

Native American Studies Quarterly

Native American Studies Center
UNIVERSITY OF SOUTH CAROLINA LANCASTER



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As the new school year begins, we're marking the seventh anniversary of the Native American Studies Center, 14 years of Native American Studies at USC Lancaster, and the 60th anniversary of USC Lancaster. Faculty and staff, as I write this, are busy preparing for a new semester at USCL. At the Center, we are finalizing syllabi for classes, making plans for programs and exhibits, and welcoming a new visiting artist after a busy summer of teaching and research.

Dr. Brooke Bauer and Professor Brittany Taylor-Driggers, as you'll read in the pages that follow, spent much of their summertime engaged in research. Professors Bauer and Taylor-Driggers visited sites in New Mexico to learn more about Native American art markets and how similar events might be held in our area. Professor Judge continued directing excavation efforts at a Mississippian mound site near Camden, S.C., making fascinating discoveries. Meanwhile, Professor Brent Burgin continued his work planning Lunch and Learn lectures and organizing the Steve Baker, oral history, and other NAS Archive collections, while combing through the USCL archives in anticipation of our campus's upcoming anniversary. Professor Claudia Heinemann-Priest and I both spent most of our summer teaching at the Center, and our newest full-time employee Elisabeth Streeter settled into her new position as Visitor and Project Coordinator.

This month, we have been joined for the upcoming semester by our new artist-in-residence, Nancy Basket. Her innovative work with the much-maligned kudzu plant, as well as her traditional pine needle baskets, will be on display as Nancy demonstrates her work throughout the fall and in an exhibit in the spring. We are grateful to the S.C. Arts Commission and its Folk and Traditional Arts program for again supporting our artist's residency. Nancy Basket, as a gifted artist and an engaging storyteller, is sure to delight visitors to the Center.

Visitors to the Center in the coming months also will have the opportunity to hear a number of fascinating Lunch and Learn lectures, enjoy Boofest! with guest artist Roo George-Warren, purchase Native arts and crafts at our holiday sale, and tour our ongoing exhibits.

We continue to appreciate your support and interest in our work. If you would like to support financially Native American Studies at USCL, contact the USCL Office of Advancement at 803-313-7460.

- Stephen Criswell

Fall Artist-in-Residence Announced

By Ashley Lowrimore



*Ms. Basket working on her first day as Artist-in-Residence at the Center.
Photograph by Ashley Lowrimore.*

Equipped with a bushel of greenery, several beautifully-woven baskets, and stories to share, traditional artist Nancy Basket began her first weekend as Artist-in-Residence in early August, demonstrating and discussing her basket making techniques with Center visitors.

“We are delighted to have Nancy Basket as our sixth Artist-in-Residence, and we are grateful for the continued support of the S.C. Arts Commission’s Folk and Traditional Arts Program and for making Nancy’s residency possible,” said Dr. Stephen Criswell, Director of Native American Studies at USC Lancaster. “She is a multi-talented artist and storyteller who uses natural materials from the land around her to create beautiful works of art.”

Born in Washington state, Basket learned how to make long leaf pine needle baskets 40 years ago from a friend in Seattle. Since long leaf pine needles didn’t grow naturally in the Pacific Northwest, Basket moved south to not only

harvest pine needles, but also to learn stories of respect from the Eastern Band of Cherokee Indians’ elders, so that she could teach them to her children.

“I found the long leaf here by associating with the forest service, telling them what I was doing,” said Basket. “They took me to the forest after Hurricane Hugo and it was horrible because it had killed almost all the long leaf. They showed me what to gather, and when and how, and I’ve been doing it ever since.”

She didn’t limit herself to working with pine needles. About 30 years ago, she began working with that ever-present vine, kudzu.

