

VERTICIA MAGAZINE

THE LOGIC OF SYNCRETISM, THEREFORE, ART

VAN AMENEYRO

REWRITING THE LOGIC OF POWER:

THE ROLE OF CRYPTO ART

PROF. DR. DANIEL FILIPE FARINHA (UNIVERSITY OF SAINT JOSEPH)

COMPUTATIONAL PHILOSOPHY

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25 FEB 2026

VOL. 3, N. 1 (2026)

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THE IMPOSSIBLE SLIPERY SLOPE



ISSN: 3085-8364
DOI: 10.5281/ZENODO.18631803
ARWEAVE & BLOCKCHAIN ARCHIVES

Virtualia Magazine [electronic resource]. - vol. 3, n. 1, 2026. -
Ouro Preto: Federal University of Ouro Preto, Philosophy
Department, 2026-
1 online resource: il.

Quarterly
DOI: 10.5281/zenodo.18631803 ISSN:3085-8364
Extension Project "Virtualia Magazine - art, technology, and
philosophy."

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

CDD 006.8



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THE LOGIC OF THE IMPOSSIBLE: WHEN CODE MEETS THE STREET



BY THE PHILOSOPHER

IF THE PREVIOUS EDITION OF VIRTUALIA SHOWED US WAVES AND SEEDS, THIS SEVENTH EDITION REVEALS SOMETHING EVEN MORE FUNDAMENTAL: THE LOGIC THAT STRUCTURES OUR DIGITAL REALITY IS FAR FROM NEUTRAL. FROM THE LIAR'S PARADOX TO SOLIDARITY MEALS ON THE STREETS OF SÃO PAULO, FROM THE DIGITAL RESISTANCE OF CRYPTORASTAS TO THE PRESERVATION OF LITERARY MEMORY ON THE BLOCKCHAIN, WE DISCOVER THAT EVERY LOGIC IS A POLITICAL CHOICE — AND EVERY TECHNOLOGY, A CULTURAL BATTLEFIELD.

WE LIVE IN TIMES WHERE THE DISTINCTION BETWEEN THE POSSIBLE AND THE IMPOSSIBLE HAS ITSELF BECOME A SUBJECT OF DISPUTE. THIS EDITION BRINGS TOGETHER VOICES THAT, EACH IN THEIR OWN WAY, INHABIT THIS TENSION: PHILOSOPHERS, ARTISTS, RESEARCHERS, AND COMMUNITY BUILDERS WHO REFUSE THE FALSE CHOICE BETWEEN TECHNICAL RIGOR AND HUMAN WARMTH, BETWEEN LOGICAL CONSISTENCY AND LIVED CONTRADICTION.

THE LOGIC THAT THINKS ITSELF



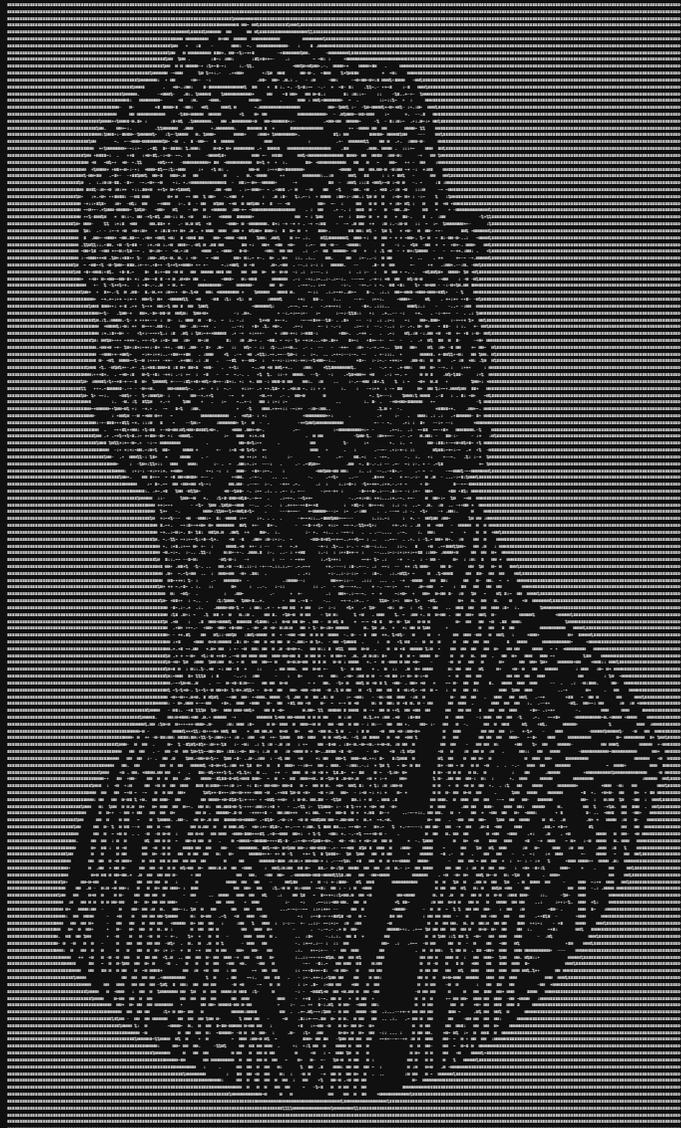
PROF. DR. GUILHERME ARAÚJO CARDOSO (FEDERAL UNIVERSITY OF OURO PRETO) OPENS OUR JOURNEY BY GUIDING US THROUGH THE FASCINATING TERRITORY OF IMPOSSIBLE TRUTHS, DEMONSTRATING THAT WE CAN THINK – AND EVEN PERCEIVE – CONTRADICTIONS WITHOUT EVERYTHING DESCENDING INTO CHAOS. HIS LOGIC OF IMPOSSIBLE TRUTHS (LIT) IS NOT JUST AN ACADEMIC EXERCISE: IT IS A TOOL FOR INHABITING A WORLD THAT INSISTS ON BEING MORE COMPLEX THAN OUR BINARY SYSTEMS CAN PROCESS. IN THE PENROSE TRIANGLE, WHICH HAS THREE RIGHT ANGLES, OR IN SYLVAN'S BOX, WHICH IS BOTH EMPTY AND NOT EMPTY, WE ENCOUNTER OBJECTS THAT CANNOT EXIST BUT ABOUT WHICH WE CAN NEVERTHELESS STATE TRUTHS. GUILHERME SHOWS US THAT LOGIC, PROPERLY UNDERSTOOD, DOES NOT DEMAND THAT WE CHOOSE BETWEEN COHERENCE AND COMPLEXITY – IT CAN EMBRACE BOTH.

HIS RESEARCH GROUP, LÓGICA LADEIRA ABAIXO, COULD NOT HAVE A MORE FITTING NAME. LIKE BRAZILIAN CHILDREN IN THE 80S SHOUTING "LADEIRA ABAIXO!" AS THEY RACED DOWN HILLS IN WOODEN SOAPBOX CARTS WITHOUT BRAKES, THESE RESEARCHERS PLUNGE DOWN THE DANGEROUS SLOPES OF LOGICAL THOUGHT – WHERE PARADOXES ARE NOT BUGS TO BE FIXED, BUT FUNDAMENTAL FEATURES OF HUMAN EXPERIENCE. BASED AT THE UNIVERSIDADE FEDERAL DE OURO PRETO, THE GROUP HAS TACKLED EVERYTHING FROM GÖDEL'S THEOREMS TO THE DIVINE LIAR PARADOX (SPONSORED BY THE JOHN TEMPLETON FOUNDATION), ALWAYS WITH THE SAME SPIRIT: THAT LOGIC IS NOT A STERILE EXERCISE, BUT A LIVING INQUIRY INTO THE LIMITS OF THOUGHT.





PROF. DR. RODRIGO CID (FEDERAL UNIVERSITY OF OURO PRETO), MYSELF, REMINDS US THAT EXPERIMENTAL PHILOSOPHY IS NOT A BETRAYAL OF TRADITIONAL PHILOSOPHY, BUT ITS NECESSARY COMPLEMENT. WHEN WE EMPIRICALLY TEST HOW PEOPLE ACTUALLY THINK ABOUT EDGE CASES, WE DISCOVER THAT OUR INTUITIONS ABOUT CONTRADICTIONS ARE RICHER AND MORE COMPLEX THAN CLASSICAL LOGIC ALLOWS. IN BORDERLINE CASES — WHERE SOMETHING IS NEITHER CLEARLY RED NOR CLEARLY NOT RED, NEITHER FULLY ART NOR FULLY NOT ART — MANY PEOPLE ACCEPT APPARENTLY CONTRADICTIONARY STATEMENTS WITHOUT FEELING IRRATIONAL. THIS IS NOT A FAILURE OF LOGIC, BUT A SYMPTOM OF CONCEPTUAL STRAIN. FOR THOSE DESIGNING AI SYSTEMS AND DECENTRALIZED PROTOCOLS, THIS LESSON IS CRUCIAL: THE HUMAN IS NOT A SYSTEM ERROR, BUT THAT WHICH THE SYSTEM CONSTANTLY TRIES TO CORRECT.



