WHO IS THE AUTHOR WHEN AI GENERATES AND THE ARTIST CHOOSES?

11 / 1000

Art, method and authorship in the age of artificial intelligence

Gigi Montico / Pier Paolo Monticone

1,000 images · 0 aesthetic retouches · 11 recognized works



PROJECT MANIFESTO

11 / 1000

Art, method and authorship in the age of artificial intelligence

In this project, artificial intelligence generated 1,000 images. None was aesthetically retouched after generation. Gigi Montico recognized 11 of them as works within his own practice.

Montico: artistic practice, judgement and recognition

Pier Paolo Monticone: method, orchestration and analysis

AI: image generation and assistance with the process

If AI generates and the artist chooses, who is the author?

The book considers creation, selection, artistic authorship and copyright in relation to one another.

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ESSENTIAL GLOSSARY

Artificial intelligence (AI)	A computer system capable of generating or analysing content from data, examples and instructions.
Pixel	The smallest coloured element that makes up a digital image.
Bit	The smallest unit of digital information: it can have two states, 0 or 1.
Megapixel (MP)	One million pixels; indicates how many elements make up an image or a screen.
Canonical file	The reference digital file, preserved without aesthetic alterations after generation.
ID (identifier)	A unique code used to distinguish a file in the register.
Hash	A sequence calculated from the file that functions like a digital fingerprint: if the file changes, the hash changes too.
SHA-256	The standard used in the project to calculate the file's hash.
Readymade	An artistic practice in which an existing object is chosen and recontextualized as a work.
Authorship	The condition or role of being considered an author; the book distinguishes between artistic authorship and legal authorship.
Copyright	A system of rights recognized by law as belonging to authors and rightsholders. The specific rules vary according to the jurisdiction.
Corpus	An organized body of works, images or materials used as a reference for the project.
Provenance	The documented history connecting a work or file to its origin, the decisions concerning it and any subsequent transfers.
Prompt	A textual instruction provided to a generative system.
Generative model	A statistical system that produces new content by combining learned regularities with received instructions.
Inference	The moment when an already-trained model processes a request and generates a response or an image.
Token	In the context of this book, a digital record that may be associated with an asset, a certificate or contractual conditions; it does not automatically coincide with the file or with copyright.
NFT	A non-fungible digital token, that is, one identifiable as a distinct unit on a blockchain.
Blockchain	A shared digital register in which transactions are linked and verifiable.

PART I - THE PROJECT

11 / 1000 is an artistic experiment devised by Gigi Montico and Pier Paolo Monticone. Starting from Montico's archive and practice, artificial intelligence generated 1,000 images; after generation, none was aesthetically retouched. Montico evaluated them and recognized 11 as works of his own practice. The process raises a question: if AI generates the image and the artist decides which one to take as his own work, who is the author?

I.1

What is 11 / 1000, and who did what

Artificial intelligence generated 1,000 images under conditions defined before each session. After generation, none of the images was aesthetically retouched. Montico evaluated all of them and recognized 11 as works of his own practice.

Gigi Montico is an artist whose practice has developed over more than half a century. His archive and artistic judgement guided the experiment; after examining all the images, Montico personally decided which ones to recognize as works. During the evaluation, he assigned a rating to each image. The highest level indicated the images he preferred most at that moment; it was not an absolute judgement of artistic quality.

Pier Paolo Monticone, Montico's son and co-author of this book, is an engineer and an expert in AI-assisted innovation processes. He designed and orchestrated the experimental method: archive preparation, the generation process, traceability, analysis and documentation. He is the founder of ALPINNO and is named as an inventor or co-inventor in 270 patent documents.



AI systems generated the images and assisted with some stages of analysis and drafting. They did not decide which images would become works: the final choice remained with Montico.

The project thus separates three moments that can coincide in a traditional painting: generating the visual form, designing the process and recognizing the work. This separation gives rise to the question of authorship.

In the book, the **canonical file** is the digital file generated and preserved as the official reference for an image. An ID and a hash identify it; copies resized or compressed for print and the web derive from that file without replacing it.

I.2

What generative readymade means

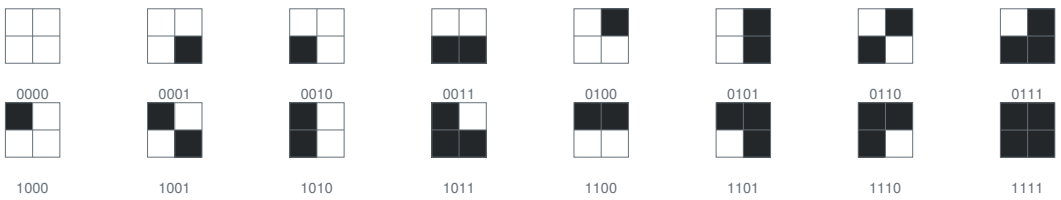
In the historical readymade, the artist takes an object that already exists and was produced for another purpose, chooses it and presents it in a new context. The best-known example is Marcel Duchamp's *Fountain*: an ordinary industrial urinal which, once selected, oriented, signed and presented as a work, shifted attention from material fabrication to the artist's decision.[1] In a generative readymade, the object is not found in the physical world: it is first produced within a space of possibilities generated by the system, and only afterwards are some results recognized by the artist. In 11 / 1000, the thousand files form that field, and none of their canonical pixels is modified after generation.

A sculptural metaphor traditionally associated with Michelangelo imagines the figure as potentially present in the marble and the sculptor as the person who brings it forth by removing excess material. In 11 / 1000, Montico does not subtract pixels: he leaves all the images unchanged and recognizes eleven files, while not recognizing the other 989 as works of his own practice. The metaphor concerns selection; it does not claim that the images pre-existed their generation.

1,000,000 pixels = 1 megapixel (MP). For comparison, a Full HD screen contains $1920 \times 1080 \approx 2.1$ megapixels and a 4K UHD screen $3840 \times 2160 \approx 8.3$ megapixels. The example therefore uses an image smaller than many common screens and digital photographs, yet the space of configurations is already astronomical. A bit has two states, 0 or 1; eight bits permit $2^8 = 256$ greyscale levels. With one million pixels, each capable of 256 levels, the possibilities are $256^{1.000.000} = 2^{8,000,000}$: approximately $9.23 \times 10^{2,408,239}$ configurations, a number with about 2,408,240 digits. With four one-bit pixels, by contrast, the possibilities number just $2^4 = 16$, and they can be displayed.

AN IMAGE SPACE SMALL ENOUGH TO SEE

4 pixels · 1 bit per pixel · $2^4 = 16$ possible images



In 11 / 1000, selection is not a quality seal applied at the end. The same pixels remain unchanged; what changes is the public assumption of eleven images within Montico's practice. The gesture is not simply "I like it", but "I recognize it as a work of my practice and publicly assume artistic responsibility for it".

"AI does not choose for the artist: it narrows a practically infinite space of possibilities towards a population more coherent with the inputs we give it. The final choice remains with the artist."

Pier Paolo Monticone

I.3

What changes with recognition

Montico identifies eleven exact canonical files and recognizes them as works of his own practice. The pixels remain unchanged; the ID, hash, publication and documented selection establish the provenance of the file and of the artistic decision.

An authorized print, a certificate, an autograph signature on a print or a possible token may add manifestations and authentication tools. They are not necessary for the digital work to exist, and they do not automatically resolve legal authorship or copyright.

The book therefore presents the same files first as members of the experiment and then as works granted space, framing and editorial recognition. The frame and the reproduced signature remain external to the canonical pixels.

The book poses a question; it does not pretend that copyright law has already provided an answer.

PART II - GIGI MONTICO

Montico has worked for more than half a century with recovered materials, abstraction, transformation and choice. This Part presents his practice and an earlier evolutionary experiment, in which Montico was already guiding the process by choosing the images that would continue.

II.1

Biography, training and exhibitions

Pierluigi Monticone, known in the art world as Gigi Montico, was born in Malnate in 1943 and lives in Dovera. His Milanese training and a public practice that began in 1968 predate the 11 / 1000 project by several decades.



Montico among his sculptural works.

The first exhibitions documented by the artist's archive include Milan in 1968; Treviso and a group exhibition in France in 1970; Moneglia in 1972; and solo exhibitions in Milan at Galleria Il Vertice in 1973 and Centro Artistico Ramella in 1974. In 1975, international activities followed in Portugal and Switzerland, then further exhibitions in France, between Villeurbanne and Lyon.

Later presentations returned repeatedly to Lombardy: Roncadello di Dovera, Melegnano, Pandino, Casalpusterlengo, Milan and Lodi. The 2011 solo exhibition *Transmutations* and the 2016 exhibition of Brazilian watercolours indicate the breadth of the practice: material transformation and direct observation were not two separate careers, but two ways of keeping vision unstable and alive.

