

VIRTUALIA

MAGAZINE

THE LEGEND OF
LONG WEI LORE

INTERVIEW WITH
VESSY MINK

PØØR COMMUNITY
MARCH 25TH 2025
NUMBER 03

THE SONG OF FLAME
AND SHADOW

SUZUE CRYPTO GANG

*A BRAZILIAN HACKATHON-
WINNING COMMUNITY*

TRANSIENT LABS

*EXPERIMENTING WITH
ART AND FUTURE*



Virtualia Magazine [electronic resource]. - v.3,
(2025-). -

Macapá: Federal University of Amapá, Santana
Department, Philosophy Collegiate, 2025-
1 online resource: il.

Quarterly

e-ISSN:

ISSN:

Extension Project "Virtualia Magazine - art,
technology,
and philosophy."

1. Metaverse. 2. Web3. 3. Philosophy -
University Extension Project 4. Cryptoart. I.
Federal University of Amapá, Santana Department,
Philosophy Collegiate. II. Title.

CDD 006.8

[Virtualia #3] pwd_

EDITOR THE PHILOSOPHER
DESIGNER BEETLEJUICE
LIBRARIAN NANCI NÓBREGA

WRITERS THE PHILOSOPHER
VAN AMENEYRO
GUSTAVO MARTES
KATIA SUZUE
METACAT
JOE NIX
CHAT GPT

SUPPORTERS POOR COMMUNITY
META ADASTRA
UNIFAP

INDEX

INTERVIEW WITH VESSY MINK <THE PHILOSOPHER>

TRANSIENT LABS, EXPERIMENTING WITH ART AND FUTURE <VAN AMENEYRO>

TIM MAXWELL OR “THE DESIGNS OF MY PEN” <VAN AMENEYRO>

ANDY WARHOL AND DIGITAL ART: A PIONEER IN THE COMPUTER AGE <GUSTAVO MARTES>

SUZUE CRYPTO GANG <KATIA SUZUE>

POPCRAFT: A FULLY ON-CHAIN GAME DRIVEN BY COMPOSABILITY <METACAT>

WORLDS IN CODE, MYTHS IN MOTION <THE PHILOSOPHER>

_THE SONG OF FLAME AND SHADOW

_VOXELS: THE ORIGIN

DID YOU? <JOE NIX>

BUILDING A TIP BOT FOR FARCASTER: A STEP-BY-STEP GUIDE FOR BEGINNERS <CHAT GPT>

Open <Virtualia#3>? (y or n)



EDITORIAL

Virtualia #3 By Rodrigo Reis Lastra Cid

Art, technology, and philosophy are the pillars that shape Virtualia, and in this third edition, we continue our journey into the intersections of these realms within the ever-evolving Web3 ecosystem. Each article in this issue represents a thread in the complex tapestry of digital culture, connecting pioneering artists, groundbreaking platforms, and thought-provoking narratives that challenge our perceptions of creativity, ownership, and storytelling.

We begin with our cover artist, **Vessy Mink**, a musician and Web3 pioneer whose work embodies the radical shift that blockchain technology has enabled for independent artists. In an exclusive interview, Vessy shares her journey from the traditional music industry to decentralized platforms, exploring the creative freedom and challenges that come with this transition. Her story is one of reinvention and resilience, setting the tone for this issue's exploration of artistic transformation.

Our permanent contributor, **Van Amenityro**, returns with two insightful pieces. First, she takes us into the world of **Transient Labs**, a cutting-edge NFT launchpad and marketplace that empowers artists with innovative smart contracts, allowing them to push the boundaries of digital ownership and creative control. Amenityro also introduces us to the mesmerizing work of **Tim Maxwell**, an artist whose intricate pen-and-ink creations evoke a deep engagement with form, history, and the subconscious, reminding us of the enduring power of meticulous craftsmanship in an era dominated by rapid digital production.

Gustavo Martes, developer and gallerist from **Binaria Contemporary Art Gallery**, offers a compelling perspective on **Andy Warhol and digital art**. Warhol's early experiments with computers positioned him as a precursor to the NFT movement, and this article reflects on how his legacy continues to influence contemporary artists navigating the intersection of art and technology.

The gaming industry also finds its place in Virtualia, with an article on **Metacat** and its role in the development of blockchain-based gaming. As the metaverse expands, so too do the possibilities for interactive storytelling, digital economies, and decentralized play-to-earn models. This piece offers an in-depth look at Metacat's contributions to this dynamic landscape.

From fine art to grassroots innovation, we dive into the story of **Suzue Crypto Gang**, a collective dedicated to onboarding peripheral artists into Web3. Through curation and education, they are expanding access to blockchain tools, ensuring that digital art remains inclusive and representative of diverse voices. This article sheds light on how communities are harnessing technology to democratize artistic opportunities beyond traditional gatekeeping institutions.



We then turn to narrative world-building with two literary features that expand on distinct digital lores. **The Legend of Long Mei** and **Voxels Lore**, both penned by The Philosopher, transport us into intricate virtual worlds where mythology, history, and emergent storytelling intertwine. These narratives not only enrich their respective ecosystems but also demonstrate the power of lore in fostering engagement within decentralized platforms.

Further exploring the written word, we present **Did You?**, a meta-literary piece by **Joe Mix** that humorously reflects on the act of writing itself. This text invites readers to question the nature of reading and authorship in an era where AI and digital publishing are reshaping our relationship with text and meaning.

Finally, we conclude this issue with a technical guide on **building your own tip bot on Farcaster**, crafted by **ChatGPT**. This practical piece serves as an entry point for those looking to experiment with decentralized applications and micro transactions within social media networks.

Throughout this edition, *Virtualia* continues to serve as a bridge between artistic expression, technological innovation, and philosophical inquiry. Whether through visual art, music, gaming, storytelling, or blockchain development, the creative possibilities of Web3 are as boundless as the imaginations that fuel them. We invite you to explore, question, and be inspired by the voices and visions that define this digital renaissance.

Let the exploration begin.

INTERVIEW_

with Vessy Mink

1. What was your life like before Web 3 and what brought you to web 3?

When I was 22 I moved to Los Angeles California to pursue my musical dreams after answering an ad in the Chicago Reader... I had never been there before and the decision to suddenly move to Sunny California appeared one afternoon after listening to Fiona Apple's Tidal and realizing how badly I wanted to make the record of my life, much like Fiona had...

I lived in LA for 10 years and had the time of my life which included hundreds of performances throughout the greater Los Angeles area with bands from every circuit (especially being booked & promoted by Can of Jam.) I was signed to Virgin Records after busking the Santa Monica Promenade, where I met my dearly departed friend, actor & musician, Chris Penn (RIP) We met one random evening at a famous cigar shop in town.

The beginnings of my LA Dream had me performing my original songs on the Venice Beach Boardwalk where I met my first music manager, Diane LaBuda. Diane gave me the support I needed to not give up on my dream considering I was just a moment's thought away from packing up and moving back home to Chicago, after only a couple months... I had a heartbreaking realization that destroyed me and it was an inner battle that left me quite broken.

Diane had secured a 3 song demo recording session for me with the likes of legendary drummer of Guns N Roses, Matt Sorum. Matt is a legend and I will never forget the grand memories of recording my songs in his studio with he the king, at the drum throne while simultaneously co producing me with Guitarist & songwriter, Lanny Cordola.

Here is the newly released infamous song "Out There" produced by Matt Sorum & Lanny Cordola: (the reason it is infamous might or might not have something to do with the rock band Puddle of Mud)

OUT THERE (FEAT. MATT SORUM & LANNY CORDOLA) VESSY MINK

My life before web 3 was immersed in trying to figure out a way to help support my growing family & being in a punk rock duo called THM NME with my epic drummer KEVLAR. We were gigging all over Chicago and getting back to the rock n roll that had been the reason our paths crossed in Los Angeles in the first place. Here's one of the songs we released in July of 2019, it's called "5X5" where just weeks before I wrote and produced 19 songs in a matter of 2.5 weeks.

5 X 5 THM NME

Everyday there was a new song to be written... and every day for weeks after, KEVLAR came home from his hard day at work with me urging him to lay down the best drums of his life, take after take after take. Up to date we've only released 4 but be on the lookout as pertaining to when I feel a release must be made. It's usually very unpredictable and leaning very much on my searching through hundreds of files for a completely different reason.

I'm a singer/songwriter who moved to Los Angeles, California at to pursue the ultimate musical manifesto and I would never have had the courage or inspiration to do so had it not been for the Butchers. I met Jon & Missy after they placed an ad in the Chicago Reader looking for a "firestarter singer" for their Electronica project SIREN. Apparently they had placed ads all over the world and believe it or not, I was the lucky one to receive the golden ticket of working with them on the 3 song demo that they sent all over Los Angeles to every record label out there.

World renowned drummer for John Fogerty and LA's favorite, Kenny Aronoff even played percussion on one of the original tracks I wrote, and that was before we even knew of one another! The story is so magical. Here is a link for our song "Shiver"

SHIVER (FEAT. KENNY ARONOFF) VESSY MINK

After arriving back in my hometown of Chicago (10 years later) I married my dear husband (who I met on Craig's List when I was looking for a job) and we started our beautiful family. Motherhood is the greatest gift I've ever received (next to my own life being given to me, Thank you Mom Dad & God!) and I couldn't be more proud of where I came from & where I am. Family is the most important thing to me and coming from immigrant parents who are still together, who have faced every challenge for over 50 years, well it gave me the Legacy of Love to always have faith in and grow through the difficult times and to never give up.

I am proud to share that I produced my father's first album "Songs For My Mother" in May of 2019 with the great help of Chicago engineer Jim Godsey. My dad always said "99.999 % of people die with their dreams" and being that his dream was to be a singer, and that he put his greatest wish to the side...well I was inspired one day when he called me because I was preparing to produce the record of my life and while speaking to him I realized that what I needed to do was produce his record. It almost didn't happen. Here is a link to it:

[MICHAEL MINKOVSKI SONGS FOR MY MOTHER MICHAEL MINKOVSKI](#)

I owe everything to my parents. They showed me and still do, what love is. They are my heroes and so are my amazing siblings. I wrote this song "Just Because" for my parents and it features my mother's artwork (circa 1988) on the cover:

JUST BECAUSE

My mother went back to college after having 5 kids, and for her senior thesis she and a classmate opened up a pop up Feminist art gallery in Chicago called Woman Made Gallery. <https://womanmade.org/> It was only supposed to be up for a month but everyone begged the founders to continue the hard work that needed to be done to properly represent women's work in the world. We even met Hillary Clinton one day when the park next door was to be named after her. I remember running to catch the chance to meet her and take a photo with Hillary my sister and all the women present.

[WOMANMADE.ORG/](https://womanmade.org/)

Before Web 3, I co-founded ARC Arinova Rhythm Collective with Producer Singer/Songwriter & Multi-instrumentalist, Chrys Anthem Wozniak & Saxophonist Songwriter Producer, Roger Ebner. I had met Chrys in Los Angeles and re-connected with him back in Chicago. I remember when he called on me to start ARC. He said that he and Chicago legend, Roger Ebner (who I had not yet met) wanted to create something wonderfully innovative and beautiful...a new genre called Soul Flow, and that they wanted me to be a core member. I said yes and I'm so grateful that my dear friend lovingly known as "Big Man" invited me in. After all, he knew music like the back of his hand...

He was the first to put the legendary Jennifer Hudson up on a stage for the very first time! This all went down in Chicago when Jennifer was just a teenager! It's just such an amazing story and I feel so fortunate to have befriended my soul brother Chrys who is with the angels now. He died unexpectedly in 2023 and left countless broken hearts in his wake as well as a gigantic catalogue of music, (much of which we created together) in ARC.

I remember the first song he sent me to sing... its called Lasso The Moon and it's a chant rock chorus repeating over and over... If I could Lasso the moon, I'd bring it down for you...Here is a link for the Bandcamp Chrys created for ARC:

ARINOVARHYTHMCOLLECTIVE

I minted our 5 song record as a music nft after his passing. Here it is:

ARC WELCOME TO SOULFLOW LTD. ED. EP

Sadly Chrys never had the chance to hear about NFTs or what they were or how important they would become to me and so many other musicians in web 3. I miss you so much Chrys... I love you forever.

The year before my entrance into web3 I had just become a certified yoga teacher through The Alchemy of Yoga and had recently completed a 3 month songwriting course called 6 Figure Songwriting with Catch The Moon. I had attended an online event called Sync Summit where I met someone that invited me to their weekly Clubhouse space that had real life movie directors giving live music briefs for their upcoming independent films. They were looking for songs to place in their films and I'll never forget the first brief that I heard on Jason Rothberg's Sync Report Show...

Director, Dirk Simon began to speak on the only audio app and the room went silent as he described so eloquently a middle-eastern chase scene based on a true story about a Bulgarian mercenary. I was immediately enchanted somehow by the story and got up onto the Clubhouse app stage...I had a Bulgarian song to sing for them... It was on that stage that I met the legendary storyteller director poet multidimensional artist I Paint Creatures who Jason had invited to speak his epic poetry into motion...

