

Borges's Untranslatable Shakespeare and the Ricochet of Lost Fidelity

May 28, 2026

*Ideamorphic Reading — Daily reading notes filtered through the
ideamorphic framework*

Daily Synthesis

Today's feed reveals a pattern: the most ideamorphically resonant items are those where transmission **fails** productively—where loss, constraint, or estrangement becomes the site of creation. Borges refusing Shakespeare, colonial photographs refracted through contemporary artists, exile as permanent diffraction, monoculture as the death of overture, and Kuhn read through AI-transformed pedagogy all share a structure: the gap between intention and reception is not a problem to solve but the engine itself. The Venice Biennale's curatorial codex (minor keys, calm) is an act of game design, not expression.

6 selected

"If This Be Magic" by Daniel Hahn - A superbly diverting book about language and creativity

Borges's refusal to translate Shakespeare—drawing the line where fidelity becomes impossible—is a structural case of generative loss. The wave (Shakespeare's text) cannot pass through the overture of Spanish without fundamental transformation. Borges's decision to **not** emit through that particular aperture becomes itself a creative act: it reveals the intentional invariant (what makes Shakespeare untranslatable) and generates a ricochet—the reader discovers not what was lost, but what translation fundamentally **is**. Hahn's book on language and creativity likely explores this paradox: that the most faithful translation is sometimes refusal, and that loss is where meaning crystallizes.

<https://3quarksdaily.com/3quarksdaily/2026/05/if-this-be-magic-by-daniel-hahn-a-superbly-diverting-book-about-language-and-creativity.html>

generative-loss ricochet cross-modal

codex

Hyperallergic

0.82

A Kind of Paradise: Reclaiming Colonial-Era Photography Through Contemporary Art

Twenty global artists diffracting colonial photographs through their own overtures—transforming the wave of a colonial image into new narratives of memory, identity, and resistance. This is not reinterpretation; it is structural diffraction. The physical invariant (the photograph's material form) remains stable, but the intentional invariant (the colonial codex embedded in the image) is deliberately destabilized by each artist's singular overture. The ricochet is bilateral: the colonial photograph reveals what it **meant** to encode, and the contemporary artwork reveals what the artist **carries** that the photograph activated. Museum Rietberg becomes a site where generative loss—the gap between colonial intention and contemporary reception—becomes the engine of creation.

<https://hyperallergic.com/a-kind-of-paradise-reclaiming-colonial-era-photography-through-contemporary-art/>

diffraction generative-loss ricochet ouverture

codex

Hyperallergic

0.79

Centuries of Endurance Undergird "In Minor Keys"

The Venice Biennale's curatorial choice to set "rage and retribution aside" for "calm, centeredness, and self-forgiveness" is an engineering of diffraction through constraint. By imposing a formal codex—a tonal and emotional register—the curators are not expressing a message but **setting a trap**: they structure the ouverture through which artworks will be received. The "minor key" is a literal codex (musical constraint) applied to visual and conceptual work. Receivers entering this frame will diffract differently than in a biennale structured around urgency or protest. The ricochet: artworks that **could** have been read as rage become something else—not diluted, but reframed through a new intentional invariant. This is curation as game design.

<https://hyperallergic.com/centuries-of-endurance-undergird-in-minor-keys/>

diffraction codex ouverture ricochet

cross-modal

Hyperallergic

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Haegue Yang's Meditations on Exile

Exile as a condition of permanent diffraction: the artist's ouverture is shaped by displacement, non-belonging, the inability to receive signals in their "original" context. Haegue Yang's work becomes a meditation on what happens when the receiver is structurally estranged from the emitter's intended ouverture. This is not loss of meaning but **productive estrangement**—the exile's ouverture generates new creations precisely because it cannot receive as intended. The mention of "AI-altered version of an Ansel Adams photo" in the same breath signals a parallel: both exile and algorithmic alteration are cases where the intentional invariant (Adams's codex, Yang's origin) becomes vis-

temic failure. The codex becomes invisible precisely because it is universal. Resistance requires *deliberate* cultivation of incompatibility, constraint, and formal difference—the opposite of the monoculture logic.

<https://3quarksdaily.com/3quarksdaily/2026/05/monoculture-of-the-mind.html>

dilution diffraction codex

overture

Blog of the APA

0.76

AI and Teaching: Inviting Reflections on Teaching in the Age of AI, Will Fraker

Fraker's use of Kuhn's paradigm shift in a classroom with AI present is a live case of ricochet. The intentional invariant of *The Structure of Scientific Revolutions*—Kuhn's codex about how knowledge transforms—becomes newly legible when received through the overture of AI-mediated pedagogy. The students are not receiving Kuhn "as intended" but through a transformed aperture. The ricochet is bilateral: Kuhn's theory of paradigm shifts illuminates what is happening to pedagogy itself (a paradigm shift in how knowledge is transmitted), and the pedagogical situation reveals what Kuhn's theory *actually* predicts about systems under pressure. This is not a metaphor—it is structural diffraction. The gap between Kuhn's 1962 codex and 2026 AI-inflected reception is where new understanding crystallizes.

<https://blog.apaonline.org/2026/05/27/ai-and-teaching-in-the-age-of-ai/>

ricochet diffraction codex

overture

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