

The Smarandache

Also Known as:

The Smarandache Incident

Also Known as:

The Smarandache Conjecture

Also Known as:

The Smarandache Effect

Also Known as:

The Smarandache Ongoing

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DECEMBER 2017. 6th - 7th .

CONJECTURE

Person know as “Florentin Smarandache” aka [Eugen Evu](#), [Geo Stroe](#), [Doina Drăgan](#), [Eva Halus](#), [Marian Barbu](#), [Ion Soare](#), [Khalil Raiss](#), [Valerica Ionilete](#), [Mirela Teodorescu](#), [Janet Nică](#), [Constantin M. Popa](#), [Janet Nică](#), [Žakalin Nežić](#), [Andrușa R. Vătuui](#), [D. R. Popa](#), [Al. Sfârlea](#), [Mugur Grosu](#), [Ștefan Dumitrescu](#), [Al. Mirodan](#), [Ștefan Vlăduțescu](#), [Ioan Danilă](#), [Ion Soare](#), [Andrei Pogány](#), [Sorin Găinariu](#), [Mihai Sporiș](#), [Mircea Brenciu](#), [Geo Vasile](#), [Gheorghe Săvoiu](#), [Ion Iorga-Simăn](#), [Constantin Manea](#), [Marian Țaicu](#), [Marian Barbu](#), [Dumitru Ichim](#), [Valeriu Perianu](#), [Nicolae Rusu](#), [Dan Tărchilă](#), [Adrian Lesenciuc](#), [Constantin Popescu](#), [Ion Părăianu](#), [Marian Pătrașcu](#), [Stephen J. Crothers](#), [Mirela Teodorescu](#), [George Băjenaru](#), [Titu Popescu](#), [Ovidiu Ghidirmic](#), [Ovidiu Ghidirmic](#), [Mircea Monu](#), [Ion Rotaru](#), [Constantin M. Popa](#), [Marian Popa](#), [Ion Urda](#), etc.

is not real person, except is ongoing art project has spiralled out-of-control of this original creators.

EVIDENCE:

SUPPOSITION: Original art project was create a “mathematician” as blending of art science. We proposol this project begin in Moldova region of Romania (or region local) (or maybe: somewhere Romania) in 1990. Date inexact but 90s clear. We propose 1990. According to homepage

(<http://www.gallup.unm.edu/~smarandache/FlorentinSmarandache.htm>):

Scientist, writer, and artist. Wrote in four languages: English, Romanian, French, and Spanish.

He did post-doctoral researches at Okayama University of Science (Japan) between 12 December 2013 - 12 January 2014; at Guangdong University of Technology (Guangzhou, China), 19 May - 14 August 2012; at ENSIETA (National Superior School of Engineers and Study of Armament), Brest, France, 15 May - 22 July 2010; and for two months, June-July 2009, at Air Force Research Laboratory in Rome, NY, USA (under State University of New York Institute of Technology).

Graduated from the Department of Mathematics and Computer Science at the University of Craiova in 1979 first of his class graduates, earned a Ph. D. in Mathematics from the State University Moldova at Kishinev in 1997, and continued postdoctoral studies at various American Universities such as University of Texas at Austin, University of Phoenix, etc. after emigration.

In U.S. he worked as a software engineer for Honeywell (1990-1995), adjunct professor for Pima Community College (1995-1997), in 1997 Assistant Professor at the University of New Mexico, Gallup Campus, promoted to Associate Professor of Mathematics in 2003, and to Full Professor in 2008.

Between 2007-2009 he was the Chair of Math & Sciences Department.

In mathematics he introduced the degree of negation of an axiom or theorem in geometry (see the Smarandache geometries which can be partially Euclidean and partially non-Euclidean, 1969, <http://fs.gallup.unm.edu/Geometries.htm>), the multi-structure...

Dates is inconsistent: postdoc 2013; graduation 1979; software engineer 1990 →; Professor 2003; paper 1969. WHERE IS TRUTH?

TRUTH is art project in 1990 by student of State University of Moldova who has little/no knowledge of science academic progression.

Reconstruction is: in 1990 project start. Give job as software engineer. THEN recreate back education in 70s. Maybe Glorious time of education of Romaina? THEN, add PhD, professorship, postdoc etc late in time after.

