

# Crypto Art (NFTs) and a Post-Truth World

## Kripto Sanat ve Hakikat Sonrası Dünya

Mehmet Sabri GENÇ 

Department of Philosophy, Gaziantep University, Faculty of Science and Letters, Gaziantep, Türkiye



### ABSTRACT

Globalization aims to create a uniform world by bringing together the cultural, social and individual differences of people historically. In this process, original works of art, ideas and traditions that have emerged in different geographies and cultures are presented in a uniform format through digitalization and global connections. For example, historical works of art such as Leonardo da Vinci's Mona Lisa painting or Michelangelo's Angel statue can now be transformed into "unique" digital assets in the digital environment (such as JPEG format, NFT). This digital transformation allows the original work to be stripped of its physical and cultural context and become easily bought and sold in a global market. However, this process carries the risk of erasing the historical and cultural layers at the core of art, reducing them to an encrypted, digital plane. As a result, with the digitalization of art and culture, differences and originalities in human history can be reduced to a single global template, creating both opportunities and dangers. This article analyzes the emergence of the concept of Crypto Art and the great transformation experienced in this field with the sale of Mike Winkelmann's (Beeple) work "Everydays: The First 5000 Days" in NFT format for \$69.3 million in 2021, in terms of knowledge and philosophy of art. The article examines how digital art has been brought to a new level in economic and artistic terms with NFT technology, and these developments are examined philosophically with the changes in art history. Beeple's collage work, which brought together 5000 days of digital works, was seen as a revolution in the art world and revealed the impact of NFT technology on the art market. The starting point of the article is this work, and it discusses how crypto art, especially with the principles of digital property and uniqueness, offers artists the opportunity to protect their works and sell them on a global scale.

**Keywords:** Art, crypto art, Beeple, NFT

### Öz

Küreselleşme, tarihsel olarak insanın kültürel, toplumsal ve bireysel farklılıklarını birbirine yaklaştırarak tek tip bir dünya yaratma amacını taşır. Bu süreçte, farklı coğrafyalarda ve kültürlerde ortaya çıkmış özgün sanat eserleri, fikirler ve gelenekler, dijitalleşme ve küresel bağlantılar aracılığıyla tekdüze bir formatta sunulmaktadır. Örneğin, Leonardo da Vinci'nin Mona Lisa tablosu veya Michelangelo'nun Melek heykeli gibi tarihsel sanat eserleri, artık geleneksel biçimlerinden koparak, dijital ortamda (JPEG formatı, NFT gibi) "benzersiz" dijital varlıklara dönüştürülebilir. Bu dijital dönüşüm, orijinal eserin fiziksel ve kültürel bağlamından sıyrılarak, küresel bir pazarda kolayca alınıp satılabilir hale gelmesini sağlar. Ancak bu süreç, sanatın özündeki tarihsel ve kültürel katmanları silme, onları şifreli, dijital bir düzleme indirgeme riski taşır. Sonuç olarak, sanat ve kültürün dijitalleşmesiyle birlikte, insanlık tarihindeki farklılıklar ve özgünlükler tek bir küresel şablona indirgenebilir, bu da hem fırsatlar hem de tehlikeler yaratmaktadır. Bu makale, Kripto Sanat kavramının ortaya çıkışını ve 2021 yılında Mike Winkelmann'ın (Beeple) "Everydays: The First 5000 Days" adlı eserinin NFT formatında 69,3 milyon dolara satılmasıyla bu alanda yaşanan büyük dönüşümü bilgi ve sanat felsefesi açısından analiz etmektedir. Makalede, dijital sanatın, NFT teknolojisiyle birlikte ekonomik ve sanatsal açıdan nasıl yeni bir düzleme taşındığı ele alınırken, bu gelişmeler sanat tarihindeki değişimlerle felsefi açıdan tetkik edilmektedir. Beeple'in, 5000 günlük dijital çalışmalarını bir araya getirerek oluşturduğu bir kolaj çalışması, sanat dünyasında bir devrim olarak görülmüş ve NFT teknolojisinin sanat pazarındaki etkisini gözler önüne sermiştir. Makalenin çıkış noktası bu eser olup, kripto sanatın, özellikle dijital mülkiyet ve benzersizlik ilkeleriyle, sanatçılara eserlerini nasıl bir koruma ve küresel ölçekte satma imkânı sunduğu tartışılmaktadır.

