

Art is Pulse

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Abstract

Relational physics, I founded, is a theory of everything that can be applied to all disciplines, not just physics. This paper attempts to apply this framework to the field of art and thus create a new art form. It was placed in the context of the natural sciences and resulted in the form of Pulseism. Furthermore, as a physicist as well as a painter, I have included a group of my own works embodying Pulseism on this paper as an example of application. Now, how much more will you endure the coolness of incorporating the beauty of natural law into my work?

Keywords: Pulseism; Relational Physics; Western Art History; The Mimetic Theory of Nature; The Cool Theory of Nature Distortion

Introduction

Since ancient times, people have debated what art is. It is not easy to answer this question, but by looking back at the history of art, a certain way of perceiving it should emerge. For this purpose, it is important to compare the West with the East in terms of civilization. If we can understand how they came into being and developed, we can begin to understand what art is and how to create new art forms. Broadly speaking, art, both in the West and in the East, is deeply related to the establishment of religion. This is because it is believed that humankind created art to express their belief in transcendent beings such as God and Mother Nature. And the kind of religion that emerges depends on the kind of climate in which people live. In this regard, Western civilization was born in the desert, while Eastern civilization was born in the forest. Each religion and art was formed accordingly. This can be summarized in the following table (Table 1).

	Western	Eastern
Established Base	Desert	Forest
Concept of Humanity	Opposition to Nature (Humans are in conflict with nature)	Harmony with Nature (Humans are in harmony with nature)
Behavioral Perspectives	Individualism	Collectivism
Religious Perspectives	Monotheism	Polytheism
Religion	Christianity	Buddhism
Art Form	Religious Art (ex. Religious Paintings, Portraits)	Flowers, Birds, Winds, and Moon (ex. Landscape Paintings, Folding Screen Paintings)

Table 1: Western-Eastern comparison Table

Thus, it has become clear that there are significant differences between Western and Oriental art in terms of the objects and techniques of expression. What, then, are the similarities? At first glance, it would seem that there are no such points between the two. However, both share the logical structure (context) of art forms that have changed over the course of history (Figure 1).

