

BEFORE AND AFTER 1565

A PARTICIPATORY EXPLORATION OF ST. AUGUSTINE'S NATIVE AMERICAN HISTORY



A PROJECT BY HARRELL FLETCHER
August 31–October 19, 2012
Crisp-Ellert Art Museum
48 Sevilla Street, St. Augustine, Florida, 32084
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BLACK DRINK

TARA STEPHENS,
FLAGLER ART STUDENT

Black Drink is a tea made from the dried leaves of Yaupon Holly (Ilex vomitoria). In its original preparation, it was made by immediately roasting the leaves after picking to ensure the highest concentrate of caffeine. The leaves were dry roasted over a low flame in a clay or ceramic pot, and then steeped in water until the tea was dark brown or black in color. The tea was then traditionally served in shell cups.

Black Drink was possibly the most important drink of the Native Southeastern tribes. Not only was it revered in ceremonies and rituals, but was also consumed socially and in everyday life, similar to the way that coffee is consumed today.

As the Latin name suggests, Yaupon Holly was thought to make you vomit, although as research has determined, drinking Black Drink has no emetic response. Often, Southeastern tribes did use Black Drink in purging and purification rituals, where a large amount of concentrated Black Drink was ingested along with additional unknown substances in order to attain the desired effect.

This knowledge, and its unattractive Latin name, may have contributed to the decline of Yaupon Holly Black Drink in the Nineteenth Century. Despite the abundance of Yaupon Holly in the Southeast as well as the high amount of antioxidant compounds that have been found in its foliage, its unmarketable history, and the increase of coffee in North America has since wiped out its existence as a deeply significant part of Southeastern culture.



TOP Black Drink Stand at Crisp-Ellert Art Museum,
photograph by Tara Stephens
MIDDLE Drawing by Val Littlewood,
from www.pencilandleaf.blogspot.com
BOTTOM Drawings by Tara Stephens

JOSEPH CALVERT SMITH

BOB NAWROCKI,
CHIEF LIBRARIAN, SAINT AUGUSTINE
HISTORICAL SOCIETY RESEARCH LIBRARY

James Calvert Smith has been variously described as being born in 1876 or 1878 or 1879. Unfortunately there is not a lot known about his early life. What is known is that he was born in Tacoma, Florida, just west of Micanopy and spent the early part of his life there. At the age of seven he and his family visited St. Augustine. They visited Fort Marion and the imprisoned Native Americans. He made several sketches of the fort on that visit. Little is known of his early career.

At age 21 he worked as an assistant switchboard engineer for the New York Telephone Company. He must have continued to draw and refine his art and in 1903 became the political cartoonist of the Florida Times-Union newspaper. He worked for the paper until 1909 when he resigned to move and work in New York City.

He provided artwork to Life, Judge and Harper's magazines as well as some covers for the Saturday Evening Post. He became a staff artist for Life where he worked with Charles Dana Gibson and Norman Rockwell.

He continued to paint and his work was reported to be in the collections of the Library of Congress and the New York Museum of Modern History.

Many of his paintings dealt with historical subjects including several based on his remembrances of his trip to see the Native Americans imprisoned in Fort Marion.

Smith passed away on January 11, 1962, in Daytona Beach.



TOP James Calvert Smith, *Untitled* (evening arrival of Native Americans in St. Augustine), ca. 1940s. Watercolor on paper, Collection of the St. Augustine Historical Society
BOTTOM James Calvert Smith, *Untitled*, ca. 1940s. Watercolor on paper, Collection of the St. Augustine Historical Society

CASTILLO DE SAN MARCOS

BETH MAYCUMBER

The Spanish first began construction of the Castillo de San Marcos in 1672 with the intent of keeping pirates and rival European powers out. However, on three separate occasions during the 1800s, the United States government utilized the coquina fort as a means to keep Native American prisoners locked inside, as punishment for refusing to settle on reservations.

The first imprisonment occurred in 1837, as a result of the Second Florida War (or Second Seminole War). The Seminoles fiercely resisted the army’s attempts to enforce President Van Buren’s Indian Removal policy in Florida, which was about confiscating Indian lands, and also attempting to appease white slave owners in the South, who were angered that runaway slaves continued to find refuge among the Seminoles. Two years into the war, Osceola, a leader amongst the Seminoles and an implacable opponent of Removal, was captured, along with 94 others, by treachery, under a flag of truce. Some of those captives were locked up in the fort, then known as Fort Marion, though Osceola was quickly transferred to Fort Moultrie in Charleston, where he died of malaria. Some of the Fort Marion prisoners also died from disease. Less than a month after arriving here, twenty Seminoles, including Osceola’s son, Wild Cat, escaped to continue carrying out guerilla-style attacks on the U.S. army for the remainder of the war.

