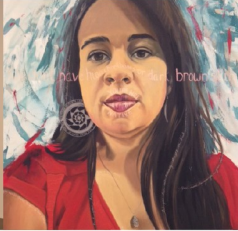


Native American Studies Quarterly

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Native American Studies Center

UNIVERSITY OF SOUTH CAROLINA LANCASTER



A Palmetto College Campus

Director's Column:

This month, we will be celebrating our 13th annual Native American Studies Week. Dr. Brooke Bauer, our most recent team-member, has put together an impressive array of speakers and programs for this year's event. The week's focus on Native activism is particularly appropriate in this time of renewed political activism; from Standing Rock to the Women's Marches, a drive for social justice is growing. And as is often the case, Native Americans have led the way. The following pages detail the various activities of the week, which again includes our Saturday Native arts and craft sale. (Note the wonderful portraits of the featured speakers by our own David Helwer).

We're looking forward to exhibit openings as part of Native American Studies Week. Works by Native artists Tom Farris and Jessica Clark will be on display in the Center's new "Five Points" Gallery, and the Pee Dee Indian Tribe will be highlighting their culture and history in our Duke Energy Gallery. We are always delighted to turn over exhibit space to our local Native communities, where they can tell their story themselves.

You'll also find in this issue a description of the Native American South Carolina Archive. This unique resource, developed by Professors Brent Burgin and Chris Judge and a team in Columbia, promises to be a valuable tool for researchers and students. Professor Burgin's work on this project and a whole host of others earned him this year's Distinguished Archaeologist of the Year Award from the Archaeology Society of South Carolina. All of us here at USCL congratulate Brent on this well-deserved honor!

In addition to Native American Studies Week, the coming weeks and months promise to be busy for the Native American Studies faculty at USCL. We'll be participating in the Red Rose Festival and the regional Ag and Art tour, Professor Burgin's *Lunch and Learns* continue to draw large crowds, and a few of us will be leading a travel tour to Native American historical and cultural sites through the Southeast. I look forward to seeing many of you in March!

—*Stephen Criswell*

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13th Annual Native American Studies Week

March 16-21, 2018

Political, Economic, and Civil Rights Movements in Indian Country

Friday, March 16, 2018—Lunch and Learn,

- **Robert Greeson**, *Red Power: Grassroots Activism & American Indian Communities*, 12:00pm, Native American Studies Center

Saturday, March 17, 2018—Arts and Crafts Festival, 9:00am to 4:00pm,
Native American Studies Center

Monday, March 19, 2018—Film Screening: *The Cherokee Word for Water*,
6:00pm, Bundy Auditorium

Tuesday, March 20, 2018—“Activism of Native Women” Symposium, sponsored by OceanaGold Haile Operation

2:00pm to 4:00pm, Bundy Auditorium with speakers:

- **Dr. Elizabeth Ellis** (Peoria/NYU) *In the Wake of Standing Rock: Activism, Academia, and the Fight for American Indian Sovereignty in the 21st Century*
- **Dr. Courtney Lewis** (Cherokee Nation/USC) *The Subversive Act of Indigenous Small Business Ownership*
- **Jami Powell**, Ph.D. Candidate (Osage/Tufts) *An Ethnography of ‘The Field’: Contemporary Art and Critical Interventions*
- **Marvel Welch**, MSW, CSAC, CCS (EBCI/NC Commission of Indian Affairs), *Future in Tomorrow’s (FIT)*

Tuesday, March 20, 2018 — **DeLesslin George-Warren** (Catawba) Keynote speaker, *Remembering the Past, Healing the Present, and Creating the Future*, 5:30pm, Refreshments at 5:00pm, Bundy Auditorium

Wednesday, March 21, 2018— NASC Gallery Exhibit Openings: **“Kahes'vkus Tvm Vehidi: Return of the Pee Dee”**, 11:15am; **Jessica Clark** (Lumbee) and **Tom Farris** (Otoe/Cherokee), 1:30pm, Native American Studies Center

Bundy Auditorium in Bradley Building, Hubbard Drive
or

USCL Native American Studies Center: 119 South Main St. Lancaster, SC 29720

Events are Free & Open to the Public

“Activism of Native Women” Symposium

Tuesday, March 20, 2018, 2:00pm to 3:45pm in Bundy Auditorium

Dr. Elizabeth Ellis (Peoria/NYU)

“In the Wake of Standing Rock: Activism, Academia, and the Fight for American Indian Sovereignty In the 21st Century”

Dr. Ellis is a citizen of the Peoria Tribe of Indians of Oklahoma and an Assistant Professor in the History Department at New York University. As a leader of several Philadelphia Standing Rock gatherings in support of the Standing Rock Protectors of North and South Dakota, Ellis has first-hand knowledge about Native activism and how academia engages with the fight for American Indian sovereignty.



Jami Powell, Ph.D. Candidate (Osage/Tufts)

“An Ethnography of “The Field:” Contemporary Art and Critical Interventions”

As a citizen of the Osage Nation of Oklahoma and an anthropologist, Jami’s research on Osage art was initially inspired by her grandmother, Georgeann Gray Robinson, who was a renowned Osage ribbon worker. However, the way Osage ribbon work exemplifies the complex and ongoing colonial entanglements between American Indian nations and settler society further motivates her continued academic engagement with this topic.





Dr. Courtney Lewis (Cherokee Nation/USC)

“The Subversive Act of Indigenous Small Business Ownership”

Dr. Lewis is an enrolled citizen of the Cherokee Nation and an Assistant Professor at the University of South Carolina Columbia. Her current work is in economic development for Native nations in the United States and, consequently, issues of sovereignty related to-and based upon the necessity of economic sustainability and stability.



