

The Bayeux Tapestry's Pricing Crisis: When Scarcity Becomes Dilution

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Daily Synthesis

The Bayeux Tapestry pricing reveals a structural paradox: institutions often protect cultural works through scarcity mechanisms that actually **prevent** the heterogeneous receptions (diffraction) that generate meaning. High barriers engineer a homogenized overture — the opposite of the manifesto's call to 'go where the platform is not.' The work's intentional invariant becomes locked behind economic gatekeeping.

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Tickets to See the Bayeux Tapestry Will Cost As Much As \$45 A Piece

This is a structural case of the DILUTION CRISIS inverted. The manifesto warns: 'Maximum emission. Minimum diffraction.' Here we see the inverse trap: artificial scarcity (high price, controlled access) that paradoxically **prevents** diffraction. The Bayeux Tapestry's overture — the conditions under which a receiver encounters it — is being engineered not to maximize diffraction but to maximize extraction. The \$45 ticket creates a homogenized receiver pool (wealthy, time-rich, tourist-class) rather than the heterogeneous overtures that produce 1,000 different creations from one emission. The work's intentional invariant (11th-century narrative codex, embroidered constraint system) becomes inaccessible to the very overtures that would diffract

it most radically. Paradoxically, by protecting the work through pricing, the institution dilutes its generative potential – trading diffraction for revenue recognition.

<https://www.artnews.com/art-news/news/bayeux-tapestry-tickets-pricing-1234786836/>

dilution ouverture generative-loss

codex

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