“I was invited to a folk art festival celebrating kudzu and they were mocking it,” said Basket. “But you can do something with it, so I went out and made baskets that fell apart in four days because I didn’t listen to the stories that I was given. The first one talks about respect for all living things, if you don’t have that, why should you get more stories? I had to go back and apologize to the kudzu and say ‘I’m sorry, how do you want me to use you?’ They told me to leave the trees alone, use us for paper instead. I thought, paper?! I’m a basket maker, I don’t know how to make paper!”

Basket taught herself how to make the paper, even sharing the art form with her students when she taught at a private school in Union County, S.C.

“That’s when I had to figure it out- you have to ferment the leaves for two weeks in the hot summer sun,” said Basket. “They smell horrible, but it’s alkaline fertilizer, so you pour that on the plants and they thank you for it. The neighbors forgive you after it quits smelling.”

She then combines the kudzu with paper that can be recycled and colors it with RIT Dye, substituting the dye with construction paper when she’s demonstrating in the classroom. Then she mixes it into a pulp, puts it into a “dye bath,” scoops a plastic needle point canvas underneath to gather the paper on it, and lays it onto a table where she

Fall Artist-in-Residence Announced

uses a rolling pin to remove the water. Then, the paper is ready to hang and the color will be ready to use when dry.

Basket now has around 300 designs, each piece accompanied with the Cherokee story about the item she designed. She began including the stories with the artwork to bring to life the tales she had learned from the Cherokee elders.

"One of my young boys said, 'Hey mom, where are the pictures?' I said, 'Pictures? It's an oral tradition!'" said Basket. "We need to bring the stories back to life again- why store it into a book?"

Basket says that a lot of experimentation is involved in her art forms, especially in her basket making techniques.

"I don't make things that are symmetrical, but I really appreciate the people who do," said Basket. "Why have something neat and tidy? I know people who do that and I think it's magnificent work, but let's start somewhere and see what it's going to do. You can make things up as you go along, and if they don't work, so, you know something that doesn't work and something that does. Does it have to be neat and tidy? No. Each of these materials will work one way or another."

Basket works with materials she finds growing around her and if it can bend, she says she can make it into something else. She also weaves with wisteria, kudzu, rye straw, pine needles, horse hair, corn husks, and cattails (she once created cattail leaf mats for the film "The Last of the Mohicans"). Raffia is the only material she uses that she does not gather herself.

"What do you have in your backyard?" asked Basket. "I know how to use a lot of materials because I didn't have a whole lot of money either, I had six kids."

In 1979, Basket helped form the first basketry guild in North America with her friend, Vi Phillips. For decades, she has made baskets and other folk art creations and has researched and shared her basketry and storytelling skills at powwows as a National Indian Education Association presenter of traditional and contemporary baskets.

USC's McKissick Museum has recognized her as a master basket maker, and she has presented workshops for students and teachers through sponsorships at Lander University, Clemson University, Converse College, University of South Carolina, Furman University, and Columbia College.



*Ms. Basket's kudzu paper artwork.
Photographs by Ashley Lowrimore.*



*Ms. Basket story-telling.
Photograph by Ashley Lowrimore.*

Basket also is an approved artist in the S.C. Arts Commission Arts in Education programs and was a 2005 recipient of the Jean Laney Harris Folk Heritage Award, an award presented annually by the South Carolina General Assembly to traditional artists who practice and promote art forms transmitted through their families and communities.

Basket will demonstrate her work on select Thursdays, Fridays, and Saturdays through December, and will be accompanied by artist Roo George-Warren, a citizen of the Catawba Indian Nation. She also will demonstrate her work at the annual winter Native American Art and Craft Sale at the Center on Saturday, Dec. 7.

For a complete list of dates, see the schedule in the Calendar section of this newsletter or [visit our website.](#)

Basket's residency is made possible through a 2020 South Carolina Arts Commission Folklife and Traditional Arts Grant. Artwork made during her residency will be on display in an exhibit opening next year at the Center.

"I love what I do," said Basket. "I love working with kids and people and I like answering questions because then you get more of the story."

