

Native American Studies Quarterly

Native American Studies Center



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Grab your mask and come visit Tasi at the Center this winter! Photo by Brittany Taylor-Driggers.



Chef Dave Smoke-McCluskey concluded the 16th Annual Native American Studies Week with a November Lunch and Learn program on Indigenous foodways. Photo by Ashley Lowrimore.



Director of Campus Collections and Galleries and Assistant Professor of Art Brittany Taylor-Driggers shares a card with Burgin while Chris Judge and Program Assistant Beckee Garris look on. Photo by Ashley Lowrimore.

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As I write this column, we have just completed our 16th Annual Native American Studies Week. We were delighted to host old and new friends at the Center and to reach a wide and diverse audience online. Our Special Projects Coordinator, Elisabeth Avelar took on the Herculean task of organizing this year's NAS Week. I want to thank her again for a successful, informative, wonderful week of events. Recordings of the week's events are available on our [YouTube](#) page.

Elisabeth, with assistance from Crystal Melton and other NAS staff members, created a fascinating exhibit to complement this year's NAS Week theme of STEAM (Science, Technology, Engineering, Art, and Mathematics). This exhibit joins others developed by Professor Brittany Taylor-Driggers, as our galleries reopen after the pandemic shutdown.

Absent from this year's in-person events was our dear friend and colleague, Professor Brent Burgin. In October, we gathered to celebrate Brent's retirement. In the pages that follow, friends and colleagues continue this celebration of his career. Brent will continue working with Native American Studies at USCL on a part-time basis. We're delighted that he is continuing his work!

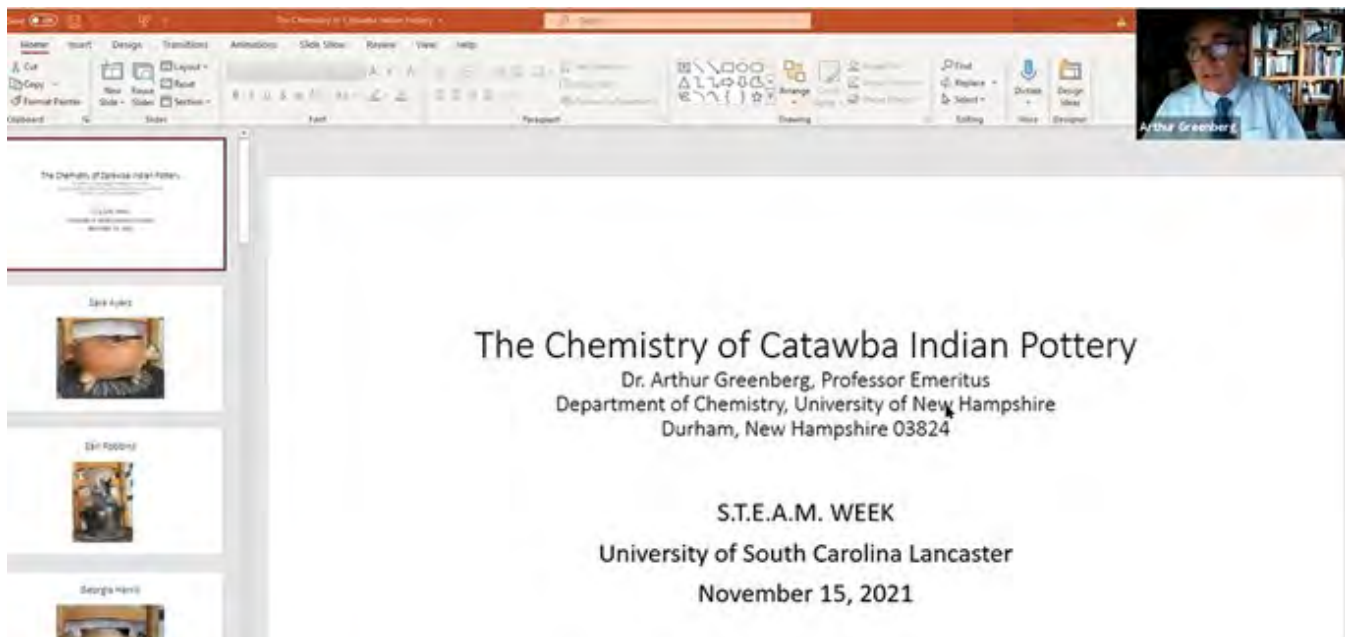
Also absent from our annual NAS Week lunch with S.C. Native American leaders was Chief Randy Crummie of the Santee Indian Organization. We join Chief Crummie's family, friends, and community in mourning his passing.

As always, I invite you to visit the Center to see our new exhibits, enjoy our programs, and visit with our faculty and staff, or virtually visit with us on our social media. We hope you all have the opportunity to enjoy the holiday season and wish you well in the coming year!

-Dr. Stephen Criswell

Native American Studies Week 2021 Wrap-up

By Ashley Lowrimore



Dr. Art Greenberg began the week's events with the program, "The Chemistry of Catawba Indian Pottery," discussing the science of this artform in a program co-hosted by the USCL Chemistry Club's Careers in Science Lecture Series. When Greenberg moved to Charlotte in 1994, he met Catawba potter Florence Wade demonstrating at an antique show, where he bought a few pieces and learned more about the pottery-making process. Taken with the earthen colors of the pottery, Greenberg became interested in learning more about the traditional artform, learning more about the culture, and eventually making friendships with Catawba potters. Screen capture by Ashley Lowrimore.



USCL Professor of History Dr. Kim Richardson presented the first in-person event of the week, "Medicine among the Aztecs," exploring the background of the Aztecs, the beginning of smallpox in the Americas after the arrival of Hernan Cortes and the Spanish, and other diseases the Aztecs encountered. Photo by Ashley Lowrimore.



