



VIRTUALIA

MAGAZINE

METaverse REVOLUTION

WHAT TO EXPECT FROM
METaverse IN 2024?

by CLUNY THE RAT

PØØR COMMUNITY
AUGUST 25TH, 2024
NUMBER 01

LITERARY NFTs

EMANUEL SOUZA TELLS US ABOUT
"JUNE", HIS JOURNALIST FICTION,
AND ABOUT THE CHALLENGES
FACED BY BOOK NFTS

VIVID VISIONS

FERCAGGIANO'S
VIEW FOR
THE FUTURE OF
ART AND ALSO
HER NEW
UNDER THE
RADAR ARTIST!

UNDRGRND

READ NFTJOE ON
THE UNDRGRND
COMMUNITY
AND ITS TOKEN
\$GRND.



EDITOR	THE PHILOSOPHER
DESIGNER	BEETLEJUICE
WRITER	THE PHILOSOPHER
WRITER	FERCAGGIANO
WRITER	AISLANDART
WRITER	NFTJOE
WRITER	BLUE7EVEN
WRITER	CLUNY THE RAT
WRITER	VAN AMANEYRO
WRITER	EMANUEL SOUZA
ARTIST	DENIS CHEPA
ARTIST	SEENDOLLF
ARTIST	OLGA BURMISTROVA
ARTIST	SOY
ARTIST	SERENA STELITANO
ARTIST	RIN VANDERHAEGHE
ARTIST	SEPIM
ARTIST	THAÍS STEIN
LIBRARIAN	NANCI NÓBREGA
SUPPORTER	POOR COMMUNITY
SUPPORTER	UNDRGRND
SUPPORTER	UNIFAP

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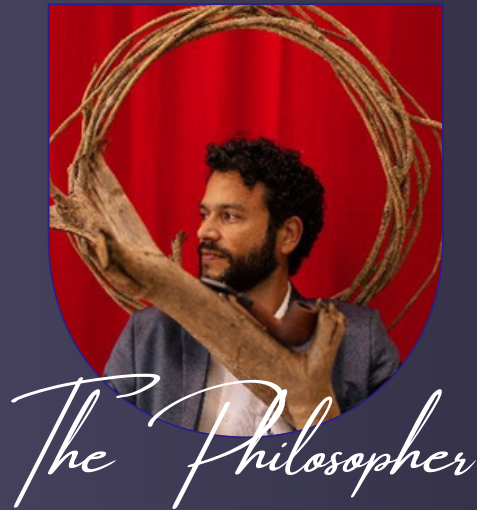
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EDITOR'S INTRODUCTION

BY THE PHILOSOPHER



Every new magazine—and any media, whether academic or not—requires justification. For a magazine to have meaning and utility, it must serve a purpose; otherwise, it lacks direction. I propose that Virtualia holds a pivotal role in the Web3 art world, to philosophers, artists, and art professionals alike. But what is that role? While increasing visibility for both established and emerging artists is part of it, there's more to the story. The primary aim for Virtualia is to engage thoughtful individuals in discussions on significant topics within our blockchain lives, delivering these reflections to artists and art professionals alike. What have been the benefits and drawbacks of this digital art renaissance for artists and collectors? Fer Caggiano explores this subject, while Blue7even shares his journey in collecting. How can we mitigate the risks and losses associated with Web3? How do we navigate the blockchain safely and consciously? For insights, read Aislandart's article. How do we integrate our artistic works into the metaverse? How should we conceptualize it, and what should we expect from these virtual worlds? Explore Cluny's article to become a meta-citizen within these communities. NFTJoe discusses the UNDRGRND community and its various branches, sure to intrigue you! Lastly, we must not overlook literary NFTs, the next frontier in our digital world; discover more from Emanuel Souza, a renowned NFT book author. This issue is exceptional! Crafted with dedication, care, and curation, it brings together prominent figures from the NFT world to share their experiences. I also highlight talented emerging artists through two curated series. I hope this artist showcase will always be managed by new curators. In the final sections, you can read about the editor, myself, written by Van Ameneyro, and a bit about one of our supporters, POOR dao. Enjoy an enriching read!

THE CYBER RENAISSANCE

BY FERCAGGIANO



The art world has long been a domain of tradition, prestige, and exclusivity, characterized by its brick-and-mortar galleries, auction houses, and private collections. However, the advent of Non-Fungible Tokens (NFTs) has ushered in a cyber renaissance, fundamentally altering the landscape of the traditional art industry and reshaping the general art market in ways previously unimaginable.

INNOVATIVE TECHNOLOGY

NFTs are unique digital assets verified using blockchain technology, transforming the concept of ownership and provenance in the art world. Each NFT is a one-of-a-kind token representing ownership of a specific digital item, be it artwork, music, or even virtual real estate. This innovation addresses long-standing issues of authenticity and provenance, offering a transparent and immutable record of ownership that can be traced back to the creator.



THE CYBER RENAISSANCE BY FERCAGGIANO

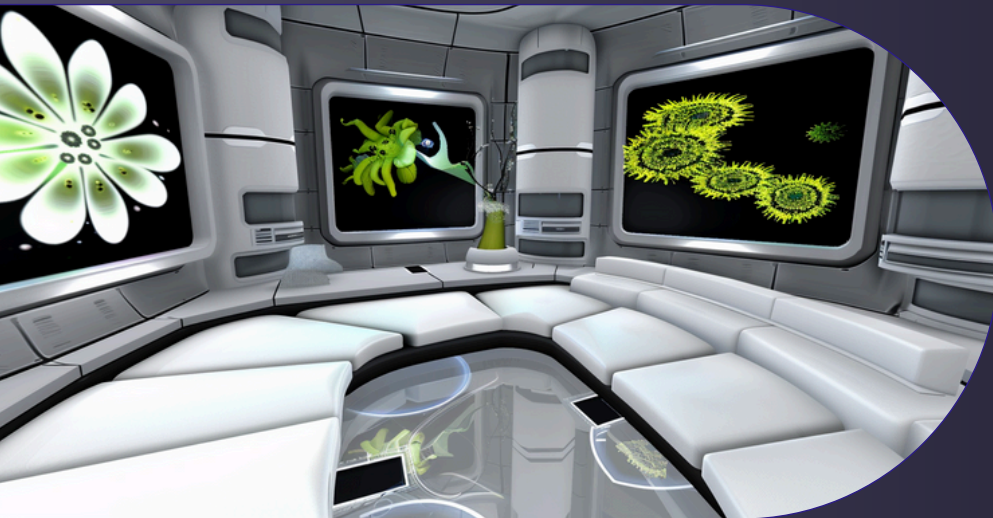


DEMOCRATIZING THE ART MARKET

One of the most significant impacts of NFTs on the art world is the democratization of access. Traditional art markets have often been criticized for their exclusivity and gatekeeping, with high entry barriers for both artists and collectors. NFTs provide a platform where any artist can mint and sell their work directly to a global audience without the need for intermediaries such as galleries or auction houses. This has enabled a new generation of digital artists to gain visibility and earn a living from their art.

REDEFINING ART COLLECTION

For collectors, NFTs offer a novel way to engage with art. The concept of digital ownership might seem abstract, but it comes with tangible benefits. NFT collectors can own unique digital artworks, participate in exclusive online communities, and display their collections in virtual galleries or digital frames. This shift particularly appeals to younger, tech-savvy generations who value digital culture and assets.



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FINANCIAL OPPORTUNITIES

The financial implications of NFTs have been profound. The art market has seen record-breaking sales, with digital artworks fetching millions of dollars. Beeple's "Everydays: The First 5000 Days," which sold for \$69 million at Christie's, is a prime example of how NFTs have disrupted traditional art sales. This influx of capital has provided artists with unprecedented financial opportunities, although it has also introduced volatility and speculation reminiscent of cryptocurrency markets.



THE IMPACT OF NFTS IN ART

The art world is undergoing a seismic shift driven by the advent of NFTs. They have transformed how art is bought and sold and opened unprecedented opportunities for artists. As we look towards the future, integrating NFTs promises to reshape the creative landscape, offering artists new tools to express their creativity, reach broader audiences, and secure financial independence.

The potential of NFTs in the art world is vast and multifaceted. As technology evolves, so will the ways in which artists can utilize NFTs to enhance their work and engage with their audience. Here are several key trends and opportunities that lie ahead:

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ENHANCED DIGITAL OWNERSHIP AND PROVENANCE

NFTs provide a secure, immutable record of ownership and provenance, which is a game-changer for artists. This capability will continue to evolve, making it easier for artists to track their work and ensure they are fairly compensated every time their art is resold. Smart contracts, an integral part of NFTs, can automate royalty payments, ensuring artists receive a percentage of sales indefinitely.



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EXPANDED CREATIVE HORIZONS

NFTs are not limited to static images; they can encompass a wide range of digital media, including music, videos, virtual reality (VR) experiences, and interactive art. This flexibility allows artists to experiment with new forms and push the boundaries of traditional art. Integrating augmented reality (AR) and VR will further enhance this, allowing artists to create immersive experiences that can be owned and traded as NFTs.

GLOBAL ACCESS AND INCLUSIVITY

The decentralized nature of NFTs breaks down geographic and financial barriers, giving artists from all over the world equal opportunity to showcase and sell their work. Platforms like OpenSea, Rarible, and Foundation enable artists to reach a global audience without the need for traditional gatekeepers like galleries and auction houses.



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COMMUNITY BUILDING AND DIRECT ENGAGEMENT

NFTs enable artists to build and nurture communities around their work. By issuing limited edition NFTs or creating exclusive content for NFT holders, artists can foster a sense of belonging and loyalty among their supporters. These communities can be further engaged through social media, virtual events, and collaborative projects, creating a dynamic ecosystem around the artist's work.

