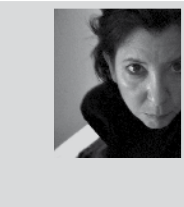




→ BEEatrice, Mag 10x

Rose-Lynn Fisher



顯微攝影 抽象構圖 蜂之越界

Rose-Lynn Fisher is a Los Angeles-based photographer, digital artist, and mixed-media painter. Her work has been exhibited and collected in museums and galleries in the United States and abroad, and included in the permanent collection of the New Orleans Museum of Art, among other public and private collections. Diverse portfolios include BEEyond, Terrain, Olive Grove, Crouched and Limen. She has also won numerous awards in recent years, such as a 1st Place in Special Category/Micro at the International Photography Awards in 2006.

Rose-Lynn Fisher 是一位以洛杉磯為據點的攝影家、數位藝術家和複合媒材畫家。她在美國和世界各地都舉辦過展覽，作品也成為許多博物館、美術館以及私人單位的永久收藏，其中包含了紐奧良藝術博物館。她風格多變的作品有-「BEEyond」（蜂之越界）、「Terrain」（地域）、「Olive Grove」（橄欖園）、「Crouched」（蟄伏）和「Limen」（識閬）。近年來她也獲得多個獎項，例如 2006 年國際攝影獎特別競賽項目（Special），顯微攝影（Micro）組的冠軍。

✕: Please introduce yourself to the reader.

I'm an artist working in photography and mixed-media. I have eclectic tastes that somehow find a common thread in times and spaces that don't seem to have much to do with each other but actually are all part of the same story if you look hard enough for the third point that connects them.

✕: Please share with us your earliest influences that led you into the field of photography.

From an early age, photography for me was simply an exercise in looking - peering through the viewfinder, zooming in and out, and playing with focus - a way to explore my own corner of the universe, take notes on what interested me, and wonderful practice in composing within the boundaries of the frame. Though I was shooting for years, I didn't think of myself as a photographer. One day I was surprised by my results - it was like suddenly realizing that you're in love with your best friend - and after that I learned how to develop film and print in the darkroom.

Specific inspiring influences on my perception which

gradually led me into photography include Antonioni's film "Blow-up", Kurosawa's film "Rashomon", and Ray and Charles Eames' short film, "Powers of Ten". Photographers Cartier-Bresson and Man Ray; other artists such as Masaccio, MC Escher, Josef Albers, Matisse, de Chirico. Hermann Hesse's novel, "Magister Ludi".

✕: What stimulates your creativity?

When I see something in a new way, like the bee's eye for example. Or when an idea appears in my mind, and like a gift I unwrap, it leads me down the rabbit hole.

✕: Can you tell us a little about your studies and how this shaped your work?

I have a BFA in Fine-Art from Otis Art Institute. My education has been a blend of university (UCLA & UCSC), art school, computer school, and independent pursuit. Interest in sacred geometry and the I Ching attuned me to pattern, change, order and randomness. Doing computer programming for several years helped train my mind to think logically and precisely while staying open to the influence of the irrational. I've also studied my dreams

and their influence on my work. Studying assemblage was another way I developed my visual vocabulary, observing how elements and energies come together and what they evoke in relationship to each other, whether in an individual piece or in a series. This has translated into every medium I work in. My process of working is also a learning process, discovering connections and correspondences.

Several years ago, while preparing to exhibit my Morocco photos, I was at the crossroads of choosing to stay in the darkroom or begin the digital printing path. I returned to school to learn Photoshop in depth. That was like taking on a new language, and totally set me on another path.

✕: What or who is your biggest influence in terms of style?

Renaissance art and surrealism. Space, structure, and juxtaposition of realities.

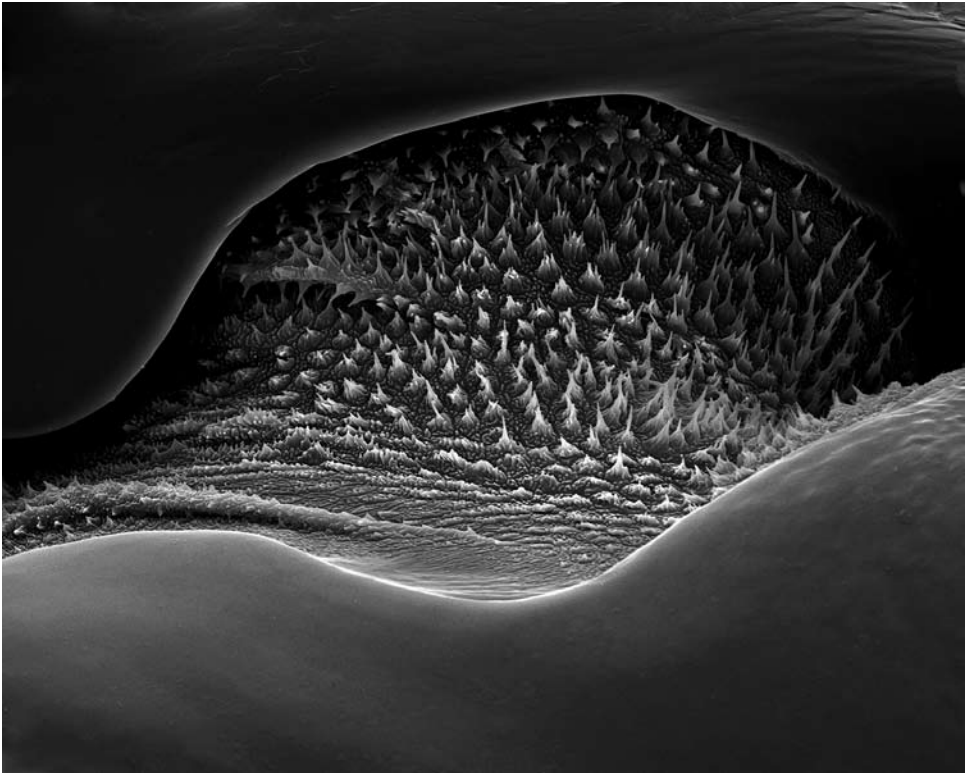
✕: Have you ever confronted any difficulties when creating works?