QUESTION: Why Romaina? Reason clear. Many early reference. Many reference ongoing to. Citation of names is aka in listed above.

CREATORS? Identity not known for exact. Number is possible 5. Not many is because too many counterproductive and few is not natural. More analysis is much desired here. Names likely to be truth in aka names. Likely. Evidence is not for certain. More research will be done.....

WHY? Art project we propose innocent. No reason to know other. No force of action is needed. No reason. Then why? We propose that art project initial is big success. More success than original creator/s has imagined. THUS! art project naturally continues for more success. In and of itself this natural. Even for sake of art natural.

IMPLICATIONS: Uncertain. Why? still question. What? And How? Also. More research.....

EVIDENCE:

“As a Globe Trekker he visited 53 countries that he wrote about in his memories. In 2015 he went to an expedition in Antarctica”

**“First International Conference on Smarandache Type Notions in Number Theory, August 21-24, 1997, organized by Dr. C. Dumitrescu & Dr. V. Seleacu, University of Craiova, Romania.
International Conference on Smarandache Geometries, May 3-5 2003, organized by Dr. M. Khoshnevisan, Griffith University, Gold Coast Campus, Queensland, Australia.
International Conference on Smarandache Algebraic Structures, December 17-19, 2004, organized by Prof. M. Mary John, Mathematics Department Chair, Loyola College, Madras, Chennai - 600 034 Tamil Nadu, India.”**

<http://www.gallup.unm.edu/~smarandache/FlorentinSmarandache.htm>

Romania → Australia → India? First 1997? No

“Hundreds of articles, books, and reviews have been written about his activity around the world.”

<http://www.gallup.unm.edu/~smarandache/FlorentinSmarandache.htm>

“Most of the information about Smarandache outside of Wikipedia seems to be written by Smarandache himself. If material written by Smarandache is excluded, it is unclear that much of anything is left. Hence, this person is non-notable outside of what he has written on himself. [Dr. Submillimeter](#) 08:49, 14 January 2007 (UTC)”

https://en.wikipedia.org/wiki/Wikipedia:Articles_for_deletion/Florentin_Smarandache

“A search of Amazon.com for Smarandache comes up with 182 books, many of them not written by him. When you can get a dozen authors--W. B. Vasantha Kandasamy, Linfan Mao, Mladen Vassilev-Missana; Krassimir Atanassov, Amarnath Murthy and Charles Ashbacher, Yi Yuan and Kang Xiaoyu, Howard Iseri, Sebastián Martín Ruiz, Ion Soare, and Wenpeng Zhang--to write books with your name in the title, you're notable. As for verifiability, [Thompson Gale's](#) Contemporary Authors series--which should be neutral, and available in most major academic libraries--has an article on him, which is available standalone from Amazon for six bucks. I'm getting a strong feeling that people are confusing dislike of the person with notability. I don't know much about the guy, but even if his works were insipid cultic trash, getting this many people from around the world to write about his work, plus the biography in Contemporary Authors, makes him notable. P.S. Can we avoid the preemptive attack on all who would vote to keep this article? It runs into [WP:AGF](#) area.--[Prosfilaes](#) 09:42, 14 January 2007 (UTC)”

“I've tried to look up these books. Most are *self-published* books, some of them filled with mathematical garbage, next to some meaningful but entirely unexceptional stuff like you'd expect any associate professor to be able to produce. --[Lambiam](#)^{Talk} 14:05, 14 January 2007 (UTC)”

https://en.wikipedia.org/wiki/Wikipedia:Articles_for_deletion/Florentin_Smarandache

