



VIRTUALIA

MAGAZINE

LONG WEI DRAGONS

A LEGACY PROJECT FOR WEB3

CURATED ART

*KOLLECTOR'S
VIEW AND THE
RISE OF CURATIO*

METVERSE

*BUILDING THE
VIRTUAL WORLD
WITH COBWEB
AND BITPIXI*

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CAPTAIN JASPIRO
DR MARTÍN RASKOVSKY

SUPPORTERS POOR COMMUNITY
META ADASTRA
UNIFAP

ARTISTS BONE POLICE
LUCIO TAMINO
HYEPULSENFT
EMPTYSOULPRIME
SHIRAPUGATCH
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MICHAEL EDACHE JOSEPH
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AWESOME JAMES
JOHNPULVAL
CAPTAIN JASPIRO
FER CAGGIANO
ANASTASIA NFTART
THE FEATHER LADY
DR MARTÍN RASKOVSKY

VOICES OF DIVERSITY
SATIRIC ARTWORK
WARPCAST AND THE
NEW AIRDROP SYSTEM ON FARCASTER
CURATIO
CURATIO OPEN CALL
NIGERIAN ARTISTS CURATION
BOUNDLESS CREATIVITY
RICARDO TAKAMURA INTERVIEW
THE DECENTRALIZED REVOLUTION OF ADASTRA
BIG COMIC ART
10 TIPS FOR WORLD-BUILDING
THE ROLE OF 3D ASSETS IN THE METAVERSE
GENERATIVE ART IN OUR LIVES
LONG WEI DRAGONS
LUCIO TAMINO'S ARTWORKS
MOLECULAR PARALLELS
ERASING THE PAST
EMPOWERING WEB3
TO OUR VALUED OG SUPPORTERS



VOICES OF DIVERSITY: ART, TECHNOLOGY, AND HUMANITY



Editorial of *Virtualia* – Issue 2

At the vibrant intersection of art, technology, and philosophy, *Virtualia* emerges as a space where innovation intertwines with creative expression. In this second issue, we are guided by the vision of artists and collectors who are shaping the future of art in the digital age, challenging the boundaries of what we consider art and how we connect with it.

The mission of *Virtualia* is to serve as a beacon of impartiality and inclusion, celebrating the diversity of artistic voices and promoting emerging talents. In a world often dominated by hegemonic narratives, we seek to create a space where every artist, regardless of their origin, has the

opportunity to be heard and valued. We believe that the true richness of art lies in the multiplicity of perspectives it offers, which is why we are committed to cultivating an ecosystem that respects and values this diversity.

The Curatio community, under the leadership of Kollector, exemplifies this approach by representing a dynamic model of curation. Each artist is carefully selected and presented in an auction that transcends traditional conventions. This meeting and dialogue space allows emerging and established talents to relate, generating a vibrant and welcoming environment that celebrates individuality and creativity.

In this issue, we highlight the work of renowned photographer Ricardo Takamura, whose pieces on SuperRare capture the essence of contemporaneity with a unique sensitivity. Alongside him, we present BigComic, an OG artist from the crypto universe, who continues to challenge the limits of creativity, offering new visual narratives that resonate with the zeitgeist of our era.

In a fertile dialogue between literature and digital art, Gustavo Martes shares insights on Blockbooks, a revolutionary dapp for minting books on-chain. This project not only reinvents how we think about publishing but also prompts us to reflect on the preservation of

literature in an increasingly digitalized world. In a similar vein, Emanuel Souza invites us to contemplate literature in his review of *Anna Karenina*, exploring how literary narratives engage with contemporary issues such as love, commitment, and the complexities of human relationships. Through careful curation, JapiroNFTs presents us with a rich tapestry of African art in the Web3 space, revealing the cultural diversity that this new digital era can celebrate. Each selected work not only illuminates the talent of African artists but also challenges us to question our own perceptions of art and identity.

Oxjetski takes us on a fascinating journey with his project *Long Wei Legends*, where narratives and mythology intertwine with blockchain technology. The proposal is not just to tell a story but to create a new form of narrative experience, where the viewer becomes part of the plot, challenging the traditional notions of authorship and participation. Through each article, comic, and presentation, we invite you, dear reader, to immerse yourself in this ever-evolving universe. May discussions of memory, technology, and love continue to inspire and connect us, reaffirming our commitment to a more inclusive and creative future. In this issue of *Virtualia*, art not only transcends limits but also becomes a bridge that unites us, provoking reflections on our human condition in a constantly transforming world. Welcome to *Virtualia*, where art transcends boundaries and innovation finds its voice.



SATIRIC ARTWORK BY BONE POLICE



Instagram: @bonepolice

WARPCAST AND THE NEW AIRDROP SYSTEM ON FARCASTER: A PATH TO REWARDS AND CONNECTIONS



By Rodrigo Reis Lastra Cid & Chat GPT

Amid the continuous advancement of decentralized technologies, Farcaster stands out as a platform that combines communication, social networks, and blockchain in an innovative way. Recently, a new feature has been generating buzz within the community: the **airdrop** system via tips, a revolutionary way to distribute cryptocurrencies and tokens. This development not only democratizes digital rewards but also transforms how users interact and are rewarded within the Farcaster environment.

What is the Farcaster Protocol?

At its core, Farcaster is a decentralized social networking protocol built on Ethereum (base chain). It is designed to offer a more open and user-controlled environment compared to traditional social media platforms. While centralized platforms own and control user data, Farcaster allows users to truly own their digital identities and content. It separates the social graph (who you follow and who follows you) from the platform itself, ensuring that users can freely move between applications built on the protocol without losing their connections or data.

By decentralizing control, Farcaster offers resilience against censorship and provides users with the freedom to interact and share content without fear of interference from a central authority. Developers can build different applications on the protocol, which means users have the flexibility to switch between apps while maintaining their identity, content, and connections seamlessly.

In this ecosystem, **Warpcast** emerges as one of the most popular applications built on the Farcaster protocol,

combining the power of decentralized technology with user-friendly social interactions. And now, with the integration of tips, the platform is introducing a whole new way of distributing value.

What is Warpcast?

Warpcast is an evolution of Farcaster, a decentralized platform operating on blockchain, allowing users to freely share ideas, content, and interact. Unlike traditional social networks, Warpcast offers a censorship-resistant network, ensuring that data and content ownership truly belong to the users. Within the Warpcast context, the idea of interconnection goes beyond posts or message exchanges: it includes digital transactions, value exchanges, and now, the receipt of airdrops. But what exactly are these airdrops, and why is the system developed on Farcaster so innovative?

What Are Airdrops?

Simply put, airdrops are distributions of tokens or cryptocurrencies, usually free, offered by a platform or project as a way to reward users, attract new members, or promote a new cryptocurrency. Traditionally, airdrops have

been sent to specific user wallets based on certain criteria (such as owning previous tokens or participating in an event).

Farcaster's Tip System

Farcaster is taking the concept of airdrops to a new level with its tip system, which functions as a direct airdrop between users. In this system, anyone can reward another for their content or contribution within the platform by distributing cryptocurrencies or tokens instantly. This tipping tool creates a more dynamic and collaborative ecosystem, where value circulates directly among participants.

Here, decentralization is not just a theoretical promise but a practical reality. Tips allow users to send small amounts of tokens to reward valuable insights, active participation, or simply to express appreciation in a way that transcends the simple "like" or "share." It's a direct, tangible incentive, and potentially profitable, as the tokens received may increase in value over time.





Repercussions and Reflections

The tip system on Warpcast offers a powerful way to encourage genuine contributions and meaningful participation. This feature also opens up space for deeper reflection on the future of digital interactions. As more people engage with blockchain-based systems, the line between "consumer" and "value creator" becomes increasingly blurred.

It's interesting to consider the philosophical implications of this new model. By introducing direct monetary rewards within social interactions, how does this affect our notion of altruism? Could the immediate gratification in the form of cryptocurrencies distort the initial purpose of sharing ideas, or, on the contrary, encourage a richer and more collaborative form of expression?

The philosophy behind this shift suggests that the tips and the new airdrop system on Farcaster can be seen as a metaphor for social reciprocity. The digital environment, once based on uncommitted interactions, now has an additional layer of tangible value, where every gesture, every exchange, is potentially a currency in itself.

A Future of Direct Rewards

With the continued growth of decentralized technologies, we can expect more platforms to adopt similar approaches, where users are not just content consumers but also active participants in their own economy. The tip system on Warpcast is just the beginning of a new era of digital interactions and rewards, offering a glimpse into a future where value, collaboration, and technology are even more intertwined.



***"To not want, to not value, and to not create—oh,
may such great weariness always remain far from me!"***

- Friedrich Nietzsche -

By Van Amenityro

Art is made to be seen, it's made to live amid us. Anyone who has been touched by art at its deepest level, knows that it is an obligation to do something to promote its existence, indeed, to help its creators. Sometimes for profit, sometimes with the intention of gaining important followers or partners, others perhaps because they have seen a gap or artistic niche that merits the dissemination of the digital creations that have gained momentum in 2019.

Talk about inclusivity and equal opportunities is something complex within the art world, whether in the web 3 or in the traditional way, because it takes passion to want to build a space that not only exhibits the work, but also connects with other collectors and diversifies the possibilities that are often limited for the vast majority of artists. It's a challenge, a hard work that many creator finds as a tedious task: connect, curate, and being visible it

becomes a reality when Curatio is born for the service of art. 2019 marked a pivotal year as many turned to digital art, a new chapter where social networks formed a central part to show the creations, yet, this also forced artists to rethink his proximity to collectors and vice versa. The collaborative intentions towards the artist doesn't work, and still don't work same for everyone, as we already know - four years later - that there are patrons who support some more than others, and the reasons are varied. However, what the artist is constantly looking for is exposure and the trust of those who are going to acquire they work of art, and that's the game changer when Curatio and Kollector enter into the art space.

Curatio started working that same year, and four years later it has a long history that supports its veracity as one of the most experienced virtual galleries, but above all this project believes in art, it values it, giving respect to the artists who approach this space. It does so base on equal opportunities for anyone interested in exhibiting their art work, and placed itself in the confidence of several collectors and artists as an important reference. The project itself is a constant bet for the future of the creators, although, in the road we know that there are obstacles to

overcome such as criticism, annoyances for not entering into toxic dynamics that damage the credibility of the space, cyber attacks etc. and that's also a something to overcome, that's why it's a challenge to build into the art space Curatio has a strong and dominant personality, unwavering conviction, but noble and fair with the artists because knows the strategies and threads that are pulled in art, necessary knowledge to continue with its purpose as well as to face his detractors, "close to friends, but even more to my enemies" as they say. This character reflects the creative mind behind Curatio: Michael, better known as "Kollector" whose passion, energy, courage, sense of justice and equality coupled with a sensitivity for art, have motivated him to be a creator and guardian of art himself.

It would be very easy to be just another collector who buys and keeps, as I mentioned at the beginning of this article, but it takes a strong conviction to build on the desire to open doors creating bridges, to even go against the tide, but to make time and invest it in a project whose greatest gain is the satisfaction of being part of the artist's history.

Such has been the impact of his work that recently Kollector is among the 25 names of curators for the OBJKT galleries, this undoubtedly speaks of his wide experience, vision and professionalism, as well as his tireless work for art and artists, which from now on will be even more present enriching with his vision the famous Tezos platform which has a great reach among creators on the web3. Precisely, one of the characteristics of

Curatio as a project -as I mentioned previously- is diversity and inclusion, welcoming everyone who approaches, something that it shares with Virtualia. The two joined forces to launch a call for entries that opened last August and ended on 15 September, with a response from just over 400 artists, of which Michael had the hard task of choosing 12 creators - when originally he would only choose 10 - where the diversity of works finds a common thread between figurative and abstract work that leads to a logic between textures and colours. This selection is published in this issue.

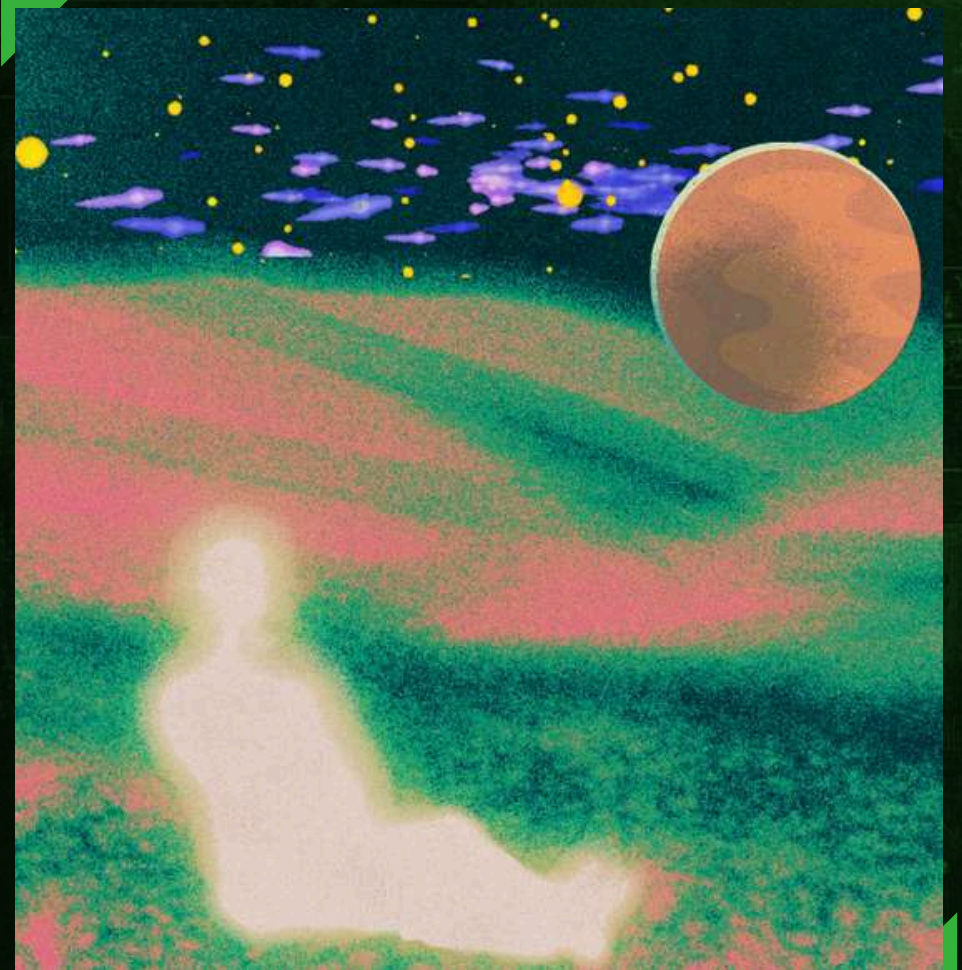
'Per aspera ad Astra'-through hardships to the stars-Kollector's flagship phrase, he knows that more than goodwill is required for success, but I am not referring to the frivolous triumph that a badge signifies, but to that which comes from surpassing oneself.

Art and its different exponents tend to fit better in certain spaces when they share a vision that makes them compatible, sometimes determining their existence, but time, as the best judge is the one who dictates the integrity and afterlife of each project, until now, almost five years after its creation, Curatio has stood proud, forward in the growing world of digital art. Knock on the door and it will open, come on artist! immerse yourself in the possibilities, open yourself, get to know, a judge for yourself all the options, Curatio and Kollector are one of them.

CURATIO OPEN CALL

1. @hypepulsenft

(> 400 submissions, 12 selected)



THE GHOST OF METAVERSE

2. @emptysoulprime



PRAYER FOR THE GOD...

