

# NAS NEWS

Spring 2026 Edition  
Vol. 16 Issue 1

*The Center for the study of South Carolina's Native American peoples,  
their histories, and their cultures.*



**Caddo Creator Helps  
Renew Earspool Tradition**

**Give 4 Garnet  
Challenge Kicks  
Off in March**

**America's Tapestry  
Brings Collaboration to  
Center**



119 S. Main St., Lancaster, SC 29720  
[nativeamericanstudies.org](http://nativeamericanstudies.org)  
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# DIRECTOR'S COLUMN

## Greetings from the Director:

**It's Springtime (or almost as I write this column)! The Native American Studies Center is bustling with events and activities this spring. Our pop-up markets continue. We are gearing up for our May Art and Craft sale. We are hosting the Modjeska Simkins School on Monday nights. We've hosted artists working with the SC contribution to the [American Tapestry Project](#), the review panel for the South Carolina Jean Laney Harris Folk Heritage Awards (more on that in the next issue), the Cultivating Connections Gardening Project (led by our own Professor Claudia Heinemann Priest), various tour groups for both young and old, and our usual great line up of speakers for our Lunch and Learn series (organized by Professor and Assistant Director Chris Judge).**

**We've also had the pleasure of visiting with Native artists in the area. You can read about Waccamaw artist Lisa Lindler's visit with the tapestry project, as well as Caddo "emerging artist" Kathleen Sahtunkinish stopping by to share her newest creations with us, in the pages that follow. We also had the opportunity to spend the better part of the day visiting with and interviewing Shane Tucker, along with his daughters, Skyler and Sarah. Shane is the son of Margaret Robbins and the grandson of the late Earl and Viola Robbins. Anyone familiar with Catawba Nation pottery knows the Robbins name. Shane's children represent the fourth generation of Robbins family pottery. Interviewing Shane and his daughters was an honor and a somewhat nostalgic experience for me. Nearly two decades ago, I had the privilege of interviewing Earl and Viola, along with Margaret. State Museum Chief Curator Paul Matheny had arranged for us to visit the Robbinses at their home on the reservation. One of the highlights for me was asking Earl if he was able to control the darker and lighter patches on his finished pottery and if so, how. His response was "yeah, the far." I asked, "The far what?"-- not recognizing his Catawba/Southern accent. He repeated (looking at me like I was dim), "The far, the heat, you know, the burning." I had to laugh at myself. And later, my late wife, Samantha McCluney Criswell (for whom our NASC fund is named), was transcribing the interview video and asked me if there was a Catawba word that sounded like "wadaclee." We both listened to the recording and eventually realized the word was not wadaclee; Earl was saying "wad of clay."**



Shop for pottery, beadwork, jewelry, paintings, and more at the upcoming Spring Art and Craft Festival on Saturday, May 16 from 9 a.m. – 4 p.m.! Catawba artist Sierra Cauthen is pictured here with one of her paintings at the Center's 2025 winter festival.

Interviews such as this one and with Margaret Robbins and several generations of potters are housed (or are being housed) in our NASC Archives. These archives are a great resource for scholars and students. And speaking of students, don't forget that students can earn an online or a hybrid online/in-person degree focused on Native American Studies through USC's Palmetto College Bachelor of Liberal Studies program. If you are interested, please reach out to the Center.

So as our current students enjoy Spring Break, we invite you to visit us this spring to take in the new exhibits listed in this newsletter, enjoy our upcoming programs, and make use of our archive and other resources.

Thanks!