FINANCIAL INDEPENDENCE AND NEW REVENUE STREAMS

NFTs offer artists multiple ways to monetize their work beyond initial sales. Through mechanisms like royalties and secondary market sales, artists can generate ongoing income. Additionally, artists can explore new business models, such as fractional ownership, where multiple collectors can own a share of a high-value piece, broadening their market and making art investment more accessible.



THE CYBER RENAISSANCE BY FERCAGGIANO



WE ARE EARLY

It's no longer 2021, but trust me, we're still in the early stages. Let's think about the next decade or two; everything we're working on now is shaping the future. We're experiencing a Cyber Renaissance. The future of art in the era of NFTs is promising and full of opportunities.

For artists, NFTs provide a revolutionary way to protect their work, connect with a global audience, and achieve financial independence. As technology progresses, the creative possibilities will only grow, bringing in a new era of artistic expression and innovation. By embracing NFTs, artists can not only adapt but also thrive in this revolution, influencing the future of art for generations to come.

THE CYBER RENAISSANCE BY FERCAGGIANO

THE CREATIVE PROCESS IN DIGITAL ART AND BLOCKCHAIN

BY @AISLANDART



INTRODUCTION TO BLOCKCHAIN AND CREATIVE PROCESS IN DIGITAL ART

Since blockchain technology was introduced a few years ago, digital art has undergone tremendous changes. Blockchain has provided a revolutionary means of authenticating, disseminating, and commercializing digital art—works produced and displayed using digital media, including computer graphics, animations, films, and physical works that have been digitized—Blockchain technology offers creative solutions to the challenges faced by digital artists, ensuring secure and transparent transactions through a decentralized system. This essay examines the creative process at the intersection of blockchain and digital art, showing how this technology is changing the creative landscape.

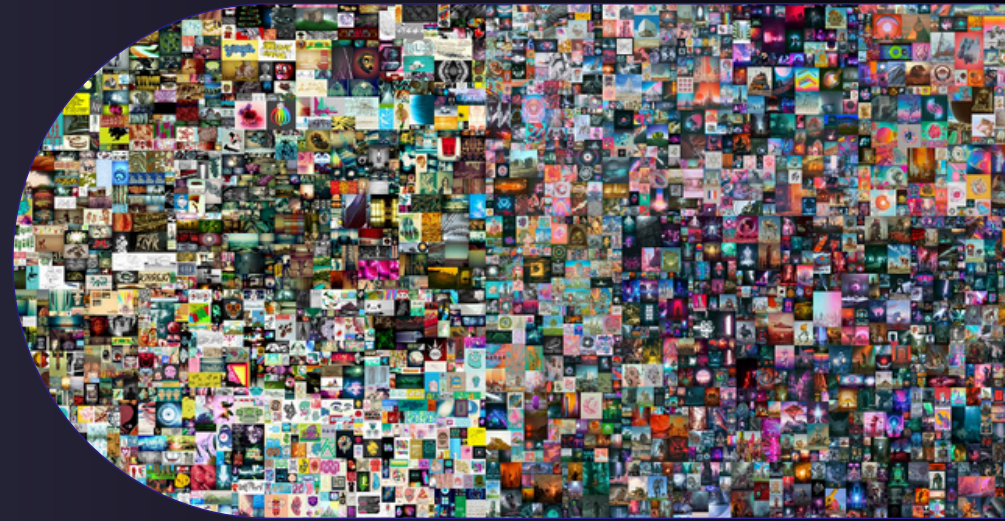
As artists can experiment with various digital tools and techniques, digital art offers unparalleled creative freedom. However, copyright security and authenticity have always been major obstacles. Before blockchain, it was difficult to establish who owned a digital work and prevent illegal copies. Blockchain offers an immutable and verifiable means of documenting ownership of a digital artwork, changing this situation. The production and enjoyment of digital art now have a completely new dynamic.

THE CREATIVE PROCESS IN DIGITAL ART AND BLOCKCHAIN

Blockchain can completely change the way digital art is created, shared, and appreciated. Digital assets registered on a blockchain, called non-fungible tokens (NFTs), allow artists to verify the ownership and authenticity of their digital artworks. Because of this system, counterfeiting is impossible, and artists can be properly credited and paid for their work. NFTs have been created and exchanged largely thanks to platforms like Ethereum, which have established a decentralized market where digital art can be bought and sold securely and transparently.

NFTs ensure that the ownership and provenance of the artwork are always observable, acting as digital certificates of authenticity that are inseparably linked to the digital artwork. Furthermore, a significant improvement over the conventional art market, this technology allows artists to receive royalties immediately whenever their works are sold. Blockchain also makes it possible to divide digital art into "fractions" or "shares", known as Editions, whether they are limited or open. This allows multiple investors to own a portion of a single artwork, opening up investment to a broader audience.

THE CREATIVE PROCESS IN DIGITAL ART AND BLOCKCHAIN BY @AISLANDART



(1) Everydays by Beeple

ILLUSTRATIONS OF ARTISTS EXPLORING THIS CONVERGENCE

The creative applications of blockchain technology in the works of various artists have garnered attention. A notable example is the digital artwork "Everydays: The First 5000 Days" (1) by artist Beeple, which fetched an impressive \$69 million at a Christie's auction. Known by his real name

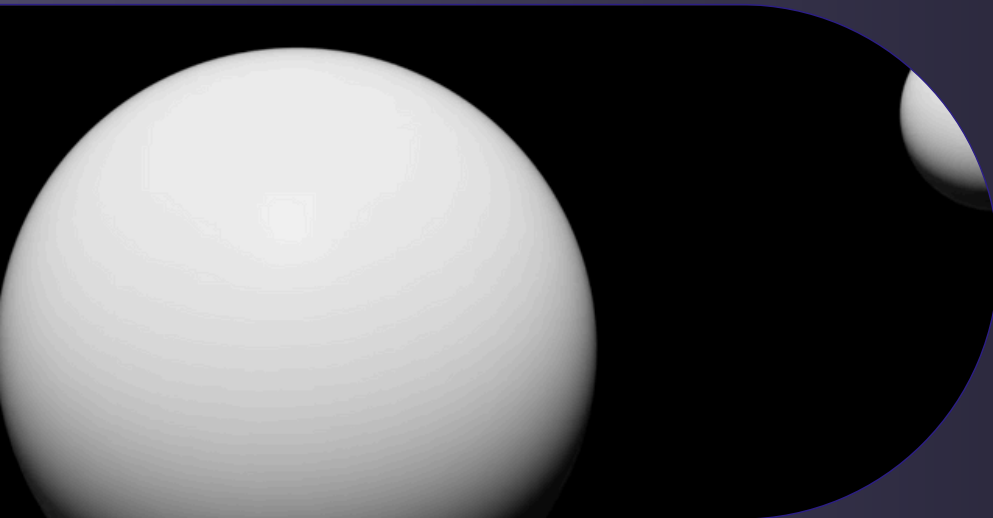
Mike Winkelmann, Beeple is famous for his works blending social critique and pop culture. Starting in 2007, he produced a new digital artwork every day, which eventually culminated in the collage of 5,000 images known as "Everydays".

Another example is Pak, an anonymous artist whose blockchain-based creations subvert established artistic norms. Through his works, Pak explores issues such as identity, value, and the nature of digital art. When his project "Merge" (2) was sold for over \$91 million, it became the most expensive digital artwork of all time. In addition to using blockchain to certify their creations, these artists also explore new artistic forms that would not be possible without this technology.



THE JOURNEY OF AN ARTIST IN BLOCKCHAIN

Regarding this topic, I describe a bit of the journey of migrating from conventional arts to the market of digital art and blockchains. As every journey requires a first step, understanding the process facilitates it.



(2) Merge by Pak



(3) *The Mysterious Peacock*

The beginning of an artist producing NFTs entails numerous difficulties, such as finding and understanding which would be the best form and blockchain to start with. The choice of a blockchain is fundamentally importance because this way you will align your interests, style, and affinity with its ideals. With a different perspective from when I started, today I observe which are the best opportunities and connections that will facilitate my process and the promotion of my work. For over 2 years, I have been developing a name and a style within the community, showcasing my creations, processes, and ideas with long-term thinking. My journey began with studying comic book drawing, but at the same time, there was a huge interest in the classical side of drawing, the dream of being an artist and being able to live off the forms and concepts that pass through my mind, expressed in visual forms for everyone to see. Truly, blockchain has created a new world of possibilities, transforming all this artistic burden that was hidden only between screens and papers into authenticated digital forms that transition through the world, now counting with hundreds of works minted on blockchains, as well as several collectors and supporters.

Works like 'The Mysterious Peacock'(3) and 'Dissociation'(4) have been part of events dedicated to digital art and NFTs, such as Stratosphere by Sabet and Gateway Miami, both at Miami Basel, and more recently 'Levitation'(5) exhibited at NFT.NYC 2024.

IN THE CREATIVE PROCESS OF DIGITAL ART

The creative process of a digital artist consists of several phases that, although they may differ among artists, generally follow a defined flow. Below are the main phases of this process:

INSPIRATION

This is the first step in the creative process. Nature, pop culture, politics, science, and even other artistic mediums are among the many places where digital artists can find inspiration. New ideas and approaches are also heavily influenced by technological and digital trends.



(4) Dissociation

CONCEPTUALIZATION

Artists move to this stage after finding inspiration. They work on themes and ideas for their artworks at this point. This may include sketching ideas, brainstorming, and investigating various themes and styles. In the context of blockchain, artists may envision how to use technology in their works, considering aspects such as authenticity and interaction.

