Grand unified theorem: discovery of the theory of everything and the fundamental building block of quantum theory, by Gabriel A Oyibo. Pp. 126. $49. 2004. ISBN 1 59033 835 9 (Nova Science Publishers)

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Abstract

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science and – as the title suggests – everything else as a result. It is a most enjoyable read.

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13 The Crescent, Brixton, Plymouth PL8 2AP

Grand unified theorem: discovery of the theory of everything and the fundamental building block of quantum theory, by Gabriel A Oyibo. Pp. 126. $49. 2004. ISBN 1 59033 835 9 (Nova Science Publishers).

In this short monograph the author claims to have a theorem (*sic*) which provides a unifying framework for Newtonian and Einsteinian gravitational force fields, as well as the strong and weak forces, together with other 'possible unknown force fields' which we do not yet know about. It also explains quantum theory, quantum chromo-dynamics, string theory and the Big Bang, otherwise known as the Word of God. All of this implies that immortality could be feasible if the escape velocity for life waves could be determined. Not only are scientific and religious accounts of creation unified in this way; the theorem also justifies the Roaring Water Waves of Nun, illustrated in a diagram which shows an Atum (*sic*) borne aloft by a sine wave. By now we are clearly in Monty Python territory and aficionados of the genre will not be disappointed. The author has excellent qualifications for such an enterprise; he has, he claims, solved Navier-Stokes, been nominated for the Nobel Prize, briefed the US Senate on unified field theory and been awarded a knighthood by His Royal Highness the Atta of the Igala Kingdom in recognition of his work on gas dynamics and turbulence. Readers will be pleased to know that Fermat's last theorem can also be brought into the picture as an example of a generic universal conservation concept. There are 199 equations in the volume, but none of them is particularly complicated, and, since there seems to be little or no linkage between them, students (and senators) may begin on any page.

GERRY LEVERSHA
St Paul's School, London SW13 9JT

To talk of many things, an autobiography, by Dame Kathleen Ollerenshaw. Pp. 269 (hbk). £15.99. 2004. ISBN 0 7190 6987 4 (Manchester University Press).

Kathleen Ollerenshaw is best known for her work on many public bodies particularly in the field of national education policy. She was a local councillor for 25 years in Manchester, eventually becoming the Lord Mayor of that city, was involved in the creation and governance of the Royal Northern College of Music, and was also the first chairman of the Manchester Metropolitan University. On the national stage she served on and chaired many important committees, particularly the

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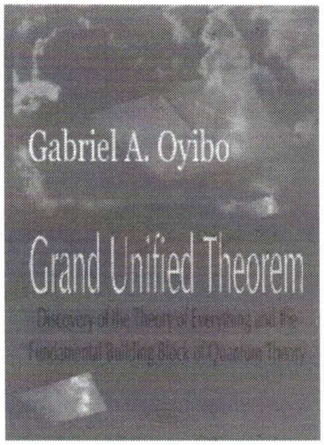
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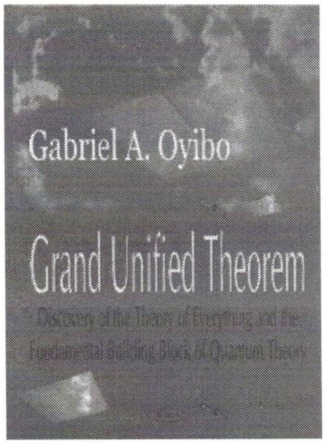
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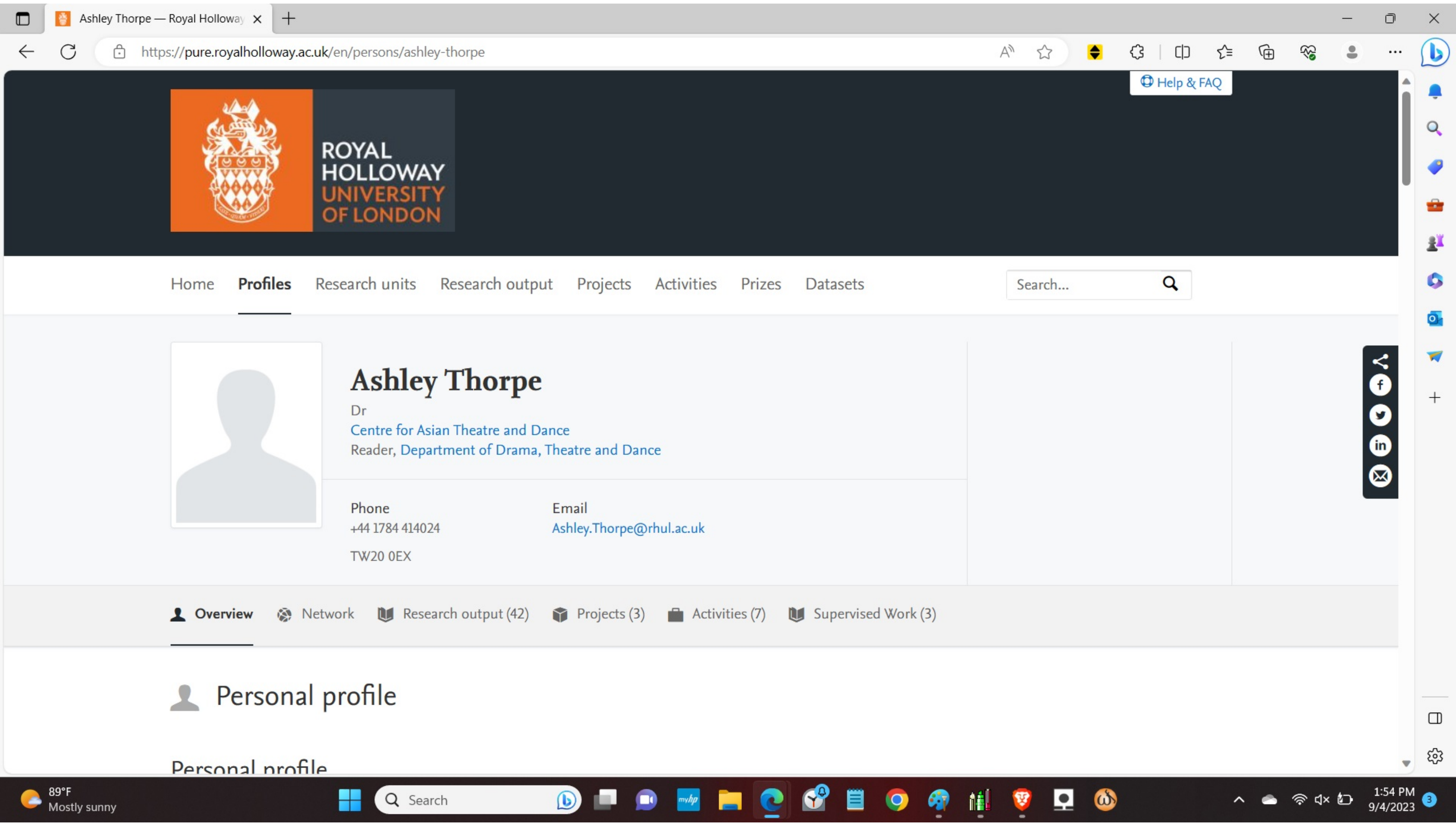
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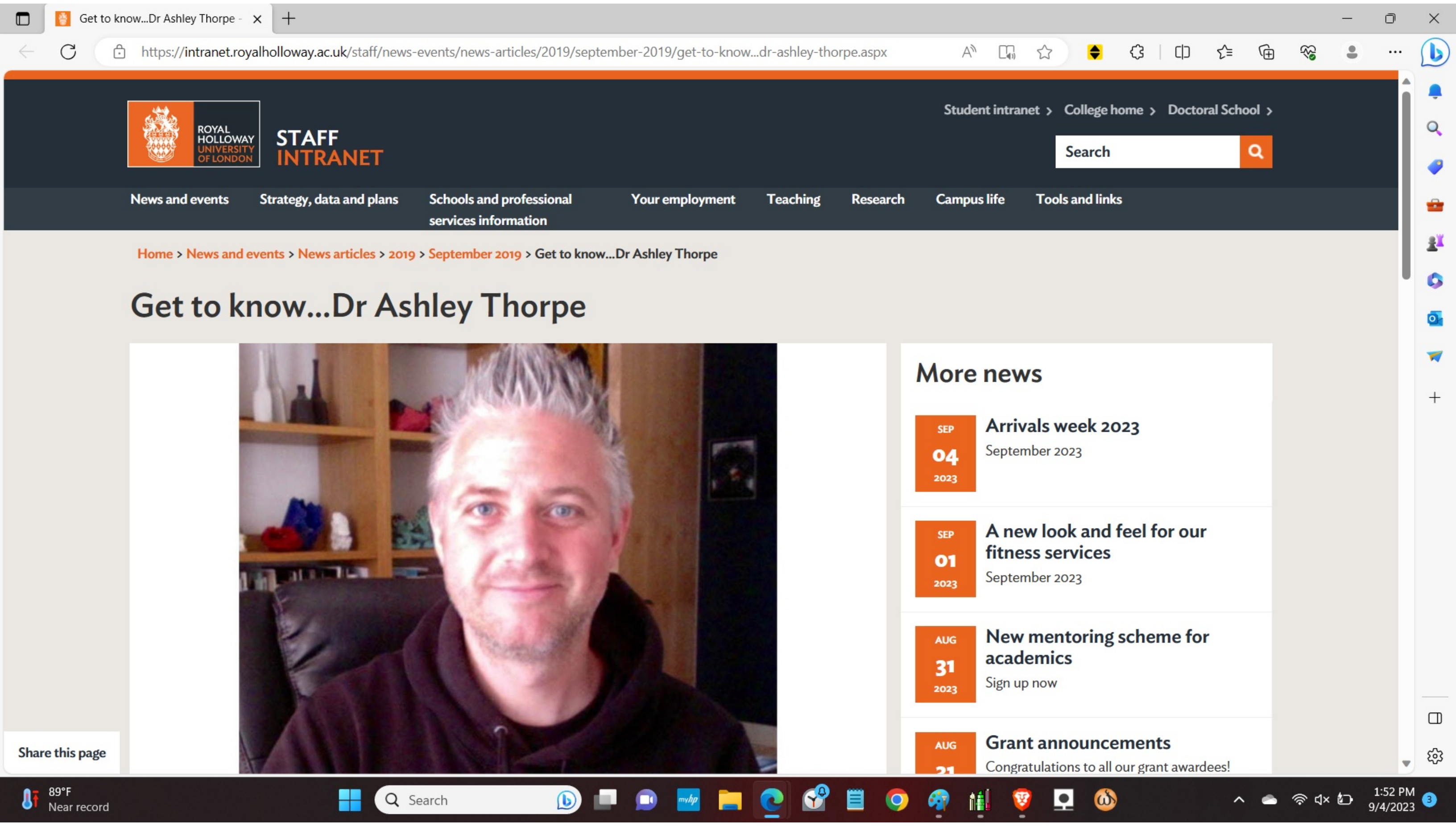
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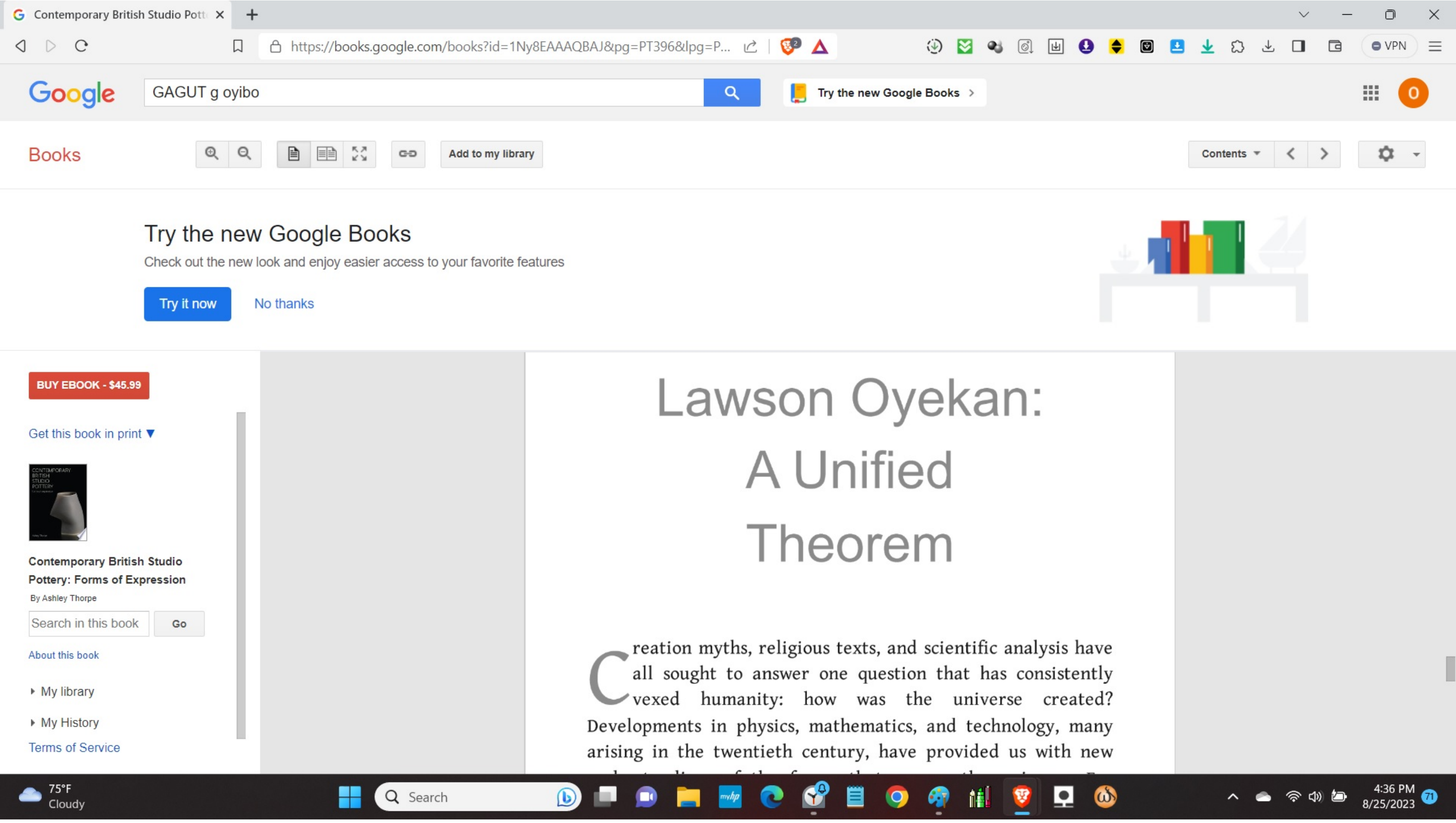
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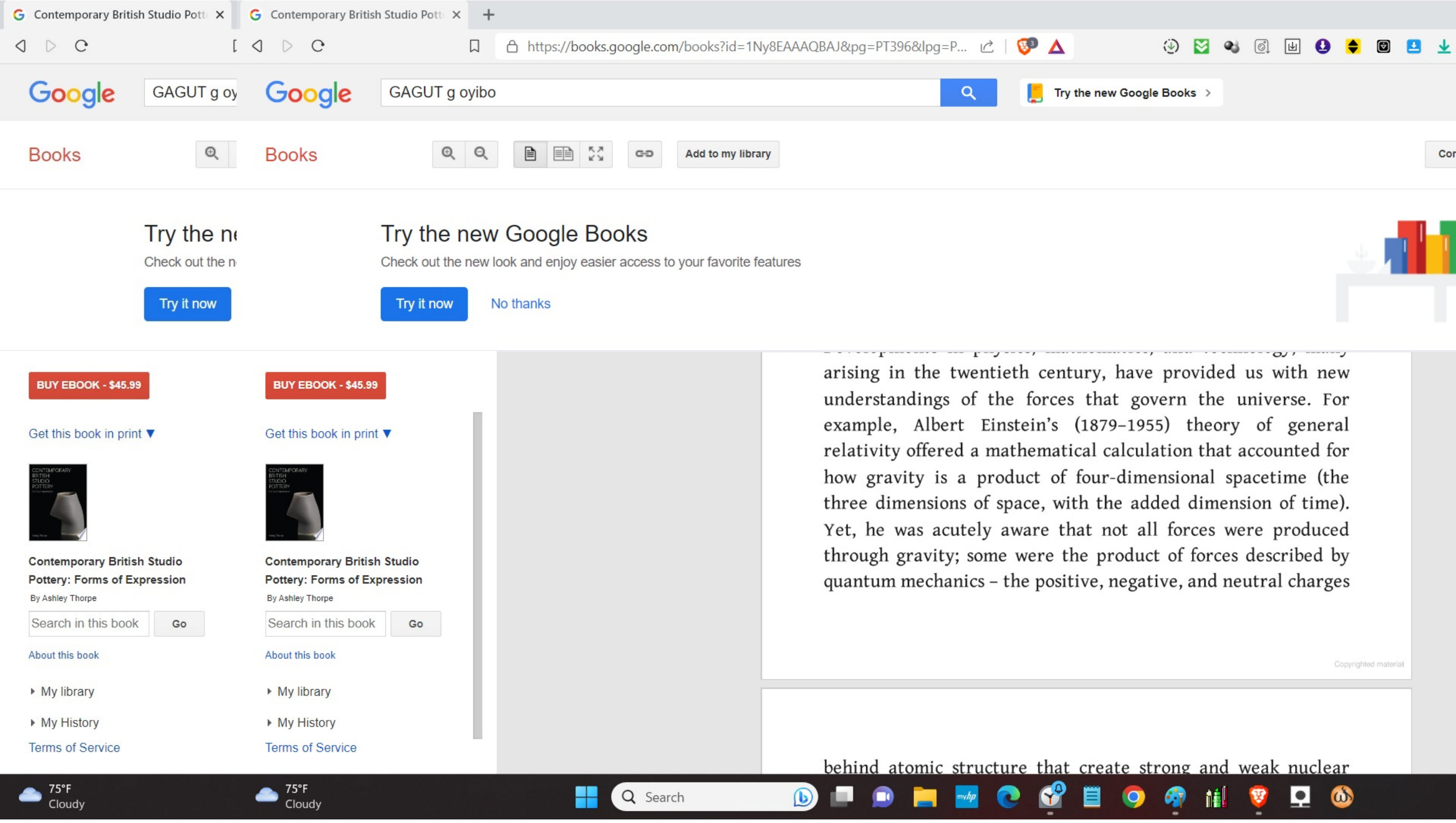
Lawson Oyekan: A Unified Theorem

