

Pat Harris

PHOTOGRAPHS 1948-1950



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3. Untitled [Rural Landscape with Cows and Windmill], 1949. [4322]



4. Untitled [Shells, Point Lobos], 1948. [4321]

6. Irene, Big Limit Cafe, Cabazon, California, 1948. [4306]



7. Untitled [San Francisco, California], 1948. [4312]





5. Untitled [Construction Pipes], 1949. [4324]

8. San Francisco, California, 1950. [4305]



9. Untitled [Cable Car Junk Yard], 1948. [4326]



Pat Harris

(born Seattle, Washington, 1921)

For Pat Harris, photography has been a perfect blend of her life-long passions for art and science. A high school photography course taught her that the medium could be as much a tool of artistic expression as brushes and paints and at the same time required an understanding of optics and chemistry.

In 1940 she began to study chemistry at the University of Washington. To help pay tuition, she worked in the zoology department as a photographer. During World War II she was employed in the metallurgy laboratory at Mare Island Naval Shipyard in Vallejo, California. After the war she studied physics at the University of California at Berkeley and supported herself with a job in the University's Library Photographic Service. Faced with discrimination in the physics department because of her sex and encouraged by co-workers in the Photography Service to pursue her talent for photography, she left the University of California and in 1947 enrolled in the new photography program at the California School of Fine Arts (renamed the San Francisco Art Institute in 1961).

In this innovative, stimulating program Minor White, the department's director, other well-known photographers such as Imogen Cunningham, Edward Weston, and Ansel Adams, the program's founder, taught the students how to see. For Pat Harris, this was the most crucial lesson.

In 1949 economic necessity and scientific interest propelled her back to work at the Naval Radiological Defense Laboratory in San Francisco. Placed in charge of the electron microscope she became interested in the biological effects of radiation and returned to the University of California at Berkeley to earn a Bachelor's degree in zoology.

On a trip to the east coast in 1950 she met Edward Steichen at the Museum of Modern Art and showed him her photographs. He purchased three of her images for the museum, kept five others on extended loan, and included her photographs in at least two of the museum's exhibitions.

After earning a master's degree in zoology from Yale in 1958 and a Ph.D. in zoology at the University of California at Berkeley, in 1962, she became Assistant and then Associate Professor of Zoology at Oregon State University in Corvallis. From 1974 to 1994 she was Research Professor of Biology at the University of Oregon in Eugene. Her photographs have illustrated her more than forty published scientific papers, as well as many scientific textbooks. In 1991, in recognition of her scientific achievements, she was elected a Fellow of the American Association for the Advancement of Science.

Photography has played a key role in Pat Harris' scientific work and continues to serve as an important outlet for her artistic interests. As the sixtieth anniversary of the founding of the photography program at the San Francisco Art Institute is celebrated in September, 2006, her photographs along with those of other alumni of the "Minor White years" will be on exhibition.



2. Philip Hyde. Pat Harris at Point Lobos, 1948. [4320]

Front Cover

1. Noyo, 1948. [4308]

SELECTED EXHIBITIONS

1948

California School of Fine Arts, San Francisco, "Mendocino."

Museum of Modern Art, New York, "In and Out of Focus."

1949

De Young Museum, San Francisco, group show.

1951

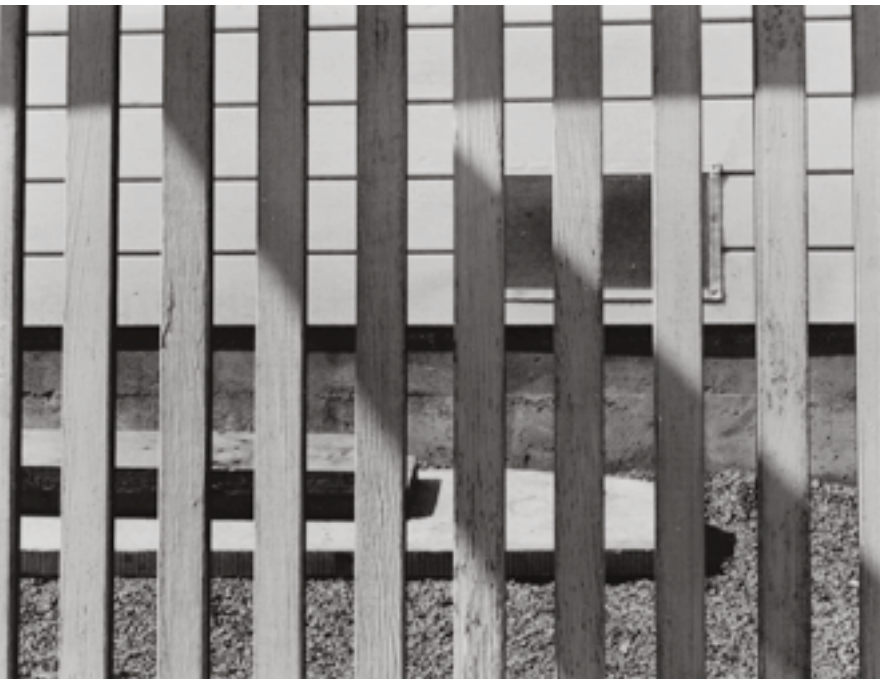
Museum of Modern Art, New York, "Abstraction in Photography."



10. Untitled [Big Limit Cafe, Cabazon, California], 1948. [4307]



11. Noyo, 1948 [4315]



12. Untitled [Fence with Shadow], 1949. [4323]



13. Untitled [Barn Northern California], 1949. [4304]



14. Untitled [Cable Car Junk Yard], 1948. [4325]

All photographs are signed and mounted vintage silver prints, approximately 4 1/2 by 3 1/2 inches in size or the reverse.

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