

Unseen/seen—the duality of nature

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My work explores and reveals the invisible, inviting the viewer to look beyond the seen to appreciate the beauty and mystery of the unseen. These pieces, based on electron microscopy, particle accelerators, and radio astronomy are an expression of both the patterns of the natural world and the metaphors underlying modern science. They allow us to see the beauty in the repulsive, to find knowledge in the unknown, to observe the unseen to more clearly see our world. By changing colors and background I find patterns in the images, and then I transform them so they are representative and abstracted at the same time (*Figures 1-3*).

There are multiple dimensions that I am trying to communicate in my work, but mostly I want the observer to begin to question what he/she believes. For me the exploration of the concepts behind the work is the most interesting. It allows me to question my beliefs, to think about the true nature of things, and I challenge myself to

look past what is in front of me. This is what I mean by ‘unseen/seen’. As I translate the science concepts onto paper or canvas or board, I get a greater appreciation for the beauty of the things we cannot see and how mysterious our universe really is. That is what I want to explore and communicate to the observer: look beyond what you see and discover a richer more interesting universe.

I use a variety of techniques and media to get my message across. I have used oils and acrylics as well as pastels, both oil and soft. Also, images are on paper, board and canvas. One recurring theme I use regardless of the medium is the use of gold in many of the images. The gold is drawn from the gold halos of religious painting and, in my work, symbolizes the replacement of religion with science as the way to explain the nature of the universe. In addition, many of the works use a pointillist technique in their construction. Large paintings may use tiny brush strokes and many of the large drawings use small lines to build them up. In these works, the observer’s eye blends the colors and positive and



Figure 1 Diabetes (oil on canvas, 60”x50”).

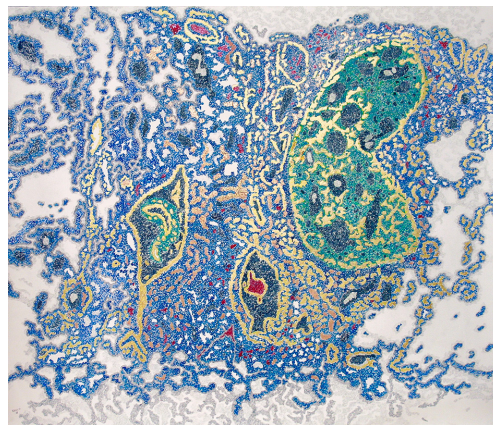


Figure 2 Gleason 7 (colored pencil on paper, 55”x64”).

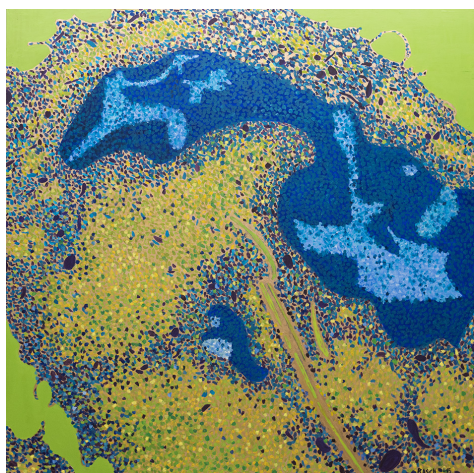


Figure 3 White blood cell (oil on board, 45"×45").

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negative shapes together.

Jody Rasch is a New York-based artist who explores the duality of nature through scientifically influenced abstractions. He has been exhibiting for over 25 years, and is affiliated with SciArt Center and Art & Science Collaborations, Inc. (ASCI).

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Footnote

Conflict of Interest: The author has no conflicts of interest to declare.