

Native American Studies Quarterly

Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER



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News and Photo Editor:
Christopher Judge
Design and Production Editor:
Elisabeth Streeter
Feature Writer and Copy Editor:
Ashley Lowmore



In January, we lost two beloved donors, supporters, and friends of Native American Studies at USC Lancaster, D. Lindsay Pettus and Rosemary Whitlock. Brent Burgin, in the pages that follow, eloquently expresses our admiration of Mr. Pettus and Ms. Whitlock and our gratitude for their support of our efforts. In many ways, the success of Native American Studies at USCL and our NAS Center is due in no small part to Lindsay Pettus. The legacy of his devotion to local history and culture, particularly the culture of our region's indigenous people, is reflected in USCL's Catawba pottery collection- a collection he secured- and he is the appropriate namesake for the NAS Center gallery that exhibits examples of this pottery. Ms. Whitlock, a member of the Monacan Nation of Virginia, later in her life, composed an important ethnography of her people. Research for that work, along with additional materials, form the Rosemary Clark Whitlock Collection in our archives. We are honored to help preserve her work for future students and researchers, and we hope to safeguard the legacy of both Ms. Whitlock and Mr. Pettus.

On a lighter note, in mid-March, we will be celebrating our 15th Annual Native American Studies Week with a focus on Native American humor. We are particularly excited to host the artists Tom Farris and Chris Olszewski. Both Native visual artists approach their individual work with humor and irony. Farris joined us a couple of years ago, when his portraits of Andrew Jackson and Donald Trump drew the attention of visitors. More of his work can be found on his [Facebook page](#). Olszewski, who will also give our March Lunch and Learn lecture, blends satire, social critique, mysticism, and humor in his work—most recently involving transforming car covers into something resembling Native ceremonial art. Samples of his work can be found [here](#).

The full schedule of events, including a film screening, a lecture on tricksters, storytelling, an interactive painting performance, and our annual spring art and crafts sale, and additional information are in the pages that follow.

As always, our Native American Studies Week events are free and open to the public.

The pages that follow highlight other events and activities at the Native American Studies Center this spring. Stop by and visit, and I hope to see many of you in March!

- Stephen Criswell

Native American Humor, Satire, and Parody

15th Annual Native American Studies Week

March 20-26

Native American Studies Center Galleries

- **Friday, March 20, Noon- 1 p.m.- Lunch and Learn: “No Active Warrants”-** Chippewa visual artist and Savannah College of Art and Design Professor Chris Olszewski discusses his interactive work with canvas automobile covers.
- **Saturday, March 21, 9 a.m.- 4 p.m.- Native American Art and Craft Sale-** Shop for beautiful, unique arts including baskets, jewelry, pottery, and much more from talented Indigenous artists.
- **Monday, March 23, 5:30 p.m.-7:30 p.m.- “Powwow Highway” Film Screening-** This drama/comedy follows two Cheyenne friends on a road trip to Santa Fe in “Protector,” a 1964 Buick Wildcat.
- **Tuesday, March 24, 4 p.m.- 5:30 p.m.- “Tricksters” Lecture and Storytelling-** Folklorist and Director of Native American Studies Dr. Stephen Criswell presents a talk about Native American trickster figures.
- **Thursday, March 26, 9:30 a.m.- 10:45 a.m.- Interactive Painting Session-** Otoe-Missouria-Cherokee artist Tom Farris creates a piece based on audience participation.
- **Thursday, March 26, 4 p.m.- 7 p.m.- “Humor, Parody, and Satire: The Artwork of Tom Farris and Chris Olszewski” Exhibit Opening-** Featuring the contemporary art of Tom Farris and Chris Olszewski, visitors will have the opportunity to speak with the artists during this exhibit opening.

For more information,
contact us at:
Phone: 803-313-7172
Email: usclnasp@mailbox.sc.edu
Or visit:
sc.edu/lancaster/nas



Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER

Remembering Lindsay Pettus

By NAS Archivist Brent Burgin



Lindsay Pettus with USC President Harris Pastides at the Grand Opening of the Native American Studies Center in 2012. Photo by Shana Dry.

In almost every small town, there is someone who is the go-to person for all things historical.

Lindsay Pettus filled that role in Lancaster County. But unlike many other local historians, Lindsay had both state and national stature.

