

Nanopublication – Cunha's 'observation, not invention' snags the idea-first premise

by Arnaud Quercy

The boundary is whether Cunha's 'observation, not invention' names a genuine matter-before-form sequence or merely relocates the idea into the act of noticing; the source gives us her own words on this but not enough of her process to settle it – a real, quotable friction with P1 rather than a clean refutation, alongside a looser, generic-shaped grip on P17 that almost any ambiguity-based conceptual practice would also satisfy.

WHAT THE SOURCE SAYS [1]

ARTnews reports the death of Luísa Cunha, a Portuguese conceptual artist known for whispered sound installations and language-based works. Her signature piece 'Do What You Have to Do' (1994) used two speakers repeating subtle variations of the same sentence, read by a critic as both an act of authority and an act of resistance. Institutional sources describe her work as a 'permanent game of constructing and deconstructing meanings,' inviting viewers to build their own interpretations rather than receive fixed ones. Cunha herself described her method as one of observation rather than invention – 'first finding things, and then searching for them' – and, in her own words, entered art almost by accident: 'I was thrown into this.'

WHERE THE LENS GRIPS

The EDP Foundation's phrase 'game of constructing and deconstructing meanings' and the critic's account of viewers building their own readings touch P17's claim that a single emission produces N distinct, equally legitimate creative events – the repeated command in 'Do What You Have to Do' shifting between authority and resistance reads as exactly the kind of divergent reception P17 describes.

WHERE IT BREAKS

P1 claims every creation begins with an idea, that form precedes the making. Cunha's own self-description – 'observation rather than invention,' 'first finding things, and then searching for them,' 'when my speech changed I realized there was one thing I needed to do: allow the present to flow' – describes a process where the found/material thing comes be-

fore any articulated form, inverting P1's sequence. This slips IF one reads 'finding' as encountering raw material prior to any idea, with form only arriving afterward in the search; it holds IF one reads the 'looking' itself as already idea-laden – a pre-formed disposition to notice, which would relocate rather than remove the idea's priority.

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
P1	Primordial Idea	not audited	pressure-against
P17	Multiplication of Creation	not audited	triviality-warning

Not evaluated (35) – P2, P3, 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, 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 2026-07-08 · model claude-sonnet-5 · source 8,552 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.

Cunha's practice of transforming 'ordinary words into immersive works of art' through sound sculpture is a cross-modal transliteration–language into sonic space, semantic con-

tent into embodied experience. This is not metaphorical translation but structural diffraction across modalities. When a word becomes a sound sculpture, it loses its conventional semantic function (generative loss) and gains a new life in the receiver's perceptual *ouverture*. The immersive quality the article emphasizes depends on this loss: the word can no longer be passively read; it must be *inhabited*. Cunha's codex appears to be: take the smallest unit of linguistic meaning and strip it of its conventional context, then rebuild it as a spatial, temporal, sonic event. The receiver's *ouverture* (their embodied presence in the installation, their synesthetic capacity to hear language as space) becomes the site of creation.

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

REFERENCES

- [1] Luísa Cunha, the Portuguese Artist Whose Sound Sculptures Explored the Power of Language, Dies at 77. ARTnews.com, 2026-07-08. <https://www.artnews.com/art-news/news/luisa-cunha-portuguese-conceptual-artist-dies-77-1234791364/>
- [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)

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