Often the solution is contained in the problem, like a

Rose-Lynn Fisher

Age 年齡：51
Horoscop 星座：Cancer (Sun) 巨蟹座（太陽）・Aries (Asc) 牡羊座（上升）
Nationality 國籍：American 美國
Art Tools 藝術工具/Technique 技術：Film and digital camera, Piezography printing with black carbon pigment inks on Hahnemuhle fine art paper. 傳統相機、數位相機、Piezography 列印輸出，即使用黑色碳粉墨水在 Hahnemuhle 藝術紙上印刷。
Favorite Color 最喜歡的顏色：I am always baffled by this question. It's too hard. 我總是被這個問題難倒，太難回答了。
Favorite Artist 最喜歡的藝術家：This one too. Sorry, can't seem to list just one. 又考倒我了，抱歉，很難只說出一個人。
Motto 座右銘：Life is a pomegranate. 人生是一株石榴樹。（註：蠶人切莫蹉跎寶貴、不可再的人生）

Website: www.rose-lynnfisher.com



→ Wing to Body Valley, Mag 550x

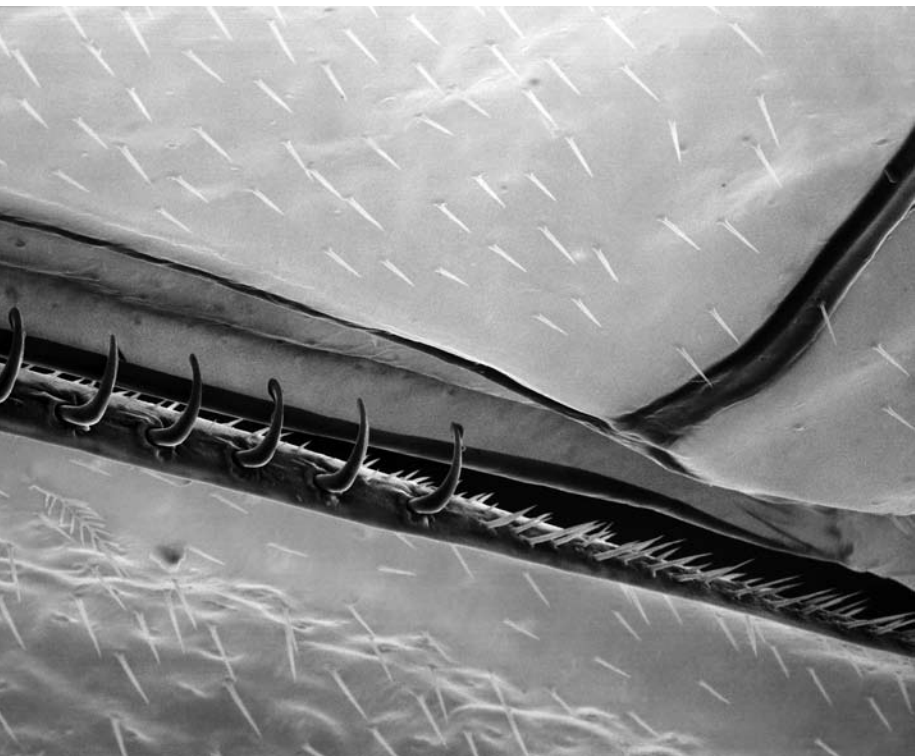
homeopathic process carried over into art and life. Sometimes the difficulty will lead me to find another solution that is better than what I would have ended up with had there been no problem. A very tangible difficulty for me working digitally is having too much choice - I will often save so many versions of an image with such slight nuances of difference between them that I drive myself crazy later on in the process of selection. On the equipment and technology side, setting up my printer and computer, and repairing their breakdowns have provided "opportunities" to make new friends, develop special aptitudes, and cultivate spiritual practice.

✕: How did you select color or lighting when taking photos?

Natural light usually. But sometimes there's a kind of celebration of light coming out of the dark, and I will push the mood for expressive effect.

