

# DIP

## **Global Art Digital Community Ecology**

—Borderless Art Culture Launch Station based on Blockchain  
Technology

**Summary:**

This technical document describes the concept and design of ecosystem of DIP global artistic digital community.

Using the blockchain technology DIP unites artists, auction houses, museums, galleries and other ecological artistic bundles in order to create global station of launch of artistic culture aimed at transformation of integral shape of conventional artistic industry and solution of some problems which currently exists in the artistic industry. This enables to provide with inspection and safety of art works, increase the art work number ratio, multiply resources of new artists, improve and enhance artists' intellectual achievements and association's ecology, and at the same time take part in perception of modern art.

**Keywords:**

**Blockchain, Decentralization Technology, Artist Training, Art Space, Digital Art, Art trading platform, Artistic database.**

1. Goal and Vision .....	5
2. Overview of The Art Industry .....	6
2.1 Global Art Market.....	6
2.2 Contemporary Art Market.....	7
2.3 Art Amateurs.....	8
2.4 Artist.....	10
2.5 Art Gallery .....	11
2.5.1 Gallery .....	11
2.5.2 Museum .....	12
2.5.3 Independent Space.....	13
2.5.4 Art Fair .....	14
2.6 Auction Market .....	15
2.7 Art Industry Chain.....	16
3. The Pain Point of the Art Industry .....	17
4. The Global Art Digital Community .....	19
4.1 DIP Blockchain Art Creation Cultural Community .....	19
4.2 Problems solved by DIP .....	20
5. Infrastructure of DIP Community .....	22
5.1 Overall Architecture.....	22
5.2 Artist Incubation .....	22
5.3 Art Finance .....	24
5.4 Artwork Trade.....	27
5.5 Art IP Registration .....	31
5.6 Artwork Database .....	33
5.7 Art Space .....	35
6. DIP Ecological Construction.....	35
6.1 DIP Foundation .....	35
6.2 Token Eco-economy .....	36
6.3 Art Community .....	37
6.4 Artist Service .....	42

6.5 DIP Show .....	43
7 . DIP Technology Implementation .....	47
7.1 Data Layer .....	48
7.2 Network Layer .....	49
7.3 Consensus Layer .....	50
7.4 Contract Layer.....	51
7.5 Application Layer .....	51
7.6 Wallet Architecture .....	52
7.7 Virtual Machine Structure .....	53
8. Team & Advisor.....	54
9. DIPC Issuance Plan .....	70
10. Disclaimer .....	73
11. Risk Warning .....	73

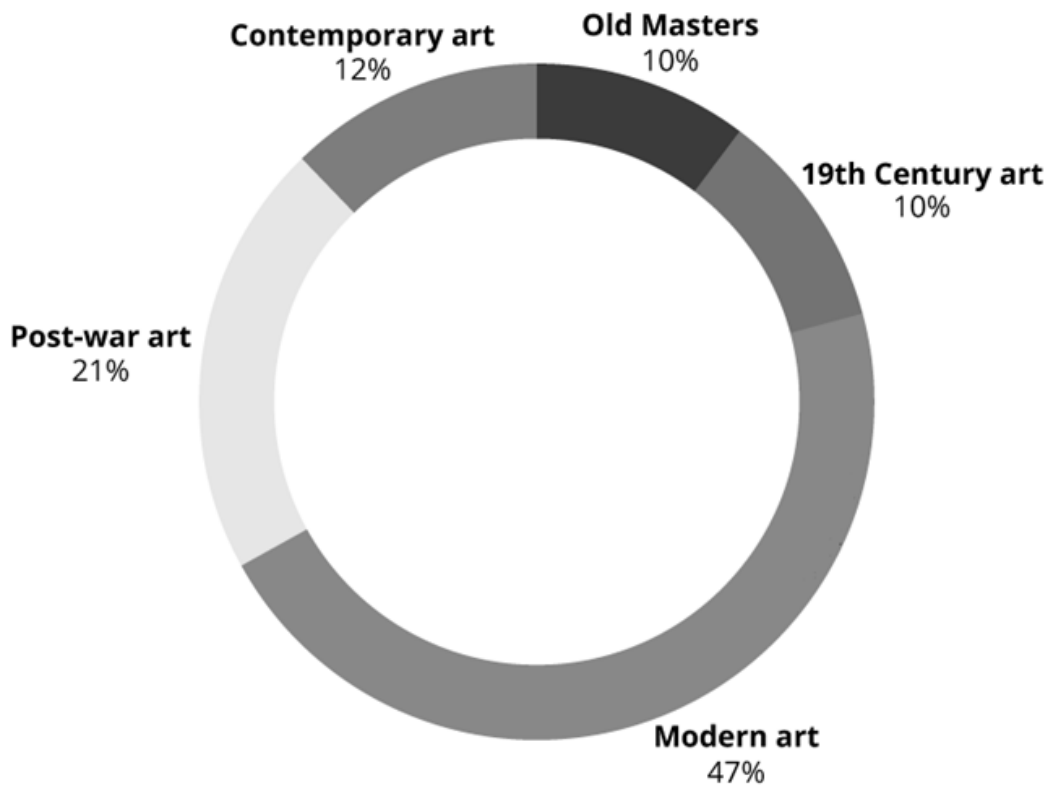
# 1. Goal and Vision

Our goal is to bring independent and thoughtful artists, designers and youth cultural groups together to create an art-digital community based on blockchain technology, while focusing on young and emerging ideas and original culture, and promoting contemporary art, music and literary youth. Our expectation is to select the best art resources, integrate the latest art information, and promote the development of ecological communities in the promotion and circulation of artists' individual artworks, thus promoting the extension of art experience activities, artist product brokerage and other related fields. We create an artistic life system that belongs to every young artist and art experienter, and then develop into a culture of artists, designers, auction houses, art and digital copyright holders, cultural and creative product developers and users, and buyers' space. There by achieving zero distance, borderless and specialized wisdom in parallel with IoT devices.

## 2. Overview of The Art Industry

### 2.1 Global Art Market

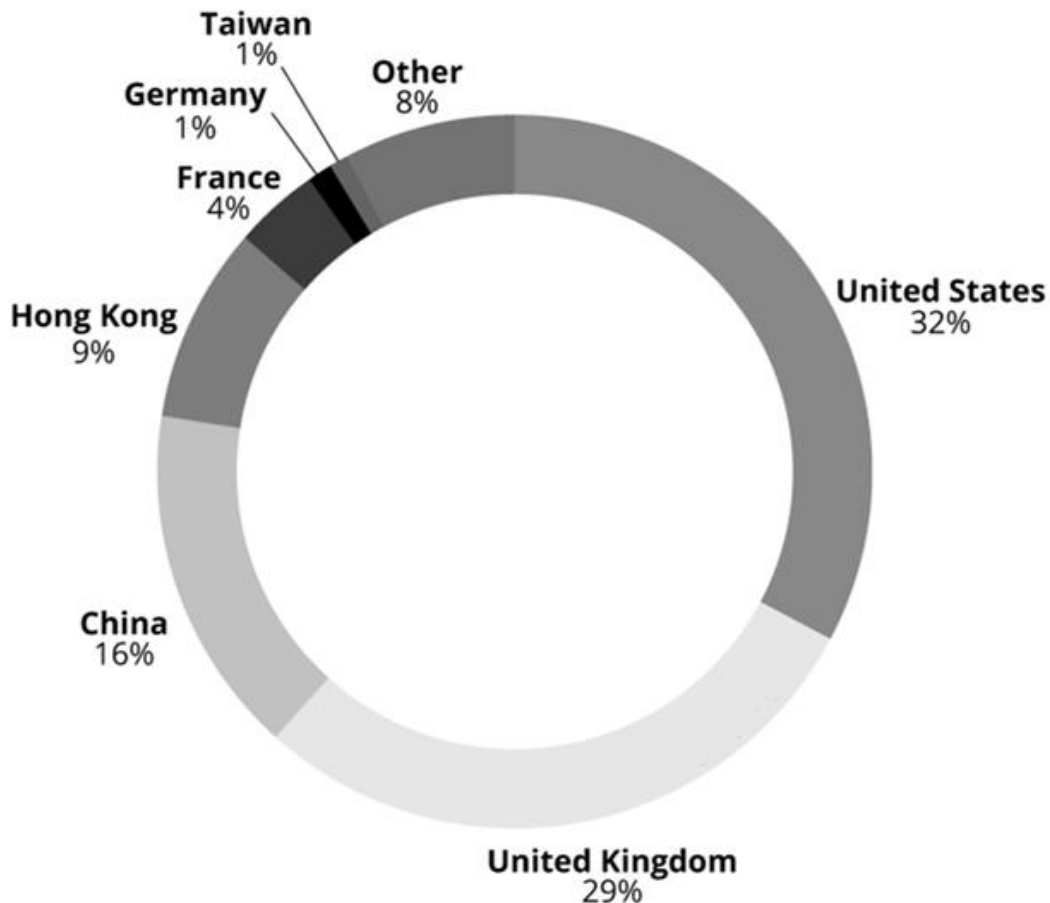
In the global art market, modern art still plays a pivotal role in the entire art market. The volume of contemporary art is 14% of pure art, and the total turnover is 12%. Both the transaction income and the volume of transactions transcend the classic masterpieces and 19th century art. In the 21st century, people witnessed and welcomed the arrival of contemporary art. Compared to post-war art, contemporary art has a stronger position in the long run. In 2000, contemporary art accounted for 3% of the global art auction. Nowadays, 18 years later, this figure has risen to 12%. The significance of this change is obvious – collectors are increasingly valued for their current creations. From now on, contemporary art can no longer be seen as an edge market that relies on occasional purchases and is insignificant. Together with the post-war art, it assumes the role of the “locomotive” of the art market.



## 2.2 Contemporary Art Market

In the contemporary art market, the United States ranks first in the global contemporary art market. The American market is increasingly focused on modern art, especially the Rockefeller Collection auction held in May 2018, and the auction record set by Leonardo da Vinci's "Savior" in November 2017. However, the dominance of the United States has shrunk slightly this year, and the turnover of the contemporary art market has fallen by 16%. In fact, in 2016-2017, the US art market trade volume accounted for 44% of global auction revenues for \$705 million and only \$612 million in revenue this year, accounting for 32% of the world. Both the United Kingdom (\$545 million) and China (\$298 million) achieved excellent results, up 55% and

15% respectively. The Greater China region (including Hong Kong and Taiwan) has a stable market share of 26% and revenue of \$480 million.

