The art and its documentary record

Pimp Fashion is a body of photographic collage by Marquise De La Fressange. The owner's retrospective account places initial works in 2015 and the principal studio cycle in 2016. It describes roughly 84 images within a wider group of about 100 finished montages, with later enhancement work. Those figures describe the artistic corpus; they are not a verified count of distinct assets available for transfer. [S08]

The proposed acquisition is centred on the original corpus and the documents that connect it to publication and tokenization. Its significance is the sequence of forms: artwork, artbook and exhibition products, fungible art-token experiments, a developing redemption/authentication system, and later NFT editions. The exact date and version of each individual work will be kept separate in its catalogue record.

Publication evidence

Source	What the source currently records
Boktugg [S02]	Pimp Fashion; ISBN 9789198369403; 30 October 2017; 50 pages.
Libris [S03]	Pimp fashion; same ISBN; publication 2018; 44 unnumbered pages; 32 x 45 cm.
Internet Archive [S07]	A preserved Pimp Fashion book item added on 4 November 2018.

These records corroborate the existence and identity of the publication while describing different dates and extents. The acquisition schedule preserves the discrepancy for edition-level reconciliation. The exact 2017 date is attributed to Boktugg; it is not attributed to Libris.

Evidence conventions

Public record identifies a source a reader can inspect. **Owner record** identifies an owner-prepared or privately held account. **Interpretation** identifies a conclusion drawn from the record. **Closing schedule** identifies facts that will be fixed to the items actually transferred. These categories keep source visibility distinct from independent authentication.

The owner-prepared research note is retained unchanged as background reading. This dossier carries forward its useful chronology while recording the bibliographic correction above. It does not treat the research note as independent scholarship, a current appraisal or proof of title. [S08]

Chronology of the project

Period	Documented stage and source
2015-2016	Artist's retrospective account dates early works and the principal Pimp Fashion cycle. [S08]
30 October 2017	Boktugg publication metadata for the artbook. [S02]
November 2017	Public token initiative and art-product linkage; Ethereum token placed in this period by the archive. The opening forum post was subsequently edited. [S04; S08; S09]
21 December 2017	M-I issue date recorded in the archive's Waves module. [S10]
11 January 2018	Explicit Counterparty artbook redemption procedure and paired book/token transfer. [S05]
23 February 2018	M-II issue date recorded in the Waves module. [S11]
21 April 2018	Recipient describes delivered book and redeemable Waves token, received as a gift/prize. [S06]
2018-2020	Application and project documents describe the developing M-I/M-II mechanism. [S08; S12; S13]
From 2021	The archive places the Pimp Fashion NFT editions in this period. [S08; S14]
2025-2026	Public update describes the fungible swap system as inactive; archive reconstruction separates its history from current delivery terms. [S15; S21]

Dating discipline

Four dates travel with each work: artwork creation, publication or public reproduction, fungible-token issue where relevant, and NFT mint. Later enhancement or migration does not rewrite an earlier date, and an earlier artwork does not give a later token an earlier mint date.

The original thread opened on 9 November 2017, but its opening post shows a July 2018 edit. The separate January 2018 Counterparty record provides a particularly useful anchor for the explicit redemption procedure. The full mature mechanism is not backdated to the 2017 token issue. [S04; S05; S08]

Tokens and redemption architecture

The project used multiple fungible-token implementations. The public Counterparty record describes how an eligible original purchaser could request the book and how a subsequent transfer could pair book and token. Later project documentation differentiates a liquid M-II claim from an M-I authenticity state. [S05; S08]

Layer	Historical role	Acquisition treatment
Counterparty	Artbook redemption and authenticity-related record.	Preserve original identity; transfer scheduled units.
Ethereum ERC-20	Early art-linked fungible asset.	Keep 2017 identity separate from later mechanisms.
Waves M-I	Lower-liquidity authenticity/asset state in later documentation.	Record issue, balances and actual permissions.
Waves M-II	Liquid acquisition/redemption layer in later documentation.	Record issue supply and current transferable quantity.
Later NFTs	Item-level representations of the art corpus.	Record each contract, ID, edition quantity and mint date.