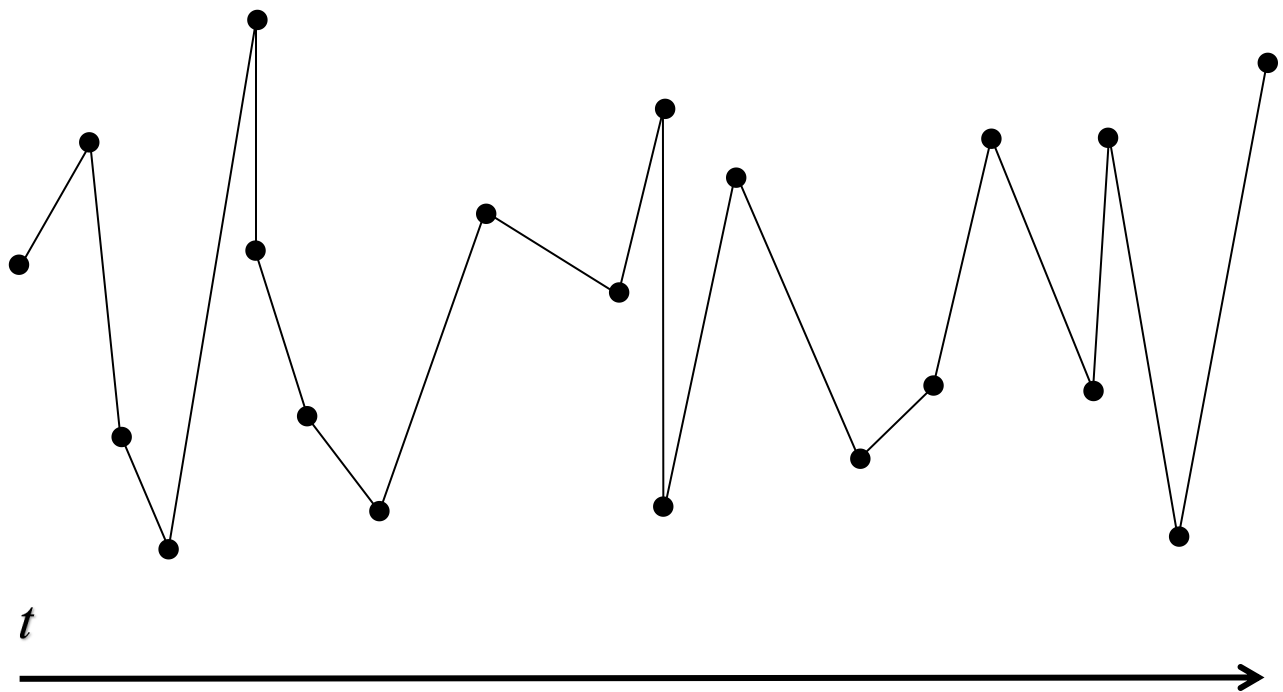


Figure 1: Context of Art History

Let us take the West, the home of art, as an example. Throughout history, there have been many individual works scattered throughout the art world, and these art forms are categorized by lineage. If we then put a logical back and forth relationship between art forms according to chronological order, we can connect the dots and form a line. This is the context of art history. Beginning with ancient Egyptian art, various works and art styles have been scattered throughout history: Greek, Roman, Romanesque, Gothic, Renaissance, Mannerism, Baroque, Rococo, Romanticism, Impressionism, Art Nouveau, Cubism, Fauvism, Dadaism, and so on. As presented in Figure 1, they are connected to form a line. In this way, a context of art history is formed. By adding their own works to the leading edge of this flow, individual artists can elevate their works from mere expressions of their personal subjectivity to something that is universal and amenable to objective evaluation [1].

Thus, art has something in common in the sense that it has a logical structure (context) as a transition of art forms, whether in the West or in the East. This context also indicates that the trend in art has shifted from mere reproduction of objects based on personal preferences (a statement of subjectivity) to a form of expression that incorporates scientific knowledge about the energy and physical properties of light and the mechanisms of human vision and the brain (a statement of objectivity). If this is the case, then in order to create a new art form, it is necessary to establish an original and unprecedented mode of expression that incorporates the latest scientific knowledge. In the next section, I will examine whether my own body of work, incorporating the findings of my relational physics, can be elevated to a new art form by adding it to the cutting edge of the context of art history.

Methodology

Let me start by explaining what kind of scientific theory my relational physics is. This is a universal theoretical system that sees the relationship between objects as force and energy. The theory also makes it clear that the form of existence of such forces and energy is pulsatile [2]. I will briefly touch on the mechanism. Let us assume, for example, that there are two micro-size particles (spheres), facing each other at a short distance. They will be showing each other their high-speed spinning motion, which means that they are alternately showing each other their front and back hemispheres. In other words, they are alternately showing their “face” and “back” to each other. This means, in other words, that they are in close proximity while rhythmically repeating the “face-to-face” and “non-face-to-face” states. This causes the relationship between the two objects to pulse, alternating between “connected” and “unconnected” states. When such energy is expressed in the form of light, it will turn on and off and on and off again, just like a lamp. It is my relational physics, a completely new scientific theory, that interprets it that way. If expressed as an equation, it takes the following form.

$$t = \sqrt{\frac{4En_c^2\pi^2l^3}{k_aL}} \text{ [s]}$$

t represents the pulse interval value, E represents energy, n_c represents the number of object rotations, l represents the distance between objects, k_a represents the Electromagnetic Force

Exponent Variable (here the value is “1”), and L represents the energy foundation range. s is the unit of time (seconds). With the advent of this equation, the mechanism by which the relationship between the rotational motion of an object and the rotational motion of an object pulses could be successfully explained (equivalence of rotation and pulse).

So, what would be the mode of expression of this new artistic trial, incorporating this original pulse theory, when connected to the cutting edge of the context of art history?

The answer is Pulseism.

It can be further categorized into five forms at this time. They are introduced below, one after the other. The names are all coined by me.

1. Timeism

This art form is an attempt to depict in black and white portraits of deceased people who were active in the distant past in order to express the enormous energy of eternal time. The technique used here is a drawing technique I originally developed called “Ultra-Fine Cross Hatching” (Figure 2-5).



