

Cordemoy's Occasionalism and the Problem of Transmission Without Fidelity

May 08, 2026

Ideamorphic Reading – Daily reading notes filtered through the ideamorphic framework

Daily Synthesis

Today's feed surfaces a philosophical precedent for ideamorphism's core claim: Cordemoy's occasionalism is a 17th-century model of transmission as necessary transformation, where the gap between intention and manifestation is not a failure but the condition of all meaning-making. The Suci prize announcement raises the inverse question – whether contemporary art institutions amplify diffraction or accelerate dilution – but without the full article, the structural assessment remains provisional.

2 selected

Géraud de Cordemoy (Revised Entry)

Cordemoy's occasionalism – the doctrine that God is the true cause of all events, and finite minds are merely 'occasions' for divine action – is a structural model of diffraction without corruption. When a mind emits an intention, it does not directly cause the body's motion; instead, the intention becomes an 'occasion' that God uses to produce the effect. The signal (intention) passes through an *ouverture* (the finite mind's limitation) and emerges transformed (as divine action) without the emitter controlling the outcome. This is not failed transmission – it is the metaphysical condition of all transmission. Cordemoy's system refuses the myth of direct expression and locates creation in the gap between intention and manifestation. The occasionalist framework IS a codex: a formal system of constraints that makes emission possible precisely by preventing unmediated self-expression.

<https://plato.stanford.edu/entries/cordemoy/>

diffraction generative-loss codex *ouverture*

cross-modal

ARTnews.com

0.68

Dian Suci Wins the 2025-27 Max Mara Art Prize for Women

Without access to the full article, the structural question is: does the Max Mara Prize recognize diffraction or dilution? If the prize amplifies an artist's 'voice' and distributes it to maximum recognition (10 million views, algorithmic promotion, platform saturation), it may accelerate the dilution crisis: emission without diffraction, replication without creation. However, if the prize's mechanism is to create conditions for the artist to **engineer** diffraction – to work with constraint, to build resistance into the work, to activate receiver contribution – then it becomes a codex-crystallization event. The Venice Biennale context matters: is this a site of genuine *ouverture*-collision, or a recognition machine? The headline alone cannot determine this; the full article would reveal whether Suci's work is designed for reception or for broadcast.

<https://www.artnews.com/art-news/news/dian-suci-wins-2025-2027-max-mara-art-prize-for-women-1234784530/>

dilution ouverture codex

ricochet

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