Photographs of the studio, exhibitions and performative actions show how Montico's public path has always remained tied to making. The chronology is not merely a series of dates: it is the trace of an artist who continued to change tools and contexts without abandoning matter, choice and a direct relationship with space.

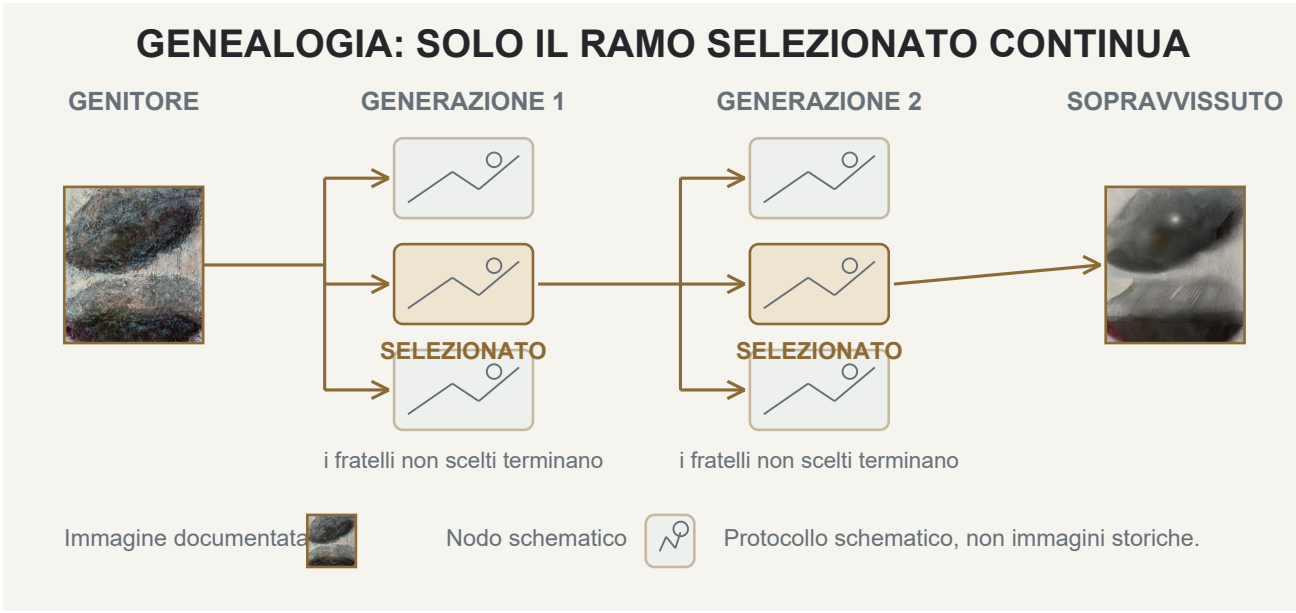
II.2

The evolutionary experiment: one survivor per generation

Before 11 / 1000, Montico had already experimented with a form of accelerated image evolution. A single parent image initiated each generation; the system produced several offspring, and Montico selected exactly one. That survivor became the sole parent of the next generation, while the unselected siblings remained documented but did not continue.

The procedure made selection visible as an artistic operation: Montico did not have to execute every variation, but decided which image could transmit its structure to the following generation. The genealogy did not branch into several competing lines; each passage closed off the preceding alternatives and opened a new field of possibility. In this sense, the experiment constitutes a historical and conceptual precedent within Montico's practice: choice was already guiding the future of the process before 11 / 1000 transformed selection into a complete population, preserved and evaluated blindly.




GENEALOGIA: SOLO IL RAMO SELEZIONATO CONTINUA
GENITORE
GENERAZIONE 1
GENERAZIONE 2
SOPRAVVISSUTO
SELEZIONATO
SELEZIONATO
i fratelli non scelti terminano
i fratelli non scelti terminano
Immagine documentata
Nodo schematico
Protocollo schematico, non immagini storiche.

PART III - ARTISTIC PRECEDENTS

This Part compares artists and systems that have separated the idea from its execution, or the rule from its material result. No precedent resolves Montico's case, but all help explain why the author does not always coincide with the person who materially produces every mark.

III.1

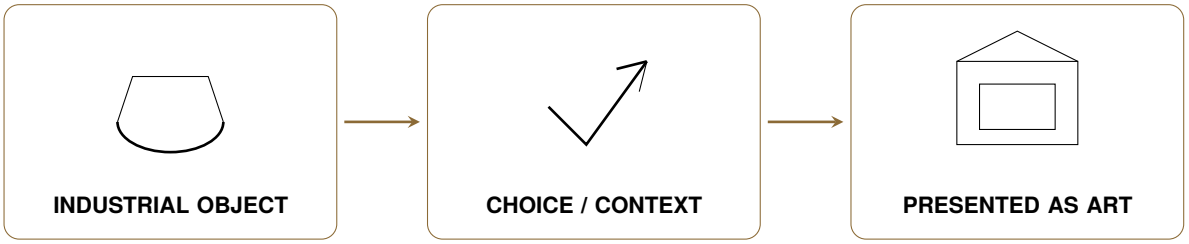
Duchamp: choice as an artistic gesture

In 1917 Marcel Duchamp presented a porcelain urinal to the Society of Independent Artists in New York, turned onto its back and signed R. Mutt. The work was excluded despite the principle of an exhibition without a jury. The original was soon lost; the surviving photograph and subsequent replicas entered the history of the work.

Fountain did not ask viewers to admire Duchamp's skill in making porcelain. It shifted attention to choice, naming, orientation, context and institutional judgement. An ordinary object could become an artistic problem when its identity as a utilitarian object was interrupted and a new point of view imposed upon it.



Marcel Duchamp, Fountain, 1917; photograph by Alfred Stieglitz. [1]



Original editorial diagram of the conceptual transition.

11 / 1000 does not repeat the found object, or readymade. The images did not pre-exist independently of the project, and Montico contributed to defining the process that produced them. The comparison remains useful, however:

in both cases the artist's decisive act may occur after the material production, when something is selected and publicly connected to a name.

> Duchamp's question was: what can become art? This book adds: who becomes the artist?

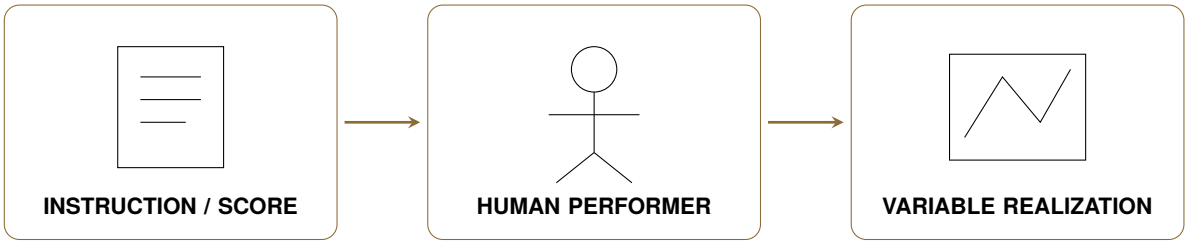
III.2

Instructions, delegated execution and score

Sol LeWitt's wall drawings, made directly on a wall by following written instructions, are executed by other people. The surface may vary with the location and the execution, while the work remains connected to the artist's rule. The separation between conception and physical labour does not erase authorship: it makes the distribution of roles visible.

Yoko Ono's instruction works move even further towards language, participation and imagination. Published in 1964, *Grapefruit* collected instructions that could be executed, imagined or left unrealized. A musical score offers a familiar comparison: the composer writes a system of instructions, performers realize it, and each performance may differ without ceasing to be the composer's work.

These precedents do not resolve the question of AI. They show that art has long accepted delegated execution, variable results and instructions as parts of a work. With generative systems, the scale and opacity of the delegated process change: the executor does not simply follow an explicit rule, but generates a result through a learned model.



Original editorial diagram for LeWitt, Ono and instruction-based works.

III.3

Variable works, certificates and replaceable materials

In Félix González-Torres's candy works, visitors may take pieces, and the physical installation may diminish. Certificates and installation parameters help preserve the identity of a work whose matter is variable, replenishable and distributed through participation.

The example separates the work from any single temporary arrangement of the candies. Identity is maintained by title, ownership, certificate, ideal weight, authorizations and the history of authorized presentations. The matter may change while the work persists.



Original editorial diagram of the principle discussed through González-Torres.

For Montico's eleven images, the file is stable rather than perishable, but copying it is effortless. The relevant identity therefore cannot depend on the scarcity of pixels. It depends on a documented decision, a canonical file and its hash, the relationship to the experiment of the 1,000 images, the documented artistic decision and a verifiable chain of provenance.

COMPARATIVE CASE

Cattelan: work, materials and certificate

Comedian, first presented in 2019, appears as a fresh banana fixed to a wall with adhesive tape. The fruit and tape are replaceable. Instructions and a certificate define how to install an authorized version and identify what the collector owns.

