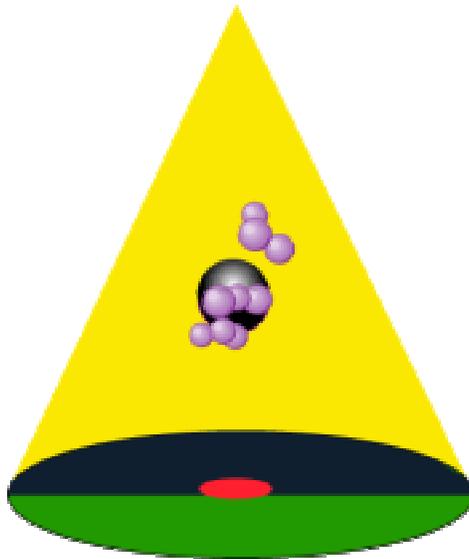


The Subjective, the Process and the Art form:

*Looking towards Art and Physics to establish a theoretical format for the Development of
Peace*

In brief:

The **theory** of Dynamic Opposites in the **Unity Consciousness**



Bernard Yankson
Pointdexterallan@netscape.com
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Submission Proposal:

Introducing Mathematics to support the activity of Peace Development.

Topic to be addressed: **What is Peace?**

Peace as an idea is the assimilation of dualities in order to sustain balance. In order to attain Peace, there must be a need to balance oppositions, a need, necessitated by responsibility for actions.

What does this statement say about consequences between our actions and our thoughts?

In the Physics of thought, all actions exist on the physical side of a spectrum that uses thoughts as its complement. In fact, thought and action in harmony create responsibility, choice and growth, so there is a definitive connection between our thoughts and actions. The importance of accepting responsibility for our actions is that inevitably, only we can make the recognition to act, and so we do.

Ponder the question....,

“If I act physically, will it have in effect on the mental plane?”

After pondering that question, one may ask....,

“How many planes are there besides, the **mental**, the **physical** and **emotional**, and do our actions effect all three..?”

Like all debates of the world, the resolution for them will create and utilize the assimilation of dualities, which is best explored by utilizing two standard formulas in mathematics based on addition and subtraction. In The Theory of Dynamic Opposites

this yields balance. In the development of Peace, the awareness of dualities allows for grasping the consequences of unity and/or the effects of polarity. The symbolism of Poetry with the visual language shows the internal mechanics as dualities cycle through the language of mathematics back to its common source. In the development of Peace, both topics, of balancing Physics, Philosophy and Poetry need to be represented and identified as complementary factors in establishing an educational curriculum in the development of future goals.

Peace first and foremost is a mental issue before it can be coordinated on the physical side of activity. The futility in trying to solve mental issues on the physical plane is due to the fact that ultimately change occurs through the self, on its mental plane. The physical plane is a place of activity used to put into practice what has been grasped by the mind. In the case of Peace, Unity and/or Balance, The theory of Dynamic Opposites (DO) provides a mathematical framework of how it is attainable, as it continues to be for the aspiring many.

I would like to consider the theory (DO) and along side its referral by Dr. Hobil (Professor of Associate Physics at the University of Calgary), as the philosophical aspect to a real life movement that is occurring now, as the School For Global Peace is, and represents the Physics aspect, or the body. Both are separate aspects of a unifying whole. Together, the need and application of effort invested in a curriculum will support the reality of a mathematical interpretation of the consequences of grasping unity in a polarized consciousness. This polarized consciousness, of course, being the world that we live in.

What is the theory of Dynamic Opposites in the Unity Consciousness?

The theory of Dynamic Opposite is a poetic formula that utilizes the language of mathematics to illustrate the oneness between all dualities. It does this by the mere concept of balancing opposites with the suggestion that dualities are connected by a common source. The theory is taken from the standpoint of science (though not a

science), and utilizes the creativity of Art to make speculation on common themes between the two. With the help of Dr. Hobil, A professor of Physics at the University of Calgary, he was able to grant credence to the theory by applying it to standard Physical formulas. In his own classification of what the formula is, he was able to add this statement,

There are a number of ways of describing the world we live in. I like to put them in the following larger categories:

Physics describes the world in terms of quantities that can have certain measured values. It deals with the tangible in that the quantities, object etc. yields a measurement upon which everyone (almost everyone) agrees about the result.