**Anahtar Kelimeler:** Sanat, kripto sanat, Beeple, NFT

### Introduction

The term *Crypto Art* emerged with an event that took place in 2021. Born in 1981, American digital artist *Mike Winkelmann* created "Everydays: First 5000 Days" in JPEG format, with a resolution and size of 21,069x21,069 Pixels (319,168,313 bytes) for 42,329,453 Ether (ETH,  $\Xi$ , a non-fungible token); and this digital work was sold for approximately \$69.3 million in February, 2021 (Reyburn, 2021). Winkelmann's tokenized work in the very high-resolution JPEG format simply pictures a collage of very small representations of digital paintings that he made every day for 5000 days between May 1, 2007 and January 7, 2021. These tiny paintings, which collectively constitute "Everydays: First 5000 Days", thematically reflect on popular culture and dystopian elements through following the most typical works and techniques of *surrealism*, *avant-garde*, *futurism* movements. Better yet, this was not the first digital work sold by Winkelmann, known as Beeple in the digital art world, but he has never sold a work for such a high price (Reyburn, 2021).

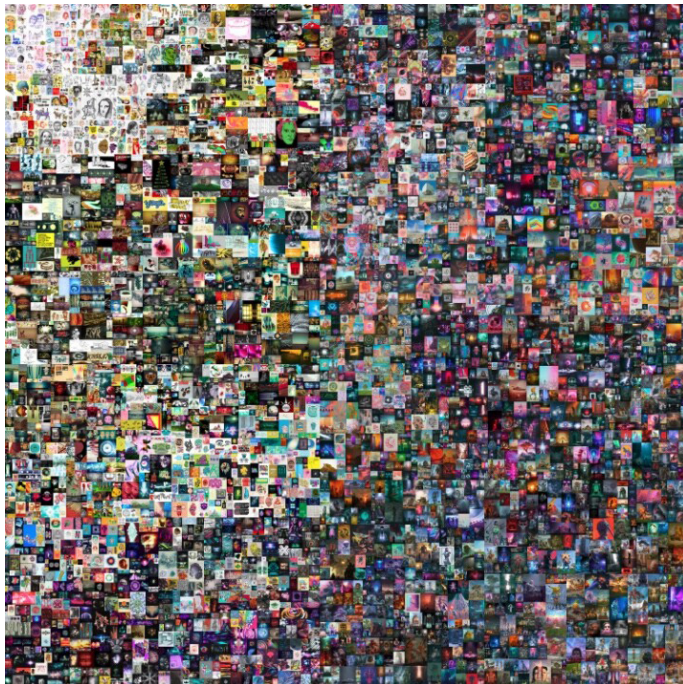
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Corresponding Author/Sorumlu Yazar:  
Mehmet Sabri GENÇ  
E-mail: msgench@gmail.com

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**Image 1.**

The artwork, a digital collage called "Everydays — The First Five Thousand Days," (A JPG file) made by a digital artist known as Beeple sold in 2021 for almost \$70 million, 2021

Still, what makes this digital work more intriguing and distinctive than his previous works cannot be solely explained by its outrageous market value bringing out great public sensation and interest. First, the aforementioned work was the first digital work of art sold in the framework of a data unit called *NFTs*. An *NFT* is a unit of data stored in a digital ledger called a blockchain, which certifies that a digital asset is unique and therefore not interchangeable. *NFTs* are used to digitally tokenize items such as photos, videos, audio and other types of digital files so that it has led various digital artists to create virtual marketplaces to sell their works by preserving the commercial rights of ownership and authorship related to the art works on sale (*NFT Now.*, 2025). Especially after the Covid 19 pandemic, *NFTs* came out as an increasingly sensational trend in the art world; probably because, every social aspect of art world and artistic experience indispensably divorced from its concrete and tangible roots such as live performances, art galleries and even traditional artistic tools. As a result, *NFTs* came out as an opportunistic solution for artists, art-lovers, art dealers and so on due to the fact that *NFTs* seemingly preserves 'authenticity'. Nonetheless, it is philosophically questionable what 'authenticity' digital works of art in *NFT* carry out even if one thinks that its marketability as a unique merchandise for a single owner seems evidently authentic in comparison with any digital property with copyrights or legal proprietorship. No matter how we slice it, it is for sure that *Winkelmann's* work in *NFT* has caused a groundbreaking sensation in the art community around the world and solely became a transformative incident about how we ought to reckon art and true meaning of artistic authenticity. In order to understand this *Winkelmann-incident* in February 2021 and the emergence of "Crypto Art" following this very incident, we first ought to solve out the dilemma which it brought about the artistic value and artistic authenticity. In this respect, I believe a genealogical narration for *Crypto Art* would provide a compelling anal-

ysis for the question of artistic authenticity in *Crypto Art*. Drawing on epistemological historicism about culture, we need to critically review human history- including its related cultural aspects such as artistic creation, experience and appreciation- in terms of its historical context and continuum which enable us to see epistemological transformations about how we have been receiving art through ages. Based on such genealogical narrative, I argue that *NFTs* or *Crypto Art* perfectly mirrors how we receive artistic value and authenticity in a Post-Truth world and so *NFTs* reflect humankind's epistemological transformation in which our sense of aesthetics deviates from *logos* to *post-truth*. As I discuss, such a drastic deviation in humankind's overall intellectual discourse undesirably robs us from genuine artistic experience and appreciation since "...new forms of art and creativity in the digital age" as in the case of *Winkelmann-incident* are exhaustively characterized by their commodity value measured by their cryptocurrency rate in a stock market so that each art work is experienced and appreciated as an exchange medium in a relevant market (Poposki, 2024, p. 4). Therefore, *NFTs* by definition has no *sui generis* value, and they cannot get any artistic value or reception independent of any market related interest.