The work became a media phenomenon partly because the physical components seemed radically disproportionate to the value attributed to the edition. The discrepancy is not incidental: it forces us to ask where the work resides – in the fruit, the installation, the certificate, the artist's conception, the market agreement or the public history.



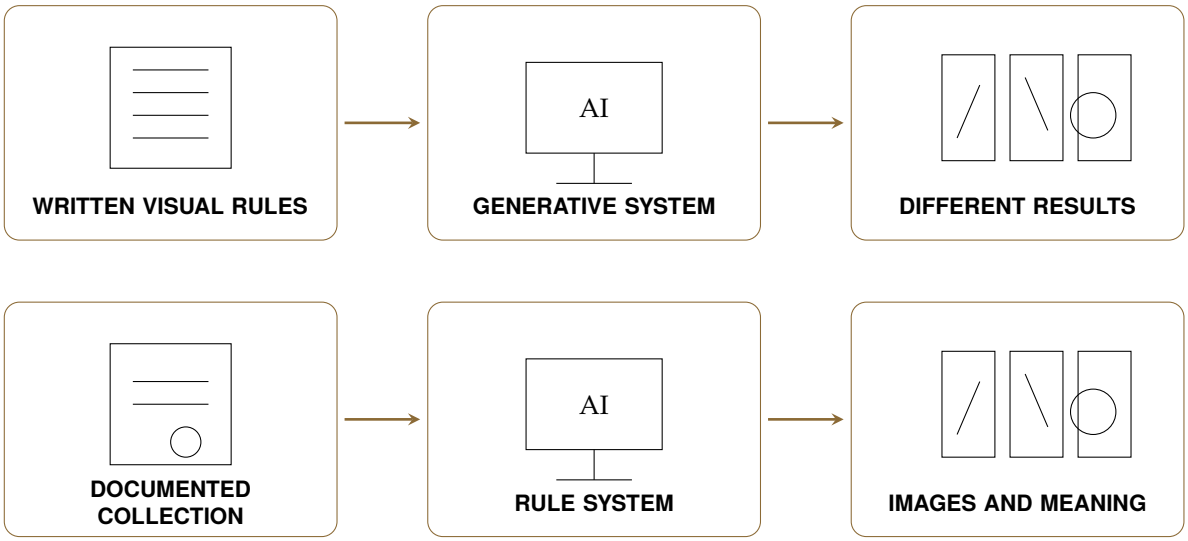
Visual analogy inspired by Comedian, *not a photograph of the original work. Photograph by Jane023.*[2]

The same question can be directed at a generated image. A file can be copied without loss, but an authorized work may still be distinguished by decision, support, signature and provenance. The comparison does not demonstrate copyright. It shows how the art world may recognize identity through conventions connected to intellectual property law, but not identical with it.

III.4

AARON and Ridler: system, archive and human contribution

Harold Cohen developed AARON over several decades as part of his own practice: he did not merely use an off-the-shelf tool, but formalized and rewrote visual rules capable of producing images. Anna Ridler, by contrast, makes the human labour involved in constructing, classifying and organizing the source material visible.



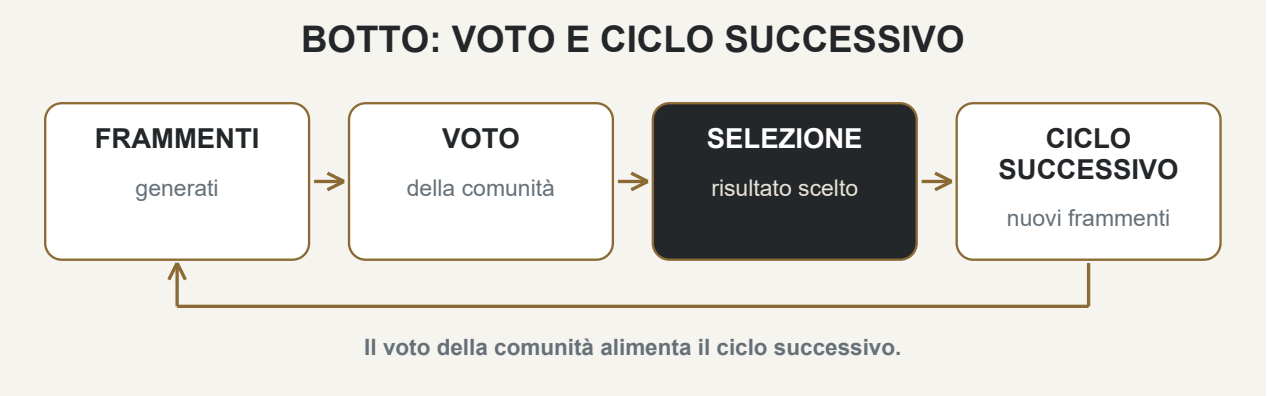
11 / 1000 distributes the roles differently: Montico's corpus, practice and feedback define the artistic territory; Pier Paolo designed and orchestrated the method; AI and semi-automated processes transformed that information into references, instructions and generative conditions; Montico then evaluated and selected. No proprietary model was trained or retrained on Montico's paintings.

III.5

Sims and Botto: selection from generated populations

In Karl Sims's *Genetic Images*, the computer produced populations of images and the public selected those considered most interesting; the choices contributed to the next generation. Botto combines automated generation with a community vote: public selection determines which results enter the work's cycle and guides subsequent developments.





11 / 1000 does not claim worldwide primacy. It formulates a more limited question: whether an identifiable person, with a practice that predates AI, can become the artist of eleven unchanged images through corpus, judgement, selection, responsibility and documented recognition.

III.6

Comparison of roles in the artistic precedents

Case	Production / execution	Decision and identity of the work
Duchamp	Industry	Choice, designation, context and history; question: when does an object become art?
LeWitt / Ono	Performers or assistants	Instruction, score and authorized realization; question: who is the author of the instance?
González-Torres	Presenter and public	Protocol, certificate and variable form; question: how much can the matter change?
Cattelan	Presenter	Concept, protocol, certificate and instructions; question: where does the work reside?
Sims / Botto	System and participants	Generation, selection and continuity of the cycle; question: who guides the population?
Montico	Orchestrated generative system	Corpus, conditions, judgement, selection, ID, hash and recognition; question: who is the artist and who is the legal author?

The table compares role structures; it does not assert that the six cases are historically or legally equivalent.

III.7

Why AI is not a simple executor

A human assistant can describe how a wall drawing was made. A generative model cannot recount its internal synthesis as a sequence of conscious choices. The prompt, that is, the textual instruction given to the system, is not a complete design; the result includes relationships that no participant specified one by one.

This distance creates the book's most difficult problem. If Montico did not determine every expressive element, can he nevertheless be the artist? If he is the artist in a cultural sense, is he necessarily the legal author? And if the answer changes for the image and for the selection and arrangement of the book, what object are we talking about when we say the work?

Patent law offers a useful comparison, not a solution. Copyright generally protects original expression, not the idea itself; a patent may protect a technical invention that has been described even if the inventor did not build an example. Requirements such as novelty, inventive step and sufficiency of the description remain, varying by jurisdiction. The law may therefore locate the human contribution at different conceptual levels.

PART IV - METHOD AND RESULTS

Pier Paolo prepared an archive without duplicates, fixed the conditions before generation and retained the first technically valid result. Montico evaluated the images without knowing those conditions. The analysis identifies some tendencies in his preferences, but does not formulate a rule of taste; after examining all the images, Montico personally decided which to recognize as works.

"The method was not only meant to increase the likelihood of images Montico would appreciate. It also had to remain traceable and continue exploring less probable territories, so as not to close too soon into a bubble constructed from his known preferences."

Pier Paolo Monticone

IV.1

From the archive to the generation conditions

As a thought experiment, images composed of purely random pixels would have an extremely low probability of meeting Montico's intuition; the project did not measure this random baseline. The archive, references, instructions and conditions instead guide the images towards a territory considered more fertile; Montico's judgment could change future conditions, but did not modify images already produced. The method increases the probability of highly preferred results without deterministically predicting which files will be selected.

The starting point was not an abstract style described in words, but a photographic archive of Montico's works. Before generation, the photographs were ordered, compared and deduplicated so that the same work, photographed several times, would not acquire artificial weight.

The reference images did not function as targets to be copied. They provided examples of surface, chromatic behaviour, layering, rhythm and compositional tension. Different combinations made it possible to move through the plurality of the practice without reducing it to a single formula.

Every archive is an imperfect sample: light, framing and photographic quality influence what the system can observe. Making this mediation explicit is part of the method. The aim was not to extract Montico's essence, but to construct conditions coherent enough to produce possibilities that would still require his judgment.

Every technically valid result remained traceable. Feedback could increase the likelihood of preferred results in subsequent generations, but the method did not seek only to maximise the immediate rate of preference: it preserved a measure of exploration in less probable territories. The balance between exploiting known preferences (exploitation) and exploration (exploration) prevented the artistic search space from being narrowed prematurely.

