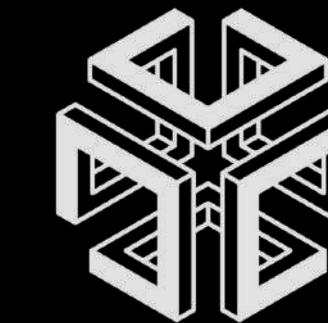
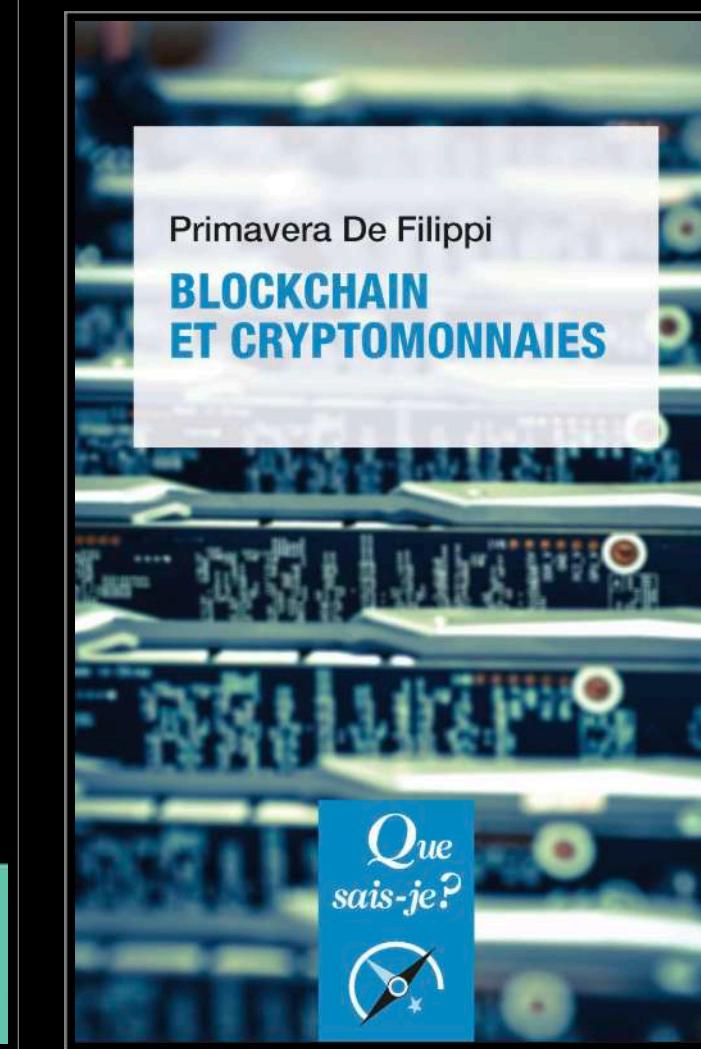
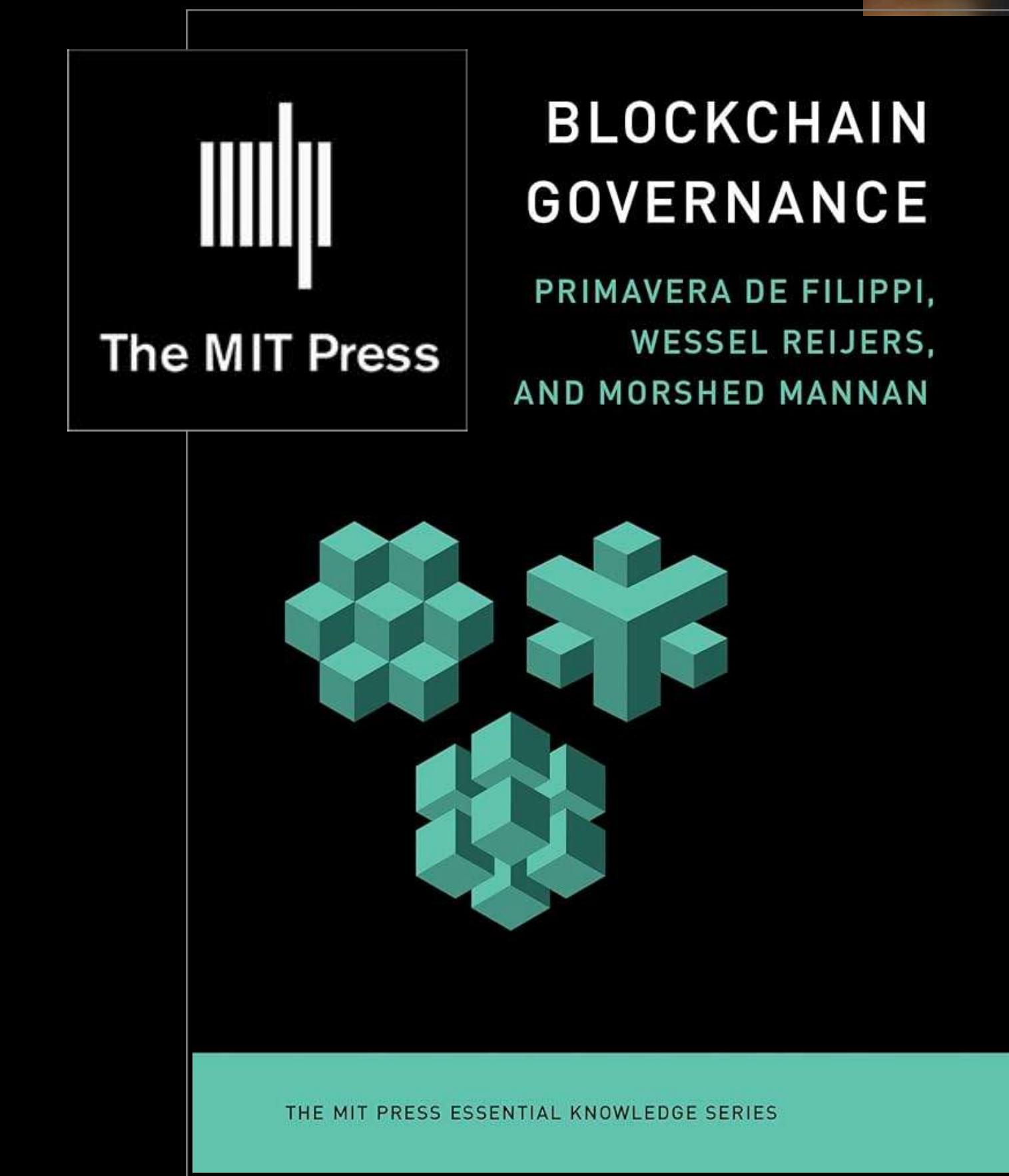
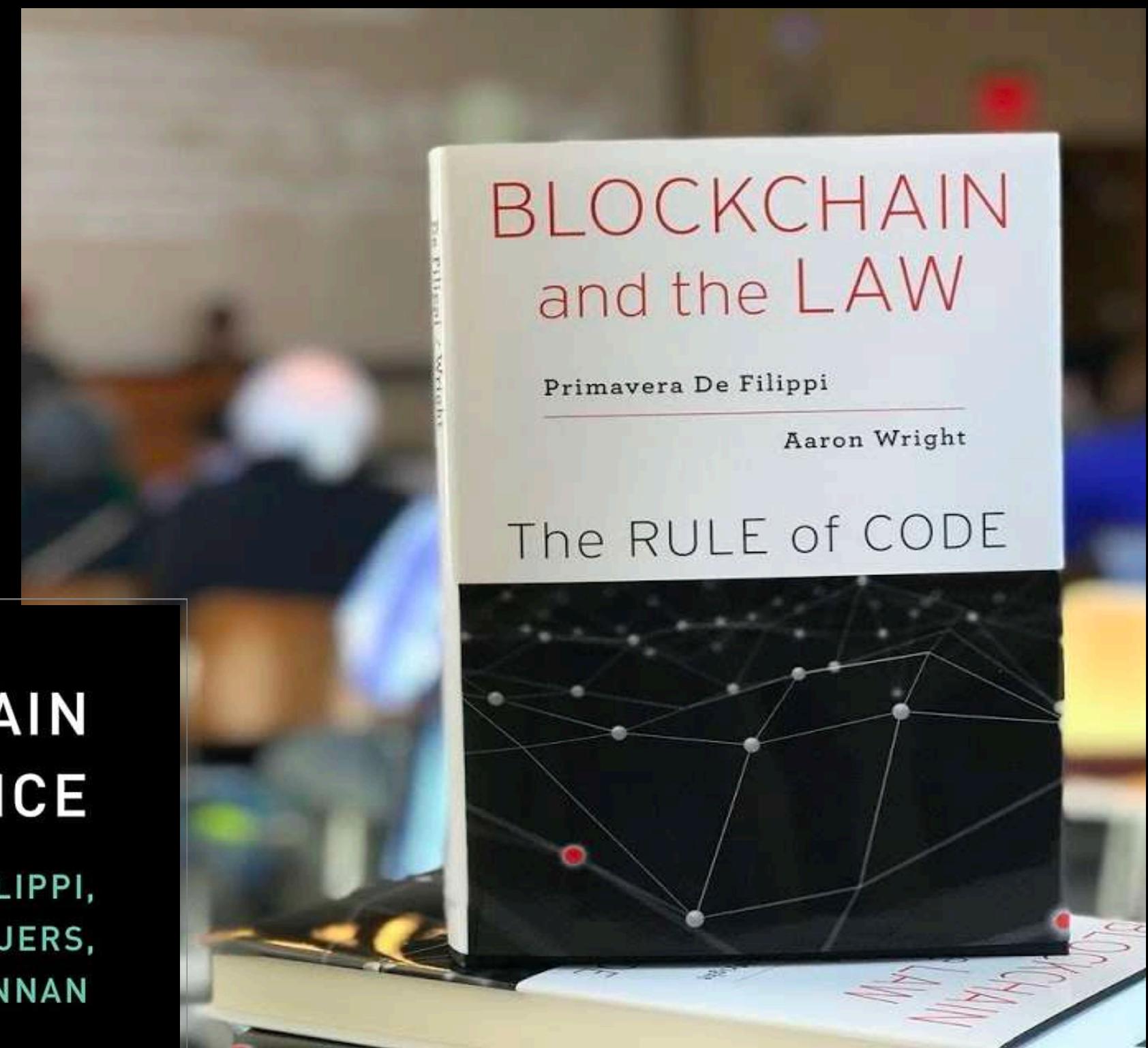


PRIMAVERA DE FILIPPI



BLOCKCHAIINGOV

European Research Council
Established by the European Commission





ART DUBAI

{origins;}

MORROW
Collective

18-20 APRIL
2024



Sotheby's

{R(Evolutionaries);}

Primavera di Fillipi

'Bespoke Seedling of an Imagined Future' from Plantoid 15

Accepts Crypto

_CRYPTO
[Cryptocurrency Payments](#)

Lot Closed

March 22, 07:10 PM CET

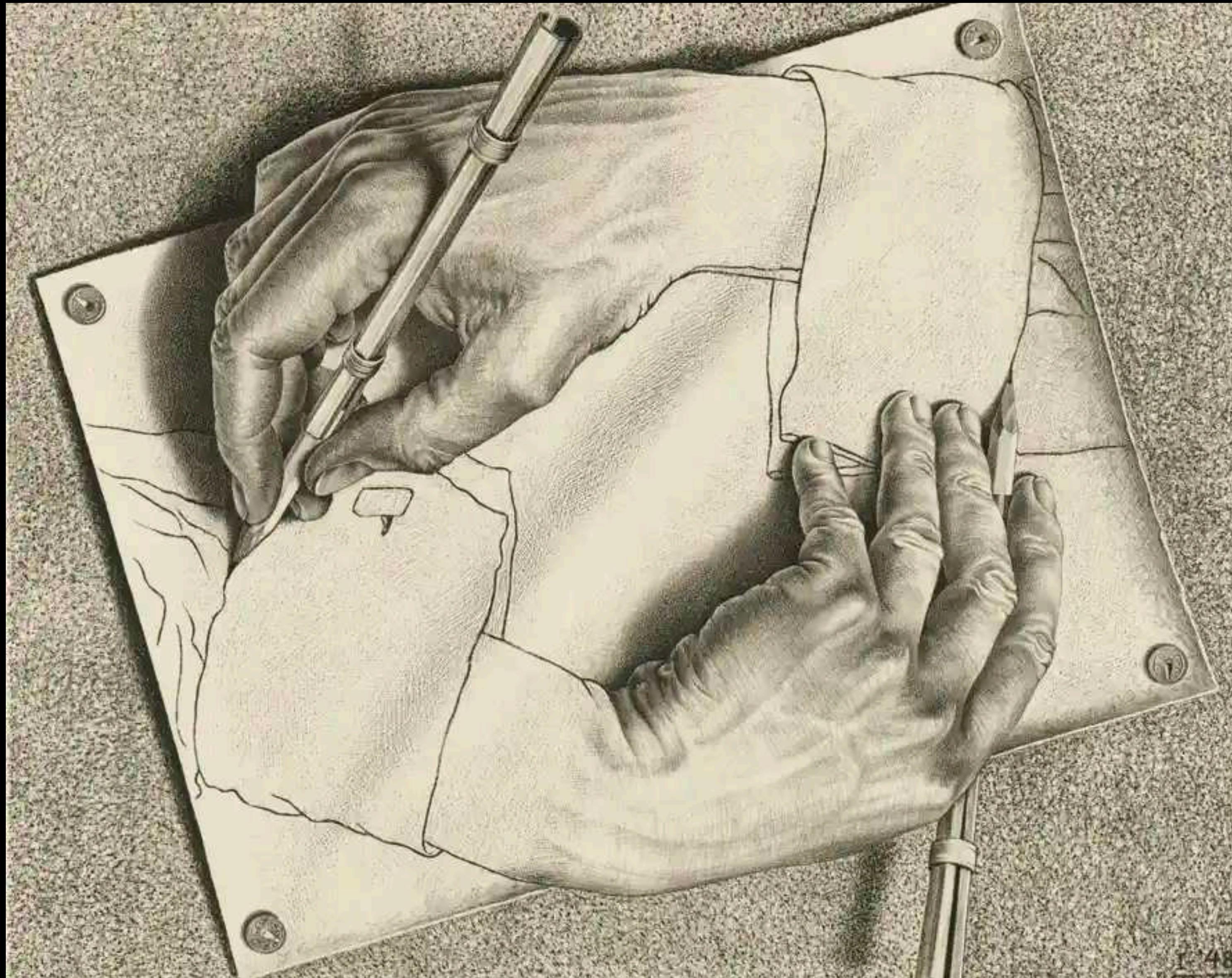
Estimate
7,000 - 10,000 USD



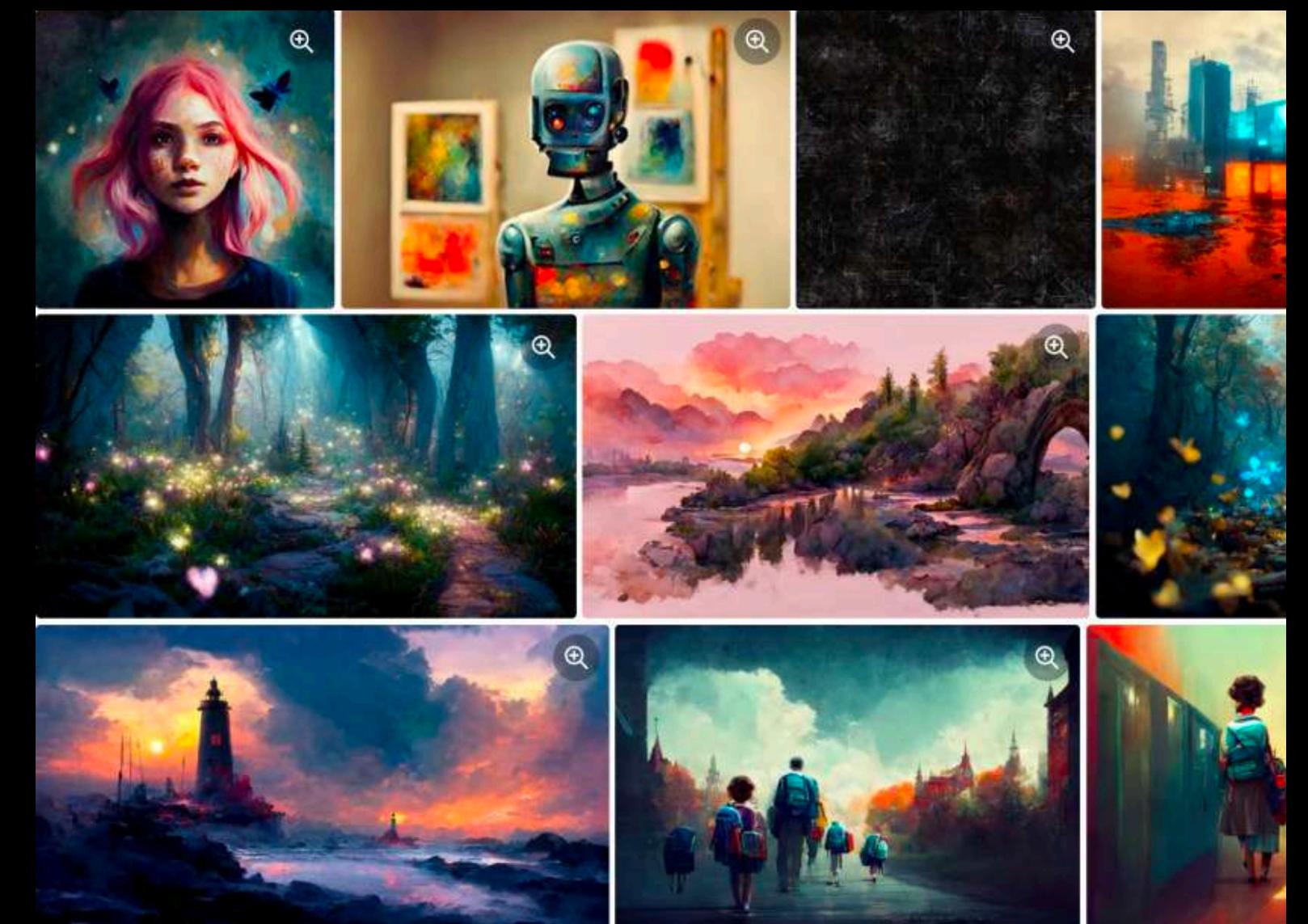
Protocol art

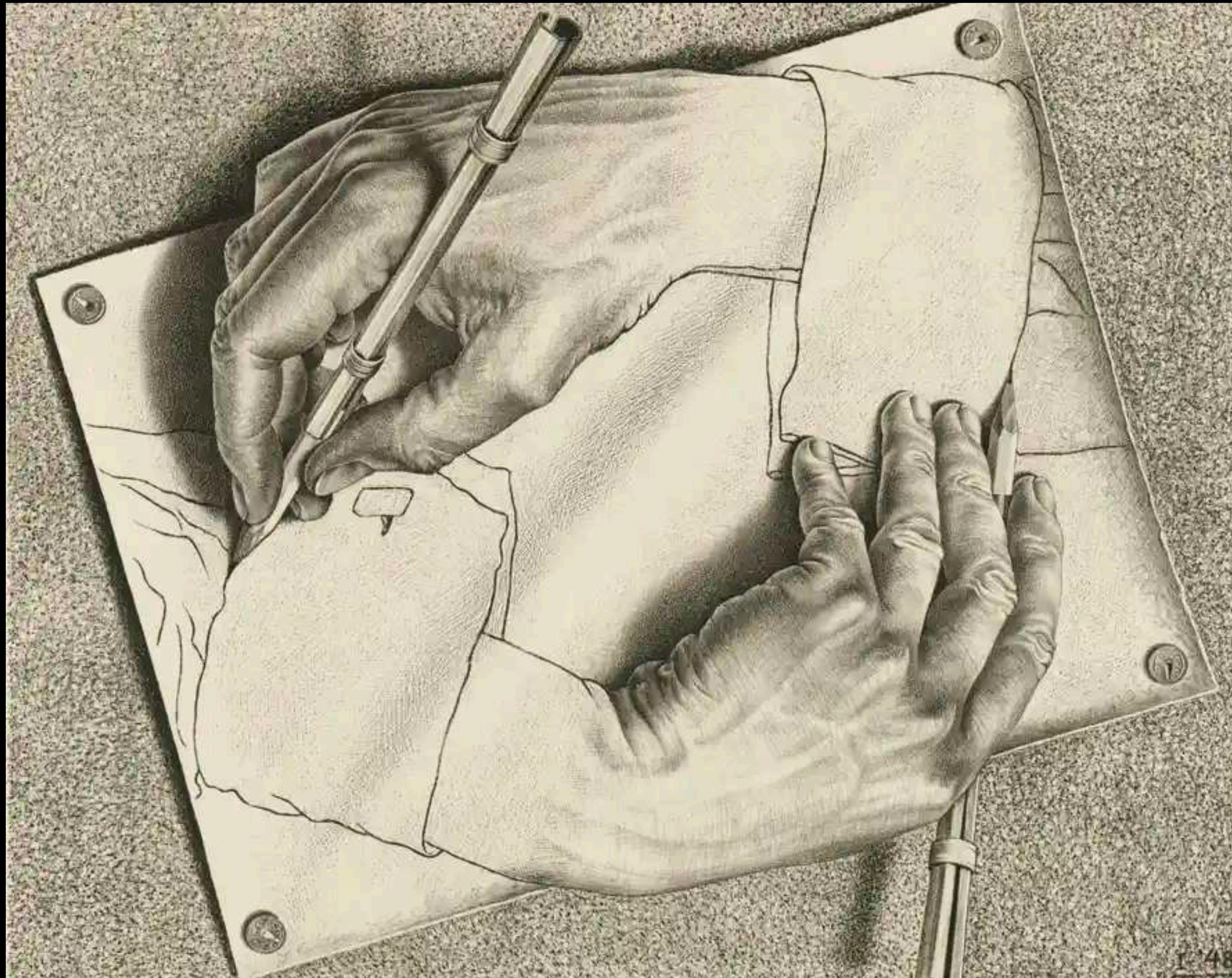
A new Artistic Movement ?