In this article, the subject of *Crypto Art* will be discussed with a critical approach on a historical and philosophical basis.

### **From Agriculture To Digitalization: A Brief Historical Genealogy of *Crypto Art***

The 21st century is an era of the most rapid transformations, changes and intellectual revolutions in human history. In order to understand the judgment of our age, looking at the developments from prehistory to the present day can give us some ideas. In prehistoric times, the actions of those who thought of and carried out the domestication or taming of wild game, or of those who tried to plant and harvest things using the seeds of any fruit in the wild, i.e. the first attempts at agriculture, are similar in nature to the actions of those who created today's technology. We do not know the names of the inventors of writing, paper and the wheel, but it is evident that when the inventors of these inventions looked at *the world of beings*, nature and therefore the universe, they established a connection between the processes by which these beings came into being, and by connecting these connections to each other and presenting them to the benefit of humanity through *reason*, they did things that would take them even further. Considering that *reason* literally means "to bind", it is easy to make the point that we, thanks to our intellect, establish a connection between facts and beings. In terms of our existential inclination, we seek to reach an inference by connecting one fact to another constantly and inescapably. Naturally, this etymological construal of the term 'reason' could also be tracked down in the history of philosophy from Socrates to Wittgenstein. To illustrate, Wittgenstein in his seminal work *Tractatus Logico-Philosophicus* (1922) considers that the world is a totality of facts each of which consists of states of affairs held amongst objects so that "so we cannot think of any object apart from the possibility of its connexion with other things" (p. 26). This idea clearly echoes what the term 'reason' etymologically suggests. So, to reason is to establish or to unconceal the connections amongst things in the world. Moreover, those who have established the strongest links between phenomena became have been able to decipher the relationship between the components of nature into which they were born to the highest degree, and they have succeeded in changing history. In terms of making inferences to capture the

very fabric of existence, the inventor of paper or the wheel is the same as the inventor of the Internet. In the 21st century, we owe the advances in science, art and technology to people who were able to make strong connections between phenomena and look at things in nature in a different way. In the same way, in prehistoric times, we owe a debt to the person who carved a tree or a stone and made a spear out of it.

As classical narration tells us, the cultivation of wheat has played a pivotal role in the rise of Western civilizations although the ancient Mesopotamians were the first people to cultivate and harvest the wild wheat seeds (Cooper & Deakin, 2020). As a matter of fact, it is no coincidence that the term culture in Latin means “to sow and reap” which simply corresponds to a collective bulk of communities’ intellectual activities to understand the world by reasoning on the external and internal conditions surrounding them. On the other hand, Eastern civilizations were largely shaped by the rice cultivation practices in Southeast Asia. Each agricultural system—whether wheat or rice—gave rise to distinct economic formations and commodity values. Each cultivation followed distinct material and cultural outcomes due to the fact that distinct crops in distinct geographical conditions required distinct domestication processes so that each cultivation culture had distinct impacts on the population growth and cultural exchanges for each civilization (Fuller, 2011). To illustrate such early diversification across civilizations based on their agricultural system, rice cultivation required intensive labor work while wheat cultivation does not. Thus, it is often claimed that collectivism was a must in Asia while individualistic tendencies were fostered in Europe (Talhelm & Dong, 2024).

Furthermore, Western civilizations, emerging from the wheat-based agricultural system, included the Egyptians, Assyrians, Babylonians, and particularly the Sumerians. Relatedly, the Sumerians came up with the invention of writing which had been uniquely transformative for humankind. The Sumerians are credited with two of humanity’s most significant innovations: writing, which marked the beginning of recorded history, and the establishment of organized states. Writing was a groundbreaking development, while another major contribution from the Sumerians was the invention of the wheel. This invention reduced travel times and expanded markets. In a similar fashion, the 19th century technological revolution, marked by the advent of the steam-powered engine, further transformed society. The steam engine, which used iron plates—whose structure had remained consistent for five millennia—enabled the development of steam-powered ships and locomotives, drastically reducing travel time and accelerating the pace of historical change in ways previously unimaginable. However, these advancements also led to a host of social, cultural, mental, and psychological problematics and challenges, each of which has required us to suggest new epistemological means. Drawing on Adorno and Horkheimer’s general agenda in their work *Dialectic of Enlightenment*, it needs to be underlined that our attempts to enlighten by reasoning on the world- which might be simply regarded as “the advance of thought”- started out to eliminate fantasy and mystic components so that “the wholly enlightened world is radiant with triumphant calamity” (2002, pp. 2-3). They further suggest that each attempt or new epistemological means to eliminate the unknown around us also brought out social alienation, cultural distress and instrumentalization of reason. In this respect, my point is that cultural transformations instantiated by peculiar innovations such as wheel or steam engine always come up with their own pecu-