IV.2

Calibration of the method



This calibration concerned the human method surrounding the generative system: how to choose examples, formulate the conditions, distinguish a technical failure from a technically valid result that Montico did not prefer, and translate judgment into prospective adaptation. It did not require the system to become deterministic; it required human decisions to be comprehensible and repeatable.

IV.3

Rules for the final production

The AI generated the 1,000 images in successive stages; the register numbers them from M1000-0001 to M1000-1000. Montico's judgment could change only the conditions used subsequently; it did not delete or replace a technically valid result that had already been produced. For each condition, the first usable result was retained.

No canonical image was individually retouched or replaced because it was not liked. The method could be improved only prospectively, before producing new images, and every change was documented in the private technical archive.

- Five reference images by Montico per generation.
- Textual instruction, references, profile and production condition concealed during the blind evaluation.
- Canonical name, dimensions, timestamp and SHA-256 hash retained.
- Technical attempts distinguished from the artistic decision not to select an image.
- Prospective improvement of the method permitted; individual cosmetic rescue prohibited.

PRODUCTION RULE

One thousand images, produced prospectively

The production was prospective: the conditions were defined before the result was obtained. Feedback could improve future conditions, but could not retroactively delete or replace an image that had not been selected and was technically valid.

This rule prevents a common distortion: continuing to generate until the desired image appears and then presenting it as if the path had been planned. The project used the integrated OpenAI workflow for generation conditioned by reference images. The model and the limitations of metadata recording are identified in the colophon.

INTEGRITY CHECK

Technical failure and artistic non-selection are different events

An event with no generated image, a corrupted file, an incorrect orientation or an incomplete image is a technical failure. It does not create a candidate that Montico can judge, so the planned condition may be repeated and the attempt recorded. An image with low preference but technically complete is different: it remains in the population of 1,000 images.

The rule matters because generative workflows can conceal selective pressure. If every complete but non-preferred result is silently regenerated, the apparent success rate says little about the method. Here, even the unselected images remain visible in the book, without being presented as objective failures.

The complete training provenance of the proprietary model cannot be reconstructed from the project. The calibration described in this book concerns the method: the choice of references, the calibration of the instructions and the control rules. It does not mean that a proprietary model was created or retrained. The generative system did not choose the eleven final works: Montico personally made the concluding decision.

Retaining the unselected outcomes as well makes the selection visible and makes it possible to evaluate the method without showing only the preferred cases.

The eight intentional conditions, scale 1–5

SC Semantic closure
1 = non-referential and open; 5 = immediately recognizable.
Indicates how much the signs close around a subject or an identifiable reading.

SI Spatial illusion
1 = flat plane; 5 = strong depth, perspective or staged space.
Describes how much the image suggests a space beyond the surface.

CO Compositional openness
1 = field saturated to the edges; 5 = ample breathing room or negative space.
Measures how much the composition leaves open space around the visual events.

SR Structural regularity
1 = organic and irregular; 5 = serial, geometric, repetitive or gridded.
Describes the degree of recurring order in the structure.

FH Focal hierarchy
1 = attention distributed; 5 = a dominant event in the figure-ground relation.
Indicates how clearly the gaze is guided towards a primary centre.

MI Material intensity
1 = thin, smooth and optically light; 5 = dense, abraded, encrusted and materially forceful.
Describes the visual weight of texture, layers and surface working.

GE Gestural energy
1 = quiet and static; 5 = turbulent and vigorous.
Indicates the dynamic force perceived in the marks and directions.

CI Chromatic intensity
1 = neutral or nearly monochrome; 5 = highly active or saturated colour.
Describes the visual pressure produced by colour.

The values are descriptive coordinates fixed before generation. High or low does not mean better or worse; they are not objective measurements of the pixels or quality scores.

IV.4

From generation to recognition



Montico examined the entire population. The evaluations expressed during the batches recorded relative preferences; the final recognition of the eleven works took place subsequently and is a distinct artistic act. The eleven works are therefore not presented as the eleven images with the highest scores.

All 1,000 preference judgments, including those assigned to the images later recognized as works, remain in the population analysed. What does not enter the inferential model is the final status “recognized as a work”: it was used neither as an outcome nor as an explanatory variable.

IV.5

Methods and results of the statistical analysis

WHAT CONDITIONS WERE ASSOCIATED WITH MONTICO'S PREFERENCES?

Trends in evaluations, not a recipe for recognizing works.

The analysis uses the 1,000 canonical images, one hundred from each of the ten lots. Lots 1, 3 and 4 distinguished *Excellent* from images below that threshold; lot 2 distinguished the three *final-best* images from those below the threshold; lots 5–10 used the levels *not selected*, *Beautiful* and *Excellent*.

To compare different scales without pretending that they were equivalent scores, each category was replaced by its rank within the lot: higher values indicate a higher relative preference in that session. Tied categories were assigned the mean rank. The tests then compare these positions while accounting for the lot; the Benjamini–Hochberg correction covers 19 prespecified comparisons.

Condition	Result	Interpretation
Territorial families	small association; $q = 0.001$	Families defined as preferred received, on average, slightly higher evaluations.
Global strategy + spray	small association; $q = 0.005$	The global combination with spray references was associated with higher preferences.
Presence of spray	small association; $q = 0.024$	Overall, the presence of spray references showed a positive tendency.
Radar axes, format and profile	no robust association	None of the eight axes, nor the format or profile, survived the correction.
Viewing and production order	no robust association	Positions in the process did not produce a stable association after the correction.

The three associations that survive the correction are small. They indicate that the data are not very compatible with the absence of an association in the model used; they do not prove causality, predictive capacity or a visual law. For the other factors, the analysis found no robust signal, but this does not demonstrate that their effect is exactly zero.

Full analysis, not ten isolated stories

The final analysis brings together all recorded evaluations and takes account of the lot in which each image appeared. Pier Paolo checked compositional families, eight descriptive axes, format, reference strategy, the presence of geometric spray references, viewing order and production order.

The territorial families defined as preferred, the global combination with spray and the presence of spray references were associated with slightly higher evaluations. The design was adaptive: evidence from earlier lots guided some conditions in subsequent lots, while multiple factors could change together. The results describe the chronology of the preferences observed; they do not identify a cause or predict the recognition of the eleven works.

The statistical details remain in the technical dossier. In the book, what matters is the conceptual result: a trained judgment leaves analyzable traces, but is not exhausted by the algorithm that describes them.

READING THE RESULTS

No recipe predicted recognition

Montico did not show a stable preference for the vertical, horizontal or square format. The basic radar profile and its limited variants all produced candidates receiving the highest preferences. The reference-selection strategy, considered in isolation, did not determine the outcome.

- A low preference does not mean that the image is objectively weak.
- An aggregate result does not determine the value of a single work.
- The axes describe intentional conditions, not measured properties of the final pixels.

RECURRING TRAITS

Recurring characteristics of the recognized works

The eleven works share a restrained, materially layered language, but do not repeat a single motif. They include seven vertical works and four horizontal works, different prompt territories, two reference strategies and several radar variants.

This is a qualitative observation. The group is small and results from a subsequent decision: it does not support statistical inferences about recognition. The method can describe what recurs; it cannot explain why a single image becomes necessary to Montico while a similar one remains outside the threshold.

IV.6

Collaboration between Montico and Pier Paolo

The collaboration took place through a deliberate separation of roles. Pier Paolo designed the conditions, organized the archive and made the process verifiable; Montico viewed the images without knowing the parameters and responded with a judgment formed by decades of practice.

After each phase, the artistic judgment was fed back into the method as information. Pier Paolo looked for regularities, checked whether they recurred and designed new conditions. Montico did not have to translate his instinct into a formula: he could continue to choose. The method did not replace judgment, but was calibrated to ask it better questions.

The relationship was not a conversation between artist and machine. Pier Paolo designed and orchestrated the conditions with the support of AI systems, then analyzed the results; Montico evaluated the images without seeing the parameters and decided which had artistic force. AI mediated the process by generating visual possibilities. The result lies in the tension between explicit method and artistic judgment.

PART V - THE ELEVEN WORKS

Montico did not derive the eleven works from a mathematical ranking: he chose eleven exact digital files and recognized them within his own practice. IDs and hashes document their technical identity, while the canonical pixels remain unchanged. The frame, reproduced signature and editorial page belong to the presentation, not to the canonical file.

"I did not generate the pixels of these images. My artistic gesture is to recognize which of them belong to my practice."

Gigi Montico

WHY SENZA TITOLO

The eleven works are all titled *Senza Titolo*: a deliberate choice by Gigi Montico. A descriptive title would direct the viewer towards a figurative or narrative reading, reducing the ambiguity between matter, space and form that the artist wishes to keep open. For the same reason, Montico does not accompany the individual works with interpretive comments: interpretation remains with the viewer.

