FLORENTIN SMARANDACHE

OUTER-ART

EXPERIMENTATION IN
- PAINTINGS
- DRAWINGS, DRAFTS
- COMPUTER DESIGN,
  COLLAGES, PHOTOS

LORENTIN

SMARANDACHE
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OUTER - ART

Experimentation in
- paltings
- drawings, drafts
- computer design, collages, photos

100 coloured - 15 black / white pictures

ABADDABA
2000
Ultra - modernism?

Experimentum crucis.

What follows after post-modernism: ultra-modern art?

I would say ars gratia ex-artis, this is to be the state of my “outer art”: Por qué ? : Por qué no !

It seems that I am an anti-talent to drawings and paintings in a traditional manner. I even disregard this kind of art, which can easily be replaced by mechanical reproduction.

Therefore, I gathered nearly a quarter of my “anti-art” art-work done in Turkey, USA (here I got in touch with the straight art, in bright basic colors - yellow for the sun, blue for the sky, red for the fire, and black for the night, somehow naive, of Navajo, Zuni, Apache, Hopi and Pima Indian tribes), and Mexico, between 1988 - 2000, in a paradoxist way:

- painting for non-painting’s sake
- not drawings, but our every day’s scribblings
- painting overlapping another painting
- found art in the wasting basket of the art
- fine ugly art
- para-art and contra-art
- art without art
- scientific art.

All of the above procedures become, after a period of maybe shocking time, ‘normal’ (please read ‘traditional’) art. Which later would be classified, in their turn, as supernuated. And again they come back to life with a “neo” prefix art, because art is cyclic.

Let’s catch the paradoxism in art — an avante-garde movement I set up in 1980’s, which is focusing on contradictions (art + antiart/nonart), heterogenity (art + science), innovation (new species of art). Or savoir faire un chef-d'oeuvre, which paraphrases a French maxim: to know how to make the unmakable. Or ars celare non-artem, which runs counter a Latin adage.

Let’s revolt against petrified “classicized” art, and fight for a New Art World Order. And I would like to end with a Navajo language greeting, to see you next time: HÀ GOONÈH !

The (Non)Artist
ABSTRACT LANDSCAPES
EXTRA - FLOWERS
SUBMARINE COUNTER - IMAGES
OVERPAINTINGS
("Kachina, the Great Spirit of Indians")
GEOMETRISM
SNAPSHOTS
SCRIBBLINGS
(ANTE-ART & POST-ART)
degree using the inverse trigonometric functions:

\[
\tan \theta = \frac{\text{opposite}}{\text{adjacent}}
\]

5) In the right triangle, \( \angle \theta = 40^\circ \) when \( a = 56.1 \)

\( A = 90^\circ \)

6) None of the above.

7) Convert 1.5 radians to degrees.

\( \frac{1.5 \times 360^\circ}{\pi} \)

\( \approx 86.6^\circ \)
(5) Use your calculator to evaluate:

E. None of the above.

(5) Evaluate angle $\theta$ to the nearest thousandth of a degree using the inverse trigonometric functions:

$\cos \theta = 0.11111$.

A. 11.11
B. 31.83
C. 1000
D. 1111
E. None of the above.
Arithmetic progressions: Problem 88-5 by Florentin Smarandache (Craiova, Romania)

For any prime \( m > 2 \) and any positive integer \( n \), show that the set \( \{1, 2, 3, \ldots, m^n\} \) has a subset \( A \) of cardinality \( k(m, n) = (m - 1)^n \) with the following property: \( A \) contains no \( m \)-term arithmetic progression.

Is this value of \( k(m, n) \) best possible?
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74
MECHANICAL DRAWINGS
ANTI-DRAFTS
THE UGLY OF FIN-ARTS
PARADOXIST DRAWINGS
(double sense)
BAD DRAWINGS
NON-DRAWINGS
Response journal

All of those are highly

Audio size

110
He doesn't try

Do try

Wan mimic do you
A
-
Yes brought
automatism

I write in Japanese
I don't know Japanese.
COMPUTER DESIGN
SEMI - COLLAGES
("Neutrosophic Life")
SUPER - PHOTOS
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Florentin Smarandache got a M. Sc. degree in both Mathematics and Computer Science in 1991, and a Ph. D. in Mathematics in 1997. He published 42 books in mathematics (number theory, non-euclidean geometry, logic), philosophy, literature (poems, short stories, novel, dramas, essays, translations), and art (experimental drawings, paintings, computer design, collages, photos) in Romanian, French, and English.

In mathematics there are several entries named Smarandache Functions, Sequences, Constants, and Paradoxes in international journals and encyclopedias. He generalized the fuzzy, intuitive, paraconsistent, multi-valent, dialetheist logics to the <neutrosophic logic> (also called "Smarandache Logic" in the Denis Howe's Dictionary of Computing, England) and, similarly, he generalized the fuzzy set to the <neutrosophic set>. Also, he proposed an extension of the classical probability and the imprecise probability to the <neutrosophic probability>, that he defined as a tridimensional vector whose components are real subsets of the non-standard interval $[0, 1^+]$.

In philosophy he introduced the <neutrosophy>, as a generalization of Hegel’s dialectic, which is the basement of his researches in mathematics and economics, such as <neutrosophic logic>, <neutrosophic set>, <neutrosophic probability>, <neutrosophic statistics>.

In arts and literature he founded in 1980’s the avant-garde movement called PARADOXISM, which has many advocates in the world. It is based on the excessive use in artistic and literary creations of contradictions, antitheses, antinomies, oxymorons, paradoxes - both at the small level and the entire level of the work - making an interesting connection between mathematics, philosophy, and literature. He introduced the <paradoxist distich>, <tautologic distich>, and <dualistic distich>, inspired from the mathematical logic. Literary experiments he realized in his dramas "Country of the Animals", where there is no dialogue!, and "An Upside-Down World", where the scenes are permuted to give birth to one billion of billions of distinct dramas! In 1999 he was proposed for the Nobel Prize in Literature.

But art was for Dr. Smarandache a hobby. He did: - graphic arts for his published volumes of verse: "Anti-chambres/ Anti-poésies/ Bizarries" (mechanical drawings), "NonPoems" (paradoxist drawings), "Dark Snow" & "Circles of light" (covers); - paradoxist collages for the "Anthology of the Paradoxist Literary Movement", by J. -M. Levenard, I. Rotaru, A. Skenes; - covers and illustrations of books, published by "Dorul" Publ. Hse., Aalborg, Denmark; - illustrations in the journal: "Dorul" (Aalborg, Denmark).

Many of his art works are held in "The Florentin Smarandache Papers" Special Collections at the Arizona State University, Tempe, and Texas State University, Austin (USA), also in the National Archives of Vălcsea and Romanian Literary Museum (Romania), and in the Musée de Bergerac (France).

He contributed to 50 scientific journals, and to over 100 literary and artistic journals from the world map.