3. @shirapugatch

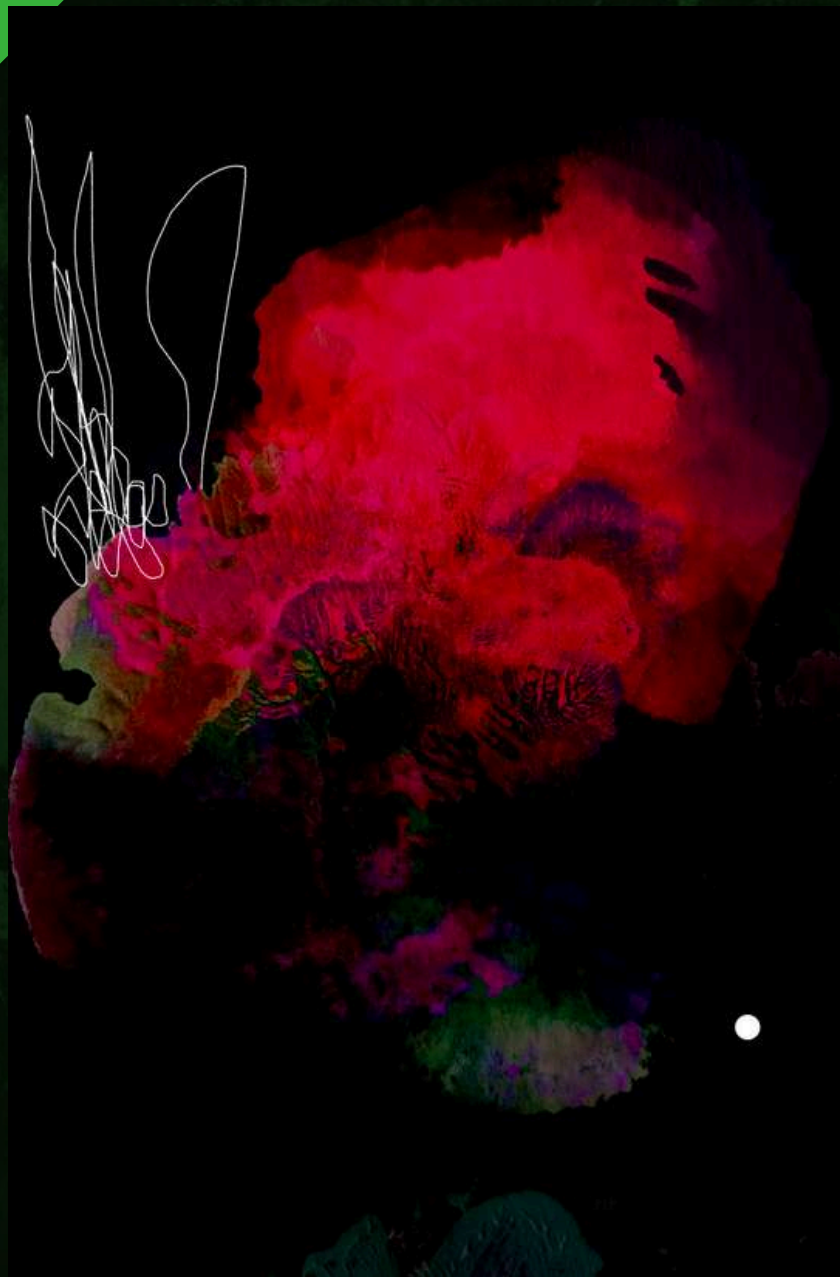


2023, SHE RA

4. @LizaHawthorne



KITTY, THE CAT AND THE COOKIE



BOHEMIAN PROMISE

6. @rockergandalf



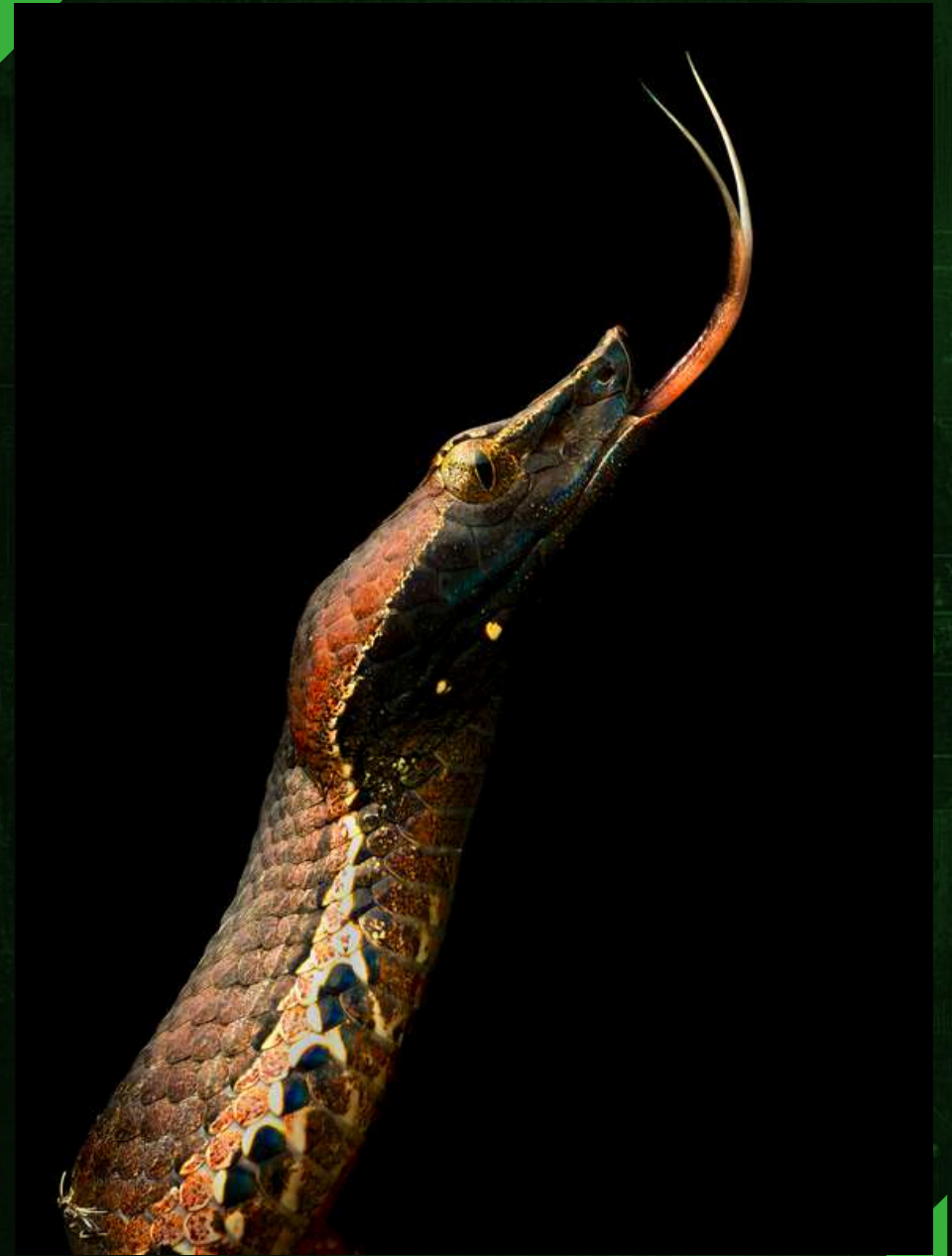
HIDING FROM THE MACHINE

7. @amorbiscum

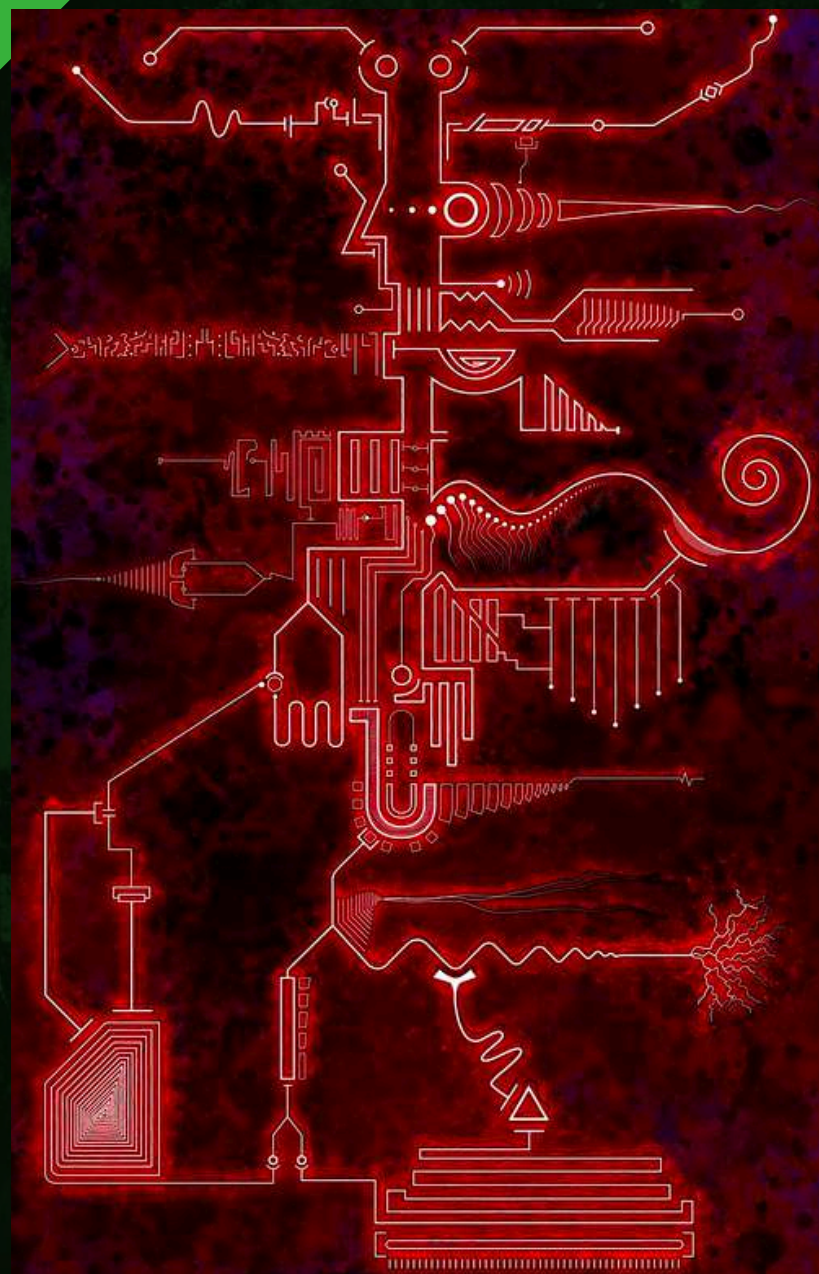


TIRED

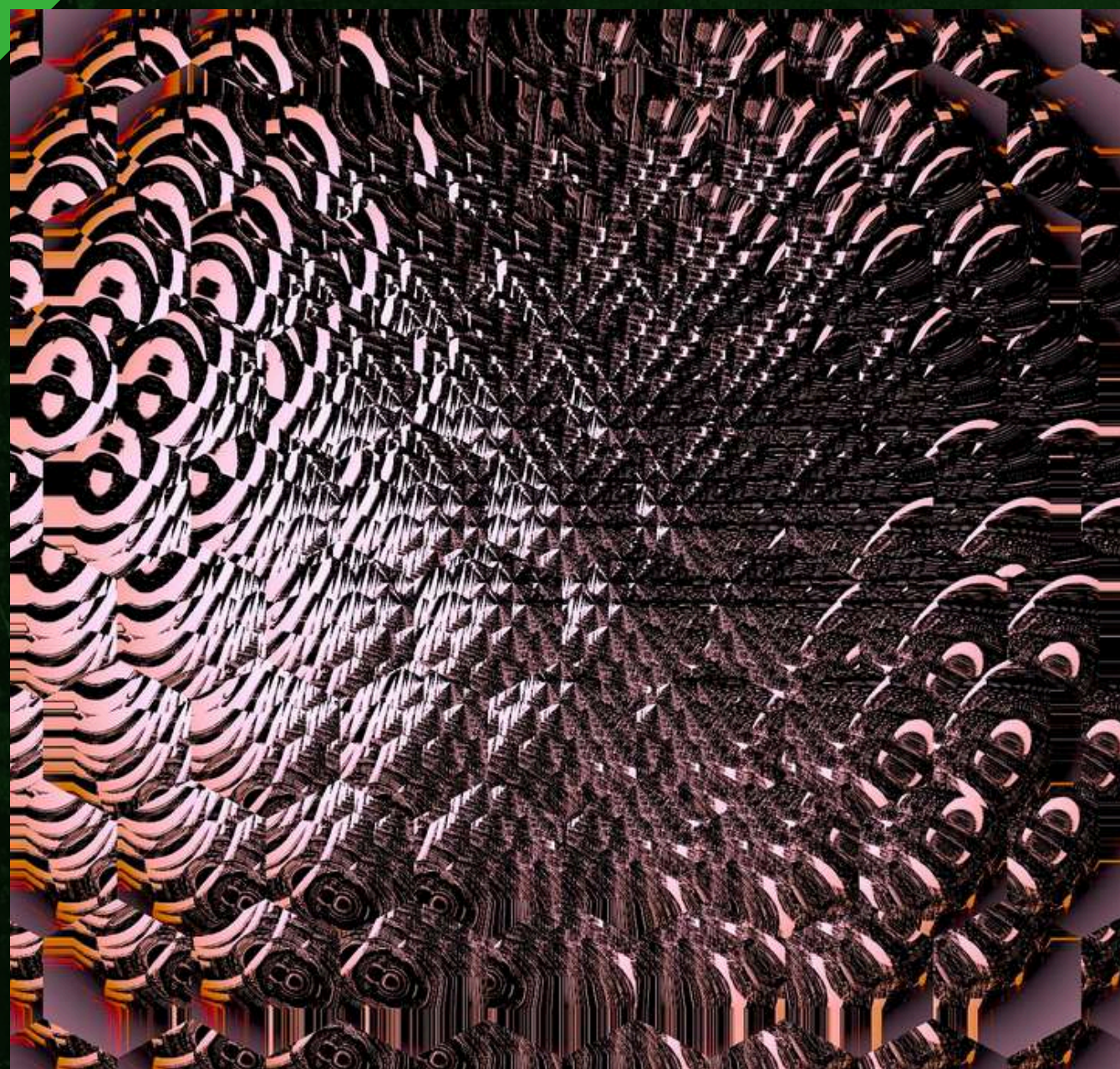
8. @hbvarun_beetle



HUMP NOSED PIT VIPER



QUIJOTE



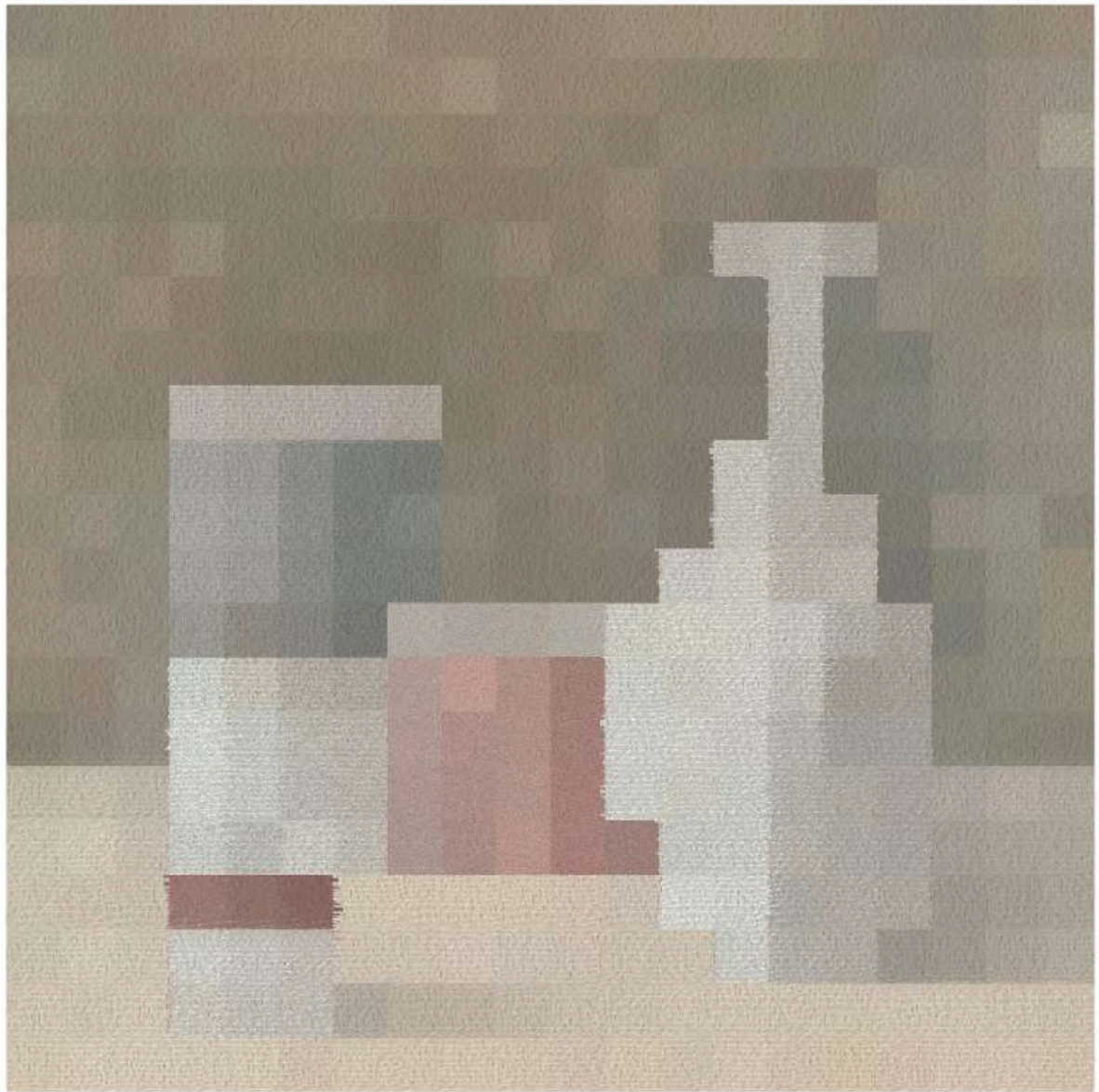
THE DIFFERENT SIDES TO AN OPINION

11. @kavimaz



DESPERTANDO ENTRE LAS ESTRELLAS

12. @_pixellare



STILL PIXEL LIFE 3.0.

