



THIRD WORLD: THE BOTTOM DIMENSION





THIRD WORLD: THE BOTTOM DIMENSION

GABRIEL MASSAN & COLLABORATORS

Featuring Castiel Vitorino Brasileiro, Novíssimo Edgar, LYZZA, Jota Mombaça and Ventura Profana

Commissioned & Produced by

SERPENTINE
ARTS TECHNOLOGIES

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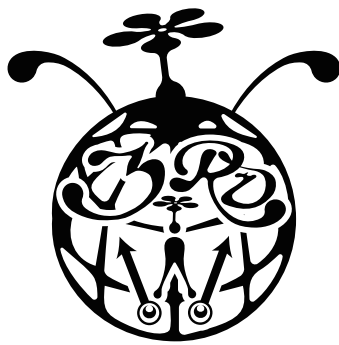
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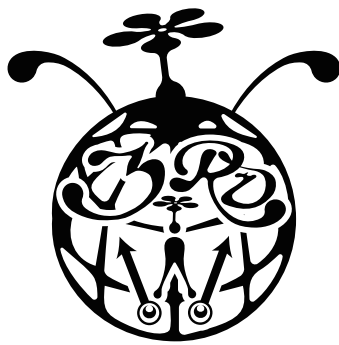


INTRODUCTION

THIRD WORLD: THE BOTTOM DIMENSION is an experimental exhibition, video game and web3 tokens led by artist **Gabriel Massan** (b.1996, Nilópolis, Brazil) with Serpentine Arts Technologies. The project convenes and platforms a vital generation of interdisciplinary, queer, Afro-diasporic Brazilian artists.

Massan combines storytelling and world-building techniques to create virtual ecosystems and digital sculptures that simulate and narrate stories from Black Brazilian experience. Driven by a desire to ‘reveal rather than replicate systems of inequality’ while instigating change, their work investigates how the so-called ‘Third World’ – an offensive and imposed classification for non-industrialised, developing nations – is imagined by the West.

THIRD WORLD: THE BOTTOM DIMENSION arose from the artist’s own concerns regarding the fragility of the future. It has been in development since 2021, amidst a period that saw a huge political shift in Brazil, with the fall of the far-right Jair Bolsonaro regime, and the re-election of centre-leftist Luiz Inácio Lula da Silva. Across its various parts, the project gathers responses to what Massan calls our contemporary ‘state of emergence’ and uses digital technologies to nurture and distribute a constellation of perspectives and foster change.



THE EXHIBITION

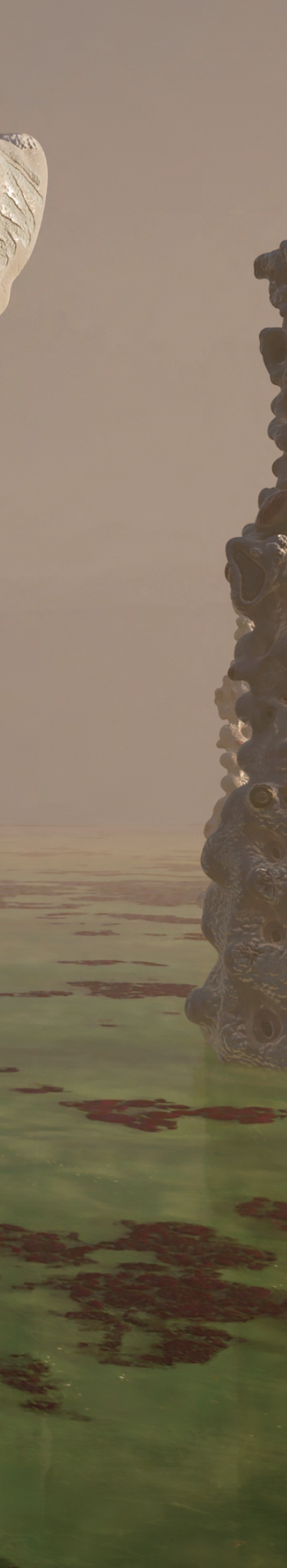
As one site of the project, the exhibition offers the opportunity to play the video game at its heart, to develop a multifaceted understanding of its mechanics and messages, and to encounter the art and expanded practices of Massan and their wide network of collaborators. These elements are brought together to form a new world in Serpentine North connected by a responsive audio-visual ecosystem that demonstrates the passing of time. It will change according to visitors gameplay in the gallery and is testament to the shifting and multiple perspectives that form our realities.

Two central playrooms anchor the exhibition with two distinct experiences. **The Play Room** hosts players within a diorama of sculptures from the game's opening sequence with sound created by LYZZA that is performed by players of the game as their real-time actions activate and augment the score around them. **The Broadcast Room** allows you to observe others playing in the space, echoing the different ways in which people engage with video games today through platforms like Twitch. In these spaces, players are also invited to record segments of their gameplay that can be minted as souvenir tokens. Powered by the energy-efficient Tezos blockchain, these tokens will form part of a growing digital archive of perspectives of the game-world that lives beyond the exhibition.

The exhibition expands on the different ideas, artworks and collaborations that have brought the video game to life. These include the game's featured artists – **Castiel Vitorino Brasileiro** (b.1996, Vitória, Espírito Santo, Brazil), **Novíssimo Edgar** (b.1993, Guarulhos, São Paulo, Brazil), and **LYZZA** (b.1999, Volta Redonda, Rio de Janeiro, Brazil) – alongside newly invited voices: **Jota Mombaça** (b.1991, Natal, Rio Grande do Norte, Brazil) and **Ventura Profana** (b.1993, Salvador, Bahia, Brazil). Together, their work embraces ancestral knowledge, decolonial constructions, and an openness to transformation.



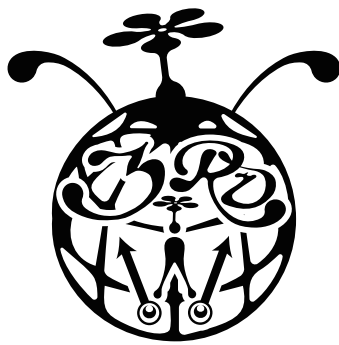




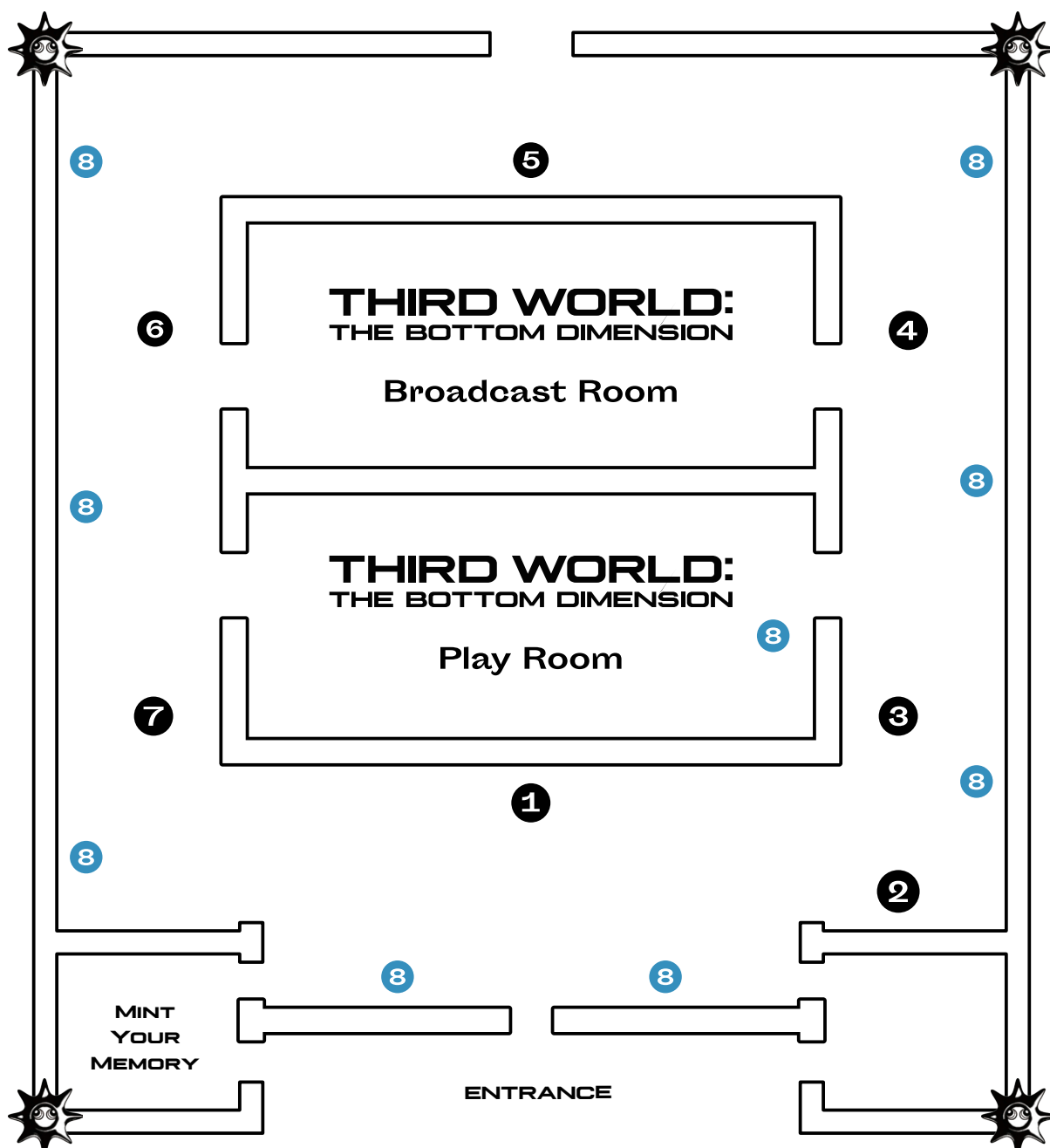
The exhibition design uses the same logic developed by Massan and Serpentine Arts Technologies to build and produce the video game. Using world-building and storytelling it creates a platform for Massan's collaborators to contribute both individually and to a wider collective narrative. The physical and digital, as two sites of the project, collide in different ways within the space, in particular through an immersive audio-visual installation, spatial design and gameplay.