Adventures on Summer Break

By Ashley Lowrimore

Whether teaching summer classes, attending professional workshops, or traveling for research purposes, the Center's faculty have kept busy in their respective fields during their summer break.

The Historian

When classes ended in May, Catawba scholar and Professor of Native American Studies Dr. Brooke Bauer traveled to Santa Fe and surrounding areas with Art Professor Brittany Taylor-Driggers for an eight-day trip researching Indigenous artists and art festivals. The two attended the 2019 Bernalillo Indian Arts Festival to meet Native artists and gauge interest in who might consider showing their art in Lancaster, possibly broadening the Center's scope of artists who could participate in future art festivals or similar events. The professors met Pueblo and Navajo artists who worked in silversmithing, paintings, beadworking, protest/activism art, pottery, and more.

Bauer says that one of the most exciting experiences they had was meeting Acoma Pueblo potter Sharlyn Sanchez during a gallery opening at the Indian Pueblo Cultural Center in Albuquerque, N.M. The potter gave the professors a tour of Sky City, the ancestral home of the Acoma, and welcomed them to dinner at her sister's house.

"The Bernalillo Indian Arts Festival and meeting Sharlyn Sanchez are two of the most memorable events that happened during our research trip," said Bauer. "I hope that USCL and the city of Lancaster can work together in the future to host a Native Arts Festival that includes many tribes across the nation."

In July, Bauer completed a Fellowship at the 2019 Scholars' Workshop at the Omohundro Institute of Early American History Center (OIEAHC), an independent research organization sponsored by the College of William & Mary in Williamsburg, Va. Bauer was one of eight untenured scholars selected for the two-week workshop, where participants collaborated with Institute editors and

staff.

Participants submitted writings to the workshop, where from 9 a.m. – 3 p.m. each day, they gave and received feedback from fellow scholars and OIEAHC editors on their developing journal articles or manuscripts already in progress. Bauer workshopped a chapter from her manuscript on Catawba women's experiences and responses to colonization.

"It is sometimes scary to put a work-in-progress out for others to critique, but the workshop was extremely valuable to me in terms of the chapter's organization and argument," said Bauer.



Top: Acoma Sky City Pueblo Home
Bottom: Acoma Sky City from a distance.
Photographs by Dr. Brooke Bauer.

The Artist

For Brittany Taylor-Driggers, Art Professor and Curator of Collections and Galleries, professional travels started back in April before the semester came to a close. Along with USC Lancaster Professor, Fran Gardner, Taylor-Driggers attended an artists' retreat at the Atlantic Center for the Arts in New Smyrna Beach, FL., where she and several other artists spent an intensive week developing their own artwork in-studio.

"I've worked with Brittany since she was a student at USCL, then graduate assistant, then an instructor," said Gardner. "She brings an enthusiasm and curiosity to all she does—and she does a lot! Teaching, curating, and producing her own art, she has multiple talents and skills."

Taylor-Driggers has been busy teaching art classes this summer, though she also has kept busy outside of the classroom, researching the arts and developing her own work in destinations around the state and beyond.

In May, Taylor-Driggers and Professor of Native American Studies Dr. Brooke Bauer traveled to Santa Fe and surrounding areas for a research trip visiting museums and artists in the area. The two will discuss the outcomes from their western travels on campus at a date to be announced later.

In June, Taylor-Driggers spent the day at the Greenville Children's Museum as a visiting scholar, presenting a program correlating with the museum's Artist-in-Residence, Senora Lynch.

This summer, Taylor-Driggers' own artwork was selected to be part of a national juried exhibit.

Exhibited through August, three mixed media pieces- "Waiting," "Risk of Falling," and "Hold Tight"- were selected in the Maria V. Howard Art Center's 62nd National Juried Art Show in Rocky Mount, N.C. The exhibit featured 58 works from 48 artists around the country, with Taylor-Driggers' own works selected from among 82 artists and 276 works submitted.



