

NAS NEWS

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Summer 2023 Edition Volume 13 Issue 2



A King Hagler effigy pot by Sara Ayers will be on display in “Resurgence and Renaissance” this summer at the Columbia Museum of Art. A similar piece by Ayers is currently on display in the White House library.

Photo by Alex Osborn.



Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER

By now, USC Lancaster has taken part in commencement exercises and students have walked across the stage and received their degrees. This occasion is, of course, momentous for graduates, but it is also a time when faculty often feel a swell of pride for their students. We are delighted that NAS Center work study student Christian Stines has received his associate degree during the Spring 2023 commencement exercises. Christian will be continuing with us in the fall. He was joined at graduation by former NASC Collections intern, Greta Napotnik, who has also received an associate degree (Read more about Greta’s work with the Rose Hill Plantation in the pages that follow). In addition to commending our local students who have received degrees, we send our congratulations to Waccamaw Chief Harold “Buster” Hatcher, who received an honorary doctorate from Coastal Carolina University. We also want to recognize USC Lancaster student Cynthia Curtis, who has worked with Professor and NAS Assistant Director Chris Judge, to produce an award-winning poster presentation for USC’s Discovery Day (See Cynthia’s informative Lunch and Learn talk, as well as other past NASC programs, on our [Youtube page](#)).

In addition to Professor Judge’s assistance with Cynthia’s project, our other faculty have been doing commendable work. We want to congratulate our colleague Dr. Evan Nooe for being awarded a RISE grant from USC and recognize Professor Brittany Taylor-Driggers for her development of the upcoming Catawba Nation art exhibit at the Columbia Museum of Art. As is usually the case, our faculty and staff won’t be taking the summer off; instead, they’ll be conducting research, building exhibits, applying for grants, and preparing for Fall 2023 classes (Upcoming classes are listed in this newsletter. We would love to have you join us!).

I, myself, will be finalizing work from our Donnelley Foundation-funded project with tribal communities in the Lowcountry. I want to take this opportunity to thank the leaders and membership of the Beaver Creek, Edisto Natchez-Kusso, Santee, Waccamaw, and Wassamasaw tribes for their hospitality, assistance, and support. Look for an exhibit based on this project in the very near future.

Some current and upcoming exhibits are highlighted in the pages that follow. We invite you to come by the Center while you’re out enjoying the summer months to view these and our ongoing exhibits. We’ll be here and would be happy to show you around. And you can always find us on [our website](#) and our [social media](#). As always, thank you for supporting the work of the Native American Studies Center.

Stephen Criswell



**NOTE
FROM THE
DIRECTOR**

Hours and Location:

Monday: Closed to the public
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.

119 South Main Street
Lancaster, SC 29720

To visit our website [click here!](#)

Contact Information:

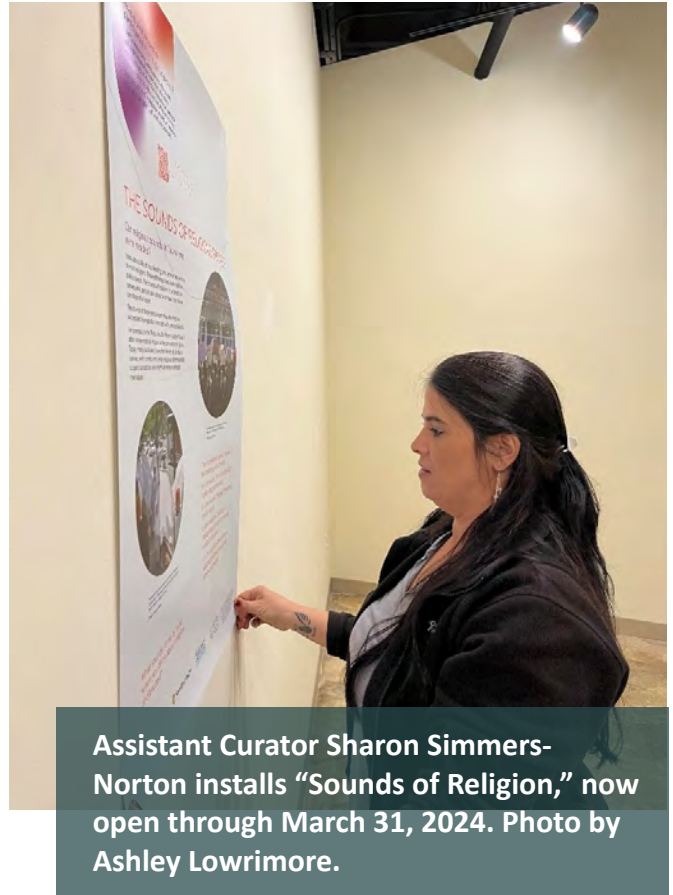
Phone: [\(803\) 313-7172](tel:8033137172)
Email: usclnasp@sc.edu

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

NAS News Staff:

Feature Writer and Newsletter Editor:
Ashley Lowrimore

Design and Production Editor:
Elisabeth Avelar



Assistant Curator Sharon Simmers-Norton installs "Sounds of Religion," now open through March 31, 2024. Photo by Ashley Lowrimore.

Follow the Center on social media!



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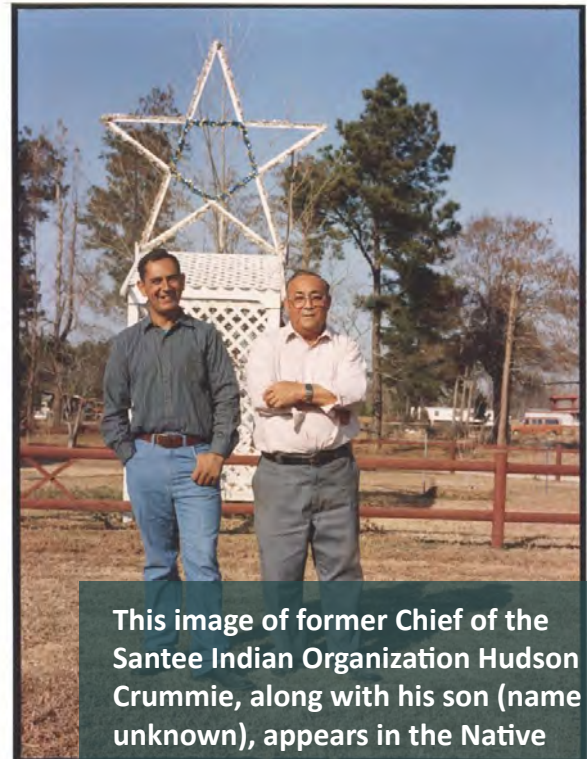
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Edisto Natchez-Kusso dancer Michael Mucklevaney is pictured at a previous powwow. Photo by Stephen Criswell.