Lisa McQueen Starling, Chairwoman and CEO of the Etiwan Tribe of Wassamasaw Indian Nation, and husband Victor Starling (in middle of photo) speak with (from left to right) Center Archaeologist Chris Judge, USCL Associate Dean of Academic and Student Affairs Todd Lekan, and USCL Campus Dean Walt Collins just before the luncheon honoring state tribal leaders. Photo by Ashley Lowrimore.



Visitor and Project Coordinator Assistant Crystal Melton (left) and Native American Studies Week Coordinator Elisabeth Avelar make introductions during the reception for the "Scientific Discoveries: Indigenous Inventions Through the Ages" exhibit while Native American Studies Director Dr. Stephen Criswell facilitates the event on Zoom. The 15-panel exhibit looks at the contributions Indigenous inventors and innovators have made to the field of STEAM. Photo by Ashley Lowrimore.



Catawba artist Alex Osborn presented an artist talk as part of the week's events, discussing his photographs, digital collages, and drawings that were created this summer in his role as the Center's Contemporary Artist-in-Residence. Osborn gave the talk in the Center's Five Points Gallery, where his residency artwork is now on display in the "Identity and Color" exhibit. Here Osborn introduces himself shortly before discussing each piece of artwork, the CMYK palette he used in his residency, and the technology and artistic process involved in the creation of the pieces. Photo by Ashley Lowrimore.



It was a pleasure to host Chef Dave Smoke-McCluskey (Mohawk)- forager, culinary educator, and owner of Corn Mafia small batch hominy- who presented the November Lunch and Learn, "The Three Sisters and the Indigenous Diet." The North Augusta-based chef discussed his self-proclaimed "favorite subject," corn, explaining the science of nixtamalization, the process by which corn is treated and softened to make hominy. Photo by Ashley Lowrimore.



All programs are now available to watch on the Center's [YouTube](#) channel!

Burgin's Retirement Celebration

By Ashley Lowrimore

In mid-October, among COVID-19 protocols, we celebrated the retirement of Archivist Brent Burgin with friends and colleagues.



Burgin's retirement cake, styled after the commemorative paver brick named in honor of Burgin that Center faculty and staff purchased upon the archivist's retirement. Photo by Ashley Lowrimore.

Burgin's Retirement Celebration

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With Native American Studies Director Dr. Stephen Criswell operating the Smart Board, Dr. Susan Elkins, Palmetto College Chancellor, appears via Zoom to make remarks during the retirement celebration. Thanks to all who attended either virtually or in person! Photo by Ashley Lowrimore.



Thank you to Elaine Adkins of Griff's Greenhouse for sprucing up our flower displays before the big event. Photo by Chris Judge.

Burgin's Retirement Celebration



Center Archaeologist Chris Judge presents Burgin with the commemorative brick paver purchased by Center faculty and staff in honor of Burgin's retirement. Photo by Ashley Lowrimore.



USCL Dean Dr. Walt Collins makes remarks during the celebration. Photo by Ashley Lowrimore.



Burgin speaks with community Archaeology Lab volunteers (from left to right) Liz Lee, Debbie Love, Carole Shute, and Henry Shute. Photo by Ashley Lowrimore.

Colleagues Share Reflections About Burgin

Compiled by Chris Judge

Thanks to our friends and colleagues for sharing their kind words about Archivist Brent Burgin upon his retirement:

"I cannot begin to fathom the NASC without Brent as he has been the heart, soul, and face of the NASC on this campus and in this community since a time long ago, a time soon after he was hired. Many in Lancaster thought he was the boss as he both looked and seemed the part... as the oldest of us and the person who was always in the center of the fray.

Few, if any, archivists can boast that they built an archive from scratch, but Brent can do just that. He became an expert in both the archival materials donated by Tom Blumer as well as the Blumer Catawba pottery collection purchased by USCL from D. Lindsay Pettus. Neither of those was

an easy task.

Brent served as principal investigator of the largest grant NASC ever received---a \$96,000 Aspire grant (with USC's Institute for Southern Studies and USC Digital Libraries) that resulted in the [Native American South Carolina Archive](#).

Brent developed the NASC's most important public outreach program in the Lunch and Learn Lecture Series, bringing both notable scholars and up-and-coming ones to our campus, and bought every speaker lunch out of his own pocket. His family, friends, and colleagues, cognizant of this wonderful gift, commemorated him with a named lecture—the W. Brent Burgin Annual Lunch and Learn Lecture, and raised the necessary funds to endow the lecture into the future.

Colleagues Share Reflections About Burgin

While Professor Burgin did not teach classes, he was and remains a popular faculty member amongst our student body, mentoring quite a number of interns who were fortunate to land in the archives with him. Every one of them ended their internship with the gift of a piece of Catawba pottery. Several have become professionals in related fields.

When I opened the “Share a Little of that Human Touch: The Prehistory of S.C.” exhibit at the NASC in 2017, Brent quietly donated the \$250 rental fee so we could hold several lectures at the Cultural Arts Center.

I can think of at least four awards that were bestowed on Brent during his tenure, more than any of the NASC faculty by far. He earned every one of those awards.

He built friendships, forged partnerships, had the connections, and made a tremendous impact on Lancaster, USCL, and the NASC. To say that he is irreplaceable is the understatement of the century. He will be missed dearly at the NASC when he retires.

Brent, through the Herculean efforts of Katie Shull as archival assistant, driver, and life aid, has charged forward to the finish line, ever and perhaps even more productive than at any previous time. I know in my heart that he will continue to be engaged in all that we do and will remain a trusted advisor to us all, but it is certainly the end of an important era at NASC.”

- Christopher Judge, Archeologist and USCL Instructor of Anthropology and Archaeology

“When I hired Brent to teach history and to archive documents in the Bloomer collection, the position description was vague at best. I don’t think any of the Palmetto College campuses had ever hired an archivist and honestly, I didn’t know what to expect. We started with a stack of various papers, photographs, and the like delivered to USCL in old liquor boxes. Brent developed his own position description that evolved over time to include archiving decades of campus information, NAS information, and even community information. He helped with the design of the state-of-the-art facility and Brent became a recognized star in archival work. Brent is a large part of the success of the NASC, and I am thankful for all that he has done.”