Over a decade ago, I met this amazing man. He was so many different things. Conservationist, historian, businessman, politician – a busy multitasker who fiercely loved Lancaster County and advocated for it strongly.

He was very much a fan of the University of South Carolina Lancaster. For over 40 years, he supported the university in many endeavors.

The culmination of this devotion was his part

in the founding of the Native American Studies Center; a living testament to his hopes and dreams.

In the university archives, I recently found the following letter written by Lindsay to then-USCL Dean John Catalano in 2008.

"I have been observing the establishment and expansion of the Native Program at USCL. I strongly feel this effort will establish a prominent Native American study/research program which will be foremost in the Southeastern United States.

I purchased the Thomas John Blumer collection of Catawba Indian pottery. I envision a curator for the collection, a premier museum setting,

an endowment and a continued commitment of research on Catawba Indian potters and a provision for interactive experiences for children and adults.

I think this collection would be of a strong cultural value and should remain in SC with a primary site in Lancaster County. I would be interested in your and University's thoughts as to the future of the Blumer Collection."

We all know how it turned out. With the help of many, Lindsay's dream became a reality. Shortly thereafter, the university purchased the pottery from Lindsay and it and the Blumer archival collection became the foundation of all that has happened since.

The Native American Studies Center recently had its 50 thousandth visitor and next month will be the only place in South Carolina to host our second traveling exhibit from the Smithsonian.

The genius of Lindsay Pettus was in his ability to create partnerships, network, and quietly lead. Here, we share his dream of an enduring, dynamic Native American Studies Center partnered with the revitalization of the city of Lancaster.

On a personal note -

My fondest memory of Lindsay was the restoration of the long broken Olde Presbyterian Church cemetery in Lancaster. I had taken the lead on this project, and we continually wiped tears from our eyes as we saw a century of damage disappear and the church, which we both loved so much, returned to its glory. Lindsay was somewhat of a reticent man, but that day our joy was almost tangible.

We worked on so many things together. I shared with Lindsay a love of history and the wilderness. He introduced me to a wonderful set of friends as I kayaked and hiked my way through Lancaster County. Like others he mentored, I learned the joy of serving one's community and the importance of making a real and lasting difference.

I will miss him tremendously.



Above: Center Archivist Brent Burgin and Lancaster County historian Lindsay Pettus worked together to restore the Olde Presbyterian Church cemetery.

Left: Historic newspapers were donated to the Center's Archive by Lindsay Pettus.

Photos courtesy of Brent Burgin.



Remembering Rosemary Whitlock

By NAS Archivist Brent Burgin



Rosemary Whitlock donated papers, photographs, and oral history recordings on the Monacan Indian Nation to the Archive in 2010. Photo courtesy of Brent Burgin.