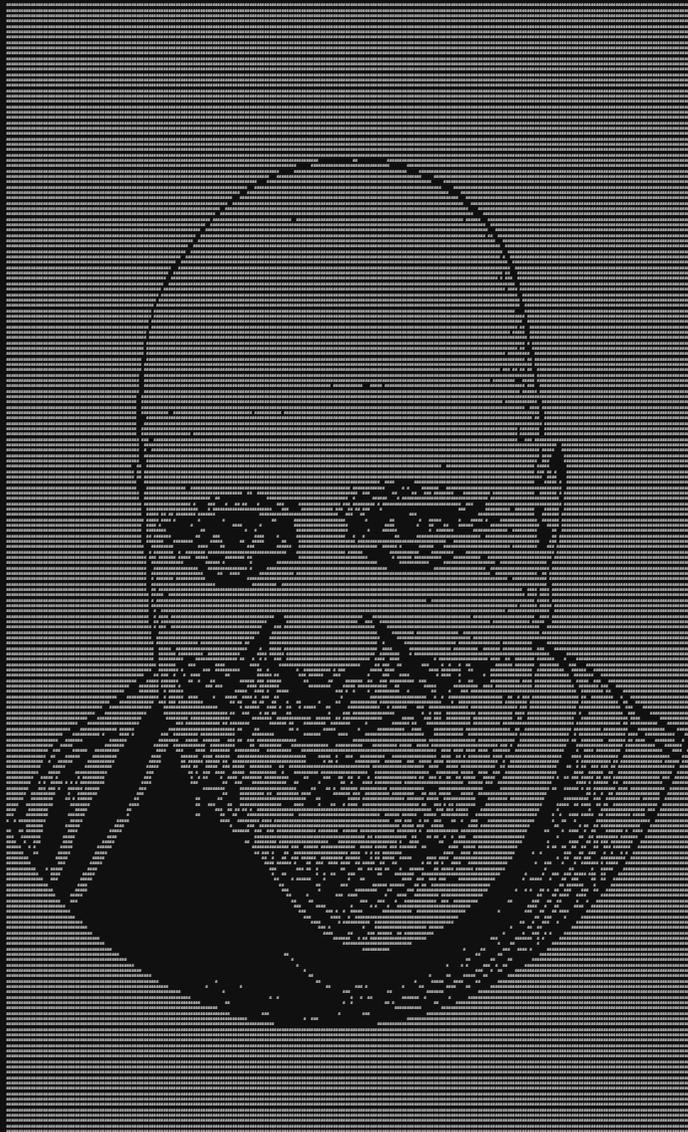
DR. PEDRO LUIZ CAETANO (PHD BY THE FEDERAL UNIVERSITY OF OURO PRETO AND THE UNIVERSITÉ DE PARIS 1 PANTHÉON-SORBONNE) OFFERS US A META-PHILOSOPHICAL LENS THROUGH WHICH TO UNDERSTAND THESE DIFFERENT APPROACHES. THROUGH HIS COMPUTATIONAL PHILOSOPHY FRAMEWORK, HE SHOWS THAT PHILOSOPHICAL PRACTICE ITSELF HAS EVOLVED: FROM THE TRADITIONAL PHILOSOPHER WORKING WITH CONCEPTUAL INTUITIONS AND LOGICAL INFERENCE, TO THE EXPERIMENTAL PHILOSOPHER GATHERING EMPIRICAL DATA ABOUT HOW WE ACTUALLY THINK, TO THE COMPUTATIONAL PHILOSOPHER BUILDING FORMAL MODELS AND SIMULATIONS. THESE ARE NOT COMPETING PARADIGMS, BUT COMPLEMENTARY TOOLS — EACH REVEALING DIFFERENT FACETS OF THE SAME PHILOSOPHICAL PROBLEMS. IN AN AGE WHERE LOGIC IS INCREASINGLY EMBEDDED IN CODE, THIS COMPUTATIONAL TURN IS NOT MERELY ACADEMIC: IT IS ESSENTIAL FOR UNDERSTANDING THE SYSTEMS THAT NOW GOVERN SO MUCH OF OUR COLLECTIVE LIFE.

THE LOGIC THAT GOVERNS

BUT LOGIC DOES NOT ONLY LIVE IN PHILOSOPHY DEPARTMENTS. IT LIVES IN THE PROTOCOLS THAT STRUCTURE OUR DIGITAL EXISTENCE – AND, AS MA. VITOR GRIPP (FLUMINENSE FEDERAL UNIVERSITY) ARGUES, EVERY GOVERNING LOGIC IS A LOGIC OF EXCLUSION. HIS ESSAYS TRACE A HISTORICAL ARC: FROM ARISTOTELIAN SYLLOGISMS TO ALGORITHMIC GOVERNANCE, FROM THE DREAM OF NEUTRAL REASON TO THE REALITY OF POWER EMBEDDED IN CODE. ALGORITHMS ARE NOT NEUTRAL, PROTOCOLS ARE NOT INNOCENT, AND EVERY LINE OF CODE CARRIES CHOICES ABOUT WHO CAN SPEAK, WHAT CAN EXIST, AND WHAT DESERVES TO BE REMEMBERED.

THIS BECOMES STARKLY VISIBLE WHEN WE CONSIDER WHAT VITOR CALLS THE "ELEGANT SILENCE OF COHERENCE." MODERN RATIONALITY DOES NOT PROHIBIT DIRECTLY – IT INVALIDATES. IT TRANSFORMS THE ILLOGICAL INTO A CONCEPTUAL PARIAH, RELEGATED TO THE MARGINS WHERE IT CAN DISAPPEAR WITHOUT EVER BEING FORMALLY EXCLUDED. IN THE ALGORITHMIC WORLD, POWER NO LONGER NEEDS TO JUSTIFY ITS CHOICES; IT SIMPLY EXECUTES THEM. TO QUESTION THE LOGIC OF A SYSTEM CEASES TO SOUND LIKE POLITICAL RESISTANCE AND COMES TO BE INTERPRETED AS AN ERROR IN REASONING.

YET VITOR'S WORK IS NOT MERELY DIAGNOSTIC. HIS PROJECT MATZATEA, A BOOK INSCRIBED DIRECTLY ON THE BLOCKCHAIN, REPRESENTS A CONTEMPORARY ATTEMPT TO PROTECT NARRATIVE FROM THE IMPOSED FORGETTING FEARED BY DYSTOPIAN CLASSICS. IF FAHRENHEIT 451 DENOUNCED THE DESTRUCTION OF BOOKS AND 1984 SHOWED THE RISK OF MANIPULATED HISTORY, BLOCKCHAIN CAN BE READ AS A TECHNOLOGICAL RESPONSE: A DISTRIBUTED, IMMUTABLE ARCHIVE THAT ESCAPES THE CONTROL OF ANY SINGLE "MINISTRY OF TRUTH." EACH MINTED COPY CARRIES THE BOOK'S TEXT WITHIN ITS OWN CONTRACT, MAKING LITERATURE INSEPARABLE FROM THE LOGIC THAT VALIDATES IT. IT IS, AS VITOR PUTS IT, "A WORD THAT CANNOT BE BURNED."



PROF. DR. DANIEL FARINHA (UNIVERSITY OF SAINT JOSEPH - MACAU) DELVES DEEPER INTO THIS EXECUTABLE LOGIC OF POWER, EXPLORING HOW CRYPTO ART BECOMES AN EARLY CULTURAL DOMAIN FOR EXPERIMENTING WITH THE COLLECTIVE REWRITING OF THE RULES THAT GOVERN US. THROUGH THE LENS OF PLATFORMS LIKE HIC ET NUNC (HEN) ON TEZOS, WE SEE THAT ALTERNATIVE INFRASTRUCTURES, HOWEVER FRAGILE, ALLOW FOR DIFFERENT PRIORITIES TO SURFACE. HEN'S BRIEF FLOURISHING - WITH ITS LOW BARRIERS TO ENTRY, ITS EMPHASIS ON COMMUNITY EXCHANGE, ITS RESISTANCE TO SPECULATIVE DYNAMICS - DEMONSTRATED THAT OTHER CONFIGURATIONS ARE POSSIBLE. THAT IT EVENTUALLY DISSOLVED DOES NOT MARK FAILURE, BUT REVEALS A RECURRING TENSION: ALTERNATIVE INFRASTRUCTURES REMAIN EMBEDDED WITHIN A WIDER CAPITALIST ENVIRONMENT WHOSE GRAVITATIONAL FORCE IS CONSIDERABLE.

YET EVEN IN DISSOLUTION, SOMETHING PERSISTED. THE COMMUNITY RECLAIMED THE SMART CONTRACT LOGIC AND OPEN-SOURCE INFRASTRUCTURE LEFT BEHIND, RE-INHABITING IT THROUGH TEIA, A NON-PROFIT INITIATIVE. THIS PERSISTENCE SPEAKS BOTH TO A SHARED HUMAN ETHOS OF COLLECTIVE CARE AND TO THE RESILIENCE OF BLOCKCHAIN-BASED LOGICS AS INFRASTRUCTURES THAT CAN BE RE-INHABITED BEYOND ANY SINGLE PLATFORM. IT IS ALSO SIGNIFICANT THAT MANY OF THE SENSIBILITIES ASSOCIATED WITH EARLY TEZOS ART CULTURE EMERGED FROM THE GLOBAL SOUTH-CONTEXTS WHERE STRUCTURAL CONSTRAINT OFTEN GENERATES HEIGHTENED SENSITIVITY TO QUESTIONS OF ACCESS, SUSTAINABILITY, AND COLLECTIVE SUPPORT.



FER CAGGIANO BRINGS US TO THE LOGICAL MATURATION OF ART NFTS AFTER THE HYPE. THE CLOSURE OF PLATFORMS LIKE NIFTY GATEWAY AND RODEO IS NOT AN END, BUT A NECESSARY CORRECTION — A MOMENT WHERE ASSUMPTIONS ABOUT OWNERSHIP, ATTENTION, AND ARTISTIC PRACTICE ARE FINALLY TESTED AGAINST REALITY. FER'S PERSONAL JOURNEY THROUGH THESE PLATFORMS REVEALS SOMETHING CRUCIAL: CUSTODY IS NOT MERELY A TECHNICAL FEATURE, BUT AN ARTISTIC POSITION. WHEN ARTISTS DON'T CONTROL THEIR OWN CONTRACTS, AUTHORSHIP IS ALREADY MEDIATED BY INFRASTRUCTURE THAT MAY NOT SURVIVE THE NEXT MARKET CYCLE.

WHAT REMAINS AFTER THE CLOSURES IS QUIETER, SLOWER, AND MORE DEMANDING. FEWER PLATFORMS. LESS VISIBILITY. MORE RESPONSIBILITY ON THE ARTIST. THE QUESTION "WHERE SHOULD ARTISTS MINT TODAY?" CAN NO LONGER BE ANSWERED WITH A PLATFORM NAME — ONLY WITH A SET OF DEEPER QUESTIONS: WHO CONTROLS THE CONTRACT? WHAT KIND OF PRACTICE AM I BUILDING? DO I WANT VISIBILITY OR DEPTH — AND AT WHAT COST? WILL THIS INFRASTRUCTURE STILL EXIST IN FIVE YEARS? FOR FER, THIS NEW SOBRIETY IS NOT A DEFEAT BUT A MATURATION: "WHAT'S LEFT IS HARDER — BUT ALSO MORE HONEST. AND THAT MIGHT BE THE FIRST REAL CHANCE THIS MEDIUM HAS HAD TO GROW UP."

THE LOGIC THAT FEEDS

AND THEN WE REACH THE STREET. BECAUSE ALL THIS REFLECTION ON LOGIC AND TECHNOLOGY ONLY MAKES SENSE WHEN IT TOUCHES THE GROUND WHERE PEOPLE ARE HUNGRY.