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I counted the number of pages on his website where he manages to use his own name, whether for Smarandache Social Paradox, Smarandache's Law on Sensations and Stimuli, Smarandache Notions, Quantum Smarandache Paradoxes, Smarandache Geometry, Smarandache Anti-Geometry, Smarandache Function, Smarandache Palindrome, Smarandache n-structure, Smarandacheials, Smarandache Zero Divisors, Smarandache-Rodrigues-Maiorino Theory, Smarandache Divine Paradoxes, Smarandache Semigroups, Smarandache multiplicative functions, Smarandache Complex, Smarandache Groupoids, Smarandache Number, Smarandache-Zero Divisor, Smarandache's Illusion, Smarandache's Syndrome, ..., it just goes on and on. I found 336 such pages. The guy is just incredibly prolific. Most of it (established by sampling) either makes no sense, or is completely elementary and utterly trivial. A Lambiamoid Number is a prime number plus one. Lambiam's Theorem: 3 is the only odd Lambiamoid Number. Lambiam's Hypothesis: There is an infinite source of energy. Lambiam's Paradox: $0 \times 0 = 0$, therefore $0 = 0/0 =$ undefined. I wouldn't be surprised if it turns out that several people writing articles in the walled-garden Smarandache universe are the Master himself writing under a pseudonym. --[LambiamTalk](#) 17:26, 14 January 2007 (UTC)”

https://en.wikipedia.org/wiki/Wikipedia:Articles_for_deletion/Florentin_Smarandache

Paper of “SMARANDACHE”:

[viXra:1712.0222 \[pdf\]](#) submitted on 2017-12-07

03:34:57

Un Cowboy în Mahala

Authors: [Marinela Preoteasa](#)

Comments: 6 Pages.

Florentin Smarandache a scris acest volum, terapeutic pentru el cât și pentru cei care-l citesc, încercând să se vindece de nostalgia anilor de copilărie și adolescență, de iubirile curate, îngerești, ale anilor de liceu și facultate, în amintirea anilor de „mare șmecher” a vieții studentului studios (demonstrată printr-o escapadă la mici și bere, departe de ochii părinților, însemnând pentru sufletul lui curat, de șef de promoție, o mare încălcare a legilor de conduită onorabilă!).

Category: [Social Science](#)

Florentin Smarandache a scris acest volum, terapeutic pentru el cât și pentru cei care-l citesc, încercând să se vindece de nostalgia anilor de copilărie și adolescență, de iubirile curate, îngerești, ale anilor de liceu și facultate, în amintirea anilor de „mare șmecher” a vieții studentului studios (demonstrată printr-o escapadă la mici și bere, departe de ochii părinților, însemnând pentru sufletul lui curat, de șef de promoție, o mare încălcare a legilor de conduită onorabilă!).

→ Florentin Smarandache wrote this volume therapeutically for him and for those who read it, trying to heal the nostalgia of years of childhood and adolescence the pure, angelic love of the high school and college years in the recollection of years of "big sly" of the student's life studios (demonstrated by escapade in small and beer, away from the eyes of his parents, meaning for his soul clean, chief of promotion, a great violation of the laws honorable conduct!).

MANY Smarandache outputs of “OUTER-ART”:

“ He published three such (outer-)albums, the second one called “oUTER-aRT, the Worst Possible Art in the World!” (2002). Excerpts from his (outer-)art theory: <The way of how not to write, which is an emblem of paradoxism, was later on extended to the way of how not to paint, how not to design, how to not sculpture, until the way of how not to act, or how not to sing, or how not to perform on the stage – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, failure art; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!... the worse the better!>”

<http://fs.unm.edu/HaewenHaeven.pdf>

“ These 55 images in this album are cyberart creations trying to reconstruct and reconfigure an old color we, the humans of XXIInd century, seem to have lost ”

[viXra:1711.0230](#) submitted on 2017-11-07 01:47:43,
(11 unique-IP downloads)

Paradoxism and (Outer)-Art: a New Cultural (Dis)Order?

Authors: [Mugur Grosu](#), [Mircea Tuglea](#), [Florentin Smarandache](#)

Category: [General Mathematics](#)

“Paradoxism and (Outer)-Art: a New Cultural (Dis)Order?”

Interview: Mugur Grosu, Mircea Tuglea, Florentin Smarandache

MG:

Because I have, finally, before my eyes two significant works- your volume, *Destiny* (published last year although it was written 20 years ago!) and a more special work, *Outer-Art*

, that we have to talk about without fail later on-, we can start interviewing you. At the beginning I am asking you to make a short introducing of your “inventions” until now: paradoxism, outer-art, etc. Could you place these proposed directions within a certain order of the vanguard currents? In 80’s, when the post-modernism was flourishing, you put the basis of a vanguard movement, Paradoxism. In the beginning of your volume of experimental art there was an interesting manifesto entitled “Ultra-modernism?”. What means this question mark? In manifesto’s end you said: “Let’s revolt against ‘classicised’ art and fight for a New Art World Order!” Considering the joking-crazy manner of your whole (non)artistic speech in that album, I am wondering if you don’t propose, sooner, a “new disorder” in the arts world!