The perimeter of the gallery becomes a dynamic forty-five-minute loop of light, sound and video revealing the space to be a system in a perpetual state of transformation. It is designed around two new video installations by Gabriel Massan, a newly commissioned sound work by LYZZA and bespoke lighting developed with the artists. On entering the space, a multichannel video installation riffs on Denise Ferreira da Silva's concept of negative accumulation, which highlights the limiting frameworks of the global present and the 'repetitions of precariousness' attributed to Black life. This restarts its own story over and over again from multiple angles, underpinned by LYZZA's expansive audio score. The installation, which is echoed by another on the opposite side of the gallery, introduces the conditions for the unravelling and resetting of systems of power. These are made visible by the juxtaposition of the video game's extractive and proto-colonial Headquarters and the perspectives of the video game's characters and invited artists' exhibition contributions alongside it.

The materials and surfaces of the gallery have been carefully developed in dialogue with Massan and their collaborators to create material connections and collisions between the video game and each of the artists' works in the space. From the reflective and curved surfaces throughout the exhibition to the sculptural mass of wires and botany that grows over the walls that has been created by the set designer Furmaan Ahmed. This viral biota sprawls and clings to surfaces like overgrown weeds and characterises the video game's extractive and toxic Headquarters. These elements have been created, where possible, with reused and reclaimed materials from past Serpentine exhibitions and the park in the construction of its own world.



EXHIBITION MAP



- | | |
|-------------------------------|-------------------|
| ① Gabriel Massan | ⑤ Gabriel Massan |
| ② Jota Mombaça | ⑥ Novíssimo Edgar |
| ③ Ventura Profana | ⑦ Ventura Profana |
| ④ Castiel Vitorino Brasileiro | ⑧ LYZZA |





① Gabriel Massan

Continuity Flaws, 2023

Multichannel Video Installation, 5 minutes

Commissioned by Serpentine Arts Technologies

Courtesy the artist

Continuity Flaws draws on Massan's love of DIY broadcasting and experimenting with the idea of the plenum, an assembly of all members of a group. The work references Denise Ferreira da Silva's publication **Unpayable Debt** that heralds the end of the 'known' or 'visible' world and examines the relationship between coloniality, global capital and quantum entanglement, a phenomenon where two subatomic particles can be intimately linked to each other even if separated by billions of light-years of space. In this volatile transmission, lifeforms jump between islands, connecting, separating and reuniting, in conversation with Ferreira da Silva's notion of 'Negative Accumulation', which describes the repetitions of precariousness attributed to Black life. As one of two nonlinear narrative video works by Massan in the exhibition, it simulates the environmental conditions that influenced the creation of the video game itself, and shares multiple perspectives. The soundscape for the work was created by Agazero.







② Jota Mombaça

Untitled (the flight only occurs because it's impossible), 2018
Wall, LED light
Courtesy the artist

Jota Mombaça is an interdisciplinary artist who ponders the end of the world as we know it, seeking to 'dislodge the Modern-Colonial subject off its podium' through the sonic and visceral weight of words. An important cultural voice addressing conversations around coloniality and climate consciousness, for **THIRD WORLD: THE BOTTOM DIMENSION** Mombaça restages and reactivates a one-verse poem on the gallery wall that reads 'What has no space is everywhere'. As these words breach Serpentine North, Mombaça at once signals a failure or weakening of a given structure and offers a sightline to other horizons. This gesture underscores the ongoing, collective labour of reinventing reality and seeks to nurture possibility beyond the existing regime.





③ Ventura Profana

UNTITLED II, 2020

Archival photographic print on C Type Fuji Matt

Commissioned by Instituto Moreira Salles

Courtesy the artist

Across a multidisciplinary practice, missionary pastor and artist Ventura Profana addresses what she calls the ‘gangrene’ of the Christian-Colonial era. Profana exercises an emancipatory theology that she describes as an ‘evangelistic praxis of healing and prophetic liberation’, through the sharing of gospels that glorify racialised, queer, transgender and ‘travesti’ lives.

Part of the series **Sonda (Probe)**, **UNTITLED II** resembles layers of rock formed over time, mirroring the deeply entrenched way in which systems are formed. Its earthy palette invites us to return to the land and consider what else we could build and how else we could evolve. Invoking her deep knowledge of Christian doctrine, the series also continues Profana’s study of the designs that erode us such as the reality of structural violence including the populist Brazilian politics of the incumbent far-right president Jair Bolsonaro at the time of the series’ production. **UNTITLED II** especially references one of the worst environmental crimes in Brazil’s history, the 2015 environmental disaster committed by mining company Vale, in the city of Mariana, that released chemical waste into the waters, turning the mud toxic, burying cities and contaminating the entire length of the Doce River in Minas Gerais and Espírito Santo. The collage combines archaeological, archival and Biblical imagery including Michaelangelo’s **Creation of Adam** (1508-12), the fresco in the Sistine Chapel that illustrates Genesis, the story of creation. It is one of the most reproduced religious paintings of all time, a Profana chooses to disrupt its established meaning by collaging it with depictions of extinction to remind us of the destructive ideologies still at the heart of human tradition and religion.



④ Castiel Vitorino Brasileiro

Attitudes of Time I, 2023

Earth, willow trunks, steel structures, nails and various white fabrics

Commissioned by Serpentine Arts Technologies

Courtesy of the artist

Castiel Vitorino Brasileiro is an artist, writer and trained clinical psychologist who conceived of **THIRD WORLD: THE BOTTOM DIMENSION** game's first level, Igba Tingbo, with Gabriel Massan. She belongs to the Bantu-Brazilian diaspora, an ethnolinguistic grouping of approximately 400 distinct ethnic groups originating from Central, Southern, Eastern and Southeastern Africa, a fact that forms the foundation of her practice. Across her academic and multidisciplinary artistic practice she incorporates and immerses herself in Brazilian-Bantu ontology, embracing healing as a perishable moment of freedom.

For the exhibition, Vitorino Brasileiro presents a new site-specific installation that introduces a piece of fertile land into the gallery space. It reflects on time, fertility and the possibility of change as a moment of rest before the start of a new life. The installation's standing wooden logs with surrounding earth echo those that measure the depth of the oceans and the movement of the tides. White flags nailed into the wood signify the spiritual world, wisdom and transmutation. As a reflection on life, love, calm, peace and courage it invokes Bantu cultures and their diasporas. Such white flags were used by formerly enslaved people in Brazil in the establishment of quilombos: hinterland settlements and communities of the escaped to announce their presence.





5 Gabriel Massan

The Vision of the Valley of Dry Bones, 2023
Multichannel Video Installation, 5 minutes
Commissioned by Serpentine Arts Technologies
Courtesy the artist

Massan's new work, 'filmed' using multiple cameras in Unreal Engine, focuses on one scene from multiple perspectives. The work ruminates on the text **I accept Christ Jesus as Lady and Redeemer of my life** (2017) written by artist and missionary pastor Ventura Profana, who has been a significant figure in the development of Massan's practice. This prayer and proclamation embraces a revised vision of Biblical doctrine that returns agency to the queer and travesti community, and asks: what if they were not the fallen? Alongside another work in the exhibition, **Continuity Flaws**, these two distinct but interconnected video installations model environments simulating the conditions that have influenced the composition of the **Third World: The Bottom Dimension** game. The soundscape for the work was created by Agazero.





⑥ Novíssimo Edgar

Topografia da memória / Topography of Memory, 2023



Reclaimed fabrics, hand-cast cement sculptures, acrylic paint

Commissioned by Serpentine Arts Technologies

Courtesy the artist

Multidisciplinary artist and musician Novíssimo Edgar, meaning 'Brand New Edgar', uses speculative fiction to address the sociopolitical situation in Brazil through a practice that combines Yoruba culture and Indigenous futurism.

For the exhibition, Edgar uses materials and memories reclaimed from his design of the game's second level, Sòfo, to create two new textile works and an installation of 40 cement masks. Addressing pollution, violence, desertification and ecological balance, these new works return to the elements and environments the artist developed for the game. He weaves together found fabrics including clothes worn during the commission's production alongside beads, sequins and tassels to create material collisions in what he calls 'topographies of memory'. The accompanying installation of cement masks references the game's Transmutation Mask, which gives its possessor the power of metamorphosis, and further references his love of character play, avatars and embrace of multiple identities. These works combine references from pop culture, Afro-Brazilian religions, Pataxó – an Indigenous people in Bahia – and the body-painting administered to tourists in the Bahian region of Brazil. Drawing on memory as a 'deep storage zone', Edgar's works reflect on the transformation of fact into fiction and vice-versa.





7 Ventura Profana

Advanced Sentinel, Immortal Guard, 2020

Bamboo, steel, terracotta, polyester

Originally made, cast and consecrated in ritual together with Rebeca Carapiá during the Vila Sul (South Village) artistic residence at the Goethe Institut Bahia.