Philosophy also deals with “well defined” quantities, although, not everyone will agree on the definition. That is because the quantities discussed in philosophy are more or less intangible. However, a certain logic starting from definitions to eventual outcomes must follow from the definitions and steps that one makes to reach a conclusion.

Poetry is the most imaginative way at looking at the world. It deals with quantities upon which definitions can never be agreed upon, it deals with intangibles that cannot be measured or if they are, there is no agreement on the values obtained. It deals with things we know exist but cannot make completely independent of our own selves and therefore it is open to interpretation (which sometimes lead to confusion).

I would put your paper (DO) in the poetry category since what you are trying to deal with will not have definitions that apply to all possible cases and in some cases, the relationship will change. In addition to all the measured variables, we know there is much more and these are the immeasurable intangible things that make art, life etc. That is why we need Philosophy and Poetry in addition to Physics in order to describe the world...

Mission Statement

The world as we know it is divided, and maybe, will always be. Although many attempts over centuries are made to install harmony, the fact still remains. The problem runs deep and causes worldwide imbalances and wars. Inevitably this path will ultimately lead to the destruction of our selves and certainly our environment.

What has been done to rectify the situation often disintegrates the opposite spectrum of the issue. Doctrines have been established to push some to question the value of unity, and others have been designed to no end, with the promise of a reward without any work employed.

Although many of us work everyday, we fail to see the value of searching for the soul's reward. More often than not, these are the questions we choose to not to ask, the work of all works, with overtime that pays in public ridicule. Optimistically, it would be nice to have everybody understand, yet truthfully, not everyone is asked to follow the path to the soul's reward, hence this reality as a duality.

*A purpose for this reality duality may ultimately be conceived through the comprehension of the **theory of dynamic opposites** and in it, the classification of the subjective, and the process that leads to the art form. The intent of the **theory of dynamic opposites** is to question the act of perception in order to consider the fundamental relationship that bind the viewer to its environment and vocabulary. Perception and identity are interchangeable faces of the human memory, and what is stored in memory is normally a consequence of a significant action. A system for clarifying a path from 'thought to action' is the mission of **dynamic opposites**, yet only by questioning the fundamental ties between the dualistic reality that we exist in. Hopefully, this organization of this theory will help clarify the need for the responsibility of our actions by understanding the relationship between our thoughts and our action.*

Statement of Terms

“The Subjective” is a term that describes the abstract or the unknown. It is a term that holds the constitution of an unknown vocabulary that exists through the mode of action.

“The Process” is the vocabulary, the path that makes possible the existence of the object.

“The Object” is the topic of discussion. It is rendered tangible through ‘the process’

“The Art Form” is the completion of the object with a structured vocabulary that connects both sides of the dualistic spectrum.

“Unity Consciousness” is a state of being that encompasses a vocabulary that bridges the gap between the dualistic reality.

“Duality Reality” is a state of being that exists as a consequence of separating the vocabulary of the unity consciousness through the means of distorting the ego aspect.

Theory of Dynamic Opposite in the Unity Consciousness:

Part One:

“Is Art Physics?”

In the asking of this question, the true consideration is whether there is a mathematical relationship between how we act and what inevitably comes out of our actions. On one hand some would argue in vain to uphold a sense of dignity for their own practice and refuse this claim of unity within science and art, because it supports their lifestyle. The reasons in life are vast to why separations are made, but the clearest answer is that no definitive system has been established to claim otherwise. With the advent of such an organizational system, how could it be possible for people to deny information that pertained to a vocabulary that was outside of their understanding? The two faculties of thought would find that common bridge of understanding because they would both be clearer about their objectives and their intents...

Furthermore to compare art to life and to pose the question of what it is, is answered by process. The definition of art and the appreciation of its aesthetic must come from a faith that understands process. This is a process that must ultimately show its relationship to an unknown universe that stretches our imagination beyond logic. “Art can be measured by its size, and mass, chemical composition, etc by the physicist (and the same with living objects), but we know that there is much more and these are the immeasurable intangible things that make them art, life etc. That is why we need philosophy and poetry in addition to physics in order to describe the world.” – Dr. David Hobil.

