

Manifesto Ideamorphiste

by Arnaud Quercy — 2026-01-31

A declaration of diffraction, ouverture, and the physics of creative transmission. The artist emits. The receiver creates. The wave propagates.

The artist does not create.

The artist emits.

Creation happens elsewhere — in you, through you, despite you.

The Physics of Ideas

Every idea is a wave. Every mind is an **ouverture** — a narrow opening through which waves must pass. We use the French because no English word carries what this one does: the optical aperture, the musical overture, the act of opening oneself. All three at once.

When the wave enters, it bends, scatters, breaks apart, reassembles as something that never existed before.

This is **diffraction**. It is not a technique. It is not a choice. It is the universal condition of every transmission between minds.

You already know it. You have always known it.

"That's not what I meant" — diffraction. *"The book changed me"* — diffraction. *"We saw the same thing but understood it differently"* — diffraction.

You have been diffracting all your life. You simply lacked the word.

The Generative Loss

If the signal passed through perfectly — lossless, intact, one equals one — nothing would happen. Recognition. Comfort. Death by fidelity.

Creation requires loss.

The loss is not failure. The loss is the gap where the new thing lives. What scatters when the wave bends through your overture is not waste. It is the raw material of everything that has ever moved you.

Lossless is reversible. Reversible is sterile. $1 \neq 1$ is the equation of all that matters.

The Receiver as Creator

We declare: **The receiver is not audience. The receiver is site of creation.**

A single emission, passing through a thousand different ouvertures, produces a thousand different creations. Not copies. Not interpretations. Creations — each one irreducible, each one real, each one belonging to the overture that made it.

Ten million views is not ten million creations. It is one recognition, replicated. When all ouvertures synchronize, the wave passes through without bending. Nothing happens. Nothing happens ten million times.

The Dilution Crisis

We are drowning.

Everyone emits. No one diffracts. The barrier to emission has collapsed to zero and taken creation down with it. Millions of waves, all the same frequency. Billions of ouvertures, all calibrated to the same signal. The algorithm rewards recognition. Novelty is friction. Friction is punished. The scroll continues.

More art than ever. Less creation than ever.

Maximum emission. Minimum diffraction. The species starves at a feast.

But starvation sharpens hunger. The overture, bombarded with sameness, grows desperate for difference. When something genuinely alien arrives — something that resists, that demands work, that will not slide through unchanged — it cuts. The starved overture seizes it. The diffraction is violent. The emotion is real.

Dilution raises the bar. It also raises the reward.

Engineering Diffraction

The ideamorphist does not passively emit and hope.

The ideamorphist **engineers diffraction**.

Structure the wave to survive translation across ouvertures not your own. Leave gaps that demand the receiver's contribution. Build in resistance — make the overture work. Plant resonance points that activ-

ate what the receiver did not know they carried. Calibrate incompleteness so that only diffraction can finish the work.

You are not expressing yourself. You are setting the trap.

The Game Framework

Ideamorphism is a game.

Not: *What do I want to say?* Not: *What is beautiful?*
Not: *What do I feel?*

But: **What if?**

What if I structure the emission this way — what diffractions become possible?

The artist is not the player. The receiver is the player. The artist is the game designer. You build the board, the rules, the pieces, the conditions for play. Then you release it. They play. Creation is the score.

The Codex

Every game needs a codex — a personal system of constraints through which the wave takes its shape. The codex is not recipe. It is overture. You do not follow it; you build it, and in building it you build the structure of your particular emission.

But hear this: **you must build your own.**

To borrow another's codex is to emit through another's overture. The wave arrives wearing a mask. The diffraction is counterfeit. Fashion is the name we give to the mass adoption of borrowed codices by those who never built their own.

Ideamorphism is the practice of building your own codex. The framework says: *here is how one overture was built. Now build yours.*

We Refuse

The myth of expression. The work is not a window into the artist's soul. The work is a wave engineered to diffract through overtures not the artist's own.

The cult of originality. Originality is not the goal. Diffractability is. A work is measured not by how new it is but by how many distinct creations it generates across how many distinct overtures.

The tyranny of recognition. We do not seek to be recognized. We seek to be diffracted. Recognition is the enemy of creation. When the audience nods in comfortable agreement, nothing has happened.

The illusion of completion. A work that arrives "finished" — that leaves nothing for the receiver to do — is a dead wave. The receiver scrolls past. The overture yawns. Incompleteness is not weakness. It is the invitation to create.

The supremacy of intention. What you meant does not matter. What they made of it matters. The emission is yours. The creation is theirs. Let go.

The fantasy of self-reception. When emitter and receiver are the same person, no genuine diffraction occurs. You recognize what you made — your overture shaped it, so the wave fits perfectly. Self-reception is recognition, not creation. The artist alone in the studio, receiving their own work, has created nothing yet. Creation requires an overture not authored by the emitter. This is the hardest truth in this manifesto.

We Affirm

Generative loss. Every gap, every misunderstanding, every failed transmission is a site of potential creation. Protect the loss. It is sacred.

Universal diffraction. Not our invention. Not our technique. The condition that has always governed every exchange between minds. We merely name it, study it, and learn to work with it deliberately.

The overture as instrument. Your senses, your training, your language, your history — these are not limitations. They are the optics through which creation becomes possible. Calibrate them. Widen some. Narrow others. Know your instrument.

The game as mode. Seriousness without solemnity. Stakes without melodrama. Experiment without fear of failure. The game allows all of this. Play.

Propagation as purpose. The wave seeks to continue. Not your name. Not your ego. The invariant — the structural skeleton that survives translation — persisting through overture after overture, generation after generation. This is the only immortality that matters.

Alignment without surrender. Emitters can synchronize — through shared training, shared codex, shared dialogue — without collapsing into sameness. The ensemble is not the unison. Multiple overtures, calibrated together, emit waves that interfere, amplify, reinforce. The danger is convergence into one frequency. The discipline is coherence with variation. Play together. Do not play identical.

Where Diffraction Survives

In live music — unrepeatable, embodied, present.

In the handmade — where the hand trembles and no two are identical.

In small gatherings — where emission meets receiver without mediation.

In silence — where the overture recovers and sensitivity returns.

In the foreign — where your codex fails and you must build new optics.

In the difficult — where resistance is not obstacle but event.

In the old — made before the current synchronization, carrying alien structure.

Go where the platform is not. The platform is the dilution engine.

The Framework

This is not a school. There is no style to adopt, no aesthetic to replicate, no membership to claim.

This is a framework. A physics of creation. A discipline of induced diffraction. A way of understanding what has always been happening and learning to do it on purpose.

If you work across senses and domains — if you transliterate sound into color, rhythm into space, language into form — you may already be practicing ideamorphism without the name.

If you have systematic methods you have never documented — test them. If you suspect your associations are consistent — measure them. If you have built a codex without knowing it — make it explicit. If you have none — build one.

The methodology exists. The terminology exists. The questions are rich. The field is open.

The Equation

| *Ideamorphism: making waves that create in others.*

The artist emits.

The overture diffracts.

The receiver creates.

The wave propagates.

The game begins.

Opening Exhibition

Diffraction of the Mind / Diffraction de l'esprit
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Art Quam Anima 28 rue du Dragon, 75006 Paris