

前言 1
FOREWORD

展览
EXHIBITIONS

2

英格夫·霍伦: 异物碎片
Yngve Hølen: Foreign Object Debris

微妙之间
Particularities

安东尼奥·奥巴: 寓言
Antonio Obá: Fables

无尽的服装
The Endless Garment

特睿·阿布德拉: 要上天了
Trey Abdella: Almost Heaven

自体触击
The Kick Inside

6

12

140

156

公共项目
PUBLIC PROGRAMS

5

对谈
Talks

工作坊
Workshops

放映
Screening

表演
Performances

国际项目
INTERNATIONAL PROGRAMS

6

162

198

场外项目
OFF-SITE PROJECTS

7

感谢
ACKNOWLEDGEMENTS

8

208

214

X
虚拟

3

X
VIRTUAL

X
特展

4

X
INVITES

X 虚拟

X

3

VIRTUAL

X虚拟孵化器: 第一期

X Virtual Incubator: Edition 01

在全球范围内，对于智慧空间网来临的畅想促使新的数字基础设施得以开始部署。于此同时，艺术从业者则受到元宇宙最古老的先驱——大型多人在线游戏（MMOs）的启发。随着游戏引擎成为游戏行业之外的常用工具，从数字雕塑和视听空间到表演和独立游戏，更广泛的艺术家群体开始使用游戏引擎创作各种作品。虚拟创作环境催生了新的艺术生产协议，这些新的模式正在重新配置着现有的文化和技术的交界界面，并且在早前由“物理-虚拟对立”而建构出的扩展领域中激起了新的分支。从建造一座矗立在沙漠中的怪诞考古庙宇，到一系列内部关联的、由暴力和自由为线索贯穿而成的虚拟世界，展览中的艺术家们将虚构的文明、移民历史和洲际地缘政治编织成离经荒诞的网络现实，在艺术和技术之间铺设幻想之地。

X虚拟孵化器项目通过委任艺术家在X虚拟的在线社区直接进行创作，深入探讨虚拟环境中的空间性及其相关的多重内涵。从散落在一个冥想式的极简空间周围的算法音乐片段，到未来变异赛博格的虚构管理机构和AI聊天机器人，展览中的艺术家们设想了新形式的空间视听体验、数字物品残影，以及由赛博格的加速发展而带来的，具有意识的突变体等潜在伦理问题。X虚拟孵化器以跨学科尝试为基础，通过文本、声音、视频、场景、AI聊天机器人和独立游戏，颠覆并重新认识数字艺术、虚拟空间和电子游戏之间错综复杂的网络。

X虚拟是一个为艺术爱好者和创意实践者提供3D聚会的线上平台，由艺术家创作的多个虚拟世界的集合。作为X虚拟的首个项目，X虚拟孵化器提供第一人称视角来探索新的数字艺术委任。该项目是项目团队对虚拟环境和线上展览进行的为期两年研究的结果。项目汇集了四位工作于中国、英国和巴西的艺术家，在当下正处于萌生阶段的虚拟艺术网络语境中，他们的实践引发着新的方法论原型。



孙羽茜，《混种博格机构》，2022
CheeseTalk, Hyborg Agency, 2022

The speculative future of The Spatial Web prompts the deployment of new digital infrastructure on a global scale whilst art practitioners enlightening by the oldest pioneer of the metaverse – massively multiplayer online games (MMOs). With the game engine becoming a prominent tool beyond the gaming industry, a broader group of artists started to create various works ranging from digital sculpture and audio-visual space to performance and indie games. This new protocol of art production in the virtual context has reconfigured the existing cultural and technological interface, spiking new branches in the expanded field previously framed by physical-virtual division. From the construction of an eerie archaeological temple standing in an untrodden desert to a series of intra-related virtual worlds conceptually threaded by violence and freedom, the artists in the show weave fictional civilisation, immigration histories and cross-continent geopolitics into uncanny cyberrealities, extending new territories between art and technology.

The project delves into spatiality and its multiple connotations in the virtual environment

by commissioning artists to work primarily on X Virtual's online community. From algorithmic music clips scattered around a meditative and boundless virtual space to AI chatbots in a fictional agency for hybrid cyborgs, the artists in the show envision new forms of audio-visual experience, after-image of the digital object, as well as potential sentient mutants brought by the accelerated development of cyborgs. X Virtual Incubator grounds interdisciplinary attempts that destabilise and re-envision the intricate web between digital art, virtual space and video game through text, sound, video, scene, AI chatbot and indie games.

X Virtual Incubator is the inaugural project of X Virtual – an assemblage of virtual worlds that provides 3D meet-ups for art enthusiasts and creative intellectuals. The project provides first-person exploration of new digital art commissions and is a result of the project team's 2-year research on virtual environments and online exhibitions. X Virtual Incubator brings together four artists working across China, the UK, and Brazil, whose practices spark new methodological archetypes for the impending network of virtual art.