Courtesy the artist

Through her missionary work, Ventura Profana is committed to a practice of 'edification', or spiritual uplifting or liberation. Currently engaged in building a church and congregation in Bahia, Brazil, she works to breathe life into other possibilities of existence. The sculpture is a forged iron body, adorned with a plume of three thousand Bonfim wish ribbons. These famous Bahian souvenirs are synonymous with faith and tradition. They are distributed to crowds and tied around wrists for occasions such as the Senhor do Bonfim procession in Salvador. Their history is tied to the church's combination of Catholic and African religious elements (Candomblé) that were famous for their power to heal and cure people. The sculpture sits within a newly commissioned 'Pau a Pique' structure – a vernacular architecture made from clay, bamboo, and steel that converges Portuguese, Indigenous and African construction techniques. The practice of wattle and daub construction it uses however, pre-dates the colonial occupation, with communities like the Nyaneka-nkhumbi in southwest Angola already building homes using this methodology. Profana's Pau a Pique takes the form of a rib to invoke the birth of a new form offering nourishment, strength and vitality to those who seek to break free from their chains.



8 LYZZA

Echo, 2023

Multichannel sound installation



Commissioned by Serpentine Arts Technologies

Courtesy the artist

As sound designer for the **THIRD WORLD: THE BOTTOM DIMENSION** game, avant-garde producer and vocalist LYZZA composed and produced the World's distinct sound identity through its foley – sound effects and environmental audio – in addition to scoring its theme, in-game films and cut-scenes. For the exhibition, LYZZA creates a hypnotic soundtrack for the gallery in multiple parts. This sound installation dramatically underpins how the gallery space is used in this new configuration of artists and practices – emphasising, anticipating and revealing the atmosphere of this new world.

Encircling the outer loop of the gallery, LYZZA creates an original composition that utilises sound as a world-building and reflective tool, and gateway to understanding.

Within the gameplay spaces, LYZZA invites players to become conscious composers of the world around them, as their real-time actions activate and augment the score around them. Originally conceived of as a 'sonic anti-force', **Echo** ushers in a different kind of attunement to our surroundings and ourselves.





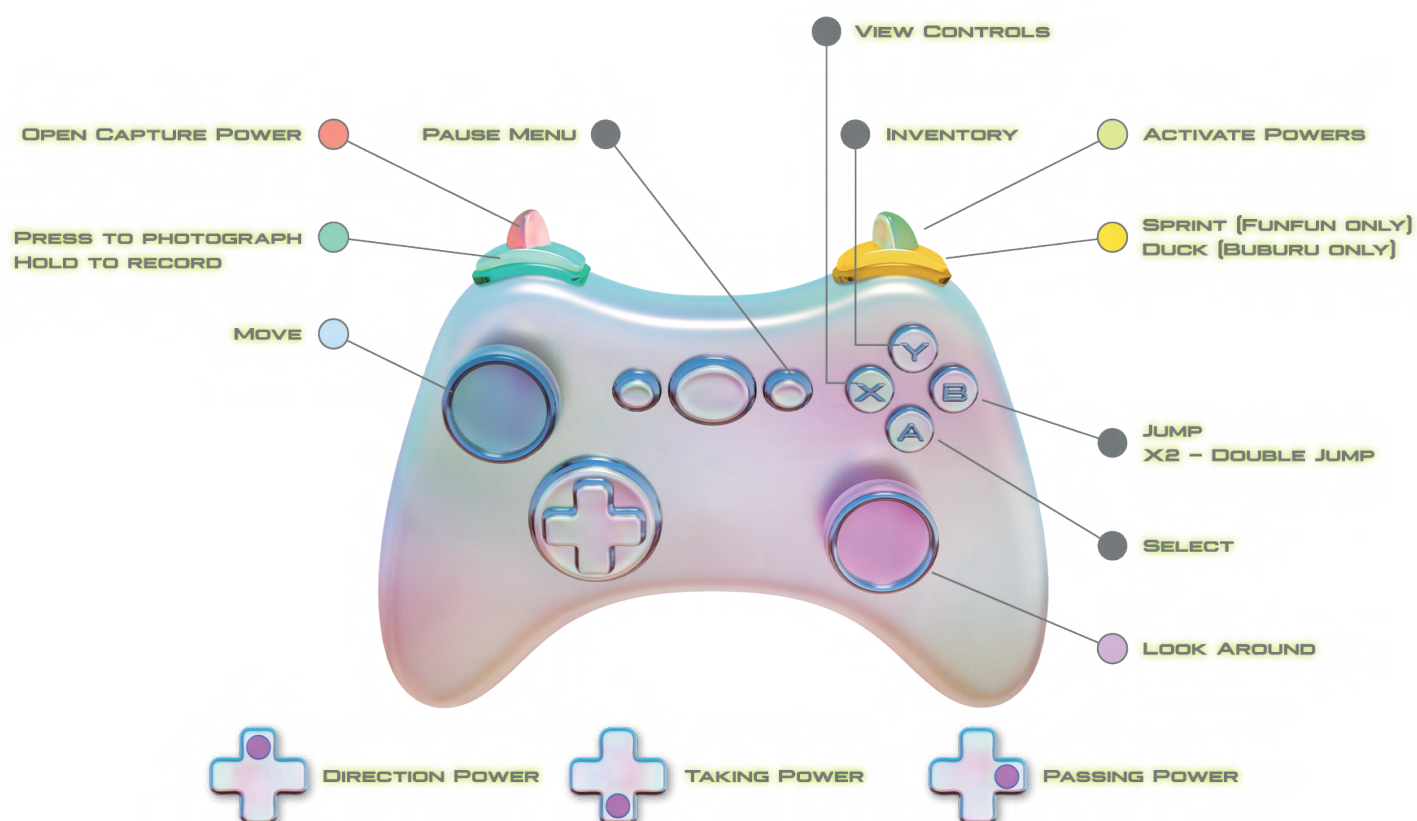
THIRD WORLD: THE BOTTOM DIMENSION is a single-player PC game conceptualised by Gabriel Massan with Serpentine Arts Technologies and built with a wide team of collaborators. It explores Black Brazilian experience as it intersects with the ramifications of colonialism across physical and digital realities. The game is inspired by simulation games like **The Sims**, which model social interactions between artificial lifeforms; cultural historian Saidiya Hartman's methodology of **Critical Fabulation**, which uses storytelling to address archival omissions and generate possibilities; and the 'consciousness-raising' theories of radical Brazilian educator Paulo Freire. Freire's influential book **Pedagogy of the Oppressed** championed harnessing individual experience to transform reality and effect social change.

This decolonial game aims to challenge the systems and behaviours that have built our social realities by using worldbuilding and storytelling techniques. Across two interconnected but distinct levels co-designed with artists Castiel Vitorino Brasileiro and Novíssimo Edgar, with sound design by LYZZA, each level or 'episode' in the game brings ideas central to the collaborators' practices into the lore of Third World. This evolving and cinematic experience nurtures a growing awareness that leads players towards an expanded understanding of this world and the discourses, stories and histories it simulates.

Gameplay becomes an exercise of balancing competing consciousnesses: one imposed by the game's extractive 'Headquarters', which is modelled around colonial concepts of 'exploration', 'nature' and 'knowledge'. Others are gradually revealed through play, propose alternative ways to navigate in the world.



CONTROLS





“I asked myself how can I reveal, rather than replicate, this system of inequality for people who are not living this reality, so that they can really understand how it can suffocate – how it can change your behaviour, intentions and how you navigate and understand your own body, or how to understand that others also need the same amount of energy and care that you do.”

– **Gabriel Massan**

THIRD WORLD: THE BOTTOM DIMENSION is a fantastical and disorientating world developed by **Gabriel Massan** and their collaborators, **Castiel Vitorino Brasileiro**, **Novíssimo Edgar** and **LYZZA**, as a journey of transformation and expanded understanding. Players navigate the kaleidoscopic dimensions of 'Third World'; Igba Tingbo and Sòfo, encountering new lifeforms, languages, and knowledge while developing a growing sense of reckoning with their own actions.

There are no winners or losers in this game. Players are led through an ongoing experience of transformation, and are continuously tested in how they deal with uncertainty. Gameplay becomes an experience of navigating between competing consciousnesses and directives; one characterised by the game's Headquarters and another by characters and creatures from the Environment, which Massan describes as the game's true main character. Players are challenged to reconsider received definitions of 'progress' and 'development', alongside their own default modes of play and navigation. Inspired by collaborating artist Castiel Vitorino Brasileiro's interest in transmutation, all paths in the game lead to death – the death of a previous body, the death of a previous self.

Each level, or episode, is comprised of a unique cast of playable and non-playable characters, powers, collectible items and experiences that will be explored in the pages that follow.



THE HEADQUARTERS

In the opening of the game, the player is introduced to **The Headquarters (HQ)**, a company otherwise known as **Digital Worlds Exploitation**. The HQ has sent the player on a mission called **The Bottom Dimension**, to extract materials, resources and energy from **Third World**. The HQ is an ominous and controlling presence throughout the game.