The second imprisonment period, which lasted from 1875 through 1878, began when Lieutenant Richard Henry Pratt escorted seventy-two shackled Kiowa, Comanche, Cheyenne, Caddo, and Arapaho prisoners to Fort Marion following the Buffalo War. Pratt hoped to “civilize” his prisoners and prepare them for life in white culture by instructing them in vocational trade. They had to attend weekly religious services as well as classes in English grammar, mathematics, civics, geography and penmanship. Pratt hired them out as gang laborers in low-skilled occupations around town, where they milked cows, picked and packed oranges, and they were allowed to keep the money they earned. They also earned money by selling ledger books of their drawings to the many Floridian tourists. The ledger drawings were made with watercolors or colored pencils, and depicted traditional scenes of Native American life and customs, as well as depictions of their experiences in St. Augustine. Although made in books, sometimes pages were removed and sold individually.

Pratt and members of the St. Augustine community were very satisfied with the results of his acculturation experiment, and many aspects of the Native Americans’ life at Fort Marion wound up being later featured at Pratt’s Carlisle School for Indians in Carlisle, Pennsylvania. Yet, throughout this period, there were always signs of resistance that illustrate assimilation was never fully realized. Some resistance was rather subtle, but there was blatant resistance, as well, such as heated arguments and occasional bouts of outright insubordination. There was always the suspicion that some plot might be afoot, and acting on a hunch in the spring of 1876, Pratt and an interpreter named George Fox uncovered a plot among the Kiowa to escape and make their way back home to their people. Pratt preempted the escape by arresting the instigators and placing them in solitary confinement,

and restricting the other prisoners’ liberties around town. In 1878, the U.S. government determined that the Indians under Pratt’s command could be released. In the three years of their incarceration at Fort Marion, nine of the prisoners had died (and one more had died en route); twenty-two remained in the East to receive further education and the other 40 returned home to an altered way of life on the Plains.

Less than 10 years later, U.S. authorities rounded up 383 Chiricahua Apache men, women and children, including the famous Geronimo, as part of forced removal efforts in New Mexico and Arizona. Many of the children were forcibly separated from their parents and sent off to Pratt’s Carlisle School for Indians to be indoctrinated in white acculturation efforts, while the rest of the captives were sent by train to Florida. The long journey was made in deplorable conditions; the only reprieve from the heat and the stench came when the train stopped at various points to allow whites a chance to gawk at the Indians. These Apache were ultimately imprisoned at different places—Geronimo and some others went further south to be imprisoned at Fort Sill; about 75 Apache were imprisoned at Fort Marion, although more would come later.

Soon after arriving here, the army took some of the men and older boys to a nearby island and left them with fishing tackle, with the expectation that they would catch and cook fish for themselves and the others. Fish would continue to be a mainstay in the prisoner’s rations for the duration of their stay here, despite taboos against eating fish in Apache culture. Like the other two imprisonment periods, sickness and death marked the Apache’s time spent here, with 24 of the prisoners ultimately dying of tuberculosis. Yet persistence and resistance was also part of prisoner life: the Apaches carved traditional pictures of fire dancers into the walls of their prison rooms, which you can still see today if you visit the fort; they made fires to cook their rations over, to make the taste more familiar; and at least a few escaped. After two years of imprisonment at Fort Marion, the Apache were moved to other forts out west, and finally to reservations in the beginning of the twentieth century.

The imprisonment of Native Americans at Fort Marion was thus officially over, though each group imprisoned here returned to an altered freedom and a different American landscape from which they came.



go. no. so. do. me. he. we.
go no so do me he we
am an af on of
am an at on of



TOP Artist Unknown, Warrior astride horse. Warrior with feathered headdress, shield, and lance (Mounted Kiowa warrior in action), ca. 1875-78. Ink and pencil on paper, Collection of the National Park Service, Castillo de San Marcos National Monument, Identified by James Auchiah, 1943
MIDDLE Native American Ledger Drawings, ca. 1875-78. Ink and pencil on paper, Collection of the Saint Augustine Historical Society Research Library
BOTTOM William Soule, Lone Wolf, ca. 1875-78. Original photograph, Collection of the St. Augustine Historical Society Research Library

FACING PAGE
Mark Evarts, Pawnee, Calendar Drawing, ca. 1876. Ink and pencil on paper, Collection of the National Park Service, Castillo de San Marcos National Monument, Identified by James Auchiah, 1943.



THE MESTIZAJE, MARIA DE LA CRUZ AND NATIVE AMERICAN ASSIMILATION

EILEEN PAGAN,
FLAGLER ART STUDENT

The Mestizaje tribe was a community of indigenous people that had contact with the Spanish after their arrival. Mestizaje comes from the root mestizo which was a term used to describe people who were a mix of their native and Spanish cultures. The colonization of the land forced the assimilation of the indigenous tribes into the Spanish culture through unforced, but recommended marriage unions. Some of the indigenous people were transported to Spain in order to learn the culture and further the integration of the tribe.

Gender in the indigenous culture was not limited under one of the two binary genders socially known today, but under many, sometimes hundreds, of identifiable genders. Gender was expressed freely and respected, giving females in the Mestizaje tribe important roles throughout every aspect of daily life. Males of the Mestizaje did most of the hunting, burdening themselves with the responsibility of feeding the tribe, while the females stayed near the household in order to make pottery that was necessary for daily activities, as well as cooking the meals and completing various other duties.