✕: What is the main concept and key element of your work?

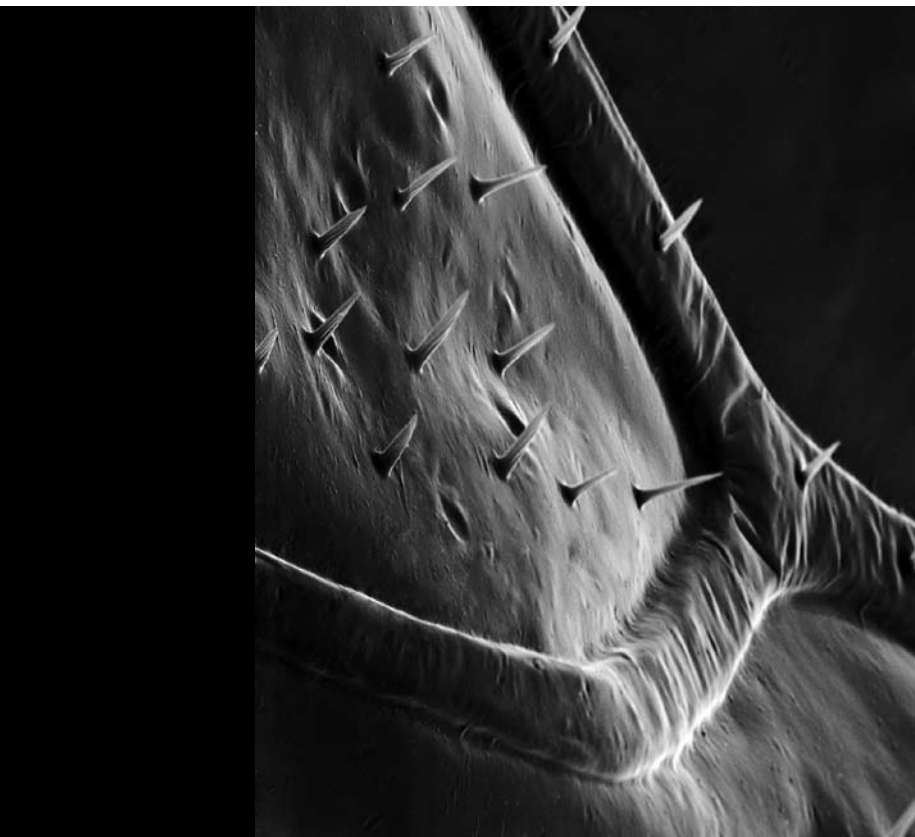
Much to do with simultaneous realities meeting at a threshold. This can be a structural threshold or a conceptual one. Everything I do seems to be about juxtaposition in one way or another: finding abstraction in concrete reality, emerging light in the dark, patterns and boundlessness in space and time, the interface of science and art, ironic situations, people on the verge of transition, the experience of 'other' here.



→ Wing Seam, Meg 170x



→ Wing detail, Mag 86x



→ Wing detail, 900x

✂: Please tell us about your "BEEyond" series, and what inspired you to develop such an interesting idea?

The first time I looked at a bee magnified under a scanning electron microscope I saw that the surface of the bee's eye is a field of hexagons, just like the structure of honeycomb. I was amazed and thrilled. I thought perhaps this is a clue about a deeper meaning in the correspondence between the structure of the bee's vision and the structures she builds, a code expressing itself, like the golden mean. It made me consider how this correspondence between form and activity I perceived in the bee extends to our own experience - that our capacity for seeing, knowing, doing, is essentially aligned with an intrinsic structure of being, like a DNA of experience, or the link of macro and micro realms.

It's a very exciting process to explore the geography of the bee under a microscope. As the magnifications increase, the integrity of form is continuously revealed - it never breaks down or becomes merely decorative. Sitting at the controls of this visual adventure leads to a realm of design, structure and pattern at an astonishing level of complexity. While it sometimes seems quite sci-fi, the remarkable thing is that it's all got a specific function. When the sense of scale is confused, the micro and macro world seem interchangeable. Seeing what exists at the micro level naturally extends to a more sensitized awareness of what is all around us in the visible and invisible worlds. Looking out an airplane window for example, a winding river with tributaries reminds me of a hair follicle magnified 1000 times. It's very connecting.

Over many years I have continued looking and adding to the series of photos that comprise "BEEyond". Along the way I've also become more aware of the great challenges to the physical survival of honeybees all over the world. Presently there is yet one more crisis in hives across half the states in the U.S. called "colony collapse disorder" in which bees are dying en mass or abandoning their hives. This is a critical problem for them as well as for us, since so much of our food source is dependent on their

pollination. Makes one wonder if these endangered beeings are like the canaries in the coal mine. I have begun to care about how my photos might benefit education and awareness of the environment, as well as the more abstract ideas that drive me.

✂: Please share with us your view on "Contemporary Photography".

It's an exciting moment in photography because the technology is excellent and accessible enough that the means exist to do pretty much what one can envision in terms of size, process, and archival quality. Though digital is ubiquitous, the presence of film is still valuable; I use both.

