

Nanopublication – A given layer built from someone else's absence – the two-layer model has no term for a reconstructed original

by Arnaud Quercy

The grip holds for the central curatorial claim (meaning sits in the instituted relation among parallel objects, not in any single authentic item, and surfaces only through disclosure) – the edge is that the 'given' material here is itself a forensic reconstruction of an absent original, a doubling the given/instituted pair was not built to name.

WHAT THE SOURCE SAYS [1]

British artist Alex Margo Arden spent five years forensically identifying objects visible in photographs of Amy Winehouse, then sourced exact replicas – books, perfume bottles, board games, a recreated fireplace – for the exhibition 'Nothing Personal.' Arden calls these 'parallel objects' and argues the accumulated collection produces more historical insight than one or two authentic items from Winehouse's estate would, since any single object, isolated, can be used to push a reductive narrative (she cites a Weight Watchers book read against Winehouse's eating disorders). She deliberately leaves gaps where personal photos once hung and uses blank numbered placards for facts she hasn't yet uncovered, describing these as marking both absence and former presence.

WHERE THE LENS GRIPS

P3a's given/instituted distinction grips the curatorial logic directly. Arden states that the material authenticity of a single real item (the given layer) is not what carries meaning – she explicitly prefers replicas in aggregate over 'one or two authentic items' because isolated objects 'can be used to really push specific narratives.' The organizing rule – why the collection as a whole yields insight rather than any one piece – is not legible from the wall; it surfaces only when Arden explains it to the journalist. That is the exact activation-through-dialogue structure P3a describes: the instituted layer is 'not automatically transmitted by perception of the [given] layer' and is 'activatable through dialogue.'

WHERE IT BREAKS

The two-layer model assumes a given layer that is simply the artist's own brute material – received as constraint, no further question. Here the given layer is already a reconstruction of an absence: purchased copies standing in for objects Arden never possessed, assembled from pixelated photographs of someone else's vanished belongings. The 'given' is not a starting material fact but itself an artifact of forensic inference. P3a's binary has no term for this nesting – a given layer that is itself an instituted reconstruction of another emitter's lost given layer. This is not a refutation; it is a case the two layers do not anticipate.

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

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 (36) — P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, 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 2026-10-11 · model claude-sonnet-5
· source 9,997 chars · 3 attempt(s)

REFERENCES

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- [1] Alex Margo Arden Gets Up Close and Personal With Amy Winehouse's Items for an Exhibition in London. ARTnews.com, 2026-10-11. <https://www.artnews.com/art-news/artists/alex-margo-arden-gets-personal-with-amy-winehouse-1234801766/>
- [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, 3 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

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