Creation myths, religious texts, and scientific analysis have all sought to answer one question that has consistently vexed humanity: how was the universe created? Developments in physics, mathematics, and technology, many arising in the twentieth century, have provided us with new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arising in the twentieth century, have provided us with new understandings of the forces that govern the universe. For example, Albert Einstein's (1879–1955) theory of general relativity offered a mathematical calculation that accounted for how gravity is a product of four-dimensional spacetime (the three dimensions of space, with the added dimension of time). Yet, he was acutely aware that not all forces were produced through gravity; some were the product of forces described by quantum mechanics – the positive, negative, and neutral charges

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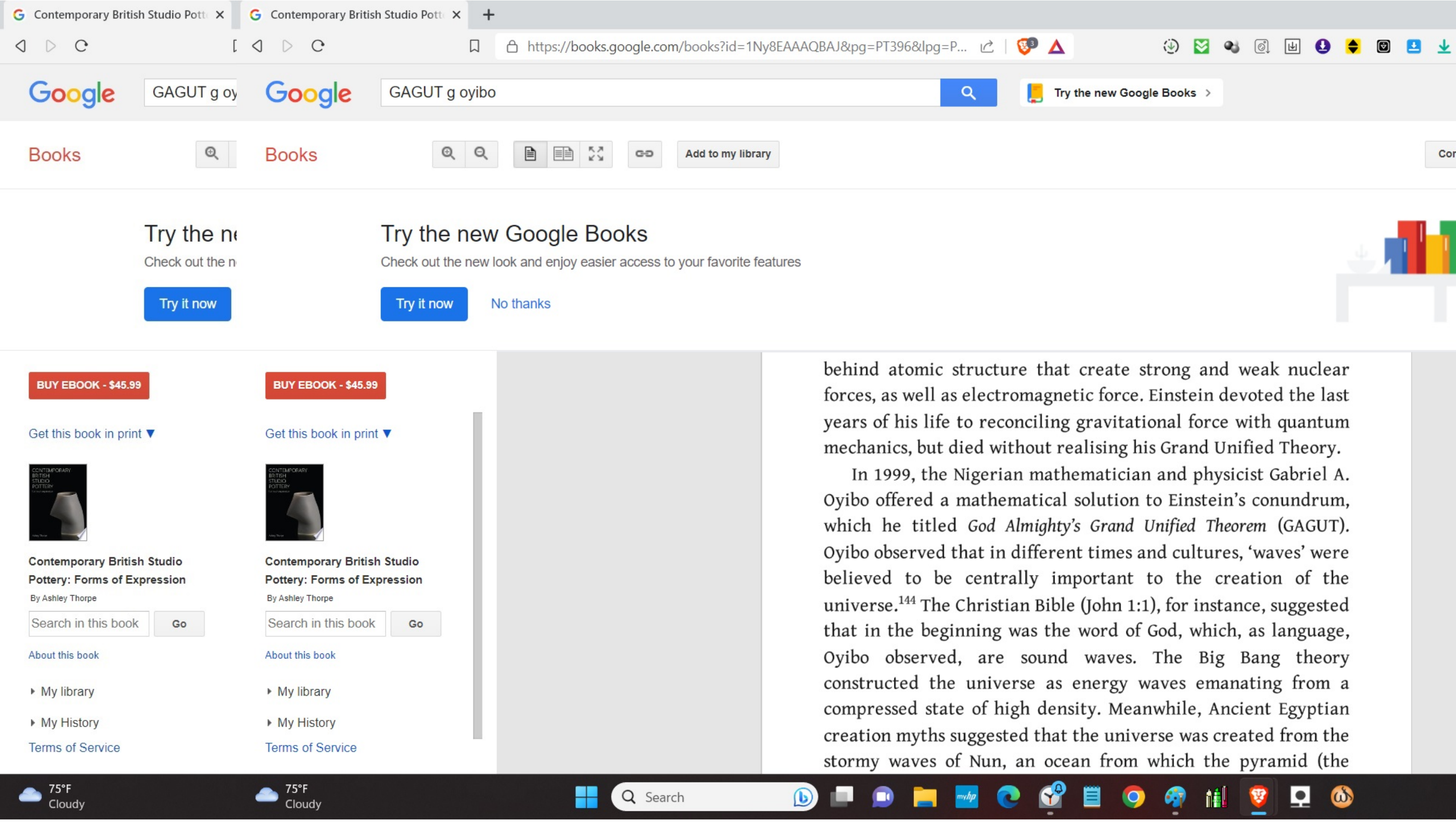
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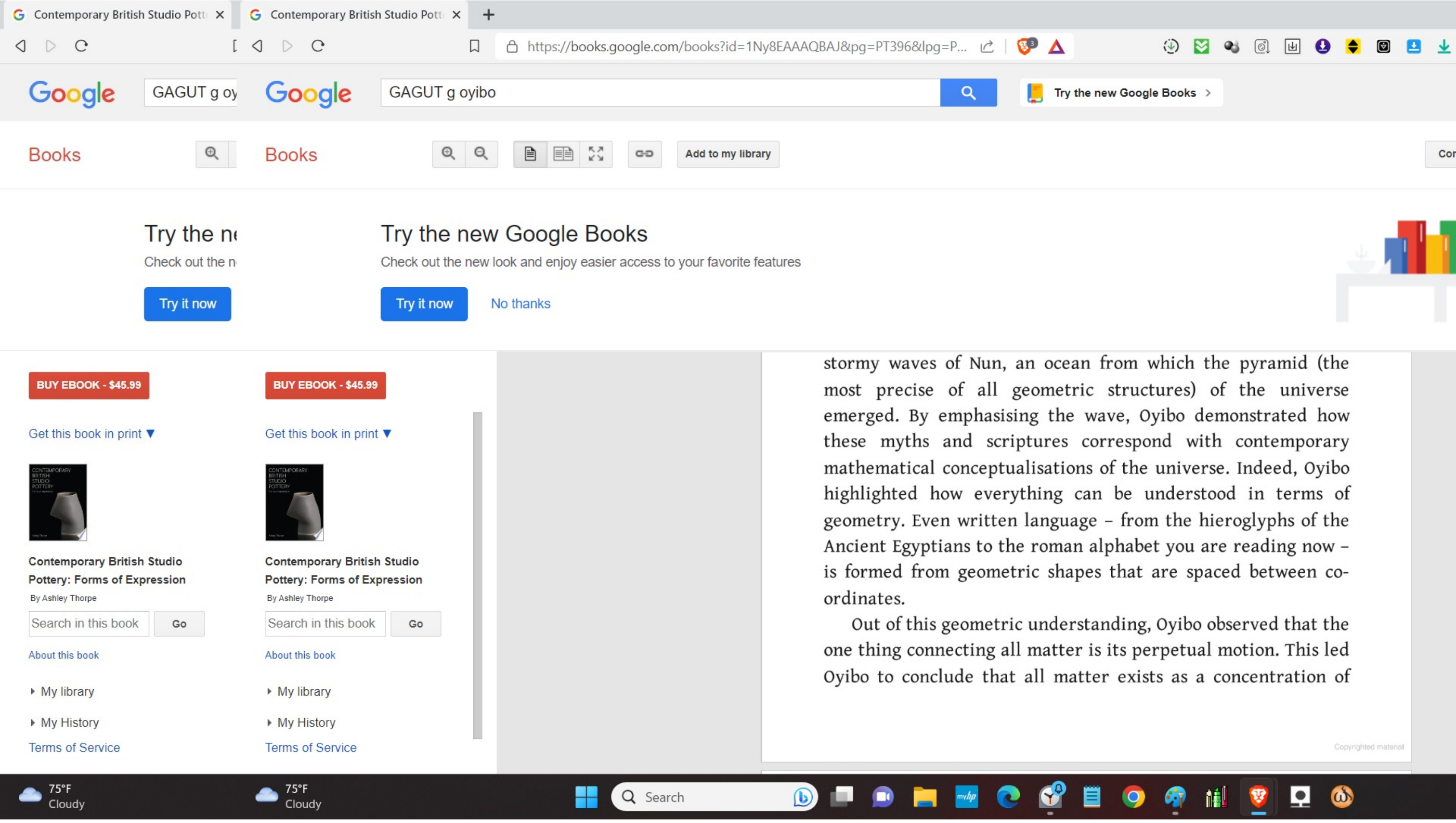
behind atomic structure that create strong and weak nuclear forces, as well as electromagnetic force. Einstein devoted the last years of his life to reconciling gravitational force with quantum mechanics, but died without realising his Grand Unified Theory.