"Waiting" Artist: Brittany Taylor-Driggers



"Risk of Falling" Artist: Brittany Taylor-Driggers



"Hold Tight" Artist: Brittany Taylor-Driggers

Styles in the Sherds

By Ashley Lowrimore

During the spring semester, two students got to dig into the Robert “Bob” Costello Collection of pottery that lab workers and volunteers have been washing and processing for several months now.

As part of Professor Chris Judge’s South Carolina Archaeology class last spring semester, Katie Shull, who graduated Palmetto College in May and now works as Visitor Coordinator part-time at the Center, and Crystal Melton, who graduated USCL in spring and is now enrolled in her first year at Palmetto College, researched pottery sherds from the Costello Collection. Their semester-long research culminated in a paper and PowerPoint presentation, which Melton and Shull presented as part of a meeting of the USC Leadership Academy near the end of the spring semester.

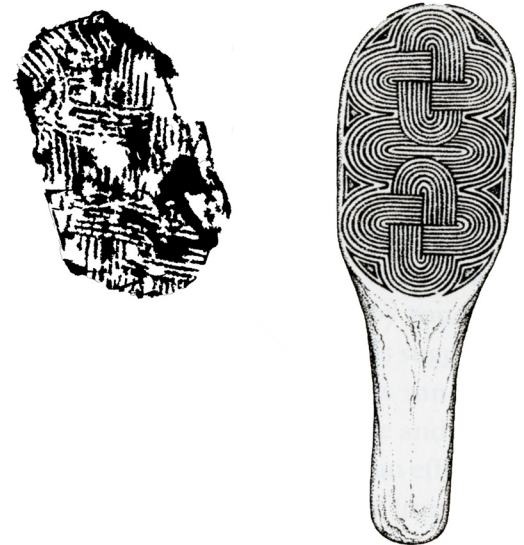
the complicated stamp method is more “modern” than wrapping cord around a paddle to make impressions or having a “check stamp” made on the clay.

Shull picked the best sherds from the collection that date to about 750 years ago and created a stamp from modeling clay that would have possibly matched the impression made on those sherds. With the help of Visitor and Project Coordinator Elisabeth Streeter, Shull used Photoshop to create an inverse image that better-defined the outline of the stamped pottery and then overlaid the patterns with known versions of stamps to show how the sherds paired with the possible stamps. Shull said that by studying the pottery and by learning about which patterns were found where, the research could tell about the people who lived in a certain area.



*Katie Shull worked to recreate patterns of complicated stamped pottery from the Robert Costello Collection.
Photograph by Elisabeth Streeter.*

Shull concentrated her research on complicated stamp pottery, in which a complicated stamp is carved into a paddle; the paddle is then pressed into pottery, making a unique stamp. She says



*“Before and after” - the paddle on the right shows what pattern may have been stamped on the pottery sherd on the left.
Digital work by Elisabeth Streeter.*

“Complicated stamp pottery is a bit more recent, so we know that the people who used it would have more of a built society, and this was pottery from mound builders,” said Shull.

Some of the patterns Shull researched included the types of pottery and forms from the mouth of the Savannah River called Irene and from Town Creek, called Pee Dee, in the Piedmont region of North Carolina. These include designs such as Figure Eight and Filfot Cross patterns.

“Complicated stamped pottery is my favorite kind to work with because it’s so interesting,” said Shull. “I like looking at it and thinking this was an intentional decoration and design.”

When Judge suggested the students relate their research topics to the Costello Collection, Melton felt comfortable diving into her subject matter. She says she has been processing the collection since she began working at the Center since last April.



*Crystal Melton used beaver teeth, bones, and shells to duplicate patterns on punctated pottery.
Photograph by Ashley Lowrimore.*

“My part in the project was working with the 4,000-year-old punctated sherds and to figure out what type of tools were used to create the various impressions,” said Melton. “I was given a tray of bones, skulls, teeth, wooden pieces, and turtle shells to see if they matched and to see if I could duplicate the Native American punctations as best I could with soft clay discs.”