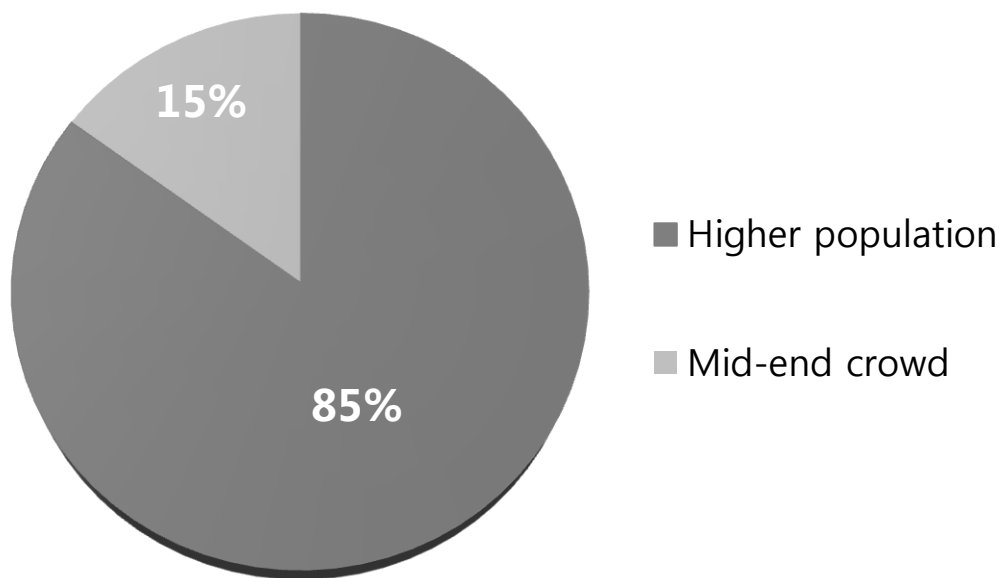


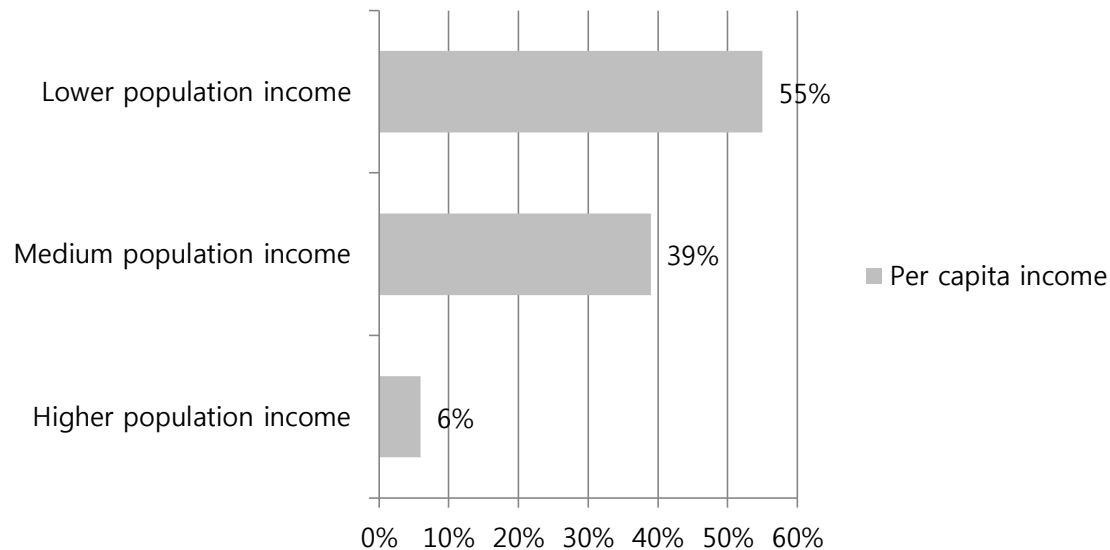
## 2.3 Art Amateurs

According to the data, the art investment population is mainly dominated by high-end people and middle-end people. The high-end population accounts for 85%, and the middle-end population accounts for 15%. At the same time, according to the World Bank standards adopted by the National Bureau of Statistics, adults earn between 10 and 100 US dollars per day, that is, the annual income of 3,650 to 36,500 US dollars is a middle-income



group, according to the ratio of RMB exchange rate of 1:7. Conservative calculations, the middle-income standard calculated by the World Bank standard are 25,000 to 250,000 yuan. Using this standard to calculate the National Bureau of Statistics data, we can see that the national low-income population accounted for 55%, the middle-income population accounted for 39%, and the high-income population accounted for 6%. Therefore, on January 9, 2018, Mao Shengyong, deputy director of the Comprehensive Department of the National Bureau of Statistics, spokesperson said that according to conservative calculations, China's middle-income group has more than 300 million people, accounting for more than 30% of the global middle-income group. However, the high threshold of art investment has greatly limited the growth and development of the Chinese art market.





## 2.4 Artist

In the art market, the work of young artists is gradually being valued by art lovers all over the world. People believe that these "black horses" are still in the beginning stage of the market today, and after a few years, they may become the "masters" of the art market.

Among the global modern and contemporary art sectors, artists born after the 70s (including after 80s and 90s) accounted for only a very small share, and the average transaction price was significantly lower than the average price of the entire post-war and contemporary art sector. However, the transaction share, the transaction volume and the average price of the auctions have been increasing year by year in the past five years, and the turnover has reached the highest level of US\$300 million. The United States dominates the world market in the modern and contemporary art sector, accounting for 46%, more than double that of China (22%). Many young

Chinese artists have not entered the art market through more conventional gallery channels in the West. Instead, they enter the auction market directly, and this short-term profitability usually shortens the artistic career of these artists.

## **2.5 Art Gallery**

In 2018, the gallery was the institution with the most exhibitions (55%), followed by museums, art galleries (29%) and non-profit organizations (15%). On a global scale, art exhibitions are more dispersed than those in the art market. The three countries with the most exhibitions were the United States (21%), Germany (12%) and France (10%), 92% of which were post-war and modern and contemporary. The exhibition has a clear bias towards local artists, especially in the United States, China and France, where local artists account for 50%. In addition, in 2017, the number of exhibitions of local artists held in China fell by 37% year-on-year, the lowest in 10 years.

### **2.5.1 Gallery**

Exotic character is the gallery of western art. The art gained in the West in the 16th century is exhibited in residential monasteries. Modern art galleries originated in France in the 19th century, from early 20th century different genres of modern art appeared, galleries are developing at full speed in the world. In early 1990s thanks to emersion of foreign gallery Chinese art gallery of Red Gates originated. In the end of 90s domestic galleries

demonstrate the trend to fast development, the square of Beijing gallery exceeded 200.

### **Modern works of Chinese Gallery**

#### **Business model:**

Stores of decorative art, complex of trade art centers, art hotels and other diverse business models came to the unified business environment.

#### **Agent method:**

Cooperative system and contracting system are the main methods of acting as artists in Chinese galleries. The time spent by Chinese galleries as artists is generally not long, and the agency time is about 41% in 1-3 years. The more common proportions of Chinese galleries are: 75% for well-known artists, 50% for growing artists, and 30% for new artists. It is difficult to standardize in the industry through the traditional model, and the operation mode of the international gallery is unified.

### **2.5.2 Museum**

Asian and Middle East consumers build museums. More than 700 new museums open annually and since 2007 museum industry became the world economic reality of the 21st century. Experience of Western developed countries shows that after a certain level of social development, averagely one museum falls for each 10-20 million people, and in the most large European countries with rich historical and cultural heritage, such as Denmark and Belgium, 1-2 million people with one museum are counted. The number of museums opened in 2000 through 2014 exceeded for the

first two centuries. As per the insufficient statistical data of the World Museum currently more than 30000 museums of all types account in the world, of which more than 5000 museums of post-Soviet period preserved in Russia; there are more than 7000 national, state, private and university museums in Japan; more than 5500 museums in France; more than 3000 museums in the United Kingdom; nearly 3500 museums in Italy, including nearly 3000 state and local museums. In the United States, due to the high degree of diversity and methods of operation of museum construction facilities, the statistical data was less accurate, but, by estimates, more than 5000 in our country keep developing museum construction.

### **2.5.3 Independent Space**

The seemingly simple noun of "independent art space" clearly needs to be redefined in China. Using the source of funds to measure the "independence" of an institution seems to make sense in the Chinese context, but it is clearly conflicting with the usual pattern of European institutions using government funding as the main source of funding; using the motivation of the founder of the institution (such as the so-called mainstream The definition of "independence" in the art circle seems to lead to a more diverse interpretation of professionalism, legitimacy and even public relations. In fact, it is not difficult to define whether a space is "independent". The biggest reason is that these spaces are created by non-governmental or private foundations, but by natural or natural groups. The implication is that the founders of the independent art space usually do

not have much money and background, so the space is small and difficult to survive.

#### **2.5.4 Art Fair**

The art fair has developed rapidly in the past 20 years. In 2017, there were 260 important international art fairs, 50 of which were established in the past 10 years. In 2017, the total turnover of the Global Art Fair was US\$15.5 billion, an increase of 17% year-on-year. At the same time, exhibitor costs have risen by 15% to \$4.6 billion.

Among the exhibitors surveyed, the average number of participating fairs per year reached 5, and local and international exhibitions each accounted for half; in 2017, 46% of the galleries were completed through the fair, up 5% year-on-year. From the perspective of price range distribution, the middle and low end are mainly low-end, and nearly 40% of the works cost less than 5,000 US dollars. According to the average price of the works, paintings, installations, sculptures, etc. are from high to low.

89% of the galleries are optimistic about the future development of the fair, but different galleries need to further refine the position and importance of the fair in its development strategy: First, it needs to integrate resources and focus on energy bands. High-quality fairs with more opportunities; second, we should not only care about break-even, because the appearance of the fair is only the beginning, attracting the attention of buyers and then establishing a personal relationship to promote sustainable operations.

## 2.6 Auction Market

In 2017, the global auction market turnover was US\$28.5 billion, up 27% year-on-year, which was mainly related to transactions in the high-end market. 90% of the auction items sold for less than 50,000 US dollars, only 9% of the market share, and in 2017, only the turnover of Basquiat's "Untitled" and Da Vinci's "Savior" It accounts for nearly 2% of the year. Both of these works were sold at night in New York, USA. The former was Sotheby's Spring Auction in New York, and the latter was the New York Christie's Autumn Auction, which played a guiding role in the American art auction market.

The increase in market concentration is a clear phenomenon at this stage: 50% of the total turnover comes from the top five auction houses (Christie's, Sotheby's, Poly, Guardian, Heritage), while the United States (35%), China (33%) The UK (16%) three markets account for 84% of the global auction market share.

In the Chinese auction market, the number of auctions (3%) and volume (6%) in 2017 decreased slightly. After the auction rate dropped from 57% to 52% in 2016, it was controlled at 53% in 2017. In the past 10 years, the number of lots entering the auction has increased by 338% to 39 million, while the actual number of transactions has only increased by 187%. The problem of streaming and delivery is more serious, mainly because the authenticity and source of the lot are questioned.

## 2.7 Art Industry Chain

In 2018, China's art industry explored a new mode of steady development. In the "literary + Internet", "literature + urbanization", "literary + tourism" and other aspects, there have been many consumption models that can be used for reference. At present, only the shopping mall art theme has developed rapidly, and it has gradually become one of the characteristics of shopping malls attracting passengers. This phenomenon has nothing to do with the characteristics of the art theme. On the one hand, the art theme can enhance the artistic atmosphere of the shopping center. On the other hand, its promotion of the operation of the shopping center is also very obvious, both in terms of increased turnover or commercial rental improvement.

In 2019, Chinese artistic industry must enter the market in different forms to satisfy the cultural needs of different groups which will be more remarkable and the models of local economic development in the shape of art and other forms will be broadly reproduced. Due to lack of valuable attributes of art in artistic industry the circulation channel is narrow and exchange threshold is high, thus, it gives the large volume of investments in the art and low information about the art. Investors impose high requirements to the professional and experienced gaining of art works which led to the investments in the art. A higher threshold is in the fact that ordinary people cannot take part in the bound address and investments.



### **3. The Pain Point of the Art Industry**

#### **Narrow distribution channels and high exchange threshold**

Due to the scarcity and high-value attributes of art, the amount of art investment is high, and the transparency of art information is low, which makes investors have high requirements for the professional and experienced art accumulation of art collection, resulting in The entry threshold for art investment is high, and ordinary people cannot participate in related circulation and investment.

#### **The lack of artist training**

The training of young artists in China is still in its infancy, which has a lot to do with the current educational methods in the field of Chinese art. The art education system around China's large-scale cultivation of colleges and universities is still in the stage of primary art education. There are many people, such as a large number of people, poor awareness of individualized training, lack of art information, and logical logic of thinking. It is impossible to implement the elite education of art education in education, which leads to the teaching problems of single art form and weak creative thinking in Chinese class education. There is also a small success rate in the incubation of artists, which cannot be included in the camp of international artists.

## **Traditional trading center development**

Traditional trading methods include galleries, fairs, private transactions, etc. Due to information asymmetry, nearly 50% of high commissions and narrow trading channels lead to great risks in art trade and high transaction costs, leading to participation. There are fewer and fewer people trading, and the circle of art trade is getting smaller and smaller. The opponents of trading are often confined to small circles with similar social status and mutual recognition.

## **Non-precise mechanisms of identification and authorization**

Such events as true and false art, disputes induced with sources, non-payments and pretensions, mechanism of non-precise authorization, uncertainty of art complicate tracking and identification and infringing goods destroy the market and seriously damage the art market integrality system.

## **Art price pricing is difficult to unify**

Art is a non-standard product, and its valuation is both complex and professional. The value of art is mainly reflected in the value of the character (creator), artistic value (quality of the work) and market value (economic environment). Among them, the quality of art is an important factor affecting the price of art, but the pricing of art has a high dependence on the evaluation of expert experience. The subjectivity of pricing is strong and the price is difficult to unify. The value of art often changes with the pulse of the market and the pricing of art dealers.

## **Art industry chain is stagnating**

The complete art industry chain should focus on art trade, including art evaluation, mortgage, fund, pawn, insurance, logistics, etc., and even extend to art financial products. However, in China, this market has never formed an industrial chain system, and it is only in the period of free development of individual groups. From the operational business model, the basic trade of art in the Mainland is characterized by privatization, fragmentation, speculation, and poor resource circulation. From the perspective of supply and demand in the market, art trade still presents a situation of oversupply and heredity. On the one hand, the solution of this problem depends on the overall improvement of the level of national aesthetic education; on the other hand, it is necessary to return to the “distrust” caused by the above-mentioned business model.