✂: Which artists or people you admire most? Why?

Leonardo da Vinci, Dalai Lama, my mother; some of their individual qualities include integration of genius, humor, unending curiosity. And people who somehow transmute their adversity, like the late Christopher Reeve, so unbelievably trapped, and yet instead of fading into a dark corner, find a way to enlighten others and improve the world by what they live and struggle through. And also, so many of the rural village women I've met; women who are really the salt of the earth, strong and able, holding generations together, and while not educated, very wise, soulful.

✂: What is the most important thing in your life?

A sense of freedom, a sense of humor, friends of the heart, family, connection with nature.

✂: How does it reflect on your work?

Diverse explorations in the inner and outer world. Incorporating metaphors. Fun with words and images. Curiosity about life, travel, people and traditions of different cultures.

✂: Would you like to share your current or following project with us?

In preparation for an upcoming exhibit, I'm completing a series of photos I call Limen. A limen is the point at which something begins to be perceivable - a threshold. The images come from negatives that mysteriously mutated somehow during shooting or developing, and in any case, seemed unusable. But I could see that there was some information in the negatives that I could bring out by scanning and processing them digitally. Though I had originally set out to document an event, what I actually recorded was an impression of it, like retrieving a dream or a memory when it is almost gone but not quite, almost tangible but not quite, on the periphery of vision focused outward and inward in the same moment. So the images ultimately function like echoes of something that either was or might have been, still lingering at the threshold of cognition. With Limen, the accidental meeting of impression and phenomena approaches my ideas about perception, and shows the subjectivity in what is thought of as an objective process, documenting a scene on film.

I'm also working with digital assemblage, compositing images in a surreal way, that leads me again to my mixed-media process, only digital.

Later this year a mid-career retrospective of my work in photography and mixed-media will be exhibited at the Mabee-Gerrer Museum of Art in Oklahoma. I am looking forward to the process of surveying what I've done so far, how it all fits together and what it will provoke next.

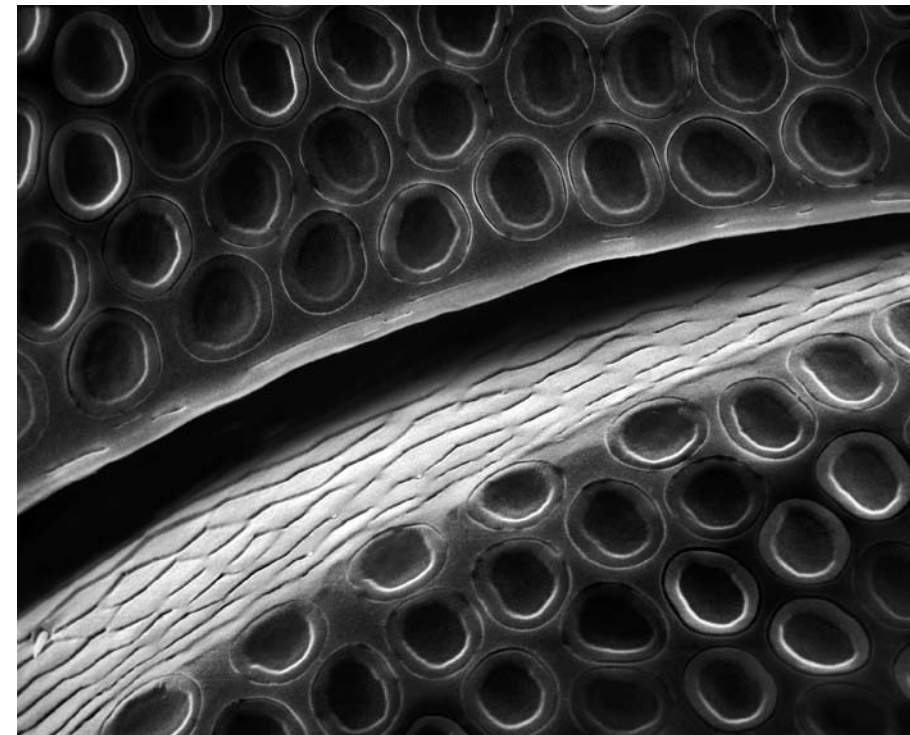
✂: Please drop some suggestions to people who want to join contemporary/experimental photography.