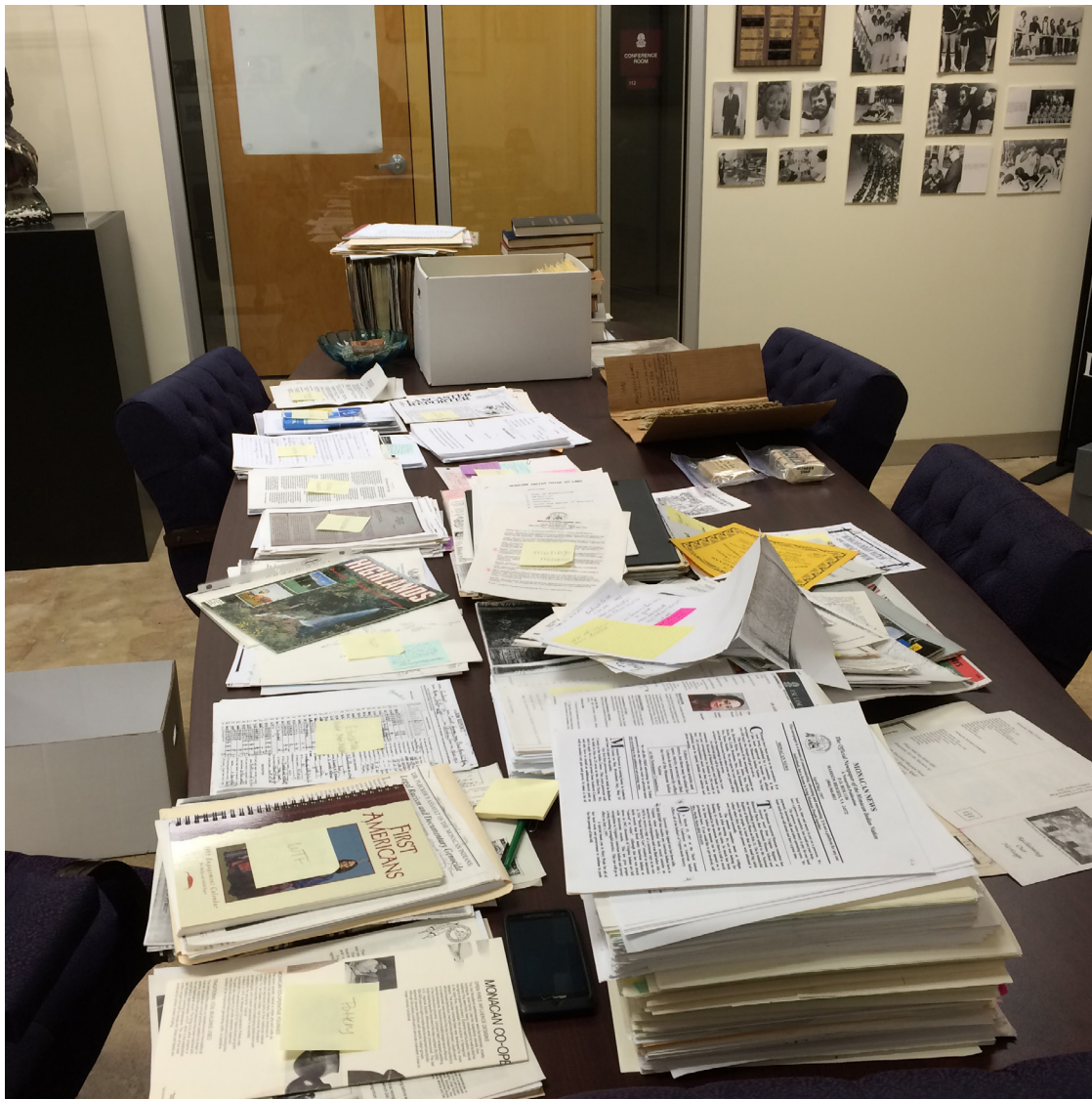
Rosemary Whitlock was an author, poet, independent scholar, researcher, and a devoted wife and mother. Hers was a life well-lived.

At the age of 19, Rosemary Whitlock discovered that her mother was a Monacan Indian, a now federally recognized Native American tribe that live near Amherst, Va. Despite entreaties, her mother would tell her little concerning her Indian heritage. Virginia's Native Americans suffered greatly during the time of the state's infamous Racial Integrity Law and often moved far away, hoping to pass for white and start over. Indian heritage was to be hidden and not discussed.

Rosemary has written three autobiographical works, recounting the experiences of her family, the Clarks of Virginia. Later in life, wishing to

honor her mother, she visited the Monacans, gained their trust, and published a series of oral-history interviews with her people. The great work of her life, this auto-ethnography, is an important sourcebook for the Monacan Indian Nation. "The Drums of Life: The Monacan Indian Nation of Virginia" received a literary award from the Library of Virginia.

In 2010 she donated her papers, photographs, and oral history recordings to the Native American Studies Center. This is an important collection, especially now that the Monacan Indian Nation has received federal recognition.



Rosemary Whitlock's donated collection during the "in processing" mode. Photo courtesy of Brent Burgin.

A longtime resident of Lancaster, South Carolina; Rosemary was an engaged community advocate and received many civic awards for her volunteerism. She served on many local boards and wrote many columns for The Lancaster News and also many letters to the editor.

On a personal note –

All of us who knew her at the Native American Studies Center loved her. She was a gracious, kind lady and very interested in all of our efforts. Most archivists don't hug their donors, but if Rosemary came into the Archive, there would be hugs. It was a joy to spend time with her and she will be greatly missed. The University and the Archive will ensure her legacy is carried forward.

SCAD Visual Artist Talks Car Art at NAS Week

By Ashley Lowrimore



Canvas cover shows Olszewski's work. Photo courtesy of Chris Olszewski.

