

Nanopublication – Unity Instituted After the Fact: The Cover That Never Heard the Record

by Arnaud Quercy

The finding is a location question, not a confirmation or refusal: the article shows instituted cross-modal unity can be manufactured entirely on the reception side, with zero co-dex-level link at emission – a site P9's current wording gestures toward ('not its ground') but does not itself specify. Bounded on where institution is allowed to happen.

CONTEXT

☒ **Thin page** – the source itself is thin (teaser, notice, paywalled preamble). Distinct from truncation: nothing was cut by the pipeline.

WHAT THE SOURCE SAYS ^[1]

The retrievable portion of the article covers a Cooper Hewitt panel on album art and design (moderated by Matthew Higgs, with critic Vince Aletti recalling 1970s disco-era ephemera), framed against the museum's 'Art of Noise' exhibition. Its central anecdote: Peter Saville designed the sleeve for Joy Division's 'Unknown Pleasures' (1979) without having listened to the record. Decades later, listeners cannot mentally separate the image from the music, even though, in Higgs's words, 'they were never truly connected in the first place.'

WHERE THE LENS GRIPS

P9's CURRENT formulation – unity between modalities is instituted, an effect rather than a ground – grips cleanly on the anecdote. There was no shared origin between sleeve and sound at production; the felt unity audiences now report is exactly the instituted effect the narrowed P9 names, arising with zero grounding connection between the two works.

WHERE IT BREAKS

Not a break so much as a located edge: P9 situates institution at 'the codex' – a rule-system on the emission side that encodes forms and their logic. Here no codex links sleeve to sound at all; the institution happens entirely downstream, in critical and audience reception over decades, with no production-side rule doing the linking. This slips IF one reads P9's codex narrowly as artist-side only; it holds if one reads 'codex' broadly enough to include

the label's or critical apparatus's own rule-system – the article gives no material to adjudicate which. Separately, P2 (already narrowed to drop 'toute'/universal scope) is not contradicted here: the anecdote falls outside a domain P2 no longer claims to cover, since no transliteration of an idea across modalities was even attempted – Saville's design has an independent genesis, not a carried passenger.

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]	open-question
P9	Multimodal Unity	audited ^[4]	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 »
- **P9** – judged in Note 02 · current statement : unity is INSTITUTED – an effect of the codex, not its ground

Remarkable silences

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

- **P14** – The Codex as Overture
The reading establishes that instituted unity here has no production-side rule linking sleeve to sound, but locating that finding requires knowing whether 'codex' (the overture one builds from within) extends to a label's or critical apparatus's rule-system, and the reading itself says the article gives no material to adjudicate that scope.

Not evaluated (34) – P1, P3, P3a, P4, P5, P6, P7, P8, P10, P11, P12, P13, P14a, P14b, P15, P16, P16a, P17, 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 2026-07-14 · model claude-sonnet-5 · source 2,904 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.

A direct case of cross-modal diffraction and engineering the ouverture. Album art is not decoration—it is a codex that shapes how the listener receives the sonic emission. Raymond Pettibon's Foo Fighters covers, the ephemera of forgotten bands: these are systematic constraints (visual grammar, color, typography, spatial composition) that determine the listener's aperture before sound enters. The article examines how visual and sonic modalities are inseparable in reception. This is not metaphorical: the visual codex literally alters the neurological ouverture through which music is processed. When the visual is lost (streaming, digital files without artwork), the diffraction changes—the same sound passes through a diminished aperture. The 'music left behind' is the loss of generative constraint.

T50 RSS assessment · 2026-07-14 · remplacée par boundary-lens-2026-08

REFERENCES

[1] The Album Art Music Left Behind. Hyperallergic, 2026-07-14. <https://hyperallergic.com/the-album-art-music-left-behind/>

[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>

[4] Quercy, A. (2026). Instituted Unity: A Rule Suffices to Bind What No Space Grounds. <https://ideamorphism.org/en/publications/2026/07/instituted-unity-a-rule-suffices-to-bind-what-no-space-grounds-5bkx.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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