

Nanopublication – A silk work that changes shape at every hanging tests where the framework’s 'physical invariant' actually sits

by Arnaud Quercy

The finding is the seam inside P3a itself: does 'physical invariant' name the substrate (stable, fits) or the configured form (unstable here, does not fit)? Nguyen's reinstallation practice is exactly the kind of case that forces this seam open – the article gives no basis for resolving it either way.

WHAT THE SOURCE SAYS [1]

Kenny Nguyen builds large wall works from thousands of hand-cut silk strips, using fashion-design techniques (pinning, weaving, sewing, layering) around an imagined body. Though the pieces look fixed, they are malleable: each time a work is installed, pin placement determines new undulations, and the piece assumes 'something of a new version.' Silk operates for Nguyen as a 'second skin' tied to heritage and identity, adapting to its environment.

WHERE THE LENS GRIPS

P8 (Seriality) grips cleanly: 'every realization generates variations... the first version is an invitation, not a conclusion' matches the described practice almost literally – each reinstallation of the same material substrate produces a genuinely new configuration, not a repetition, with no receiver-side interpretation needed to generate the variation.

WHERE IT BREAKS

P3a's split breaks – or at least strains – on the location of the physical invariant. P3a defines the physical invariant as the material fact (dimensions, colors, forms) that 'the receiver cannot dissolve; it is received as constraint.' Nguyen's work makes dimensions and form themselves the variable: the same titled piece is re-actualized at each hanging with different undulations and effectively different spatial extent, set by pin placement at install time, not fixed at emission. This slips IF one reads 'physical invariant' as configuration/form (the thing P3a lists: dimensions, forms) – then the source shows a physical layer that is not received as fixed constraint but re-authored at each install,

which P3a has no term for. It holds IF one reads the invariant as the substrate/technique (the cut silk, the pinning method) rather than its resulting shape – in which case Nguyen's practice simply varies a stable technical constraint, consistent with P3a. The article does not disambiguate which reading is correct.

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	pressure-against
P8	Seriality	not audited	evidence-for

Not evaluated (35) – P1, P2, P3, P4, P5, P6, P7, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, 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 2026-04-24 · model claude-sonnet-5 · source 5,432 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.

Kenny Nguyen's work demonstrates codex as inherited and transformed constraint. His codex draws from two sources: Vietnamese textile tradition (material, technique, cultural

memory) and fashion design (structure, proportion, wearability). The 'deconstructed painting' is not a metaphor—it is a literal trans-literation across modalities. A painting's flatness, its frame, its claim to permanence, is deconstructed by silk's properties: drape, movement, tactility, ephemerality. The thousands of strips do not resolve into a stable image; they undulate, shift with air and light. This is diffraction engineered through material choice. The receiver's overture must be trained to read textile as painting, movement as form, incompleteness as aesthetic principle. The work refuses the dilution crisis (maximum emission, minimum diffraction) by making reception physically demanding—you cannot passively view undulating silk. Your body, your position in space, your temporal engagement all become part of the codex. The work is not finished until it moves through an embodied overture.

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

REFERENCES

- [1] Thousands of Strips of Silk Undulate in Kenny Nguyen's 'Deconstructed Paintings'. Colossal, 2026-04-24. <https://www.thisiscolossal.com/2026/04/kenny-nguyen-silk-textiles-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.

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