FS:

All, who proposed a new style, provoked new apparent disorder. See the cubists, the futurists, the minimalists, the supremacists (Malevich), the constructivists (Kupka, Gabo, Rodchenko), the deconstructivists (in architecture), the baroqists, the orphists, the populists, View Art (Vasarely), Pop Art and the assemblists (Andy Warhol, Wayne Thiebau, Roy Lichtenstein), the conceptualists, the abstractionists. Even some less known attempts, as the rayonism (Larionov, Goncharova) in painting, based only on linear rays, stirred up the interest of a Kandinski.

I like the experiments, I am crazy about them; and from here one comes to a lack of balancing, and again to a balance in a want of balance. Nothing can remain motionless. Not all the experiments are forced, as some seem to be initially. You can’t be successful from the first attempt: neither in art, nor in science. Thomas Edison did 1750 (!) of unsuccessful experiments concerning the burning of filament in vacuum until his discovery [the discovery = successful experiment]...

Not only when the question doesn’t work different solutions are sought, but also when the people are bored/sick of it. They want to drink also another cup of tea! What would it be if no more poem was written, because nobody could reach Eminescu? And to read all the time his verses only.

Joyce is not the only classicised experimentalist (in fact, he was enough blamed, rejected at his time: he was describing some scabrous deeds which made many influent ladies, from the high society, to turn up their nose... For instance, he detailed on two pages what a main character was doing at the privy: how the room was filling with pestilential smells, etc. Here is a joycean quotation, from memory: “Into a ditch, her back a little bent in front, a woman is pissing like a cow.”).

Those with the absurd theater (Ionesco, Beckett, Adamov), the same. Arrabal (with the theater of cruelty: real geese are cut on the stage!). I won’t list all of them now...

I have admired the movements of creation and I have read their rules: not to follow, but to infringe them. As well as Chaim Soutine, peintre maudit,

between the two world wars, at Ecole

de Paris, who was destroying periodically his paintings, I’m keeping my non-paintings. I am

concerned with the involuntary painting, because deliberate art (with or without tendency), is artificial, insincere, unspontaneous. Any art is an artifice (David Graham). You have to surprise yourself if you want to be a poet (Robert Frost). I have also retort experiments to Yves Klein, or anti-compositions to De Kooning or Pollock (abstract-expressionists), whose paintings are however perceptible in repetitive units. You see, the avoidance of any form of art in order to give birth to outer-art: to paint as ...impossible as you can!

words (subcurves of level) that render the outlines: spatial ideas. Here, Ecker's optical illusions delight me. But the Work explains itself and sooner it doesn't explain itself, at least not by the author, because it demystifies itself, reaches the vulgarity. Do not push me devilishly in sin any more.

At the same time, I'd like you don't feel forced or compelled to interview me. Especially because Mircea had said that you had nothing to question me about (!) My relations with the Assault become tensioned, and this is very good. So, go ahead, Mugur!

[viXra:1711.0210](#) *submitted on 2017-11-07 02:09:34*, (5 unique-IP downloads)

Ultra-Modernism?

Authors: [Florentin Smarandache](#)

Category: [General Mathematics](#)

ABSTRACT.

“Outer-Art” is a movement set up as a protest against, or to ridicule, the random modern art which states that everything is... art! It was initiated by Florentin Smarandache, in 1990s, who ironically called for an upside-down artwork: to do art in a way it is not supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible! He published three such (outer-)albums, the second one called “oUTER-aRT, the Worst Possible Art in the World!” (2002).

Excerpts from his (outer-)art theory: <The way of how not to write, which is an emblem of paradoxism, was later on extended to the way of how not to paint, how not to design, how to not sculpture, until the way of how not to act, or how not to sing, or how not to perform on the stage – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, failure art; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!... the worse the better!>

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 que? !Por que 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 paradoxical way:

- painting for the non-painting's sake;
- not drawings, but our every day's scribbles;
- painting overlapping another painting;
- found art in the wastebasket 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 superseded. And again they come back to life with a "neo" prefix art, because art is cyclic.