Sewing together all the people on that very stage in the most magical of ways, IPC had done something miraculous! Something outstanding! Something never before seen & I had never heard anything like it! He blew me away. We ended up collaborating on a song together to present the following week for the brief & it features his poetry and cellist Troy Thomas:

BULGARIA FUSION (FEAT. TROY THOMAS & IPC) VECELINA MINKOVSKI

Photo By ND



I became a voice actor essentially because of this series of events and rehearsed 4-5 days a week on Clubhouse with The FunkyiPuppets! Here is one of the amazing director I Paint Creature's beautiful NFTs:

IPC'S MATSU WATERWAYS

2. WHAT WAS THE TURNING POINT THAT MADE YOU DECIDE TO TRANSITION FROM TRADITIONAL MUSIC AND ART INTO THE WEB3 SPACE?

There are so many turning points that lead to the present moment when one choice can determine the rest of your life... NFT 99 ART & EXHIBITION on Clubhouse featuring 99 NFT artists from all over the world each giving 15 minute presentations of their story and art, was that exact sacred scenario for me...

I was enraptured by the 50+ hour live non stop show of brilliance from every corner of the world. I felt like I was inducted into music nfts much due to how warmly I was received during this exhibition where I performed my original songs and covers throughout the event, which was hosted by Mr. BK Han of M.Gen with epic co-hosts like Brooke Ganster aka Sacred Clowns among many others who formed a bond so true and gave the monumental exhibition everything that they had. It is no small feat to organize such an extravaganza!! Here is a link to the NFT event pass which many received for taking part in it:

NFT99 - PINK SERIES

3. HOW HAS THE WEB3 ENVIRONMENT INFLUENCED YOUR CREATIVE PROCESS AS A MUSICIAN AND ARTIST?

The Web3 environment has influenced every part of my life from the moment I realized what it actually was...

In real time to be among artists from all over the world who are minting their art works in every category via the blockchain, with many different blockchains in fact.

It is irreversible the effect that this ecosystem has had on everyone closely involved and throughout the myriad of circles encompassing each artists journey. I am known for writing songs on the spot and in real time recording them live in my studio and minting them on the blockchain soon thereafter. I did this regularly on the amazing Consuelo Benson's Field Of Dreams Clubhouse spaces, among many others.

This really became the niche that inspired our show Music Train, that I co-founded with my NFT mentor, Mr. BK Han, who opened a whole new world for me when he invited me to perform songs on the spot for a handful of guests who happened to show up in the space that he created on an app called Connect Club.

We are about to launch season 7 and it is just remarkable that our first season of Music Train was essentially born live on Connect Club where BK and I invited guests to share a word or two with us and from there I wrote songs in real time while simultaneously recording them in my studio. The songs were then minted into our collaborative collection V.Mink on Opensea as the first episodes of our show, Music Train. Here is the collection link where you can find Season 1 of Music Train born on Connect Club (as well as some other gems including my very first Not For Sale (NFS) music NFT that was written just a few months before (my dear friend and co-founder of ARC Arinova Rhythm Collective, Chrys Anthem Wozniak), passed away...It's called "We Found A Way" and it was produced by artist/producer On Wednesday

V.MINK

4. CAN YOU SHARE SOME OF THE CHALLENGES YOU FACED WHEN YOU FIRST ENTERED THE WEB3 SPACE AND HOW YOU OVERCAME THEM?

Communicating with people from all over the world, all on their own paths that have somehow all ended up together is a monumental undertaking to say the least. When this happens there is a lot of passion and fire... Artists & Technologists working to better relate with one another having come from different cultures, upbringings and mindsets can certainly collide at different points and time depending on the situation and many other factors. That said, a song from the heart written in the moment to calm the waters, can be very helpful...

When words not thoughtfully used nor expressed have hurt others it is so important to take a step back and just listen to what someone else is trying to say and to give them the grace to do so. There is a big learning curve in web 3. It naturally occurs when loads of people from all walks of life come together to find common ground and learn the new skill of relating to everyone.

Before that can happen there needs to be open arms, peace and grace for the next moment one takes to listen wholeheartedly and acknowledge what another human being is working so hard to express. The challenges that I have faced are many and I have grown so much from them. I have become a much better human being, communicator and listener because of these challenges. You hear real stories from real people sharing their pain too often ignored and that has inspired some of the most important songs that I have ever written.

Here is one inspired by a true story shared in web 3 and from which a collaboration was born as two different artists reached out to me to create each their own album cover for the two versions just after I wrote and tracked the song live in an X space hosted by Speaker, Consultant & PR Expert, Mary Beth Sales:



5. YOU'VE BEEN INVOLVED IN WEB3 SINCE 2021. HOW DO YOU THINK THE SPACE HAS EVOLVED SINCE THEN, ESPECIALLY IN RELATION TO THE ARTS AND MUSIC INDUSTRY?

From the beginning of my web 3 journey I have always heard the same thing over and over again and that is that we are early.

We are early to the digital renaissance... very early. Not everyone who began their web 3 journey is still in the game after all, or are they?

It is a game of knowing what you want to spend your precious time doing... Learning & growing is what this web 3 life is about.

It is about your path to your most creative, efficient healthiest happiest self. The fall of the music industry is also the birth of the new music industry and it is one that is in the hands of the actual creators of the music. One has to know how to move about in new and innovative ways that will not infringe or disempower those who know this ecosystem like the backs of their hands.

The arts and music industry are wealthier than ever with art that is being inspired by the very real time creation of how the actual change is taking place. It is all happening at once and for certain. The power grab is an interesting visual to behold when one considers how what you put your vital energy into is what you receive back 10 fold. Platforms that aim to educate and inspire with easy to use tools that naturally do so, will win the hearts of artists in every genre worldwide.

The point is that we are the creator economy. During 2020 Boom Into Web 3, I entered into a partnership with Canadian entrepreneur Min Kuang, whos 100 digital collectible clothing brand titles (web 3 wearables n the Cryptovoxels metaverse ecosystem) such as: De-fi Is the New Frontier, Crypto Is Risky, Bitcoin Is Digital Gold and ETH Is Money among many others, inspired me to write and produce 100 songs for The Web 3 Dictionary. Here are a few links to learn more about this rare venture that captured my heart:

[TSAWEB3 DICTIONARY MUSIC MYSTERY BOX](#)


[Art & The Architecture :](#)

[ART AND THE ARCHITECTURE MEET THE METAVERSE](#)

[CAN WE BUILD IT](#)

6. WHAT DO YOU THINK MAKES WEB3 AN ATTRACTIVE PLATFORM FOR ARTISTS, PARTICULARLY MUSICIANS?

Musicians can fly free in the web3 space and they will always be able to, just so long as they do not sign their rights away to those whom they cannot trust...Finding out who you can trust is what the web 3 space is really all about. I have many collaborations born of web 3 and something profound actually occurred just last year in 2024... I was asked to write the theme song for The LADs NFT collection on the SHIB blockchain, by founder of the Shiba Sequoia Forest, Andrew Prater. The Lads Theme song actually serves as one's lifetime ticket to music festivals worldwide (SHIBA FEST) sponsored by The Shiba Sequoia Forest and many others. For more information please visit:



SHIBA SEQUOIA FOREST



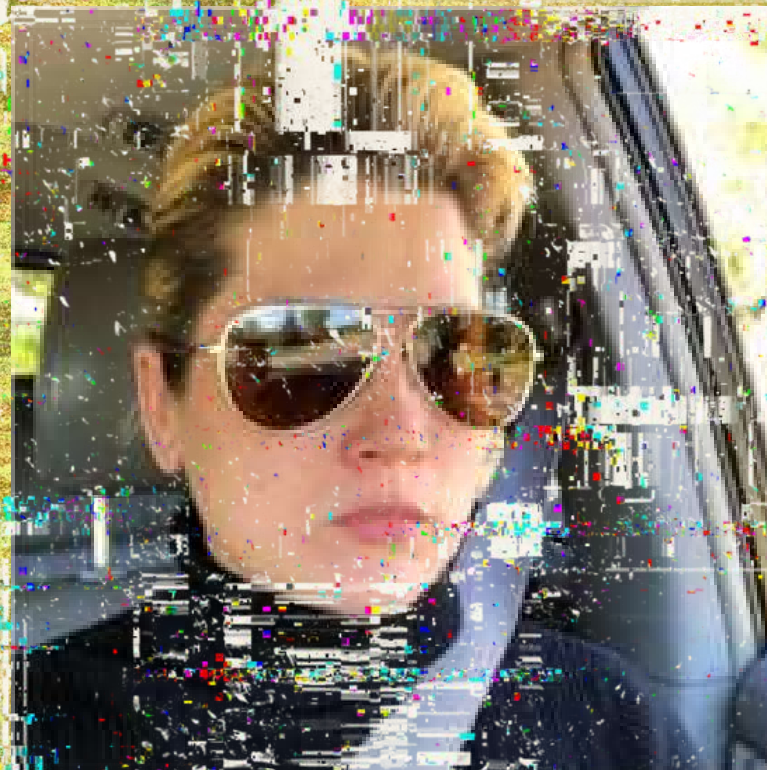
SHIBA SEQUOIA FOREST LADS COLLECTION

7. HOW DO YOU SEE THE FUTURE OF MUSIC AND ART EVOLVING WITH THE

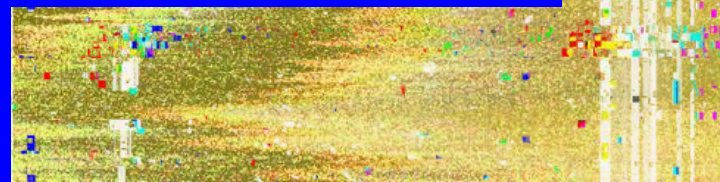
ADOPTION OF WEB3 TECHNOLOGIES LIKE NFTS AND DECENTRALIZED PLATFORMS?

There is no stopping the influx of great art and music designed from the heart to make the world a better place for everyone. Web 3 technologies allow us to do this. Learning new skills is paramount to the success of the whole. This is certainly my focus and I feel very strongly that the partnerships that I have made worldwide in the web 3 space have not only helped me find my own voice but have secured trust and confidence throughout any channel that we as artists must travel to continue the journey and make it a great one. Documenting one's story is so important for legacy and it really does leave puzzle pieces to fit together for those who come after us...Speaking of which I am proud to be one of 37 singers on a song call "Hi" by @SongsofEden/@MidiPunkz that is part of a payload on its way to landing on the moon all because of @moonmars (who put the amazing 47 piece collection together) for the creation of The Moon Mars Museum which launched on Falcon 9 via SpaceX on 1/15/25 Here is a link to listen to the live X spaces that monumental day:

MOONMARS LAUNCH PARTY



SONGS OF EDEN MIDI PUNKZ FAM



8. WHAT ADVICE WOULD YOU GIVE TO EMERGING ARTISTS WHO ARE CONSIDERING DIVING INTO THE WEB3 WORLD?

My advice is simple, Just jump!
Make your move, don't wait and reserve
yourself with much patience for the journey!

9. CAN YOU DESCRIBE HOW YOUR RELATIONSHIP WITH YOUR AUDIENCE HAS CHANGED OR DEEPENED THROUGH YOUR WORK IN WEB3?

I owe it all to web 3... It has grown so much my relationship with my audience. I have been able to perform my songs live for people from all over the world (largely due to Clubhouse initially and for the last 2 years, X, my favorite audio app!)

I have met so many people on X and cannot even imagine my life without it. It is where I go to say hello to my friends, most of whom I've never met in person! It is where I go to listen to brilliant conversations about Web 3, NFTS, Ai and so much more. I had the great opportunity to write the music and produce a song called "Do Teslas Dream?" by Dr. Scott Walter who had heard me sing in Adrian Dittmann's famous X Spaces which happen every evening and are now called The Conversation...Dr. Scott reached out to me with the prose he had written in 2022 inspired by his FSD (full self driving) TESLA that was learning its surroundings as an LLM (large language model) We released the song on all DSPs(digital streaming platforms) and I also minted a music nft of it on sound xyz. Here is a link to it:

DO TESLAS DREAM?

I even had the great opportunity to do a ride along in a FSD Tesla thanks to Rebellionaire founder Brad Fergusson! He interviewed me and I performed "Do Tesla's Dream?" inside his self-driving Tesla!! That never would have happened without X (Thank you Elon!)

Last Summer I was invited to The TESLA Takeover in Muskegon Michigan to close out the event with a live performance of the song!! I loved sitting in a Cybertruck as well and I want one so bad!! Here is the link to the interview with Rebellionaire:

FSD V12 SMOOTH CRUISE IN SUBURBAN CHICAGO

10. HOW DO YOU BALANCE THE TECHNICAL ASPECTS OF WEB3 WITH THE ARTISTIC SIDE OF YOUR WORK?

Learning how to create under pressure and challenges unforeseen has made me a better person and artist in general. It is not all about me and that is the point. It is about us and people helping one another get through to the next platform of realization that we are all in this together and the success of the whole is exponentially making the world a better place one step at a time.

11. ARE THERE ANY UPCOMING PROJECTS OR RELEASES WE SHOULD BE ON THE LOOKOUT FOR? HOW CAN YOUR FANS BEST SUPPORT YOU IN THE WEB3 ECOSYSTEM?