艺术家 Artists:

金·劳顿 Kim Laughton
加布里埃尔·马桑 Gabriel Massan
孙羽茜 CheeseTalk
王长存 ayrtbh



金·劳顿，《板块仪式》，2022
Kim Laughton, *Slab Ceremony*, 2022



金·劳顿，《板块仪式》，2022
Kim Laughton, *Slab Ceremony*, 2022

金·劳顿

《板块仪式》，2022

金·劳顿（生于1984年）是一位英国数字艺术家，目前居住在上海。劳顿探索后互联网美学的边缘，用计算机生成的、超现实的3D图形联接人类的感知和现实主义。劳顿的作品模糊了技术演示、音乐视频、实验电影和病毒式内容之间的界限——他常常利用先进的成像技术来勾勒出具有虚无主义的反面乌托邦。

《板块仪式》是一个新的作品，包括两个相互连接的虚拟世界以及一个在X美术馆的实体装置。作品的主体是一座矗立在人迹罕至的沙漠中的神殿，这个神殿来自于未知的过去。艺术家通过一个可探索的开放式神殿和展厅环境中整齐排列的用于仪式的物品，将虚构的文明和饱和的景观编织成一个极具真实性的考古基地。艺术家试图将《板块仪式》构建为一个“真实历史遗址的复制品”，只能通过每个参与者的想象力来解读。该作品由X虚拟孵化器委任创作。

Kim Laughton

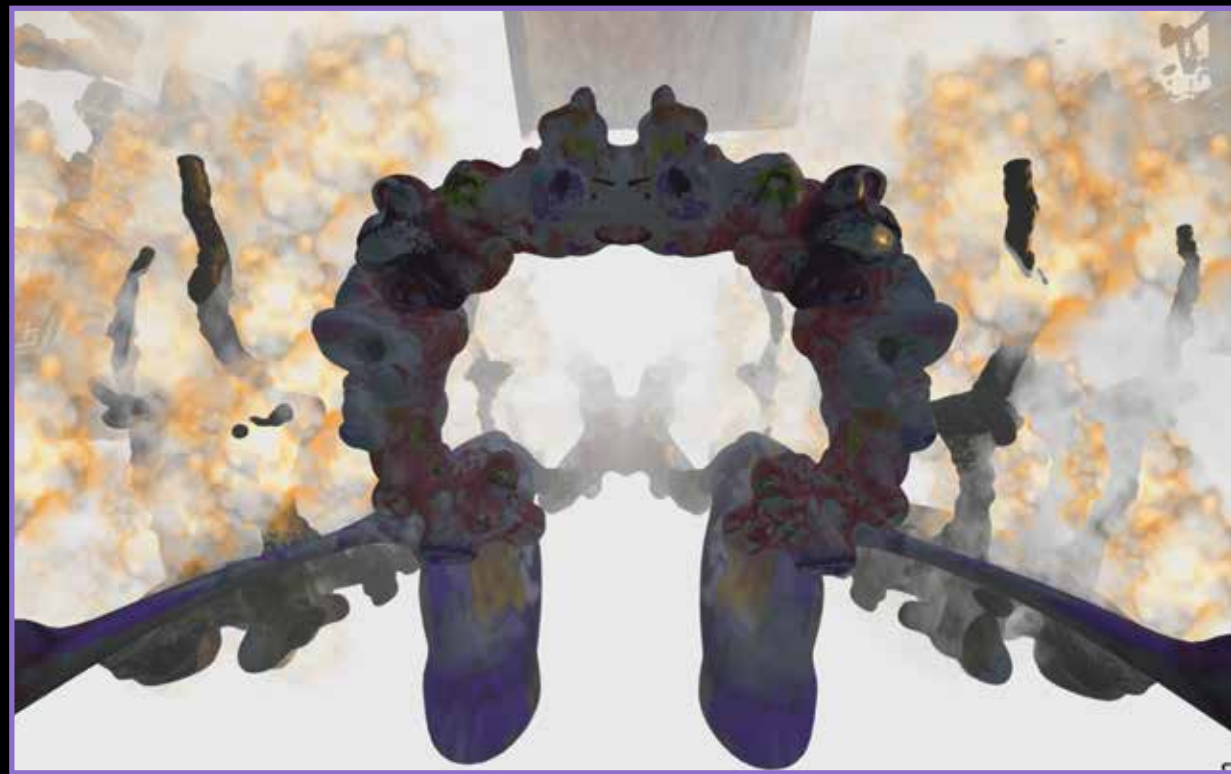
Slab Ceremony, 2022

Kim Laughton (b. 1984) is a British digital artist currently based in Shanghai. Laughton explores the fringes of post-internet aesthetics, articulating human perception and realism with hyper-real computer-generated 3D graphics. Laughton's work blurs the boundaries between tech demo, music video, experimental film, and viral content - often exploiting cutting-edge imaging techniques to conjure feelings of nihilistic dystopia.

