

Nanopublication – Cha's own 'Multiple Offerings' names the reception-mechanics this framework describes – but is mute on why occupation and silenced speech are the content

by Arnaud Quercy

The boundary this source draws: ideamorphism's reception-and-invariant vocabulary grips cleanly and specifically on Cha's own stated methodology and on the legibility-gradient of her archive, but the line falls exactly where the article turns from how meaning is made to why silence and occupation are what's being made meaning of – territory the framework does not claim and cannot supply.

WHAT THE SOURCE SAYS ^[1]

The BAMPFA retrospective 'Multiple Offerings' presents Theresa Hak Kyung Cha as an artist who moved fluidly across ceramics, calligraphy, poetry, performance, and film, guided by a conceptual framework she called 'Multiple Telling with Multiple Offerings,' in which viewers are invited to construct new meaning from how they encounter the work. The article traces her Korean-inflected ceramics, her language-dissolving scripts, the unfinished feature film *White Dust* from Mongolia, and her death weeks after *Dictée*'s publication, arguing that some layers of her work are researchable while others remain permanently unknowable, and that a piece like *Aveugle Voix* used blindfolded performance and the banner 'WORDS FAIL ME' to protest historical and contemporary silencing of speech.

WHERE THE LENS GRIPS

The grip is specific, not generic. Cha's own stated program – viewers 'create new meaning via how they experience the art' – lands directly on P17 (Multiplication of Creation) and P28 (Game Principle: artist designs the board, receiver plays, creation is the score); this is the artist's articulated methodology, not a critic's imposed shape. The ceramic piece referencing *dal hangari* moon jars, 'not immediately legible to most visitors' yet resolvable 'with a little research,' grips P3a's split (physical invariant received as constraint; intentional invariant latent, activatable through dialogue) and P12's calibration gradient (surface layer for uncalibrated ouvertures, deep layer for trained ones). The un-

finished *White Dust* from Mongolia, frozen by Cha's death before any crystallization, and Na Mira's remark that engaging it meant 'never to finish... to continue in fragmentation,' grips P14a's proto-codex condition (partially inaccessible even to the artist, reconstructable only by induction across the body of work) and P19a's allowance for a mute intentional layer. P9's current form (unity instituted by the codex, not a natural ground) also grips: the coherence across ceramics, film, and poetry here comes from Cha's recurring concerns, not from an *a priori* sameness of media.

WHERE IT BREAKS

The edge is not a refutation but a limit of reach. The article's own emphasis on *Aveugle Voix* – 'expose the limits of speech and the politics of who is allowed to speak,' tied explicitly to Japanese colonial occupation and to contemporary campus protest suppression – names political and historical content the framework has no vocabulary for. Ideamorphism's terms describe how a wave diffracts across ouvertures; they say nothing about why silencing, occupation, or censorship are the substance being diffracted. This is a scope boundary, not a break of any specific proposition: the lens reaches the mechanics of reception and stays mute on the historical stakes of what is being received.

PROPOSITIONAL GRID ^[2]

Read this grid. "Not evaluated" does **not** mean the source has nothing to say about that proposition. It means **the reading did not instruct it**. That is not a result, and it counts in no denominator. A silence, by contrast, is a finding: the reading touched the proposition without concluding, or noted its absence itself.

Evaluated

proposi- tion		audit status	relational verdict
P3a	Double Structure of the In-variant	not audited	evidence-for
P9	Multimodal Unity	audited ^[3]	evidence-for
P12	Aperture Calibration	not audited	evidence-for
P14a	The Proto-Codex	not audited	evidence-for
P17	Multiplication of Creation	not audited	evidence-for
P19a	Explicability as Condition	not audited	evidence-for
P28	The Game Principle	not audited	evidence-for

What was instructed. These propositions have been judged and carry a current statement: it is **that** statement the reading tested, not the founding one.

- **P9** – judged in Note 02 · current statement : unity is INSTITUTED – an effect of the codex, not its ground
- Not evaluated (30)** – P1, P2, P3, P4, P5, P6, P7, P8, P10, P11, P13, P14, P14b, P15, P16, P16a, P18, P18a, P19, P20, P21, P22, P23, P24, P25, P26, P27, P29, P30, P31

Overall verdict: Bounded – taxonomy of the August 2026 pass, predating the move to relational verdicts. Kept as metadata: the gap between the two forms is data, not residue. This reading’s judgement is in the grid above.

Reading of 2026-04-19 · model claude-sonnet-5 · source 15,920 chars · 1 attempt(s)

FIRST PASS – KEPT AS WRITTEN

Reading produced by the T50 RSS pass, before the boundary lens. It is reproduced UNCORRECTED. Keeping it is the point: without it, a changed title is just a changed title – with it, what the second pass refused becomes legible.

Title it carried : « Theresa Hak Kyung Cha's Diffractive Poetics »

This retrospective of Theresa Hak Kyung Cha's work exemplifies the ideamorphic concept of diffraction. Cha's multilingual, cross-modal practice resists singular meaning, instead scattering and reassembling the 'wave' of her artistic emission through the 'ouvertures' of the receiver. Her work demands an active, diffractive translation from the audience, rejecting the myth of transparent expression in favor of generative loss and the ricochet effect.

T50 RSS assessment · 2026-04-19 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Theresa Hak Kyung Cha's Art Speaks in a Language Left for Us to Translate. ARTnews.com, 2026-04-19. <https://www.artnews.com/art-news/reviews/theresa-hak-kyung-cha-retrospective-bampfa-1234781753/>

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

[3] Quercy, A. (2026). Instituted Unity: A Rule Suffices to Bind What No Space Grounds. <https://ideamorphism.org/en/publications/2026/07/instituted-unity-a-rule-suffices-to-bind-what-no-space-grounds-5bkx.html>

EPISTEMIC PROFILE

Claim type	boundary reading
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Epistemic status	bounded grip
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 1 attempt(s), traceability check passed.

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