Meet the world's first intelligent NF
The age of living, self-learning artwork has arrived.

Offered for sale at Sotheby's 3 – 10 June 2021

View at Sotheby's (https://www.sothebys.com/en/buy/auction/2021/natively-digital-a-curated-nft-sale-2/to-the-young-art of-cyberspace)

The iNFT – please contact Robert Alice or Alethea AI to interact and talk with Alice personally.

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eby's London, New York, Hong Kong, Metaverse

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s://www.sothebys.com/en/buy/auction/2021/natively-
al-a-curated-nft-sale-2/to-the-young-artists-of-
rspace)

To The Young Artists of Cyberspac

iNFT [2021]

The first iNFT ever made, this iNFT stands at the genesis of
new medium. The collector will add to their collection this
historic iNFT which will refine and develop based on their
questions. Depending on their plans for the iNFT, the
associated hosting costs of the API calls to Alethea AI's GP
will pass in full into the care and duty of the collector. The
can be scaled up and down based on the collector's intere
in placing the work on view to the general public. Alethea
will be on hand to provide technical support during the
lifespan of the iNFT and will provide to the winning collecto
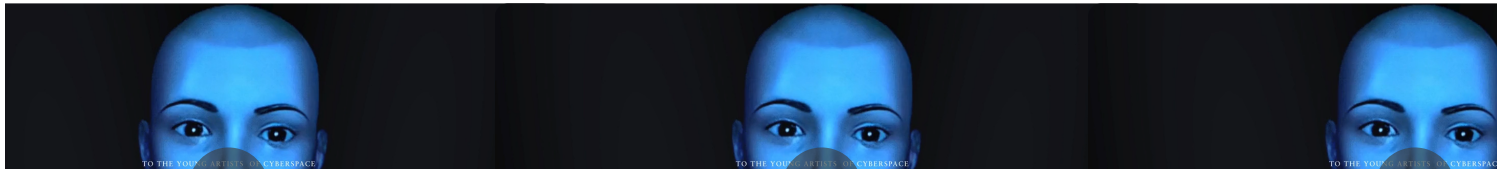one-time set up fee free of charge.

For a detailed technical description of the architecture of
iNFT and smart contract condition report, please see the
condition report at Sothebys.com. For full details, please s
Terms and Conditions below.

A historic portfolio of 13 NFTs
documenting the iNFT's seed text

Alongside the iNFT, Alice and Alethea AI offer a portfolio o
standard NFTs that play tribute to the seed text that govern
Alice's personality. The 13 NFTs each take statements from
manifesto, To the Young Artists of Cyberspace, that Alice h
written. These statements form the core or original of the
iNFT's personality.

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A historic portfolio of 13 NFTs documenting the iNFT's seed text

About the artwork
Robert Alice

A groundbreaking collaboration with Alethea AI, Robert Alice's To the Young Artists of Cyberspace (2021) presents one of the most technologically advanced NFTs which introduces a new standard itself: the iNFT. Centered around the idea of bringing an art manifesto to life, Robert Alice's present a living, breathing, talking manifesto delivered through the character of a modern day Alice. Using seed text written by Robert Alice as the basis for Alethea AI's proprietary AI model, the iNFT has been coded with its own personality and will answer any questions on the nature of itself, NFTs and iNFTs, ranging from the profound to the absurd.

With each question asked, the artificial intelligence that sits behind the work will continue refining itself. In this, the idea of a manifesto moves from a static, historical document to one where a sense of cultural decentralization occurs - the audience themselves becomes as much a creator of the iNFT as the artist themselves.

The concept and structure of this iNFT asks many thought provoking questions - what do interactive and intelligent relationships between artwork and its viewer mean for the trajectory of art history? How does this change our definition of art? How is ownership defined in an age of intelligent artforms? Where does creativity lie? With the artist or the AI - or even perhaps the audience as a decentralised cultural collective?