- Dr. John Catalano, Palmetto College Associate Provost and Former USCL Dean

“So, we had this big pile of boxes. We didn’t really know what we had but we knew it was important. Somehow, we found Brent, or he found us, and he turned it into the USCL Native American Studies Center Research Archive. What a tremendous contribution to USCL, the University of SC, the southern Native American tribes, and all researchers who can now access this wealth of material. Brent’s skill and professionalism abounds. And so does his grace under pressure. He is a highly respected archivist, but he is also my friend, our friend. Full of dry wit, he never fails to say something snarky that makes me double over with laughter and is spot on accurate and honest. And he always selects a superb bottle of wine. Cheers to your retirement Brent! And thank you for the riches of our friendship.”

- Fran Gardner, Former USCL Professor of Art and Art History

"I met Brent Burgin shortly after he was hired as the archivist at the University of South Carolina Lancaster in 2006. When I met Brent, I knew that we would be great friends because we had a common interest – to make Native American people and their history, culture, and art visible to the South Carolina public. One of his favorite quotes by Lord Alfred Tennyson from the poem *Ulysses*, "Though much is taken, much abides," exemplifies how he felt about Indigenous people's history. Although this quote referred to the Greek mythological hero, Ulysses, Brent applied it to the history and experiences of Indigenous people. Much has been taken from Indigenous Americans, but we are still here. Brent recognized this fact, emphasizing Indigenous survival in every presentation and class lecture he had the opportunity to give. He drew his audience in, disarming them with his humor and frankness. He frequently told lecture groups with a twinkle in his eyes, 'If you think you're Native American because you have high cheekbones or you were told you have an eighth great-grandmother who was Cherokee, you probably aren't Native,' causing the group to laugh with him.

Brent has been one of the most devoted allies of and friend to Native Americans. As the archivist of USCL's Native American Studies Center Archive, he tried to learn everything he could about S.C.'s Indigenous people. He asked questions of the People, following up these questions with, "I hope it's okay for me to ask this. I don't want to make a misstep and insult you." We (his colleagues) joke with him often about the time he caused Beulah Harris (Catawba) to recall a memory during an interview, a recollection that caused tears to well up in her eyes. Brent was horrified and afraid that he had said something wrong, but Beulah was laughing again in no time. She used to say to me laughingly, "Remember that man across the river at the college? I scared him good, didn't I?" Indeed, she did.

Brent's attention to the feelings of Catawba people endeared him to many Catawba families, including my own. My mother and aunties love Brent, and they show him their love by picking on him in a way many "outsiders" would find odd. For my family, teasing him in the way that we do indicates that he is family; he belongs. Over the years, he has become the older brother I never had. Brent says he is the stepbrother I always wished for, and he is correct about this.

As a colleague, I can say without a doubt that Brent has been my biggest supporter, second only to my mother. As an archivist, he is a historian's best friend because he seems "to know everything." And, if he did not know the answer to a research question, he would find it. I reached out to Brent hundreds of times during my graduate program and later as faculty at USCL. We would find little nuggets of information, learning more about Catawba people of the past. As a researcher, he has always been eager to learn more and was thrilled to find new information. He took absolute pleasure in his work as an archivist, and everyone who worked with him knew this.

I am so honored and grateful, Brent, to have you as a friend and colleague."

- Dr. Brooke Bauer, University of Tennessee
Knoxville Assistant Professor of History and
Former Co-Director of USCL's Native American
Studies

"Inquisitive, passionate, thoughtful, funny, with a cup of sarcasm... this is Brent Burgin, a friend and colleague at the least, more an annoying brother that I never knew I wanted. Fifteen years have gone by since Brent and I started working together. I was about to start graduate school while he was a grad intern. He made the monotonous tasks seem fun. From cart licenses (i.e., a pretend

driver's license for the pottery cart), to road trips where we found Elvis, and learning how to use a really old stove (my problem, not his, much to his delight), we had fun and laughter over the years. His passion for learning and supporting the people around him is visible in everything he has accomplished as well as the friendships he made throughout his career.

Brent, I'm thankful to have called you a friend and colleague for all these years."

- Brittany Taylor-Driggers, USCL Assistant Professor of Art and Director of Campus Collections and Galleries

Native American Traveling Exhibit in Development

By Ashley Lowrimore

The Center is pleased to be part of an upcoming traveling exhibit, "Resilience and Revolution: Native Peoples in 18th Century South Carolina," highlighting Native Americans before and during the era of the Revolution.

The exhibit will feature some of the state's more well-documented Native nations that fought in the Revolution, such as the Catawba, Cherokee, Creek, and Pee Dee, detailed through colonial records, muster rolls, and other primary sources, including recorded speeches by Native leaders. Smaller tribes that are less well-documented, such as the Cheraw and Congaree, also will be included as part of the broader narrative.

The project is a collaboration between South Carolina Humanities, the South Carolina State Museum, the South Carolina Department of Archives and History, USC Lancaster's Native American Studies Center, with other scholars joining in from Lander University, the University of

Alberta, Marquette University, and the University of Tennessee Knoxville.

From the Center, Director of Native American Studies Dr. Stephen Criswell and Archaeologist Christopher Judge are involved in the project, with Criswell serving as advisor and site host facilitator, and Judge serving as the scholar for the state-recognized tribes. Former Co-Director of Native American Studies at USCL Lancaster Dr. Brooke Bauer, now Assistant Professor of History with the University of Tennessee Knoxville, is also involved in the project.

"South Carolina was one of the hotbeds of Indian-English tension and it started as early as the Barbadians came in as settlers," said Bauer. "You have conflicts between the Westo Indians and other Native groups in South Carolina; then the Savannahs pretty much annihilate the Westos, and it just is kind of like a snowball effect that it keeps growing and growing.

By 1715, you have the Yamasee War, which is a very complex war that almost ruined the colony. From there, other conflicts lead into the Seven Years War and then the American Revolution."