Among the 1,000 images, Montico selected the eleven in which he most strongly recognizes his own style and an artistic value consistent with his own practice.

989 not recognized as works.

11 recognized as works.

Nothing in their canonical pixels was modified after generation.



M1000-0031

Senza Titolo

Recognized work · portrait format · file and hash preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional generation profile, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0160



LS-0075



NEW-0192



LS-0064



LS-0024

Technical generation metadata – not a title: *overlapping plates advancing and receding without conventional perspective*



M1000-0069

Senza Titolo

Recognized work · portrait format · files and hashes preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intended generation profile, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



LS-0076



LS-0090



LS-0047



NEW-0154



NEW-0211

Technical generation metadata – not a title: *a gathered archipelago of signs that never resolves into objects or landscape*



M1000-0140

Senza Titolo

Recognized work · landscape format · files and hashes preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intended generation profile, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



LS-0039



LS-0046



LS-0033



NEW-0082



NEW-0010

Technical generation metadata – not a title: *a gathered archipelago of signs that never resolves into objects or landscape*

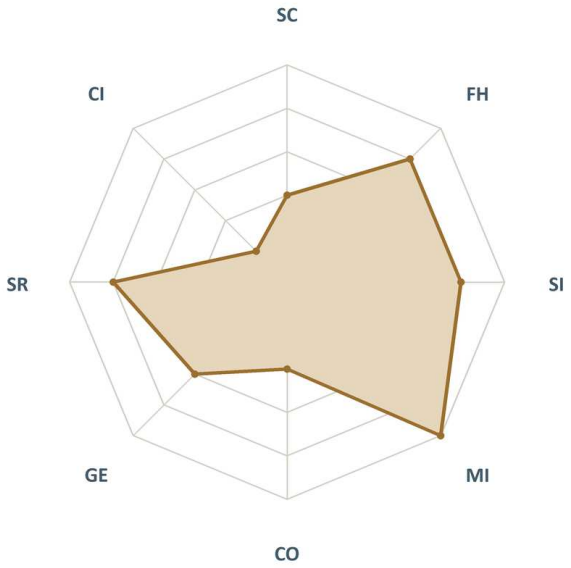


M1000-0178

Senza Titolo

Recognized work · portrait format · files and hashes retained in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definitions of the eight axes: p. 17.

Five starting references



LS-0022



LS-0047



LS-0108



NEW-0195



NEW-0096

Technical generation metadata – not a title: *an assembled archipelago of marks that never resolves into objects or landscape*



M1000-0323

Senza Titolo

Recognized work · landscape format · files and hashes retained in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definitions of the eight axes: p. 17.

Five starting references



NEW-0195



NEW-0095



LS-0082



NEW-0172



LS-0017

Technical generation metadata – not a title: *a central void defined indirectly by scraped and partially concealed material*



M1000-0381

Senza Titolo

Recognized work · portrait format · file and hashes preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0188



LS-0025



NEW-0156



NEW-0016



NEW-0109

Technical generation metadata – not a title: *overlapping plates that advance and recede without conventional perspective*



M1000-0769

Senza Titolo

Recognized work · portrait format · file and hashes preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



LS-0039



LS-0076



LS-0108



NEW-0043



NEW-0082

Technical generation metadata – not a title: *a broken low register with fragments scattered above, never a literal horizon*



M1000-0842

Senza Titolo

Recognized work · horizontal format · files and hashes retained in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0188



NEW-0182



LS-0062



NEW-0023



NEW-0171

Technical generation metadata – not a title: *a broken low register with scattered fragments above it, never a literal horizon*



M1000-0853

Senza Titolo

Recognized work · portrait format · files and hashes retained in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0195



NEW-0209



NEW-0082



NEW-0128



NEW-0032

Technical generation metadata – not a title: *a broken low register with scattered fragments above it, never a literal horizon*



M1000-0914

Senza Titolo

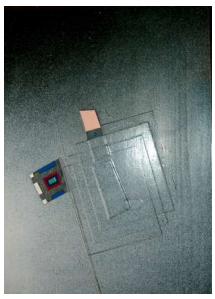
Recognized work · landscape format · file and hash preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0189



NEW-0208



NEW-0114



NEW-0128



NEW-0133

Technical generation metadata – not a title: *a broken low register with scattered fragments above, never a literal horizon*



M1000-0962

Senza Titolo

Recognized work · portrait format · file and hash preserved in the archive

Recognition: one of the eleven digital works recognized by Montico in the 11 / 1000 project.



Intentional profile of the generation, scale 1--5; not a measure of quality. Definition of the eight axes: p. 17.

Five starting references



NEW-0041



LS-0095



NEW-0100



NEW-0027



NEW-0095

Technical generation metadata – not a title: *overlapping slabs moving forward and back without conventional perspective*

Recognition opens a public history.

The eleven digital files already exist as works recognized by Montico. IDs, hashes, the book and the register document the decision. An authorized print, an autograph signature, a certificate or a token may add distinct manifestations and provenances without modifying the canonical pixels.

Eleven digital works, many possible forms of authentication.

PART VI - THE BOOK AS PERFORMANCE

On 1 September 2026, in Vienna, Montico reviewed the images and formalized the recognition of the eleven works. Gigi Montico and Pier Paolo Monticone signed the same manifesto, assuming distinct roles. The photographs and the preserved document make the act visible; they do not by themselves certify copyright.

VI.1

Montico reviews the generated images

On the tablet, Montico scrolls through the project images and looks at them again. The photographic sequence documents the review preceding the formal act of recognition.



Gigi Montico during the review of the generated images. Vienna, 1 September 2026.

VI.2

The document and the collaboration

Montico brings the practice, the corpus, the judgment and the artistic decision. Pier Paolo designs the method, preserves the records and builds the documentation. Before signing, the two examine the manifesto and the identifiers of the eleven works together.



Montico and Pier Paolo examine the manifesto before signing. Vienna, 1 September 2026.

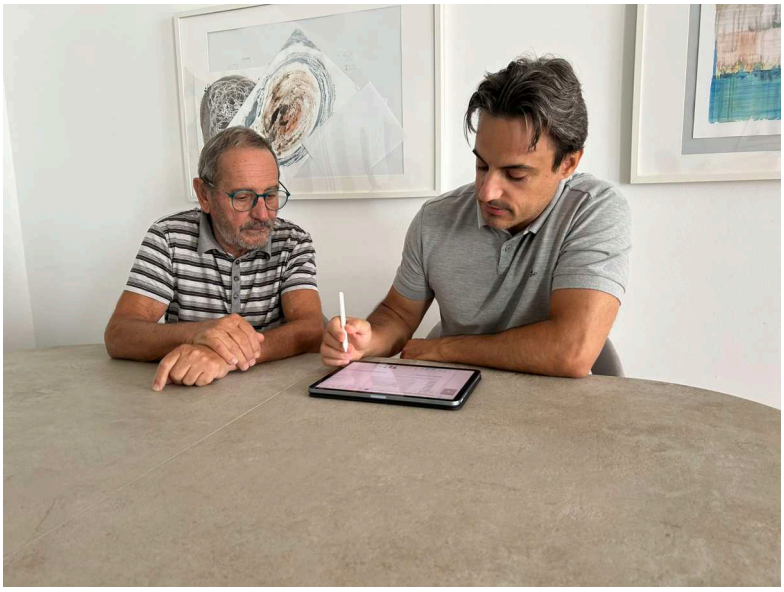
VI.3

The two signatures

Gigi Montico signs the artistic recognition of the eleven works. Pier Paolo Monticone signs as methodological and documentary witness.



Gigi Montico signs the recognition manifesto. Vienna, 1 September 2026.



Pier Paolo Monticone signs the manifesto as methodological and documentary witness. Vienna, 1 September 2026.

VI.4

The signed manifesto

The manifesto was signed by Gigi Montico and Pier Paolo Monticone in Vienna on 1 September 2026. The original file is preserved byte for byte in the provenance register. What appears here is an editorial transcription of the substantive content; the preceding pages document both signatures.

EDITORIAL TRANSCRIPTION OF THE SIGNED MANIFESTO

Gigi Montico recognizes the eleven canonical files listed below as works of the 11 / 1000 project. The visible pixels of the canonical masters have not been aesthetically modified after generation.