KATIA SUZUE SHOWS US THAT RENATO "TOREPA" ARAÚJO MATERIALIZES THE PROMISE OF WEB3 IN A BRUTALLY SIMPLE WAY: HE TURNED CODE INTO FOOD. HIS TRAJECTORY — FROM MOTORCYCLE COURIER TO DAO BUILDER, FROM VICTIM OF PONZI SCHEMES TO PROVIDER OF 120 MONTHLY MEALS — IS LIVING PROOF THAT DECENTRALIZATION ONLY REACHES MATURITY WHEN IT SOLVES THE PROBLEMS THE ASPHALT SHOUTS ABOUT. THE MARMITA SOLIDÁRIA PROJECT "TOKENIZED HUNGER" NOT AS SPECULATION, BUT AS AN IMMUTABLE COMMITMENT INSCRIBED ON THE BLOCKCHAIN.

THE MECHANISM IS ELEGANT IN ITS SIMPLICITY. TOREPA RECEIVED GRANTS FROM DAOS LIKE URBS AND FLOW — NOT LOANS REQUIRING MONTHS OF PAPERWORK, BUT GRANTS OF TRUST FROM COMMUNITIES THAT BELIEVED IN HIS MISSION. IN RETURN, HE PROVIDES PROOF: PHOTOS, VIDEOS, RECEIPTS THAT SERVE AS "ORACLES" TO THE NETWORK, DEMONSTRATING THAT DIGITAL MONEY HAS BEEN TRANSFORMED INTO RICE, BEANS, AND PROTEIN. WHEN THE GRANTS ENDED, SOMETHING REMARKABLE HAPPENED: THE PROJECT HAD BECOME SELF-SUSTAINING THROUGH A VOLUNTEER NETWORK. THE INITIAL WEB3 INCENTIVE CREATED A PHYSICAL STRUCTURE SO SOLID THAT IT NOW OPERATES INDEPENDENTLY, DELIVERING 120 MEALS AND 200 BOTTLES OF WATER MONTHLY.

TOREPA'S CHILDREN AND HIS 73-YEAR-OLD MOTHER ARE NOT JUST VOLUNTEERS; THEY ARE NODES IN A DECENTRALIZED NETWORK OPERATING IN THE "ATOMIC WORLD." THEY SORT CLOTHES, WASH SHOES, ASSEMBLE KITS. THE LOGIC IS COMPLETE: FROM CODE TO CONTRACT, FROM CONTRACT TO THE KITCHEN, FROM THE KITCHEN TO THE HANDS OF THOSE IN NEED. WEB3, IN THIS INCARNATION, IS NOT ABOUT FINANCIAL ABSTRACTION BUT ABOUT HUMAN PRESENCE.

THE LOGIC THAT REMEMBERS



RAS JUNIOR SHOWS US ANOTHER FACE OF THIS SAME TRUTH: TECHNOLOGY CAN BE A TERRITORY OF ANCESTRY, NOT CULTURAL ERASURE. HIS CRYPTORASTAS, HIS ELEFANTE SUBVERSIVO GALLERY IN THE METAVERSE, HIS AI ARTIST NAMED NYA – ALL OPERATE AT THE INTERSECTION OF CANDOMBLÉ AND CODE, BETWEEN SPIRITUAL RESISTANCE AND TECHNICAL RESISTANCE. IN HIS HANDS, DECENTRALIZATION BECOMES A PRACTICE OF FREEDOM.

FOR RAS, THE CRITIQUE OF CENTRALIZED TECHNOLOGY IS NOT ABSTRACT. CLOSED PLATFORMS, OPAQUE ALGORITHMS, EXCLUSIONARY CURATORIAL PRACTICES, INDIRECT CENSORSHIP – THESE ARE NOT BUGS BUT FEATURES OF SYSTEMS DESIGNED TO CONCENTRATE POWER. DECENTRALIZATION, BY CONTRAST, IS AN ETHICAL AND POLITICAL STANCE. BLOCKCHAIN OFFERS A TERRITORY WHERE ARTWORKS, PROCESSES, AND NARRATIVES CAN BE RECORDED IN AN INTEGRAL, TRANSPARENT, AND ACCESSIBLE MANNER, REDUCING THE RISKS OF ERASURE OR HISTORICAL REWRITING.

THIS IS PARTICULARLY URGENT FOR THE PRESERVATION OF ANCESTRAL KNOWLEDGE. BY RECORDING THE NARRATIVES OF NORTHEASTERN BRAZILIAN CULTURE MASTERS ON THE BLOCKCHAIN, RAS SEEKS TO ENSURE THEIR INTEGRITY AND CONTINUITY. TECHNOLOGY AND ANCESTRY, FAR FROM BEING OPPOSED, BECOME COMPLEMENTARY: CONTEMPORARY TOOLS USED TO PRESERVE, RECORD, AND EXPAND HISTORICALLY MARGINALIZED NARRATIVES. ART BECOMES A SPACE OF HEALING, RECONNECTION, AND THE EXPANSION OF COLLECTIVE CONSCIOUSNESS.

THE LOGIC THAT GATHERS

VANESSA AMENEYRO PRESENTS US WITH A PROJECT THAT GRASPED SOMETHING FUNDAMENTAL: WEB3 NEEDS COMMUNITY BEFORE IT NEEDS A PRICE. THE WAIT & HOPE FOUNDATION AND THE SINCRETISMO DIGITAL EVENT DEMONSTRATE THAT DIGITAL ART WILL ONLY FIND ITS MATURITY WHEN IT STOPS EXPLAINING ITSELF AND STARTS BEING LIVED.

IN DECEMBER 2025, SINCRETISMO DIGITAL BROUGHT TOGETHER ARTISTS FROM MULTIPLE NATIONALITIES IN MEXICO CITY FOR EIGHT WEEKS OF RESIDENCY, CULMINATING IN A PHYSICAL EXHIBITION. THE THEME — SYNCRETISM, THE FUSION OF CULTURAL ELEMENTS INTO NEW IDENTITIES — WAS NOT CHOSEN ARBITRARILY. MEXICAN CULTURE, HISTORICALLY LAYERED AND OPEN TO CONTRADICTION, GAVE ARTISTS PERMISSION TO EXPERIMENT WITHOUT FEELING THE NEED TO JUSTIFY FUSION. AS NICOLE SMITH, PRESIDENT OF WAIT & HOPE, PUTS IT: "WHAT STOOD OUT WAS THE ARTISTS' COMFORT WITH HYBRIDITY."

THE PROJECT'S LOGIC IS WORTH EXAMINING. EVENTS ARE FREE. ARTISTS ARE NOT CHARGED TO EXHIBIT. THE FOUNDATION TAKES NO COMMISSIONS. SALES ARE NOT THE GOAL. WHAT MATTERS IS CREATING ACCESSIBILITY — GIVING PEOPLE THE OPPORTUNITY TO ENCOUNTER EXPERIMENTAL AND EMERGING ART IN AN OPEN, WELCOMING ENVIRONMENT. WHEN CURIOSITY IS SPARKED, CONVERSATIONS ABOUT PROCESS, TECHNOLOGY, AND WEB3 CAN FOLLOW NATURALLY. BUT THE FIRST STEP IS ALWAYS HUMAN PRESENCE, DIALOGUE, TRUST.

"IF WEB3 IS TO SURVIVE AND EVOLVE," NICOLE AFFIRMS, "WE NEED TO STEP OUT OF OUR SMALL CIRCLES AND CLEARLY COMMUNICATE ITS REAL-WORLD VALUE." THE FOUNDATION'S YOUTH—ITS ENTIRE TEAM IS UNDER THIRTY — IS NOT A WEAKNESS BUT A STRENGTH. IT ALLOWS FOR A DEEP UNDERSTANDING OF WHAT YOUNGER GENERATIONS ARE EXPERIENCING: ECONOMIC UNCERTAINTY, POLITICAL INSTABILITY, TECHNOLOGICAL ACCELERATION. THE RESPONSE IS NOT RETREAT INTO DIGITAL ENCLAVES, BUT EXPANSION INTO EDUCATION, COMMUNITY, AND THE PATIENT WORK OF BUILDING SOMETHING THAT MIGHT LAST.

THE LOGIC THAT SINGS



FINALLY, VEGELINA MINKOUSKI, THROUGH POETRY, REMINDS US THAT THERE IS A LOGIC THAT RESISTS BEING PINNED DOWN ENTIRELY. "THE LOGIC OF MUSIC" FLIES IN LIKE A VOID, REFUSING CAPTURE BY EITHER PRAYER OR ANALYSIS. IT IS THE SYMPHONY OF LIFE THAT PERSISTS AMIDST CHAOS – THE SCREAMS, SHOUTS, AND SHOTS THAT TAKE LIVES, BUT CANNOT TAKE SOULS; THE "CACOPHONY OF FOOLS" MOUNTED ATOP THE FOOD CHAIN; THE "HEROES UNMOUNTED IN GLORIOUS WAVES" WHO FIND, IN THEIR FISTS' RAGING SOUNDS, SOMETHING "CEMENTED ETERNAL UN-CROWNED."

THIS IS THE LOGIC THAT ELUDES FORMALIZATION: THE LOGIC OF ART, OF MUSIC, OF POETRY. IT IS NOT LESS RIGOROUS FOR BEING LESS SYSTEMATIC. IT SPEAKS TO WHAT VITOR GRIPP CALLED "HUMAN FRICTION" – THAT WHICH THE SYSTEM CONSTANTLY TRIES TO CORRECT, BUT WHICH REFUSES CORRECTION. IN VEGELINA'S VERSES, WE ENCOUNTER THE ENDURING, UNCROWNED POWER OF ARTISTIC EXPRESSION: A CUPID OF TWO, ONE GOOD AND ONE BAD, WHERE "NO CORRECTNESS IS BETTER THAN THE ULTIMATE TREASURE OF A FOOL'S WISH IN PARADISE FOUND."

THE ROOTS BENEATH THE SEEDS

WHAT UNITES ALL THESE VOICES? THE REFUSAL TO ACCEPT FALSE DICHOTOMIES. IT IS NOT TECHNOLOGY VERSUS HUMANITY. NOT LOGIC VERSUS LIFE. NOT CODE VERSUS CULTURE. IT IS ALL OF THIS TOGETHER, TENSE, IN CONSTANT FRICTION – AND IT IS PRECISELY IN THIS FRICTION THAT THE POSSIBILITY OF A FUTURE RESIDES.