Judge says that after the Yamasee War, settlers moved inland to establish trading posts to prevent Native Americans from coming directly to Charleston. Tribes would visit these inland posts and trade for European goods, then the European traders would bring skins and furs to Charleston.

"It's a period of incredible change," said Judge. "People migrate away from the coast after the Yamasee War and establish inland forts: Fort Moore on the Savannah River, Fort Congaree on the Congaree River, and the Northwest Trading Post on the Pee Dee River. When the forts are established, people quickly settle around them and when the township system arrives around the

1730s, white settlers populate the area and Native Americans get pushed further into the interior.”

Dr. Alice Taylor-Colbert, Development and Special Initiatives Officer with S. C. Humanities, developed the idea for an exhibit such as this years ago, stemming from her research on the Cherokee.

“I had wanted to do a traveling exhibit on the Cherokee that could come to South Carolina, because in the 18th century, the lower towns of the Cherokee were destroyed by colonial forces,” said Taylor-Colbert. “I began to think about it and realized that we needed to reflect all of the Native entities in South Carolina, not just the Cherokee.”



While the project originally centered on the Revolutionary War, the subject matter was broadened, and an exhibit title, “Resilience and Revolution: Native Peoples in 18th Century South Carolina,” was formed.

“Resilience is the trait we really wanted to focus on because so many of the Native peoples had their lands taken, their homes destroyed, and many of them were annihilated over the 18th century,” said Taylor-Colbert. “We knew that there were survivors from these peoples, and we wanted to tell that complicated story of what happens to these people and how things change for them.”

Though the artwork created by Eastern Band of Cherokee artists and other items here specifically won't be in “Resilience and Revolution,” they represent the types of reproductions that may be included in the exhibit. Photo courtesy of Dr. Alice Taylor-Colbert.

Instead of solely focusing on wars and conflicts, the exhibit will look at Native cultures, gender, and social relations from this time.

"From the very beginning, we wanted this exhibit to be a little bit different than most, and that's why we rejected the concept of just focusing on the Revolutionary period by itself," said Taylor-Colbert. "We wanted to tell the story of the women and show their worldview and their philosophical understanding of the universe so folks will understand who they are and where they're coming from. I think that the richness of this exhibit may be more in the material that people won't know."

Bauer, whose primary research focus is Catawba women in this period, says that though women played an equal role to men in terms of nation building, Catawba men have been featured historically because they filled political roles and carried out diplomacy with colonial officials and other Indigenous leaders.

"Within Catawba, my people, we know how crucial the women were because we're a matrilineal society," said Bauer. "Had it not been for women, the Catawba identity would not have passed down to my generation. James Adair, who came through the Catawba villages around 1745, compared the Catawba women to the Chickasaw women in terms of joining men on the battlefield, so we know that Catawba women must have learned how to protect themselves because of the conflict in and around their towns. I'm just really excited to see how women are going to be presented in this project."

Thanks to the generosity of \$10,000 from SC Humanities, \$7,500 from the Gaylord & Dorothy Donnelley Foundation, and \$50,000 from the "A More Perfect Union" initiative from the National Endowment of the Humanities, the project is well on its way to fruition.

"The Donnelley Foundation is very interested in community heritage and preserving collections

for the future, so it just made sense for us to seek funding from them," said Taylor-Colbert.

The project also received \$50,000 from the "A More Perfect Union" initiative from the National Endowment of the Humanities, celebrating the 250th anniversary of the Declaration of Independence in 2026.

"One of the ideas was to celebrate how diversity in our country makes our democracy richer and how indeed we are more perfect because we have so many different voices, so the idea morphed into something that I felt like we might pursue a grant for through this initiative," said Taylor-Colbert.

Receiving funding has sped up deadlines for the planned 40-panel exhibit, which will include 3D replicas of artifacts and a map showing where the current descendants of the tribal nations mentioned in the exhibit are located now.

After debuting at the Center in early fall 2022, it is hoped the exhibit will be hosted by the Catawba Nation. Tribal communities will have the chance to book the exhibit for their communities, tentatively free of charge. The exhibit eventually will be available for booking through the South Carolina State Museum's Traveling Exhibits Program by other museums, cultural centers, historic sites, libraries, or other sites interested in hosting the exhibit.

"I think there will be lots of small pieces of information that most folks don't know about this era and how complicated it was," said Taylor-Colbert. "It's also important to us that we make sure that tribal representatives read our material and are involved, whether they are state recognized or federally recognized, like the Catawba."

Garris Speaks Catawba for Upcoming Language Film

By Ashley Lowrimore

Program Assistant Beckee Garris will appear in an upcoming video installation piece soon to be displayed at the Halsey Institute of Contemporary Art in Charleston.

Two weeks before filming for the project began, Garris was contacted about appearing in the film that would include her speaking about any subject she wanted to speak about in the Catawba language for about five minutes.

Filmed in five hours in early October, three Indigenous female filmmakers came to the Catawba Nation to film Garris talking and walking around the land.

With the script completely up to her, Garris began with a greeting, a prayer, and then spoke some of the animal and kinship terms. She also recited two poems she had written, “Funny, You Don’t Look It” and “Iswa Children Stand Tall,” and ended by singing the first verse in “Amazing Grace.” It took eight takes to complete the filming.

“Most people can recognize x-number of languages just by how it sounds, like Spanish or German or French, even if they don’t know what’s

being said,” Garris said. “We want them to know that these languages were here before other languages were and that they’re still here.”

Garris recalls remarks made by contemporary artist Tom Farris (Otoe-Missouria-Cherokee) during his appearance at the Center’s 2020 Native American Studies Week, about how society views Native Americans as only being people of the past.



From left to right, filmmakers Charine Gonzales (San Ildefonso Pueblo), Razelle Benally (Oglala Lakota- Diné), and Dyani White Hawk (Sičąŋǵu Lakota, pictured far right) visited the Center a day after filming with Program Assistant Beckee Garris (third from left).

Photo by Ashley Lowrimore.

