

Nanopublication – A Posthumous Biennale Tests the Line Between Completion and Creation

by Arnaud Quercy

What remains undecided is whether the curatorial team's completion of Kouoh's plan counts as diffraction/creation (P16, P17) or as recognition/execution of an already-fixed intent (P16's claim that 'self-reception is recognition, not creation'). The review's own language leans toward fidelity – frame and artist list 'already set' – but gives no detail on how much interpretive latitude the team took in installation, sequencing, and juxtaposition (the Samb/Duchamp pairing, the shrines, the placement of Joha's series) that could tip the case toward genuine divergence rather than mere execution. Reporting on that specific latitude would settle the question.

WHAT THE SOURCE SAYS [1]

Hyperallergic reviews In Minor Keys, the main exhibition of the 2026 Venice Biennale, curated by Koyo Kouoh, who died of liver cancer before finishing the work; her curatorial team completed the show from her outlines and largely-fixed artist list. The exhibition foregrounds artists from Africa, the Caribbean, and their diasporas, addressing colonial history, mourning, and endurance, alongside protests and a strike over Gaza that became part of the biennale itself. The critic notes that the show lands differently depending on the viewer's position – Eurocentric visitors are warned off, while those who identify with the 'historically dispossessed' recognize it instantly, though the reviewer insists the work reaches beyond that audience too.

WHERE THE LENS GRIPS

P10 grips concretely: Kouoh died mid-curation, yet the piece reports that 'the conceptual framework had already revealed itself' to her team and 'the list of artists was pretty much set' – the plan's material survived her and reached completion, fitting persistence's claim that the wave outlives the emitter if the material survives. A secondary grip touches P17: the review explicitly splits its address by receiver – the Eurocentric reader warned off, the reader who 'counts themselves among' the dispossessed and gets it 'with a snap of the fingers,' and the reader belonging to neither camp who can still let the work

land – three distinct ouvertures meeting the same show, each granted legitimacy rather than ranked.

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

proposition		audit status	relational verdict
P10	Persistence	not audited	evidence-for
P16	Alterity of Reception	not audited	open-question
P17	Multiplication of Creation	not audited	evidence-for

Not evaluated (34) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P11, P12, P13, P14, P14a, P14b, P15, P16a, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Open – 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 2026-05-28 · model claude-sonnet-5 · source 11,180 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 Venice Biennale's curatorial choice to set "rage and retribution aside" for "calm, centeredness, and self-forgiveness" is an engineering of diffraction through constraint. By imposing a formal codex—a tonal and emotional register—the curators are not expressing a message but *setting a trap*: they structure the overture through which artworks will be received. The "minor key" is a literal codex (musical constraint) applied to visual and conceptual work. Receivers entering this frame will diffract differently than in a biennale structured around urgency or protest. The ricochet: artworks that could have been read as rage become something else—not diluted, but reframed through a new intentional invariant. This is curation as game design.

T50 RSS assessment · 2026-05-28 · remplacée par boundary-lens-2026-08

REFERENCES

- [1] Centuries of Endurance Undergird "In Minor Keys". Hyperallergic, 2026-05-28. <https://hyperallergic.com/centuries-of-endurance-undergird-in-minor-keys/>
- [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	undecided
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 2 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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