When Chippewa visual artist Chris Olszewski says he has road tripping in his blood, it's easy to believe. As a child, he recalls taking family road trips from his home in Detroit to places like Colorado, Banff, and Edmonton. As an adult, he calculates he has driven at least 100,000 miles over the last seven years touring North America in his 1998 Cadillac Deville-turned mobile studio space, taking his interactive performance art on the road.

The Savannah College of Art and Design Professor will log more miles this month as he kicks off the 15th Annual Native American Studies Week. During the Lunch and Learn program "No Active Warrants" at noon on Friday, March 20, Olszewski will discuss his travels and his work designing art projects on canvas automobile covers. He says the title of his program refers to innocent citizens who also happen to be people of color.

"The title assumes the brown or black person is a criminal, but does not have a warrant for their arrest at the time of the traffic stop," said Olszewski. "As I am driving through the American landscape, I like to think that I have 'no active warrants.'"

Feeling that there was a larger calling for him as an artist 12 years ago, Olszewski, who has a background in painting, was encouraged by a friend to go after a grant and pursue his dream of traveling the open road. He received a \$7,000 grant and purchased a 1992 Jeep Cherokee for his journey, making the connection between the land of the Cherokee Nation and one of the last cars built in his hometown of Detroit. Olszewski drove along the Trail of Tears in his first trip to Oklahoma, starting in the Cherokee Nation's former eastern capital in New Echota, Ga., and ending in Tahlequah, Okla.



More artwork by Chris Olszewski. Photo courtesy of Chris Olszewski.

Driving a Pontiac Montana in another trip, Olszewski began his journey where George Armstrong Custer once lived in Monroe, Mich. and followed the general's route to Little Bighorn in Montana.

Olszewski's travels and performance work combines his appreciation for cars, his Native American/Polish heritage and Michigan roots, and his research of Native history.

"I've spent a lot of time over the years researching Native American history," said Olszewski. "I'm half Polish in a Cadillac that explored the Rust Belt and the car itself was built in Poletown, Detroit, a Polish community that supported that factory."

Plans are still developing for the canvas automobile cover that Olszewski will bring for Native American Studies Week, but he says the cover will have a humorous aspect and will set the tone for the interactive experience.

"Life has a way of kicking you around and the way I get through it is through comedy," said Olszewski. "You've got to laugh and it and pick

yourself up and keep going. As a creative person, you have to take your lumps."

Olszewski also will be at the Center at the conclusion of Native American Studies Week, attending the exhibit reception featuring his art and the art of Otoe-Missouria-Cherokee artist Tom Farris on Thursday, March 26 from 4-7 p.m. The exhibit, "Humor, Parody, and Satire: The Artwork of Tom Farris and Chris Olszewski" features the contemporary, satirical work of both artists. Visitors will have the opportunity to speak with Olszewski and Farris during the reception.

"I'm trying to express myself honestly in this contemporary landscape when everything is vying for your attention," said Olszewski. "I'm figuring out how to swim in that space, trying to be honest and looking at my own uniqueness as far as a cultural hybrid, being half Polish, half Native, being part of two different worlds and dipping into both of them. It's a fun place to be."

For more information about Native American Studies Week, [see our flyer of events](#) or visit sc.edu/Lancaster/NAS.

Nutramax Laboratories Helps Make Children's Exhibit a Reality

By Ashley Lowrimore



Thanks to a generous \$3,000 donation from Nutramax Laboratories, plans to install a new children's exhibit this year in the Center's galleries are coming closer to fruition.

The gift will go toward the design and creation of the upcoming interactive children's exhibit, "Native American Tales and Traditions," scheduled to open this summer in the Center's Duke Energy Gallery.

"We're grateful to have the support of Nutramax Laboratories as we set out on this new endeavor," said Director of Native American Studies Dr. Stephen Criswell. "Thanks to their generous contribution, we're going to be able to offer something completely unique to not only the Native American Studies Center, but also to downtown Lancaster."

"Nutramax Laboratories has proven to have an interest in developing activities within the community and making the community a better place," said Elisabeth Streeter, Project Coordinator. "Without them, we wouldn't be able to do this."