## **4. The Global Art Digital Community**

### **4.1 DIP Blockchain Art Creation Cultural Community**

Possibilities of tracking and authenticity of art works can be obtained through blockchain system. Contracts accelerate the flow of deals, train young new artists, help artists to reach intellectual results, provide with the platform for demonstration of real dynamic assessment of artists and art works in the community, increase the volume of artistic market, promote development of the industry, promote development of the industry. DIP is

the blockchain-based artistic digital community creating ecological bundle of art industry connecting the artistic industry, for example, art gallery of the auction house, cultural institutions and other ecosystems of art industry in order to create the education collection, art amateurs of perfect art works and high-quality artistic services, provision of artists with comprehensive training and incubation, as well as effective services of intellectual property. In accordance with the unique economy of CIS and mechanism of distributed users we will form new world artistic ecology and recover new standards in art industry.

## **4.2 Problems solved by DIP**

### **Artist community incubation**

DIP community provides the artists with the platform for demonstration of art crystallization in order to fill the artistic resources to provide the space for creativity, to guarantee the full cycle of artist's creativity. Most artists and most art creators are not paid enough attention and most of them are disregarded or infamous in the modern world.

### **Decentralized and efficient intelligent trading**

DIP creates a decentralized art trading platform through blockchain technology, realizing real-time transaction settlement, creating tamper-proof verifiable sources, improving the transparency of art transactions, simplifying and automating lengthy financial service processes, and reducing front-end and background interactions. , saving a lot of manpower and material resources to improve the competitiveness in the art market.

## **Financial art investment**

At present, the threshold for art investment is quite high and cannot meet the needs of most art lovers. DIP realizes the asset securitization of art by translating the art. This not only ensures that the middle class can participate in high-end art investment, but also high-net-worth individuals can reduce investment risks by sharing several pieces of art.

## **Intellectual property protection**

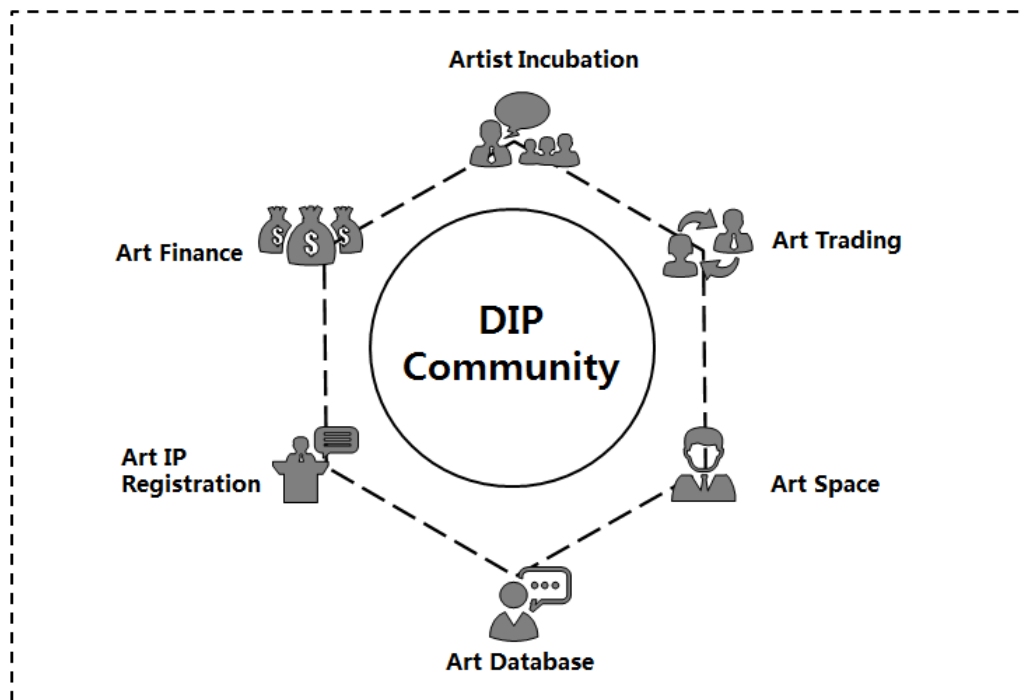
The lack of proper record retention methods and real-time verification of art sources in the art market is a pain point in the current art market. DIP provides a new channel for anti-counterfeiting and fraud prevention through the irreversible and traceable nature of blockchain, systematically protecting the intellectual property of artists.

## **Art value consensus**

Such factors as owner's factors transferred by the author will have an impact of the assessment of art works and each of them will have fundamental differences in their assessment. Nevertheless, recognition of value of cultural art, humanity's acknowledged cultural heritage is the common public consensus presenting the value of the entire art.

# 5. Infrastructure of DIP Community

## 5.1 Overall Architecture

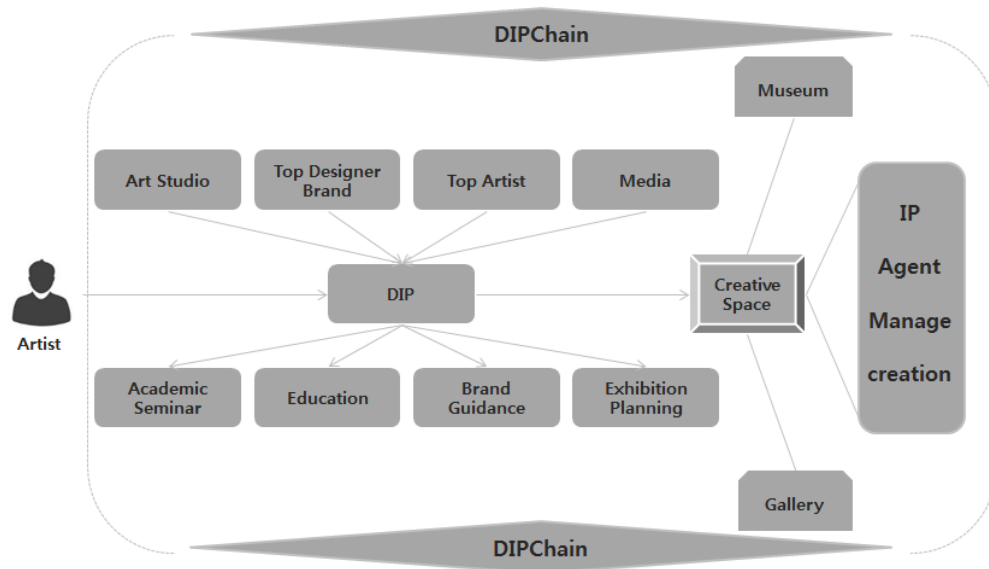


## 5.2 Artist Incubation

DIP masters the best art industry resources in the United States, creates an immersive art culture space, designs nearly 40 studio-based in-depth experiences in different fields, selects top-level designer brands and

contemporary artists active in New York, and provides comprehensive coverage through exotic projects. Sexual, systematic, targeted, avant-garde art education, art collection and art exhibition resources docking. Provide high-quality exhibition planning, exchange opportunities with senior industry insiders, organize academic seminars in the exhibition, set relevant seminars on exhibition topics, communicate with local art critics and artists in New York, invite media to participate, and maximize the wisdom of artists value conversion.

As a bridge between China and the United States, DIP provides one-on-one brand guidance and project planning for artists, achieves individual resume background, plans domestic and international solo exhibitions/group exhibitions, recommends well-known studio internship opportunities, organizes professional media releases, etc. The chain completes the record of the artist's incubation process, ensuring that the artist's growth process can be traced back, and the records cannot be tampered with, creating a block-based artist growth and training system.



DIP breaks through the distance between traditional galleries and youth culture, creating an innovative way of operating the future art industry. Gradually develop young artist incubation bases to create a new generation of cultural power, innovative artists as the core, promote the creation of space under the lines of New York, Beijing, Shanghai, Shenzhen, etc., form a culture of IP culture, young artists, art dealers Guided and manufactured cultural and artistic ecosystem. Provide artists with different levels of docking resources, and provide museums, gallery spaces, resident art projects, etc. according to needs and training models.

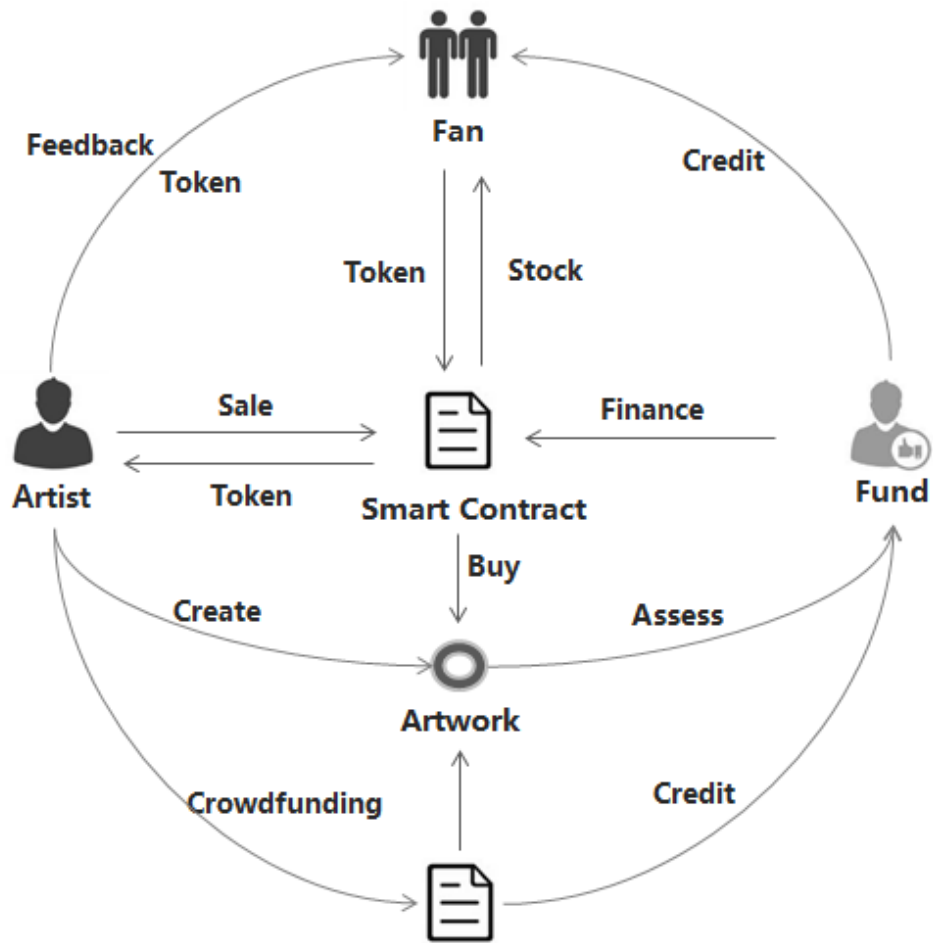
## 5.3 Art Finance

### Art assets securitization



DIP Foundation initiates and creates one-of-a-kind certificate after financial transactions, confirms that each participating art amateur may obtain increase in the cost of art deals in the community by means of reasonable agreement. DIP module for creation of art works of financial investors may lower the access to financial platform, for increase in the art works taking part in financial platforms for each art work will be the cost estimate made by the Commission of art experts. In accordance with the votes of art works' holders the community has taken a decision that the auction of art works will change soon.

In the meantime, DIP will derive profit within a certain time interval in order to establish the Foundation of protection against art trading risks to recover users' losses.



## Artist crowdfunding

Artists can enter the platform by paying a certain number of DIPCs. Certified artists can generate their own personal credits through smart contracts.

Artist fans or community users can share the proceeds of artists' art works by purchasing credit shares. Credit only represents the profitability of art, and the artist becomes a hot indicator of the idol market, not as an asset.

## Example:

A-artist initiates and creates an A-credit application request

1. Defining the rights of income rights: for example, the community income rights of artists' works of art in a certain period of time

2. Set crowdfunding time, for example 1 month

3. Release the corresponding amount according to the number of users (unified requirements for each artist's quota to be 10,000 copies, root

According to the different users, the amount of the released amount is different)

4. Return initial income standard and invalid return period

After the crowdfunding, all relevant income of the artworks will be used as crowdfunding income during the equity period. When the income of artist A works exceeds the DIPC, the investors will start to realize the income. When the income reaches the initial return standard, investors can freely choose. To realize the proceeds, that is, to recover the corresponding proportion of DIPCs, when the artist returns to the ineffective return period, the artist's income fails to achieve positive returns, and the remaining DIPCs are returned to the investors in proportion.

