

Chahta Luki Atoba Ikbit Himonachi

(Revitalizing Choctaw Pottery)



Ian Thompson, Choctaw Nation of Oklahoma Historic Preservation Dept.

Ishtia Ammona

(The Beginnings)



Chahta Amptoba Hopaki Aminti Hosh Himakvla

(The Development of Choctaw Pottery)



Lukfi Atoba Isht Vtta

(Ceramics' Functional Uses)

Cooking

Eating

Storage

Glue-production

Medicine-preparation

Textile-production

Dye-production

Gift/Trade Items

Offerings

Protective Coverings

Incense-holders

Musical Instruments

Fire-Transporters

Lukfi Atoba Imanukfila

(The Cognitive Aspects of Ceramics)

- Sacred materials and processes
- Embodiment of traditional knowledge
- Integral part of traditional culture
- Physical expression of connection between people and land
- Avenue of artistic expression
- Symbol of individual and group identity
- Connection with ancestors and family

Hina Nishkin Okchi Lvwa Ampo

(Trail of Tears Eating Bowls)



Hina Nishkin Okchi Lvwa Shoti

(Trail of Tears Cooking Pots)



Ilehobachit Chahta Lukfi Atoba Inlachi Tahli

(Colonization's Impacts on Choctaw Ceramics)



1900ash, Chahta Ilukfi Atoba

(Choctaw pottery, 1900s)



Chahta Lukfi Atoba Himonachi

(Revitalizing Choctaw Ceramics)

- Research Process and materials
- Locate Choctaw people with an interest in Choctaw pottery
- Obtain the appropriate raw materials
- Recruit teachers
- Hold long-term classes to teach all aspects of Choctaw pottery
- Locate a market for students' pottery

Himmak Nittak, Amptoba-yvt Isht Achukmala Hinla

(Possible Contemporary Benefits of Ceramics)

- Resist assimilation through educating a new generation of Choctaw potters;
- Provide creative outlet and economic opportunity for Tribal members;
- Connect elders and youth;
- Support Choctaw language and traditional diet

Ikhvna Aiaminti

(Sources of Information)

- The elders
- Traditional artists
- The Choctaw language
- Archaeological materials and reports
- Ethnohistoric documents
- The physical characteristics of the materials and processes involved

Yakni Hollo

(Sacred Earth)



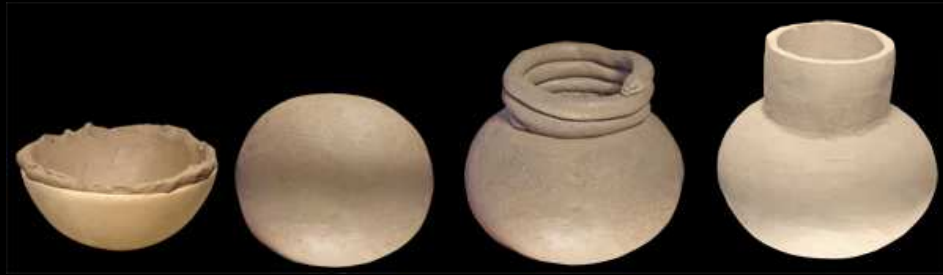
Lukfi Nia Aiena Itibanni Lhampkochachihosh (Tempers)

- 1,000 B.C. Fiber
- 500 B.C. Sand
- AD 550 Grog
- AD 1050 Mussel Shell
- AD 1750 Addis



Lukfi Atoba Ikbit Vlhkoa

(Building Pottery)



Ampo Millintichi

(Polishing a Serving Vessel)



Luak Hvshthali Itichapa

(Fire, The Friend of God)



Luachi

(Firing)



Ampo Oshobolhichi

(Smudging a Serving Vessel)



Ampkoa

(Broken Pottery)



Shoti Micha Ampo

(Cooking Pots and Eating Bowls)



Chahta Lukfi Atoba Aiikhvna

(Pottery Class)



Lukfi Atoba Aiikhvna Attobachi

(Funding Pottery Class)

- NPS Grant #40-09-NA-4046 (Heritage Preservation)
- Tribal Council Budget Appropriation

Amptvynna Himona Imatalhi

(Class Recruitment)

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Former students attend Male Jones Academy Reunion

Gathered for a group shot at the annual Jones Academy Male Reunion on October 17 are, front row, Jones Academy Administrator Beal Spices, Lavene Jones, Tom Anderson, Ted LeFlore and Cleo Jefferson; middle row, Tully Choate, Osborne York, Jimmy Bruner and Victor "Buster" Jefferson; and top row, Howard Sumner, Clem Durant, Berman Bobb, Howard "Boorchy" Bryant, Cassel Lawrence and Billy Hill. William Frye and Randy Jacob are not pictured.