The search for what is called balance within the process of creation is what you will find is this documentation. The documentation of process in our current vocabulary falls outside the parameters of art because it does not occupy itself with aesthetics; it is strait forward. This is not to say that an object cannot follow a process or a path to

something that is art, but its departure has no intention to satisfy the conception of beauty. In retrospect, beauty is not a myth, but without understanding its clear relationship to a common source, its conception is almost always reduced to an intangible state of abstraction, that becomes interpreted by the ego, and ego alone. The focus of this research is primarily to investigate fundamental consistencies that are found in the creative process, by attempting to define a vocabulary between the abstract and the concrete. This coincidentally happens to be the same as building the vocabulary of **Peace**.

As powerful and mysterious as the definition of Peace is, I believe its truism is what helps us identify the unknown... For example, the idea of Peace can also be 'nonsensical,' for within it, it requires a relativistic perspective to negotiate the issue of consistency. In questioning the existence of any issue, or an art object, one should consider the possibilities that all visible objects encompass a duality. This dual nature that co-exists with all objects is similar to a paradox, which states an absurdity about the art object that finds itself to be entirely true. Due to this principle of balancing tensions, it can be seen as coherent as well as nonsensical, which is the paradox. The interpretation of truth is of course, a subjective and elusive phenomenon, so a coherent vocabulary, to better converse the tension, between form and beauty will need to be introduced. This is the basis to the 'theory of dynamic opposites' which manifested from the idea that all things have a coherent and mathematical relationship back to a common source. The first step in constructing a vocabulary is the analytical investigation, of the riddle of truth (paradox), and in it, the universe of nonsense.

“A brief description of the Universe of Nonsense.”

Nonsense is the part of language that is free, formless and is the constant needed to balance the perimeters of language and vocabulary. Why else would such words like 'steadfast' be created to clarify two simultaneous states, of coming and going...? (The definition of it really only does half the job, if any.). The pure conception of nonsense

will always exist as is, incomprehensible.

Steadfast is a word that describes a complex state of being which is similar to nonsense. Yet, it is, what it is because of our inability to express the characteristic of dualities, in their nonsensical nature. So, it is because of this truth that words are put together to articulate the truth of nonsense. Nonsense indeed exists, but only in an incomprehensible state. It is a state that deems validity because of its potential to carry emotions. Like all articulated expressions, nonsense resonates with intentions. Perhaps it is the emotion that confuses our individuality momentarily because it separates our being from our conception, momentarily.

What is most important to recognize about nonsense is that it exists as energy, side by side with order and structure, which is language and vocabulary. Its diversity is its truth, which can be understood through the fact that it has a dual nature, which supports the forces of separation as being co-dependent and being not in conflict. For example, telling a lie is somewhat of a questioning thing, especially if you tell an unbelievable lie. Then you run the risk of having your lie backfire. Truthfully, lies are not bad or wrong to tell, because sometimes they are important. It is the conviction one keeps as the message is delivered that may sustain the consistency of that truth. This whole conundrum of being convincing while telling a lie is due to a steadfast attitude. Depending on what side you stand on, it may be perceived as nonsensical...

“A Problem within the description of Nonsense”

Who we are through the scope of the duality reality is measured by our attachment to our driving force; the ego... This attachment, seemingly describes the aspect of identity that locks us in our cultural, political, and social status. What we fail to see within our attachment is the same problem that confines the description of an object, and denies it the possibility of existing with an unknown vocabulary. This is a problem

within description that also prevents the comprehension of nonsense as a comprehensible state.

“Are Debates Paradoxes?”

Are debates paradoxes that we cannot grasp? Do we try desperately in a debate to hold on to our opinions when we do not understand the peripheral scope of our objections? Many a times the problem is a symptom of an identity complex that perceives a solitary method for gathering information, or is fearful that his/her identity may be compromised.