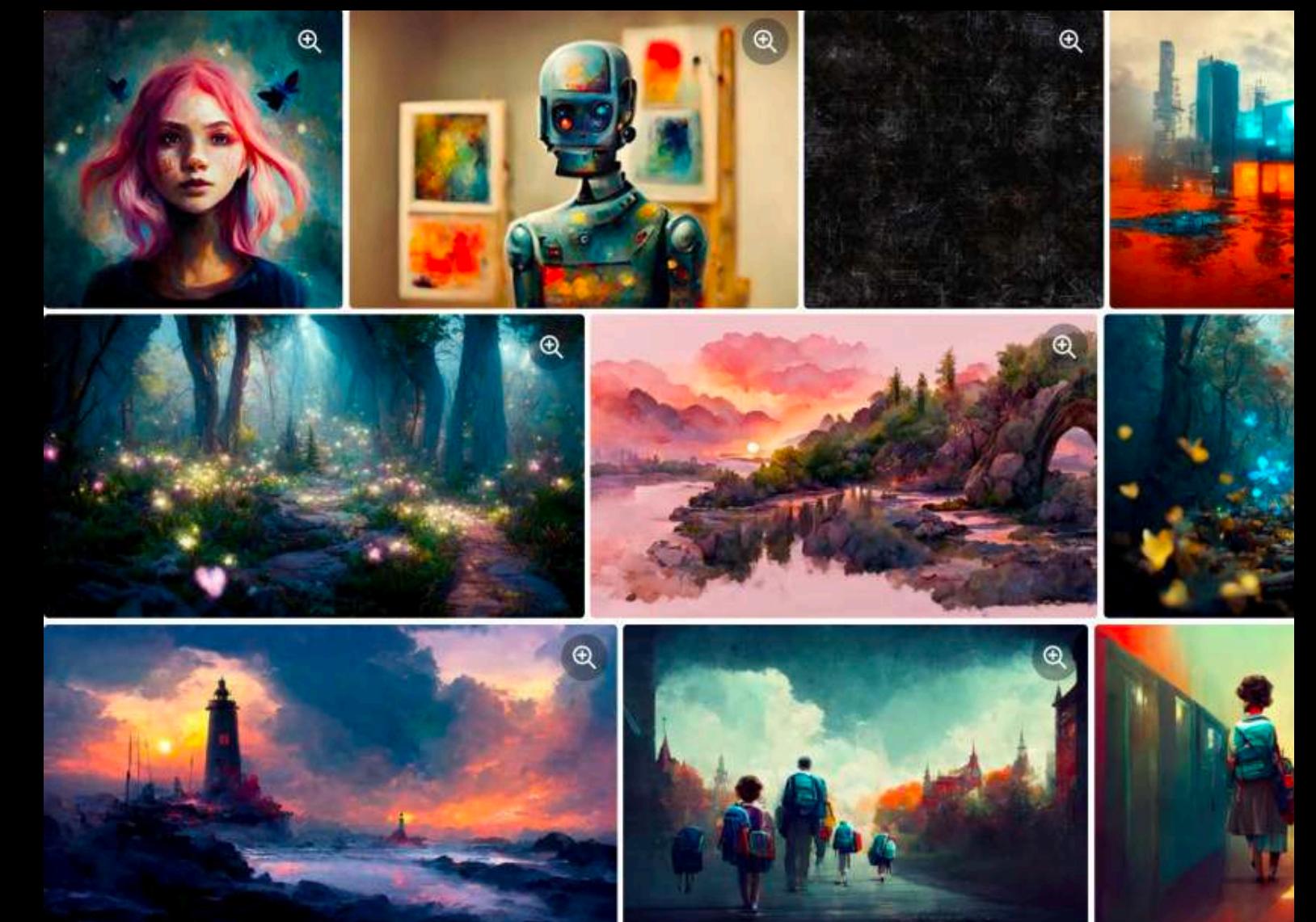


WHAT IS THE ROLE OF THE ARTIST IN THE 21ST CENTURY?





WHAT IS THE ROLE OF **COPYRIGHT** IN THE 21ST CENTURY?





3 PILLARS OF COPYRIGHT LAW

THE CREATIVE PROCESS

START



1. THE AUTHOR

2. THE PROCESS

3. THE WORK



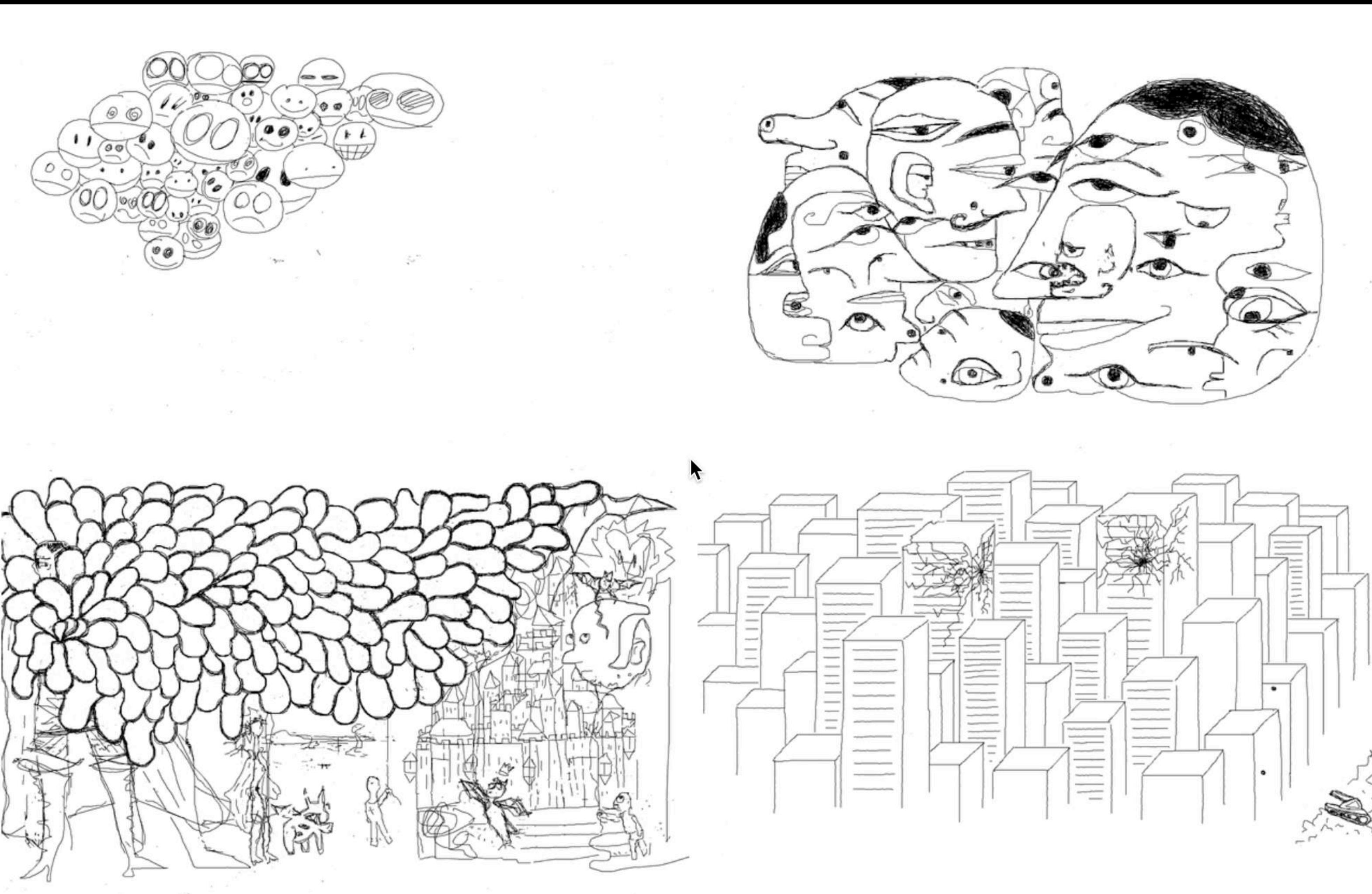
I. THE AUTHOR

HUMANS COLLABORATION



VIA TECHNOLOGY

HUMANS COLLABORATION



Primavera De Filippi (2007)

Kopfschlag.cc



VIA TECHNOLOGY

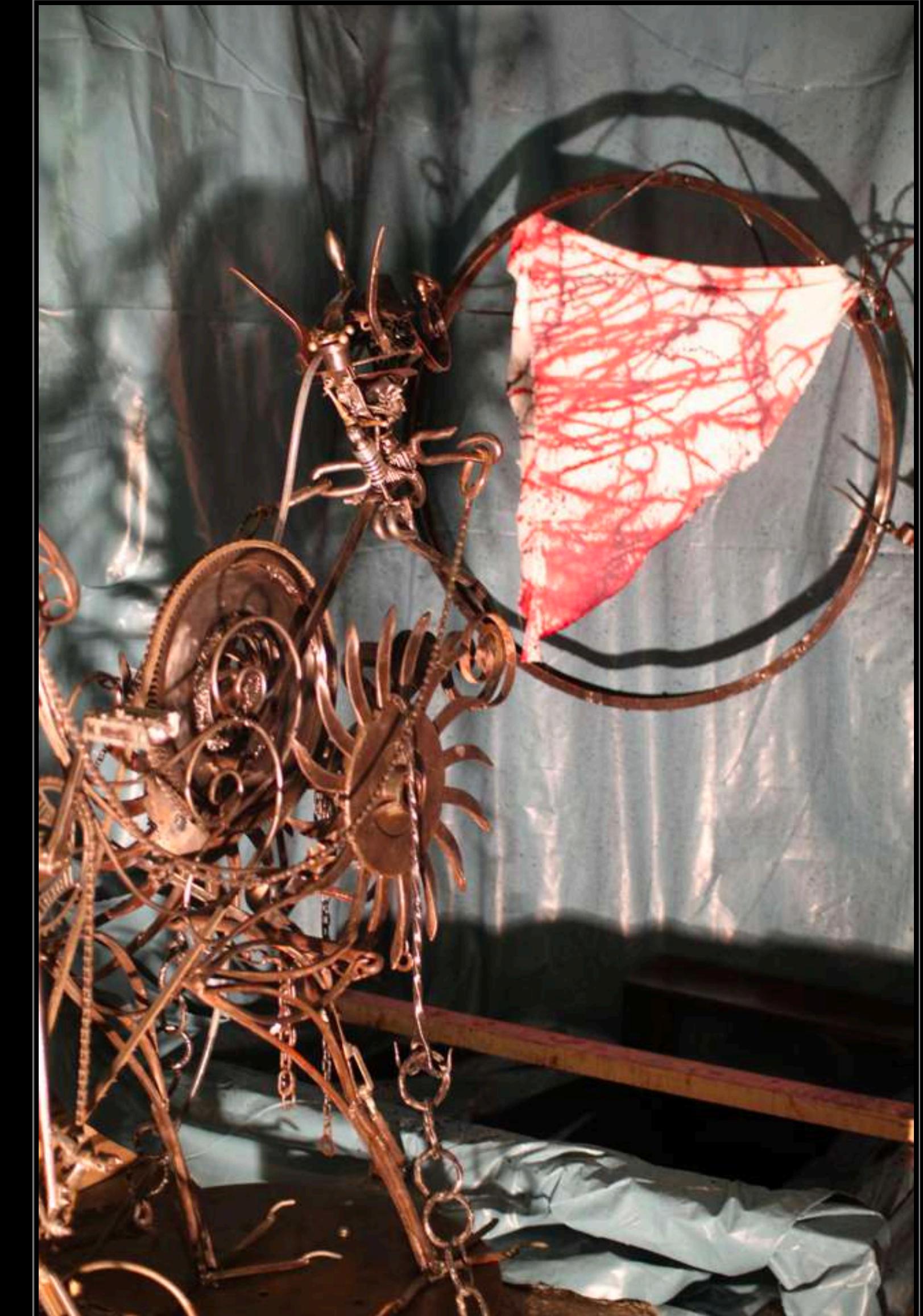
HUMANS COLLABORATION



Primavera De Filippi
Mechalgorithmics (2012)

WITH TECHNOLOGY

MACHINE-ASSISTED ART



Primavera De Filippi - Mechalgorithmics (2012)

~~HUMANS~~ COLLABORATION



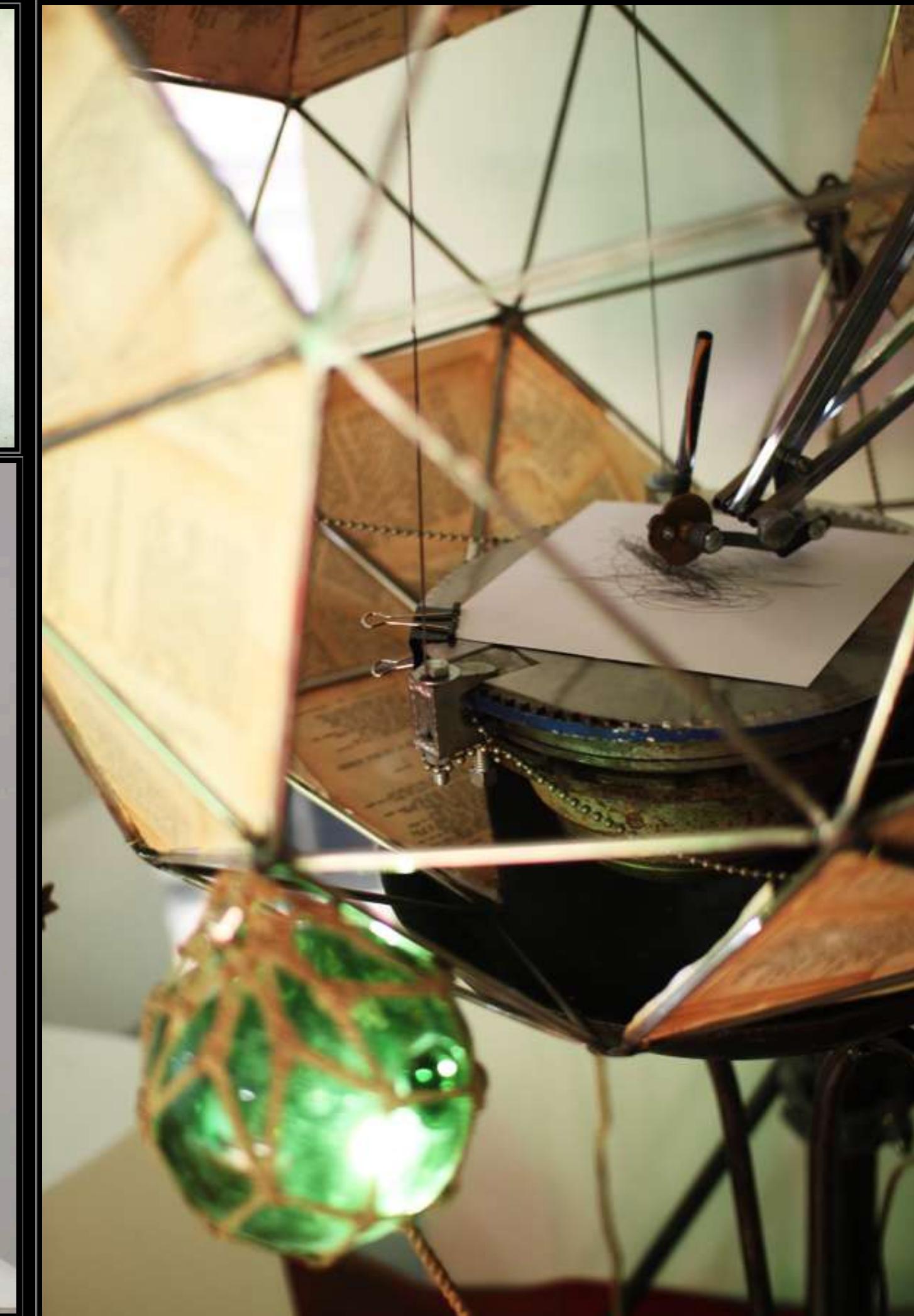
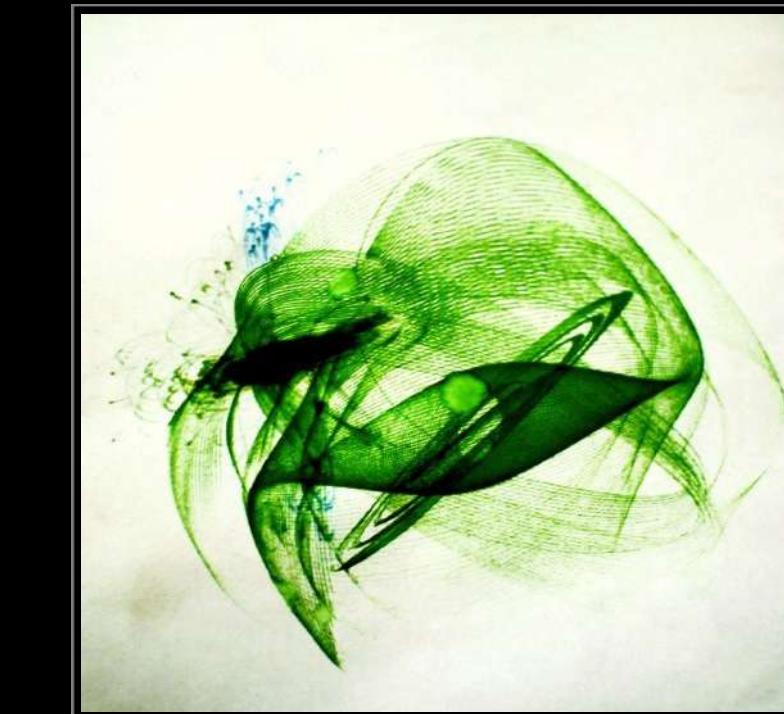
Tinguely's automatic artist

WITH TECHNOLOGY

MACHINE-GENERATED ART

PUBLIC DOMAIN WORKS

Tinguely's Meta-matics (1959)



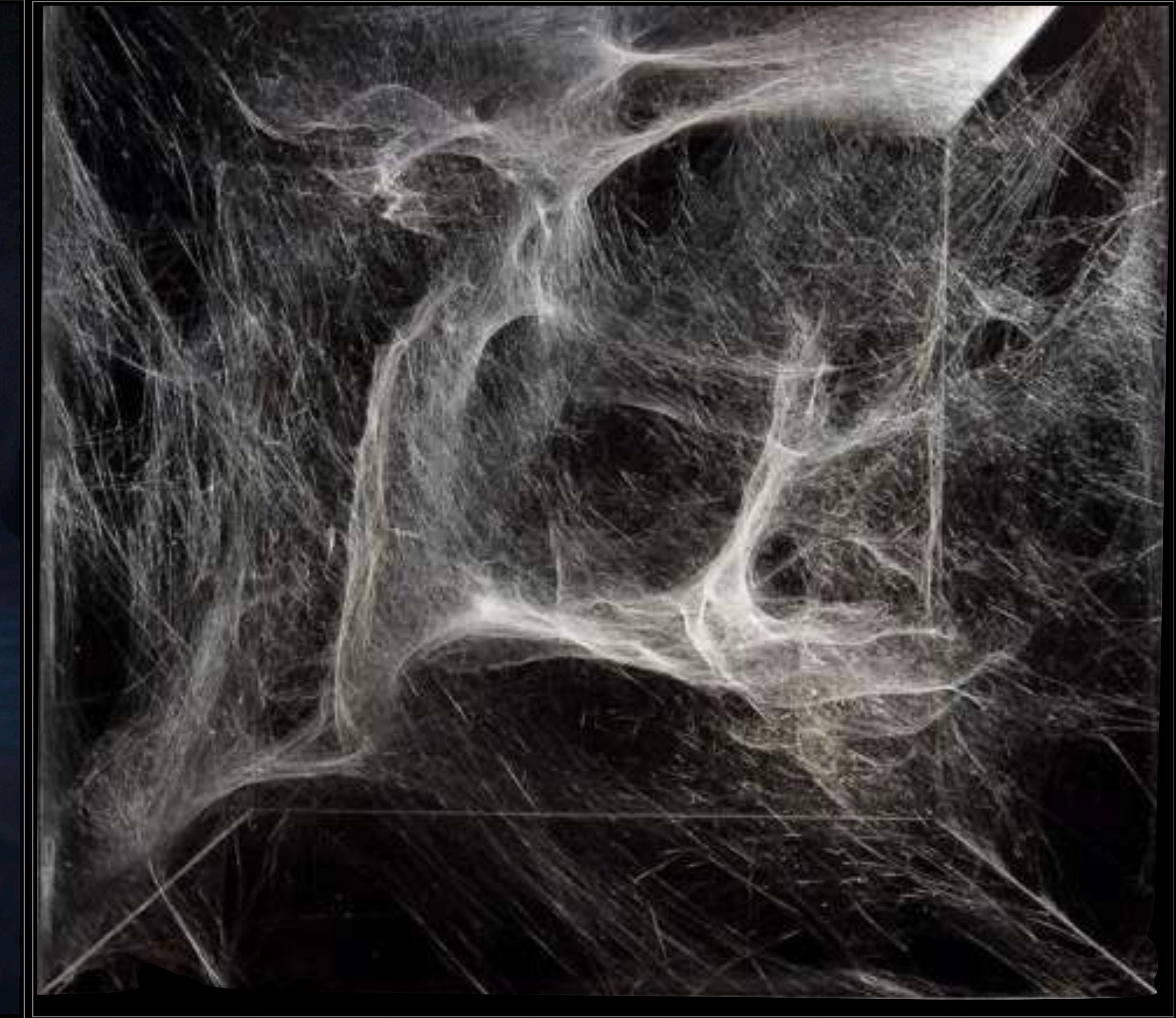
Primavera De Filippi - The O-Pen (2012)

Harmonograph

NATURE-ASSISTED ART



Amy Karle - Regenerative Reliquary (2016)