Marvel Welch, MSW, CSAC, CCS (EBCI/NC Commission of Indian Affairs)

“Future in Tomorrow’s (FIT)”

Marvel Welch is honored and privileged to be a member of the Eastern Band of the Cherokee Indians. She believes that everyone is a leader and “you choose to model leadership in the way you give back to your community.” The love and support of family, friends and community has brought Marvel into who she is today. Marvel is the mother of three amazing children and has the honor to be the grandmother of seven wonderful grandchildren.

Native American Studies Week 2018 Focuses on Social Movements, Activism

By Ashley Lowrimore



SC Natives Protesting Dakota Access Pipeline at SC Statehouse, Fall 2016

Social movements in Indian Country are nothing new, according to Dr. Brooke Bauer, a Catawba scholar and Assistant Professor of History and Native American Studies at USC Lancaster.

“Activism, from my perspective as a historian, has been taking place since Hernando de Soto traveled through the South; it’s just that we don’t think about it in that same way,” said Bauer. “They’re actively standing up for themselves. This is activism, it’s just not the 20th century type of movement.”

Twentieth century movements did, however, help lend themselves to the theme of this year’s 13th Annual Native American Studies Week, “Political, Economic, and Civil Rights Movements in Indian Country,” held Friday, March 16 through Wednesday, March 21. The week features an arts and crafts festival; film screening; art exhibit opening; and lectures discussing grassroots activism, activism of Native women in various roles, and presidential policies toward indigenous people.

Bauer, event coordinator for this year’s Native American Studies Week, said the idea for the theme came from current events: from the regional activism of the Cherokee’s establishment of infrastructure and local economy to support their nation to national reports on the Dakota Access Pipeline and Standing Rock water protectors to how the Violence Against Women Act affects Native American women.

“Native Americans statistically account for less than one percent of the American population, so we really are the one-percenters,” said Bauer. “And because of this, it’s harder for us to get our voice heard. Our voices are drowned out or skewed in a way that we’re still the enemy to white America and I think that’s one reason why it’s so important to provide education on these types of topics.”

Bauer believes that Native political, economic, and civil rights movements are largely hidden topics in many non-Native communities.

“People, Native and non-Native, frequently say that Natives are their own worst enemy,” she said. “If they would only unite, they would have a bigger impact politically and economically. I think that even though these are smaller movements, this does demonstrate this unification; the problem is, the unification lasts temporarily. But there are connections from one movement to another, and unity with each movement.”

These social movements and more will be further explored in seven programs during the week. Four programs will be held at the Center, the first one starting Friday, March 16 with a program by Robert Greeson, Chair of the American Indian Party of Charlotte. From noon-1 p.m., Greeson will present “Red Power: Grassroots Activism and American Indian Communities” as part of the Center’s monthly *Lunch and Learn* series. The presentation examines the complex role that grassroots activism plays in issues impacting American Indian communities,

as well as a further look into the growing influence that it has on bringing about progressive changes from within tribal communities.

On Saturday, March 17, shop for jewelry, Catawba pottery, baskets, quilts, and more one-of-a-kind artwork at the Native American Arts and Crafts Festival. From 9 a.m. – 4 p.m., the festival will feature a range of work from 14 Native artists showing and selling their handmade creations. Crafts, decorative items, mixed media artwork, and more will be featured from around six Native American tribal groups, including the Catawba, Otoe-Missouria-Cherokee, Pee Dee, and Ojibwa. Lumbee artist Jessica Clark, whose work will be featured in an exhibit opening the same week, will paint in the galleries and offer prints and small paintings for sale during the festival. While Clark will not present a formal artist talk, she welcomes questions about her work from guests.

Native American Studies Week concludes at the Center on Wednesday, March 21. At 11:15 a.m. that day, a reception will be held for the new exhibit, “Kahes'vkus Tvm Vehidi: Return of the Pee Dee,” curated by members of the Pee Dee Indian Tribe. At 1:30 p.m., the exhibit “Tradition, Family, & Pop Culture: The Artwork of Jessica Clark and Tom Farris” will open, showcasing the work of Lumbee artist Jessica Clark and Otoe-Missouria-Cherokee artist Tom Farris. Also, at 1:30 p.m., Farris will give a gallery talk about his unique work.

During the week, the Center will host three other events, held at USC Lancaster’s Bundy Auditorium.

On Monday, March 19, the film “The Cherokee Word for Water” will play at 6 p.m. in the auditorium. Based on a true story, the film tells the story of Wilma Mankiller and her fight for clean water in rural Oklahoma during the 1980s, prior to becoming the first female Chief in Cherokee Nation.

On Tuesday, March 20 from 2- 4 p.m., the “Activism of Native Women” Symposium will feature four female panelists who will discuss activism and their own roles in Standing Rock, in the Eastern Band of Cherokee’s small business ownership, in contemporary Osage art, and in the Indian Child Welfare Act in North Carolina. Speakers include Dr. Elizabeth Ellis of New York University, Dr. Courtney Lewis of the University of South Carolina, Jami Powell of Tufts University, and Marvel Welch of the North Carolina Commission of Indian Affairs.

Later that evening, activist and speaker DeLesslin “Roo” George-Warren will present “Remembering the Past, Healing the Present, and Creating the Future.” George-Warren will examine presidential policies toward indigenous people from a Native American perspective and will cover issues facing Indian Country today. He also will discuss his work with the Catawba language revitalization project. The event begins at 5:30 p.m., though refreshments will be served at 5 p.m.

Bauer says she hopes the programs will help others understand why these issues matter to Native people and will show that Native Americans are still here.



*Chief Pete Parr protesting Dakota Access Pipeline
Fall 2016*

“We are a 21st century people,” she said. “These topics will demonstrate that we’re not a

people of the past. Instead of any group of people thinking of Native Americans as the stereotypical Native with long hair, dark skin, buckskins, a feather, or that kind of thing, it's shows we're a lot more diverse than that and we work in every field, from the federal government, medicine, engineering, education, and more."