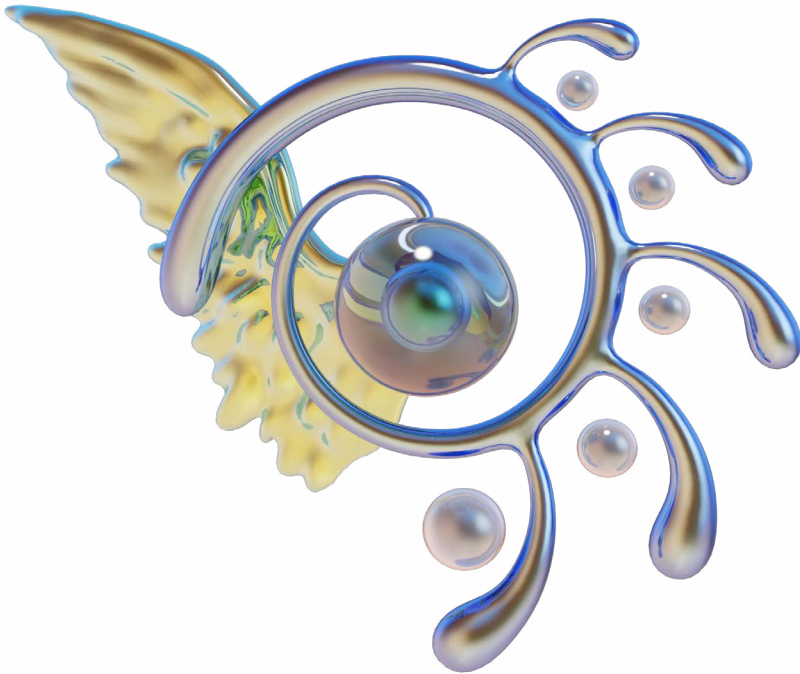


THE HQ IS SEEKING:



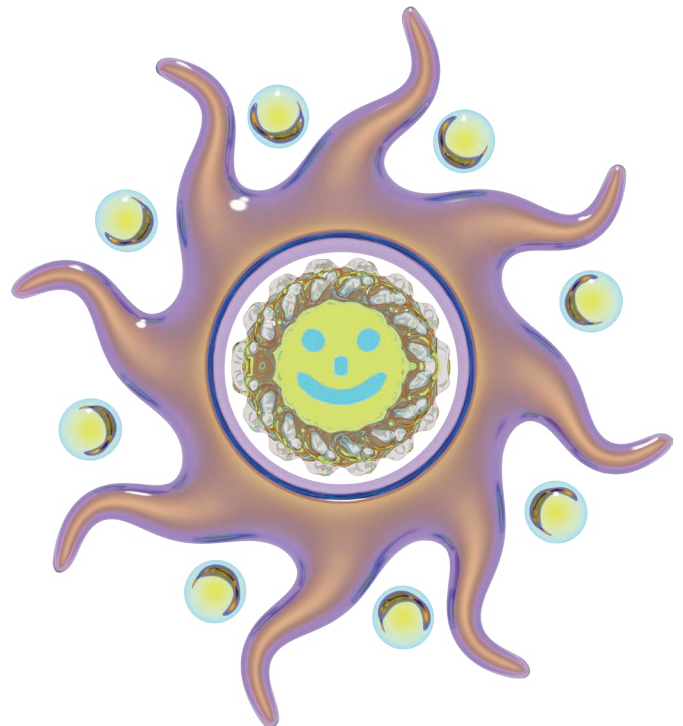
ELEMENTS

The HQ's primary motivation for sending agents to Third World. Some are natural resources and others are synthetic creations of the Environment –all are vital to maintaining the ecological balance of these habitats.



ENERGY CRYSTALS

A finite energy source needed to stay alive in the game. They feed the player's breathing and movement equipment, increasing air circulation and giving them more time in the game. This world and its inhabitants are built on this energy – when a being dies, it releases these crystals into the environment.



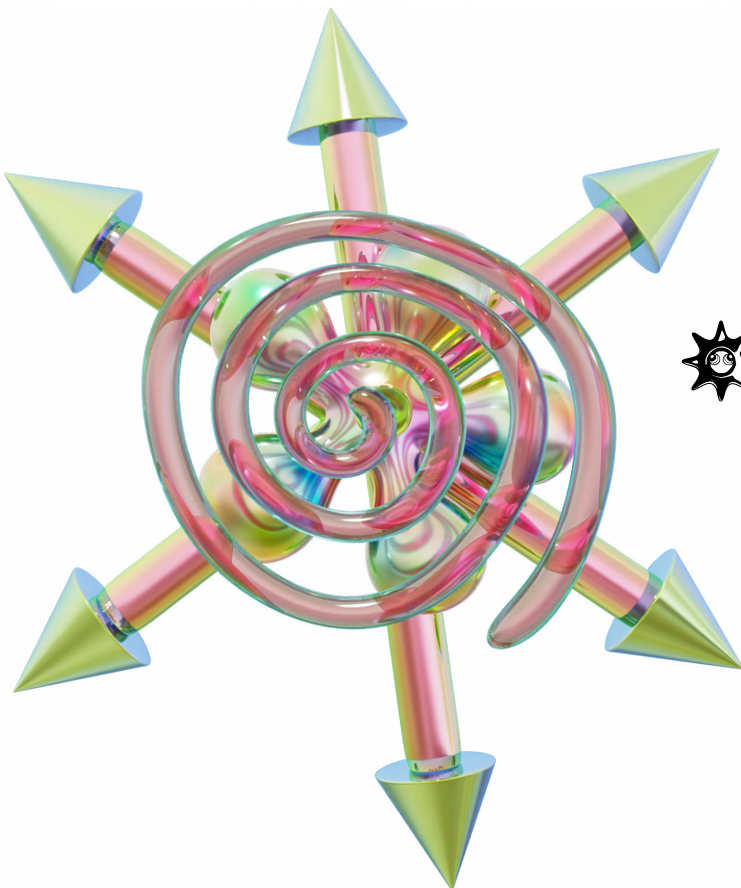
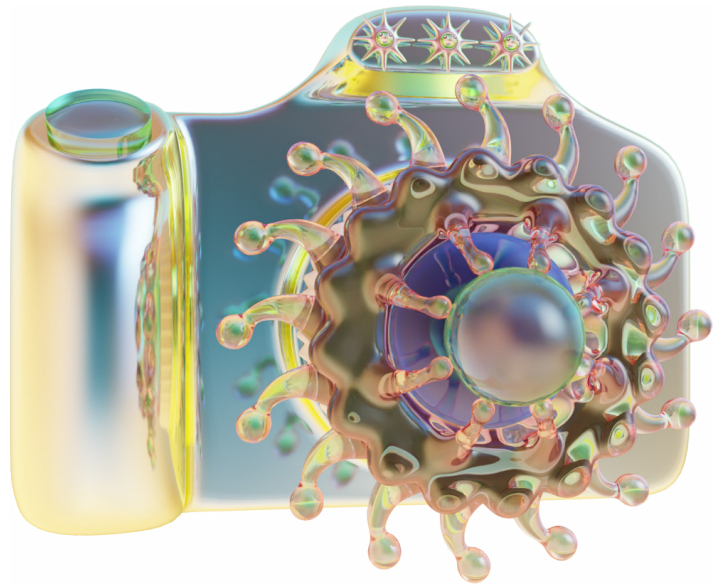


THE HQ PROVIDES POWERS FOR THIS MISSION:



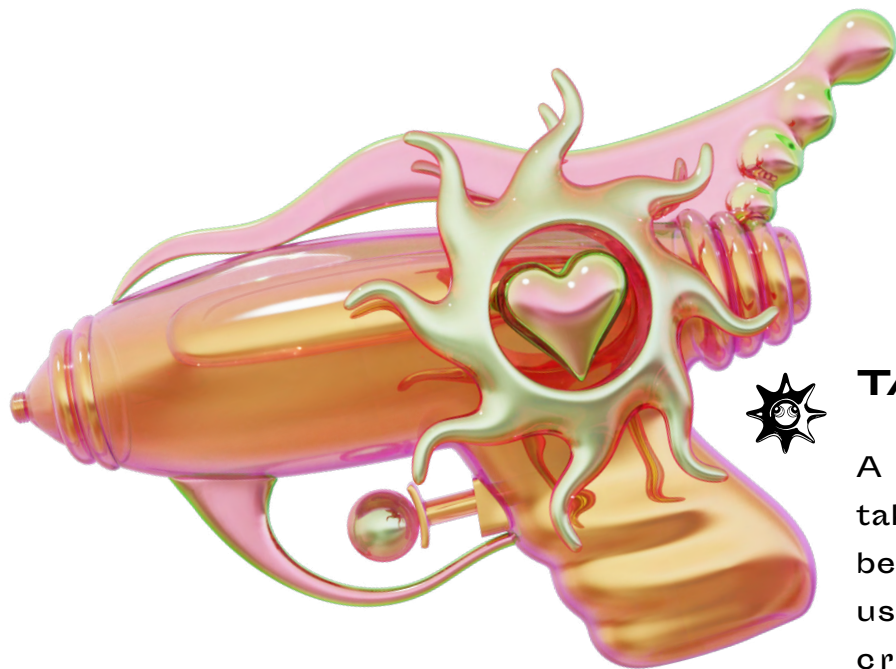
CAPTURE POWER

An in-game camera that allows players to take a picture or video within the game to record their own memory. In the gallery space, players can mint their memories as tokens on the Tezos blockchain. At home, 'captures' are saved to players' desktops to share their memories online with the #ThirdWorld community.



NAVIGATION POWER

A tracking system powered by The HQ that guides the player through Third World's habitats and towards the Elements that they have been tasked to find. Otherwise, there is no map in the game - players must learn to navigate themselves.