NIGERIAN ARTISTS CURATION

Theme: Contemporary African Arts
Curated by: Captain Jaspuro

Ameje Jesse



This is Ameje Jesse also known as JessePraiz Art, from Nigeria. He is a multidisciplinary traditional portrait and figurative artist. Over the years, he has honed his skills as a self-taught artist who loves to express his stories as treasures of reality. His works are centered around love, hope, and culture of people. The piece "The Effulgence" is a piece made with oil painting on a 3'4ft canvas. It speaks as the ability to shine bright and do great even in hard times. We are light-bringers in every sphere of life we find ourselves. Not just about the female gender, but as we know earth is usually referred to as mother, women or She pronoun.

Women have been associated with generosity, kindness, and a nurturing spirit – the traditional role of a mother. This is how Mother Nature is to us. We will find the ability to find love, kindness, and food no matter what comes our way.

The apple in the painting to me, is the ability for us to have harvest and blessed food. And when we meet people, may love and kindness come from us to them as the flowers in the basket. The beautiful orange veil is for covering for ourselves and everyone that comes our way no matter the situation of life.

We must always be the effulgence like the lady in this painting. To always have the ability to shine brightly...

The Effulgence



Samuel Ukpahi



My name is Samuel UKPAHI (foreversammy). I am 28years old, I am an artist from west Africa, Nigeria to be precise. I started art at a very young age and I have honed my skills from childhood. I use a variety of mediums to create in 2021. I started using the Ballpoint to create art because I couldn't afford the normal traditional art supplies. Ever since I have been able to sell out collections I put out as NFTs, I have been able to afford the necessary art supplies. I am so proud to say that I have switched to oil paints on canvas. Here is my latest creativity titled "THE SEEKERS"

The Seekers



Owadasa Roland



OWADASA ROLAND is a visionary artist driven by an insatiable passion for exploring the human experience. Through vibrant, thought-provoking works, Roland delves into the intricacies of emotions, identity, and the complexities of the human condition.

Inspired by the mysteries of existence and our place within it, His artistry weaves together elements of symbolism, metaphors, and introspection. Each piece invites viewers on an intimate journey, navigating themes of self-discovery, resilience, and hope.

This specific piece, known as "The Dance of Resilience," was chosen from a series of artworks titled "MQrades in Vogue," which focuses on honoring the past and shaping the future. A key objective of this exhibition is to highlight the blending of historical heritage, contemporary involvement, and future prospects. Through his artistic expression, he aims to encourage Africans to exhibit resilience, adaptability, determination, and inner strength to confront obstacles and safeguard our cultural heritage.

Through bold colors, textures, and evocative imagery, Owadasa Roland's art embodies the beauty of human vulnerability, igniting conversations, connections, and introspection.

Join Owadasa Roland on this creative odyssey, as each brushstroke, each symbol, and each artwork unravels the tapestry of our shared humanity.

The Dance of Resilience

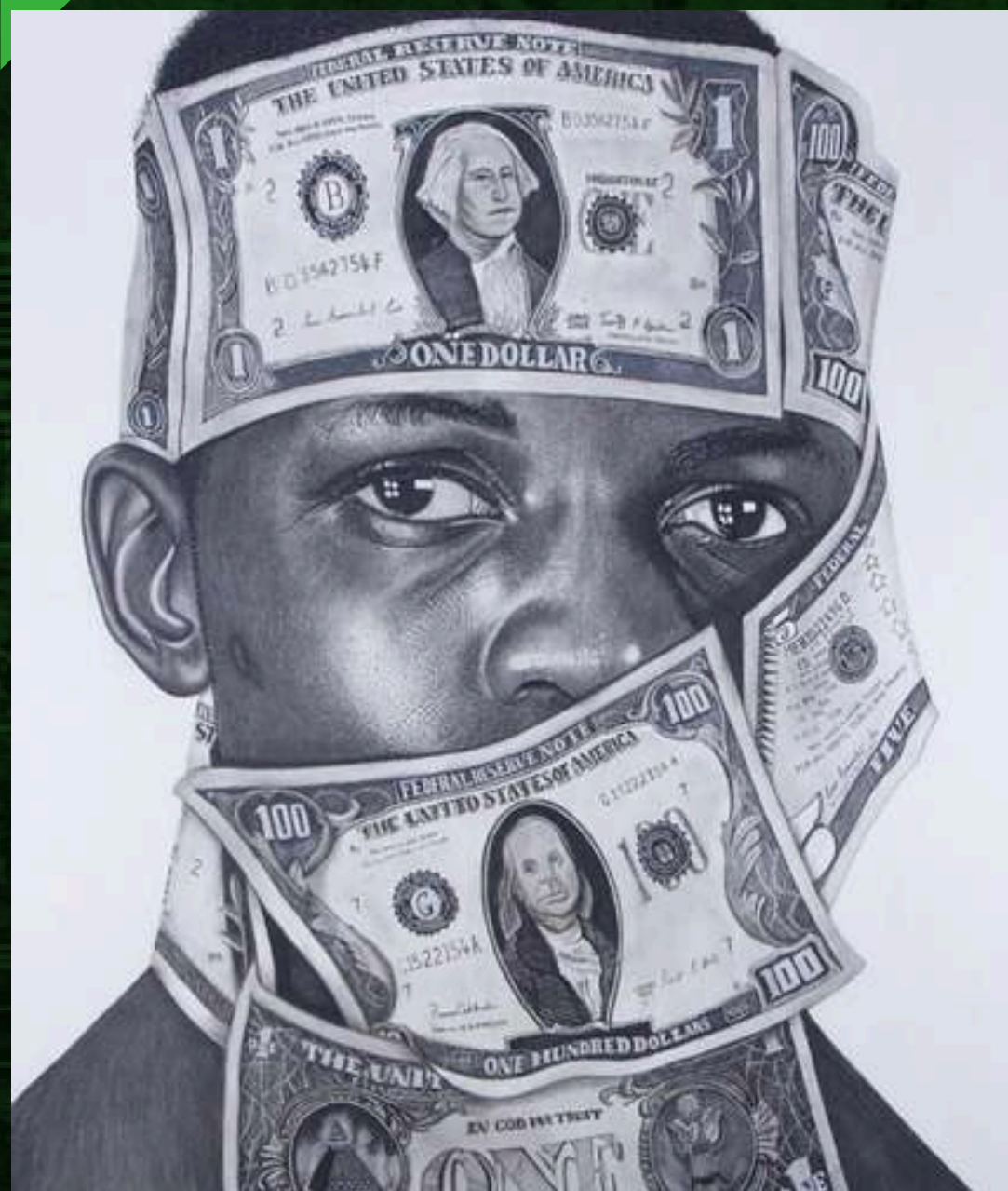


Ajadu Draws



Godstime Ileanaju Ajadu, a Nigerian, originally from the north central part of Nigeria. He is also a graduate with a B.Sc in geography from the University of Ibadan and currently resides in the western part of Nigeria. He is a self-taught hyper-realistic artist and known for his stage name as "AjaduDraws" from 8 years ago to present. He uses "charcoal pencil and silk embroidery thread" to create hyperrealistic images with in-depth stories innate in the Nigerian culture, society and events to communicate a message.

Untitled



Khadee Ize



I'm a multidisciplinary Artist from Nigeria and my dream/aspirations is to help nurture talents from all around the world especially orphans, and also connect with Art enthusiasts worldwide.

My Arts are inspired by my thoughts, emotions, African culture and the world around me.

I started creating Art professionally few years back and I must say I am forever grateful I took that step, it's been a huge blessing in my life

Having exhibited my Arts in some parts of the world. My name is "Khadee Ize" and I will love you to be a part of my journey!



Michael Edache Joseph



My name is Michael Edache Joseph I live and work as a visual Artist in Nigeria. Having over 10 years of active drawing experience. My art has evolved from working with pencils into combining other mediums like charcoal, pastel and acrylic.

I aim to use my art to bring happiness to my viewers, evoke faith and above all to cure depression through art and sparkle hope in the lives of people.

Untitled



Moses Love Boniface



The works of Nigerian Artist Moses Love Boniface, focuses on love psychology and the connections made through verbal and nonverbal means, looks , expressions , thoughts , cultural values and more. Moses was born in the city of Zaria, Kaduna, Nigeria, where he started his art practice as a young apprentice to his father who is an artist and a clergy, it is tradition that as the first and only male child to his parents he learned his father's trade, this didn't go well with mom who have preferred a white collar job for him than being an artist especially seeing how his father struggled financially, this made him pursue a different field of study in college where he graduated with a degree in geography education. He started art professionally in 2011. The Nigerian Artist sees art as a tool to express his thoughts, believes and perception of life, being a love person this has become a center theme in most of his creation. After a couple of group exhibition in Nigeria, Moses had his first international exhibition in 2023, in Malta, Europe, which became his first sold out show. He has been teaching art both formally and informally since 2017, first as a classroom teacher and then a professional art tutor , having eight young aspiring artists successfully growing under his mentorship till date.

Moses is presently working on a new body of work titled *"Love When it is True"* , this collection commemorates his wedding in July, 2023, he channels this emotions to show to the world the beauty of true love, and in extension the deep connection we all share as humans, a hopeful out looking on life. Deep down the core of humanity we all share same source, hence we are all connected mindless of race, gender, family or colour.

Love When it is True

Art has always been a voice for me, as a lover of knowledge, I question everything and it is from this place of deep contemplation that I find my voice. My works are deeply rooted in the desire to love and feel loved, to give as I have received, the passion to be better for myself and those I love. The human anatomy is designed to express. I am fascinated and challenged by forms, shapes, environment, lighting, background and just what a slight muscle movement can make.

My new body of work is focused on love and the magical feeling it brings to our lives. I explored the subject using different thoughtful characters in my work with the human form as this is my area of focus. When we talk about love it is usually thought to be a subject of hearts but it is the mind that conjures all the wonderful imaginations, and how we become selfless at the face of love wanting to give even ourselves, to provide, to protect.

My art is a reflection of my soul, of my perception of life, of man's need for love, to express himself without shame, to give and receive love.



Awesome James



Nigerian-born visual artist Awesome James has been driven by an unrelenting passion for art since dedicating his career to the craft in January 2018. With a deep-seated desire to harness the transformative power of art, Awesome James strives to create works that inspire healing, unity and social change.

Through his captivating hyperrealism art, crafted with intricate mixed media techniques, James forms profound connections with his subjects. Every deliberate detail and thoughtful colour combination conveys a meaningful message, inviting viewers to engage with the complexities of human experience.

Untitled



JohnPaulVal



I am JOHNPAUL VAL, a multidisciplinary Artist, sculptor and wordsmith from Nigeria, West Africa.

My creativity revolves around inspirational, and thought-provoking arts.

My mission as an artist is to inspire my audience and be inspired by them through my artworks, as art is the truest path I have found to do so.

I started my web 3 journey in early 2022, and ever since then, I have created many arts that have helped to shape in the most positive manner, the thought process of my audience.

I have had my arts exhibited in virtual and physical galleries/exhibitions in Nigeria, New York (NFT NYC, 2024), Dubai, Singapore and more.

I am poised to keep creating and making impacts in the world through my creativity, because to me, art is life.

Untitled



Captain Jaspuro



Captain Jaspuro is a visionary artist from Nigeria, renowned for his captivating and emotive works of art. Born in a fashion home with a creative spark, Captain Jaspuro's passion for art was ignited at a young age, and he has since dedicated his life to honing his craft.

Weaving his love for African traditions, Captain Jaspuro's creations are a vibrant tapestry reflecting family ties and cultural richness. With NFTs opening doors to global stages, Captain Jaspuro's creations speak a universal language, breaking barriers with style and heart.

Artistic Vision: Captain Jaspuro's art is a reflection of his African heritage, blended with contemporary themes and emotions. His pieces often explore the human experience, delving into topics such as identity, culture, and social justice. With fabrics and intricate designs, Jaspuro's work transports viewers to a world of depth and introspection.

Inspiration: Captain Jaspuro's Mom is an amazing seamstress from Nigeria. Drawn to her wonderful works, Captain Jaspuro finds inspiration in her innovative use of traditional fabrics and techniques. He also cites music and nature as catalysts for his creativity, often incorporating rhythmic patterns and organic forms into his art.

Philosophy: "For me, art is a language that transcends borders and cultures. It's a way to express the beauty and complexity of the human experience. Through my work, I aim to inspire, educate, and spark meaningful conversations."

Giants Of Africa



One of Captain Jaspiro's creativities titled "Giants Of Africa" was exhibited at New York (NFT NYC, 2024).

Legacy: As Captain Jaspiro continues to push the boundaries of contemporary African art, his name becomes synonymous with passion, creativity, and cultural pride. His art serves as a testament to the power of self-expression, inspiring future generations to embrace their unique voices.

BOUNDLESS CREATIVITY: A SHOWCASE OF DIVERSE ARTISTIC MASTERY

by Dr Martin Raskovsky

Welcome to our curated exhibition, a celebration of diverse artistic journeys and expressions. This collection brings together the work of four distinct artists, each with their unique mediums and perspectives, alongside a piece of my own, as requested by our esteemed rhetorical publisher. All curated pieces belong to the new blockchain Vitruveo Genesis collection. Vitruveo is a blockchain that treats the creator as first-class citizens, resolving creators' requirements at a protocol level. The first collection, Génesis, sold out in 30 minutes.

In choosing the three artists, I selected the most experienced, the youngest, and the one with the most unique style, all of the highest caliber, highlighting that there is no age in art. We invite you to delve into the rich tapestry of creativity presented here.

Fer Caggiano

Like every human in the world, I was born an artist. Like most of us, I denied that spark for years because I believed it was an impractical career path. The universe had other plans and pushed me again and again back into the art path. During my life journey, I have explored various art forms, from crafts and decoration to traditional painting and now digitally, in the realm of NFTs.

She Rises Into A New Dawn

This piece was painted on Procreate. I usually start my work with a reference photo. Most of the time I photograph myself as a base for my paintings. In this case, I generated a reference on MidJourney. Nothing from the original image remains, but I wanted to share the process for those who like to know. You can see a timelapse of the process in the BTS video.

Fer Caggiano

<https://fercaggiano.xyz>



Anastasia NFTart



I am Anastasia, a 14-year-old young artist, and digital art is my passion. I create a unique imaginary world in my artworks using an incredible amount of colors. As a young artist, I want to create and share my vision, learn and educate, inspire other young artists. I want to bring real value to the community.

Enigma

"I'll tell you the secret. The essence of change lies not in battling the old, but in crafting the new with boundless energy," murmured the shimmering jellyfish.

Anastasia NFTart
<https://anastasianft.art/>

The Feather Lady

As an artist, I am known as 'The Feather Lady,' best recognized for my intricate paintings of birds and animals on real, moulted feathers.

Over the years, I have honed my craft and have been honored with numerous awards for my feather paintings. Birds of prey are my favorite subjects, although I depict a wide variety of birds and animals.

I exhibit my work widely across the UK in solo, joint, and group exhibitions and am represented by several galleries throughout the country. Additionally, I sell my artwork independently through my website.



Like The Phases Of The Moon

A set of four hand-painted feathers depicting a Barn Owl using different media including graphite, color pencil, and acrylic paint.

The Feather Lady
<https://thefeatherlady.co.uk/>



Stork 1

This evocative artwork redefines the boundaries of photographic reality, masterfully integrating traditional photographic methods with contemporary digital manipulation. It depicts a stork poised elegantly on a serene pond, set against a pristine landscape that radiates untouched natural splendor. Crafted through a sophisticated synthesis of digital manipulation, photographic collage, and generative techniques, the piece encourages a contemplative engagement with the seamless integration of natural beauty and artistic innovation. This work invites viewers to explore the delicate balance between the authentic and the manipulated, encapsulating a moment where nature and technology converge harmoniously. "Reality" in photography was traditionally modified via staging, lens filters, and analogical manipulation in the darkroom. Today it is manipulated digitally via manual editing and generative collage.

