



# “Poetic naturalism” as a way beyond the postmodern tensions between art and science

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Utilizing a dialectical approach in both my studio practice and research, my aim is to move beyond the contemporary paradigm of postmodern anti-rationalism towards an artistic discourse that oscillates between a “modern enthusiasm” and a “postmodern irony”. The concept that factors most heavily in my work is that of “poetic (or romantic) naturalism”—a post-postmodern worldview that venerates our natural reality (as understood by science to be composed entirely of mindless, meaningless particles) in both its objective (scientific) and subjective (poetic) manifestations. Conjuring this temper, in *Figures 1-5*, I’ve moved back and forth between digital and traditional mediums, attempting to steadily waver between unity and multiplicity, totality and fragmentation, and reason and romanticism. As in this series (*Figures 1-5*), the themes of my work range from astronomy, cosmology, physics, and neuroscience, to epistemology, mythology, metaphysics, science fiction, and the science of “belief”.

### About the artist

Jared Vaughan Davis is a New York-based artist and designer who explores the tensions between art and science through abstractions and multimedia collages that are influenced by philosophical and scientific concepts. He holds a Master’s degree in Art and Science from Central Saint Martins (London), and has exhibited work in the United States, United Kingdom, and China. He is affiliated with The SciArt Center. For more information about Davis and his work, visit [www.jaredvaughandavis.com](http://www.jaredvaughandavis.com).

### Acknowledgements

None.

### Footnote

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



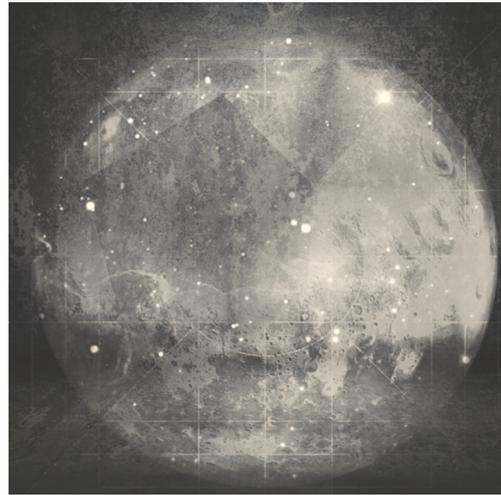
Figure 1 Moon illusion, 2017. Mixed media, 50 cm x 50 cm.



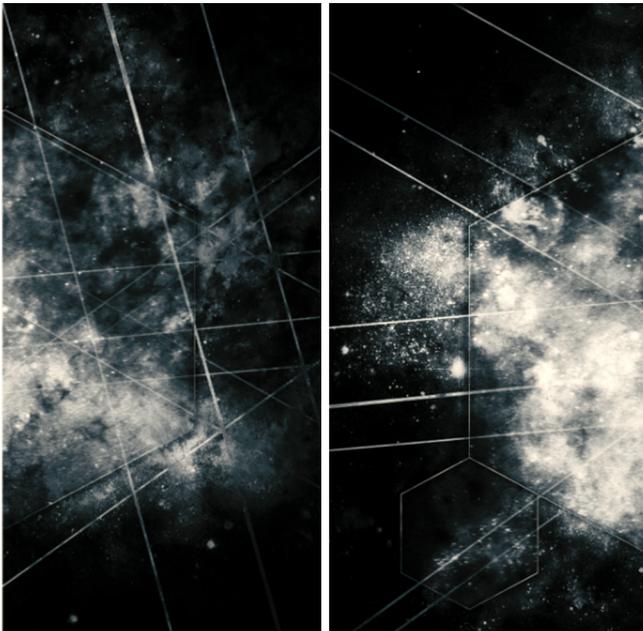
Figure 2 Ionian enchantment, 2017. Mixed media, 85 cm x 60 cm.



**Figure 3** Contemplating the void, 2017. Mixed media, 40 cm × 40 cm.



**Figure 4** Ontological incompleteness, 2017. Mixed media, 250 cm × 250 cm.



**Figure 5** Absolute recoil, 2015. Mixed media, 40 cm × 40 cm.

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