The distinctive configuration

The owner note reconstructs a sequence in which a liquid token is used for redemption, the redeemed claim is retired, and a separate token persists as evidence of authenticity. It attributes formal disclosure to the 2018 application and more detailed anti-double-redemption language to later documents. This is a candidate point of historical distinction that a specialist can examine. [S08; S13]

That account establishes a documentary proposition rather than a completed audit of every historical redemption. The original patent and examiner documents were not retrieved for this pack. They remain named supporting records to provide if the buyer relies on the technical-history thesis. No granted patent is offered or represented. [S13]

Present status

The public project update describes the fungible swap system as no longer active. The acquisition therefore specifies the actual tokens, art and rights delivered at closing. A historic redemption description does not, by itself, define a new buyer's current entitlement. Any surviving commitments will be reconciled in the transaction schedule. [S15]

Position among early blockchain art

Marquise belongs in a comparison of early artist-led tokenization and redemption systems. A precise account gives the collector a clearer object to assess than a broad priority claim. The following are structural comparisons, not price comparables or endorsements.

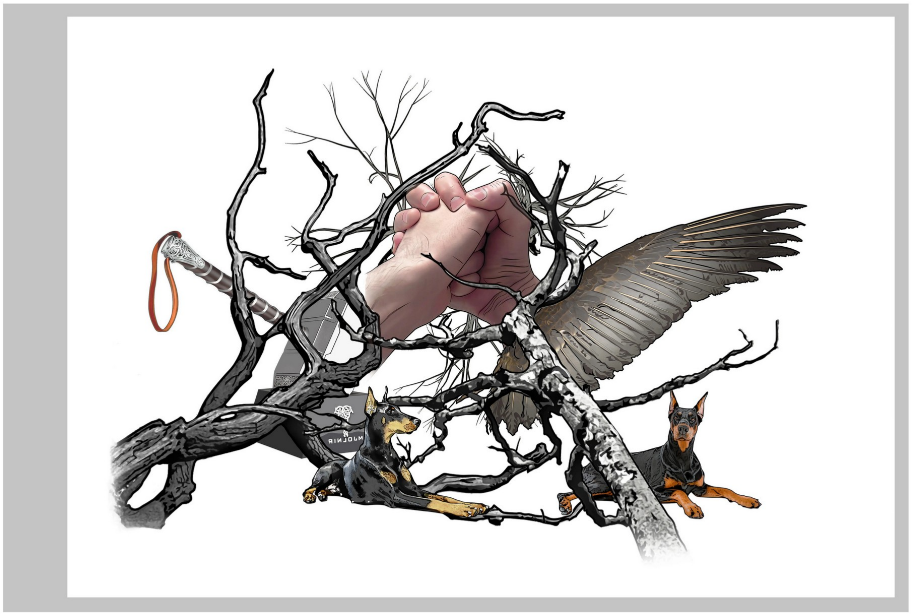
Project	Relevant comparison	Distinction
Bitchcoin 2015 [S16]	Artist-issued currency redeemable for photographic work; later Ethereum migration.	Closest comparison for art-backed currency and a later token edition.
NILIcoin 2014 [S19]	Public proposal for coins linked to the artist's existing collection.	Earlier art-collection backing proposal; commercial outcome not established here.
CryptoPunks 2017 [S17]	Individually identified digital characters and ownership/trading functions.	A different original token object from Marquise's fungible redemption layer.
DADA 2017 [S18]	Identified artworks/editions and distinct later contract generations.	A useful example of maintaining separate original and later edition dates.
Maecenas 2017 proposal [S08]	Art-investment architecture discussed in the owner note's prior-art review.	Context for fractional interests; primary disclosure not re-retrieved in this pack.
Marquise 2017-2020 [S04-S13]	Art products, fungible tokens and evolving persistent-authentication logic.	The acquisition combines the art corpus with the surviving operational and documentary history.

A measured historical proposition

The description adopted here is: an early art-backed fungible-token project with a developing redemption and authenticity architecture, followed by later NFT editions. Earlier art-backed projects prevent a claim of being the first or only such project. The number of surviving directly comparable ensembles has not been established.

The collector proposition is preservation of a specific artist's documented experiment and its artworks. Historical distinctiveness can be relevant even where a project did not establish a liquid market. The price of another project cannot be transferred to this collection merely because both began before the 2021 NFT market expansion.

A representative work and its records



Jormungandr #3. Title follows the caption in the background research note, catalogue plate I. The image is an embedded reproduction from that document; the native master is an acquisition deliverable. [S08]

Catalogue field	Current entry
Artist / series	Marquise De La Fressange / Pimp Fashion.
Work date	Within the pre-NFT corpus as described by the owner; exact version to be reconciled.
Medium	Photographic collage, per owner research note.
Public connection	Research note connects the work to the preserved book and 2018 recipient imagery.
NFT concordance	Not assigned in this pack; exact contract/ID/image match remains open.