Maria de la Cruz, a woman of the Mestizaje tribe, married a Spanish soldier by the name of Joseph Gallardo, and together they had three children, Maria, Nicolasa and Joseph. Their daughter, Maria, married a Spaniard named Joseph Morales, and after their union, the new bride was sent to Spain in order to further her cultural knowledge of the Spaniards. Little evidence supports the understanding of their lifestyle or home arrangements, as much has been lost due to the age and condition of the artifacts. However, one house belonging to the de la Cruz family still stands, and survives in St. Augustine on 17 Spanish Street.



Thomas Jeffreys, Plan town of Saint Augustine, published 1777. From the Florida Historical Map Collection, P.K. Yonge Library of Florida History, Department of Special and Area Studies Collections, George A. Smathers Libraries, University of Florida.

FOUNTAIN OF YOUTH

MEGAN BROWN,
FLAGLER HISTORY AND ARCHEOLOGY STUDENT

Upon arriving to the Fountain of Youth and meeting with Harrell Fletcher, Rachael Horne and myself, we enter the archaeological park. Once inside the park, as visitors, we are greeted with an image of the site being heavily Spanish oriented. Exhibits such as the Spring House, where a spring is housed to offer tourists 'Fountain of Youth' water, down to the gift shop that sells an abundance of touristy Spanish and Saint Augustine items.

However the Fountain of Youth does offer a few exhibits that provide information about the Timucuan Indians who were found at the site upon the Spanish's arrival to the new world. It is important to mention that while this information is available in exhibit form, and even briefly represented in the gift shop, these exhibits are old. The moving diorama of the Timucuas interacting with the Spanish, found in the Spring House, was built in the 1960s. The pottery found at the reproduction of the Seloy Village is more modern so that it can be sold within the gift shop, and the items found in the gift shop representing indigenous peoples of Florida could be borderline offensive.

Whether it is through exhibit interpretation of the site or a collective agreement to maintain the park as it has been for years, the Timucuas feel out of place in the story told at the Fountain of Youth. If not for the archaeological work done at the site and the support found to show these indigenous peoples importance, their voice would not be heard. Still to this day arguably are not fully represented at this unique archaeological site. However one can hope that with support, the revamping and modernization of the exhibits that display the Timucuas and their people may eventually be exhibited as equals, not aids to the Spanish's colonization of the Americas.



Tourist objects purchased from Fountain of Youth, photographs by Julie Dickover.

FLORIDA PUBLIC ARCHEOLOGY NETWORK

KELLEY WEITZEL MACCABE

The following information can be found in the curriculum workbook, entitled Timucuan Technology. This middle grade curriculum was developed by the Florida Public Archeology Network (FPAN) Northeast, and Kelley Weitzel MacCabe wrote the lesson plans.

Pyro Technology

When the Timucua made a dugout canoe, it was a major undertaking—even after they’d cut down the three-foot wide tree. It would take weeks to chip out a canoe shape using only shell tools. The Timucua shortened this time to only a few days with the use of fire. Hot coals were placed along the length of the log. After the coals burned down into the wood, the coals were removed, and the Timucua chipped away the charred material below. Then they added coals again: burn, chip, burn, chip, burn, and chip. They slathered wet clay across the parts of the log that should not be burned, then continued chipping and burning. When the interior of the canoe was smooth and uniformly deep, the canoe was complete.

Wild Plant Technology

The Timucua used threads, cords and rope for a variety of purposes: straps for carrying things, binding to lash things together, materials used in sewing and weaving, and especially lines and nets for fishing. When making cordage, they needed to gather long thin strands of plant material. Collecting these fibers took a lot of effort. To collect the inner bark, they had to strip off a long section of outer bark, leaving the smooth white inner bark. Then the inner bark had to be split into strips on 1/8 of an inch wide.

Different weaving materials were used in different ways. Barks had to be kept wet during the weaving process (to keep them flexible). Palm strips needed to be dried for weeks (so they wouldn’t shrink within the woven product). The Timucua developed these methods (technologies) through observation, practice and experimentation.

Tool-making Technology

One of the activities in Timucuan Technology is to make pots in the Timucua tradition. This is done by first constructing a form, and then rolling clay into long ropes that are coiled into the form, a few rows at a time. Using a popsicle stick, the clay coils are gently blended and smoothed together, little by little. Once finished with coiling, a plain pottery paddle is used to smooth the outside even more and then a cord-wrapped paddle to further compress the outside of the pot. Designs can be made by applying pressure with a fingernail, or a cord wrapped paddle, and is then dried upside down. Timucua pots were all round-bottomed so that they balanced well on natural, uneven surfaces such as fire ashes or soil.

