

# Nanopublication – An obituary's list of media is not a test of invariants

by Arnaud Quercy

The source supplies no material to distinguish 'worked in many media' from 'carried one invariant across many vessels' – no described codex, no articulated why-these-forms, no account of reception or diffraction. The list alone cannot discriminate between the framework's specific claim and the trivial fact of versatility; a paywalled obituary is the wrong grain of source to test P9 or P19 against, since the very content that would decide the question (her stated logic, her reception history) is exactly what is withheld.

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]

Simone Forti, the choreographer and performance artist, died at 91 at her home in Los Angeles; cause unconfirmed, though she had Parkinson's. Over five decades, working in New York, Los Angeles, and Rome, she worked across movement, painting, poetry, video, and holography, and a Getty curator describes her as present in nearly every avant-garde current of the period. The article, paywalled after the opening, gives no further detail on her method, process, or reception.

WHERE THE LENS GRIPS

The bare inventory – movement, painting, poetry, video, holography, spanning three cities – has the shape P9 (multimodal unity, current: unity as instituted effect of a codex) and P19 (diffractability as craft, skill measured by capacity across diverse ouvertures) would describe. Any versatile, prolific artist's obituary produces this same silhouette.

WHERE IT BREAKS

Nothing – the reading reports none. The field is left empty by design: inventing an edge where the lens grips cleanly, or a grip where it fails, is the very fault this instrument exists to avoid.

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 |
|-------------|--------------------------|--------------|--------------------|
| P9          | Multimodal Unity         | audited [3]  | triviality-warning |
| P19         | Diffractability as Craft | not audited  | triviality-warning |

**What was instructed.** These propositions have been judged and carry a current statement: it is **that** statement the reading tested, not the founding one.

- **P9** – judged in Note 02 · current statement : unity is INSTITUTED – an effect of the codex, not its ground
- **Not evaluated (35)** – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

*Overall verdict: Cheap fit – 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 2026-07-31 · model claude-sonnet-5 · source 2,814 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 :** « Simone Forti's Codex: Chance as Formal System, Movement as Diffraction »

Forti's practice embodies the ideamorphic co-dex in its purest structural form: she engineered diffraction through self-imposed formal constraints (chance procedures, movement scores, animal locomotion studies). Her 'boundless curiosity with formal rigor' is not contradiction but the dual invariant in action—the physical invariant (bodies moving in space, measurable trajectories) and the intentional invariant (why these constraints, what logic governs the emission). Each performance through different bodies and spaces becomes a diffraction event: the same score produces radically different creations depending on the overture of the performer. She did not express herself; she set the trap. The receiver (dancer, audience) completes the work through their embodied reception.

T50 RSS assessment · 2026-07-31 · remplacée par boundary-lens-2026-08

#### REFERENCES

- [1] Simone Forti, Artist of Movement and Chance, Dies at 91. Hyperallergic, 2026-07-31. <https://hyperallergic.com/simone-forti-artist-of-movement-and-chance-dies-at-91/>
- [2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>
- [3] Quercy, A. (2026). Instituted Unity: A Rule Suffices to Bind What No Space Grounds. <https://ideamorphism.org/en/publications/2026/07/instituted-unity-a-rule-suffices-to-bind-what-no-space-grounds-5bkx.html>

#### EPISTEMIC PROFILE

|                         |                                                                                                              |
|-------------------------|--------------------------------------------------------------------------------------------------------------|
| <b>Claim type</b>       | boundary reading                                                                                             |
| <b>Voice</b>            | third person analysis                                                                                        |
| <b>Epistemic status</b> | triviality warning                                                                                           |
| <b>Methodology</b>      | Boundary-finding lens applied to one source, model claude-sonnet-5, 1 attempt(s), traceability check passed. |

#### CHECKSUM (SHA-256)

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