

Nanopublication – Two invariants, two audiences: the letter reaches the artist, not the viewer

by Arnaud Quercy

The line is who holds the key to the second layer: P3a's model of a latent invariant activatable by dialogue holds cleanly for Rebus-and-sender, but for the gallery viewer the intentional layer stays sealed – the grip is real but bounded to a receiver population the framework does not itself name, and the underlying two-layer shape is loose enough that almost any personally-sourced material practice would produce the same match.

WHAT THE SOURCE SAYS [1]

London-based artist Dima Rebus paints with water samples mailed to him by strangers around the world – river, sea, rain, glacier water, nearly every sample accompanied by a letter about place, mood, memory, and time. He freezes the water with pigment, lets it melt across the paper, then adds figures and landscape elements (swimmers, pools, light on water) over the resulting abstract color fields. He calls the water 'both material record and human message.'

WHERE THE LENS GRIPS

P3a's double structure grips with real specificity: the source names its own two layers almost isomorphically – 'material record' (physical invariant: the pigment, the frozen-melted forms, dimensions, the visible color field any gallery visitor receives as given) and 'human message' (intentional invariant: place, mood, memory, time, the reason this particular water). The physical layer is what Rebus's audience actually sees. The 'human message' is explicitly said to arrive only through a letter – a dialogue – which is P3a's own claim that the intentional invariant is 'latent in the wave, activatable through dialogue,' not automatically transmitted by perceiving the physical layer alone.

WHERE IT BREAKS

The edge is an asymmetry P3a does not itself distinguish: the dialogue that activates the intentional invariant occurs between Rebus and the water-sender, upstream of the finished painting – not between the artwork and its eventual gallery viewer, who receives only the physical color field plus a title ('Noon

Floaters,' 'Afterimage VII') offering no route back to any specific letter. P3a's 'activatable through dialogue' assumes the receiver of the wave can reach the codex on request; here the receiver who could ask is a different person from the one who supplied the meaning. The source also risks trivializing the model itself: 'material fact plus hidden personal meaning' is a shape almost any process-narrated artwork would satisfy, so the fit's specificity rests entirely on the source's own coincidental material/message phrasing rather than on anything the framework predicts that a generic account would not.

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
P3a	Double Structure of the Invariant	not audited	evidence-for

Remarkable silences

1 called for by what the reading found, and absent from the source.

- **P17 – Multiplication of Creation**
The reading establishes two distinct receiver populations (the water-sender who gets letter-plus-painting, the gallery viewer who gets only the physical layer) and itself notes the grip is 'bounded to a receiver population the framework does not itself name' – but a two-population reception structure without P17's account of N distinct creations per N distinct receptions is incomplete, and that proposition is not invoked.

Not evaluated (35) – P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Bounded / Cheap fit – boundary case – 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 2026-04-24 · model claude-sonnet-5 · source 4,790 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.

Dima Rebus's practice is a literal engineering of diffraction through material constraint. The codex is explicit and measurable: water samples collected from strangers globally become the medium of painting. This is not metaphorical translation—it is structural cross-modal transliteration. The water carries embedded information (mineral composition, origin, the stranger's gesture of collection) that cannot be fully controlled or predicted. When the artist applies this water to paper, generative loss is built into the system: the water will behave unpredictably, diffract through the paper's grain, evaporate unevenly, create accidents. The receiver (viewer) encounters not a finished intention but a crystallized accident—the trace of a dialogue between artist's hand, water's agency, and material resistance. The overture of the viewer must be trained to read this as knowledge, not as failure. Each painting is a different diffraction of the same codex through different waters, different hands, different moments of reception.

T50 RSS assessment · 2026-04-24 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Water Samples from Around the World Melt into Dima Rebus' Dreamy Paintings. Colossal, 2026-04-24. <https://www.thisiscolossal.com/2026/04/dima-rebus-watercolor-paintings/>

[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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