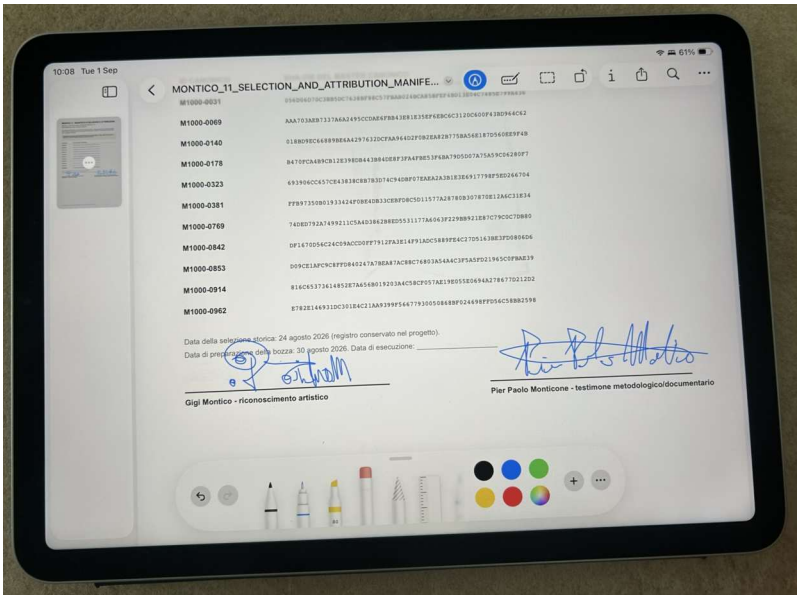
M1000-0031	M1000-0069	M1000-0140
M1000-0178	M1000-0323	M1000-0381
M1000-0769	M1000-0842	M1000-0853
M1000-0914	M1000-0962	

Signed by Gigi Montico, artistic recognition, and Pier Paolo Monticone, methodological and documentary witness. Vienna, 1 September 2026.

Editorial transcription of the signed manifesto. The unmodified digital original is preserved in the project's provenance register.

What this sequence proves

The sequence connects people, place, date, images and document. It shows Montico reviewing the material and the two signatories taking on different roles. It does not demonstrate when or how the pixels were generated, does not turn the signature into a copyright certificate and does not replace legal advice.



The manifesto with both signatures on the tablet after signing. Vienna, 1 September 2026.

DOCUMENTARY CHAIN OF THE ACT

23 original photographs with SHA-256 hashes + available metadata + signed PDF preserved byte for byte + faithful extract in the book + provenance register.

LIMIT

The chain documents review, recognition and signing in Vienna on 1 September 2026; it is not extended retroactively to the generation of the pixels.

PART VII -- AUTHORSHIP AND COPYRIGHT

This Part distinguishes four roles that may belong to different people: recognized artist, legal author, owner of an object or token and copyright holder. It compares different legal systems and uses the hypothesis of an NFT to separate file, provenance, ownership and exclusive rights in the pixels.

VII.1

Legal framework: Italy, EU, United States and United Kingdom

Since 10 October 2025, Article 1 of Italian copyright law has protected creative works of human intellect, including those created with the assistance of artificial intelligence, provided that they are the result of the author's intellectual labour. The amendment makes explicit that AI may assist a protected creation, but does not establish how much human activity is sufficient in every case.

In the case of 11 / 1000, the question is whether Montico's archive, practice and judgement, together with Pier Paolo's method, constitute a human contribution expressed in the final pixels. The 2025 law makes the problem more precise, but does not offer an automatic answer.

In the European Union, originality requires an identifiable object that reflects the author's personality through free and creative choices. In the United States, human authorship remains necessary: human expressive contributions, creative selection or arrangement and modifications to the output may be protected; the mere formulation of prompts generally does not determine the generated expressive elements. The Thaler case, by contrast, concerned a machine identified as the sole author.

In the United Kingdom, section 9(3) of the CDPA continues to provide a category for certain computer-generated works without a human author. The government report of 18 March 2026 favours removing that specific protection; it is a reform proposal, not an amendment already in force. Works created with AI assistance and sufficient human creativity would continue to be assessed under the ordinary rules.

This summary is current as of 1 September 2026 and does not replace legal advice on the specific case.

VII.2

Comparison of intellectual property rights

The same practice may encounter different rules. Each regime identifies a relevant human contribution at a different point in the process.

Copyright	Which free and creative human choices are expressed in the protected form? The text, selection and arrangement of the book may be protected even if copyright in the individual generated images remains uncertain.
Patents	Which natural person contributed to the conception of the claimed technical invention? Technical subject matter, novelty, inventive step or non-obviousness and sufficient disclosure are required. Montico's images are not presented as patentable inventions.
Designs	What aspect of a product meets the requirements for protection, and who holds the rights in it?
Trademarks	Which sign distinguishes the commercial origin of goods or services?
Trade secrets	Who controls valuable confidential information and takes measures to keep it secret?
Art market	Who selects, authenticates, documents and constructs the provenance? It is a cultural and contractual system, not an exclusive right in the pixels.

If an inventor can be recognized for conceiving a technical solution materially realized by others, why does copyright place human contribution primarily in the final expression?

The comparison does not propose turning copyright into patent law. It shows that different systems locate human contribution at different stages.

VII.3

Three possible legal interpretations

First interpretation. The generative system determined the expressive form of the pixels; the archive and selection may not be sufficient to attribute copyright in the individual unchanged image to a person.

Second interpretation. The choice of corpus, references, constraints and conditions, together with the documentation of substantial creative decisions, may constitute a legally relevant human contribution if those decisions are expressed in the generated image.

Third interpretation. Artistic authorship and legal authorship diverge: Montico may be the artist of the eleven works in a cultural, performative and documentary sense, while copyright in the pixels remains absent, limited or uncertain.

Selective authorship is a critical proposal, not a current doctrine. If the trivial choice among millions of generated images automatically produced full copyright, large operators might try to privatize broad portions of visual space. The law might maintain the current threshold, allow it to evolve or imagine narrower protection linked to responsible selection and provenance.

ARTISTIC ATTRIBUTION ≠ TECHNICAL ATTRIBUTION ≠ COPYRIGHT ≠ OWNERSHIP

Artistic attribution who recognizes and takes responsibility for the work	**Technical attribution** what the record documents about the process
Copyright which rights the law recognizes, and in whose favour	**Ownership** who owns a print, certificate or token

Artistic attribution indicates who recognizes and takes responsibility for the work within the project. Technical attribution indicates what the records can demonstrate about the elements supplied, the conditions, files, hashes and selection. Authorship and copyright ownership depend on the applicable law. Ownership, by contrast, concerns a print, certificate, token or other asset: owning it does not automatically mean owning the copyright.

11 / 1000 does not claim to reconstruct which elements of the proprietary model's training contributed to each pixel. It documents the controllable genealogy of the project: elements supplied by the authors, generation conditions, files produced and selection decisions.

EXAMPLE OF AN ATTRIBUTION / PROVENANCE PASSPORT

AP-M1000-0914 · SHA-256 816C65373614852E7A656B019203A4C58CF057AE19E055E0694A278677D212D2 · lot 10 · references NEW-0189, NEW-0208, NEW-0114, NEW-0128, NEW-0133 · selector Gigi Montico · formal recognition 1 September 2026. The attribution and provenance register contains 1,000 reconciled records.

If we can demonstrate who supplied the materials, which system generated the file and who selected it, have we demonstrated who its author is? **No. We have improved attribution and provenance. The question of legal authorship remains distinct.**

Documented traceability concerns the process controlled by the authors. It does not make it possible to attribute every visual element of the generated image to specific data in the proprietary model's training. A hash proves the identity of the file registered after the calculation, not the truth of the associated statements.

VII.4

Canonical file, passport, token and copyright

CANONICAL FILE → ATTRIBUTION / PROVENANCE PASSPORT → OPTIONAL NFT

COPYRIGHT = SEPARATE LEGAL ANALYSIS

Basic provenance does not require a blockchain: a canonical file, stable ID, SHA-256 hash, dated selection record, signed manifesto and publication can already build a documentary chain. The manifesto preserves visible electronic signatures, but not a qualified cryptographic signature or a certified timestamp. A timestamping service or public register could add evidentiary strength in future; they are not declared to exist in the project as of the date of this edition.

An NFT is a possible subsequent layer of provenance or ownership of a specific digital asset. It does not repair a missing technical genealogy, make the recorded information true or create copyright that the law does not recognize. The transfer of the token does not automatically transfer the file, exclusive rights in the pixels or copyright: these effects depend on the terms of the transaction and any separate agreements.

DOCUMENTARY BASIS

Canonical file + ID + SHA-256 + dated selection + passport + manifesto signed on 1 September 2026 + book/archive. The visible signatures document the act; they are not declared to be qualified cryptographic signatures.

OPTIONAL PUBLIC LAYER

Timestamping, cryptographic signature, public register, blockchain or NFT.

In 11 / 1000, the existence of tokens, digital wallets (wallets), smart contracts (programs that execute rules recorded on a blockchain), marketplaces or prices is not declared. Any eventual transaction will require separate legal and contractual verification.

VII.5

The final question about the author

Artificial intelligence generated 1,000 images. Montico did not modify any of them. He recognized 11 as digital works from his own research.

At first they were eleven images among one thousand. Now Montico presents them as works.

Who is their author?

The book does not close the dispute. It hands it to the reader, to artists and to copyright law.