Archeological Technology

Archeologists often rely on the excavation of middens (trash piles) to provide the information needed to learn

about ancient cultures. Many Timucua middens are composed mostly of shell with a little dirt and a few artifacts and biofacts mixed in. (A biofact is a shell, seed, or bone, which has not been modified by man, but does give us clues about the past).

In the Timucuan Technology curriculum, one of the activities is to create a shoebox “midden” as a way of creating strata (layers). Stratigraphy is the study of strata, the layers of cultural materials discovered during excavation. The science is based on the fact that long ago, the surface of the ground was lower than it is today. As leaves fell on this ground and dust blew in, more soil was created above that ancient surface. Prehistoric peoples moved to the site and dug holes into the soil to set posts for their homes. They also deposited leftover shells, broken stone points and chipped pottery across the top of the soil. This debris raised the level of the ground a bit more. When later historic peoples lived on the same site, they also dug postholes for their huts and dumped shell trash, broken iron tools and charred seeds. This raised the ground even further. Much later, when a family of modern Floridians moves to the same site, they might accidentally drop trash like soda cans and plastic grocery bags.



GUANA TOLOMATO MATANZAS NATIONAL ESTUARINE RESEARCH RESERVE

EMILY JANE MURRAY,
GUANA TOLOMATO MATANZAS NATIONAL
ESTUARINE RESEARCH RESERVE

Native American Ceramics in Northeast Florida

Native peoples began making pottery in Northeast Florida around 4,500 years ago. Clay vessels quickly became an important element for food preparation and storage. The earliest ceramics were thick, hefty vessels that had simple or no decorations. As pottery techniques were practiced and passed through groups and generations, the native peoples made vessels with thinner walls and some with more elaborate decorations.

When analyzing ceramics, archaeologists look at style, which includes temper and surface treatment. These elements help them relate style to cultural and temporal groups. A temper is something added to clay, like sand or plant fibers, that helps to prevent shrinking and cracking during firing. Surface treatment includes decoration as well as burnishing, or polishing the clay. Some of the decoration techniques used by native peoples were punctuating and incising with sticks, shells and fingernails; stamping the clay with carved paddles and cords; and pressing corn cobs into the clay.

Native Peoples of the Guana Peninsula

The Guana Peninsula has been occupied for at least 5,000 years. Archaeologists have found evidence of a pre-ceramic peoples as well as peoples from numerous ceramic time periods including Orange, St. Johns I and II and First Spanish. The peninsula contains over 10 recorded shell middens in its nearly 2,500 square acres as well as numerous settlement sites and a burial mound.

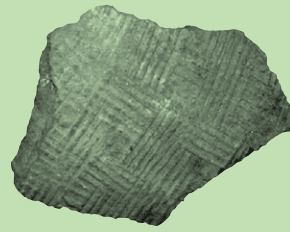
Native peoples living on Guana Peninsula had access to many fresh and salt water resources. Their diets would have included a large amount of shellfish in addition to locally harvested plants and animals. Materials for tool production such as shell, animal bone and plant could be found in abundance on the peninsula. Waterways like the Guana, Tolomato and Matanzas Rivers also served as important means of transporting people, ideas and materials throughout Northeast Florida and beyond.

Spanish Missions in La Florida

The mission of Nuestra Senora de Guadalupe de Tolomato is thought to have been located on the Guana Peninsula during the 17th century. The mission community, established in the 1620s, contained around 25 families by 1689. Most of these families were from native groups in the area including the Guale from southeast Georgia.

The Spanish mission system spread throughout Florida, Georgia and South Carolina. Missions served as means for the Spanish to expand their territory,

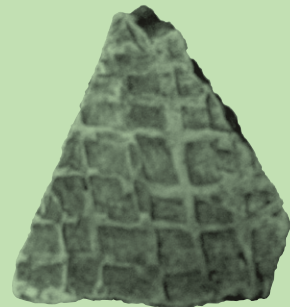
keep native populations in check and provide crucial resources, including food, for their colonies. The Tolomato mission’s location would have allowed the Spanish to easily move people and goods from St. Augustine to missions in their northern territories.



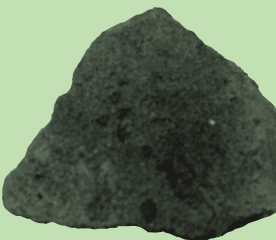
AD 1550-1750
San Marcos
Sand or grit tempered; stamped and incised surface treatments



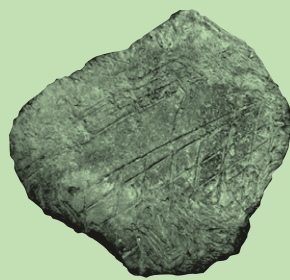
AD 300-600
Little Manatee
Also associated with the central Gulf coast; surfaces incised with animal teeth or shells