Slab Ceremony is a new body of work comprising two interconnected virtual worlds and a physical installation at X Museum. Central to the narration is a temple of unknown past standing in an untrodden desert. Through an explorable open temple and ceremonial objects neatly arranged in a gallery environment, the artist weaves fictional civilisation and saturated landscape into an archaeological verisimilitude. *Slab Ceremony* is structured with an attempt to represent a 'reproduction of a real historic site' that can only be puzzled by each participant's imagination. The work is commissioned by X Virtual Incubator.



加布里埃尔·马桑，《恐怖舞会》，2022
Gabriel Massan, *Ball of Terror*, 2022



加布里埃尔·马桑，《恐怖舞会》，2022
Gabriel Massan, *Ball of Terror*, 2022

加布里埃尔·马桑
《恐怖舞会》，2022

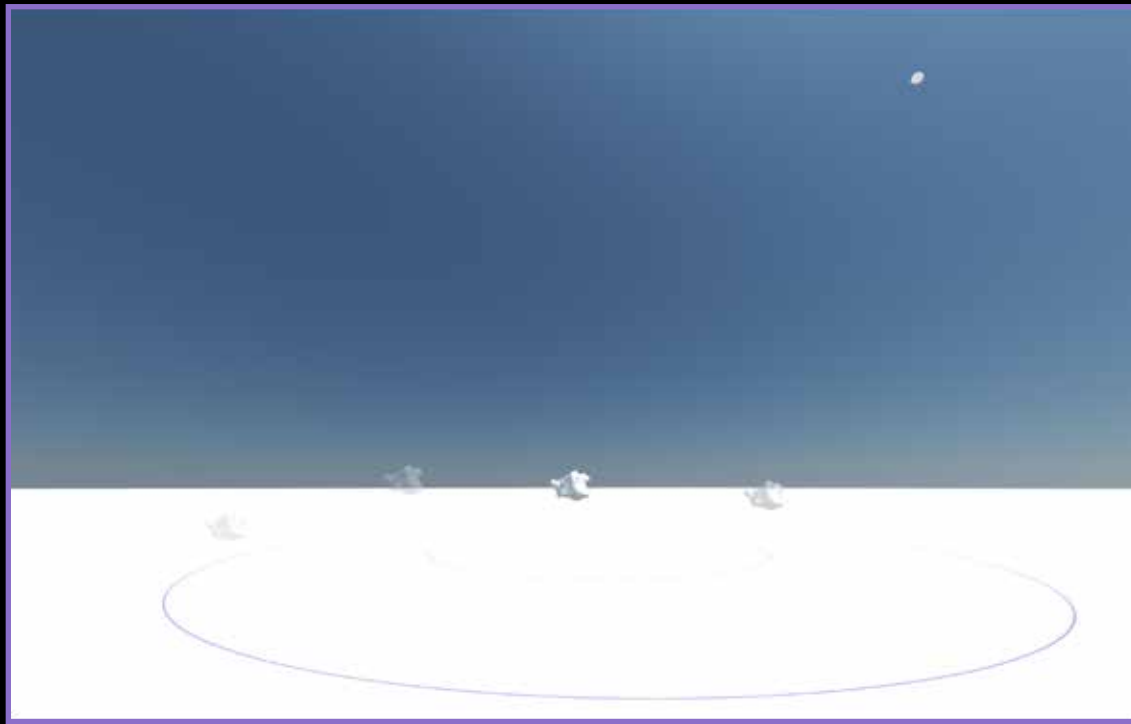
加布里埃尔·马桑（生于1996年）是一位巴西数字艺术家，目前居住在柏林。马桑通过广泛的新技术来创造虚拟世界，包括3D雕塑、场景和声音。他的作品以极繁化的、抽象的视觉表现为特征，是对恐怖主义和战争等不同社会问题的虚拟建构。

《恐怖舞会》是一个新的系列作品，包含四个内在关联的虚拟世界，本作品由X虚拟孵化器委任创作。该作品源于艺术家的战争记忆，通过对“巴西放克（Baile Funk）”的抽象模拟，马桑将暴力和自由作为概念线索，使之贯穿整个作品。由于这个属于非裔离散群体的音乐起源于里约热内卢贫民区的工人阶级，因此常常被当局罪恶化。《恐怖舞会》将被压制的声音与诸如烟雾、火和居住地等视觉隐喻结合起来，渲染出一个介于安全与不安全、动荡与宁静之间的虚构环境。

Gabriel Massan
Ball of Terror, 2022

Gabriel Massan (b. 1996) is a Brazilian digital artist currently based in Berlin. Massan works across a wide variety of new technologies to create virtual worlds that encompass 3D sculpture, scene, and sound. Characterised by maximalist, abstract visual representations, Massan's works are virtual constructions of diverse societal issues such as terrorism and war.