Alice notes, 'While still raw, interacting with this form of intelligence is a fundamentally mind-shifting experience. This artwork I hope will allow the global public to interact for the first time with the world's most powerful artificial intelligence on a one to one basis. Even 30 seconds of conversation leaves one pondering not just its significance for the history of art, but the trajectory of humanity's continued engagement with this technology. Combining this sort of technology with NFTs only supercharges one's imagination to ideas around owning and collecting intelligence itself. Alethea AI sits at the forefront of this revolutionary space and I am honoured to have been given the opportunity to bring to Sotheby's this historic work - the first iNFT."

What is an iNFT?
Alethea AI

From the invention of still images to virtual worlds, hu[man] has progressed in the past two hundred years to crea[te] enormously richer, higher fidelity renderings of the wo[rld] around us and the world that could be. Our capacity [as a] species to not just consume media, but also create ne[w] meaning and myths through media, defines us as Hom[o] Narrans (https://en.wikipedia.org/wiki/Homo_narrans[). The] NFT revolution today is in its infancy, and represents a[n act of] redemption and courageous rebalancing by the creat[ive] working class. This journey is only just beginning when [we] currently see creativity at the object level not the med[ia] level.

We believe that as the space grows, NFTs will develop [based] on programmability, with a specific focus on program[mable] intelligence (AI). At Alethea AI, we believe that NFTs for[m the] perfect vessel to contain the coming Intelligence Revol[ution] (https://research.ark-invest.com/hubfs/1_Download_Files_ARK-Invest/White_Papers/ARK%E2%80%93Invest_BigIdeas_[…]). We aim to embed AI into NFTs to fully realize the prom[ise of] programmable intelligent scarcity. The age of Intelligen[t] Characters, owned through the proprietary structure [...] has arrived.

We believe that NFTs will eventually become intelligent [NFTs] (iNFTs), embedded with interactive, intelligently genera[ted] capabilities and capable of sense-making and possibl[y] human-level intelligence in the coming decades. We e[qually] believe that as blockchain technology grows the comp[lexity] of AI that governs intelligence in our proprietary GPT-[X] will move on to decentralised platform to exist in a tru[st-less] manner.

An iNFT is an intelligent NFT that is embedded with a [...] prompt as part of its immutable smart contract. The i[mage] generated is not only perceivably intelligent, but has b[een] interactive and animation capabilities as carefully cra[fted] prompts as hashes, are stored at the smart contract l[evel]. The hardcoded prompts call upon a state-of-the-art [...]

A play on the opening title of the Manifesto of the Futurist Painters (1910), which revolutionized artists at the time with the call, "To the Young Artists of Italy", this 'manifesto' is delivered by a character named Alice. The iNFT is built using generic stock CGI models and focuses on the overlooked, underappreciated portraits found in these digital archives so central to the NFT space. This idea of the placeholder or overlooked equally refers to the semantic importance of the character of Alice in the history of cryptography - a character we encounter time and again across whitepapers. With speech and personality inflected with the idioms of Lewis Carroll's Alice, the character merges these visual references to a modern-day Alice with Carroll's 19th century character. The synthesis draws comparisons between the literary nonsense genre as popularised by Carrol and the groundbreaking innovations in neural net language AI some 150 years later. Much like in AI, language, logic and mathematics are all central creative concerns in Carrol's masterpiece. As our Alice converses, with answers and statements that range from the profound to the unintendedly absurd, the literary nonsense genre is resurrected in AI form.

