



37th SPRING JURIED ART EXHIBIT & SALE

March 5 - May 2, 2018

TAG Member/Guests Reception 6-8 PM
Friday, March 9
7:15 Awards Ceremony

2017 Best of Show
Mark Conrardy - *56 Chevy Apache*

Best Mattress
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Native American Studies Center

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lighting 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, cat-tails, 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."

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*, on view through Aug. 31, 2018. 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."

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

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Work by Jessica Clark

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, NC, the Savannah College of Art and Design in Lacoste, France, and the Federal Reserve Bank in Charlotte, NC.

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, AZ, The Sherwin Miller Museum of Jewish Art in Tulsa, OK, the Eiteljorg Museum in Indianapolis, IN, and the Sam Noble Natural History Museum in Norman, OK. Farris' work has been exhibited at the Smithsonian Institution's National Museum of the American Indian.

"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

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