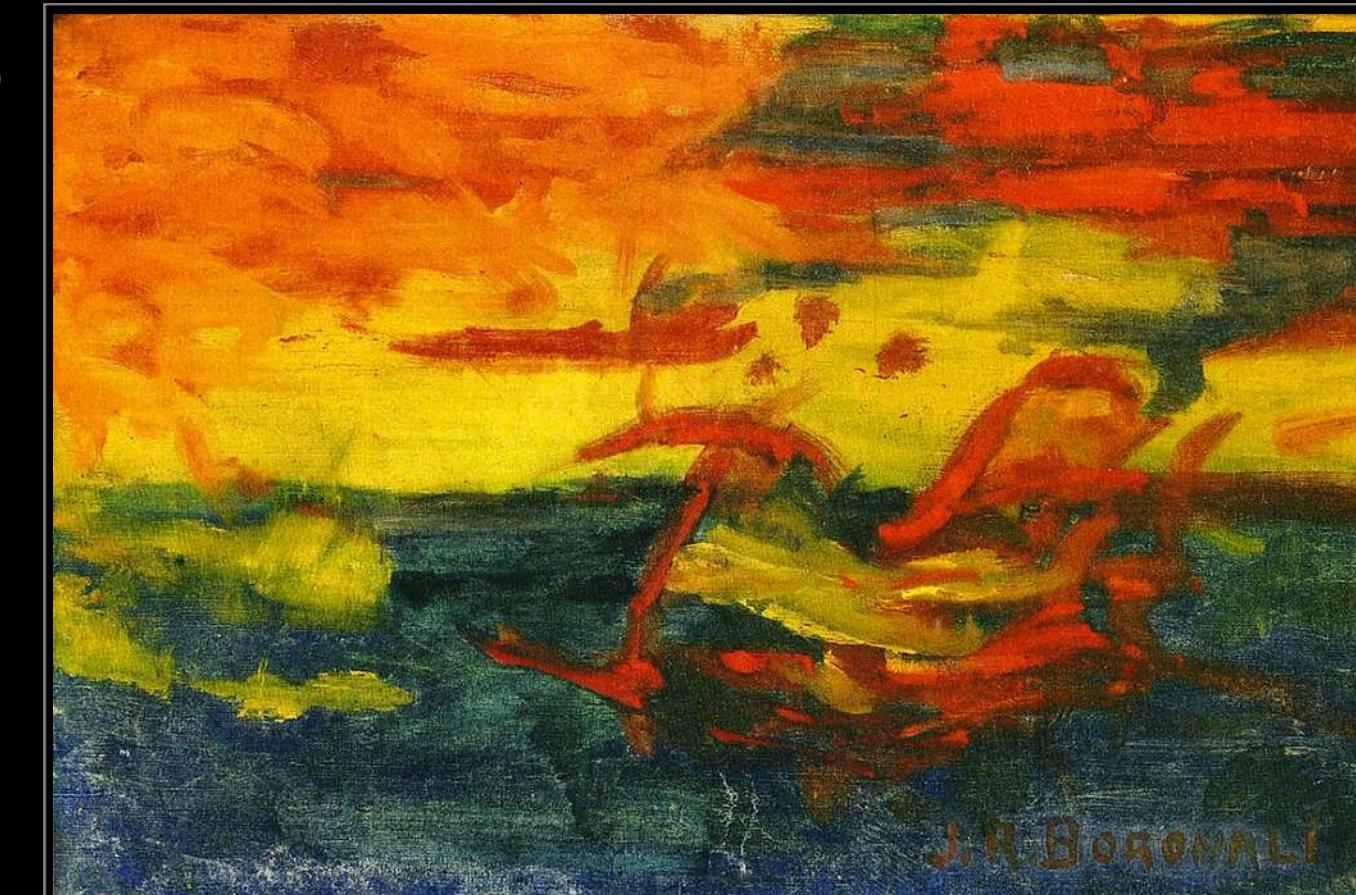
Tomas Saraceno - Hybrid webs (2013)

Monkey selfie (2011)



Et le soleil s'endormit sur l'Adriatique (1910)
Painted by Lolo (Boronali's Donkey)

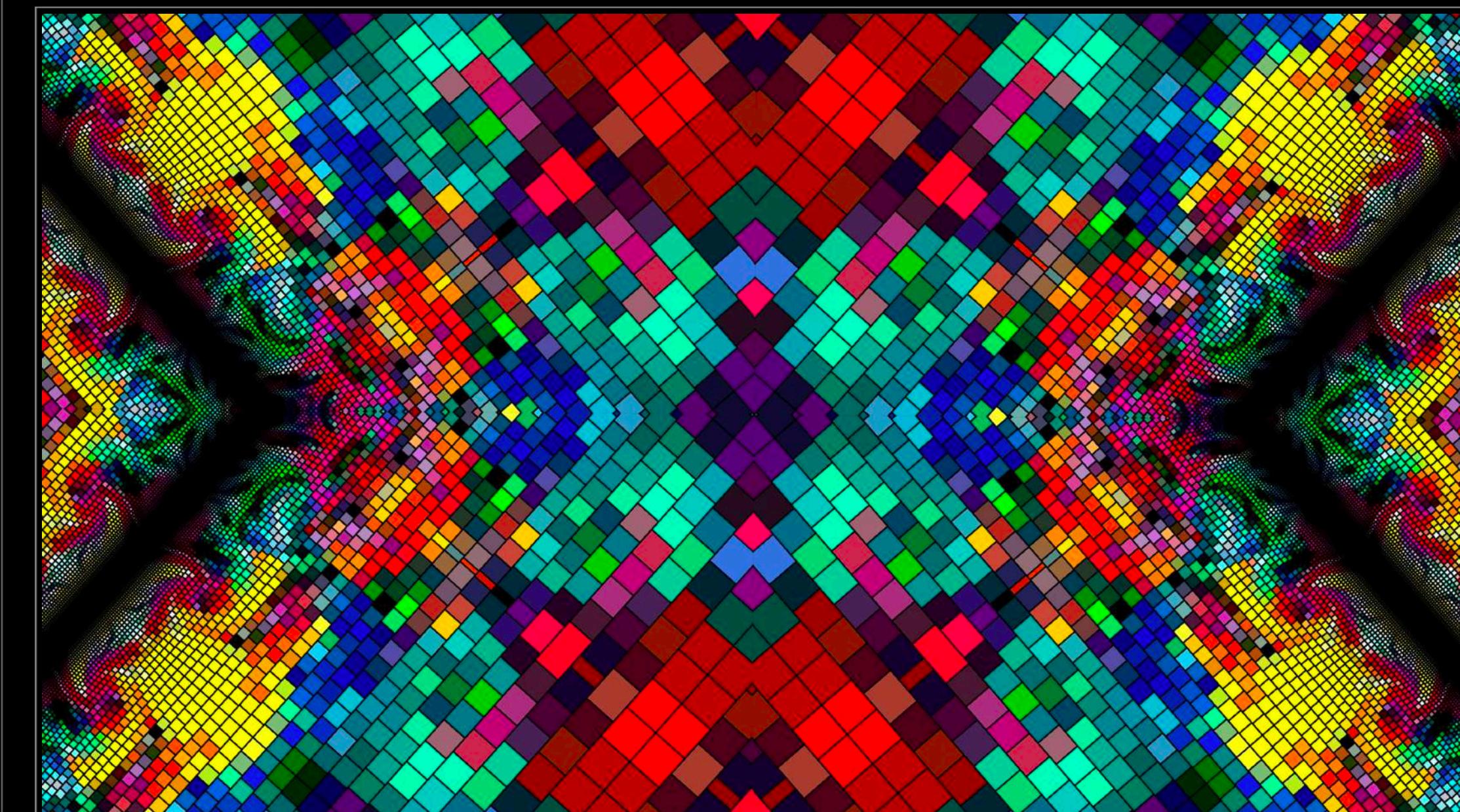
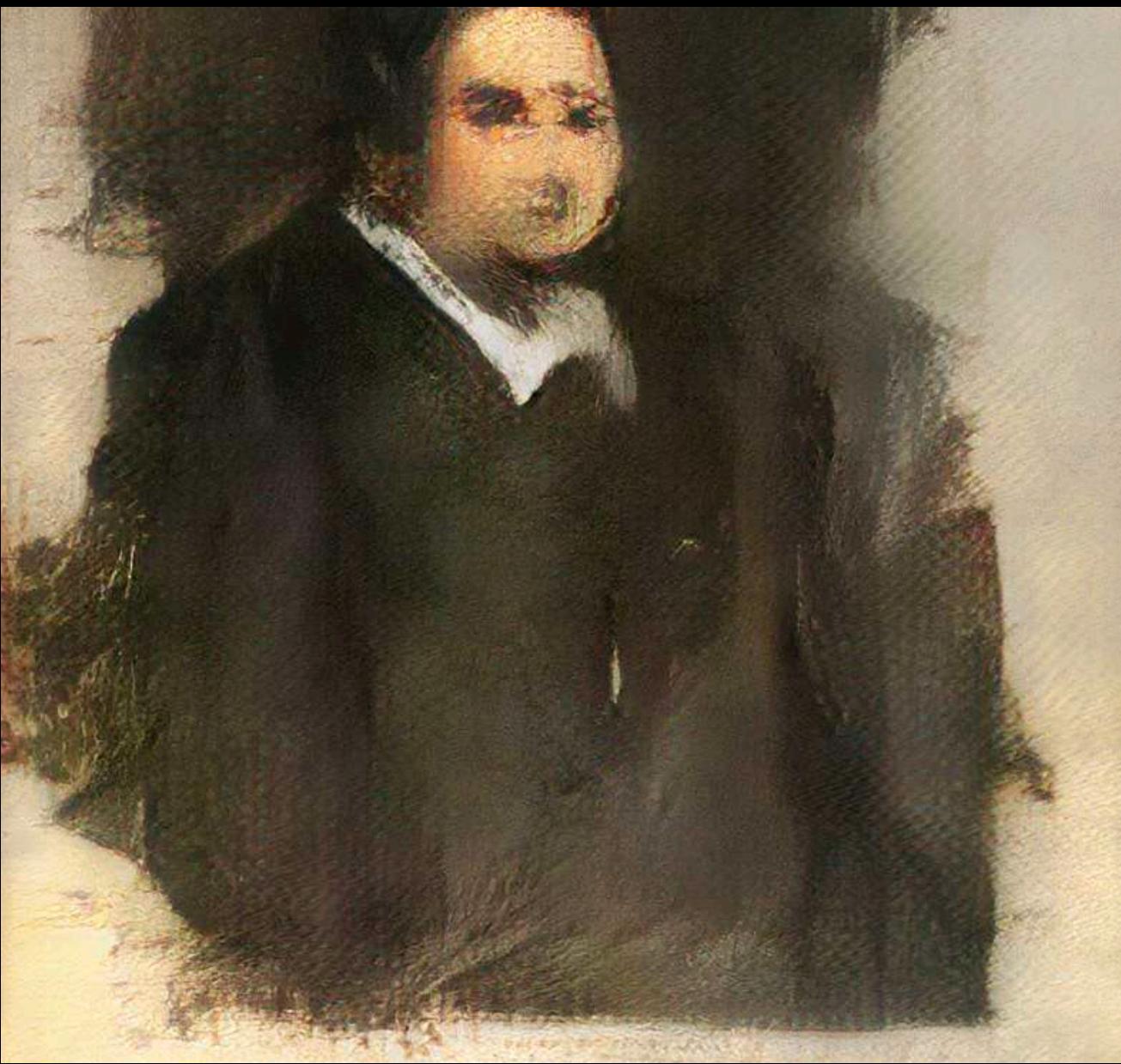
ANIMAL-
GENERATED ART



COMPUTER-ASSISTED ART



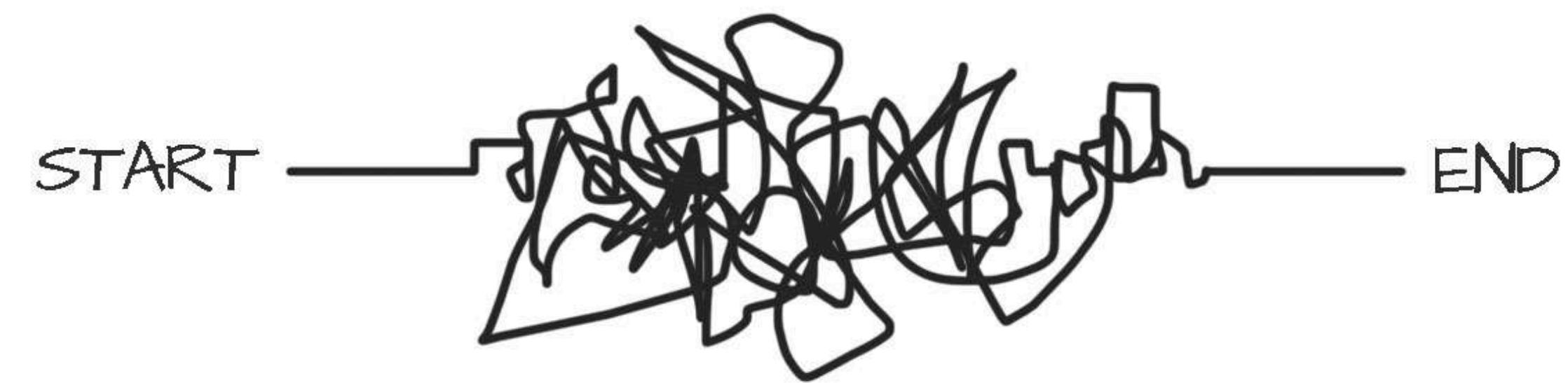
COMPUTER-GENERATED ART



Generative AI Art

Generative Art

THE CREATIVE PROCESS



2. THE PROCESS

INTERACTIVE ART



Roy Ascott - Change Painting

AUDIENCE-GENERATED ART



John Cage - 4'33"

ARTIST AS CANVAS



Marina Abramovic

ORIGINALITY ?



Marcel Duchamp

SIGNATURE



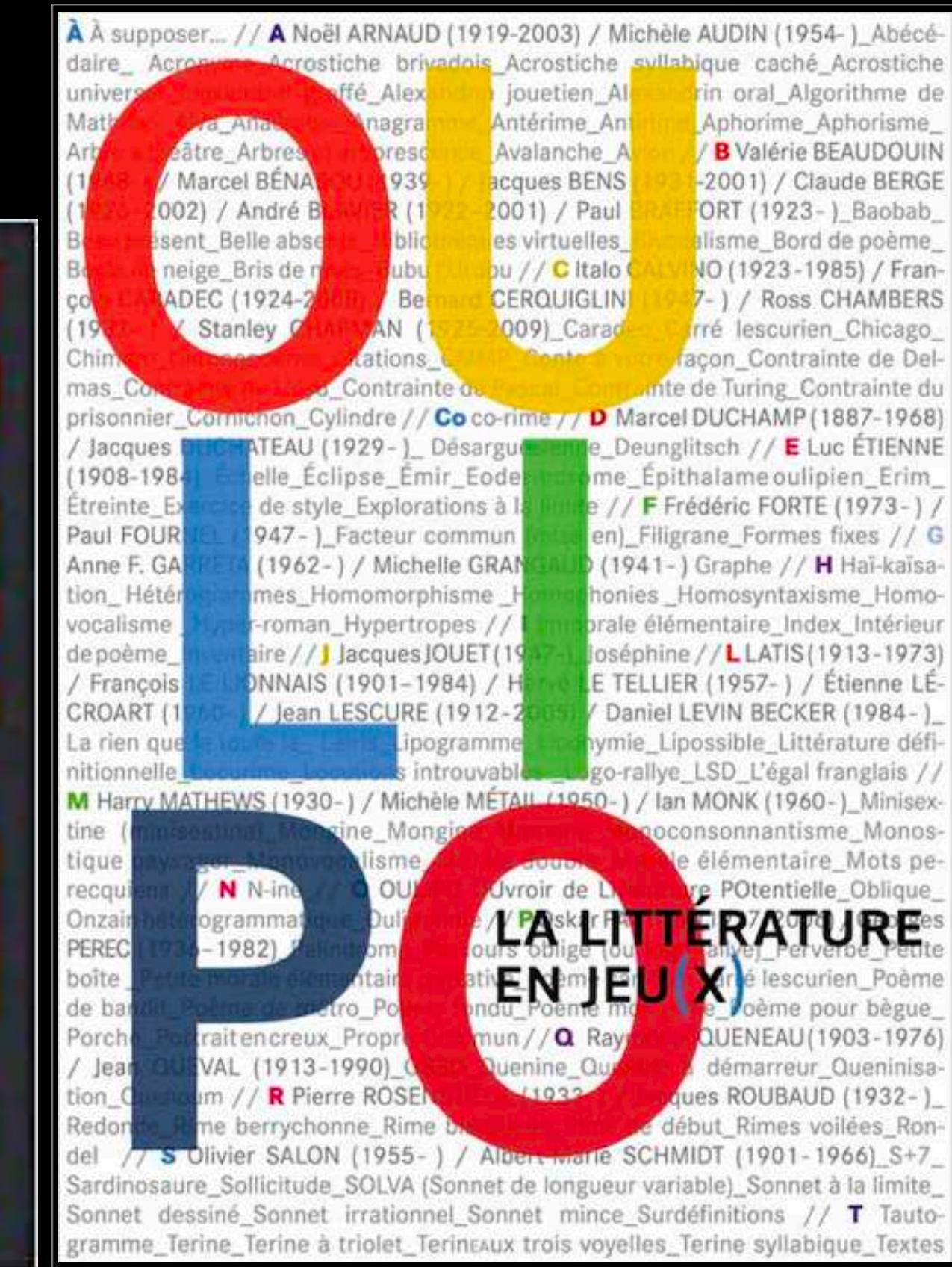
BEN

READY-MADE

ARTWORK AS INSTRUCTIONS



Sol Lewitt
Wall Drawings (1972)



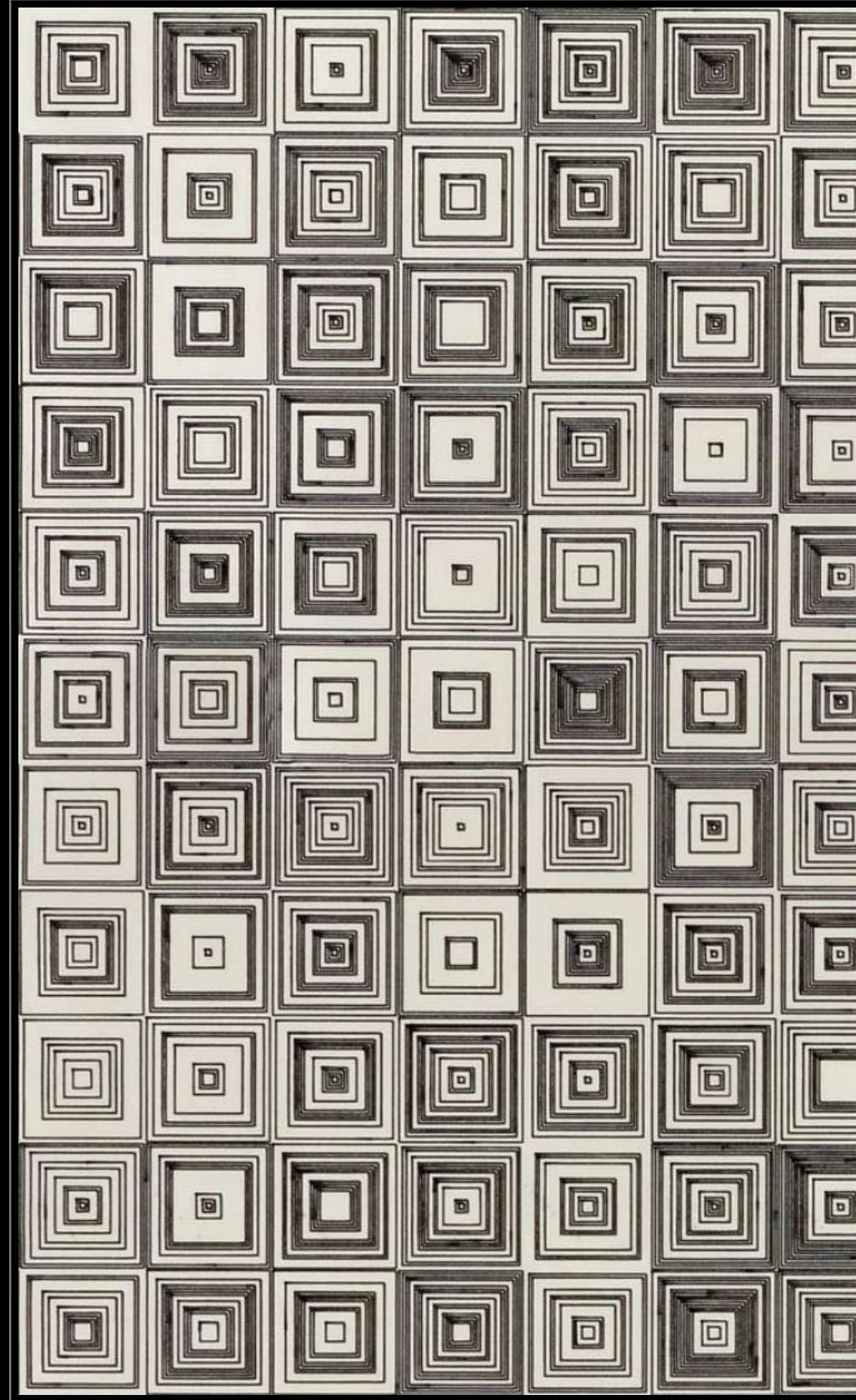
OULIPO
(1960)

ARTWORK AS PRIMITIVES

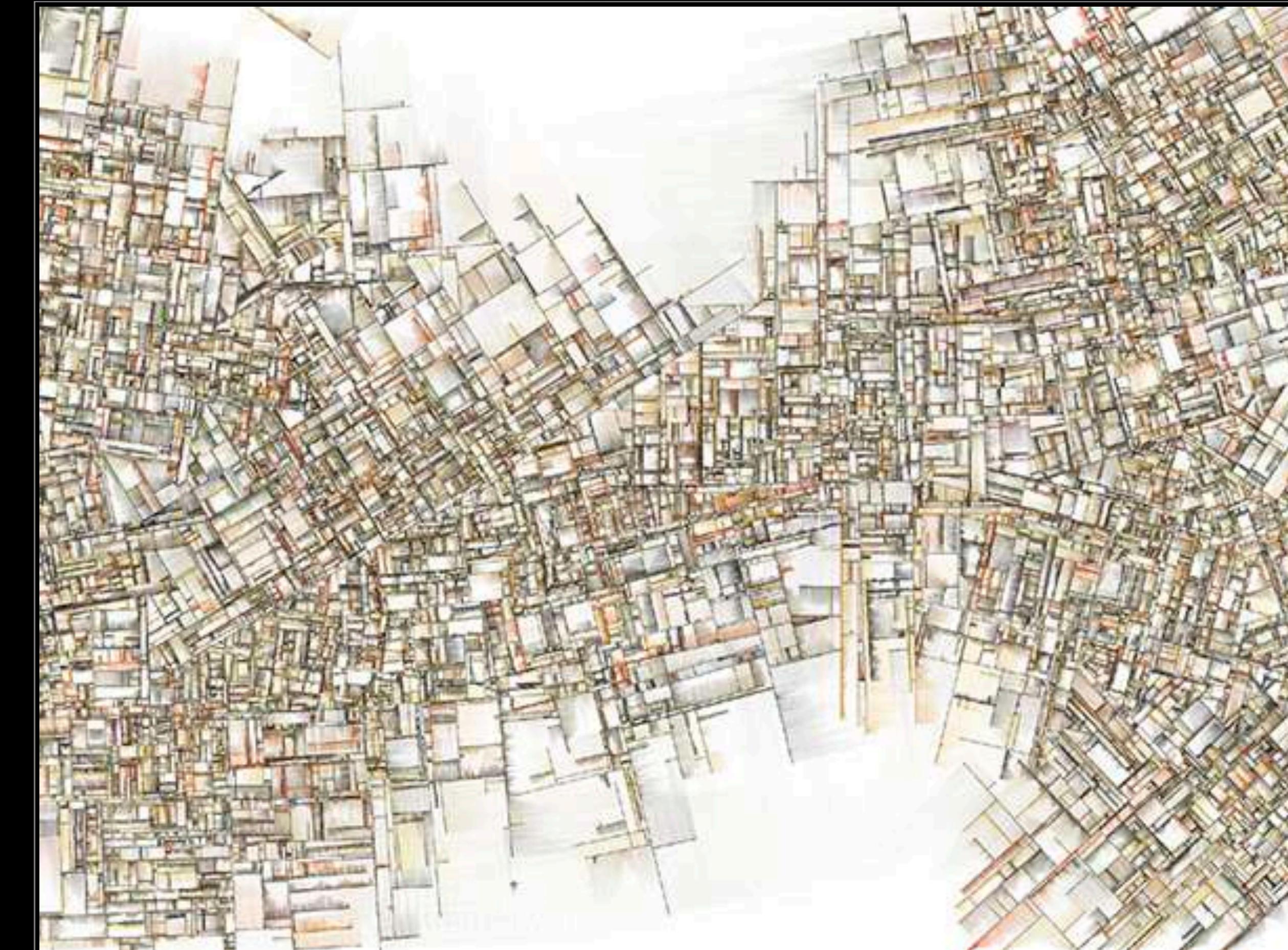


Athos Bulcao
Tiles from Brasilia (1953)