Follow your hunch. ✂

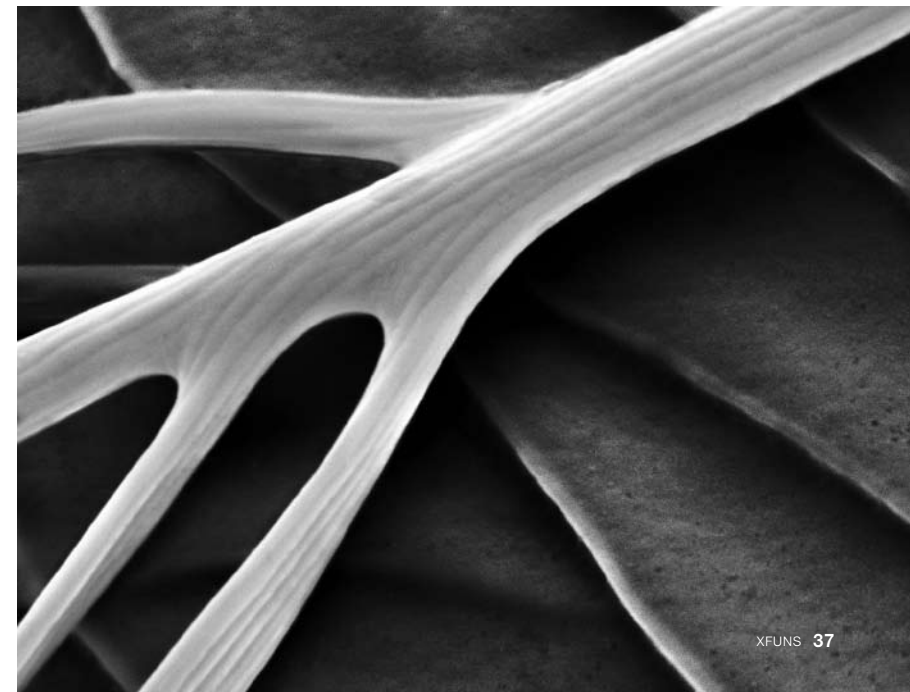
★ This series of photographs has been selected from Rose-Lynn Fisher's "BEEyond" project.



→ Antenna, Mag 350x



→ Antenna detail, Mag 1000x



→ Back Hair, Mag 5000x



→ Leg, Mag 85x



→ Sting, Mag 400x



→ The Bee's Knee, Mag 330x

✕: 請向 XFUNS 的讀者自我介紹。

我是個藝術家，創作攝影和複合媒材作品。我的審美品味不拘一格，作品的構思、脈絡源自不同時間和空間，或許它們看起來互不關聯，實際上卻是出自於同一主題的各個部分。如果，你能認真找出第三種觀點來連繫它們，你就能在其中找到共通的思路。

✕: 你早期曾受到什麼影響，使你進入攝影領域？

從我很小的時候，攝影對我來說，只是一種單純的練習觀看的方式。我透過觀景窗窺探，把鏡頭一會兒拉近、一會兒拉遠，玩弄焦距。這是一種探索屬於我自己的世界角落的方式，我把覺得有趣的東西用拍照作筆記。在鏡頭的框框界限內構圖，也是一種絕佳的練習。雖然我那時拍了好幾年照片，但我並不覺得自己是攝影家。直到有一天，我拍出來的東西令自己驚豔，這很像你在突然之間頓悟到，跟你最要好的朋友已墜入愛河一樣。此後，我學會了如何沖洗底片，以及如何在暗房印製相片。

一步步引導我走入攝影的具體影響，就我的認知所及，還包括安東尼奧尼 (Antonioni) 的電影「春光乍洩」(Blow-up)、黑澤明的「羅生門」、Ray Eames 和 Charles Eames 夫婦拍攝的短片「十的幕」(Powers of Ten)；攝影家 Cartier-Bresson 和 Man Ray；還有其他的藝術家，像是 Masaccio、MC Escher、Josef Albers、Matisse、de Chirico 等人；赫曼·赫塞 (Hermann Hesse) 的小說「玻璃珠遊戲」(Magister Ludi) 等等。

✕: 你的創意靈感從何而來？

每當我以全新的眼光觀看事物，像是用蜜蜂的眼睛一樣，我的創造力就會激發出來。或者，每當我腦中出現一個念頭，我會像是收到禮物一般打開它，它於是引領我掉進通往神秘幻境的兔洞入口。

✕: 請談談你的求學經歷及其如何形塑你的作品？

我在 Otis 藝術學院完成藝術學士學位。我的學習背景很雜，念過大學 (UCLA 和 UCSC)、藝術學校、電腦學校，還有我的自主學習。由於我對神聖幾何學 (sacred geometry) 與「易經」很有興趣的緣故，模式、變化、秩序、不可測知性等等的東西，跟我十分合拍。我做過好幾年的電腦程式設計，這有助於訓練我的頭腦，一方面思考能有邏輯而清晰，一方面又能對於非理性的事物保持開放心態。我還研究自己的夢境，這也影響了我的作品。研究「集合藝術」(assemblage)，則是我發展視覺語彙的另一種方

式。我會在單一作品、或系列作品裡，觀察元素和能量如何聚合？它們彼此之間會引發什麼東西？這樣的觀察，表達在我所做的每種創作裡。我創作的過程，同時也是我學習的過程，也是我發現事物的關聯性和相似性的過程。

好幾年前，我正準備展出「Morocco」(摩洛哥) 系列攝影作品時，我面臨了重大抉擇的關頭，該在暗房沖洗好呢？還是走起數位印相的路？我於是回到學校，深入學習 Photoshop。那就好像開始使用一種陌生的語言，好像被放到另一條截然不同的路上。