This image of former Chief of the Santee Indian Organization Hudson Crummie, along with his son (name unknown), appears in the Native American Studies Center’s new exhibit, “The Crediford Collection.” Photo courtesy of USCL’s Native American Studies Archive.

Hudson Crummie (and son) former Chief of Santee Indians © Gene Oudford



“RESURGENCE AND RENAISSANCE” OPENS AT COLUMBIA MUSEUM OF ART



Baskets from Faye Greiner will be part of the CMA exhibit.
Photo by Alex Osborn.

Building on an exhibit showcasing Catawba arts and culture displayed half a century ago, the Center is partnering with the Columbia Museum of Art to present the exhibit, “Resurgence and Renaissance: Art of the Catawba Nation since 1973,” opening Saturday, June 10 at the Columbia Museum of Art.

In 1973, USC graduate student Steve Baker developed a show of Catawba pottery at the Columbia Museum of Art, “Catawba Indian Trade Pottery of the Historic Period,” featuring work by Sara Ayers, Doris Blue, Georgia Harris, and Arzada Sanders. The exhibit led to further exhibitions both locally at the Museum of York County and nationally at the Smithsonian Institute in Washington, D.C.

“The exhibit in 1973 marked one of the first times, if not the first, that Catawba Nation pottery was exhibited as art,” said Dr. Stephen Criswell, Director of Native American Studies. “After the exhibit, potters began selling their work at prices more appropriate for hand-made unique works of art, and their pottery began attracting more attention from collectors, museums, and academics.”

While the 1973 exhibit focused on Catawba pottery, “Resurgence and Renaissance” has expanded into a showing of over 60 traditional and contemporary artworks, including Catawba pottery, quilts, baskets, and photographs, and more.

The exhibit is curated by CMA Director of Art and Learning Jackie Adams and by USCL Director of Campus Collections and Galleries Brittany Taylor-Driggers, with contributions from the Center’s **05**

Program Assistant Beckee Garris, who worked on English to Catawba language translations on exhibit labels, and the Center’s Assistant Curator Alex Osborn, who created pottery lineage timelines. Edits and contributions also were made by NAS Director Dr. Stephen Criswell.

Garris and Osborn both have artwork on display as part of the exhibit: long leaf pine needle baskets by Garris and digital artwork and photography by Osborn.

Garris, who is also Catawba Language and Cultural Keeper for the Catawba Nation, was approached about adding the Catawba words for pottery and other artworks in the exhibit.

“I am grateful for every opportunity to promote my people and our language,” said Garris. “It’s an honor to be able to be part of an exhibit ‘about us, through us, and with us.’ I am re-editing what Dr. Wenonah G. Haire (Executive Director of the Catawba Cultural Center), has often quoted, ‘about us, through us, but without us,’ meaning that in most cases, folks come to us for information but mostly leave us out of their finished project.”

To learn more about the Catawba, Garris encourages visitors to not only visit the CMA exhibit, but also to visit the Catawba Cultural Center in Rock Hill and the Native American Studies Center.

“One exhibit will give you a small snippet of what we are and do. Folks should visit multiple places to get a fuller, better understanding of who we are,” said Garris. “I hope visitors take away that the Catawba are still here, still creating, and not only an important part of the history of this country, but also an important part of continuing to add to history today.”

Special programming will be held at CMA in conjunction with the exhibit beginning on Saturday, June 10 from noon-4 p.m.

This summer at the Center, Adams, Criswell, and Taylor-Driggers, will present the July Lunch and Learn, “Resurgence and Renaissance: Art of the Catawba Nation Since 1973, A Columbia Museum of Art Exhibit.” Scheduled for Friday, July 28 at noon, the trio will discuss the current and original exhibits, as well as explore the diversity of Catawba Nation artwork. For more information, visit our [Lunch and Learn page](#).

“Resurgence and Renaissance: Art of the Catawba Nation since 1973,” can be seen through Sunday, Sept. 3 at the Columbia Museum of Art. To learn more about the exhibit, or to learn more about the public programs offered in conjunction with the exhibit, visit the CMA’s [website](#).



Twelve years after Thomas Jefferson completed the first scientific excavation in Virginia in 1794, Dr. William Blanding was the first to draw attention to mound sites in the Wateree Valley region in 1806, sketching a map of the area that remains a primary source for professionals today. Blanding was considered to be part of the antiquarian movement, where educated people not trained in archaeology or anthropology are interested in the study of Native American sites, artifacts, and cultures.

Archaeological work not only currently continues in the region, but also serves as the topic of one of the Center's newest exhibits, opening Thursday, Aug. 17 in the Center's Duke Energy Gallery.

USCL Instructor of Anthropology and Archaeology and Center Archaeologist Christopher Judge has worked at the sites on-and-off since the 1980s, beginning his time there as a USC undergraduate student. USC has been involved in archaeology work there since 1972, helping to solve an erosion issue at one of the mound sites.

"Like a magnet, I've been repeatedly drawn back to the sites over time," said Judge. "It has been a big part of my growth as an archaeologist, and I've had great opportunities to return and do more work."

Researchers have long studied the sites, searching for Spanish artifacts and its possible connection to Cofitachequi, a large chiefdom in interior South Carolina that was visited by Hernando DeSoto and Juan Pardo during their separate expeditions.

"The Spanish were documenting everything; they were incredible record keepers and a lot of those documents survived," he said. "Within two years of the founding of Charleston, a contingent goes to visit, and they say there's 1,000 bowmen, or warriors, living under what they call an emperor. When the Spanish went, it was under the command of a woman; they call her lady of Cofitachequi, and within two years, they're gone. Part of this happens because a group of Westo from the Great Lakes area move into the Savannah River, which had been depopulated for a very long time, and they



Photo of Hellgrammite, also known as "the Wateree bug." Photo by Christopher Judge.

WATEREE ARCHAEOLOGY EXHIBIT OPENS THIS SUMMER

begin to enslave all the Native people that they can find and then ship them off to the Caribbean to work on sugar plantations.”

Judge says that no one is sure what happened to the chiefdom, which was believed to have spanned from Charleston to Asheville.

“For a very long time, we attributed that to European-born disease and that people were just unable to handle it,” he said. “Recent scholarship has suggested that slavery was an even greater threat. In 2020, a colleague of ours released a book where he documents what he thinks is a mega-drought occurring here in the early 16th century, which led to widescale depopulation in the coastal plain. There are a lot of different factors of why this population seemingly declines really fast.”