Melton said that Judge helped her formulate ideas of what items might have created the punctations by giving her a bucket of various tools to test on the clay discs. She also used beaver teeth to mimic the punctations and shells for smoothing, and even looked for other organic materials to use in addition to what she had been given. She recreated 13 clay discs in all, each one with a different stylus or tool.

“I used my best guess as to what they did use and I found it to be very fun,” said Melton. “I learned that they used pretty much everything they had at their disposal, from discarded bones and shells to teeth. Everything was used and everything had a purpose, whether it was used for pottery or as a personal adornment; they didn’t waste anything.”

Dr. Robert “Bob” Costello, a Professor of Chemistry at USC Sumter who collected the pieces from Little Persanti Island in Lake Marion, is a well-known avocational archaeologist in South Carolina. He has authored numerous publications on stone tools from Little Persanti Island and other sites along the shores of the eroding Lake Marion. The collection, amassed over the period of a dozen years or more, contains artifacts found from the last Ice Age through European contact.

“He has pottery from all time periods, but in the middle, it’s very confusing,” said Judge. “The bookends range from the 4,000-year-old punctated pottery that Crystal researched to the more recent complicated stamped research that Katie did, and those are easily distinguished.”

The Costello Collection has enormous research potential, Judge says, in making connections to other excavated sites across the state. Pottery that Shull and Melton researched for their projects show similarities to pottery found at the Irene Mound, and the same pottery at a site along the Wateree River where Judge has excavated for two summers now.

“Around 1250 A.D., the Mississippian way of life spread from Mississippi River eastward and arrived here,” said Judge. “The pottery at Little Persanti Island that Katie has worked on and what I’m

digging is the same; it's the same style and it is, in a way, the start of the very last chapter in Native American prehistory prior to Europeans.

My thought in assigning the project was, let's have Crystal look at the same time period as the shell ring sites at the coast like Pockoy Island and see if an inland site has the same designs and same tools, and then jump back to Katie, where the designs carved into the paddles are similar to those at Irene."



*Impressions by Crystal Melton.
Photograph by Ashley Lowrimore.*

Judge says designs found on the pots at the Irene Mound, the Wateree River, and Little Persanti Island tell researchers that the people groups located in those regions used the same symbolism.

"No one mistakes orange for Carolina or garnet and black for Clemson," said Judge. "That symbolism is just embedded in us as young people and we're either embedded in one of those camps or not. When you're making the same pottery, your mindsets are the same."

House Bill 3205

By Ashley Lowrimore

State Rep. Brandon Newton, a USC Lancaster alumnus and former USCL employee, worked with the Catawba Indian Nation to pass important legislation changing an old law on the state's books.

Newton, who represents parts of York and Lancaster Counties in District 45, introduced Bill

3205 in the House earlier this year, getting rid of a provision that charged Catawba students fees in lieu of school taxes to attend York County Public Schools. The bill was passed by the South Carolina General Assembly and signed by Governor Henry McMaster in spring.

"I was very happy that this piece of legislation passed," said Newton. "To me, this was long overdue in correcting an error in our state's law, which the Catawba Nation found discriminatory. I was even more proud of our state that this legislation passed and was signed into law without a single "no" vote in either body. I hope that this legislation is a good first step in trying to repair the relations between the Catawba Nation and all the citizens of South Carolina."

"The importance of this bill to the tribe can only be explained when you know the history of the tribe being charged to educate our youth," said Catawba Indian Nation Chief Bill Harris. "In 1993, fear drove the state of S.C. to create a situation that was inequitable towards our Nation. This inequality was also unconstitutional in the state. In 2019, these fears had finally subsided and this wrong was finally made right. Thanks to the support of Representative Brandon Newton, we were able to make this historic change that puts our children back on a level playing field with all other children in the state."

Twelve years ago, Newton says, the law changed and the Nation was no longer required to pay the fees, though legislation had to be passed in order to remove the old law from legal code.