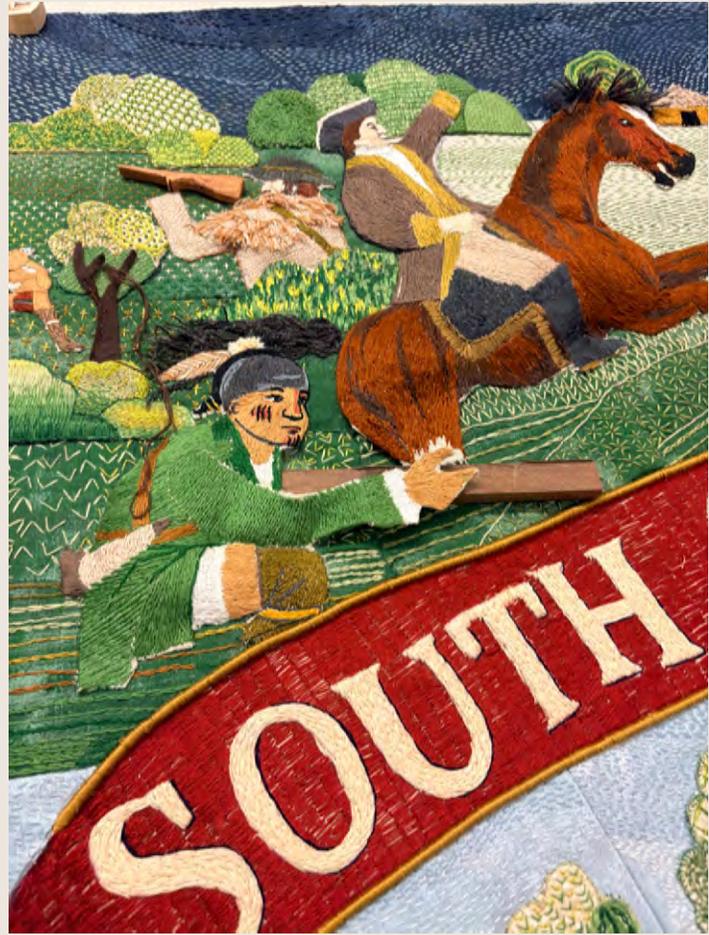
*Stephen Criswell*



Earlier this month, the Center was included as a stop for Leadership Lancaster's Cultural Arts Day! Here, Visitor and Project Coordinator Assistant Crystal Angel-Melton discusses pottery in "The Story of Catawba Pottery" exhibit. Thank you to the Lancaster County Chamber of Commerce and Lancaster County Council of the Arts for facilitating this event.

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## ABOVE CAPTION:

In early February, the Center hosted participants as part of the America’s Tapestry Project, an artistic celebration of America’s 250th anniversary through the medium of embroidery. Read more about the project in the pages that follow!

## FRONT PAGE CAPTION:

Kathleen Sahtunkinish (Caddo Nation), pictured here at the Winter Native American Art & Craft Festival with clay and beaded earrings, was awarded an Emerging Artist Grant from the S.C. Arts Commission for her work recreating traditional Caddo earspools. Learn more about her work on page 6!

# HOURS

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Monday: Closed  
Tuesday: 10 a.m. - 5 p.m.  
Wednesday: 10 a.m. - 5 p.m.  
Thursday: 10 a.m. - 7 p.m.  
Friday: 10 a.m. - 5 p.m.  
Saturday: 10 a.m. - 5 p.m.  
Sunday: Closed

# CONTACT INFORMATION

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Learn more about our Native American Studies Faculty and Staff [here!](#)

Follow the Center on [social media!](#)

Native American South Carolina Archive:  
[nativesouthcarolina.org](http://nativesouthcarolina.org)

# NAS NEWS STAFF

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Did you know that the Indian Head Pot, also known as the King Hagler Pot, is a common motif in Catawba pottery honoring the 18th century Catawba Nation chief, whose real name was Nopkehee? Pictured here are three King Hagler pots from the new exhibit, "The Work of Our Hands: Celebrating the Catawba Artists Who Honor the Clay with their Work." From left to right, the pots are by Catawba potters Nola Campbell (1992), Georgia Harris (date unknown), and Sara Ayers (1992).

# CADDO ARTIST NAMED “EMERGING ARTIST” FOR CLAY EARSPOOL CREATION



From left to right, Center Archaeologist Chris Judge, Kathleen Sahtunkinish, Director of Campus Collections and Galleries Brittany Taylor-Driggers, and Native American Studies Director Dr. Stephen Criswell view Sahtunkinish’s earspools at the Center in mid-January.