In addition to this history of the mounds in the region, the exhibit also will include artwork and artifacts. Pottery sherd fragments that form a complete Hellgrammite, the larval stage of the dobsonfly, is one artifact going on display.

“Part of the iconography and world view of these people is that they see three worlds, underworld or underwater, earth, and sky,” said Judge. “They’re very much into purity and order, so animals are only in one of those three worlds. If they are in two or more worlds, they’re seen as special. This dobsonfly starts out under a rock near a creek, goes into the creek, and when that year’s hatch becomes adults, they simultaneously take their first flight into the night sky. Collectors call it ‘the Wateree bug,’ because it’s kind of tethered to the Wateree Valley. It’s a very local phenomenon.”

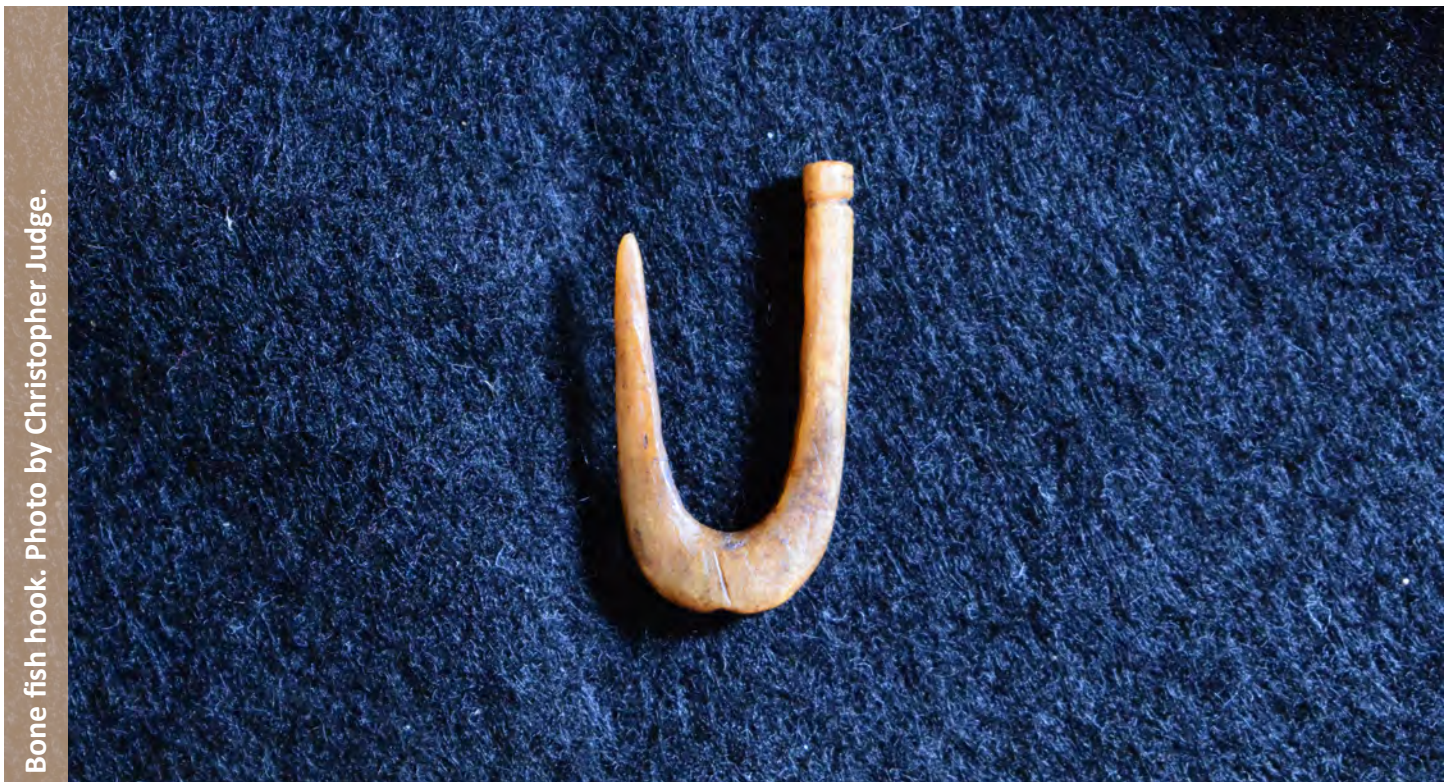


A Wateree River mound. Photo by Christopher Judge.

The exhibit also features research collected by paleoethnobotanist Gail Wagner, who recovers, identifies, and explains Native peoples' use of plants, whether they are used for food, building materials, or other purposes.

Judge is working with painter Dale Watson to create accurate renderings of what a mound village would look like based on surrounding mounds in S.C., N.C., and Georgia that shared the same material culture and were occupied round the same time (1150 A.D. – 1500 A.D.). He says that the slopes of the mound are covered with perfectly mowed centipede grass now but were probably once just exposed layers of dirt comprised of different color variations.

“The mounds were built by what we call basket-loading, where people dig some earth up with a stick and put it in a basket, carry it up, and dump it,” said Judge. “One team over here gets dark soil, one team over here gets yellow soil, and they put it all there on the floor. That’s how we can tell these are artificially created mounds and not some natural phenomenon of erosion or some odd natural formation process.”



Judge and his team are curating other items for display that connect iconography found on pottery and artifacts found at the sites to stories told and passed down by Indigenous communities.

“Our job as archeologists is really to go that extra yard to try to explain,” said Judge. “It’s not about finding cool things, it’s about getting in the head of people that made, used, and discarded cool things and trying to figure out what it is. We’re trying to tell the story of the mounds by putting it into greater context.”

The exhibit is on display in the Center’s Duke Energy Gallery through Monday, Aug. 5, 2024.



Hudson Crummie (and son) former Chief of Santee Indians © Gene Crediford

This image of former Chief of the Santee Indian Organization Hudson Crummie, along with his son (name unknown), appears in the Native American Studies Center's new exhibit, "The Crediford Collection." Photo courtesy of USCL's Native American Studies Archive.

Two exhibits recently opened this spring that chronicle South Carolina's tribal citizens and document the rhythms of various religious practices.

"The Crediford Collection: Photography of South Carolina's Native Peoples," an exhibit showcasing powwows and festivals, artists creating pottery, and more candid images of the state's tribes and tribal communities taken by photographer Gene Crediford, is now open at the Center.