liar sets of social problematics and distress. Nonetheless, Adorno and Horkheimer might defend a more pessimistic idea that even intellectual solutions for such a set of problems would collapse back into grounds for new set of social problematics. Even if I do not suggest this much pessimism, I claim that each step to grasp the world through reason deeply transformed social structures so that this continuum of transformations determined the current course of history and ossifies the cultural differences amongst distinct civilizations. So, it can be said that the significant divergence between different civilizations, a trend that began in the industrial era, continues to this day.

Beyond these tangibly traceable innovations, one of the most significant events in human history was the emergence of monotheistic religions of revelation. This marked the beginning of a new era in human civilization. Interestingly, this event occurred in regions influenced by wheat-based agricultural cultures. While Eastern civilizations gave rise to religions such as Shintoism, Buddhism, Magianism, and Zoroastrianism, it was the Western civilizations that were more profoundly influenced by these religious movements. Reflectively, Western civilizations also came up with their own transformative innovation, namely the Philosophy-Science tradition. This intellectual movement had a more significant initial impact on the West than the East. Consequently, the rise of monotheistic religions and the development of the philosophical-scientific tradition brought about profound and far-reaching changes within Western civilization, reshaping its cultural, intellectual, and social structures in ways that continue to resonate today.

This historical discourse of humankind’s innovations across civilizations also hints us about some working principles behind the digital age characterizing and transforming our last decades. Just as in the prehistoric instances of innovation, the innovations of digital age- irrespective of its circulation speed and scale across the globe- also came up with its own peculiar set of social challenges and distress while transforming civilizations. For the sake of our particular question about art, art has been one of the most common means to understand the world as they want to manifest although such aesthetic connections held between people and the world drastically differ from the connections obtained by logical reasoning and such. Yet, the historical discourse narrated above clarifies that even digitalized art is supposed to reflect the current paradigm about how we want to manifest our aesthetic stance on the world. Relatedly, it is sensible to claim that NFTs in particular empty out humans’ reception on what and how an individual artwork aesthetically points out about the relation between humans and the world in an epistemologically significant for human’s reasoning on the world. Since NFTs as an abstract figurement of electrical charges cryptically equated with its crypto-currency value and a unique string of digits overthrow what such NFTs depict about the world. So, its commodity value - which even varies based on what crypto currency is equated with such NFTs in their public appearance in a digital stock market - exhausts what aesthetic value people receive by their content or overshadows what aesthetic aspect of the world the artist seeks to unconceal by such digital works. Perhaps, this is why NFTs become no more artistic than images on valid banknotes or engravings on valid coins used in ongoing commercial transactions. However, the status of NFTs as a new form of art requires more profound analysis on philosophical grounds to assess if they have any genuine aesthetic and authentic value. In the following chapter, NFTs will be explored in terms of its philosophical genealogy.



## From Logos to Post-Truth: A Brief Philosophical Genealogy of Crypto Art

The tradition of philosophical thought that began with the discovery of the *Logos* in Western Anatolia during the 7th century BCE spread through cultural exchange, ultimately reaching Athens. This marked the third major phase in the intellectual development of humanity, following the inventions of fire and writing. As Plato quotes in his famous dialogue *Theaetetus*, one of the most influential philosophers of ancient Greece, Socrates of Athens, famously defended, “to know is to remember.” Socrates, through his dialectical method of questioning, would ask young people gathered in the agoras of Athens, often claiming that he knew nothing. With this approach, he sought to help them recall what they had forgotten—particularly concepts they had not yet considered or misconceptions they held to be true—so that they might arrive at true knowledge.

Through a process of continuous questioning, Socrates guided his interlocutors to rediscover knowledge they had neglected, allowing them to experience the joy and wonder of encountering “truth.” This process is known as the “Socratic method” or the “method of delivery.” Socrates believed that all people inherently know the truth but have simply forgotten it. He saw his role reminding them of what they had forgotten, thus facilitating their return to true knowledge. This perspective on knowledge is not limited to the ancient world; it remains relevant to our own understanding of wisdom. To know, according to Socrates, is fundamentally an act of remembering. It is a process by which an individual, through the passage of time—comprising the past, present, and future—arrives at knowledge, rekindling what has been forgotten through reasoning and reflection. Again drawing on Plato’s *Theaetetus* dialogue, Socrates’ ultimate goal was to move his interlocutors from *Doxa*—a type of knowledge based on belief or opinion—toward *Episteme*, or true, scientific knowledge.

