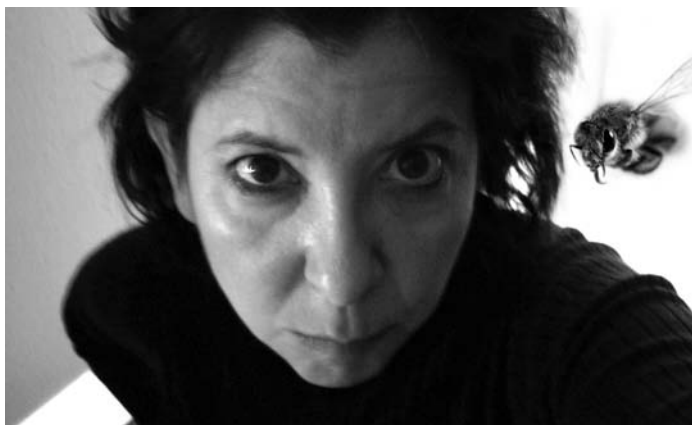


# ROSE-LYNN FISHER



**R**ose-Lynn Fisher describes her first encounter with a bee's eye—which she viewed through a scanning electron microscope—as a true epiphany, one that affirmed her lifelong interest in the relationships between structure, perception and the physical world.

"When I first saw that the surface of the bee's eye is a field of hexagons, just like honeycomb, I wondered if this was a coincidence, or a clue revealing an intrinsic correspondence between the structure of the bee's vision and the structures she builds, as if there is some kind of encoding expressing itself, like the Golden Mean."

Fisher's "BEEyond" reveals a true universe of visual marvels where form and function are blended in myriad elegant ways. The series includes 30 images of bee anatomy magnified from 10x to 5000x through the scanning electron microscope and captured digitally, assisted by Stephen Harris at Seal Labs in Los Angeles.

Fisher describes the experience of examining the world

through a microscope as limitlessly fascinating. "It's like traveling back roads without a map, completely open to what you'll stumble upon. Something draws your attention because it's so surprising, or just visually, abstractly interesting. It's amazing when you realize that this fantastic thing you've encountered is actually anatomical, with some very specific and necessary function."

Fisher delights in the visual and philosophic anomalies provided by the extreme magnification of her subject matter. "We often think that the closer we examine something the more we understand it, when in fact the opposite is often true, and the closer you get the less it looks like anything. And yet, no matter how much magnification you apply, the integrity of form is always sustained," she observes. "The microscopic views of a bee show a realm of design and function like a secret revealed, providing an astonishing level of complexity hardly considered in our usual daily experience. When sense of scale is confused, the myriad

connections between the micro and macro world become clear and tangible."

With a fine arts degree from Otis Art Institute in Los Angeles, along with training in computer programming, Fisher has spent much of her career as a photographer and mixed-media artist exploring structure, space and pattern, and examining the nature and meaning of perception. "My entry into photography was more about the process of looking through the camera than about the photograph," recalls Fisher. "I didn't even identify myself as a photographer until about 20 years later."

Fisher has brought her interest in perceptual and philosophical thresholds and relationships to other photographic projects including "Limen," a series of blurry images from damaged negatives, grounded in the psychological and subliminal aspects of seeing; "Terrain," a study of the relationship between earth and sky; and "Couched," documenting abandoned couches in her neighborhood.

This September, 52 of her black and white images will be exhibited at the UCLA Fowler Museum of Cultural History. "Liminal Spaces: Photographs of Morocco by Rose-Lynn Fisher" examines the theme of liminality in social and physical spaces, the experience of desert and urban dwelling, and coexistence between Jewish and Muslim cultures in Morocco.

Selections from "BEEyond" have been shown at the DC Arts Center, Washington DC; the George Billis Gallery, Los Angeles;

and the U.S. Botanic Garden, Washington DC. Fifty-three pieces of the work are currently on solo exhibition at the Brevard Museum of Art and Science in Melbourne, Florida, through July 23.

"By seeing the kinds of patterns, forms, and functions that exist in the micro world, we become more acutely aware of what really exists in our physical world," says Fisher of the broader implications of her bee studies. "I'm also hoping that showing these photos can help stimulate curiosity and further knowledge about bees and their necessity to our own sustenance through their role as pollinators."

"At humanity's essence, is it possible that the union of our spiritual and temporal capacity to see, to know, to do, is essentially in alignment with an intrinsic and universal patterning and action?" she asks. "To engage more deeply in the symbiotic connection between science and art, and by becoming more aware of the beauty and complexity of life, we can foster a finer appreciation and respect for life around us."