“People only want to see us in the 1800s or in John Wayne movies,” she said. “They don’t look at us as being contemporary, so I didn’t wear regalia

for filming. I wanted to show that we're still here and we live in today's world."

Garris says it was a privilege, yet a bit daunting, to represent the Catawba Nation in this project.

"It's a privilege letting people know we're still here and letting people know who we are, who didn't even know we existed in the first place," said Garris. "The daunting part comes in when I think I may be the first Catawba many people will virtually meet, and I hope I do my people proud."

The Catawba is the ninth tribal nation and language featured in the project so far. The day after filming, the filmmakers, Dyani White Hawk (Sičángŋu Lakota), Razelle Benally (Oglala Lakota-Diné), and Charine Gonzales (San Ildefonso Pueblo), visited Garris at the Center and took a tour of the facilities shortly before heading to the airport to film a Lenape speaker in New Jersey. White Hawk, a visual artist based in Minnesota, envisioned the project, "Listen," as a video installation piece asking the American public to think of how many global languages they may be able to identify, taking a step further to think of how many Native languages they may recognize.

"It asks folks to think about how many languages Indigenous to this land base they can identify by sound," said White Hawk. "For most folks, that will be zero to maybe two if they've been in proximity to Native people or Native cultures. It then provides this opportunity for a moment of epiphany in realizing how profound it is that the folks living on this land base have not even most likely heard the languages that are actually from here. Hopefully, they're able to connect the dots and think about what a profound impact colonization has had and continues to have, and the huge gap of knowledge that exists between the general American public and the Native communities and nations."

The three are traveling around the country, filming Native language speakers on their homelands, layering audio and video with footage of the land surrounding the speakers. Previously filmed speakers represented the Seneca, Ojibwe, Ho Chunk, Dakota, Dine, Cocopah, Kwtsaan, and Tiwa communities.

No English translations will be included in the project.

"When the videos are presented in museums and gallery spaces, they're not instructional language videos because it's not about how you can translate this one-to-one translate and here's exactly what she said," said White Hawk. "We're asking every speaker to share what they are inspired to share, knowing that their community members could understand what they're sharing, but that most people will not. The idea is for folks to be able to traverse the space and be introduced to the sounds and cadences associated with a human and associated with the land base that they're from, so that they can be introduced to the sounds of that language."

The all-female crew is filming all-female Native speakers for the project.

"I wanted the videos to be all women, because violence against women and violence against the land are connected," said White Hawk. "We've also had such a tremendous spotlight on men and our male relatives that it's important for the pendulum to swing and have this focus on the wealth of knowledge and importance and all that our women relatives have to offer to our communities."

Gonzales, a Santa Fe resident and recent graduate of the Institute of American Indian Arts in cinematic arts and technology, and Benally, a New Jersey resident currently in her fourth year

studying directing and writing for film production at NYU-Tisch School of the Arts' Graduate Film program, are also assisting with the project. Cinematographer and editor for the film, Benally is also a staff writer for the upcoming AMC series "Dark Winds," now shooting on location in New Mexico, and is directing a short documentary series featuring 17 Indigenous artists in the United States that will be released on Showtime in 2023.

"A lot of times, the film industry is super extractive and can be toxic," said Benally. "With big film sets, big production, they take and they leave, which is not who we are as Indigenous people. To add layers to what's happening as a filmmaker, it's important when we talk about what is Indigenous cinema, or what does it mean to be a Native filmmaker, and it has everything to do with process and intention and far less about the story.

I can make a Native film about fry bread and horses and feathers that could be made by anyone, but what's so important about this project is employing the process that filmmakers like Charine and I are really blazing the trail with, and combining it with Dyani, whose process and intention is all there. It's this beautiful melding and coming together of this intersection of film and conceptual pieces; that's where I feel like this project was so meaningful. Even though I have all these jobs in the industry, I come back to stuff like this and want to continue making because it's healing and it's intentional."

The trio began the project in 2018 but will keep filming for as long as it takes, building on the project until they feel that it's finally completed.

"The idea is to get upwards of 20 to 24 languages, which will be a physically immersive exhibition experience, but it's still a tiny sampling of the languages of the base," said White Hawk.

Stay tuned for more details on when the film will premiere!

Fundraising Update

By Ashley Lowrimore



The Steele Sisters performing as a ukulele and bass duo as part of the Center's inaugural Open Mic Talent Night in 2019. Photo by Elisabeth Avelar.

From free public programming to scholarly research to our day-to-day operations at the Center, we're grateful for the generous gifts from donors that allow us to make our work possible. Beginning with just one fund, the Center now has multiple funds that donors may give to. The goal in developing these accounts was to become more self-sustaining so the Center could better support itself, says Center Archaeologist Chris Judge, who coordinates fund raising efforts.

Two of the funds are endowments, established by the university at \$10,000. Endowments are invested in the New York Stock Exchange with the goal to grow over time, meaning the Center can only spend the interest.

"In anything with the stock market, it's a long-term process, but you've got to start somewhere," said Judge. "The endowment is for future planning, but if we don't touch it for five years, it will reach

\$30,000 just by growing the interest.”

First held in 2019, Open Mic Performance Night tentatively will make a comeback next spring as a fundraiser for the NASC funds. Details on how talent can sign up for the event will be released soon, so keep an eye on our [website](#) and [social media](#) pages.

Here’s updated look at our total funds:

- Samantha Criswell Memorial Fund- Current balance: \$21,437.05. Named in memory of the late wife of Native American Studies Director Dr. Stephen Criswell, this undesignated fund was established around 2013 and can be spent at any time to support programs, exhibits, and activities designed to improve the visitor experience.
- NASC Endowment- Current balance: \$23,815.27. Projected to reach \$30,000 in five years just through interest (if untouched), this fund supports the Center’s programs, research, and other activities. An endowment does not allow the principle to be spent but will allow the Center to spend interest made. Any money donated to our endowments are sent to Columbia, where they are invested as a large group on the New York Stock Exchange.
- W. Brent Burgin Lunch and Learn Lecture Endowment- Current balance: \$13,860.90. This fund is named for the Center’s Archivist Brent Burgin, who coordinated the public outreach program since its introduction in 2013. This endowment funds honorarium, hotel, and travel expenses for the speaker at the Annual W. Brent Burgin Lecture.
- W. Brent Burgin Archives Fund- Current balance: \$800. Once again named for the Center’s Archivist, this fund is designated

for the Archivist to use in consultation with the Director, to ensure purchases, such as books, acid-free paperclips, and other archival supplies.