"I just want to thank Chief Harris and the entire council at the Catawba Nation for bringing this to my attention and partnering with me so well to help make this happen," said Newton. "I could not have not done it without their leadership and public advocacy for it. It's a wonderful way for us to say we're sorry to the Catawba Nation for any wrongs that have happened before and I think this is a good first step."

360 Pottery Project

By Ashley Lowrimore



Photograph by Sam Farris.

It's here! In our Winter 2018 newsletter, we told readers that the Center was awaiting the arrival of a new 360-degree camera, the Garmin VIRB 360, thanks to the "Virtual Environments" grant from the University of South Carolina's Center for Teaching Excellence. In July, Visitor and Project Coordinator Elisabeth Streeter began photographing pieces from the Center's collection and creating videos that take an in-depth look at all angles of the pottery. Here, Streeter works with an incised Indian head bowl by Catawba potter Caroleen Sanders.

Summer Lunch and Learns

By Ashley Lowrimore

May

It was a pleasure to welcome back York Mayor and Winthrop University Professor of History Dr. Eddie Lee as he presented the May Lunch and Learn program; Lee was the first guest speaker to

participate in the Lunch and Learn series when it began in 2013. Lee's May Lunch and Learn talk, entitled "Nothing Could Be Finer: John Gary Anderson and His Automobile," echoed Rock Hill automobile-maker John Gary Anderson's statements that nothing could be finer than his own cars. Lee said that Anderson manufactured around 6,000 automobiles from 1910 to 1925, with about 13 Anderson cars in existence today. Anderson also helped found the Rock Hill Telephone Company (better known today as Comporium) and helped relocate Winthrop University from Columbia to Rock Hill. Anderson passed away in 1937 and is buried in Rock Hill's Laurelwood Cemetery.

June

We had a full house for our June Lunch and Learn! The event was the Center's 75th presentation of the monthly lecture series, which Archivist Brent Burgin (pictured above) has coordinated since its inception in 2013. We appreciate those who joined us to enjoy a delicious treat from Sylvia's Cakes & Things, and a fascinating talk, "A Walk Through Lancaster Cemeteries and Graveyards," presented by the City of Lancaster's Events and Promotions Manager, Joe Timmons III. Timmons, who enjoys finding cemeteries as a hobby, discussed some of the more interesting sites he's visited in Lancaster, including the New Hope Baptist Church Cemetery in Heath Springs, Massey Cureton Cemetery near North Corner, Six Mile Cemetery in Indian Land, Gregory Graveyard near Forty Acre Rock (said to be the most haunted graveyard in Lancaster County), Flat Creek Baptist Church (the oldest church in Lancaster County), and more. He also spoke about a gravesite near Shelly Mullis Road in Indian Land that he speculates could be the burial site of Milt Chaney, whom local legend names as one of the first serial killers in Lancaster County. Timmons also showed a map documenting 246 graveyards, which he plans to publish as a Google Map in the future.

Summer Lunch and Learns



May Lunch and Learn. Photograph by Ashley Lowrimore.



June Lunch and Learn. Photograph by Ashley Lowrimore.



July Lunch and Learn. Photograph by Ashley Lowrimore.

July

Archaeologist Tariq Ghaffar from the South Carolina Department of Natural Resources Heritage Trust Program presented the July Lunch and Learn, "How Most Archaeology Gets Done in South Carolina," explaining the three phases of an archaeology dig- survey, testing, and mitigation. During Phase I (Survey), archaeologists find artifact samples by performing shovel tests every 30 meters, recording everything either found or not found during the test, and determining if the site should be tested further. In Phase II (Testing), archaeologists determine if a site is eligible for the National Register of Historic Places, dig larger holes, and, in addition to artifacts, look for features that can help them study people who once lived in an area or even to study the people who may have made those features. During Phase III (Mitigation), archaeologists can either dig giant holes or numerous smaller holes, sometimes exposing an entire site, to find and collect as many features as possible.



Archaeologist Tariq Ghaffar and Archivist Brent Burgin.
Photograph by Chris Judge.