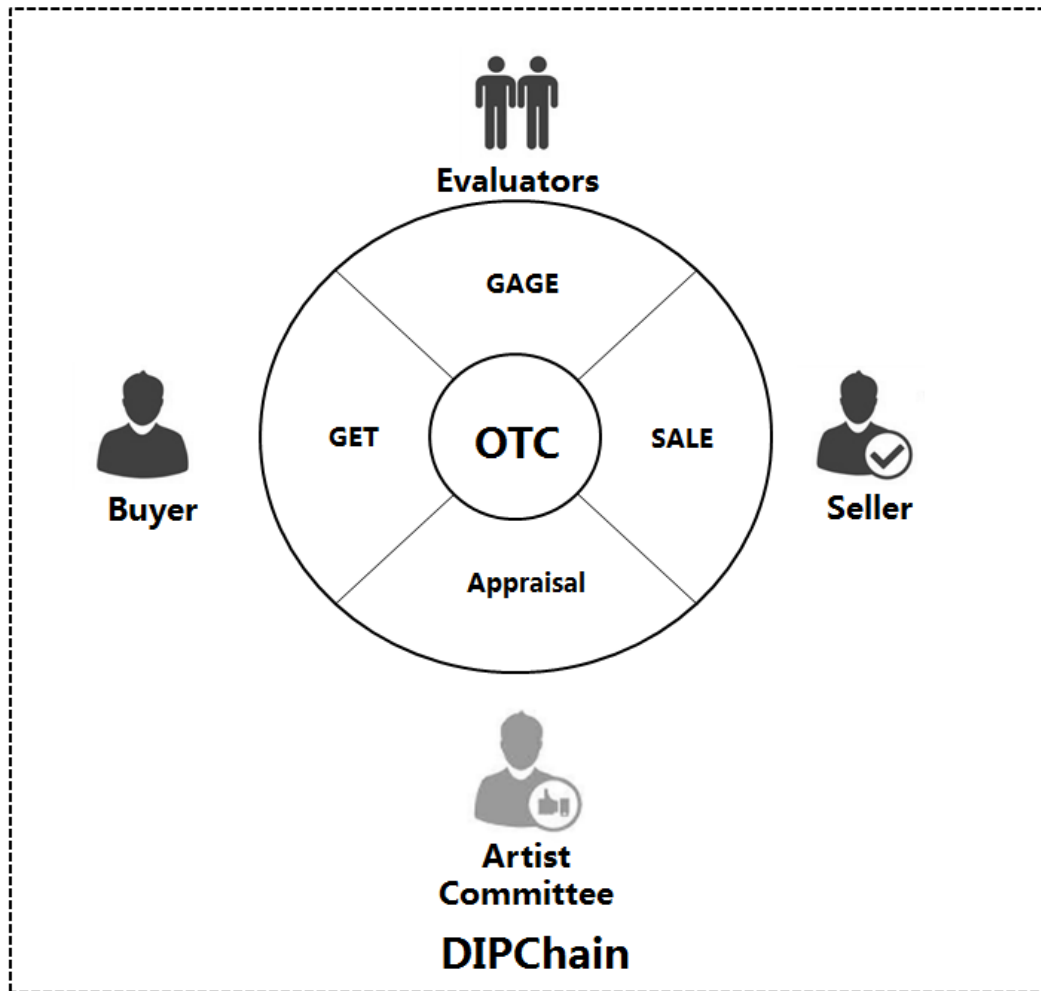
## **5.4 Artwork Trade**

The transaction of art is DIP's art trading module based on smart contract. The transaction process is completed and recorded in the chain through DIPChain. The whole transaction process is transparent and credible, which reduces false deception in the transaction process. Through unique trading

methods, the valuation of artworks is more objective and accurate, and promotes the healthy development of the DIP community.

### **Artwork OTC**

In the OTC transaction process, the seller of each artwork needs to submit the corresponding DIPC for the deposit to the corresponding smart contract account as the value guarantee of the artwork. The seller acts as a stakeholder in the artwork. Each valuation user also needs to submit the corresponding DIPC as a margin to the corresponding contract account as a responsible guarantee for their evaluation and valuation. The valuer also becomes a stakeholder of the artwork. When the ownership of the artwork changes, the buyer needs to inject the corresponding amount of value into the smart contract, and the amount injected is calculated by the seller's bid and the estimator's estimate. When the transaction is completed, the seller and the appraiser can retrieve the corresponding value amount of the buyer's injection contract during the artwork transaction, which may have a surplus or a loss.



### Example:

buyer's rate  $A = (\text{user's assessment } B + \text{seller's margin } C) / 2$

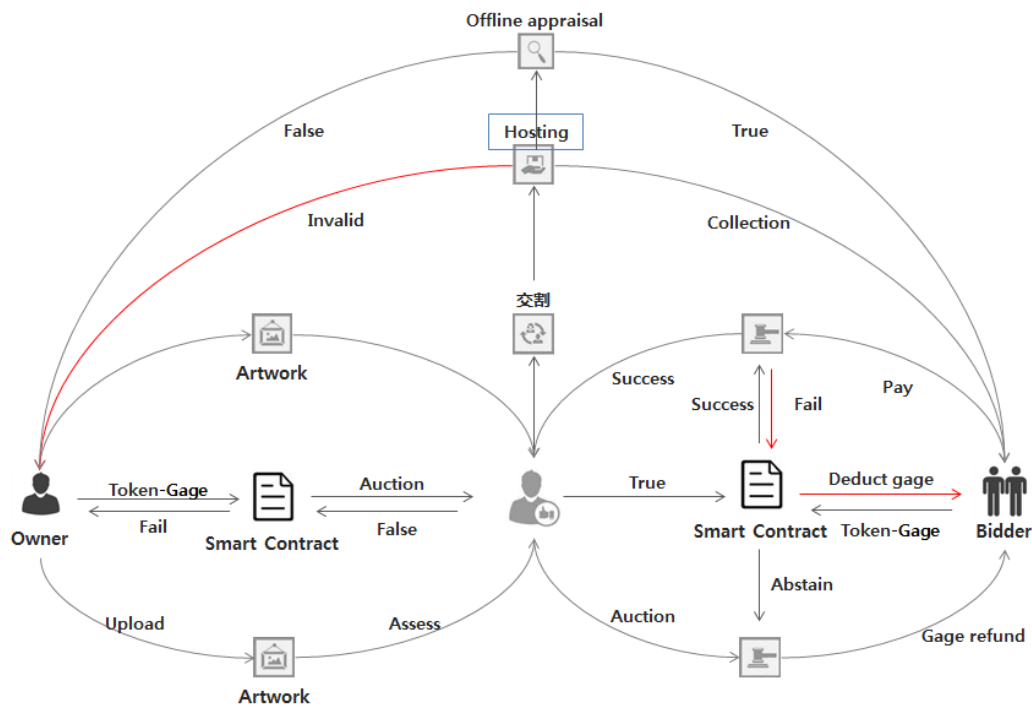
If  $A$  is greater than  $C$ , the seller will receive the corresponding additional price  $(A-C)$  and the user will receive the incorrect user deposit.

If  $A$  is less than  $C$ , the seller will receive the corresponding price  $A$  and the user will receive the incorrect user deposit.

### Art Auction

The artwork taken must pass a rigorous due diligence process, which includes verification of the source of the artwork, insurance policy, secure

storage, independent evaluation, artwork conditions, and verification of the Lost and Stolen Art Registry. The platform only lists high quality artwork with original records. If a certain work is being filmed, the user can see the auction process on the blockchain platform, and can bid for the bargain. The auction process does not happen immediately, but happens within a few days or weeks so everyone can participate.



1. The owner of the artwork pays the token credit and initiates the auction through the smart contract. The authenticated artwork will be seen by the bidder. The authenticity, value and price of all the artworks on the platform will be shared by the community (ordinary users, Collectors, experts, scholars, professional institutions) jointly decide that the results are fair and objective, and no individual or institution can change or influence the results.

2. Artwork that has been evaluated by the community can enter the bidding transaction process, and realize the transfer of property rights on the chain through the margin system. The default payment will be deducted from the deposit paid by the bidder.

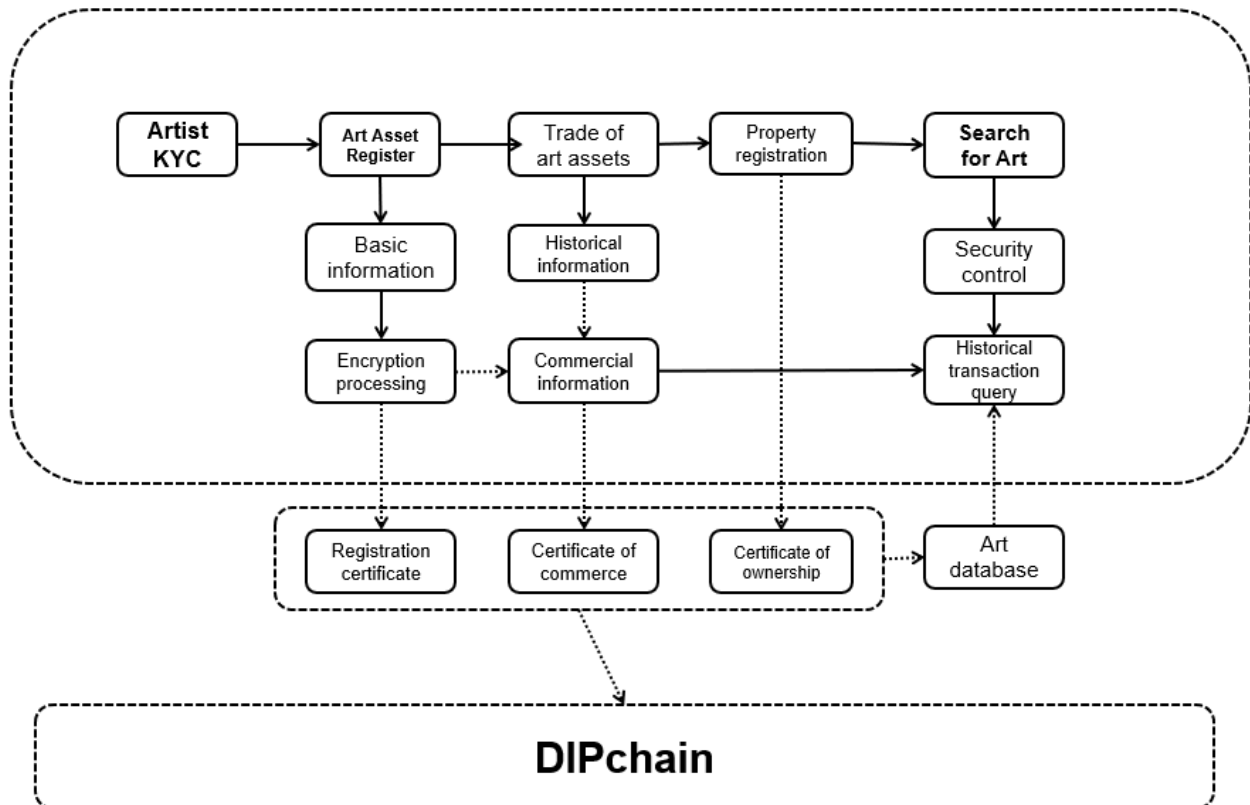
3. After the payment is successful, the art delivery will be carried out. After the community evaluation, the professional custodian institution (museum/gallery) will provide the user with the warehousing and warehousing service according to the needs of the users. At the same time, the host (museum/gallery) collection can be entrusted to increase its economic income, and it can also provide professional custody and maintenance services for users, and promote the appreciation of art through exhibition opportunities.

4. The secondary appraisal in the process of delivery of art has a key role. Once it is identified as a counterfeit, the trade of the artwork fails, and the corresponding pay of the bidder is refunded. The original owner's credit is deducted. If fraudulent escape occurs, it will pass. The DIPchain broadcasts, locks the account public key, prevents fraudulent funds from being cashed, and compensates the damaged user from the risk protection pool.

## **5.5 Art IP Registration**

The DIP community creates an art registration system and builds a database of art traceability. Each piece of art is scanned by high-definition random point to generate a unique hash fingerprint, which is decentralized

along with owner information, creator information and circulation information. Registration, through blockchain technology to ensure that data cannot be tampered with traceability of art information can be checked.

