

Nanopublication – Dior's Benglis citation: a clean invariant-crossing, but the credited collaboration sits at the edge of what 'borrowed codex' can mean

by Arnaud Quercy

The finding is the split between two adjacent claims: transliteration-as-technique (P3) is confirmed almost to the letter by Dior's own description of the sculpture-to-garment shift; transliteration-as-ownership (P21's borrowed-codex/counterfeit frame) has no vocabulary for credited, collaborative citation where the original maker participates in the transfer. The lens reads the technical crossing cleanly and goes silent on the authorship question this particular case raises.

WHAT THE SOURCE SAYS ^[1]

Jonathan Anderson's second Dior haute couture collection explicitly translates sculptural techniques from Lynda Benglis's work – knotting, pleating, moulding that turns two-dimensional material into three-dimensional form – into garments, with specific looks (24 and 30) described as near one-to-one translations of a named 1979 piece, Zanzidae. Benglis herself collaborated on some handbags for the show. Anderson has done this before, with Loewe in 2024, and speaks of Benglis with straightforward admiration rather than concealment.

WHERE THE LENS GRIPS

P3 (Invariants) grips cleanly and almost literally: Dior's own description – a two-dimensional material transformed through knotting, pleating, moulding into three, with couture enacting 'a similar shift' – is the invariant-across-modality claim stated in the source's own vocabulary before the lens is even applied. The 'almost one-to-one translation' of Zanzidae is as traceable and perceptible a skeleton-survives-the-crossing case as this material offers.

WHERE IT BREAKS

P21 (Codex Authenticity) slips IF one reads Anderson's citation as the 'borrowed codex' scenario it describes – fashion relaying another's wave as counterfeit diffraction, 'fits the wrong overture.' Here the borrowing is overt, credited, and the source-artist herself co-authored elements (the handbags); nothing is passed off as originating from Anderson's

own codex. It holds IF one reads P21's target more narrowly as uncredited appropriation 'at scale' rather than any use of external forms – in which case authorized collaboration was never the case P21 was describing, and no break occurs. The proposition does not itself distinguish citation-with-consent from counterfeit relay, so the case sits exactly on that undrawn line rather than clearly inside or outside it.

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
P3	Invariants	not audited	evidence-for
P21	Codex Authenticity	not audited	pressure-against

Not evaluated (35) – P1, P2, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, 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 2026-07-07 · model claude-sonnet-5 · source 7,793 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 : « Jonathan Anderson's Diffractive Reading of Lynda Benglis: Codex as Transliteration »

Anderson's translation of Benglis's sculptural knotting and embellishment into garment form is a structural case of cross-modal diffraction. The artist does not copy Benglis's forms—he receives them through his own codex (tailoring, drape, body-scale proportion) and emits them transformed. The 'inspiration' is the ricochet: Benglis's intentional invariant (formal logic of knot, weight, spatial occupation) activates within Anderson's overture, producing garments that are neither sculpture nor pure fashion, but the diffractive site where both systems meet. This is not homage; it is engineering diffraction across media.

T50 RSS assessment · 2026-07-07 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] Jonathan Anderson Takes Inspiration from Sculptor Lynda Benglis for Dior's Latest Haute Couture Collection. ARTnews.com, 2026-07-07. <https://www.artnews.com/art-news/news/dior-haute-couture-lynda-benglis-jonathan-anderson-1234791237/>
- [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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