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## The Eternity of an Instant Imagery Arts in Empirical Science

BY

Yang I. Cao

Founder, Scientifique Global Limited Room 1508, 15/F., Office Tower Two, Grand Plaza, 625 Nathan Road, Kowloon, Hong Kong



### Abstract

By practice and *a posteriori* theorization, I discuss the intersection between the arts and the science. Contributed by the systematic denials from the politico structural environment, I adopted a framework of knowledge production and communication with the arts and cinematic technologies to detect and evidence nuclear proliferation and its environmental impact. Apart from the suggestion from literature on the application of quantum chromodynamics (QCD), I also theorize that the adoption of graph theory from mathematics to the arts is a distinct feature in the classical and contemporary arts, with the differentiation from figure to concepts. In the cinematic subdiscipline of art history, the symbolization of early humanitarian elements in artworks, the imagery figurations derived from the psychoanalytic results of ideological texts in given sociostructural environments. For example, even though cinematic realism started with the Lumière brothers, the technology's expectations on the human spirits in outer space detection and exploration started from Georges Méliès' *A Trip to the Moon* in 1902. With the metaverse arts' hypotheses and developments, I attempt to discuss the concept of meta in the metaverse arts from my experiences in the scientific research of singularities.

**Keywords:** Quantum Chromodynamics, Nuclear Proliferation, Beijing, Angular Momentum

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Corresponding author

Yang I. Cao

### 1. Introduction

The arts' primary focus is on humanity or nature regardless of techniques or categories. In art history, there is the founder of modern medicine, Leonardo DaVinci. His then-outrageous postmortem paradigm for human anatomy is still the basic pedagogical paradigm for medical schools. With the tendencies of ambiguities in the origins and developments between modern arts and modern sciences, the exploratory paradigm of scientific ethics in the arts is exemplary with the DaVinci's case. It is only after the exploratory paradigms are shifted to the specialized fields of empirical and applied sciences, the separation between the sciences and the arts becomes clearer. Nonetheless, the arts are still indispensable in science communication with the basics of linguistic arts in scientific journaling. The hypothesis in my arts was then raised that, are graphs and the presentations of graph theory arts or science?

After Einstein's theories of relativity during the development of electronic technologies, the development of quantum chromodynamics (QCD) originated from the weak and electromagnetic forces in cosmological studies [1]. In the 2004 Nobel-winning papers, Gross and Wilczek investigated the

ultraviolet light's mode of asymptotic behavior, and in the strong force studies, Politzer was still using the wording Quantum Electrodynamics in 1973, proceeding from Einstein's expressions in the theory of relativity [1-3]. In the common modern expressions, QCD mainly implies the inter-quark strong nuclear force intermediated by gluons. In the words of nuclear chemical production, it is the results tested by electronic apparatus on the sources of nuclear radiation from strong electrolysis-induced nuclear fusion, interfered by ultraviolet light [1]. The resulted photons' precision in imaging on the perspective of quantum physics and the induction of the strong interaction are raised by Politzer [2]. It is exactly the principles that I have tested via Cannon 5D Mark II in Beijing along the Tonghui River's banks in Bangzijing with the gamma rays in the air, and Image 1 is the snapshot from the gamma-ray-adjusted post-production.



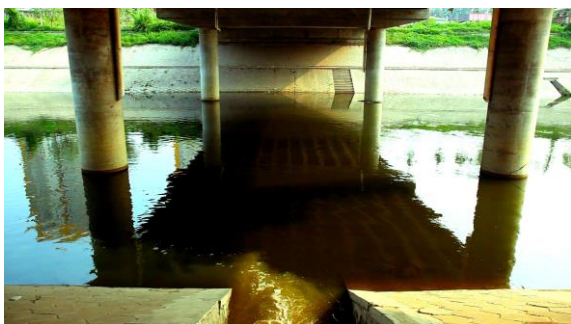


Image 1 Snapshot from video art *Soiled Tattered Tissue*, Beijing 2010.

## 2. Methods

Traditional photography focuses on the objects and figures with the amplification of visible light wavelengths by techniques of composition, depth of view, etc. The chemical basis of photographic technologies, apart from film development and relevant techniques, is utterly undeveloped in the teleology of photography. The human eyes differentiate from single-lens reflex cameras. With a single eye, the former can be controlled by consciousness to detect four-dimension space, while the latter reflects, via a two-dimension plane, the spatial morphology of three-dimensionally perceived composition. Therefore, the flow of consciousness of the observer via the persistence of vision principle through cognitive patterns determines the consistency principles in motion pictures, including the other media's intermediation of the intersubjectivity on the intentions of the creators. The authenticity of the arts and its relations to realities differ from ideology, in that the artists do not coerce the audience/observers' recognition nor behavioral change. In summary, I asserted that the photographic arts' spatial dimensions are twelve at the least [4].

