

Jonathan Anderson's Diffractive Reading of Lynda Benglis: Codex as Transliteration

July 07, 2026

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

Daily Synthesis

Today's feed reveals diffraction at work across multiple domains: Anderson's cross-modal translation of Benglis demonstrates how constraint-based codices enable genuine transformation between media; the Midjourney copyright case exposes the ideamorphic crisis—maximum emission producing zero diffraction, the dilution engine in full operation; and historical and contemporary examples (Elizabeth I's portraits, handcraft resistance, 1949 synesthetic animation) show that creation survives precisely where algorithmic recognition cannot reach. The common thread: wherever a formal system (codex) shapes how a signal passes through a receiver's singular overture, diffraction—and therefore creation—becomes possible.

5 selected

ARTnews.com

0.82

Jonathan Anderson Takes Inspiration from Sculptor Lynda Benglis for Dior's Latest Haute Couture Collection

Anderson's translation of Benglis's sculptural knotting and embellishment into garment form is a structural case of cross-modal diffraction. The artist does not copy Benglis's forms—he receives them through his own codex (tailoring, drape, body-scale proportion) and emits them transformed. The 'inspiration' is the ricochet: Benglis's intentional invariant (formal logic of knot, weight, spatial occupation) activates within Anderson's overture, producing garments that are neither sculpture nor pure fashion, but the diffractive site where both systems meet. This is not homage; it is engineering diffraction across media.

<https://www.artnews.com/art-news/news/dior-haute-couture-lynda-benglis-jonathan-anderson-1234791237/>

diffraction cross-modal codex ricochet

overture

ARTnews.com

0.79

Amid Its Own Copyright Controversy, Midjourney Asks Court to Reveal How Disney Uses AI

This copyright dispute reveals the structural crisis of the dilution engine. Midjourney's system is designed to maximize emission (billions of generated images) while minimizing diffraction—the receiver contributes nothing; the algorithm predicts what already exists. Disney's use of AI compounds the problem: recognition at scale, not creation. The court case exposes the ideamorphic paradox: both parties claim authorship over a process that produces neither intentional invariant nor genuine overture. The legal framework cannot adjudicate diffraction because diffraction requires loss, singularity, and bilateral revelation—none of which algorithmic generation permits. This is the dilution crisis made visible: maximum output, zero creation.

<https://www.artnews.com/art-news/news/copyright-midjourney-court-to-reveal-how-disney-uses-ai-1234791213/>

dilution generative-loss overture

codex

Aeon

0.77

Begone dull care: Jazz and innovative animation form a sensory swirl in this 1949 short

This 1949 synesthetic work—jazz interpreted through abstract animation—is a historical instance of engineering diffraction through cross-modal transliteration. The animator receives the jazz emission (temporal, sonic, rhythmic) through the overture of visual abstraction and color-to-sound correspondence. The 'sensory swirl' is not metaphorical: it is the diffractive gap where the receiver's embodied perception (trained in visual rhythm, color harmony, gestural abstraction) transforms sound into sight without fidelity, producing new meaning. This is the codex at work—systematic constraint (animation technique, color palette, frame rate) shapes how the jazz wave diffracts. The work survives because it resists recognition: it does not illustrate the music; it diffracts it.

<https://aeon.co/videos/jazz-and-innovative-animation-form-a-sensory-swirl-in-this-1949-short>

cross-modal diffraction codex overture

generative-loss

Aeon

0.76

Skill nostalgia: The radical reasons why you dream of making things by hand

This essay on handcraft as resistance to algorithmic homogenization directly addresses the ideamorphic principle: 'Go where the platform is not.' Handmaking is not nostalgia—it is structural refusal of the dilution engine. The hand embodies a codex (embodied knowledge, material resistance, singular constraint) that cannot be scaled or replicated. Each handmade object is a singular diffraction through one maker's overture; it cannot be recognized as one of 10 million identical outputs. The essay implicitly argues for generative loss: the 'inefficiency' of handcraft (time, variation, irreproducibility) is precisely where creation lives. This is not escapism; it is epistemic practice—the hand knows what the algorithm cannot: that $1 \neq 1$ is the condition of all that matters.

Licensed under Creative Commons Attribution 4.0 International (CC BY 4.0)

Generated by Foundation V3 / T50 RSS Aggregator