

Nanopublication — Ideamorphism at the Point of Reception

by Arnaud Quercy · READER · 2024



THEORETICAL PROPOSITION FIRST PERSON AUTHORIAL

DECLARATION IDEAMORPHIC ANALYSIS HIGH

Ideamorphism at the Point of Reception

READER [1] documents a specific instance of ideamorphic transliteration in which creation occurs at the point of reception rather than emission. Unlike my chromesthetic work, where I perform the cross-modal transliteration from sound to color, the transliteration depicted here is the one every reader performs: words on a page becoming lived experience in the mind. I position this as a distinct case within ideamorphism — the moment where the receiver, not the author, is the site of modal transformation.

CONTEXT

The central thesis of ideamorphism states: "The artist does not create; the artist emits. Creation happens in the receiver's diffraction." In my Synesthetic Explorations, I am both emitter and first diffracter — I hear a chord, my aperture diffracts it into color, and I paint what emerges. The painting records my diffraction. But the thesis implies something larger: that all creation follows this pattern. The emitter provides the wave; the receiver's aperture does the rest.

READER depicts this thesis in its most elemental form. An author writes words — sequences of abstract symbols arranged on a page. These symbols carry no sensory content of their own. They are pure emission: a wave structured in language, awaiting an aperture. Then the reader opens the book. The wave enters the reader's mind — an aperture shaped by memory, imagination, sensory experience,

emotional history — and diffracts. What emerges is not what the author wrote. It is landscapes, faces, weather, the smell of a room, the weight of grief. The reader's diffraction has created something that exists nowhere except in their own consciousness.

This is Axiom 16 — Alterity of Reception — made visible. Creation occurs only in diffraction through an aperture other than the emitter's. The author cannot create the reader's experience; only the reader's aperture can produce it. And it is Axiom 13 — Generative Loss — in action: the reader never reconstructs the author's intention losslessly. The gap between what was written and what is experienced is irreversible, and that irreversibility is precisely where the reader's creation lives. Lossless transmission would yield $1=1$ — the author's meaning replicated without remainder. But that never happens. The loss is generative. Every reader creates a different world from the same text, because every aperture diffracts differently.

READER captures the exact site where this occurs: the moment of total absorption where the wave has entered the aperture and diffraction is underway. The sculpture does not depict someone holding a book at arm's length, examining it from outside. It depicts the state where the boundary between receiver and wave has dissolved — where the aperture has opened fully and the diffraction is total. This positions READER as a theoretical object within my broader framework. It is not merely a sculpture about reading. It is the central thesis of ideamorphism given sculptural form: the emitter (author) is absent, the wave (text) has arrived, and creation is happening — here, now, in the receiver's mind.

REFERENCES

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