His student Plato further developed this distinction, categorizing knowledge into three types: *Doxa*, *Episteme*, and *Gnosis*. *Doxa* refers to knowledge based on assumptions or conjecture, such as the belief that “the world is probably round” or “the earth rests on the two horns of an ox.” In contrast, *Episteme* refers to knowledge derived from observation, reasoning, and evidence, such as the scientific understanding that “the world is round.” Through this distinction, Plato advanced the notion that true knowledge is grounded in empirical investigation and rational inquiry. On the other hand, *Gnosis* is knowledge that emerges through experience. For example, traveling around the world to find out that the earth is round is an attempt to attain true knowledge through experience. This may not always be reliable. Aristotle, Plato’s student and the philosopher who brought philosophy and science together and brought them to the summit, mentions a type of knowledge called *tekhne* (Greek: τέχνη, *téchne*). The name of this type of knowledge is *Tekhne*, the ancestor of the words technique and technology. In Ancient Aegean Civilization, the word *Tekhne* was used for both art and craft, that is, the act of making tools and equipment out of necessity. It also meant achieving a goal in a planned manner. *Tekhnites*, on the other hand, meant both craftsman and artist. Martin Heidegger (1889–1976), an important 20th century philosopher, challenged the general meaning of *tekhne* by going back to its origins. As he argues in his groundbreaking work “*The Question Concerning Technology*, *Tekhne* is generally known as practical knowledge and practical means to know. However, Heidegger argues that *tekhne* is not a practical application

or knowledge, but an act of knowing in general. He argues:

“From earliest times until Plato the word *techne* is linked with the word *episteme*. Both words are names for knowing in the widest sense. They mean to be entirely at home in something, to understand and be expert in it. Such knowing provides an opening up. As an opening up it is a revealing. Aristotle, in a discussion of special importance (Nicomachean Ethics, Bk. VI, chaps. 3 and 4), distinguishes between *episteme* and *techne* and indeed with respect to what and how they reveal” (1977, p. 13).

...

“Technology is a way of revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth” (1977, p. 12).

Nonetheless, this act of knowing is not an *episteme*, this act of knowing, *tekhne*, means “to have seen”. Within the framework of this knowing, we perceive a presence, a here and now. However, according to Heidegger, this “perceiving” by seeing has nothing to do with the senses, that is, our normal sense of sight. Seeing here does not mean seeing with the naked eye. This act of seeing means seeing what is behind the visible. Because without seeing what is behind the visible, without discovering the *logos*, that is, the law, within that visible substance, we cannot mobilize the force within it. Therefore, with *tekhne*, the veil in front of the truth is lifted and the law hidden within is revealed. This is the basis of philosophy and science. This principle is to see the thing or things that are revealed from concealment and to connect the links between these things with reason. The *Tekhne* type of knowledge is formed by seeing an existent before directly realizing it, and by revealing it from its concealment and bringing it into existence. *Tekhne* creates or produces only and only what we can see.

If *techne* is associated with vision, then the organ that demands our focus is the “eye.” The eye is central to our existence; coming into the world is synonymous with opening our eyes. We cannot imagine human beings as entities without eyes. As Ibn Khaldun (1332–1406) famously stated, there are two essential components that constitute civilizations: one is idea, and the other is hand. The third element we can add to this is the eye. Without ideas, our hands would serve only as rudimentary functions, comparable to how chimpanzees use their hands to cover their faces when stretched. Without hands, even if we had ideas, we would be unable to translate them into action or tangible reality. The vital component that activates both the idea and the hand is the eye—*techne* as discussed by Heidegger—combined with the notion of revealing what is hidden in nature. The foundations of technique and technology, therefore, are rooted in these three elements. Through the eye, humanity projects and actualizes its ideas in the world through the hand. However, we face a paradox: we cannot look at ourselves with our own eyes, just as our mouth cannot feed itself. The eye cannot be the direct object of its own gaze. This is why we depend on others to understand ourselves. The faces of others serve as mirrors through which we can comprehend our own selves. In this sense, we can only truly “see” ourselves in the faces of others. This dependency reveals a fundamental incompleteness, which, as Heidegger might suggest, contributes to the human experience of anxiety. The concept of the Camera Obscura was developed by imitating human vision. However, in a deeper sense, the Camera Obscura was not merely a device for

reflecting the outer world but also a tool that allowed humans to contemplate and observe themselves by turning inward. It serves as a model for the idea of the “inner eye.” This inner eye metaphorically reflects the idea that, when humans close their eyes, plug their ears, and isolate themselves from the external world, they no longer act through their senses but instead through the light of reason—the kind of knowing that Heidegger associates with *techne*. This inner illumination, then, forms the conceptual basis for both the Camera Obscura and modern cameras, which also serve as tools for externalizing and internalizing the human experience of vision. In this way, the eye becomes not just a biological organ of perception, but a fundamental instrument in the process of self-reflection, knowledge production, and the manifestation of ideas, linking *techne* to both external and internal realities.