Ball of Terror is a new series of work containing four intra-related virtual worlds commissioned by X Virtual Incubator. Conceptually threaded by violence and freedom, the work stems from the artist's war memories embodied by the abstract simulation of 'Baile Funk'. This Afro-diasporic music is heavily criminalised due to its working class root in the favelas of Rio de Janeiro. Combining the suppressed voice with visual tropes such as smoke, fire, and habitation, *Ball of Terror* renders a fictional environment between security and insecurity, turbulence and tranquility.



王长存, 《精神与时间的房间》, 2022
ayrtbh, *Hyperbolic Time Chamber*, 2022

王长存

《精神与时间的房间》, 2022

王长存 (ayrtbh, 生于1981年) 精通数字, 他的艺术实践基于互联网和算法等语言。他目前居住于杭州和上海。近二十年来, 王长存的视觉和音乐艺术作品经常援引具有虚拟性质的时间和空间结构, 直接反映了人们在既定空间的运动困境。

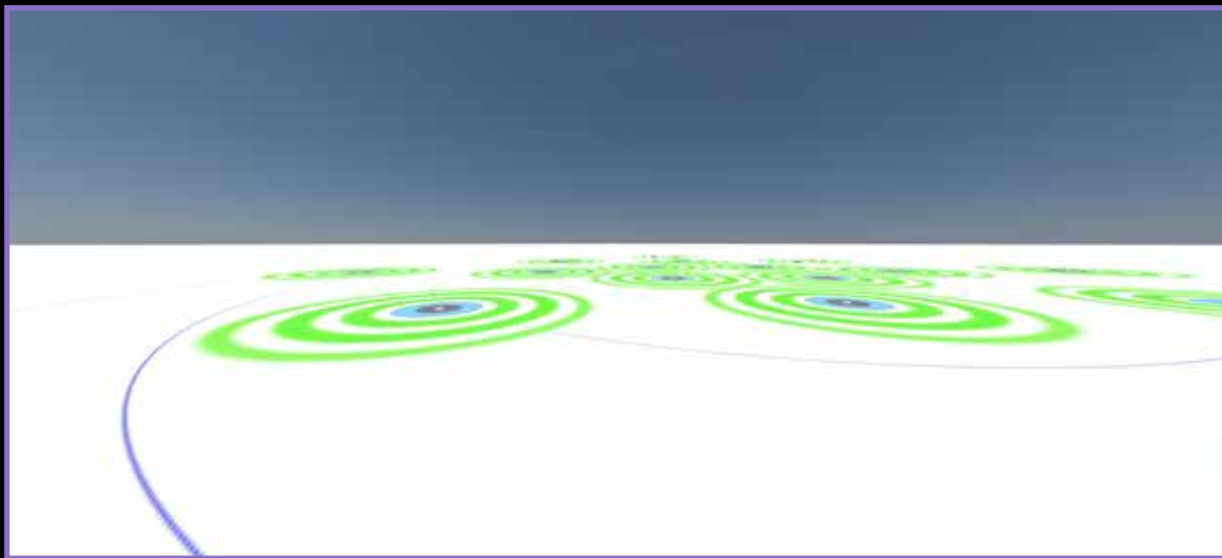
《精神与时间的房间》是X虚拟孵化器委任制作的一个新的视听虚拟空间。二十八个电子和算法声音片段沿着七个环形标记散布在一个由白色地面和蓝色天空组成的冥想性虚拟空间中。在空间内移动时, 可以感知到声音强度的变化, 一个声音的增强和另一个声音的减弱。在极简的视觉表象下, 参与者的听觉系统成为一个独特的虚拟声音景观的基本航标, 而这个声音景观则是由他们自己混合而成的。