All programs held in conjunction with Native American Studies Week are free and open to the public. See page two for a complete schedule of events and page 13 for more information about the new art exhibit, "Tradition, Family, and Pop Culture: The Artwork of Jessica Clark and Tom Farris."

Profile on Dr. Brooke Bauer

By Ashley Lowrimore



Ashley Lowrimore and Brooke Bauer

Dr. Brooke Bauer has had a busy first year as Assistant Professor of History and Native American Studies. Not only does she design class curriculum and grade students' papers, but she also serves as this year's event coordinator for the 13th Annual Native American Studies Week, participates in community service projects, and researches material for the book she's currently writing. Bauer, a citizen of the Catawba Indian Nation, names serving as Chair of the tribe's Election Committee as just one of several

committees on which she's currently serving.

"I don't know what I would do if I had to sit still," she said. "I don't think I would be happy because I enjoy knowing that I have something to do all the time."

Having the distinction of being the only Catawba member to hold a doctorate, Bauer earned her PhD in U.S. History, with a specialty in the field of Native American Studies, from the University of North Carolina at Chapel Hill in 2016. That same year, she joined USC Lancaster as a Visiting Professor and is now on a tenure-track position as Assistant Professor.

Social Movements and NASW 2018

This year's Native American Studies Week, themed "Political, Economic, and Civil Rights Movements in Indian Country," will cover grassroots movements in American Indian communities, indigenous small business ownership, activism through art, and more.

"In most current activism movements of the 20th-21st century, what you typically see is that Native women are at the forefront of these movements," said Bauer. "I'm a Native woman, I'm interested in what other Native women did in the past, and specifically in these type of movements because we don't always hear the woman's side of herstory- not history, but herstory."

In planning this year's theme, Bauer says she specifically thought of the Violence Against Women Act and the difficulties Native women face in bringing their non-Native assaulters to justice since many reservations lack jurisdiction over non-Native perpetrators.

Though recent months have brought about the rise of the #MeToo and the Time's Up movements and the annual Women's Marches, little media attention has been paid to indige-

nous women and the abuses they suffer.

“This is something that most Native women have lived with all their lives,” said Bauer. “Their mothers, their grandmothers- it dates back so far, I think the statistics are still correct that three in four Native women experience some type of abuse during their life and that is the highest for any ethnic or racial group in America.”

While the Violence Against Women Act and other social movement headlines don’t directly affect Bauer’s daily research, there are parallels.

“My research focuses on land loss for Catawbas, which is also a theme with the Dakota Access Pipeline,” she said. “As a Native person, what happens with pipelines that go through Native lands is important to me because it could happen here.”

One recent headline features Wells Fargo pledging \$50 million to help American Indian/ Native Alaskan communities.

“Wells Fargo is one of the financial backers of the Dakota Access Pipeline,” said Bauer. “The way I look at it as a Native person, is that they recognize the wrongs that they’ve done and they’re trying to pay off those wrongs. That’s something I couldn’t sign my name to knowing that Wells Fargo was a financial backer for the company that’s building the pipeline, and they do it consciously.”

There is good news, however, on the social movement front. Bauer notes the Cleveland Indians’ dropping of the cartoonish “Chief Wahoo” logo from their uniforms a “small achievement,” but these small movements can be impactful.

“I think the activism that you’ve seen recently with the Women’s March, the #MeToo movement, the Dakota Access Pipeline movements, the Keystone Pipeline movements, and

others like that, it’s helping the younger generation to become more aware of not just human society but also the environment,” said Bauer. “Natural resources are not limitless. If we don’t take care of the land we have, once it’s ruined, you can’t go back.”



Dr. Brooke Bauer

Research for Publication

Currently, Bauer is researching and writing a book on education and Catawba women from around 1700 to the mid-1940s. Her research takes a look at land ownership, kinship, education, and economic productivity through agriculture and pottery manufacturing.

“It’s about the world of Catawba women and how they adapted and responded to the changes in their world while maintaining and preserving Catawba identity,” said Bauer.

Between 1750 and the early 1790s, Bauer says Catawba men and women leased a majority of their 144,000 acres to landless white settlers migrating to the area, all except for about 500 acres known as King’s Bottom.

“This is where the homes were, where the fields were, where the women collected clay, and where their burial grounds were,” said

Bauer. “By 1796, because of the threat of losing their land, the Catawba deeded their land, specifically that 500 acres, to Sally New River and other women of the Nation. There’s no other names listed on the deed except for Sally, so she would have been the primary deed holder and that was more to protect the remaining land controlled by the women.”

A granddaughter of King Hagler, Sally was a respected elder who took care of orphaned Catawbas and often interacted with European travelers, most likely because her home was among one of the first they would meet on their journey through the villages. One encounter tells of an Irish traveler who asked Sally’s advice for keeping snakes away during the warm season.

“She gave him this long stick and said if you go around beating it on the ground in front of you, you won’t have to worry about any snakes,” she said. “He comes through sometime in winter after it’s snowed and he’s still beating that stick on the ground. From the reports that talk about this, Sally and other Catawbas had a good laugh.”

Bauer’s research also focuses on Catawba girls who attended the Carlisle Indian Industrial School in Pennsylvania, the Cherokee Boarding School in North Carolina, and the Catawba Reservation’s Mormon Missionary School.

“From 1894 through late 1940s, there are a number of young Catawbas being sent away to boarding school and a majority of these are young girls,” said Bauer. “Most of the young boys tried to run away, but you don’t see that happening with the girls. I’m not sure for other Native children, but it was not unusual for Catawba boys to attempt to run away.”

Despite running away, Bauer believes the Catawba students at the Carlisle School fared well since they had more interaction with area non-Natives than other Native cultures.

“I would argue that the Catawba children had a less difficult time than other Native children, say the Apaches or Navajo children, sent to this school mainly because Catawba had been surrounded by non-Natives since the 1750s,” she said. “They already were somewhat acculturated to another lifestyle. They spoke English, they dressed in Anglo-American clothing, so for that reason I think they had a less difficult time when they got to this school. A lot of the Native children came in only speaking their own native language.”