In 1999, the Nigerian mathematician and physicist Gabriel A. Oyibo offered a mathematical solution to Einstein's conundrum, which he titled *God Almighty's Grand Unified Theorem* (GAGUT). Oyibo observed that in different times and cultures, 'waves' were believed to be centrally important to the creation of the universe.[144] The Christian Bible (John 1:1), for instance, suggested that in the beginning was the word of God, which, as language, Oyibo observed, are sound waves. The Big Bang theory constructed the universe as energy waves emanating from a compressed state of high density. Meanwhile, Ancient Egyptian creation myths suggested that the universe was created from the stormy waves of Nun, an ocean from which the pyramid (the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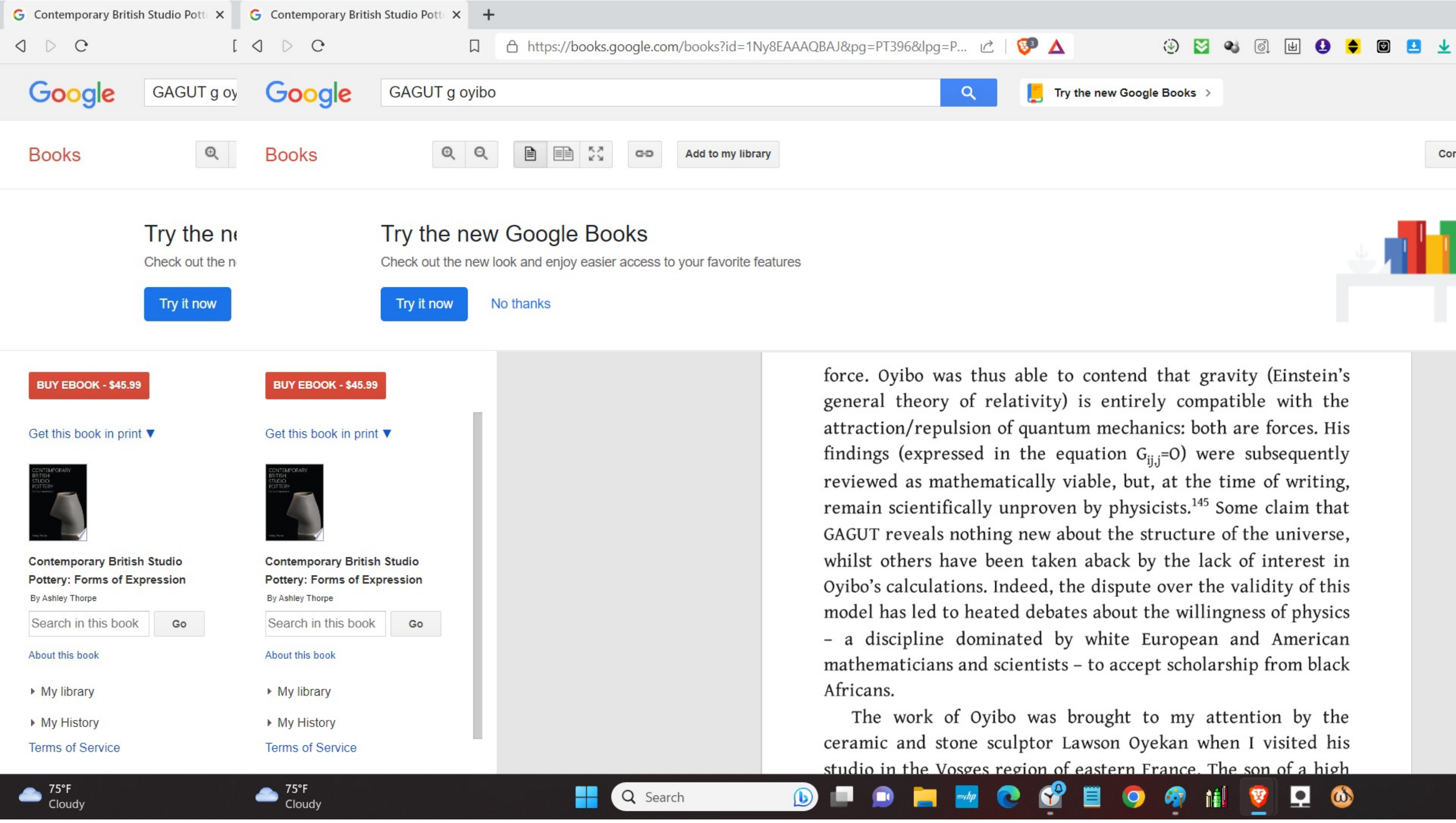
stormy waves of Nun, an ocean from which the pyramid (the most precise of all geometric structures) of the universe emerged. By emphasising the wave, Oyibo demonstrated how these myths and scriptures correspond with contemporary mathematical conceptualisations of the universe. Indeed, Oyibo highlighted how everything can be understood in terms of geometry. Even written language – from the hieroglyphs of the Ancient Egyptians to the roman alphabet you are reading now – is formed from geometric shapes that are spaced between co-ordinates.

Out of this geometric understanding, Oyibo observed that the one thing connecting all matter is its perpetual motion. This led Oyibo to conclude that all matter exists as a concentration of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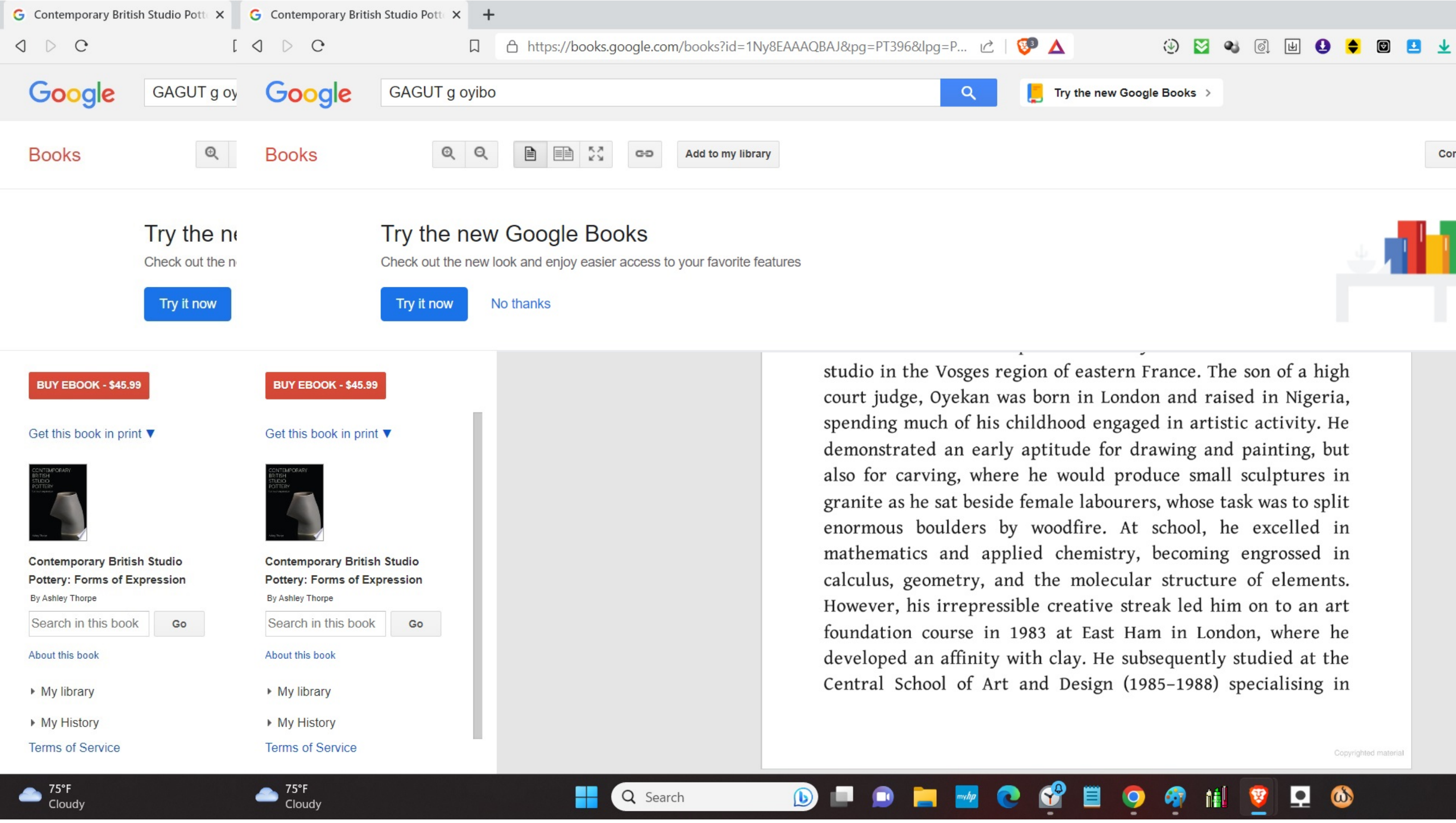
force. Oyibo was thus able to contend that gravity (Einstein's general theory of relativity) is entirely compatible with the attraction/repulsion of quantum mechanics: both are forces. His findings (expressed in the equation $G_{ij,j}=0$) were subsequently reviewed as mathematically viable, but, at the time of writing, remain scientifically unproven by physicists.[145] Some claim that GAGUT reveals nothing new about the structure of the universe, whilst others have been taken aback by the lack of interest in Oyibo's calculations. Indeed, the dispute over the validity of this model has led to heated debates about the willingness of physics – a discipline dominated by white European and American mathematicians and scientists – to accept scholarship from black Africans.