A professional photographer and academic researcher, Crediford documented and interviewed citizens from several of South Carolina's tribes for about 30 years. Crediford gifted the photos to Dr. Will Goins, CEO for the Eastern Cherokee, Southern Iroquois and United Tribes of South Carolina, whose mother donated them to Native American Studies Collections after Goins passed away in 2017.

"Gene Crediford was a gifted photographer, and his work serves as an amazing resource for generations of scholars, students, and the Native people of our state," said Dr. Stephen Criswell, Director of Native American Studies at USC Lancaster.

"Sounds of Religion," is a Smithsonian poster exhibition that explores how rituals and gatherings of religious communities create a complex soundtrack of religions in America that teaches how people behave, how they're different, and how they're alike.

"Sounds of Religion" is organized by the Smithsonian Institution Traveling Exhibition Service in cooperation with the American Religious Sounds Project of The Ohio State University and Michigan State University and made possible through the generous support of The Henry Luce Foundation.

PHOTOGRAPHY AND SMITHSONIAN TRAVELING EXHIBITS NOW OPEN

Through the 12 posters, the exhibition examines what religious sound is, how it can define a community, and where it can be found—from houses of worship and the home to public spaces and in acts of protest.

“Sounds of Religion” is distributed at no cost to schools, libraries, museums, and community organizations. It is organized by the Smithsonian Institution Traveling Exhibition Service in cooperation with the American Religious Sounds Project of The Ohio State University and Michigan State University and made possible through the generous support of The Henry Luce Foundation.

About the American Religious Sounds Project

The American Religious Sounds Project (ARSP) is a collaborative research initiative co-directed by Michigan State University Religious Studies Professor Amy DeRogatis and Ohio State University Comparative Studies Professor Isaac Weiner. It offers resources for documenting and interpreting the diversity of American religious life through newly produced field recordings, interviews, oral histories, and related materials. Visit religioussounds.osu.edu.

About the Smithsonian Institution Traveling Exhibition Service (SITES)

SITES has been sharing the wealth of Smithsonian collections and research programs with millions of people outside Washington, D.C., for more than 70 years. SITES connects Americans to their shared cultural heritage through a wide range of exhibitions about art, science, and history, which are shown wherever people live, work and play. For exhibition description and tour schedules, visit sites.si.edu.

“The Crediford Collection: Photography of South Carolina’s Native Peoples” is on display in the Center’s North Gallery through Friday, Sept. 1, 2023.

“Sounds of Religion” will be on view in the Center’s Red Rose Gallery through Friday, March 31, 2024.



Ethiopian Orthodox Christian Timiket celebration in Columbus, Ohio, from “Sounds of Religion.”
Photo by Lauren Pond.

Visit [NASCA](https://nasca.si.edu) to learn more about South Carolina’s Native communities and access letters, images, videos, timeline, an interactive map, and more!

When thinking of ways to spend spring break, one may not envision students working at an active archaeological excavation site; however, USC Lancaster graduate and Center community archaeology lab volunteer Greta Napotnik wouldn't have spent her break any other way. She not only jumped at the opportunity to participate in the Rose Hill Plantation Archaeological Field School during her March break, but also is looking forward to participating in more field work opportunities in the future.

Napotnik, who earned her Associate in Arts in April and is heading to USC this fall to major in Anthropology, was one of eight students to participate in the field school. The program was designed to offer hands-on experience at an archaeological excavation site to students who don't have similar fields of study at their colleges or universities, particularly at historically Black colleges or universities.

Presented by South Carolina State University, S.C. State Parks, the South Carolina Institute of Archaeology and Anthropology (SCIAA), and the University of South Carolina, the program was initiated by S.C. State University Assistant Professor Dr. Alison McLetchie.

In addition to USC Lancaster, students from S.C. State University, Benedict College, and USC participated in the field school.

Dr. Kelly Goldberg, anthropology instructor and Director of the USC Public Heritage Lab, says she was excited to see students participate in such a unique opportunity outside of the classroom.

"Look at the dedication these students have; these are the students who chose to spend their time in the field learning history and learning archaeology," said Goldberg. "I am just so proud and impressed by the students that chose to do this, which clearly articulates how they value educational opportunities, and that they are so thirsty to learn in different ways."

When SCIAA reached out to inquire about a site that could accommodate students for this year's field school, Stacey Young, Archaeologist with South Carolina Department of Parks, Recreation & Tourism, was able to assist.

"There are 47 state parks, and for the most part, there is an archaeology site everywhere; since I had the research project going on at Rose Hill, it fit in perfectly," she said. "At Rose Hill, we have been working with the park manager and the park interpreter in telling more of the story about the African American families who lived there, from the period of enslaved men until afterwards. This seemed like a unique opportunity to involve students from historically Black colleges."

Once owned by secessionist William Henry Gist, Governor of South Carolina from 1858-1860, the Rose Hill Plantation State Historic Site was an active cotton plantation for about 128



**CENTER
VOLUNTEER
ACCEPTED TO
FIELD SCHOOL**

years, pre-and post-emancipation. According to the [South Carolina State Parks website](#), up to 178 people were enslaved there around 1860. A century later, the site was purchased by the state.

On the first day, Napotnik says the group received a tour where they learned about the history of the site and the enslaved people and sharecroppers who lived there. The students began excavating that afternoon, digging for and screening artifacts.

“Half of the day was spent getting a tour of the plantation house itself, the African American cemetery, the white cemetery, an historic church, and then finally we went to the tenant houses,” said Napotnik. “The other half of the day we began shovel testing.”



Napotnik says the week continued with students undertaking trowel testing and using metal detectors to find objects. At times when outdoor work was canceled by rainy weather, the students identified artifacts and discussed their experiences on the site.

“The most common thing we found was nails,” she said. “Whenever we were looking at artifacts, I had to differentiate the types of nails which was kind of hard, but I got the hang of it.”

In addition to nails, the team found ceramics, fragments from glass jars, and metal bands.

“The most exciting thing I think we found was a broken-up shoe,” said Napotnik. “It was torn apart, but they were able to take the leather sole and piece it together into a whole shoe.”

At the time of the field school, Napotnik was the only student planning to major in a related field, with students majoring in such disciplines as environmental health, social sciences, and history.