Bauer says that the female students were very appreciative of their education and says her own grandmother, Edith Brown, wrote the superintendent of the Carlisle Boarding School to ask that more Catawba students attend. However, Bauer’s research found another familiar pattern.

“Fast forward to the 1940s, I see the same thing happening with Catawbas who go to the Cherokee Boarding School,” said Bauer. “It’s a majority of females attending and the males typically did not want to stay. They’re familiar with Cherokees but they’re not used to being away from their families.”

Though no publication date is set for her book yet, Bauer would next like to focus on the 1940s to present day, including the termination and reorganization of the Catawba government. Considering the professor describes herself as a person who “can’t not work,” we look forward to hearing more of her achievements to come.

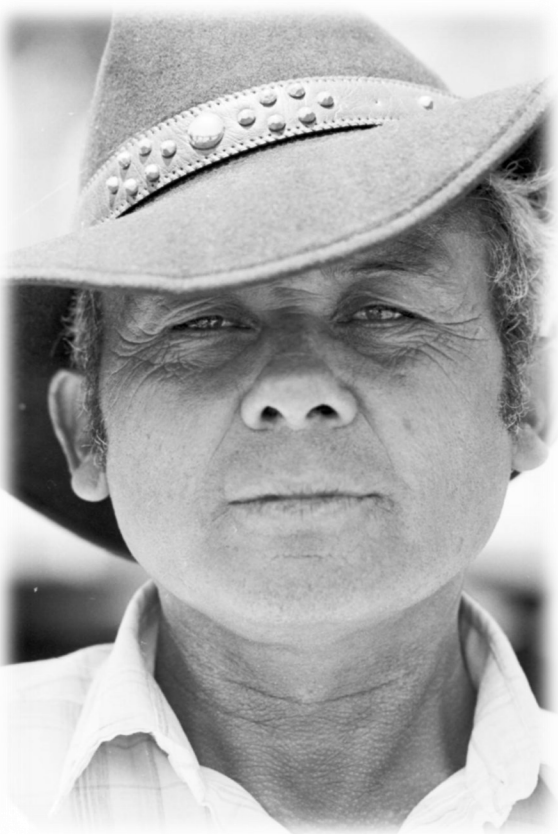
Native American Archive Launched

By Ashley Lowrimore

The long-awaited Native American South Carolina Archive is here!

In January, the Native American Studies Archive launched the Native American South Carolina Archive (NASCA), a comprehensive

digital archive for tribal histories, photos, correspondence, oral histories, and more. A collaboration between the Archive, the USC University Libraries Digital Collections, and the USC Institute for Southern Studies provides resources for studying Native American culture and will highlight the important role Native South Carolinians have played in our state's prehistory and history.



*Photograph of Joe S. "Stump Hunt"
taken by Gene Crediford in 1984*

The process for the web portal began in 2016 when the Center's Director of Archives Brent Burgin was awarded \$95,266 from the ASPIRE-II: Integration grant (Advanced Support for Innovative Research Excellence). Burgin served as Lead Principal Investigator on the grant, which encourages interdisciplinary, collaborative research among two or more USC schools or colleges.

"There has never been anything like this before in South Carolina," said Burgin. "We have over 40,000 people in South Carolina who

have claimed Native descent since our last Census. Native Americans often have been called an invisible people in this state; it's very much an underserved community."

"As much as we want scholars to use this and its resources, a lot of these things are things historians have probably never seen before," said Dr. Matt Simmons, Digital U.S. South Project Coordinator at USC's Institute for Southern Studies. "We hope it will create new scholarship and new knowledge."

Simmons worked closely with Burgin on digitizing the Center's Archives, vetting and hiring computer programmers and web designers, and helping faculty members produce digital projects. In addition to providing new resources, Simmons says he hopes the archive also will fill in the gaps of our state's history and provide context about South Carolina's Native population.

"More than anything, it's creating a resource for the people of South Carolina, for K-12 students, but also the public in general coming to an understanding of Native people: who they are, that they're still here and really come to an understanding to get past silly and wrong thinking that they all disappeared after the Yamasee War," said Simmons.

NASCA's online content focuses on three eras in our state's history: Prehistoric South Carolina, Reconstruction-era to late 19th Century South Carolina, and late 20th Century to early 21st Century South Carolina. Including information from these eras, the site contains:

- Digitized letters from the S.C. Department of Archives and History's Governor's Correspondence File, showing exchanges between South Carolina governors and the Catawba Indians, the state's only federally recognized tribe. Dating back to 1849, the letters are comprised of petitions, receipts for payment, discussions of proper accounting procedures, tribe requests for In-

dian agents, and more.

- Several hours of transcribed interviews from tribal leaders and elders from the Beaver Creek Indians, Catawba Indian Nation, Pee Dee Indian Tribe, Sumter Tribe of Cheraw, and the Wassamasaw tribe of Varnertown Indians.
- Interviews were recorded from field work done by members of the Center's faculty and from the Thomas J. Blumer Collection in the Center's Archives.
- Around 167 black and white and color images from USC Professor Gene Crediford, who has photographed Native South Carolinians for 30 years. The images feature several tribes and portray everyday life, political activities, and ceremonial events.
- An interactive map highlighting Native and archaeological points of interest around the state.
- A timeline of Native history from the earliest Pre-Clovis Period to the time of English Contact, with some dates including additional photos, links, and/or short descriptions.
- Five original short films about Prehistoric South Carolina, which can also be seen in the *Share a Little of that Human Touch* exhibit currently in the Center's North Gallery. A sixth short film features a video tour of the Center and its location in historic downtown Lancaster's Cultural Arts District.
- Histories and banners of the state's 14 recognized tribes and tribal groups.

NASCA will continue to receive periodic updates as new materials become available.