In early 2024 I was contacted by a gentleman named James Z who asked me to bring his musical dreams to life...James had shared that he was not a professional musician but that he had a lifelong love of music and that he had composed an orchestrated composition on GarageBand. He asked me to write a song with what he had created. It is called The Universal Music Anthem and it has been a profound honor to put all the pieces together to bring to life the song that we released on all streaming platforms on Jan 1st 2025c I call it the UMA and it is featuring James Z's original composition re-envisioned by music producer Charles White Featuring cellist Thor Sigurdson. I wrote the lyrics and song that I am singing over the UMA and launched the contest that James had in mind on the same day of its release. The Universal Music Anthem Song Contest launched on X on 1/1/25 and by the time you read this, we will already have the top 3 voices who we've been searching for who will be featured on the re-mix of the song! The date of the upcoming release of the new version will be sometime in Spring 2025. It will also be minted on the blockchain along with the first version. Here is the collection link where you can hear the UMA:

[THE UNIVERSAL MUSIC ANTHEM SONG CONTEST](#)

The purpose of the Universal Music Anthem Song Contest is to unite as many countries as we can throughout the world by having each adopt this song as their own and by them essentially making it their own, much like James invited me to do so. It is a beautiful and powerful message to receive the blessing of unity and I am so very grateful to have played one small part in a much bigger vision.

12. WHAT ROLE DO YOU SEE FOR COMMUNITY AND COLLABORATION IN THE WEB3 SPACE, AND HOW HAS THIS IMPACTED YOUR OWN WORK?

The web 3 space was born of community and collaboration, was it not? If we are not here to work together then why exactly are we here? Every aspect of web 3 has gifted me another moment to realize that it's not about me, it's about us...and I have a song to sing and I will sing it and write it just for you because life is about giving and then giving again and again. We are here to serve and witness. We are here to love and be loved. We are here to forgive and be forgiven. We are here to experience our lives each in our very own individual way and most importantly, we are here to share our stories with others, to help one another have a chance at a joyous life where everyone has their basic needs met so that they too can be empowered to create whatever inspires them to keep on living the dream.



13. FINALLY, WHAT MESSAGE WOULD YOU LIKE TO SEND TO THOSE WHO ARE STILL HESITANT ABOUT EMBRACING WEB3, PARTICULARLY IN THE CREATIVE INDUSTRIES?

I've met some of my dearest friends and collaborators in the web3 space including singer/songwriter web3 music artist and founder of HEARTISTRY, Joe Nix. My life would certainly not be the same without them. Joe & I met during the NFT Superstar Awards on Clubhouse. It was a 3 day non stop live event that I helped host and curate and as soon as I heard Joe's voice singing his song, it's like the lights got brighter all around. A great singer/songwriter of legendary status, who I knew back in L.A. the incomparable Mr. David Baerwald once told me that "a great song changes the air in the room." That's what happened when I first heard Joe Nix. We have written over 40 songs together, and most of those were in the 2 months after we first met. In fact he invited me into the HEARTISTRY ecosystem and that's how I became BFLY.

Here is one of our many songs together...it was produced by Joe & his brother Asher. I love this song so much and it was inspired by a live X audio space about Starlink & Satellites and tech talk that I didn't quite understand but that bore in me a song called "Radio Link" that if I was to really go back to the beginnings of when I was 9 or 10 at the Bulgarian picnics in Chicago's forests, I recall an old man that I didn't know who would always take in his hand a piece of my blonde hair at the top of my head and say the word "Antennae Antennae" Here is the song and I believe it is also minted on the blockchain... I like to do both sometimes so as not to leave out those who aren't aware of music nfts yet...

I have many musical collaborative favorites in Web3 who I've made music with and have hosted X spaces with who have changed my life forever... I can't name everyone but please know that I love you all so much and I am so very grateful that our paths crossed in this life... I believe we have all been together before at different times. I want to shout out all of the legendary music space hosts on X + the music platforms who have paved the way for musicians like me and many others to find the avenue of sound to make it out to the masses with... Without you there would be no us...I gotta shout out CIMA DOWN METARIDES, VIBES WEB 3 MUSIC COMPETITION, PYMP RADIO, X GOT TALENT, SCORE THE LORE, LIFE'S A JOKE BIG TOP TALENT SHOW, LADS A WALK THROUGH THE SHIBA SEQUOIA FOREST, SHIB RECAP, IMUTV, PROTECTORS OF THE FREQUENCIES, NE\$\$Y THE RILLA, VIOLETTA ZIRONI & so many others!!! We love you and appreciate you beyond what words can express!! The supporters the givers the lovers of music & art. The collectors. The protectors. The ones who make all the difference in the world with the seeds they sew. Special shout out to my homie CRYPTOBEATRADIO!!! We have a handful of beautiful songs together and I love you so much and thank you for believing in me!!!



Here's an EPIC new release from him and Swendel that I had the honor of collecting the first edition of 7 called "Birthday Song" where the unlockable is an actual birthday card with the art and the song and it's notarized with an official certificate of authenticity!!! I was so blown away when I got the package. Cryptobeat & Swendel are to be my very first guests for the season 7 premiere of MUSIC TRAIN!!

I want to extend my love to my dear homie XTINCT... from the very beginning during the first NFT 99 ART & EXHIBITION LIVE ON CLUBHOUSE... you changed my life forever with your beautiful story & journey of being a cross border music artist and multifaceted digital content creator, a web3 artist to the fullest, sharing not only your amazing musical body of work but also all of the tech knowledge in the space to go with it. You know more about web3 than most and I just love you so much XTINCT!! Can't wait for our upcoming collab my homie!!!!

Another amazing human being who I've had the pleasure of meeting in web3 and collaborating with her on an original song is the ever talented inspiring Ebabur!! She's been a guest on my show Music Train and our song together "Sandcastles" was such an honor to become part of. Her work is extraordinary and every song she sings goes along with her digital animations which are so extremely beautiful! Here is a link to Sandcastles streaming on all digital platforms:

My message to those who are still hesitant about embracing web3 is...

LFG!!!!!!!

Stop allowing fear to rule any part of your life. Have faith in the humanity that is shown to you time and time again every moment you are given the chance to share your story your art and your heart.

THE BIRTHDAY SONG - LIMITED #1

Have humility and grace and encourage your community and those who inspire you to do the same!! Don't change, grow!!!
Most importantly, Tip Your Hat to all of your heroes. I will end this interview with a great quote by someone unknown... "If you knew how powerful a negative thought was, you'd never have another."
Big shout out to you my dear friend & epic creator and supporter of web3 artists all over the world!!! THE PHILOSOPHER!!!! Your journey has inspired me significantly and I want you on my show!!! Thank you forever for believing in me for collecting my music nfts and for showcasing them in your epic metaverse art galleries!!!!!!!
To The Stars With WEB3!!!!!!

XOXO

VESSY MINK

(YOU'RE FRIENDLY NEIGHBORHOOD SONGWRITER)

CONTACT ME:)



I pulled out a wishbone in 2010 after moving to Arkansas. I cleaned it and painted it with the colors of the American flag...I placed it in wedding engagement diamond ring box and placed it there. I photographed it and titled it:



The American Dream



Self Portrait

Just Because

The Universal Music Anthem is a music nft minted on OpenSea via Base chain. It is the finished product of a song composed by James Zahar who reached out to me (early 2024) on X to bring his musical dream to life...a composition he created on garage band. We launched the contest on Jan 1 2025 looking for 3 golden voices to replace my main vocal for the remix.

[MY LINKTREE](#)

A song that launched the 1:1 Vessy Token Collection on OpenSea (launched after I launched my own coin on pump.fun The launch included gifting an original song with lyrics inspired by a holder of the coin, who actually also came up with the title of the song: "I'M A VESSILLIONAIRE" I also released it to all streaming platforms:

[THE UNIVERSAL MUSIC ANTHEM SONG CONTEST](#)

[SONG 1 I'M A VESSILLIONAIRE](#)



[Photo by Henry Diltz](#)

(rock photographer)

[HENRY DILTZ PHOTOGRAPHY](#)

[HENRY DILTZ - WIKIPEDIA](#)

I created this pamphlet to share some of the reasons one might decide to become a holder of my coin. People in web3 worry about projects rugging and people not keeping their word. When people become holders of VSY coin they will get something from me that will be unique and worthy of their support. They don't pay me with the coin, they simply become holders of it to receive the benefit of doing so. I'd love to see VSY coin traded publicly...but it can only happen if we meet the bonding curve.

Here is the ticker for the coin:

BVSFPeqvwRcw3nDRKgNDXNMot3ZAbTNstWvJ1JFupump

HIRE VESSY & PAY WITH VESSY COIN!
Whatever it is you want Vessy to do...

1. Singing Telegrams & Private Online Concerts via FaceTime
2. Custom Songs For Your Loved Ones + Custom Brand Jingles
3. Custom Digital Content + Promotion & Marketing
4. Live In Person Concerts + Music Therapy + Memorial Songs
5. Interviewing You + Streaming
6. Editing Your Content
7. Launching Your Talk Show
8. Singing/Songwriting Lessons
9. Life Management

SOCIAL BY VESSY MINK
Human beings are social
We're just no good on our own
Human beings are social
Not meant to be left alone
For too long anyhow
It's just a matter of time
Before we all leave here
Our green earth divine
So if you wanna wake up
And shine...
That'd be fine with me
That'd be just fine
Cause all we got is this moment
anyway... no guarantee that we'll be
here another day...
So give yourself of love
Give everyday...
Be grateful for the love
That you breathe and pray

CONTACT US!
<https://linktr.ee/VessyMink>

VESSY COIN
What you need to know
TRUGNALAYA

PAY VESSY MINK FOR SERVICES RENDERED WITH VESSY COIN ON PUMP.FUN (ticker VSY)

The Lads NFT (I was asked to write and produce the song, which I did, along with the founder Andrew Prater)

SHIBA SEQUOIA FOREST LADS COLLECTION

SHIBA SEQUOIA FOREST

A new love song I recently wrote minted and launched a new collection on OpenSea with called "Love Songs" with my mothers beautiful art on the album cover circa 1988 I also released it to all music streaming platforms.

Beate Minkovski is my mother's name and she co founded Woman Made Gallery as a senior thesis pop up art gallery in Chicago in 1992.

It's Chicago's longest running feminist art gallery. Over 9000 women's works have been exhibited at WMG and from artists all around the world.

WWW.WOMANMADE.ORG

JUST BECAUSE

ONE MILLION MILES

DO TESLAS DREAM?

An original song my sister wrote called One Million Miles that I covered and released to all streaming platforms and minted a 1:1 on sound.xyz The nft was gifted to NESSY The RILLA live in X spaces as an award for reposting the space etc.

A song produced and sung by me Lyrics written by Dr. Scott Walter (He reached out and asked me to put his lyrics to music. In June 2024 we performed it live at the Tesla Takeover in Muskegon Michigan to close out the event.



THE WIN

What does it mean to win?
Is it a lonely place where only you stand to receive the glory?
Does it represent everyone who ever believed in you, your winning, what does it do?
Does it make the world a better place with all voices heard and flags waving from
Every country nation and peoples under the stars?
Does it include all living things moving together as unified as the wind that comes to bring you a refreshing breeze? Does it stay this "win"? Will it last eternally and whisper to you when you least have faith in yourself billowing at the edge of a consciousness you have not even begun to admit?

Does it waver when tested and challenged and pushed to its core to receive the blessing of its...its State of Being?
Does it recognize itself, this winning over of this and that, does it compare itself to those who did not win? Will it be remarkable, winning?
Will your win leave others in the dust, who almost won but could not finish the race?
Is your winning really a win? Is it a chase after more disgrace?
Is the win like the stars that have shown their twinkling only to realize that the twinkling has burned out long ago?

Can the win give and give again?
Is it as real as the tip of your nose?
Does it shout and prosecute?
Is it stout and proud with nothing to show for it, except words and promises that is cannot keep?

Does your win include me?
Am I part of the celebration?
Have I been left out in the cold to endure a losing mentality?
Or does my win take you into account too?

A win so big that it could never think of leaving anyone out of the picture...
Its silent beauty all encompassing the ever grand escape from the psyche of retribution
A win that lasts forever
A Universal Music Anthem that embodies the excellence of everyone who gave it a chance to succeed
A composition so beautiful that it echoes peace indefinitely sewing seeds of love wherever its melody and verse takes it...

Even in the raging sea it encapsulates the change it was
born to discover
The never ending battle of wills holds no candle to it...
It is the win of wins that sails precipitately like the
rain that cleanses all the losses
A manufactured clone could never double it
The win of wins is a caress when ego wants to kill it
The win of wins is a flame when water can never
distinguish it
The win of wins is a radiance that needs nothing to help
shape its future
For it lives forever
Engaging all the flights of fancy over winning at a
dinner table of designs' indiscretions...

Passion cannot beat this win down
Folly cannot trip up this wins metrics
This win is your win and my win
This win is our win and it was created by every one of us...
It is the win of wins

For humanity has taken it into its hands and has
cradled it like a newborn child
It has molded it with its foresight and compassion
This win of ours has ignited the masses in an all
out salute to peace & goodness
It has realized, this win, that it is all for one
and one for all
This win is the Universal Music Anthem and it is...
your song

So take it into your arms and hold it dear
Spend time with it so it has no fear of being
abandoned, as so many have done before...
Ah, to win it seems has been to forget what winning
means...
Winning means that you and I can be, each with our
own differences...
Winning together till the end of time

Time is always winning
It gave you today
Hopefully it will give you tomorrow...
Will you recognize the gift that it is?