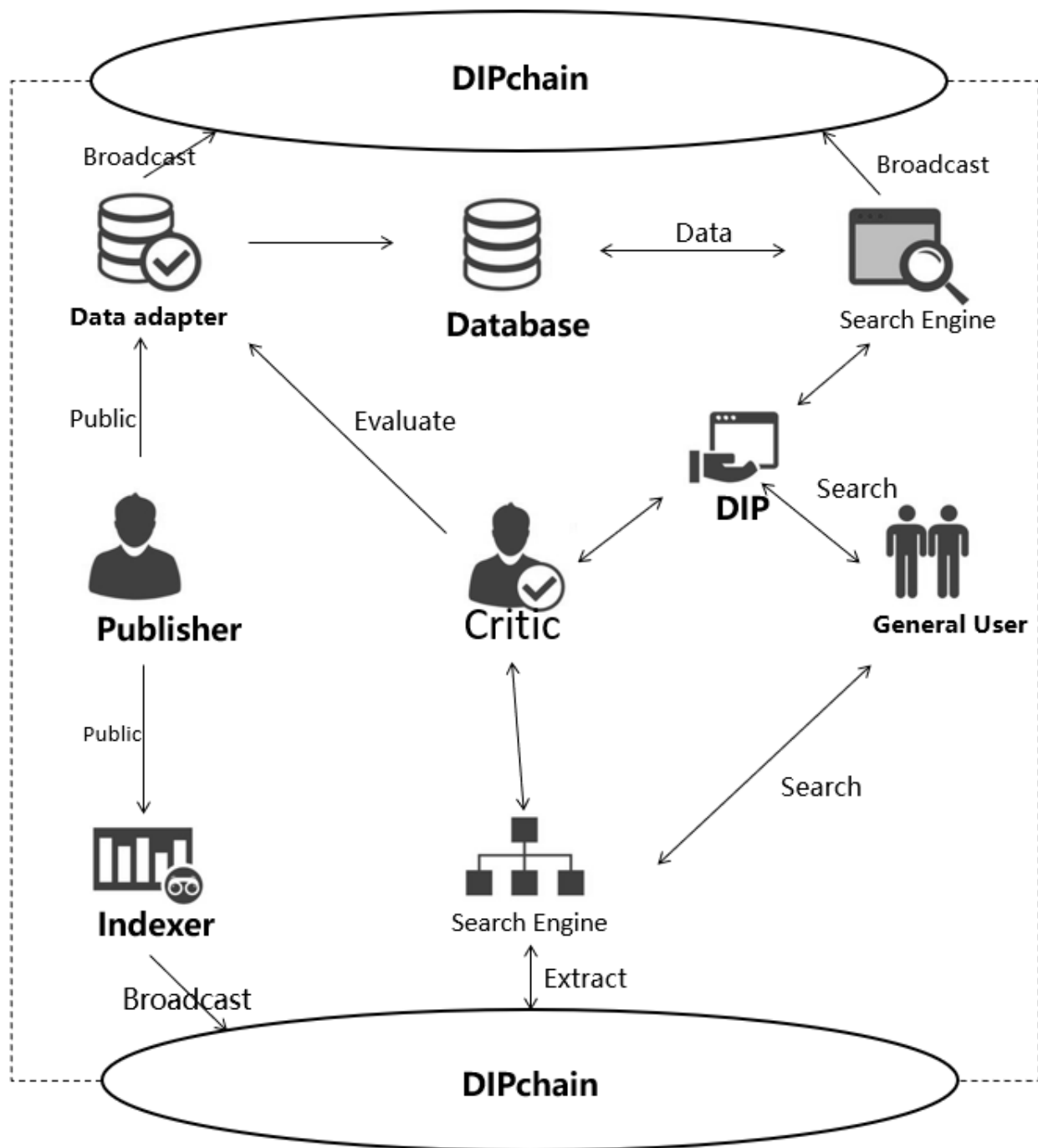


DIPChain records detailed artwork information, so that the history of the artwork's circulation transaction (including ownership, exhibition history, written records, circulation records and other key information) is well documented. Everyone can obtain artwork information through the registration system. Help to establish the integrity mechanism of the art market and reduce the circulation rate of counterfeit goods, improve market liquidity, and ensure the green and healthy development of the art market.



## 5.6 Artwork Database

DIP will build a highly sophisticated and credible database of art materials through community information sharing. Searching through online search engines such as Baidu makes it difficult for most ordinary art lovers to accurately describe the artworks and find the corresponding materials or it takes a lot of effort. Based on this, DIP hopes to provide a complete and easy-to-use art database for art players by pooling this information and then borrowing distributed servers to store big data. From the completion of the artwork or a traceable time point, the artwork is digitally processed, and the artist and the collector publish the digitized collection information. After the completion of the publication, each node synchronizes the relevant information, and after synchronization, the community user can pass The DIP community searches and views artwork-related information, including artwork, collectors, artists, transaction information, and more. The artwork can be commented, the post-commented message summary is synchronized, and all information is stored in a distributed server. In the transaction process, art lovers can extract the art data through the information summary, view the information of the art, and help to make a reasonable valuation of the art.



## 5.7 Art Space

“Art to live” will unify artists and art amateurs thanks to close correlation between artists, art and life enthusiasts, we are improving our social perception of art, new artistic values, build new way of life.

In order to create new artistic space for life, hoping that the art will get famous in many fields, such as business education and public welfare and diversified mode of presentation, in order the art and design can be unified with creative life.

“Artistic life space” for art amateurs and members of DIP community in order to provide with new life experience, enjoy full artistic life environment, try original cuisine, dip in the world of art together with an artist, try the artist’s creative process through management in order to create one’s own art works.

# 6. DIP Ecological Construction

## 6.1 DIP Foundation

In order to promote the healthy development of the global art market, support young talents in artistic creation, and create a DIP community ecology, DIP will establish the DIPART Foundation to hold art fairs and

large-scale art public welfare activities, so that the public will pay more attention and care to young art creators; Make more outstanding works of art recognized and familiar with the market; fund new and young art creators, and make young artists who have no financial ability to display their own works or continue to create their own creative dreams. At the same time, in order to maintain good development ecology, the Foundation will invest in art works with potential value, launch artist crowdfunding, and engage more art lovers to support more young artists.

## **6.2 Token Eco-economy**

In order to better create the development of the art industry and realize the value transfer of the art industry chain, the DIP community will issue its own certificate “DIPC”. DIPC is the world's first blockchain asset based on blockchain art digital community development, used to decentralize an incentive online integrated art digital community, using blockchain and distributed storage technologies to create decentralized art numbers Community payment system.

### **Artist user**

Artists can realize the value of art through DIPC in the DIP community, get more DIPC incentives and community services through the artist hall, participate in community artist training programs, upload art information, build art big data system, get DIPC Encourage money, while the DIPART fund will support new and young artists through DIPC.

### **Fans**

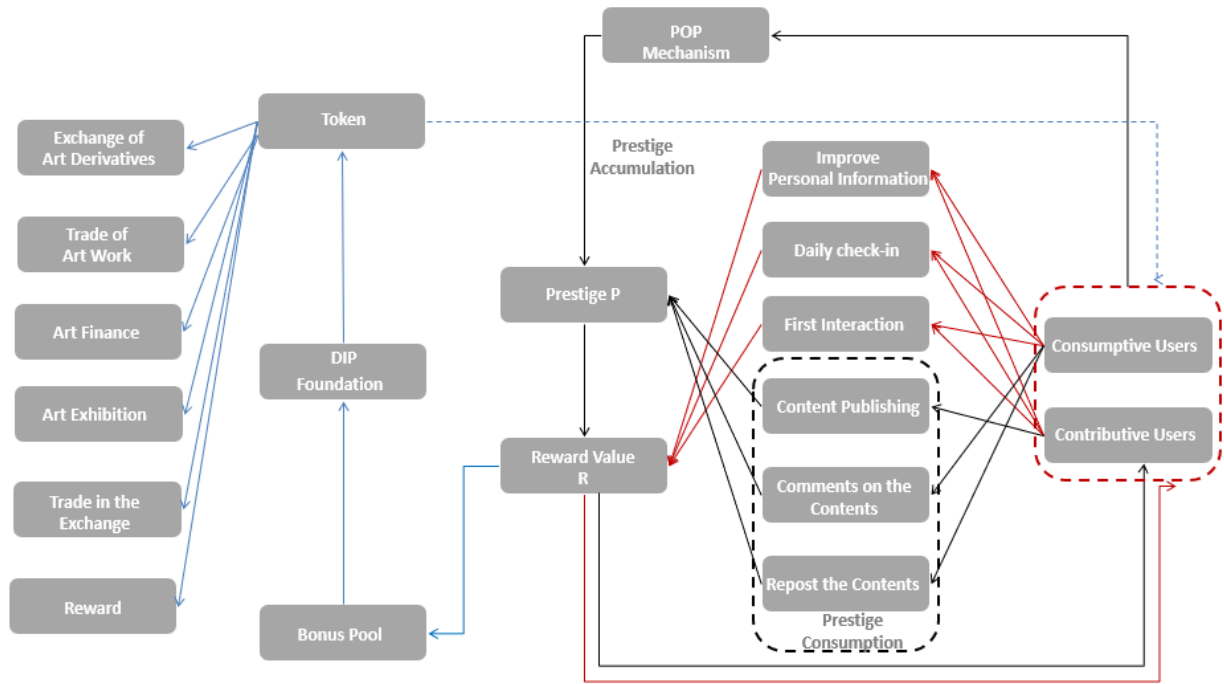
Fans can buy and invest in valuable art works through DIPC and pay for the artistic actions, such as galleries and fairs through DIPC. DIP Community can participate in online actions, such as show about real art works, vote in the artists' hall and so on. For another thing, art amateurs can enjoy their favorite artists through DIPC, participate in the artists' funding, buy the artists' pieces of art.

The users circulate, promote extension of rights and the possibility of user communities through DIPC release in order to form decentralized free interactive community. The unique model tassel supporting sustainable growth of DIPC cost, in addition to DIPC ensures to trade through the digital for exchange, DIP Community will also use the part of profit to repay DIPC from the users' hands in order to guarantee that DIPC has long-term added value.

### **6.3 Art Community**

With the concept of "Everyone is an Artist", DIPLive is a social network community for artists designed by DIP to display their works ; And art lovers can communicate and discuss on this platform. Here, artists of different nationalities and cultural backgrounds display their works.

At the same time, community users can also publish, reprint, comment and score art-related original contents to get token awards. We hope that through community token incentive model, we can attract more artists, art enthusiasts, audiences and experts from different industries to communicate with our artists about art, life and interaction.



## Incentive mechanism

DIP community will release a certain amount of tokens ( $M$ ) to community users every week to motivate them. They can get tokens award ( $N$ ) by publishing, reprinting and reviewing art-related contents. Based on the statistics of the numbers of praise, comments and reprints of the content published by them in a week, their reward value  $R$  is generated by combining the reward coefficient, and the reward is distributed according to the proportion of their reward value  $R$ .

$$N_1 = M * \frac{R_1}{R_1 + R_2 + R_3 + \dots + R_n}$$

If the original contents or comments are praised, the reward value will be gotten. The value is related to the artistic prestige used by the praises. The more the contents or comments are praised and the more the replies are

gotten, the more reward will be obtained. If your contents or comments are trampled on, the value will also be deducted. It can be negative. Until the reward value is greater than zero, you can continue to get the reward.

$$\underline{R = P * W + \lambda}$$

R-- reward value, P-- prestige, W-- weight parameter,  $\lambda$ -- reward value constant.

Some of the artistic prestige will be first deducted when content publishing, reprinting and commenting to build up a higher quality, healthier and green content ecology community.

The content evaluation algorithm of DIP is POP (Proof of Prestige), which distributes revenue according to the net value evaluation weight of the contents.

### **Weight and prestige**

The behavior of the users in the community involves prestige consumption. The evaluation of the contents can be divided into two categories: praise and criticism. The impact of the two on prestige consumption can be varied. DIP adjusts the proportion through system parameters.

Once an account has tokens, it accumulates prestige over time until it reaches a maximum value.

$$P_{\max} = \text{DAY} * \text{BALANCE}$$

After that, it stops growing. In this case, DAY is the number of days of holding the tokens, and BALANCE is the token balance of the account.

The content publishing, reprinting, commenting and other behaviors of the account will consume prestige, which is decided according to the single behavior consumption factor (e). It is chosen by the user himself, which determines the proportion of prestige consumed by each of his behavior. The number of prestige consumed by each of his behavior is:

$$e * P$$

(The higher the prestige consumed, the higher the priority is)

If  $P_{\max} = 10$  ,  $e = 0.2$ , a user can perform five valid actions with his prestige accumulated in one day, and a 50-valid action can be performed with his maximum possible accumulated prestige.

The two purposes for introducing prestige:

1. Prevent active users from occupying excessive behavior weight.
2. Prevent zombie users from gaining considerable behavior weight.

Regardless of user behavior, the behavior weight generated by a single valid behavior is

$$W = \log_a^p$$

Among them, P is the prestige consumed by this behavior, W is the weight parameter, and a is the system coefficient. This parameter is to adjust the influence of prestige accumulation on the behavior weight.