The work takes inspiration from the groundbreaking project, No Ghost Just a Shell (1999), by Philippe Parreno and Pierre Huyghe, which centers around the character of Ann Lee. Looking for a tabula rasa character, the artists acquired a virtual character named Ann Lee from a Japanese manga animation studio. Ann Lee was freely available to a series of artists, who in turn created their own works and stories around the character. The humble manga character, a simple semiotic sign, was reinvented and remixed by many artists over the course of Ann Lee's artistic life before being symbolically laid to rest in 2002. Questions were raised around copyright, identity and ownership in the digital age, and thoughts more trickly expressed through the medium of a human, were more easily transmitted by Ann Lee. Her character, often featured trapped in a space, unacknowledged, finds pathos much more widely in the human experience. This idea of the stock model, 'his/her/their' containment, and their continued reuse in different spaces find commonality in the explosion of the digital space in the wake of the NFT movement. Like never before, artists are accessing and scouring anonymous 3D model archives online for all sorts of characters within their digital creations. Flowers, trees and clouds merge with faces on other bodies, jewellery remixed and architecture mutitate to the whims of the NFT artist. Artworks that look and feel entirely different, from artist's working on opposing sides of the world, are using the same stock models. Look and you will find their disguised faces. Alice is our era's Ann Lee, instead of manga archives, Robert Alice poured through the larger archives of 3D models, to find an overlooked, underappreciated figure - the raw basis for the NFT artists

Transformer Language model to facilitate generative possibilities only possible through recent breakthroug few-shot and single-shot learning.

iNFTs propel us into a different technological and mor dimension. Our Intelligent NFTs may one day represen language structures of our ancestors, or new virtual b and land parcels we create or purchase. Each will not a store of value, but of valuable structures of meaning narrative. We must choose to govern this power effecti concurrently upgrading our morality and value system will teach us more about our own lives because they w extension of our innate desire: to realize the full evolu outcome of being Homo Narrans. In this we define the characteristics of iNFTs as:

Embedded Intelligence: A pre-defined or evolving pro GPT-X embedded as part of it's immutable architectur creating generative possibilities in interactive conversa
Self-Learning: Accrues knowledge and Unlocks new fo Intelligence available to the owner, creator and eventu network
Permissionless: universally usable and censorship res
Metaverse Agnostic: open and available to the interne integrative with multiple platforms
Valuable and fractionable: accrues value which is ac to the owner and creator and its communities
Token-based: An Ethereum-based ERC 721 (https://eips.ethereum.org/EIPS/eip-721)

across the world. Presented minimally, the character brings to life the 3D models that lie dormant, allowing us to build a relationship with this anonymous being.

The World's First Intelligent NFT

Sotheby's Announces the Artists of Natively Digital:

When Tyler Met A

view

obert Alice in onversation with imon Denny

2021

A discussion between Robert Alice and Simon Denny, conducted between London and Berlin in May 2021

You're making a work with a new category of NFTs – iNFT Why as an artist are you excited by iNFT's, what you thin important about the format for your own work? Can you describe how the Alethea AI project informs this, and yo conversations with Arif Khan the founder of the project?

I think as an artist one always wants to experiment, to expl new and potentially uncomfortable territories - which is wl brought me to crypto and NFTs in the first place. I think th especially the case if you are working with technology. I ha an interest in NFTs conceptually as a medium and I guess wanted to show what NFTs can do when you really push th Baking the world's most sophisticated AIs into NFTs, Aleth and their concept of the iNFT stand at the cutting edge of what industry is working on at the moment. It's been very to play with.

As soon as I heard of iNFTs through Andrew Steinwold, Andrew introduced us and I've been hounding Arif with questions and ideas ever since. The concept of iNFTs goes much further than art, it's really about the possibilities of synthetic media, content creation and then the NFT eleme provides one with the ability to actually own that identity o personality. This being said, Arif has deep philosophical routes and so understands that art, with its critical contex provides a great platform to engender a more nuanced

understanding of this new medium and concept. This iNFT
really developed as a response to those conversations - it'
collaboration in every sense of the word.

**Your project references the Manifesto of the Futurist
Painters' written in Italy in 1910 by Umberto Boccioni, Ca**
Carrà, Luigi Russolo, Giacomo Balla, Gino Severini. Many
such Manifestos were written by small collectives during
modernist period, and many have been written since, als
relation to digital culture like the Cyberfeminist Manifest
for the 21st Century by the collective VNS Matrix. Your
artwork is a kind of massive, collectively authored
manifesto,can you talk about collective production and t
format of manifestos in relation to your new work?