Come fly with us!

[Click here](#) for a video tour
of the Center!

Ag + Art

By Ashley Lowrimore

Thanks to all those who visited the Center as part of the Ag + Art Tour! This year the Center had an increase in visitors, with around 173 attendees stopping by to tour the galleries and shop for handmade creations from artists Nancy Basket, JoAnn Bauer, DeAnn Beck, and Cindy George at the Native American Art and Craft Sale. Catawba linguist and Native American Literature Professor Claudia Heinemann-Priest also was on hand to give information about the Leaf and Petal Club's Native-inspired garden, located across the road from the Center in Red Rose Park. We hope you'll make plans to join us next year for another great Ag + Art event!



From left: Paintings by DeAnn Beck, the Center's chalk sign, artwork by Cindy George.

J. Marion Sims and United Way at the Center

In early August, USC Lancaster Dean Walt Collins welcomed guests with opening remarks during the J. Marion Sims' College Advising Corps 2019-2010 Welcome Reception for college advisors serving Chester and Lancaster schools (AL).

Photos by Ashley Lowrimore.



To visit the NASCA website [click here!](#)



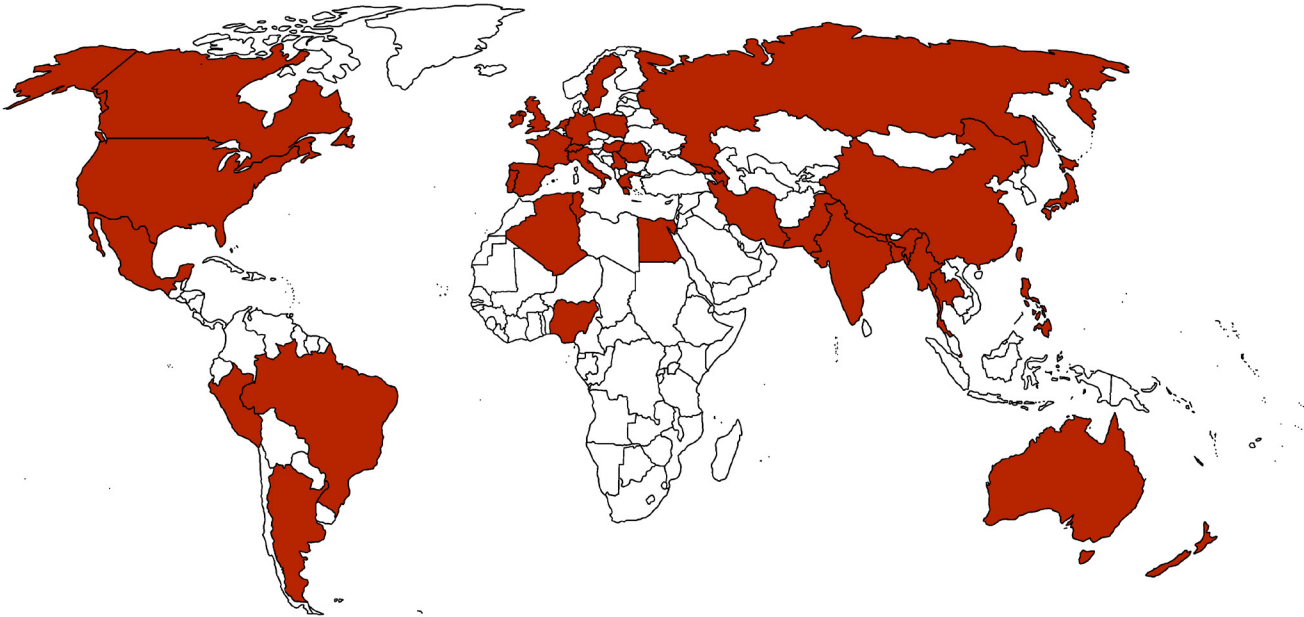
United Way of Lancaster County held its annual celebration in the Center's galleries in June. Photos by Katelyn Shull.