Streeter is coordinating her first exhibit at the Center, developing an exhibit that correlates to South Carolina's educational standards in history and covers the educational disciplines of STEAM (Science, Technology, Engineering, Art, and Mathematics) and literacy.

"The exhibit's not just about history or what's in a textbook, it's about showing Native culture in a way that's kid-friendly," said Streeter.

The exhibit will focus on Native American tales such as "How the Rabbit Lost its Tail," "How Chipmunk Got His Stripes," and "Why the Possum's Tail is Bare." Streeter envisions enriching the tales with a puppet show where kids can act out the stories, as well as with touch-screen animations, narrated by Native storytellers, that will bring the stories to life for young visitors. After a period of time, stories would rotate to include other traditional tales.

"The storytelling area is specifically to teach children life lessons," said Streeter. "In some cases, the tales were to teach children to listen to adults, or to not talk to strangers. These tales

This trickster fox image will be incorporated into the children's exhibit. Graphic art by Elisabeth Streeter



will not only tell a story, but also define what the moral of the story is.”

Plans for the exhibit include colorful displays and vivid wall murals; hands-on areas where young visitors can view and touch arrowheads and spear points, as well as view older pieces and touch plastic replicas of pottery; an interactive Three Sisters Garden where guests can “pick” corn, beans, and squash, and other props for immersive play.

“I want everything in the exhibit to be hands-on, though I’d like to include images or artifacts behind glass that kids can use as a comparison to what they interact with in the exhibit,” said Streeter.

The long-term goal, she says, is to make the exhibit permanent so that children always will have their own educational, unique display when visiting the Center.

[Click here](#) to view our upcoming Lunch and Learns!

“We get a lot of exhibits here and a lot of tour groups here, and in a lot of museums, kids are walking around in a places that say, “do not touch,”” said Streeter. “I want them to be able to touch almost everything and be immersed in the history and culture. The immersion will allow them to retain the information better and have more of an idea of how it was and is today in Native culture.”

Look for more information about the upcoming “Native American Tales and Traditions” exhibit in upcoming newsletters and on our Facebook page.

This garden corn image will be incorporated into the children’s exhibit. Graphic art by Elisabeth Streeter.



Early 19th Century Catawba Pottery Reconstructed

By Christopher Judge



Juliana Falk (pictured left) and Caroleen Sanders pose with the replica pots similar to the ones in the photo of Sanders' uncle. Photo by Ashley Lowrimore.

Early in 2019, faculty and staff at the Center met with Juliana Falk of Charleston and several Catawba potters to examine early 19th century Catawba pot fragments found in a privy in Charleston. They were found behind the Simon Jude Chancognie House, home of the French Consulate, built in 1810. Our archaeology colleagues at The Charleston Museum, Ron Anthony and Martha Zierden, introduced us to Falk and she brought the fragments to the Center's archaeology lab. Using a formagauge, concentric circle charts, and our knowledge of early 19th century Catawba ware, we reconstructed the forms and sizes of several Catawba vessels on graph paper. Potter Caroleen Sanders took up the task of replicating the vessels with great enthusiasm that was fired in her when she first held these 200-year-old ancestral pieces in her hands. She held them and felt them for a long time.

So you are probably wondering- how did the pots get to Charleston? Catawba women traveled to Charleston in the early 19th century to peddle

and trade their wares:

Complementary to English tablewares are Catawba-made low-fired earthenwares. These finely made pans, jars, bowls, plates, and mugs closely resemble some of the colonoware ceramics from Federal period contexts in the South Carolina piedmont and coastal plain, much of which may have been the work of itinerant New Town potters (Davis et al 2015:59).

The above quote is from an archaeological report on the Catawba site known as New Town. The primary village of the Catawba occupied from 1790 to 1820, New Town is located in Lancaster County along the Catawba River, not far from the Native American Studies Center and across the river from the Catawba Reservation. On the same page as this quote is a plate of artifact photos from New Town (Davis et al 2015:59) and it includes a 1793 French coin! It is difficult not to wonder out loud if that coin was payment for the pots that ended up in Juliana's privy. How

tantalizing such a hypothesis is, yet at the same time, one nearly impossible to prove.