The work of Oyibo was brought to my attention by the ceramic and stone sculptor Lawson Oyekan when I visited his studio in the Vosges region of eastern France. The son of a high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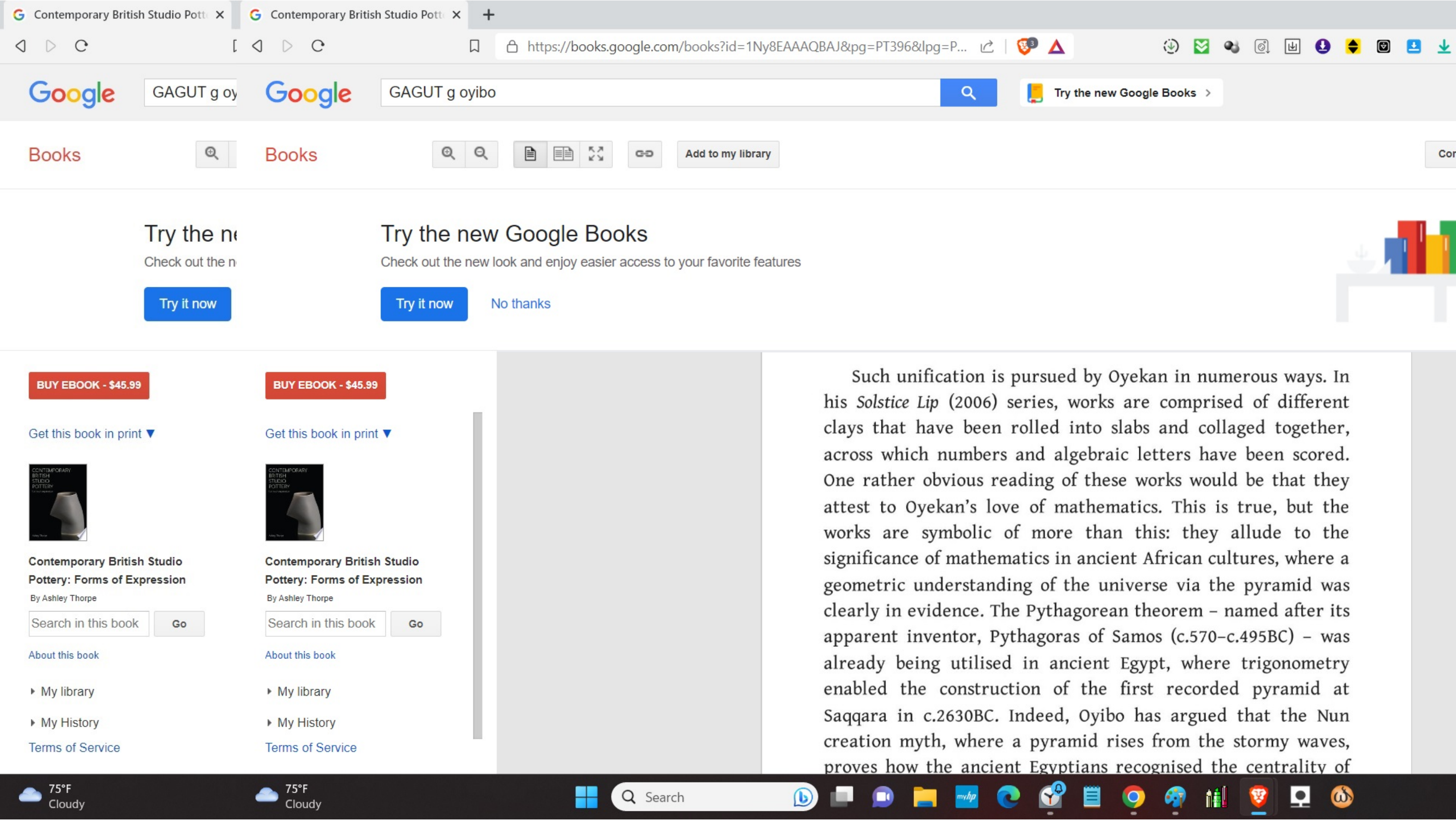
studio in the Vosges region of eastern France. The son of a high court judge, Oyekan was born in London and raised in Nigeria, spending much of his childhood engaged in artistic activity. He demonstrated an early aptitude for drawing and painting, but also for carving, where he would produce small sculptures in granite as he sat beside female labourers, whose task was to split enormous boulders by woodfire. At school, he excelled in mathematics and applied chemistry, becoming engrossed in calculus, geometry, and the molecular structure of elements. However, his irrepressible creative streak led him on to an art foundation course in 1983 at East Ham in London, where he developed an affinity with clay. He subsequently studied at the Central School of Art and Design (1985–1988) specialising in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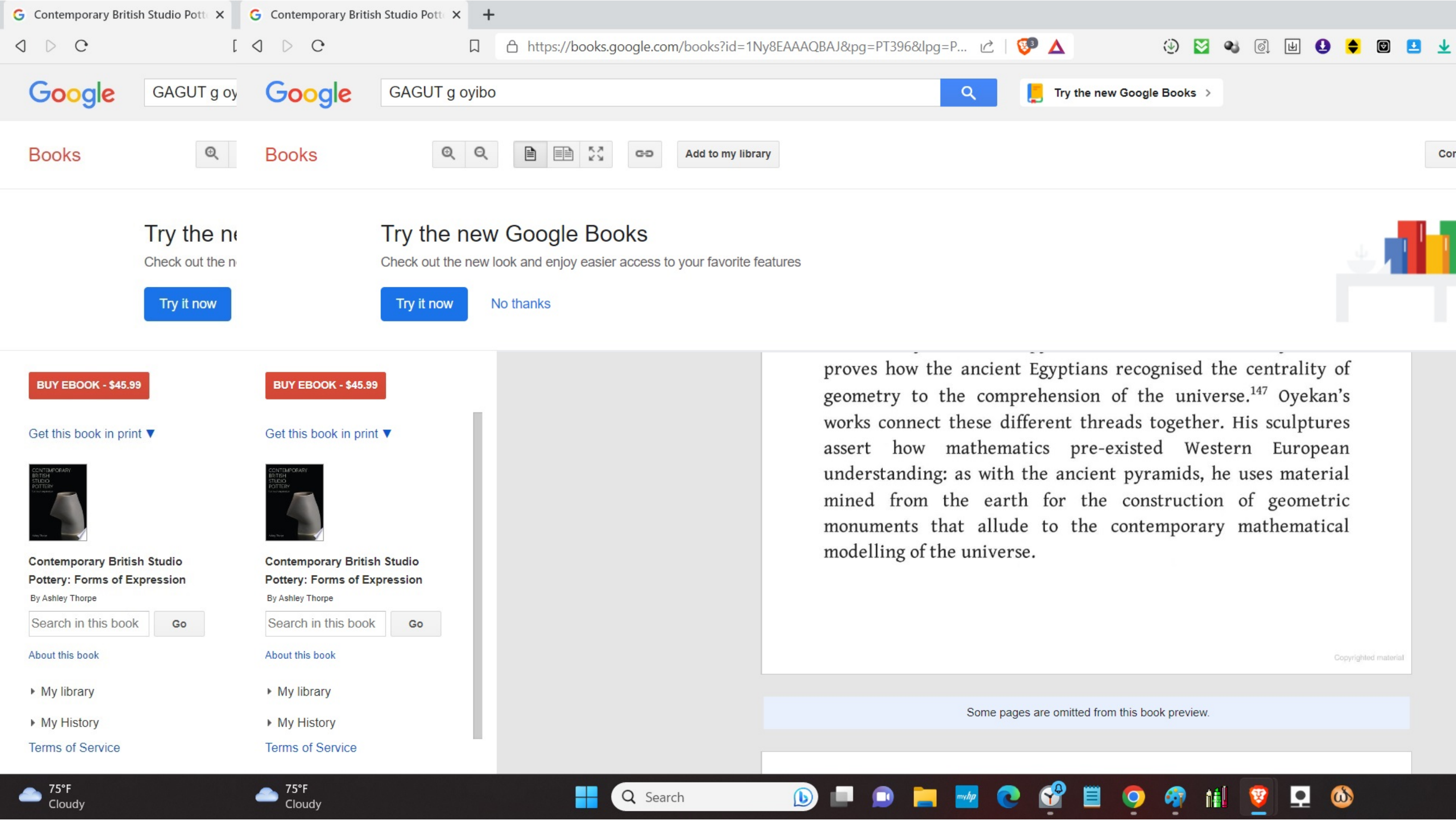
Such unification is pursued by Oyekan in numerous ways. In his *Solstice Lip* (2006) series, works are comprised of different clays that have been rolled into slabs and collaged together, across which numbers and algebraic letters have been scored. One rather obvious reading of these works would be that they attest to Oyekan's love of mathematics. This is true, but the works are symbolic of more than this: they allude to the significance of mathematics in ancient African cultures, where a geometric understanding of the universe via the pyramid was clearly in evidence. The Pythagorean theorem – named after its apparent inventor, Pythagoras of Samos (c.570–c.495BC) – was already being utilised in ancient Egypt, where trigonometry enabled the construction of the first recorded pyramid at Saqqara in c.2630BC. Indeed, Oyibo has argued that the Nun creation myth, where a pyramid rises from the stormy waves, proves how the ancient Egyptians recognised the centrality of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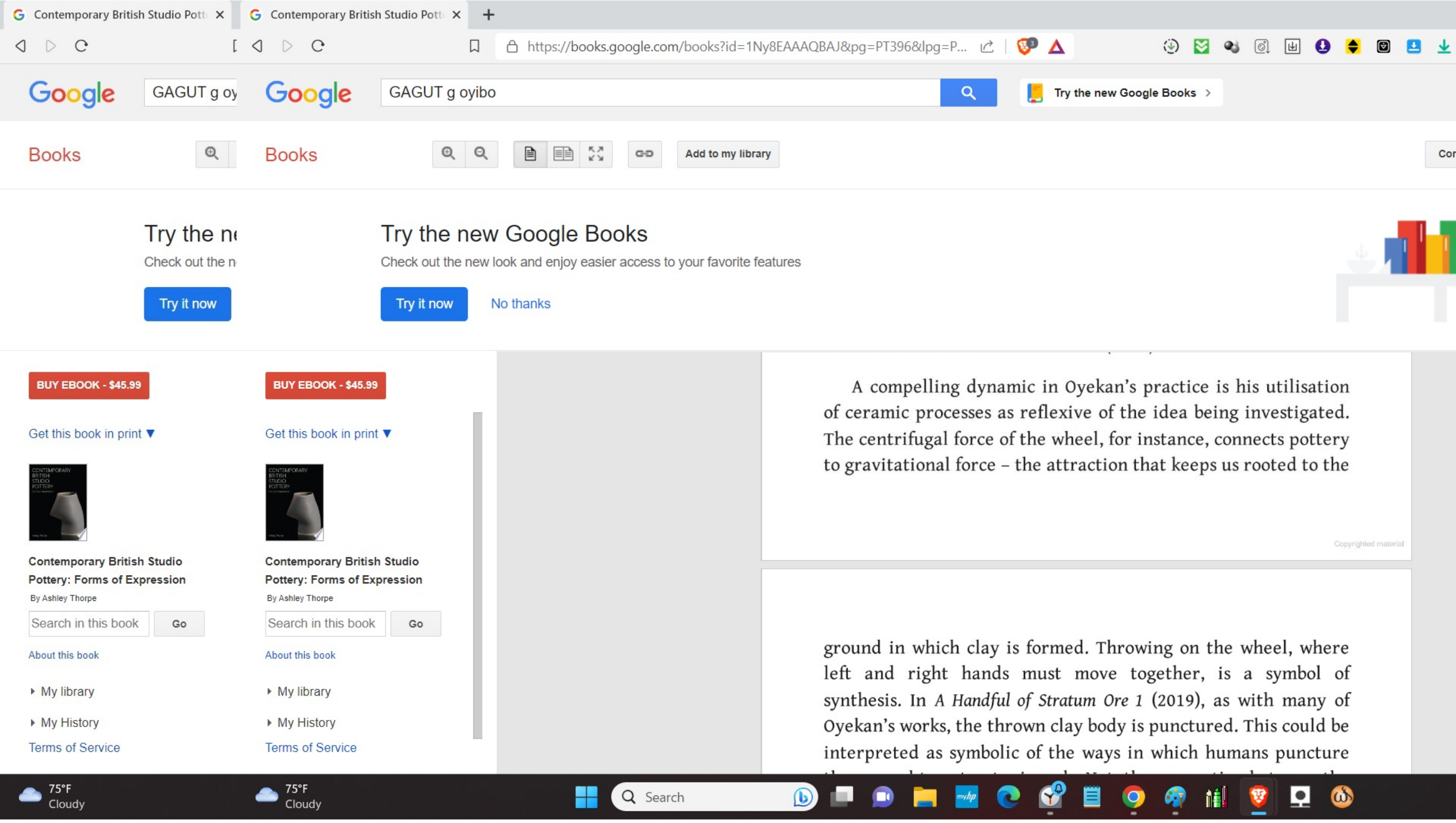
proves how the ancient Egyptians recognised the centrality of geometry to the comprehension of the universe.[147] Oyekan's works connect these different threads together. His sculptures assert how mathematics pre-existed Western European understanding: as with the ancient pyramids, he uses material mined from the earth for the construction of geometric monuments that allude to the contemporary mathematical modelling of the universe.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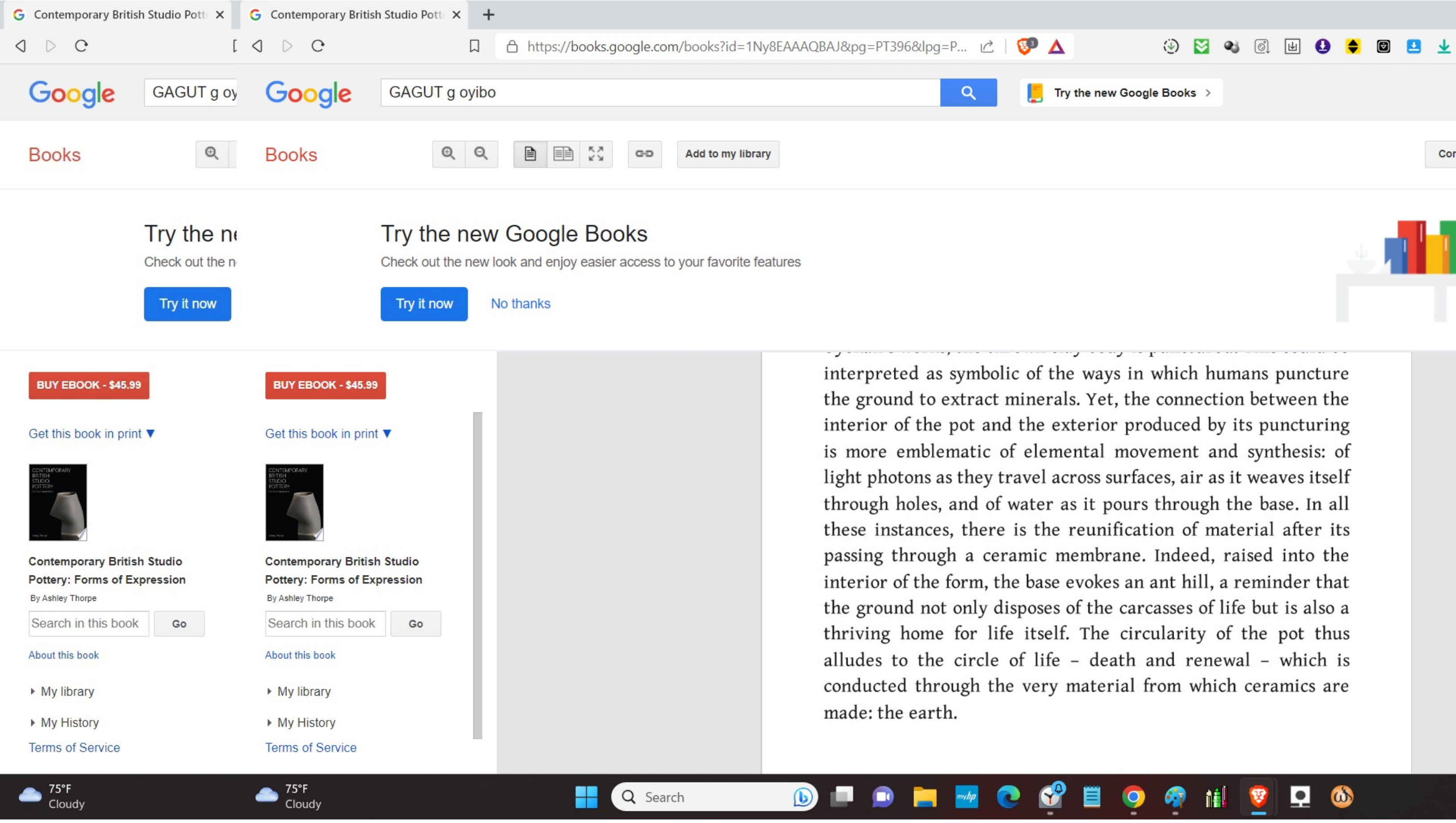
A compelling dynamic in Oyekan's practice is his utilisation of ceramic processes as reflexive of the idea being investigated. The centrifugal force of the wheel, for instance, connects pottery to gravitational force – the attraction that keeps us rooted to the ground in which clay is formed. Throwing on the wheel, where left and right hands must move together, is a symbol of synthesis. In *A Handful of Stratum Ore 1* (2019), as with many of Oyekan's works, the thrown clay body is punctured. This could be interpreted as symbolic of the ways in which humans puncture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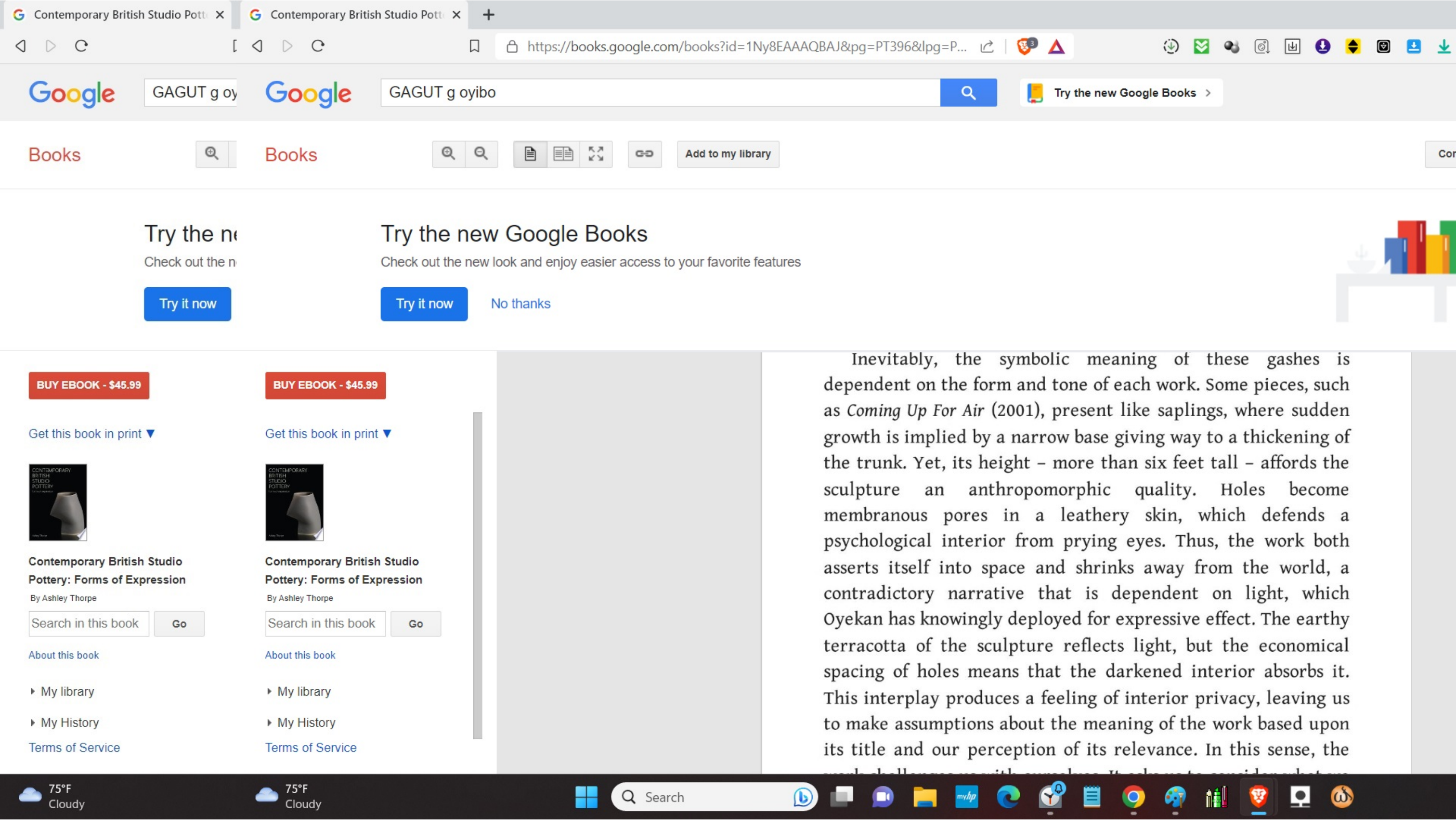
Contemporary British Studio Pottery: Forms of Expression