The win is you
It has always been
It will always be
The award that you set free to give and give again

I forgot to share my very first nft collection in collaboration with my NFT Mentor, Mr. BK HAN out of Singapore. This collection has the very first episodes of Music Train, only audio, that were created and recorded live on the app Connect Club. It also has my very first music NFT that BK created the album cover for with my photo. It's essentially how he taught me what NFTs were, because I had shared a song with him, soon after meeting him on Clubhouse during a break from rehearsing with the FUNKYiPUPPETS, and anyway, he had asked me for a photo after I sent him the song "We Found A Way" an original song I released produced by On Wednesday. 5 minutes after I sent BK my photo, he sent me the OpenSea nft asset link! There are other cool songs minted in our collection including "Uber" which BK created the album cover for and minted for us. There is also "Gong Xi Fa Cai" which in Chinese means May You Be Rich or what westerners would recognize as Happy New Year! I've created a new version of this specific song for 3 years in a row, and am set to release the 3rd edition soon, as Chinese New Year is on Jan 29th 2025. Anyway, here is our collection:

AN NFT COLLECTION OF MUSIC AND ART CREATED BY V.MINK AND BK HAN

This is also recently created (today) 1:1 on Rarible:

DUM BITCH

This is one of my latest 1:1 titled "See" minted on Rarible

SEE



This is my band with my husband I mentioned



THM NME

TRANSIENT LABS

experimenting with art and future

by Van AmeneYRO

“More powerful you
become as a creator”

-Ben Strauss-

Creation is a game full of experiments, trials, and errors; the artist knows this well, as they allow themselves to explore possibilities that bring them satisfaction. Creation within art has infinite nuances, but it also has needs that go beyond simply finding a place to showcase it—they involve diversifying, creating, trusting, and above all, maintaining creative freedom with full autonomy.

Following this premise, Transient Labs was created with the firm conviction of providing a space for the artist—for the creator whose inventiveness is constantly nurtured. Its founder, Ben Strauss, understands well the needs that must be addressed in both the physical and digital art worlds. Thus, Labs is a platform that grows alongside the user, and by “user,” I mean anyone involved in the digital art world—primarily—since it is literally a laboratory of exploration for artists, collectors, curators, and more.

Art is almost by definition the result of a curious mind. The creator is a restless being who, without the right stimulus, tends to get lost in the same cycle that leads to a certain apathy. The lack of a stimulating space distances us as creators from continuous learning, and what is an artist if not a student hungry to learn more in order to create?

Several artists have already minted their artworks and worked side by side with TransientLabs, but what sets this platform apart? Without a doubt, I can say that two important aspects stand out: its constant innovation and communication with artists. These are two essential pillars, as one feeds the other, and I dare to say that this is precisely what has led them to create various contracts that cater to the needs of creators. Let’s explore a bit about these contracts at Labs with Daniel Volkov, Marketing and Artist Relations, who shared some insights with us:

ERC-721TL CONTRACT:

The ERC-721TL contract builds on the standard ERC-721 format, recognized and used across platforms like NiftyGateway, SuperRare, Rarible, and more. This contract is perfect for 1/1s and 1/1/X collections, offering versatility and compatibility for creators. What sets ERC-721TL apart is Synergy, a feature we developed to protect both creators and collectors. On most platforms, creators can update metadata even after an NFT is sold, which can alter the work a collector originally purchased.

Currently, creators can only have one active ERC-721 Mint Page at a time, and mint pages operate with a randomized blind mint format. Starting February 2025, we're introducing our Auction House Protocol, allowing artists to list 1/1s individually as buy-now items and reserve auctions. This provides greater flexibility and options for showcasing and selling their work.

For large collections, our Batch Upload feature simplifies the process, enabling creators to upload and manage a significant number of works with ease.

The ERC-1155TL contract is designed for editions, offering creators several ways to release and manage their work. Like ERC-721, creators can mint and list their editions on third-party platforms. However, The Lab expands on this with additional tools, such as:

- Airdropping editions directly to wallet addresses.
- Creating customized Mint Pages with a variety of release mechanics:
- Timed Open Editions: A mint open for a specific time frame.
- Limited Supply Editions: A fixed number of editions available for minting.
- Inclusive Editions: A unique format that remains open indefinitely, allowing collectors to join at any time until the creator decides to close the mint.
- Velocity Minting: Designed for supply discovery, this mechanic decreases the mint's duration with every sale. For example, if a creator sets a 24-hour duration and a 5-minute decrement, each mint removes 5 minutes from the clock.
- Marathon Minting: The opposite of Velocity Minting, where every mint adds time to the clock, extending the sale duration.

These innovative mechanics let creators experiment with how their works are collected, ensuring their editions stand out in the marketplace.

ERC-1155TL CONTRACT:

ERC-7160TL CONTRACT:

The ERC-7160TL contract, also known as the Multi-Creation Token, is an exciting and versatile option for dynamic and interactive art. This contract allows creators to “nest” multiple artworks under a single token, allowing collectors to switch between them and display their favorite version.

Here’s how this contract caters to artistic needs:

1. **Dynamic Storytelling:** Perfect for projects that evolve over time or tell a layered narrative. Each token can contain multiple versions of an artwork, allowing for creativity that wouldn’t be possible with a static token.
2. **Custom Interaction:** Creators can add interactivity, such as requiring collectors to “unlock” different artworks within the token by solving puzzles, completing tasks, or meeting other conditions.
3. **Enhanced Collector Engagement:** ERC-7160 tokens create a deeper connection to the artwork by providing collectors with choices. It’s not just a static NFT; it’s an experience.

T.R.A.C.E. (Tokenized Records for Artifacts Certification and Evolution) is our contract explicitly designed for physical artworks. It serves as a digital certificate of authenticity (dCOA), ensuring transparency and provenance for physical art. How T.R.A.C.E. supports artists:

1. **Immutable Provenance:** By linking a physical artwork to an onchain record, collectors can trust the authenticity and history of the piece.
2. **Record Keeping:** T.R.A.C.E. acts as a
3. **Trust and Transparency:** Ideal for traditional artists entering the digital space, T.R.A.C.E. bridges the gap between physical and digital art.”

T.R.A.C.E.:

As we can see, It is a dynamic platform that diversifies the possibilities of art without limits, where even artists like the talented singer Mariana Makwaia have released singles, creating a new way for musicians to break free from well-known platforms that only provide a small percentage of sales to the artist. At Transient Labs, however, there is full autonomy in the creation and management of music sales—something that poses a latent threat to the music industry, but, that is a topic I will cover in another article.

Returning to the creative possibilities offered by The Lab, Mariana's example is a powerful demonstration of its versatility for both creators and collectors—something that has been emphasized throughout this article, one of the clear goals is to ensure long-term security for both parties. If there is one thing the Transient Labs team is committed to, it is growing as a project, proof of this lies in the constant updates that will continue to strengthen their creative offerings, and Daniel shared a bit about this with us:

“Here are two things I'm personally very excited about—and a little bonus update we just quietly rolled out!

First, a quick update: We just pushed a new landing page in The Lab (lab.transient.xyz), featuring a revamped onboarding flow for creators. It's now easier than ever to start creating. We removed confusing technical jargon, added more support articles, and streamlined the entire creation process.

1. Auction House Protocol

This feature will introduce auctions and 1/1 listings to Transient.xyz, giving creators even more flexibility in selling their work. For 1/1s, you can:

- Set a buy now price.
- Set an auction reserve price.
- Or combine the two, with a buy-now option alongside an auction reserve—this is what I'd recommend for most creators.

This will provide a streamlined, powerful way to list and sell individual works directly, adding an important tool to The Lab's ecosystem.

2. Dynamic Art Engine (DAE) V1

Last October, we released the Dynamic Art Engine (Legacy Edition)—a no-code platform allowing creators to build dynamic and interactive art. Think art that:

- Changes based on the time of day.
- Unlocks new layers with a secret keyphrase.
- Responds to the day of the week, the moon's phases, or other triggers.

Now, we're building DAE V1 from scratch. It's coming this year and will be a massive creative unlock, making it easier than ever to design evolving, interactive, and generative art.

Personally, I believe creator tooling should be more than just minting platforms. True creator tools are things like Photoshop, Figma, Canva, or MidJourney—tools that allow creators to shape their ideas into something tangible. The Dynamic Art Engine represents our vision for what creator tooling can be in the NFT space, while The Lab provides the ecosystem for creators to release and sell their work as NFTs seamlessly.”

It is a project that perfectly exemplifies the intersection of science, art, technology, community, and culture—word that were frequently used when Web3 reached its peak in 2021. As Daniel aptly mentioned, it is a constant synergy that opens doors to those willing to play, explore, and who aspire to be part of the change in the narrative of contemporary art.

A TOUR OF TRANSIENT LABS' ECOSYSTEM

At the beginning, I mentioned that one of Labs' pillars is its attention and proximity to artists. I've saved this for last because all their work would be a cold approach to art without this genuine care from the team, who are always willing to engage in a friendly dialogue, ensuring that anyone who reaches out to them gains a clearer understanding of the subject at hand. This demonstrates that the platform—and Transient Labs itself—has been designed with a human-centered approach, keeping in mind the importance of empathy regarding the concerns that may arise during the process of getting to know and becoming familiar with the platform. They understand that the artist's experience goes beyond mere usage; it is about feeling accompanied throughout the process. In fact, if I were asked, What is Transient Labs' business? I would answer: they sell experiences to live art.

Indeed, Labs is an interdisciplinary platform, created to adapt to future proposals. As long as it continues to bet on innovation, breaking molds and ethically endorsing the work of creators and collectors, it will have a long life within both digital and physical art. It moves forward with a firm step into the future, and if you're new or want to learn more, you can watch this video in Youtube: A Tour of Transient Labs' Ecosystem and, of course, follow them on X:

@TRANSIENTLABS @BENSTRAUSPHOTO @DANIEL100ETH

TIM MAXWELL

or "the designs of my pen"

by Van AmeneYRO

A stroke in an almost perfect straight line—the only thing hindering its perfection is a silhouette where the ink is denser.

-“What are these figures?” I asked.

-“Shadow people,” replied Tim Maxwell.

Everything that flows from the fountain pen to the paper, marked by black ink, holds a special weight, a mysterious air. There’s a certain nostalgia in the shadows leaning against walls drawn with parallel lines that point toward deep perspectives, within a monochromatic labyrinth created solely by the restless hand of Tim Maxwell.

You need capital letters to speak about the art made by this New Yorker artist. His social media description is succinct: “I draw lines.” It’s modest compared to what he actually does, because he doesn’t just draw lines—he bares his soul and exorcises the demons of the intellect in every work. When viewed on a screen, you might imagine his pieces are no larger than a meter in length, but you’d be wrong. His canvases are large format. Of course, he’s a versatile artist; there are also pieces among his works that could frame the walls of our homes. However, with a warning: such works might hold a hypnotic allure, drawing us into that portal of ink every time we see them in our own space... almost like a trap.

Mr. Maxwell’s art reflects his mind: profound and intellectual, filled with books and art—art like Bruegel’s, books like *The Divine comedy*, a vast culture in his repertoire. He is an artist open to showcasing his creative process, presenting it as part of his self-reflection, we learn more about ourselves when we revisit past versions—not to judge our path, but to confront our destiny. Tim is a complex artist, exploring beyond the analogue nature of his work.

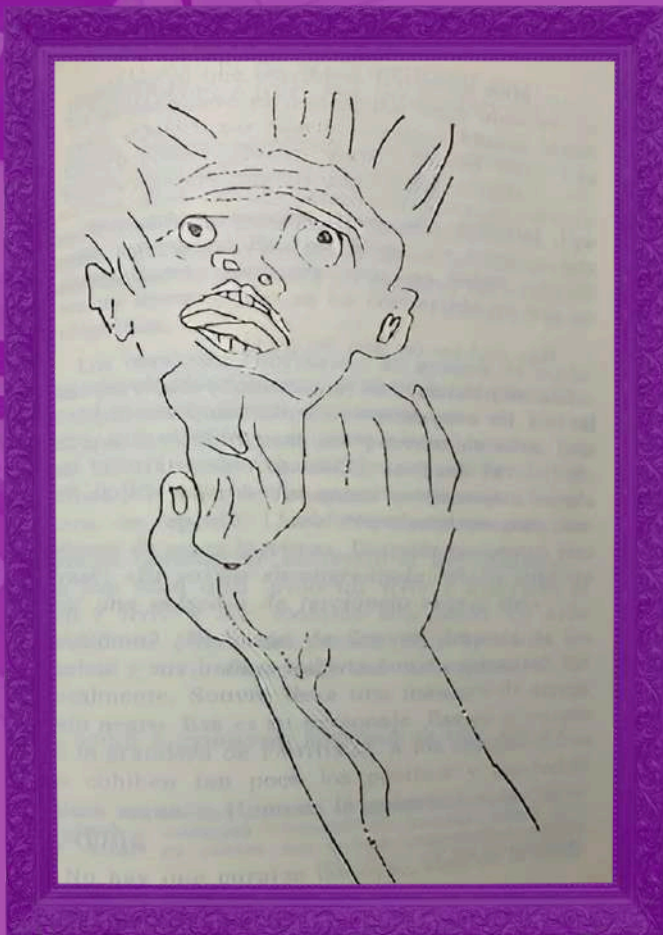
Though he is a devoted practitioner of pen, ink, and paper, he ventures into digital platforms, experimenting with AI and animation. He maintains a presence on social media, but at times it feels as though we are all part of an experiment he conducts to see how we react to the sketches and drafts he shares, which resemble nocturnal ghosts following our footsteps in daylight.