The Center's Worldwide Reach

By Ashley Lowrimore

Are you following us on Facebook?
Over 4,000 people have followed us from around
45 countries and six continents highlighted on the map below:

Digital work by Elisabeth Streeter.



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

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

Upcoming Events

September 20: Noon

Lunch and Learn: "Foraging and Movements of Great Blue Herons Below Hydroelectric Dams"

Lecture by Dr. Todd Scarlett.

The event is free and open to the public.

To view the flyer, [click here!](#)

October 18: Noon

Lunch and Learn: "'A Delicious Country': John Lawson's Voyage of Discovery"

Lecture by Scott Huler.

After his talk, Huler will sign copies of his book, "A Delicious Country," which will be available for purchase that day.

The event is free and open to the public.

To view the flyer, [click here!](#)

Huler appeared on UNC TV's "North Carolina Bookwatch" in July. [Click here](#) to watch the interview.

October 26: 10 a.m. - 3 p.m.

Nature and Art Day in Stevens Park

Stop by the Center's booth at the Kershaw Community Park Council's Nature and Art Day and also enjoy arts, crafts, and more fun activities!

200 Close Cir., Kershaw, S.C. 29067

The event is free and open to the public.

To view the flyer, [click here!](#)

October 26: 5 p.m. - 7 p.m.

Boo Fun Fest

Enjoy treats at the Center! See basket making demonstrations by Artist-in-Residence Nancy Basket and hear stories and Catawba history from guest artist Roo George- Warren!

The event is free and open to the public.

To view the flyer, [click here!](#)

November 22: Noon

Lunch and Learn: "'InDigitizing Stories of the Cherokee Snowbird Day School"

Lecture by Trey Adcock, Assistant Professor, UNC Asheville.

The event is free and open to the public.

To view the flyer, [click here!](#)

December 7: 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, see Artist-in-Residence Nancy Basket discuss and demonstrate her basket making techniques during the day.

The event is free and open to the public.

To view the flyer, [click here!](#)

December 20: Noon

Lunch and Learn: "Jesus, Mary, and Frosty: The Art and Artistry of Christmas Yard Art"

Lecture by Dr. Stephen Criswell.

The event is free and open to the public.

To view the flyer, [click here!](#)

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

We want to know how we can better serve you. To that end, we would like to ask you to participate in our community survey. Log on to [Survey Monkey](#) and let us know what you think. Thank you in advance for your thoughts, and we appreciate your support.

Current Exhibitions at the Center:

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

Duke Energy Gallery: Wassamasaw Tribe of Varnertown Indians: One Community, One Family: See beautiful regalia and contemporary art forms in this exhibit curated by the Wassamasaw Tribe of Varnertown Indians. Through February 2020.

North Gallery: 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: Evolving: The Artwork of Beckee Garris, Artist-in-Residence: The Center invites you to see the work of Catawba Artist-in-Residence Beckee Garris. The exhibit features baskets, pottery, and other artwork created by Garris. Through February 2020.

Five Points Gallery: South Carolina Indigenous Celebrations: This photography exhibit highlights images that serve to document South Carolina's Native community celebrations, powwows, dancers, and regalia from 1980s to present. Through TBD.

Back Gallery: New D. Lindsay Pettus Pottery Collection: Donated December 2018. Through TBD.

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Elisabeth Streeter, Visitor and Project Coordinator

The Center's Advisory Committee:

Purpose: This Committee advises the Native American Studies Director.

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

Location:

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

Contact Information:

(803) 313-7172
Email: usclnasp@sc.edu
Native American Studies Center Hours:
Monday: By Appointment Only
Tuesday: 10 a.m. - 5 p.m.
Wednesday: 10 a.m. - 5 p.m.
Thursday: 10 a.m.- 7 p.m.
Friday: 10 a.m. - 5 p.m.
Saturday: 10 a.m. - 5 p.m.
Sunday: Closed