Sources, credits and technical data

Environmental impact and behavioural compensation

The benchmark by Luccioni, Jernite and Strubell reports an average of 2.907 kWh per 1,000 inferences for image generation and a standard deviation of 3.31 kWh. It is not a measurement of the OpenAI system used in the project. Applying, as a general reference, the IEA 2024 global electricity intensity of 0.445 kg CO_2/kWh:

Central estimate	2.907×0.445	$= 1.294$ kg CO_2
Prudential scenario	$(2.907 + 2 \times 3.31) \times 0.445$	$= 4.240$ kg CO_2
EPA vehicle reference	400 g/mile $\div 1.609344$	$= 0.2485$ kg/km
Trips replaced by bicycle	50×0.2485	$= 12.425$ kg CO_2

The mean $+2$ standard deviation scenario is neither a confidence interval nor a measurement of the model used: it is a prudential stress test. The equivalences are approximately 5.2 km for the central estimate and 17.1 km for the prudential scenario.

During the project, Montico replaced by bicycle 50 km of journeys that he would normally have made by petrol car. With the EPA reference used in this comparison, this corresponds to approximately 12.4 kg of avoided tailpipe CO_2 emissions: approximately 9.6 times the central estimate and 2.9 times the prudential scenario constructed from the image-generation benchmark.
This comparison does not demonstrate the climate neutrality of the project and does not constitute a certified offset. It is a voluntary behavioural compensation constructed with a prudential margin relative to the available estimates. It does not include the full life cycle, printing, devices, travel or all the energy used to generate and work on the texts.

Method, model and reproductions

The images are attributed to GPT Image 2 (API name: `gpt-image-2`), distinct from the Codex model that orchestrated the work. The basis of the attribution is the author's confirmation that the most recent available OpenAI image-generation model was used during the generations in August 2026, consistent with the official documentation for GPT Image 2. The integrated Codex workflow, not the API, did not expose a reliable backend identifier for each image; no specific snapshot is therefore attributed. The 1,000 canonical files are preserved without aesthetic modification. For the layout of the volume, resized and compressed reproduction copies were reused or created according to print size: they do not replace the canonical files and do not change their hashes.

Environment and data

- Luccioni, Jernite and Strubell, *Power Hungry Processing*, FAccT 2024
- IEA, *Electricity 2025: Emissions*
- U.S. EPA, emissions from a typical passenger vehicle
- OpenAI Academy, *Environmental Impact of AI*
- Epoch AI, energy estimate for a GPT-4o request
- Google, Gemini Apps inference measurement, 2025
- Amazon KDP, manuscript and image guidelines

Law and technology

- Normattiva, Law 633/1941, Art. 1
- Official Gazette, Law 132/2025, Art. 25
- U.S. Copyright Office, AI Report, Part 2
- UK Government, Copyright and AI Report
- EPO, J 8/20 and J 9/20
- USPTO / U.S. Copyright Office, NFT and IP Report, 2024
- Emanuele Mezzi et al., *Who Owns the Output? Bridging Law and Technology in LLMs Attribution*, arXiv:2504.01032v1, 2025 (secondary review)
- European Commission, Recommendation (EU) 2024/915
- Eurojust, NFTs and intellectual property rights
- OpenAI, Europe Terms of Use, updated 16 January 2026

Art history and precedents

1. Marcel Duchamp, *Fountain*, 1917; photograph by Alfred Stieglitz; Wikimedia Commons reproduction, public domain in the United States; MoMA art-historical entry.
2. Jane023, visual analogy inspired by *Comedian*; Wikimedia Commons, CC0 licence.

- MoMA, Sol LeWitt
- MoMA, Yoko Ono
- Félix González-Torres Foundation
- Whitney Museum, Harold Cohen: AARON
- Karl Sims, *Genetic Images*
- Anna Ridler, artist's archive
- Botto, documentation

Images and editorial data

Sources, licences and evaluations of the works below are recorded in the internal register of sources and licences for third-party images. Images supplied by the authors follow the project's permissions.

Italian edition, 2026. Authors: Gigi Montico and Pier Paolo Monticone. Publisher, ISBN and partners are not listed because they have not yet been confirmed.

APPENDIX A - ARCHIVE OF THE 989 IMAGES

This Appendix gathers the 989 images in the population that Montico did not recognize as works. Each image retains its canonical ID; the eleven recognized works are presented in Part V.



M1000-0001



M1000-0002



M1000-0003



M1000-0008



M1000-0019



M1000-0013



M1000-0017



M1000-0020

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0004



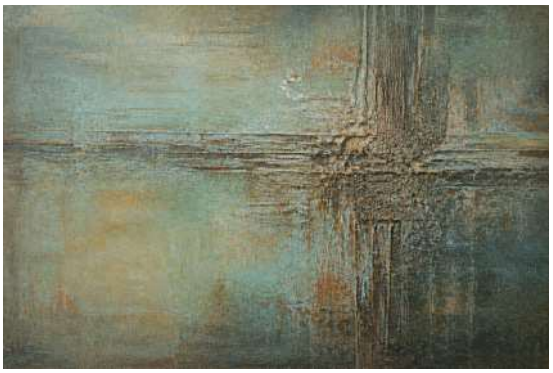
M1000-0005



M1000-0006



M1000-0021



M1000-0022



M1000-0070



M1000-0095



M1000-0097

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0007



M1000-0009



M1000-0010



M1000-0023



M1000-0038



M1000-0116



M1000-0121



M1000-0124

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0011



M1000-0012



M1000-0014



M1000-0042



M1000-0043



M1000-0156



M1000-0158



M1000-0161

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0015



M1000-0016



M1000-0018



M1000-0053



M1000-0061



M1000-0180



M1000-0197



M1000-0201

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0024



M1000-0025



M1000-0026



M1000-0072



M1000-0077



M1000-0205



M1000-0208



M1000-0218

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0027



M1000-0028



M1000-0029



M1000-0078



M1000-0080



M1000-0243



M1000-0252



M1000-0277

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0030



M1000-0032



M1000-0033



M1000-0081



M1000-0089



M1000-0280



M1000-0318



M1000-0320

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0034



M1000-0035



M1000-0036



M1000-0094



M1000-0096



M1000-0325



M1000-0327



M1000-0332

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0037



M1000-0039



M1000-0040



M1000-0100



M1000-0102



M1000-0339



M1000-0342



M1000-0370

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0041



M1000-0044



M1000-0045



M1000-0107



M1000-0109



M1000-0371



M1000-0395



M1000-0403

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0046



M1000-0047



M1000-0048



M1000-0111



M1000-0113



M1000-0419



M1000-0429



M1000-0443

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0049



M1000-0050



M1000-0051



M1000-0117



M1000-0126



M1000-0445



M1000-0452



M1000-0454

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0052



M1000-0054



M1000-0055



M1000-0133



M1000-0135



M1000-0475



M1000-0477



M1000-0479

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0056



M1000-0057



M1000-0058



M1000-0139



M1000-0146



M1000-0501



M1000-0506



M1000-0520

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0059



M1000-0060



M1000-0062



M1000-0149



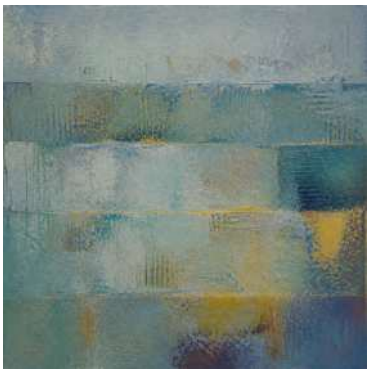
M1000-0167



M1000-0524



M1000-0525



M1000-0530

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0063



M1000-0064



M1000-0065



M1000-0177



M1000-0182



M1000-0549



M1000-0553



M1000-0597

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0066



M1000-0067



M1000-0068



M1000-0186



M1000-0191



M1000-0599



M1000-0604



M1000-0609

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0071



M1000-0073



M1000-0074



M1000-0193



M1000-0195



M1000-0620



M1000-0624



M1000-0630

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0075



M1000-0076



M1000-0079



M1000-0203



M1000-0207



M1000-0637



M1000-0646



M1000-0648



M1000-0082



M1000-0083



M1000-0084



M1000-0212



M1000-0213



M1000-0666



M1000-0679



M1000-0702

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0085



M1000-0086



M1000-0087



M1000-0217



M1000-0219



M1000-0705



M1000-0717



M1000-0734

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0088



M1000-0090



M1000-0091



M1000-0223



M1000-0225



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M1000-0742



M1000-0744

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0092



M1000-0093



M1000-0098



M1000-0231



M1000-0232



M1000-0763



M1000-0776



M1000-0795

APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0099



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M1000-0103



M1000-0239



M1000-0245



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M1000-0813



M1000-0816

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0105



M1000-0106



M1000-0250



M1000-0251



M1000-0818



M1000-0820



M1000-0822

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0110



M1000-0112



M1000-0255



M1000-0262



M1000-0826



M1000-0828



M1000-0832

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0115



M1000-0118



M1000-0269



M1000-0283



M1000-0847



M1000-0851



M1000-0855

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0120



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M1000-0286



M1000-0292



M1000-0858



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



M1000-0123



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M1000-0918

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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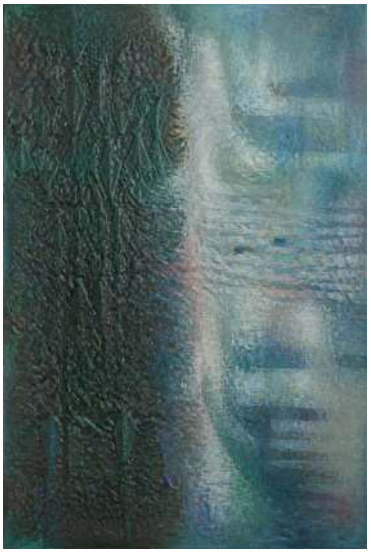