Visit the NASCA website here!

www.nativesouthcarolina.org

Pee Dee Culture Featured in New Exhibit

By Ashley Lowrimore

A coastal tribe believed to be among some of the first indigenous people to be reached by the first Europeans, the Pee Dee were once a sizeable community whose population dwindled due to settlement. Though they have quietly survived by adapting to the settlers' ways of life, the Pee Dee lately have experienced a resurgence in their culture and identity, part of which can be seen in the Center's new exhibit, "Kahes'vkus Tvm Vehidi: Return of the Pee Dee."



Pee Dee Indian Tribe Chief Pete Parr holding a recently recovered polished stone gorget at a site near the Great Pee Dee River. Photo by Meg Gaillard, SCDNR

Curated by members of the Pee Dee

Indian Tribe, the exhibit will hold its grand opening on Wednesday, March 21 at 11:15 a.m.

“Kahes'vkus Tvm Vehidi: Return of the Pee Dee” is the third exhibit to be created for the Center by a South Carolina tribe or tribal group.

“Our goal is that when someone walks into our exhibit, they will be walking into the history of our tribe and come to the realization that we’re still here,” said Chief Pete Parr. “So many people have said to me, ‘the Pee Dee Tribe is extinct.’ We want to show that the Pee Dees were here, as far as history can tell, back in 1567 when the Spanish met them.”

In the exhibit, visitors can expect to see traditional, historic items take on a contemporary art form. These items include jewelry made from shells, regalia, a rabbit stick (a throwing stick used to hunt rabbit or other small game), and a blow gun with feather darts. The exhibit also displays gourds and emphasizes the important role they play in Pee Dee culture, from being used as drinking vessels, storage for seeds or other items, and as a device to keep fishing nets afloat.



*Brittany Taylor-Driggers and William Judge
discussing the new exhibit
with Chief Parr and Michael Dunn*

The exhibit also includes the tribe’s history, a map of South Carolina highlighting the Pee Dee region, a statement by Chief Parr, a video of dances by members of the Pee Dee tribe, and a timeline honoring past Chiefs since the tribe became chartered in 1976.

“Kahes'vkus Tvm Vehidi: Return of the Pee Dee” also explores key moments in early Pee Dee history, such as the Raccoon Company of riflemen. Recruited by Captain John Alston during the American Revolution, the Raccoon Company consisted of Pee Dee riflemen who served under General Francis Marion.

Despite their name being synonymous with the northeastern geographic region of South Carolina, Parr says the Pee Dee have lived across the entire state but began moving when the settlers introduced new houses with windows and multiple rooms. These new types of homes were in contrast to the Pee Dee’s traditional one- room dwellings that were made with an oval frame usually covered with brush or skins.

“We started on the East Coast, worked up into the woodlands, and stayed in the woodlands until the settlers came,” he said. “When the settlers came, we had to come out of the woods because they were taking the woods for their houses. We had to adapt to their type of living, where we had lived in houses made out of poles, cattails, bulrush, and bark.”

Having to “come out of the woods” dramatically reduced the group.

“Our people were almost killed because we were some of the first people hit by the settlers,” said Parr. “We were on the coast, they came in and wanted land. They had to move us, so we either were killed off or moved off.”

Some Pee Dee moved either to Georgia or North Carolina while others moved out west to live with the Sioux. Those who remained became farmers in order to assimilate, learning the settlers’ culture while trying to still honor their own.

Parr says it was not uncommon in those days for many Pee Dee to claim Scots, Irish, German, or any other ancestry in order to retain rights or privileges since Native Americans could

not own anything at the time.

“If you’re Native, they’d take something away from you,” said Parr. “We had to adapt and become what we weren’t to be able to survive. We’re retuning, we’re actively returning from the old beginning and making a new beginning because we have the tools now, we have the education, we have the knowledge that we can write down.”

In this “return” of the Pee Dee culture, Parr says he hopes the exhibit reflects the humble pride of who the Pee Dee are and their ability to persist and advance their culture for future generations.

“We survived 200 and some years of being pushed, buried, and yet we’re coming back out of the ground,” said Parr. “We’ve been revived and this is what our exhibit, I hope, shows.”

“Kahes’vkus Tvm Vehidi: Return of the Pee Dee” will be on display in the Duke Energy Gallery from March 8 until February 2019.

Contemporary Art Exhibit Features Work of Jessica Clark, Tom Farris

By Ashley Lowrimore

Lumbee artist Jessica Clark and Otoe-Missouria-Cherokee artist Tom Farris offer their contemporary, artistic perspectives of issues facing Native Americans today in the new exhibit, “Tradition, Family, & Pop Culture: The Artwork of Jessica Clark and Tom Farris,” opening Wednesday, March 7. The exhibit reception will be held Wednesday, March 21 at 1:30 p.m. in conjunction with Native American Studies Week.

The exhibit features several new paintings and mixed media pieces created especially for the exhibit.

“The work in the exhibit addresses current issues and images of Native Americans,” said, Brittany Taylor-Driggers Curator of Special Collections and Galleries. “It’s an exhibit where we are pushing the boundaries of what this community is used to and the types of stereotypical images of Native Americans that they are used to.”

Two gallery talks are scheduled at the Center during NASW. On Saturday, March 17 from 9 a.m. – 4 p.m. at the Native American Arts and Crafts Festival, Clark will talk with visitors about her work and the pieces within the exhibit. She also will have a table at the festival to sell prints and small paintings. On March 21 at 1:30 p.m., Farris will present a formal gallery talk about his pieces created for the exhibit in the Center’s galleries.



“Lumbee Family Values IV” by Jessica Clark ‘15

Jessica Clark earned a Bachelor of Art in Studio from the University of North Carolina at

Pembroke and a Master of Fine Arts in Painting from the Savannah College of Art and Design. She currently teaches Visual Arts in a North Carolina high school and also works part-time at UNC Pembroke teaching Figure Drawing.