**What began as a way to learn traditional pottery-making led Caddo Nation artist Kathleen Sahtunkinish to explore new paths in her own artwork, earning her an Emerging Artist Grant from the South Carolina Arts Commission.**

**Sahtunkinish never thought she’d have an opportunity to learn traditional Caddo pottery techniques, but seeing an advertisement for a 2024 multi-series class led by artist Chase Earles opened an unexpected door.**

**“I’ve never lived in Oklahoma or even within easily drivable distance in Oklahoma, and it’s such an involved, complicated thing to learn, I just never thought I’d have an opportunity,” she said. “The Caddo Mounds State Historic Site in East Texas seems to have a really good relationship with several Caddos, and Chase Earles is a master potter and the main person who’s helped revive traditional Caddo pottery.”**

**Sahtunkinish invited her sister along for the experience, and the two made several trips to the classes at the historic site, learning a different part of the pottery-making process each visit.**

**“We harvested the clay on traditional Caddo mounds; that’s where our ancestors were collecting their clay and making their clay,” she said. “Caddo pottery can be made from any clay. The pottery is not specific to the clay, but it just makes it that much more special that it’s from the same source.”**

After the last class, Sahtunkinish spent time with Earles, learning more about his experiences participating in art exhibits and competitions around the country.

“He came back after our conversation and encouraged me to start making jewelry, specifically Caddo earspools,” she said. “He’s made several pairs, but as far as I know, nobody else in current times has made them and I just really took that as a challenge.”

Not long after, Sahtunkinish came across the **S.C. Arts Commission’s Emerging Artist Grant**, designed to support artists in early-stage career development. While she already creates beaded jewelry (perhaps visitors have already seen her at previous art festivals at the Center as part of her business, *Creating Caddo*), she felt the grant was perfect fit to work on this new-to-her artform.

The grant allowed her to not only craft the rarely created form and purchase necessary tools, but also to research the history and the styles of the engraved patterns on Caddo earspools. She worked to create the earspools from July- December 2025.

Since she didn’t have physical examples to use for research, Sahtunkinish turned to scholarly articles to learn more about the artform.

“I did a lot of reading and looking at pictures from archaeologists, and from the research that I was reading, they weren’t really writing from the perspective of it being replicated; it was more historical, so I learned a lot about patterns and styles from their research,” she said.

So where does one begin when there are little to no modern-day examples or instructions?

“I’m looking at it, just trying to imagine how it was created, so I started rolling a snake and then made it a circle and then the ending,” she said. “And for other ones, I rolled it out with a rolling pin to give a nice, even surface to make the shapes. I was just really experimenting and playing. I don’t have a lot of experience to draw off of, so it was ‘this kind of seems like this might be how the shape was made.’”

After determining the best form for her first batch of earspools, Sahtunkinish focusing on functionality, creating a different, mushroom-like shape, for her second batch of earspools.

She says that several of the articles she read focused on earspools from Spiro Mounds, a site in Oklahoma inhabited by ancestral Caddos.

“The patterns that I etched on two pairs of my earspools were found on earspools at Spiro.”

Although earspools did appear in the archaeological records, interpreting their meaning almost raised as many questions as it perhaps answered.

“From the articles that I’ve read, the archaeologists couldn’t find any patterns of what age people were when they were wearing them or what social status they were, at least from the research I found; but it did seem like it was very common, at least for folks to have their ears gauged and it was common to be buried with them.”



Earspools made by Sahtunkinish embellished with a Caddo pattern archaeologists call “Twill Plaiting Weave.” Photo courtesy of Kathleen Sahtunkinish.

**As Sahtunkinish immersed herself in her research and earspool creation, the project began to resonate in an unexpected way.**

**“I think the most surprising thing that I’ve learned is that I’ve learned more about myself,” she said. “I feel like I know more about who I am through this process and I learned so much more than just earspools. This has also given me opportunities to connect more with Caddos. I reached out to my teacher with some different questions and I sent the press release for the grant to my tribe; some of the people there were really excited and someone reached out to me and gave me some words in Caddo, like ‘clay.’ It’s given me so many more ways to connect, and I was not anticipating that at all, so that’s just been exciting.”**

**Sahtunkinish has shown her creations to museums around the state as part of her grant, and she says the response has been encouraging; in mid-January, she visited the Center to show her five earspools.**

**“Part of my motivation for making ceramics is the chance it gives to share about Caddo culture, and I am grateful for the opportunity I had to show the Center,” she said.**

**What’s next in her artistic journey? See videos about Sahtunkinish’s earspool creation process and learn more about her artwork on [Facebook](#) or [Instagram](#)!**