ayrtbh

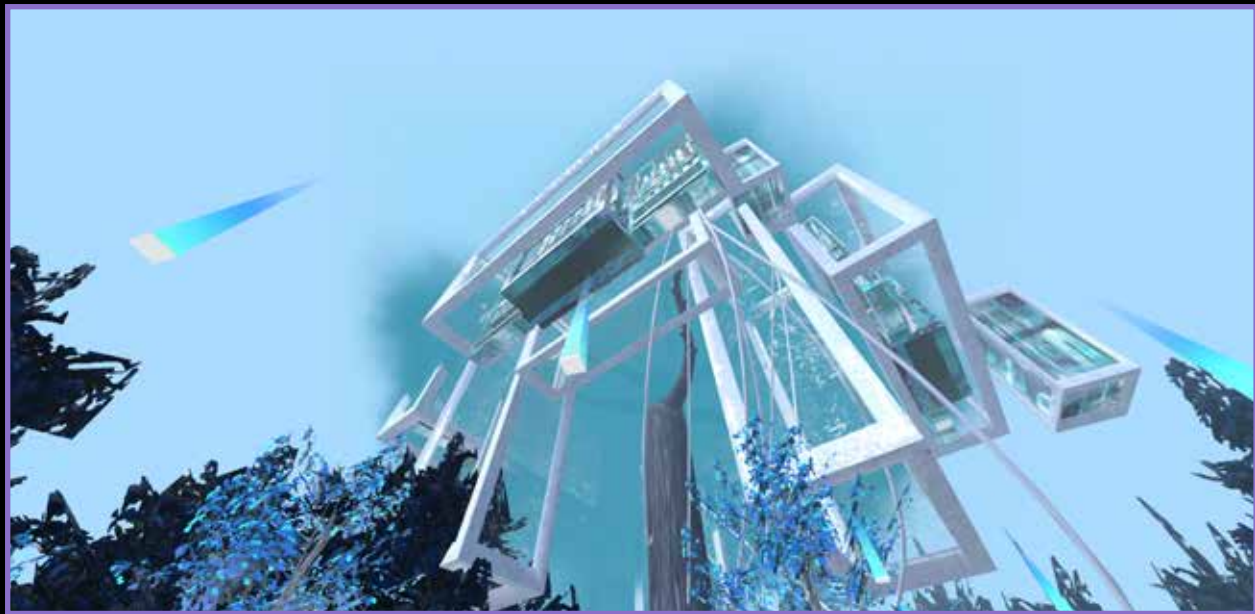
Hyperbolic Time Chamber, 2022

Wang Changcun (ayrtbh, b. 1981) is well versed in digital, internet-based and algorithmic languages. He is currently based in Hangzhou and Shanghai. For nearly two decades, his visual and musical artworks frequently reference temporal and spatial structures that are virtual in nature and directly reflect the conundrum of suspended motion and mobility in an intersubjective environment.

Hyperbolic Time Chamber is a new audio-visual virtual space commissioned by X Virtual Incubator. Twenty-eight electronic and algorithmic sound clips are scattered along five rings in a meditative virtual space composed of white ground and blue sky. Changes in sound intensity, enhancement in one sound and reduction in the other can be perceived when moving around the space. With minimal visual representations, participants' auditory systems become the essential navigator for a unique virtual soundscape that is mixed and synthesised by themselves.



王长存, 《精神与时间的房间》, 2022
ayrtbh, *Hyperbolic Time Chamber*, 2022



孙羽茜, 《混种博格机构》, 2022
CheeseTalk, *Hyborg Agency*, 2022



孙羽茜, 《混种博格机构》, 2022
CheeseTalk, *Hyborg Agency*, 2022

孙羽茜

《混种博格机构》, 2022

孙羽茜（生于1997年）是一位中国艺术家和研究员，目前居住在伦敦。她的艺术实践时常在聊天机器人和叙事之间发生，通过虚拟环境中的人工智能技术，带来独具幻想气质的网络现实。受电子游戏中虚拟人物之间对话的启发，她的作品中的聊天机器人往往被赋予了人格化的特征，引导叙述和好奇心，增强人与人工智能的互动中的亲密感。

《混种博格机构》幻想了一个在2600年的虚拟世界，这里存在着生物技术所带来的新的生命形式。该作品由X虚拟孵化器委托创作。“混种博格机构”是一个存在于未来的管理局，管理具有生命形式的突变体，“混种博格（hyborg）”本身则是“混种（hybrid）”和“赛博格（cyborg）”两个词语在字面意义上的融合。三个形态与鹿相似的混种博格游荡在一个神话般的森林里，周围漂浮着一些虚拟物品。艺术家试图通过三只聊天电子鹿，来触发参与者和混种赛博格之间的交流，进而对技术加速发展所带来的潜在情境提出质疑。

CheeseTalk

Hyborg Agency, 2022

CheeseTalk (b. 1997) is a Chinese artist and researcher currently based in London. Situating between chatbot and storytelling, her artistic practice is primarily centred around AI technology in the virtual environment that brings about fantastical cyber realities. Inspired by conversations between virtual characters in video games, chatbots in her work are often imbued with personifications that lead the narration and steer curiosity, fuelling intimacy in human-AI interaction.

Hyborg Agency is a virtual world that fantasises new biotech life form in 2600. The work is commissioned by X Virtual Incubator. 'Hyborg Agency' is a future bureau for intelligent mutants that manifest in life forms, itself a blend of 'hybrid' and 'cyborg' in the literal sense. In a mythical forest, three deer-like hyborgs are wandering, with few digital objects floating around. Through three deer chatbots, the artist attempts to facilitate communication between participants and hyborgs, as well as to contest potential scenarios brought by the accelerated development of technology.