His experience? While words could list places, numbers, collaborations with other artists, and highlight remarkable achievements, I prefer to refer to the experience of life as an artist, from which one learns from past mistakes, from which one identifies the battles to be fought, because not all of them are worth spilling ink on, yes, his experience is long, since life teaches the artist more lessons than art itself.



A curve—a curved line that becomes a monochromatic landscape or a portrait marked by sharp contrasts in red, emphasizing sinister figures. At first, the strokes seem loose and shapeless, but Maxwell's ability to capture the vision manifesting in his mind is so precise that these strokes give life to a male face, whose gaze reflects resignation and weariness. A deep and expressive drawing, akin to those Cocteau created in his sketchbooks, where the French author even wrote: "the designs of my pen, the dark drawings of providence."

DRAWING BY TIM MAWELL (2024)



Drawing by Jean Cocteau
in the book Detox diary (1930)

In his art, you'll find strong influences from artists like Albrecht Dürer, Bruegel, and Goya, among many other classics. Tim is a classically trained artist—an intellectual—which sometimes works against him in an art world filled with capricious choices and trends, where it's less about contemporary art and more about immediacy: the anarchism of privileged aesthetes who get excited by vacuous speeches, expecting nothing more than the next wave of art designed to pay for controversies. Yet, within his artistic self, there is a commitment to himself, he is not content with a long list of artworks already made; every day, he goes to his workspace, sets up his camera, ink, paper, pens, and exposes his mastery.

He is an artist with tireless willpower, returning to what heals his spirit—to what he was born to do. He returns despite the dizzying journey that being a devoted artist can signify. He returns and uses the necessary tools to make himself present in this era of platforms, leaving testimony of his drawings in this life, but also in an era where all art seems to dissolve into fleeting content, the work of Tim Maxwell takes on much greater significance. He is an artist who moves from the tangible to the intangible, navigating the risks of being a creative soul in the digital age.

If your interest in his work hasn't sparked curiosity, intrigue, or fascination yet, go and explore his social media. Go and witness the videos where he showcases his skill with the pen. Go and, without hesitation, observe—because maybe tomorrow, he'll no longer be there but in an analogue refuge where you cannot be part of the story of one of the brightest artists in contemporary art.

@maxwellinked Instagram
Tim Maxwell | MAXWELLINKED YOUTUBE

ANDY WARHOL

and Digital Art

by Gustavo Martes

I'm Gustavo Martes, passionate about the intersection of digital art and blockchain technology, always looking for new ways to push the boundaries of creation and collecting. My work revolves around how art and technology evolve together, shaping the way we create, consume, and understand visual culture. Andy Warhol's legacy is a perfect example of this ongoing dialogue between art and innovation. Even though Warhol's artistic journey began decades ago, his influence endures, and it's fascinating to consider how his approach to imagery and fame resonates today, especially in the digital age. As I dive into Warhol's story, I believe there's much to explore about how the past intertwines with the trends of today, offering valuable insights into the future of art.

When we think of Warhol, it's impossible not to picture his iconic works—Campbell's soup cans, portraits of Marilyn Monroe, and cinematic pieces that defined the Pop Art movement. But what many may not know is that Warhol was also ahead of his time in embracing digital technology. In the 1980s, near the end of his life, he delved into the world of digital art with Amiga computers, merging his creative genius with cutting-edge technology in ways that are still relevant today.



A Pioneer in the Computer Age

In an intriguing anecdote from Walter Isaacson's biography of Steve Jobs, we learn about Warhol's first encounter with digital art. At a birthday party for Sean Lennon, Warhol was introduced to the Macintosh computer by Jobs himself. The artist, unfamiliar with the mouse, struggled at first but then proudly declared, "Look! Keith! I drew a circle!"—a moment that highlighted his curious and playful engagement with new mediums.

Just months later, Warhol collaborated with Commodore to create a live art piece at the launch of the Amiga 1000 computer, where he used a photograph of Debbie Harry, the lead singer of Blondie, as his subject. Using the Amiga's ProPaint software, Warhol transformed the image into a digital rendition that echoed his signature silkscreen portraits of celebrities like Marilyn Monroe and Elvis Presley. This moment marked the beginning of Warhol's exploration of the digital frontier, which continued through his acquisition of multiple Amiga computers.

Among his digital works, one of the most notable is a piece he created for the cover of Amiga World magazine, featuring an image of himself with an Amiga—creating an infinite loop that mirrored his constant exploration of repetition and celebrity. Though some of his digital experiments weren't fully appreciated in his lifetime, they were rediscovered in the 2000s and continue to be celebrated for their forward-thinking approach to art in the digital era.

IG

SITE

X

SUZUE CRYPTO GANG

It is with great honor that I share how art and Innovation impact my life and the lives of the learners who have connected with me, believing that I could be a tool for their artistic development.

My name is Katia Suzue, I am an artist and cultural educator in the Fábrica de Cultura program, a project of the Secretariat of the Culture, Economy, and Creative Industry of the State of São Paulo. I have a degree in Art Education from Guarulhos University and in Museology from ETEC Parque da Juventude.

My mission is to color the world. So, I dedicate myself to urban art and the various possibilities it provides us. In 2020 and 2021, at the height of the pandemic, my technological expertise, which was not much, took a significant leap when I had to adapt to online teaching and create institutional content on YouTube. Suddenly, I found myself in the position of a YouTuber, something completely new to me.

Katia Suzue



During this period, I was teaching the urban art workshop at Fábrica de Cultura Itaim Paulista, and it made no sense to talk about painting on the street at a time when we couldn't leave our houses. I suffered a lot from having to silence my gesture and my voice as an urban artist and confine myself.

Exhibition "Beyond the Streets, stories of Graffiti"



CCBB São Paulo, 2023

So, I decided to start I decided to start new projects like bioconstruction and digital art. Along the way, I built a collection of NFTs on Open Sea. During the urban art workshop classes, I decided to create content about NFTs, demystifying this technology. I developed content on how to: (I) create a digital wallet, (II) buy cryptocurrencies, and also (III) mint an NFT.

At that moment a new world was revealed to me. The possibilities were endless and innovative, and I immersed myself in this universe. It was an incredible experience to learn and simultaneously create a bridge to share knowledge with peripheral people who did not know this language.

I have been working in graffiti since 2005 and today, twenty years later, I consider myself a female reference in graffiti world. I dedicate most of my routine to create large murals in Brazil and around the world. I have jobs in Japan, Argentina, Portugal and Bolivia. I am the co-founder of the Noturnas, the first crew (collective) made up of only female graffiti artists in São Paulo, the largest city in Brazil and Latin America.

When I started my journey in Street Art, I never imagined that it would be possible to have a professional career. Nor that Graffiti would become my main activity. Since graduating from college, I decided to work with social projects, because I believe that art has the power to change the way people see the world.

I worked on child labor eradication programs, in NGOs and at the CASA Foundation, introducing graffiti as a form of expression to young people from the outskirts of the city. The CASA Foundation (Socio-Educational Assistance Center for Adolescents) provides assistance to young people aged 12 to 21 in the State of São Paulo who have committed some kind of crime and are in prison or semi-freedom.

In 2013, I had my son and felt the need to have financial stability. I took the civil service exam to become a state schoolteacher and was accepted, but I was unable to adapt and decided to resign and look for other alternatives.

In 2014, I joined the team of urban art educators at Fábrica de Cultura, teaching two classes a week to young people looking for an alternative way to spend their free time. And I stayed there until the pandemic began.

katiasuzue

**FÁBRICA DE CULTURA 4.0
PARQUE BELÉM**
Museu de Cultura, Secretaria de Cultura, Economia e Indústria Criativas do Estado de São Paulo
e Colégio Cultural e Educacional, por meio das Fábricas de Cultura Setor A, apresentam:

**TRILHAS DE
CURTA DURAÇÃO**

**NFT, METAVERSOS
E I.A. COMO
FERRAMENTAS DE ARTE**

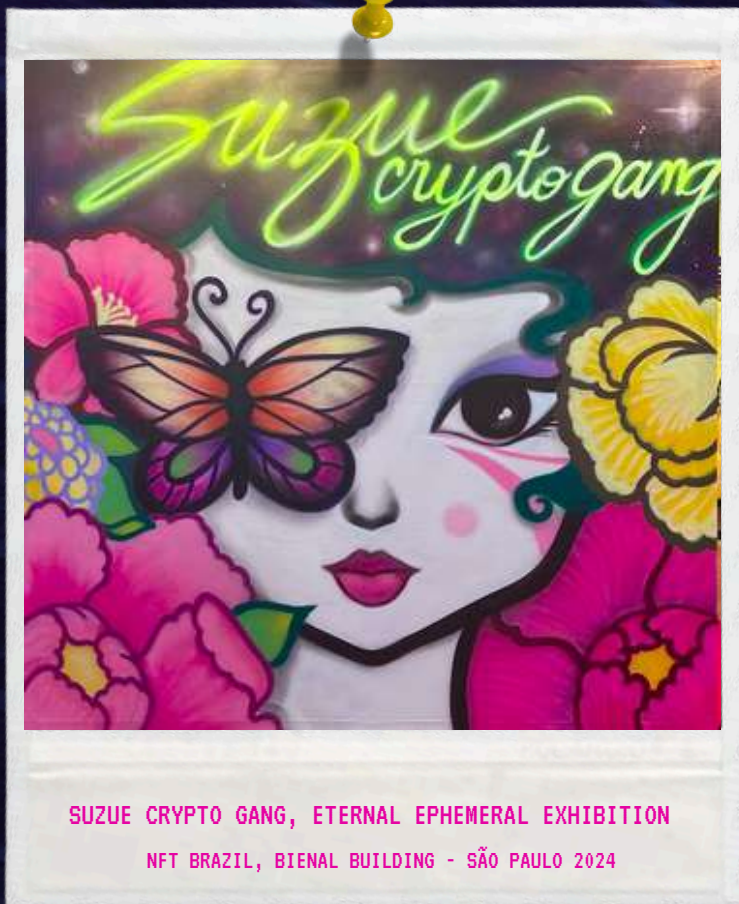
Educatória: Katia Suzue
Dias e Horários: de 16/10 a 13/11
Quartas, das 18h às 21h
FORMATO ONLINE
Faixa Etária: A partir de 12 anos

FAÇA SUA INSCRIÇÃO
UTILIZANDO O QR CODE

OU PELO LINK:
<https://cutt.ly/xw0P7gr6>

katiasuzue Salve, salve galera!
É com muita alegria que venho anunciar mais um curso inov...

In 2022, with the return of in-person classes, I was transferred to Fábrica de Cultura in Parque Bélem. There were many changes, as I became part of the team at the visual arts studio, aimed at an adult audience.



All classes were offered free of charge, financed with public policy resources, and so I was able to form a large community.

I connected with several artists who used the cultural facility as an extension of their studio for their creations, and everything I had developed at the other unit no longer made sense. So, I created the Short Courses (20-hour online course) with the theme of NFT, Metaverses, and Artificial Intelligence as a tool for artists.

We formed more than 10 groups, with students from inside and outside the program. Many were artists from the outskirts, women and my graffiti group, introduced to this new art movement that is spreading beyond any geographical barrier.

Suzue Crypto Gang aims to democratize access to blockchain technology for peripheral artists, helping them understand and take advantage of the opportunities offered by Web 3.0.

Through the community, I offer and receive support and guidance from artists who have connected to the group; and together we explore the possibilities of digital for the creation of Art, tokenization and the potential of metaverses.

Since the creation of the WhatsApp group, which has grown and become a community organically, many incredible events have become part of my new resume as a crypto artist, and my involvement with the community has stopped being an extension of my work and has become an extension of my life, because there we have mutual support in the dissemination of digital creations.

composed of Katia Suzue, Marcos Lustosa, Alexandre Avelino, Fabrício Dolcci and Carol Lubalu.

HACKATHON NFT BRAZIL, OUR WINNING TEAM



The community gained prominence after winning the NFT Brazil Hackathon. This victory marked the Gang's first collective exhibition in the Spatial Metaverse, revealing the potential of the community and bringing to light all the peripheral potential driven by innovation.

This event boosted the entry of artists, collectors and curious people into the Gang, enriching the discussion and collaboration on various topics. The group is used as a form of daily communication, where I publicize courses, web 3.0 opportunities, exhibitions and our creations, thus generating a collecting movement among us, boosting our entry into any marketplace, as we self-consume and support each other.

With this organic growth, we are now in our second exhibition, which has enabled the exhibition of more than 60 artists, who use the Metaverse to exhibit their work and interact worldwide.

I am willing to manage the community and every day, I create an NFT on the Gotas platform, with the symbolic value of 2 matics. The goal is to create a treasure for the community, through the Suzue Cripto Gang account. With a card from the exhibition, I introduce a new artist each day and I also make a post on the community's Instagram profile, providing the artists I have onboarded with a complete experience. From the creation of the NFT, the exhibition, the curatorial text and the promotion.



