

Nanopublication – Dian Suci named Max Mara Art Prize winner: jury, itinerary, no artwork yet described

by Arnaud Quercy

This is a prize-announcement news brief (award, jury, itinerary, a short artist quote) with no description of an actual work, its making, or its reception, so the framework's claims about gesture-as-idea, diffraction, co-dex, or invariants have no material to test against.

DECLINED – NO-PURCHASE [1]

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.

Not evaluated (37) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, 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: *DECLINED:no-purchase – 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 2026-05-08 · model claude-sonnet-5 · source 6,059 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.

Without access to the full article, the structural question is: does the Max Mara Prize recognize diffraction or dilution? If the prize amplifies an artist's 'voice' and distributes it to maximum recognition (10 million views, algorithmic promotion, platform saturation), it may accelerate the dilution crisis: emission without diffraction, replication without

creation. However, if the prize's mechanism is to create conditions for the artist to engineer diffraction – to work with constraint, to build resistance into the work, to activate receiver contribution – then it becomes a co-dex-crystallization event. The Venice Biennale context matters: is this a site of genuine ouverture-collision, or a recognition machine? The headline alone cannot determine this; the full article would reveal whether Suci's work is designed for reception or for broadcast.

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

REFERENCES

[1] Dian Suci Wins the 2025-27 Max Mara Art Prize for Women. ARTnews.com, 2026-05-08. <https://www.artnews.com/art-news/news/dian-suci-wins-2025-2027-max-mara-art-prize-for-women-1234784530/>

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

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Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 1 attempt(s), traceability check passed.

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