The accompanying artwork register supplies stable record IDs. It includes this named work and five public NFT item links collected from the live archive. Those five links are discovery records, not a declaration that they represent five different original artworks or the complete NFT holdings.

At closing, each work receives its own native-file digest, publication locator, enhancement history, token record, edition quantity and rights allocation. This turns the collection history into object-level provenance without inventing missing titles or dates.

Acquisition scope and supporting records

The owner's instruction supplies the control assumption for this preparation: all relevant tokens, art, websites and authorship rights are under the owner's control. The buyer acquires the assets and economic rights named in the final schedules. Authorship remains historically attributed to the artist. No verified current balance, exact corpus count or signed rights assignment is implied by this preparatory pack. [S01]

What accompanies the discussion

Schedule	Purpose
Asset Register A01-A14	Core, conditional and optional assets; known identifiers and delivery requirements.
Artwork Concordance W01-W06	Named exemplar and five public item records; title/version/mint mapping fields.
Evidence Register S01-S22	Public references, owner records and precise source limitations.
Rights Matrix R01-R10	Tokens, art rights, publication, websites, brand and attribution treated explicitly.
Transfer Checklist T01-T27	Scope, verification, settlement, delivery and continuity steps.

Historical appraisal

Section 10 of the owner note describes a 26 July 2021 appraisal by Dennis Dahlqvist concluding USD 2 million after reducing an initial USD 4 million comparison. It also records technical chronology errors and the appraisal's time-specific limitations. The original signed appraisal is not included in this pack. This account is retained as market history, not as the present asking price or a current valuation. [S08]

Review and response

A collector may propose either the core ensemble or a clearly identified subset. The response should state desired scope, intended use, indicative budget and preferred diligence period. The owner can then provide a matched inventory and supporting originals for the proposed transaction.

Contact: contact@marquisemuseum.com
Public archive: marquise-museum-archive.vercel.app

Prepared 14 September 2026. Owner-prepared acquisition materials with AI assistance. Source references are resolved in the Evidence Register; authority and independence are not inferred from document design.

Current transfer scope - provenance versus sale

Scope update. The preceding dossier describes the broader historical project ecosystem. This continuation records the current sale instruction and supersedes page 6 and any earlier acquisition language to the extent it implies that artwork rights, websites, domains, all legacy token layers, or project-control rights are included in the base sale.

Historical layer	Current base-sale treatment	Closing record
Counterparty / XCP	Historical provenance reference only; 66,000-unit legacy layer is excluded unless reliable access is recovered and a signed amendment adds it.	No transfer assumed.
Ethereum ERC-20	Included: all Seller-held MARQUISEMUSEUM units at Closing.	Source wallet, exact balance and transfer tx hash.
Waves M-I	Not part of the fixed base schedule unless specifically added in writing. No issuer or privileged rights are implied.	Only if separately scheduled.
Waves M-II	Included: 431,348,848 units of BS1KFNR8zrXKBEWdUUvpaP6G57Hic3aESkwK7qQKdLpB.	Source wallet, Buyer address, amount and tx hash.
Pimp Fashion NFTs	Included: Seller-held NFTs in Marquise $Museum's Pimp Fasion (OS.2) and 0/3 Marquise $Museum's Pimp Fashion. Retained: complete 1 Marquise $Museum's PiMP FASHION.	Final token-ID and quantity schedule.

Outstanding supply and third-party holders

Only Seller-controlled assets are offered. Units held by third parties remain third-party property and are neither recalled nor extinguished by the transaction. The Seller has described much of the remaining M-II distribution as historically dormant and a smaller portion as semi-active, but no dormancy or circulation estimate is represented as a verified fact in this dossier; a Buyer for whom holder activity is material should perform its own chain analysis.

No underlying art or control rights

The NFT and fungible-token transfer does not transfer underlying artwork, copyright, source files, reproduction or exhibition rights, or any blockchain administrator, owner, issuer, minter, upgrade or recovery privilege. Historical descriptions of art backing, redemption or authenticity remain part of provenance only and do not create a current redemption obligation.

Expanded infrastructure is a separate transaction

Project websites, domains, archives, service accounts, OpenSea profile, email, forum accounts and other operational infrastructure may be discussed separately. Any such expanded acquisition requires its own schedule, transferability review, consideration and definitive agreement.