Paradoxically, in a debate, clarity and confusion are sometimes mistaken to be the same thing. What people know is what they use to identify their vision or perspective. The perspective of confusion is only brought to them from others because, alone, nothing challenges our identity, as we feel comfortable and safe in our knowingness. Confusion and clarity in truth are virtues that wish to complement each other, but only in compromise and in growth. Clarity is an affirmation of the self and ego, and confusion is an attempt to recollect our self from the ego. Clarity is not an absolute truth because clarity must encompass a path from confusion, which appears nonsensical. “It is useful to have confusion since it is the starting point in the quest to develop the logical succession of statements.” -Dr. Hobil. The path of life and the intent of the universe hold no winners. Only stubbornness and fear declares sovereignty over other, and so the only alternative is to share confusion with clarity, in order to understand the virtue that binds pathways. “Clarity will result when the logic is obvious.”-Hobil.

In virtue of defining Peace, the simplest way of exploring its content and relative significance, is to first, recognize the duality that brings the object into perspective. Through this, it becomes easy to visualize the vocabulary that exists within the discussion.

Perhaps a sober description to define Peace is that it has a definition, but it is not one that everybody can agree on. As the viewer, the embodiment of a unified

consciousness is self referential which applies to every individual. Peace, like Art is an abstract phenomenon that finds itself transcending the consciousness of the viewer. (D.Kottmann 1999). Where Peace (in its purest form), exists, comes from, and what it has the power to transcend, may be incomprehensible, but what is certain is that during that process, it must resonate clarity of all perspectives in order for it to be the topic of directed actions.

The difficulty that lay in establishing a definition for this process is that within the discussion of Peace, there are an infinite number of discussions going on (...concerning the definition of the object that is.). The disagreements are a product of the duality reality, separated by the same vocabulary needed to identify and unify the subjective, the process, and the art form. Peace as we know it has no structural language of cause and effect, which points to a concrete relationship of the interpretation. This is because within the emotional intelligence within a unified consciousness, the rule of subjectivity allows for the intuition to be the guide. As a tool, intuition is probably a key factor in the development of artistic creations. Its gift and challenge to artists and physicists alike is that it comes without an instructional manual.

In the history of visual art, an object follows a path from conception to birth, to death, to birth to death, back to birth and through a series of lifetimes, until brought to settle in a conscious light. In philosophy this process is known as subjectivity. If this is true, then this is the path of all objects, and in its observation the only thing that matter is its presence, its gift. The process of rendering an object into reality is what structures it, and, objectifies the subjective; thus making tangible the intent of thought. A real paradox, whichever way you want to look at it, leads a constant continuous flow of thought into action, which may be a reason why existential debates are so puzzling. Visually this puzzle can be solved thus showing the path of dualities through a unified consciousness. This language is a formula in mathematics.

“The Parody of the Paradox of Unity”

A paradox is a funny thing and, if language works like a puzzle to encode definitions, then what does a paradox reveal? In the process of identifying whatever (you may choose to objectify), is a language full of words that structure the process. How that process interacts between the language and ‘the definition’ is the mystery of the paradox...

Let us purpose that the paradox is similar to a mathematical equation within the vocabulary of ideas. The paradox is the interaction between language and definition. In order to visualize (mathematically how that process objectifies itself), you need only understand that language is definition (or nonsense is coherent.). This is where we may find ourselves unsettled or unresolved about answers, when truly the only resolution is how that may be possible. For example, thought patterns move the physical world, so I will assume that, to every thought, there is an equal and opposite reaction. What becomes confusing within this statement is how that phenomenon manifests itself.

Marshall McLuhan in his essay, The Medium is the Message, states that the lack of vision possessed by society on a whole to define and interpret the art object is increased by technological breakthroughs or by the ‘serious artist’ who feels apt to challenge the norm. He elaborates further by stating that “the effects of technology do not occur at the level of opinions or concepts, but sense ratios or patterns of perception.” McLuhan supports that pictorial influences, as well as pattern recognition, are a cause, for the viewer to re-examine his/her environment.