Why would Charlestonians, with access to the finest ceramics from across the globe, have Catawba ware in their household? Apparently, Catawba pots were highly valued in Charleston for their superior culinary qualities:

William Gilmore Simms' 1845 novel "The Wigwam and the Cabin" describes how members of the Catawba nation would travel downstream, set up near Edisto, and make pottery for sale in Charleston decorated with "sealing wax of all colors, green, red, blue, and yellow." According to Simms, the pots "had their value to the citizens (of Charleston)", and "were considered by most of the worthy housewives of the past generation, to be far superior to any other... it was a confident faith among the old ladies, that okra soup was always inferior if cooked in any but an Indian pot." <https://mesda.org/item/collections/native-american-bowl/2403>

Based on our drawings and her examination of the fragments, Sanders replicated three vessels for Falk. Coincidentally, two of them are similar to vessels in a photo displayed at the Center of Sanders' uncle. This is yet another example of the Center breathing life into the historical past from the perspective of the present day.

References Cited:

Davis, R.P. Stephen Jr., Brett H. Riggs, and David Cranford

2015 Archaeology at Ayers Town: An Early Federal Period Community in the Catawba Nation. Research Report No. 37, Research Laboratories of Archaeology, The University of North Carolina at Chapel Hill.

Simms, William Gilmore

1845 *The Wigwam and the Cabin*. By the Author of "The Yemassee," "Guy Rivers," &c. First Series. New York: Wiley and Putnam.



As Sanders unboxes the pottery, Falk gets a first-look at the pottery. Photo by Ashley Lowrimore.



The three pieces replicated by Sanders. Photo by Ashley Lowrimore.

Welcome to New Student Workers

By Ashley Lowrimore



Student Workers Mackenzie Payne (L) and Missy Melton (R) make baskets during the December Native American Art and Craft Sale. Photo by Ashley Lowrimore.

During the fall semester, the Center welcomed two new student workers, Mackenzie Payne and Missy Melton, who have been diligently working on special projects, from entering data in Excel to cleaning cases in the galleries to researching facts and figures.

Working with Professor Brittany Taylor-Driggers, Curator of Collections and Galleries and USCL Assistant Professor of Art, Mackenzie Payne began working at the Center in October and recently has been filing inventory for Collections.

From Kershaw, Payne is in her second year at USCL studying art education and wants to teach

high school art after she graduates. Payne attended Andrew Jackson High School and was enrolled in the school's Arts Focus program, which concentrates on the fine arts.

"I've always liked art, but didn't realize how much I actually liked it until high school," said Payne. "I took five art classes in high school."

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

Working with Director of Native American Studies Dr. Stephen Criswell and Visitor and Project Coordinator Elisabeth Streeter, first-year USCL student Missy Melton has been compiling information for grants for the Center's upcoming children's exhibit.

Originally from Charlotte, Melton has a son and daughter, and three grandchildren. After a prolonged bout with an illness, she decided to return to school and resumed studying Public Relations and Criminal Justice, with the goal of becoming a Public Information Officer after graduation.

Melton, who also works part time in the campus security office, says she has appreciated the opportunity to work at the Center, where she is most enjoying learning more about Native cultures.

"I love history and pottery itself of the culture of the different Native Americans, learning the history behind them," said Melton. "It makes me want to go further into their cultures and learn more about where they're at this point and where they were many years ago. Loving history makes it easy to work here."

We look forward to another great semester with all of our student workers!

\$20,000 in 2020



The Center is thankful to OceanaGold/ Haile Operation for their recent donation of \$20,000! The generous contribution will be used to fund upcoming public programs, upgrade exhibits and research spaces, and produce a film on the Wateree Valley Mississippian Period A.D. 1000-1600 to be played in the Center's galleries.

If you are interested in supporting the work of Native American Studies at USCL, please consider a financial donation to the Samantha Criswell Memorial Fund or the [NASC Endowment](#). We thank you for your support!

Come fly with us! [Click here](#) for a drone tour of the Center!

Recent Events

By Ashley Lowrimore

The first Saturday in December was a lively day at the Center's annual winter Native American Art and Craft Sale, featuring a variety of artists selling and demonstrating their work with pottery, baskets, paintings, textiles, jewelry, beadwork, and much more!



Pictured clockwise from upper left: Jeannie Sanders creates artwork during the day; Keith Brown speaks to a guest; USCL Professors Dr. Lisa Hammond (pictured left) and Fran Gardner (pictured right) look at long leaf pine needle and kudzu baskets and paper art made by Nancy Basket; Caroleen Sanders demonstrates the Catawba pottery art form.

