

Nanopublication – The obituary hands over the given layer in full and the instituted layer only as recurring poetic slogan

by Arnaud Quercy

The boundary this source draws is genre-shaped, not Kusama-shaped: an obituary can carry the given invariant at full density and can quote the artist's own cosmological formula, but it structurally cannot show whether that formula IS the instituted invariant articulated (P19a satisfied) or a mystifying substitute for one never disclosed (P19a's mute case) – that would require a dialogic probe into 'why this device, not another,' which this text never attempts.

WHAT THE SOURCE SAYS [1]

Yayoi Kusama, who died at 97, spent decades producing an instantly recognizable body of work – Infinity Net paintings, phallus-covered Accumulation sculptures, mirrored Infinity Rooms, dotted pumpkins, naked polka-dot protests – built from childhood hallucinations and a self-declared project to 'predict and measure the infinity of the unbounded universe' from her own position in it. The piece catalogs her biography, exhibition history, market success, and controversies, and closes with her own repeated statements about wanting to keep making art, and telling posterity about her 'way of art,' until death.

WHERE THE LENS GRIPS

P3a's given/instituted split grips cleanly on the shape of the article itself: it is saturated with given-layer facts – dates, media, dimensions of fame, sale venues, retrospective attendance figures, materials (stuffed fabric, mirrors, paint) – exactly what a sensor without the codex could register. Against that density, her own quoted self-description ('predict and measure the infinity of the unbounded universe, from my own position in it') gestures at an instituted layer without ever laying out its rule: why nets rather than another repeating unit, why mirrors specifically produce her intended infinity-effect rather than, say, projection or sound. The obituary transmits the first layer richly and the second only as recurring formula.

WHERE IT BREAKS

P19a's explicability condition is not settled by this source, and the ambiguity is real rather than a gap I can close by reading harder. If one reads Kusama's decades-stable phrase about infinity/measurement as itself the disclosed rule – the same formulation repeated consistently across forty years of interviews, never contradicted, functioning as her stated internal logic – then P19a is satisfied: the artist did articulate the invariant when asked, it just happens to be cosmological rather than technical. If instead one reads that phrase as evocative branding rather than a structural account of why THIS repeating unit and not another, why THESE materials and not others, then the intentional layer stays mute in exactly the sense P19a reserves for opaque invariants, and what the obituary offers is inspirational quotation standing in for codex disclosure. The article, being tribute-and-archive rather than interview-into-method, cannot adjudicate between these two readings; nothing in it probes the 'why this, not that' question P14's formal level demands.

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

proposi-tion		audit status	relational verdict
P3a	Double Structure of the In-variant	audited	evidence-for
P19a	Explicability as Condition	not audited	open-question

What was instructed. These propositions have been judged and carry a current statement: it is **that** statement the reading tested, not the founding one.

- **P3a** – judged in Note 05 · current statement : say GIVEN invariant and INSTITUTED invariant, never 'physical' and 'intentional' – the axis

is MODE OF EXISTENCE, read as regime of access: the given is what a sensor measures on the surface WITHOUT the codex; the instituted is the rule that elects relations in that surface and that only the disclosed codex deciphers

Not evaluated (35) — P1, P2, 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 2026-08-27 · model claude-sonnet-5
· source 8,253 chars · 1 attempt(s)

REFERENCES

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- [1] Yayoi Kusama, Artist of Infinities, Dies at 97. Hyperallergic, 2026-08-27. <https://hyperallergic.com/yayoi-kusama-artist-of-infinities-dies-at-97/>
- [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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