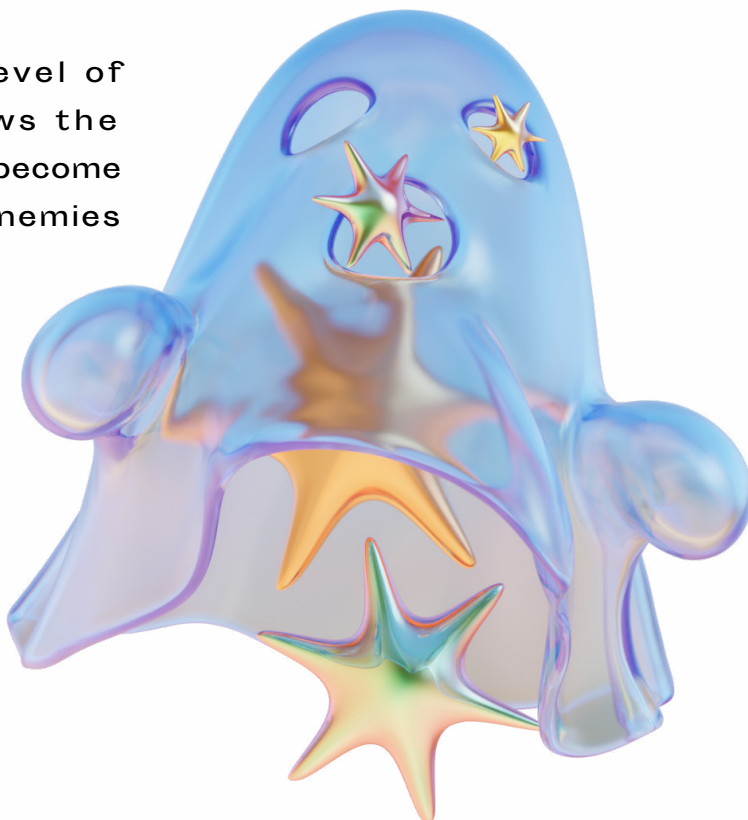
TAKING POWER

A weapon that allows the player to take or drain energy from other living beings. When this Power is effectively used on a being, it releases energy crystals into the environment. To complete the game players don't need to use the Taking Power, but they may find themselves reaching for it if they are not careful with their consumption of the finite energy crystals.



PASSING POWER

Available in the second level of the game, Sòfo, and allows the playable character Buburu to become invisible in order to evade enemies and their attacks.





THE ENVIRONMENT

The presence of the Environment is felt throughout the game. In its landscape, the Environment is the collective consciousness of all living things in Third World, bringing together the land, the atmosphere and the lifeforms it sustains. As players move through the game's habitats and dimensions, their understanding of the Environment develops through interaction with its inhabitants, totems, monuments and artefacts. The inhabitants will also begin to question the player's intentions.





IGBA TINGBO
IN COLLABORATION WITH CASTIEL VITORINO BRASILEIRO

“Memory is the material fundamental to transform our story.”
– Castiel Vitorino Brasileiro





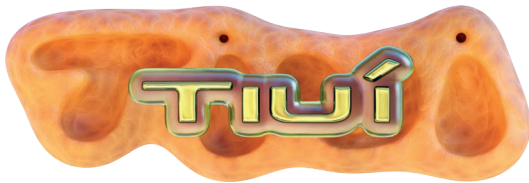
The first level, or dimension, **Igba Tingbo (The Forest)**, explores the dismemberment of matter, and fantasises about the relationship of body and spirit in influencing the formation and deformation of other ecologies. This expansive, exploratory and mindful level is characterised by the work of interdisciplinary artist and clinical psychologist Castiel Vitorino Brasileiro, who understands the body as a place of memory. She shares her knowledge and research of Brazilian Bantu ontology and carries the message of transmutation – 'the mystery between life and death...and the ways of moving between these existential zones' – as a healing practice and unavoidable destiny.

Simulating a moment of first arrival, this level partly remembers and writes back to the Letter from Pêro Vaz de Caminha to the King of Portugal, Manuel I (1500); often described as the foundational document of Brazilian history. This eyewitness account of the 'discovery' of Brazil and its acquisition by the Portuguese Crown in the name of Christ, details the first encounters between the Portuguese and resident Indigenous Amerindian population, unknown to Europe up until that time. Igba Tingbo tests the player's openness to understanding other ways of being, knowing and navigating amidst uncertainty.



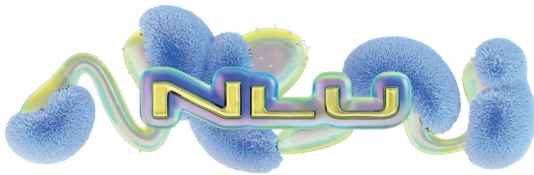
HABITATS

Igba Tingbo is comprised of three distinct yet interconnected habitats that also reflect the artist's own geological research. Their names and origin stories were fictionalised with Vitorino Brasileiro, whose voice also narrates and characterises this environment.



THE CRATER

A stony habitat, made up of small lakes, fallen logs, and large trees. The weather in this environment is mysterious, yet fantastic. Streams of rivers fall from the sky



THE WETLANDS

It consists of large lakes drawn like a map, that emanate smoke, as if they were melting. There is grass in the lakes, and large mushrooms of different shapes form the landscape. In the background, you can see the mountains that form the Sòfo desert. The sky changes colour abruptly. It goes from white to violet, red and water-green.



THE CAVE

A dark, overgrown and wet environment. Water runs down the walls and droplets are constantly falling from the ceiling. Cracks allows you to see the cloud sky again.



PLAYABLE CHARACTER



FUNFUN

MEANING: WHITE IN YORUBA.

**HQ AGENT IN THE FORM OF A BIOCHEMICAL ROBOT
A SMALL HALF-LIVING, HALF-DEAD HYBRID BEING.**

Funfun has been sent to Third World by The HQ on an extraction and analysis mission to locate two valuable raw materials: the Infinite Bag of Seeds and the Air Artifice. Along the way, he interacts with the Environment and its inhabitants who question Funfun's intentions, not fully trusting this new visitor.

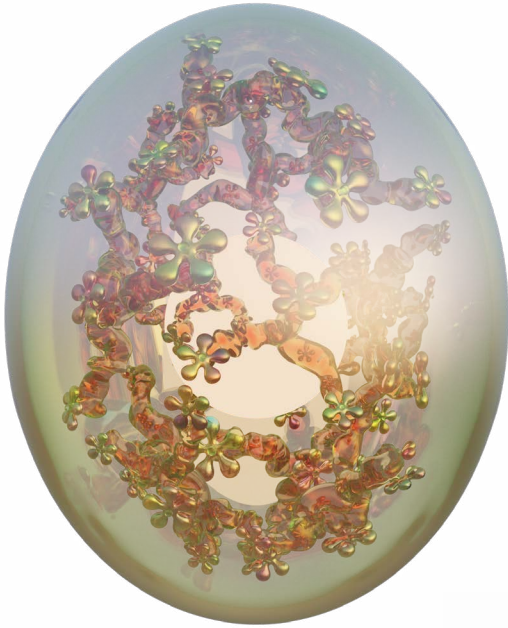


Initially Funfun is nameless, recognised by The HQ only as a number. Upon arriving in Igba Tingbo, the Environment gives him the nickname Funfun, meaning 'white', based on their initial perception of him and what they already understand of his mission on his arrival.

The native inhabitants of Igba Tingbo try to observe and understand Funfun through conversing with him, and slowly begin to offer healing experiences known as Artefacts. This final Artefact is death, because for Funfun to be able to remain in this dimension and on Third World, he needs to embrace change, creating a new corporeality and transmuting his existence.

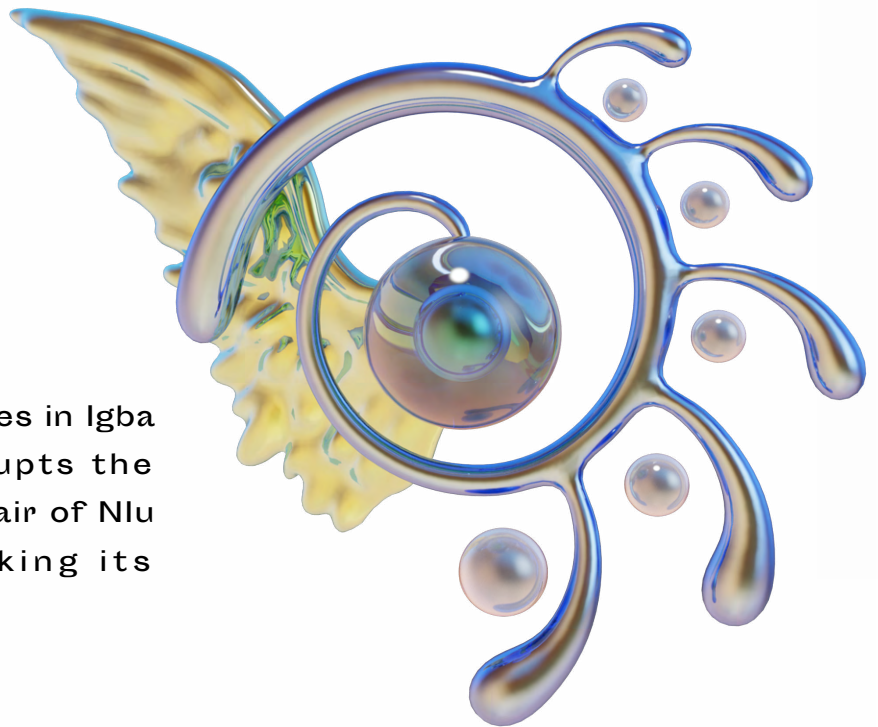


Materials sought by the HQ. Collecting and extracting these materials affects the ecological balance of Third World.



BAG OF INFINITE SEEDS

Holds the root of each living being that grows in Igba Tingbo.

