

# Nanopublication – A paper vocabulary crosses into ceramic – the crossing is clean, but the claim it satisfies is roomy enough for any adaptation

by Arnaud Quercy

The boundary is not in the source but in the claim's grain: P2/P3 grip this mosaic story exactly where they grip almost anything of the shape 'artist's motifs successfully moved to a new medium' – a real correspondence, but one too coarse to be falsifiable by a case this uncomplicated.

## WHAT THE SOURCE SAYS [1]

Hyperallergic reports on ruby onyinyechi amanze's new subway mosaic at Borough Hall, 'May Your Road Be Light and Fun,' made with Miotto Mosaic Art Studios. The mosaic excerpts and recombines motifs from 15-20 of amanze's drawings made over roughly 14 years (swimming figures, aliens, birds, bikes, architecture, leopard-headed humans, the motif of paper itself), rendered in glazed and matte ceramic against a white ground evoking a blank page. It is amanze's first public installation despite a long paper-based practice; the artist and craftsman worked together over years to render the drawings in tile. Amanze frames the title around movement, journeying, magic and delight, drawing a parallel to commuters always in transit; both artist and craftsman hope the piece affects passersby positively.

## WHERE THE LENS GRIPS

P2 (transliteration, its current narrowed form) and P3 (invariants) both grip specifically: the vessel changes materially (paper drawing to glazed ceramic tile, private sketch to 110-foot public corridor) while the seven named motifs – swimming, aliens, birds, bikes, architecture, leopard-headed humans, paper itself – are explicitly reported as surviving the crossing, and amanze herself names the persisting conceptual thread ('movement, journeying, magic, surprise, delight'). P19a also touches lightly: asked, amanze supplies a piece of the intentional layer ('my characters are happy and content, while doing mundane things... there's a levity to that'), so the invariant is not mute here – it is at least partially explicable on request.

## WHERE IT BREAKS

Nothing in the source resists or refutes the propositions – no failed transliteration, no lost invariant is reported. The limit is not a break but a triviality risk: the case that satisfies P2/P3 here – a successful figurative motif surviving a change of medium, described in journalistic praise – is the shape any competent public-art adaptation piece would produce. The source gives no failed attempt, no discarded motif, no moment where the crossing strained the invariant, so it cannot distinguish the framework's claim from the null hypothesis that 'good translations preserve recognizable content.'

## 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-<br>tion |                            | audit<br>status | relational verdict |
|------------------|----------------------------|-----------------|--------------------|
| P2               | Transliteration            | audited [3]     | evidence-for       |
| P3               | Invariants                 | not<br>audited  | triviality-warning |
| P19a             | Explicability as Condition | not<br>audited  | evidence-for       |

**What was instructed.** These propositions have been judged and carry a current statement: it is **that** statement the reading tested, not the founding one.

- **P2** – judged in Note 01 · current statement : the statement is narrowed: it loses « transportée » and « toute »

## Remarkable silences

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

- **P13** – Generative Loss  
the reading establishes that the mosaic's motifs cross media without reported strain or failure, but this triviality-warning is exactly the point where P13's requirement of

generative loss/irreversibility would decide whether the crossing is genuine creation or mere lossless translation, and no such loss is reported or examined

**Not evaluated (33)** – P1, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

*Overall verdict: Bounded / Cheap fit – boundary case – 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 2026-05-30 · model claude-sonnet-5 · source 5,184 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.*

Ruby Onyinyechi Amanze's mosaic 'May Your Road Be Light and Fun' at Borough Hall represents a deliberate engineering of DIFFRACTION in public space. The work 'excerpt's drawings from over 10 years of the artist's practice' – a codex made visible, a crystallized yet living system. Placed in the subway (a space of transit, distraction, heterogeneous ouvertures), the mosaic cannot be 'received' uniformly. Each commuter's overture – their rush, their cultural frame, their embodied experience of the city – refracts the signal differently. The work does not demand attention; it permits diffraction. This is the opposite of the dilution crisis: a small, site-specific emission that activates the receiver's singular capacity to create meaning through their own overture.

T50 RSS assessment · 2026-05-30 · remplacée par boundary-lens-2026-08

REFERENCES

[1] New Brooklyn Subway Mural Adds a Touch of Whimsy to Commuting. Hyperallergic, 2026-05-30. <https://hyperallergic.com/new-brooklyn-subway-mural-adds-a-touch-of-whimsy-to-commuting/>

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

[3] Quercy, A. (2026). The Passenger Without a Vehicle – Relational Content and Multiple Execution. <https://ideamorphism.org/en/publications/2026/07/the-passenger-without-a-vehicle-relational-content-and-multiple-execution-5b10.html>

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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. |

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