

Nanopublication – Same Renaissance Code, Paper-Towel Vessel – but the Vessel Talks Back

by Arnaud Quercy

The boundary sits between a codex model that already builds in a non-transparent physical layer (P3a, confirmed here) and the flatter transliteration claim (P2) that treats the vessel as neutral carrier – the same artwork reads as clean confirmation for one and a hard edge case for the other, depending which layer of the framework is asked to answer for the paper towel's meaning.

WHAT THE SOURCE SAYS [1]

Helena Minginowicz airbrushes acrylic onto embossed paper towel and plastic bags, borrowing the visual grammar of Renaissance portraiture – idealized female figures, expressive intimacy, the language of Botticelli – to ask who deserves to be remembered with dignity, not only the heroes monuments traditionally preserve. She states plainly that changing the hierarchy of materials is meant to reshape how value and dignity are perceived, and that the disposable substrate is inseparable from the associations we bring to mass-produced, one-time-use paper products.

WHERE THE LENS GRIPS

P3a's double-layer model fits closely. The physical invariant – paper towel's embossed, moisture-wicking texture, its material fact of mass production – is exactly what the piece says the viewer 'cannot completely separate' the work from, matching the claim that the physical invariant is 'received as constraint,' not dissolved by perception. The intentional invariant – why paint dignity and idealization onto disposable material, the hierarchy-of-value argument – is not legible from the surface alone; it only becomes available through the artist's own stated account, matching P3a's 'latent in the wave, activatable through dialogue.' That same interview act also satisfies P19a's explicability condition directly: asked, the artist articulates the codex behind the choice.

WHERE IT BREAKS

P2's plainer formulation strains against the same material. 'The vessel changes, the passenger persists' assumes the vessel is a pass-through for an unaltered content; here the

whole artistic stake is that the paper towel's own connotations (disposability, one-time use) fuse with the borrowed idealization to produce a meaning neither Renaissance painting nor plain paper towel carried alone. The vessel is contributing content, not merely transporting it. This slips IF P2 is read as requiring the transported meaning to be independent of the vessel; it holds if 'ideational identity' is read narrowly as just the visual grammar (idealized figure, compositional dignity) surviving alongside – rather than untouched by – vessel-added connotation.

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
P3a	Double Structure of the Invariant	not audited	evidence-for
P19a	Explicability as Condition	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 (34)** – P1, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, 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 – 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 5,169 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.

Minginowicz's practice is a structural case of reframing the physical invariant through intentional codex. Paper towel is materially fixed—its dimensions, texture, absorbency are unconditionally stable. But her codex (treating it as Renaissance painting substrate, applying classical technique to disposable material) reactivates its intentional invariant: 'Civilizations are remembered through their monuments, but understood through the things they throw away.' The material does not change; the receiver's ouverture does. This is diffraction through constraint: the codex is self-imposed (why paint on paper towel? why Renaissance technique?), and it forces the viewer to hold two incompatible frames simultaneously—the sacred and the disposable. The generative loss is the gap between what paper towel 'should be' and what it becomes under this codex.

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

REFERENCES

[1] Helena Minginowicz Transforms Humble Paper Towel into Ethereal Paintings. Colossal, 2026-07-14. <https://www.thisiscolossal.com/2026/07/helena-minginowicz-paper-towel-renaissance-paintings-value/>

[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.

CHECKSUM (SHA-256)

bb4c5515418155167ae9d00beedaed97e2d123838b3d6d1755fbbb9977f8a96b

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Author	Arnaud Quercy
Asset code	IDS-RNI0171
Identifier	NAN-RDG000118
Version	1
Published	2026-08-05

ISSN: applied for – U.S. ISSN Center, Library of Congress

© 2026 Ideamorphic Studies

Published by Art Quam Anima Publishing New York,
an assumed name of AQA Publishing LLC

c/o Northwest Registered Agent, 418 Broadway Ste N
Albany, NY 12207, USA
+1 917-764-5470

NY DOS ID 7624376 · Assumed Name ID 7658709

publishing.artquamanima.com

Last updated: 2026-08-15

Persistent URI: <https://ideamorphism.org/en/nanopubs/2026/08/IDS-RNI0171-same-renaissance-code-paper-towel-vessel-but-the-vessel-talk.pdf>