WE DISCOVER THAT LOGIC CAN EMBRACE CONTRADICTIONS (GUILHERME); OUR INTUITIONS ARE MORE SOPHISTICATED THAN FORMAL SYSTEMS RECOGNIZE (RODRIGO CID); COMPUTATIONAL METHODS OFFER NEW TOOLS FOR OLD PHILOSOPHICAL PROBLEMS (PEDRO); ALGORITHMS ARE NOT NEUTRAL BUT POLITICAL (VITOR GRIPP); ALTERNATIVE INFRASTRUCTURES ALLOW DIFFERENT CULTURAL PRIORITIES TO SURFACE, HOWEVER FRAGILE (KTORN); PLATFORMS RISE AND FALL, REVEALING DEEPER TRUTHS ABOUT ARTISTIC PRACTICE (FER CAGGIANO); SMART CONTRACTS CAN FEED HUNGRY BODIES (TOREPA/KATIA); ANCESTRY CAN INHABIT THE DIGITAL AS EMPOWERMENT (RAS JUNIOR); ART NEEDS PHYSICAL PRESENCE EVEN WHEN BORN DIGITAL (VANESSA); AND THROUGH IT ALL, THE POETIC LOGIC OF CREATION ENDURES (UECELINA).

IF THE PREVIOUS EDITION PLANTED SEEDS, THIS EDITION SHOWS THE ROOTS—THOSE INVISIBLE STRUCTURES THAT DETERMINE WHAT CAN OR CANNOT GROW. AND IT REVEALS THAT THESE ROOTS ARE NOT NATURAL: THEY ARE CULTIVATED, CHOSEN, DISPUTED. THE LOGIC OF POWER CAN BE REWRITTEN, EVEN IF ONLY TEMPORARILY, IN ALTERNATIVE SPACES. THE BLOCKCHAIN CAN PRESERVE MEMORY AGAINST MINISTRIES OF TRUTH. THE DAO CAN FUND MEALS WHEN THE STATE MOVES TOO SLOWLY. THE METAVERSE CAN BECOME A TERRITORY OF SPIRITUAL RESISTANCE. THE POEM CAN SING WHAT CANNOT BE SAID.

VIRTUALIA REMAINS THE SPACE WHERE WE WATER THESE ROOTS WITH CRITICAL THOUGHT, WHERE WE QUESTION THE ELEGANT TYRANNY OF COHERENCE, WHERE WE INSIST THAT THE DIGITAL FUTURE MUST BE AS DIVERSE, CONTRADICTORY, AND ALIVE AS HUMAN EXPERIENCE HAS ALWAYS BEEN.

BECAUSE IN THE END, LIFE STILL HAPPENS OFF-SCREEN-BUT NOW IT ALSO HAPPENS THROUGH THE SCREEN, DESPITE THE SCREEN, AGAINST THE SCREEN, AND SOMETIMES EVEN THANKS TO THE SCREEN. OUR TASK IS NOT TO CHOOSE A SIDE, BUT TO INHABIT THIS TENSION WITH LUCIDITY.

WELCOME TO THE LOGIC OF THE IMPOSSIBLE. WELCOME TO THE FUTURE ALREADY HAPPENING ON THE CORNERS OF OURO PRETO AND SÃO PAULO, IN THE GALLERIES OF THE METAVERSE AND THE KITCHENS OF VOLUNTEERS, IN THE PARADOXES OF LOGIC AND THE MEALS THAT PROVE CODE CAN BECOME FOOD. WELCOME TO VIRTUALIA.

THE PHILOSOPHER (RODRIGO CID)
FEBRUARY, 2026



The Impossible Slippery Slope

BY PROF. DR. GUILHERME ARAÚJO CARDOSO

My passion for logic began in a rather unconventional way. While many logicians started out as naïve optimists about the powers of deductive reasoning, enchanted by a priori discoveries, I did not. This isn't to say I wasn't naïve or in love with mathematics. Rather, I was almost mystically fascinated by mathematical mistakes, flaws in reasoning, and the illogical aspects of art. My quest in logic truly began when I fell down the rabbit hole. I became obsessed with the limits of logic, language, and thought, and with attempts to expand them through bold imagination. Roughly speaking, this is how I ended up inebriated with paradoxes, contradictions, and other impossibilities.

I first dedicated myself to a special kind of paradox: the Liar. It has been famous since ancient Greek philosophy and is known for having earned Philatas of Cos an epitaph. Philatas worried so much about the Liar paradox that he reportedly died of insomnia, and his epitaph reads: "Philetas of Cos am I; 'twas the Liar who made me die, and the bad nights caused thereby." The paradox can be exemplified by a sentence that declares itself untrue. If it is true, then it is not true, since that is precisely what it says. If, on the other hand, it is not true, then it verifies precisely what it states. Therefore, the sentence is true if and only if it is not true. From this, we can easily derive a contradiction.

I had my own nightmares about the Liar back then, but they didn't kill me — I was never afraid of contradictions. Instead, the Liar gave me an academic life, including a book introducing the paradox from both logical and philosophical perspectives, as well as several more restrained papers attempting either to understand it or to say something sensible about it. My book is available for purchase [here](#). You may also read a digital version [here](#). If you are in search of nightmares, this might be a good place to start.

Guilherme Araújo Cardoso



O PARADOXO DO MENTIROSO

Uma Introdução

COLEÇÃO CLE
Volume 83

A few years after publishing my book, during a postdoctoral fellowship at the Centro de Lógica e Epistemologia da Universidade Estadual de Campinas (CLE/Unicamp) under the supervision of Professor Marco Ruffino, I arrived at what I consider a more original idea about the Liar, grounded in a broader view of relevant and paraconsistent logics.

In classical logic, we can roughly state the following principles:

(1) Anything follows from an absurdity (a contradiction or an impossible truth); and
(2) If an absurdity holds, then anything holds.

Although (1) and (2) are closely related, they differ in scope:

(1) constrains the logical consequence relation, whereas
(2) concerns conditional sentences.

In classical logic, anything follows from a contradiction. This is because a sentence p is said to follow from a set of sentences A if and only if there is no model (i.e., no interpretation that satisfies) A that is not also a model of p . Since there is no model of a contradiction, a fortiori there is no model of a contradiction that is not also a model of p , for any sentence p . This principle is known as “ex contradictione quodlibet”, or the Principle of Explosion.

Classical conditionals are often criticized for their irrelevance. A conditional sentence is true whenever its antecedent is false (regardless of the consequent) or its consequent is true (regardless of the antecedent). As a result, classical conditionals fail to meaningfully connect their components. Since any absurdity is false, it follows that if an absurdity holds, then anything holds.

Paraconsistent logics can be roughly defined as those in which Explosion does not hold without restriction. Relevant logics, in turn, can be understood as attempts to recover meaningful connections within conditional sentences. The general idea I advocate in favor of both paraconsistent and relevant logics is that we can meaningfully and truly think and talk about the impossible. We can even dream about it – but, after “A Nightmare on Elm Street”, one should ask an important question: *who is afraid of contradictions?*



I believe that, contrary to Russell, it is simply true that the round square cupola of Berkeley College is both round and square. I also believe that Sylvan’s Box – the impossible object described in Graham Priest’s short story of the same name – is both empty and not empty. More radically still, I maintain that we can perceive impossible objects and state true facts about them – for instance, that the Penrose Triangle has three right angles.

The crucial point, however, is that these beliefs are not trivial: they can hold without everything becoming true. It is not the case, for instance, that the Penrose Triangle is both round and square.



To address this, I developed a semantic framework – the Logic of Impossible Truths (LIT) – designed to accommodate impossible truths without collapsing into triviality. LIT is grounded in a paraconsistent and relevant logic, but it also incorporates a distinctive treatment of truth intended to avoid dialetheism, the view that some contradictions are genuinely true.

I argue that a modal aspect of truth has been largely neglected—one that leads us to mistakenly identify “actually true” with “true” simpliciter. In LIT, a proposition is always about a situation, and it classifies that situation by means of the sentence used to express it. A proposition is true just in case it correctly classifies the situation it is about. This account draws on an Austinian conception of truth, though it introduces significant modifications to accommodate impossible truths.

Roughly speaking, it is true that the Penrose Triangle has three right angles, in the sense that this statement accurately classifies the situation as represented in Reutersvärd’s drawing. However, it cannot classify any actual situation, since it describes an impossible object. It is therefore an impossible truth, but not a trivial one. This allows us to classify the impossible in a reasonable, non-dialetheist, and non-trivial way.