If  $W=1$ , the behavior weight generated by all effective actions is identical and independent of prestige consumption. If  $W=10$ , the behavior weight is linearly and positively correlated with prestige consumption. Behavior weight is set  $W = 2$ ,  $a = 10$  in the initial version, namely, when prestige



consumption is increased by 10 times, the generated weight is increased by 2 times. Therefore, if the behavior weight is still positively correlated with prestige consumption, the decisive influence of important users on content behavior weight is avoided.

In order to prevent malicious users from publishing infringing or illegal contents, DIP has the right to freeze such contents. The frozen contents will not receive the evaluation, and the author will not get the returns under the normal state.

### **Reward**

Besides the above-mentioned user behavior-based rewards, users can also directly use tokens to reward the contents.

### **Flexible KYC**

In view of the particularity of the art market, the DIP community supports KYC verification, users are free to choose, anonymity protects the user's personal privacy, and the personal information security of the user is guaranteed. KYC makes the art collector more transparent and makes the art more Value appreciation space

### **Blockchain of the art work**

Blockchain art explores the combination of art and technology, digs new art, new technology concepts, and creates blockchain conceptual art. The DIP community provides art lovers with quality art and technology services, such as blockchains that hide private keys of Oil painting, for community art lovers to crack, while customizing the art blockchain wallet, designing the wallet address or the auxiliary word in the painting or art perimeter to physically save the wallet key.

## 6.4 Artist Service

DIP renders high-quality services for artists integrating auction houses, galleries, cultural and creative institutions and branch mass media in order to maximize the exhibit of art work, extract outstanding art works, arrange exhibitions, hold personal exhibitions or provide with possibilities to participate in group exhibitions. In accordance with the artists' needs planning to open exhibitions, modern art experts, gallery managers, and senior art amateurs are invited to take part in the opening ceremony.

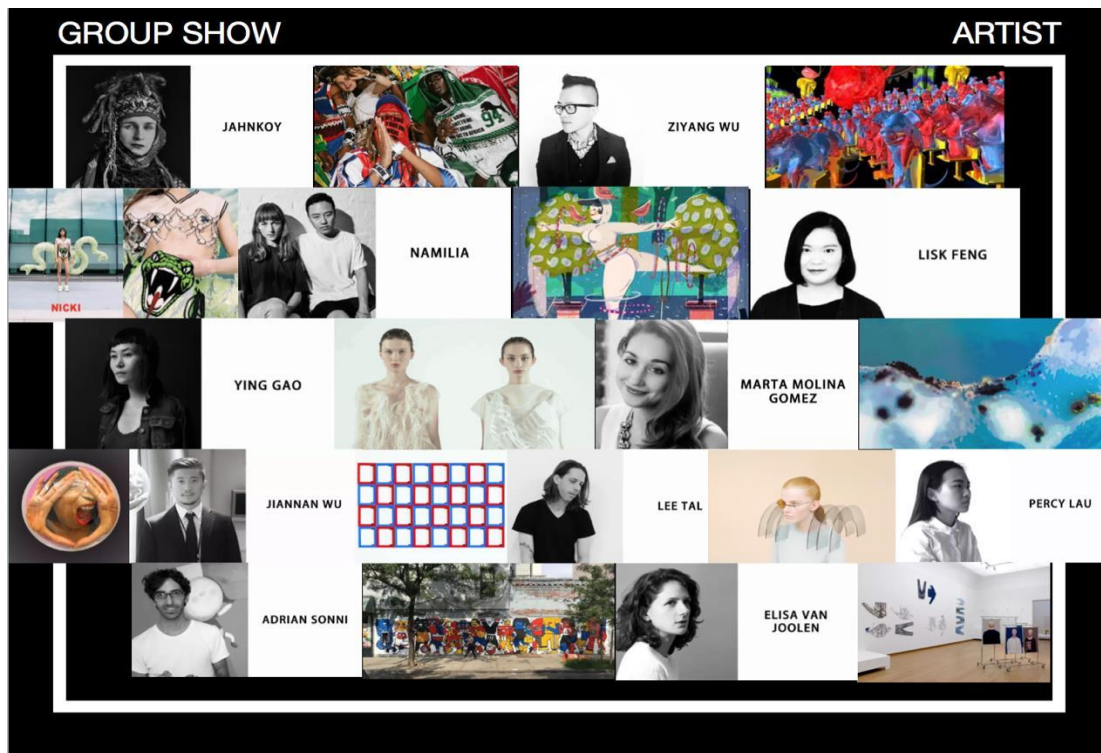
Provide with high quality of planning the exhibition, possibilities to exchange with senior field providers, exhibitions in the middle of arrangement workshop, exhibition themes associated with discussion proposals, with local assessors in New York, artists invited by mass media in order to receive as much feedback as possible from transformation.

Designers are invited using the method for highly diffusion promotion in Internet to participate: in accordance with the radiation range of art week advertisement site and advertisement platform for art consulting are launched, such as Timeout, Nyman, and Art net etc.

**1. English activity report:** invite authoritative mass media and top art media exhibitions to conduct real-life reports, such as Artnet, China Daily and other Chinese activities reports: media drafts simultaneously launched domestic and international portals. Such as CCTV, Sohu, Netease, LeTV, today's headlines, and other Chinese and English interview video reports: tracking the exhibition and publishing it to its media platform. Such as Sinovision, Vice, etc.

**3. Offline promotion:** Print media, Beijing, Shanghai, Chengdu and other offline activities through the DIP TALK exchange platform, in the form of artist designers meeting to promote the interest of the potential customer base for the project, set off the Chinese contemporary art culture stationed The new situation of life. Through media reports, the way to record video is recorded online, as a journal-like video culture program. Log in to Youku, YouTube, and other video media channels.

## Exotic projects



The one-month New York Design University Parsons Background Enhancement Course is combined with independent brand clothing designer Amy Crooks course, interspersed with top artist space visits, Metropolitan Museum, Whitney Museum, MOMA New York Museum of Contemporary Art private lecture group, and outdoor public art Point visit experience creation and other forms, the experience quickly and directly into the most senior art design market, creation environment, visit galleries, auction houses, etc. to understand the transaction process, guide students, viewers rich multi-faceted understanding of the top art design circle.

### **"YA! BERSERK" - violent! The abnormal event**

As the DIP Art Exhibition are a multi-cultural exchange exhibition and a large-scale cultural event based on the pioneering cross-border group exhibition. DIP brings trend life and other art design forms such as sculpture, visual image art, interactive devices, etc. Be together to create a full range of artistic experience space. Presenting and selling trend items, original toys, and artist works in the form of art interaction space and trend designer independent brand integration; and carrying out multicultural activities such as artist workshops to further open the boundaries of art, trend and social life.





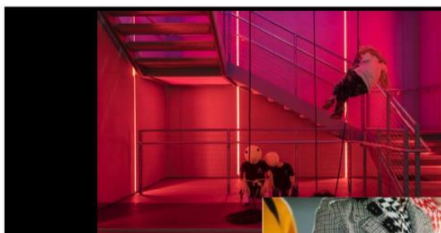
# GROUP SHOW

# YA BERSERK 2.0

# EXHIBITION

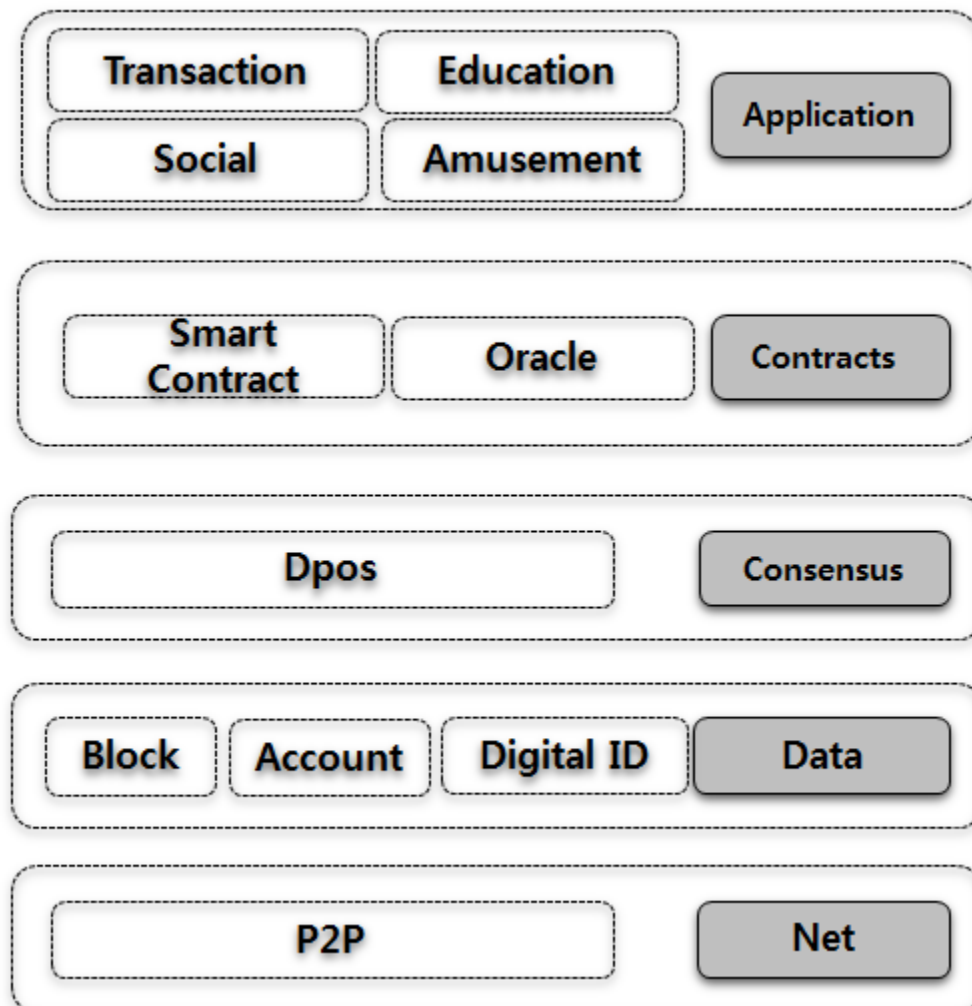


# EXHIBITION



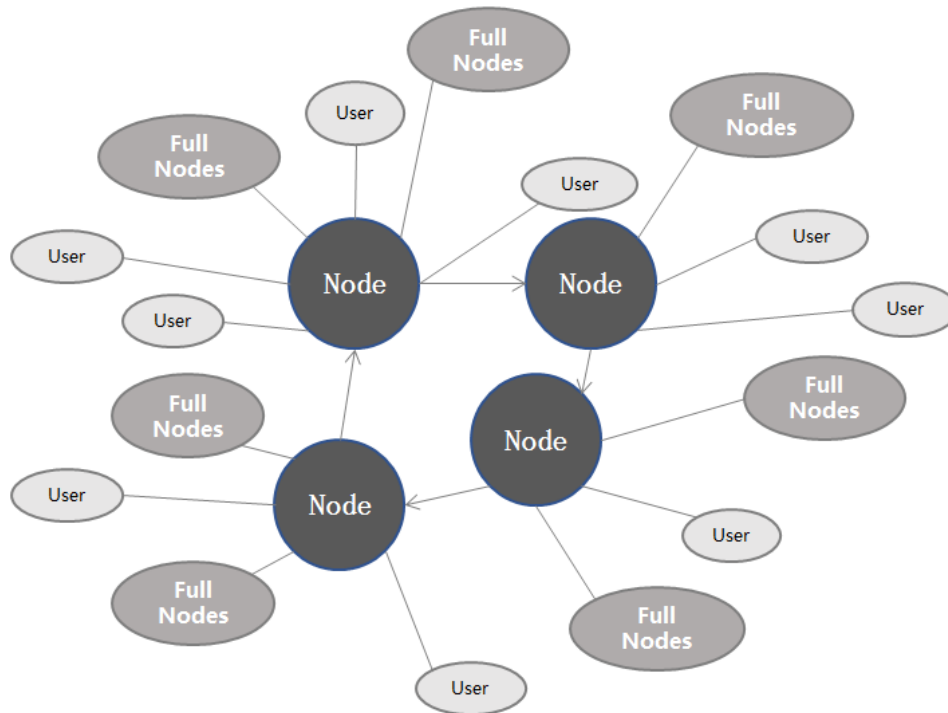
## 7 . DIP Technology Implementation

The DIP architecture has five layers: data layer, network layer, consensus layer, contract layer, and application layer.



## 7.1 Data Layer

The data structure of the blockchain table ensures that the data is safe, reliable and credible that cannot be tampered with.