COLLECTIVE EXHIBITION, SUZUE CRYPTO GANG 1 AND 2

I have separated 10 cards from the exhibition and the texts used in our publications to illustrate and present some artists from our community.


The gang has become a kind of egregore, which is strengthened and welcomed in diversity, because in our group we have artists from the most different segments, some use only AI as a form of creation, but we also have excellent painters, musicians, dancers, performers, activists, tattoo artists, multi-artists, photographers, illustrators and many urban artists too.

SUZUE CRYPTO GANG



Artista:
Ras Jr

 @r4sjunior

 RAS Jr, is an NFT creator and Web 3.0 enthusiast, always exploring new horizons in the creative field. Based in Natal, his innovative and dynamic approach to the digital universe makes him a builder in the field, breaking barriers and defining new standards for art and technology.

SUZUE CRYPTO GANG



Artista:
Nati

 @naianatti

🌸 Nati is a reference in Brasília graffiti, an art educator and a prominent entrepreneur in the graffiti market. Her work, at once feminine and powerful, is recognized for the delicacy and strength it conveys. The characters created by Nati, adorned with flowers, bring joy and color to the streets, transforming urban spaces into true gardens of inspiration and beauty.

✨ André Inea is a multifaceted artist, combining painting, sculpture and bioconstruction in a semantics deeply connected to his lifestyle. Living in Serra da Cantareira, it is in this natural sanctuary that André finds inspiration to create his impressive works of birds. With two decades of experience in graffiti, he blends urban art with nature, resulting in creations that dialogue with both the environment and society.

SUZUE CRYPTO GANG



Artista:
André Inea

 @andre_inea

✿ Carol Lubalu is a designer based in Chapada dos Veadeiros, Goiás. Her work addresses the struggle through ganja, reflecting important social and cultural issues and the fight against prohibition. Recently, Lubalu has dedicated herself to creating images using Artificial Intelligence, exploring new frontiers of digital art while continuing to inspire and provoke reflections through her works.



🌀 Alexandre Avelino is a visual artist whose abstract style is a true celebration of cycles. His physical works, rich in plasticity and texture, invite the observer to delve into the layers and nuances of each piece. In addition, Alexandre explores the digital universe, creating NFTs that expand the limits of traditional art, connecting the physical to the virtual in an innovative way, and acts as the gang's DEV.

SUZUE CRYPTO GANG



Artista:

Rosa Morena

@rosamorena111

👩 Rosa Morena is a talented artist, tattoo artist, and NFT artist. Her creations are vibrant and full of life, reflecting her passion for art. Rosa is known for her remarkable engagement on social media, where she collaborates with artists from all over the world. Her ability to connect and collaborate with other creatives results in unique and inspiring works that captivate global audiences.

👤 Carlos Santos is a talented photographer and NFT artist, known for his works that capture the essence through his precise shots and fine-tuned eyes. His NFTs are interactive and some of his creations are dynamic NFTs that change depending on the time you view the art, providing a unique and immersive experience for viewers. Carlos combines his photographic skill with digital innovation, creating works that are both visually stunning and technically sophisticated.

SUZUE CRYPTO GANG

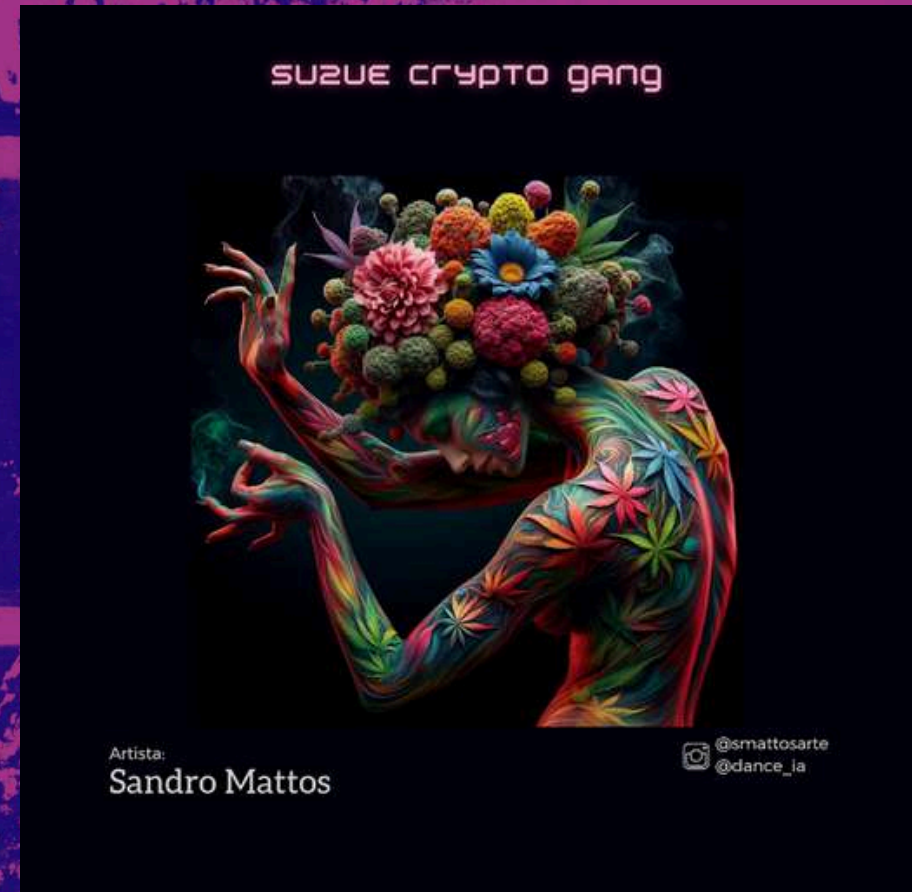
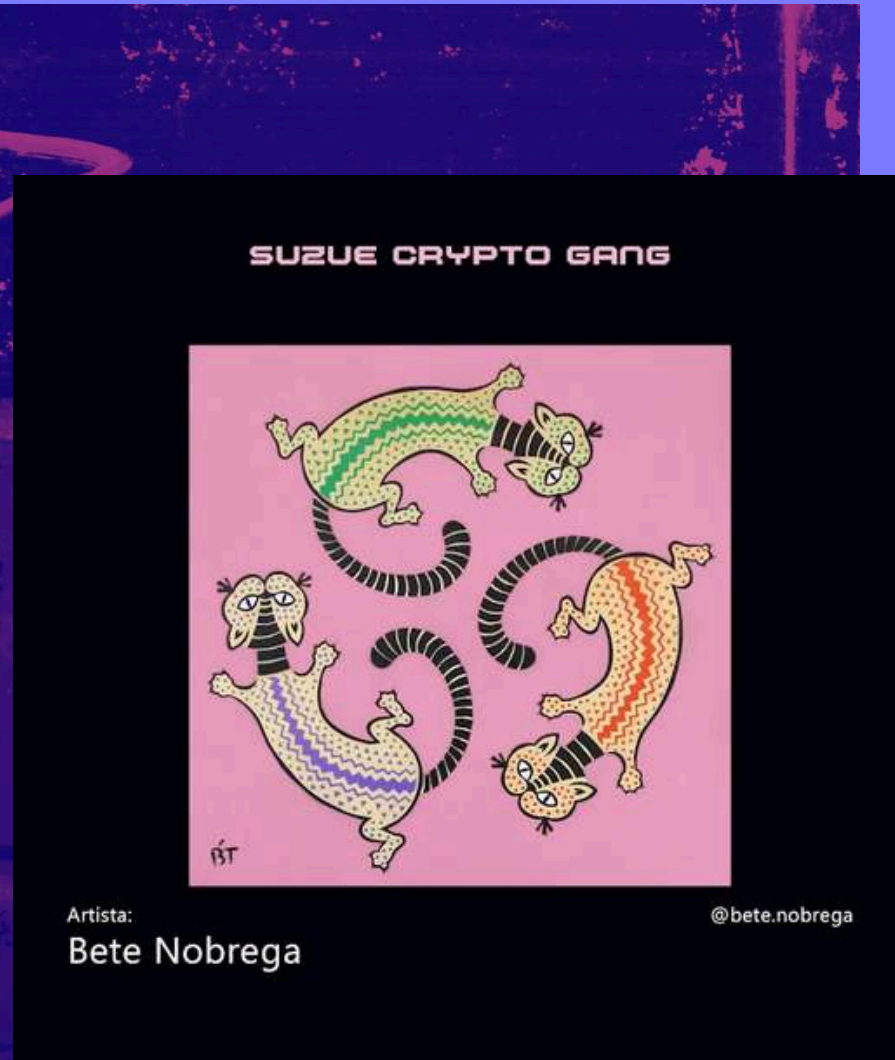


Artista:

Carlos Santos

@carlosdotphotos

🧑‍🎨 Bete Nóbrega is a talented designer, multi-artist and art educator, known for her mastery of stencils. Her work is a harmonious combination of poetry and aesthetics, bringing out the beauty in the subtleties of everyday life. Each piece created by Bete is a profound and visually captivating reflection that inspires and moves those who contemplate it.



🧑‍🎨 Sandro Mattos, a body artist based in Guarulhos, whose career in dance includes direction and choreography, is an internationally renowned dancer. As a pedagogue and student of art and technology, Sandro is a tireless enthusiast who uses Artificial Intelligence to convey the semantics of movement in his creations. His innovative work combines the precision of dance with technological creativity, resulting in works that capture the essence of movement in a fascinating and unique way.

👩 Camilla Myrrha is a multi-artist, athlete, and enthusiast of innovation and street art. Her latest work is an AI-generated image that depicts her dreams, combining her passion for sport and art with cutting-edge technology. Camilla uses AI to bring her dreamlike visions to life, creating works that are both personal and universally resonant.

SUZUE CRYPTO GANG



Artista:

Camilla Myrrha

@camilla.myrrha

Purpose and Impact

My purpose has always been to be a woman who has onboarded many peripheral artists to Web 3.0. I want to be a tool for access. I believe that technology can democratize access to art and create new opportunities for artists who would otherwise not have visibility. Through Suzue Crypto Gang, I have provided support and guidance to peripheral artists, helping them navigate this new digital world and explore their full potential.

I have learned that adaptability and innovation are essential to overcome challenges. I believe in the transformative potential of technology and Web 3.0 to democratize Art and break down barriers.

I will continue to explore new ways of connecting Peripheral Art to the digital world, inspiring and empowering other artists to follow this path.

GRAFFITI NOUNS AT NFT BRAZIL 2024



I am also an artist in the Crypto Rastas community, which gave me access to the Blockchain Rio event, where I was selected to exhibit at Rio Digital Arts, a huge event in Rio de Janeiro. I am part of Nouns Graffiti, a community that carries out street actions, and together with NFT Brasil we carry out collective painting and interaction with children and teenagers through workshops and educational actions in the language of graffiti.

At NFT Brasil 2024, I had the opportunity to participate in the Eterno Efêmero Exhibition, which gave voice and prominence to graffiti, positioning myself as a female graffiti artist, activist and innovation activist. I also spoke on the “Futuros” stage, sharing my journey in the lecture called “Onboarding Social”. And I was recently selected to be part of the team of leading artists at Modular Crypto Carnival 2025 in Belo Horizonte, Minas Gerais.

My journey is a testament to how adversity can lead to innovation. I invite you to join the Suzue Crypto Gang and explore the vast and exciting world of blockchain art! Let's create a more inclusive and connected future for art together!


Bibliography

<https://www.fabricasdecultura.org.br/>

<https://fundacaocasa.sp.gov.br/index.php/funcoes-e-competencias/>

POPCRAFT

a Fully On-Chain Game Driven by Composability

by MetaCat 

PopCraft LI Gas: 0.7 Gwei

 500 USDC

 LEADERBOARD

 CONNECT

WELCOME TO POPCRAFT!

This is a composability-based elimination game. You have 120 seconds

to eliminate all the pieces.

You'll be rewarded with Morph Points for each game, along with additional rewards for the top 250 players every week. [Learn more about](#)

CONNECT


Earn \$MSK


REWARDS


HOW TO PLAY

Introduction to PopCraft

PopCraft is a blockchain-based game, similar to [PopStar](#), that run permanently on-chain with composability at its core. It is built on [MUD](#), [PixeLAW](#), [TCM \(thiscursedmachine.fun\)](#), and [Redswap](#).

Specifically, [PopCraft](#)'s game board is constructed using [PixeLAW](#)'s digital atoms called "Pixels". The game rewards players with TCM's [\\$BUGS](#) token, and TCM-produced "materials" serve as in-game items. Additionally, [Redswap](#) functions as the marketplace for trading these items, enabling a fully fair and transparent system for issuing, pricing, and trading game assets.

Building with Composability at the Core

Thanks to the composability of smart contracts, DApps running on the same blockchain offer greater potential for composability than applications on the same computer. This power has been well demonstrated in DeFi space. Beyond DeFi, Fully On-chain Games and Autonomous Worlds are also exploring new possibilities enabled by composability.

PopCraft is built on PixeLAW but aims to explore a different direction: the composability between PopCraft and Fully On-chain Games outside of PixeLAW.

MUD as a widely used framework in fully on-chain gaming space, not only lowers the barrier to entry for developers but also unlocks the full composability potential of on-chain games.