1000 BC-AD 1500
St. Johns
Tempered with sponge spicules; plain, incised and stamped surface treatments



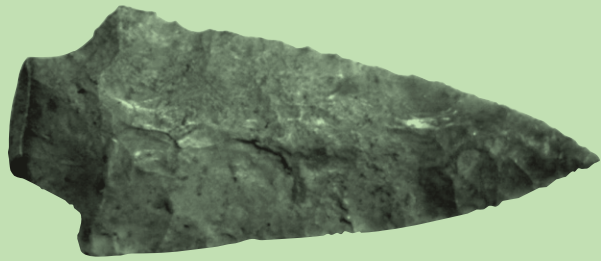
1000 BC-AD 1700
Sand-Tempered Plain
Sand-Tempered; plain surface treatment; made by many groups throughout Florida’s past



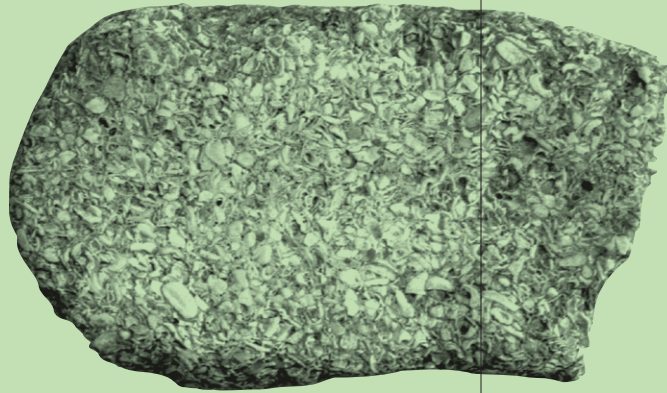
2500-1000 BC
Orange
Fiber-tempered with thick walls; plain and incised surface treatments

Timeline of Guana Peninsula’s Ceramics

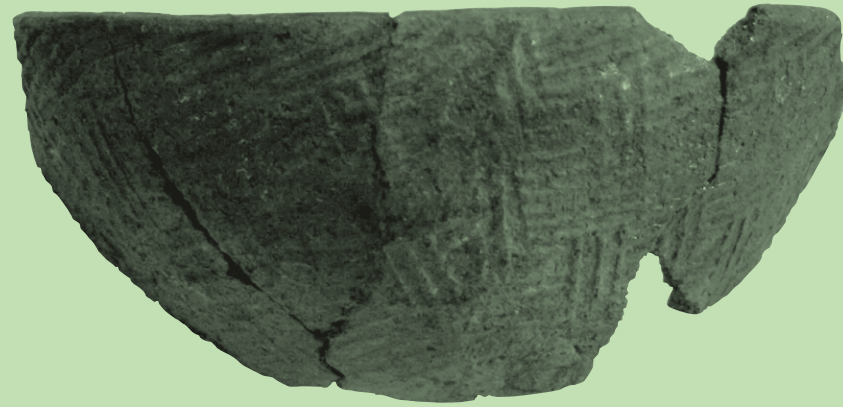
Timucuan Technology Workshop June 2012, photographs
by Sarah Miller, FPAN staff