Once we adopt Heideggerian approach on *Techne* and Art according to which both of them are modes of revealing truth, we enable to build a foundation to assess the philosophical status of NFTs and Crypto Art which fairly stands on the intersection of art and *techne*. Heidegger would regard NFTs and crypto art as a troubling extension of modern technology’s tendency to reduce the world to something calculable and controllable (Ball, M., 2022). This shift would likely be troubling because it transforms art from a mode of revealing—where the artist brings forth something about the world or human existence—into something that is controlled by market forces and speculative value. In this context, digital art, once intangible and ephemeral, becomes commodified through blockchain and tokenization, transforming it into a marketable asset disconnected from its original form. This process objectifies art, reducing it to a mere possession rather than an experience that reveals truth about the world or human existence. NFTs and crypto art, by creating a “token” or “proof of ownership,” could be seen as reducing art to an object to be possessed rather than experienced in a more authentic, existential way. Heidegger believed that technology often leads to the “enframing” of the world, where everything is viewed as a resource to be used or consumed. This is reflected in the way that NFTs turn digital art into a marketable commodity, rather than something that serves to provoke thought, inspire creativity, or bring forth understanding in a more profound way (Fortnow, M., & Terry, Q., 2021). So technology “enframes” the world, turning everything into a resource to be consumed. In the case of NFTs, this shift distances the viewer from the authentic essence of the artwork, turning art into a speculative commodity, focused on ownership and investment rather than on its capacity to provoke thought or reveal deeper meanings. Heidegger’s understanding of art as a mode of revealing the truth of being would likely view the commercialization of art through NFTs as detracting from its deeper, authentic purpose. He might argue that the focus on the financial and speculative aspects of NFTs and crypto art creates a distance between the viewer and the true essence of the artwork. Art should engage us in a way that reveals something profound about human existence, nature, or the world, but with NFTs, the art may become a commodity that is more about its ownership and investment value than about its ability to reveal or disclose meaning (Ryan, 2022).

### Conclusion

In conclusion, the emergence of “Crypto Art” just as instantiated by the Winkelmann incident of February 2021 have raised significant questions about artistic authenticity and value in the digital age. This analysis, grounded in a genealogical approach, highlights how NFTs reflect humankind’s epistemological transformation in

a post-truth world, where aesthetic experiences are increasingly defined by speculative market forces rather than authentic artistic revelation. By commodifying digital art through blockchain technology and tokenization, NFTs shift art from a mode of revealing deeper truths about human existence and the world into a transactional commodity. As argued, this shift reduces art to a possession, detached from its original form and its potential to provoke genuine reflection or provoke understanding about the human condition. Through a Heideggerian lens, the commercialization of art in the form of NFTs can be seen as a troubling manifestation of modern technology’s tendency to “enframe” the world—transforming everything into a resource to be consumed. Thus, NFTs undermine art’s true function, reducing it to an object for financial exchange rather than a medium for uncovering meaning or revealing the essence of being. In this light, NFTs serve not only as a reflection of the commodification of art but also as a symbol of how modern technologies can obscure authentic human engagement with the world. Further philosophical inquiry into the nature of NFTs and their place within the tradition of art and *techne* is necessary to fully assess whether they can ever attain genuine artistic value or merely represent a new form of market-driven aesthetic production.

The effects of NFTs (Non-Fungible Tokens) on art are quite extensive and have both positive and negative aspects. The positive aspects include:

1. New sources of income have emerged for artists. NFTs offer artists the opportunity to sell their works digitally and earn copyrights. Artists can receive a share of the sale thanks to digital contracts every time their works change hands.
2. Digital art has become more valuable. Digital art, which was previously considered worthless because it was easy to copy, has become original and possessable thanks to NFTs.
3. It has offered artists the opportunity to sell without intermediaries. Without depending on galleries or art dealers, artists can contact buyers directly.
4. NFTs have created a situation that allows everyone to become an art collector and have made the art market more accessible.
5. Dynamic artworks containing moving images, sound, and interactive elements can be sold as NFTs. This encourages a new understanding of art.

The negative effects of NFTs can be listed as follows:

1. The NFT market can be extremely speculative. Values can increase and decrease rapidly, and many investors may lose money.
2. Blockchain networks such as Ethereum can have negative effects on the environment due to their high energy consumption.
3. Some critics argue that NFTs turn art into an investment tool and emphasize commercial value rather than aesthetics.
4. Some artists state that their works are converted into NFTs without permission and sold by others.
5. Since the NFT market is quite volatile, it can create a long-term sustainability problem for artists.