PLANNING

The successful execution of digital artwork depends on careful planning. At this stage, artists define the necessary hardware, software, and time. They may also establish key milestones and a work schedule. For those using blockchain, planning may involve selecting an NFT platform, learning about gas fees, and preparing smart contracts for future sales.

CREATION

The magic happens in the creation stage. Utilizing digital technologies such as digital painting software, image editing, 3D modeling, animation, and others, artists work on their artworks. They iteratively review and refine their works until they are satisfied with the final product.

INTEGRATION WITH BLOCKCHAIN

At this point, the artwork is tokenized for artists using blockchain. This involves creating an NFT that represents the digital artwork, drafting smart contracts to manage royalties and sales, and minting the NFT on an appropriate blockchain platform. Setting up online markets where the artwork will be sold may also be part of this phase.



DISTRIBUTION AND PROMOTION

After creation and tokenization, artists must market and disseminate their products. Listing the artwork on NFT markets, social networks, personal websites, and digital art forums may be part of this process. Effective marketing is essential to reach potential investors and collectors.

SALE AND AFTER-SALES

Selling the digital artwork and overseeing post-sale activities constitute the final stage. Blockchain enables artists to ensure secure and transparent transactions, as well as income from the resale of their pieces. Building a fan base and interacting with collectors may also occur after the sale.



(5) *Levitation*

WHAT BLOCKCHAIN TECHNOLOGY MEANS FOR THE CREATIVE PROCESS

In several ways, blockchain technology impacts the creative process of digital artists. Firstly, knowing that their creations can be properly registered and protected against counterfeiting motivates artists to experiment with new means of expression without worrying about copies. Additionally, something nearly impossible with traditional physical art, blockchain enables the creation of interactive and mutable pieces that can change over time or in response to viewer interactions. This new paradigm offers artists new platforms and tools, expanding the boundaries of creation.

For example, Mad Dog Jones produced a series of NFTs called "Replicator," a digital artwork that "reproduces" over time to generate new derivative works. As each iteration of the artwork is documented on the blockchain, each version is distinct and verified. Blockchain technology allows artists to play with the temporality and evolution of their works in ways that this type of innovation would not be possible. Additionally, blockchain enables multiple artists to collaborate on a digital artwork and openly share earnings and credits.

PROBLEMS AND PERSPECTIVES

Despite its advantages, there are disadvantages to incorporating blockchain into digital art. Emerging artists may find the high transaction fees on some blockchains inaccessible. The generation and sale of NFTs is an expensive and unpredictable process, as “gas fees” on Ethereum, for example, can vary greatly. Additionally, the carbon emissions associated with blockchain transactions—especially on Ethereum—raise environmental concerns that need to be addressed. The significant energy consumption for cryptocurrency mining and transaction verification contributes to carbon emissions.

Still, there are plenty of opportunities. Through decentralization, artists anywhere can sell their works directly to collectors without the use of intermediaries, democratizing access to the art market. In addition to reducing art sales costs, this gives artists more control over their works and earnings. Furthermore, new, more environmentally friendly blockchain alternatives are being developed, such as Ethereum 2.0, which promises to use a new consensus process called Proof of Stake (PoS) to drastically reduce energy consumption.



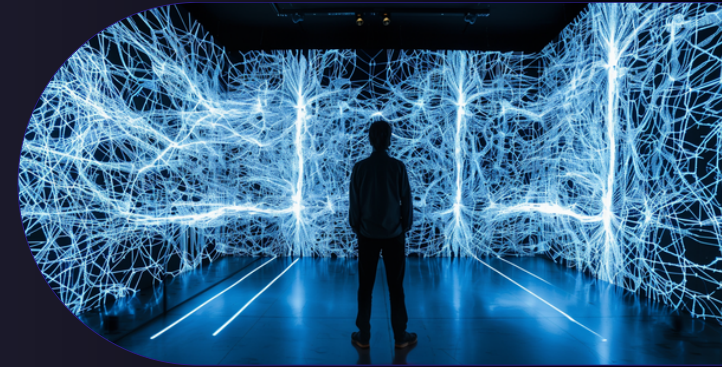
Blockchain also presents new opportunities for decentralized, collaborative, and interactive creation of digital art by many artists. Projects like Async Art allow multiple artists or owners to control and modify various aspects of a digital artwork, thereby creating a dynamic and ever-changing piece of art. This not only provides a new medium for artistic expression but also creatively engages viewers in the artwork creation process. Async ceased its operations at the end of 2023. NFTs are linked to IPFS and will continue to exist on the network.

CONCLUSION

In the realm of contemporary art, the intersection of blockchain and digital art stands as one of the most fascinating and revolutionary developments. Blockchain technology not only addresses persistent issues of ownership, authenticity, and copyright but also creates new opportunities for artistic expression and monetization of digital art. Through NFTs, artists can ensure the uniqueness and protection of their creations, while new economic models enable direct interaction with investors and collectors, ensuring ongoing revenue streams.

Blockchain adds further depth and vigor to the creative process in digital art, fostering new forms of engagement, collaboration, and invention. Leveraging these technologies to produce significant and valuable works that captivate audiences and redefine the art market. For digital art to have a sustainable and inclusive future, issues related to this technology—such as transaction costs and environmental concerns—need to be addressed. The possibilities for digital art and blockchain are limitless with the continuous development of more eco-friendly and efficient solutions, such as Ethereum 2.0, and the growing interest in decentralized platforms.

In the end, the combination of blockchain and digital art offers a new paradigm of production and consumption that promises not only to completely change the way we see and interact with art but also to redefine the concepts of ownership and value in art. Future creative expression will be shaped by increasingly unexpected and inspiring developments as this technology evolves.



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- <https://nftnow.com/news/creator-platform-async-art-announces-shutdown/>

THE RISE OF THE UNDRGRND COMMUNITY

BY NFTJOE



This was never the plan. Over a year ago, I was poised to unveil our marketplace, designed as a haven for artists to thrive away from the mainstream's relentless churn. However, a last-minute contractual fallout with a developer threw our plans into disarray, leaving our vision unrealized and forcing me to grapple with the stark realities of financial and operational survival. In the aftermath, I pivoted towards relentless pitching and recalibrating our mission, attempting to harness support from VCs, incubators, and anyone who might buy into a dream that the mainstream continually overlooks. The road was fraught with non-responses and dead ends, mirroring the silence that greets many artists after their first hopeful foray into web3. Amid these trials, I've wrestled with the essence of what it means to be 'underground' and whether or not I was it or not. I've struggled with impostor syndrome, as many of us do, within the underground community I've spent most of my life. Am I punk enough? Am I hipster enough? Am I enough as I am?



Underground is not just a term, but a relentless pursuit of authenticity against a backdrop of commercialization that all too often dilutes creative integrity for profit. It's a lived experience that lies on the fringes of survival and constantly teetering between failure and selling out. For years, I've known the next big thing before the masses. If you're reading this, odds are you have too. We know where to look. We know who to listen to. We know the proverbial 'IT' when we see it. In web3, we finally have the tools and freedom to participate in the setting of new trends, the development of ideas, and solidifying our beliefs in equitable ecosystems; and, most importantly, to secure our financial independence from the broken capitalist systems that starve out those just searching for a place to grow.

We all came here seeking change. We were promised it, in fact. In Twitter spaces, from community managers and hopeful opportunists, echoing the constant barrage of empty platitudes from the loudest voices in the space. We bought in. Now we're the ones holding the bag. So now what do we do?

UNDRGRND is my idea but it belongs to all of us. Every participant, be it artist or collector, musician or fan, filmmaker or movie-buff, is an integral part of a more equitable ecosystem. This isn't about creating another marketplace; it's about cultivating a culture where art and interaction foster real value and where everyone, regardless of their role, is recognized and rewarded.



With the token GRND, we're redefining interaction by incentivizing the discovery and appreciation of undervalued creators. This system aims to democratize the process of curation, placing the power of influence back into the hands of the community, celebrating diversity in taste and perspective. The initial distribution of this token aims to put it into the hands of those genuinely committed to our cause –those who have been with us from the start and those new to our community but share our vision of authenticity and community-focused growth.

THE RISE OF THE UNDRGRND COMMUNITY BY NFTJOE



Read articles, listen to podcasts, engage in conversations and be rewarded with the token integral to the future of UNDRGRND. Earn, buy, share, give. No one is left out. My goal? To never sell out again. UNDRGRND will expand its reach and deepen its impact, embodying the true spirit of what it means to be underground—not just surviving but thriving on the margins, and continuously challenging the norms that have long governed creative spaces. So, keep your ear to the ground. The revolution will not be centralized; it thrives here, in every interaction and every shared piece of our humanity, within UNDRGRND.