Figure 2: Portrait of Konosuke Matsushita (Japanese Businessman 1984-1989)

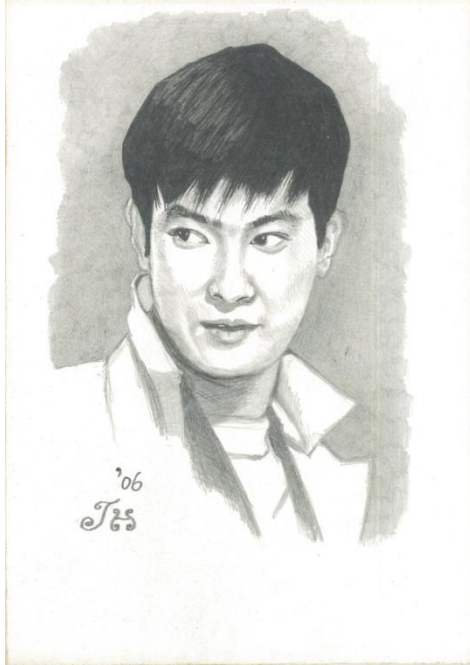


Figure 3: Portrait of Yujiro Ishihara (Japanese Actor and Singer 1934-1987)

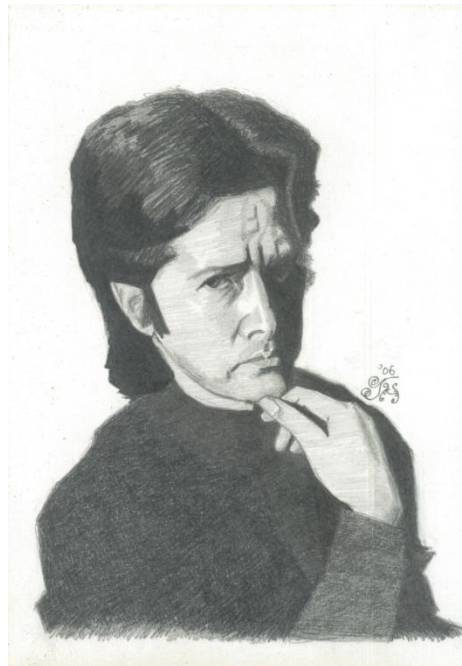


Figure 4: Portrait of Masakazu Tamura (Japanese Actor 1943-2021)

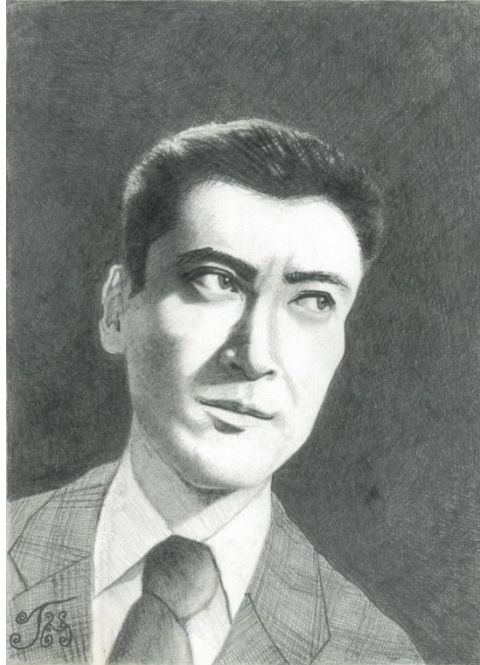


Figure 5: Portrait of Shigeru Amachi (Japanese Actor and Singer 1931-1985)

2. Abstractism

This form of abstraction expresses pulsatility, consisting of “dots” and “non-dots”, by finishing the abstract painting with the technique of pointillism (Figure 6-7).

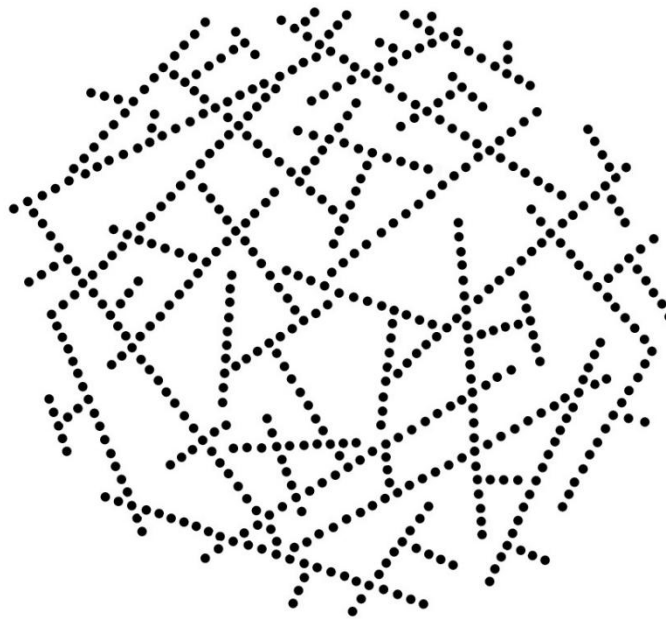


Figure 6: Abstract Painting Titled “The Happiest Man”