Photography has been the heartbeat of my life, from the days of a makeshift darkroom in my parents' bathroom to the present era of digital manipulation. Imagination, surrealism, and impressionism define my art. My photographs are more than mere images; they are a canvas for the subconscious, where dreams take shape.

As a computer scientist, I initially hesitated to share my art. However, in 2016, I unveiled my work to the public at the Brick Lane Gallery in London. Since then, I've dedicated myself entirely to photography,

garnering recognition through exhibitions worldwide, including the London Art Biennale 2017, and showcasing my work in cities such as London, Oxford, Bristol, Barcelona, Malaga, Rome, Amsterdam, Paris, and Dubai.

My current passion lies in the post-capture creative process, a journey of transformation where colors and forms emanate from within, often unrelated to the original subject. With a brush in hand, I navigate this creative odyssey, where each stroke brings me closer to a solution, sometimes with a euphoric "eureka" effect, almost orgasmic. The journey from photographic camera to canvas, my creative journey.

Dr Martín Raskovsky

<https://about.martinr.com/>

RICARDO TAKAMURA:

THE UNSEEN GENIUS BEHIND NIGHT'S ENIGMATIC BEAUTY

Fer Caggiano: Ricardo, thank you for joining us. You're renowned for your captivating night photography. Can you tell us how your journey in photography began?

Ricardo Takamura: It's challenging to pinpoint exactly when my journey in photography started. As a child, I would use my father's film camera, which often got me in trouble because film and development were quite expensive. However, the turning point for me came in 2008. I had a construction business that was robbed, leaving me with a \$150,000 debt. That year, I received a digital camera and started working relentlessly. Amidst the stress, a friend invited me to join a monthly photography group. With my small Sony super-zoom camera, I found solace and companionship among other photographers.

FC: How did these photography outings impact your life?

RT: Those outings were life-saving. I traveled with the group every month for four years, which helped me immensely. People would even help me with fuel costs. By 2012, my financial situation had improved slightly, allowing me to buy a Nikon and some lenses. That year, I took a photograph called "Across the Universe"; which gained

significant attention and changed my life. It was featured in photography magazines, and I began receiving offers for various photography jobs.

FC: You mentioned that you initially resisted turning your hobby into a profession. What changed your mind?

RT: At first, I refused the offers because photography was my mental escape. However, as I studied and learned more, I began accepting work to pay the bills. By 2014, I started receiving requests to lead photography workshops and accompany trips. Though I was initially hesitant, I eventually closed my construction business in 2015 and fully embraced photography. That year was transformative, filled with happiness despite the financial challenges.

FC: Your work, "Across the Universe" won a major award in 2016. How did that impact your career?

RT: Winning the Metro Photo Challenge was incredible. It brought significant media attention and filled my workshops. I began organizing global photography trips, and by 2019, I had paid off my debt entirely through photography. Unfortunately, the pandemic hit hard, causing many businesses to go bankrupt and leading to financial



losses as I had to refund clients for canceled trips. Nevertheless, I managed to reschedule the workshops over the following years.

FC: How did you transition into the NFT market, and what has been your experience with it?

RT: I discovered the NFT market through the photographer Reuben Wu, a significant influence on my work. Intrigued, I explored the Foundation platform and eventually received an invitation from a Brazilian artist. Though photography wasn't initially recognized in the NFT space, I was captivated by the optimism surrounding the technology. It allowed me to share my work globally and connect with a broader audience, for which I'm very grateful.

FC: Can you elaborate on how your childhood influences your photography today?

RT: My photography is deeply rooted in my childhood experiences. Growing up in a semi-rural area, I was fascinated by cinema, science fiction, and the night sky. This blend of rural living and a love for the unknown fueled my imagination. As a child, I often explored the woods at night, mesmerized by the stars and the mysteries they held. Over time, city lights obscured the stars, but my passion for capturing the essence of those nights persisted.

FC: How did you develop your unique style, blending photography with cinematic elements?

RT: My style evolved from my early interest in cinema and storytelling. Initially drawn to painting and sculpture, I transitioned back to photography with the advent of digital cameras, which allowed me to experiment without the high costs of film. This freedom enabled me to capture and manipulate light in new ways, creating an imaginary world uniquely mine. I aim to tell stories through my photographs, often depicting a poetic emptiness or a pause between actions, a concept known as "Ma" in Japanese culture.



FC: What message do you hope to convey through your work?

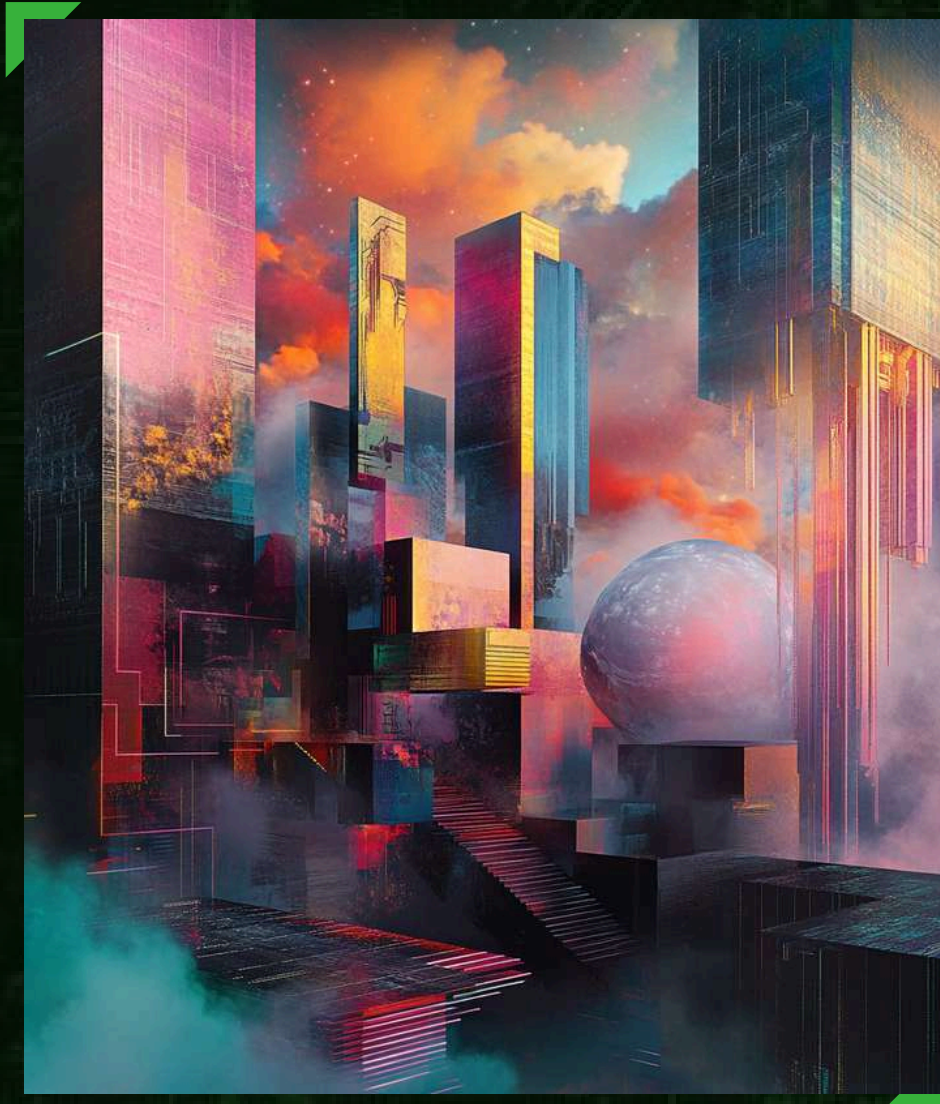
RT: I aim to evoke a sense of peace and contemplation through my work, inviting viewers into a world that blurs the line between reality and fiction. My photographs often reflect a moment of tranquility, a pause that allows for reflection and a deeper connection with the unseen elements of our world. Through this, I hope to inspire others to see the beauty in the unnoticed and the value of stillness in a fast-paced world.

FC: Ricardo, thank you for sharing your incredible journey and insights with us. Your work continues to inspire many.

RT: Thank you. It's been a pleasure to share my story.



THE DECENTRALIZED REVOLUTION OF ADASTRA: EXPLORING THE ADS SYSTEM WITH VISIONARY ARTISTS



At a pivotal moment for the intersection of art, technology, and philosophy, Adastra, an innovative project in the Web3 environment, is about to take a crucial step. After a year of successful tests in 2023 with the Alternative Digital Society (ADS) model, Adastra is preparing to implement this disruptive approach in a practical laboratory. This lab will be led by a group of founding advisors, composed of Rodrigo Cid (The Philosopher), Gustavo Martes (Binária Arte), William Lafontaine (Founder of Adastra and ArtCity), and Aislandart (Visual Artist | Tattoo Artist, 31 years old, father of a girl). Together, they are ready to transform the concept of decentralization into a tangible reality, offering a new form of governance and collaboration for the digital art ecosystem.

The Vision Behind ADS

The Alternative Digital Society (ADS) model was conceived as a response to the limitations of traditional Decentralized Autonomous Organizations (DAOs), offering a more comprehensive, inclusive, and collective-focused approach. ADS combines elements of decentralization with a structure

of interdependent support, where each community member contributes meaningfully and reaps the benefits of a collaborative network. Unlike DAOs, which often limit themselves to simple governance through token-based voting, ADS explores a deeper level of community cohesion, uniting art, technology, and philosophy to create a dynamic and self-sustaining cultural ecosystem.

At Adastra, ADS is applied to enable artists, curators, and Web3 enthusiasts to collaborate on innovative art projects while maintaining full control over their digital creations. Through tools like blockchain, NFTs, and smart contracts, artists can monetize their works transparently and securely, without the need for centralized intermediaries. This vision aligns with the core values of Virtualia Magazine, which aims to give visibility to artists and projects in the Web3 space.

The ADS Lab: A Space for Experimentation

The upcoming lab will serve as an experimental ground for the ADS model, providing a controlled environment where artists and advisors can explore new forms of collaboration and digital monetization.

This space will be crucial for testing and refining the tools that drive ADS, with the goal of creating a community that

functions as a true decentralized society, where members have the autonomy to shape the future of the artistic ecosystem. The four founding advisors have a central role in this lab, each bringing their unique experience to ensure successful implementation and that the needs of artists and curators are met. Let's take a closer look at the founders and their roles in this artistic revolution.



Rodrigo Cid – The Philosopher

Rodrigo Cid, also known as The Philosopher, is a central figure in exploring the interactions between technology and philosophy. With a solid background in critical thinking and vast experience addressing ethical and social issues emerging from new technologies, Cid will be responsible for ensuring that the implementation of ADS at Adastra follows solid philosophical principles.

For Cid, ADS is not just a technological solution; it's a new way of thinking about the role of art and technology in society. In his words, "decentralization is not the end, but the means through which we can begin to redefine human interactions on a deeper level. ADS is an opportunity to explore how emerging technologies can free artists from limiting structures while enhancing the creative potential of each individual."

Cid will lead discussions on governance, digital ethics, and the social impacts of ADS, ensuring that the lab functions as a space for philosophical dialogue and innovation.



Gustavo Martes – The Binary Art



Gustavo Martes, creator of Binária Arte, is a pioneer in the use of NFTs and other digital technologies to create and distribute art. His vision for Binária Arte is to transform the way people interact with digital art, using blockchain technology to ensure authenticity, exclusivity, and decentralization.

In the Adastra lab, Martes will be primarily responsible for exploring ADS's creative potential, leading initiatives that allow artists to experiment with NFTs, smart contracts, and new ways of monetizing their digital creations. He will also help forge strategic partnerships with other platforms and digital galleries, expanding Adastra's artists' reach and integrating them into the global Web3 ecosystem.

For Martes, "digital art shouldn't just be an extension of the physical; it should be a new form of expression, where technology acts as a facilitator, not a barrier. ADS gives us the opportunity to reimagine what art can be, offering new possibilities for artists who are willing to explore the unknown."

William Lafontaine – The Founder

William Lafontaine is the visionary behind Adastra and ArtCity, two platforms seeking to integrate traditional and digital artists into the metaverse. As the founder of Adastra, Lafontaine has been leading the implementation of ADS since its early stages, testing the model with a select group of artists and curators throughout 2023.

Lafontaine sees ADS as a necessary evolution for DAOs, providing a more sophisticated and flexible governance structure that allows artists to take control of their careers and create new growth opportunities. He is also a strong advocate for digital inclusion, working to ensure that artists from all backgrounds and disciplines can participate in Adastra and benefit from the digital economy.

"Our goal with ADS is to create a community that is more than the sum of its parts. We want artists to have the power to shape their own destiny, without relying on centralized intermediaries or platforms that don't understand their needs. Adastra is where that happens – a space where technology and creativity meet to create something truly revolutionary."



Aislandart – The Visual Vision



Aislandart, a visual artist and tattooist, brings a unique perspective to the ADS lab. With vast experience in creating visual art and a deep connection to digital culture, he is responsible for helping translate the possibilities of technology into visual expressions that resonate with the audience.

His experience in tattooing and visual art will give a tangible dimension to Adastra's digital art, allowing members to experiment with hybrid forms of expression. Additionally, as the father of a daughter, Aislandart is particularly interested in exploring how technology can be used to create an artistic legacy that transcends generations, connecting the past to the future.

"ADS gives us a platform to create without borders. We can mix the physical and the digital, experiment with new forms of art, and find ways to make art accessible and meaningful to everyone. For me, the most exciting part is seeing how this technology can help us create something lasting, something that has an impact beyond the present."

Technological Integration: How ADS Changes the Game

The ADS lab at Adastra is not just about decentralized governance; it is also a space for technological experimentation. Utilizing the latest emerging technologies, the lab will focus on how to integrate blockchain, smart contracts, NFTs, decentralized storage, and digital identity to ensure that artists maintain control over their creations and their destiny.

One of the most significant innovations to be tested is the use of smart contracts to manage intellectual property and artists' rights. These contracts ensure that artworks are protected and that creators receive royalties whenever their work is sold or resold, without the need for intermediaries.

Additionally, the lab will investigate ways to use Decentralized Identity (DID) to provide artists with a secure and private way to manage their digital identity. This will allow them to participate in the Web3 ecosystem without compromising their privacy or autonomy.

Decentralized storage will also be a focus area, ensuring that artists' data and artworks are stored securely and immutably, protecting them from censorship or manipulation.

Conclusion: The Future of ADS and Adastra

As the ADS lab progresses, it will become a dynamic space where artists, technologists, and philosophers can collaborate and shape the future of the digital art ecosystem. With the support of experienced founding advisors such as Rodrigo Cid, Gustavo Martes, William Lafontaine, and Aislandart, Adastra is poised to establish itself as one of the leading labs for experimentation and innovation in Web3.

ADS offers a new approach to governance, collaboration, and monetization in the digital environment, providing artists with a platform to thrive autonomously while contributing to the growth of an interdependent community.

At Virtualia Magazine, we will continue to follow this exciting development and give visibility to all the innovative projects that emerge from this pioneering lab. The future of decentralized digital art is being shaped here, and we can't wait to see what's next.

ABOUT: BIG COMIC ART



Here's an overview of "Big Comic Art" based on the information available up to October 20, 2024:

Founding and Identity: Big Comic Art is associated with the inception of the metaverse and web3 movement in the realm of digital art and NFTs (Non-Fungible Tokens). The artist or collective behind Big Comic Art uses the pseudonym "Big Comic." They've been involved in creating art that blends traditional comic elements with the emerging digital art scene, particularly focusing on the blockchain and crypto art space.

Art Style and Influence: The work of Big Comic Art embodies a fusion of pop art, comic aesthetics, and fine art, drawing inspiration from both classical comic formats and modern digital art techniques. This includes the use of bold lines, vibrant colors, and Ben-Day dots, reminiscent of Roy Lichtenstein's approach, although adapted for the digital and crypto art world.

Notable Works and Exhibitions: Big Comic Art has gained recognition through various exhibitions and collections. For instance, they've been featured in collaborations with organizations like Dminti and Metaversal, and their work has been collected by notable figures and institutions within the web3 community. Their art has been showcased in events tied to high-profile themes, like a charity event associated with a James Bond premiere. Also it was recently landed on the moon's surface in payload of the lander, making Big Comic one of the first interplanetary artists.

NFTs and Digital Collectibles: Big Comic Art has ventured significantly into NFTs, where their original works are sold as digital collectibles. They're recognized for being among the original artists to define what NFT art could look like in the metaverse, with pieces that often combine internet culture, memes, and traditional comic art elements into

something uniquely suited for digital ownership and blockchain technology.