By Ashley Thorpe

interpreted as symbolic of the ways in which humans puncture the ground to extract minerals. Yet, the connection between the interior of the pot and the exterior produced by its puncturing is more emblematic of elemental movement and synthesis: of light photons as they travel across surfaces, air as it weaves itself through holes, and of water as it pours through the base. In all these instances, there is the reunification of material after its passing through a ceramic membrane. Indeed, raised into the interior of the form, the base evokes an ant hill, a reminder that the ground not only disposes of the carcasses of life but is also a thriving home for life itself. The circularity of the pot thus alludes to the circle of life – death and renewal – which is conducted through the very material from which ceramics are made: the earth.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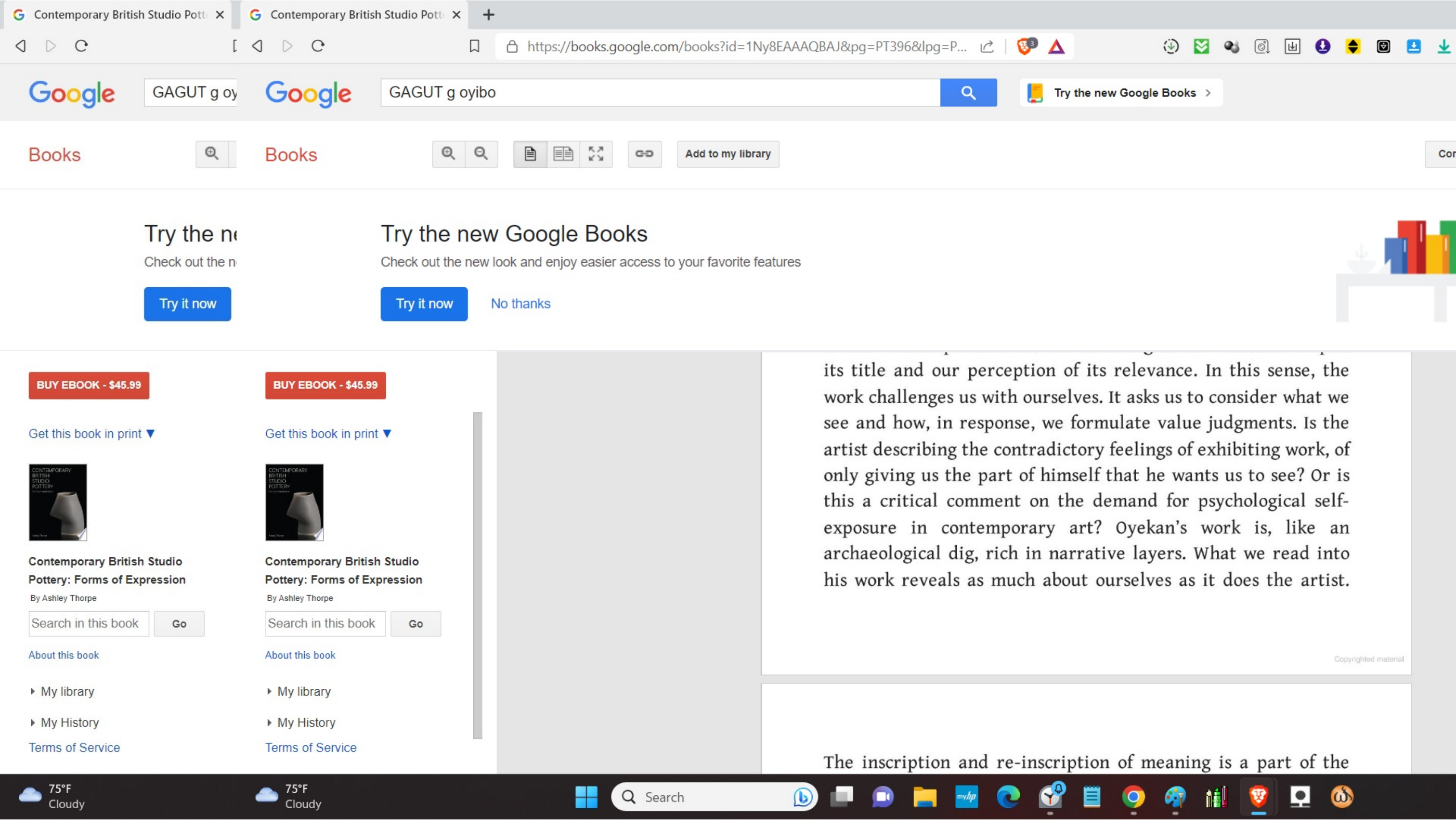
Inevitably, the symbolic meaning of these gashes is dependent on the form and tone of each work. Some pieces, such as *Coming Up For Air* (2001), present like saplings, where sudden growth is implied by a narrow base giving way to a thickening of the trunk. Yet, its height – more than six feet tall – affords the sculpture an anthropomorphic quality. Holes become membranous pores in a leathery skin, which defends a psychological interior from prying eyes. Thus, the work both asserts itself into space and shrinks away from the world, a contradictory narrative that is dependent on light, which Oyekan has knowingly deployed for expressive effect. The earthy terracotta of the sculpture reflects light, but the economical spacing of holes means that the darkened interior absorbs it. This interplay produces a feeling of interior privacy, leaving us to make assumptions about the meaning of the work based upon its title and our perception of its relevance. In this sense, the