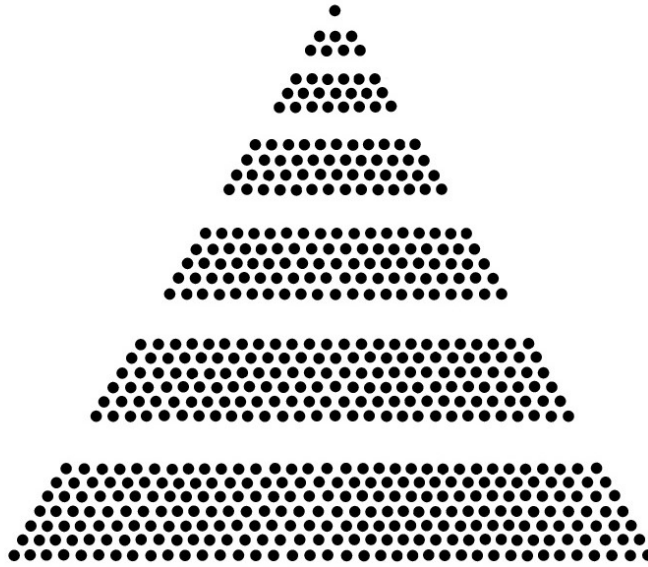


Figure 7: Abstract Painting Titled “Hierarchy”

3. Kotodama Laser

In Japan, it has been believed since ancient times that words have power. People in ancient times called such power “Kotodama” with a sense of awe. To further augment this power, I incorporated the device structure of the blue light-emitting diode developed by Dr. Shuji Nakamura as a form in my work. His device has a structure consisting of many layers of thin films of gallium nit-ride, a compound of nitrogen and gallium. Strictly speaking, it consists of alternating layers of light-emitting layers and cladding layers [3]. When an electric current is applied to it, the electrical energy is converted into light energy, which is emitted as a more powerful blue light. The idea here is that if words are also power (energy), they may exhibit a similar amplification effect. In order to make this a reality, I created a structure equipped with pulsatility, alternating layers of “positive words” and layers of “negative words” (Table 2). This is just one example, but I invite you to try reading it out loud. It will lift your spirits and make you laugh. The trick is to read them out loud in order from top, speedily and repeatedly.

Beautiful
Delightful
Cheerful
Graceful
Forgetful
Faithful
Joyful
Powerful
Successful

Dreadful
Wonderful
Peaceful
Useful
Youthful
Awful
Cozy
Jolly
Peppy
Pretty
Slutty
Sunny
Dreamy
Happy
Lucky
Sneaky
Wealthy
Worthy
Zesty
Tasty
Haughty
Lovable
Acceptable
Adorable
Capable
Detestable
Valuable
Admirable
Respectable
Comfortable
Miserable
Enjoyable
Reliable
Remarkable
Honorable
Unaddressable
Precious
Gorgeous
Fabulous
Joyous
Ludicrous
Copious
Generous
Victorious
Famous

Erogenous
Delicious
Gracious
Glamorous
Courageous
Ridiculous

Table 2: Multilayer Device Structure of Kotodama Laser

4. Non-Dominant Arm Art

This art style is where the artist attempts to draw with the non-dominant arm. By periodically inserting such forms into the artist's creative life, the artist creates a pulsating context in which works by the dominant arm alternate with those by the non-dominant arm in the artist's personal history. Perhaps a work painted with the non-dominant arm will produce a simple touch, as if painted by a young child without effort, or perhaps it will have an unusual but uncanny and wild style, as if painted by a madman. Although I will not put it here, I myself once tried painting with my left hand, which is not my dominant arm.

How did it turn out?

It was quite normal.