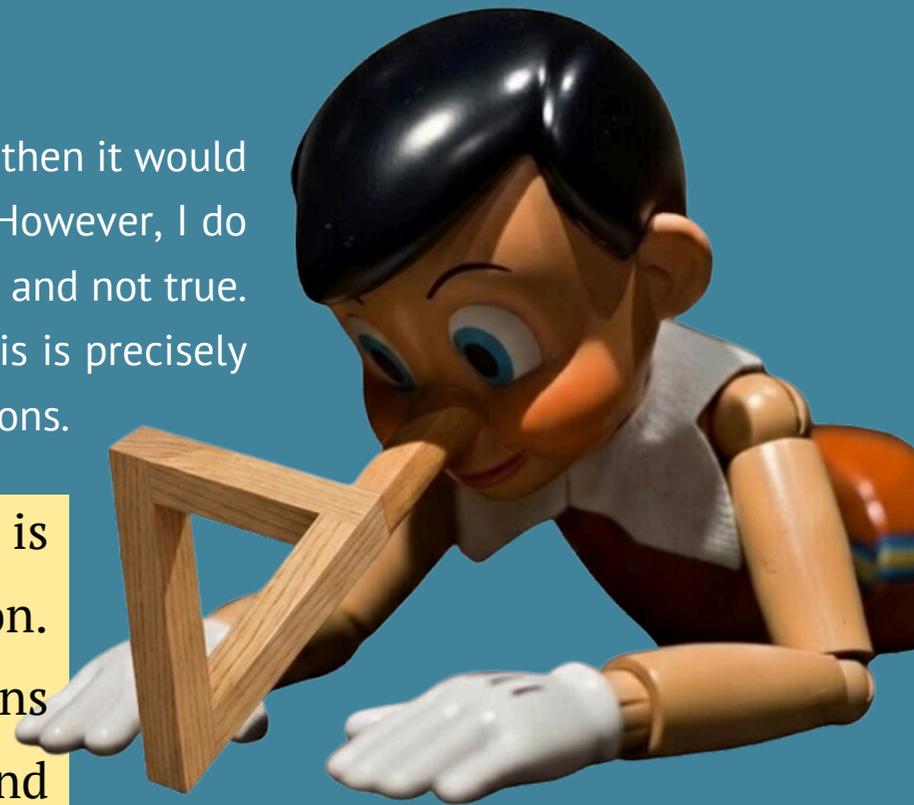
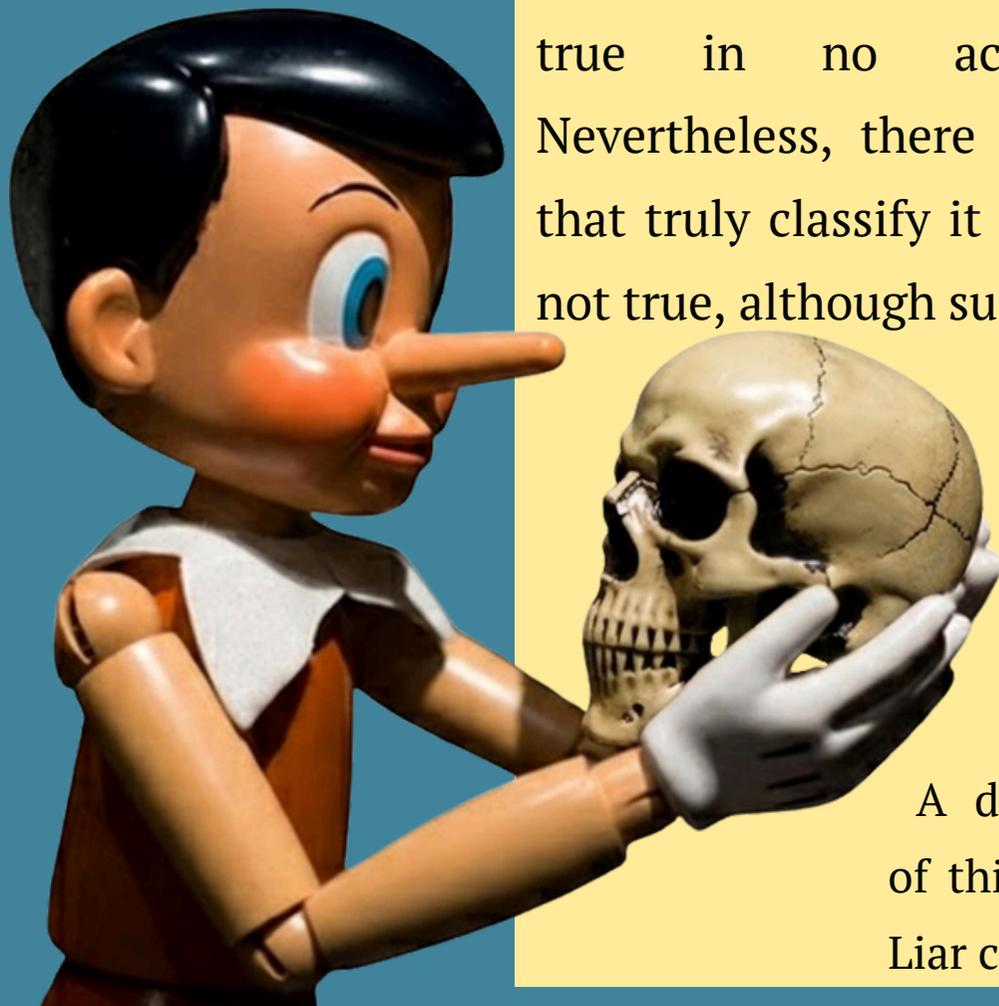
In joint work with Francisco Lages, I develop this notion of truth in more detail and explore the fictionalist/artifactualist interpretation of paraconsistency to which LIT gives rise. The paper is available [here](#).

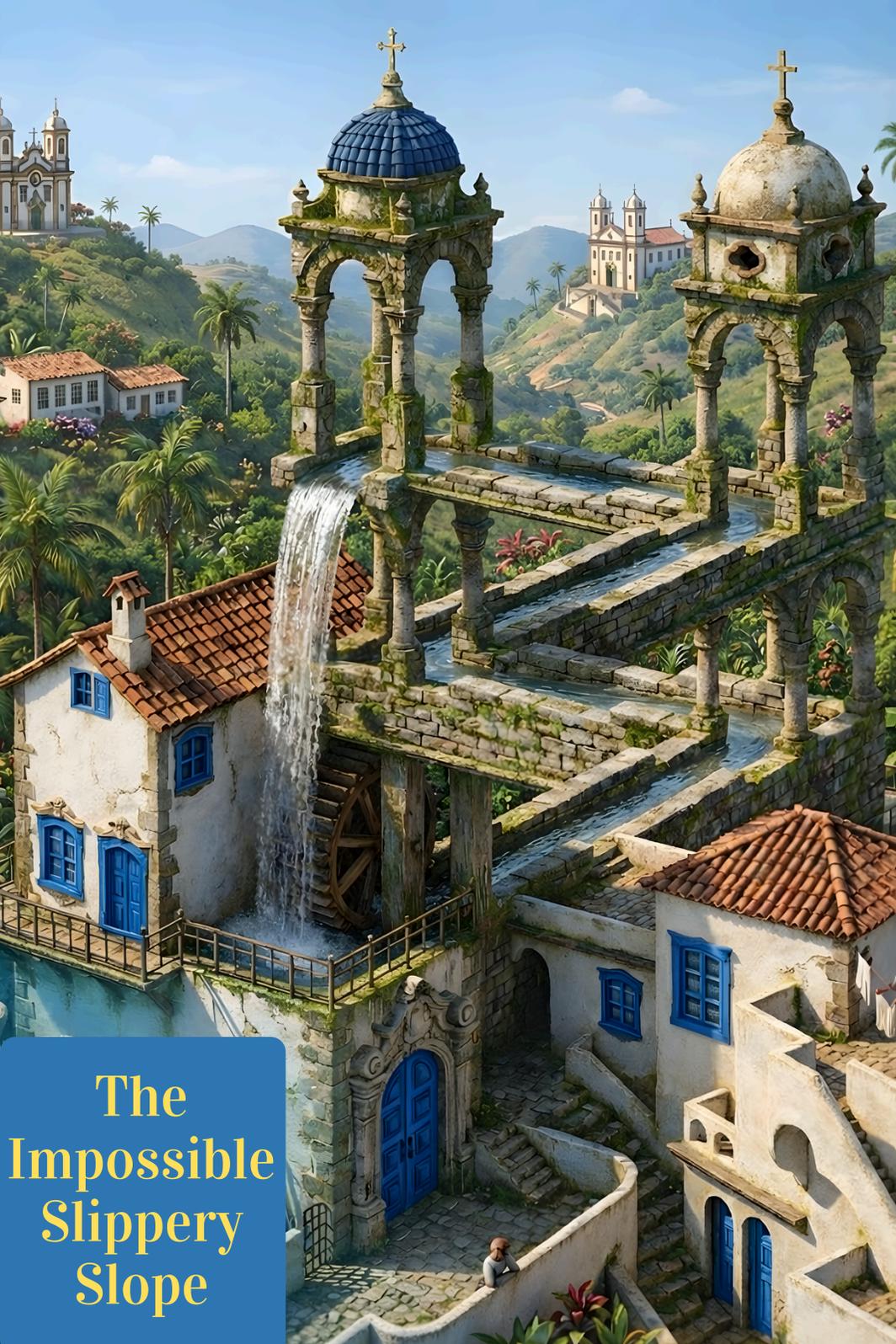
Returning to the Liar, I hold that if the Liar sentence were true, then it would not be true, and that if it were not true, then it would be true. However, I do not think it follows from this that the Liar sentence is both true and not true. In all normal situations, it is true if and only if it is not true; this is precisely why it can be neither true nor untrue in normal possible situations.

According to LIT, the Liar sentence is true in no actual situation. Nevertheless, there are propositions that truly classify it as both true and not true, although such propositions are non-actual (i.e., *impossibly*) true.

A detailed exposition of this approach to the Liar can be found [HERE](#).

After a few tentative advances on LIT, I am now dedicating myself to promoting it as a general research project, with important extensions, applications, and developments yet to be pursued. The aim is to investigate related topics such as definite descriptions, counterfactuals, knowledge, epistemic paradoxes, empty names, imagination, and many others. This work is already underway as part of the projects developed within the Research Group Lógica Ladeira Abaixo.





The Impossible Slippery Slope

THE RESEARCH GROUP LÓGICA LADEIRA ABAIXO

In Brazilian Portuguese, “ladeira abaixo” is a common expression, mostly used in a derogatory sense, meaning something like a process of downfall, decline, or decadence. In the old days of the 1980s, however, “ladeira abaixo!” was frequently shouted by happy children during one of the most dangerous games ever played. It consisted of riding down a steep slope in a soapbox car with no brakes. Delightfully intense!

We can also find logicians talking about “ladeira abaixo” as a type of argument or fallacy: the slippery slope. It consists of an alleged chain of events in which a relatively small first step leads to a disastrous, uncontrollable downward spiral.

None of these alternative meanings of the phrase explain the amusing name we gave to the logic research group based at the Universidade Federal de Ouro Preto: Lógica Ladeira Abaixo (LLA). The institute to which LLA is affiliated – the Instituto de Filosofia, Artes e Cultura da Universidade Federal de Ouro Preto (IFAC/UFOP) – is indeed located in a building on a steep slope, but we have no access there to soapbox cars. LLA was named by a distinguished epistemologist, a frequent visitor to the group and a personal friend of mine, Professor André Abath, during a sober dinner, as we dreamed together about the future of logic in Ouro Preto. Perhaps we simply enjoy doing logic while drawing on our own punk memories of the 1980s. One thing is certain: when visiting LLA, you had better take seriously the risk of a slippery slope.

The group was founded in 2019, when I began teaching Logic at the Universidade Federal de Ouro Preto. At the time, a very special group of intelligent and curious students asked for a deeper dive into the philosophical and technical aspects of logic we were exploring in seminars on non-classical logics, theories of truth, ontology, and paradoxes. Since then, LLA has hosted many important workshops, seminars, and talks, covering different topics in Logic, Ontology, Epistemology, Language, Philosophy of Logic and Mathematics, and related fields. The permanent seminars of LLA have already tackled topics like Gödel's Theorems, Inductive Logics, Non-Classical Logics, Paraconsistency, Dialetheism, Conditional Logics, and Empty Names and Fictional Entities.