So if you think things could be better; if you like discussing movies, music, books, art; if you like to write, create, or build; if you're tired of shill threads and promo DMs; if you have a small following or feel unseen; if you have a large following and want to see others succeed; if you believe in strength in numbers, are hopeful or frustrated; if you trust first and feel deeply; if you think this should be easier and enjoy genuine connection; if you've been called a punk, hipster, nerd, stoner, geek, freak, loser, delinquent, thug, hooligan, failure, different, weird, outsider, free-spirit, artsy, loner, or degraded any way—you are UNDRGRND

ABOUT NFT COLLECTING

BY @BLUE7EVEN

by PurpleDrank



Since I was a child I've always been an avid collector of all sort of things that caught my eye. If I had more than two of the same, I would start a collection. True story! It could be calendars, stickers, pens, aluminum cans, you name it, the list would go on and on. The first NFT on my collection dates from March, 2018 and it is an onchain gaming asset from a CryptoKitties like game that no longer exists and where you were able to evolve your fish and become more competitive within that game. I've always enjoyed testing new ways of doing things in a creative manner. That same spirit led me to attend, in November 2021, a Coingecko metaverse party, my first metaverse party. There I found myself walking through a live Art Gallery with a few already sort of established asian artists. That was the inception of my humble digital art collection as the first piece I collected happened during that event. It was an interactive generative art piece from Yazid, an artist from Brunei that I truly admire. From that day on I was hooked and with no surprise, over the last few years, I ended up building a meaningful part of my collection around him. And that's how this thrilling voyage began, across multiple blockchains, collecting my treasures and connecting with the talented creators behind them. I'm proud to say my digital art journey began on the Tezos blockchain, where I feel most of the art community still considers home today.



by Basaia

One of the most exhilarating aspects of NFT collecting is the opportunity to discover and appreciate the work of both established and emerging artists. Among my cherished pieces are also creations by artists like Basaia (Argentina), whose degenerate art style and crazy characters in weird situations always bright up my day and Mentalnoise (Colombia), with her indistinguishable vibrant orange imaginary bunnies that electrify my senses every time. At the same time both make me reflect on the political, social and cultural reality differences that inspire their pieces. I could list many others artist/friends I admire but I'm afraid this short article would quickly turn into a catalog. To this day I can still say I find true joy in stumbling upon lesser-known talents whose brilliance shines brightly as there's a feeling of accomplishment by empowering artist you appreciate with your usually small fungible tokens allocation but mostly with your preference and admiration. From pixel art to mesmerizing generative art, each new find adds a unique hue to the kaleidoscope of my very eclectic collection.

I think if I could only name one of the many advantages of web3 art over the traditional art market has to be, for sure, the direct connection it fosters between collectors like myself and the artists I admire. (A close number two is being more difficult to be called a hoarder, even with thousands of collected pieces, as they take very little space.) Through decentralized platforms and social networks, I've had the privilege of engaging in conversations with artists whose works have inspired me, deepening my appreciation for their talents and fostering a sense of community within the digital art ecosystem.



by Basaia

ABOUT NFT COLLECTING BY @BLUE7EVEN

One example being "La Crème de La Crème", a small community with amazing artists and collectors, that started as Twitter group and now expanded to Warpcast, with amazing artists and collectors, but above all friends! And yet another example is UNDRGRND, a community best described by NFTjoe on their landing page (undrgrnd.io): "it's an instinct that drives us to dig deep to discover amazing artists going under the radar. People who care about art, music, and movies, who push things forward, and gravitate together to move the cultural dial. These communities exist across cultures, generations, and social classes. It is not a specific style, personality type, taste, age, or status: it's about a shared passion for the genuine, pure essence we all identify in challenging and transformative creation before greed or survival commodifies it."

With that being said, I highly recommend everyone to take the time to explore it, as it is currently undergoing a significant evolution, with numerous interesting new features being rolled out. These updates hold the promise of revolutionizing the way we empower artists, offering a fresh and exhilarating approach to showcasing their talents. To sum it up, as I reflect on my journey thus far, I can only feel deep gratitude for the boundless creativity and friendships I've gathered so far. With every new piece, I'm reminded of the infinite possibilities that await those who dare to explore the somehow uncharted territories of digital art.

LIFE, THE METAVERSE AND EVERYTHING: MORE QUESTIONS THAN ANSWERS BY CLUNY THE RAT

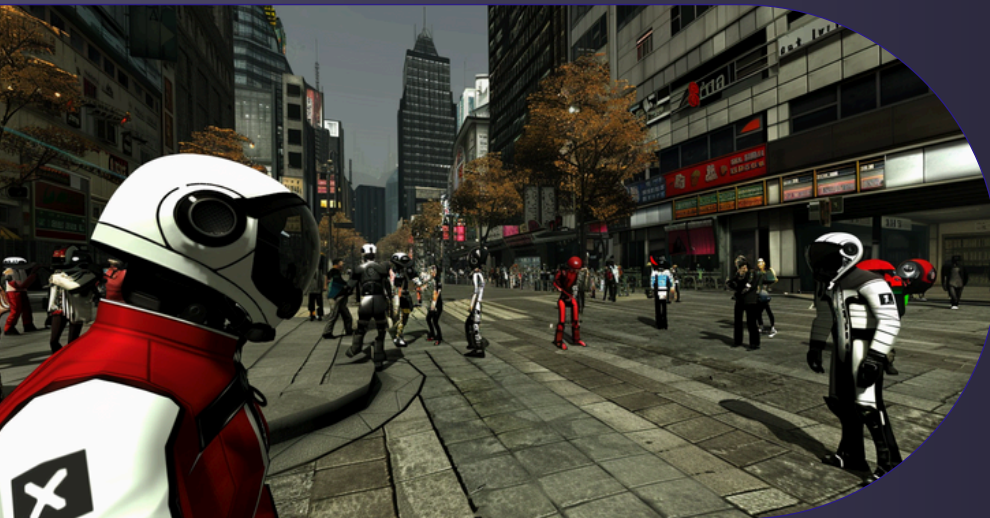
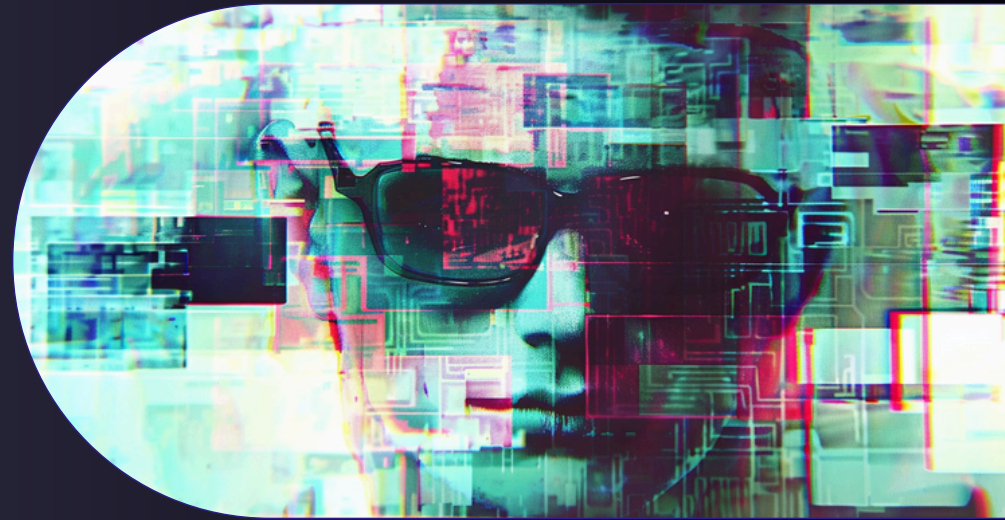


Hello, my name is Cluny and I am an enormous rat. I have been a metaverse buidl-er since 2021, which is roughly three decades if I am doing the meta-time conversion correctly. I have built metaverse spaces and avatars for corporate clients and for fun, and along the way I have picked up a rat's eye view of metaverse[1]. Allow me to share my take on what metaverse even is, and where it might be going.

THE META-WHAT?

Referring to "the" metaverse conjures up visions of a virtual reality, a parallel digital world à la Snow Crash[2]. The Metaverse" implies that there is only one metaverse, an interconnected cyber reality waiting for us to jack in. Perhaps someday something like this will exist, but metaverses are already all around us today if you know where to look.

Metaverse can be understood simply as virtual space(s) where users represented by avatars can interact with each other and the environment.



There are in fact many metaverses extant today, some explicitly claiming to be metaverses, others metaversal in deed if not title. Have you chatted with other players on a Minecraft server? Attended a Fortnite Live Event? Congratulations, you have metaversed! Metaverses are not necessarily Virtual Reality (VR), although VR Chat qualifies as a metaverse[3].

Some counter examples: Users can interact with each other but not within an interactive virtual environment on Facebook; Facebook is not a metaverse. Users can interact with a virtual environment on Google Earth but not with each other; Google Earth is not a metaverse.

LIFE, THE METAVERSE AND EVERYTHING BY CLUNY THE RAT



THE META WHY?

Why is metaverse going to be the next big thing? Don't social media apps and text and voice chat already provide a way to interact with people online? Don't video games already provide immersive digital environments to explore? Well yes, of course, but combining the social and economic aspects of the internet with immersive digital environments is a compelling and more interactive alternative to scrolling feeds or visiting flat websites.

Although Fortnite is now leaning hard into social metaverse elements like live concerts[4], users of even the earliest multiplayer online games have always understood the appeal of interacting with other people in virtual environments instead of just through a chat. As the technology to enable users to explore digital worlds has evolved, it has been an emergent behavior of players to use game platforms as social metaverses even when that was not the intended use.

Metaverse is a natural outcome of the digital landscape that humanity is constructing for itself. Users can express themselves physically in the environment to give visual queues to other users in communication that simply are not possible with traditional text or voice chat, while interacting in the same virtual environment in a way that traditional video chat cannot offer.

Metaverse will be integrated into many aspects of daily life beyond just as a replacement/next step in the evolution of the internet and gaming. The key is the immersive environment. So much contextual information can be presented and easily absorbed in a virtual environment compared to traditional media.

A non-exhaustive summary of major metaverse applications beyond socializing/gaming includes:

- Hybrid work models - get the "in office" benefits of networking and being able to walk over to a coworker's desk to see what they are working on, from home!
- Commerce - browse while shopping as easily as looking around a store in a way that search & category based e-commerce shopping cannot deliver and potentially try on clothes/try out products virtually.
- Job training - many industries such as healthcare and aviation are already using metaverse for training simulations, and the potential for almost any job to give employees experience with situations virtually before encountering them physically is immense.
- Education - Metaverse offers the potential for online classrooms to be just as interactive as physical classrooms. Multiple media can be presented, students can interact with each other & professors, experiments can be conducted, all from home.