ARTWORK AS ALGORITHMS



Vera Molnar (1976)



Jared Tarbell - Substrate (2003)

AI-GENERATED ART



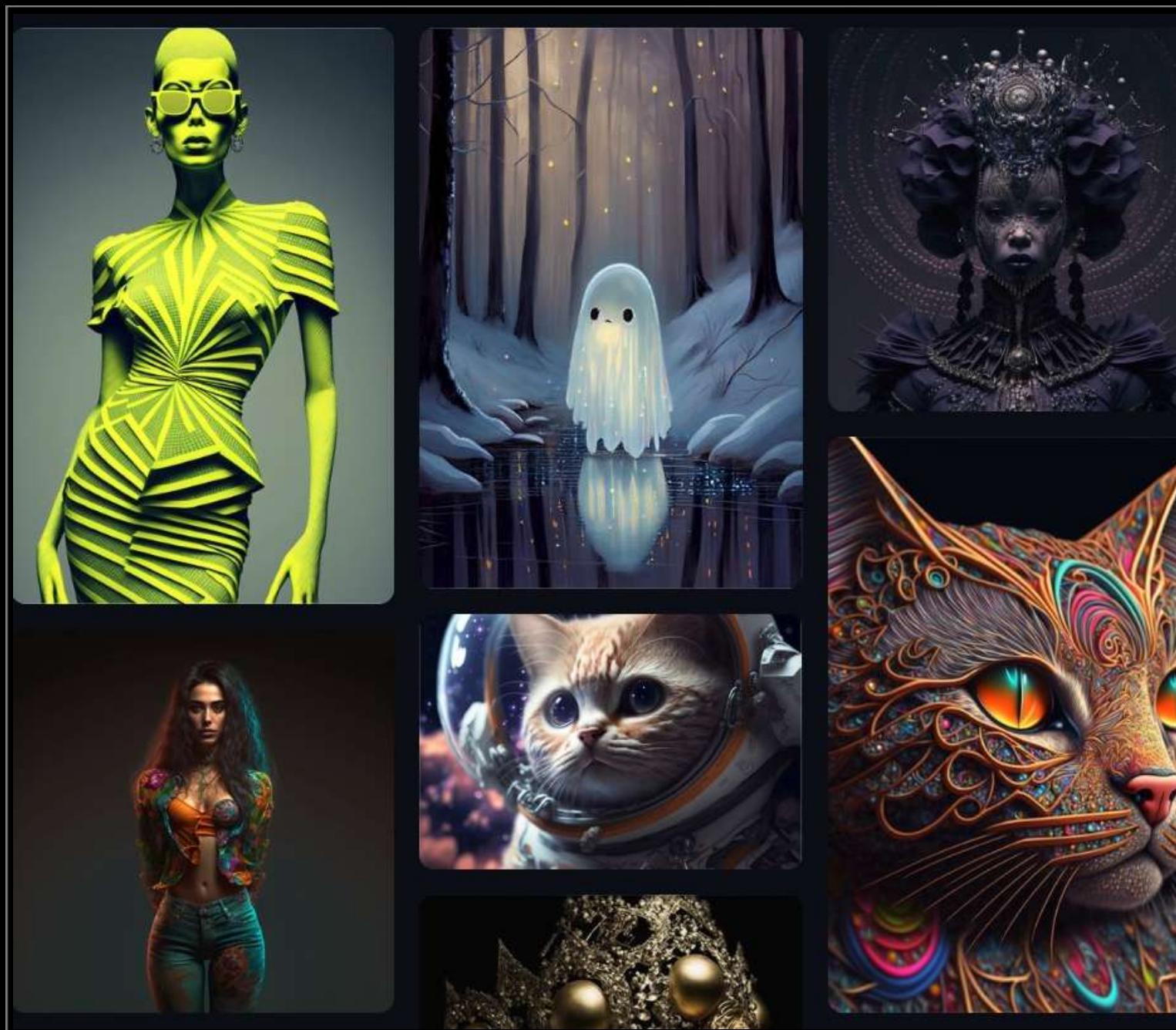
Obvious



3. THE WORK

AI-GENERATED ART

ARTWORK AS PROMPT ?



Midjourney



Stable Diffusion

AI-GENERATED ART

ARTWORK AS A UNIQUE SNAPSHOT ?

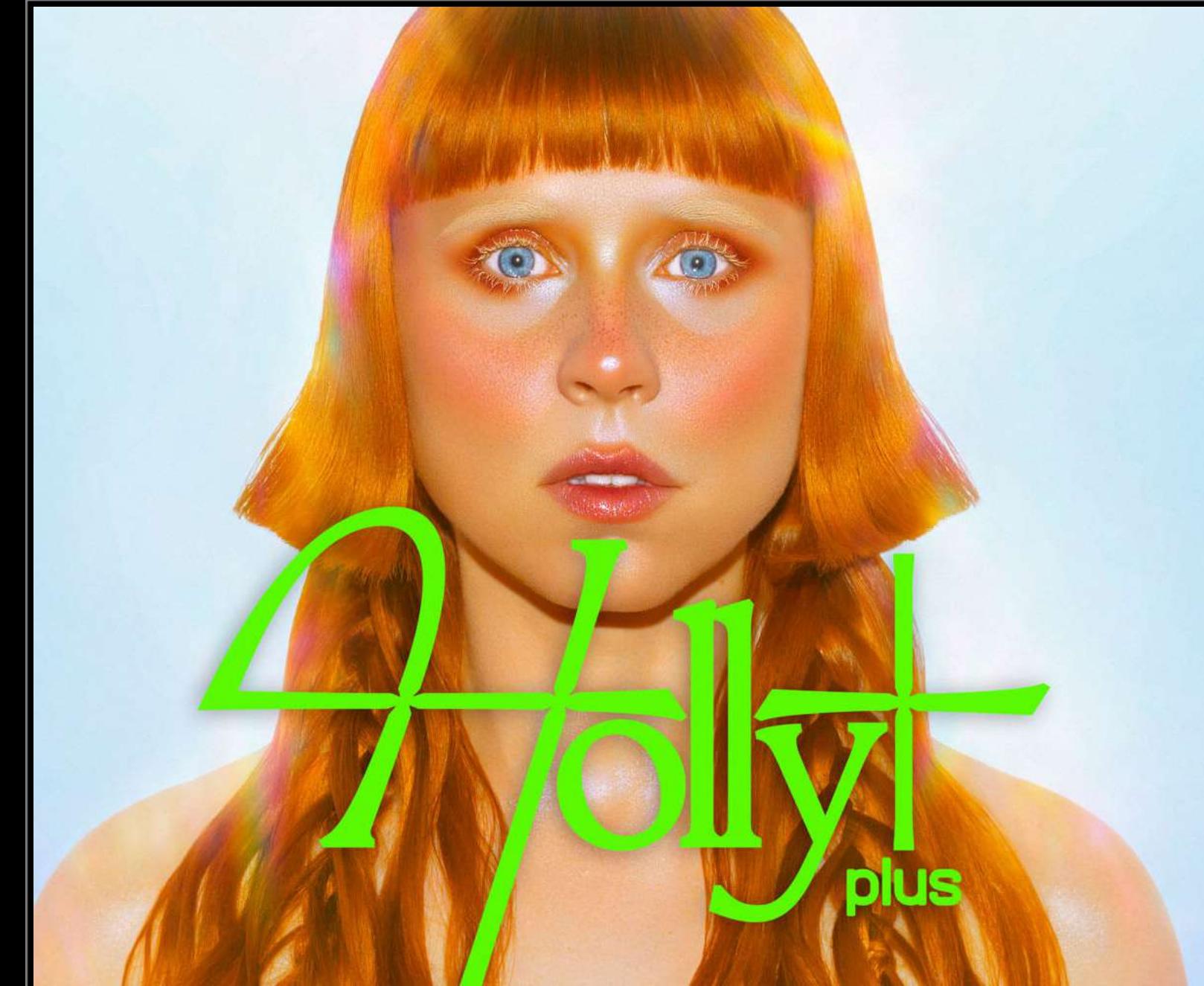


AI-GENERATED ART

ARTWORK AS MODEL ?



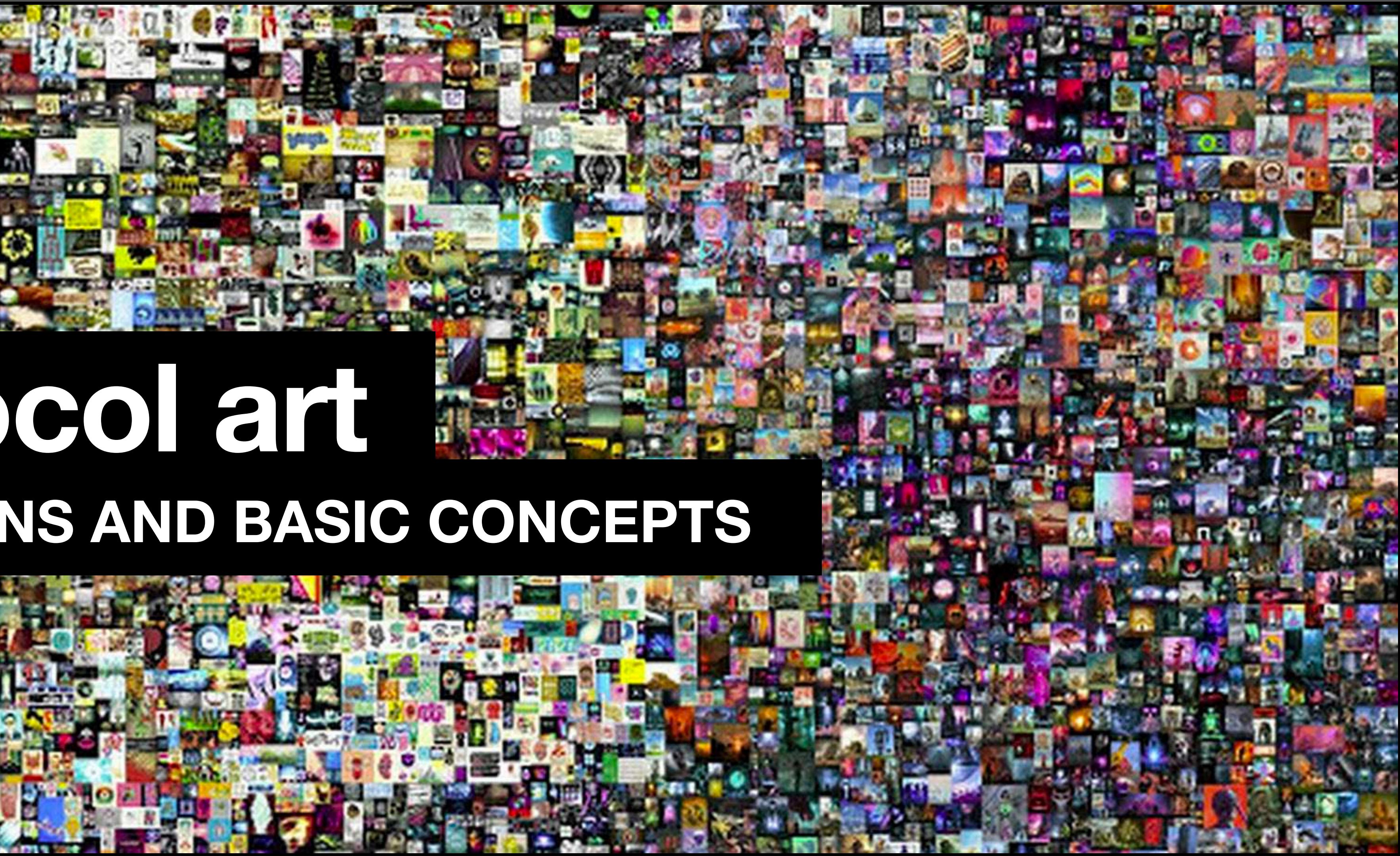
Obvious



Holly+

PROTOCOL AS A TOOL FOR ART CREATION

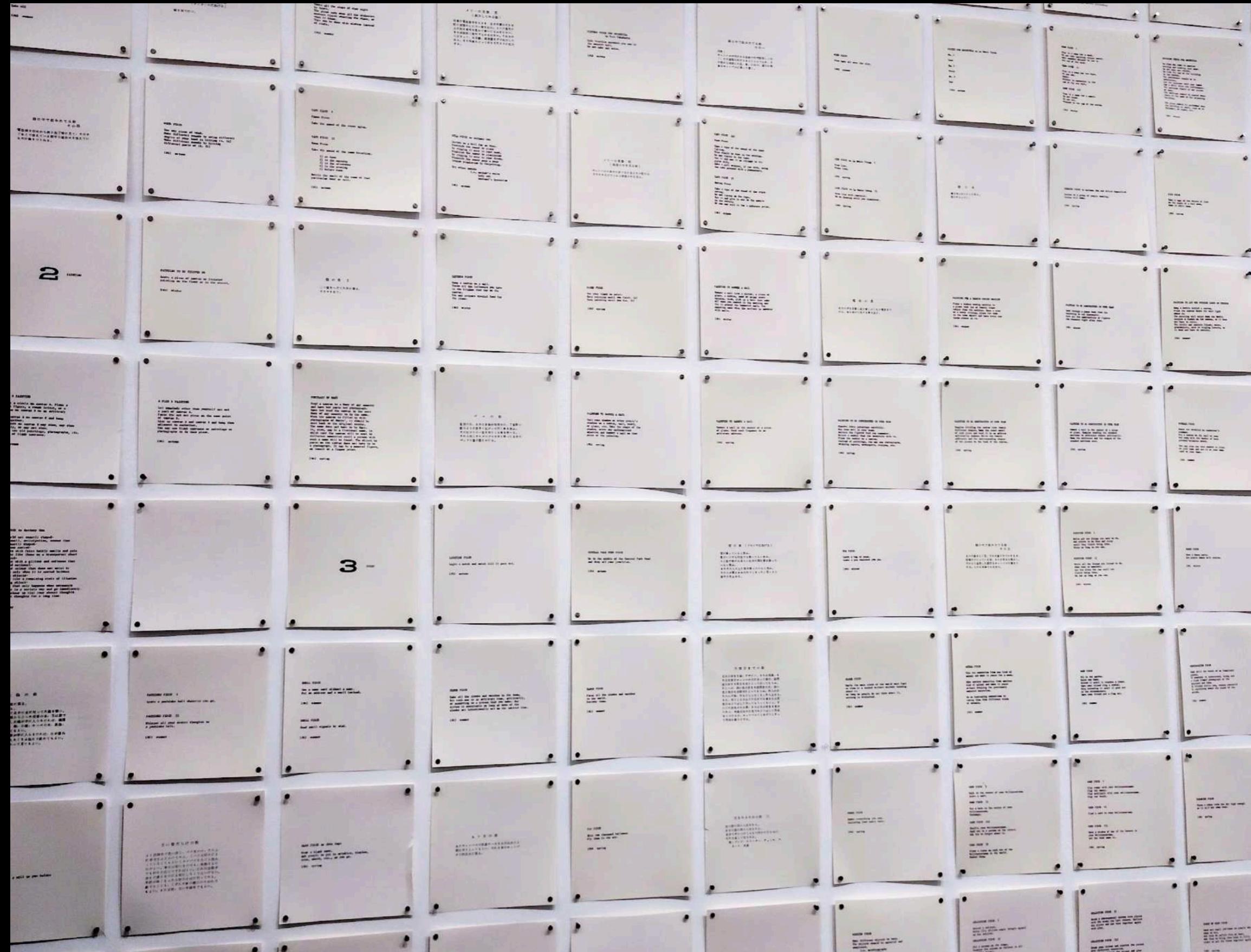
A NEW ARTISTIC MEDIUM



Protocol art

DEFINITIONS AND BASIC CONCEPTS

A protocol artwork is a creation founded on a set of instructions defined by the artist (the protocol artist) which allow the work to be realized by others (the instantiating artist)



The work manifests from a statement (written, oral, or drawn) describing the conditions of its appearance and can be materialised by anyone following these directives.

Protocol Art reverses the traditional relationship between idea and execution

It shifts the artwork from an autographic status (made by the artist's hand) to an allographic status, where the work is manifested by a person other than the artist.

Allographic vs. Autographic

- A work of art is “autographic if and only if the distinction between the original and the copy has meaning; or rather, if even its most exact reproduction does not have the status of authenticity.” (Nelson Goodman, *Languages of Art*)
- painting is autographic
- music is allographic
- It follows that a musical forgery is *ontologically impossible* (R. Pouivet, “The ontology of forgery”)

**WALL DRAWING
BOSTON MUSEUM**

**On a wall surface, any
continuous stretch of wall,
using a hard pencil, place
fifty points at random.**

**The points should be evenly
distributed over the area
of the wall. All of the
points should be connected
by straight lines.**

The artist conceives the rules of the game but delegates the doing:

the concrete realization is only visible at the moment of its activation by others, whether they be assistants, technicians, performers, or even the public.

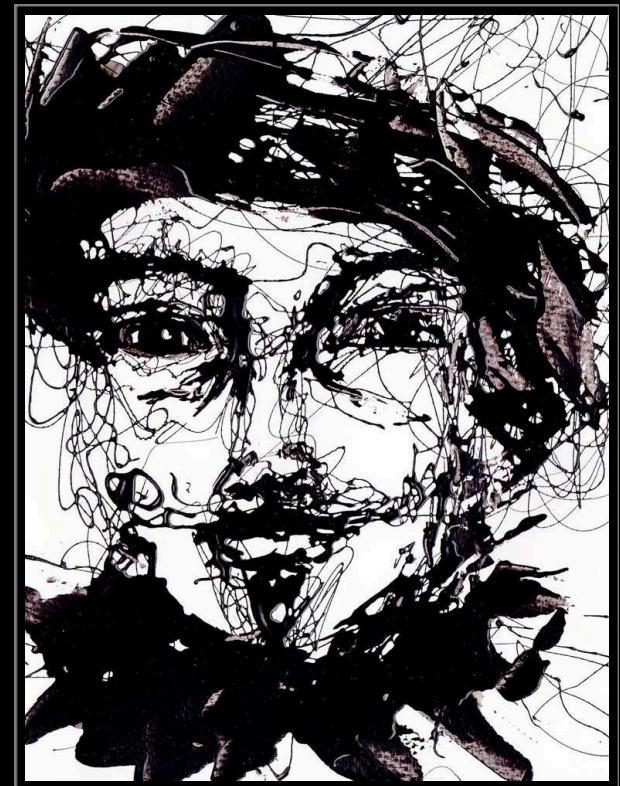
The protocol artist may specify strict directives, but always leave margins for interpretation and improvisation to the work's executors.

The essence of the protocol art work resides in its concept and process, rather than in a fixed material object.

*“The idea becomes
a machine that
makes the art.”*

— Sol LeWitt, 1967

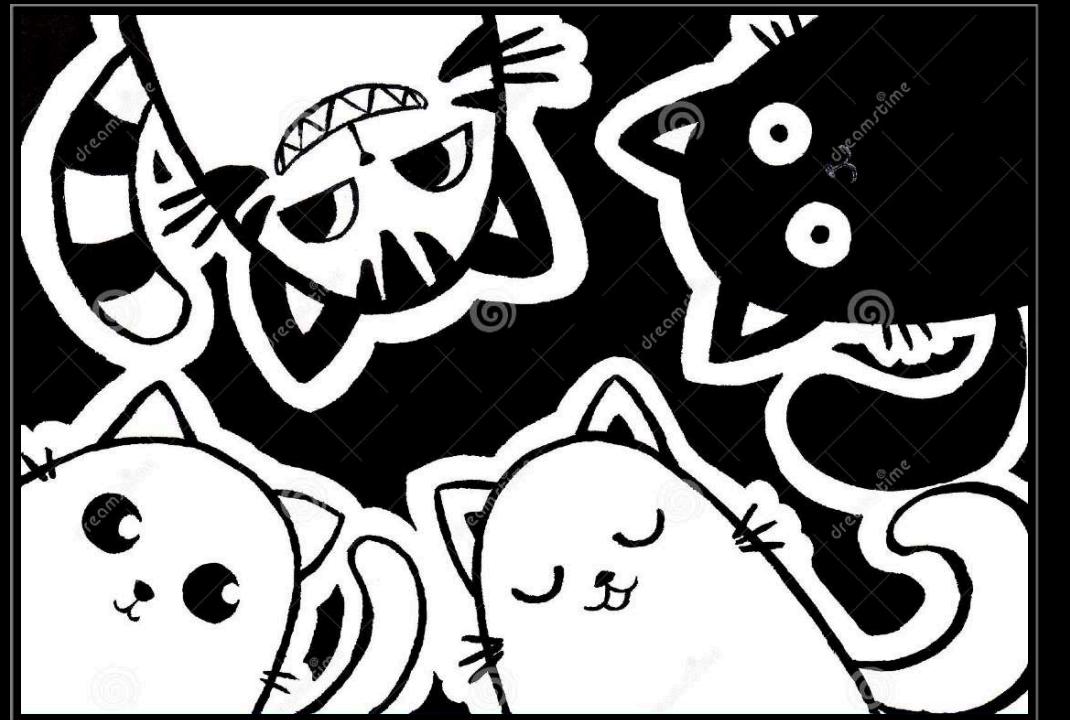
Protocol artworks extend the reflection of conceptual art, affirming that the idea takes precedence over the tangible realization of the art object.