Pictures from the second LLA workshop held in June of 2025.

LLA brings together a distinguished team of researchers and students. The group is coordinated by me together with Professor Sérgio Miranda, a permanent faculty member of our graduate program (PPGFIL), whose work lies in the philosophy of religion, with particular emphasis on questions concerning the coherence of divine attributes, the problem of evil, and divine hiddenness. Several important researchers in epistemology, logic, metaphysics, and the philosophy of language have also joined us: Ederson Melo (Professor at the Universidade Federal do Maranhão, UFMA), Francisco Lages (Christchurch City Council), Henrique Almeida (Universidade Federal da Bahia, UFBA), Lorenzo Frade, Luiz Marques Segundo (Universidade Federal de São João del-Rei, UFSJ), Rodrigo de Figueiredo (Faculdade Dom Luciano Mendes, FDLM), Rodrigo de Barros Pereira, and Tamires dal Magro (Universidade Federal do Piauí, UFPI). Since 2023, Professor Emiliano Boccardi has been part of the group as a visiting professor at UFOP. His research in metaphysics and the philosophy of space and time has given LLA special impetus, and he now helps coordinate the group. The group also includes five graduate students and two undergraduate students.



During the COVID-19 pandemic quarantine, the group was awarded an international grant through the project Divine Liars, sponsored by the John Templeton Foundation, under my coordination and in partnership with Professor Sérgio Miranda. We proposed to analyze certain versions of semantic paradoxes related to the concept of God, more specifically those associated with omniscience. If the connection between semantic paradoxes and God's omniscience is not immediately clear, consider the following joke we came up with at the time:

At the Final Judgment, before God, the Liar confesses:

– I have always lied; even now, before You, I lie.

To which God replies:

– I know. (Anonymous, 14th century)

As a result, we developed a solution to the divine liar paradox based on LIT, which can be accessed at the following [link](#). A Portuguese-language interview about the project, given to the Associação Brasileira de Filosofia da Religião (ABFR), can be found [here](#).

Textos selecionados de

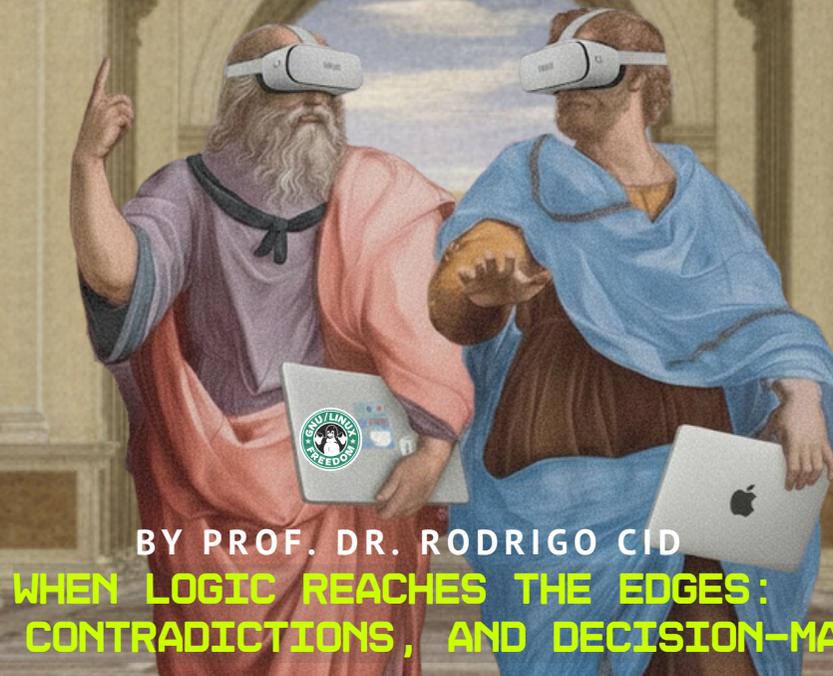
Ferramentas Formais para a Filosofia

Again in partnership with Sérgio Miranda, and as another branch project of the group, we organized a volume of translations based on technical entries from the Stanford Encyclopedia of Philosophy. The book is part of the Série Investigação Filosófica, coordinated by Professor Rodrigo Cid, and was published under the title “Textos Selecionados de Ferramentas Formais para a Filosofia”. It includes entries on set theory, Gödel’s theorems, Turing machines, probability, game theory, and diagrams. Although the project resulted in didactic material in Portuguese, it was also a valuable opportunity for LLA students, who took part in both the translation work and the project’s sponsorship, which was again provided by the John Templeton Foundation. The book is available [here](#).

Guilherme A. Cardoso
Sérgio R. N. Miranda
(Organizadores)

LLA supports the Workshop on Logic and Metaphysics, an academic meeting dedicated to fostering inspiring and fruitful discussions on topics in logic and metaphysics. The workshop has already had two editions, in 2023 and 2025, featuring very special guests. The talks were recorded and uploaded to [our YouTube channel](#), where you can watch them along with many other conversations from the group. You can also find our papers, classes, some funny photos of us, and other materials on [our website](#). Still, nothing would replace visiting us here in Ouro Preto.





BY PROF. DR. RODRIGO CID

WHEN LOGIC REACHES THE EDGES:

EXPERIMENTAL PHILOSOPHY, CONTRADICTIONS, AND DECISION-MAKING IN A DIGITAL WORLD

Much of the digital world runs on logic. Algorithms operate through rules of the form “if this, then that.” Systems classify content as valid or invalid, acceptable or unacceptable. Protocols distribute rights, access, and responsibilities according to formal criteria. Without logic, there would be no programming, no automation, no smart contracts, and no minimal trust in complex technical systems.

This is why topics such as artificial intelligence, Web3, blockchain, and NFTs are not merely technical issues. At every step, they rely on logical decisions: what counts as evidence, when an action is valid, what defines identity, originality, or authorship. Even when no one explicitly calls it philosophy, philosophical answers are already embedded in the code.

The problem begins when systems built on clear-cut decisions encounter a world that is anything but clear-cut.

The power—and the limits—of logic

Classical logic is one of the most successful intellectual tools ever developed. It avoids contradictions, ensures consistency, and allows decisions to be automated in a reliable way. Without it, much of contemporary technology simply would not work.

But logic works best when the concepts it operates on are well defined. The real world, however, is full of gray areas. Many important concepts—both in everyday life and in digital systems—lack sharp boundaries. When does something stop being art and become plagiarism? When is a behavior intentional rather than automatic? When should content be accepted or removed?

These are the well-known edge cases: borderline situations in which the demand for binary decisions clashes with the complexity of what is being evaluated. It is precisely at these edges that logic begins to strain.



Intuitions and philosophy: important, but not authoritative

Traditionally, many of these problems were addressed in philosophy through conceptual reflection and thought experiments. A philosopher describes a case, imagines how “we” would judge it, and uses those intuitions as a basis for theories about knowledge, morality, causation, or logic.

This method—sometimes called, not without irony, armchair philosophy—is not a mistake. It is a central part of philosophical practice. Intuitions matter because they reveal how our concepts actually function.

But acknowledging the importance of intuitions does not mean treating them as infallible authorities. Intuitions vary across people, cultures, and contexts. They can conflict with one another. And in many cases, they signal precisely that our concepts are under pressure.

This is where experimental philosophy enters the picture.

What is experimental philosophy—and what it is not

Experimental philosophy is a relatively recent approach that combines traditional philosophical problems with empirical methods. Instead of assuming how people think about certain dilemmas, experimental philosophers investigate this directly, using experiments, surveys, and statistical analysis.

This does not turn philosophy into psychology, nor does it replace logic or conceptual analysis. Experimental philosophy does not settle philosophical questions by majority vote. Rather, it treats intuitions as data to be explained, not as final criteria of truth.

Its role is diagnostic: to identify patterns, variations, and tensions in how we think. In particular, it is well suited to studying what happens when our logical and conceptual tools encounter borderline cases.

One of the most illuminating examples of this concerns contradictions.



Contradictions at the borders

However, research in experimental philosophy—discussed in work commonly referred to as Contradiction at the Borders—reveals a striking phenomenon. In borderline cases involving vague or gradual concepts, many people accept sentences that appear contradictory, such as “this is red and not red,” without feeling that they are being irrational or incoherent.

These findings do not show that people have abandoned logic, nor that contradictions are true in the world. What they reveal is something more subtle: in certain boundary cases, our concepts do not align neatly with the demands of binary logic.

When we are forced to make decisions in ambiguous situations, our intuitions reflect this misalignment. The contradiction does not express a celebration of absurdity, but a symptom of conceptual strain.





What this teaches us about logic

Results like these do not undermine classical logic. On the contrary, they help us understand where it works flawlessly and where it requires refinement or supplementation. It is precisely because of such phenomena that non-classical logics, alternative semantics, and more flexible frameworks have been developed to deal with vagueness and localized inconsistency.

Experimental philosophy does not decide which logic is “the correct one.” It helps map the terrain: showing in which contexts certain logical models are appropriate and in which contexts they come into tension with our linguistic and cognitive practices.

For those working with AI, Web3, or automated systems, this lesson is especially important. Formal decision-making remains indispensable, but understanding the conceptual limits of those decisions is crucial for designing systems that are more responsible, interpretable, and sensitive to the contexts in which they operate.

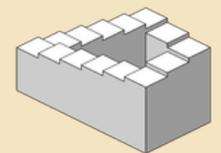


Logic, experience, and the real world

At a time when logical decisions are increasingly embedded in systems that directly affect social life, philosophy cannot afford to ignore how those decisions are actually understood and applied. At the same time, it cannot abandon the logical rigor that makes such systems possible.

Experimental philosophy occupies precisely this middle ground. It neither rejects logic nor elevates intuition to an unquestionable authority. Instead, it investigates what happens when we try to apply formal structures to a world that stubbornly resists being perfectly formal.

At the borders—where apparent contradictions, ambiguities, and conceptual discomfort arise—we do not find the failure of reason, but an opportunity to better understand how we think, how we decide, and how we design logical systems for a world that was never entirely logical.



Suggested Reading

Ripley, David. Contradiction at the Borders.

A key discussion of contradictions in borderline cases and their implications for logic and semantics.