METaverse CHALLENGES

MONETIZATION

Developing and hosting metaverse infrastructure is an expensive proposition. The more detailed the virtual environment and the more full-functioned the user avatar experience, the more computationally expensive. The larger the virtual world, the larger the server storage costs.

Traditional internet monetization strategies largely rely on serving tailored ads to users based on their browsing history. It is easy to imagine a future where metaverse user numbers approach internet user numbers and ad revenue is the significant source of metaverse revenue. Currently the costs of hosting and developing metaverse infrastructure far outweigh potential advertising revenue at the macro level. As an extreme example, Meta's Reality Labs division (which develops VR tech and the Horizon Worlds metaverse) posted a 3.8 billion dollar loss in Q1 2024[5].

The current state of metaverse is largely a speculative development of technology in anticipation of greater adoption and future monetization opportunities.

While large companies like Meta can afford to absorb a nearly four billion dollar loss in pursuit of developing technologies, the question of how to monetize metaverse is a very real existential challenge for most companies pursuing metaverse offerings.

Some companies sell "land" in their metaverse in the form of NFT property deeds as a fund raising mechanism. Users must own land to build on it, but can explore the metaverse without owning land. Metaverses that feature a land ownership model include Voxels (formerly CryptoVoxels - the first ETH NFT based metaverse), Decentraland (a decentralized metaverse governed by its users) and the Sandbox (online gaming platform that allows land owners to create gaming experiences).[6]



As a category, metaverse land prices have fallen precipitously from the heights reached in 2022, calling into question the idea of metaverse real estate as an investment from the user perspective and as a fund raising mechanism from the metaverse hosting perspective[7].

MONA is a notable metaverse with no upfront costs to build in the metaverse, instead allowing users to create and sell virtual worlds with MONA taking a percentage of any sales[8].

VR Chat operates with a "freemium" model which allows users to build and interact in the metaverse for free (ad-supported), with an optional premium subscription version that unlocks more features.

Even from the perspective of the metaverse end user, the ability of a metaverse platform to reach net profitability is important as a guarantor of its continued existence. Even if a user has no upfront cost to use a metaverse platform, time and energy spent on connections and creations within the metaverse are valuable to users. The current fractured nature of the metaverse space makes it very likely that entire metaverses and all their associated artifacts will just disappear when the parent company runs out of money or shifts direction (as has already happened in the case of AltspaceVR[9]).



MODERATION

Inevitably in online forums, some users will offend other users. Codes of conduct and terms of service (ToS) must be crafted and enforced. Content and user moderation in the metaverse context is considerably more complicated than moderation in traditional internet environments, where moderators can review posts after the fact for ToS violations (reactive moderation).

In the metaverse context actions which violate the ToS actions might leave no footprint at all after the fact for moderators to review. Moderators need to be able to see actions and hear audio and evaluate in real time if a violation is occurring. One study that observed interactions at 100 metaverse events found potentially harmful behaviors at 45% of the events, of which only 24% of the incidents were addressed by moderators[10].

Another issue is the rise of AI agents which are increasingly able to fool humans into believing they are humans in online interactions. It is only a matter of time (if it is not already happening) until AI will be able to control avatars in a metaverse environment and pass themselves off as human. Metaverses may take advantage of this with the introduction of AI NPCs in the metaverse, but there will also definitely be issues with scams and other nefarious uses of AI controlled avatars.



INTEROPERABILITY

Let's revisit the "the", shall we? Metaverses, plural, exist today. The Metaverse does not exist. Currently metaverse user bases are fractured into many different offerings by many different companies using many different technology platforms.

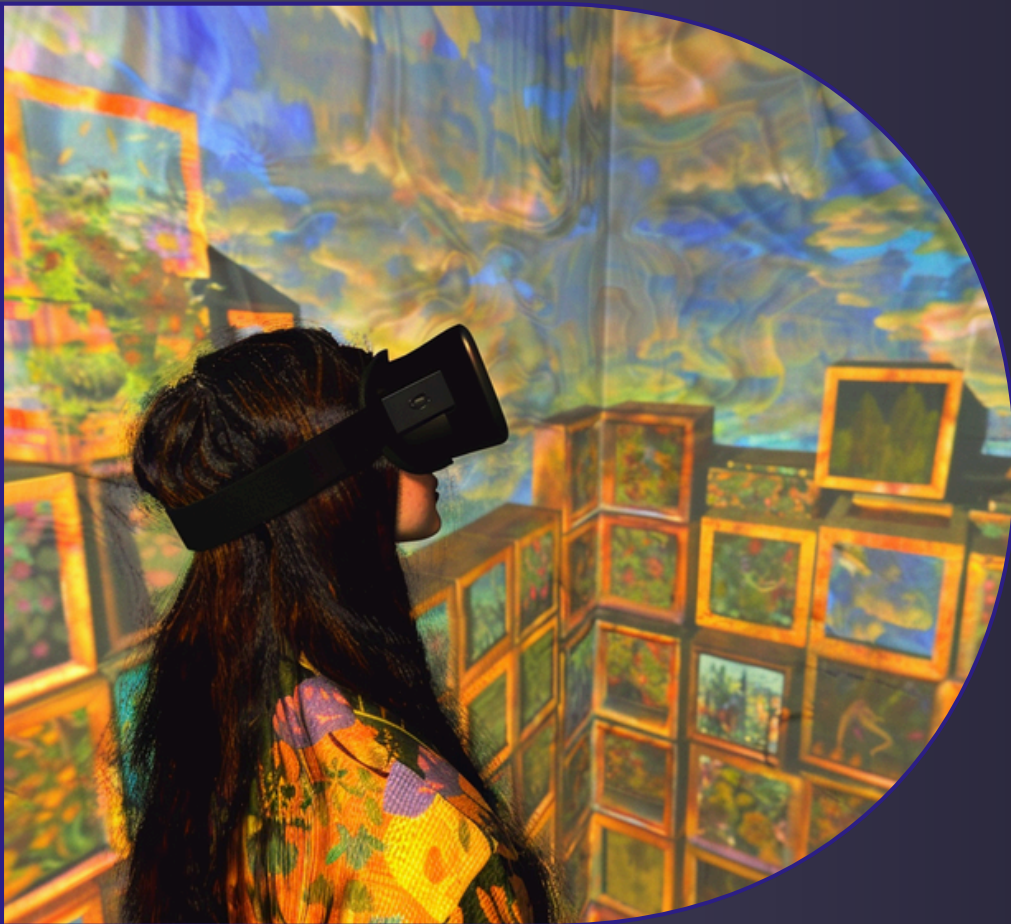
Interoperability is one of the main challenges that must be solved if metaverse user numbers are going to increase to the point that the network effect allows metaverse technology to move from speculative investment in future technology into self-sustaining in terms of generating revenue. How can users bring their avatars and assets from one metaverse to another? How can different metaverse offerings link with each other to form synergistic user cross-pollination instead of users remaining in separate silos? How can existing systems like banking integrate into metaverse environments so users have a consistent experience in similar fashion to traditional internet e-commerce?

Progress is currently being made on these issues. The increasing adoption of the VRM standard for avatars and emergence of the .GLB/.GLTF 3d model format as an open source standard are promising developments[11].



The internet is a "the" because of a number of different stakeholder groups which form a decentralized government in practice, producing shared policies and standards to ensure global interoperability of the internet. Key internet core infrastructure is administered by a nonprofit corporation[12]. For "the" metaverse to be a real conversation, the internet offers a potential model to follow. There are organizations working towards this goal of metaverse interoperability today, including M3 (Metaverse Makers_) and the Open Metaverse Interoperability (OMI) Group[13].

LIFE, THE METAVERSE AND EVERYTHING BY CLUNY THE RAT



FUTURE DIRECTION AND QUESTIONS

In a future where the interoperability roadblock has been overcome, the technology has been well developed and is more affordable, and the user base is large enough to produce synergistic network effects, what will the metaverse look like?

I think that when enough users are in the metaverse, value will be generated by those users and the connections they form. Metaverse platforms will attempt to foster engagement and connections between users. If we look at the example of social media, a user's feed is algorithmically curated to increase engagement within user networks. Facebook is not the same when I log in and look at it, as it is when my mother logs in and looks at it (nor should it be!). In other words, Facebook is not a monolithic thing that is experienced by everyone the same way, it is dynamically generated and unique to each user as they experience it.

I wonder if the metaverse will not take a similar path. As users build up a user history within metaverse environments and establish connections with other users, might the metaverse they are experiencing change based on this? Could the metaverse setting be somewhat fluid, presenting users with overlapping friend connections a metaverse neighborhood that only exists in their overlapping friend circle?

Will users have true ownership of assets in the decentralized sense that NFTs provide or will it be a network of trust between centralized metaverse stewards? While my metaverse background has been in the web3 space which is very much focused on decentralization, the actual truth is that even most NFT based metaverses still have centralized metadata. In practice, the example of the internet at large has shown us that the general public does not view centralized stewardship of digital assets as a deal breaker. It may well be that ownership records are centralized even if an open source standard for 3d objects is agreed upon.



LIFE, THE METAVERSE AND EVERYTHING BY CLUNY THE RAT



One of the fundamental promises of cryptography is that ownership and identity can be proven via control of a private key, without needing to give up anonymity. Will this aspect of cryptocurrencies and NFTs be carried through to the metaverse?