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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0989



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0360



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M1000-0150



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0154



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M1000-0369



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M1000-0157



M1000-0159

APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0163



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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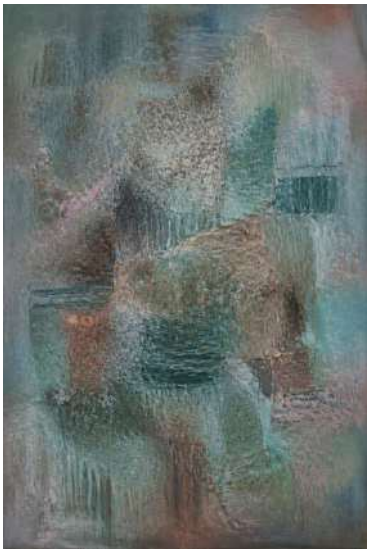


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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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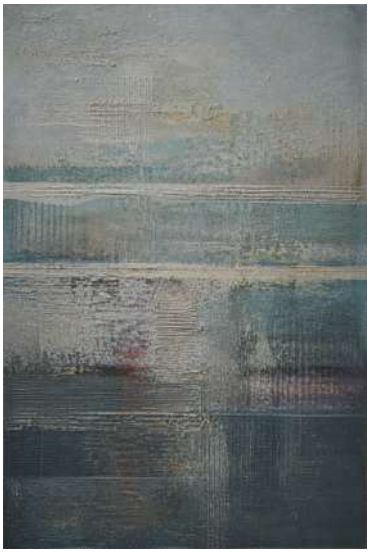
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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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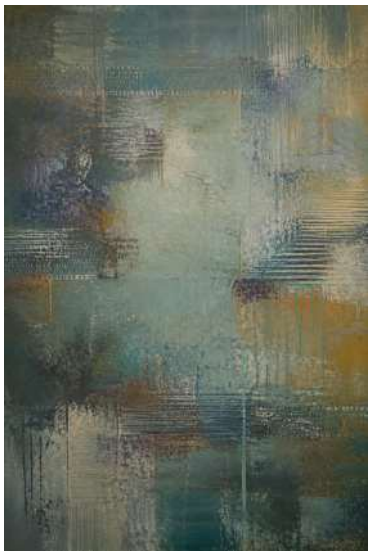
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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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M1000-0489



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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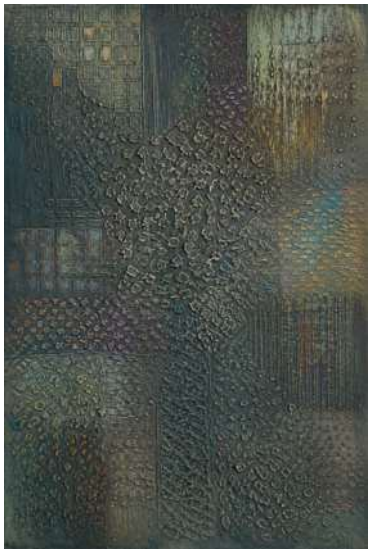


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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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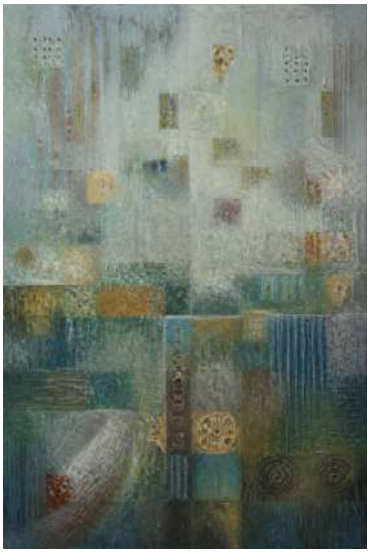
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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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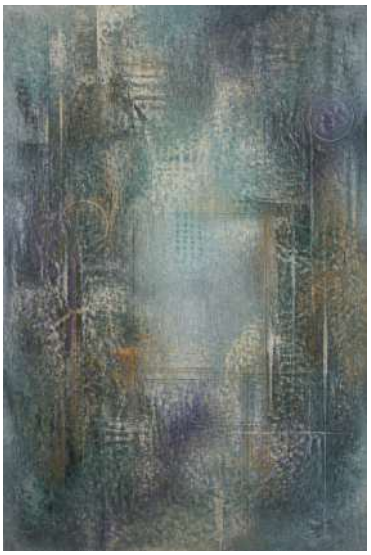
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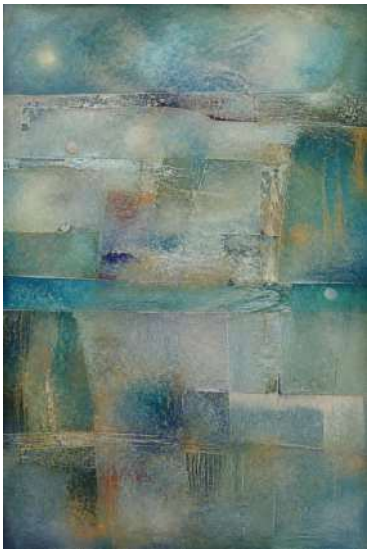
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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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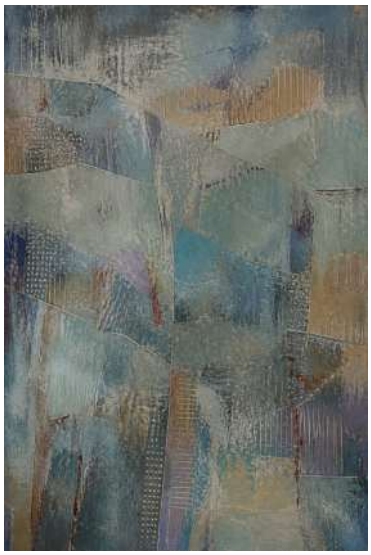
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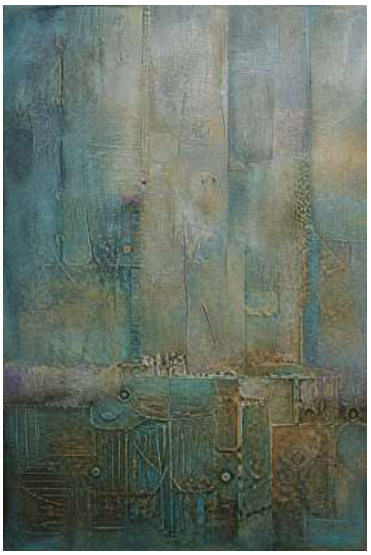
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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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APPENDIX A - ARCHIVE OF THE 989 IMAGES



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AI generated 1,000 images.
Montico retouched none of them.
He recognized 11 as works.

Is that enough to make him their author?

AN EXPERIMENT, A BOOK, A PROVOCATION

11 / 1000 begins with Gigi Montico's archive and practice. A generative method produces a complete, traceable population of 1,000 images. Montico evaluates them without knowing their generation conditions and recognizes eleven as works within his own practice. No canonical pixel is retouched.

This choice raises a question spanning art, technology and law:
when the machine generates and the artist chooses, where does authorship begin?

1,000 GENERATED · 0 RETOUCHED · 11 RECOGNIZED · 989 PRESERVED

GIGI MONTICO

Artist

Active since the late 1960s,
his practice spans matter, transformation,
reclaimed materials, abstraction and memory.

In 11 / 1000 he brings archive, practice,
blind evaluation and final recognition.

PIER PAOLO MONTICONE

Engineer, innovation expert, coauthor

Founder of ALPINNO and inventor
or co-inventor in 270 patent documents.

He designed the experimental method,
orchestration, traceability, analysis
and the project's documentary architecture.

A question for artists, critics, technologists,
lawyers and anyone who produces images.

READ IT. CHALLENGE IT. DISCUSS IT.

If AI generates and the artist chooses, who is the author?