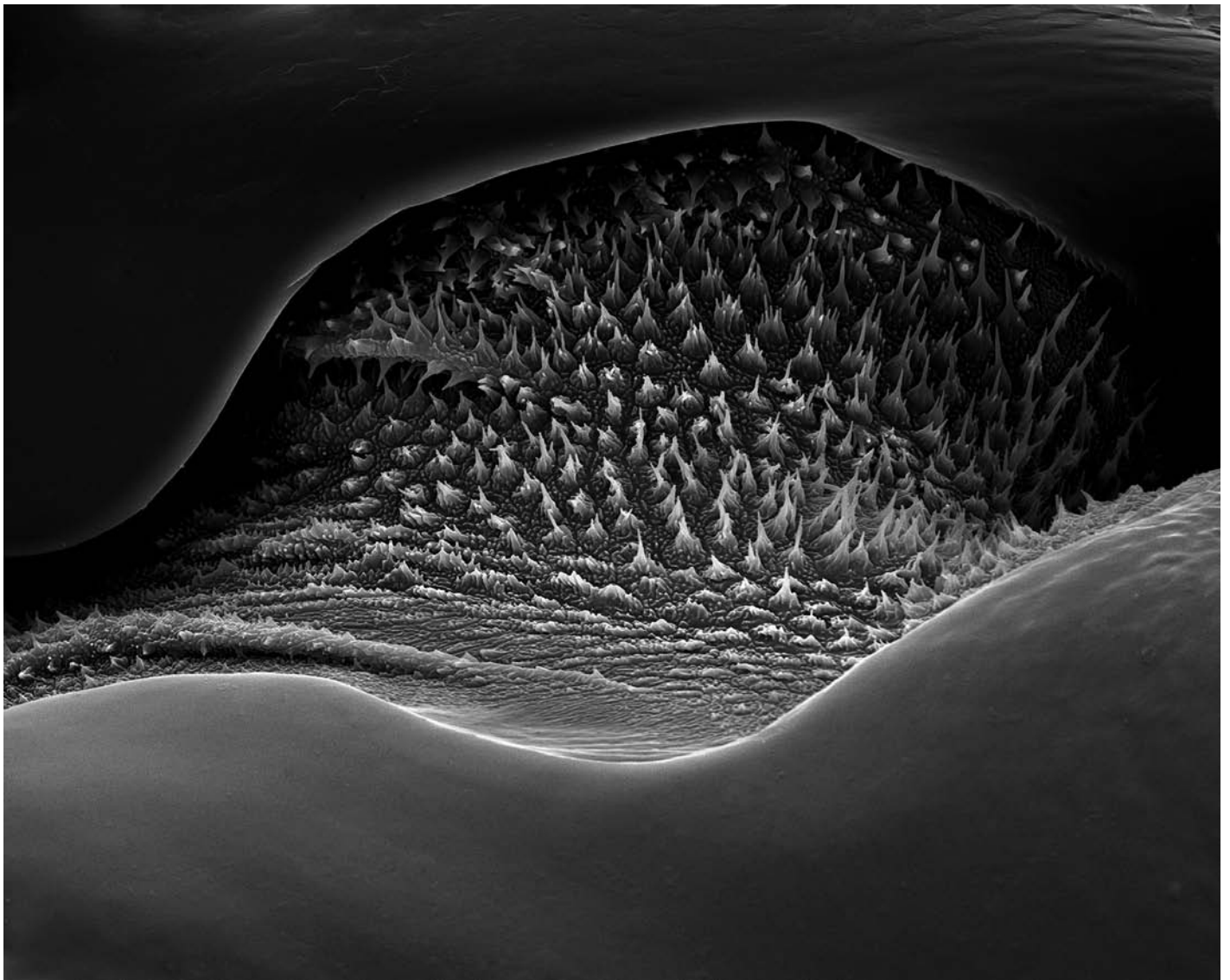
—Richard Pitnick

## ■ PRINT INFORMATION

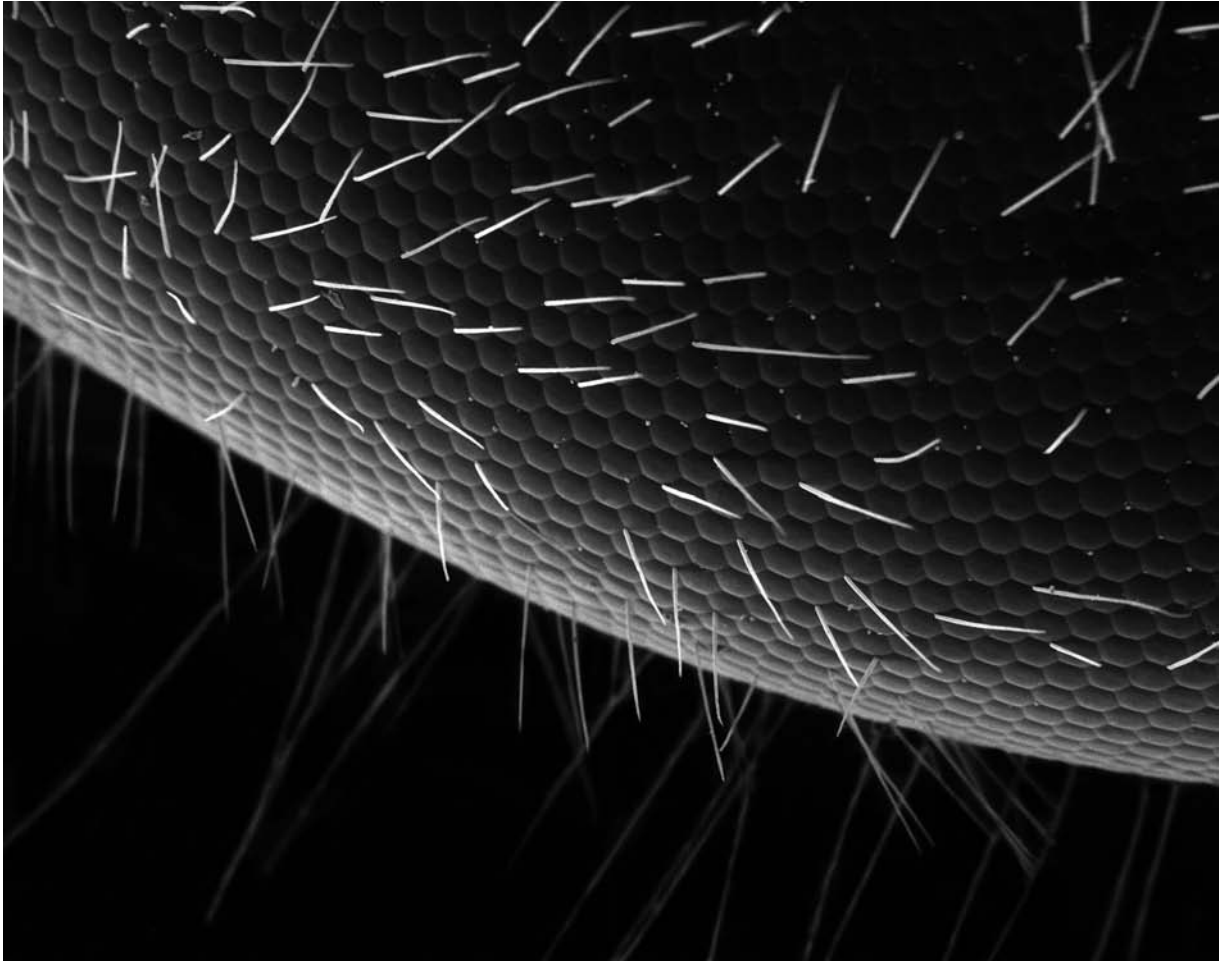
*Prints are carbon pigment (Piezography) on Hahnemuhle Photo Rag paper. Editions are limited to 18 prints of each image. Prices range from \$800 to \$1,200, depending on print size and edition number.*