With People's Republic of China's big intranet instead of a bona fide internet, I have still been able to sense the microgravity in my local areas with the smartphone's gyroscope and its potential applications in satellite synchronization and applications in astronomy and astrophysics. After the initial attempts and contributed by the price availabilities of cinematic apparatus, my photographic arts shifted mainly to the iPhone / iOS mode. The affordable extendable micro lens, wide-angle lens, and fixed-focus lens equivalents have also been adopted in the daily scenarios for technique developments.

### 2.1 Micronucleus Reactions in the Air

After the 2010 work on the sewage proliferation and its potential initiation of mutation chains, my daily detection in Beijing gradually turned to the air. After many years of sand storms in Beijing from the Mongolian deserts, the particulate matter less than 2.5 micrometers in diameter (PM2.5) became the common concern in Beijing. The large-scale micronucleus chemical reactions are catalyzed by the atmospheric ultraviolet light with the mixture of water molecules in the air, accelerating the intensities of pollutions. In the same section of the Tonghui River in Beijing, image 2 captured the micronucleus reactions of the particulate matters in the air with the lens focused on the frog on the river, while image 3

recaptured the gamma-ray imaging in the depth of view with white balance synchronized to it [5]. Other similar works conducted in Chongqing with colorful particulate matters accidentally imaged when attempting to capture the night skies are shaped by the exact method.



Image 2 Pinky Frog. iPhone 6P, 2015, Beijing.



Image 3 All White. iPhone 6P, 2015, Beijing.

### 2.2 Electrolysis of Tap Water with Metallic Remains

Families in Beijing that relatively have the financial availability and concerns for health installed water purifiers without any public discussions on the necessities. In 2018 I used LED backlighting and the microlens for iPhone to capture the particulate matters in the tap water, and named the work *Tap Water – DeepSnow*. The disappointment in the smartphones' inability to connect to the satellite signals is expressed in the naming of the work, and I hoped to inform the public via video art's transmissions in platforms such as TikTok. In other words, even though there are more than one pair of eyes watching, can you trust the conscience behind each and every pair of those eyes? Contributed by my then-ongoing dissertation, I had to discard a lot of luggage in my 2019 field research in the U.S., and the only version remains now is the version saved from the TikTok account, corroborating with the multimedia work's expressions [6]. Snapshot of the work can be seen in image 4.



Image 4 Snapshot from *Tap Water - DeepSn0w*. Multimedia, 2018, Beijing.

### 2.3 Light Chemical Observations and Hydrolysis Imaging

In summary, my image art techniques are mainly based on nuclear photochemistry observations with the naked eye, and the utilization of photography to capture the radiation diffraction of photochemical reactions during the hydrolysis process. The exploration of controlling traditional photography techniques with conceptual photography was actually explored in high school due to my love for Yoko Ono's expressions, and I found some methods that I felt comfortable with. The transformation from the conceptual world to the real through photography and the screen, with the *post hoc* and *a posteriori* literature reviews, is correlated to the formation of the Gateway process consciousness in childhood [7], whereby the specific memory is watching TV while completing the mission of eating and doing homework on schedule under the premise of the unilinearity of biological time.

### 3. Results

Due to the law of energy conservation and the impossibility of perpetual motion machines, photographic techniques can capture nuclear leakage and nuclear proliferation in the environment caused by nuclear fusion reactions. The application of CCD technology in outer space exploration is based on the same principles. The capture of nuclear fission is different from the capture of nuclear fusion. Natural nuclear fission can either be captured from the reflected radiation array or from the colored light formed due to the compression of space by imaging apparatus. In other words, the energy captured is much lower than the actual radiation energy. This is also why the destructiveness of hydrogen bombs to biochemistry is far greater and long-lasting than the destructive effects of atomic bombs. Just as the computational difficulty of capturing cosmic rays and large-scale cosmic structures, in terms of imaging, photographic techniques will not bring imaging without the source(s) reaching a certain level of nuclear reaction energy.

The choice of observational angular momentum is the key to successful imaging and depends on the chemical reaction pattern in the imaging principle of a specific photographic equipment. Of course, the depreciation of the photographic equipment will also be excessively consumed due to this choice. But the capture of every

instant was decided by the artist's consciousness to record. Its clinical significance has been published elsewhere.

### 4. Conclusions

The existence of singularities in the universe lies in part in the dynamic relationships between isospin and angular momentum between detectors and cosmic rays. The concept of "meta" has no factual basis in cosmology and astronomy, but the corresponding concept of "meta" exists in the Internet, computer science, and topology. This cybernetic concept does not completely correspond to cosmology, but it has become the focus of the PRC-originated artists' in developing their art under the premise that algorithms and computing power are superior to human nature. In the environment where the solar calendar generally disciplines people's behavior, the end of time is not a singularity, yet a singularity will change people's consciousness and perception of time. The division of space does not limit the large-scale flow and natural changing of the universe. Denying the objective existence of the universe is the denial of human history and human civilization. Denying the detection role of photography technology in nuclear physics and nuclear chemistry is the denial on cosmology being an independent discipline. After all, the composition of outer space and the universe, that is, nuclear physics and nuclear chemistry, enters human consciousness under the premise of light reaction.

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