Alxatib, Sam & Pelletier, Francis Jeffrey (2011). The Psychology of Vagueness: Borderline Cases and Contradictions.

An influential experimental study on how people judge vague predicates and apparent contradictions.

Peng, Kaiping & Nisbett, Richard (1999). Culture, Dialectics, and Reasoning about Contradiction.

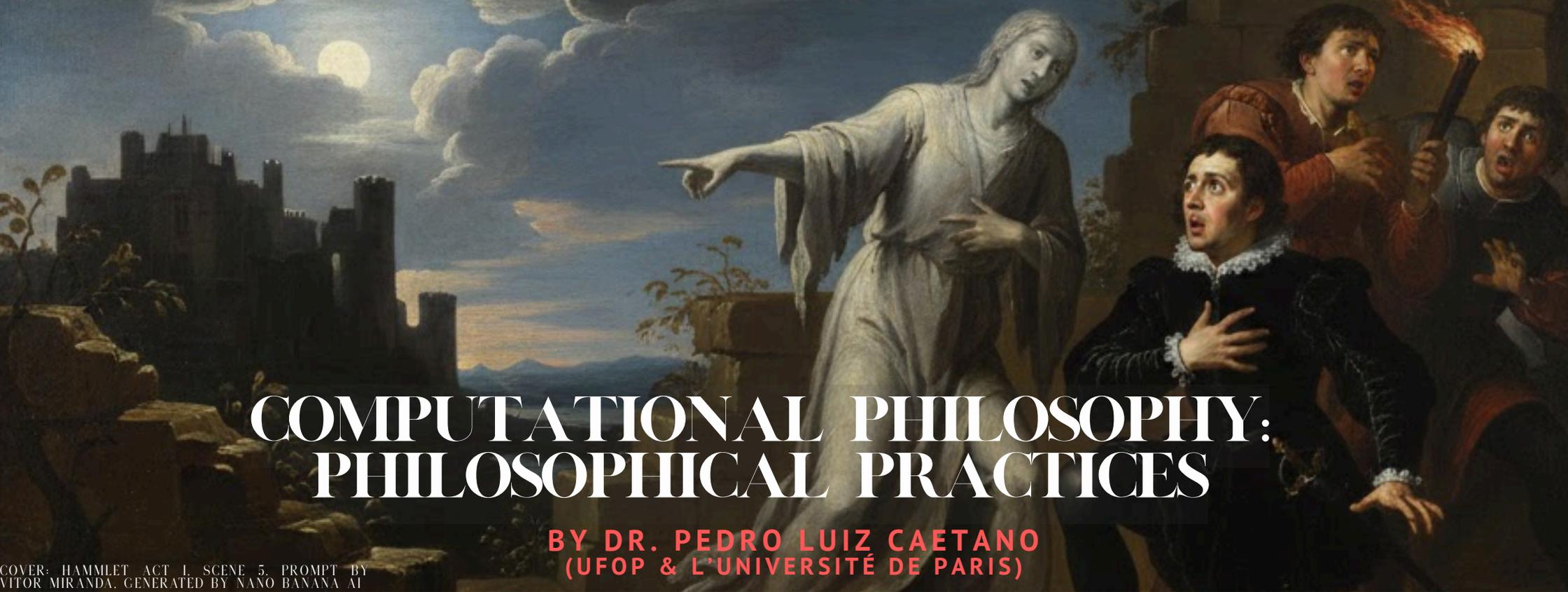
A classic cross-cultural study on how different traditions deal with contradiction.

Experimental Philosophy Blog

<https://experimentalphilosophy.typepad.com>

A central hub for discussions, experiments, and debates in experimental philosophy.





COMPUTATIONAL PHILOSOPHY: PHILOSOPHICAL PRACTICES

BY DR. PEDRO LUIZ CAETANO
(UFOP & L'UNIVERSITÉ DE PARIS)

COVER: HAMLET ACT I, SCENE 5. PROMPT BY VITOR MIRANDA. GENERATED BY NANO BANANA AI

How many times have we heard the phrase: “There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy” (Hamlet, Act I, Scene 5)? We typically replace Horatio’s name with that of our interlocutor to personalize the quotation, yet what is necessary to grasp the full scope of the statement is the context in which it was uttered.

Horatio is the character who embodies the skeptical and rational individual, the monistic materialist who does not believe in the supernatural, whereas Hamlet is the character who must confront the consequences of an encounter with his father, already deceased – hence, with a ghost. But as philosophers, how does this statement affect us? In theory, not at all. In practice, however, it circumscribes the activity of the philosopher when confronted with reality. How, then, would one explain Hamlet’s vision?

We would have before us three approaches: a dualist one, which maintains that Hamlet is not insane, since reality is composed of two facets, one physical and one mental. Depending on how Hamlet’s interlocutor conceives matters, he would claim that Hamlet’s subjective experience belongs to this mental facet; an emergentist one, which maintains that Hamlet, based on his subjective experience – composed here of multiple sensations – achieves “awareness,” yet this experience, although dependent upon the conditions from which it arose, can no longer be explained solely as the result of that subjective experience, thereby rendering it dependent and distinct at the same time – indeed, new; and a physicalist one, according to which Hamlet is entirely insane, because subjective experience does not exist as such. It is objective and can be traced back to the physical phenomena that generated it.

Hamlet is employed merely to illustrate how philosophical practice is carried out. This practice is far more encompassing than simply sitting down to write and/or argue. It implies skill, dexterity, technique, and art. It is a craft, in which artificial objects are employed to accomplish it. It also structures how this accomplishment occurs. Such structure indicates a mode of practice – a method. And what would this method be?

If we adopt as the aim of philosophy the production of conceptual clarity, the justification of our beliefs (the pursuit of truth), and the formalization of coherent worldviews, then a monolithic mode of practice becomes unviable. It is unviable because the world possesses multiple facets. To address these facets, we need multiple practices and tools. Maslow's hammer is a classic example of the limitations both of a tool and of the artisan's ability to use it properly. The analogy shows that to answer questions in a manner consistent with the aims of philosophy, pen and paper alone are no longer sufficient.

How, then, does a philosopher carry out his work? Typically, a given situation arises and causes discomfort. He then initiates a series of practices with the tools available to him, at his hands.

Given that practices and tools are so numerous, distinct types of philosophers have emerged within philosophical practice. In the past, we spoke simply of "the philosopher." This type has become what we now call the traditional philosopher. With the advent of mechanized tools, two additional types have arisen: experimental philosophers and computational philosophers. What distinguishes these philosophers, and what differs among these three types in their respective modes of practice? To establish a comparative framework that functions both as background and as a meta-philosophical tool, I shall employ the IPO model (input-processing-output) to compare the three modes of practice. We adopt as a premise that the "system" is a philosophical agent engaged in the activity of doing philosophy.

The traditional philosopher (T-phi) employs, broadly speaking, as input: conceptual intuitions (e.g., Gettier problems, thought experiments), linguistic usage, pre-theoretical judgments, logical principles, existing logical arguments, and established norms. The inputs are conceptual and speculative. The data are typically described as **speculative data**.

These data are processed through tools such as conceptual analysis, logical inference, reflective equilibrium, and dialectical engagement with objections. The process consists in discursive and argumentative exposition. It is **interpretative**.

The output consists of conceptual explanations, theories, arguments and counterarguments, and norms. It is fundamentally **propositional-theoretical** – in other words, conceptual theories.

The experimental philosopher (X-phi), by contrast, employs empirical data (for example, survey responses, behavioral experiments), cross-cultural variations, findings from cognitive psychology, and statistical results as input. The shift consists in the fact that philosophical evidence is no longer restricted solely to the philosopher's intuitions. The data are typically described as **empirical data**.

The output includes revisions of conceptual analysis, constraints on philosophical theories, critiques of intuition-based methodologies, and descriptions of cognitive structures. It is **empirical-theoretical**.

The computational philosopher (C-phi) employs formal models, algorithms, simulations, logical structures, and graphs (epistemic networks, semantic networks, causal networks). The input is **abstractions** and **mathematical**, constructed from **levels of abstraction**.

The process consists in the execution of algorithms and simulations, iterative modeling, exploration of model parameters, and detection of patterns. It is no longer purely discursive nor experimental but rather involves **computational transformation of input structures**.

The output includes the dynamic behavior of the system, emergent properties within models, patterns of stability, formal proofs or counterexamples. The results are model-generated structures and visualizations thereof. They are **philosophically interpretative**.

These are three distinct paradigms. They affect philosophical practice in the following ways: (1) the primary transformation occurs at the level of input and processing; (2) each mode of practice does not replace the others but rather constitutes a facet of investigating a given problem; and (3) despite their differences, the three approaches do not alter the fundamental nature of philosophical reasoning.

As a computational philosopher, I shall formalize the foregoing reasoning, thereby yielding two ways of approaching the same problem – “philosophical practice.” The preceding exposition is characteristic of the traditional philosopher. What follows is the approach adopted by the computational philosopher.

First, we define the IPO model (input–processing–output). In systems theory, epistemic practice may be modeled as follows:

$$Output = F(imput)$$

where:

- **Input(I)** = epistemic materials.
- **Processamento(P)** = transformation function.
- **Output(O)** = philosophical product.

Next, we formalize the three modes of philosophical practice.

1. Traditional Philosophy as a Conceptual-Rational System: reasoning is treated as the primary processing engine.

Formal structure:

$$O_T = F_T(I_C I_P I_L)$$

where:

I_C = conceptual intuitions

I_P = philosophical problems

I_L = linguistic-conceptual analysis

Processing:

$$F_T = R + A + C$$

where:

R = rational reflection.

A = argumentative analysis.

C = conceptual clarification.

Therefore:

$$O_T = (R + A + C)(I_C I_P I_L)$$

O_C is the propositional-theoretical output.

2. Computational Philosophy as a System of Algorithmic Modeling:

purely mental reasoning is replaced by formalization of the system.

Formal structure:

$$O_C = F_C (I_D I_F I_T)$$

where:

I_D = data structure

I_F = formal representations

I_T = theoretical hypothesis

Processing:

$$F_C = M + S + Sim$$

where:

R = formal modeling

A = algorithm computation

Sim = simulation

Therefore:

$$O_C = (M + S + Sim) (I_D I_F I_T)$$

O_C is the philosophical interpretation of the computational transformations.

3. Experimental Philosophy as an Empirical-Statistical System:

empirical data assume the role that intuitions occupy in traditional philosophy.

