

Nanopublication – The emitter is not the footage – it is the musicians who set it

by Arnaud Quercy

Bounded / Cheap fit – boundary case: the article gives real, named-artist evidence for P17's multiplicity-of-creation and for P25's diffraction-without-having-been-done, but the underlying given/instituted structure it rests on (P3a, P9) is a template so generic it would fit any scored found footage, so the two legs of the reading do not carry equal weight.

CONTEXT

☒ **Thin page** – the source itself is thin (teaser, notice, paywalled preamble). Distinct from truncation: nothing was cut by the pipeline.

WHAT THE SOURCE SAYS ^[1]

The Association of Space Explorers archives millions of astronaut photos and videos of Earth taken from the ISS Cupola. Earth Music Theater pairs this footage with music – some self-composed, some classical repertoire such as Bach – performed by different musicians (the Baroque ensemble Solomon's Knot, guitarist Steve Thomas among them), producing a catalogue of short films and feature-length pieces, with occasional live performances.

WHERE THE LENS GRIPS

P25's revised claim grips concretely: the footage was captured for archival and educational purposes, not authored as an aesthetic wave – 'without having been done' in that sense – yet it functions causally to prompt musical composition in the receivers who take it up. P17 also grips with real specificity from the article's own material: the same body of footage is set by different named acts to entirely different musical treatments (Solomon's Knot's Baroque reading through Bach vs. Steve Thomas's self-composed guitar pieces), which the article documents as distinct, equally presented outcomes rather than one canonical reading.

WHERE IT BREAKS

The model only closes if the emitter is relocated: not the astronauts, who supply only measurable image data with no encoded aesthetic rule, but the musicians, who add the intentional layer through their compositional choices. That relocation is itself the finding

– the emitter/receiver skeleton does not attach to the footage as artifact; it requires stepping past it to the party who actually builds a codex. Once relocated, the resulting given/instituted split (P3a) is the same generic template that describes any scored nature documentary – nothing in the article marks this case as more than that – so the P9/P3a leg of the reading is cheap even while P17 and P25 grip on the article's specific, named contrast of receptions.

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	audited	evidence-for
P9	Multimodal Unity	audited ^[3]	triviality-warning
P17	Multiplication of Creation	not audited	evidence-for
P25	Universal Diffraction	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.

- **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
- **P25** – judged in Note 06 · current statement : diffraction is an effect in the receiver; the series takes Haraway's pattern, not her practice; what arrives can have causes, depend on an activity, be learned and be changed

afterwards without having been done; universal
= no zero case, i.e. no reception without an
interval from the emission

Not evaluated (33) – P1, P2, P3, P4, P5, P6,
P7, P8, P10, P11, P12, P13, P14, P14a, P14b,
P15, P16, P16a, P18, P18a, P19, P19a, P20,
P21, P22, P23, P24, P26, P27, P28, P29, P30,
P31

*Overall verdict: Bounded / Cheap fit – boundary
case – taxonomy of the August 2026 pass, pred-
ating 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 2026-09-22 · model claude-sonnet-5
· source 4,508 chars · 2 attempt(s)

REFERENCES

[1] Classical Musicians Interpret Astronauts' Footage of
the Planet for Earth Music Theater. Colossal, 2026-09-22.
[https://www.thisiscolossal.com/2026/09/earth-music-
theater-classical-music-space-photography-films/](https://www.thisiscolossal.com/2026/09/earth-music-theater-classical-music-space-photography-films/)

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism.
[https://ideamorphism.org/en/publications/2026/03/the-31-
propositions-of-ideamorphism.html](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](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, 2 attempt(s), traceability check passed.

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