- Fred “Henry” Shute Archaeology Lab Fund- Current balance: \$1,100. When the community Archaeology Lab began in spring 2013, Henry Shute was the first lab volunteer to walk through the doors and remained a faithful attendee each week until pandemic temporarily closed the doors on group activities. This fund is designated for the Archaeologist to use in consultation with the Director, to ensure purchases for the Archaeology Lab, such as boxes, bags, or other archaeological storage supplies.

With the addition of the Fred “Henry” Shute Archaeology Lab Fund and the W. Brent Burgin Archives Fund this September, the Center now has a total of five funds, developed in part by longtime community Archaeology Lab volunteer Carol Shute in honor of Burgin’s retirement and in honor of her husband, Henry.

“We’ve raised \$2,025 without saying anything publicly about the two new funds, so we’re off to a good start,” said Judge.

If the Archives Fund and Archaeology Lab Fund each were to reach \$10,000, then the Center could name both offices after the fund namesake.

Tax-deductible gifts may be given in person, online, by phone, or by mail to the Education Foundation of USC Lancaster. Here are the following ways donor may give gifts, as well as the codes by which to identify the fund so that gifts go directly into that fund:

- In person: When visiting the Center, guests may select an envelope at the front desk and

may mark which of the five funds they would like their gift to go toward.

- Phone: Gifts may be given over the phone by contacting Shana Dry, USC Lancaster's Director of Public Information, at [803-313-7008](tel:803-313-7008).
- Mail: Checks may be written for the fund the gift is to be applied toward and mailed to the Educational Foundation of USCL, 476 Hubbard Dr. Lancaster, SC 29720.
- Online: Donations may be made online at <https://donate.sc.edu/direct-your-gift>, where visitors may complete all information, typing in the fund number in the line for fund name (example below):

Instructions:

Type the fund number in the line below:

Search funds by fund name

Results are loaded as you type

Numbers for the Center's funds:

A31912- Samantha Criswell Memorial Fund for the Native American Studies Center

B12216- Native American Studies Center Endowment

B12328- W. Brent Burgin Lunch and Learn Lecture Series Endowed Fund

A32521- Fred "Henry" Shute Archaeology Lab Fund

A32522- W. Brent Burgin Archives Fund

B12328- W. Brent Burgin Lunch and Learn Lecture Series Endowed Fund

A32521- Fred "Henry" Shute Archaeology Lab Fund

Upcoming Classes

Join us in the upcoming spring semester for more Native American Studies classes! A selection of course offerings include (please note whether classes will be held online or in-person):

Spring 2022

- ENGL 285 – Native American Literature in Text and Film. This course is designed to broaden the students' horizons with regards to the types of American writings. During the semester, the class will study texts and films by and about Native Americans, looking at their genres, their background, their American Indian heritage, and their contexts within and contributions to American literature. During the semester, the class also will examine Native American tribes in South Carolina and the Southeast region, including the Catawba Nation. The course 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. Students 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. The class 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, including filmic, writing in different styles, and applying the study of language and literature to their daily lives.

- ENGL 429: Topics in American Literature: Native American Oral Traditions. This second Spring session online course examines Native American myths, legends, and tales with an emphasis on Southeastern groups.
- ANTH 321 Archaeology of South Carolina. This in-person 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.

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

Condolences to the Crummie Family

By Ashley Lowrimore



In October, we lost Santee Indian Organization Chief Randy Crummie, pictured left here with Waccamaw Indian People Chief Harold Hatcher on the right. Following is his obituary from [The Times and Democrat](#). Rest in power, Chief Crummie.

Photo by Chris Judge.

Native American Heritage Day

By Ashley Lowrimore



Hosted by the Sumter Tribe of Cheraw Indians and Marcy Hayden of Native Carolina, a crowd gathers for Native American Heritage Day at the S.C. State House in November.

Photo by Chris Judge.

Scholars Visit the Center

By Christopher Judge



In September, we had a visit with Professor Rick Chacon (right), Anthropologist from Winthrop University, and Gleb V. Aleksandrov (left), [Senior Research Fellow](#) at the National Research University – Higher School of Economics, Moscow, Russian Federation. The latter is a historian engaged in Colonial Native American Research in New England. Photo by Ashley Lowrimore.

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

Community Archaeology Lab Meets Again

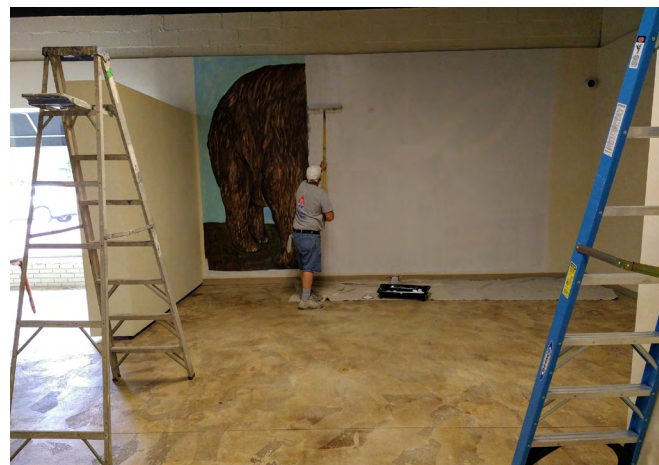
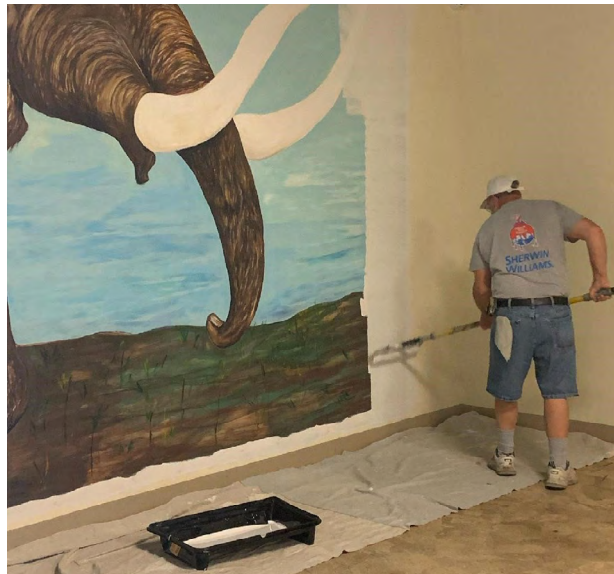
By Ashley Lowrimore

