

Pitt fires a new career

by Pat Leno

The bad news was that after spending years of developing a career, building a business and gaining a clientele, Lillian Pitt, age 39, would have to choose a new vocation in life. Lillian's doctor informed her in 1979 that she would be unable to continue working as a beautician due to a back condition. She had had several surgeries on her back and the condition persisted.

For Lillian it was just like starting all over again in life. So, she put a lot of thought into just what direction she would take in her life. She decided she would return to school and obtain an Associates Degree in the mental health and humans services field. She enrolled at Mt. Hood Community College.

The good news was that during her final term at the Community college Lillian took a class as a reward for

herself, a break from the books and discovered a whole new career. The new career was quite different from her original plan of entering the social services field. The class she took for the "fun of it" was ceramics and the new career was as an artist in ceramics.

Little did she know just what a major role the ceramics class would play in her life. Unable to "throw the potter's wheel" because of her back condition, she had to use the method of hand-building her pieces of ceramics. Not being able to use the wheel didn't slow her down in the least. Lillian discovered she enjoyed working the clay. Her first attempts with clay were clay baskets. As a class assignment, she tried her hand at building a mask and it was this mask that led her into the world of being an artist and fame as an artist. It was a mask of her childhood, a mask of her culture and it was born as her first primitive mask.



Lillian Pitt

Each of her masks represents her touch with the Native American background of her life. Lillian is an enrolled member of the Warm Springs Confederated tribes of Warm Springs. She was born to Lewis and Elizabeth Pitt on October 10, 1943 in Warm Springs. She was raised in Warm Springs. Lillian recalls the stories and legends of her people during her childhood. The memory of Celilo Falls days, of the Indian people fishing are still strong with the quiet artist. She receives a great deal of inspiration from the petroglyphs located in the fishing

areas of the Columbia River and also from the primitive masks of the Eskimo. With the creation of each mask she loses herself in the past and the results are a mask which represents the strong spiritual beliefs and cultural birthright of Lillian.

In speaking of her work, she makes note of the fact that each piece of art is a part of her and for her, it must meet her standards if it is to become a work of art for the public. Lillian must feel the mask represents what she is saying and if it doesn't meet her standards, she lives with her art and keeps it for a period of time. In her garage at her residence in southeast Portland, she has a work area set up and it is in this workshop that she lives with a mask. It is placed in the workshop and it remains there until she feels she has "lived with it"—long enough and then she returns it back to the earth from where it came.

The firing of her work is done in her back yard. She uses the Japanese firing method of raku. She feels it gives her work a special character. In raku, the material used in the firing is of great importance, normally straw is used, but Lillian gathers different dried plants to be used in her kiln. She gathers it on trips in the country. She takes as much care in the gathering of the combustible material as she does with all the steps of her art work.

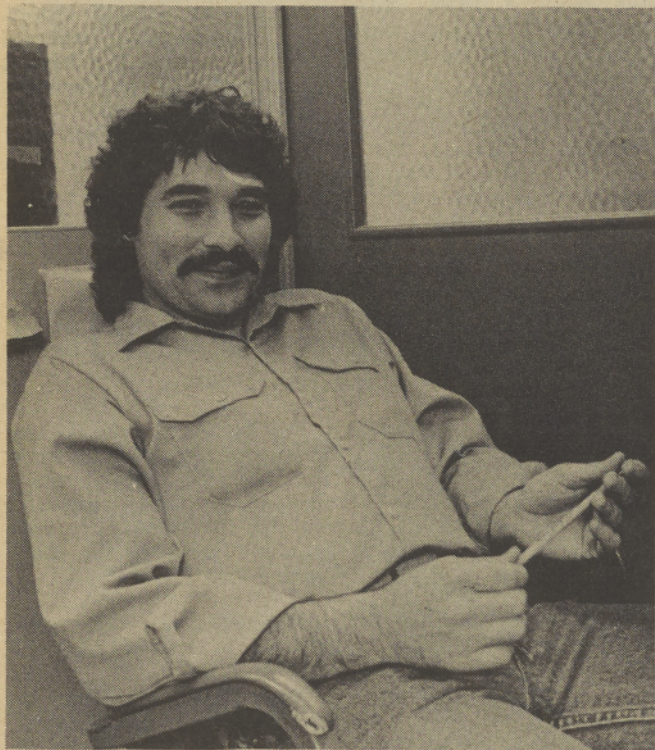
She continues to be awe-

struck by the strength and character of the clay with which she works. "It seems to have a spiritual power. . .making me feel an insignificant part in the creation of the masks," stated the artist. Lillian has always held a great respect for people who were able to express themselves in the arts but she never considered herself as possessing such artistic talent. Even today she expresses awe at her work, that it is a part of her artistic ability.

Although Lillian has had a number of showings of her masks throughout the Northwest and Western States she will be making history at home on the reservation at the Kah-Nee-Ta Resort this month. It will be a "first one-woman show" for her, it will be the "first tribal member" showing at the resort and it will be the "first showing of the 1983 season" at the resort. Lillian expresses the honor she feels in being able to hold a showing at Kah-Nee-Ta because it is going to be "at home."