**Earspools in progress by Sahtunkinish. Photo courtesy of Kathleen Sahtunkinish.**



## **New Exhibit Opens as part of Nationwide Arts Collaboration**

**Presented in partnership with the Georgia Harris Foundation, “The Work of Our Hands: Celebrating the Catawba Artists Who Honor the Clay with their Work,” highlights the legacy of award-winning Catawba artists and advocates of the Catawba Nation—particularly winners of South Carolina’s Jean Laney Harris Folk Heritage Award and the National Endowment of the Arts Folk Heritage Award.**

**Over 45 pieces, including bowls, vases, canoes, animal effigies and more from influential artists such as Sara Ayers, Nola Campbell, Evelyn George, Bill Harris, Georgia Harris, Caroleen Sanders, and Florence Wade.**

**The exhibit opened in conjunction with “Handwork: Celebrating American Craft 2026,” a national Semiquincentennial collaboration showcasing the importance of the handmade and celebrating the diversity of craft that defines America. “The Work of Our Hands: Celebrating the Catawba Artists Who Honor the Clay with their Work” is on display in the Center’s Red Rose Gallery through Dec. 15, 2026.**

**Visit [NASCA](#) to learn more about South Carolina's Native Communities and access images, videos, timelines, an interactive map, and more!**

**Watch our previous virtual programming on the Center's [Youtube Channel!](#) Be sure to like, subscribe, and ring the bell for notifications!**

# “AMERICANS” EXHIBIT PREVIEW

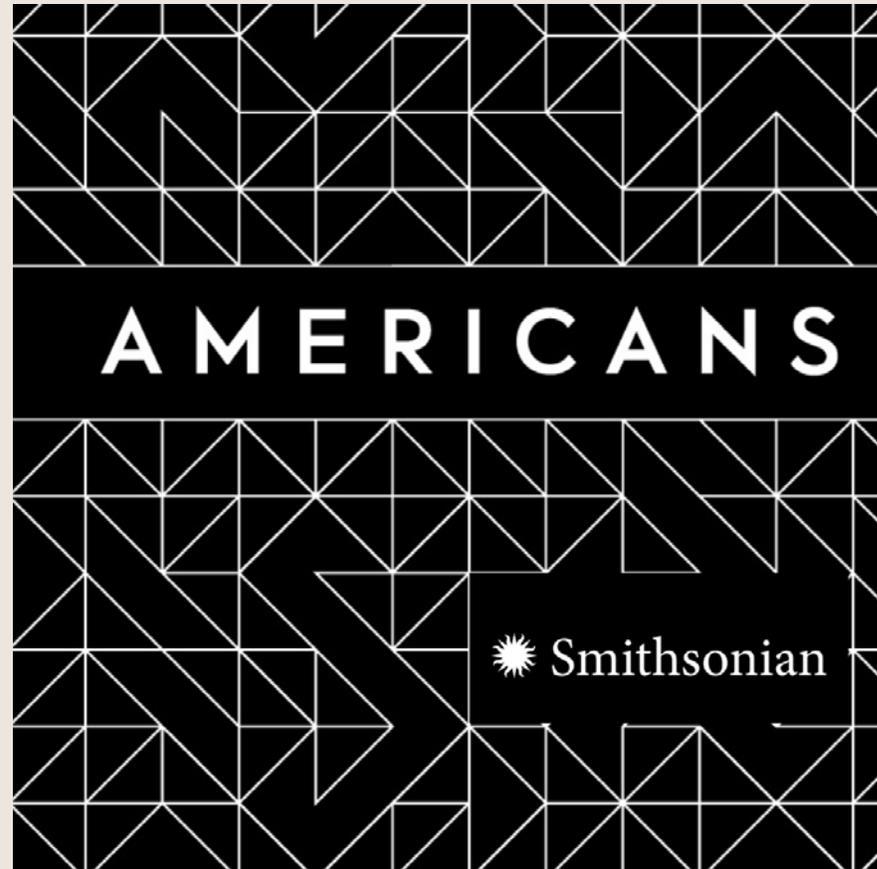
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**“Americans,” a traveling exhibition from the Smithsonian’s Museum on Main Street and the National Museum of the American Indian, explores how deeply intertwined American Indians are in the culture of the United States.**

**American Indians are about 2% of the population, yet images of Indians are everywhere. From imagery on commercial products and professional and high school sports mascots, to classic Westerns and episodes of Seinfeld and South Park, we are surrounded by American Indian imagery. Indian names are everywhere too, from state, city, and street names to the Tomahawk missile. Pervasive, powerful, at times demeaning, the images, names, and stories reveal the deep connection between Americans and American Indians as well as how Indians have been embedded in unexpected ways in the history, popular culture, and identity of the United States.**