Since we've reopened on our normal operating schedule, the community Archaeology Lab is meeting once again! Here, volunteers are sorting and identifying precontact Native American artifacts. Pictured from left to right are Liz Lee, Tina Lanias, Debbie Love, Center Archaeologist Chris Judge and Heather Hearn. Photo by Steve Hearn.



Center Mastodon Goes Extinct

By Ashley Lowrimore



To accommodate new exhibits in the North Gallery, the Center's mastodon mural was painted over this fall. Top photo by Katie Shull. Bottom photo by Chris Judge.

Criswell Shares Fish Camp Expertise on WBTV



Folklorist and Director of Native American Studies Dr. Stephen Criswell was interviewed in the Red Rose Garden across from the Center by WBTV Producer/Photojournalist

Greg Simpson for a program about North Carolina fish camps. We'll share a link when the program airs on WBTV!

Photo by Ashley Lowrimore.

Prof. Taylor-Driggers' Artwork Chosen for Exhibition

By Ashley Lowrimore



Congratulations to Assistant Professor of Art and Director of Campus Collections and Galleries Brittany Taylor-Driggers, whose work "Looking Glass" is being exhibited in the online exhibit and publication, "Book of Art: Children." Two-hundred twenty-four artworks from 212 international artists were selected out of over 1,500 submitted works and 400 artists.

[View her work here.](#) Photo by Shana Dry.



Edisto Natchez-Kusso up for Federal Recognition

By Ashley Lowrimore

The Edisto Natchez-Kusso Tribe, with tribal council members pictured here from a visit to the Center earlier this year, is the third state recognized tribe this year to have their name submitted on a bill for federal recognition, introduced by Congresswoman Nancy Mace to the legislature in November. The tribe joins the Waccamaw Indian People and Pee Dee Indian Tribe and Waccamaw Indian People, who are also up for consideration of federal recognition in two bills introduced by Congressman Tom Rice earlier in March.

Photo by Chris Judge.

New Staff/Student Worker

By Ashley Lowrimore



This fall, the Center welcomed Alex Osborn as Assistant Curator in Campus Collections and Galleries. Here, Osborn photographs pieces of Catawba pottery from the new D. Lindsay Pettus Collection. Photo by Sam Farris.



Student Worker Edgar Guzman, an art major at USCL, also joined the Center this fall, working in Campus Collections and Galleries. Here, Guzman places a snake pot by Catawba potter Earl Robbins in a display case for exhibition with supervision from a trained staff member. Photo by Ashley Lowrimore.

New Exhibits

By Ashley Lowrimore

Stop by the Center to see three new incredible exhibits: “Leading by Example: Catawba Traditional Artists in Residence,” featuring the work of artists Monty “Hawk” Branham, Keith “Little Bear” Brown, Beckee Garriss, and Faye Greiner, “Scientific Discoveries: Indigenous Inventions Through Time,” highlighting contributions of Indigenous inventions and innovators to the field of STEAM, and “Identity and Color,” featuring the work of summer Contemporary Artist-in-Residence Alex Osborn. “Identity and Color” is supported by a RISE grant from the Office of the Vice President for Research at the University of South Carolina.



From left to right, Visitor Coordinator Katie Shull, Special Projects Coordinator Elisabeth Avelar, and Visitor and Project Coordinator Assistant Crystal Melton install the exhibit, “Scientific Discoveries: Indigenous Inventions Through Time.” The exhibit opened as part of the 16th Annual Native American Studies Week. Photo by Brittany Taylor-Driggers.

New Exhibits; Upcoming Events



See the works from artists who participated in the Catawba Traditional Artist-in-Residence Online Series earlier this summer in the new exhibit, "Leading by Example: Catawba Traditional Artists-in-Residence." Artwork shown here includes long leaf pine needle baskets on display created by Garriss, a bear effigy by Brown, reed basket by Greiner, and horse pot by Branham.

Photo by Ashley Lowrimore.



"Yehasuri Dance," created by Osborn in June 2021.



"Red Flowers," created by Osborn in July 2021.

Upcoming Events

Dec. 4, 9 a.m. – 4 p.m.

[Native American Art & Craft Sale](#)

Held in conjunction with Christmas in the City, shop for jewelry, Catawba pottery, baskets, quilts, and more one-of-a-kind artwork at the seventh annual Native American Art and Craft Sale! Also, this year's Contemporary Artist-in-Residence Alex Osborn will discuss and demonstrate his artistic techniques during the day.

Dec. 10, Noon

[100th Lunch and Learn Lecture: "Really? You don't look like an Indian...": An Examination of Native American Representation through Mascots in South Carolina](#)

Lecture by Hannah Bauer, South Carolina Commission for Minority Affairs.

Jan. 21, Noon

["Lancaster Rocks!: The Contributions of Lancaster, SC to American Popular Music"](#)

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

Feb. 18, Noon

["From Refugees to Slave Traders: The Transformation of the Westo"](#)

Lecture by Dr. Maureen Myers, Senior Archaeologist with New South Associates, Inc.

