

Nanopublication – A gesture kept, a gesture burned: persistence meets its own escape clause

by Arnaud Quercy

The boundary drawn is between persistence-as-material-fact and persistence-as-emitter-choice: P10 grips as long as survival is passive, but the burned works show the emitter can revoke the wave's continuation as a compositional act – a self-authored termination the proposition's language does not cover. Separately, the review's objection to Woods imputing 'ecological disaster' as Knowles's intent without evidence puts pressure on P19a: it treats a scholar's attribution of the intentional invariant, uncorroborated by the artist's own articulation, as illegitimate – implicitly agreeing that explicability must come from the emitter, not be assigned from outside.

WHAT THE SOURCE SAYS [1]

A review of Nicole Woods's new book on Fluxus artist Alison Knowles argues that despite Woods's expertise and decades of access to the artist, the book leaves Knowles's personal life and inner voice largely absent, and sometimes over-interprets the 'intent' behind works like Identical Lunch without sufficient evidence, even as it offers strong art-historical readings of pieces like Make a Salad and Poem Drop Event.

WHERE THE LENS GRIPS

P6 (Gestural Intention) grips cleanly on Make a Salad and Identical Lunch: the chopping, blending, and serving are described not as staging a preconceived concept but as the artwork itself unfolding in time – 'elevate everyday acts into something convivial and transcendent.' The gesture is reported as the thought, not its execution.

WHERE IT BREAKS

P10 (Persistence) meets a hard edge: the source reports Knowles 'sometimes burned her works when she was ready to move on to new creative territory.' P10 claims the wave outlives the emitter if the material survives – but here the material's non-survival is not accident or entropy, it is the emitter's own deliberate act. The proposition frames persistence as conditional on external material

fate; this source shows persistence interrupted from inside, by authorial will, a case the proposition's wording does not anticipate.

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
P10	Persistence	not audited	pressure-against
P19a	Explicability as Condition	not audited	pressure-against

Not evaluated (34) – P1, P2, P3, P3a, P4, P5, P7, P8, P9, P11, P12, P13, P14, 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 2026-04-29 · model claude-sonnet-5 · source 8,583 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.

The article's central observation – that even expert scholarship cannot fully 'know' Alison Knowles, that her life remains mysterious – is itself an ideamorphic insight. Knowles' Fluxus practice was built on incompleteness, instruction, chance, and the receiver's creative agency. Her event scores are not artworks to be consumed; they are codices (formal systems

of constraint) that demand the performer/receiver to complete them through their own overture. The 'mystery' of her life mirrors the mystery of her work: both resist the demand for total legibility, for the reduction of the artist to a knowable subject. A biographer seeking to 'know' Knowles is seeking lossless transmission — 1=1. But Knowles' entire practice is built on generative loss, on the gap where creation happens. The article's failure to pin down her biography is not a failure of scholarship; it is fidelity to her codex. She engineered diffraction not just in her art but in her life — leaving gaps, refusing full self-disclosure, remaining an overture rather than a closed system.

T50 RSS assessment · 2026-04-29 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] The Mysterious Life of Fluxus Dame Alison Knowles. Hyperallergic, 2026-04-29. <https://www.hyperallergic.com/the-mysterious-life-of-fluxus-dame-alison-knowles/>
- [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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