

Nanopublication – The Pun in the Pigment: a genuine double-invariant, but the return half of the loop is never shown

by Arnaud Quercy

The lens grips cleanly and specifically where the source actually supplies both layers – a physical fact and a stated, delayed reason for it – but the edge is exact: it stops at explicability and does not reach the return-loop (ricochet) the fuller apparatus claims. A separate, thinner grip (P21, 'refused to conform,' 'I call myself a painter') is the kind of line that any independent-minded artist's profile would satisfy and should be read as a triviality warning rather than added evidence.

WHAT THE SOURCE SAYS [1]

An obituary for painter Mary Lovelace O'Neal (1942-2026), who refused affiliation with either Minimalism or Abstract Expressionism, insisting 'I call myself a painter.' In the 1960s she rubbed raw lamp-black pigment into white canvases, producing flat, black paintings that doubled as a rejoinder to Black colleagues who told her the work wasn't 'Black enough' – she argued the paintings answered both a social question of Blackness and a theoretical question about Black abstraction. In 1979 she pivoted sharply to a series called 'Whales Fucking,' inspired by watching whales migrate off a California beach. The piece traces her path from Howard University and SNCC activism through Skowhegan, Columbia, and decades teaching at Berkeley, to belated critical recognition via a 2020 Mnuchin show and the 2024 Whitney Biennial.

WHERE THE LENS GRIPS

P3a and P19a grip specifically on the lamp-black episode: the physical invariant (flat black surface, received by any viewer as material fact) is distinct from an intentional invariant (a punning argument about 'Blackness' as both social and theoretical category) that stayed latent – genuinely mute to her Black colleague-critics at the time – and only became activatable through her later interview dialogue (Bomb, 2021). P14b grips on the 1979 turn to 'Whales Fucking': a stable practice destabilized by an unplanned encounter (witnessing whale migration) and recomposed at a new register while remaining within gestural

abstraction – matching the proposition's own shape of periodic destabilization and deeper recrystallization.

WHERE IT BREAKS

The grip holds for the punning-blackness case precisely because retrospective dialogue actually occurred and is documented (the Bomb interview). But the source never shows the other half of the mechanism: how her Black colleague-critics responded once she explained the codex. P18a's claim that revelation generates a new, productive tension in the receiver – the bilateral ricochet – is asserted by the proposition but simply not tested by anything in this obituary; the source supports the latency/explicability half and is silent on the return half.

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
P14b	Codex Crystallization	not audited	evidence-for
P18a	The Ricochet Effect	not audited	open-question
P19a	Explicability as Condition	not audited	evidence-for
P21	Codex Authenticity	not audited	triviality-warning

Not evaluated (32) – P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P15, P16, P16a, P17, P18, P19, P20, 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 2026-05-14 · model claude-sonnet-5 · source 10,946 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 : « Mary Lovelace O'Neal's Refusal and the Met's Hair Dress: Codex Violation and Institutional Diffraction »

O'Neal's deliberate constraint-paintings composed almost entirely of black pigment despite institutional pressure to produce a 'Black aesthetic'—is a crystallized codex: a formal system of self-imposed limitations that generated meaning precisely through refusal of recognition. She engineered diffraction by making her *ouverture* (her position as a Black abstract painter) work against the expected signal (identity-legible art). The accusation that she 'failed to reach a Black aesthetic' reveals the dilution crisis: institutions demand maximum emission (recognizable identity markers) and minimum diffraction (singular, non-negotiable interpretation). O'Neal's resistance—her insistence on the invariant beneath the signal—is ideamorphic practice.

T50 RSS assessment · 2026-05-14 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Mary Lovelace O'Neal, Abstract Painter Who Refused to Conform, Dies at 84. ARTnews.com, 2026-05-14. <https://www.artnews.com/art-news/news/mary-lovelace-oneal-abstract-painter-dead-1234785363/>

[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, 1 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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