

Nanopublication – The Skeleton Survives the Copy – But No Vessel Crosses

by Arnaud Quercy

The finding is a scope line, not a refutation: P3's structural-invariant claim holds with unusual precision on a same-medium case (line work and layout preserved, iconography exchanged), but that same case does nothing to test P2's specific mechanism of a passenger surviving a vessel change – the two propositions are separable here, and only one of them is actually on trial.

WHAT THE SOURCE SAYS [1]

Street artist and engraver Phlegm describes a practice built on ambiguity: monochrome murals and copper engravings full of hybrid figures and 'broken stories' whose meaning he deliberately leaves unresolved. After years spent studying Northern Renaissance printmaking, he undertook a multi-year project re-engraving Dürer's 1513 'Knight, Death, and the Devil,' replacing all of its original iconography with his own imagery while staying faithful to its line work and compositional layout. He describes writing full narratives for his murals and then transmitting only fragments onto the wall, treating incompleteness as a condition of authenticity rather than a shortcoming.

WHERE THE LENS GRIPS

P3 (Invariants) grips cleanly and specifically: Phlegm's own account of the Dürer re-engraving – keeping 'the line work and layout' while replacing 'everything' else – is close to a literal restatement of a skeleton that survives a crossing while surface content is exchanged. P30 (Pre-Conception, Not Pre-Determination) also grips: he writes a complete narrative, then deliberately withholds most of it from the wall, designing a gap without dictating what a viewer concludes. P17 (Multiplication of Creation) touches lightly: his own admission that 'we can only speculate the meaning' matches the claim that a single emission licenses multiple, equally legitimate receptions.

WHERE IT BREAKS

P2 (Transliteration) is not actually tested here, though the case superficially resembles it. Phlegm's Dürer project stays inside a single medium – copper engraving to copper en-

graving – so there is no vessel change for a passenger to survive; only content is exchanged while the medium is held constant. Reading this case as confirming P2 would stretch 'invariant survives crossing' language onto a case with no crossing at all. The invariant claim here is carried entirely by P3, independent of P2's modality-crossing mechanism.

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
P2	Transliteration	audited [3]	pressure-against
P3	Invariants	not audited	evidence-for
P17	Multiplication of Creation	not audited	evidence-for
P30	Pre-Conception, Not Pre-Determination	not 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 »
- **Not evaluated (33)** – P1, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, 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 2026-07-08 • model claude-sonnet-5 • source 6,397 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.

Phlegm's practice of embedding 'enigmatic iconography and incomplete narratives' in monochrome compositions is a deliberate engineering of diffraction through visual incompleteness. The artist does not resolve meaning; instead, the work is calibrated to demand receiver contribution. The 'wonder' and 'riddles' the article mentions are not aesthetic qualities—they are structural gaps where creation happens. Each viewer's overture (their visual training, cultural reference points, embodied experience) will diffract the incomplete narrative differently. The work does not express Phlegm's intention; it sets a trap that activates what the receiver carries. This is the codex made visible: a formal system of constraint (monochrome, enigmatic symbols, narrative suspension) that generates not recognition but productive diffractions.

T50 RSS assessment · 2026-07-08 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Enigmatic Iconography and Incomplete Narratives Merge in Phlegm's Murals and Engravings. Colossal, 2026-07-08. <https://www.thisiscolossal.com/2026/07/phlegm-murals-engravings-street-art-printmaking/>

[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>

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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