

Nanopublication – The deer's shape reads to everyone; the Budapest Memorandum reads only through the label

by Arnaud Quercy

The line sits between a codex made explicit by the artist herself in dialogue (P19a's strict reading) and a codex made explicit by curatorial text on her behalf (the looser reading this source actually offers) – the physical/intentional split holds cleanly either way, but which counts as 'the codex operating' is undecided by this source alone.

WHAT THE SOURCE SAYS [1]

Gregory Volk reviews Zhanna Kadyrova's concrete sculpture 'The Origami Deer,' installed at the Ukrainian Pavilion entrance at the 2026 Venice Biennale. Originally a permanent public sculpture in Pokrovsk, it was rescued ahead of the Russian advance and toured through Vienna, Warsaw, Prague, Berlin, and Paris before reaching Venice, accompanied by a video installation documenting its journey, the symposia and parties held at each stop, and the displaced Pokrovsk residents who came to see it. Accompanying pavilion texts explain that the sculpture's origami-like folded-paper form alludes to the 1994 Budapest Memorandum, whose security guarantees to Ukraine proved worthless once Russia invaded. Volk reads the dangling, harnessed sculpture as signaling both precarity and defiant resolve.

WHERE THE LENS GRIPS

P3a's two-layer split is legible almost literally: the physical form (concrete deer, folded-paper silhouette, harnessed and dangling) is received by every visitor as fragility-and-strength without explanation – 'the receiver cannot dissolve it.' The specific intentional invariant, the Budapest Memorandum reference, is stated by Volk to require the pavilion's accompanying texts: 'According to accompanying texts, the suggestion of folded paper invokes the 1994 Budapest Memorandum.' Without that text, the historical reference is simply unavailable from the object alone – exactly the latency P3a claims for the intentional layer. P10 and P17 also grip: the sculpture persists as a physical wave that gets reactivated at each new stop (Vienna, Berlin, Paris, Venice), and each stop produces a distinct reception – Pokrovsk refugees see a stolen home, Parisian

dignitaries pose ceremonially, Venice critics read totemic resolve – differing receptions holding equal legitimacy rather than ranking.

WHERE IT BREAKS

The article's 'accompanying texts' are conventional museum didactics – wall panels written by curators, not the artist articulating her own codex in dialogue with a questioning receiver, which is the specific mechanism P19a and P18a describe. P19a slips IF one reads 'explicability' as requiring the artist's own on-demand articulation to a receiver (the ricochet loop); it holds if one reads the pavilion text merely as one instantiation of a codex made explicit by whatever means, artist-authored or curator-mediated. The source does not show Kadyrova herself explaining the reference in dialogue – that step is simply absent from the record, not refuted.

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
P10	Persistence	not audited	evidence-for
P17	Multiplication of Creation	not audited	evidence-for
P19a	Explicability as Condition	not audited	open-question

Remarkable silences

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

• P18a – The Ricochet Effect

The reading establishes that the intentional invariant (Budapest Memorandum reference) is revealed via curatorial text rather than the artist's own dialogic articulation, but a revealed invariant without a traced ricochet –

the new diffraction P18a says such revelation generates in the receiver – is incomplete, and no such re-diffraction is shown or discussed.

Not evaluated (32) – P1, P2, P3, P4, P5, P6, P7, P8, P9, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P18, 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 2026-05-14 · model claude-sonnet-5 · source 8,260 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.

Zhanna Kadyrova's 'The Origami Deer' undertaking 'an epic journey mirroring those of displaced Ukrainians' is a case of the codex as portable invariant. The deer—a formal system, a constraint (origami), a material fact—travels through multiple ouvertures (different viewers, different geographies, different political contexts). Each reception is a diffraction: the same physical object generates different meanings depending on the receiver's position. The intentional invariant (the artist's logic: displacement, fragility, transformation through constraint) remains latent but activatable. The 'journey' is not metaphorical—it is the structural condition of ideamorphic transmission. The work does not express displacement; it engineers the conditions under which displacement becomes visible through diffraction. This is propagation as purpose: the codex travels, and each ouverture it passes through becomes a site of creation.

T50 RSS assessment · 2026-05-14 · remplacée par boundary-lens-2026-08

REFERENCES

[1] The Ukrainian Pavilion's Deer Seen Around the World. Hyperallergic, 2026-05-14. <https://hyperallergic.com/the-ukrainian-pavilions-deer-seen-around-the-world/>

[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, 1 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

cf914b5e868152deefdcd61fa8dd4e10cd3e4bc9ef9f597c1bac71ea13489b0c

Licensed under Creative Commons Attribution 4.0 International (CC BY 4.0)

Author	Arnaud Quercy
Asset code	IDS-RNI0128
Identifier	NAN-RDG000061
Version	1
Published	2026-08-05

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

© 2026 Ideamorphic Studies

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-RNI0128-the-deers-shape-reads-to-everyone-the-budapest-memorandum-re.pdf>