

Nanopublication – The article stages only the emission half of the circuit – reception never arrives

by Arnaud Quercy

The finding is the line itself: this source happens to sit exactly on the emitter/receiver seam the framework stipulates (P25's constraint – the emitter disposes of institution and execution, no one disposes of the arrival). Everything reported is institution and execution: the design, the site, the risk, the artist's own gloss. Nothing reported is arrival. The propositions about designed emission (P26, P30, P31) grip cleanly on what the stub actually contains; the propositions about what happens in a receiver (P17, P24, P25) are left open, not because the lens fails, but because the document stops before the circuit closes. What would settle it: a fuller account of the museum's, security's, or visitors' response to the installation and its video.

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]

A Los Angeles artist, David (Sabastian) Miklatski, secretly installed his own oil pastel painting, 'The MET 2027,' on a gallery wall of the Metropolitan Museum of Art, documenting the act in a viral Instagram reel. The painting shows a Met Gala attendee ascending the stairs while riot police beat protesters in a fiery foreground; his video intercuts Met Gala footage of celebrities with scenes of Congo mining conditions, European riots, US homelessness, Gaza, Haiti and the Russia-Ukraine war. He describes the work as capturing 'the absurdity' of celebrities 'prancing' while 'the world outside the museum gates is collapsing.' The Hyperallergic piece is a paywalled stub: it ends immediately after describing the act and the artist's own framing, before reporting any museum, security, or public response.

WHERE THE LENS GRIPS

P26's 'engineers emissions to force diffraction – structuring the wave to maximize the probability of creation' grips with real tex-

ture: Miklatski names the exact structuring move (celebrity glamour cut against mining, riot, and war footage) and the site choice (a Met wall rather than any other surface) as deliberate. P30's 'pre-conceives diffraction conditions... does not pre-determine outcomes' grips the same material: he designs the contrast and the illegal placement as conditions, but nothing in the account claims to control how security, the museum, or viewers will take it. P31's ethical-center claim grips the exposure itself – Miklatski owns the risk and the conditions of an unauthorized installation, independent of what follows from them.

WHERE IT BREAKS

No named break – the stub does not refute the reception-side propositions, it simply never reaches them. The installation is handmade, live, site-specific, and irreproducible (the P24 conditions associated with higher diffraction probability), but its actual distribution runs through a viral Instagram reel – exactly the mediation and scale P24 associates with lower probability. The article gives no account of what any receiver (guard, visitor, museum administration) made of it, so P17's 'N creations' and P25's universal-reception claim are neither confirmed nor contradicted here – the material to test them is absent, not negative.

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
P17	Multiplication of Creation	not audited	open-question
P24	The Presence Gradient	not audited	open-question
P25	Universal Diffraction	audited	open-question
P26	Induced Diffraction	not audited	evidence-for
P30	Pre-Conception, Not Pre-De- termination	not audited	evidence-for
P31	Ethical Center	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.

- **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 (31)** – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P18, P18a, P19, P19a, P20, P21, P22, P23, P27, P28, P29

Overall verdict: Bounded / Open – boundary case – 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 2026-10-28 · model claude-sonnet-5 · source 3,280 chars · 1 attempt(s)

REFERENCES

[1] Artist Sneaks His Work Into the Met Museum. Hyperallergic, 2026-10-28. <https://hyperallergic.com/artist-sneaks-his-work-into-the-met-museum/>

[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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