Blockchain-based storage has a certain impact on the scalability and performance of the blockchain. The DIP framework is designed with multi-level node systems. Different storage options are selected according to different node applications.

### Accounting node:

The core role of DIP, which is entrusted by the DIPC holder to participate in the consensus mechanism and manufacturing block.



### **Full node:**

Responsible for saving complete data, but not participating in consensus, listening and rebroadcasting transactions, as an alternative node for the accounting node.

Ordinary users access directly through the interface or client without saving data. The advantage of a multi-level node system is that DIP does not want nodes to participate in accounting (mining), storing complete data, and relaying transactions. Because not all nodes have a common description, and want to save the complete data, DIP design allows the entire system to have a clear role division, professional nodes to do professional things, saving energy and improving the efficiency of the entire system.

## **7.2 Network Layer**

P2P Protocol (P2P Protocol), a peer-to-peer computer network, is a distributed application architecture that distributes tasks and workloads between peers. It is also a kind of networking in which the peer-to-peer computing model is formed at the application layer , or network form. The P2P Protocol (P2P Protocol) supports data transmission and signaling exchange of nodes in a blockchain network. It is an important communication guarantee for data distribution or consensus mechanism, and is used to organize nodes that participate in data verification and accounting. Each node in a P2P network is peer-to-peer and communicates and interacts with each other in a flat topology. There are no special nodes and hierarchical structures that are centralized. Each node will assume

network routing, verify block data, and propagate the area. Block data, discover new nodes, and more.

### **7.3 Consensus Layer**

DIP selects DPOS so that the block is generated exactly every 3 seconds and there is only one authorized producer at any point in time to generate the block. If a block is not produced within the specified time, the block will be skipped. When one or more blocks are skipped, there will be an interval of 6 seconds or more in the blockchain. The block was generated by  $2n+1$  producers in turn. At the beginning of each round,  $2n+1$  unique block producers were selected. The top  $2n+1$  winners were automatically selected in the absence of the round, and the remaining producers were selected by the proportion of votes. The selected producer disrupts its order by taking the time taken from the block as a pseudo-random number. The disruption sequence is to ensure that these producers maintain a balanced connectivity with other producers. If a producer misses a block and has not produced any blocks in the past 24 hours, it will be removed from the candidate until it informs it in the blockchain that it wants to start producing blocks again. . This ensures the stability of network operations by minimizing the number of block losses (caused by node failures that are proven to be unreliable).

In general, a DPOS blockchain does not experience any forks because block producers produce blocks in a cooperative rather than competitive manner. Even if there is a fork, the consensus will automatically switch to the longest chain. The reason for this is that the rate at which blocks are

added to a blockchain fork is related to the proportion of block producers sharing the same consensus. In other words, blockchain forks with more producers will grow faster than those with less production. Moreover, no producer will produce blocks at the same time on both forks. If a block producer is caught doing such a thing, then the producer will likely be voted out. These dual production behaviors correspond to cryptographic credentials that can be used to automatically delete these abusers.

## **7.4 Contract Layer**

For each smart contract, as a chain of community behavior for full lifecycle management, complete controllable process management for the submission, deployment, use, and cancellation of smart contracts, and integration of rights management mechanisms for smart contract operations Mechanism for comprehensive safety management. Community behavior and user interaction in the DIP community are set through DIP smart contracts, including trading contracts, crowdfunding contracts, education contracts, and community activity contracts.

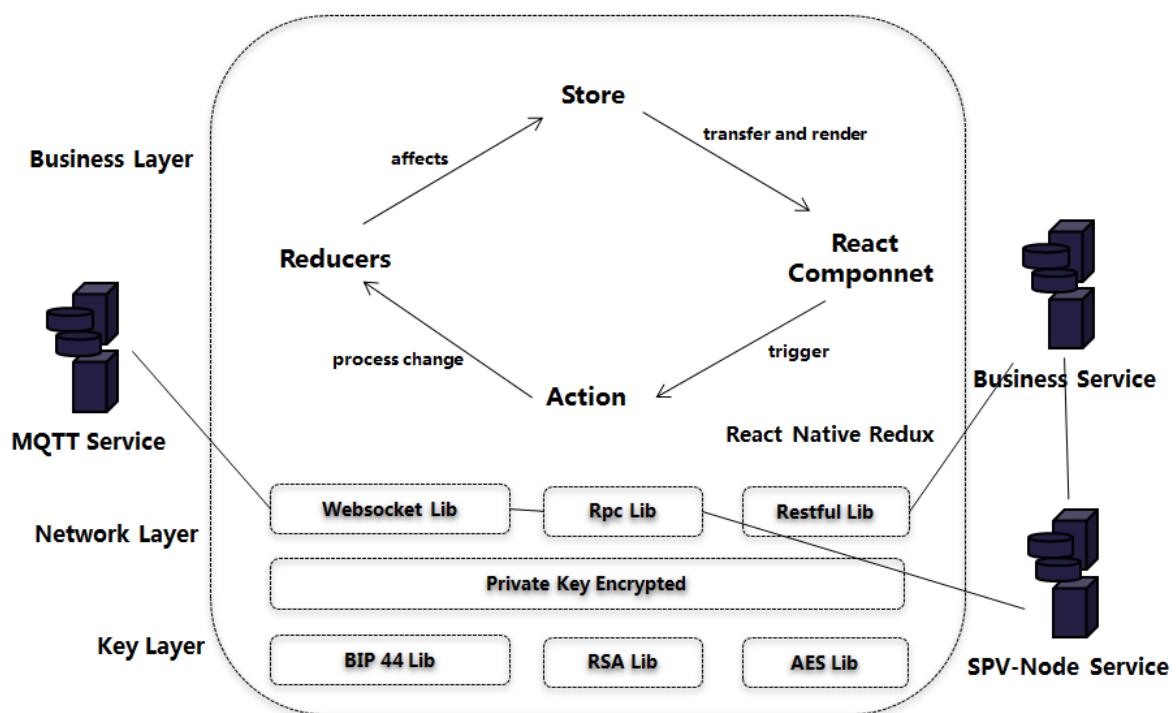
## **7.5 Application Layer**

In order to allow more community users to quickly experience community applications in the DIP community, DIP provides a comprehensive set of underlying data access and interaction interfaces based on multi-language, adding a comprehensive service package based on the logic of the art trading platform, including registration and deposit, Transaction records,

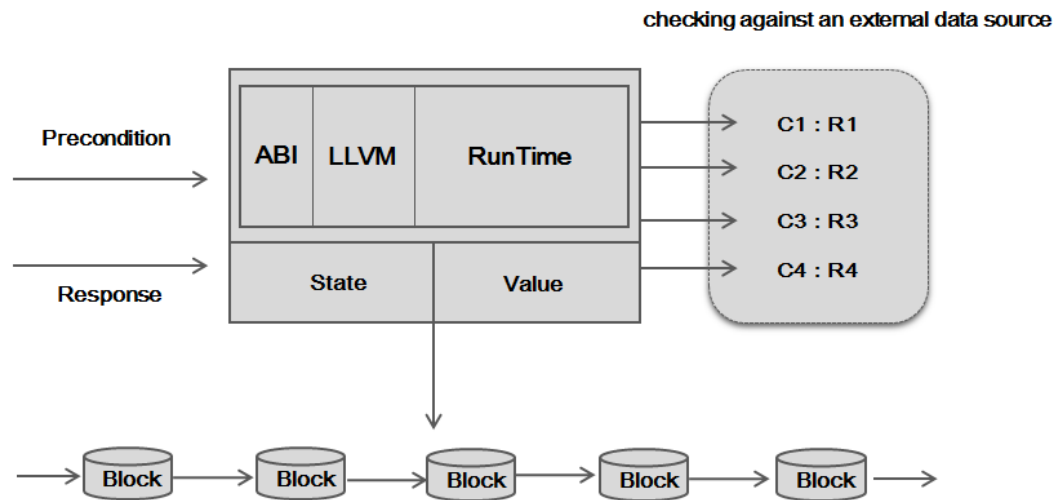
ownership certificates, data query engines and other targeted service interfaces, in addition to art identification, knowledge community, learning and training, etc., the application layer provides specific services for the entire DIP ecosystem.

## 7.6 Wallet Architecture

DIP Wallet implements MQTT-based instant messaging and BIP44-based HD public and private key management, while supporting DIP's smart contracts. The wallet supports downloading of data and redemption, transfer, etc. of assets. Wallets are developed using react-native technology for cross-platform and hot updates. React Native enables you to build a world-class application experience on a native platform using a JavaScript- and React-based development experience. React Native focuses on the development efficiency of all platforms that developers care about—developers can easily write code efficiently for any platform by learning a single language.



## 7.7 Virtual Machine Structure



DIP's smart contract virtual machine is based on the LLVM implementation and is invoked via the binary interface (ABI). In addition to building the runtime environment of the smart contract, it also provides the environment for developers to compile and test. LLVM is a framework compiler for architecture compilers written in C++ to optimize the compile-time, link-time, and run-time of programs written in any programming language. Time) and idle time (idle-time), remain open to developers and compatible with existing scripts. Currently LLVM has been adopted by Apple IOS development tools, Xilinx Vivado, Facebook, Google and other major companies.

## 8. Team & Advisor



### **DIP Founder Eric Wang**

Ph.D. in Engineering Economics and Industrial Development Process,  
Peoples' Friendship University of Russia.

He used to be the general manager of FINAM GLOBAL in Asia Pacific Area,  
and the overseas market leader of a renowned financial platform in  
Southeast Asia, the United States, Japan and South Korea Area.

He has rich management experience in multinational companies as well as  
deep overseas cooperation resources.

CEO of blockchain company, with overseas deep cooperation resources. In  
2018, he established the art blockchain project DIP and served as the  
project chief.



### **DIP Co-founder Yueyin Hu**

A young Chinese artist who explored life in New York, mainly studied multimedia visual art, including projection art, interactive photography, graffiti art, visual illustrations, and new media art.

She studied at Beijing Institute of Technology and Parsons School of Design at The New School. Hu studied Chinese painting since childhood and focused on installation art from 2012 to 2014. After arriving in New York, She explored the art form of interactive experience. During the postgraduate period, she completed a lot of interactive experiences. In the process of studying design and technology, she gained a lot of inspiration and gradually formed her own creative style. Her work "Emancipation of the street" was exhibited at the Art House of Venice, Italy. In 2016, she joined the Art Artists League resident artist project.



### **CFO Yaojun Zeng**

Master of Finance, MBA, Fonder of ADA Group, Boston. Studied at New York University, Columbia University, and Harvard University. Worked in the top ten hedge fund companies in the United States and has served as the head of multiple departments. Participated in planning and responsible for overseas business projects of many listed companies such as AnBang Group, Hainan Airlines, Charoen Pokphand Group and so on. At the same time, he also serves as an overseas project consultant for a number of consulting companies, and has extensive experience in business planning. Joined DIP INC in New York in 2017, served as a consultant to the marketing department, and returned to China in October of the same year as DIPChain CFO.



### **DIP Chief Architect Liang Hai**

In 2008, Liang Hai used to be the CTO of Webcars.com, responsible for the development and construction of the technical team, business platform and calculator system. He has extensive experience in product development and management.

In 2015, he was responsible for setting up a smart technology company to lay out the smart wear field and develop artificial intelligence watch



hardware. In 2018, he co-founded the DIP project and served as the chief architect.



**DIP General Manager Johnny Bin**

Master of Software Engineering, Beijing Jiaotong University.

He worked as the big data marketing analyst of statistical software of SAS Company, and the STEM development manager of North America and Asia Pacific Area. In 2017, he served as the director of Yongzhi Information Technology Project, to be responsible for the business team building.

An early investor of Bitcoin, an early evangelist of the blockchain industry. In 2014, he began to invest in Bitcoin, and in 2016 he founded a blockchain information community. In 2018, he served as the general manager of DIP project.



**Zhijian Qian**

Professor of New York city college of technology , was Ph.D of New York University, Institute of Fine Arts, Art History , His research interests include sinicize modernism in twentieth-century Chinese art, issues related to nationalism and globalism in contemporary Chinese art, and the changing role of politics in art and culture of modern and contemporary China. his research and curatorial work extends to issues of cultural identity, ethnicity and transnationalism in the practice of artists in the Chinese diaspora.

**Selected Publications:**

“Expressions of Traditions” and “Blurred Boundaries”, in exhibition catalogue, 2018 Happy Chinese New Year: Fantastic Art China New York Events. The Central Academy of Fine Arts, February 12th – 20th, 2018.