**The exhibition highlights the ways in which American Indians have been part of the nation’s identity since before the country began and offers a new way of understanding a few familiar events:**

- **Thanksgiving was a modern invention.**
- **Pocahontas was a key figure in the country’s founding.**
- **The Trail of Tears was a vast national project that reshaped the entire country.**
- **The Battle of Little Bighorn and its aftermath when Indians became the country’s unofficial mascots.**



**“Americans” surrounds visitors with images and objects from popular culture and delves into these historical events. The exhibition invites visitors to explore this complicated history and to share local stories about Native American history and culture.**

**Curated by Paul Chaat Smith (Comanche), “Americans” is based on a major exhibition at the National Museum of the American Indian in Washington, DC.**

# GIVE 4 GARNET “HIGH FIVE” CHALLENGE

Give 4 Garnet 2026 begins later this month, with the opportunity to support the Center’s signature funds in a meaningful way!

As he did for last March’s event, USC Lancaster Senior Instructor of Anthropology and Center Archaeologist Chris Judge is once again issuing a special challenge match opportunity for the Fred “Henry” Shute Archaeology Lab Fund. This fund, named for the community Archaeology Lab’s first volunteer, is designated for the purchase of lab storage supplies.

“Following last year’s success, I am once again sponsoring the ‘Give Chris Judge a High Five Challenge’ during Give 4 Garnet for the Fred ‘Henry’ Shute Archaeology Endowment Fund,” said Judge. “I will match the first 60 donors of \$5.00 with \$5.00 (up to \$300 total), but you can always donate more. Last year, people donated larger amounts with the number five in them, such as fifty, seventy-five, one hundred fifty, etc. As always, we thank you for your support.”

Support from donors can also be directed toward another significant fund designed to enrich the visitor experience. The Samantha Criswell Memorial NASC Fund, named in honor of the Native American Studies Director Dr. Stephen Criswell’s late wife who was an early supporter of Native American Studies at USCL, provides the Center with funds to support programs, lectures, exhibits, research, and Center-hosted events.

“Frequently, we need funds to match grants for expenses not covered by external funding, and to purchase equipment and other supplies not covered by university funding,” said Criswell. “In addition to supporting the Shute Archaeology Endowment Fund, we encourage our friends and supporters to donate directly to the NASC Fund.”

The annual one-day, eight-hour, and one-minute celebration of the University of South Carolina system (in honor of USC’s founding in 1801) begins at 5:59 a.m. on Wednesday, March 25 and ends at 2 p.m. on Thursday, March 26.

Tax deductible donations to the Fred “Henry” Shute Archaeology Lab Fund Endowment and the Samantha Criswell Memorial Fund can be made [here](#), by selecting the appropriate fund in the drop-down menu.





**Thanks to all who joined us for the 12th Annual Native American Winter Art & Craft Festival held in December, featuring artwork from a variety of local artisans from several Native American tribal nations, including the Beaver Creek, Caddo, Catawba, Waccamaw, and more! It was also a pleasure to have first-time vendor Lowcountry Fry Bread, serving sweet and savory dishes at the Center's back entrance. Pictured here are artists Justin Johnson (Catawba), Vice Chief Helen Jeffcoat (Beaver Creek Indians) Cindy George (Catawba), and Lorne Shumak of Lowcountry Fry Bread.**

# 12<sup>TH</sup> ANNUAL WINTER ART & CRAFT FESTIVAL

# AMERICA'S TAPESTRY PROJECT

What an honor it was to host participants in early February as part of the America's Tapestry project, a project commemorating America's 250th anniversary with embroidered panels from the original 13 colonies.

South Carolina's tapestry depicts the role the backcountry played in the American Revolution, including the importance South Carolina's Native nations played in the conflict, with Catawba and Cherokee warriors featured in the top half of the panel. In addition to the embroidery, South Carolina's panel also will include braided horsehair and wooden weaponry.

Volunteers of all ages and skill levels from around the state have been contributing to the panel since last April, which will be exhibited in Washington, DC along with the other 12 state panels.