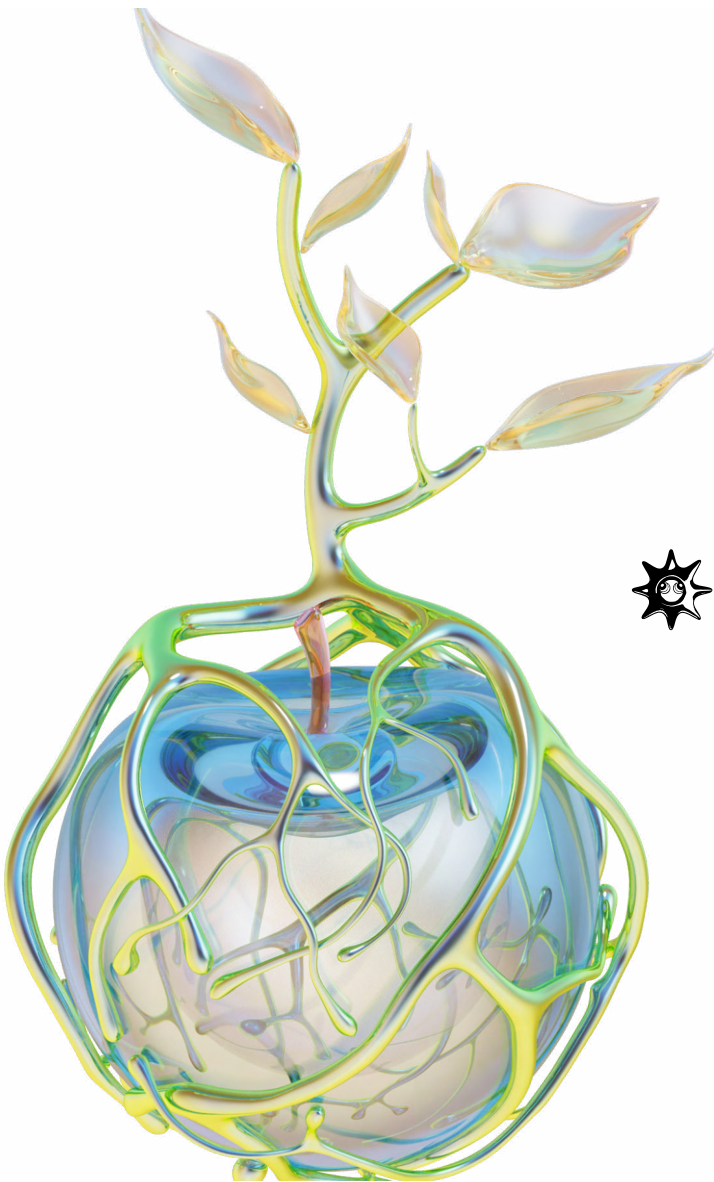


AIR ARTIFICE

Stabilises atmospheric forces in Igba Tingbo. Its removal disrupts the ecosystem, impacting the air of Nlu where it belongs – making its environments uninhabitable.



In collaboration with Vitorino Brasileiro, **Artefacts** function as memories or messages, left by the Environment to be discovered and experienced by Funfun. Designed to encourage awareness of place, body and the self, they bring the player to a heightened state of connection.



CONJURATION / PLACE

Encourages the player's connection with ecology, inviting them to establish a meditative position and sense of place.

'Our connection with ecology is not a choice but a reality. We can only choose what to do with the hand we've been dealt. Today we offer you roots to cure. From now on, your body will no longer be the same.'



MOVEMENT / DANCE

Addresses the player's connection with their own body, movement and spirit.

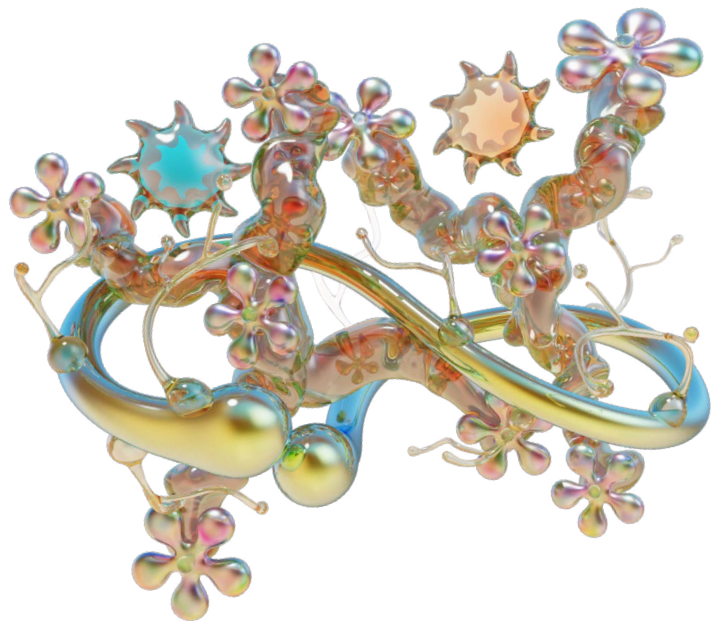
'Your body needs to re-awaken the energies that constitute you. We want to help you realise that your body is more complex than you imagine. Relax your muscles, settle your thoughts, practice these movements, and accept the vision we are offering.'



TRANSMUTATION / DEATH

Embraces transmutation as an essential and unavoidable destiny.

'You have arrived in our world. Just as water transforms into clouds through metamorphosis, it's only through transmutation that you will be able to survive here. We call this moment 'The Good Death' - the rebirth.'





SÒFO
IN COLLABORATION WITH NOVÍSSIMO EDGAR

"In the game you need to try to survive, like me in my country."

– Novíssimo Edgar





The story continues in **Sòfo (The Void)**, a different dimension within Third World. Sòfo was created with multidisciplinary artist, writer and rapper Novíssimo Edgar and takes influence from their home in São Paulo, Brazil. Memory remains a central theme, and the level simulates and raises the player's awareness of critical present-day issues, including pollution, violence and ecological balance through the lens of Edgar's speculative fiction practice. Sòfo has a more frenetic and pressurised energy, and players encounter a hostile, volatile and unbalanced habitat that is much more difficult to navigate through due to the HQ's presence and previous agents' terraforming efforts. Amidst the player's increasing difficulty to simply survive in this dimension, Edgar's level is also an abstracted reflection on the precarious conditions of life for Black, indigenous, queer and transgender people in Brazil.



HABITATS

As Igba Tingbo, Sofo is comprised of three distinct yet interconnected habitats. Their names are fictionalised by Massan and Novíssimo Edgar, whose voice characterises the environment.



THE PLATFORM



The entrance to Sofo. A large stone, floating platform, it came into existence when it fell from Bau Cotta and remains forever embedded in the sky. The sky is made up of clouds that look toxic, like the atmosphere of Venus. Lightning brightens some clouds and often casts incandescent glows.



THE GORGE



Made up of large broken rocks, in which "cactus-bubbles" live, and in the gap between the rocks, large seaweed dangles. The further down the canyon you go, the more misty and toxic the atmosphere gets, and consequently, the player's energy is affected more easily.



THE DESERT



A nebulous desert. It is the lowest layer of Sófo's atmosphere and its holes are sediments caused by rocks falling from Lubba. It is covered by dense fog due to pollution. There are monuments, stone and debris scattered across its landscape. Bombs, like lightening, fall frequently, and thunder can be heard all around.



PLAYABLE CHARACTER



BUBURU

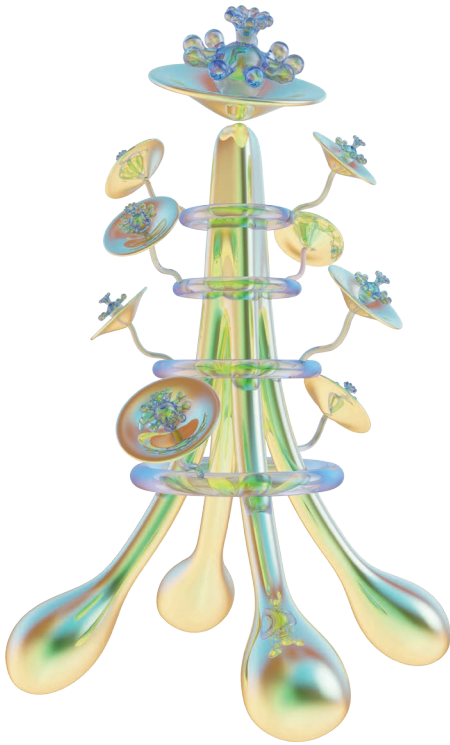
MEANING: EVIL IN YORUBA. HQ AGENT FORMED OF HIGH-STRENGTH ARMOUR AND BUILT FOR THIS MORE VOLATILE AND DANGEROUS ENVIRONMENT



Buburu has been sent to Third World by the HQ on an extraction mission, but this isn't his first visit to Sòfo. A long time ago, the HQ sent agents to capture a powerful Element known as the Crystal of Life, but this past mission was a failure. The Guardians of Sòfo have received knowledge of the HQ's return and a plan is made to lure Buburu and the HQ deeper into its environs. As Buburu traverses the habitats of Sòfo they are met with confrontation and resistance from its inhabitants. The Environment doesn't offer him any choices. The time for options has passed, and regardless, they anticipate history repeating itself.

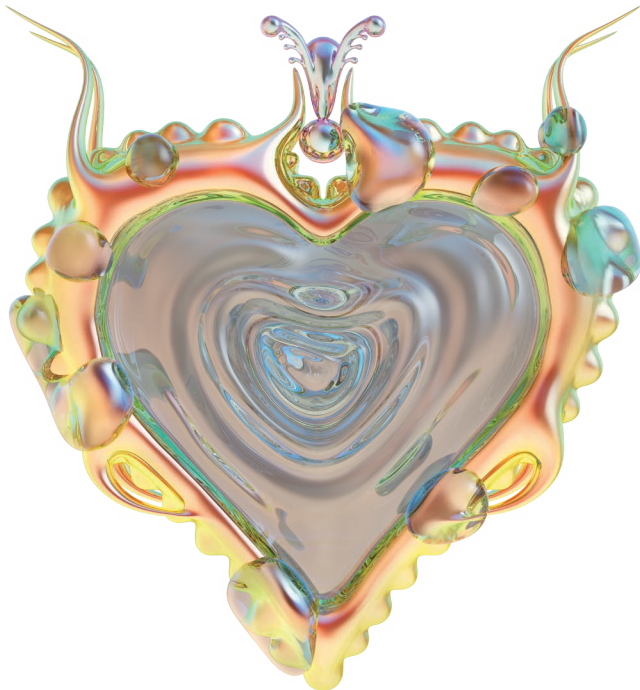


ENVIRONMENTAL ELEMENTS



CLEARING TREES

Depolluting technology known as Clearing Trees are scattered throughout Sòfo. Installed by the HQ on a past mission, they clear the smog across this terrain, making it easier for their agents to navigate and source the elements they seek. The Clearing Trees in Bau Cotta have been temporarily turned off by the Environment as a defence strategy against the HQ to disorientate Buburu and reduce their energy levels.



