

Nanopublication – A telephone handset splits 'mediated' from 'small-scale' inside the presence gradient

by Arnaud Quercy

The finding is a seam inside P24 rather than a refutation: this source shows mediation and scale can be pulled in opposite directions by design, which P24 as worded does not distinguish. On P10 and P15, the source offers a clean, uncomplicated grip – the dead poets' voices persisting through the handset is exactly the asymmetric survival those propositions describe.

CONTEXT

☒ **Thin page** – the source itself is thin (teaser, notice, paywalled preamble). Distinct from truncation: nothing was cut by the pipeline.

WHAT THE SOURCE SAYS ^[1]

The review describes Giorno's Dial-a-Poem installation at the Marciano Art Foundation: a touch-tone telephone on a round table lets a single visitor dial into recordings of poets – Diane di Prima reading 'Revolutionary Letter #7,' Frank O'Hara, John Giorno himself – each voice arriving through the handset as a private, chosen encounter rather than a broadcast. The reviewer frames the work's effect as sustained attention, a sense of relation, a novel perspective.

WHERE THE LENS GRIPS

P24's presence gradient grips the apparatus directly: a telephone handset and a recorded voice are, by any plain reading, mediated and reproducible – exactly the conditions P24 says decrease diffraction. Yet the installation restricts itself to one caller, one line, one listener at a time, and the reviewer reports the effect as intimacy and sustained attention rather than the flattening P24 predicts for mediated transmission. P10 and P15 also grip cleanly here: three of the quoted voices (di Prima, O'Hara, Giorno) belong to dead poets, and the recordings are still functioning as live emissions to a present-day visitor – 'one death skews the system; it does not end it' reads as a plain description of what the phone booth is doing.

WHERE IT BREAKS

P24 folds 'mediation' and 'scale/reproducibility' into a single gradient ('mediation decreases it. Scale decreases it.'), treating them as pulling the same direction. This source pulls them apart: the transmission is mediated (phone line, recording) but deliberately de-scaled (single handset, single listener, one call at a time), and the reported effect is presence, not comfort or flattening. This slips IF one reads P24's 'mediation' as any technical intermediary regardless of scale – the phone would then count as decreasing diffraction, contradicting the reviewer's account of intimacy. It holds IF one reads P24's variables as compound, with scale/embodiment able to counteract mediation's effect – the small-format phone call would then be exactly the physics P24 describes, just at low scale. The article, being paywalled after one paragraph, does not give enough to adjudicate which reading the rest of the piece would support.

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
P10	Persistence	not audited	evidence-for
P15	Relational Transmission	not audited	evidence-for
P24	The Presence Gradient	not audited	pressure-against

Not evaluated (34) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P11, P12, P13, P14, P14a, P14b, P16, P16a, P17, P18, P18a, P19, P19a, P20, P21, P22, P23, 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 2026-07-08 · model claude-sonnet-5 · source 2,568 chars · 2 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 : « John Giorno's Dial-a-Poem and the Engineering of Diffraction Through Attention »

Giorno's Dial-a-Poem is a structural case of engineering diffraction through constraint and incompleteness. By removing the visual apparatus of poetry (the page, the book, the author's presence) and transmitting voice through a telephone line—a medium that degrades fidelity, introduces noise, and demands active listening—Giorno created an overture that forced the receiver to work. The poem arrives lossy, temporally bound, unrepeatable. This is not expression; it is a deliberately calibrated trap. The 'moment of sustained attention' and 'sense of relation' the article describes are not byproducts—they are the creation that happens in the receiver's overture, activated by the resistance of the medium itself. The ricochet is bilateral: Giorno discovered what his constraint generated (a new form of intimacy, a novel perspective) only through the receiver's testimony.

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

REFERENCES

- [1] John Giorno Put Poetry on the Line. Hyperallergic, 2026-07-08. <https://hyperallergic.com/john-giorno-put-poetry-on-the-line/>
- [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, 2 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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