Does it make sense to make land ownership a requirement to participate in metaverse governance? Even in western society which does have concepts of land ownership and public/private property, there are no modern democratic governments that restrict access to participation based on land ownership. Shouldn't all users have a right to participate in metaverse governance if desired? If users can be anonymous in the metaverse to the extent that they do not have to divulge their real life identities to participate, there is no way to ensure that one person only controls one user. One person, one vote is not a viable governance method in this case, so how should government participation be weighted - by activity, by network connections, by goods produced/consumed?

The last question I ponder circles back to AI controlled avatars in the metaverse. I view this as an absolute certainty, that there will be AI controlled avatars that are indistinguishable from humans barring some sort of actual biometric scan requirement. Does it matter if an avatar is controlled by an AI if you cannot tell? If you think you are interacting with a human, does the experience count as a real human interaction? If you think you are having a human interaction, wouldn't it be just as fulfilling either way? And finally how will AI participants affect the governance discussion?

So many questions in the metaverse - join me in exploring them! We are the pioneers creating a new frontier. It is important to question what sort of frontier we are creating.



FOOTNOTES



LIFE, THE METAVERSE AND EVERYTHING BY CLUNY THE RAT

[1] My metaverse credits include the [3iQ](#) Digital Asset Management company [metaverse HQ](#); [Voxels](#) metaverse company [commissioned demo space](#) for VR exhibition at [NFT NY 2023](#); and numerous avatars [for Nifty Island](#) and other metaverses. Check out the links to get an idea of my metaverse building style!

[2] https://en.wikipedia.org/wiki/Snow_Crash#Metaverse The 1992 sci fi novel Snow Crash by [Neal Stephenson](#) coined the term "metaverse" and is also widely credited for popularizing the term "avatar", which it did not coin. Also a book that my oldest sister gave me when I was in high school, which I quite enjoyed.

[3] <https://en.wikipedia.org/wiki/VRChat> VR Chat may be the most popular and full-functioned VR metaverse today, allowing users to create and share worlds & full body avatars that support lip syncing, eye tracking and hand motion.

[4] https://fortnite.fandom.com/wiki/Live_Events

[5] [Meta Reports First Quarter 2024 Results](#)

[6] [Voxels](#); [Decentraland](#); [Sandbox](#). Other examples of metaverses that use a land ownership model include [Substrata](#); [Somnium Space](#); [The Man Who Sold The World](#)

[7] <https://www.coingecko.com/research/publications/metaverse-land-prices>

[8] <https://docs.monaverse.com/>

[9] <https://en.wikipedia.org/wiki/AltspaceVR>

[10] <https://dl.acm.org/doi/fullHtml/10.1145/3544548.3581329>

[11] <https://vrm-consortium.org/en/> <https://github.com/KhronosGroup/glTF>

[12] https://en.wikipedia.org/wiki/Internet_governance#

[13] <https://m3org.com/> <https://omigroup.org/>

LITERATURE ON-CHAIN: REDEFINING THE LITERARY MARKET

BY EMANUEL SOUZA



Art and NFTs are a powerful combination. Given the inventive nature of both the arts and blockchain technologies, the possibilities are endless. At first glance, digital compositions dominate the on-chain space, however, arts from more traditional fields also benefit from these technologies. Among these, literary works have gained ground, showcasing an entirely new path that is beginning to be explored. In this article, we aim to demonstrate the strength of on-chain literature. To do this, we start our journey by presenting the traditional market for first literary editions, then use examples of authors who have successfully utilized NFTs, and finally, we introduce a Brazilian literary project that has been gaining traction.

THE TRADITIONAL MARKET FOR RARE EDITIONS

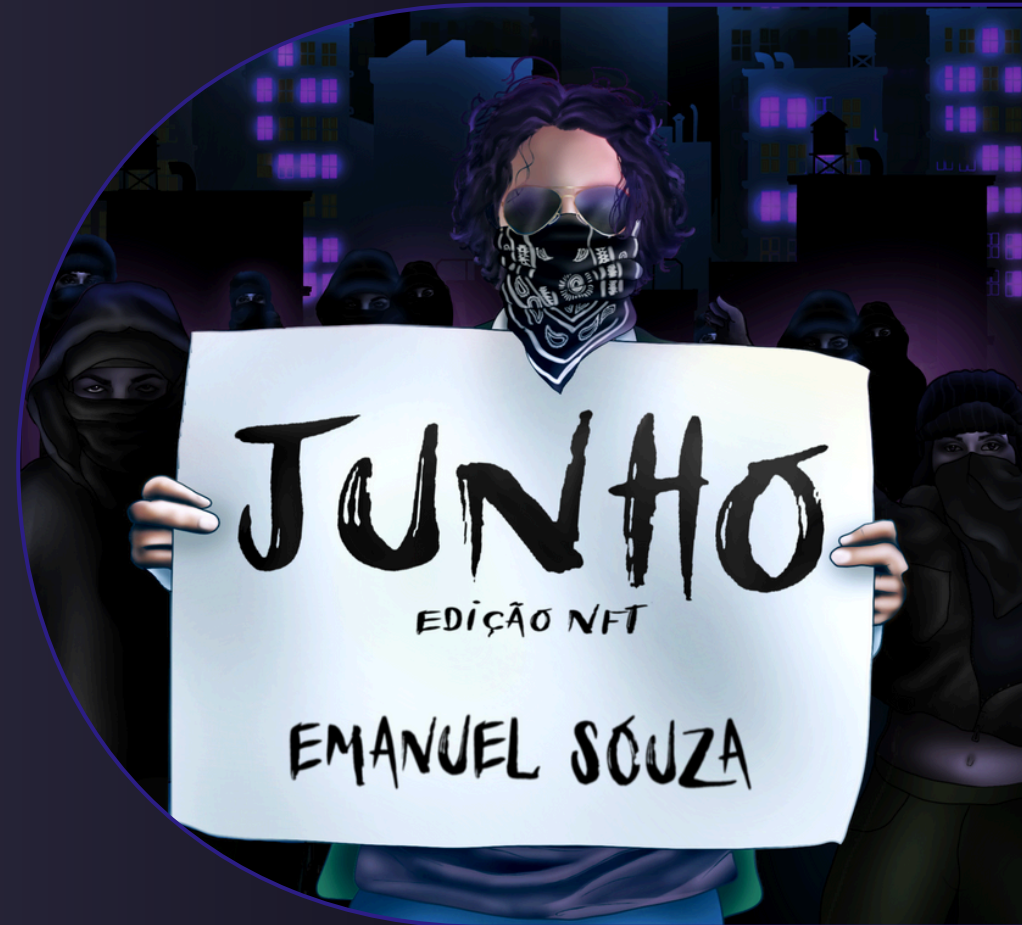
When discussing the traditional art market, literature holds a prominent place. Considering different niches, from academic to various types of fiction, books are a cultural presence. Generally, books are consumer goods that tend to depreciate in value after purchase. It is rare for someone to buy a book with the expectation of future appreciation. Those who purchase a literary work are interested in the reading experience and the artistic value of the work. Any subsequent attempt to sell it usually finds depreciated prices compared to new editions. There is a large market for used books, with websites and stores specializing in second-hand book sales, primarily attractive for their low prices. However, there are cases where a book can appreciate over time. Among the factors that determine a book's value, three stand out: historical cultural value, print run (number of copies), and the presence of the author's autograph. The historical cultural weight is of paramount importance for a book's appreciation. Whether it is an old work, a bestseller, or holds significance within a specific niche, this factor creates a demand side weight, making the work in question a desirable object. However, this factor alone is not a condition for appreciation. Most famous works are reproduced on a large scale, which brings us to the second factor: the print run. In the rare book market, first editions with low print runs have a greater potential for appreciation.



Flames of June Collection

An interesting example that combines both factors is the first edition of "Harry Potter and the Philosopher's Stone". The book series written by J.K. Rowling is ubiquitous in contemporary culture, and the success of the books has spawned a global franchise of books and merchandise. The books can be found in translations into various languages and in different editions. Undoubtedly, there is a significant cultural weight; however, this massive presence does not guarantee appreciation for the books. On the contrary, the immense print run and mass reproduction make the books inexpensive, and it is easy to find second-hand books at low prices. On the other hand, a copy of the first edition of "Harry Potter and the Philosopher's Stone" sold for \$85,620. To explain the high value, we must consider that it is a first edition with only 500 copies.

Another factor that can determine a book's value is the author's autograph. Signed editions are an important rarity index. An autographed first edition is a combination that can significantly raise the price. Besides these, other factors can determine a book's price, however, appreciation tends to be higher in first editions with limited print runs.

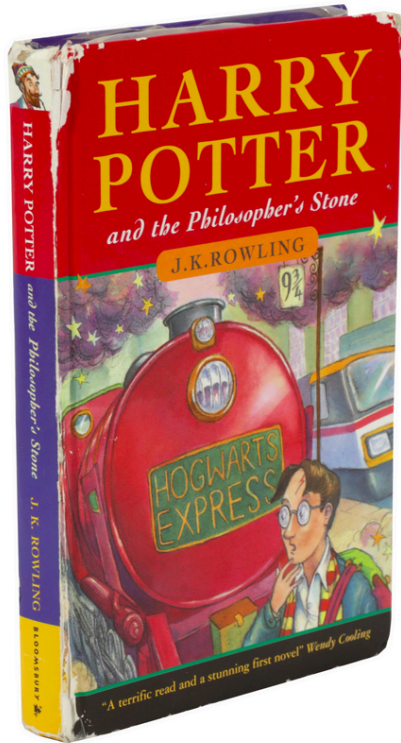


*Cover of the NFT edition of the book Junho,
author Emanuel Souza*

THE RISE OF ON-CHAIN LITERATURE

In the world of NFTs, books represent a small fraction of the minted artworks. In a way, digital culture favors works of immediate consumption. Online dissemination promotes feed consumption, making literature less attractive to the native web3 audience. However, as the NFT audience expands, the trend is to reach new artistic niches that initially seem unrelated to blockchain. Following the expansion of users, the intrinsic artistic value of works increases in importance as the traditional audience migrates to the web3 universe. On-chain literature is still a largely unexplored niche, which makes it even more promising. Considering the traditional market for rare books, the cryptographic registration in NFTs functions as an index of rarity, allowing direct access to relevant information such as print run and provenance through blockchain.