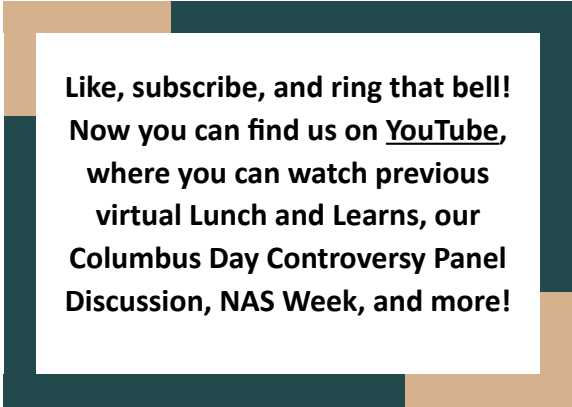
“These were all students in tangentially related fields,” said Goldberg. “For me, it was cool to see how students related while they were in the field, they realized, ‘Wow, I’m an environmental engineering major, and this is so relevant to the work I do,’ or whatever major they were. It was exciting to see them make the connections about how the transferable skills and different elements of their career trajectory had different applications.”

In addition to the students learning about the process of archaeology, they were able to interact with members of the public who visited Rose Hill. Young says that the program allowed students to also interact with park visitors.

“Education and Interpretation is part of what we do at state parks, as well as being able to teach students how to be good stewards of the resources,” said Young. “We’ve been working with descendant communities at Rose Hill, and a couple of the families came out. They were really excited to see students involved in the work and it was an awesome opportunity.”

The partners hope to offer the program next year, depending on funding, though Goldberg is hopeful to continue work by organizing a tour of the South Carolina Institute for Archaeology and Anthropology in Columbia.

“It’s the state capital of archaeology,” she said. “Usually, there’s a saying that for every one week in the field you spend three weeks in the lab and some people say it’s even more when washing the artifacts, processing them, and analyzing them. We’re trying to organize a day that we can take all the students who are out at the spring break dig and bring them to the lab, though it’s a little challenging because they’re scattered at different universities across South Carolina. The next piece of the puzzle is spending time in the lab and working with the same artifacts they pulled out of the ground.”



Like, subscribe, and ring that bell!
Now you can find us on [YouTube](#),
where you can watch previous
virtual Lunch and Learns, our
Columbus Day Controversy Panel
Discussion, NAS Week, and more!

“BROADENING NARRATIVES” UPDATE



Dancers at the Waccamaw Indian People Pauwau last November. Photo by Stephen Criswell.

Telling the underrepresented stories and preserving the living traditions of South Carolina’s Lowcountry tribal communities continues this summer through USCL’s Native American Studies, thanks to the generous “Broadening Narratives” grant from the Gaylord and Dorothy Donnelley Foundation.

Since the project was announced in December 2021, Native American Studies Director Dr. Stephen Criswell has interviewed artists, tribal leaders, powwow participants, and other citizens from the Wassamasaw Tribe of Varnertown Indians, Edisto Natchez-Kusso Tribe, Santee Indian Organization, Beaver Creek Indians, and Waccamaw Indian People. He also has documented powwows, festivals, and community gatherings, and met with artisans.

Behind the scenes of the exhibit development, the grant also has allowed the Center to store, archive, and catalog artwork and artifacts from the fieldwork.

Criswell spent time in the Lowcountry earlier this spring, connecting with artists and planning to show their work in an exciting new phase of the project.

“We will conclude this part of the project with hours of oral histories, videos of powwows and other community celebrations, and incredible pieces of artwork, including hand-made canoe paddles, a drum, and beadwork,” said Criswell. “Selected images, videos, and materials from the project

will be developed into an exhibit at our Center that will be offered in whole or part to the individual Lowcountry communities in the near future.

We are so grateful for the support of the Donnelley Foundation for this collection project and for the support of the tribal communities in the Lowcountry. It was a wonderful experience spending time with the different tribal members, attending powwows, and learning more about the history and culture of the Indigenous inhabitants of the South Carolina coast.”

Criswell’s research will help preserve largely undocumented traditions and stories in tribal communities with roots in the Lowcountry, a significant site for Native American tribes across the region for trade and a nexus for interaction with European settlers and enslaved Africans.

The Gaylord and Dorothy Donnelley Foundation supports land conservation, artistic vitality, and regional collections for the people of the Chicago region and the Lowcountry of South Carolina. For more information on the Gaylord and Dorothy Donnelley Foundation, visit www.gddf.org.



Jason Crowley, Lowcountry Program Director and Ame Holcomb, Program Associate at Gaylord and Dorothy Donnelley Foundation, at the Edisto Natchez-Kusso’s annual powwow this April. Photo by Stephen Criswell.



Former Edisto Natchez-Kusso Chief Johnny Creel, interviewed by Dr. Stephen Criswell as part of the “Broadening Narratives” grant. Photo by Stephen Criswell.

Join us this fall for another great semester of Native American Studies classes! Course offerings include (please note whether classes will be held online or in-person):

FALL 2023

ANTH 321 Archaeology of South Carolina (In person)

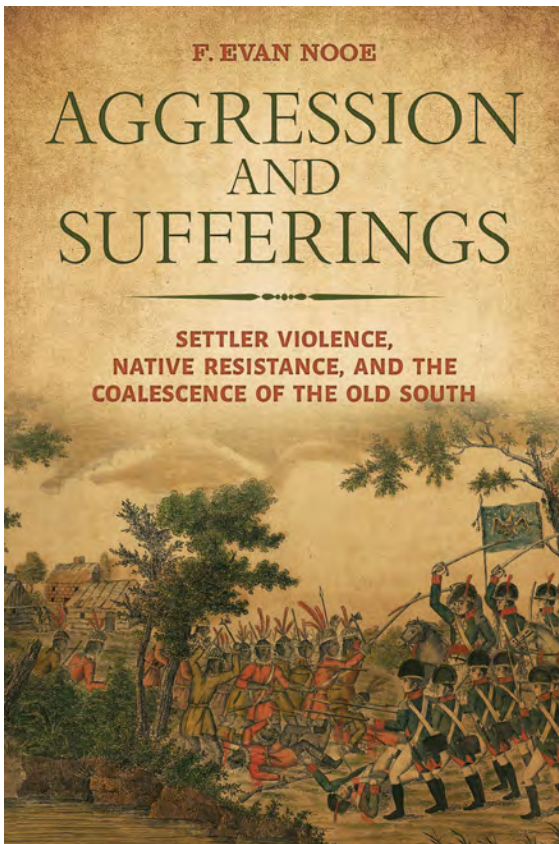
This course is a survey of the archaeology of the State of South Carolina from the Ice Age ca. 16,000 years ago until World War II. It introduces the concepts, methods, and data of archaeological anthropology. Special emphasis is placed on disenfranchised groups—Native Americans in the prehistoric and historic periods, Spanish Explorers in the 16th century, African Slaves in the 18th and 19th centuries and poor tenant farmers in the 20th century. The course is divided into three parts—Prehistoric Archaeology, Contact Period Archaeology and Historical Archaeology. Students will critically analyze course readings. Students will develop a comprehensive understanding of South Carolina's deep cultural chronology and history. Students will develop an appreciation for those SC cultures marginalized in traditional histories.