Her work has been exhibited in numerous shows across the Southeast and is included in the collections of the Museum of the Southeast American Indian in Pembroke, N.C., the Savannah College of Art and Design in Lacoste, France, and the Federal Reserve Bank in Charlotte.



"Lumbee Family Values V" by Jessica Clark '16

Since graduate school, Clark's paintings have focused on Lumbee and Southeastern Native American culture. Clark, who says that agriculture has a huge presence in the region of North Carolina where she lives, has been able to trace her ancestry back 300 years to family believed to have been farmers.

Some of the pieces in the exhibit show her aunt and grandmother working in garden, shelling peas, or cutting corn. Another piece shows her aunt and cousin planting collards.

"The works are part of a series I call 'Lumbee Family Values' because it portrays my family and our everyday interactions like gardening," she said.

One of the pieces featured in the exhibit is Clark's self-portrait, with comments people have said to her regarding her skin color, hair, or other physical features painted in silver throughout the portrait.

"People say they want to see it in person," said Clark. "They want to lean in and read what I have written and figure it out. Hopefully it will make them think the next time they meet somebody and try to fit them into this little box."

Clark says that some artists such as Shepard Fairey, who created the iconic "Hope" poster for Barack Obama's 2008 presidential campaign, are now using art expressly for the purposes of activism, meant to be shared for use in protests or marches.

"People are starting to see that artists can reach people through art instead of music or performances," said Clark. "Now you have a lot of artists creating these artworks and sharing them, not necessarily to get rich of it, but sharing online and wanting people to use it. Standing Rock really changed that."

Tom Farris has served as the Assistant Director of the Oscar Johnson Foundation and Native Art Center, Creator and Manager of the Cherokee Art Market, Owner and Operator of the Standing Buffalo Indian Art Gallery & Gifts, and is manager of Exhibit C Gallery & Gifts.

His work appears in numerous private collections and has recently been added to the permanent collection of the Heard Museum in Phoenix, Ariz., The Sherwin Miller Museum of Jewish Art in Tulsa, Okla., the Eiteljorg Museum in Indianapolis, Ind., and the

Sam Noble Natural History Museum in Norman, Okla. Farris' work has been exhibited at the Smithsonian Institution's National Museum of the American Indian.



"Oppression Since 1492" by Tom Farris

"A lot of my work is derivative of my culture I grew up in," said Farris. "A lot of what I do also has to do with universal issues for Native Americans, such as the concept of encountering Pan-Indianism as an ignorance and historical moments that are important to Native culture in general. It's not limited to my tribe but I do draw on that quite a bit."

Farris says he often uses pop icons to express Native themes and Native cultures in his work.

"One piece in particular I just finished plays on the pop iconography of the Indian Motorcycles logo and incorporates that image and references Indian oppression since 1492," said Farris. "I actually really love vintage kitsch, Native advertising and I like to take those appropriated images and utilize them to convey a more appropriate Native concept."

Along with using popular references, Farris also has incorporated the Cherokee language in several of his previous works. One painting recreates the 1966 Batman logo by translating

the title into the Cherokee. Another piece displays a Native American man wearing a Superman suit and cape with the Cherokee syllabary's symbol for "S" displayed on the suit.

"A lot of what I do usually incorporates Cherokee language because we're one of the few tribes with our own written language and I like to utilize and visualize mediums to convey our language, which not a lot of other tribes can do," said Farris.

Both artists hope visitors are left with a more well-rounded view of modern Native Americans rather than a stereotype.

"It's not all straight black hair, high cheekbones, or dark skin," Clark said. "We come in all shapes, sizes, and colors."

"So much of our country sees Native Americans as a historical context," said Farris. "That's generally the level of education presented to them – it's what Indians were and not so much what Indians are. I'm hoping that people will see we exist today and that I'm able to utilize the images of the dominant culture to turn around and show my perspective of things."

"Tradition, Family, & Pop Culture: The Artwork of Jessica Clark and Tom Farris" will be on display in the Center's galleries through August 2018.



"The Impeachment of 45" by Tom Farris

Book Donations to the Center Archives



Brent Burgin and Pat Shaw are ecstatic about the William "Fred" Fischer book donation. These books and journals are from the William "Fred" Fischer estate. Fred was an archaeologist and worked in Tennessee for many years before retiring to South Carolina. (CJ).

Professor Linda Stine, an archaeologist at UNC Greensboro recently donated three big boxes of books and reports containing many South Carolina archaeology titles that have been added to our Archival collection. We thank Linda for her donation to our ever expanding holdings. Interestingly Linda's major professor at UNC Chapel Hill, Carole Crumley, was a friend of Bill Fischer's (CJ).

New Pottery Donation



Robert Smith, Building Manager for USC's Hollings Library, and Tom Blumer donated a large Cherokee Owl pot in October to USCL's Special Collections. The Owl pot was created by artist Marina Robbins as part of her Owl Medicine sculpture series. According to Robbins' artist profile on www.behance.net (www.behance.net/marinarobbins), Cherokee shamans viewed Eastern Screech Owls as consultants on punishment and sickness (AL).

Come fly with us!

Take a 90-second tour
of the Center, our galleries,
classrooms, research facilities, and
surrounding downtown Lancaster in
this fly-through video overview.

[https://www.nativesouthcarolina.org/video/
#Videos-6](https://www.nativesouthcarolina.org/video/#Videos-6)

Catawba River Lunch and Learn



For the January *Lunch and Learn*, Emilee Syrewicze, Executive Director of the Catawba River Foundation, presented “The Power of History on the Catawba River” and discussed Spanish explorations along the river, its role in the American Revolution, and the history of power along the 225-mile-long river. The first river developed solely for power production, the Catawba River has previously made America’s Most Endangered Rivers’ top ten list due to growth and stress from power plants, but has remained off the list for 2017. “Preserving our environment is preserving our history,” said Syrewicze (AL).