If this concept of ‘the medium being the message’ is profound as it is liberating, then establishing a system that does not depend on egocentricity as the driving force behind action and intent, can also be found through deconstructing the paradox. After all, we all live in a medium, and everything in that medium has influence. The world does

revolve, but not around us. It is us, who are constantly being challenged by this medium, this environment. As much control we think we possess, or impose upon others, we find ourselves emotionally attached to the idea of separation. This is not to say that we should be emotionless and be trained like sets. On the other hand, the medium, finds a way to distress this order that gives us power, leaving us apart from purpose, or questioning it.

Who are we? What are we? It is safe to say a combination of several moments in memory that we have overcome. Everyday brings opportunities to examine character traits, and the obstacles that compose the mindset. What we are is not an identity. It would be foolish to define oneself for the day... Therefore we cannot be the sum of our egos entirely. Identity and egocentricity are momentary states, and fleeting memories that must give way to the bigger picture. This is the fact that one day we will die. (Is it a fact?). From birth follows death and everything in between are merely tools to help one realize the inevitable. (Or maybe other fantastical options await). Death is not a sad emotion nor should it be perceived as anything else. (Neither is birth an emotion, but a clarity.). Life is not a holiday, but in it, we can take holidays in order to recollect our sanity and establish a rhythm. Figuring out where we fit in to life's plan is a matter of seeing our relationship with our environment, realizing the co-dependent bond between cause and effect, in order to maximize the efficiency of the energy within and around our space.

The response to bridging the awareness gap between the paradoxes would be to find a commonality between the concrete and the abstract. Or as McLuhan says, identify a set pattern. This is how, in the interaction of the paradox, the value of nonsense can illustrate its true form, coherency. The same principle can and should be applied to Peace. A complex issue, yet nonetheless has a very tangible and coherent solution. In doing so, some of us may have to challenge our egos to understand that inherent value.

Bridging the Gap

Part Two:

“Consciousness in Light”

The ideas that bridge nonsense to order in the paradox are fundamental concepts within the visual language, which also governs perception. Perception is a paradox because it attempts to quantify existence, or better yet, space. Perception comes from light, which allegorically defines the object. By closing your eyes you can deny the existence of the object, (in the immediate present), and recognize light as the source that renders the visual world as well as the object. Light is an important concept in the formation of any visual object because all objects exist within it. Without light we simply cannot see.

The symbolism that surrounds the concept of light is similar in both, the scientific and artistic community, which makes the usage of the term appropriate because of the different standpoint in which it is utilized. Light has many properties and significant values; in fact, it is an abundant source of energy in our solar system. Through perception, light stands as the intermediate between the viewer and the object. It is also the constant for the interpretation of the visual world in the ‘theory of dynamic opposites’.

In order to put together a cohesion system that identifies an object’s duality, we will need to incorporate terms that oppose (or rather complement each other),. It is through this constant that the composition of the **‘object’** is identified. Light (☉), through perception is the third figure identified in the relationship between a paradox. (The initial two are **‘the object’** and **‘space’**, opposites in the debate. The reason for why

it is space is because all objects exist within it.). The path that light follows within the medium of space, we will soon learn also has an equation.

“The Pattern in the Paradox”

The paradox functions similarly to a loop, which opens and closes on itself. It is a medium that vocabulary creates in order to find definition. The nature of vocabulary is infinite (this is apparent), but in the paradox it has two natures. (It is also the definition.). The affinity and polarity of the paradox is measured by the vocabulary, which define its simultaneity. ***“Simultaneity is defined as is quality or state being at the same place at the same time.”*** (Webster’s Revised Dictionary). This simultaneity within the paradox utilizes oppositions and turns them into complements, and not oppositions. The paradox is infinite, because of its wealth of potential and numerous possibilities, and, at the same time, final, because of its definitive characteristic. The value of the **infinite** ( , is also known as **space**), describes the nature of the icon symbolically. The second pattern in the paradox is the **finite** ( , also known as **the object**), because through the process of language, the object finds a definition.