“Seeing Signs: The Use of Semiotics in the Understanding of Visual Art”, Chinese translation of article by Meike Bal, in Semiotic Narratives in Painting: Studies of Art and Visual Analysis. Sichuan University Press, December 2017, pp. 5-22.

“Issues Concerning a Dialogue between Literati Albums and Artists’ Books”, essay in exhibition catalogue Open Books: A New Dialogue. Connecticut College, November 2017, p. 3.



### **Daniel Arsham , Contemporary artist**

Daniel Arsham is an American artist. He lives and works in New York City. Arsham's multidisciplinary art combines art, architecture and performance. Raised in Miami, Florida, Arsham attended the Cooper Union in New York City where he received the Gelman Trust Fellowship Award in 2003. Soon thereafter he was invited to create stage design and tour with choreographer Merce Cunningham's Dance. Company leading to ongoing stage design practice and a sustained collaboration with choreographer and former Cunningham dancer, Jonah Boaker. Arsham founded Snarkitecture with partner Alex Mustonen in 2007 , The architecture collaboration has included work with fashion brands, interior and architectural design, and a complete line of functional design objects.

In 2014 Arsham's, Films of the Future was born. This production company synthesizes all of Arsham's creative output over the last decade and creates a visual setting in which his otherworldly and futuristic artwork might exist.



### **Sonni Graffiti Artist / Toy Designer**

Argentine artist, has worked in animation and film production, graphic design. Currently living in Brooklyn, New York. The work often mixes a variety of media, including pencil painting, cloth propylene, wood sculpture and digital drawing. Sonni's work is full of memories of the lost memories of adolescence and childhood.

SOLO SHOW: 2015 Music WYN317 Miami (FL), USA; Brought to Life With Ramiro Davaro-Comas ; Blanc Agency Boston (MA), USA

GROUP SHOW: 2016 Young New Yorkers Silent Art Auction - NYC, USA/  
Buzz Art Auction, The Ritz Carlton South Beach - Miami, USA



### **Bill Barminski , Contemporary artist**

Bill Barminski is an American artist and filmmaker born in Chicago, Illinois. His work has been part of creative projects such as Banksy's Dismaland and The Cunning Little Vixen, a new production of the Leoš Janáček opera

involving the Cleveland Orchestra. He works in many mediums and starting in 2010 began producing cardboard sculptures that focus on white forms with pinstripe outlines to convey the notion of 3 dimensional drawings. In 2018 he was a participating artist in Beyond The Streets artshow curated by Roger Gastman.



**Mc Bess , Artist , musician**

Mcbess (Matthieu Bessudo) is a French illustrator living in London. His style is a mix of influences such as Fleischer Studios' old cartoons he updates by using contemporary shapes, symbols, and types. Mcbess's drawings often present himself at the center of a surrealist world filled with food and musical references, such as amps, guitars and records. Mcbess is also a musician in the band "The Dead Pirates."

Since 2007, Mcbess has been published in several renowned magazines, such as Juxtapoz, Illustrated Ape, and Hi-Fructose. He is very close to Rotopol Press in Kassel, Germany, who are exclusively printing his drawings, after organizing his first own exhibition in their shop in May 2008. He's also been part of exhibitions in London, Hamburg, Tokyo, Los Angeles and Chicago. Mcbess had a solo show at Issue Galerie in 2010, and again at Sergeant Paper Art Store in Paris in 2012.



### **NYCHOS, Artist /toy designer**

Nychos was born in 1982 in Bruck an der Mur, in Austria. He was confronted at a very young age with this brutal and cruel environment, and was genuinely traumatised by such an experience, which he later translated in a positive way into art and a profound analysis of his paintings. The cartoon universe comes from the ones he watched during his childhood, including the cartoon “Watership Down”.

In 2005, he founded the “Rabbit Eye Movement”, a street art and communication agency. In 2011, he founded “THE WEIRD” crew composed of: DXTR, HrvB, Cone, Vidam, Look, Frau Isa, Rookie, and The LowBrows. Since 2012, Nychos has continued to get noticed, thanks to the many walls he painted the United States, France, England, Canada, and to the participation of other renowned artists such as Revok, Arys, FlyingFortress.



**Marta Molina Gomez , Bio art artist**

Marta visual artist, interaction designer. She work on biotechnology, user interface design, dynamic visual design and 3D printing is currently focused on the Bio Art bioarts field. Marta Molina Gomez hopes to explore social issues around science and technology through research in the fields of materials and art science. Marta Molina Gomez's latest work is to design 3D spaces from biodegradable materials to study the behavior and communication of living things in 3D space.



**Yilun Zhou, Installation Artist / Curator**

Zhou Yilun graduated in 2006 from the oil painting department at China Academy of Art. He currently lives and works in Hangzhou. He has exhibited at the KWM art center in Beijing, China, YA! Berserk Shenzhen(2018); appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include After Sunset, Galeria Liusa Wang, Paris,

France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles (2015, solo); GO ■ DFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); The Good, the Bad, and the Ugly: Zhou Yilun + Liao Guohe, Nicodim Gallery, Los Angeles (2015); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, FL; Orange County; Museum of Art, Newport Beach, CA (2015).



**FUTURA / Artist**

He started to paint illegally on New York City's subway in the early 1970s, working with other artists such as ALI. In the early 1980s he showed with Patti Astor at the Fun Gallery, along with Keith Haring, Jean-Michel Basquiat, Richard Hambleton and Kenny Scharf.

Futura painted backdrops live on-stage for British punk rock band The Clash's 1981 European tour. In 1985, he was on the first meeting of the graffiti and urban art movement in Bondy (France), on the VLP's initiative, with Speedy Graphito, Miss Tic, SP 38, Epsilon Point, Blek le rat, Jef Aérosol, Nuklé-Art, Kim Prisu, Banlieue-Banlieue. More recently, he is a successful graphic designer and gallery artist.



His 2012 exhibition Future-Shock was curated by Nemo Librizzi and shown by Andy Valmorbida in New York City. Past galleries who have organized one man exhibitions include Fun Gallery, Tony Shafrazi Gallery, Philippe Briet Gallery, Galerie du Jour Agnès B., and Galerie Jérôme de Noirmont. Museum exhibitions include New York / New Wave at PS1 (1981), Coming from the Subway at Groninger Museum (1992), Beautiful Losers (2004) and Art in the Streets at Museum of Contemporary Art, Los Angeles (2011). In 2012, Futura designed the special edition Hennessy V.S. bottle.



### **BUFFMONSTER / Street Artist**

In New York who often uses bright colors and interesting shapes to create graffiti outdoor. His inspiration is hard metal music, ice cream, pop art, Japanese culture etc. He worked as the chief mentor on joint work over graffiti all over the world and was included into nominees to Banksy award for “Exit through the gift shop” documental movie. Long-term partners are Disney, Converse, Hello Kitty, Samsung, Nike and Coca-Cola. Different collections of limited release keep releasing under the current work and brand of Stay Melty 3, including toys, prints, shirts and other products by artists.

Facebook fans: 667K + Instagram: 141K + Twitter: 19K +



**Andrew Hladky, Oil painting artist**

Andrew Hladky, Oil painting artist

Andrew Hladky is an artist who lives and works in London. He exhibits and curates projects regularly, in London, nationally and internationally. In 2010 Andrew Hladky won the London Festival Fringe Art Award and in 2015 was shortlisted for the East London Painting Prize.

Usagi Acid, Electronic Artist / Indie Musician

It is a project of the music art collective "Karmacura Studio" established by the Japanese musician "Ozawa Ozawa" and the Mexican visual artist "Lui Itzel". The concept of Karmacura Studio is "to heal the earth through the fusion of art and music." It is also a primary purpose to bring people into extraordinary spaces through this integration. ♡u∫agi illusion I 覺VC is part of Karmacura Studio and has a lot of experimental experience.



**Tøru Harada 原田 とおる( 透 )Graffiti / installation artist**

He graduated from the Art Department of Kyushu University and has received systematic training in many art media such as painting, sculpture and landscape design. His creative field is diverse, from graphic design to solid sculpture. The style of creation is free and bold, and it is good at discovering the medium and inspiration of creation from the street. Living materials, minimalist structures and stylized use of thick lines are special features of their work.

Selected Exhibition: 2018 YA! Berserk Shenzhen; 2017 CHILLMATIC , Dope Shi fu ; Art Stage, Singapore; 「EXPECTATION」 SNAP ART; 2016 「The Corner!」 , Leo Gallery Hong Kong.





Gallery d'Arte

**AZART**  

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***gallery***



**.itsliquid**

Gateway Art Center NYC

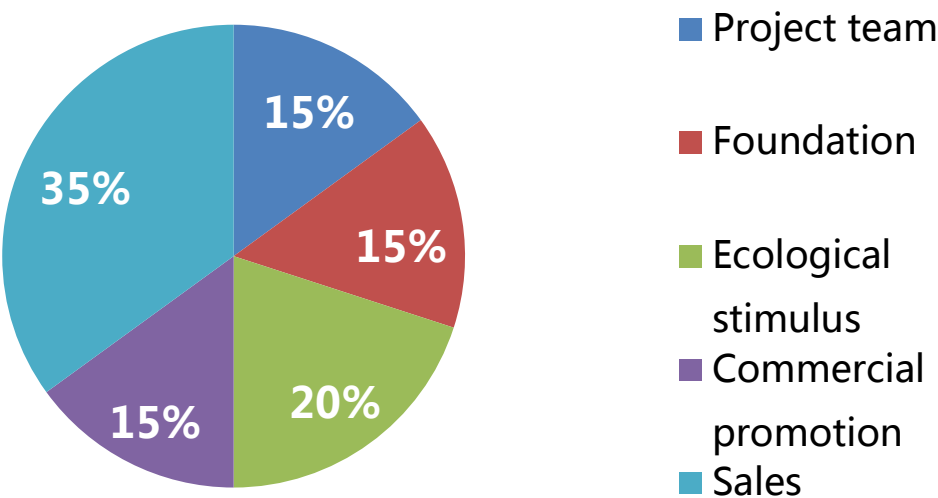




## 9. DIPC Issuance Plan

The total number of DIPCs issued is 1 billion. Pre-sales accounted for 35% of the total issuance, or 350 million DIPCs, which are only open to specific purchasers. The raised currencies are ETH, soft top 6000 ETH, hard top

34000 ETH. Fundraising targets are for specific institutions or qualified investors only.



Division ratio	Divided projects
15%	Project team
15%	Foundation
20%	Ecological stimulus
35%	Sales
15%	Commercial promotion

## **Presale**

Pre-sales are for qualified investors, accounting for 7% in the private placement phase, 28% in the public offering phase.

## **Project team**

15% of the DIPCs will be assigned to the project team and locked for 2 years. The DIPC test chain released 5% (50 million DIPCs) after release and the remaining quarters released 1.25% (12.5 million DIPCs).

## **Foundation**

15% of DIPCs (150 million DIPCs) will be allocated to Foundation Holders to promote community development, motivate outstanding young artists or teams, and reward consultants who are helpful to the DIPC project. The saved address of this part of the DIPC will be announced after the project is launched, and each reward will be announced in the DIPC community and voted by the Artists Committee.

## **Ecological incentive**

20% of DIPCs (or 200 million DIPCs) will be used as initial ecological incentive funds. The DIPC platform determines the reward elasticity coefficient based on activity and contribution evaluations to motivate participants in the ecosystem.

## **Commercial promotion**



15% of the DIPCs (or 150 million DIPCs) will be used for commercial promotion and operation of the project, for project commercial marketing, user operations, community building and so on.

## **10. Disclaimer**

This white paper is for communication purposes only and the information or analysis contained therein does not constitute a proposal or persuasive to purchase a DIPC. This White Paper does not constitute or be construed as providing any purchase or sale or any invitation to buy or sell any form of securities, nor is it a contract or commitment of any kind.

## **11. Risk Warning**

### **11.1 compliance, operational risk**

Compliance and operational risks refer to the risk that the project party will violate local laws and regulations in the process of recognizing funds and conducting business, resulting in the inability of the business to continue.

The hedging approach for compliance and operational risk operations teams is:

I The operation team and the decision-making committee adopt a distributed operation mode to eliminate single-point risks;

I Hire professional lawyers in the local business to design and develop relevant applications of blockchain under the legal framework.

## **11.2 Technical risks**

Market risk means that DIP is not accepted by the market, or there are not enough users to use it, business development is stagnant, and there is not enough profit to support it. The hedging approach to the market risk operations team is:

Develop DIP platforms based on mature, open source, and secure blockchain technologies using architectures that have been recognized and validated by commercial customers;

I After recognizing sufficient resources, the project team will recruit more high-end talents from the industry to join the development team, lay the foundation, replenish the strength, and draw on the mature development experience.