

Nanopublication – The revelation reconfigures the viewer, but the wave has no living emitter to return to

by Arnaud Quercy

The boundary sits exactly at the emitter's absence: P18a's reconfiguration-of-the-receiver half holds cleanly, but its bilateral-return-to-emitter half is structurally void once the artist is dead and the revealing voice is curatorial rather than authorial – a gap P15 flags as a 'skew' without saying whether curatorial mediation can close it.

WHAT THE SOURCE SAYS [1]

A Hyperallergic review of Sophie Rivera's posthumous survey describes the critic's encounter with a grid of abstract photographs she initially reads as pinhole images or double exposures, praising their formal beauty – until the curator announces they depict the artist's toilet bowl, the red series made from used tampons. The critic recoils, then finds the situation funny, and concludes the images remain 'unresolvable,' pushing her through wonder, horror, and laughter without settling into acceptance. The review goes on to survey Rivera's broader career – Latino Portraits countering media stereotypes, subway and street photography documenting 1970s-80s New York, activist photojournalism – and notes the exhibition offers little biographical context, deferring fuller explanation to the accompanying monograph.

WHERE THE LENS GRIPS

P18a grips cleanly on the forward leg: the critic's spontaneous reading (pinhole photograph, then double exposure) is a real creation from the wave, routed through her own trained overture as a photo historian; the curator's disclosure of the true subject does not erase that reading but generates a second one that the critic must now hold alongside it – exactly the 'productive tension' P18a names, visible in her own description of recoil equal in force to the initial pull. P13 lightly supports this: had the subject been legible at first glance, there would have been recognition and comfort, not the reported spiral through wonder, horror, and laughter.

WHERE IT BREAKS

P18a's return leg has no addressee here: the model states the wave 'returns toward the emitter carrying what diffraction has produced' and 'the emitter discovers what their invariant generated' – but Rivera died in 2021, and the disclosure is delivered by the curator, not the artist. There is no emitter left to receive the ricochet. P15 already names death as something that 'skews' rather than ends the system, so this is not strictly a refutation – but the text leaves genuinely open whether curatorial disclosure of intent stands in for the emitter's own voice (completing a proxy ricochet) or is itself just another reception layered on top, indistinguishable in kind from the critic's.

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

proposition		audit status	relational verdict
P13	Generative Loss	not audited	evidence-for
P15	Relational Transmission	not audited	open-question
P18a	The Ricochet Effect	not audited	evidence-for

Not evaluated (34) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P14, P14a, P14b, P16, P16a, P17, P18, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, 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 2026-05-12 · model claude-sonnet-5 · source 9,171 chars · 3 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 : « Sophia Rivera's Unresolvable Photos and the Ricochet Effect in Contemporary Vision »

Rivera's photographs are explicitly described as 'unresolvable'—they drive the viewer through wonder, horror, and laughter 'without necessarily leading one to acceptance.' This is the ricochet effect in pure form: the image enters the overture (the viewer's perceptual and emotional apparatus), diffracts into multiple incompatible interpretations simultaneously, and the viewer discovers that the work's intentional invariant is NOT to resolve but to sustain productive tension. The refusal of closure is the codex. The viewer becomes the site where meaning oscillates rather than settles—creation happens in that irresolution, not in the photograph itself.

T50 RSS assessment · 2026-05-12 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] Sophia Rivera's Mythology of Everyday New York. Hyperallergic, 2026-05-12. <https://hyperallergic.com/sophia-riveras-mythology-of-everyday-new-york/>
- [2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

Claim type	boundary reading
Voice	third person analysis
Epistemic status	bounded grip
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 3 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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