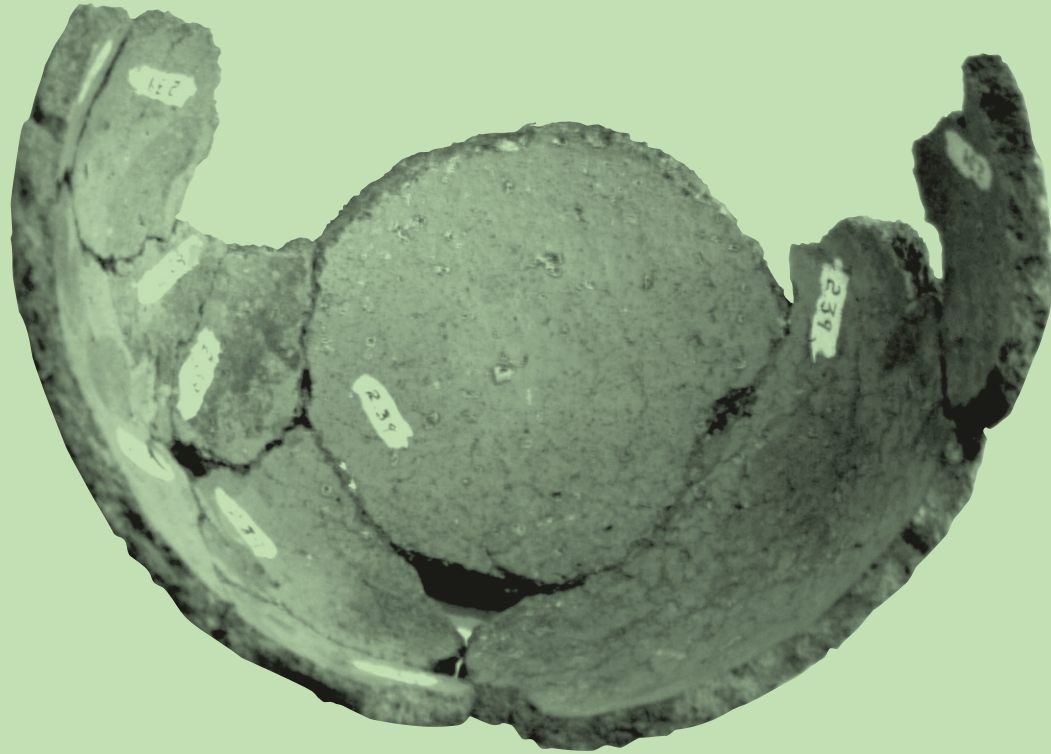
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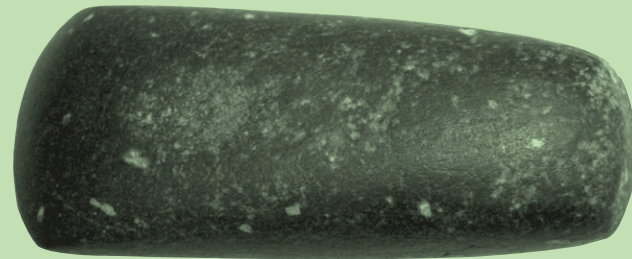
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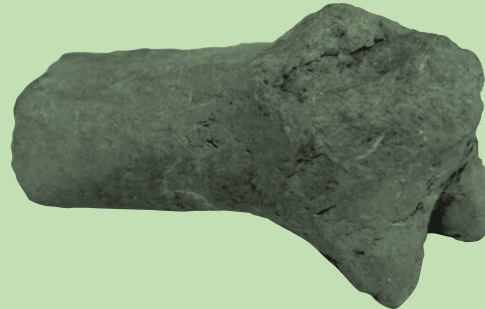
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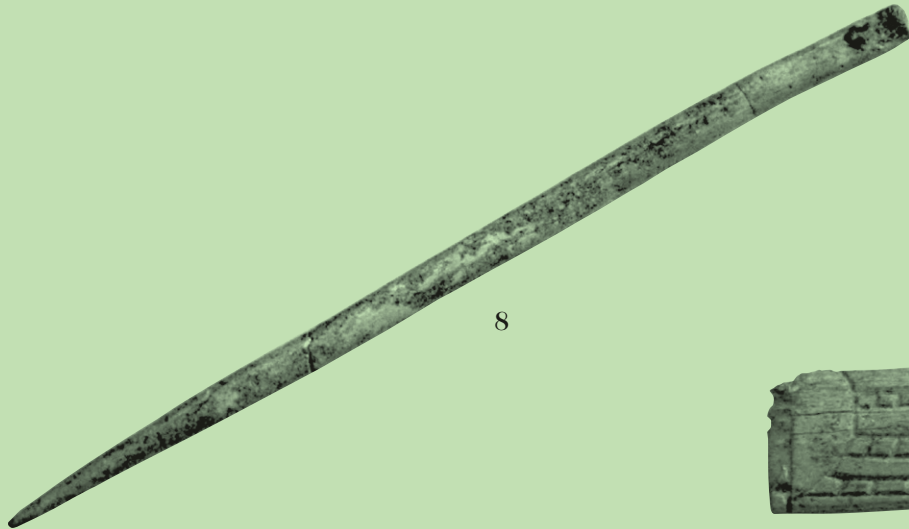
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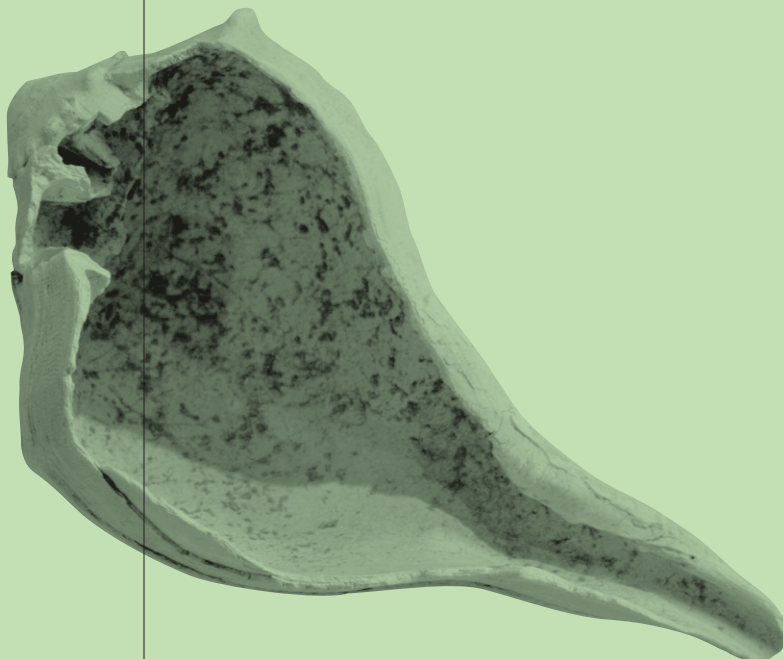
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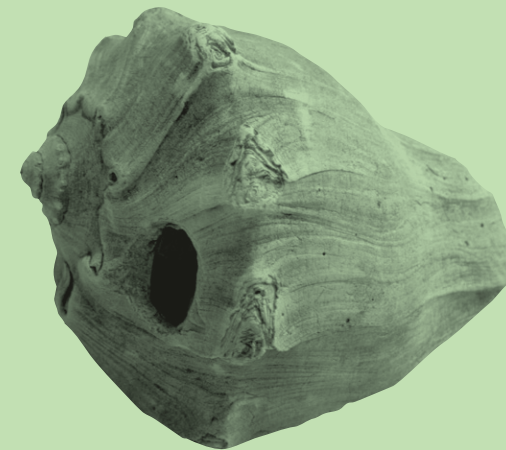
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ARCHEOLOGICAL ARTIFACTS
FROM THE CITY OF SAINT
AUGUSTINE AND UNIVERSITY
OF NORTH FLORIDA,
JACKSONVILLE