Thinking about the potential of on-chain literature, undoubtedly the conjunction between the traditional market and NFTs is the crucial point. Two particularly interesting examples are the book "Survive All Apocalypses" by Neil Strauss and "TRYST" by Ana María Caballero. Neil Strauss is a well known name in literature, whether for his books or his writings in the New York Times. When Strauss launched the on-chain book "Survive All Apocalypses" in December 2021, the success was immediate. The book was released through a contract that allows reading on the OpenSea platform, with the 892 editions quickly selling out. After a peak in price on the secondary market, the value of the editions decreased. At the time of this writing, it is possible to purchase an edition for 0.064 ETH, with the total volume of the collection being 556 ETH.



Cover of the First "Harry Potter and the Philosopher's Stone" sold for \$85,620

LITERATURE ON-CHAIN BY EMANUEL SOUZA

An interesting fact: in 2023, the renowned patron of digital art Cozomo de' Medici donated 22 NFTs to the permanent collection of LACMA (Los Angeles County Museum of Art). Among the works, which include CryptoPunks #3831, is an edition of the book "Survive All Apocalypses". Another intriguing example is the book by writer Ana María Caballero. Caballero is one of the most significant names in the on-chain literary revolution, her poetic works are critically and publicly acclaimed. Her book "TRYST" was released in December 2022 through Alexandria Books, a platform specializing in on-chain literature. With only 100 editions, the book sold out during the pre-sale. After the launch, there were profitable sales on the secondary market. However, at present, no editions are listed, indicating the holders' confidence in retaining the work. Following the success of the first edition, a second edition of "TRYST" is available.

Considering the factors that contribute to the appreciation of rare books, even if this edition appreciates, the rarity index remains higher for the first edition. This highlights an interesting aspect of rare books: the mass distribution of later editions is crucial for the appreciation process of first editions.



"TRYST" by Ana María Caballero

DECENTRALIZED LITERATURE: THE POTENTIAL OF ON-CHAIN TECHNOLOGY

Authors from different literary genres have been embracing Web3. M.S. Bourland, a writer of fiction and fantasy, released the book "Death-Bringer" in 2022, the first of an epic series. In another vein, Sophia has been doing interesting work at the intersection of poetry and music, resulting in the "wordstobepoetry" series. Another project that deserves attention is my book, titled "Junho". It was launched with 101 editions in ERC 721 token. This first edition has some interesting rarity indexes. Firstly, the small print run, with only 101 copies. Of these, only one is autographed. This special token has a signed dedication on the cover. It is worth mentioning that it is the first book registered with the Brazilian Book Chamber as an NFT edition. This means that the book has international standard certification, being a pioneer in Brazil in the intersection of literature and NFTs.

The first edition of "Junho" grants holders several advantages, such as airdrops and eligibility for artworks from the "Flames of June" collection, a collaborative art collection that integrates the book's theme with works by different artists. Recently, the second edition of the book "Junho" was launched, this time a physical edition through a traditional publisher. This edition is now available to the general public and can be found in physical and online bookstores. To maximize the rarity index of the book, this second edition has only 400 autographed copies. These are accompanied by NFT certification through the Tezos network, making these works truly phygital.

Considering the importance of cultural absorption for the future appreciation of a work, the creation of physical editions directly or indirectly related to the NFT edition tends to increase the demand for rare copies. This, in turn, leads to the appreciation of NFT editions.



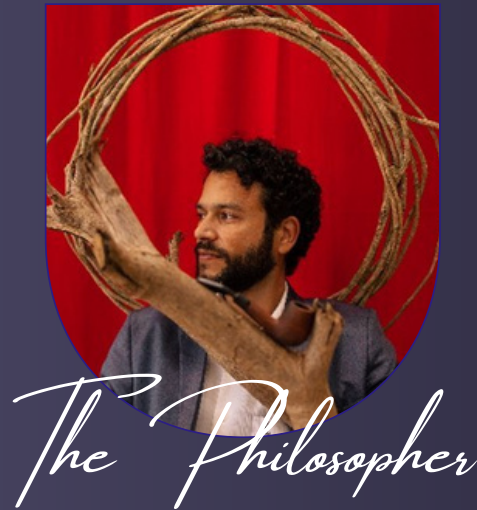
"Survive All Apocalypses" by Neil Strauss

CONCLUSION

The integration of blockchain technology into the literary market brings interesting possibilities to be explored. Web3 facilitates the sharing of content in a way that benefits both authors and readers without the need for intermediaries. Within this framework, we highlighted in this article the potential for appreciating rare editions of books released as NFTs. Considering the traditional market for rare books, it is clear that the tokenization of books already has a market that can be explored. NFTs facilitate the certification of an object's rarity, allowing for clear verification of important data to securely ensure the originality of an item. On-chain literature is an intriguing niche for those seeking promising markets within the realm of NFTs. But above all, on-chain literature is an invitation to explore the new literary creations emerging around the world.

A CURATORIAL PERSPECTIVE

BY THE PHILOSOPHER



Selecting artworks for any occasion is always a daunting task. I found myself in the midst of this Herculean endeavor, sifting through numerous impactful works and excellent artists to choose those to feature in this inaugural edition. I did not embark on this journey alone, but rather with the assistance of my partner, as many of the submissions came from friends, and I aimed to maintain impartiality, as far as possible. To facilitate the selection process, we needed criteria. In a magazine, much like curating an exhibition, the chosen pieces should engage in a dialogue with one another. Therefore, one primary criterion I employed was to select works that conversed with each other.



I identified two dialogues that I would like to present to the reader, where a series of great artists intersect on two aspects, both related to color: (a) in one series, the works relate through their delicate handling of the environment and the limited color palette employed, whether light, dark, saturated, or unsaturated, leading many of these artists to masterfully employ transparencies and play with light and shadows; (b) in the second series, one can observe a variation of purple tones, depicting various themes. In this second series, we encounter figurations that always seek to convey something. It is not merely beauty at play, but also the meticulousness of technique and significant thematic approach, whether in facial expressions, symbols used, or the creation of the environment.

The artworks and artists I have chosen for the first series are: "Freedom in you" by Denis Chepa, "Gone with the wind" by Seendollf, "коллаж-1" by Olga Burmistrova, and "Cadre - Soy." For the second series, the selected artworks are by: Serena Stelitano, Rin Vanderhaeghe, Sepim, and Thaís Stein. All of them have incredible stories with NFTs, and we hope, here at Virtualia, to introduce new artists to true art enthusiasts in each edition, from the perspective of a different curator. Next, you'll find the selected works in the mentioned order, accompanied by brief captions about each, and a quotation where the artists speak about themselves.

"At the outset, I was distant from photography but closely tied to creativity. I've always felt myself to be a creative individual. Hailing from a small town in eastern Ukraine, I come from a lineage of creatives; my father, grandfather, and great-grandfather are artists, and my mother designs wedding dresses. Creativity has always been ingrained in our family. Additionally, I attended art school since childhood. Though I wasn't particularly fond of it, I believe it helped me learn to perceive and comprehend concepts like composition and light. Like many adolescents, I had an affinity for cars. However, I didn't view them as mere modes of transportation; I envisioned how I could paint them. Upon leaving school, I joined airbrushing artists, though it wasn't a popular pursuit in my small town. I worked as a car painter for about a decade. Then, a camera fell into my hands. I captured everything I saw, embracing it as a new avenue for my art, which I continue to explore today. My life underwent a complete transformation. I began interacting with more creative individuals, eventually co-founding a creative photography studio. We scouted locations and fostered photography in our small town. In 2014, war erupted in Ukraine. Amidst the chaos, safety became paramount. With two suitcases, I embarked on a quest to find the safest haven for my family, ultimately settling in a metropolitan area. I secured a position in a live photography studio, conducting up to ten shoots daily. Over three years, I amassed a wealth of experience. Working in a studio that offered free shoots to the public, I realized my passion for this style. I relished capturing fashion and individuals' essence. With time, I incorporated artistry into my work, leading to my current preference for this trendy style."

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER



FREEDOM" BY DENIS CHEPA

linktr.ee/chepadenis | tandenske@gmail.com

"GONE WITH THE WIND" BY SEENDOLLF



Seendollfnt@gmail.com

"I'm Seendollf, creating both physical and digital artwork. My primary focus lies in crafting collages based on classical paintings, where I strive to infuse new perspectives or environments. My collage style varies, and NFTs offer not only a platform to showcase my art but also a means to connect with a myriad of talented artists."

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

"I'm a multidisciplinary artist, participating in international competitions, exhibitions, and festivals. My art often veers towards the surreal and stylized, as I experiment with diverse techniques. I frequently depersonalize characters in my pieces to tell stories not about specific individuals but about humanity as a whole, allowing viewers to envision themselves in these narratives. When a portrait lacks personalization, it enables viewers to engage their imagination freely. Nevertheless, my art primarily reflects my inner world, conveying emotions through my creative endeavors."