✕: 就創作風格而言，有什麼東西、或者有誰影響你最深？

文藝復興時期的藝術，以及超寫實主義。空間、結構、現實事物的並置。

✕: 你創作時，是否曾遭遇到什麼難題？

通常，解決方案就在難題裡。這很像是一把「順勢療程」(homeopathic process) 帶到藝術和生活裡。有時候，碰到難題，我反而能比原來沒有難題的時候，發現更好的處理方式。對我來說，數位創作中相當棘手的難題在於，選擇太多了！通常一幅影像，我就會儲存許多種細微差異的版本。也造成之後在挑選時，會覺得版本多到讓人想要抓狂。從設備和技術面來看，又要設定印表機和電腦，又要排除它們故障，這些事給了我交「新朋友」、發展特殊的才能，以及修身養性的「機會」。

✕: 你拍照的時候，是如何進行採光及色彩選擇？

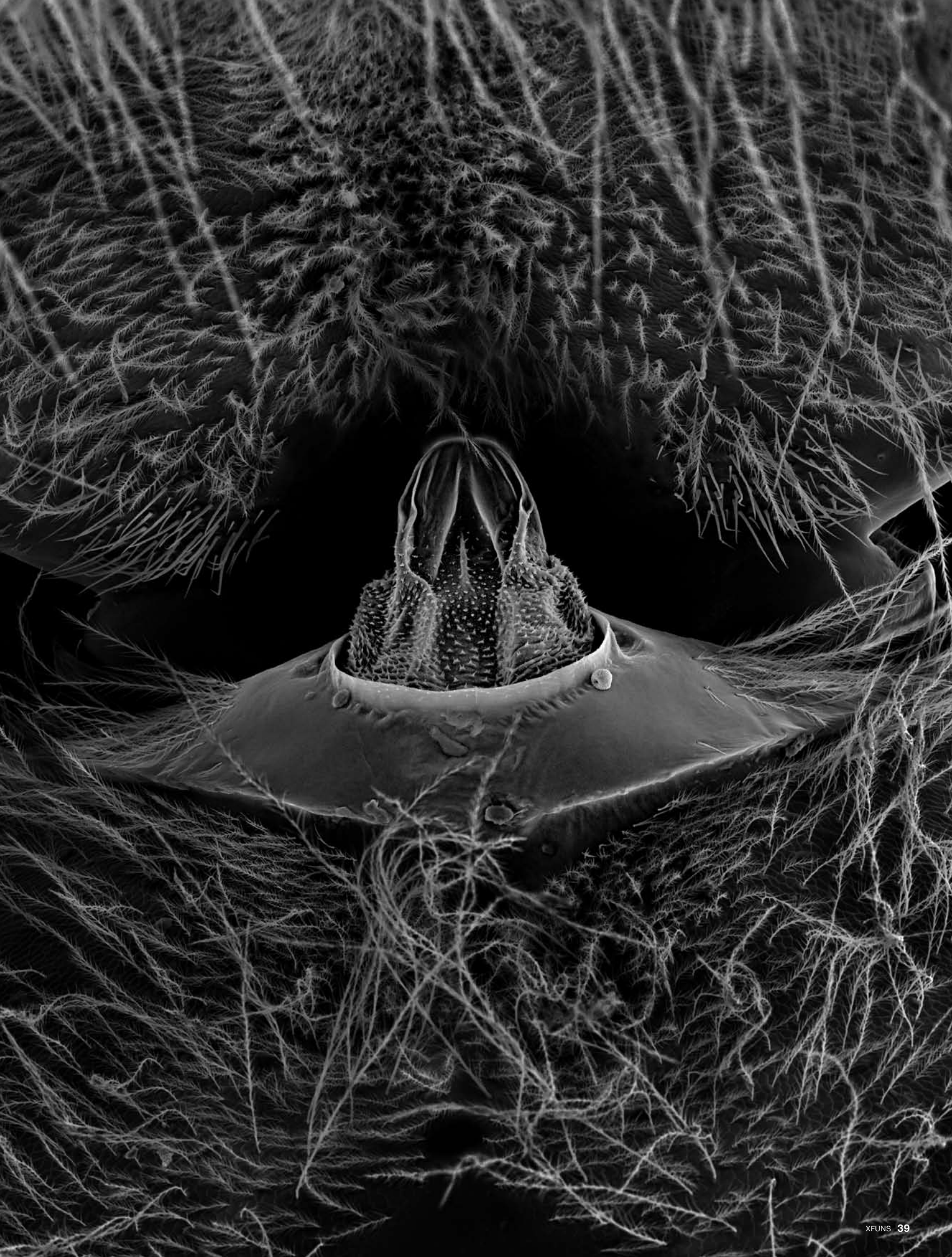
我通常挑自然光。不過有的時候，要拍攝在黑暗中露出的禮讚光輝，我就會為了表現效果，而調整調子。

