

Nanopublication – Two Venice pavilions supply textbook cases of embodied gesture and presence – but the review reporting them is the mediation that dampens both

by Arnaud Quercy

The finding is not a break in P24 but a boundary it draws for itself: the proposition holds for the performances as embodied events, and stops holding for any report of them – the article is itself evidence of the falling curve it describes.

WHAT THE SOURCE SAYS [1]

A review of the Austrian and Belgian national pavilions at the 2026 Venice Biennale describes two durational, participatory performance works – Florentina Holzinger's SEA WORLD VENICE, which floods the pavilion with filtered urine and features a submerged performer and a jet-skiing figure, and Miet Warlop's IT NEVER SSST, centered on a solo in which a performer struggles into a constricting plaster skirt, climbs bleachers, and collapses, scattering plaster tiles. The critic frames both as visceral, endurance-based counterpoints to the Biennale's troubled institutional context, producing collective physical reactions (gasping, held breath, cathartic exhale) in the audience.

WHERE THE LENS GRIPS

P6 (Gestural Intention) grips concretely: the curator's own gloss on Marchiori's plaster-skirt struggle – 'the skirt inside the head' – names the gesture as the idea rather than its illustration, matching P6's claim almost verbatim. P24 (Presence Gradient) grips on the described works themselves: both pieces are built entirely around irreproducible, embodied, live co-presence (a performer submerged for hours, an audience urinating into the piece's water cycle, a body rolling down bleachers), which is exactly the vocabulary – presence, embodiment, irreproducibility – the proposition names as the condition of diffraction. P7 (Deliberate Chance) is lightly touched by the article's own phrase 'controlled collapse' and 'controlled chaos,' which names structure imposed on apparent accident.

WHERE IT BREAKS

No hard break in the propositions themselves. But there is a real edge: P24 explicitly states that mediation and scale decrease diffraction probability. The review itself – text plus photographs, read remotely, days or weeks after the live event – is precisely the kind of mediated relay the proposition treats as diffraction-diminishing. The lens grips the performances as described; it does not extend to the reader's own encounter with this article, which sits on the wrong side of the very gradient it names.

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
P7	Deliberate Chance	not audited	evidence-for
P24	The Presence Gradient	not audited	evidence-for

Not evaluated (34) – P1, P2, P3, P3a, P4, P5, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, P20, P21, P22, P23, 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 2026-05-26 · model claude-sonnet-5 · source 7,683 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.

Holzinger and Warlop's immersive performance works (Austrian and Belgian pavilions) exemplify engineering diffraction through embodied constraint. Performance is live, unrepeatable, resistant to algorithmic capture—it forces the overture to work. The codex here is endurance, ecological dread, controlled collapse: formal systems that structure what the body can experience. 'Cuts through the noise' is ideamorphically precise: in a dilution crisis where maximum emission produces minimum diffraction, live performance that demands presence, embodiment, and singular encounter becomes the site where diffraction survives. The work cannot be streamed, recognized, or replicated. Each receiver's overture produces a different creation. This is resistance to the dilution engine—not by rejecting emission, but by structuring it so that only diffraction can complete it.

T50 RSS assessment · 2026-05-26 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Performance Cuts Through the Noise at the Venice Biennale. Hyperallergic, 2026-05-26. <https://hyperallergic.com/performance-cuts-through-the-noise-at-the-venice-biennale/>

[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)

a095f01962c76df920b2dac74fe9233742a0e6006f48426f268756b74b275815

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

Author Arnaud Quercy

Asset code IDS-RNI0132

Identifier NAN-RDG000075

Version1

Published2026-08-05

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-RNI0132-two-venice-pavilions-supply-textbook-cases-of-embodied-gestu.pdf>