## ■ CONTACT INFORMATION

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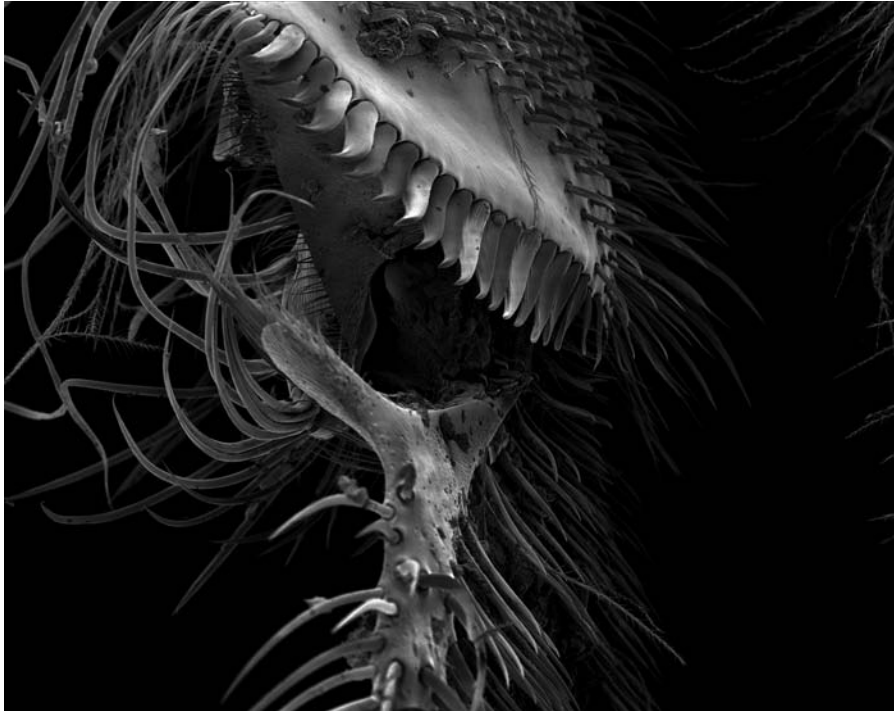
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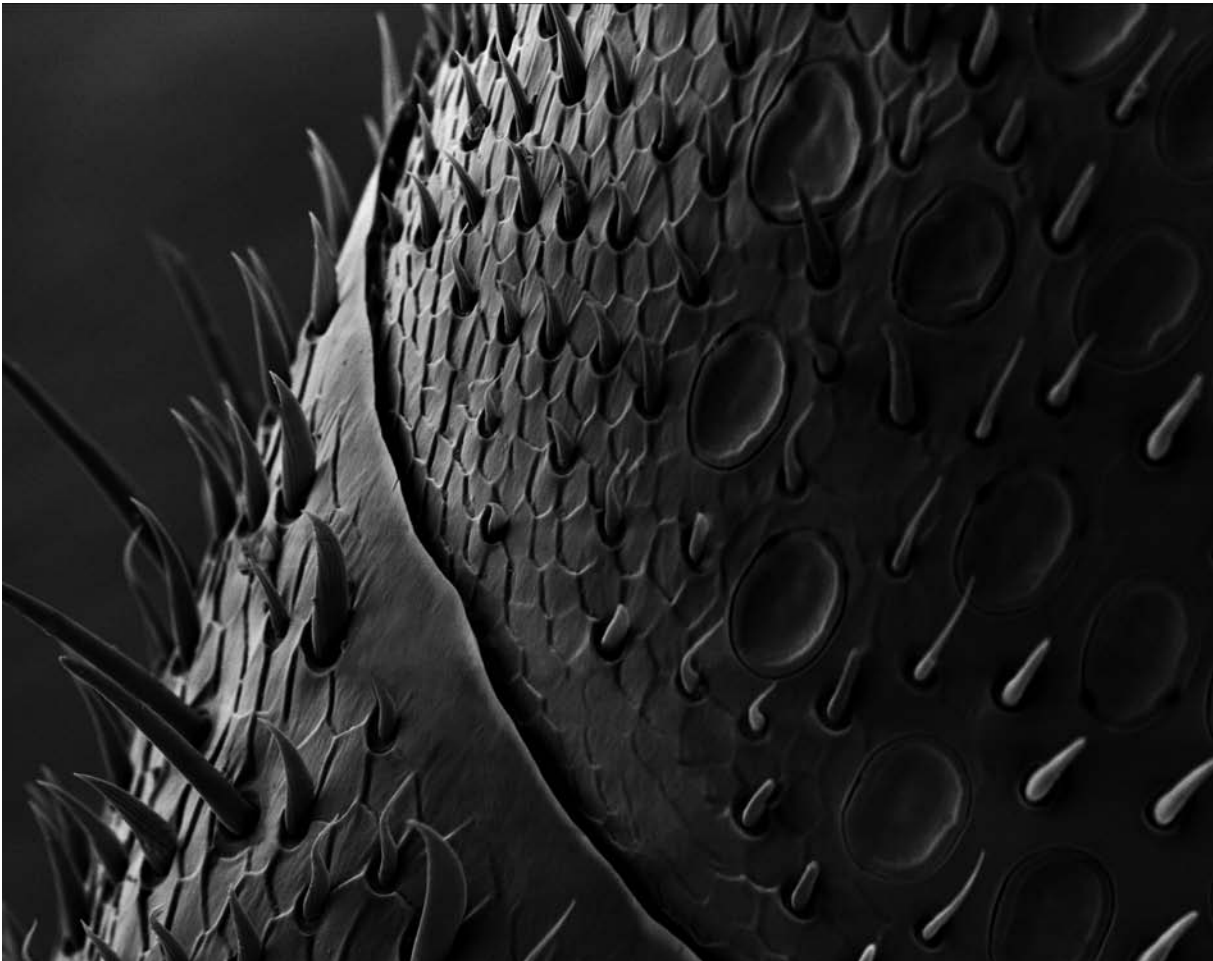
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BEE'S KNEE, MAGNIFIED 330X-2004



LEG, MAGNIFIED 85X—2004



ANTENNA, MAGNIFIED 350X—2004