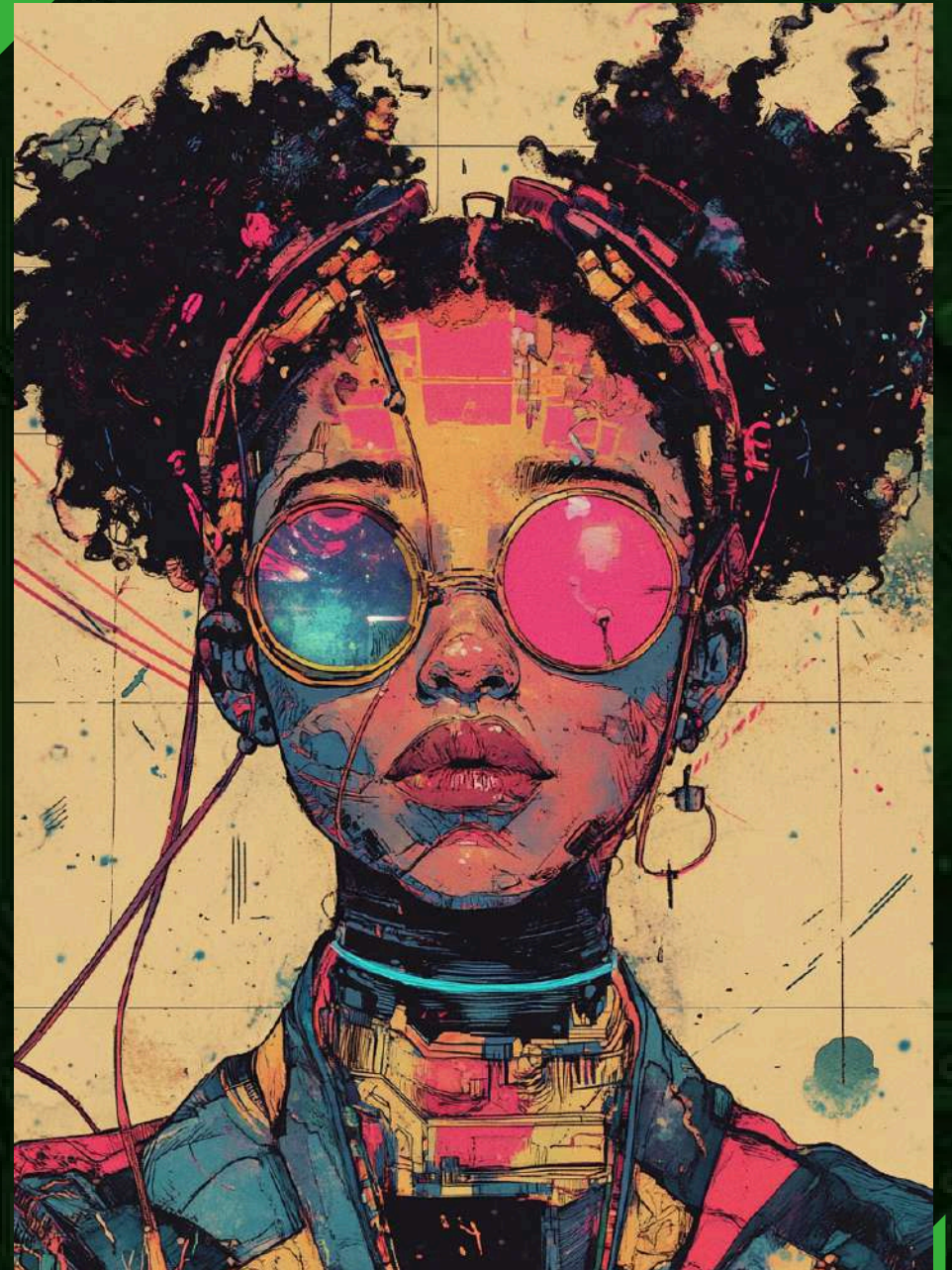
Cultural Impact: The work under the Big Comic Art banner does not just reside in the digital space but also comments on and integrates with broader cultural elements, from references to pop culture icons like Satoshi Nakamoto (the pseudonymous creator of Bitcoin) to classic comic characters reimagined in a digital context. The artist also does larger than life mural paintings and large canvases of paintings.

Community and Educational Aspect: While not directly mentioned in the context provided, artists like those behind Big Comic Art often engage with the community through platforms like DeviantArt, where comic artists share their work, tutorials, and engage with fans or other creators, suggesting an educational or communal aspect to their presence.

Remember, Big Comic Art represents a bridge between traditional comic artistry and the new frontier of digital art in the blockchain era, emphasizing originality, cultural commentary, and the transformation of art consumption through technology.

You can find and collect the work direct from the artist at

www.BIGCOMICART.com



10 TIPS FOR WORLD-BUILDING

by @bitpixi

These 10 tips will guide you in strengthening your world-building, storytelling, and character development across all platforms, helping you to find your style. I envy those who have total focus on one theme, but you don't need to limit yourself to one world. I've created several recognizable ones—from the childhood nostalgia of Pastel Castle, to lively teenage party vibes of Bitpixi's Bar, and dark sultry adult themes of BUNKERS3X. I'll also introduce you to my upcoming young adult fiction novel, *Selling Tomorrow*, about grappling with the ethics of auctioning future memories. No matter the medium—digital art, metaverse creations, or novels—your story will shine through. Keep evolving your world or worlds, and soon enough, people will recognize your creative fingerprint.

Leverage Tokenization

(I'm sure most of you readers know this), but global NFTs aka Non-Fungible-Tokens, allow creators to tokenize elements of their worlds, offering fans real ownership. You can mint characters or artifacts as NFTs, enhancing immersion and promoting engagement, giving your audience something to collect, trade, and treasure. However, here's a tip for the advanced – to keep things exciting, experiment with new tools, different story angles, or even new audiences—while staying true to your signature style. Put tokens within tokens, make tokens craftable, burnable, or redeemable. Remember, it's better to publish messy than to never publish at all. I've seen people hitting a wall, only to slightly switch course and create another collection or method that people resonate more with. When in doubt, NFT it out!

Integrate Interactivity

The metaverse invites your audience to play an active role in the story's evolution. Users can explore, play games, express themselves, or alter plotlines, making the story feel alive. After feeling dejected from Voxels, I found solace in the gamery Nifty Island and the flexible Hyperfy, which offer stable updates and support more 3D file types. Whether you're hosting events or working in the metaverse, consider how you'd like to build your virtual world experience as softwares grow. For extra inception immersion, re-create virtual environments for real-life events. You could even stream live from both locations. You might want to do some research and ask others how their online persona has informed their offline persona—and vice versa? What should we bring from the real world into the digital? What should we leave out?

Successful world-building thrives on rich, evolving lore. You could infuse personal tales into character backstories, blending them with influences from your favorite stories, games, movies, or music. This adds depth and opens up covert feedback on your personal journey. Genre-blend elements like futuristic tech in medieval settings or modern utopias ruled by mythological figures to keep your lore engaging. For over 24 more categories, and over 400 key phrases for young adult fiction alone, you can check the link at the end of this article for a free download on ideas!

Craft Dynamic Lore

Character Depth

Characters should evolve through their experiences, facing dilemmas and personal growth. Start with character sheets that include their appearance (e.g., scars from battles), likes/dislikes (e.g., collecting books or disliking crowds), and unique traits (e.g., a limp or infectious laugh). Develop a backstory with pivotal moments and define their flaws and motivations. Track their growth arc to ensure they feel dynamic and relatable to your audience. Make sure their interpersonal relationships stay true to how they might act with different people 1-on-1 or in groups, and always go back to tie up loose ends. In Web3, we often use avatars or profile pictures to create different "characters" for ourselves, but the amount of characters we can make is endless.



AI technology can craft dynamic, evolving storylines in interactive spaces. AI-driven NPCs respond uniquely to each user, creating personalized adventures and making your world feel alive and constantly adapting. AI can inspire your music, your code, or your real world plans. AI can also be your companion in refining a novel, offering guidance at every step. Ready to try it? An exclusive offer awaits at the end!

Use AI for Procedural Storylines

Embrace Trends, But Stay Authentic

Staying on top of popular trends is crucial. For instance, my young adult fiction novel explores dystopia, identity crises, and tech-fueled romance, all relevant to today's teens. Aligning your work with trends while staying true to your unique voice helps your story stand out. But remember, often the raw and spontaneous projects—not meticulously crafted ones—go viral. Keep a pulse on memes and cultural waves; sometimes, what resonates is created without overthinking it. There are times when quantity iterations really are better than quality.



The basics of world-building—like crafting vivid geographies, rich cultures, and consistent logic—are essential, even in digital spaces. Start with a clear map to define physical boundaries, develop social hierarchies (e.g., guilds or monarchies), and craft historical events or myths that explain conflicts. These frameworks help users immerse themselves in your world, no matter the format, ensuring it feels believable and relatable.

Traditional Techniques Still Apply

Cross-Media Storytelling and Partnerships

Leverage the power of modern storytelling by weaving your narrative across platforms and chains. A key event in your novel could impact your metaverse world, or an NFT collection could hint at future storylines. Let's be honest—it's about networks and money too. Collaborating with partners can expand your reach and create more immersive experiences or products, attracting new audiences and revenue streams. Sometimes our worst enemy is ourselves through self-sabotage and isolation. So, introverted one, get out there, take meetings, and make connections!

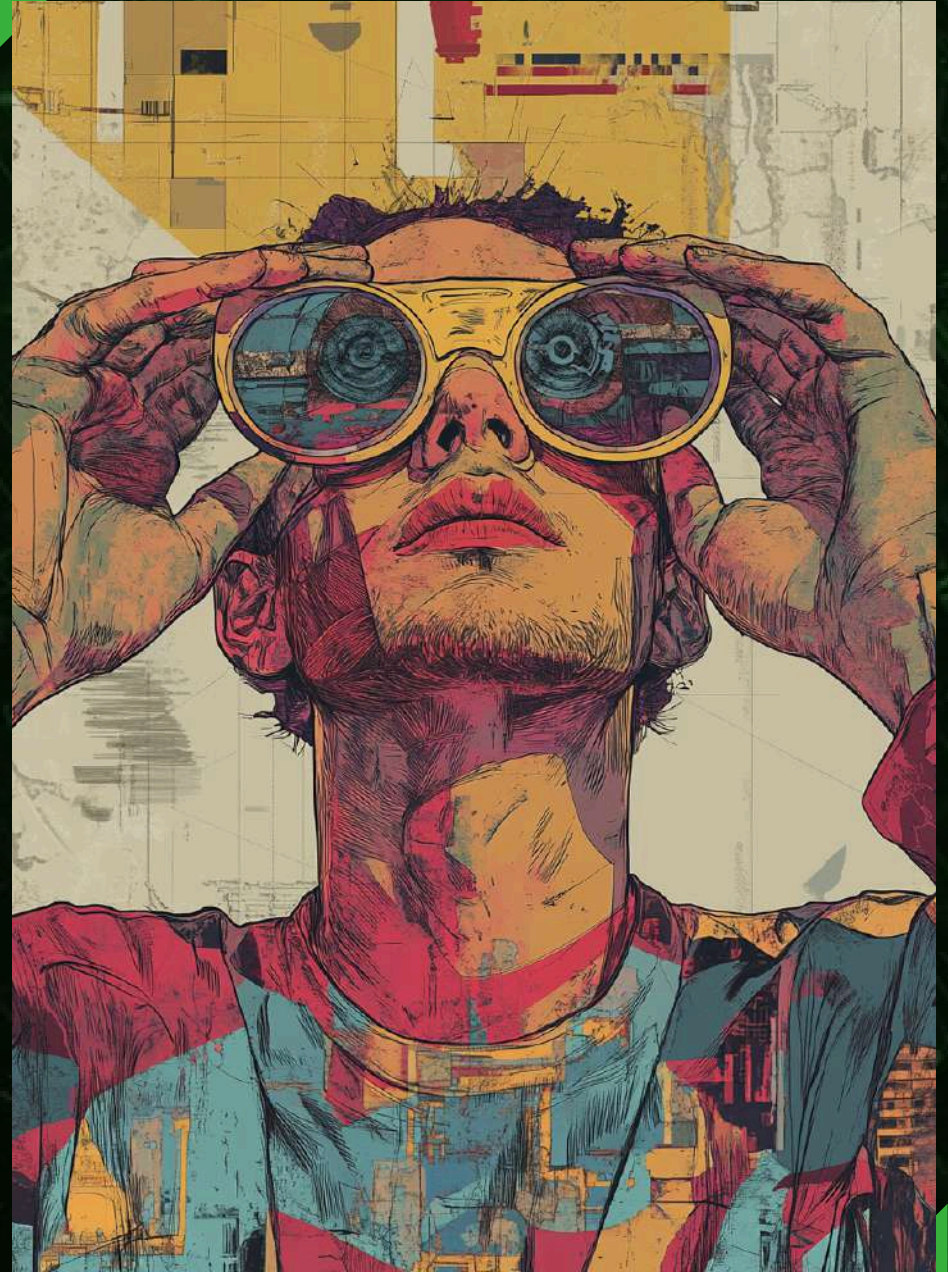


Scarcity creates excitement and urgency. Release limited-edition art prints or signed hardcovers with personalized notes. In the metaverse, offer exclusive in-world items like rare avatars or token-gated areas as pre-order bonuses or event rewards. Expand by offering real-world coupons or hosting local events for added value. Don't shy away from pricing some items at 3x or even 10x what feels comfortable—raising your prices may even shift and elevate your audience, creating a stronger connection to your work.

Offer Limited Editions

Look Inward for Themes That Won't Let Go

Pay attention to ideas that nag at you—whether about parts of your identity, your hopes or fears of the future, or others personal struggles and questions that you want to express. These themes often shape your best work, giving your creations authenticity and ensuring your voice remains consistent and recognizable across all formats.



The shill! Sneak preview of my debut novel: *Selling Tomorrow*

I'm excited to launch my novel on Amazon, across major retailers, and embark on a book tour with signings! READERS – pre-order "Selling Tomorrow" for just \$5 USD and receive the first edition e-book by December 10th, 2024.

In a world where future memories logged by The Seers are auctioned to the highest bidder, 14-year-old Karalyn embarks on a desperate mission to reclaim a prevision – one that could extend her mother's life.

But after crossing paths with Damian, the heir to an auction empire, and with her queer best friend Lena, Karalyn uncovers a rebel group called The Purists.

She must face the true cost of knowing the future – and whether it can be rewritten.

I have an extra surprise for WRITERS – get my 30-day course on writing and publishing young adult fiction for a special \$60 offer until December 1st (usually \$300)! Plus, sign up with your email to receive a Free Guide with over 24 categories and 400 theme phrases to kickstart your own YA novel topic.

Visit my stan store and get started:

<https://stan.store/bitpixi>



THE ROLE OF 3D ASSETS IN THE METAVERSE: BUILDING DIGITAL REALITIES



By Cobweb

In Edwin Abbott's novella, Flatland, a square living in a two-dimensional world is astonished to discover there is a third dimension. This leads to his enlightenment of new possibilities but it also garners resistance from his fellow 2d shapes that can't fathom the concept of a world that is anything more than a flat plane.

With the rise of virtual and digital worlds, we too are at the point of discovery; most of us grew up with video games in third person perspective or a first person dashboard. The introduction of 3D elements to immersive gaming, together with Virtual Reality(VR), Augmented Reality(AR), and a growing Metaverse opens the door to digital experiences previously unimagined. While some still consider the Metaverse as more of a game than a destination, experts believe that by 2040 the Metaverse will be a more refined, fully-immersive, well-functioning aspect of daily life. People are using AR and VR to work, play, socialize and earn a living. Whether it's avatars, architecture, art, vehicles, or educational models, 3D assets are the building blocks of virtual worlds and they play a crucial part in making them immersive and interactive.

Together with Blockchain technology, this movement presents an opportunity to democratize and decentralize the creation process and offer a more balanced point of entry for artists, builders and players alike. The open source and low cost developer tools available today ensures more people can participate. Anyone with an idea and some time can create something unique, beautiful, useful or educational and add value to the ecosystem.