ANTH 206/ RELG 360 Anthropology and Religion (Asynchronous online)

This course offers an overview of sacred belief traditions from a wide variety of cultures. The course will explore how sacred beliefs are expressed in narrative and behavioral traditions. These traditions will include mythological tales from both ancient and modern cultures, with particular emphasis on Native American cultures, sacred narratives of East Indian Hindu cultures, and belief narratives in African/African Diaspora cultures. The course will also examine supernatural assault narratives, cultural beliefs surrounding witchcraft, hoodoo, and other magic traditions; and traditions of disbelief.

ENGL 285 Native American Literature (Asynchronous online)

English 285 is designed to broaden the students' horizons with regards to the types of American writings. During the semester, we will be studying texts and films by and about Native Americans. We will be looking at their genres, their background, their American Indian heritage, and their contexts within and contributions to American literature. During the semester, we will also examine Native American tribes in South Carolina and the Southeast region, including the Catawba Indian Nation. We will explore American Indian endurance in the face of the dominant culture and their integration into American life and comparing these issues with those predominant in the readings. We will investigate the revitalization of American Indian culture and language through studying aspects of regional Native languages and their emerging contemporary literature in Native and English languages. We will touch on how culture and literature are interwoven and connected through story telling using both the readings and film viewing. The culture of storytelling is inherent to human beings. Long before the advent of Europeans, generations of Native cultures thrived and passed on their cultural heritage by telling stories. To experience this culture, students should attempt to contact, visit, and/or research indigenous groups or tribes local to their regional campus. Students should come out of this course with a greater awareness of the different facets of American culture and literature available. Students will also enhance their language skills by reading a variety of texts, writing in different styles, and applying the study of language and literature to their daily lives.



New Book by Nooe Now Available for Pre-order

“Aggression and Sufferings,” a new book by Center Historian and USCL Assistant Professor of History and Native American Studies Dr. Evan Nooe, is now available for pre-order! Published by the University of Alabama Press, the book releases in December 2023. The UAP website describes the book as “A bold reconceptualization of how settler expansion and narratives of victimhood, honor, and revenge drove the conquest and erasure of the Native South and fed the emergence of a distinct white southern identity.” See a full description or pre-order a copy now through the [UAP website](#). Image courtesy of the Historic New Orleans Collection.

RECENT EVENTS

Nooe Awarded RISE Grant

Congratulations to Center Historian and USCL Assistant Professor of History and Native American Studies Dr. Evan Nooe, who was awarded a 2023 Research Initiative for Summer Engagement (RISE) grant from the Office of the Vice President for Research at the University of South Carolina for his project, “Indigenous Dispossession and Settler Colonialism in the Nineteenth Century U.S. South.” The grant, which funds faculty summer research projects, will fund Nooe’s conference travel to Philadelphia this July, as well as production on his upcoming book “Aggression and Sufferings: Settler Violence, Native Resistance, and the Coalescence of the Old South.” Nooe is one of 10 awardees from Palmetto College and one of two awardees from USC Lancaster. Photo by Meena Nooe.