THE LAKE OF THE CRYSTAL OF LIFE

This lake once held The Crystal of Life, an essential and balancing Element within Sòfo. Due to the toxicity of the atmosphere in Bau Cotta and different attempts at terraforming, the landscape has succumbed to drought. The once effervescent lake is barren and this element has not been seen for some time.



In Sòfo there are no Artefacts, only Elements. Due to Buburu's past mission to Sòfo, the inhabitants see him as a threat; unable to understand or learn from his experiences in Third World. Conceptualised in collaboration with Novíssimo, each Element is desired by the HQ for its special abilities in bringing new life, connection, communication, regeneration and transformation.



CRYSTAL OF LIFE

A source of emotional balance for the inhabitants of Sòfo - it channels their connection to one another. The Crystal of Life is the manifestation of the spirit of Sòfo's ancestors. Each time a being passes, the connection between the living and dead grows stronger.



GRIOT CABLE

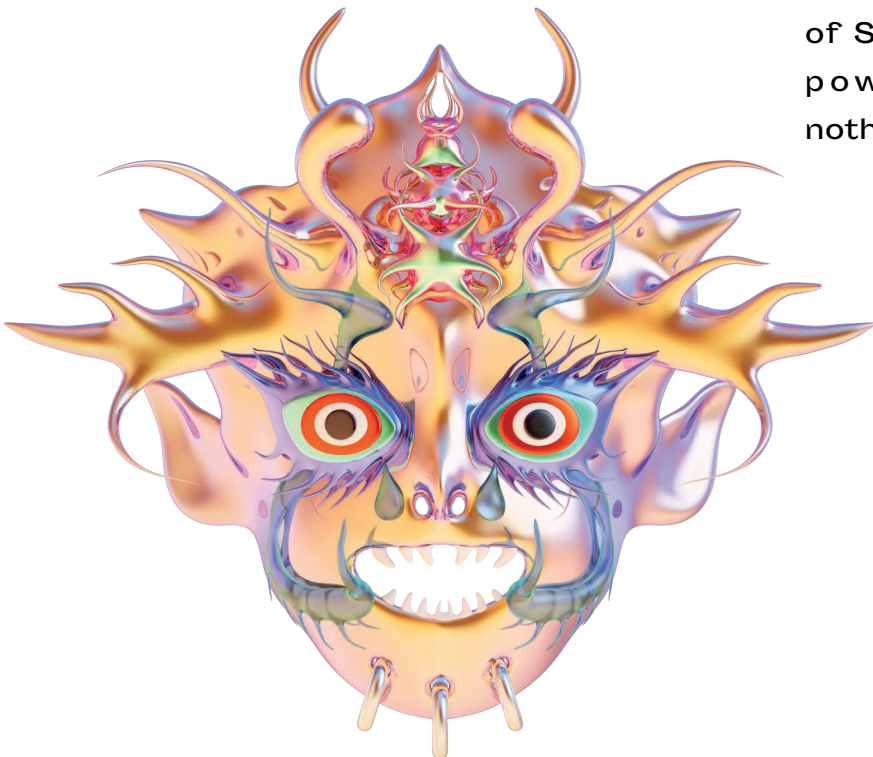


Holds the power to communicate, connect and regenerate. It is a manifestation of the energy of the inhabitants of Sòfo. It is the key to activating the depolluting effects of the Clearing Trees that are scattered across Sòfo.



TRANSMUTATION MASK

Conjured into existence in a ceremony that unites the collective consciousness of all of the Guardians of Sòfo. It grants its possessor the power of metamorphosis... but nothing is what it seems.





NON-PLAYABLE CHARACTERS



HUMANOIDS

The original inhabitants of Igba Tingbo. They are timid creatures that run and hide from you.



FOLLOWERS

Tiny, playful and curious beings that follow you around.



GUARDIANS

The protectors of life in Igba Tingbo. They appear if you take the energy from another being. The only way to escape from a Guardian is to hide.



SWARMS

Are groups of glowing beings that fly and crash into things. They surround other characters and dance across the landscape. They cause vertigo.



CELESTIAL GUARDIANS

The protectors of place and raw materials in Igba Tingbo. If you choose to extract raw materials, they will attack in defence.



BIRDS & WOLVES

Vicious creatures that attack you in Sòfo.



FAIRIES

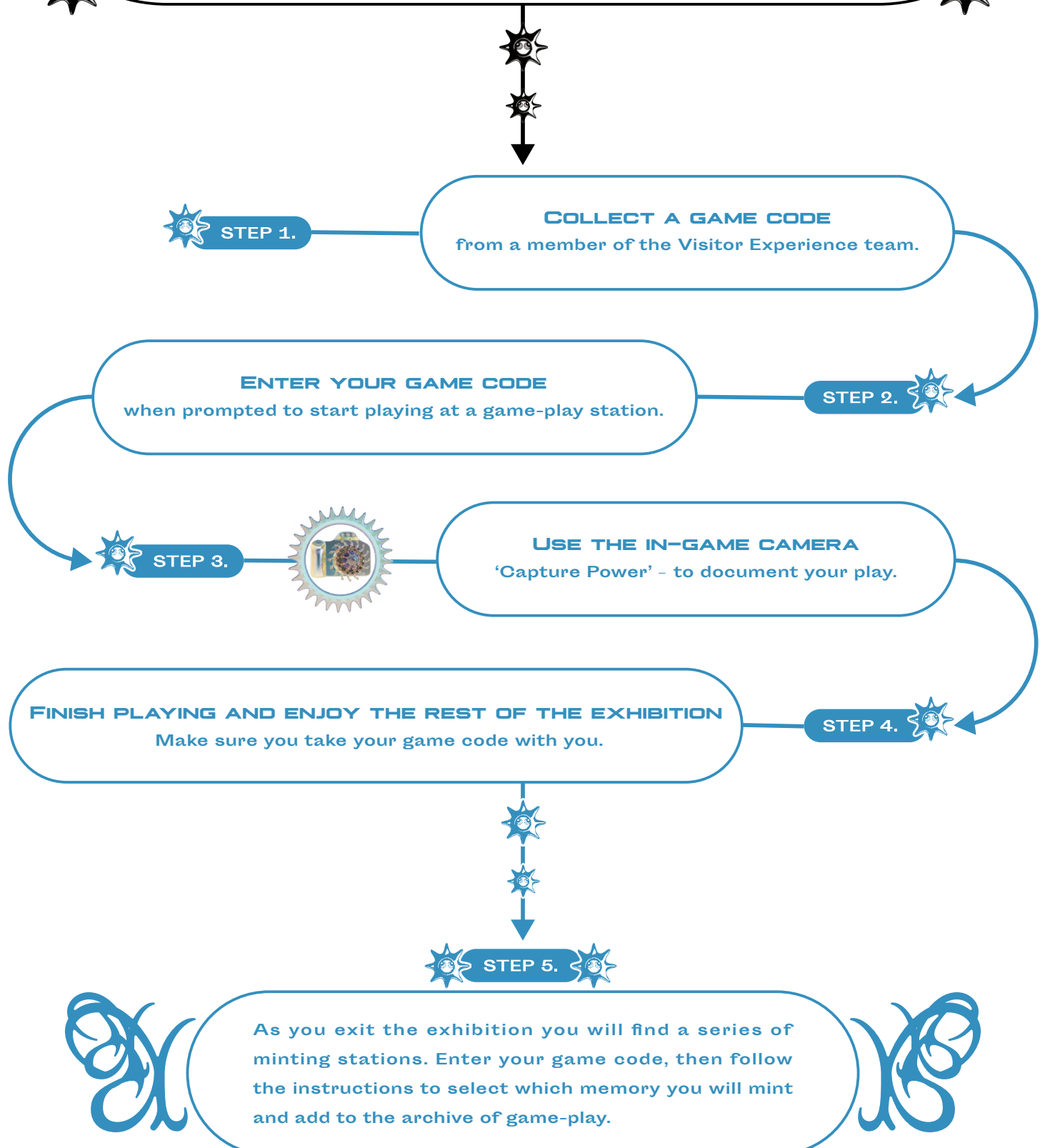
Present in Flaiden and Bau Cotta in Sòfo. You can catch them for energy.



MINT YOUR MEMORY

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When playing **Third World: The Bottom Dimension**, players can use the in-game camera function known as the 'Capture Power' to document gameplay and create memories. At the end of the exhibition, players can select and mint one of these memories as a token on the energy-efficient Tezos blockchain and contribute to a growing digital archive of player perspectives that will live beyond the exhibition at Serpentine.





THIRD WORLD PLAYING AND MINTING TERMS OF USE

When you play **THIRD WORLD: THE BOTTOM DIMENSION**, our Third World Playing Terms and Third World Minting Terms apply to your use of the game. This includes when you register, access, browse and interact with the game, record player memories and mint exhibition tokens. Please read these terms of use carefully before you begin.