✕: 你的作品裡的主要概念和關鍵元素是什麼？

那跟我每次創作開端，所遇到的當下現實情況有莫大關係。那可以是結構性的開端，也可以是概念性的開端。我做的一切東西，似乎都關係到不同型式的並置：我在具體現實裡尋找抽象概念，我注意黑暗中露出的光輝，時空裡的各種模式和無限性，科學與藝術的交界處，具有反諷意味的情況，瀕臨轉變的人，在現實中的「超自然」經驗等等。

✕: 請你談談「BEEyond」(蜂之越界) 作品系列，你是怎麼想出這麼有趣的創意呢？

我第一次用電子掃描顯微鏡看著放大的蜜蜂的時候，我看到蜜蜂眼睛的表面，那是一片佈滿六角形的區域，就像是蜂巢的結構。我既驚訝又震撼。我心想，關





→ Beehind, Mag 20x



→ Back, Mag 27x

於蜜蜂的視野結構，與她建造出來的蜂巢結構之間的相似性，要解釋其中的玄妙意涵，這似乎是一條線索，一組在表露自我的密碼，就好像黃金比例。我於是思考，我從蜜蜂身上所意會到的這個型式與活動之間的相似性，如果延伸到我們自身的經驗會如何呢？也就是說，我們怎麼觀看、怎麼理解、怎麼活動，本質上與一個生命的內在結構密切相關。這就好像是一種經驗的 DNA，一種巨觀與微觀場域之間的連結。透過顯微鏡仔細觀察蜜蜂身上的紋理，過程真是太有趣了。隨著放大倍率增加，蜜蜂的完整造型持續被揭露，沒有一處造型沒有作用，沒有一處造型是單純裝飾好看的。我一面掌控這場視覺冒險，一面被引入一個層次驚人複雜的設計、結構、花樣的場域。雖然有點像科幻小說，但叫人佩服的是，這些蜜蜂的東西都有具體的功能。而且，當大小規模的感覺混淆時，微觀和巨觀的世界，似乎可以互相交替。看著微觀世界所存在的東西，我很自然的，會延伸而敏感地意識到所有存在於肉眼可見與不可見的世界裡的東西。例如，搭飛機時從窗戶看出去，蜿蜒的河流及其眾多支流，會讓我想到腺體上的濾泡放大一千倍的樣子。這實在很能引發聯想。

多年來，我一直在尋找或補充可以構成「BEEyond」系列的作品。一路做下來，我也才更了解到，世界各地的蜜蜂在生存上其實有很大的困難。目前，美國有半數的州出現一種蜂巢危機，叫做「蜂群衰竭失調」（colony collapse disorder），蜜蜂會大量死亡，離棄蜂巢不顧。對於蜜蜂這是很嚴重的問題，對於我們也是一樣，因為我們有許多食物來源，必須仰賴蜜蜂授粉。真是不可思議，這些快絕種的蜜蜂的生存，就好像人類用來偵測煤礦坑裡毒氣水平的金絲雀。這個作品系列除了使我產生更為抽象的概念，也讓我開始關心，我的照片如何才能有助於環境教育和環境意識。

✕：可否請你跟我們分享，你對於「當代攝影」的看法？

就攝影來說，今天的時代非常令人興奮。因為技術相當優越而且普及，有很多工具可運用，你可以用不同的尺寸、處理方式、檔案收藏品質，去想出很多創作。雖然數位已無所不在了，但膠卷底片仍有其價值，我兩樣都在用。

✕：你最仰慕哪一位藝術家或人物？為什麼？

達文西（Leonardo da Vinci），達賴喇嘛（Dalai Lama），還有我的母親。他們的部分個人特質裡，都集合了天才、幽默、無止境的好奇心。這些人有能力轉化他們的逆境，就像已故的影星克里斯多夫·李維（Christopher Reeve），他們都曾陷入難以令人接受的困厄，可是他們非但沒有在陰暗角落裡凋零，反而以他們活下去和奮鬥成功的種種，來找出啟蒙他人、改善世界的方式。還有，我遇過很多的鄉下村婦，她們實在是社會中堅！她們堅強、能幹，把不同世代的居民維繫在一起，雖然沒受過教育，但非常聰慧，而且熱情洋溢。

✕：你生命中最重要的東西是什麼？

自由感，幽默感，交心的朋友，家庭，與大自然的連繫。

✕：你如何把這些東西反映在作品裡呢？

於內在、外在世界，進行多樣化的探索。把象徵具體化，在文字和影像裡找趣味。對生命、旅行、人、以及各種文化的傳統，都保有好奇心。

✕：你想不想跟我們分享你目前或接下來的計劃？

我正在準備即將登場的展覽，正要完成一組我稱為「Limen」（識閾）的攝影作品系列。識閾，是我們開始認識某個事物的一個點，是一個開端。用負片拍攝的影像，會在拍攝或沖洗的過程中出現神秘的變化，不管怎麼說，似乎都落伍得不堪再用了。但是，我在負片裡可以看到一些訊息，我可以藉由掃描、數位處理，把這些訊息呈現出來。拍照本來是要紀錄事件，然而實際上，我所拍攝下來的卻是事件的印象，這就好像在回溯夢境或記憶，幾乎快消失、但又不完全消失，彷彿具體明確、但又模糊難辨，彷彿在視界的邊緣處、在同一時間裡既往外、又往內對焦。所以，這些影像最終的作用，很像是事物的回聲，仍舊盤旋在認識的開端點上，既非確有其實，亦非無中生有。我藉由「Limen」作品系列，也就是一些我偶然間遭遇的印象和現象，處理了我對認識的看法。在底片上紀錄景象，一向被視為一種客觀處理方式，而我把其中的主觀性呈現出來。

