



Lyn Bishop

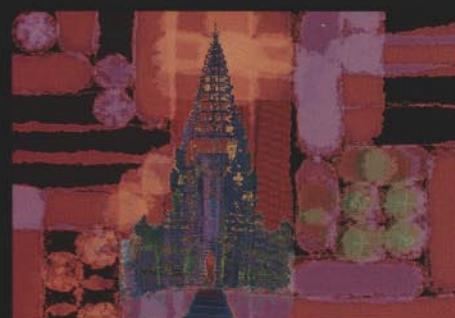
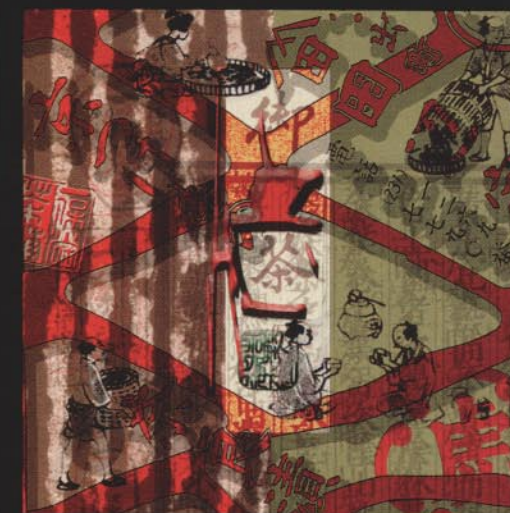
Digital Fine Arts & Prints

From the time she discovered PageMaker and Illustrator, Lyn Bishop's eyes were opened to a whole new creative experience and she hasn't looked back. Mixing photographic elements, original paintings and scanned objects with digital technology to create her fine-art prints, Lyn combines her talents with an appreciation of world culture making for an interesting journey. Loueze Harper spoke to Lyn about her work and her creative process.



(left)
Golden Oaks I
 Mixed media on baltic birch,
 acrylic, glue, pigment ink

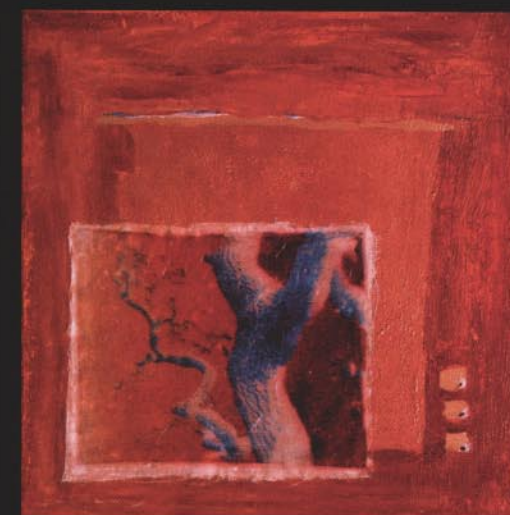
(above)
Autumn Light
 Mixed media on Japanese paper,
 acrylic, glue, pigment ink



Lucky
Mixed media on paper,
acrylic, glue, pigment ink (above)

Lili
Mixed media on paper,
acrylic, glue, pigment ink (far left)

pura puseh
Mixed media on paper,
acrylic, glue, pigment ink (left)



‘When I begin a new piece, I have no formal idea of how it will look. It’s more a feeling than a visual.’

Beginnings
It was 1987 and Lyn Bishop had just finished her B.S. degree in Entrepreneurship and New Venture Management at Northeastern University in Boston when she used a Mac for the first time and began creating. ‘It was as though a lightbulb had gone off over my head and I knew it was what I really wanted to do.’ Lyn explains, although she has always been interested in art and creating. Moving to the west coast of the United States, Lyn got into desktop publishing, before landing her dream job at Adobe. Here, she stayed for six years, managing the technical support for all Adobe’s graphic products.

This is where her digital art education really began. ‘It wasn’t that someone sat down and taught me,’ she says. ‘It was just a great learning environment, with so much going on.’ While still with Adobe, Lyn lived for a while in Tokyo, Japan, where she became fascinated with the Asian culture that is evident in much of her work. In 1996, Lyn realised she should be creating her own work. ‘It was all just a series of stepping stones,’ she says of the journey that has led to her current work. So she left Adobe and formed her own design company, Zama Arts, providing Web design and commercial illustration for a range of clients.

“On the Road to China”
‘In 1998,’ Lyn recalls, ‘I took a backpack full of digital tools on the road to China.’ This led to a limited edition of fine art Iris prints and a companion web site featuring a gallery of digital art, photographs and QuickTime panoramas. Lyn’s work is made up of a hybrid of images. Typically, she uses about three or four pieces to create one finished image, but it’s not unknown for her to use up to 15 images in a collage. She also uses a lot of her own photographs and paintings. ‘I’m a big fan of taking texture shots to use as backgrounds.’ Many of her images are made up of objects she puts on her scanner.

‘Anything and everything is a potential source for art.’

Influences and inspiration
Lyn lists Robert Rauschenberg among the more traditional of her influences, along with five modern digital artists—Helen Golden, Diane Fenster, and the three women who make up Digital Atelier: Dot Krause, Bonny Lhotka and Karin Schminke. ‘Five strong artistic women who are pioneers in what they do.’ But a large part of Lyn’s work takes inspiration from the cultural components of the different places she visits. And she has travelled quite a bit: to China, Nepal, Thailand and, of course, Japan. But is it the place and

culture that dictate her ideas, or the other way around? ‘When I begin a new piece, I have no formal idea of how it will look,’ Lyn says of her methods. ‘It’s more a feeling than a visual.’ Lyn’s most recent work is her “Close to Home” series, which came about because so much of her work was about other cultures. Taking a break from her travels, Lyn realised there was so much in her own backyard and decided to explore that further. As a result, all the artwork in the “Close to Home” series came from within 100 miles of her home in San José. But it’s time to travel again and in May 2004, Lyn and her partner are planning a year-long trip to different countries to further

explore the notion of cultural identity and its place in art. In addition to her own work, Lyn’s trip will launch a series of collaborative art meetings in different places. ‘We’ll stop every eight weeks or so to document where we’ve been and what we’ve done.’ Lyn hopes to produce a pdf journal she can send to subscribers. Another large aspect of Lyn’s recent work is the “alternative subtraits”, of which she has been experimenting; exploring the connection between traditional tools and digital imaging. With a lot of digital work, there are no marks of the hand that was involved in the creation,’ Lyn explains. ‘I take prints out of

the normal setting of being inkjet on paper, and I put the hand back into the work.’ One idea is taking a digital print on a film surface and transferring it with a glue mould onto another surface, such as wood. ‘Finding the unexpected interplay between colour, texture and imagery is what drives me,’ Lyn states. ‘I enjoy experimenting and moving beyond what has been done.’

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Shiva
Digital fine art print (top left)

Truth in Nature
Digital fine art print (bottom left)

Kyoto II: Omiyage
Fine art lenticular print (top centre)

Oaks in RGB: Red
Mixed media on canvas, digital monoprint transfer onto gauze (bottom centre)

Evening Sky with Bamboo
Iris fine art print (top right)

Red Wall with Ferns
Iris fine art print (bottom right)