In conclusion, although NFTs have revolutionized art, the ethical, economic and environmental aspects of this new field are still controversial. While it offers great opportunities for artists and collectors, it also brings with it some risks.

**Hakem Değerlendirmesi:** Dış bağımsız.

**Çıkar Çatışması:** Yazar, çıkar çatışması bildirmemiştir.

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## Image References

**Image 1.**

<https://www.npr.org/2021/03/11/976141522/beeple-jpg-file-sells-for-69-million-setting-crypto-art-record>

## Yapılandırılmış Özet

21. yüzyıl, insanlık tarihinin en hızlı değişimlerinin ve dönüşümlerinin yaşandığı bir dönemi temsil etmektedir. Bu dönemi daha iyi anlayabilmek için, tarih öncesi çağlardan günümüze kadar olan tekâmülü gözlemlemek bize önemli bir perspektif kazandırabilir. Tarih öncesinde, yabani hayvanları evcilleştirme ya da ilk tarım faaliyetlerini başlatma çabası gibi ilk adımlar, günümüzün teknolojik devrimleriyle paralel bir anlama sahiptir. O dönemde bir kişi, doğadaki varlıklar ve onların süreçleri arasındaki ilişkileri anlamaya çalışarak, ilk tarımsal adımları atmıştır. Bu durum, günümüz bilim ve teknoloji alanlarında da benzer şekilde devam etmekte, olgular ve varlıklar arasında bağlantılar kurarak ileriye doğru adımlar atılmaktadır.

Akıl, kelime anlamı itibarıyla "bağlamak" demektir. İnsan, doğa ve evrendeki varlıklar arasındaki bağları kurarak, bu bağlantıları insanlığın faydasına sunmakta ve gelişimi yönlendirmektedir. Tekerlek ve yazı gibi buluşlar, bu bağların güçlü bir şekilde kurulmasının birer örneğidir. Benzer şekilde, internet gibi modern buluşlar da doğadaki ilişkileri çözümleme ve bu çözümlenmelerden insanlık için faydalı sonuçlar çıkarma çabalarının bir ürünüdür. 21. yüzyılda, bilim, sanat ve teknoloji alanlarındaki ilerlemeler, bu bağları güçlü bir şekilde kurabilen, dünyayı farklı bir gözle görebilen bireylerin çabalarına dayanmaktadır. Aynı şekilde, tarih öncesi dönemde bir taş ya da ağacın işlenerek mızrak yapılışı da bu tür bağlantıların bir ürünüdür ve insanlık için değerli bir katkı olmuştur.

Batı medeniyetleri, köken olarak Mezopotamya'daki buğday kültürüne dayanmaktadır. Bu kültür, insanlığın ilk tarım faaliyetlerinin temellerini atmış ve toplumsal yapıyı şekillendirmiştir. Batı medeniyetinin temelleri, buğday tarımına dayalı Mısır, Asur, Babil ve özellikle Sümerler gibi uygarlıklara kadar uzanır. Sümerler, tarihin ilk yazılı sistemini geliştirmiş ve devlet organizasyonlarını kurmuşlardır. Yazı, insanlık tarihinde bir devrim niteliğinde olan ve toplumsal yapıların temellerini atan bir yeniliktir. Ayrıca, Sümerlerin önemli katkılarından birisi de tekerleği icat etmeleridir. Tekerlek, ulaşım mesafelerini kısaltmış ve ticaretin gelişmesine katkı sağlamıştır. 19. yüzyılda ise, buhar gücüyle çalışan makineler ve lokomotifler ile yeni bir devrim yaşanmıştır. Buhar makinesi, toplumsal yapıyı, kültürü ve ekonomiyi dönüştüren önemli bir buluş olmuştur, mesafeleri daha da kısaltmış ve hızla gelişen bir çağın temelini atmıştır. Sanayi Devrimi sonrası ise, toplumlar üzerinde önemli değişimler meydana gelmiş; eski toplumsal yapılar ve değerler sorgulanmış, büyük ayrışmalar yaşanmıştır. Teknolojik gelişmeler, insanların yaşam tarzlarını, üretim biçimlerini ve toplumsal ilişkilerini köklü bir şekilde değiştirmiştir. Artık toplumsal, kültürel, zihinsel ve psikolojik düzeyde farklı bir dünyanın eşiğindediriz. 21. yüzyılda yaşanan bu dönüşüm, hızla artan dijitalleşme ve küreselleşme ile birlikte insanlık tarihinin en büyük değişimlerinden birini işaret etmektedir. Geçmişte atılan adımlar ile günümüzdeki teknolojik devrimler arasında önemli benzerlikler bulunmaktadır. Hem eski çağların buluşları hem de 21. yüzyılın yenilikleri, insanlığın doğa ile olan ilişkisini anlamaya, doğadaki varlıklar ve süreçler arasındaki bağlantıları kurmaya yönelik adımlardır. Bu bağlamda, insanlık tarihindeki her devrim, insanın dünyayı anlama çabasının bir yansımasıdır ve her dönemde yeni bir çıkış noktası yaratmıştır. Bu hızlı dönüşüm, toplumsal yapıları, kültürel değerleri ve bireysel algıları derinden etkileyerek, insanlık tarihindeki büyük ayrışmaların hala devam ettiğini göstermektedir. Kripto sanat da bu büyük ayrışmanın devam ettiğinin bir göstergesidir. Kripto sanat, dijital sanatın küreselleşme ve teknolojik gelişmelerle birleşerek ortaya çıkan yeni bir formudur. Bu kavram, 2021 yılında, Amerikalı dijital sanatçı Mike Winkelmann'ın (Beeple) "Everydays: First 5000 Days" adlı eserinin, değiştirilemez jeton (NFT) aracılığıyla milyonlarca dolara satılmasıyla dünya çapında dikkat çekmiştir. Bu olay, dijital sanat ile blok zinciri teknolojisinin birleşiminin sanat dünyasında nasıl devrim yaratabileceğini gösteren bir örnek teşkil etmektedir. NFT'ler, dijital sanat eserlerinin benzersizliğini garanti altına alırken, sanat eserlerinin dijital ortamda satılabilmesi için güvenli bir platform sunmaktadır. Bu, sanat dünyasında bir dönüm noktasıdır çünkü geleneksel sanat galerileri ve müzelerin ötesinde dijital dünyada da sanat eserlerinin alım satımı mümkün hale gelmiştir.

