

Nanopublication – A close-up pan through a church railing: presence and distance pull in opposite directions

by Arnaud Quercy

The finding is a genuine but unresolved ambiguity inside P24 itself: does 'presence' mean optical closeness or auratic liveness? The source hands the lens a case (mediated close-up beating distant original) that decides the question one way only if the term is read one particular way – the boundary is in the proposition's own vocabulary, not settled by this source.

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 previews a 2025 docudrama on Caravaggio that uses expert testimony (Langdon, Treves, Scaletti, Nelson) and close, sustained camera pans across his paintings to let viewers see, in close-up, details normally kept at a remove in churches and museums. The reviewer credits the film as a useful primer but cautions readers against trusting what it implies about Caravaggio's personality – noting the film reinforces a popular image of him as solitary and bellicose even though the story it actually tells is one of constant collaboration.

WHERE THE LENS GRIPS

P24 (Presence Gradient) predicts diffraction weakens with mediation and distance from origin – yet this docudrama, four centuries and several media-removes from the paintings, is explicitly praised for delivering closer perceptual access ('up close') than the live original encounter in a church, where the same paintings are 'kept well away.' Separately, P14a's claim that induction across a body of work can partially reconstruct an artist's codex meets a case where such induction (testimony plus close viewing) is flagged by the reviewer as producing a possibly false reconstruction – a 'solitary, bellicose' personality – against a story the film itself tells of 'constant collaboration.'

WHERE IT BREAKS

P24 slips IF one reads 'presence' as perceptual/optical proximity – the mediated close-up pan then genuinely outperforms the live original, inverting the predicted gradient. It holds IF 'presence' means auratic, embodied proximity to the live, irreproducible object – the film remains, on that reading, strictly less present regardless of zoom, and no break occurs. The source does not disambiguate which sense of presence is meant, so the break is real but conditional. On P14a, no break is forced: the proposition already concedes induction is only 'partial,' and a mismatched reconstruction (myth of the solitary genius vs. the collaborative reality) is compatible with 'partial' rather than a refutation of 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
P14a	The Proto-Codex	not audited	pressure-against
P24	The Presence Gradient	not audited	open-question

Not evaluated (35) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14b, P15, 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 2026-07-17 · model claude-sonnet-5 · source 3,223 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 : « Four Centuries of Misreading Caravaggio: When Diffraction Defeats Biographical Authority »

This article articulates a structural instance of the ricochet effect. Caravaggio's works have been received through 400 years of different ouvertures–biographical speculation, religious interpretation, formal analysis, psychoanalysis. Each reception diffracts the work into a new creation. The docudrama attempts to stabilize meaning by anchoring it to the artist's personality (the intentional invariant), but this revelation does not correct prior diffractions—it generates yet another one. The article's skepticism about personality-based interpretation is ideamorphically sound: the work's power lies not in recovering Caravaggio's intention, but in the infinite ricochet between emission and the receiver's ouverture. The 'misreading' is not a failure—it is the condition of the work's continued life.

T50 RSS assessment · 2026-07-17 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Four Centuries Later, We Still Don't Get Caravaggio. Hyperallergic, 2026-07-17. <https://hyperallergic.com/four-centuries-later-we-still-dont-get-caravaggio/>

[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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Author Arnaud Quercy

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