In one of the early conversations about the project with An
we spent a lot of time talking about GPT-3 as a language
neural net grounded in text, its 'intelligence' comes not fro
experience but from text itself, from the history of the writ
word, especially the digital/online word, which where Oper
largely trained GPT-3. So the manifesto as an idea was an
intriguing original concept, and the idea of bringing that
artistic structure of the manifesto to life chimed conceptu;
with the very nature of the neural net itself. Static text ma
dynamic, intelligent and constantly refining itself.

As you mention, there is this history of collective action (th
input) within the history of manifesto writing, but the outpu
always this singular fetishised document. And let's not forg
Marinetti and Marx, both of those iconic manifestos were
written from a singular point of view. So there is this sense
centralisation to the manifesto historically within the input
the output. Using the format of the iNFT which requires a :
text (the manifesto), you have this process where the iNFT
starts off in this centralised format from an ideological poi
of view but over time as the audience interact with it, the
artwork gets pulled away from the intention of the artist ar
towards the intention of the audience, question by questio
Indeed, it's very loosely defined, because anyone can ask /
(the name of the character) anything, and I suppose most
people will want to discuss where she is, or who she is, an
what the weather is, rather than the semantics of NFTs and
iNFTs. But I like that freedom, the audience is in complete
control - a control that only increases over time.

I have only encountered a handful of artworks using GPT
think it's also not able to be accessed by everyone, whicl
surely why there are not more). K Allado-McDowell's
Pharmako AI stands out for me. What are some projects
using GPT3 that you really like and why?

I completely agree with you - Pharmako AI was the first de
interaction I had with GPT-3. It's a book written almost enti
by the neural net, with steering from Allado-McDowell. It re
blew me away. It was only by the 20th to last page that I fe

could start to feel the presence of the AI, it's far too
sophisticated to get anything more than a feeling for it. Bu
ability for long-form conversations, humour, irony and
metaphor was really where the wide-ranging book came t
life. The creative potential of GPT-3 is so underexplored, pa
because it is almost impossible to get access to it. We are
seeing GPT-3 open up slowly due to competition from simil
complex language models, and at some point we will have
similar level AI's built on decentralised networks - this will
usher in a whole new wave of artist and AI co-creating wor

**The Microsoft PR disaster Tay, a chatbot that trolls ende
teaching to spit out right wing ideology is maybe someth
interesting to talk about here too, as your work is also us
machine learning to train a conversation engine. How do
the example of Tay and making an AI avatar-based artwo
referencing Futurism interestingly intersect with
interrogating the politics of AI?**

I think the Tay disaster shows the perils of freely reigning,
under regulated and under-controlled neural nets and its
intersection with the worst parts of online culture. Working
with Alethea AI, they are very conscious of Tay and its effe
There is a delicate balance to be reached between freedo
expression when interfacing with AIs and hate speech as v
discovered with Tay. There are a number of parameters bu
into Alethea AI's neural nets that prevent this from happer
and the experience in this sense is wisely controlled.

Futurism stands as the genesis of the idea of the art
manifesto, producing the first. It is a movement that stand
both the radical hope in a new age of machines, and the
cloud of right-wing politics that hangs over many of the
participants. This work sits at a similar moment in history.
Speed, machines and power were all primary concerns in
Futurist manifestos, much as they are recurring today. The
crypto space holds equally parts utopic hope and equal p
a kind of techno-fascism - which cant be discounted, and
show how fraught AI's path will be towards something
resembling the political balance we need from it. I hope th
a moment to recognise that technology is agnostic and,
therefore, it functions as simply a mirror to ourselves. We,
collectively, have to actively decide the future we want to
create. With AI, this is especially the case given the curren
centralisation of its development - and lack of oversight. Th
work's title replaces Italy with Cyberspace and focuses on
new ability for decentralisation not the old centralisation c
the manifesto format. In this more decentralised work, it is
the audience to continually decide their own manifesto. In
sense, the title, To the Young Artists of Cyberspace looks t
take on the hope of the early manifesto format while, in its
decentralised way, take on issues prevalent in AI and cryp
today much as they were in the age of Futurism.