ARTIST AS CATALYST

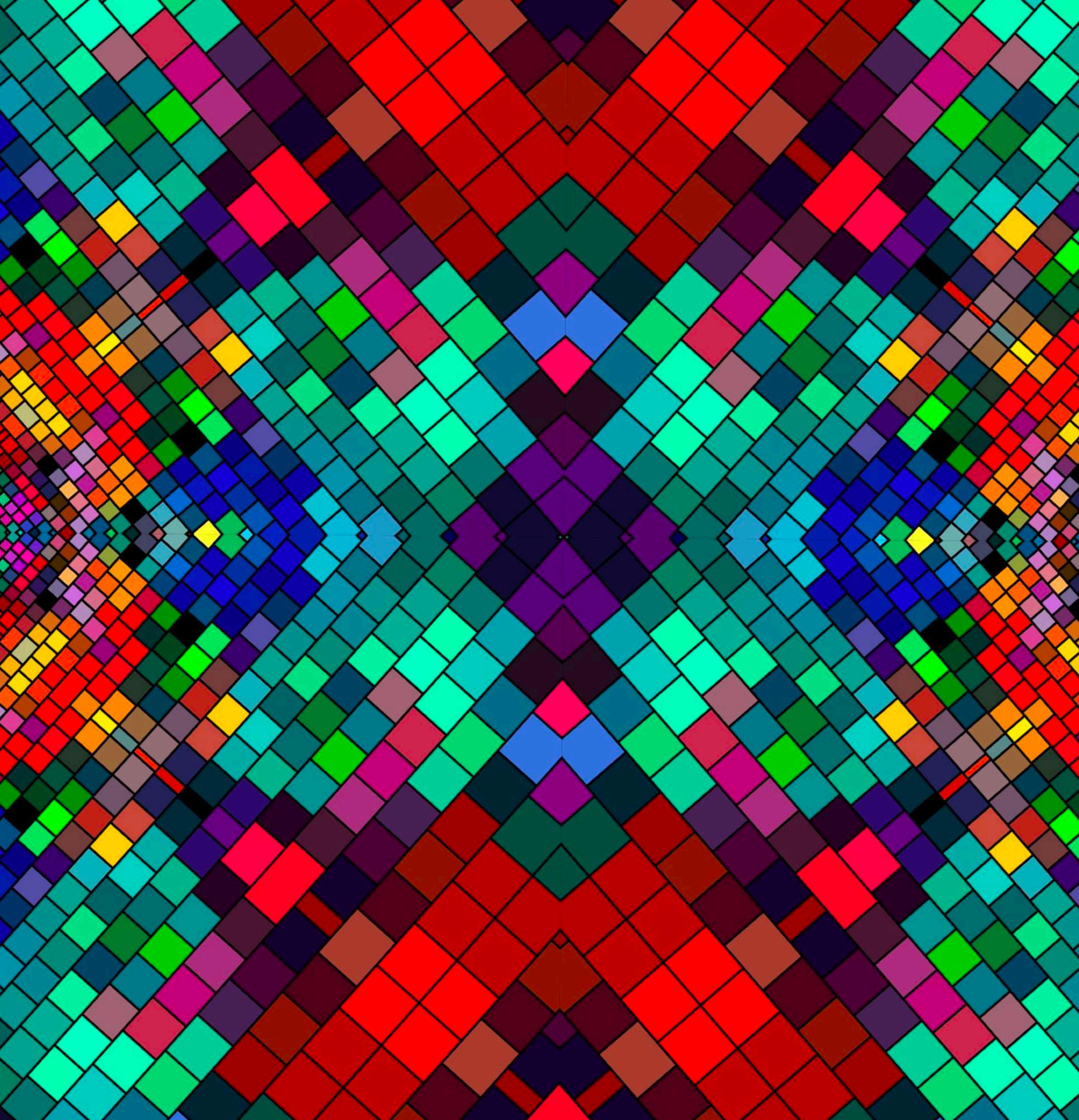
- Artist conceive of the **protocol**
- Doesn't need to create final works
- Protocol used by others to create new artworks





PROTOCOL AS ART

- **The protocol is the art piece** defined as a set of rules and guidelines
- **Must reflect author's personality** and be sufficiently recognisable on its own
- **The art is the recipe** rather than the dish

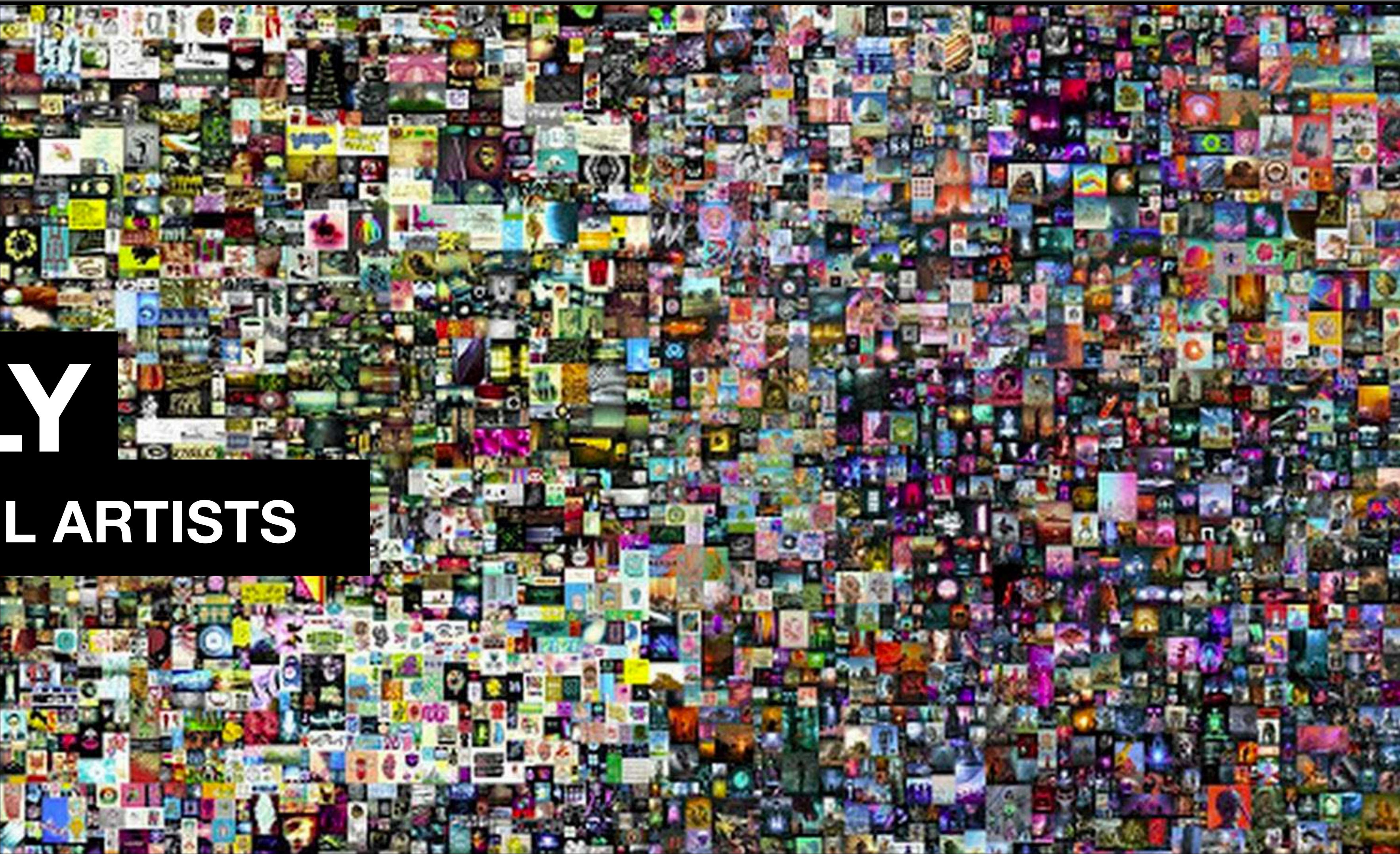


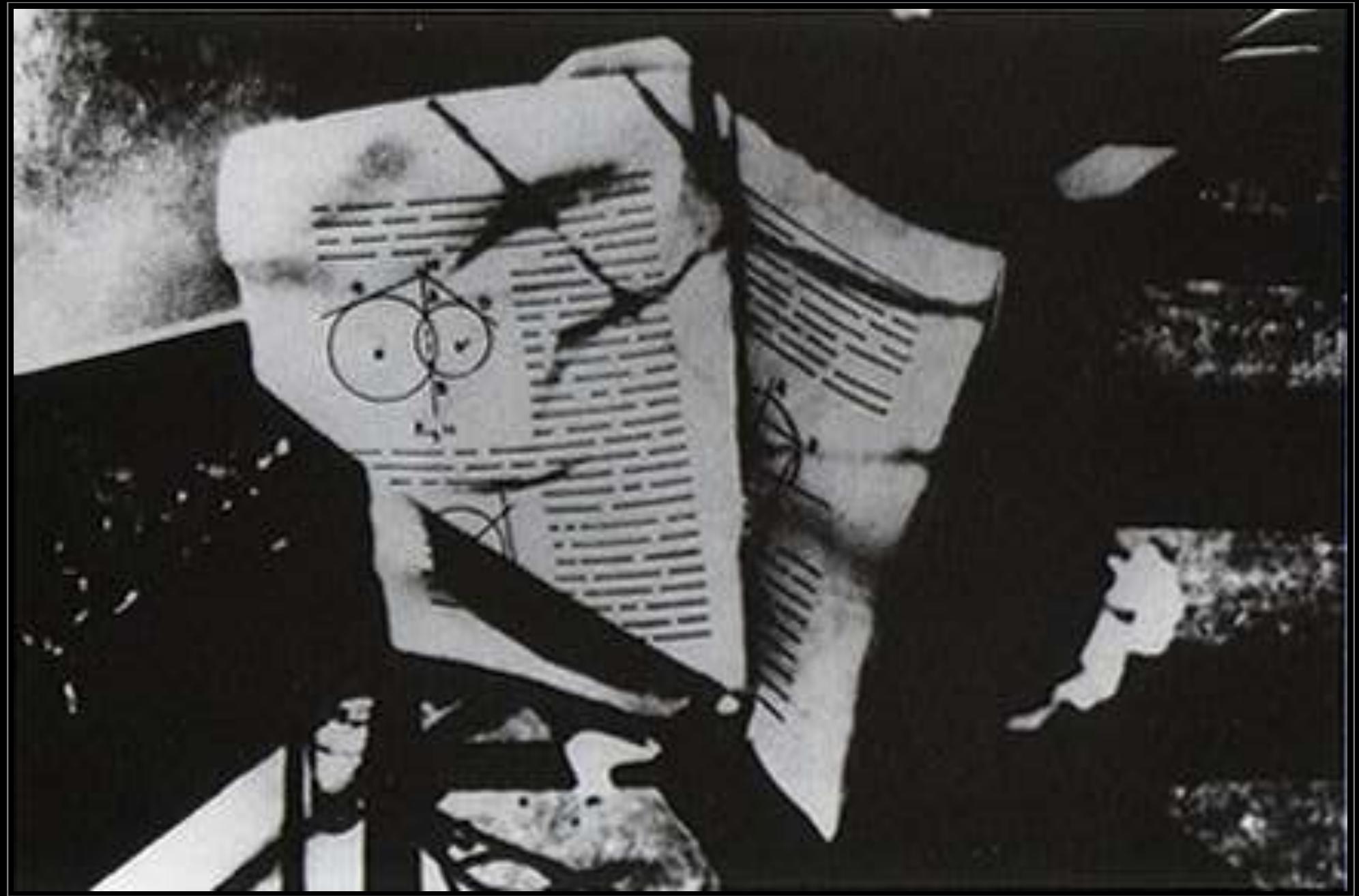
Co-AUTHORSHIP

- Those who implement the protocol are **co-authors of the protocolist**
 - Implementation of the protocol requires some **artistic creativity**
(cannot be done by a technician)
- * Asynchronous collaboration

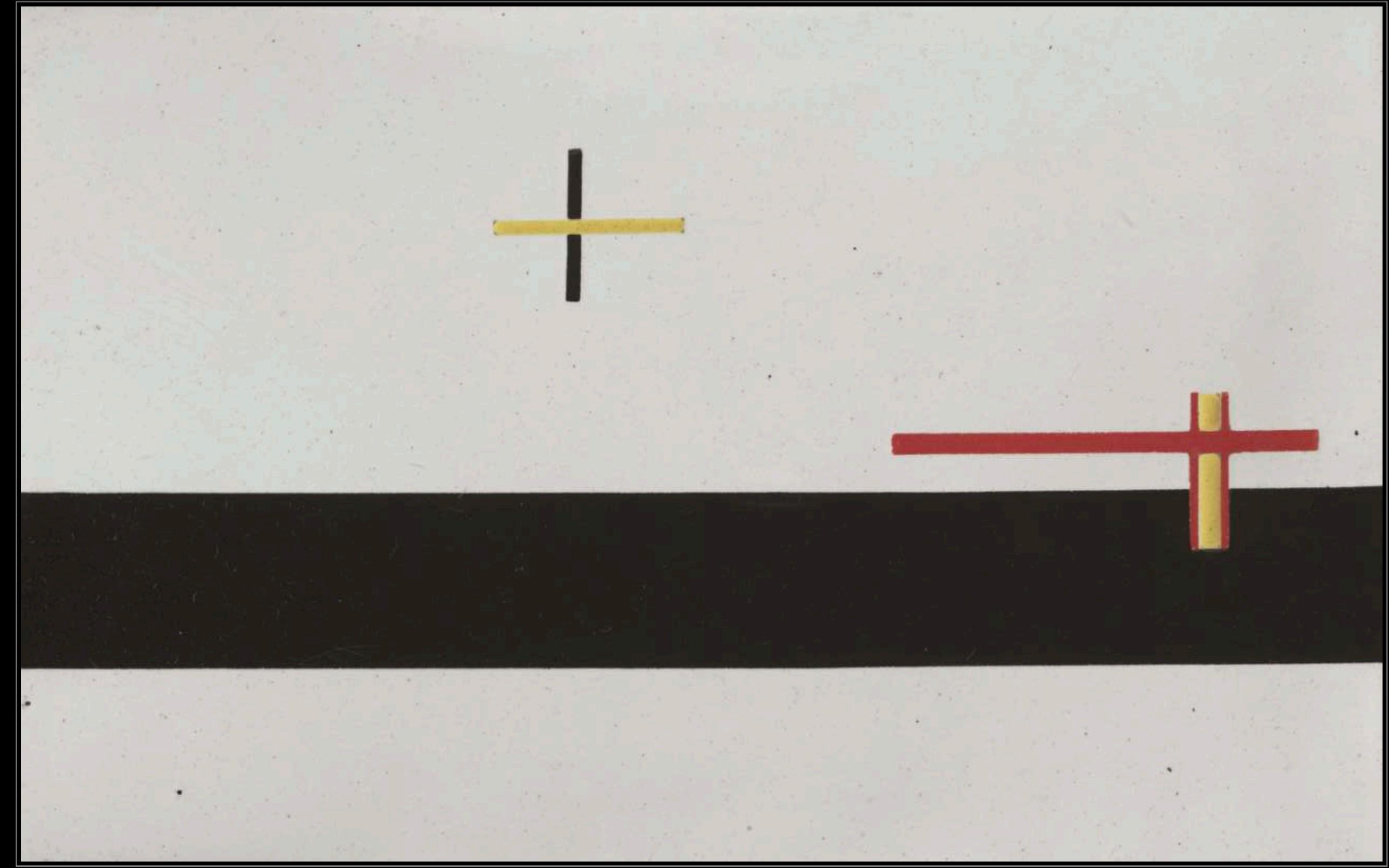


EARLY PROTOCOL ARTISTS





- Duchamp's "readymade malheureux" (1919)
 - Instructed his sister to create a ready made

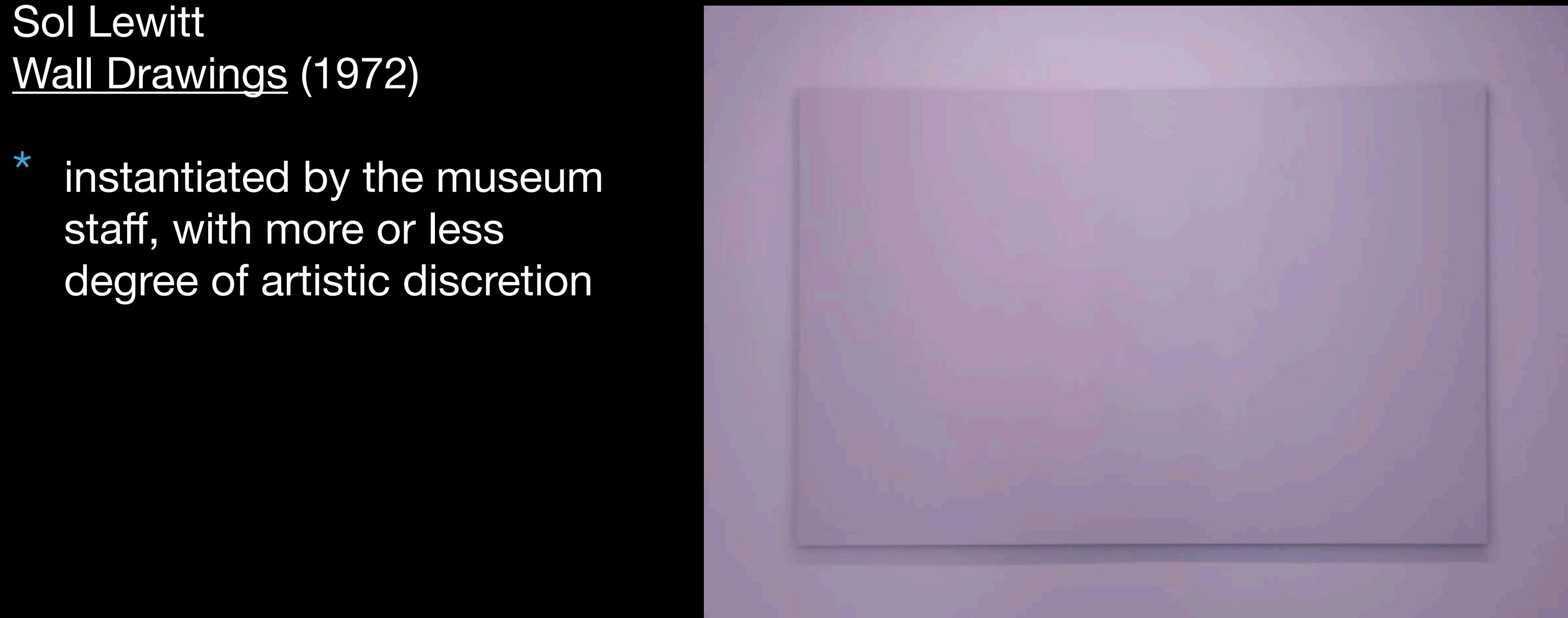


- László Moholy-Nagy
- EM 2 (Telephone Picture) 1923
- Instructions given by telephone to a commercial producer of street signs, with not enough detailed instructions



Sol Lewitt
Wall Drawings (1972)

- * instantiated by the museum staff, with more or less degree of artistic discretion



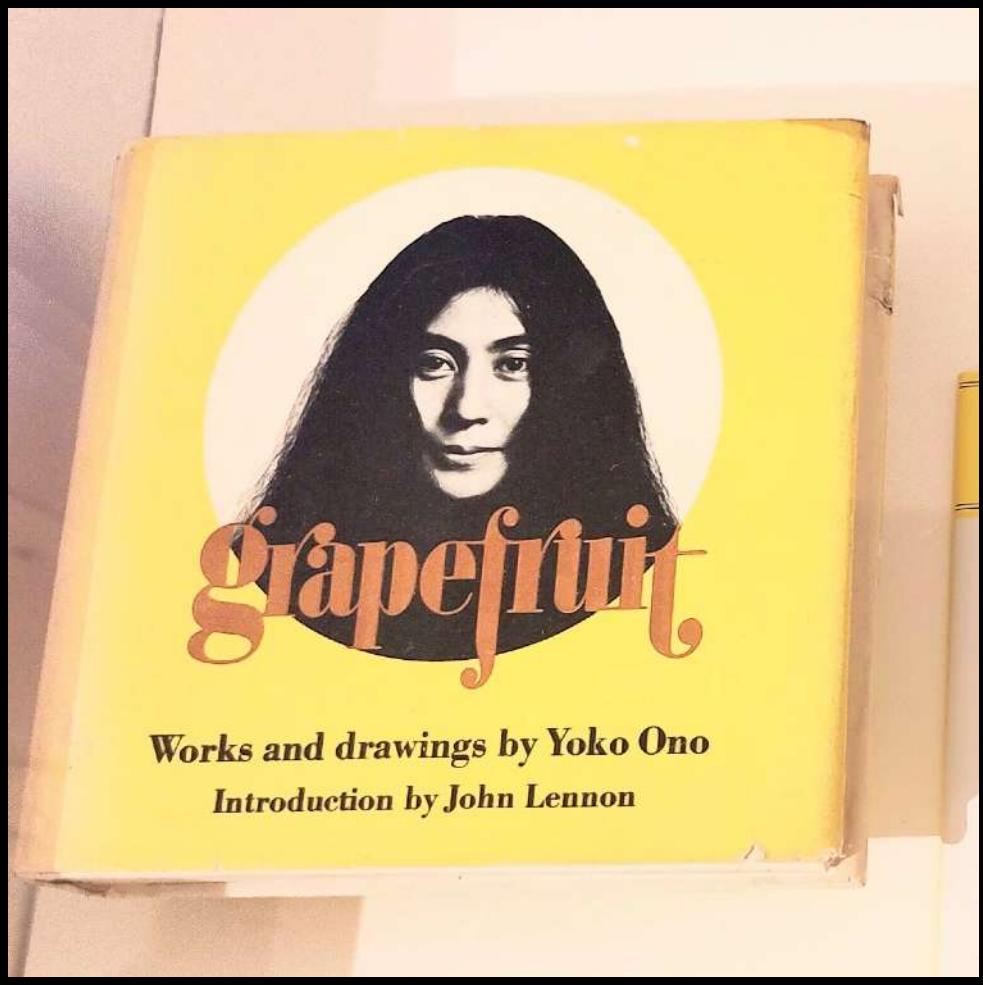
Felix Gonzalez
Untitled (Revenge) (1991)