The information for these artifacts
was compiled by Carl Halbirt,
City Archeologist of Saint
Augustine and Dr. Keith Ashley,
UNF Professor and Archeologist.

All objects courtesy of the
City of Saint Augustine, unless
otherwise noted

1 STEM POINT,
REPURPOSED AS KNIFE
ca. Archaic Period, 3,000 BP Chert
(local to Florida); Found at Dumas
Street, St. Augustine, Florida
*This late Archaic (ca. 3,000 BP)
spear point was found at an 18th
century mission site. It is considered
to have been repurposed for use
as a knife.*

2 ABRADER
ca. late 1600s-mid 1700s
Coquina Stone; Found at Marine
Street, St. Augustine, Florida
*This stone slab has been intentionally
shaped forming a tablet-like artifact.
One surface is smooth, which
was caused by rubbing against
another object.*

3 SAN MARCO COMPLICATED
STAMPED BOWL
ca. 1700
Fine clay with grit, shell or sand
temper; Found at Cathedral Street,
St. Augustine
*This hemispherical bowl was found
in a trash pit along with about
a dozen other San Marcos vessels.
The bowl would have been
used for cooking and serving food
in a Spanish household.*

4 SAN MARCO COMPLICATED
STAMP BOWL
ca. 1700
Fine clay with grit, shell or sand
temper; Found at Cathedral Street,
St. Augustine, Florida
*This bowl is in the shape of
a colonoware vessel, which is Native
American pottery manufactured
to look like European pottery. Along
the base of the bowl are a series
of dot and triangle designs. The bowl
was found in a large trash pit along
with numerous other broken pots.*

5 CEREMONIAL STONE AXE
ca. late 1500s-early 1600s
Greenstone
(local to North Carolina)
*This artifact was found in a trash pit
behind the headquarters of the
Franciscan mission system in Florida.
Although this type of artifact
was used for cutting, by this time
metal tools were common and
as such this object may have had
more of a ceremonial purpose
than a functional one.*

6 CLAY FIGURINE
ca. early 1700s
Clay; Found at Charlotte Street,
St. Augustine, Florida
*Figurines are found in both prehistoric
as well as historic Native American
sites. This object was found near
the 18th century defensive earthwork
known as the Rosario Line. It may
have been used by soldiers stationed
alone the line at fortified stations
known as "redoubts."*

7 SHELL PICK/HOE
ca. 1500
Whelk Shell; Found at Magnolia
Street, St. Augustine, Florida
*Since Florida has little stone that
is suitable for making tools, the local
Indians made many of their tools
from shells. By drilling a hole in the
side, they were able to slide
a wooden handle onto it and secure
it with twine to make a tool that
had many uses.*

The following two artifacts
are from the Mill Cove Complex
along the St. Johns River, east
of downtown Jacksonville. They
were recovered from a "special
event" shell midden near the
Shields Mound by the University
of North Florida in 2000. Radio-
carbon assays on shell date
the midden to A.D. 1000-1100.

Courtesy of the University
of North Florida, Archeology Lab

8 BONE PIN
(FS 227.002)
*Crafted from large mammal long
bone (probably deer) that has
been cut, scraped and polished.
It is decorated with a series
of crosshatched lines near its base
and the shaft displays a set of
two curvilinear "ladder" designs.*

9 BONE PENDANT
(FS 192.001)
*Crafted from a deer tibia. The dec-
orated specimen is incised on
both sides and well polished. The
decoration consists of three eye
motifs and four ladder designs.
Although incomplete it does display
a suspension hole near its top.*

10 SHELL SCOOP
ca. 18th Century
Lightning Whelk; Found at Spanish
Street, St. Augustine, Florida
*After the meat had been extracted,
whelks were often used for tools. This
one had the central column removed,
creating what would have been
used as a scoop.*

Interviews with artist Harrell Fletcher and curator Julie Dickover by Flagler College student Ryan Buffa for an article in the Gargoyle, Flagler College’s online newspaper.

RYAN BUFFA: What can students and visitors get out of this exhibit?