Coming Soon

Before the end of the year we will be installing a memorial exhibit honoring the late Dr. Will Moreau Goins in our Red Rose Gallery. We will be sending out details soon.

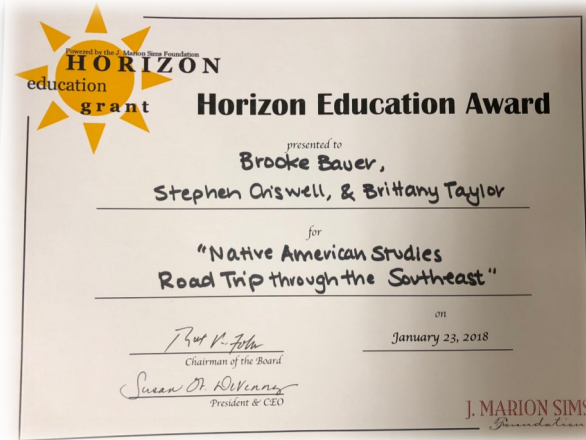
SCDNR: Kolb Site Artifact Transfer



Archaeologist Tariq Ghaffar from the South Carolina Department of Natural Resources with a load of some of the 600 bankers boxes of artifacts from the Johannes Kolb Archaeology Site. The artifact collection was transferred from the Center to the new Parker Annex Archaeology Center in Columbia where it will be both studied and curated by SCDNR (CJ.)



Professors Receive Horizon Grant from Sims Foundation



Congratulations to Dr. Stephen Criswell, Dr. Brooke Bauer, and Professor Brittany Taylor-Driggers, who received the J. Marion Sims Foundation's Horizon Education Grant, which promotes collaboration between educators, parents, and students in shared projects and activities. The trio received \$1500 to help off-set the costs of tickets to cultural institutions and other travel expenses for the 2018 Travel Study Program. Students can still sign up for the seven-day trip and earn credit for Maymester courses ARTS 399, Special Topic; ENGL 429, Studies in American Literature: Native American Myth, Legend, and Oral Tradition; and ANTH 317, American Indian Nations. The group will leave USCL, travel to the Pamunkey Indian Museum, Historic Jamestowne, Washington, D.C., Cherokee, and end the trip at the Catawba Nation before returning to USCL. For more information, contact Professor Taylor-Driggers at taylorbd@mailbox.sc.edu, Dr. Bauer at bmbauer@mailbox.sc.edu, and Dr. Criswell at criswese@mailbox.sc.edu (AL).

- ❖ Brooke Bauer, Stephen Criswell, Brittany Taylor
"Native American Studies Road Trip through the Southeast," USCL



Desegregating Lancaster Lunch and Learn



In a Black History Month lecture, USCL Professor Adam Biggs presented "Desegregating Lancaster: An Oral History Project" to a record-breaking *Lunch and Learn* crowd of 70 people! The project, funded by the University and the J. Marion Sims Foundation, has collected oral histories on the era of desegregation in the Lancaster area. Sharing accounts recorded by USCL faculty, staff, and students at community forums, Professor Biggs played audio clips of stories from those who experienced integration as students in Lancaster. Learn more about the oral history project in an upcoming exhibit

Recent Visits to the Center

opening later this month in USCL's Bradley Building (AL).



The Center was bursting at the seams during Professor Biggs's "Desegregating Lancaster: An Oral History Project" at February's Lunch and Learn.

Internship in the Archives



Palmetto College student Katie Shull is interning in the Center's Archives this semester. She will be indexing our United States Bureau of Indian Affairs (BIA) documents under the tutelage of Professor W. Brent Burgin. Here she is cataloging books and periodicals that Pat Shaw is in the process of donating to the Center (CJ).

Professor Brent Burgin Receives another Award



Professor Brent Burgin is presented with the Archaeological Society of South Carolina and State Archaeologist's Distinguished Archaeologist of the Year Award. Professor Burgin has served as the archivist for the ASSC since 2014 and was a co-presenter of a paper on the 50th Anniversary of the ASSC at its Annual Conference on South Carolina Archaeology held in Columbia on February 17th (CJ).

The Center Receives Donation



The Center is pleased to announce that we have received a \$10,000 donation from OceanaGold/Haile Gold Mine Operation! This generous donation will help sponsor Native American Studies Week 2018 as well as four upcoming Lunch and Learn lecture speakers later this year (AL).

Native American Event Calendar 2017/2018:

March 16: Noon at the Center. *Lunch and Learn* entitled “Red Power: Cultivating cultural pride, increasing tribal member engagement, and empowering American Indians through grass-roots activism aimed at addressing the issues impacting American Indian communities.”

Lecture by Robert Greeson, M.Ed—Chair of the American Indian Party.

March 16-21: Thirteenth Annual University of South Carolina Lancaster Native American Studies Week. For more information, see page 2.

April 20: Noon at the Center. *Lunch and Learn* about the “Identified Full-Bloods” in Mississippi: Race and Choctaw Identity, 1898-1918.

Lecture by Dr. Katherine Osburn, Arizona State University.

April 26: 5:30PM at the Center. “Lancaster County: Progressing for a Greater Arts Community.”

Come witness USCL Art Department Internship student Elisabeth Streeter’s discoveries through her research about Lancaster’s Arts community. Streeter will discuss what the Arts community has and what it needs to pursue even greater things that will benefit Lancaster as a whole.

May 2018: *Take a Native American Travel Study course* with Center faculty on a seven-day bus trip of the Eastern U.S. (Washington D.C. to Cherokee, N.C.).

<http://usclancaster.sc.edu/travelstudy/2018/2018%20Travel%20Study.pdf>

May 18: Noon at the Center. *Lunch and Learn* on “The Catawba Nation in the American Revolution.”

Lecture by Alexia Jones Helsley, Senior Instructor of History & University Archivist, USC Aiken.