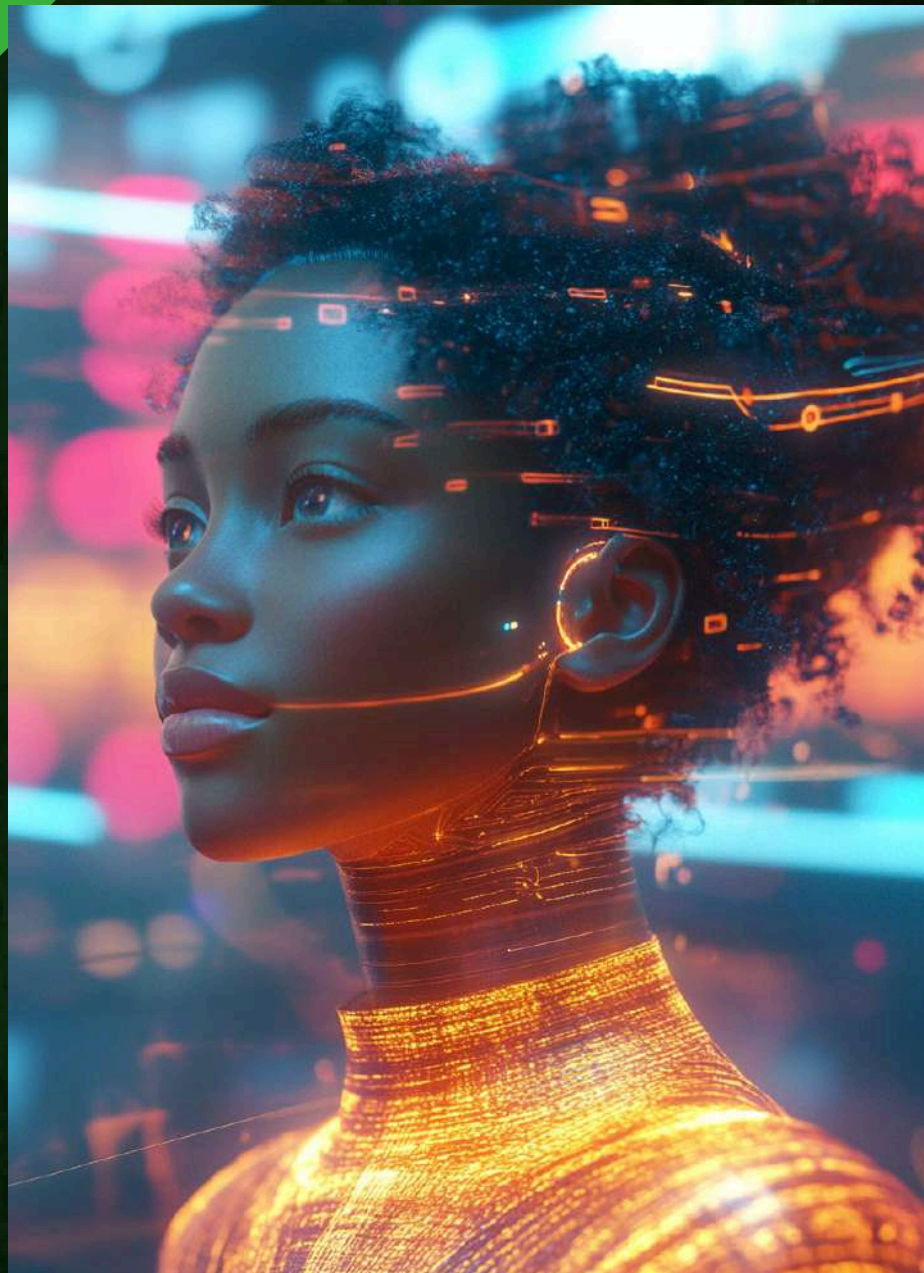
Types of 3D assets - static to dynamic

The most exciting aspect of creating 3d assets for the Metaverse is personalization. The virtual world allows its citizens to Be All They Can Be without the real life constraints of money, space and in some instances, the natural laws of physics (Want to live in a mushroom? Want to BE a mushroom? It's possible here!).

Most worlds allow users to design and own customizable living areas: anything from homes, apartments or castles, to expansive event spaces. In most cases, building is reserved for landowners; this is common in platforms like Decentraland or The Sandbox, where real estate is sold and users can build structures using 3D assets. However some platforms, like Voxels, offer common areas where anyone can add items or build. These assets can be modified and customized according to the builder's preferences.

Businesses can set up virtual offices, retailers can build stores, artists can create personal and community galleries. These items are largely static, but the next level in building is here; platforms now offer low-code or no-code environments where users can create interactive experiences, mini games, and build stories and lore without coding experience. Tools provide drag-and-drop game development features, pre-built assets, and accessible scripting. Users can focus on storytelling, world-building, and gameplay design. This shift enables more people to contribute personal and meaningful experiences to the Metaverse. This is what will drive further innovation and build a core user base.





Avatars serve as a user's digital identity in the Metaverse, allowing people to interact in social settings, work environments, and entertainment hubs. 3D avatars offer users more than just a choice of a default set of skins. A work setting may require an avatar that is more or less a virtual version of the user, but choices can get more exotic for personal use. Avatar animals, monsters, aliens, and cryptids abound. Additionally, custom avatars are a great way to show off fashion creations. Brands like Gucci and Balenciaga are already taking notice and making in-roads into virtual worlds. Even the Metaverse is not immune to status symbols. Fashion and avatar customization will drive much of the economy in 3D assets, as users focus more on defining their online identities. Creators that can generate quality avatars or in-fashion assets are in high demand. Vehicles can also be status symbols, but can also serve to extend or hasten travel in-world. Because most virtual worlds try to be as true to the real world as possible, there are still constraints of time and space, even if scaled down. 3D vehicles can be crafted for speed, reliability, terrain, and of course, cool factor. Again, identity and uniqueness are key. The diversity afforded by being able to create 3D assets is another benefit that traditional gaming cannot offer.

Digital Art and NFTs

3D art is revolutionary in a myriad of ways. 3D digital art can be interactive and dynamic. Users can engage with and even manipulate these pieces, creating a deeper connection between the artwork and its audience. Minting art as NFTs lowers the barrier for emerging artists to find an audience and introduces art to communities that are not exposed to art and creative spaces in the traditional world.

Unlike traditional art markets where provenance records may be private or limited, NFT provenance is openly accessible. Collectors and buyers can check the full transaction history and verify the creator's identity directly through the Blockchain, making it easier to establish authenticity. NFTs also offer the potential of continued royalties to the artist as the art changes hands, ensuring the artists' profits from early works as their reputation grows.

Educational institutions and students will benefit from 3D assets in virtual worlds. Students can interact with detailed 3D models of anything from human anatomy to architectural landmarks, offering a more immersive way to learn compared to traditional methods.

For example, medical students can use 3D models of organs or entire body systems to better understand human anatomy and procedures. VR simulations allow users to manipulate these assets as if they were real, providing

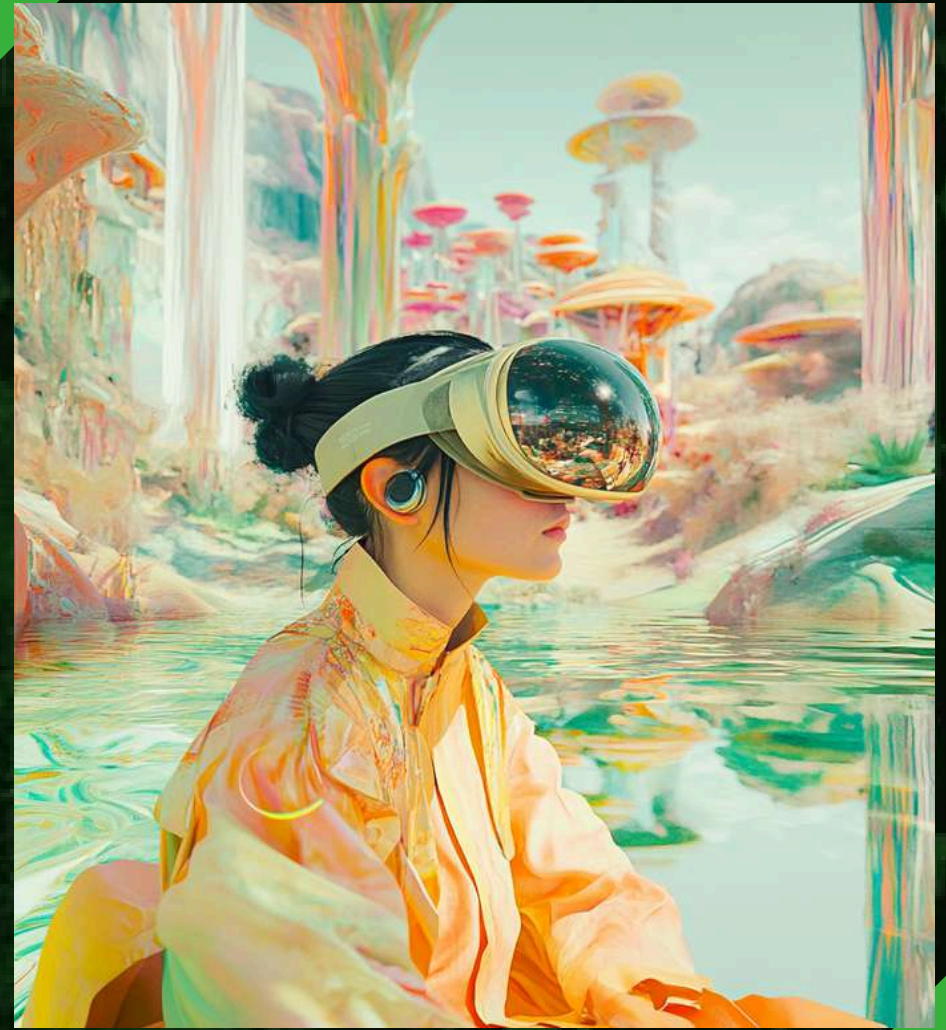
hands-on training in a risk-free environment. In fields like physics or engineering, students can engage with 3D simulations of complex machinery or scientific phenomena, visualizing concepts that would be difficult to grasp otherwise. 3D assets can also bring history to life by recreating ancient buildings, cities, or artifacts, allowing learners to explore lost worlds and cultures in ways that textbooks or videos can't achieve.



As with any frontier, new opportunities create new challenges. 3D assets must be optimized to function in real-time environments. High-quality, realistic assets can often be resource-intensive for many users, leading to the need for efficient design that balances quality and performance. This performance doesn't come cheap, so developers will need to weigh the overhead costs with the expectations of builders and creators on the platform.

Creators and developers also need to work together to ensure 3D assets can move between different virtual environments. Creating standards and best practices will lead to a more unified Metaverse where users can bring their assets across various platforms and experiences.

By empowering everyday users with the tools to create 3D assets the Metaverse is shifting from centralized, developer-only content creation toward a more user-centric landscape. As these tools become easier to use and more accessible, more people can create and customize their own virtual worlds, fashion items, and games, essentially making everyone a stakeholder in-world. The creativity, innovation, and diversity of these creators will shape the Metaverse into a reflection of the communities' interests and identities, making it a dynamic, constantly evolving digital universe. The development of these assets will continue to shape our digital futures, drive future innovations and help add to the growing number of people that live, work, play and create in virtual worlds.



Citation: Pew Research Center, June 30, 2022. "The Metaverse in 2040"

GENERATIVE ART IN OUR LIVES



By Reiniscouple

The Philosopher asked us to share a bit about our journey in generative art, and after digging into our memories, we found the surprising answer: it all started with photography. So, to talk about our generative art adventures, we need to briefly share some of our background as photographers and discuss a lot about photography.

My journey (Oliver) with computers and coding dates back to the year 2000, the millennium bug era. I'd been photographing since I was 15, but in 2000, I started shooting surf (still with an analog camera). With a large collection of photos, I decided to create a website with some friends to showcase our work. Thus, [maresiaonline](#)

was born on December 13, 2000. This was where I began my journey with HTML and Flash, merging photography with code for the first time.

Fast forward to 2006. Now married to Shirley (who also fell in love with photography), we launched our studio and content production company, initially called *Intertalents* (now *Estúdio 2*). We produced photos and videos, first marketed via the internet and SMS. Then, in 2008, we began creating and producing mobile apps—always photography-based. This deepened our appreciation for code, computers, and technology.

From 2006 to 2020, we developed various websites, portals, mobile apps, and outlandish ideas (some worked, others didn't). In 2020, we ventured into NFTs and web3, which opened a new paradigm for us: code could go beyond being the framework for selling our photos; it could actually be part of the art itself.

Blockchain and its dynamic, where the technological and commercial aspects (smart contracts) are inseparably tied to the artwork, revealed that art and technology can truly merge into a single entity. We began studying artists who had been pioneering generative art since the 1960s and saw even broader possibilities—for integrating photography and as a completely new creative medium reaching places our photos never could.

We also started working with AI agents in our photography to explore how technology can enhance art. This led to personal projects (many unpublished) blending photography, code, and AI, a process that was fascinating to us.

We experimented with HTML and CSS, Hydra, Cable, our own setups of diffusion models on Google Colab, and trained simpler AIs to create art in our photographic style, using our database. We also enjoyed working extensively with the p5.js library, one of our favorites.

Today, besides our pure photographic works and pieces that mix photography with code or AI, we also dedicate part of our creations to purely generative art made exclusively with code. These pieces are few but aim to explore concepts and issues unique to generative art and digital media.

One such piece is [Building Connexions](#). Created with HTML, CSS, and p5.js, this piece delves into the idea of rarity in a unique artwork. It's one of a kind since only a single edition exists for collectors, yet it's infinite because, being random, each viewing reveals a new, unique composition. So no matter how many screens you display it on side by side, each will be different and exclusive, though theoretically, only one exists.

Furthermore, this piece allows any viewer to print a frame (or as many as they wish) to keep, though only one person can own the entire work. Rarity versus abundance, all in one piece.



The artwork also touches on ephemerality, a recurring theme in our 2023 and 2024 pieces.

Inspired by McKenzie Wark's *My Collective Ass*, which discusses the rarity of art objects in today's attention economy, this work addresses: "Paradoxically, an object whose image has been widely shared is rare in the sense that few objects are so widely disseminated. This can create value for art objects that aren't initially rare in the traditional sense of uniqueness. The future of collecting might lie less in owning something no one else has and more in owning something everyone has."

Another piece this year made exclusively with code was *Inventum*, created specifically for the 2024 Inventum tech fair in Pato Branco, Paraná, Brazil.

This piece explored authorship and co-creation, a timely topic given some artists' reactions to AI-assisted art. The question guiding this work was: what defines someone as the author of an artwork?

For *Inventum*, we conceptualized how it should work, shared the idea with ChatGPT, and asked it to build the base code, which we later refined. Here, the first question arose: if the idea was ours but the base code was built by an AI, who was the author? The piece itself was a 2x5-meter LED screen in white, shaped by the fair's attendees, who could draw on it (each participant over another). Periodically, a screenshot of the screen was automatically taken and

added to a database, yet the drawings were composed of predetermined geometric shapes and colors. We set the limits. The event attracted 200,000 attendees, many of whom contributed to at least one of the screenshots. So, again, who is the author?

The final NFT was minted as an ERC7160 token on the Base blockchain, allowing the 104 screen captures to be included in a single NFT, with the collector choosing which image to display. Thus, they also participate in the authorship, as they decide the artwork to be showcased to the world.

This kind of creation is only achievable with generative art and blockchain technology.

There's still so much potential to explore in native digital art —art that uses digital environments and structures for its creation and existence, embracing technology as a form of expression. This is the real appeal of generative art: creating the impossible.

*Oliver and Shirley Reinis
Reiniscouple*

**You can see our generative works on
Transient Labs at this link:
<https://www.transient.xyz/@reiniscouple>**

LONG WEI DRAGONS: PLAYING THE LONG GAME, BUILDING A LEGACY



By Oxjetski

There are more scams and rugged projects in crypto and NFTs than people want to admit. In a space crowded with noise and broken promises, *Long Wei Dragons* stands apart –not just as an NFT collection but as a symbol of resilience and transformation. With 3,333 dragons born in the Year of the Dragon, our project is built on the idea of playing the long game. Each dragon represents the strength to adapt, evolve, and thrive through any challenge.

Being a *Long Wei* hodler means something. It's more than just an NFT, it's symbolic in itself. Dragons embody resilience, and that same spirit drives the entire collection.

We have multiple meanings tied to this collection. First, the name reflects the "long way", building from the ground up while staying true to our core selves.

Additionally, "Long" means "Dragon" in Chinese, while "Wei" carries three meanings: the great, the noble, and a nod to gWei, the Ethereum gas unit. We build on Base chain (L2) to align with Base's vision of onboarding the mass audience, and for its gas efficiency that continues to improve. This isn't about quick wins; we launched during the deepest NFT bear markets because we believe a vision shouldn't be dictated by market conditions.

