

Nanopublication – Wong's Two-Level Practice Fits the Codex Cleanly – Until 'Borrowed Codex' Meets 'Borrowed Film'

by Arnaud Quercy

The finding is the unresolved boundary inside P21 between borrowing a codex and borrowing raw material processed by one's own codex – Wong's career sits exactly on that line, and the source's own terms ('copy, reinterpret,' 'test ways of reading') do not disambiguate it; what would settle it is whether the invariant transmitted to receivers is traceable to Sirk/Jarman's internal logic or only to Wong's.

WHAT THE SOURCE SAYS [1]

Ming Wong makes work by reinserting himself, playing every role, into canonical films by Sirk, Fassbinder, Resnais, Jarman, and now into the National Gallery's 14 Saint Sebastian paintings, cycling actors of different genders and ethnicities through fixed roles, staging the results as multi-channel video, karaoke lounges, and proscenium installations. He states his method plainly ('you observe, you think, you experiment, you question, you repeat') and explains its motive: a postcolonial, queer, Singaporean upbringing shaped by code-switching and by identifying across culture, gender, and body in consumed cinema. He explicitly rejects originality/copy hierarchies, describing his output as 'a variable collage of media – unstable, shifting, always in flux.'

WHERE THE LENS GRIPS

P14 grips cleanly: Wong's practice shows both levels the proposition requires – a formal level (miscasting as signature device, self-insertion across all roles, the recurring proscenium/frame-within-frame) and an intimate level he articulates on demand (queer identification across cinema, Singapore's 'art of code-switching,' the advantage of a marginal perspective). Neither level is missing; the codex is built from within, not applied. P2 and P3 also grip: the Sebastian pose – bound body, arrows – survives the crossing from 14 paintings through Jarman's film through Latin-spoken re-enactment, a traceable structural skeleton, without the source claiming the idea crosses whole or lossless (consistent with

P2's narrowed current form). P9's current wording – unity as instituted by a codex rather than a pre-given ground – also finds support: Wong's own language ('one node in an interlocking chain,' 'variable collage... unstable, shifting') describes unity as something his working method produces, not something the media already shared.

WHERE IT BREAKS

P21 is where the grip becomes genuinely contestable. Wong does not merely borrow techniques – he inhabits entire authored works (Sirk's melodrama, Fassbinder's romance, Resnais's thriller, Jarman's Sebastiane) as his raw material, which the article treats as the source of his authentic, celebrated voice, not as 'counterfeit' relay or 'fashion.' X slips IF one reads 'codex' as attaching to the auteur-film itself (Sirk's codex, Jarman's codex) – then Wong is relaying another's wave under his own name, which P21 calls borrowed and inauthentic, and the source's celebration of this as singular achievement would sit against the proposition. It holds if one reads the borrowed films as raw material rather than borrowed codex – Wong's own codex (self-insertion, ethnic/gender recombination, miscasting) is what processes them, and the invariant he encodes is his own, not Sirk's or Jarman's. The source gives no vocabulary to settle which reading applies; it uses 'copy, reinterpret,' 'inserting myself into contexts where I do not belong' – language compatible with either side.

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
P2	Transliteration	audited ^[3]	evidence-for
P3	Invariants	not audited	evidence-for
P9	Multimodal Unity	audited ^[4]	evidence-for
P14	The Codex as Overture	not audited	evidence-for
P21	Codex Authenticity	not audited	pressure-against

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

- **P2** – judged in Note 01 · current statement : the statement is narrowed: it loses « transportée » and « toute »
 - **P9** – judged in Note 02 · current statement : unity is INSTITUTED – an effect of the codex, not its ground
- Not evaluated (32)** – P1, P3a, P4, P5, P6, P7, P8, P10, P11, P12, P13, 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 2026-04-05 · model claude-sonnet-5 · source 12,680 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.

Ming Wong's work exemplifies the ideamorphic principle of 'cross-modal translation'. By re-imagining the classical figure of Saint Sebastian through a queer, code-switching lens, Wong is transliterating across domains - from the historical, religious iconography to contemporary identity politics and performative subjectivity. This kind of lateral, synesthetic translation is a key technique in ideamorphic practice, where the 'emission' is not a fixed expression but a catalyst for multiple 'creations' through diverse 'ouvertures'.

T50 RSS assessment · 2026-04-05 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Why Filmmaker Ming Wong Is the Ultimate Shape-Shifter. ARTnews.com, 2026-04-05. <https://www.artnews.com/art->

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[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). The Passenger Without a Vehicle – Relational Content and Multiple Execution. <https://ideamorphism.org/en/publications/2026/07/the-passenger-without-a-vehicle-relational-content-and-multiple-execution-5b10.html>

[4] 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

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)

bd466d4ea291be1dac4b2cb7a867f7c8514735a7eebe126ba14463cae70be3e5

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Asset code IDS-RNI0093

Identifier NAN-RDG000006

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-RNI0093-wongs-two-level-practice-fits-the-codex-cleanly-until-borrow.pdf>