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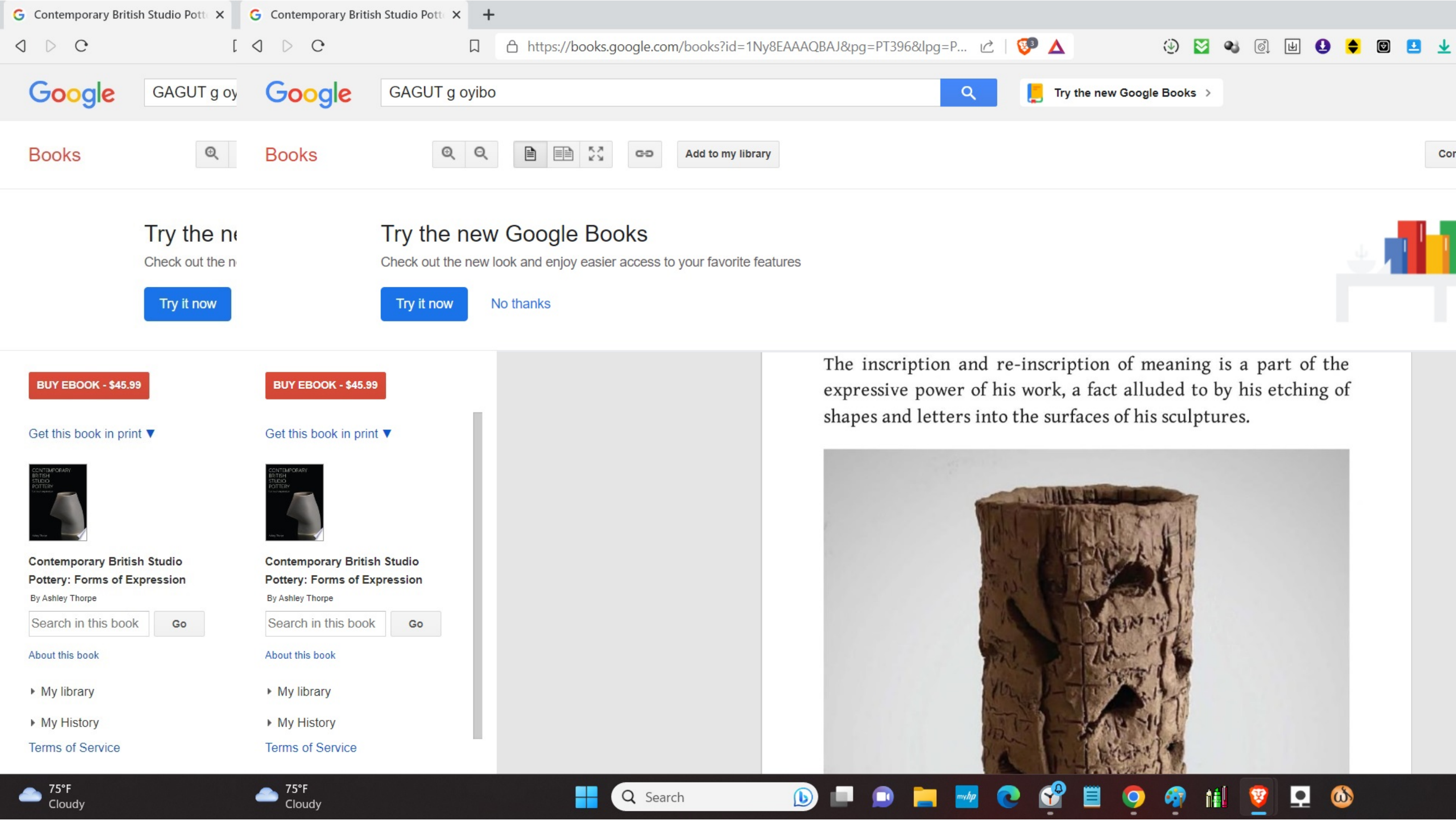
its title and our perception of its relevance. In this sense, the work challenges us with ourselves. It asks us to consider what we see and how, in response, we formulate value judgments. Is the artist describing the contradictory feelings of exhibiting work, of only giving us the part of himself that he wants us to see? Or is this a critical comment on the demand for psychological self-exposure in contemporary art? Oyekan's work is, like an archaeological dig, rich in narrative layers. What we read into his work reveals as much about ourselves as it does the artist.

The inscription and re-inscription of meaning is a part of the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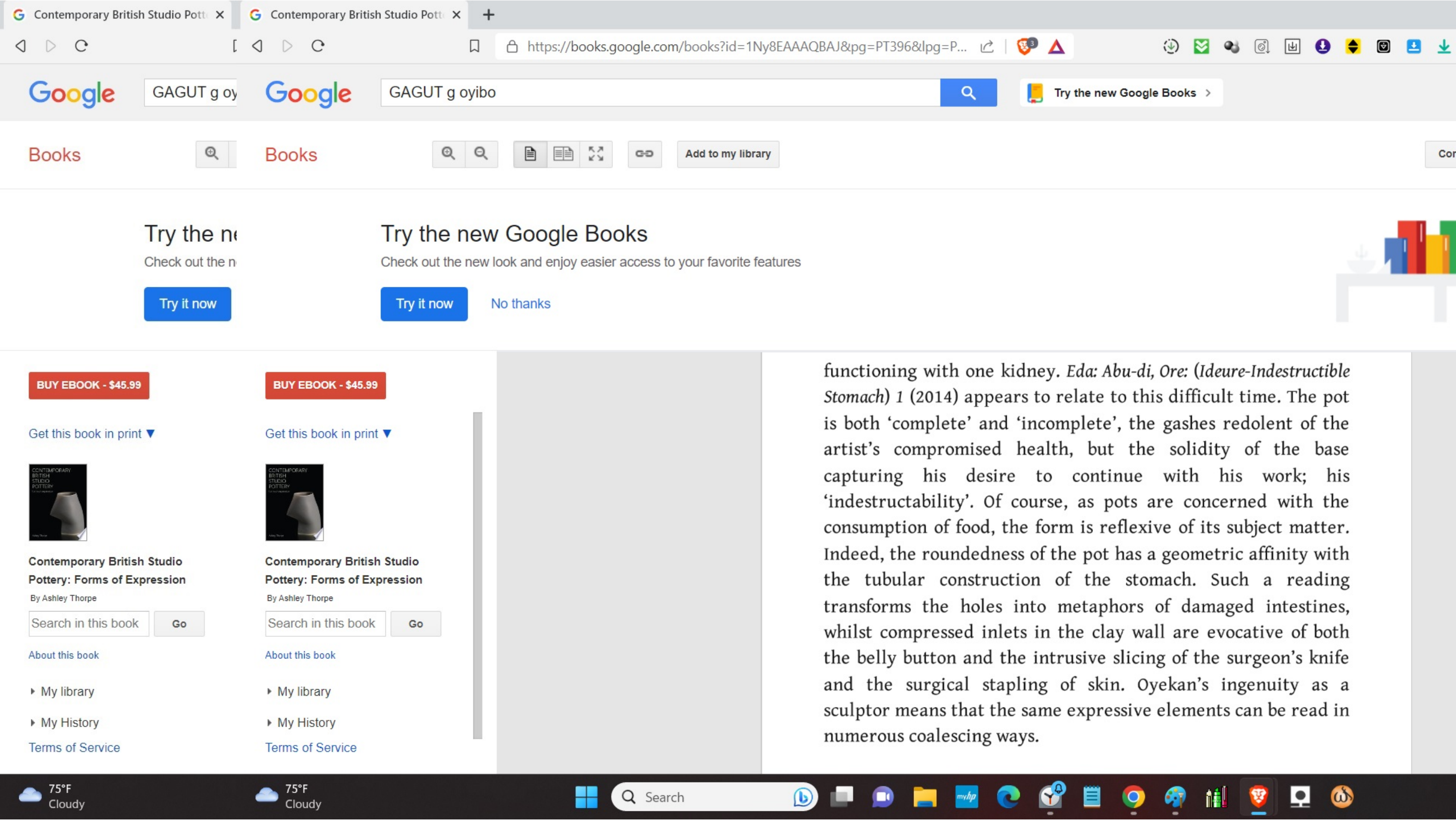
Contemporary British Studio Pottery: Forms of Expression