By playing the game, recording player memories and minting exhibition tokens, you confirm that you accept these terms of use and that you agree to comply with them. If you do not agree to these terms of use, you must not play the game.

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To read Third World Playing Terms and Serpentine's Privacy Policy, visit playthirdworld.com/terms







SERPENTINE ARTS TECHNOLOGIES

Serpentine Arts Technologies was established in 2013 to initiate and support artists in the development and production of ambitious art projects that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.

The foundation of Serpentine Arts Technologies is an R&D platform that sits at the intersection of art, science and technology, developing artist-led research and innovation for the benefit of the public. Research labs include: Blockchain, Creative AI, Legal and Synthetic Ecologies.

Since 2020, Serpentine Arts Technologies has been developing Future Art Ecosystems, a project and publication encouraging knowledge-sharing and experimentation in the context of building 21st century cultural infrastructure.



REFERENCE LIST

PROJECT, ONLINE RESOURCE



Castiel Vitorino Brasileiro KALUNGA: The Origin of Species 2022

BOOK



Castiel Vitorino Brasileiro Eclipse 2021

VIDEO GAME



Shedworks Sable 2022

VIDEO GAME



Scavenger Studios Season: A Letter to the Future 2023

VIDEO GAME



The Sims Studio The Sims 2000 - present

ONLINE RESOURCE



Ventura Profana The Theology of Transmutation 2022

ONLINE RESOURCE



Ventura Profana It's as if I have all the strength of a prayer, not to cry

BOOK



Beatriz Nascimento The Dialectic Is in the Sea: The Black Radical Thought of Beatriz Nascimento 2023

BOOK



Saidiya Hartman Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval 2019

BOOK



Saidiya Hartman Lose your Mother 2006

BOOK



Saidiya Hartman Venus in Two Acts 2008

BOOK



Boaventura de Sousa Santos Epistemologies of the South: Justice Against Epistemicide 2014

BOOK



Paulo Freire Pedagogy of the Oppressed 1968

BOOK

Alex Wiltshire and Duncan Harris Making Videogames: The Art of Creating Digital Worlds 2022

BOOK

Silvia Rivera Cusicanqui A New World is Possible: Writings on the Concept of chi'ixi: Essays from a Present in Crisis 2023

BOOK

Kathryn Yusoff A Billion Black Anthropocenes Or None 2018

BOOK

Conceição Evaristo Water Eyes 2014

BOOK

Jota Mombaça Não vão nos matar agora (They Won't Kill Us Now) 2021

BOOK

Rene Silva The Dialectic Is in the Sea: The Black Radical Thought of Beatriz Nascimento 2023

BOOK

Novíssimo Edgar Radge 2021

BOOK

Maria Emilia Fernandez Reimagined Family Ties 2022

BOOK

Castiel Vitorino Brasileiro When the sun here no longer shines: the bankruptcy of blackness 2022

POEM

Denise Ferreira da Silva Terra Vermelha (Red Earth) 2021

ESSAY

Denise Ferreira da Silva Unpayable Debt: Reading Scenes of Value against the Arrow of Time 2022

VIDEO GAME

Nintendo The Legend of Zelda: Breath of the Wild & Tears of the Kingdom 2017-2023

BOOK

Frantz Fanon The Wretched of the Earth 1961



ARTIST BIOGRAPHIES

GABRIEL MASSAN (b.1996, Brazil) is a multidisciplinary digital artist. Combining storytelling and worldbuilding techniques, Massan creates digital worlds and sculptures that alternatively simulate and narrate situations of inequality within the Black-Indigenous Latin American experience. Working across 3D animation, digital sculpting and painting, single-player games, NFTs, and virtual and augmented reality experiences, the artist investigates notions of strangeness and ignorance in how the 'Third World' is imagined.

CASTIEL VITORINO BRASILEIRO (b.1996, Brazil) is an AfroBantu visual artist, writer and psychologist who has a Master's degree in Clinical Psychology, and who belongs to an AfroBantu family lineage. Her works include photography, video, dance, painting, and installation (temples). With her artistic and academic practice, Brasileiro is interested in studying the principle of transmutation as an unavoidable destiny. For this, she dribbles, incorporates, and immerses herself in the Bantu ontology, embracing healing (*cura*) as a perishable moment of freedom. Currently, Brasileiro studies and builds interspecific spirituality and ancestry.

NOVÍSSIMO EDGAR (b.1993, Brazil) is a 'multi-artist': a rapper, poet and creator of upcycled masks and costumes. Edgar appeared in the Brazilian urban scene in 2018 with his debut album **Ultrassom**. As a compulsive creator, he has made books, drawings, performances, installations, games, and NFTs, producing work that speaks to freedom, and as a speculative exercise committed to an urgent futurism that passes through various supports and segments of metalanguage and transmedia research.

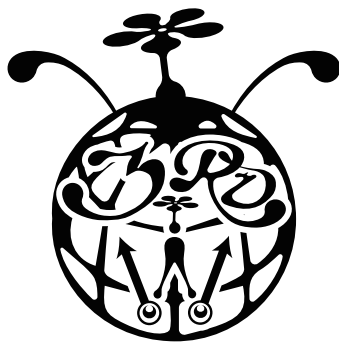
LYZZA (b.1999, Brazil) is a producer and vocalist who has always mocked boundaries. Carving out a space for herself within electronic music since her 2017 EP **Powerplay**, LYZZA has since traversed the sonic world, showing her artistic potency. Her multiple collaborations range from working with Showstudio and Mugler to producing for Billboard-nominated songstress Emel Mathlouthi. In recent years, LYZZA has been widely hailed as one of electronic music's most promising young avant-pop producers.

JOTA MOMBAÇA (b.1991, Brazil) is an interdisciplinary artist whose work unfolds in a variety of media. The sonic and visual matter of words plays an important role in her practice, which often relates to anti-colonial critique and gender disobedience. Her work has been presented in several institutional frameworks, such as the 32nd and 34th São Paulo Biennale (2016 and 2020/2021), the 22nd Sydney Biennale (2020), the 10th Berlin Biennale (2018), and the 46th Salon Nacional de Artistas in Colombia (2019). Currently, she has been interested in researching elemental forms of sensing, anti-colonial imagination, and the relation between opacity and self-preservation in the experience of racialised trans artists in the global art world.

Daughter of the mysterious bowels of mother Bahia, **VENTURA PROFANA** (b.1993, Brazil) prophesies multiplication and abundance in Black, Indigenous and travesti life. Doctrinated in Baptist temples, she is a missionary pastor, singer, writer, composer and visual artist, whose practice is rooted in researching the implications and methodologies of evangelisation in Brazil and beyond, through the spread of neo-Pentecostal churches. Praises, like the sting of a dagger licked with wax and rust in Pharisees' hearts.







**CREDITS
AND
ACKNOWLEDGEMENTS**



GABRIEL MASSAN & COLLABORATORS
THIRD WORLD: THE BOTTOM DIMENSION EXHIBITION

Artists

Gabriel Massan
Castiel Vitorino Brasileiro
Novíssimo Edgar
LYZZA
Jota Mombaça
Ventura Profana

Curated by

Tamar Clarke-Brown, Arts Technologies Commissions Curator
Kay Watson, Head of Arts Technologies
Sarah Hamed, Assistant Exhibitions Curator

Video Game Production led by Róisín McVeigh, Associate Producer

With Serpentine Arts Technologies:

Alex Boyes, Arts Technologies Producer
Victoria Ivanova, R&D Strategic Lead
Eva Jäger, Arts Technologies Curator

Hans Ulrich Obrist, Artistic Director

Produced by

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Assistant Production Manager: Zsuzsa Benke
Technical Director: Ivaylo Getov with on-site support from Gabriel Stones
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Hara Spyrou, Inga Tilda, and Sophie-Mai
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and Andy Wyatt
Audiovisual Installation: Adam Barkley, Joshua Cumming-Webb, Ant Marlow, Jamie Maule, Dean
Proctor, Charles Stanton-Jones and Sara Smith (ADi)
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Sculpture Fabrication: Jamie Bracken-Lobb, and Gabriel Stones
Design Work: We Cut Stuff
Upholstery: Camilla Jayne Bradley Upholstery & Design
Web3 token development: Pascal Brun and Lionel Perrin at Papers AG

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THIRD WORLD: THE BOTTOM DIMENSION VIDEO GAME

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@gabrielmassan

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@clublyzza

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Producer: Róisín McVeigh

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Commissioned and Produced by Serpentine Arts Technologies.

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Game commissioned in association with the Julia Stoschek Collection.



THIRD WORLD: THE BOTTOM DIMENSION

**SERPENTINE NORTH
23 JUNE – 26 NOVEMBER 2023**

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Courtesy Gabriel Massan.

2D and 3D Game Assets by Masako Hirano

GABRIEL MASSAN EXHIBITION SUPPORTED BY

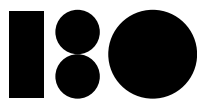
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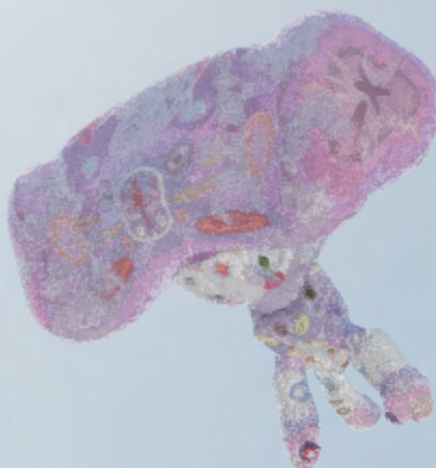


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