Lisa Lindler (Waccamaw Indian People) and stitching by Joshua Shumak (Wassamasaw Tribe of Varnertown Indians), who announced in February that he will begin an apprenticeship with Lindler.

Special thank you to Shumak, of South Carolina Commission for Community Advancement and Engagement South Carolina, for facilitating this event, and thank you to South Carolina State Director Karen Wallach, who shared sketches of the panel and allowed Center staff to assist with the embroidery.



[Click here to learn more about South Carolina's panel.](#)



**The Center debuted the Cultivating Connections Garden Program Series last month, a new living classroom open to anyone of any skill level in the community wanting to boost their gardening know-how.**

**The February session featured a presentation by Clemson Cooperative Extension Agent Abigail Taylor that focused on the foundational principles of sustainable landscape design and planning.**



**Two more sessions are scheduled for noon-3 p.m. on Saturdays, March 21 and April 18, with an emphasis on cultural wisdom and traditional plantings, and soil science and container gardening. Like the February program, these presentations will be followed by hands-on activities where attendees apply design concepts to small growing spaces.**

**March's program will explore the history and practical techniques behind the Three Sisters and Medicine Wheel Gardens and April's session will examine best practices for container gardening and soil health.**

**Program organizer and facilitator USC Lancaster Professor Claudia Y. Heinemann-Priest says she plans for the initial three-session pilot program to expand into a full 10-session year-round curriculum.**

**"The Cultivating Connections series is designed to be a living classroom where we bridge traditional Indigenous ecological wisdom with modern sustainable gardening," said Heinemann-Priest. "Our goal is to invite students and the community to the Center and our campus gardens to not only learn practical horticulture, but to honor the deep cultural history behind the plants we grow."**

**Tools and materials are provided for all activities, but participants are welcome to bring their own small hand tools such as gloves, trowels, and clippers if they prefer to use their own equipment.**

**The series is free and open to the public, but registration is strongly encouraged. Sign up for the remaining session today by emailing the Center or calling (803) 313-7172.**

**GARDENING PROGRAM DEBUTS  
AT CENTER**

# POP-UP MARKETS FEATURE DIVERSE ARTFORMS



The Center's mini pop-up art markets are back this spring! Thanks to Stephanie Peak (Tuscarora Indians of Kahtenuaka Territories, top left) and Beckee Garris (Catawba Nation, top right) for kicking off the series as January's artists!

Our February mini pop-up market featured pottery demonstrations with Blue Heron Clay (Catawba Nation, bottom left) and gemstones and jewelry by Amanda Wilson (Catawba Nation, bottom right). Join us Saturday, March 21 for the pop-up featuring canned goods and beadwork by Marie George (Catawba Nation) and jewelry by Dakota Little Hawk Simerly (PAIA Lower Eastern Cherokee Nation SC), and on Saturday, April 18 for Catawba pottery by Robbins Family Pottery (Catawba Nation) and paintings by Sierra Cauthen (Catawba Nation).

## POP-UP *Art Market*

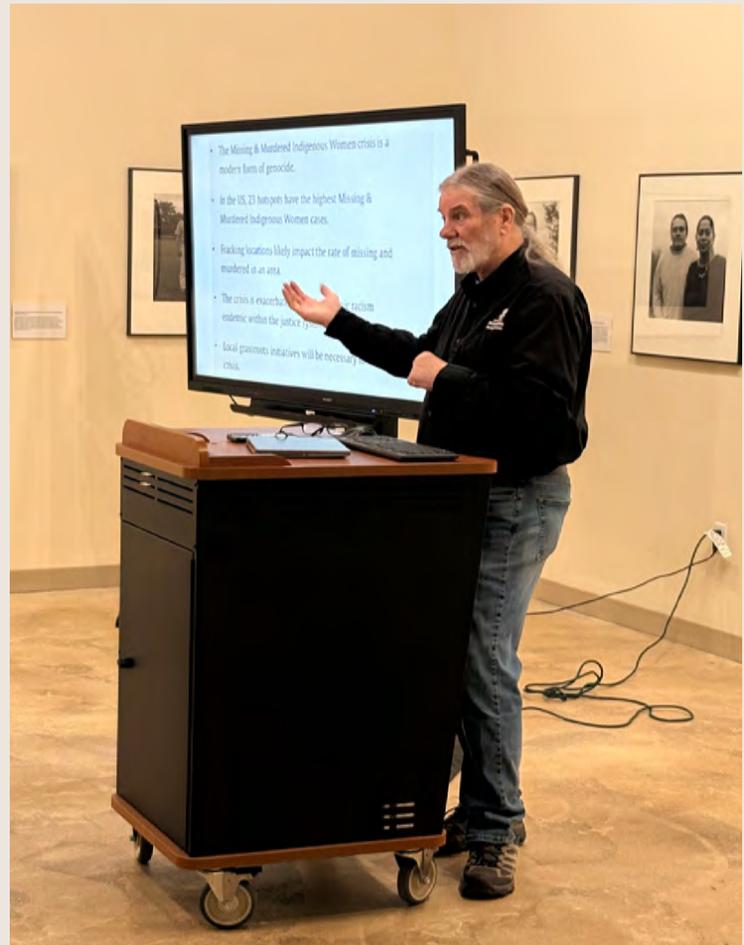
Meet the artists and shop their creations from 10 a.m. – 4 p.m. on the following Saturdays this year:

Jan. 17 • Feb. 21 • March 21 • April 18



# LANCASTER COUNTY SCHOOL DISTRICT READ-IN

We were delighted to collaborate with Lancaster County School District high schools in early February for the read-in of the book “Warrior Girl Unearthed” by Angeline Bouley. Participants received a tour of the galleries, enjoyed storytelling by Catawba artist Beckee Garris and long leaf pine needle basket demonstrations by Catawba artist Sharon Simmers-Norton (top right), sat for a lecture about the Missing and Murdered Indigenous Women movement and Native American Graves Protection and Repatriation Act with Center Archaeologist Chris Judge (bottom right), and wrapped with a book discussion among students, Center staff, and district librarians (bottom left).



# BEHIND THE SCENES OF SCETV REV WAR DOCUMENTARY



“Luna Month” screen print by Sierra Cauthen (2021).

It was a pleasure to welcome South Carolina ETV to the Center in December, interviewing USCL Assistant Professor of History and Center Historian Dr. Evan Nooe for the upcoming documentary, “Our Story, Too: Women, Native Americans, and African Americans in the Revolutionary War.”

The documentary, which features interviews focusing on a Native American perspective with Chief Lamar Nelson of the Eastern Cherokee, Southern Iroquois and United Tribes of South Carolina, and Catawba Cultural Center and Preservation Project Cultural Programs Coordinator Kassidy Plyler, will air on SCETV on Thursday, March 19.

Nooe also was a recent guest on the Florida Historical Society’s **Florida Frontiers** podcast discussing his book, “**Aggression and Sufferings: Settler Violence, Native Resistance, and the Coalescence of the Old South**” (University of Alabama Press).  
[Click here to listen](#) (Nooe’s interview begins around the 14:30 mark).

# TOUR OUR GALLERIES!



Looking to tour the Center with your school, church, civic, or special interest group? Book a guided tour with us today by contacting us at (803) 313-7172 or [usclnasp@mailbox.sc.edu](mailto:usclnasp@mailbox.sc.edu)!

Recently, just to name a few, we had the pleasure of touring (from left to right):

- S.C. Attorney General Alan Wilson, pictured with Center Archaeologist and Professor of Anthropology Chris Judge.
- Members of the USC Union Research Club, pictured with Visitor Coordinator Katelyn Shull-McManus.
- Staff from Discovery Place science, pictured with Native American Studies Director Dr. Stephen Criswell and Director of Campus Collections and Galleries Brittany Taylor- Driggers.
- Members from our behind-the-scenes tours in October, pictured with Director of Archives Logan Cocklin.
- Students and staff from Lee Central High School in Lee County, SC; pictured is chaperone Paula Sayers (photo courtesy of G. Kenneth Gary).



Do you have an interesting object you'd like to know more about? Whether it's a stone tool, pottery sherd, or something mysterious, Center Archaeologist Chris Judge is available for appointments to help identify Native American artifacts!

Contact Judge at [judge@sc.edu](mailto:judge@sc.edu) to set up an appointment to learn more.

# EVENTS CALENDAR

MARCH  
13-15

## Catawba Powwow

Join the Catawba Nation for the Catawba Powwow in Rock Hill, S.C. Click [here](#) for more information.

MARCH  
21  
NOON -  
3 P.M.