Trail of Tears from Mississippi walked by our ancestors

◆◆◆ Choctaw history ...

By Len Greenwood
Reprinted from
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above or below decks for the
Indians to sit. There was ab-
solutely no way they could

the Choctaws at Rock Row,
a point of high ground some
70 miles east of Little Rock.

with about 2,000 choosing to
travel by the Military Trace to
Fort Towson, and the remaining

Iti Fabussa

Question: What Choctaw traditional artform has been developed and perfected by the hands of more than 200 generations of Choctaw people, has been recognized for centuries as one of the finest artistic achievements of Indigenous America, was nearly lost over the last century due to outside attempts to assimilate and destroy Choctaw culture, and is today being actively revitalized around Choctaw country?

Answer: Traditional Choctaw Pottery.

When visiting the Southeastern United States, people are often struck by the visibility of the Native communities in the area. Few items are more enthusiastic of these Peoples than their exquisite traditional pottery. Ceramics made by potters from Zuni, Hopi, and many of the Pueblo, fill art galleries, museums, and tourist spots, and are featured on logos and billboards. At shows, they sell for hundreds or thousands of dollars each, and at home they are used in traditional ceremonies and social gatherings.

The scene is drastically different here in Southeastern Oklahoma, where it is actually more common to see one of these vessels from the Southwest than it is to see a traditional clay pot made by a Choctaw potter living right here. Today's near-invisibility of Choctaw pottery could easily lead one to believe that pottery is not something that Choctaw people have traditionally made, or that Choctaw potters are somehow inferior to our relatives living in the west. In reality, both of these are far from the truth.

The development of pottery dates back over 5,000 years in the Southeastern United States. Through the millennia, the Indigenous people in this area, including the ancestors of today's Choctaw people created a plethora of ceramic shapes, techniques, and designs. As time passed, pottery became more numerous and important. Even today, pieces of broken ceramics still quite literally litter the ground at ancestral 1000-year-old Choctaw village sites in Mississippi and Alabama. The artistry of the ceramic vessels produced by ancestral Choctaw potters living at Moundville (visit www.moundville.org), and other sites, is regularly recognized as among the best ever made by Indigenous civilizations in the United States.

To our Choctaw ancestors 500 years ago, clay pots weren't just something to cook in and to eat out of. They were also used for storage, making glue, preparing medicines, processing fibers for cloth textiles, creating dyes, as items of gift and trade, offerings to Hwiltah, as protective coverings, insect-holders, musical instruments, and even to transport the fire to light flinted arrows to burn enemy villages. Our ancestors laughed over pottery, cried over pottery, and tipped over pottery nearly every day of their lives.

Rather than abandoning our pottery as soon as Europeans arrived with mass-produced goods, many Choctaw communities held tenaciously to the traditional



Answer: A traditional Choctaw sitting bowl. This vessel was used 500 years ago on the Trail of Tears by a Choctaw potter in the 1830s.

CHOCTAW TRADITIONAL POTTERS' EXPO

SATURDAY, NOV. 27th; 10AM-8PM
CHOCTAW RV PARK, DURANT, OK



- Drop in and meet the Tribal artists who are revitalizing Choctaw pottery
- View and purchase functional, wood-fired pieces made from natural Oklahoma clays
- See a live firing demonstration

Choctaw Nation Historic Preservation 1-800-522-6170 ext. 2216

Lukfi Atoba Aiikhvna Imatalhi

(Class Setup)

- 4 regular classes
- 1 monthly roving class
- Demonstrations and oral presentations at larger venues as requested

Antlers Tvmaha Lukfi Atoba Aiikhvna (Antlers Pottery Class)



Poteau Tvmaha Lukfi Atoba Aiikhvna (Poteau Pottery Class)



Idabel Tvmaha Lukfi Atoba

Aiikhvna

(Idabel Pottery Class)



Durant Tvmaha Lukfi Atoba

Aiikhvna

(Durant Pottery Class)

Lukfi Atoba Aiikhvna Nowa

(Roving Classes)

- Jena Band of Choctaw Indians
- University of Oklahoma
- Moundville, AL
- Tvshkahumma, OK
- Oklahoma City, OK
- Sherman, TX
- Ada, OK
- McAlester, OK
- Coalgate, OK
- Bennington, OK



Lukfi Atoba Aiikhvna 2009-2012

(Pottery-Making Classes 2009-2012)

- 210 full class sessions at 15 locations,
395 students
- 27 abbreviated classes at 13 locations,
725 students
- 21 demonstrations at 13 locations,
audience 27,500
- 4 publications
- 2 TV commercials



Amptvonna Impunna

(Skilled Potters)



Himmak Pila

(The Future)



Contact

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