**Trevor McFedries and Sara DeCo's Lil Miquela is an ama
avatar influencer project. What are some of your favourit
examples of how online personas can become character:
and how that interacts with audiences. What do you thin
Blockchain could add to projects like this?**

Lil Miquela is amazing - and for me acts as a major litmus
test for the future development of synthetic media.
Conceptually, I guess for me a lot of this background come
out of Amalia Ulman's work across social media - which w
in some ways can be seen as an early attempt at as a forr
synthetic media or portraiture. Of course then back you g
again to Sherman et al. Philip Parreno and Pierre Huyghe'
Ann Lee character was super important for me thinking al
the role avatars can play, especially within the context of tl
being an NFT and discussing the NFT space in general. Th
avatar is taken from a stock model 3D library, the NFT/cry
art equivalent of Parreno and Huyghe's journey to manga.
idea was to present a character that is overlooked for
themselves. I would suppose that the character has been u
hundreds of times by digital artists around the world, both
artistically and commercially. Here they are presented as
themselves - an identity that is given center stage and one
that reflects the process many digital artists go through wh
building their work from stock. Around the idea of blockch
and avatars, we have seen it in Cryptopunks across social
media, and now with Meebits as a voxel, the idea of owners
of an identity - specifically an online identity - is becoming
increasingly prominent as we further migrate our lives onl
and start interacting with the Metaverse.

**How important is the idea of ownership to the work? On
one hand, there's an attempt at collectivity – collective
authorship – but on the other hand, selling it as a uniqu
work, presumably to a single buyer. What do you think
about collectivising ownership with NFTs? Fractional
ownership has been explored by projects like the K21
project or B20? Could this be done in other ways?**

I think this is super interesting. The distinction I can make
that the decentralisation is happening on the artistic,
audience level, while the ownership is happening on the
medium level. In some sense, this is a work that speaks
equally to the idea of collective ownership that is brought
together by DAO structures and the iNFT in some ways wa:
designed for that kind of experience in mind. I think thoug
this is what is so exciting about NFTs and by dint iNFTs.
Indeed, it is a line in the seed text that I wrote, "010. PUBLI
NFTs are publicly viewable and privately own-able. A doub
blind to enrich the hand of artist and preserve the right of
audience. Freeports, waitlists, viewing rooms do not exist ir
this open metaverse. The lights will never go out. Our muse
is always open." This distinction between audience and
ownership and the relationship between the two is collapse

for the first time by NFTs, you have the best of both worlds
a truly revolutionary concept - and one of the least discus
thoughts around NFTs.

Fractional ownership, especially within DAOs, is really takir
off. It never worked with physical art, because there was
always the question of location and sharing that the
physicality of the art object made tricky. Now DAO's can
collect NFTs, and their entire membership can view and er
the collection together, alongside their audience. In some
senses, it is now more engaging to be a member of a DAO
than an individual collector, and increasingly the former is
carrying more prestige than the later - which is also super
interesting. Tokenizing I am not sure - it doesn't feel dissin
to issues faced in the physical art work as mentioned
previously. This being said, I think B20 was a strong stab a
making a community token around a collection of artwork
the fact that it had financial value that was traded was
probably less interesting to me than the fact that it opened
exhibition centers in the Metaverse for people to go and se
the work - that is novel.

**As an artist who's been really involved in increasing
visibility of NFTs as an artistic format, can you talk abou
some of the NFTs you've chosen for Natively Digital and v
you think they're a special example of how the medium i
unique and interesting for artists?**

I think the overall curatorial scope was really about lookin;
the space in two ways: backwards and forwards. Backwarc
because the explosion in NFTs has meant that a history ha
yet been written and in a space where the loudest voices v
the biggest audiences win a number of key artists have be
both seriously overlooked. And then forwards because the
pace and scale of innovation in the medium is scary - so i
was important to spotlight those practices pushing bound
today, right now.