## "Cultivating Connections" Garden Program Series: Cultural Wisdom & Traditional Planning

This new initiative brings together the community, faculty, staff, and students to learn hands-on skills while exploring traditional Indigenous ecological knowledge through presentations and hands-on activities. This session covers the history and techniques behind the Three Sisters and Medicine Wheel gardens. Reservations are strongly encouraged; email [usclnasp@mailbox.sc.edu](mailto:usclnasp@mailbox.sc.edu) or call (803) 313-7172 to sign up.

MARCH  
27  
NOON

**Lunch and Learn: "Gateway to the Carolinas Backcountry: Camden's Wateree River Inland Port"**  
Lecture by Lon Outen, Author and Research Assistant, Camden Archives and Museum.

APRIL  
15  
10 A.M.-  
4 P.M.

## Mini Pop-Up Market

Support local Native American talent and discover unique, handcrafted treasures! Held on the third Saturday of each month, these monthly mini pop-up art markets feature two Native American artists working in different mediums. Artists TBD.

APRIL  
18  
NOON -  
3 P.M.

## "Cultivating Connections" Garden Program Series: Soil Science & Container Gardening

This new initiative brings together the community, faculty, staff, and students to learn hands-on skills while exploring traditional Indigenous ecological knowledge through presentations and hands-on activities. This session covers best practices for container growing and soil health; email [usclnasp@mailbox.sc.edu](mailto:usclnasp@mailbox.sc.edu) or call (803) 313-7172 to sign up.

APRIL  
24  
NOON

## Lunch and Learn: "The Wartime Experiences of Rev. William Martin"

Lecture by Robert Ryals, Public Historian and Reenactor.

MAY  
2  
9:30 A.M. -  
5:30 P.M.

## Eastern Cherokee, Southern Iroquois, and United Tribes of South Carolina, Inc. Powwow

Join ECSIUT for their powwow at Haygood Mill in Pickens, S.C. Click [here](#) for more information.

MAY  
16  
9 A.M. -  
4 P.M.

## Spring Art & Craft Festival

In conjunction with the annual Red Rose Festival, shop for pottery, jewelry, baskets, beadwork, and many more unique creations by Native American artists from around the region. This event is free and open to the public.

MAY  
22  
NOON

## Lunch and Learn: "Cold Mountain Field Notes"

Lecture by Dr. Chris Bundrick, USC Lancaster Professor of English.

# CENTER EXHIBITIONS

**D. Lindsay Pettus Gallery:** *“The Story of Catawba Pottery.”* This National Endowment for the Arts funded exhibit traces the art, culture and history of Catawba pottery, the oldest Native American pottery tradition in the United States. Permanent Exhibit.

**Five Points Gallery:** *“Blooming into Light: Artwork by Sierra Cauthen.”* From surreal landscapes to abstract compositions, this colorful exhibit showcases the paintings and digital photos of Catawba artist Sierra Cauthen. Through Aug. 5, 2026.

**Red Rose Gallery:** *“The Work of Our Hands: Celebrating the Catawba Artists Who Honor the Clay with their Work.”* This exhibition highlights award winning Catawba artists and advocates of the Catawba Nation—particularly winners of South Carolina’s Jean Laney Harris Folk Heritage Award and the National Endowment of the Arts Folk Heritage Award. The NASC partnered with the Georgia Harris Foundation to honor these artists and the legacy they leave behind. Through Dec. 15, 2026.

**Duke Energy Gallery:** *“Clay and Play!”* This educational children’s exhibit includes traditional Native American folktales, colorful displays and wall murals, pottery displays, an interactive Three Sisters Garden where guests can “pick” corn, beans, and squash, and other props for immersive play. Through Aug. 5, 2026.

**Back Gallery:** *“Growing Through Donations.”* This exhibit highlights donations from our Special Collections. Semi-permanent Exhibit.

— NATIVE AMERICAN STUDIES CENTER —

# SPRING ART & CRAFT Festival

Saturday, May 16  
9 A.M. - 4 P.M.



Explore handcrafted jewelry, baskets, beadwork, pottery, and more traditional and contemporary creations from Native American artists around the region!

Held in conjunction with See Lancaster's annual Red Rose Festival, this event is free and open to the public.

119 S. Main St. Lancaster, SC 29720

[nativeamericanstudies.org](http://nativeamericanstudies.org)