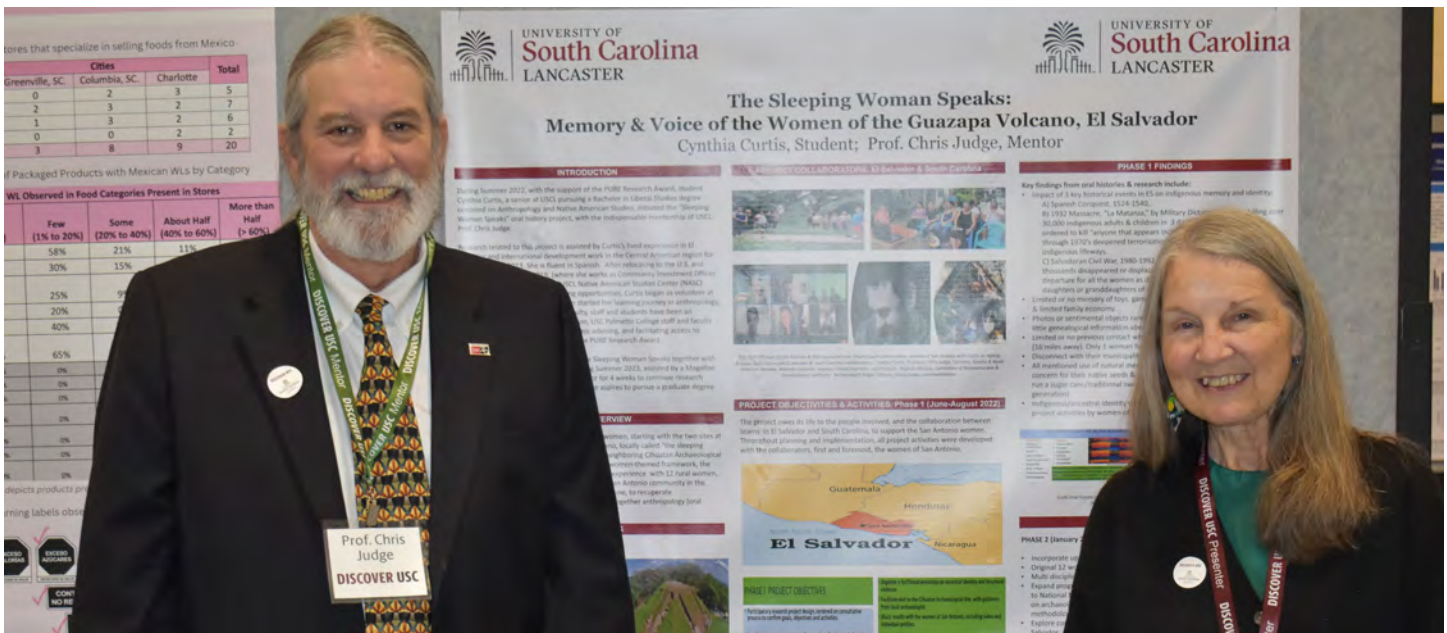


Chief Hatcher Awarded Honorary Doctorate



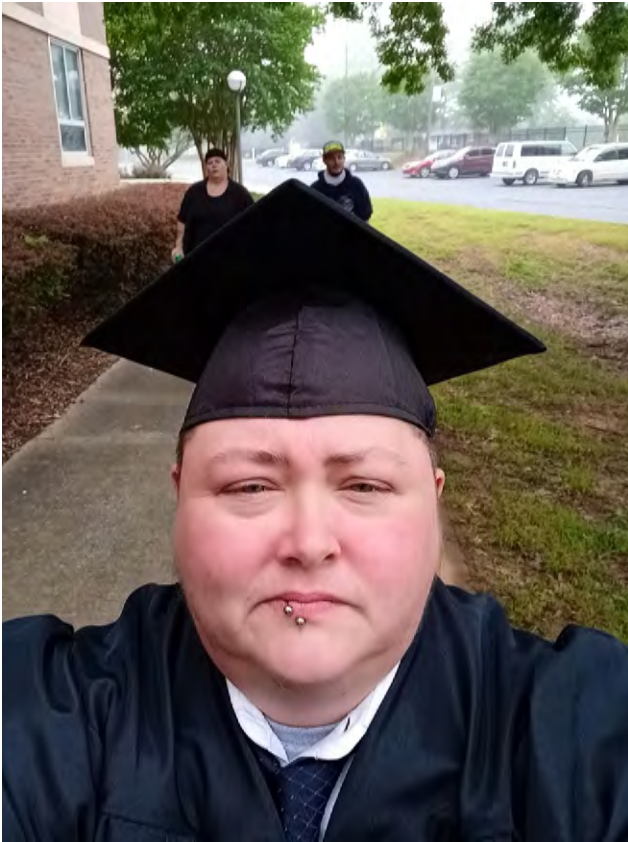
**Congratulations to Waccamaw Indian People Chief Harold “Buster” Hatcher, who received an honorary PhD from Coastal Carolina University at their May commencement!
Photo courtesy of Dr. Sara Rich.**

Curtis Presents, Receives Award at Discover USC 2023



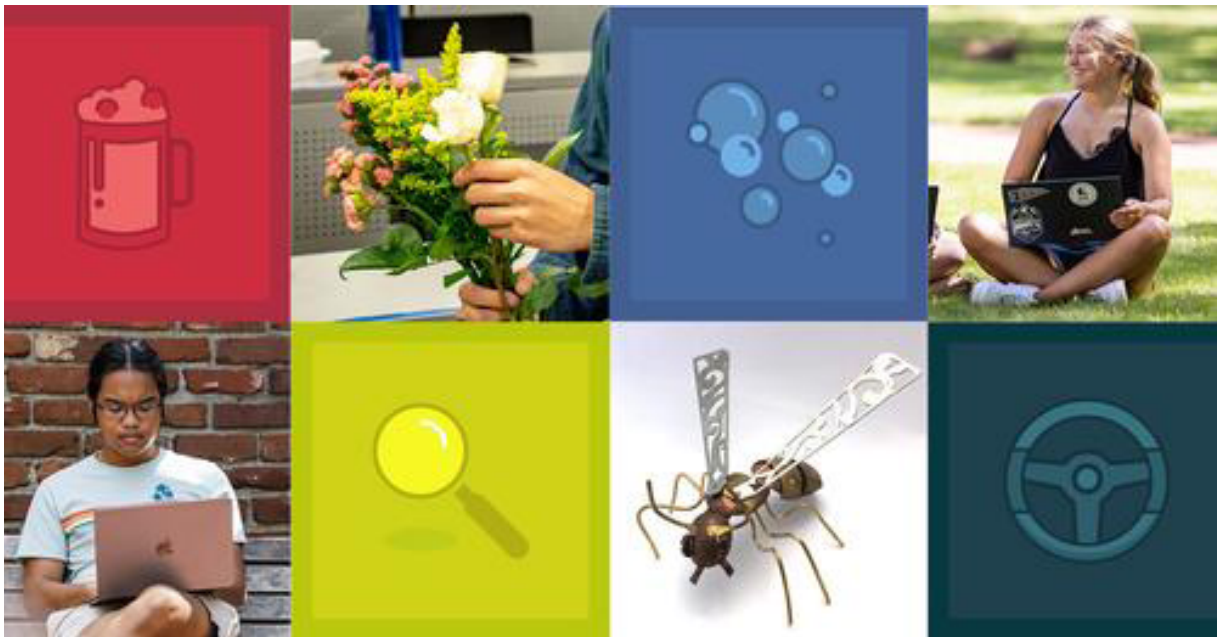
Cynthia Curtis, Palmetto College BLS student Cynthia Curtis, presented her research, “The Sleeping Woman Speaks: Memory and Voice of the Women of the Guazapa Volcano, El Salvador,” at Discover USC in Columbia this April. Congratulations to Curtis, who also was awarded second place for the morning session in Arts, Humanities, and Social Sciences Group A. Under mentor and USC Lancaster Instructor of Anthropology and Archaeology Christopher Judge (pictured left), Curtis was previously awarded the Palmetto Undergraduate Research Experience (PURE) Award and Magellan Scholar Award for her research. Photo by Dana Lawrence.

Stines Graduates



Congratulations to Center student worker Christian Stines, who graduated in April with an Associate in Science. Stines, pictured here with spouse Crystal Melton and son Jesse Proctor in the background, plans to continue his education in pursuit of a bachelor's degree. Congratulations, Christian! Photo courtesy of Christian Stines.

Take a “Cool Class”



How cool that Dr. Stephen Criswell's Anthropology of Magic and Religion ANTH 206/RELG 360 was featured in a “Cool Classes Fall 2023” social media campaign by USC this spring. [Click here](#) to read more about the class taught by the USCL Director of Native American Studies and Professor of English and Folklore, and keep reading to learn about more NAS classes being offered this fall!

Photo from [USC webpage](#).

Upcoming Events

June 10: Exhibit Opening

First day to see the exhibit, "Resurgence and Renaissance: Art of the Catawba Nation since 1973" at the Columbia Museum of Art in Columbia, S.C.

June 15: Exhibit Closing

Last day to see the exhibit, "Discussions with Elders: A Photographic Essay."

June 23, Noon: Lunch and Learn: "Rice Culture in South Carolina, Past and Present"

Lecture by Amanda McNulty, Producer/Host of SCETV's "Making It Grow."

July 28, Noon: Lunch and Learn: "Resurgence and Renaissance: Art of the Catawba Nation Since 1973, A Columbia Museum of Art Exhibit"

Lecture by Jackie Adams, Columbia Museum of Art Director of Art and Learning; Brittany Taylor-Driggers, USC Lancaster Associate Professor of Art and Director of Campus Collections and Galleries; and Dr. Stephen Criswell, USC Lancaster Professor of English and Folklore and Director of Native American Studies.

