

Nanopublication – An archive fair confirms persistence, but any archive would do

by Arnaud Quercy

The grip is real but trivial: P10's claim that persisted material is 'creation in suspension' fits every item in this survey – the hoax book, the archived fanzine, the found photographs, the mixtape – precisely because nearly any exhibition of reused historical material would satisfy it equally. The article never supplies the harder test (an intentional invariant articulated, a codex named, a distinct reception measured against another); it stays at the level of 'old things get shown again and mean something now,' which is the shape P10 was built to describe but not the shape that would distinguish it from any curatorial cliché about archives.

WHAT THE SOURCE SAYS ^[1]

A report on the 2026 LA Art Book Fair describes exhibitors who unearth and republish historical ephemera – a 1960s satirical-hoax book, a feminist art magazine annotated decades later, found family photographs and pornography scavenged from abandoned Maine houses, a punk band's fanzine archive, cassette mixtapes passed hand to hand across the Palestinian diaspora, an Armenian musical notation reworked as typography – arguing that old media is being given renewed relevance by contemporary republication and recontextualization.

WHERE THE LENS GRIPS

P10 (Persistence) grips the surface of the piece cleanly: the material survives, and each republished object is presented as awaiting a new encounter rather than being a closed record – the mixtape Sundos extends, the annotated Heresies volume, the found photographs recompiled into Fishworm all fit 'the work is not a record of creation, it is creation in suspension.'

WHERE IT BREAKS

Nothing – the reading reports none. The field is left empty by design: inventing an edge where the lens grips cleanly, or a grip where it fails, is the very fault this instrument exists to avoid.

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
P10	Persistence	not audited	triviality-warning

Remarkable silences

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

- **P14** – The Codex as Overture
the reading establishes recontextualization of old media as satisfying P10, but recontextualization without a named codex cannot be tested against ideamorphism's structure, and the reading explicitly notes no codex is named.
- **P17** – Multiplication of Creation
the reading establishes repeated encounter with republished objects as fitting P10, but encounter without a distinct reception measured against another cannot confirm multiplication of creation, and the reading explicitly notes no such measurement is supplied.
- **P19a** – Explicability as Condition
the reading establishes that P10's persistence is satisfied by mere republication, but persistence without an articulated intentional invariant cannot be distinguished from curatorial cliché, and the reading itself notes no invariant is articulated in the piece.

Not evaluated (33) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P11, P12, P13, P14a, P14b, P15, P16, P16a, P18, P18a, P19, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Cheap fit – 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 2026-05-09 · model claude-sonnet-5 · source 7,436 chars · 2 attempt(s)

Version1Published2026-08-05

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 Art Book Fair's practice of 'unearth[ing] and remix[ing] historical media, collapsing time and giving the past new relevance' is a structural case of engineering diffraction through constraint and recombination. The co-dex here is: take archived material (fixed, historical, seemingly closed) and force new juxtapositions. The loss is temporal coherence; the gain is semantic collision. The receiver encounters the past not as information but as a diffractive field—each collision between old and new generates meaning the archive alone could not. This is generative loss: the loss of chronological order produces the gain of unexpected resonance. The practice refuses the myth of completion (the archive as finished) and affirms propagation (the archive as a site of ongoing creation).

T50 RSS assessment · 2026-05-09 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Getting Messy in the Archive at LA's Art Book Fair. Hyperallergic, 2026-05-09. <https://hyperallergic.com/getting-messy-in-the-archive-at-las-art-book-fair/>

[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	triviality warning
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 2 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

2ca6636aea597d1de837af21ac4515363d4ceb402ea16809c3b39751c2c95630

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Asset codeIDS-RNI0117

IdentifierNAN-RDG000048

ISSN: applied for – U.S. ISSN Center, Library of Congress

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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-RNI0117-an-archive-fair-confirms-persistence-but-any-archive-would-d.pdf>