5. Music Topology

This form is an art form inspired by topology, a branch of mathematics, and created by applying it to music. Topology is a geometry that deals with continuity, for example, starting with the figure of a mug, which gradually transforms into a round shape, then a hole in the middle of it, and eventually a shape like a donut [4]. I was inspired by this and constructed a style of continuous playback of music. All you have to do is to play one song after another, connecting similar songs. This, too, can be taken as an image of connecting the dots to form a line. Since there is inevitably a gap between songs, a pulse of "playback" and "non-playback" will be created there, and such an approach can be said to fulfill the requirements of Pulseism. You are free to play any song you like, as you feel like it. It does not matter what you find similar melodies, similar arrangements, similar voices, etc., just find commonalities in your own way and connect them as you go along. However, we should set a self-imposed restriction that no more than three songs from the same artist or album, for example, should be played in succession. As you can see above, Pulseism consists of at least five or more detailed art forms. All of them can be judged to be art forms worthy of being linked to the leading edge of art history in light of its context (the shift from the humanities to the natural sciences, from subjective to objective criteria of examination). Thus, it can be said that Pulseism has now made its mark on art history as a new art form that meets the criteria for artistic judgement.

Discussion

As noted in the previous section, a work of art becomes qualified as an art form when it is compatible with the context of art history. However, it only fulfills the formal requirements, and

in order to be considered true art, it must also fulfill more substantial requirements. In this section, I would like to discuss in detail what true art is in relation to the discussion of substantive requirements.

The Mimetic Theory of Nature has long been advocated. This is the idea that only things that humans create by imitating forms and phenomena that exist in the natural world are art, and that things that do not, such as architecture, are not art because they fall outside of these conditions. Is such a view really valid? My definition of art is as follows.

Art is a cool distortion of the truth.

This is it. Let us take a closer look at what I mean. The “truth” here refers to nature or the physical and chemical laws of nature. For example, this is the real world and the laws of cause and effect. Let us look at it in detail. The real world in which we live has a three-dimensional structure of length, width, and height. The result of replacing these with the two-dimensional structure of a plane is a painting, photograph, illustration, etc. Since this conforms to the aforementioned distortion condition, it can be said that they are “art”. Also, real space has a full-color color structure, but if we replace objects with black-and-white, sepia, or other color structures, they still satisfy the distortion conditions mentioned earlier, and they are also “art”. Furthermore, this world we are in is composed of concrete objects, and humans, animals, plants, and any structures created by humans all have concrete entities. Abstract is a form of expression in which such figurativeness is stripped away, leaving only the essence. It is also recognized as “art” because it conforms to the aforementioned requirement of distortion in that it artificially abstracts the representational nature of nature. The same is true for music. Music is an expressive technique in which rhythm and melody are artificially add to the grooves of the natural world, such as wind, rain, the sound of streams, and the singing of birds and insects. Therefore, it can be said that music also possesses the aforementioned distortions, and can be recognized as “art”.

As described above, as long as the distortions are formally satisfied, they can all be said to be “art”. If this is the case, then architecture, sculpture, and literature can all be included in the category of “art”. Movies, theater, comedy, and even AI.

However, there are some caveats. Not all acts of human expression are “art”, but in many cases, they fall under the category of “reasons that prevent artistic expression”, and thus fall outside the scope of what can be considered “art”. I would like to remind you again of my definition. It should have included the requirement of “coolness”. In other words, it is not enough to simply distort the truth, but it is necessary to distort it in a “cool” way. If the expression made by the actor is not cool, then it is precluded from being artistic and ceases to be “art”.

So what exactly is “cool”? It means, after all, that one can learn and understand the beauty and richness of nature well, imitate it, and behave in a well-balanced manner that does not go out of one’s way. In other words, being able to practice truth, goodness, and beauty at a high level is what it means to be “cool”.

The expressive objects and acts of expression that are equipped with such “coolness” and distortion are “art”. If so, my Cool Theory of Nature Distortion, when compared to The Mimetic Theory of Nature, generally follows this line of thought.

Results

To explore the essence of what art is, I focused on the history of art in the West and the East to identify similarities and differences. Then, according to the context of these histories, I derived a unique expression to give a new artistic meaning to the art. The result was a new art form,

Pulseism, which has made its mark on art history. As part of this process, I have included in this paper a series of works that I produced myself.
It is more proof than argument.

Conclusion

Art is a cool distortion of truth.

Through concrete and comprehensive examination of The Mimetic Theory of Nature, The Cool Theory of Nature Distortion I have formulated has contributed to deriving a broader definition, while retaining its roots in principle. In the future, the artistic criteria in this paper will be applied not only to expressive acts performed by humans, but also to those performed by machines and generative AI.

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