“Infinite supply” of blue candies, can be eaten by the public, and arbitrarily reprovisionned by the museum staff



Claude Rutault
Wall Paintings (1976)

- * A canvas of the same colour of the wall on which it is hanged
- * “The instruction is not the artwork, but it must be possessed to demonstrate ownership of the artwork”



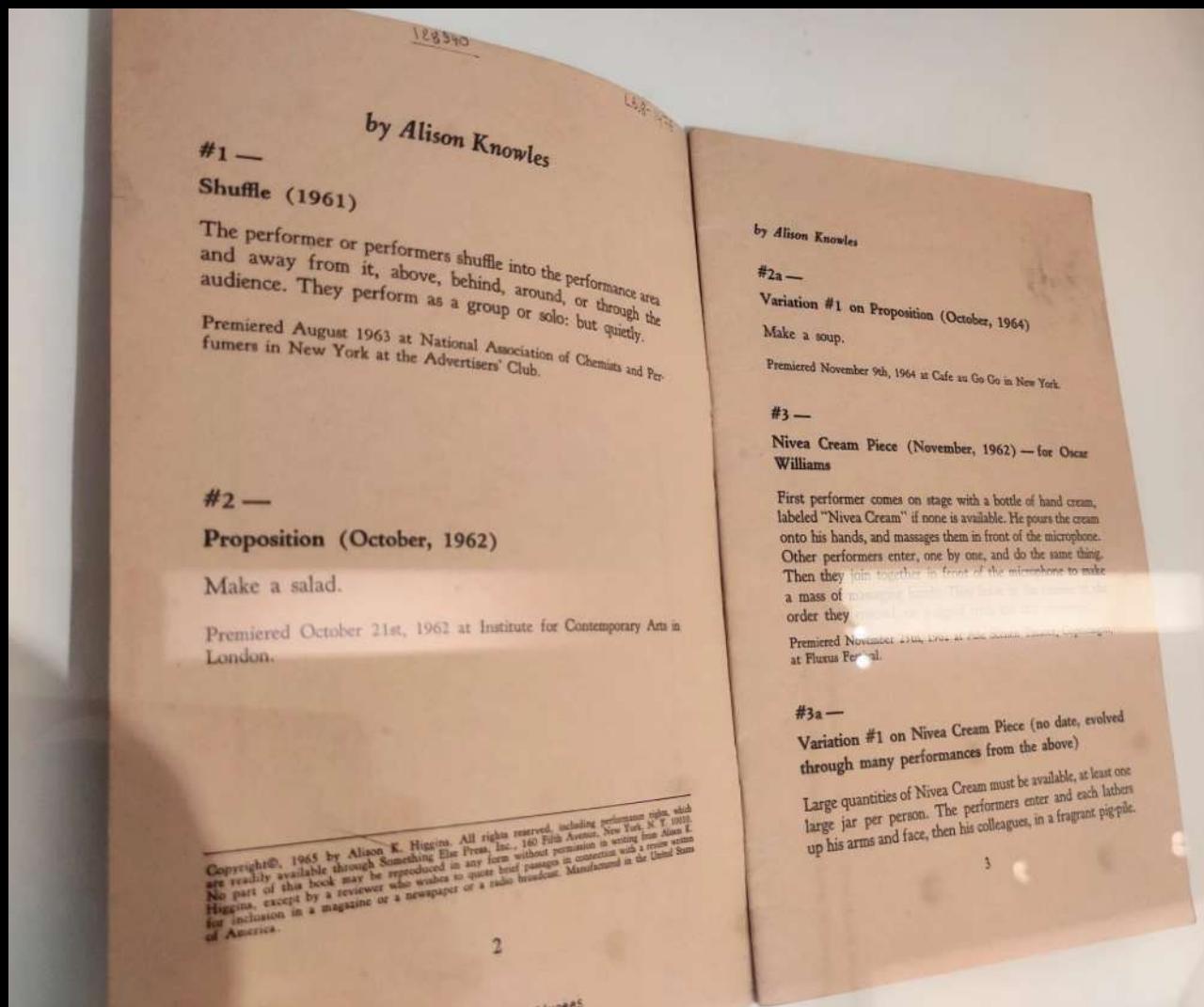
CONVERSATION PIECE

Talk about the death of an imaginary person.
If somebody is interested, bring out a black framed photograph of the deceased and show.
If friends invite you, excuse yourself by explaining about the death of the person.

1963 summer

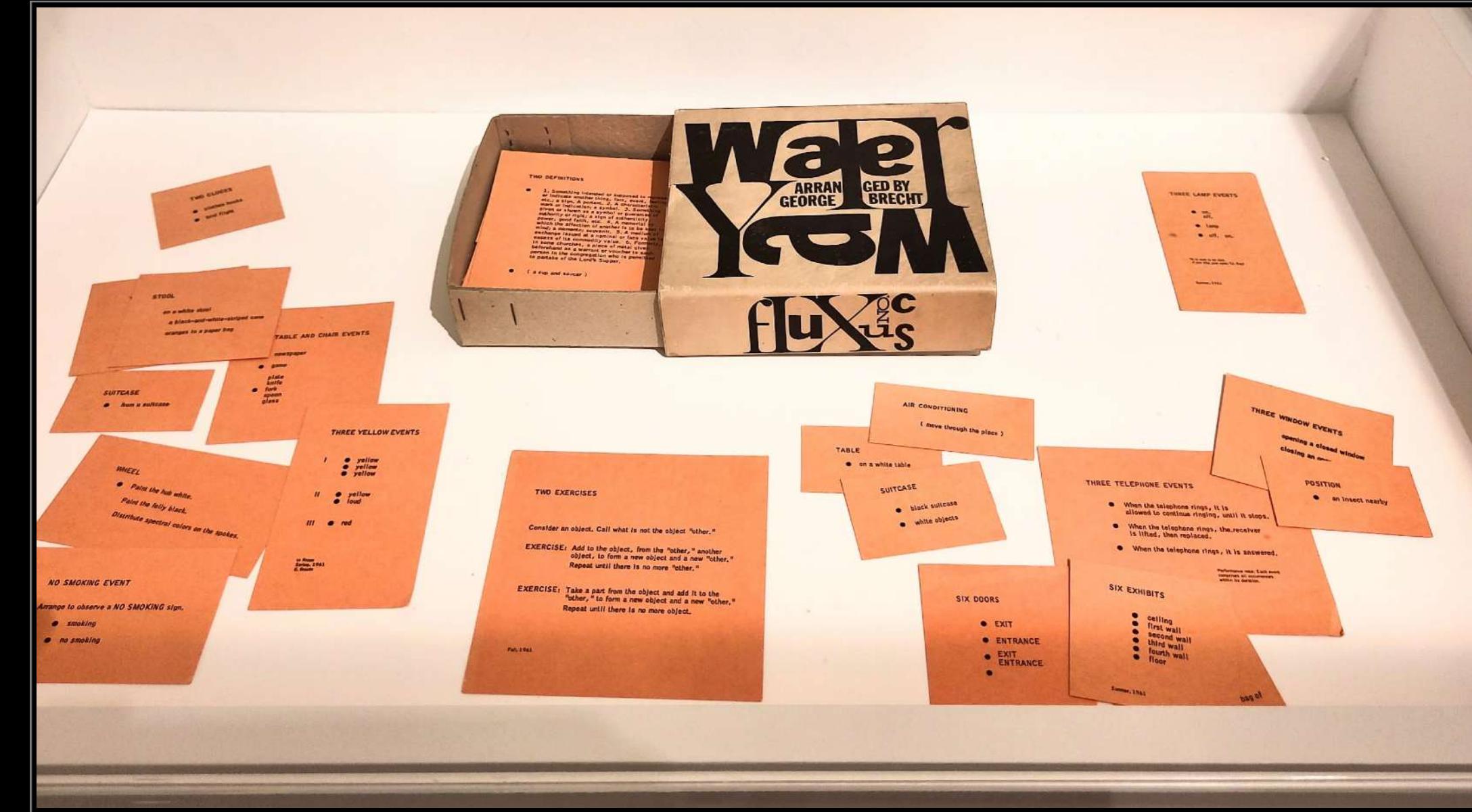
Yoko Ono - Grapefruit (1961)

- * 200 instructions for people to create art based on very simple instructions



Alison Knowles - A Great Bear Pamphlet (1965)

- * Set of instructions for performance art
- * “Make a salad” (highlighting the resemblance between protocol art and “recipes”)

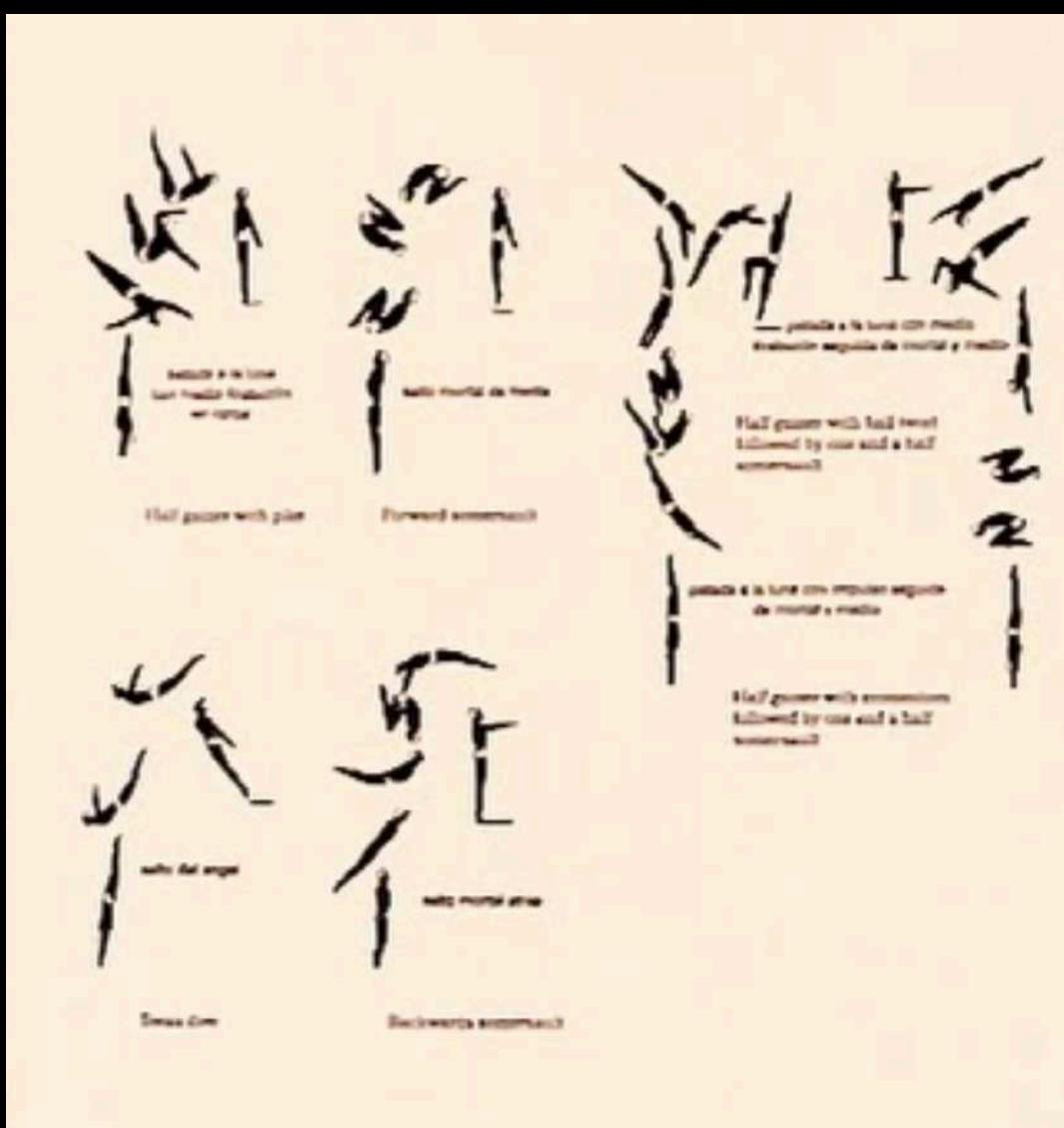


George Brecht - Water Yam (1963)

- * Cards that describe open-ended ways to play with specific everyday-objects as instruments

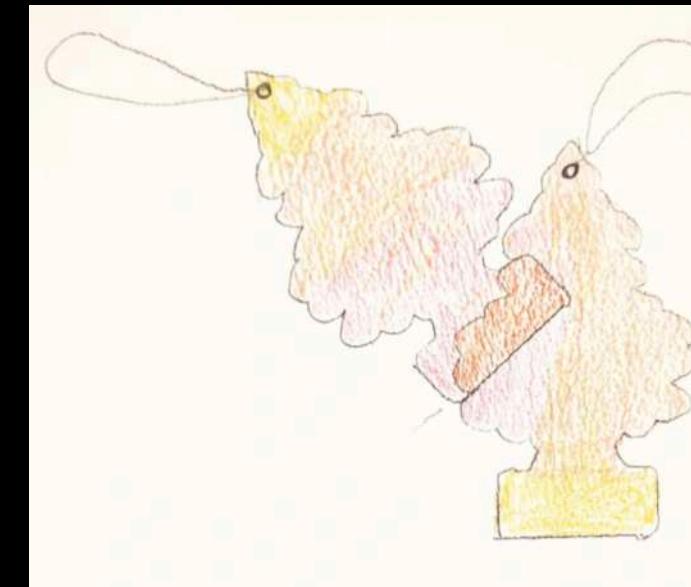
Fluxus

How to blow away a wall:
It is easy.
Close your eyes, concentrate,
and blow.



Hans Ulrich Obrist - DO IT (1993)

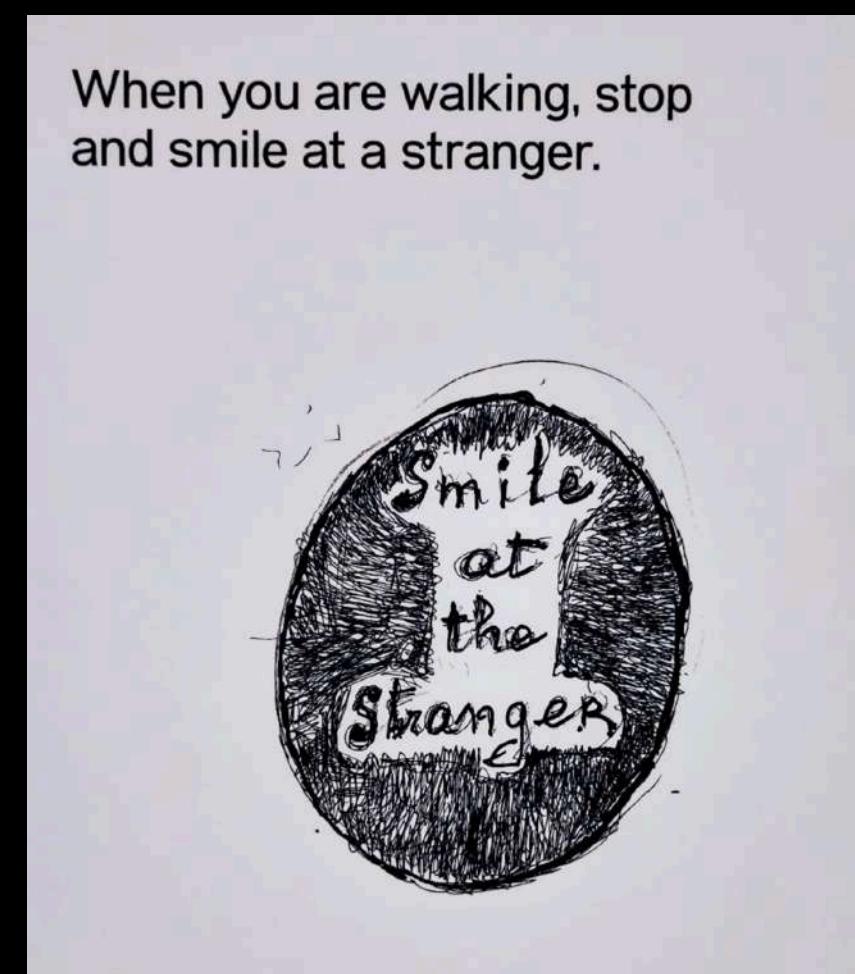
- * An travelling exhibition made up of a growing corpus of protocol artworks, that artists could contribute to on an on-going basis. Led to multiple exhibitions and publications.



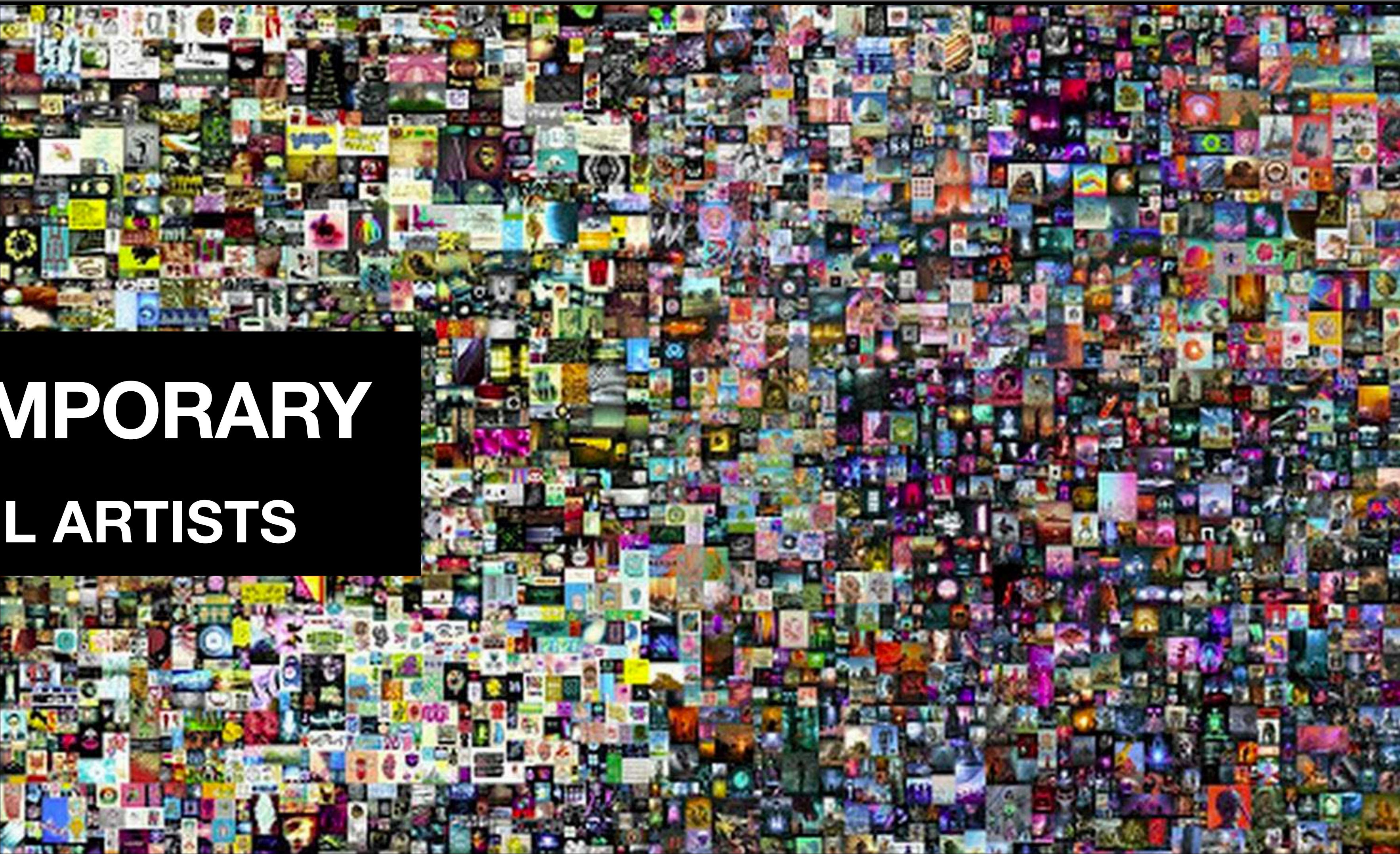
UN OBJET RECTANGULAIRE QUELCONQUE PLACÉ SUR UNE FRONTIÈRE INTERNATIONALE LAISSÉ POUR UN TEMPS PUIS TOURNÉ HORIZONTALEMENT AFIN QUE LA PARTIE DU RECTANGLE SE TROUVENT D'UN CÔTÉ DE LA FRONTIÈRE PASSE DE L'AUTRE ET VICE-VERSA

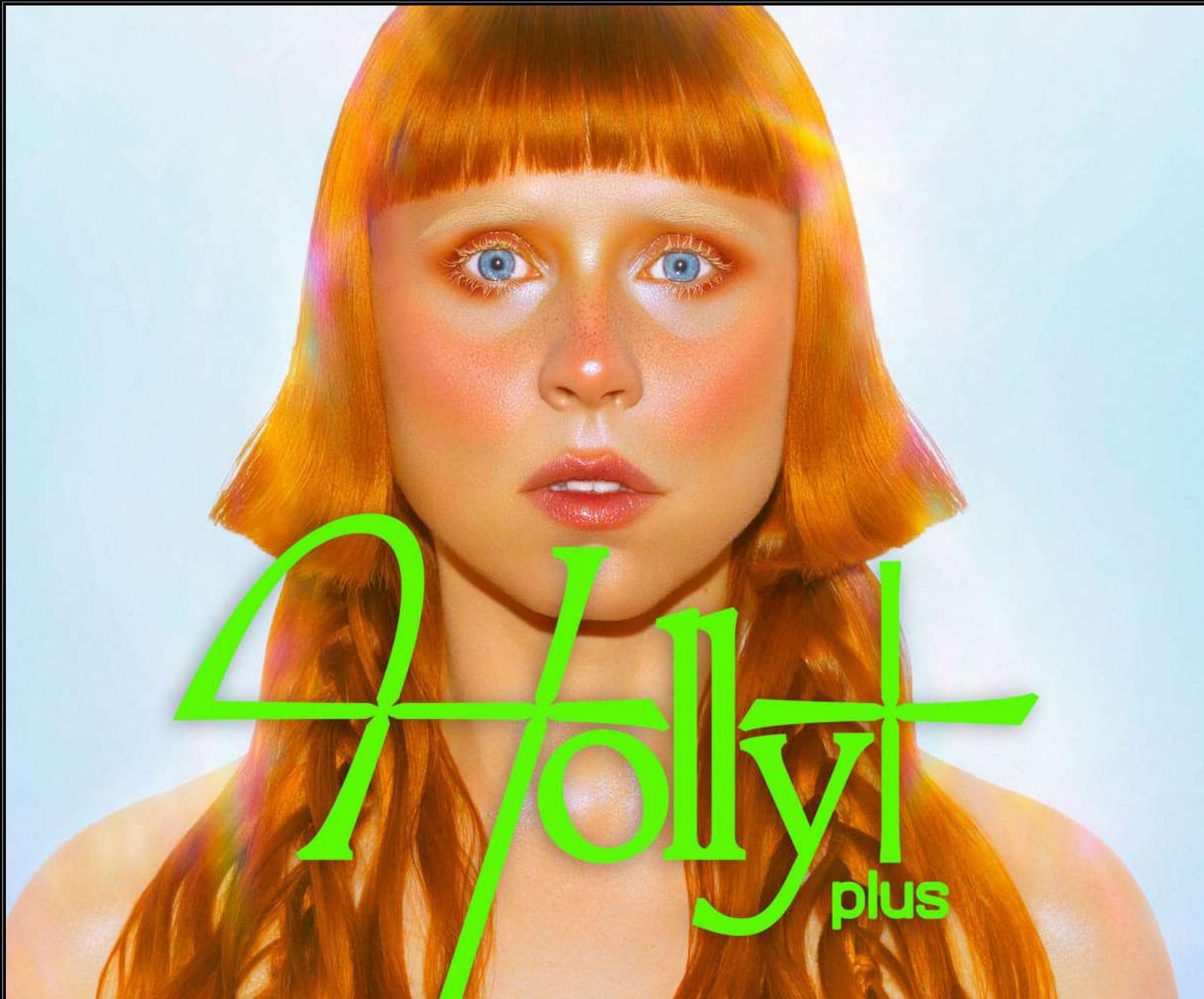
Lawrence Weiner (1968)

- * “The artist can make the artwork, the artwork can be made (by someone else); the artwork cannot be made”



CONTEMPORARY PROTOCOL ARTISTS





AI musician **Holly Herndon** makes her voice available to everyone as a freely usable tool plus exploitation model.