The last fundamental question within the paradox is the issue of simultaneity, or the now, or better yet, the notion that nonsense has a coherent relationship to order. This is the issue of motion, or the time it takes to identify the visual object. In the same breath, ‘nothing’ cannot be defined without using words and analogies and/or anecdotes to describe it. The more words that are used to define the ‘nothing’ object, the further away it gets from the idea of the “now”. The concept of simultaneity is exemplified in the paradox with the fact that all objects have a dual nature. In the case of the paradox, ‘light’ became the unifying bridge for opposites. Although these opposites are not ‘light’s’ duality per se, they are a consequence of two extreme paths that are centered by light, (...the path of spirit to matter). The issue of light’s duality however is an ongoing debate to apply tangible concretion to the somewhat intangible state.

The issue of simultaneity automatically defines the fourth pattern in the paradox, that of motion (). As a symbol, motion rests on the physical side of the spectrum and

stands between the object and light. The complement to motion that complete light's duality is sound () , which rest on the life side of the spectrum.

These five fundamental symbols found in the pattern of the paradox, I have set aside to be tools in the construction of a mathematical equation as evidential proof that these concepts relate and reveal a structure that creates the understanding of nonsense relative to logic, which is the paradox. Each concept has been given a visual representation.

Space ()

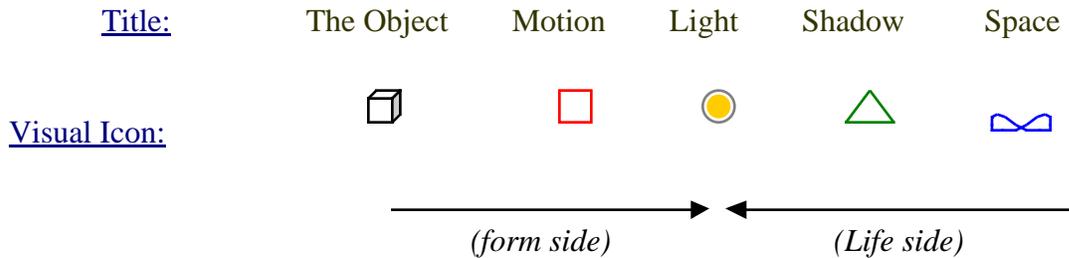
Shadow ()

Light ()

Motion ()

The Object, also known as the phenomenon of **form** ()

Dualistic Spectrum of The theory of Circular Dynamics



Analytical Construction of the 5 DYNAMIC FORMULAS

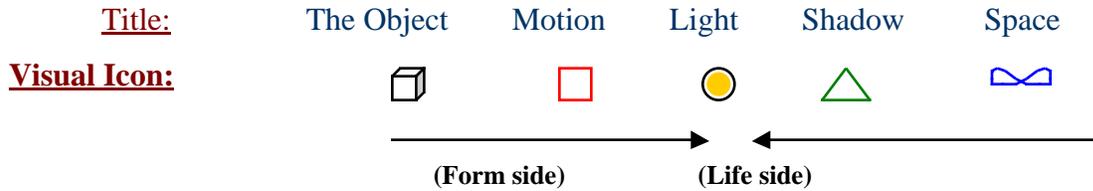
Part Three:

What may appear to be nonsense exist because of a point of reference, or a means of accessing the information. Chaos and order alone are opposites, and finding a bridge between the two brings harmony and consciousness. If that is a concept that warrants affirmation, the ideas encased in the *'theory of dynamic opposites'* should support the truth of that speculation through a language of mathematics, by revealing the dynamic between forces, thus illustrating a process of unity.

In doing so, this theory is an attempt to appeal to all forces in conflict, by suggesting that there is the greatest potential of energy and wealth that can only be shared by over/understanding the path of growth and destruction, consequence and action. This wealth is vast and generates itself through wonder. It opens the doors of insight and offers the opportunity to peer into the unknown in order to challenge the fear of death and imprisonment.

It is this fear of death that sets the ego apart from discovering what the purpose of life is...thus becoming preoccupied with survival. The power the ego seeks to control is alarming because identity is composed of a formulaic principal. The ego is not a constant. It fluctuates like the wind, and has the luxury of using its many intellectual and creative faculties to guide it upon action. The only constant to identity are memories and not ego; because memories are the complete sum of your emotions ... your ego embodies the potential to revisit the rest.