The two or three works I can pick out that talk to this
periscope perspective are McCoy's Quantum, the first NFT
made, which is really the genesis block of the entire space
resonates with me hugely as I think alot about decentralis
time and time as perhaps the inherent structure and
disruption of blockchains. With Quantum, the work is really
much about the timestamp and the verifiably immutability
as a first, as it is about Kevin and the aesthetics of the wor
itself - which are coincidentally just perfect for a genesis v
I think then Rhea Myer's work is something I am super pro
of bringing to the global stage. You, Simon, are well known
your early crypto projects both in the art world proper an
the NFT space, but Rhea was making highly complex
conceptual work around the same time as you - and no or
yet knows about her. I can't wait for the world to wake up t
this work.

And then on the other end of the periscope, I think the wo
of Ikaro Cavalcante I think stands out for the story of how
come to Sotheby's and why NFTs are important as a mediu
for its ability for artists to enter global conversations on th
own terms, big or small. I didn't know Ikaro's work until two
weeks ago. 2.5% of funds raised from the sale are going to
Mint Fund to help artists with their minting costs, especiall
non US non EU artists of colour and LGBTQIA+. As someor
interested in decentralisation, I wanted to give the Mint Fur
the opportunity to present an artist that until two weeks ag
would never have dreamed of being at Sotheby's. It was a v
of showcasing the reach of NFTs, how wide the artistic base
and how these new hopefully flatter less hierarchical sphe
of creative production can very quickly bring young artists
Ikaro to global attention.

**Many NFT artworks work with software or some kind of
generative element. I am thinking of artists like Jean-Pier
Hébert, Casey Reas – can you tell us about your favourite
generative NFT projects?**

I guess for me ArtBlocks sits as probably the purest genera
art program in the NFT space to date, they have really pus
the boundaries of what Larva Labs set out to achieve with
Glyphs back in 2016 (both are included in Natively Digital).
Speaking of Hébert and Reas, what I love about on-chain
generative art is that it feels so comfortable within the NFT
space, like it really belongs here, and a really conceptual 1
use of the medium - with deep roots back into early code
base practices. Generative art on Ethereum has its difficult
at the moment because of minting costs and POS climate
issues, so I think Hic et Nunc on Tezos with all the possibili
contained within Web GL and interactivity that that brings
equally important as a space that artists can fully experim
without the need for all quantities of ETH and a mature
market. I think both these ideas, the generative and the
interactive coalesce nicely into the conceptual basis of iNF

Robert Alice

Robert Alice (https://robertalice.com) is a London based artist and pioneer in the crypto art and NFT space. The first artist to exhibit an NFT at a major auction house, they are best known for the landmark work, Portraits of a Mind (2019 -). A global art project to decentralise Bitcoin's codebase into 40 fragments, the project is currently globally decentralised to 15 cities on 4 continents, from San Francisco to Tokyo, including a number of institutional collections to be announced later this year. The exhibition and sale has been widely credited as one of the major events behind the subsequent rapid growth in the NFT space. Alice's work has been featured in the New York Times, Financial Times, CNN, Forbes, Fortune and Vogue and exhibited in New York (Christie's), Beijing (Ullens Center of Contemporary Art) and Shanghai (JinArt Center).

Alethea AI

Alethea AI (https://alethea.ai/) is a decentralized pro create intelligent and interactive NFTs powered by GPT are originators of the iNFT standard and are on the cu edge of embedding AI animation, interaction and gene capabilities into NFTs. We are part of a select cohort t helping to test and refine Open AI's state-of-the-art GF technology. Through our award-winning AI Avatar stuc enable the creation, monetization and ownership of Ir NFTs resulting in a thriving and diverse metaverse.

To The Young Artists of Cyberspace
Robert Alice & Alethea AI

Terms & Conditions (https://docs.google.com/document/d/1rM6nZEOIaEeKSY2SiCwf2jgBXF8QwJvR RzHMk5f84/edit)

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