(2020)



ORLAN Les Madonnes IA (2024)

Trained her own AI model, enabled anyone to prompt it and explore the latent spaces of possible artworks, and mint them as NFT once they find one that they like



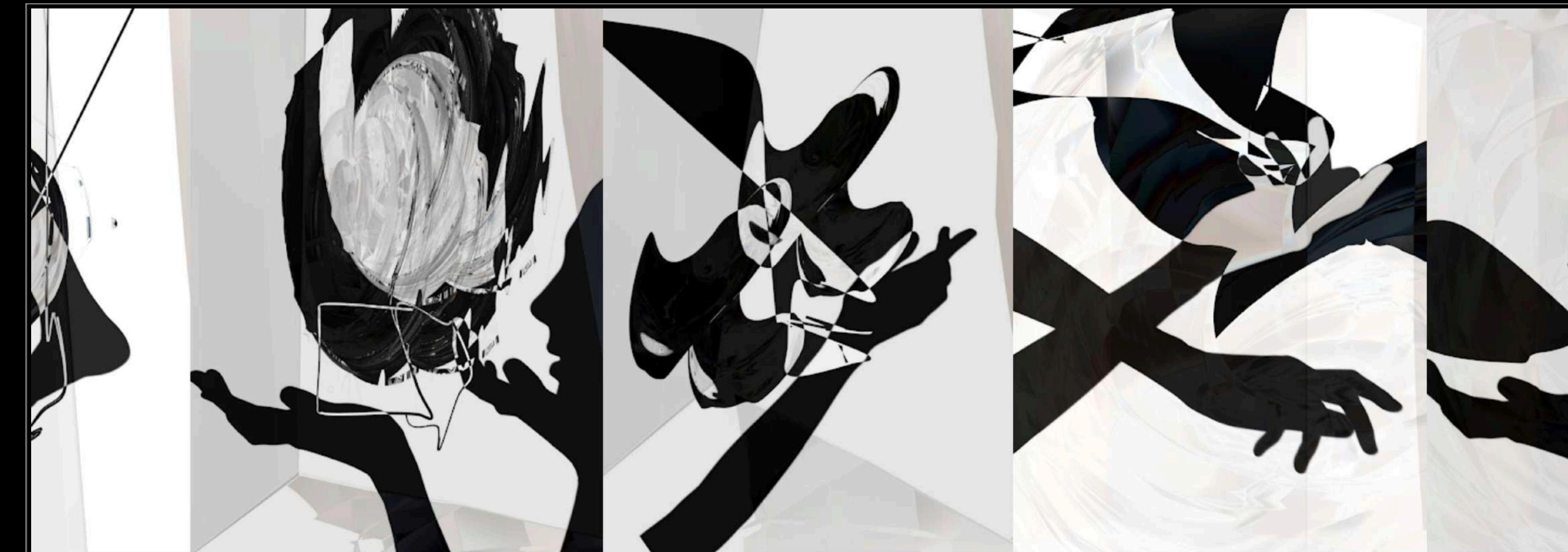
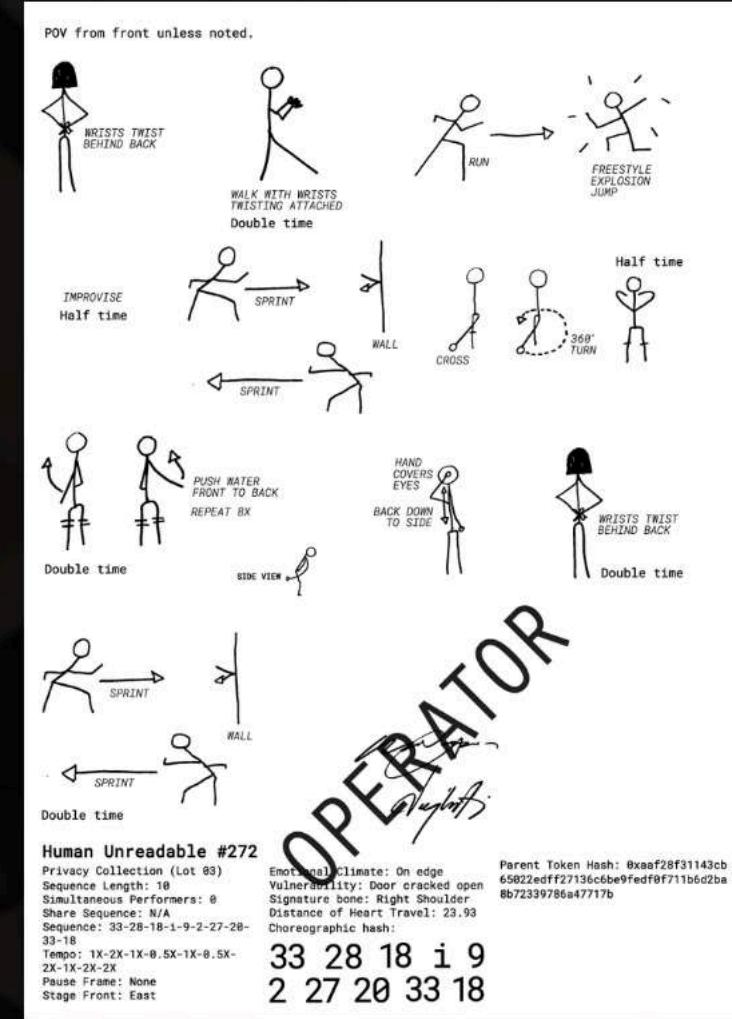
OPERATOR (2023)

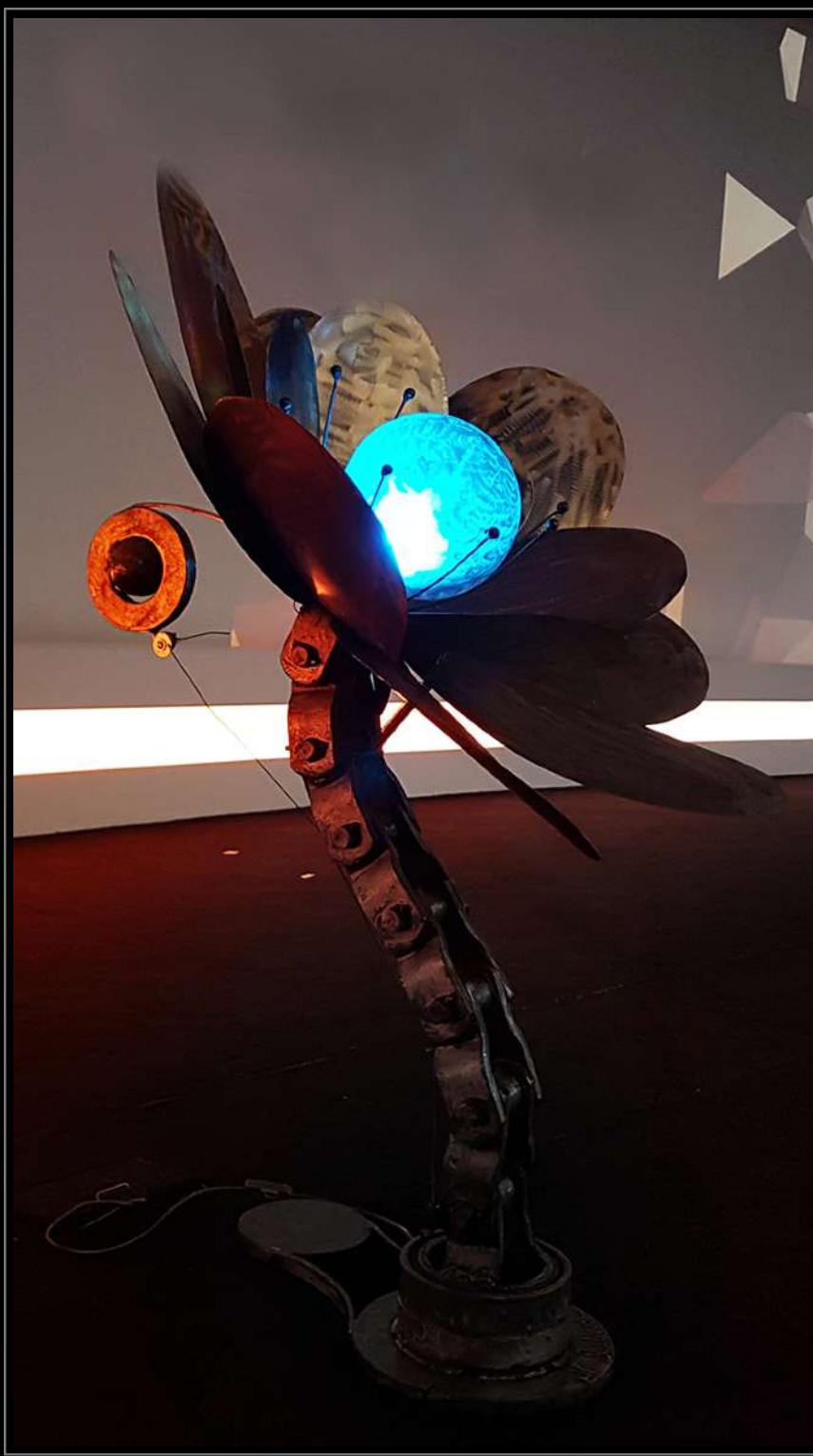
Human unreadable



EACH ARTWORK IS DRIVEN BY
THE MOTION DATA OF ITS
UNDERLYING UNIQUE, ON-CHAIN
CHOREOGRAPHIC SEQUENCE.

Can be performed by the artist,
or others

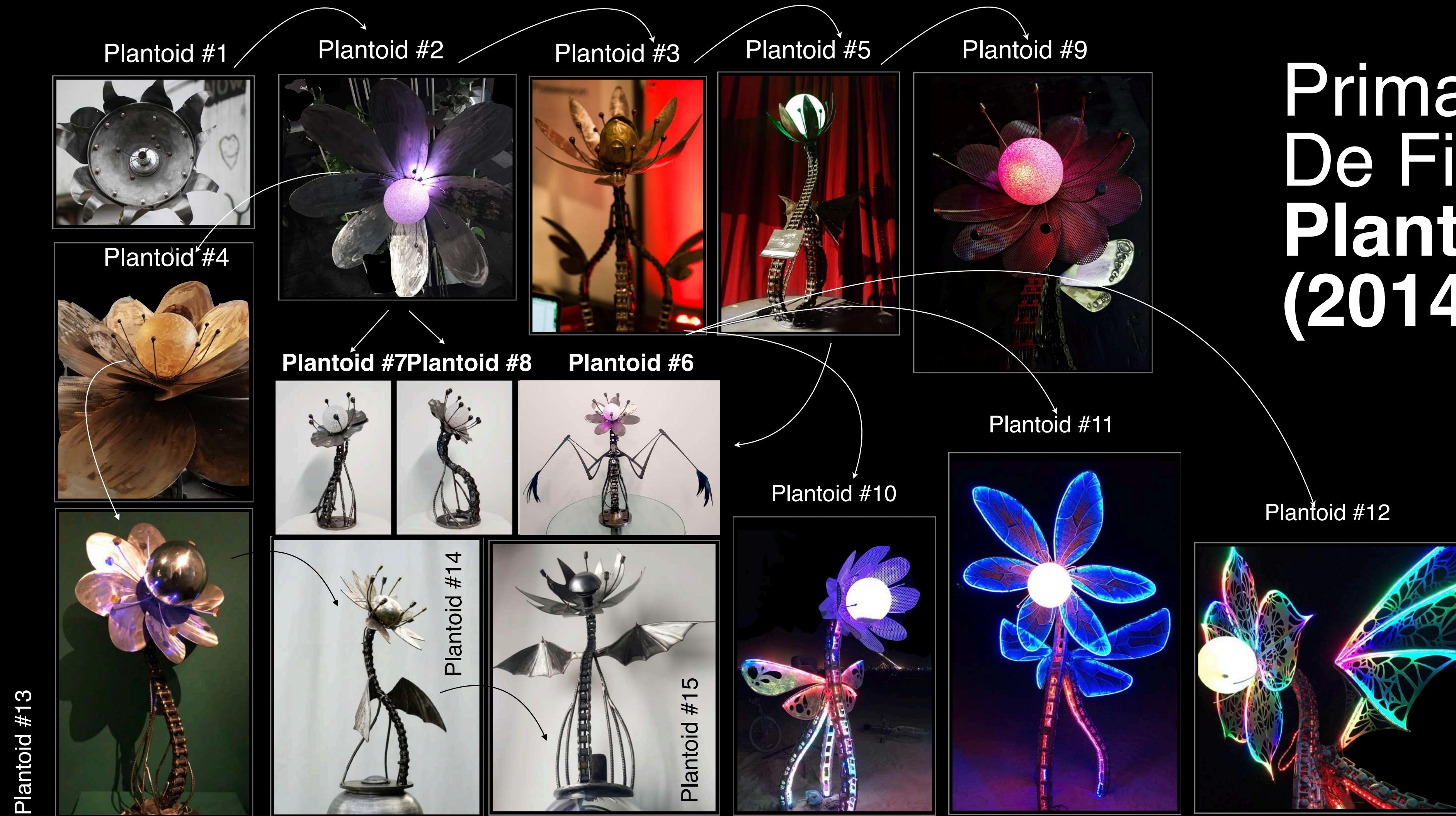




Protocolist RE-Production

INCENTIVE FOR AUTHORS TO HAVE AS MANY PEOPLE COPY THE WORK
BECAUSE THE MORE IT IS REPRODUCED, THE MORE IT IS PRODUCED

Primavera De Filippi's Plantoid (2014-2025)



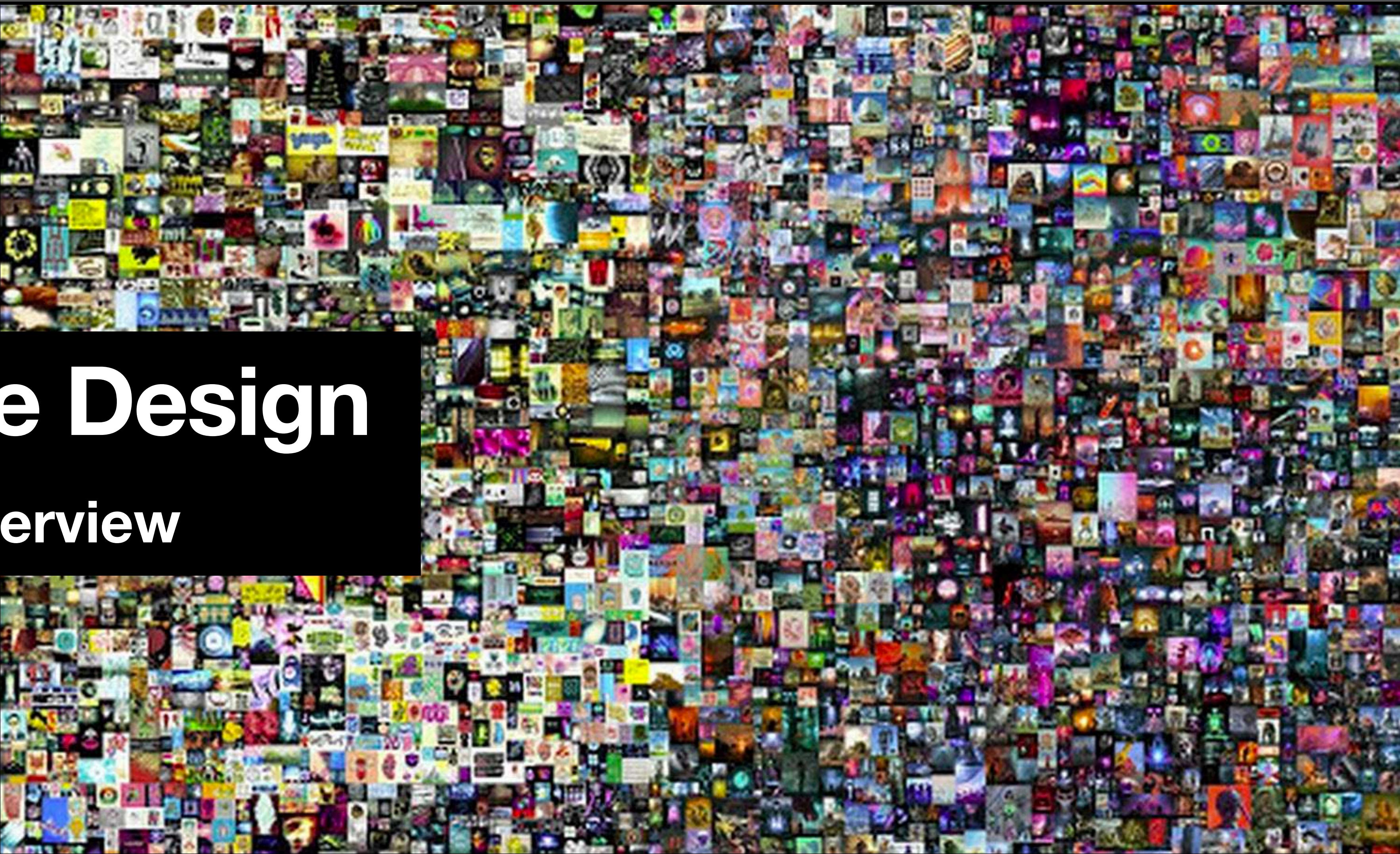
Protocol for Plantoid's reproduction, hiring
artists to create new copies of themselves.



Questions ?

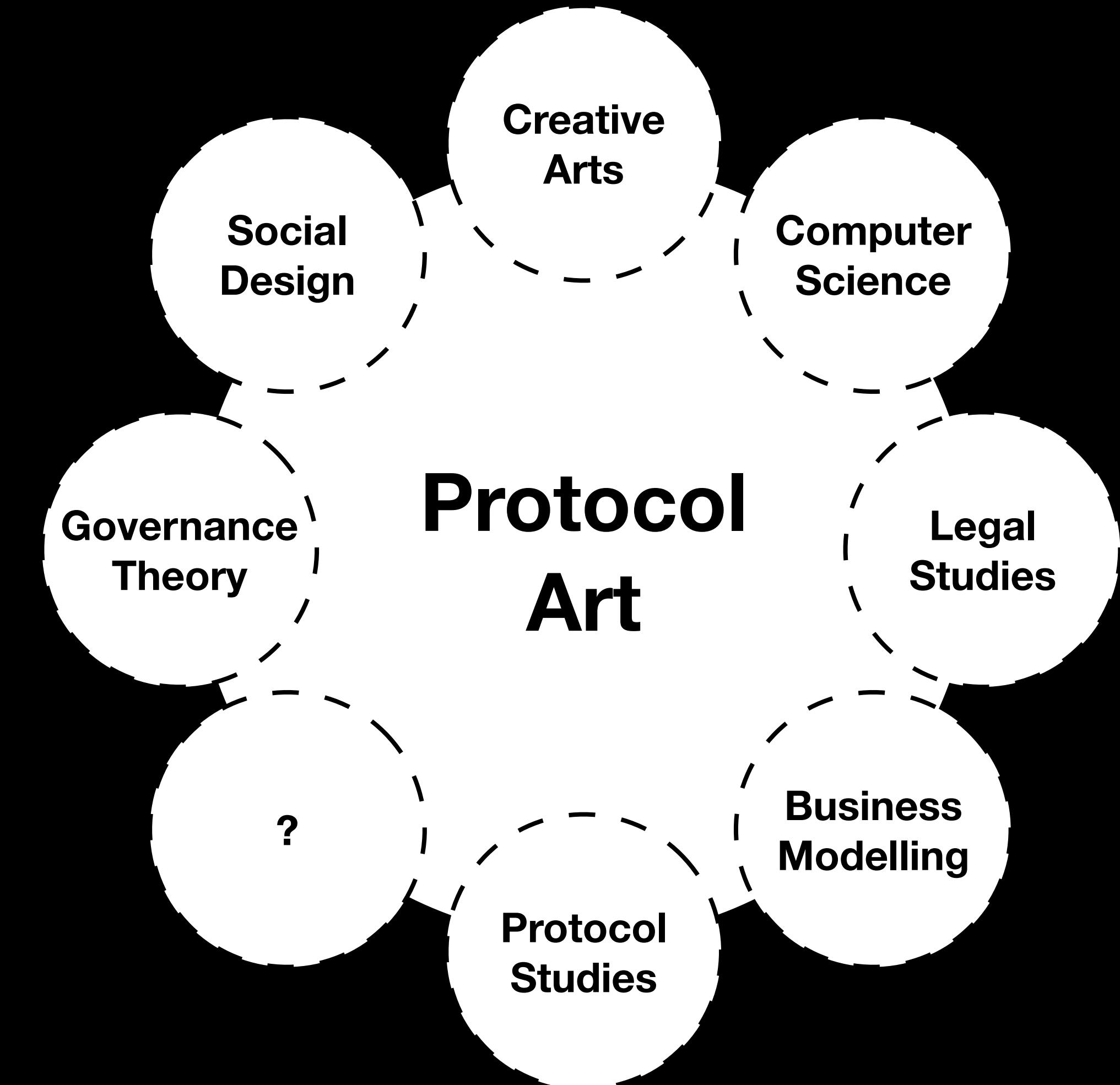
Module Design

Course Overview



Target Audience

- Protocol Art is a transdisciplinary, emergent discipline
- Our course tries to attract a diverse, multidisciplinary student body
- This includes but is not limited to aspiring artists, technologists, scholars, and entrepreneurs



Learning Goals

Our course is designed to empower students to become protocol art practitioners and/or theorists.

