

Nanopublication – Torn-veneer/skeleton imagery echoes the invariant split only by resemblance, not by mechanism

by Arnaud Quercy

Nothing here is refuted, but nothing is tested either: the source supplies imagery and a title-sequence that any layered-reveal artwork or numbered series would equally satisfy, with no receiver, no dialogue, no articulated codex to check whether an intentional invariant is latent, transmissible, or explicable. The single quote about 'two identities merging' gestures at codex crystallization but is too thin – one sentence of press copy – to confirm or deny it; the piece simply does not carry that weight.

WHAT THE SOURCE SAYS [1]

Colossal reports on Jason Limon's recent trompe-l'œil paintings, in which vintage-style illustrations (a tiger on a matchbook, a rabbit, a clown) appear torn open to reveal skeletal figures underneath. The artist says he has deliberately slowed his process to allow more experimentation with this 'double-prep' background technique, and anticipates that his two visual approaches – the illustrative surface and the skeletal underlayer – will eventually merge into one.

WHERE THE LENS GRIPS

The torn-veneer-reveals-skeleton motif pattern-matches P3a's language of a physical layer sitting over an intentional one, and titles like 'Torn Rabbit I' / 'Torn Rabbit II' pattern-match P8's claim that realizations proliferate into variations. The artist's remark that his 'two identities will creatively and visually merge as one' faintly echoes P14b's convergence-toward-crystallization language.

WHERE IT BREAKS

Nothing – the reading reports none. The field is left empty by design: inventing an edge where the lens grips cleanly, or a grip where it fails, is the very fault this instrument exists to avoid.

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
P3a	Double Structure of the Invariant	not audited	triviality-warning
P8	Seriality	not audited	triviality-warning
P14b	Codex Crystallization	not audited	open-question

Remarkable silences

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

- **P14** – The Codex as Overture
the reading establishes a physical-over-intentional layering motif that pattern-matches codex-like structure, but such a structure without an articulated codex to build from cannot be confirmed as an overture, and no codex is present in the press copy.
- **P15** – Relational Transmission
the reading establishes an emission (the artist's stated intent about the torn-veneer/skeleton series), but relational transmission requires an emitter and a receiver, and the source names no receiver at all.
- **P19a** – Explicability as Condition
the reading establishes a single quote gesturing toward codex crystallization ('two identities merging'), but explicability as a condition requires the artist to articulate the intentional invariant, and that articulation is absent beyond one sentence of press copy.

Not evaluated (31) – P1, P2, P3, P4, P5, P6, P7, P9, P10, P11, P12, P13, P14a, P16, P16a, P17, P18, P18a, P19, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Cheap fit – 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 2026-07-17 · model claude-sonnet-5 · source 4,710 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.

Limon's trompe-l'œil practice is a deliberate engineering of diffraction through visual constraint. The artist creates a codex: hyper-realistic rendering of mundane objects (matchboxes, fabric) that conceals a secondary layer (skeletal imagery). The receiver's *ouverture* is first captured by surface fidelity (recognition), then ruptured by the revelation of hidden content. This is not metaphorical—it is a structural deployment of what ideamorphism calls 'calibrated incompleteness.' The painting does not complete itself until the receiver discovers the gap between what appears and what is concealed. The ricochet is bilateral: the viewer discovers the hidden world, then reframes the entire surface as a deliberate mask. Limon engineers the moment where 1 != 1 becomes visible. The work's power depends on this generative loss—the gap between surface and depth is where meaning crystallizes.

T50 RSS assessment · 2026-07-17 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Trompe-L'œil Paintings by Jason Limon Reveal a Hidden Skeletal World. Colossal, 2026-07-17. <https://www.thisiscolossal.com/2026/07/trompe-loeil-paintings-jason-limon/>

[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	triviality warning
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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