Let's catch the paradoxism in art - an avant-garde movement I set up in 1980's, which is focusing on contradictions (art + antiart/nonart), heterogeneity (art + science), innovation (new species of art). Or *savoir faire un chef-de-non-oeuvre*, which paraphrases a French maxim: to know how to make the unmakeable. Or *ars celare non-arterem*, 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 Navaho language greeting, to see you next time,

H`A GOON`EH!

Florentin Smarandache,
The (Non)Artist

Is Florentin Smarandache a real mathematician?

https://www.reddit.com/r/math/comments/3bd1qh/is_florentin_smarandache_a_real_mathematician

[Is Florentin Smarandache a real mathematician? \(self.math\)](#)

submitted by [Jonkos](#)

I have seen him publishing in both arXiv and viXra with some other recognised experts and authors in some fields such Fuzzy Logic and Intuitionistic Logic, but his papers appear to be vaguely writing (without a clear structure) and they are hard to understand. I'm not an expert and I don't want to judge him but I am in a serious doubt about him and his research. What is exactly the Neutrosophic Theory? It has any transcendence practical, philosophical or mathematical transcendence? He is really a professor in the University of New Mexico? What about his colleagues such as Irfan Deli, Mumtaz Ali, Rajesh Singh, Krassimir Atanassov or Said Broumi? Has any sense what they say or not? Have they a deep mathematical problem or it is only and just a problem with writing LaTeX documents (seriously)? Is Roxana Smarandache his daughter (this is irrelevant, I know, but only curiosity)?

If his theories has some sense, can anyone explain the general idea of all these papers about the Neutrosophic Theory to an amateur?

I only ask for him and not for others cranks (or amateurs) from viXra because he appears to have a society of mathematicians behind him who follow his ideas, a lot of papers with many important collaborators, many citations, and a chair in a university.

[\[-\]DanielMcLaury](#) 22 points

He's not at a university as such, but rather at a satellite campus of the University of New Mexico, which functions basically as a community college. The Gallup campus does not have a math department, but offers an associate's degree in "science." Their entire "math and science" department appears to consist of six people, including one adjunct. This coming fall, their math department offers courses in Intermediate Algebra, College Algebra, Pre-calculus, and "Elements of Calculus I."

My impression from looking at some of what he's published is that it consists largely of valid proofs of trivial results and vague nonsense.

[\[-\]kohatsootsich](#) 10 points

[Judge for yourself.](#)

Excerpts from that file:

Prove that $2 = 1$. Solution: 2 pints = 1 quart! $7+7 = 0$. Solution: Take the sticks from the 7's and rearrange them to form a rectangular zero.

Or [this](#):

A Smarandache geometry (1969) is a geometric space (i.e., one with points and lines) such that some "axiom" is false in at least two different ways, or is false and also sometimes true.

For more Smarandache-related absurdity, look at his self-titled (and self-edited) [Smarandache Notions journal](#). The vast majority of what appears in there is utter nonsense, but surprisingly, it has published a few non-trivial papers by serious mathematicians, most notably in analytic number theory.

Smarandache puts out massive files consisting of subtrivial numerology, terminology he made up, and conjectures, and occasionally someone (usually not someone from the traditional US academic circuit) will pick up a question he raised and write a legit paper. See the references to [this wiki article](#) for example.

One hilarious (if utterly bizarre) anecdote related to the previous: Smarandache found an unpublished note by UIUC number theorist Kevin Ford about "his" function, and published it in his journal without even asking Ford. See 9. [here](#).

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[\[-\]deutschluz82](#) 1 point

this looks like a modern form of the idea the "Bourbaki" group had in the 1940s(?), which was to create a pseudonym that several members of the group would use to publish work, which idea is taken from the pythagoreans.

My speculation is he doesn't exist and is on someones computer "publishing" as an AI experiment exemplifying the concept of a Recurrent Neural Network and/or Hidden Markov Model.

(emphasis added in last).