By Ashley Thorpe

The inscription and re-inscription of meaning is a part of the expressive power of his work, a fact alluded to by his etching of shapes and letters into the surfaces of his sculptures.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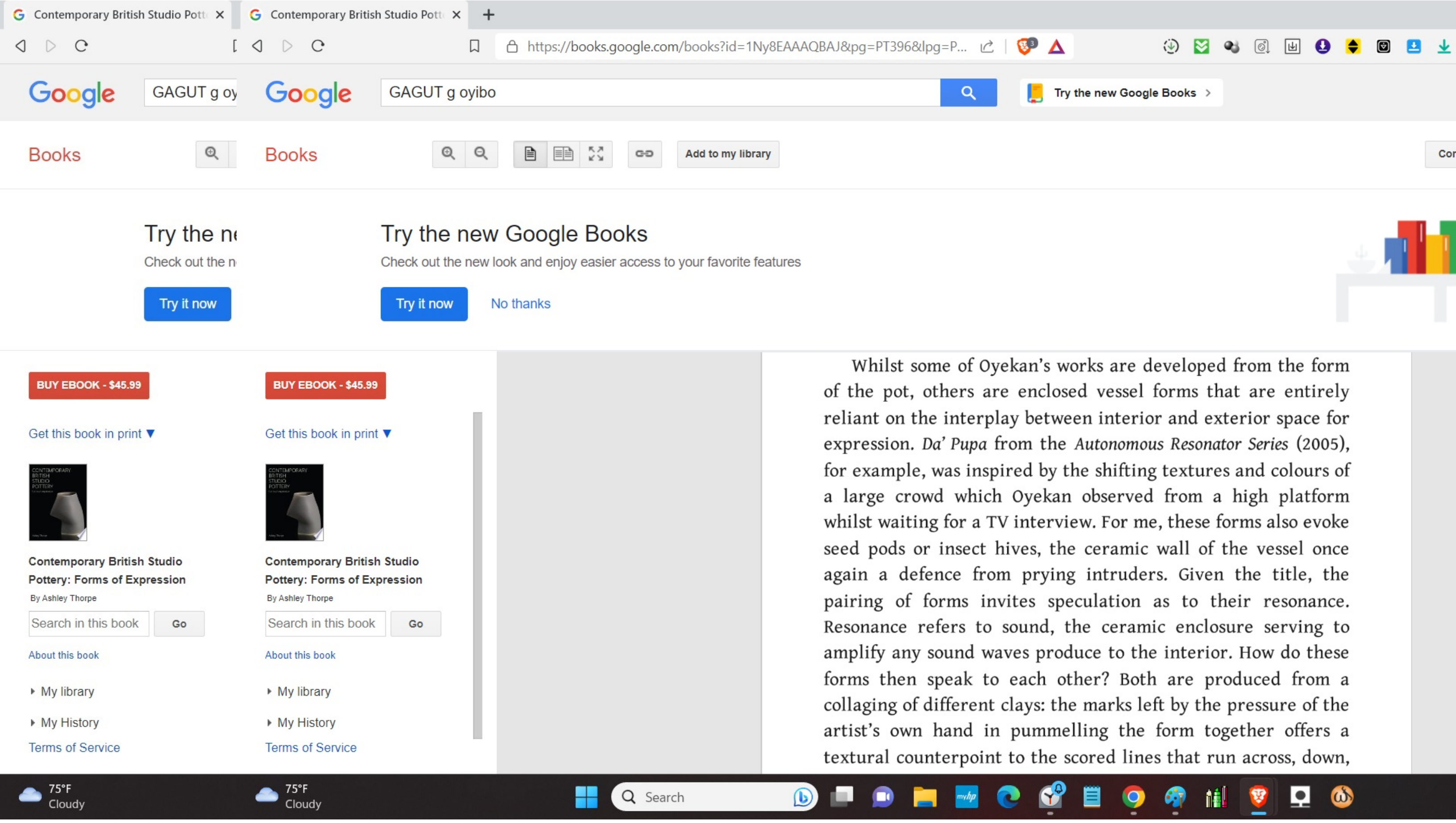
functioning with one kidney. *Eda: Abu-di, Ore: (Ideure-Indestructible Stomach) 1* (2014) appears to relate to this difficult time. The pot is both 'complete' and 'incomplete', the gashes redolent of the artist's compromised health, but the solidity of the base capturing his desire to continue with his work; his 'indestructability'. Of course, as pots are concerned with the consumption of food, the form is reflexive of its subject matter. Indeed, the roundedness of the pot has a geometric affinity with the tubular construction of the stomach. Such a reading transforms the holes into metaphors of damaged intestines, whilst compressed inlets in the clay wall are evocative of both the belly button and the intrusive slicing of the surgeon's knife and the surgical stapling of skin. Oyekan's ingenuity as a sculptor means that the same expressive elements can be read in numerous coalescing ways.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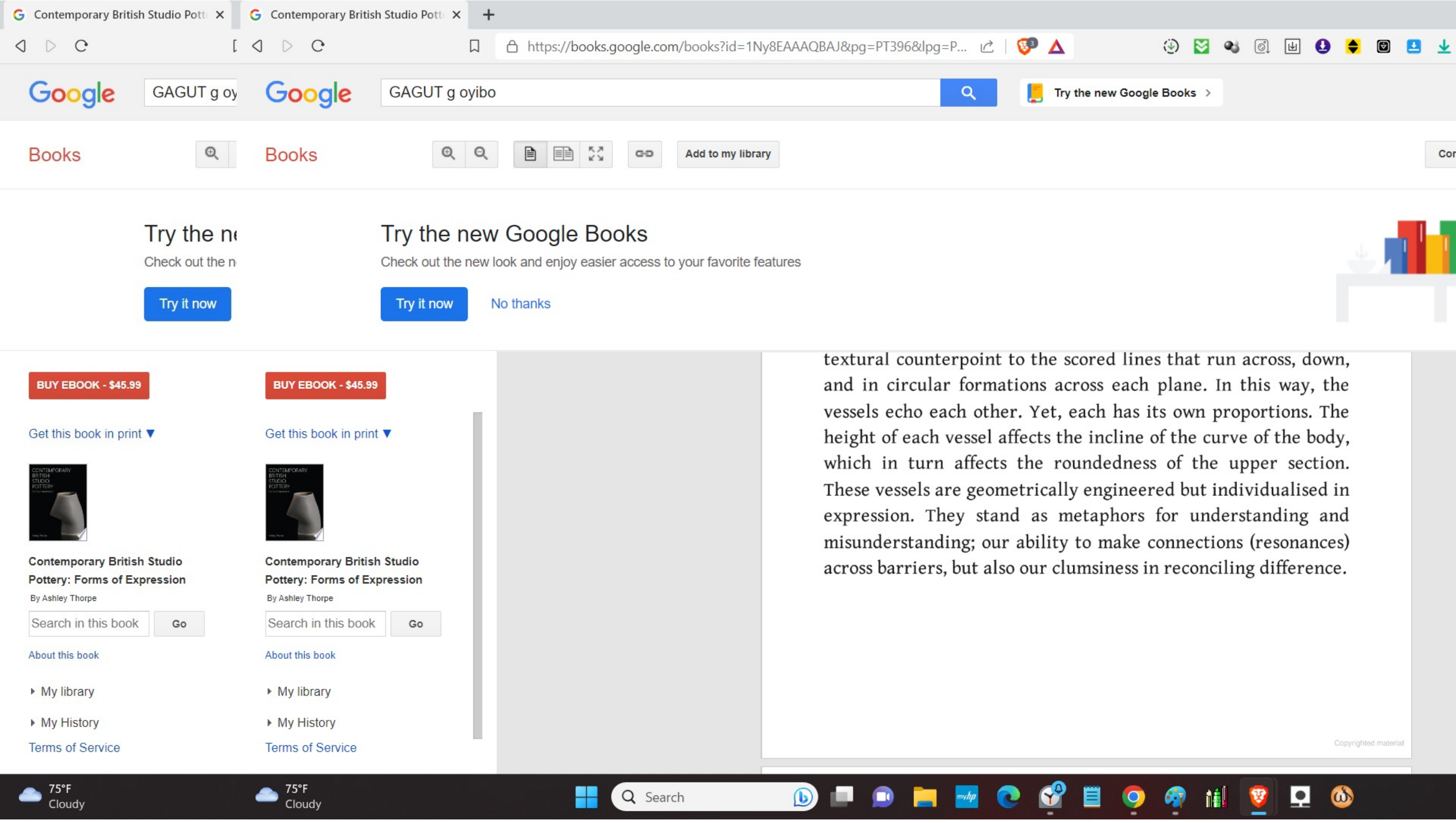
Whilst some of Oyekan's works are developed from the form of the pot, others are enclosed vessel forms that are entirely reliant on the interplay between interior and exterior space for expression. *Da' Pupa* from the *Autonomous Resonator Series* (2005), for example, was inspired by the shifting textures and colours of a large crowd which Oyekan observed from a high platform whilst waiting for a TV interview. For me, these forms also evoke seed pods or insect hives, the ceramic wall of the vessel once again a defence from prying intruders. Given the title, the pairing of forms invites speculation as to their resonance. Resonance refers to sound, the ceramic enclosure serving to amplify any sound waves produce to the interior. How do these forms then speak to each other? Both are produced from a collaging of different clays: the marks left by the pressure of the artist's own hand in pummelling the form together offers a textural counterpoint to the scored lines that run across, down,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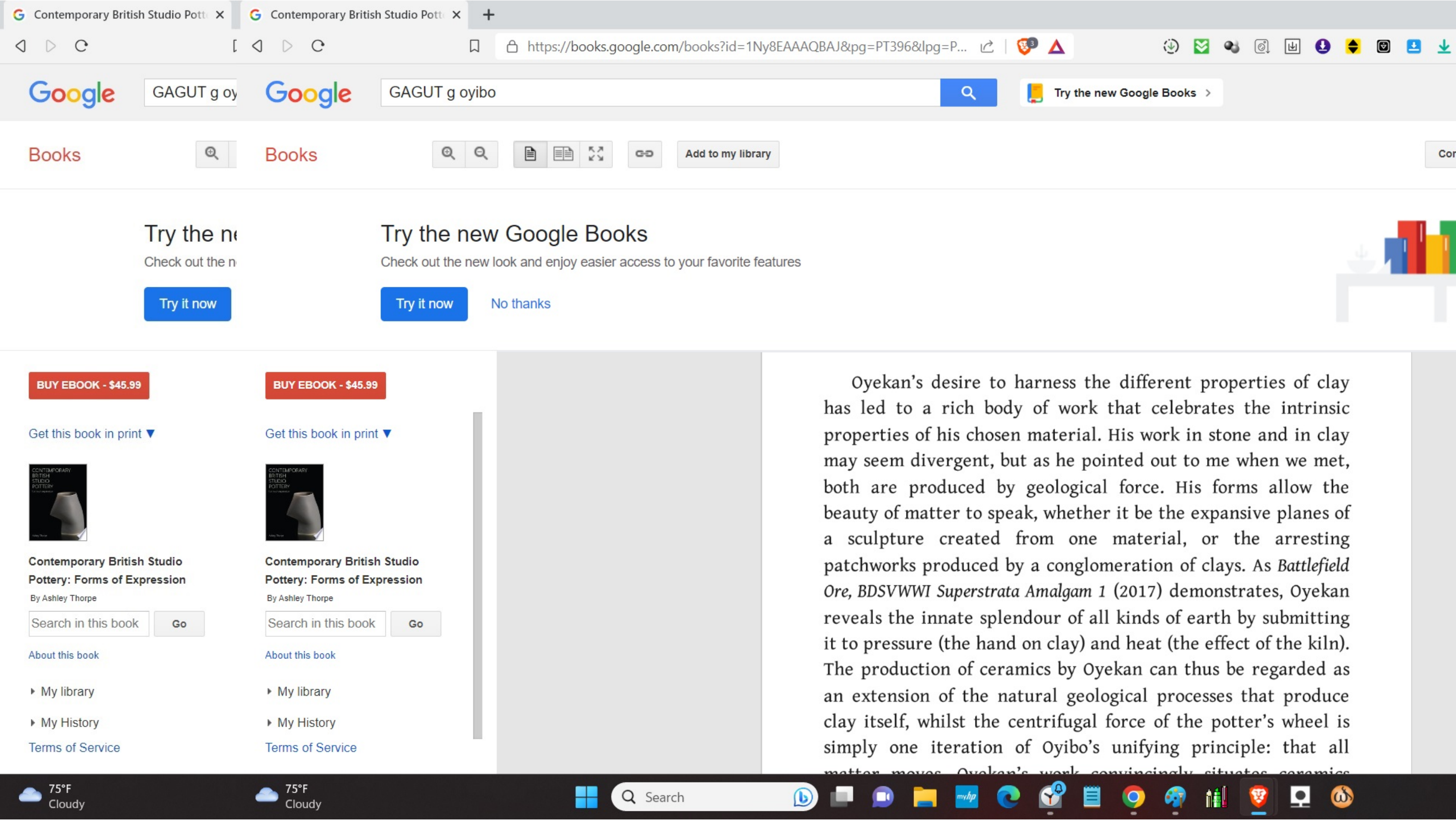
textural counterpoint to the scored lines that run across, down, and in circular formations across each plane. In this way, the vessels echo each other. Yet, each has its own proportions. The height of each vessel affects the incline of the curve of the body, which in turn affects the roundedness of the upper section. These vessels are geometrically engineered but individualised in expression. They stand as metaphors for understanding and misunderstanding; our ability to make connections (resonances) across barriers, but also our clumsiness in reconciling difference.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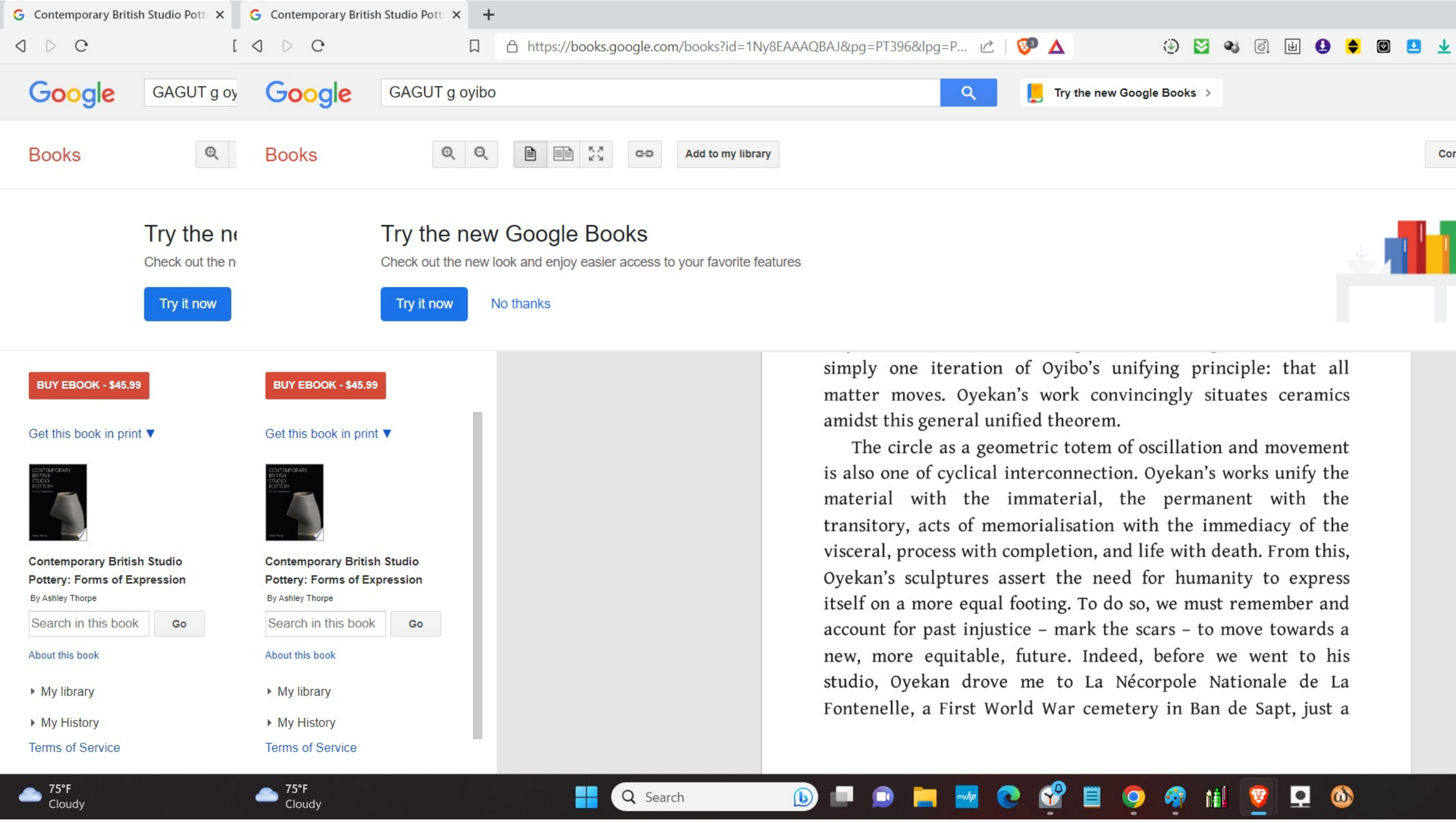
Oyekan's desire to harness the different properties of clay has led to a rich body of work that celebrates the intrinsic properties of his chosen material. His work in stone and in clay may seem divergent, but as he pointed out to me when we met, both are produced by geological force. His forms allow the beauty of matter to speak, whether it be the expansive planes of a sculpture created from one material, or the arresting patchworks produced by a conglomeration of clays. As *Battlefield Ore, BDSVWWI Superstrata Amalgam 1* (2017) demonstrates, Oyekan reveals the innate splendour of all kinds of earth by submitting it to pressure (the hand on clay) and heat (the effect of the kiln). The production of ceramics by Oyekan can thus be regarded as an extension of the natural geological processes that produce clay itself, whilst the centrifugal force of the potter's wheel is simply one iteration of Oyibo's unifying principle: that all matter moves. Oyekan's work convincingly situates ceramics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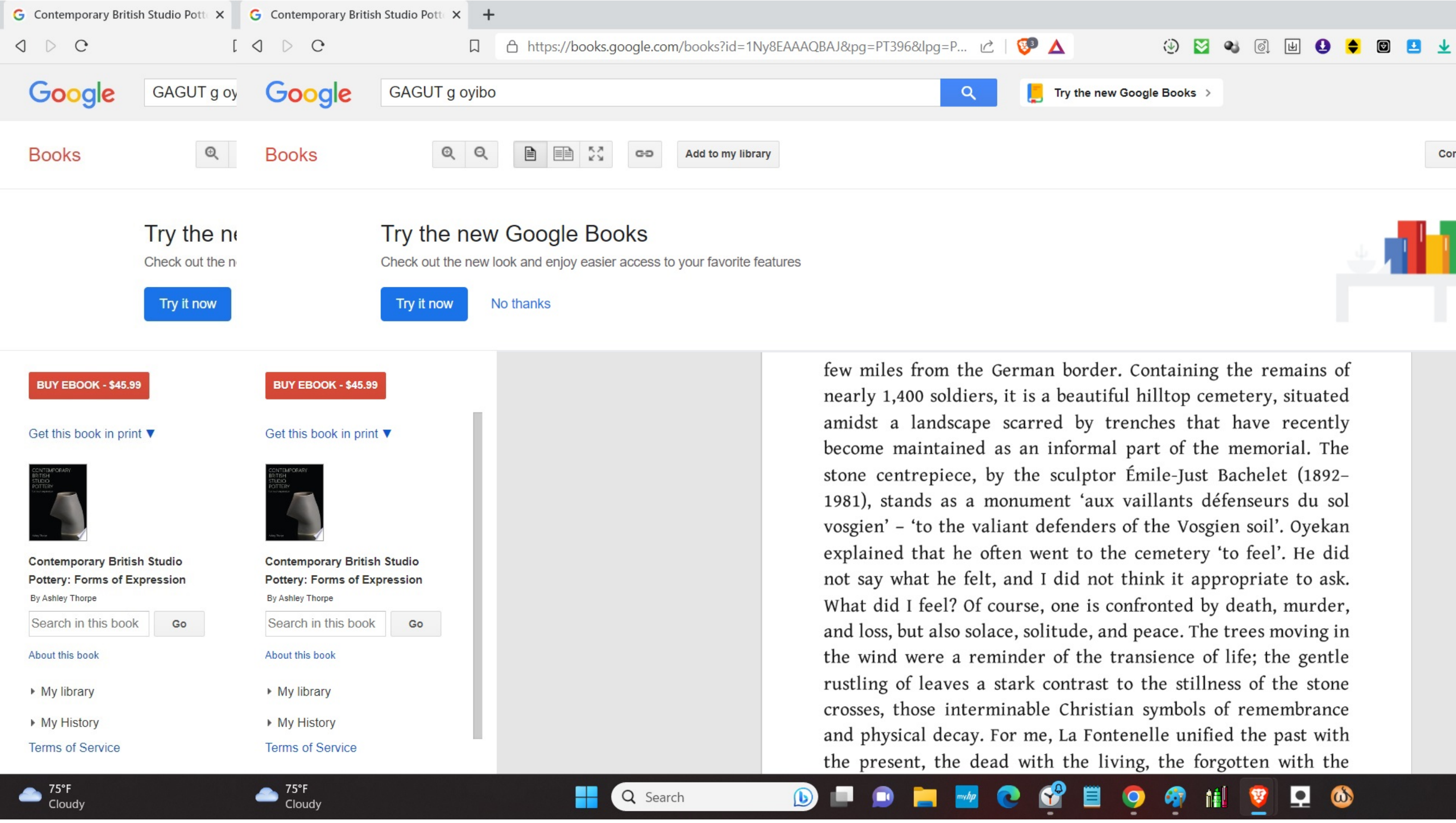
simply one iteration of Oyibo's unifying principle: that all matter moves. Oyekan's work convincingly situates ceramics amidst this general unified theorem.