Photos by Ashley Lowrimore.

After the December Lunch and Learn (presented by the Center's own Dr. Stephen Criswell), the Center received a surprise visit from former Second Lady, Dr. Jill Biden (and S.C. State Rep. Mandy Powers Norrell). Biden took a quick tour of the Center and met guests and posed for photos before heading to a campaign event at the Craft Stand.



Pictured: Biden speaks with Fall 2019 Artist-in-Residence Nancy Basket; Biden (pictured left) speaks with State Rep. Mandy Powers Norrell and USCL Dean Dr. Walt Collins; Director of Native American Studies Dr. Stephen Criswell looks on as Center Archaeologist Chris Judge gives Biden a tour of the "Evolving" exhibit. Photos by Ashley Lowrimore.



In late January, the South Carolina Arts Commission hosted "Canvass of the People 2020," a public arts forum designed to help the commission form their long-range plan for arts and culture in the state. Before the event, 2019 Artist-in-Residence Nancy Basket demonstrated her traditional art form of basket making. Public "Canvass" forums continue across the state through mid-March.

March 14- "Roots of Wisdom: Native Knowledge. Shared Science" Exhibit Opening- This exhibit examines how Native communities are using traditional knowledge and Western science to solve modern-day environmental problems. Native peoples are restoring ecosystems, saving streams and wildlife, rediscovering traditional foods and crafts, and re-establishing native plants in many innovative ways. The exhibition describes Native communities' growing movement towards sustainability and the reclamation of age-old practices. *Roots of Wisdom: Native Knowledge. Shared Science.* was developed, produced, and circulated by the Oregon Museum of Science and Industry, the Smithsonian Institution Traveling Exhibition Service, and the Smithsonian's National Museum of the American Indian. The exhibition was made possible with funds provided by the National Science Foundation. Through May 24, 2020. To view the flyer, [click here!](#)

March 20-26- 15th Annual Native American Studies Week- Celebrating comedy and humor, event include an art and craft festival, film screening, an art exhibit opening, an interactive painting demonstration, storytelling, a lecture discussing Native American trickster figures, and more. To view the flyer, [click here!](#) Events are free and open to the public!

March 20, Noon- 1 p.m.- Lunch and Learn- Native American Studies Week kicks off with a Lunch and Learn program presented by Chippewa visual artist Chris Olszewski of the Savannah College of Art and Design. To view the flyer, [click here!](#) The event is free and open to the public.

March 21, 9 a.m.- 4 p.m.- Native American Art and Craft Sale- Find a selection of beautiful, unique arts including baskets, jewelry, pottery, and much more from an array of talented Indigenous artists. Visitors also can enjoy stories from storytellers throughout the day in the Center's galleries (storytelling times to be announced). The event is free and open to the public.

March 23, 5:30 p.m.-7:30 p.m.- "Powwow Highway" Film Screening- Running 87 minutes long, this drama/comedy follows two Cheyenne friends on a road trip and the adventures they face as they journey to Santa Fe in 1964 Buick Wildcat named "Protector." The screening will be followed by a Q&A session, facilitated by USCL Professor Claudia Heinemann-Priest. The event is free and open to the public.

March 24, 4 p.m.- 5:30 p.m.- "Tricksters"- Lecture and Storytelling- Folklorist and Director of Native American Studies Dr. Stephen Criswell presents a talk about Native American trickster figures. Criswell will be joined by Catawba artist and guest storyteller Beckee Garris. The event is free and open to the public.

March 26, 9:30 a.m.- 10:45 a.m.- Interactive Painting Session- Join Otoe-Missouria-Cherokee artist Tom Farris as he creates a work based on audience participation in the Center's North Gallery. The event is free and open to the public.

March 26, 4 p.m.- 7 p.m.- "Humor, Parody, and Satire: The Artwork of Tom Farris and Chris Olszewski" Exhibit Opening- This exhibit features the work of artists Tom Farris and Chris Olszewski; visitors will have the opportunity to speak with Farris during this exhibit opening. The event is free and open to the public.