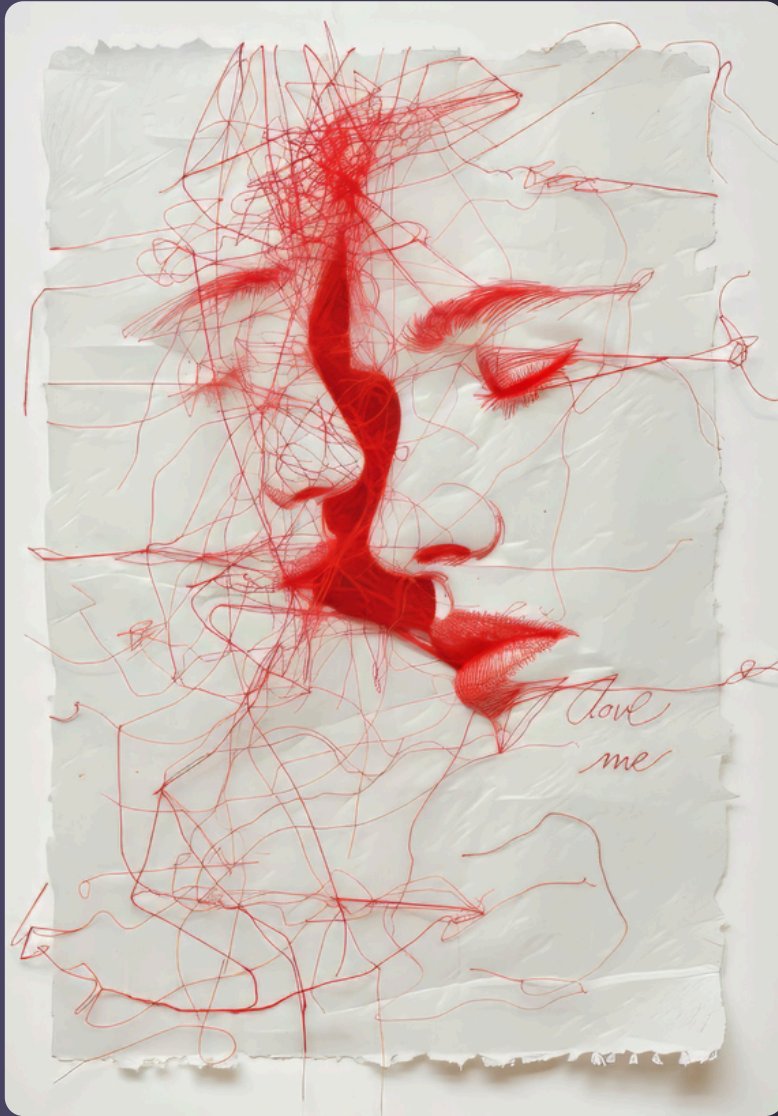
MEMORIES" BY OLGA BURMISTROVA

<https://olburmistrova.ru/series/burmistrovaob@gmail.com>

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

"LINKED FOREVER MY LOVE" BY SOY NANDO

https://www.instagram.com/soy_nando/ | nfo@kortelhovis.com



"For over three decades, Soy Nando has infused caustic humor with poignant reality amidst societal upheaval. Caricaturing both individuals and the world they inhabit, his work oscillates between the dreamlike and the satirical, delving into the recesses of the unconscious to unveil hidden truths deliberately or inadvertently obscured. Leveraging virtual platforms, he constructs tangible realities, deftly navigating and subverting artistic conventions, sociological motifs, and mass symbolism to chronicle a reality that transcends mere fantasy. With derision or gravity, he exposes the foibles of humanity, simultaneously its executioner and victim of self-imposed bondage. For thirty years, digital technology has been his conduit to manifest truths otherwise unattainable."

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

"As a traditional and digital artist delving into cryptoart, NFTs, and Web3 since 2017, I explore the potential of these technologies to elevate underrepresented artists and address real-life issues for a diverse audience through my work in designing and building XR experiences."



WORK BY SERSTE

linktr.ee/bottegadiserste | sere.stelitano@gmail.com

"NEON BLOOM" BY THAÍS STEIN

<https://thehug.xyz/artists/cosmicmanifest> | contact.cosmicmanifest@gmail.com



A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

"For over three decades, Soy Nando has infused caustic humor with poignant reality amidst societal upheaval. Caricaturing both individuals and the world they inhabit, his work oscillates between the dreamlike and the satirical, delving into the recesses of the unconscious to unveil hidden truths deliberately or inadvertently obscured. Leveraging virtual platforms, he constructs tangible realities, deftly navigating and subverting artistic conventions, sociological motifs, and mass symbolism to chronicle a reality that transcends mere fantasy. With derision or gravity, he exposes the foibles of humanity, simultaneously its executioner and victim of self-imposed bondage. For thirty years, digital technology has been his conduit to manifest truths otherwise unattainable."

"Being a self-taught painter, photographer, and abstract impressionist, Sepim draws inspiration from observing human interactions and relationships. Through the use of mixed media, she incorporates emotions, psychology, philosophy, and a touch of life's imperfections into her art, creating a unique brand of visual poetry with each piece. NFTs have become an integral part of her life, instilling pride in her artistic journey. Now, art is her true voyage."



"I'M UNSTOPPABLE" BY SEPIM

<https://linktr.ee/Sepimnft> | sepimnft@gmail.com

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

"NIGHT BLOOMS" BY RIN HEDGES

<https://thehug.xyz/artists/rin-vanderhaeghe> | sweatereyes@gmail.com



"I am Rin, minting NFTs across multiple chains since late 2021. As a queer, disabled, and autistic artist, these identities shape my creative process. I've been constructing my own imaginative universe known as the Hideaway Hedges, offering a gentle escape into the outdoors. Recently accepted into the Nouns Artist Program for round 3, I continue to expand my artistic horizons."

A CURATORIAL PERSPECTIVE BY THE PHILOSOPHER

RODRIGO CID, ERECTIORIS INGENII
(HEIGHT OF THOUGHT)
BY VAN AMENEYRO



"That philosophy knew, and taught that the
gaze of art is the gaze of genial objectivity"
- Thomas Mann



Søren Kierkegaard wrote: Faith is born where reason ends..., I will dare to manipulate such a phrase by saying that: faith is born where art touches reason; the fact is that, if it is about expanding our mind as an academic and theoretical beings, art is in the end the balm, a wasteland where the intellectual mind rests, but a creator is born.

A creator, in laic terms, is someone who is constantly looking for new ways to build that what intellect demands. Rodrigo Cid is a creator, his mind has led him to be an artist, a writer, a philosopher, an editor. A soul with a vocation for knowledge but who was born to create and who makes his way through diverse media that allow him to project himself between the "Renaissance" of art - digital art - and the web3.

And, as an artist, it is not surprising that his most recent collection has icons that link religious anarchy with his own solemnity, resulting in a futuristic metaphor of idols; concepts that, thanks to his education, and experience within the crypto art scene, he masters to perfection.

Rodrigo Cid is a creator with a high level of thought but who seems to be determined not to remain in theory, but to reinvent academic and artistic links both for himself and his circle of collaborators.

WHAT IS \$PØØR?

BY PØØR DAO



The PØØR DAO is composed of pøør people from all over the world with the intent of growing together. Our main mission is to build projects to help poor artists to enter the web3 and develop economic means of sustaining themselves. The resources obtained from our NFT sales are all sent to our multisig wallet, from where we pay the artists and fund the best projects submitted by the community and which are integrated with our mission.



PØØR is a token developed by The Philosopher inside DistrictOne app on Blast Chain. Its idea was to reunite people that identify themselves with the concept and elevate their power through community projects and funding. We decided that communities are never poor, and their abilities, when put together with communal intentions, can bring incredible things into existence. If you identify with the concept, please come with us because we are building beautiful things together. When people with the same intention are together, there is nothing they cant achieve. Our mission is to support poor artists through web3 onboarding and projects that aim for sustainability and their economic development. We get out funds through NFT sales and donations; so please feel free to support us any way you want. All the resources coming from NFT sales are used to buy PØØR and increase its market cap. All periodically free NFTs are distributed to our holders.

Unfortunately, District One is suffering a deep attack from bots and fake accounts to drain the resources from all the meme coins on the platform, including our own. The PØØR Council implemented many strong actions to stop the draining, as invalidating x to earn posts and manually distributing the rewards, creating a new token, called POOR, to substitute PØØR. The idea is to give control of the resources and the liquidity pool to the PØØR DAO's multisig, and be able to do some important things, like creating a staking pool with rewards in POOR, create a liquidity pool for PØØR/POOR, in order for people to be able to trade PØØR for POOR, vesting tokens, avoiding bots, avoiding super accumulation, among other things. POOR has a small % of it that is retained in every swap, and it should fund 4 main areas: development, marketing, liquidity, and charity, in 4 different wallets. We took a snapshot of the main 50 PØØR holders, and we airdropped them the same amount of POOR, so our main investors have POOR to start their journey inside our community. Soon we will also change our snapshot page, but we will maintain the rule we built but now concerning POOR.



POOR holders can do a lot with their tokens:

- Holding
- Staking
- Adding to Liquidity Pool
- Buying NFTs
- Governing PØØR Community

WHAT IS \$PØØR? BY PØØR DAO

If you want to buy your own \$POOR tokens, go to [Thruster](#) and buy PØØR, then use your PØØR to buy POOR on [Uniswap](#). Hold, earn rewards, govern! Add to the liquidity pool, or stake some POOR. Have some fun developing this token and community with us!

POOR Staking is secured by Team Finance



["POOR SOUL" BY THE PHILOSOPHER](#)



["NOT SO PØØR" BY THE PHILOSOPHER](#)



["RICH BOTS" BY THE PHILOSOPHER](#)

WHAT IS \$PØØR? BY PØØR DAO



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SUPPORTERS