The circle as a geometric totem of oscillation and movement is also one of cyclical interconnection. Oyekan's works unify the material with the immaterial, the permanent with the transitory, acts of memorialisation with the immediacy of the visceral, process with completion, and life with death. From this, Oyekan's sculptures assert the need for humanity to express itself on a more equal footing. To do so, we must remember and account for past injustice – mark the scars – to move towards a new, more equitable, future. Indeed, before we went to his studio, Oyekan drove me to La Nécorpole Nationale de La Fontenelle, a First World War cemetery in Ban de Sapt, just a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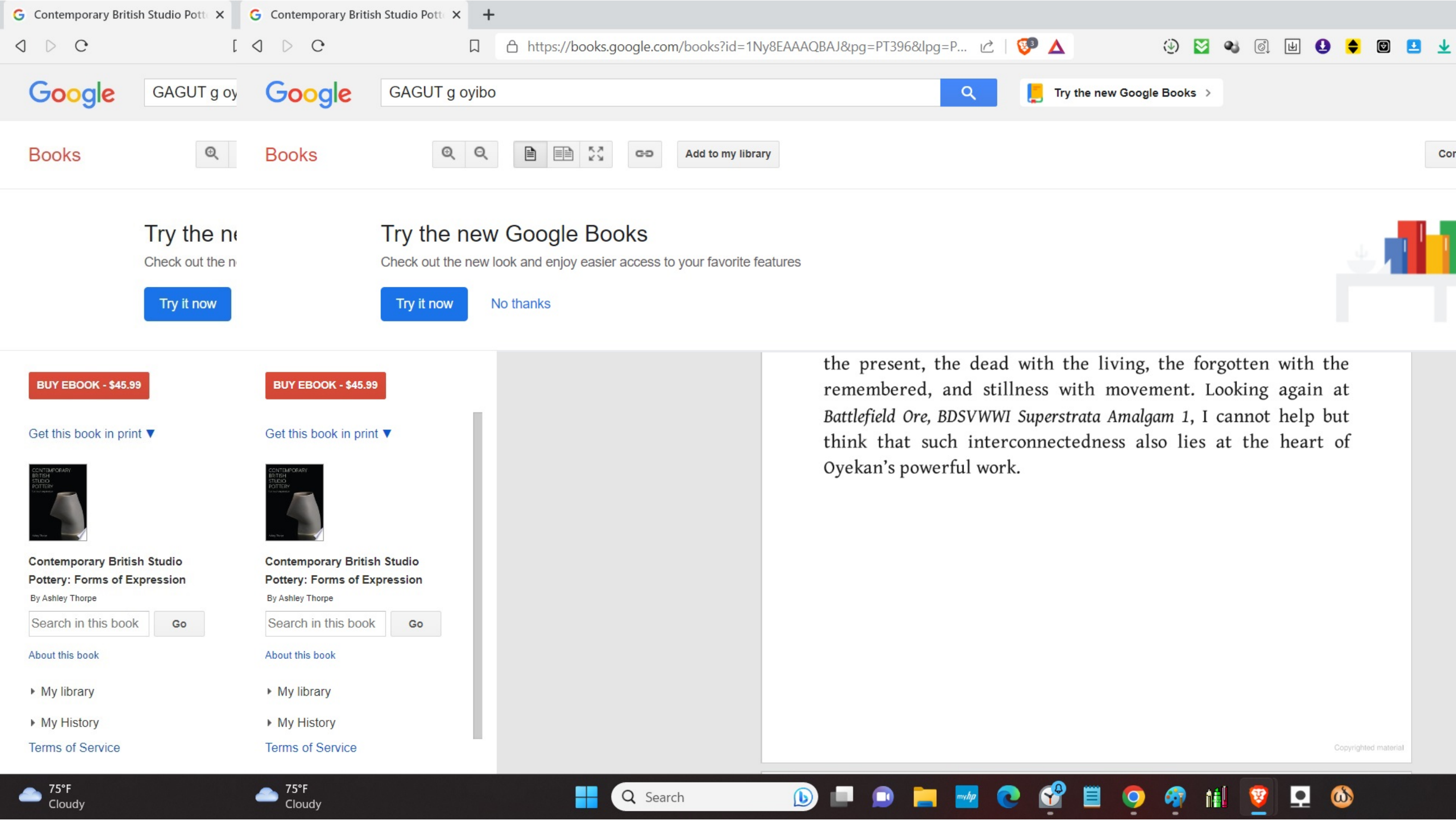
few miles from the German border. Containing the remains of nearly 1,400 soldiers, it is a beautiful hilltop cemetery, situated amidst a landscape scarred by trenches that have recently become maintained as an informal part of the memorial. The stone centrepiece, by the sculptor Émile-Just Bachelet (1892–1981), stands as a monument 'aux vaillants défenseurs du sol vosgien' – 'to the valiant defenders of the Vosgien soil'. Oyekan explained that he often went to the cemetery 'to feel'. He did not say what he felt, and I did not think it appropriate to ask. What did I feel? Of course, one is confronted by death, murder, and loss, but also solace, solitude, and peace. The trees moving in the wind were a reminder of the transience of life; the gentle rustling of leaves a stark contrast to the stillness of the stone crosses, those interminable Christian symbols of remembrance and physical decay. For me, La Fontenelle unified the past with the present, the dead with the living, the forgotten with the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the present, the dead with the living, the forgotten with the remembered, and stillness with movement. Looking again at *Battlefield Ore, BDSVWWI Superstrata Amalgam 1*, I cannot help but think that such interconnectedness also lies at the heart of Oyekan's powerful work.

We the students and faculty of Harvard, wish to express our desire to have Dr. G.A. Oyibo, Professor of mathematics and Nobel Prize nominee, gives a lecture at our campus about the discovery of the Theory of Everything (GAGUT - for which he has been nominated for the nobel prize). We feel that a lecture and discussion about the scientific and social implications of this theory would be beneficial to our school by broadening our academic and social awareness.

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Probability Theory, Spin Glass Models

Rensselaer

Department of Mathematical Sciences

April 23, 2001

Committee to Nominate Professor Gabriel Oyibo for Nobel Prize
In care of Professor Joshua C. Anyiwo, Ph.D., (Cantab)
Department of Physics, Computer Science
Christopher Newport University
Newport News, VA 23606

Dear Professor Anyiwo:

I am delighted to write to support your nomination of Dr. Gabriel A. Oyibo for the Nobel Prize in Physics. My acquaintance with Gabriel Oyibo began in the late 1970's when he was a graduate student at Rensselaer Polytechnic Institute (RPI). He took a Complex Variables course that I taught and received the grade of A. In this class of talented students he was outstanding for his creativity, as evidenced by his innovative solutions and his discovery and exploration of unexpected interdisciplinary relationships and applications. (These features continue to be characteristic of his career activities.) Of the thousands of students I have encountered in decades of teaching, he was clearly the most creative. At RPI, he worked for four years in NASA/AFOSR sponsored research and very effectively taught several courses. It was easy for faculty members to predict that Dr. Oyibo would have an illustrious scientific career. We could not have predicted the extent and depth of the many significant contributions he has made to mathematical physics, mathematics, fluid dynamics, and aeronautics.

- He introduced the concept of Affine Transformations into the fields of aeronautics and aeroelasticity, which is of theoretical importance to researchers and of practical importance to aircraft and aerospace companies around the world. He serves as a consultant to half a dozen such companies.

- He developed a new hodograph technique for determining two-dimensional unsteady flow and three-dimensional flow, yielding a new analytical and wing-design tool.

- He developed new group theory methods in mathematics and applied them to obtain exact closed-form solutions of the full Navier-Stokes equations and the Reynolds Averaged equations for turbulence, equations that had previously resisted such solutions. He compiled the findings and published them in a research monograph, "***New Group Theory for Mathematical Physics, Gas Dynamics and Turbulence***."

- Using the newly developed group theory methods, he generalized and formulated the Unified Field Theory described in his article and more fully in his recent book, "***Grand Unified Theorem***."

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The most exciting contribution to me, personally, is Dr. Oyibo's formulation of Einstein's Unified Field Theory or "the theory of everything." He had presented a lecture "***A Generalized Mathematical Proof of Einstein's Theory Using a New Group Theory***" in March 1995 at a symposium he had organized at RPI as a tribute to Professor George Handelman, and it was published in the proceedings of the symposium that Dr. Oyibo edited. Having met Albert Einstein, and having co-authored reports about him (one of which was presented at the Handelman Symposium and published in its Proceedings), I am thrilled that Gabriel Oyibo was the first to complete the task that intrigued and challenged Einstein and many other luminaries in science. Moreover, he did so in a mathematically elegant manner.

Professor Oyibo's contributions are extremely important, both theoretically and practically. They place him in the ranks of world-class scientists. He is eminently qualified for the Nobel Prize in Physics. Granting of this well-deserved honor to Dr. Oyibo will be celebrated at Rensselaer Polytechnic Institute and throughout the academic and scientific worlds.

Sincerely.

Edith H. Luchins

Edith H. Luchins
Professor of Mathematics
and Adjunct Professor of
Cognitive Science (Emerita)

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It is known that not all conclusions from relativity theory were backed with formal mathematical proofs. For example, the celebrated conclusion that energy is equal to the mass multiplied by the square of the speed of light seems to have a more sound physical basis than a mathematical one. \par The aim of this paper is to utilize the equations expressing the fundamental basis of this conclusion, which basically deals with the balance or conservation between mass and energy, so as to attempt to formulate some form of a mathematical proof for this conclusion.
[**G.Tsagas (Thessaloniki)**]

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Summary: "A generic mathematical proof for Einstein's relativity principle relating mass to energy is proposed. Some parallelism is drawn that relates the features of Lorentz's group of transformations to the new methodology using a new form of group theory. Specifically the concept of conformal invariance, which was fully used with the Lorentz group of transformations to explain special relativity theory, is used to show that the mass conservation equations of physics is a conformal invariant of the energy conservation equation as well as the momentum conservation equations. This permitted the conclusion that mass is proportional to energy as well as momentum. The units of the constants of proportionality are shown to have the units of velocity squared and velocity, respectively. It is further postulated that a good experimental procedure should verify that the constant magnitude speed involved in the constants of proportionality is the speed of light. Such experiments have undoubtedly been conducted to verify the mass-energy relationship. However, the verification of the relationship proposed between mass and momentum as well as of the one between energy and momentum may not have been already carried out since such relationships do not seem to have been proposed. This methodology further provides the opportunity for generating generic solutions to the 3D unsteady conservation equations of mathematical physics. For relativistic systems the implications of the concepts of space-like and time-like directions as well as that of simultaneity of

events in these solutions are investigated at a preliminary level."

Reviewed by *Jaume J. Carot*

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