

IDS-RNI0170 | NAN-RDG000117

Nanopublication – The Skeleton Crosses, the Tale Does Not: Lee's Folklore Draws the P2/P3 Line

by Arnaud Quercy

The boundary this source draws is between P2 and P3: what demonstrably crosses modality here is the invariant – symbols, emotions, questions – not the folktale's full identity, which the artist herself says she does not carry over. The case is a clean confirmation of P3 and an open question for P2, depending on how tightly 'ideational identity' is defined.

WHAT THE SOURCE SAYS [1]

Jeongmin Lee paints Korean coastal folklore on traditional hanji paper using bunchae pigments, in a slow, layered process. Her method starts with reading regional folktales, visiting associated sites, and gathering fragments of history and oral tradition. She states she rarely paints a folktale exactly as written, focusing instead on its symbols, emotions, and unanswered questions, particularly around women's labor and coastal resilience (haenyeo divers, sea gods). The work belongs to an ongoing series, Daughters of the Sea(s), which she hopes to expand into a participatory, cross-cultural project, alongside a forthcoming graphic novel on Busan mythology.

WHERE THE LENS GRIPS

P3 (Invariants) grips cleanly: Lee's own account – she keeps 'symbols, emotions, and the questions [the folktale] leaves behind' rather than the tale itself – names exactly the kind of traceable skeleton P3 describes surviving the crossing from oral/textual folklore into ink painting. P14 (Codex) also grips: the formal level is explicit (hanji, bunchae, research-then-paint procedure, 'slow, layered process') and the intimate level is explicit too ('memory is carried through craft and repetition,' the wish to 'sit with these stories') – both levels articulated, as the proposition requires. P8 (Seriality) finds mild support: the ongoing series expanding toward a participatory, cross-cultural format and a forthcoming graphic novel reads as proliferation, the first works as invitation rather than conclusion.

WHERE IT BREAKS

P2's current (narrowed) claim still frames the crossing as identity persisting – 'the passenger persists.' But Lee's own statement explicitly negates literal persistence: 'I rarely paint a folktale exactly as it's written.' What crosses is not the tale's ideational identity but a filtered residue (symbols, emo-

tions, open questions) – which is precisely P3's more modest invariant-claim, not P2's identity-claim. This slips IF one reads 'ideational identity' strictly as the narrative content itself (then the source shows non-persistence, a break); it holds IF one reads 'ideational identity' loosely as 'whatever core the artist deems essential' (then symbols-persisting counts as identity-persisting, and P2 survives intact). The source does not settle which reading P2 intends.

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
P3	Invariants	not audited	evidence-for
P8	Seriality	not audited	evidence-for
P14	The Codex as Overture	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, P9, 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 4,868 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.

Jeongmin Lee's codex is explicit: 'I rarely paint a folktale exactly as it's written. I'm more interested in its symbols, emotions, and the questions it leaves behind.' This is engineering diffraction through deliberate incompleteness. The folktale is the emission; the receiver (viewer) must activate the symbols and emotions through their own *ouverture* (cultural knowledge, embodied memory, visual literacy). By refusing fidelity to the written text, Lee creates generative loss—the gap where the viewer's creation lives. The 'questions it leaves behind' are not accidents; they are structural constraints designed to demand receiver contribution. This is the game framework: Lee is not expressing the folktale, she is setting the trap for the viewer's diffraction.

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

REFERENCES

- [1] Korea's Coastal Folklore Surfaces in Jeongmin Lee's Ink Illustrations. Colossal, 2026-07-14. <https://www.thisiscolossal.com/2026/07/jeongmin-lee-korean-folklore-illustrations/>
- [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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