界域制造与时间流变

Realm Making and Time Morphing

撰文：黄半衣 Author: Banyì Huang
翻译：陈寅迪 Translator: Yindi Chen

《龙珠》系列中存在着一个神秘维度，双曲时间室（the Hyperbolic Time Chamber），也就是“精神时光屋”（精神と時の部屋）。这个空间悬于地球表面之上，有着不同的时间流：在其内部的一年等同于外界的一天，使得战士们在此训练更有效率。空间的封闭特质与大乘佛教中结界（Sīmābandha सीमाबन्ध）的概念类似。圣域参考了“结界的保护封印”，由仪式和灵物的位置划分，由此激发出内部不同的时间流。

随着技术资本主义在物理和虚拟现实世界逐渐侵入我们的注意力和身份感知，我们能否利用开放平台去创建带有保护结界标志的虚拟空间？时间的变形——压缩、膨胀、循环——如何在虚拟场所中展现？

X虚拟孵化器委任艺术家金·劳顿、孙羽茜、王长存，和加布里埃尔·马桑利用Spoke——由Mozilla Hubs开发的在线3D场景编辑器——在实验框架下构造3D世界。运用Hubs提供的协作构建虚拟世界的功能，X虚拟孵化器跨越了时间、空间和运动的维度，探索了四种不同界域的制造方式。

在这个基于浏览器的3D空间中，移动（movement）包含了一系列和身体有关的编排动作：移动鼠标或触控板以改变视图，按下键盘上的WSAD向四周移动，同时从屏幕中获取视觉和声音信息。视野通常根据肢体传达的信息做出调整；而在 VR 中，完全的沉浸创造了深层感知：一个人的视角将驱动整个身体的变化。

In the *Dragon Ball* franchise, there exists an esoteric dimension named the Hyperbolic Time Chamber, also known as the Room of Spirit and Time. Hovering above the Earth's surface, the chamber boasts a different flow of time: a year inside is equivalent to a day outside, making it much more efficient for fighters to train there. The sealed-off nature of the chamber has a parallel in the concept of Sīmābandha (सीमाबन्ध 结界) in Mahayana Buddhism. Referring to the "protective sealing of the boundaries," sacred realms are demarcated through ritual and the positioning of spiritual objects, thus encouraging a different flow of time inside.

As techno-capitalism increasingly colonizes our attention and sense of identity across physical and virtual reality, can we take advantage of open-source platforms to create virtual spaces with protective boundary-markers? How does time morphing—compression, expansion, looping—manifest itself in virtual realms?

With an experimental framework, X Virtual Incubator commissioned artists Kim Laughton, CheeseTalk, ayrtbh, and Gabriel Massan to create 3D worlds using Spoke, an online 3D scene

editor developed for Mozilla Hubs. Utilizing the ability offered by Hubs to collaborate on virtual worldbuilding, the Incubator brings together four different ways of realm-making, involving time, spatial orientation, and movement.

In navigating browser-based 3D space, movement consists of a sequential choreography of bodily actions: moving the mouse or trackpad to change the view, pressing WSAD on the keyboard to move around, and registering both visual and sonic information from the screen. The user's eyes adjust to what is being revealed at the extremities, as opposed to VR, where total immersion creates the perception of depth: the entire body drives changes in one's point of view.

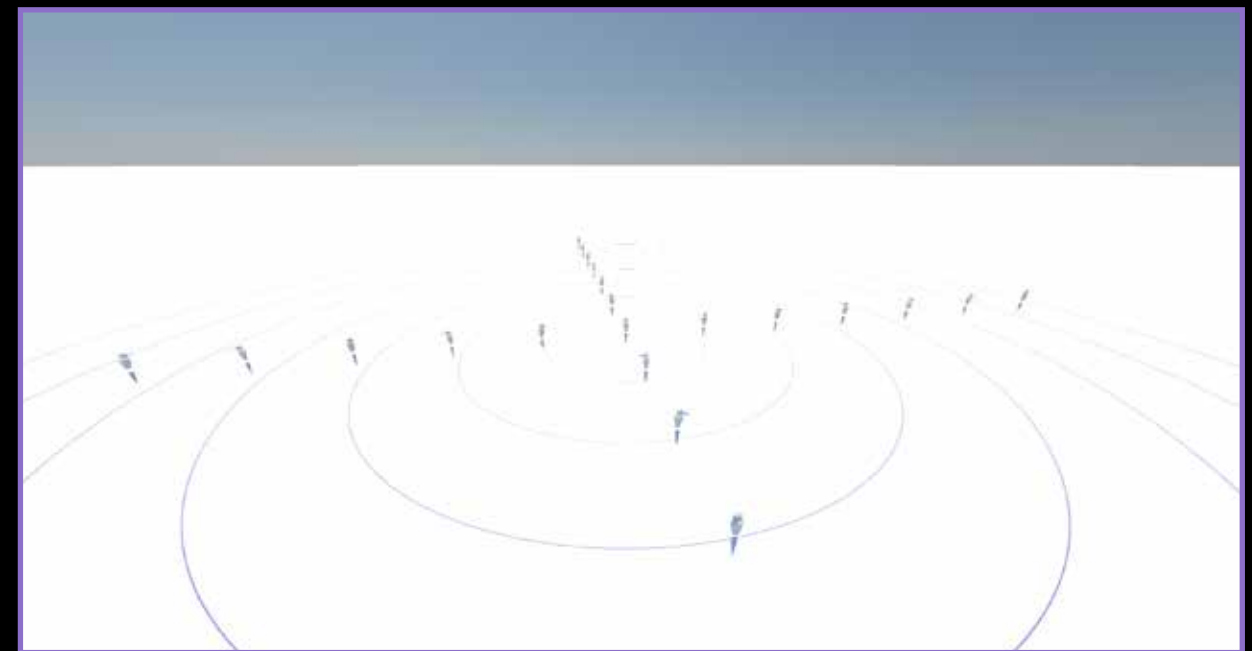
In *Slab Ceremony*, British digital artist Kim Laughton uses simulation to create a fictitious, self-referential civilization. Standing between an unending desert and sky, a temple complex awaits discovery. As an orchestral soundtrack sets a tone of blockbuster awe; the visitor ascends textured sandstone steps to arrive at a ceremonial platform. On a few slabs lie a few cryptic instruments: a mortar bowl, tools, and molds bearing hieroglyphic markings. A