The public is invited to attend the reception on Saturday, April 16, 1983 from 2-5 p.m. in the upper-lobby exhibit area at the Kah-Nee-Ta Lodge in honor of Lillian Pitt and her raku-fired masks. Lillian's masks will be shown at Kah-Nee-Ta starting on April 16 through June 16, 1983. Local Indians will receive a special discount on any masks they purchase during the showing.

New fisheries biologist hired



Fish Biologist-Chris Stainbrook

Hired recently by the Confederated Tribes to assist in tribal fisheries management is 30-year old Chris Stainbrook.

As part of his responsibilities, Stainbrook will be monitoring ceremonial fisheries, helping at the fish hatchery with spawning and disease control and conducting spawning surveys in all tributaries on the reservation. He will also be working on a special habitat analysis project funded by BPA.

Stainbrook earned his Bachelor of Science degree from the University of Iowa in General Science and his Master's degree at Oregon State University in Fishery Science.

His interest in fishery science began with the sport of fishing. At one time he thought it would take him into the aquacultural aspects of science.

After receiving a research assistance grant he swayed his direction of study to fisheries

and spent three years studying the life history aspects of the American shad in the John Day's pool along with studying predator-prey interactions.

For six months, Stainbrook worked with the Nature Conservancy at the Sycam Marsh 100 miles southeast of Bend studying fish populations.

Work in Warm Springs commenced with an examination of area streams. He also spent a week receiving, fish weighing and measuring them, and taking tags while fishermen brought in the spring ceremonial catch for the Tribe. Much of the recorded information is gathered for studies, determining where fish organized and characteristics of their life-cycle.

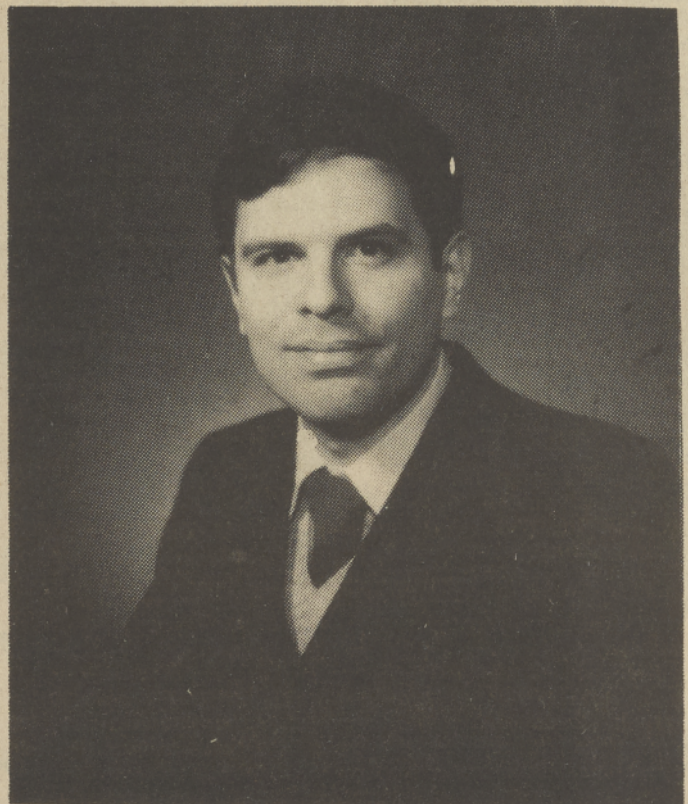
After getting a chance to view the reservation since his first day in early-March, Stainbrook says, "It'll be a nice reservation to work on. It's beautiful here."

Barsh to speak in W.S.

The Warm Springs Speaker Series will present Russel L. Barsh as the third guest speaker of the series. Barsh is an associate professor of Business, Government and Society at the University of Washington Graduate school of Business Administration. The topic of his presentation will be "The Role of Native America in the World Today" at the Warm Springs Agency Longhouse on April 14, 7 to 10 p.m.

The lecture will cover Indian activities abroad, in the United States and in international cultural and educational affairs. Barsh will discuss how the rest of the world views Indians. He will just have returned from an international conference on Indian affairs held in Italy which featured speakers from about twenty countries and a number of Indian leaders.

Barsh is a graduate of Harvard College and Harvard Law School (1974), a member of the Washington State Bar Association, and authored two books, *The Road, Indian Tribes and Political Liberty*, with James Youngblood Henderson (1980) and *Understanding Indian Treaties as Law: A Northwest Perspective* (1978). He has published numerous articles in law journals, newspapers and magazines relating to a wide range of Indian legal concerns.



Russel L. Barsh

The Warm Springs Speaker Series is co-sponsored by Central Oregon Community College and the Lewis E. Pitt Sr. Memorial Fund as a community service. Everyone is invited to attend the lecture and to participate in the

question and answer session following the lecture. There will not be an admission charge. Barsh's books and copies of some of his articles will be available the evening of the lecture. If supplies run out, orders will be taken.