Kripto sanat, yalnızca dijital sanatın küreselleşen dünyadaki yeni bir formu olmakla kalmaz, aynı zamanda felsefi bir çelişkiyi de barındırır. "Sanat" felsefi olarak, gizli olanı açığa çıkarmak ve görünenin ötesindeki gerçekliği ortaya koymak olarak tanımlanabilir. Michelangelo'nun ünlü "Melek" heykeli için söylediği, "Mermerin içinde hapsolmuş bir melek gördüm ve onu oradan kurtardım" sözü, sanatın insanın içsel, doğaüstü ve bilinçaltı dünyalarını açığa çıkarmadaki rolünü vurgular. Ancak, "Kripto Sanat" terimi, içerik olarak tam tersine, gizliliği ve şifreli yapıyı simgeler. Kripto (Grekçe kökenli) "gizlenmiş" anlamına gelirken, sanatın özündeki "açığa çıkarma" amacıyla çelişir. Bu kavramın kendisindeki çelişki, çağımızın küresel ve dijitalleşmiş toplumundaki önemli bir yansımayı temsil eder. Küreselleşme, farklı kültürel öğeleri birbirine benzer hale getirme eğilimindedir. Örneğin, geleneksel bir tablo veya heykel, dijital ortamda, düşük çözünürlükten yüksek çözünürlüğe kadar dönüştürülüp, satılabilir bir dijital varlık haline gelir. Ancak bu dönüşüm, aynı zamanda özgünlüğün ve tarihin kaybolmasına yol açabilir. Küreselleşmenin bir aracı olarak sanatı dijitalleştirme süreci, tarihsel ve kültürel farklılıkları yok edebilir; her şeyin bir dijital şablona indirgenmesi, kültürel çeşitliliği tehdit eder. Dijital sanatın kripto sanat biçimine dönüştürülmesi, geleneksel sanat anlayışını sarsar. Sanat eserleri artık fiziksel değil, dijital bir varlık olarak değer kazanır ve bu dijital varlıkların alım satımı, sanatı tamamen sanal bir platforma taşır. Bu platform, sosyal medya ve internet üzerinden şekillenen kültürel beğeniler ve arzularla beslenir. Bu durum, sanatı sadece ekonomik bir araç olmaktan çıkarıp, sanal ortamda izleyicinin beğenilerine ve tüketim alışkanlıklarına göre şekillenen bir yapıya büründürür. Esasen, insanlığın kültürel ve sanatsal üretimi, bir dijital şifreyle tanımlanıp, sanal pazarlarda alınıp satılabilir hale gelir. Özetle, kripto sanat, sanatı hem dijital hem de kriptik bir düzeye indirirken, felsefi açıdan bir çıkmazı da içinde barındırır. Sanat, aslında görünmeyeni açığa çıkarmak, gizliyi ortaya koymakken, kripto sanat, görünmeyeni dijital bir örtüyle yeniden gizler. Küreselleşme, dijitalleşme ve kapitalist ekonomi bu süreci hızlandırırken, sanatın toplumsal işlevi ve anlamı yeniden sorgulanabilir bir hale gelir. Kripto sanat, bu çelişkili doğasıyla, dijital çağın sanatı nasıl şekillendirdiğini ve toplumların kültürel algılarını nasıl dönüştürdüğünü sorgulamaktadır.