HARRELL FLETCHER: Many local people including some students were collaborators on the project doing research or sharing the knowledge that they already had. Other people have been able to have direct experiences through the Black Drink stand and the Native History tours, and of course students and other visitors to the museum can watch the video I made about my experience there in St. Augustine and look at the artifacts and art works that we collected for the exhibition. There are some amazing photographs, ledger drawings and archeological objects that various individuals and organizations are letting us borrow for the exhibition.

RB: How long did the exhibit take to create?

HF: We have been slowly working on it since my first visit to Flagler, but the majority of the work took place the week while I was in St. Augustine before the show opened. Julie Dickover at the museum deserves a lot of credit for all of the organizational work that she did, she was really my main collaborator on the project.

RB: What were the most interesting pieces you discovered during this project?

HF: I’m really excited about the Yaupon Holly plant that was used by native people to make a tea-like beverage that the Europeans called Black Drink. The fact that the plant is native and so available all over the area including in town, and that it can be used to make a great drink is really amazing to me. I hope that by bringing greater awareness to the plant and its history that it might encourage more people to use it.

RB: Did anything surprise you in your findings?

HF: The process I use for making a project, starting with a place and subject that I don’t know much about and then learning from local people means that the whole project is surprising and filled with unexpected experiences. I really knew almost nothing about the native history of the St. Augustine area before I started work, and through the process I was able to learn about many different aspects about that history from meeting with knowledgeable local people and going to sites where those histories took place. When I was in Guana State Park getting a tour of the indigenous sites there from Emily Jane Murray, I ran across some chanterelle mushrooms which were probably used by native people as a food source. I collected some up myself and ate them for dinner that night.

RB: This exhibit is very informational, almost like a history lesson, how can these works also be defined as art?

HF: I guess that mostly has to do with your definition of art. If you think of art in a limited way as only painting and sculpture then my work probably wouldn’t be art for you, but if you can think of it in a more expanded form, one that really gives freedom to the artist to work in whatever way they want then my projects would fit with that. In the end I’m not so concerned with if it is or isn’t art, I just want to be able to continue my practice and learn about new things regardless of what anyone wants to call it.

RB: What makes this exhibit different from previous works displayed in the Crisp-Ellert museum?

JULIE DICKOVER: The thing that sets this exhibition apart from what we’ve shown previously is that instead of being a traditional, object-based exhibition of one artist’s work, it represents a collaborative effort to learn more about the Native American and indigenous history of the area. We’ve borrowed archeological objects from the City of Saint Augustine, UNF and the GTM Research Reserve as well as other items from the Castillo de San Marcos, Saint Augustine Historical Society and the Florida Public Archeology Network, and have enlisted many people to help write interpretive text about these objects and other related topics. We’ve set up a Black Drink stand to serve an indigenous tea made from native Yaupon Holly plants, which grow in abundance here. The trolley tour of sites related to the Native American and indigenous history of the area are presented by individuals who are either experts in professional fields or are people who have committed to research about particular topics. It’s important to remember that the exhibition is just one component of this project, and that the more socially engaged aspects, such as the stand and the trolley tour, are equally important. Together, we’ve attempted to create a resource for the college and community to learn more about this history that isn’t as widely known or accessible as the Spanish colonial, Henry Flagler and Hotel Ponce de Leon histories.

RB: What can students get out of this exhibit?

JD: The great thing about this project is that it is accessible to students with a wide variety of interests. You can think about it in terms of art and social practice, or you can look at it from an archeological or historical perspective. More than anything, I think the objects and information we have provided as a part of this project are really interesting. Who knew that you could make tea from a holly plant that grows everywhere? It’s growing 20 feet outside the museum as an ornamental shrub!

RB: This exhibit is very informational, almost like a history lesson, how can these works also be defined as art?

JD: Rather than trying to define the objects in this exhibition as art, though there are several drawings and paintings included, the entire project from conception to realization is an art project. There is a long history of social practice as it relates to contemporary art practices, and many artists who see engagement with their surroundings and their audience as vital to their art-making. Rather than creating paintings or sculpture, the social interaction (and all that entails) is the artwork. Then again, you don’t have see or understand this particular project from that perspective for it to be successful.

RB: What will the trolley tours present?

JD: Carl Halbirt, city archeologist will discuss the many 18th century Spanish mission sites that were a nexus for the native population throughout Lincolnville and downtown, Beth Maycumber will discuss the Castillo and the three occasions during the 19th century when it was used as a prison for Native Americans relocated from the Plains states, Flagler Student Megan Brown and UNF archeologist Dr. Keith Ashley will talk about the Native American sites at the Fountain of Youth, Flagler Student Eileen Pagan will discuss an important Native American figure of the 18th century who lived on Spanish street, and Joan Kramer will discuss a native plants that we’ve located along the route.

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Ledger drawing on cover:
William Ayawat, Comanche.
Comanche Peyote Man, ca.
1875-78. Ink and pencil on paper,
Collection of the National Park
Service, Castillo de San Marcos
National Monument, Identified
by James Auchiah, 1943.

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