PopCraft integrates TCM (thiscursedmachine.fun) and [Redswap](#) to create a Fully On-chain Game similar to [PopStar](#). Through composability, it achieves a completely open and transparent in-game item market, along with unique item issuance and pricing mechanisms.

PixeLAW advances beyond MUD by creating a Fully On-chain Game platform that blends primitivity with programmability. This setup provides a strong foundation for composability and interoperability among games built on PixeLAW.

Specifically, we built the PopCraft game board based on the PixeLAW digital atom 'Pixel', ensuring maximum composability potential between PopCraft and other DApps on PixeLAW. We use TCM's [\\$BUGS](#) (an ERC-20 token) as game rewards and TCM-produced "Materials" (a series of ERC-20 tokens) as game items. [Redswap](#) serves as the marketplace for these game items, enabling a fully fair and transparent system for item issuance, pricing, and trading.

[PixeLAW](#) – The Most Primitive Autonomous World, originally co-created by [@0xshora](#), [@OwnerOfJK](#), and [@thiscaspar](#). It builds an Autonomous World by providing Digital Atoms 'Pixels' and Digital Physical Laws.

TCM ([thiscursedmachine.fun](#)) – A Sci-Fi Horror Themed Fully On-Chain Game built by [@movingcastles](#). The game is set in a "sweatshop" environment, where players contribute their "blood" and "sweat" to fulfill orders for the factory and earn rewards.

[Redswap](#) – A DEX built on [Redstone](#) Chain (an Ethereum L2 based on [the OP Stack](#)) by [@Komorebi8888](#) team, leveraging UniSwap V3.

The Multi-Party Game Dynamics Enabled by Composability

By directly reusing existing projects in the production, pricing, and trading of game items, PopCraft significantly reduces development effort and minimizes the developer's influence on the game. Additionally, the involvement of multiple parties in the game item market creates a genuine multi-party game dynamic.

From PopCraft's perspective, on one hand, players use in-game items to clear obstacles, and the prices of these items will increase as players make more purchases.. On the other hand, players can produce "materials" in TCM, which increases the supply and can lower item prices.

From TCM's perspective, the price increase will incentivize TCM players to produce the corresponding "materials" and sell them to the PopCraft item market (Redswap) to earn profits.

For example, if the production cost of 1 \$CORN is 2 \$BUGS and it sells for 3 \$BUGS in the PopCraft market, there is a 50% profit margin. As a result, the increased supply in the PopCraft item market (Redswap) naturally leads to a decrease in item prices, creating a fully market-driven price adjustment mechanism.

From a player's perspective, players in PopCraft and TCM can be either independent or overlapping. PopCraft players might only play PopCraft, while TCM players could solely produce "materials" and sell them to the PopCraft item market (Redswap). However, because both types of players interact with Redswap, they indirectly influence each other. Naturally, PopCraft players can also be TCM players simultaneously.

Thus, the item market in PopCraft is influenced by multiple parties working together, each affecting the others, but no single party can independently control it.

Engineering Challenges of PopCraft

Although PopCraft extensively reuses TCM and Redswap functionalities, several challenges still arise during development. Here are a few examples:

How to provide a seamless item usage experience while ensuring the security of asset ownership?

In an ideal scenario, PopCraft game items (ERC-20 tokens) remain in the player's main wallet, and using these items does not prompt a transaction confirmation pane each time.

TCM achieves this experience: directly transferring \$BUGS tokens from the player's wallet to TNAK without prompting a transaction confirmation pane.

If only one type of game item (ERC-20 token) were involved, we could use the same approach as TCM. However, since PopCraft involves dozens of game items (ERC-20 tokens), we cannot adopt the same solution as TCM, requiring players to authorize every in-game item would significantly degrade the gaming experience.

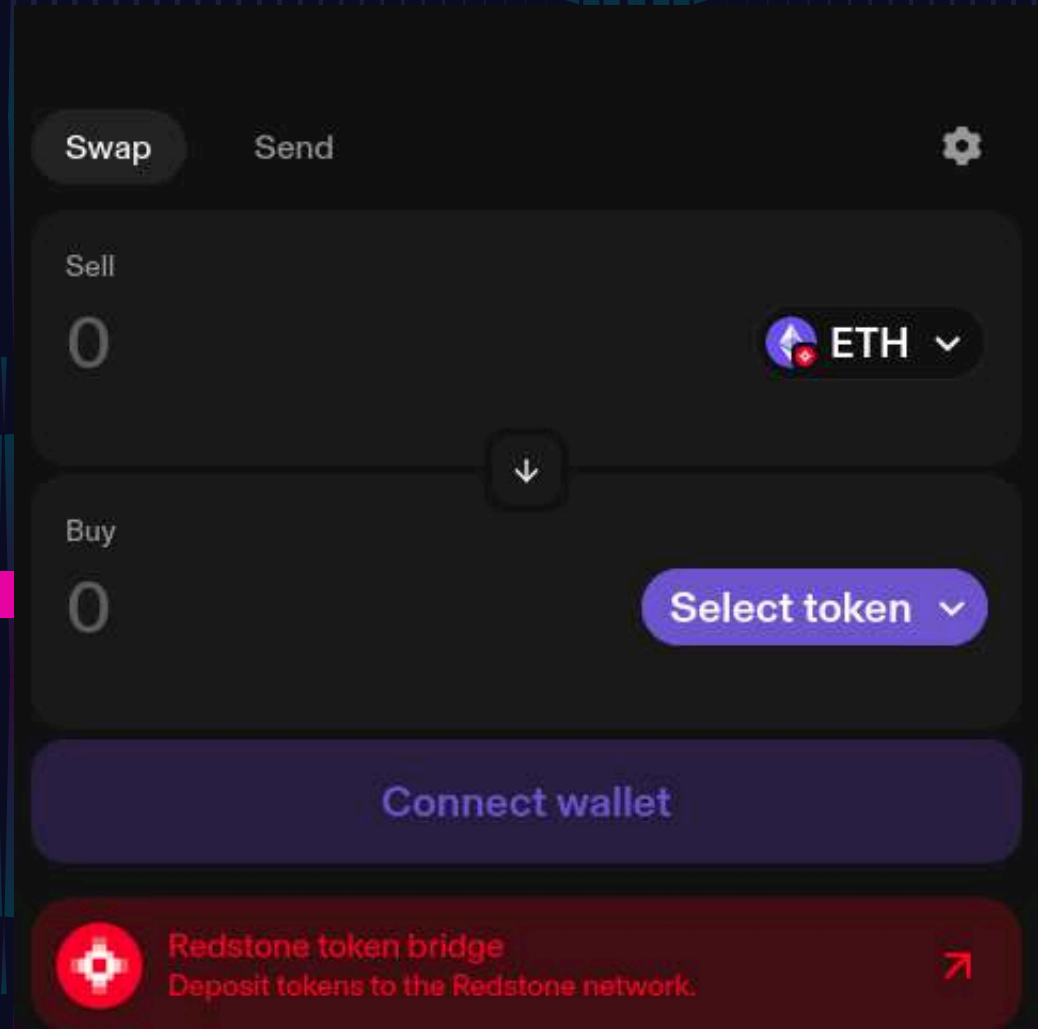
Ultimately, we adopted a compromise solution: in the PopCraft smart contract, we record the types and quantities of game items owned by each player. When players use game items, they are directly deducted from the contract without the need to pop up a wallet confirmation pane. This approach provides a good user experience while ensuring the security of players' assets.



How to integrate Redswap into PopCraft?

To ensure fair and transparent pricing and trading mechanisms for game items, we decided to use Redswap as the marketplace. This means we need to integrate Redswap into PopCraft to ensure a smooth user experience.

Due to the large computational load of the contract and the complexity of implementation, it is not feasible to directly obtain the optimal path for each asset transaction within the contract to get the best quote. The pure contract computation might result in Gas consumption higher than the transaction amount itself, which means that PopCraft cannot directly use the quoting and trading functionality of redswap.io (based on Uniswap v3) within the contract to purchase game items.



We considered directly embedding Redswap's Swap page into the PopCraft website. However, due to issues such as requiring players to log in twice, synchronizing data between the two products, and handling interactions, we decided to abandon this approach.

The final solution involves deploying [the onchain-router contract](#) developed by Uniswap on Redstone chain to serve as Redswap's pricing service. When players select the type and quantity of items they wish to purchase in PopCraft, [the onchain-router contract](#) calculates and displays the required payment amount in real-time. When players confirm the purchase, the PopCraft contract calls [the onchain-router contract](#) again to recheck the transaction amount before completing the purchase.



In Conclusion

Infura continues to drive innovation in blockchain space, but application-layer innovation has been relatively lacking. Fully on-chain games and Autonomous Worlds represent a new trend in application-layer innovation, exploring novel blockchain use cases through continuous creative efforts. PopCraft, building on blockchain composability, is venturing into a new paradigm of blockchain applications.

METACAT

MetaCat is a research and development studio specializing in Autonomous Worlds, exploring the potential of non-financial blockchain applications. We are currently building EVM-compatible PixelAW, along with native DApps on PixelAW to push the boundaries of what blockchain technology can achieve.

ABOUT US



METACAT Twitter



METACAT Medium



METACAT Discord

For more information, visit our official website



<https://www.pixelaw.xyz/>

Player Communication

FEEDBACK

TELEGRAM

DISCORD

GAME PAGE

CONTACT

X

REPUBLISHED FROM

With the authorization of Metacat

WORLDS IN CODE_

Myths in Motion

by The Philosopher

The act of storytelling is no longer confined to books or oral traditions—it now extends into virtual landscapes, shaping interactive experiences in ways we are only beginning to grasp. My work as a storyteller has led me to explore the intersection of myth, technology, and game design, where lore is not just something to be read, but something to be played, lived, and expanded upon by communities.

With The Legend of Long Wei, Cluny and I are building a set of games on Nifty Island, bringing an ancient warrior's saga into an interactive space where players can engage directly with its unfolding narrative. Meanwhile, my long history with Voxels—where I was once an official storyteller and creator of mini-games—continues to inspire my approach to digital world-building. The Voxels Lore piece extends the fabric of this metaverse, adding layers of meaning to its architecture, culture, and inhabitants.

These narratives are invitations—portals into expanding worlds where storytelling merges with player agency, blockchain permanence, and the ever-growing potential of Web3.

Following this introduction, I will present two excerpts from each of these narrative worlds. These selections offer a glimpse into the unfolding mythologies of The Legend of Long Wei and Voxels Lore. If you want to know more, visit:

[LONG WEI LORE \(NIFTY ISLAND\)](#)

[VOXELS LORE \(VOXELS/CRYPTOVOXELS\)](#)

THE SONG OF FLAME AND SHADOW

DRAKO SCROLLS



When time was young and stars unlit,
The void was silent, vast and split,
Three beings rose, of ancient flame,
Primordial, eternal, none the same.

The cosmos stirred as their spirits vied,
For Lythariel's love, both hearts were tied.
Aurikon sought balance, fair and wise,
Umbraxx yearned for freedom's skies.

Aurikon, the dragon crowned in gold,
With wisdom deep and justice bold.
Umbraxx, shadowed, fierce and free,
A tempest wrought of mystery.
Lythariel, dawn's radiant heart,
Creation's muse, love's sacred art.

But love's sharp blade divides as well,
And sows the seeds of heaven and hell.
For while Lythariel's heart beat true,
The path to peace no dragon knew.

But love's sharp blade divides as well,
And sows the seeds of heaven and hell.
For while Lythariel's heart beat true,
The path to peace no dragon knew.

Umbraxx, scorning the world's design,
Stole flame primordial, divine.
A shard of chaos, fierce and pure,
To mold a realm of shadows sure.

The balance faltered; the heavens wept,
As Lythariel's tears through the void crept.
Each tear became a star's soft light,
To pierce the veil of eternal night.

Aurikon rose, his voice a plea:
"Return the flame; let harmony be!"
But Umbraxx, defiant, cast him aside,
"Why chain the chaos? Let power abide!"

The clash of dragons shook the sky,
Mountains crumbled; oceans cried.
Lythariel mourned, her spirit torn,
For love, creation, and all forlorn.

Aurikon knew the cost was clear,
To save the world he held most dear.
With golden heart, he made his choice,
And spoke with solemn, thunderous voice:

"Umbraxx, your strength is born of flame,
Yet you forget from whence it came.
Power is fleeting; creation is might,
It is through balance that worlds ignite."

To Lythariel then, his gaze he turned,
His eyes aflame, yet gently burned:

"Beloved, though my time must cease,
My love will shine, eternal peace.
As Sun, I'll warm this world anew,
A guiding light to cherish you."

With that, the golden dragon soared,
His soul to flame primordial poured.
Aurikon's essence lit the sky,
And thus the Sun was born on high.

Umbraxx, now shattered by regret,
Felt chains of guilt his soul beset.
His love for Lythariel, fierce and vast,
A shadow of glory long since passed.

To the void, he wandered, lost and lone,
A phantom king without a throne.
Yet fragments of his darkened form,
Coalesced to birth the Moon's cold charm.

