

Nanopublication – A collector's private ordering rule, not the objects themselves, holds the room together

by Arnaud Quercy

The boundary is whether a consistently-applied but never-articulated personal taste counts as an instituted invariant in the framework's own terms, or is simply preference the framework has no separate vocabulary for once no codex is disclosed. This source gives the pattern of instituted unity cleanly but withholds the one thing (the rule's content) that would let P9's claim and P3a's existence-condition be tested rather than merely illustrated.

WHAT THE SOURCE SAYS ^[1]

Peter Marino's private art foundation in Southampton displays over 500 works spanning centuries and media without regard to chronology or genre: Robert Nava portraits beside Y.Z. Kami's, Betty Parsons abstractions sharing a wall with Carla Accardi's, Tiffany silver in one room and Viennese objets d'art in the next, a 17th-century Tacca bronze flanked by Andy Warhol prints. The hang is rearranged whenever Marino decides a piece looks better elsewhere. Now 77 and collecting since age 22, Marino says he ignores dealers who call an artist 'hot,' applies a personal week-long test before buying ('does it keep crossing my mind'), and frames his collection as an accumulation of decades of personal taste rather than adherence to market trends.

WHERE THE LENS GRIPS

P9's current formulation ('unity is INSTITUTED – an effect of the codex, not its ground') reads this case cleanly. Nothing intrinsic links a Nava to a Kami, or a Tacca bronze to a Warhol print, or Tiffany silver to Viennese ceramics – the piece is explicit that these objects share no historical, formal, or market lineage. The coherence visitors feel is produced by Marino's own ordering sense, described point-blank as 'an amalgamation of all the things he loves,' and physically re-imposed whenever he moves a piece to where it 'looks better.' That is unity instituted by a private rule, not discovered as a property of the works.

WHERE IT BREAKS

No hard break dominates, but the fit stops short of full confirmation. P9 and P3a both require a rule that 'elects relations' and, per P3a's current clause, exists 'as soon as its rule is met and recognized' – even without disclosure. The article supplies the pattern (heterogeneous objects made to cohere by fiat) but never the rule's content: Marino names no principle beyond 'I like what I like' and a week-long gut test. Whether an undisclosed, perhaps inarticulate personal taste satisfies the existence condition for an instituted invariant, or remains mere preference the framework has no separate vocabulary for, is not settled by this source. Separately, reading Marino's rejection of dealer-driven 'hot' framing as P21's 'build your own codex rather than borrow fashion at scale' is available but contestable: P21 is stated for an artist's emission-codex, and Marino here acts as collector/curator re-arranging others' already-emitted works, not as an emitter encoding his own invariant into a wave. A defender could read this as confirming P21 by extension; an equally fair reading is that P21 simply doesn't reach curatorial arrangement.

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	open-question
P9	Multimodal Unity	audited ^[3]	evidence-for
P21	Codex Authenticity	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.

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- **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
 - **P9** – judged in Note 02 · current statement : unity is INSTITUTED – an effect of the codex, not its ground
- Not evaluated (34)** – P1, P2, P3, P4, P5, P6, P7, P8, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, P20, 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 2026-08-28 · model claude-sonnet-5 · source 9,989 chars · 3 attempt(s)

REFERENCES

[1] At Peter Marino's Foundation, Centuries of Art History Devilishly Collapse into Each Other. ARTnews.com, 2026-08-28. <https://www.artnews.com/art-news/news/peter-marino-art-foundation-summer-exhibitions-robert-nava-1234795590/>

[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). 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, 3 attempt(s), traceability check passed.

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