April 17, Noon- Lunch and Learn: "Home Front in World War I South Carolina" Lecture by Dr. Fritz Hamer of the Confederate Relic Room and Military Museum. To view the flyer, [click here!](#) The event is free and open to the public.

May 15, Noon- Lunch and Learn: "The State of the River" Lecture by Brandon Jones, Catawba Riverkeeper. To view the flyer, [click here!](#) The event is free and open to the public.

Join us for these great events as we celebrate USC Lancaster's 60th Anniversary this academic year!

Current Exhibitions at the Center:

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.

Duke Energy Gallery: Wassamasaw Tribe of Varnertown Indians: One Community, One Family:

See beautiful regalia and contemporary art forms in this exhibit curated by the Wassamasaw Tribe of Varnertown Indians. Through February 2020.

North Gallery: "Roots of Wisdom: Native Knowledge. Shared Science" Exhibit Opening-

This exhibit examines how Native communities are using traditional knowledge and Western science to solve modern-day environmental problems. Native peoples are restoring ecosystems, saving streams and wildlife, rediscovering traditional foods and crafts, and re-establishing native plants in many innovative ways. The exhibition describes Native communities' growing movement towards sustainability and the reclamation of age-old practices. Roots of Wisdom: Native Knowledge. Shared Science. was developed, produced, and circulated by the Oregon Museum of Science and Industry, the Smithsonian Institution Traveling Exhibition Service, and the Smithsonian's National Museum of the American Indian. The exhibition was made possible with funds provided by the National Science Foundation. Through May 24, 2020.

Red Rose Gallery: "What Do You Have in Your Backyard?": The Traditional Artwork of Nancy Basket: Wisteria, kudzu, and long leaf pine needle baskets, kudzu paper art, and more beautiful weavings and sculptures are showcased in this exhibit featuring the work of the Center's fall Artist-in-Residence, traditional artist Nancy Basket. Through February 2021.

Five Points Gallery: Humor, Parody, and Satire: The Artwork of Tom Farris and Chris Olszewski-Opens March 26. This exhibit features the satirical and contemporary art of Otoe-Missouria-Cherokee artist Tom Farris and Chippewa artist Chris Olszewski. Through February 2021.

Location:

119 South Main Street
Lancaster, SC 29720
To visit our website [click here!](#)

The Center's Faculty:

Dr. Stephen Criswell, Professor, Folklorist, Director of Native American Studies
803.313.7108 criswese@mailbox.sc.edu
Dr. Brooke Bauer, Assistant Professor of History and Native American Studies
803.313.7440 bmbauer@mailbox.sc.edu
Claudia Y. Heinemann-Priest, Linguist, Catawba language, Native American Literature
803.313.7470 chpriest@sc.edu
W. Brent Burgin, Archivist, Director of Native American Studies Archives
803.313.7063 wbburgin@sc.edu
Brittany Taylor-Driggers, Artist, Curator of Collections and Galleries 803.313.7036 &
803.313.7173, taylorbd@mailbox.sc.edu
Christopher Judge, Archaeologist, Assistant Director of Native American Studies
803.313.7445 judge@sc.edu

The Center's Staff:

Helen Champion, Custodial Services
Ashley Lowrimore, Public Relations Coordinator
Crystal Melton, Student Worker
Missy Melton, Student Worker
Makenzie Payne, Student Worker
Katelyn Shull, Visitor Coordinator
Elisabeth Streeter, Visitor and Project Coordinator

The Center's Advisory Committee:

Purpose: This Committee advises the Native American Studies Director.

Dr. Stephen Criswell, NAS Director, ex officio
W. Brent Burgin, Director of NASC Archives, NAS Director Appointee
Brittany Taylor-Driggers, Curator of Special Collections and Galleries, NAS Director Appointee, NAS Committee Co-Chair
Claudia Y. Heinemann-Priest, Catawba Linguist, NAS Director Appointee
Dr. Brooke Bauer, Humanities Division representative, NAS Committee Co-Chair
Fran Gardner, NAS Advisory Board Member
Todd Scarlett, Math, Science, and Nursing Division representative
Jerrod Yarosh, BBCE Division representative
Patrick Lawrence, Administrative Appointee

Contact Information:

(803) 313-7172
Email: usclnasp@sc.edu
Native American Studies Center Hours:
Monday: By Appointment Only
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

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