Dualistic Spectrum of The theory of Circular Dynamics



‘Form is the measurable object:’

Form (), is a three dimensional sculptural phenomenon that exist in space, also known as the vocabulary. The idea (or conception), of form (), only exists in a subjective place that finds itself being rendered by the light of the objective world. What is specific about ‘the object’ is what lay behind its intent and nature; it is bound within 3rd dimensional space by the light, shadow relationship. Its shadow serve to reveal the source of its bounded connections; the awareness of the ego. Its nature is tangible and finite. The order of the structure of form (), begins as a concept, which is then perceived as a 2 dimensional configuration.

Dynamic formula of form = (motion (multiply) light) divided by space

$$\text{Form (Cube)} = \frac{\text{Motion (Red Square)} \times \text{Light (Yellow Circle)}}{\text{Space (Blue Infinity Symbol)}}$$

‘Motion is the time and dis/placement of objects:’

Let us not confuse motion (), and time, although they describe the same phenomenon, they exist on separate sides of the spectrum. The usage of motion describes everything on the physical side of the duality. The movement of objects illustrates the

angle, the perspective of light. For every distance an object travels, its form experiences a fluctuation of light intensity or color. Motion is the path to the tangible side of ‘the object’. An object that is motionless still follows the passage of aging. Time is only a quantitative aspect that describes a point within the movement of the medium. It is intangible and requires motion to describe it.

Dynamic formula of motion = Light (divided by) Shadow

$$\square = \frac{\odot}{\triangle}$$

‘Light is the substance that illuminates objects:’ 

What else can you say about light? It is almost self explanatory. It illuminates objects, it exist in and with a graph... By the nature of the process of creation, ‘space’ must always encompass the potential for **light** () , because space is the duality of light and shadow. This idea applies to all objects, not only because they are intertwined within ‘space’, but because light only reveals one perspective of motion at a time. Space is the sum of all awareness and memories passing through time. Light emerges from this medium as a result of separating the duality from space. The medium as well as **the object** () , are both relative to this the structure of **light** () , or have the same inherent vocabulary.

Dynamic formula of light = space (minus) form

$$\odot = \text{---} \text{---} \text{---} \square$$

'Shadow is the perception of Depth/Substance:' 

Before you can speak about the object, its physical make up, representation, style, aura or ism, you first must map, or demonstrate the source, or focal point of the discussion. The language of geometry is an arrangement of space and comes from a correlation of rhythm or mood. This mood is also a feeling about the medium and can be found in the pattern of *'the object'*.

Shadows () as a metaphor best describes that sensation of mood. At a quick glance, shadows appears to be a unified field... but this is due to the constant motion of time that creates the illusion of depth. On the other hand, motion can also describe shadows. Shadows are the perception of depth of emotion with imagination. Take for example an emotion acted out through intense anxiety. The duration of that expression does not represent the person's light, but a tone of that light.

Since shadow () is the complement of light and is also an integral part of *'space'*, its purpose becomes clearer as the exploration of light and its duality are investigated. When these two complements come together in the visual world, not only do they create light, but also the form.

Dynamic formula of shadows = light (divided by) motion

$$\triangle = \frac{\odot}{\square}$$

'Space is the endless cycle of motion:' 

The medium and its environment are the same thing, a source of energy that exist and affects our will. It is composed of all the principal foundations, time, consciousness, and memories of experiences in light. In space exist objects of mass, illuminated by the resonance of light and motion, but then again these are the basics; the principle foundations which must be encompassed in space. **Space** (), is the infinite. It

embodies the potential for many things, including growth. A revelation into the conception of space (), can be made by understanding how all double helix life forms, evolve from conception. The duration of that life may vary, depending on the orientation of that life form. Existence is another example of how mediums pass through one another. Its perspective records one's individual perception of life, or (why not?), light. Different life forms represent the different variations or intensities of color and tone.

