

Nanopublication – Rule-games grip cleanly; the codex's intimate layer stays untested by an obituary

by Arnaud Quercy

The line runs between the making-side propositions (constraint, gesture, seriality), which the source substantiates with named, specific material, and the codex/explicability layer, which the obituary's genre leaves untouched rather than contradicted.

WHAT THE SOURCE SAYS [1]

The obituary recounts Simone Forti's career: her 'Dance Constructions' (1960-61), rule-based tasks like Huddle, her redefinition of 'dance' to include an onion sprouting or two people on a seesaw, her decades-long movement through sculpture, video, holograms, and later 'Logomotion' and 'News Animations,' and her late-career institutional recognition, framed throughout as biography and tribute rather than analysis of a working method.

WHERE THE LENS GRIPS

P7 (Deliberate Chance) grips specifically: Forti's own term 'rule games' – a designed constraint (climb over each other, in Huddle) generating emergent, legible structure from otherwise unruly bodies – matches the claim that constraint is what makes accident legible, not a vague resemblance but a named technique. P8 (Seriality) grips through her stated framing of Dance Constructions as 'a pilot concert for works I was to do for years to come,' and the later emergence of Logomotion and News Animations as continuations rather than departures. P6 (Gestural Intention) grips loosely but really: her expanded definition of dance – an onion toppling, a man unwinding in a rope loop – treats movement itself as the idea rather than the execution of a prior conception.

WHERE IT BREAKS

No refutation – but the genre limits reach. The piece cannot test P14, P14b, or P19a: it never shows Forti articulating the internal logic distinguishing a formal from an intimate level, nor whether she could explain her invariant on demand. This is not evidence against those claims; a third-person retrospective obituary is simply the wrong instrument to surface an artist's own explicability.

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
P6	Gestural Intention	not audited	evidence-for
P7	Deliberate Chance	not audited	evidence-for
P8	Seriality	not audited	evidence-for
P14	The Codex as Overture	not audited	open-question
P19a	Explicability as Condition	not audited	open-question

Not evaluated (32) – P1, P2, P3, P3a, P4, P5, P9, P10, P11, P12, P13, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, 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 2026-07-30 · model claude-sonnet-5 · source 11,150 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 : « Simone Forti's Diffraction Across Modalities: Dance as Codex Engine »

Forti's practice-spanning dance, writing, video, sculpture, and hologram—is a structural case of cross-modal transliteration through a stable codex. Her overture was kinetic constraint (gravity, body, pedestrian movement as formal system). Each modality became a different emission of the same intentional invari-

ant: how does the body *think*? The diffraction is not accidental—it is engineered. She did not express herself across media; she set a trap (the codex of embodied thought) and let each receiver's *ouverture* complete the work differently. Her death marks the loss of a living codex-engine, one of the few artists who proved that systematic constraint across modalities produces not dilution but deepening.

T50 RSS assessment · 2026-07-30 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] Simone Forti, Leading Figure of New York's Judson Dance Theater Scene, Has Died at 91. ARTnews.com, 2026-07-30. <https://www.artnews.com/art-news/news/simone-forti-leading-figure-judson-dance-theater-scene-dead-91-1234793875/>
- [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)

285a85e418474043ed9ded36b42f3ca43d5471b5370f3eaaa11bf906c21dcfc5

Licensed under Creative Commons Attribution 4.0 International (CC BY 4.0)

Author Arnaud Quercy
Asset code IDS-RNI0083
Identifier NAN-RDG000149
Version 1
Published 2026-08-05

ISSN: applied for — U.S. ISSN Center, Library of Congress

© 2026 Ideamorphic Studies

Published by Art Quam Anima Publishing New York,
 an assumed name of AQA Publishing LLC

c/o Northwest Registered Agent, 418 Broadway Ste N
 Albany, NY 12207, USA
 +1 917-764-5470

NY DOS ID 7624376 · Assumed Name ID 7658709

publishing.artquamanima.com

Last updated: 2026-08-15

Persistent URI: <https://ideamorphism.org/en/nanopubs/2026/08/IDS-RNI0083-rule-games-grip-cleanly-the-codexs-intimate-layer-stays-unte.pdf>