May 18-19: Red Rose Festival

June 9-10: Ag+Art Festival

June 15: Noon at the Center. *Lunch and Learn* on “Old corn and New Chestnuts: the cutting edge of the Southern Food Revival.”

Lecture by Dr. David Shields, University of South Carolina.

Newsletter Comments:

This museum is one of the State’s marvels. Thank you for finding and including my name on your mailing list. Please continue to send the news and calendar.

“Would love to see more of the pit firing— I did study this in NM/ Colorado in the early 70’s. Life now in retirement has been dealing with simple ethnomusical instruments including the NAF and the prehistory Chinese “xuns”. I Am forwarding this newsletter to friends in Gaffney.”

-Andy Cox

[The Editorial Team welcomes your comments and suggestions. Send them to Christopher Judge. judge@sc.edu]

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: Kahes'vkus Tvm Vehidi: Return of the Pee Dee: See traditional, historic items and contemporary art forms in this exhibit curated by the Pee Dee Tribe. Through February 2019.

North Gallery: Share a Little of that Human Touch: The Prehistory of South Carolina. Archaeological artifacts tell the story of Native Americans from the last Ice Age 19,000 years ago until European contact in the 17th century. Hands on opportunities for children of all ages. Through February 2020.

Red Rose Gallery: Pit to Fire Pit: from the beginning to the end. The pottery of Catawba potter Keith "Little Bear" Brown. This exhibition showcases the work of Catawba Indian Nation member Keith Brown, completed during his Artist-in-Residence in the Fall of 2016, along with complimentary pieces from his portfolio that influenced the pottery created at the Center. Through March 2018.

5 Points Gallery: Tradition, Family, & Pop: The Artwork of Jessica Clark and Tom Farris. Opened in conjunction with Native American Studies Week, this exhibit displays the contemporary art of Lumbee artist Jessica Clark and Otoe-Missouria-Cherokee artist Tom Farris. Through August 2018.

The Center's Faculty:

Dr. Stephen Criswell, Associate 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
wburgin@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 and Director of the Native American Studies Center 803.313.7445 judge@sc.edu

The Center's Staff:

Helen Champion, Custodial Services

Beckee Garris, Emeritus

David Helwer, Visitor Coordinator/Archives Assistant

Ashley Lowrimore, Public Relations Coordinator

Katelyn "Katie" Shull, Student Assistant/Archaeology Lab

Elisabeth Streeter, Visitor Coordinator/Special Collections and Galleries Assistant

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

Claudia Y. Heinemann-Priest, Catawba Linguist, NAS Director Appointee

Todd Scarlett, Math, Science, and Nursing Division representative

Dr. Brooke Bauer, Humanities Division representative

Fran Gardner, Administrative Appointee, NAS Committee Chair

Allan Pangburn, Administrative Appointee

John Rutledge, BBCE Division representative

Location:

119 South Main Street
Lancaster, SC 29720

Contact Information:

(803) 313-7172

Email: usclnasp@sc.edu

Native American Studies Center Hours

Monday: By Appointment Only

Tuesday: 10am - 5pm

Wednesday: 10am - 5pm

Thursday: 10am - 7pm

Friday: 10am - 5pm

Saturday: 10am - 5pm

Sunday: Closed

NATIVE AMERICAN ART & CRAFT FESTIVAL

SATURDAY
MARCH 17, 2018
9:00 AM UNTIL 4:00 PM

GALLERIES
THE NATIVE AMERICAN
STUDIES CENTER
119 S. MAIN ST.,
LANCASTER, SC
THE EVENT IS FREE AND
OPEN
TO THE PUBLIC



THIS ANNUAL EVENT
FEATURES ARTWORK,
DEMONSTRATIONS, AND
OTHER PERFORMANCES BY
ESTABLISHED AND
EMERGING NATIVE AMERICAN
ARTISANS FROM SOUTH
CAROLINA AND NORTH
CAROLINA.

FOR MORE INFORMATION, CONTACT
BRITTANY TAYLOR, CURATOR OF COLLECTIONS
AT TAYLORBD@MAILBOX.SC.EDU OR 803-313-7172

Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER



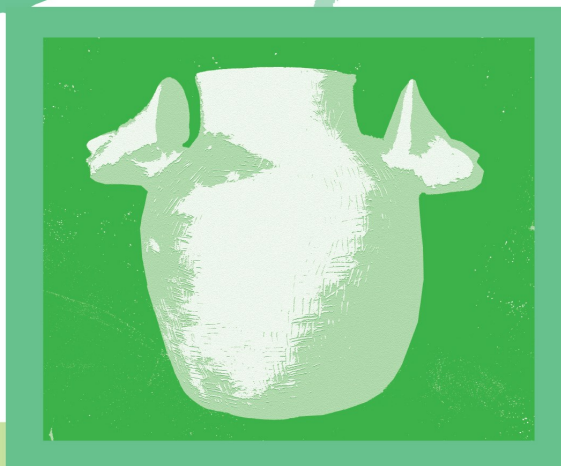
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Native American Art



Craft Festival



In Collaboration with
See Lancaster's
Red Rose
Festival
Saturday May 19, 2018
9:00 a.m. until 4:00p.m.

Galleries
The Native American
Studies Center
119 S. Main St.,
Lancaster, SC
The event is free and
open to the public.

This annual event
features artwork,
demonstrations, and
other performances by
established and
emerging Native
American Artisans from
South Carolina and
North Carolina.

For more information, contact
Brittany Taylor, Curator of Collection
at taylorbd@mailbox.sc.edu or
803-313-7172

Native American Studies Center
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SEE 
LANCASTER

Native American Art & Craft Festival

In Collaboration with the



JUNE 9 – JUNE 10, 2018

9:00 AM UNTIL 4:00 PM



GALLERIES
THE NATIVE AMERICAN
STUDIES CENTER
119 S. MAIN ST.,
LANCASTER, SC
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