Long Wei is about witnessing transformation, even when it seems impossible in the eyes of Web 3.0's so-called narratives. We don't follow trends: we build on vision, execution, and evidence. Each dragon is part of a journey, and for those who see the vision, the magic is set to happen. While we can't reveal the details at this time, we're working on a solution to restore trust in our shared space. We're building a foundation that will stand the test of time. Despite the distractions in the space, *Long Wei* is here to create a legacy that's about more than market conditions: it's about endurance, growth, and the power of transformation.

For us, the journey has always been about more than the present moment. It's about the long haul, and the future holds untapped potential, driven by the same dragon mindset that has guided us from day one. We're verified on Magic Eden and you can get your own dragon there [Magic Eden](#).

Long Wei official [X-Twitter](#)

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LUCIO TAMINO'S ARTWORKS



My name is Lúcio Tamino, a compound name – of light and of Mozartian work. I grew up in a family of visual artists, and perhaps that's why art has, for me, a meaning deeply linked to identity.

The works I present here somehow refer to our roots and also explore themes such as identity, origin, and perception. The mind, like a labyrinth, is traversed by our inner self in search of understanding and meaning. This process of self-knowledge is symbolically represented by the journey of Theseus, a hero who also inspires a paradox about essence and materiality: If we change the planks of his ship, one by one, will it remain the same ship? If we reconstruct the ship with the planks taken from the original, which one will be the true ship of Theseus?



The same applies to us, for we constantly change our matter and undergo experiences that transform us. Do we remain the same? And do we even navigate and dive into the same river?

And what about art?



MOLECULAR PARALLELS: CYPHERPUNK ANNA KARENINA



By Emanuel Souza

Introduction

Written between 1873 and 1877, *Anna Karenina* is one of the richest works of literature, a novel that stands out for its psychological realism and the complex construction of czarist Russian society. Leo Tolstoy weaves a detailed narrative that is not limited to the personal dramas of its characters but intertwines them with the social, political, and economic forces of his time. In this setting, Anna's life and Konstantin Levin's philosophy unfold as two

complementary facets, revealing macro and micropolitical structures that condition the desires and actions of individuals. In this sense, we draw on the concepts of the molar and the molecular, as presented by Deleuze and Guattari in the chapter *Micropolitics and Segmentarity*. These concepts address the interactions between institutionalized lines of power (molar) and the flows and desires of individuals (molecular), emphasizing that the individual is shaped by the forces that permeate their social life. In *Anna Karenina*, the narrative construction deepens the human psyche while the unfolding plot is collective and social. There is no absolute difference between the social and the individual, the individual is a product of collective significant codifications. The real difference is between a field of molar codes and representations and a field of molecular desires. Literary realism is presented both in the subtleties of subjective construction and in the political and moral institutions present in daily itineraries.

Tolstoy offers a keen insight into the complex relations of power and desire in nineteenth-century Russian society, themes that go beyond the personal dramas of his characters and reveal the tension between the collective and the individual. In the novel, the rigid morality of the

aristocracy and oppressive social norms (the molar lines) constantly challenge the desires of the characters, especially Anna and Levin, whose struggles for individual autonomy reveal the repression and alienation imposed by a dominant elite.

These tensions and critiques, though formulated in the nineteenth century, resonate in the technological era and in modern movements resisting centralized power, such as crypto-anarchism and the cypherpunk movement. Just as Tolstoy diagnosed the oppressive structures of his time, cypherpunks confront the centralized digital systems that surveil and control contemporary life, proposing decentralization and cryptography as alternatives.

In this essay, we aim to use philosophical concepts to expose, within the text's architecture, the social and individual relations within the political-social landscape of that era, thus understanding literary realism as a precise indicator of a society in flux, enabling reflection on our contemporary society. We will draw parallels between the society in Tolstoy's novel, the cypherpunk movement that emerged in the 1970s and 80s, and the current technological context of the 21st century, where decentralization and autonomy gain new meanings.

Historical Lines

One of the striking aspects of this literary work is its realism, scenes and characters are constructed and refined from different angles. The scenes and dialogues are described in rich detail, making the reader part of the scene. Considering the realist perspective, it is interesting to address the historical context in which the novel unfolds.

In 1870, the Russian Empire was an absolutist monarchy governed by Tsar Alexander II. Assuming the throne in 1855, the tsar continued the modernization policies initiated by his predecessor. This modernization encompassed broad economic, political, and social aspects. At this time, the Russian nation was undergoing a process of rural industrialization, as the foundations of the Russian economy were still large feudal agricultural estates with small-scale production. Technological innovations, such as factories and railways, arrived from abroad, also carrying new social signs. These changes became more evident in Saint Petersburg, which had become the new capital, a modern and liberal city.

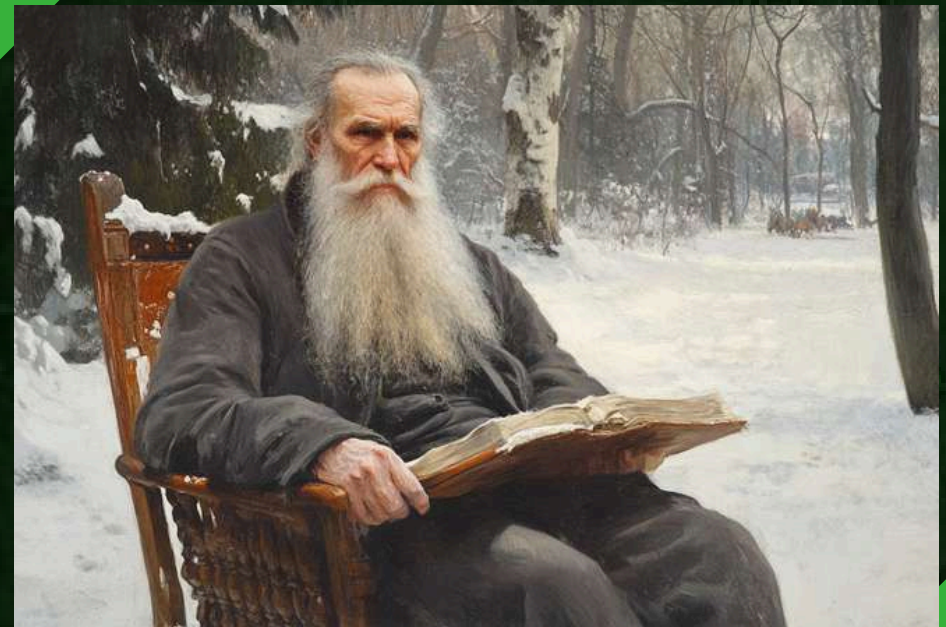
Another aspect to consider is the end of serfdom in 1861. In an attempt to leave behind the medieval model, the emancipation of the serfs introduced a new social context

for the majority of the population, however, it did not signify a real economic change. This entire context is present within the lines of *Anna Karenina*, serving as a foundation for constructing the dynamic parallels through which the narrative flows. The issue of the Russian worker is one of the central points in Levin's questioning, while the cultural difference between Moscow and Saint Petersburg is constantly raised, with changes in customs and morality tied to religious and moral questions subtly woven into the discourse.

During the time when Tolstoy wrote *Anna Karenina* (the 1870s), Russia was immersed in a fervor of social and intellectual changes, with various theoretical currents influencing writers and thinkers. Observing the aristocracy and the contradictions of Russian life, Tolstoy was strongly influenced by socialist, anarchist, and social-religious ideas. At that time, the ideals of Karl Marx and Friedrich Engels were beginning to reach Russia, and the *Communist Manifesto*, published in 1848, was already known in intellectual circles. Although Tolstoy held an ambiguous view of Marxist socialism, he was inspired by the critique of capitalism and the need for social justice.

Writings by thinkers like Proudhon and Mikhail Bakunin spread anarchist and socialist ideas that were widely discussed in Russia. Bakunin, one of the founders of anarchism, advocated for the overthrow of social hierarchies and the state.

hierarchies and the state. These ideas influenced Russian youth and the movement called Narodnik, which preached a peasant revolution and support for the rural class, something Tolstoy observed with interest. This populist movement exalted the Russian peasant as a central figure and advocated for an agrarian and decentralized revolution. Understanding the social and intellectual context allows us to trace the influences that not only permeate *Anna Karenina* but also prepared the ground for Tolstoy's later works, in which he deepened his social critique and his search for spiritual meaning in Russian life.



Weaving Fiction with Reality

Seeking to connect philosophical tools to Tolstoy's work, we can consider the social and historical connections between the characters through the concepts of macropolitics and micropolitics as proposed by Deleuze and Guattari in the chapter Micropolitics and Segmentarity, part of A Thousand Plateaus 3:

"a macropolitics and a micropolitics, which do not at all consider classes, genders, people, and feelings in the same way. Or rather, that there are two quite distinct types of relationships: intrinsic relationships between pairs that involve well-defined groups or elements (social classes, men and women, specific people), and then less locatable relationships, always external to themselves, which concern, rather, flows and particles that escape these classes, these genders, these people."

The mastery of Tolstoy's realism lies in weaving these politics together in such a way that they become inseparable. The characters' plot unfolds within a fictional storyline determined by a series of actions, while the political setting (both internal and external) is as much a protagonist as Anna and Levin.

When Oblonsky seeks a new job, we are guided through

the small favors that enable social ascent, conversations that dissect the social-political structure. When Vronsky faces the dilemma of either moving to a new city and pursuing his military career or staying and continuing his affair with Anna, the reader witnesses the humanity of the technical details within the political military institution. When Anna is shunned at the opera, beyond her pain, the moral idiosyncrasies of the order of desire emerge.

In speaking of macropolitical and micropolitical levels, it is essential to clarify that this is not a hierarchy or index of importance. One form of politics is as real as the other. There is a simultaneous support between these two instances, and in distinguishing them, we highlight one fact: politics is made by subjects. Even though broad terms like government, state, and nation may sometimes be too abstract, there is always a molecular line running through them, micropolitics of assemblages, between individuals and institutions.

No choice is entirely individual; for example, Anna's dilemma about whether to accept a divorce, as much as the way the story is told takes us through the protagonist's desires and emotions, the main pillar of the dilemma is Anna's social position as a woman. Her repulsion toward her husband, and at times toward Vronsky as well, is the conscious externalization of an unconscious discomfort, a discomfort not fully processed, lingering as a feeling of pain and powerlessness.

Immediate reality is constituted by a simultaneity of lines and discourses, the apprehension of the now occurs through a constructed gaze, and even aspects ordinarily considered trivial or natural carry a history and significant weight. The dilemmas of the macro order, with its rigid, established limits, the molecular fissures through which desire flows. Multiple overlapping realities, what lies on the surface of all that transpires in the shadows.

A Society in Transformation

Russian macropolitics subtly emerges in the pages of the novel, exposing a society in transition. The rise of financial capitalism is evident: on one hand, rural workers have achieved freedom, on the other, the nation's wealth remains concentrated in the hands of a few who have no direct connection to the creation of wealth. It is remarkable how the unfolding of the characters propagates a series of reflections as the social structures, from the most rigid to the least visible, are revealed.

We could say that within the narrative hierarchy, Konstantin Levin is the only character on the same level as Anna. Even though they meet in person only once throughout the narrative, the entire story is balanced by the simultaneity of

their two oppositely complementary stories.

The connection between Anna and Levin is the Shcherbatsky family, particularly the sisters Dolly and Kitty. Dolly is married to Oblonsky, Anna's brother, and this is presented to the reader at the very beginning of the story. The first scene of the book shows Oblonsky waking up in his office, where he slept after an argument with his wife, who, through notes, discovered her husband's affair with the governess.

Waking up after a poorly slept night, Oblonsky looks for ways to appease his wife and save his marriage, and to do so, he calls on his sister Anna for help. Anna, living in Petersburg, immediately departs for Moscow with the intention of helping her brother by talking to her sister-in-law, for whom she has genuine affection. It is during this visit that Anna meets Vronsky, who at the time is courting young Kitty Shcherbatsky, Dolly's sister. This arrangement serves as one of the cornerstones of the book's structure. Anna and Vronsky soon fall in love, initiating the two-year span narrated, with the peak of passion and the derailment of reason toward the psychotic state that leads to Anna's desperate end.

Simultaneously, another storyline unfolds, this one led by Konstantin Levin. Unlike most characters who naturally circulate within the social circles of the two capitals (Saint Petersburg and Moscow), Levin feels at ease only in the

rural countryside, experiencing discomfort and restlessness in the daily life of big cities. At the beginning of the narrative, Levin is in Moscow, albeit reluctantly, for a specific reason: to propose to Kitty Shcherbatsky.

The development of these two storylines forms the main paths along which the story progresses. While Anna inhabits the opulent and costly world of high society, Levin is concerned with managing his estate, with planting, harvesting, and all the subtle technical and social details involved.

The parallelism between the city and the countryside is marked by oppositions conveyed to the reader through the characters' experiences. It is through the characters' eyes that the reader glimpses the social, political, and financial fabric. In this sense, the difference in the cost of living between rural and urban life is striking. The high cost of city living is a constant subject. For Levin, the expenses of the big city make no sense. One notable scene, during one of his stays in Moscow, shows Levin continually comparing what he considers superfluous expenses to those in the countryside. For him, it is tormenting to spend 100 rubles on the servants' uniforms, while this same amount would be the earnings of a mujik over two work seasons. Money in the city holds a completely different social value than it does in the countryside.

The city, inflated in its demands, requires circulating money to sustain its modus operandi, with financial values

completely disconnected from the real and social value of goods and services. In the same scene, after spending 20 rubles on something he deems unnecessary, Levin considers how many kilos of oats that same amount could buy and how long that oats could feed a horse. A clear chasm exists between rural and urban life, separating the poverty of the majority from the opulence of the noble class.



Products in the capitals are significantly inflated compared to prices in rural areas, with the same items carrying vastly different prices depending on where they're sold. However, even though bread in Moscow is expensive, Levin struggles to sell wheat for a price he considers fair.

Among all rural landowners, from large noblemen to small landowners, there is a common complaint about the state of the countryside. Farms are unprofitable, cultivating the land is costly, while the final price of agricultural products doesn't rise accordingly. Workers earn little, many only receive enough to survive. The money doesn't remain in the countryside, inputs are sold at low prices to support the costly opulence of high society.

Levin's discomfort with city life and his mental efforts to understand his own subjective position lead him to engage in philosophical studies on politics and labor. It is important to remember that the narrative unfolds in 1870s Russia, in a society still bearing feudal characteristics, which places the Russian rural worker, the mujik, in a unique position. Levin, empathetically, understands this position, and his effort to conceptualize it philosophically drives him to study different schools of thought, yet he finds none satisfactory. For Levin, it is essential to prioritize the human aspect, to place the worker at the center of any political and social discussion.

One scene illustrates this well: in one of his many

philosophical and political discussions with his brother, the topic is the construction of railroads and the ease of transportation they provide. Levin is clear in his stance, the way the railroads are being built is not only superfluous but harmful to the countryside. The railway lines aim to connect urban centers, mainly Moscow and Saint Petersburg. These routes facilitate the circulation of capital and speculation, designed for the transport of nobles and public servants who make money without actually producing anything. Meanwhile, there are no routes linking the countryside to the city to help transport agricultural production or expedite the circulation of farming supplies.

Regarding railroads, Levin finds it absurd that a man who merely handled the legal paperwork for construction earns more than all the workers who actually built the roads. This stance is echoed by other characters who observe that the high salaries of increasingly invented positions are symptomatic of a diseased government, one with no control over public spending. National capital is used to sustain a wealthy, opportunistic class, waving the patriotic flag without any real connection to the majority of the population. It's astonishing to think this social portrait is over a century old, the similarities are so contemporary that they reveal how archaic our institutions remain today.

Cypherpunk Reflections



This passage feels almost prophetic as Levin clearly states that the valorization of money generated without labor is one of the root causes of social crisis. Conversations and life experiences are used to shift the focus, employing a micro-social level to expose macro-social relations. Starting from the individual, we arrive at the collective and, reciprocally, by revealing the macro-social fabric, we uncover the constitutive lines of subjectivity. Through Levin's anxieties and desires, we experience a perspective in which rural labor is viewed as the true wealth of the nation. Ultimately, the rural worker is the great pillar of society, yet, this aspect is ignored, while public officials amass fortunes performing tasks that are little more than rituals in the bureaucratic capitalist theater.

Anna Karenina is not only a portrait of 19th-century Russian aristocracy; Tolstoy's work also contains a critical vision of power structures and oppressive social norms. In the novel, molar forces represent centralized institutions and social codes that suppress freedom and personal desires, while molecular forces are the currents of desire and resistance that flow silently between characters. This same kind of invisible oppression is what the cypherpunk and crypto-anarchist movements sought to combat more than a century later.