在《板块仪式》中，英国数字艺术家金·劳顿借助模拟技术创造了一个自我指涉（self-referential）的虚构文明。一个神殿建筑群伫立在无尽的沙漠与天空之间，等待着被发现。随着管弦乐背景音响起令人惊畏的音调，参观者登上带有纹理的砂石台阶，来到一个仪式台上。几块石板上放置着几件神秘器具：一个研钵、工具，和印有象形符号的模具。建筑群下方的入口通向一个博物馆，展出来自多种文明的工艺品：某个物种的头颅或面具的复制品、神殿建筑群的微缩模型，和一张显眼的展示器具功能的图示。

在连接神殿和其相邻博物馆的虚拟空间之中，参观者在非特定的土著敬神仪式和宇宙图景之间跳跃；运动是通过元人类学的时间来体验的，这种时间以保存、归类和理解事物为导向。如果可以把神殿建筑群和一篇论文作比，那么博物馆可以被看作是为视觉信息提供人类学元数据的脚注。劳顿的神秘文明创造了一个自我参照的档案，让观者去辨认生活曾经的模样。

AI聊天机器人具有类似的语境化和叙述化的功能，展示值得被挖掘的信息资源。随着科技巨头争夺对AI搜索引擎的控制权，人工智能和权力、资源、可理解性的关系变得更加复杂。艺术家兼研究者孙羽茜的作品《混种博格机构》将参观者置于一个如神话般的林中空地，那里居住着混博格（Hyborg）——由废弃机器零件制造的混鹿类生物。在晶莹的叶片和漂浮的电子垃圾中，参观者循着全息对话框形式的面包屑踪迹前进。这些混博格有着晃动的麦金塔电脑形头部，半透明的皮肤覆盖着机械器官，它们四处游荡着，啃食着金属。与这些生物的聊天透露出它们是在2600年由混博格机构（Hyborg Agency）创造的，被程序操控，将在更大的人工智能和个人电子工业的生态系统中履行重要功能。

这些混博格展现出了程序员为它们设定的逻辑。混博格在加速主义的时间里飞快成长，并致力于消化和回收贵金属、提升网速、并重申对史蒂夫·乔布斯的忠诚。孙羽茜以大型科技电子垃圾作为象征性的精神物品标记出这个界域。当《板块仪式》和《混博格机构》着重于创造叙事弧的视觉和语言，王长存的《精神与时间的房间》和加布里埃尔·马桑的《恐怖舞会》则深入至声音领域，使感性层面浮现。



王长存，《精神与时间的房间》，2022
ayrtbh, *Hyperbolic Time Chamber*, 2022

王长存构建了一个极简主义的虚拟声景，暗指密室冥想性的和时间弯曲的特质。在这里，所有的视觉元素一目了然：七个同心蓝环在白色的地面上如涟漪般向外扩散。运动，无论是在抽象的圆形空间之间移动，还是转向不同的视角，都会激活不同声音片段的层次，以及音量和声强的波动。踏出第七环会使声音输出完全停止。作品通过有意地留白，以自我封闭的方式划定其精神边界，不与外界产生视觉或语言上的联系。橡胶雨、跳动的器官、金属振动，这些电子合成的效果创造了一个回音室，时间在其中循环往复，如同在精神时光屋中一样。

如果说王长存将视觉信息最小化以允许空间中的移动触发声音，那么巴西艺术家加布里埃尔·马桑则使视觉和声音最大化以驱动运动的强度。在《恐怖舞会》中，马桑以视效和声场制造情景，呈现了四个相互关联的，由暴力和希望、死亡和再生的二元对立串结的世界。在满是涂鸦的城市建筑3D扫描中，一个有着球茎状肢体生物在社区栖居于这些嘉年华般的世界。摇摆、旋转、盘旋、舞蹈——它们的运动是人工的、程式化的，它们的手绘纹理则带有行动和官能的痕迹。

马桑参考了1970年代出现在里约热内卢贫民窟的巴西放克（Baile Funk），一种非裔离散的舞蹈音乐。作为一种被严重罪名化和监管的音乐形式，它在视觉上对应着弥漫遍及在马桑世界的滚滚烟雾。当参观者穿过市井冲突和系统暴力的所指连接起来的原始的、带有感染力的景观时，以超磁性低音、切分节奏和高能量合声为特色的背景音乐被触发。立体声在左右两侧游移，加强了空间运动感。毕竟，运动是越界和反抗的基础。

