

Nanopublication – A framework handed to assistants, not a picture followed – the source draws P1's direction/figure line rather than confirming it outright

by Arnaud Queracy

The finding is the maquette: it sits exactly on P1's contested boundary between a figure that precedes (which P1 denies) and a direction/framework that precedes (which P1 asserts) – Liu's account resolves it in the direction's favor only because he narrates the image as something subsequently cut against, not as what governs the finished order. Separately, P6's status (whether the cutting gesture itself counts as a principle of order) stays open here: the source gives a strong image of gesture-as-thought but does not touch the 'form' usage clause that leaves P6 already-breached-and-unsettled.

WHAT THE SOURCE SAYS [1]

Liu Wei describes building his Met facade sculptures by layering collaged images in Photoshop against a photo of the museum, then translating these into small 3D maquettes, then scaling those up in clay, then cutting the cast apart and reassembling it in different materials. He gives his 13 assistants 'a framework' rather than strict instructions or a blueprint, reviewing and adjusting as the work proceeds; he refuses to send a fabricator a blueprint because that 'would turn it into a commodity.' He states plainly: 'It's not about adhering to a preconceived, complete image.' The spatial constraint of the facade niches and the pressure of a shipping deadline are described as productive: 'Limitations serve as a fulcrum. Without them, everything loses its power.' He kept altering the sculptures – recasting the nails on the hands – up until crating.

WHERE THE LENS GRIPS

P1's CURRENT reading (form = principle of order/direction, never figure) grips with real specificity: Liu's own phrase – 'it's not about adhering to a preconceived, complete image,' replaced by 'a framework' reviewed and adjusted – states the direction/figure distinction almost verbatim, independent of the framework's vocabulary. P14's formal/intimate split also grips: the framework given to the

13 assistants is the articulable, formal level (rules for cutting and layering); the reason for these particular choices over others – 'It's much like how people are formed... those experiences constantly shape who we are' – stays with Liu, matching the intimate level that P14 says the formal level alone cannot carry. P7 (deliberate chance) grips cleanly on 'limitations serve as a fulcrum': the spatial and temporal constraints are explicitly what makes the cut-and-reassemble process legible rather than arbitrary.

WHERE IT BREAKS

The edge is in the maquette stage. Liu's process does produce a figure – Photoshop collages, small 3D maquettes, a scaled clay cast – before the cutting and reassembly begin; this is temporally prior material, and a defender of the figurative reading could say THIS is the 'figure preceding' that P1 denies. P1 slips IF one reads the maquette as the operative precedent governing execution (a figure that precedes, contradicting the claim); it holds IF one reads the maquette as raw material subordinate to the framework – since Liu cuts it apart, recasts elements (the nails, late in the process), and treats the final ordering ('relation of parts to whole') as settled only through the cutting-reassembly work, not by the maquette's image. The source does not resolve this itself; it is the artist's practice of demoting the image that keeps P1's current claim standing, not an absence of images altogether.

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
P1	Primordial Idea	audited	evidence-for
P6	Gestural Intention	not audited	open-question
P7	Deliberate Chance	not audited	evidence-for
P14	The Codex as Ouverture	not audited	evidence-for

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

- **P1** – judged in Note 04 · current statement : 'form' means PRINCIPLE OF ORDER (the relation of parts to the whole), never figure, outline or image – under the figurative reading the statement is false; what precedes execution is a DIRECTION, not a figure
- Not evaluated (33)** – P2, P3, P3a, P4, P5, P8, P9, P10, P11, P12, P13, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, 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 2026-09-22 · model claude-sonnet-5 · source 12,475 chars · 1 attempt(s)

REFERENCES

[1] Liu Wei's Cut-Up and Reassembled Sculptures Take Over the Met Museum's Facade. ARTnews.com, 2026-09-22. <https://www.artnews.com/art-news/artists/liu-wei-met-museum-facade-commission-1234798801/>

[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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