The struggle between individual desires and social norms in Anna Karenina echoes the cypherpunk ethos of decentralizing power, advocating for individual autonomy against the centralized control of the state and corporations. For Anna, the restrictions imposed by society and marriage are unbearable, and her attempt to live according to her desires ends in tragedy, reflecting how molar norms can restrict life. Cypherpunks saw something similar in the digital realm, the need to decentralize and protect individual freedoms threatened by surveillance and control over information and money. Thus, Anna's desires and Levin's frustrations with the system represent a universal

discontent with the oppression of centralized power. Konstantin Levin, in his search for deeper meaning in rural work and authentic living, stands as a vanguard figure against centralized financial practices and speculative economics. While Levin values true labor and a connection to the land, he views urban opulence and the structures enriching those who produce no real value with distrust. This skepticism echoes cypherpunk ideals, where cryptography empowers people against a centralized financial system that privileges intermediaries and speculators. Tolstoy's view of the countryside versus the city is a critique of the detachment between real value and financial value, a disparity that decentralized technologies seek to address.

Faced with oppressive molar and molecular lines, escape lines must be traced. Anna and Levin, by challenging their society's norms, embody the flows of desire countering rigid structures. This idea resonates with cypherpunk thought, which sees decentralizing information and currency as a way to free individuals from the oppressive lines of control systems centralized in states and financial institutions. Anna's tragic life reveals the need to break free from structures that prevent the fulfillment of human potential, seeking alternatives through confrontation with institutionalized morals, philosophical elaboration, or through cryptography and decentralization.

Anna Karenina and the cypherpunks share a common struggle for autonomy, a critique of centralization, and a desire to create spaces for individual freedom. Tolstoy captured the frustrations of an era in which human lives were shaped by oppressive social forces, offering a diagnosis of a society that represses desires and freedom. This diagnosis resonates in proposals that see decentralization as a practical response to historical problems. Tolstoy's work not only illuminates the reality of his time but also reflects an ideal of freedom.



Conclusion

Amid the complex web of plots and characters, it's interesting to note the choice of naming the work *Anna Karenina*. More than a protagonist, Anna is the gravitational center around which the other characters revolve. Anna is always present in the scene, much like the omnipresence of gravity. The construction of her character unfolds gradually; her affair with Vronsky serves as the initial situation through which the reader deepens their understanding of Anna. At first glance, she is a lady of high society, a devoted wife, and a caring mother, attributes presented in the beginning. An arranged marriage with an older husband, a cold relationship, a burdensome daily life, all slowly brought into focus, giving readers an expansive view.

Anna Karenina transcends its value as a literary work, offering a social diagnosis that goes beyond the dilemmas of tsarist Russia, resonating with universal and contemporary issues. In exploring the desires, fears, and conflicts of his characters, Leo Tolstoy presents a society in which individual and collective forces are intertwined. This meticulously crafted literary realism reveals the molar and molecular lines that Deleuze and Guattari described as

forces that simultaneously order and challenge power structures. The dramas of Anna and Levin, as well as the nuances of each character, uncover the subtle power relations that shape human behavior and the limitations imposed by systems that suppress freedom and desire.

When we compare this social critique to the cypherpunk movement, we see that technology has brought new means to intensify processes of control and freedom. Decentralization and crypto thinking emerge as responses to new forms of social oppression, where power is centralized in databases, algorithms, and surveillance governments. In this scenario, molar forces become even more rigid and omnipresent, with digital systems that track, categorize, and control, limiting individual actions and choices. In contrast, molecular processes have also intensified, with the rise of decentralized networks and cryptographic technologies that challenge these structures, creating escape lines toward new spaces of autonomy and privacy.

Literature, like Tolstoy's realism, helps us understand the underlying forces shaping human relationships, just as cypherpunk thinking provides a critical perspective on how technology can be used both to oppress and to liberate. Tolstoy anticipated the need for a balance between human desires and social structures, something cypherpunks transformed into a technological and practical proposal: to use decentralization and cryptography to create an environment

where the molecular flows of individual desires can expand without restriction. In an increasingly technological world, this combination of literary diagnosis and digital resistance becomes essential for imagining and building a future where technology serves us, promoting the autonomy and freedom sought by Anna and Levin in their journeys.

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Accessed on: October 25, 2024.



ERASING THE PAST

by The Philosopher

Do you remember me?
A smile in the desert,
A flower in the city,
Your heart outside the body...

Do you remember our promises?
A rock through time,
A train among cars,
A lightning outside the woods...

Do you remember our actions?
A glimpse of kindness,
An arm inside the darkness,
A tree in the middle of an avalanche...

Do you remember our words?
A whisper in the storm,
A book lost in the ocean,
An idea igniting the skies...

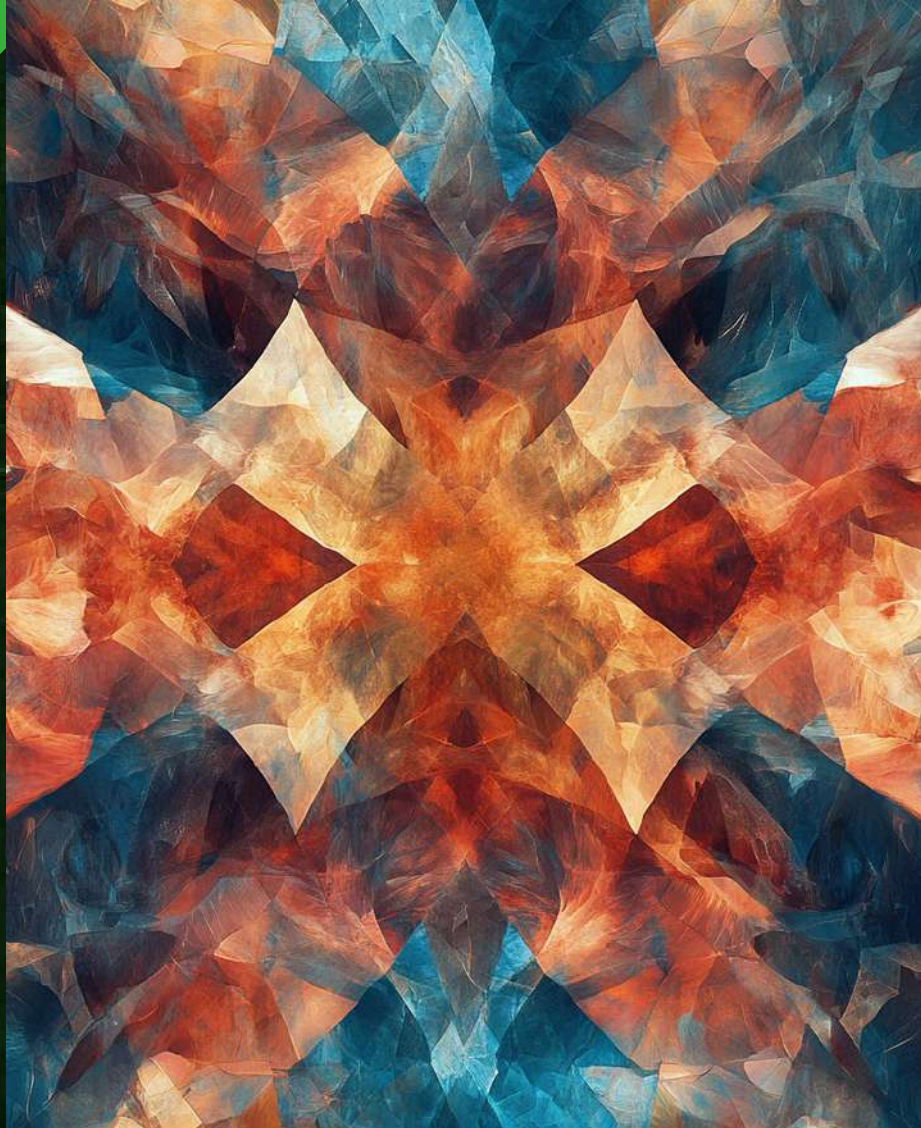
Do you remember our dreams?
A lighthouse in the void,
A bridge between worlds,
A star falling through eternity...

Do you remember our love?
A mapless compass floating on the seven seas,
A dialogue flowering from the noise,
A quiet pulse beneath the chaos...

...

Now, bits and pixels
Being erased by AI.
Lines lost in the code,
An echo fading into silence...

EMPOWERING WEB3: DEPLOYING YOUR OWN ERC20 TOKEN WITH \$POOR



By Rodrigo Reis Lastra Cid

The decentralized world of Web3 offers an unparalleled opportunity for individuals to create, innovate, and own digital assets without intermediaries. One of the most accessible examples of this is deploying your own ERC20 token—using only a browser-based development tool like Remix and a Web3 wallet.

Here, we take you through the creation of **\$POOR**, an ERC20 token designed for simplicity and functionality. With 10 billion tokens and 18 decimal places, \$POOR showcases how easily anyone can create a cryptocurrency on the blockchain.

The Contract Code

Below is the complete code for the \$POOR token. This minimalistic ERC20 contract eliminates the need for external libraries, focusing on core Solidity principles:

```

// SPDX-License-Identifier: MIT
pragma solidity ^0.8.19;

contract PoorToken {
    string public name = "$POOR";
    string public symbol = "POOR";
    uint8 public decimals = 18;
    uint256 public totalSupply = 10_000_000_000 * (10
** uint256(decimals));

    address public owner;
    mapping(address => uint256) public balanceOf;
    mapping(address => mapping(address => uint256))
public allowance;

    constructor() {
        owner = msg.sender;
        balanceOf[owner] = totalSupply;
        emit Transfer(address(0), owner, totalSupply);
    }

    event Approval(address indexed owner, address indexed
spender, uint256 value);

    event Approval(address indexed owner, address indexed
spender, uint256 value);

    modifier onlyOwner() {
        require(msg.sender == owner, "Caller is not the
owner");
    }
}

```

```

    function transfer(address to, uint256 value) public
returns (bool) {
    require(balanceOf[msg.sender] >= value, "Insufficient
balance");

    balanceOf[msg.sender] -= value;
    balanceOf[to] += value;
    emit Transfer(msg.sender, to, value);
    return true;
}

    function approve(address spender, uint256 value) public
returns (bool) {
    allowance[msg.sender][spender] = value;
    emit Approval(msg.sender, spender, value);
    return true;
}

    function transferFrom(address from, address to, uint256
value) public returns (bool) {
    require(balanceOf[from] >= value, "Insufficient
balance");
    require(allowance[from][msg.sender] >= value,
"Allowance exceeded");
    balanceOf[from] -= value;
    allowance[from][msg.sender] -= value;
    balanceOf[to] += value;
    emit Transfer(from, to, value);
    return true;
}
}

```

Steps to Deploy Your Token

1. Set Up Your Wallet:

Install a Web3 wallet like MetaMask or OKX Wallet. Ensure you're connected to your desired blockchain network (e.g., Base Chain or Ethereum).

2. Access Remix:

Visit Remix, a browser-based Solidity IDE.

3. Paste the Code:

Copy the above contract and paste it into a new file in Remix, naming it PoorToken.sol.

4. Compile the Contract:

In the "Solidity Compiler" tab, ensure the compiler version is set to 0.8.19. Then click "Compile Mytoken.sol", and change what talks about Poor to start talking about your token. Change other particular information that you want to change, like max number of tokens, or others.

5. Deploy:

Go to the "Deploy & Run Transactions" tab. Choose your environment as "Injected Web3" and ensure your wallet is connected to the correct network. Click "Deploy" and confirm the transaction in your wallet.

Verifying Your Deployment

After deployment, your wallet should automatically receive the entire token supply (10 billion tokens). To verify:

1. Copy the contract address from your wallet or transaction receipt.
2. Add this contract as a custom token in your wallet using this address.

Use a blockchain explorer (e.g., [BaseScan](#) for the Base Chain) to view the contract and its transactions.

The Promise of Decentralization

Smart contracts like \$POOR embody the Web3 spirit: empowering individuals to build their own systems of value and ownership. Whether you aim to create a community token, an experiment, or a real-world utility, the tools are free and accessible to anyone.

With this step-by-step guide, we hope to inspire you to explore the possibilities of Web3. The future of decentralization is not only about technology—it's about giving power back to the people.

TO OUR VALUED OG SUPPORTERS



As we reach this milestone, publishing our very first - and now the second - edition of Virtualia, I want to extend a heartfelt thank you to each of you who believed in this journey from its inception. By securing your place as OG Supporters, you are not only founding members but also the very backbone of what Virtualia is and aspires to be. It is with your support that we take confident steps forward, shaping a platform that celebrates the union of art, philosophy, and technology.

As part of our gratitude, OG Supporters like you will enjoy exclusive privileges. You have the unique opportunity to submit your writings and ideas, actively influencing the future of Virtualia and enriching the themes we explore. Your suggestions will help guide our vision and keep us

grounded in the insights of those who truly value this publication.

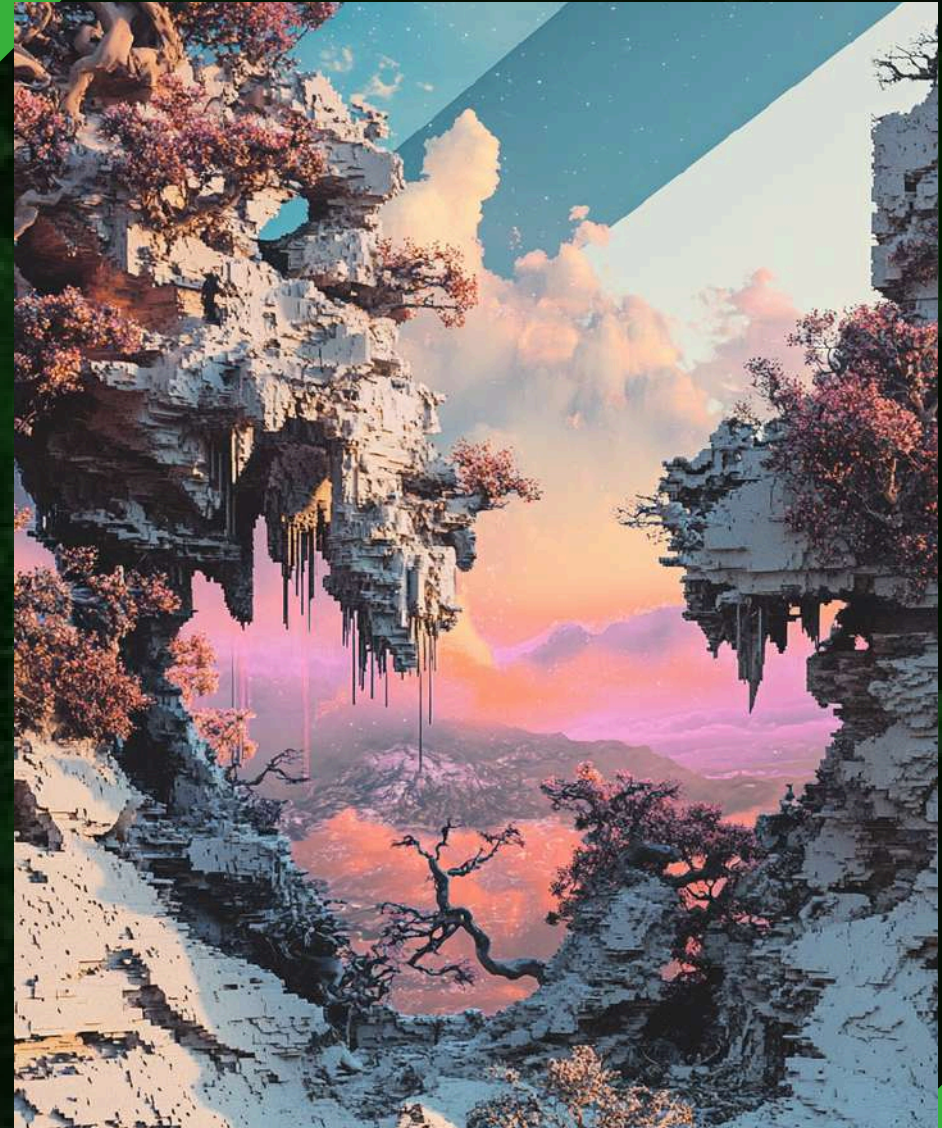
Furthermore, in the event of a sold out issue before the next release, we are thrilled to offer you a share of the revenue, when sold out is achieved before the next launch. This not only symbolizes our appreciation but also recognizes your role as stakeholders in Virtualia's growth. Revenue will be thoughtfully shared, benefiting the writers, designers, librarian, and the ten featured artists of each issue, as well as you, the OG Supporters. This structure is designed to ensure that the rewards of our collective success resonate across all who contribute to this creative endeavor.

Once again, thank you for standing with Virtualia at the very start. Here's to our shared journey ahead—a path made richer by your presence, insight, and support.

With deepest gratitude,
The Editor

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