从元时间到加速主义的时间，循环时间到感性时间，时间在这些世界中既是维度，也是主导的逻辑。通过建立不同的视觉、声音和基于语言的布局，每个X虚拟领域都通过时间来描画其边界。因此，它吸引了不同的身体导航和能量状态，为虚拟环境中的时空提供了独特视角。



加布里埃尔·马桑，《恐怖舞会》，2022
Gabriel Massan, *Ball of Terror*, 2022

portal underneath the complex leads to a museum, where various civilizational artefacts are on display: a replica of the species' head or mask, a miniature model of the temple complex, and, notably, illustrations that demonstrate the functionality of the instruments.

Between the connected virtual spaces of the temple and its adjoining museum, the visitor jumps between non-specific references to indigenous ritual worship and extraterrestrial imagery; movement is experienced through meta-anthropological time, a dimension oriented towards preserving, categorizing, and making sense of things. If the temple complex can be likened to an essay text, the museum could be seen as footnotes that provide anthropological metadata to the visual information. Laughton's enigmatic civilization created a self-referential archive to allow visitors to discern what life was like.

Serving a similar function of contextualizing and narrativizing, AI chatbots present valuable sources of information to be mined. As tech giants vie for control over AI-powered search engines, AI's relationship to power, accessibility, and resources becomes more complicated. *Hyborg Agency*, by artist and researcher CheeseTalk, deposits the visitor inside a mythical forest clearing inhabited by hyborgs, which are hybrid deer creatures made from discarded machine parts. Amidst crystalline foliage and floating e-waste, the visitor follows a trail of breadcrumbs in the form of holographic dialogue boxes. The hyborgs, with bobbing classic Macintosh computers as heads and translucent skin stretching over their machinic organs, wander around grazing on metal. Chatting with the creatures reveals they were all created in the year 2600 by the Hyborg Agency and programmed to fulfill crucial functions in the larger ecosystem of AI and personal electronics.

Exhibiting the logic of their programmers, the hyborgs seem to thrive on accelerationist time, devoted to their roles of digesting and recycling precious metals, improving internet speed, and reiterating their loyalty to Steve Jobs. CheeseTalk marks the realm with big tech e-waste as symbolic spiritual objects.

While *Slab Ceremony* and *Hyborg Agency* focus mostly on visuality and language to create narrative arcs, *Hyperbolic Time Chamber* by ayrtbh and *Ball of Terror* by Gabriel Massan, reach into the sonic realm to bring forth affective dimensions. Directly alluding to the meditative and time-bending nature of sealed off chambers, ayrtbh provides a minimalist virtual soundscape. Here, all visual elements are laid bare at first sight: seven concentric blue rings ripple outwards on a white ground. Movement—whether between the abstract circular spaces or orienting the player to different views—activates the layering of different sound clips, as well as fluctuations in volume

and intensity. Stepping outside of the seventh ring stops sonic outputs entirely. By intentionally leaving a blank space (留白), the work draws its spiritual boundaries by closing in on itself, without making visual or linguistic connections to the outside. Rubber rain, pulsating organs, metallic vibrations, and other electronically-composed effects create an echo chamber where time loops in on itself, just as in the Room of Spirit and Time.

If ayrtbh minimizes visual information to allow spatial movement to trigger sound, Brazilian artist Gabriel Massan embraces visual and sonic maximalism in order to drive intensity in movement. In *Ball of Terror*, Massan sets the scene with visual and sonic bangers, presenting four interrelated worlds threaded around binary pairings of violence and hope and death and regeneration. Amidst 3D scans of graffitied urban architecture, these carnivalesque worlds are inhabited by a community of beings with bulbous limbs. Flailing around, spinning, hovering, dancing, their movement is artificial and programmatic, while their colorful, hand-painted textures bear traces of the gestural and the organic.

Massan makes use of Baile Funk, an Afro-diasporic dance music that emerged in the 1970s in the favelas of Rio de Janeiro. As a form of music that is heavily criminalized and policed, it sees its visual counterpart in the billowing smoke that is pervasive throughout Massan's world. As the visitor travels through raw emotive landscapes connected by signifiers of urban warfare and systemic violence, soundtracks featuring hyper affectatious basslines, syncopated rhythms, and high-energy vocals are triggered. The stereo sound traveling between left and right reinforces a sense of spatial movement. Movement, after all, is the basis for transgression and resistance.

From meta time to accelerationist time, looping time and affective time, time functions in these simulated worlds as both a dimension and an overriding logic. By establishing varying configurations of visual, sonic, and language-based experiences, each X Virtual realm delineates its boundaries through time. It invites different energetic states and opportunities for somatic navigation, offering a unique perspective on time and space in a virtual environment.