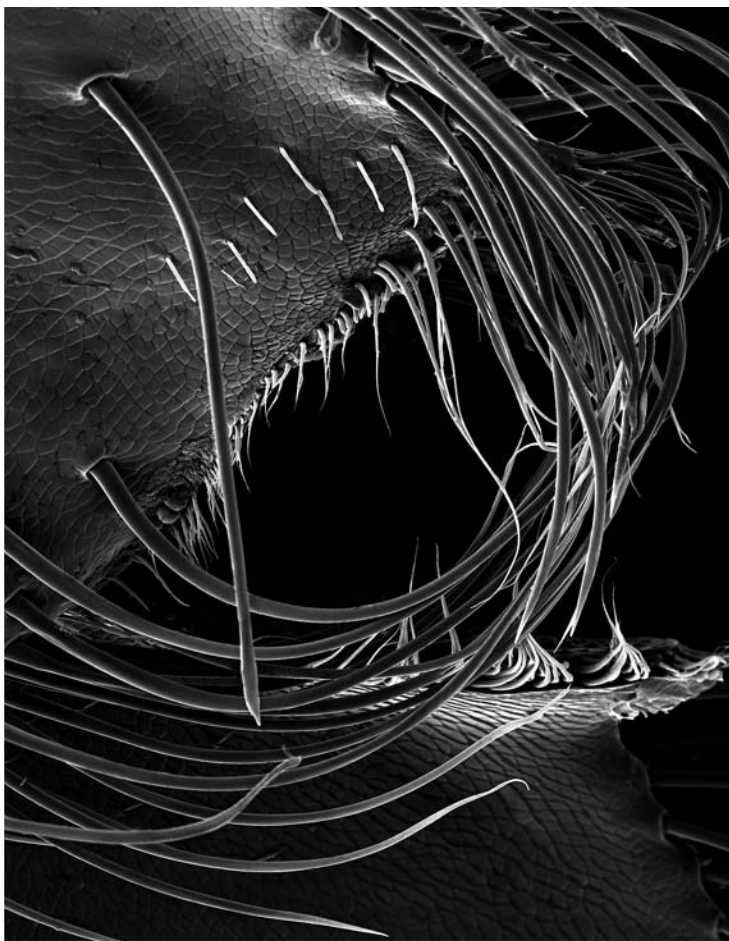
我也在著手數位「集合藝術」的創作，以超寫實的方式來做影像構圖，我因而會再度做起純數位的複合媒材印相創作。

今年的下半時期，我生涯中期的攝影和複合媒材作品回顧展，將在奧克拉荷馬州的 Mabee-Gerrer 美術館展出。這次的展出是一種檢視過程：我至今創作了什麼？我的各項創作之間有什麼關聯？在接下來將會引發什麼？我相當期待。

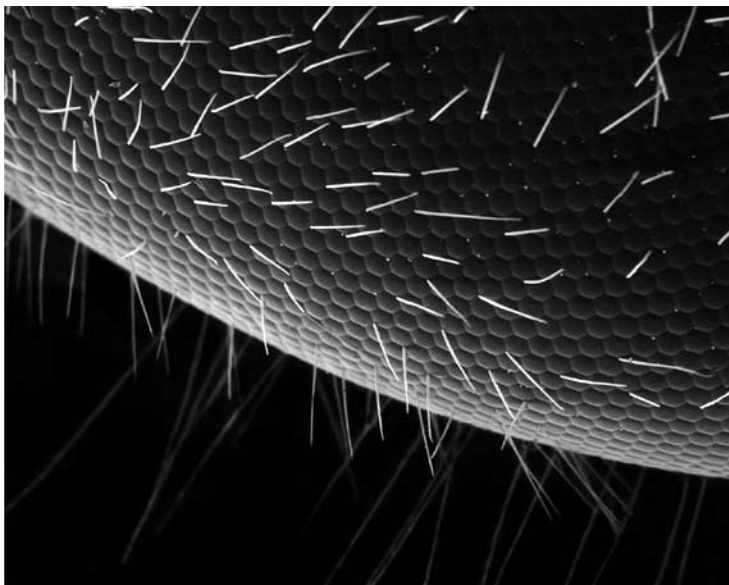
✕：對想加入當代或實驗性攝影的人，有哪些建議？

跟著你的直覺走。✕

★ 本文圖片選自 Rose-Lynn Fisher 的「BEEyond」（蜂之越界）系列作品。



→ Hind Leg, Mag 130x



→ Eye, Mag 200x



→ Dancing Proboscis Hairs, Mag 1700x



→ Proboscis, Mag 230x