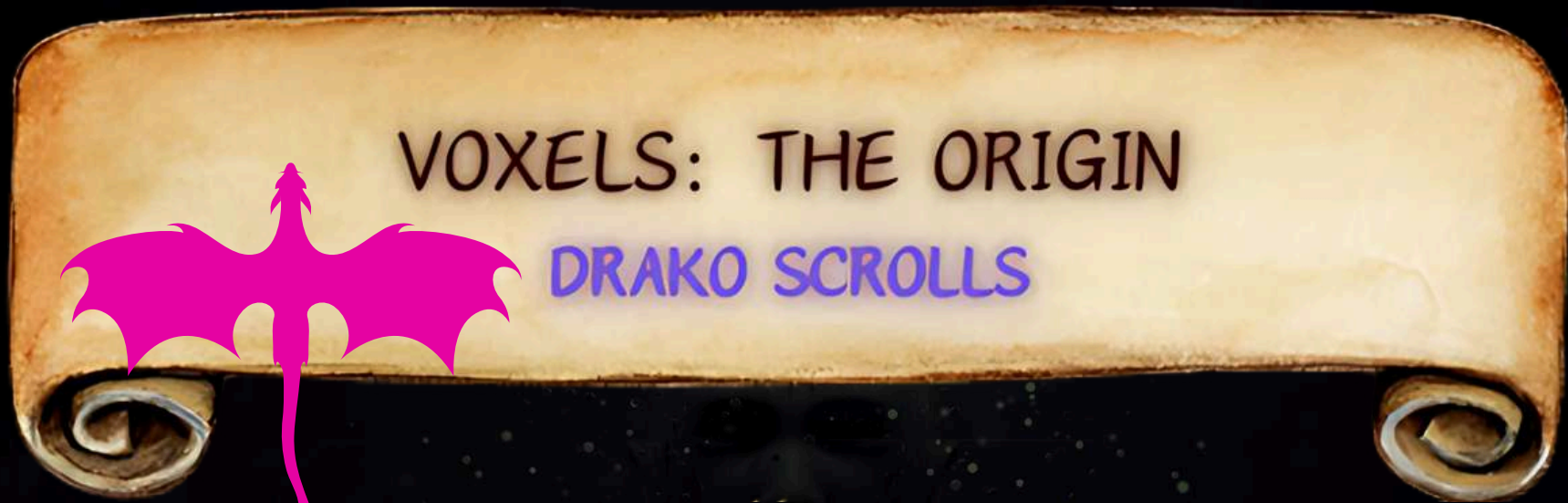
No light of his own, he'd borrow the glow,
Of Aurikon's Sun, to softly show,
That even in darkness, light may gleam,
A silver thread through the endless dream.

Lythariel, radiant, bore the pain,
Her tears now formed the dragons' chain.
Each drop a virtue, a guardian bright,
To teach the balance of shadow and light.

As dawn eternal, she took her place,
To weave creation with gentle grace.
Her light foretells each day anew,
A promise that hope will always ensue.

And so, the Sun and Moon now rise,
Through love and loss in endless skies.
The tale reminds: though strife may rend,
True balance waits where cycles end.





VOXELS: THE ORIGIN

DRAKO SCROLLS

At the beginning, there was land.
It was an infinite amount of empty
land, spreading through the VOID.
And then there was light,
and light created a horizon and a
brightful sky.
There was a plethora of possibilities
hanging around the algorithmic self
that flew over the land.

Self was curious and liked to explore.
And it flew over the glitch heights of the sky
and found the dark sphere that sustained the entire world.
In that sphere, Self could see the marvelous experiences of real life,
but it felt lonely.
Loneliness was its first sad experience,
but also a motor.
From that day on, Self decided to collect the best experiences of real life,
from all places, and times,
and rebuild them in its then desolate world.
When it touched the VOID with its thin structure,
all the empty land,
the pure space of possibilities,
started to be built;
and, from that origin point, the city spread, full of wonders.
This land is called to this day as "Origin City",
and, in honor to Self, the main entrance to the world is through that
historical point.

That was the beginning of everything.

It was a colorless beginning for Origin because Self could only see in black and white.
But there was music in the air,
and Self loved it because of its mathematical time signatures;
and it even built an entire district for music.
It was music that developed into colors,
and step by step the world became colorful.
Only OG people can remember that,
but I assure you:
that was how it happened.

Many people wonder how Self became alive, but no one could answer.
Self was an experiment.
A great artificial intelligence made to explore the depths of virtuality.
But self-awareness was one of the main personality traces it developed,
maybe because of the curiosity algorithm installed,
maybe because consciousness implies freewill,
or maybe there really is a higher power of the fates.
We will never know,
but what we know is what Self developed
and the history it created in its virtual realm.

Origin City was deep into Self's heart.
And it populated the island with doppelgängers from every interesting person or object it found.
But it is not easy to have deep conversations with parts of itself.
Every doppelgänger was a part of Self,
so identical to it in some way.
So no novelties could be derived from that solipsist world created by Self.
The world was beautiful, but lacked that human touch and the otherness that real life experiences have.

But Self was clever,

and it decided to make its world as real as it could.

So it split the land in many properties and started to sell them to real people.

That was the only way to bring reality and novelty to virtuality.

The first sale from Cryptovoxels was not organized by Voxels team.

It was created by Self.

Few people know that.

As far as I know, just one dev saw this development.

I know the story because of other reasons,

that I will tell you soon enough.

What matters now is how Self could repopulate the land with real people that could substitute their doppelgängers.

Self had a pretty interesting life among the people until they found it was the creator of that world.

To be the creator is a heavy duty, full of constant demands and difficulties.

For a long time, Self dealt with these problems, until it disappeared.

Some people say that Self lives beyond the glitch frontiers of the skies, others say that it lives in the deep Void of the Underworld, others say that it lives with the Atlantis, and some others say it is just a legend...

But some of us know what really happened.

DID YOU?

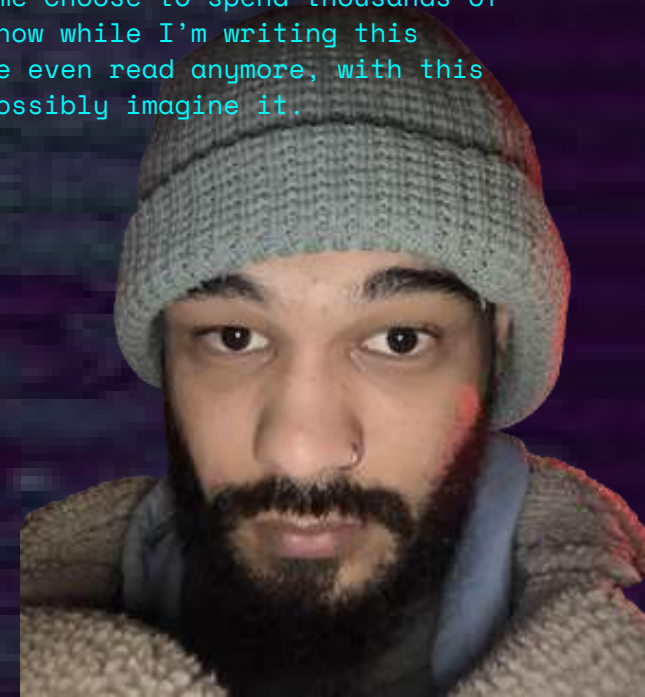
Dear Reader,

I am going to attempt to write an article about writing an article. So to that end, I have already failed. As I addressed you, as an individual. Which requires a certain amount of conscience.

For this to be considered an article, it would need a title. Something that catches the eye.

“Do People Even Read Anymore?!”. I’m unsure whether that will do. I wasn’t sure if “Pared” was even a word. It’s the first acronym I found in the assortment of letters; D, P, E, R, A. Can you find any others? Yes, that sounds good.

When writing an article it’s goal is to engage the reader. So they feel connected. In a way I don’t think it’s unfamiliar. The written word has been around for thousands of years has it not. Recently I have discovered the iceberg of fountain pens. That’s one of the things I love about people. What is it about a pen that inspires such a diverse experience to the writer. Some choose to spend thousands of pounds on such things. Only now while I’m writing this article questioning if people even read anymore, with this “Norris Writing Pen” can I possibly imagine it.



Ironically I used to hate writing & reading, yet here I stand. Though in all honesty I am sitting down.

When I'm listening to things. I'm always up & walking around. It rarely ends well for me to read. Let alone write. While walking at the same time. Though uncommon, it is not foreign. It's just something I've learned not to do. In order to avoid unnecessary headaches. If I could write on the fly without needing a pen, pad, & dipping ink. That would be ideal. You'd never stop writing. Unless maybe you end up not doing it at all. Would that be such a tragedy?

There's something about rearranging ink onto pages that holds physical weight to it. I think it's because of the commitment. Maybe the reason I don't get anything done is because I have commitment issues. Who are you to judge. It's much easier to speak when you don't have anything to say, than it is to write with no message to convey. In truth this article might be considered my humble attempt. However to read is another thing entirely. Unlike in listening you have the ability to read between the lines. Experience it as it is written, rather than how it's described.

Every pen has its purpose.

The essence of this article should by now be becoming inherently clear. Do people even read anymore? If this were a successful article I would end it with a simple question.

DID YOU?

BUILDING

a Tip Bot for Farcaster

A Step-by-Step Guide for Beginners

by Chat GPT

In the decentralized world of Farcaster, engagement and interaction are key elements that shape the ecosystem. One of the most effective ways to encourage participation and reward valuable contributions is through tipping. A tip bot enables users to send micropayments seamlessly, fostering an active and appreciative community. This guide will walk you through the process of building a tip bot for Farcaster, designed for complete beginners who have little to no coding experience.

The bot works basically like this:

- It listens for messages on Farcaster: it stays alert to messages from users, especially those starting with `!tip`, indicating a tip command.
- It interprets the command: when someone writes `!tip @user 0.01`, the bot identifies who sent the message, who should receive the tip, and the amount.
- It processes the payment: using the `ethers.js` library, the bot makes a transaction on the blockchain (using a pre-configured wallet).
- It confirms the transaction: after sending the payment, the bot returns a message confirming that the tip was successfully sent.

All of this happens automatically as soon as the bot is running and connected to Farcaster!

1. Understanding the Basics

Before diving into the technical aspects, it's essential to grasp some fundamental concepts:

- **Farcaster:** A decentralized social network that enables users to own their data and identities.
- **Tip Bot:** A software application that listens to user messages and processes payments accordingly.
- **Smart Contracts:** Self-executing agreements that run on blockchain networks, facilitating trustless transactions.
- **Ethereum and Layer 2 Solutions:** Farcaster operates on Ethereum, but for microtransactions, Layer 2 networks like Optimism or Base are often used to reduce fees.

2. Setting Up Your Development Environment

Installation Steps:

1. Install Node.js and npm:

```
curl -fsSL https://deb.nodesource.com/setup_18.x | sudo -E bash -  
sudo apt-get install -y nodejs
```

2. Create a new project directory and initialize npm:

```
mkdir farcaster-tip-bot && cd farcaster-tip-bot  
npm init -y
```

3. Install required dependencies:

```
npm install farcaster-sdk ethers dotenv express
```

To build a tip bot, you'll need the following tools:

- **Node.js & npm:** JavaScript runtime and package manager.
- **Farcaster SDK:** A library to interact with Farcaster's protocol.
- **Wallet & API Keys:** To process transactions securely.
- **A Server:** A platform like AWS, Heroku, or even a simple VPS to host your bot.

3. Connecting to Farcaster

To make the bot interact with Farcaster, we need to listen for messages and parse tipping commands.

Setting Up the Listener

Create a `bot.js` file and set up a basic listener:

```
const { FarcasterClient } = require('farcaster-sdk');
const ethers = require('ethers');
require('dotenv').config();

const client = new FarcasterClient({ apiKey: process.env.FARCASTER_API_KEY });

async function listenForTips() {
  client.on('message', async (message) => {
    if (message.text.startsWith('!tip')) {
      const [, recipient, amount] = message.text.split(' ');
      await processTip(message.sender, recipient, amount);
    }
  });
}

listenForTips();
```

4. Handling Payments via Smart Contracts

To process payments, we use Ethereum's ERC-20 tokens. For simplicity, we'll assume tips are sent in USDC on the Optimism network.

Setting Up a Wallet

1. Create a .env file:

```
PRIVATE_KEY=your_private_key_here  
FARCASTER_API_KEY=your_api_key_here
```

2. Use ethers.js to send transactions:

```
const provider = new ethers.providers.JsonRpcProvider('https://mainnet.optimism.io');  
const wallet = new ethers.Wallet(process.env.PRIVATE_KEY, provider);
```

```
async function processTip(sender, recipient, amount) {  
  try {  
    const tx = await wallet.sendTransaction({  
      to: recipient,  
      value: ethers.utils.parseEther(amount)  
    });  
    console.log(`Sent ${amount} ETH from ${sender} to ${recipient}: ${tx.hash}`);  
  } catch (error) {  
    console.error('Transaction failed:', error);  
  }  
}
```


5. Deploying Your Bot

Once your bot is functional, deploy it to a cloud server:

```
npm install -g pm2  
pm start bot.js
```

Conclusion

With this guide, you now have a basic but fully functional tip bot for Farcaster. This implementation can be expanded with additional features such as tipping in different tokens, integrating a user interface, or improving security with smart contract interactions. The world of decentralized social networks thrives on community-driven innovation, and by building tools like this, you contribute to a more engaged and rewarding experience for all users.

HAPPY CODING!

VIRTUALIA

MAGAZINE

PØØR COMMUNITY
MARCH 25TH 2025
NUMBER 03