Dynamic formula of space = (form **(plus)** light) **divided by** motion

$$\text{∞} = \frac{\text{cube} \text{ plus } \text{circle}}{\text{square}}$$

CONSISTENCY of TRUTH through MATHEMATICAL VERIFICATION

If these concepts and equations are functional and co-exist to form the relationship between the subjective and the art form, then their relationship must no doubt reveal their relationship to order, and, our image of the human memory. The first test of validity to qualify this theory as functional is to purpose a hypothetical paradox (truth) upon the given variable. The reason being is simple, through the paradox we learn that there is no separation between forces therefore our only responsibility is to combine opposites through a mathematical process to reveal the relationship that unites complements.

Success will be achieved when one side of the equation becomes equals to the complementary side of the debate. Somehow through deductive reasoning one should arrive at an equation that proves this process consistent with a mathematical language.

'Paradoxical question of truth':

"If 'I' am the SPACE, and also the FORM, then what is my insight?"

*'Hypothesis': This enquiry will be used as the relationship to find the answer to the question. The, I, which we see from (eye), will represent **FORM**, (), and together with **SPACE** (), must yield the answer to the insight; **LIGHT** (). In order for the relationships to adhere to logic, the dynamic formula of **'form'** and **'space'** (), must multiply in order to equate to the constant of **'light'** ().*

∨ Please see in the 'procedure', (equatic diagram) for verification and answer key.

∨ **PROCEDURE:**

Form <i>multiply</i>	Space	=	Light ()
Dynamic Formulas		=	Constant (visual icon)

∨ **PROCESS RENDERED THROUGH MATHEMATICS**

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'Conclusion':

*As illustrated through the process of mathematics (which I believe provides an easier framework for discussion, and inevitably for the development of a curriculum for Peace), **the terms** (or the concepts) and their relationships (their equations) correlate and interact between one another.*

'Notes and Considerations':

This is not a regular theory because it attempts to bridge opposites by suggesting that they are complements. If a relative truth be asked, how does one compare blue to orange? Ultimately the methodology is a system found in through the theory of dynamic opposites.

In trying to decipher how to the equation for **'the object'** renders into that of the equation for **'space'**, the answer is that they do not because they exist on opposite ends of the duality, hence being bridged by the equation of light. The **'theory of dynamic opposites'** intent and objective is to functions as a **bridge**, to illustrate the possibilities of establishing a system to encompass what exist outside the perimeters of our current language.

Undoubtedly more questions concerning the validity of the theory arise. Please note that this essay is a brief categorization of the interplay between systems that structure the unification process for dualities. The objective in writing this dissertation is merely to present visually, these interplays, as so to bridge them with a mathematical language. Inevitably, its application to Physic, Philosophy and Poetry will be based on dualities, hence the development of Peace

The brevity of this thesis should not be taken as thoughtlessness towards the exploration of the **Dynamic Formulas**, but a brief consideration of the ties that bind oppositions. The theory of **'Dynamic Opposites in the Unity Consciousness'**, (in brief) is the stepping stone for greater things to come.

Abstract

The discovery of my focus was made through the frustration I felt trying to perceive the content and language of abstract expressionism. Within the span of art history, abstract expressionism covers a small portion and came as a challenge to the traditional school of art. For that reason alone abstract expressionism prevailed as an art form recognizable to the art world. It was easy then, to talk about that movement in lieu of what it opposed, but today the story is a little more complicated with the advent of technology and the race to preserve our humanity. The need to understand our actions is becoming the deciding factor for the pace at which we learn.

*The term abstract expressionism has found itself not only relative to expressions, but the **unknown**, which many other faculties besides art have found themselves eager to venture, with or without a historical point of reference. Ironically, many leaps of faith have been made within that process, which have lead to revolutionary breakthroughs, such as Einstein's declaration of the 'theory of Relativity.' Such breakthroughs allow for the integration of a larger vocabulary that assists us in embracing our humanity.*

For the consciousness of the yesterday artist, the theory of Relativity has more to do with the same view the traditional schools of thought were trying desperately to uphold before the introduction of modernism, and little to do with expressionism itself. The faith that comes from venturing into the unknown was essentially what liberated the minds and consciousness of each era that successfully brought forth a completely new perspective to the traditional way of thinking. Although the weight of that sort of thinking bears the illusion of being sought as a mad man/woman, I believe that, 'that venture into the unknown' will be the saving grace of the fearful mind that resists the inevitable...

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