Aug. 3: Exhibit Closing

Last day to see the exhibit, "Woven Together: Fiber Art within Special Collections."

Aug. 17: Exhibit Opening

First day to see the Wateree Valley archaeology exhibit.

Aug. 25, Noon: Lunch and Learn: "Rout and Slaughter Ensued: the Archaeology of the Battle of Camden and the Camden Burial Project"

Lecture by James Legg, staff archaeologist with the SC Institute of Archaeology and Anthropology.

Sept. 1: Exhibit Closing

Last day to see the exhibit, "The Crediford Collection: Photography of South Carolina's Native Peoples."

Sept. 15-16, Time TBD: Santee Indian Organization Powwow

Join the Santee Indian Organization for the 10th Annual Powwow in Holly Hill, S.C. [Click here](#) for more information.

Sept. 30, 9 a.m. – 7 p.m.: PAIA Lower Eastern Cherokee Nation SC Powwow

Join the PAIA for the 16th Annual Powwow in Gray Court, S.C. [Click here](#) for more information.

Oct. 21, Noon: Wassamasaw Annual Powwow

Join the Wassamasaw Tribe of Varnertown Indians for their powwow at Old Santee Canal Park in Moncks Corner, S.C. [Click here](#) for more information.

Oct. 27, Noon: Lunch and Learn: Halloween: It's Nothing to Be Afraid of

Lecture by Dr. Stephen Criswell, USC Lancaster Folklorist and Director of Native American Studies.

Nov. 4-5, Time TBD: Waccamaw Indian People Pauwau

Join the Waccamaw Indian People for the annual pauwau in Aynor, S.C. [Click here](#) for more information.

November: 18th Annual Native American Studies Celebration

This year's annual event celebrates Indigenous feats in sports and athleticism. Dates to be announced.

Dec. 2, 9 a.m.- 4 p.m.: Winter Native American Art & Craft Festival

Held in conjunction with Christmas in the City, shop for jewelry, Catawba pottery, baskets, quilts, and more one-of-a-kind artwork at the 10th annual Winter Native American Art and Craft Sale!

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: Discussions with Elders: A Photographic Essay. This exhibit displays the portraits of Catawba artists and elders as photographed by Catawba artist and 2021 Contemporary Artist-in-Residence Alex Osborn. Through June 15, 2023.

Red Rose Gallery: Sounds of Religion. Choirs singing. Monks chanting. The reading of religious texts. These are religious sounds. But so too are the creaking of church pews and the clanking of pots during the preparation of a communal meal. "Sounds of Religion" is a poster exhibition that explores how rituals and gatherings of religious communities create a complex soundtrack of religions in the United States that teaches us how people behave, how they're different, and how they're alike. Through QR codes, viewers are invited to listen to eight contemporary recordings that serve as an audio portrait of the rich and dynamic differences that make religious life in the U.S. unique. "Sounds of Religion" is organized by the Smithsonian Institution Traveling Exhibition Service in cooperation with the American Religious Sounds Project of The Ohio State University and Michigan State University and made possible through the generous support of The Henry Luce Foundation. Opens April 4, 2023. Through March 31, 2024.

North Gallery: The Crediford Collection: Photography of South Carolina's Native Peoples. View images of South Carolina's tribes and tribal communities taken by Gene Crediford, a photographer and former USC Professor who spent over 30 years documenting South Carolina's Native peoples. Opens March 13, 2023. Through Sept. 1, 2023.

Back Gallery: This is Us: Native American Studies at the University of South Carolina Lancaster. This exhibit celebrates the history and 10th Anniversary of USCL's Native American Studies, including artifacts and artwork from Collections, and a history of the building our Native American Studies Center calls home. Semi-permanent Exhibit.

Duke Energy Gallery: Woven Together: Fiber Art within Special Collections. Featuring regalia, hats, jewelry, moccasins, beaded items, and more, this exhibit highlights Indigenous fiber arts from Native American Studies Collections. Through Aug. 3, 2023.

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MICHELLE OSE
Studio South
Michellestudiosouth@gmail.com
310.513.1238

First Lens Festival Announced

Greenville SC: (March 23,2023) It was announced that a National Native American Arts and Film festival will be held in November [Native American recognition Month] in South Carolina.

The festival will be called First Lens and is already supported by several major educational institutions and corporations.

First Lens also announced that Caitlyn Mims will be the Festival's Director of Business Development. Caitlyn has worked with Studio South for several years prior to this appointment.

First Lens festival committee is comprised of individuals representing the festivals sponsors. Three Native Americans sit on the committee: Mato Standing High, Barth Chief Eagle Robinson, and Chief Lamar Nelson.

The festival has two main goals said Mims;" The first is to give Native American artist a national platform for their work. The second is to establish The Chief Will Goins Scholarship Fund. The fund will be a financial resource for Native American artists. Chief Goins created a Native American Film Festival in South Carolina until his unexpected death.



Resurgence and Renaissance

Art of the Catawba Nation since 1973

June 10 – September 3, 2023



The CMA is partnering with the University of South Carolina at Lancaster for this exciting exhibition featuring a range of arts and artists of the Catawba Nation from 1973 to the present, showing the living traditions of Catawba arts, culture, and heritage. Catawba pottery is the centerpiece of the exhibition — the oldest continuous ceramics tradition in North America, dating back thousands of years — shown alongside basketry, quilt works, and photography.

This is a 50-year anniversary exhibition that builds off a 1973 CMA exhibition of Catawba potters recognized as pillars of excellence in their craft. Since then, the pottery traditions of the Catawba Nation continue to be passed down through generations. This exhibition showcases how the Tribe continues to preserve its heritage through artistic traditions and innovation. It also features archival photos of makers, processes, and people who helped shape the 1973 show and who conducted Tribal research over the last five decades.

The Catawba Nation is the only federally recognized Tribe in South Carolina. Largely a matriarchal community, its citizens traditionally pass pottery arts down through the women of the Tribe, but some men are also taught. The Catawba pottery tradition is only taught to Catawba citizens and remains a guarded and protected art form of the Tribe. Today, the CMA collection holds 13 Catawba pottery objects ranging from vessels such as bowls and vases to animal effigy pieces featuring elephants, birds, snakes, and the heralded Catawba Chief King Hagler (c. 1700–1763). Some of this collection will be included, such as a rare effigy of an elephant by Arzada Sanders. *Resurgence and Renaissance: Art of the Catawba Nation since 1973* includes some of the finest Catawba makers over the last 50 years, including those practicing in pottery, baskets, quilts, and photography today.