Students will learn to:

- **Develop protocol art sensibilities:** Build conceptual fluency in the core ideas, frameworks, and methods that define protocol art.
- **(Re-)interpret art practices:** Identify and analyse historical and contemporary protocol artworks.
- **Design and iterate protocol artworks:** Prototype original protocols as artworks.
- **Evaluate protocol governance:** Critically assess the legal, ethical, and economic implications of protocol-based art creation.
- **Navigate the emerging protocol art ecosystem:** Engage with living networks of artists, technologists, and institutions advancing the field of protocol art.

Course Overview

Protocol Art Foundations

Defining principles and articulating the characteristics of Protocol Art.

Art History Revisited

Identifying and analysing historical case studies of Protocol Art (e.g. Mandalas & Fluxus art).

Human Machine Collaboration

Identifying and analysing present case studies with a focus on socio-technical protocols (e.g. Holly+ & Plantoids).

Protocol Governance

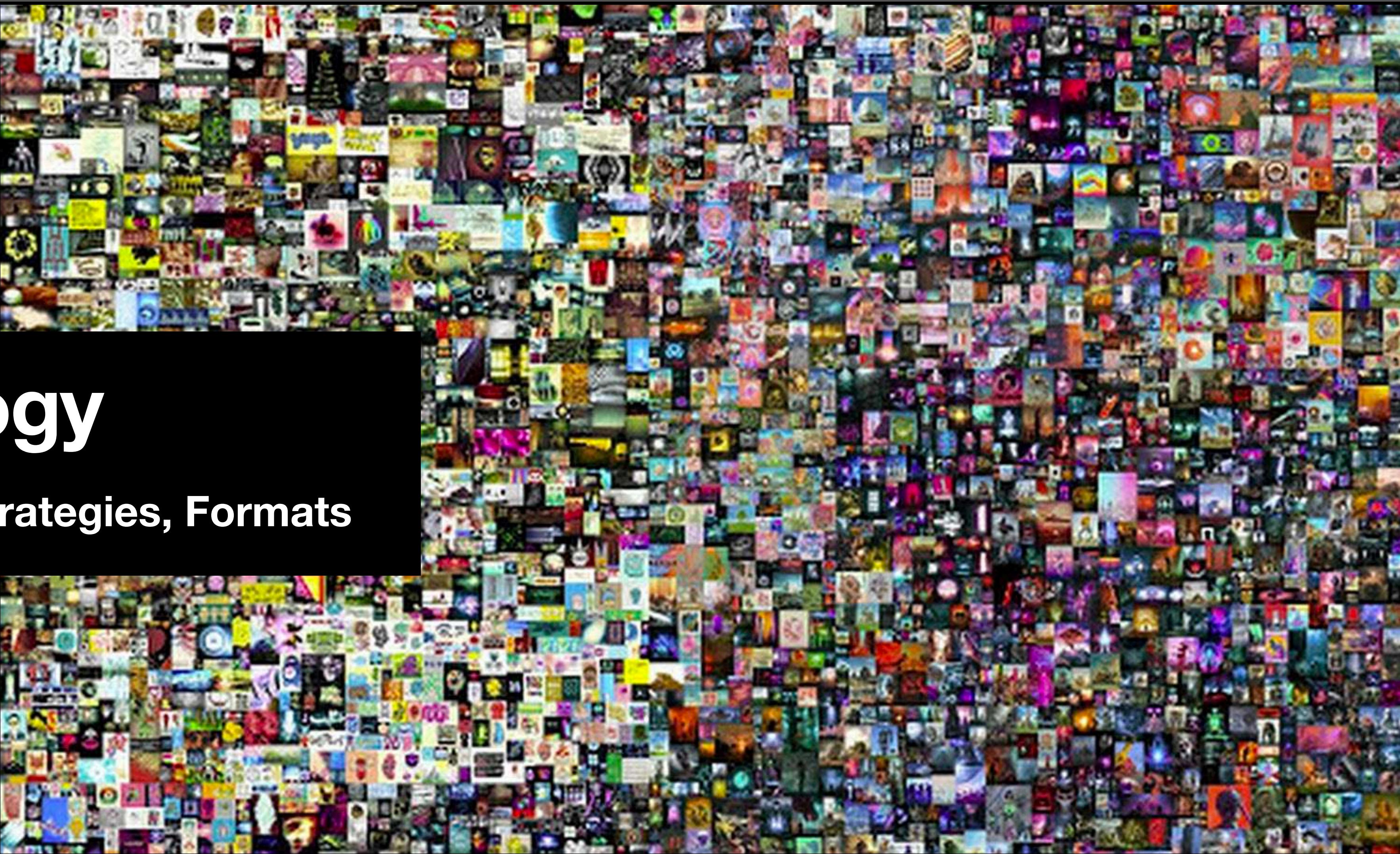
Designing systems of artistic collaboration and analysing their economic, legal and ethical implications.

Authorship & Intellectual Property

Understanding and anticipating the impact of protocol art on copyright law and ownership structures.

Pedagogy

Challenges, Strategies, Formats



Pedagogical Challenges

- **Teaching an emergent field**
 - **Challenge:** Protocol art is theory-in-the-making. The absence of a settled canon makes it difficult to structure a traditional syllabus.

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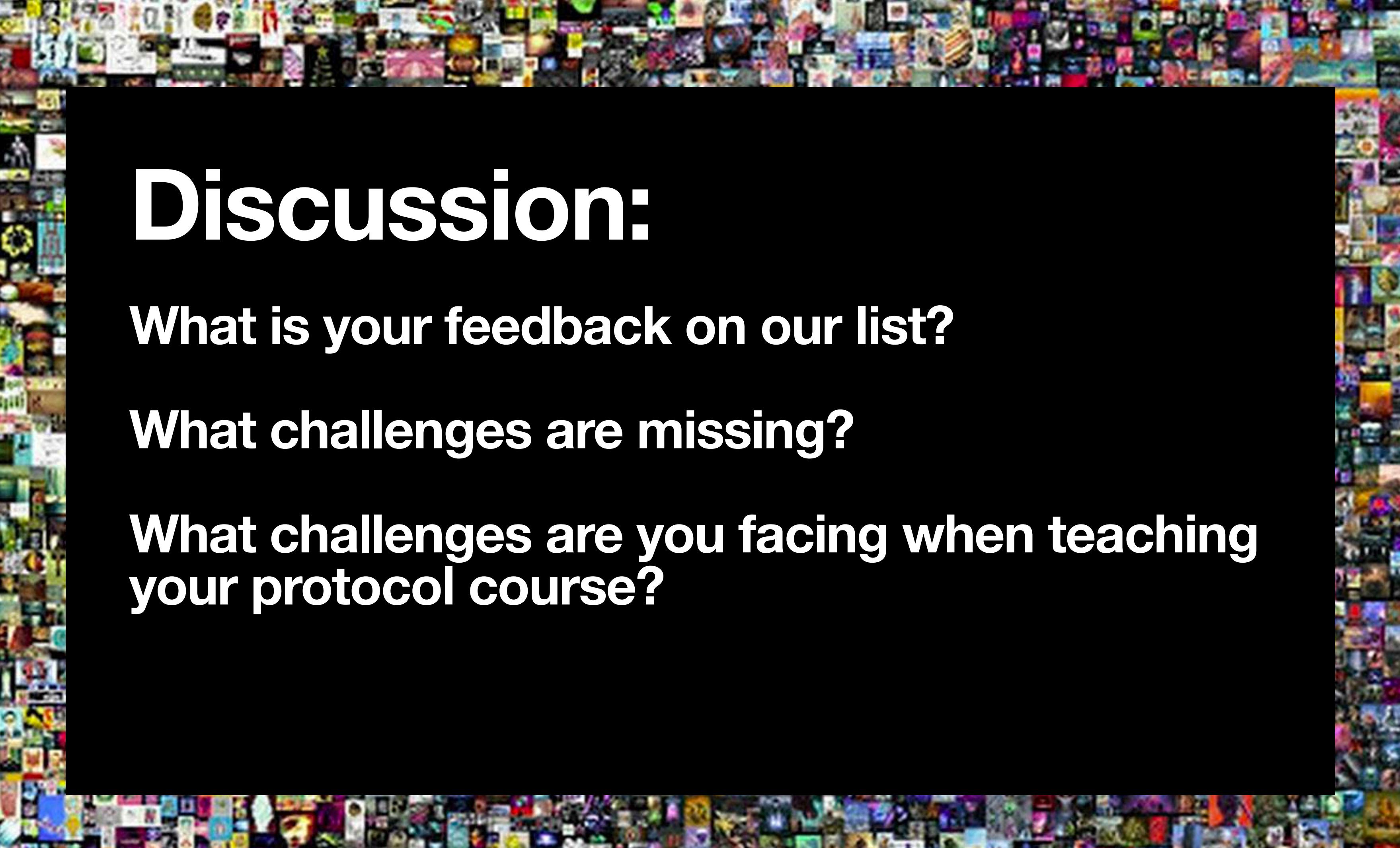
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- **Overcoming tool fetish**
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- **Empowering protocol artists**
 - **Challenge:** Designing protocol systems, not just artistic objects, demands a shift in creative mindset and practice.



Discussion:

What is your feedback on our list?

What challenges are missing?

**What challenges are you facing when teaching
your protocol course?**

Pedagogical Strategies

1) Empower Self-Driven Inquiry

- **Inquiry-Based Learning (Questions > Answers):** Prioritize inquiry over certainty by framing each module around a guiding question rather than a fixed outcome.
- **Mental Models (Toolkits > Truths):** Provide students with conceptual, methodological, and creative tools that enable them to navigate their own lines of inquiry.
- **Sensibility Formation (Experience > Absorption):** Learning is oriented toward cultivating “protocol literacy”: the ability to perceive, analyze, and design rule-based relational structures.

Pedagogical Strategies

2) Co-Creation of Knowledge

- **Syllabus-as-Artifact:** Co-develop the syllabus with students.
- **Case Study List:** Co-develop a list of protocol artworks with students.
- **Shared Lexicon:** Co-develop a dynamic glossary of key terms with students.

Pedagogical Strategies

3) Experiential Learning

- **Studio Pedagogy (borrowed from architecture):** Treat every idea as a prototype by centering critique, revision, and iterative practice as core to the learning process.
- **Design Briefs:** Use structured briefs that prompt open-ended, team-based explorations where multiple valid outcomes are possible.
- **Embodied Exercises:** Students enact, remix, or interpret everyday and artistic protocols to train perception and critical reflection in practice.

Pedagogical Strategies

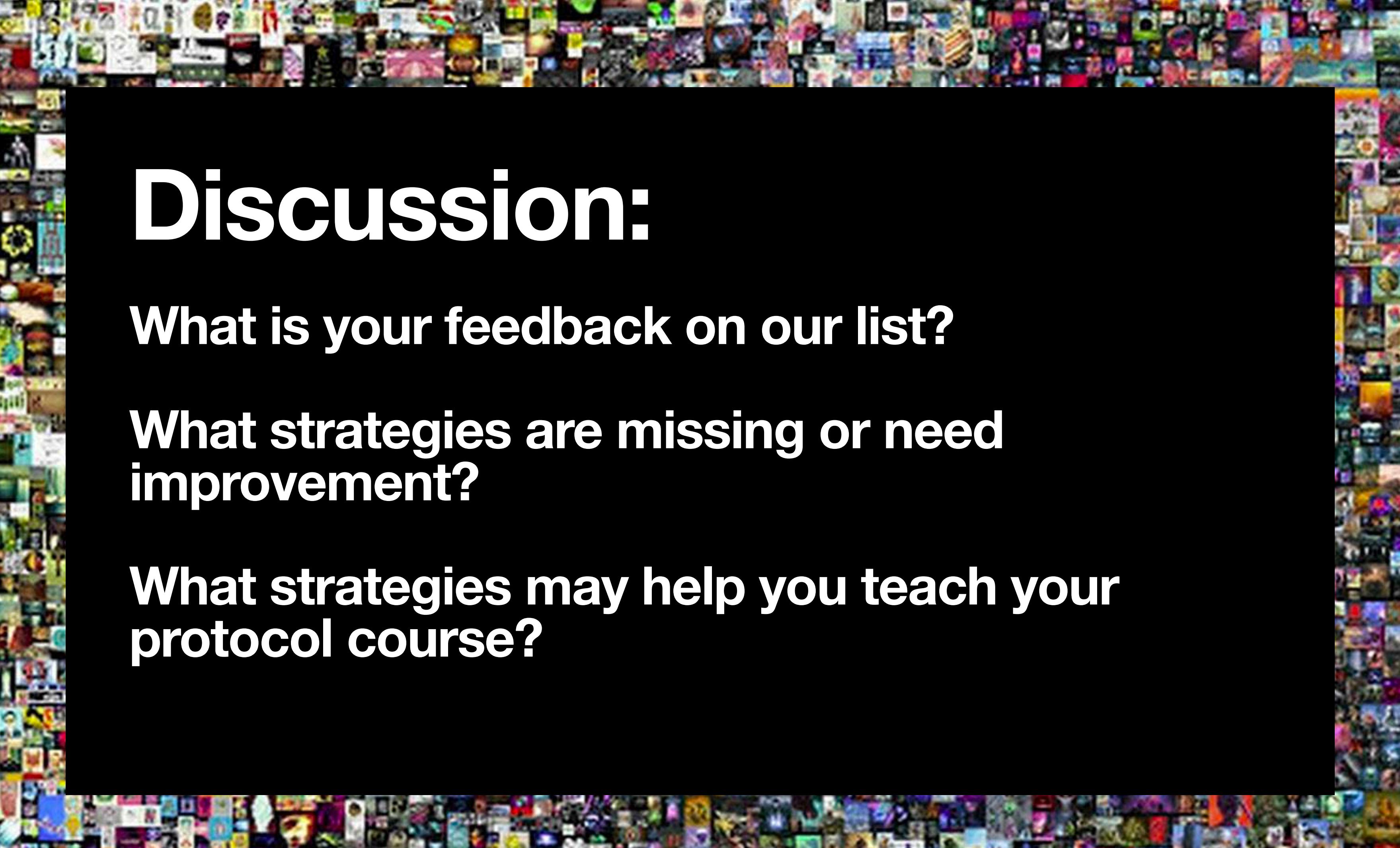
4) Real World Anchoring

- **Case Study Analysis:** Analyze historical and contemporary protocol artworks
- **Guest talks:** AMA-styled lectures with protocol artists
- **Protocol Art Testing:** Experiment and play with existing protocol artworks in and beyond classroom.

Pedagogical Strategies

5) Dialogical & Peer Learning

- **Interactive Sessions:** Design lectures to be participatory and engaging through embedded discussion prompts.
- **Peer collaboration and feedback:** Integrated structured group work and peer feedback as central to the learning process.
- **Distributed Roles:** Assign rotating roles within group work (e.g., protocolist, critic, instantiator) to help students embody different perspectives.



Discussion:

What is your feedback on our list?

What strategies are missing or need improvement?

What strategies may help you teach your protocol course?

Our Studio Format

- **Opening Circle:** Sharing and Discussing Previous Design Brief Outputs via Peer Feedback
- **Interactive Lecture:** Teaching Concepts in Dialogue with Students through Embedded Discussion Prompts
- **Applied Workshop:** Putting Theory into Practice through Case Study or Prototyping Exercises
- **Design Brief:** Engaging Students in Self-Driven Experimentation through Take-Home Group Exercise
- **Add-Ons:** Guest Lectures by Protocol Artists + Shared Sense-Making Infrastructures (e.g. Lexicon)

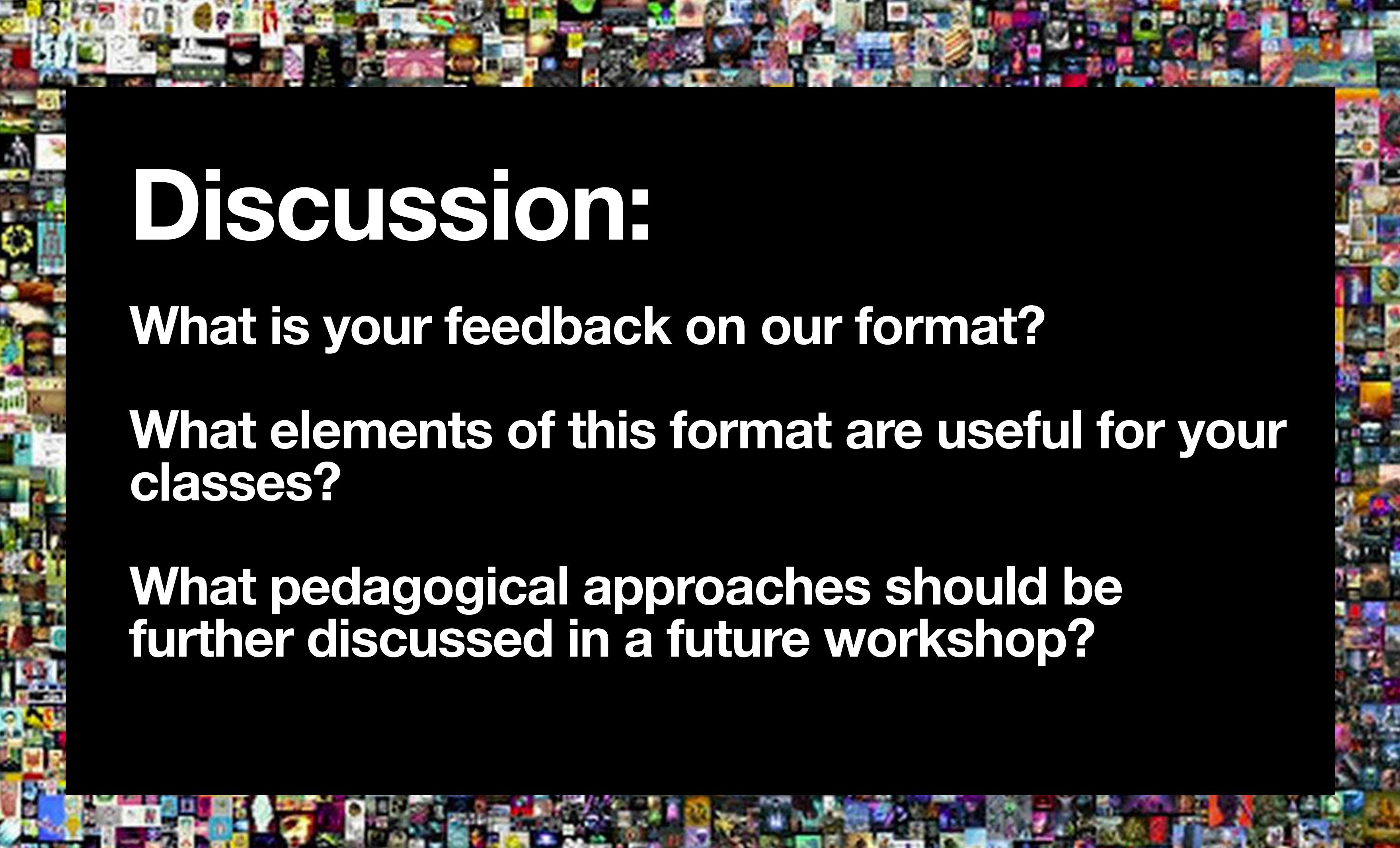
Class X

Opening Circle

Interactive Lecture

Applied Workshop

Design Brief



Discussion:

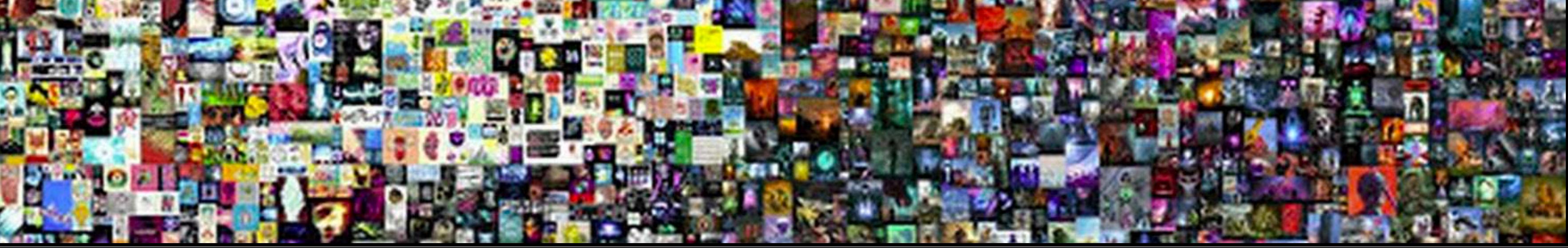
What is your feedback on our format?

What elements of this format are useful for your classes?

What pedagogical approaches should be further discussed in a future workshop?

Protocolizing Pedagogy

- **What?** Structure course activities using formalized protocols themselves – turning pedagogy into protocols.
- **Why?** This models the logic of the subject matter and reinforces students' intuitive understanding.
- **Example:**
 - Use a recurring protocol for design brief feedback (e.g. sandwich method)
 - Use a recurring protocol for warm-up (e.g. student-led format)



Comments ?

**We welcome feedback and suggestions
on how to improve the course**