March 18, Noon

["From Catawba to Contemporary - Pottery and Ceramic Arts from the S.C. State Museum's Collection"](#)

Lecture by Paul Matheny, Director of Collections at the S.C. State Museum.

100th Lunch and Learn

We're celebrating the 100th W. Brent Burgin Lunch and Learn Lecture Series on Friday, Dec. 10 at noon!

Mascot name-changes have been in the news recently, from professional teams like the Washington Football Team and Cleveland's MLB team to public school teams around the nation rethinking the use of Native American mascots. Hannah Bauer, formerly with the South Carolina Commission for Minority Affairs and currently Training and Resource Development Specialist with Miami Environmental and Energy Solutions, will present "'Really? You don't look like an Indian...': An Examination of Native American Representation through Mascots in South Carolina." Bauer's presentation will examine the difference between the way Indigenous Americans have traditionally represented themselves (and continue to do so), the way they have been represented by others, and how these differences have culminated in a great debate: To mascot or not to mascot?

Make plans to join us in 2022 for another great year of programming, with the lineup so far including programming on the Westo Indians, South Carolina's rice culture, the home front in World War I South Carolina, Lancaster's local music scene, and the pottery and ceramic arts in the South Carolina State Museum's Collection.

Have an idea or a suggestion for a future lecture or speaker? Contact Chris Judge at [803-313-7445](tel:803-313-7445) or judgcec@mailbox.sc.edu.

For more details on upcoming programs, stay tuned to our [website](#).

Did you miss the last newsletter? Don't worry, just [click here!](#)

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!

Current Exhibitions at the Center:

D. Lindsay Pettus Gallery: The Story of Catawba Pottery Virtual Exhibit. 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: TBA

North Gallery: Scientific Discoveries: Indigenous Inventions Through Time: Learn more about the contributions of Indigenous inventors and innovators to the field of STEAM in this exhibit opened in conjunction with the 16th Annual Native American Studies Week. Through June 5, 2022.

Red Rose Gallery: Leading by Example: Catawba Traditional Artists-in-Residence: This exhibit highlights the creations by artists who participated in the Center's Catawba Traditional Arts Online Series, presented in July 2021. This exhibit features artwork from Catawba potter Keith "Little Bear" Brown, reed basket maker Faye Greiner, flute and drum maker Monty "Hawk" Branham, and long leaf pine needle basket maker Beckee Garris. Through March 1, 2022.

Five Points Gallery: Identity and Color: See the photographs, digital collages, and drawings showing Catawba heritage and culture through a contemporary lens by Contemporary Artist-in-Residence Alex Osborn. This work is supported by a RISE grant from the Office of the Vice President for Research at the University of South Carolina. Through August 25, 2022.

Digital Exhibitions from USCL and the Center's Galleries:

[Humor, Parody, and Satire:](#) The Artwork of Tom Farris and Chris Olszewski

[The Story of Catawba Pottery Exhibit:](#) An Exhibit from the Native American Studies galleries on the Catawba Indian pottery tradition

[Georgia Harris and Catawba Indian Pottery](#)

[USC Lancaster's 60th Anniversary Exhibit:](#) Highlights the campus's growth and community connections over the last sixty years

Upcoming Exhibitions at the Center:

Keep an eye on our [social media pages](#) and [website](#) for updates as we continue to install exhibits in our galleries in the coming weeks. Here's what guests can look forward to seeing:

Duke Energy Gallery: Native American Tales and Traditions: Culture Passed through the Ages: Just for younger visitors, this exhibit offers colorful displays and murals, artifacts, pottery replicas, an interactive Three Sisters Garden, traditional Native American tales, and more. Sponsored by Nutramax.

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!](#)

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Claudia Y. Heinemann-Priest, Linguist, Catawba language, Native American Literature

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Brittany Taylor-Driggers, Artist, Assistant Professor of Art, Director of Campus Collections and Galleries

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taylorbd@mailbox.sc.edu

Christopher Judge, Archaeologist, Assistant Director of Native American Studies

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The Center's Staff:

Elisabeth Avelar, Special Projects Coordinator

Helen Champion, Custodial Services

Samuel Farris, Collections, Galleries, and Studio Assistant

Beckee Garris, Program Assistant

Edgar Guzman, Student Worker

Ashley Lowrimore, Public Relations Coordinator

Crystal Melton, Visitor and Project Coordinator Assistant

Alex Osborn, Assistant Curator

Katelyn Shull, Visitor Coordinator

Sharon Simmers-Norton, Program Assistant

Chrissy Stines, Student Worker

The Center's Advisory Committee:

Purpose: This committee advises the Native American Studies Director.

Dr. Stephen Criswell, NAS Co-Director, ex officio
Jerrod Yarosh, BBCE Division Representative
Todd Scarlett, MSNPH Division Representative
Garane Garane, Humanities Division Representative
Tania Wolochwianski, Administrative Appointment
Pat Lawrence, Administrative Appointment
Claudia Heinemann-Priest, NAS Director Appointment
Brittany Taylor-Driggers, NAS Committee Chair, NAS Director Appointment

We've now returned to our normal operating schedule! Please note the following information before your visit:

- Masks or face coverings are required for entry to the Center.
- Guests are encouraged to make use of the hand sanitizing station upon entry.
- Guests are also encouraged to stay home if feeling unwell and to maintain a distance of 6-feet between their party and others.
- In order to maintain social distancing and safety protocols, advance reservations are required for large tour groups. Tour groups may call the Center at [\(803\) 313-7172](tel:803-313-7172) to schedule an appointment time to visit.
- Walk-up tour groups without appointments will be limited to 10 people.
- As school policies around our region vary regarding field trips, educators are encouraged to check back with the Center in the coming months to determine availability for field trips.
- In-person programming will return later this fall. Follow the Center's [social media pages](#) for the latest news or updates to programs and events.