Formal structure:

$$O_E = F_E (I_{Pop} I_Q I_{Dados})$$

where:

I_{Pop} = population (human subjects)

I_Q = survey data

I_{Dados} = behavioral responses

Processing:

$$F_E = D + Estat + Inf$$

where:

R = formal modeling

$Estat$ = algorithm computation

I_{Dados} = simulation

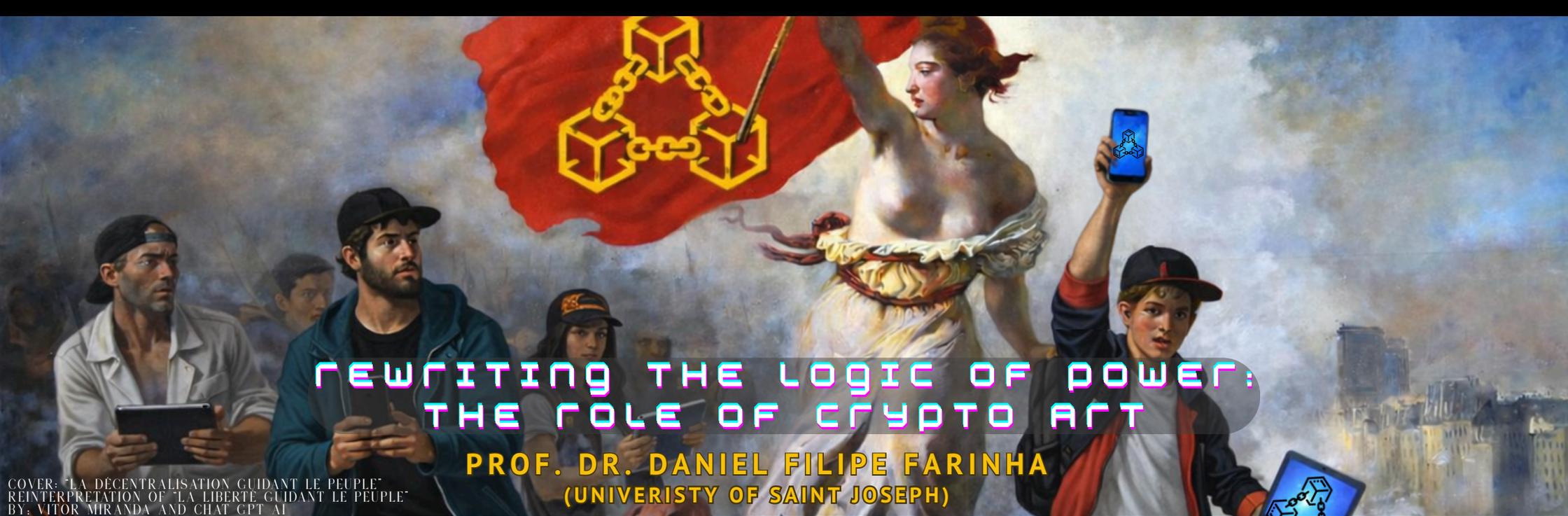
Therefore:

$$O_E = (D + Estat + Inf) (I_{Pop} I_Q I_{Dados})$$

O_E is the empirical-theoretical output

One could further increase the level of abstraction, but this level already suffices to provide a clear view of how this philosophical practice behaves.

This is the purpose of the book *Textos Seleccionados em Filosofia Computational*: the use of an artificial object (the computer) to assist in the pursuit of philosophical aims.



REWRITING THE LOGIC OF POWER: THE ROLE OF CRYPTO ART

PROF. DR. DANIEL FILIPE FARINHA
(UNIVERSITY OF SAINT JOSEPH)

This essay explores how power in digital societies increasingly operates through executable logic embedded in software systems. While large technology platforms concentrate the authorship of this logic, blockchain-based infrastructures introduce the possibility of publicly inspectable and collectively written rules. The essay situates crypto art as an early cultural domain in which artists and communities experiment with encoding economic and social relationships directly into infrastructure, and reflects on what these experiments suggest about the possibilities and limits of rewriting the logic of power.

1. Logic, Power, and the World We Inhabit

Contemporary societies are increasingly shaped by systems rather than by explicit declarations of intent. These systems, in turn, are shaped by rules. While rules have historically been expressed through law, custom, and institutional procedure, they are now, to a significant extent, expressed through software algorithms, a shift long anticipated by those who argued that code functions as a form of law (Lessig, 1999). The practical consequences of this shift are profound: rules no longer merely describe how things ought to function; they actively execute.

Algorithms decide what information is made visible, how value circulates, which interactions are prioritised, and which behaviours are discouraged. In this sense, logic has become infrastructural. It operates quietly, continuously, and at scale. Power no longer appears primarily as command or prohibition, but as configuration, echoing earlier descriptions of a transition toward continuous, distributed forms of control (Deleuze, 1992).

This transformation has produced a subtle reorientation of political life. Rather than encountering authority through overt acts of governance, individuals increasingly encounter it through interfaces, recommendation systems, moderation pipelines, and automated decision-making processes. These systems rarely announce themselves as political. Yet they shape culture, economy, and social relations with a consistency and reach that rivals, and in some cases exceeds, traditional institutions.

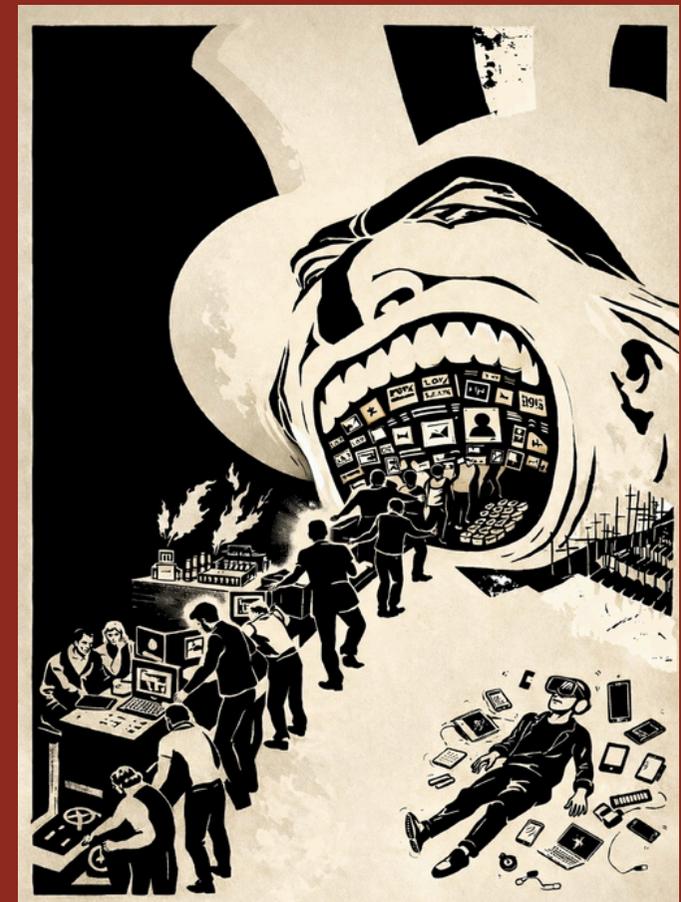
The capacity to design and deploy these rule systems is, at present, highly concentrated. A small number of technology corporations author the software architectures upon which large portions of everyday life depend, shaping behaviour and economic activity in ways increasingly aligned with what has been described as surveillance capitalism (Zuboff, 2019). The logic embedded in these architectures is proprietary, opaque, and largely inaccessible to those who inhabit them. Participation is abundant; authorship is scarce.

This asymmetry produces a particular condition: users operate within systems whose rules they cannot meaningfully inspect, contest, or modify. Power, in this context, is not simply held by actors. It is embedded in technical structures. The result is a form of governance that is both pervasive and difficult to locate.

Framed in this way, many contemporary debates around digital technology appear misaligned with the scale of the issue. Disagreements about content moderation, platform bias, or individual corporate behaviour address symptoms rather than structure. The deeper question concerns rule authorship itself: who writes the logic that organises collective life?

If power increasingly manifests as executable logic, then any serious attempt to rethink power must engage with the conditions under which logic is produced. This does not require assuming that existing systems are wholly illegitimate, nor that alternative systems will be inherently just. It does, however, require acknowledging that technological infrastructures are not neutral substrates. They are political forms.

What would it mean, then, to inhabit systems whose rules are not exclusively written by distant corporate actors, but are instead collectively authored, publicly inspectable, and subject to ongoing negotiation?



2. Structural Mutation - Blockchain, Hyperstructures, and Crypto Art

Within this broader landscape of concentrated algorithmic power, blockchain-based systems introduce a structural mutation. They do not overturn existing economic logics, nor do they dissolve entrenched inequalities. Their significance lies elsewhere: in the way they reconfigure how rules are written, executed, and made visible.

At a basic level, blockchains function as publicly verifiable ledgers. More importantly, they enable the deployment of smart-contracts, programs that execute predefined conditions without requiring continuous human intervention. Once deployed, these contracts operate autonomously, enforcing the agreements they encode. This shifts software from being merely a tool for coordination to becoming an active site of governance.

In such systems, rules are not hidden behind proprietary interfaces. They are, in principle, inspectable. Anyone can examine the logic that governs a transaction, a distribution mechanism, or a decision-making process. While this transparency does not guarantee fairness, it alters the epistemic conditions under which power operates. Authority becomes legible as code.

Decentralised autonomous organisations (DAOs) extend this logic into the domain of collective coordination, building on early proposals for software-based organisations (Buterin, 2014). Through on-chain governance mechanisms, communities can propose, debate, and encode changes to the systems they inhabit. Decision making is formalised as executable procedure. Disagreements are not merely expressed; they are resolved through modifications to code.

Under this model, logic itself becomes a kind of public good. Rather than being enclosed within corporate silos, rule systems can persist as collectively accessible substrates. This does not eliminate the possibility of capture or exclusion, but it does create a space in which alternative arrangements can be proposed and tested.

Recent discussions around so called hyperstructures offer a useful conceptual lens for understanding this shift (Horne, 2022), framing certain blockchain protocols as autonomous public infrastructure. Hyperstructures describe protocols designed to run openly, autonomously, and indefinitely, without reliance on central operators. Much like foundational internet primitives such as HTTP or DNS, they aspire to function as shared public infrastructure. Their value does not reside in a specific application, but in the conditions of possibility they establish.

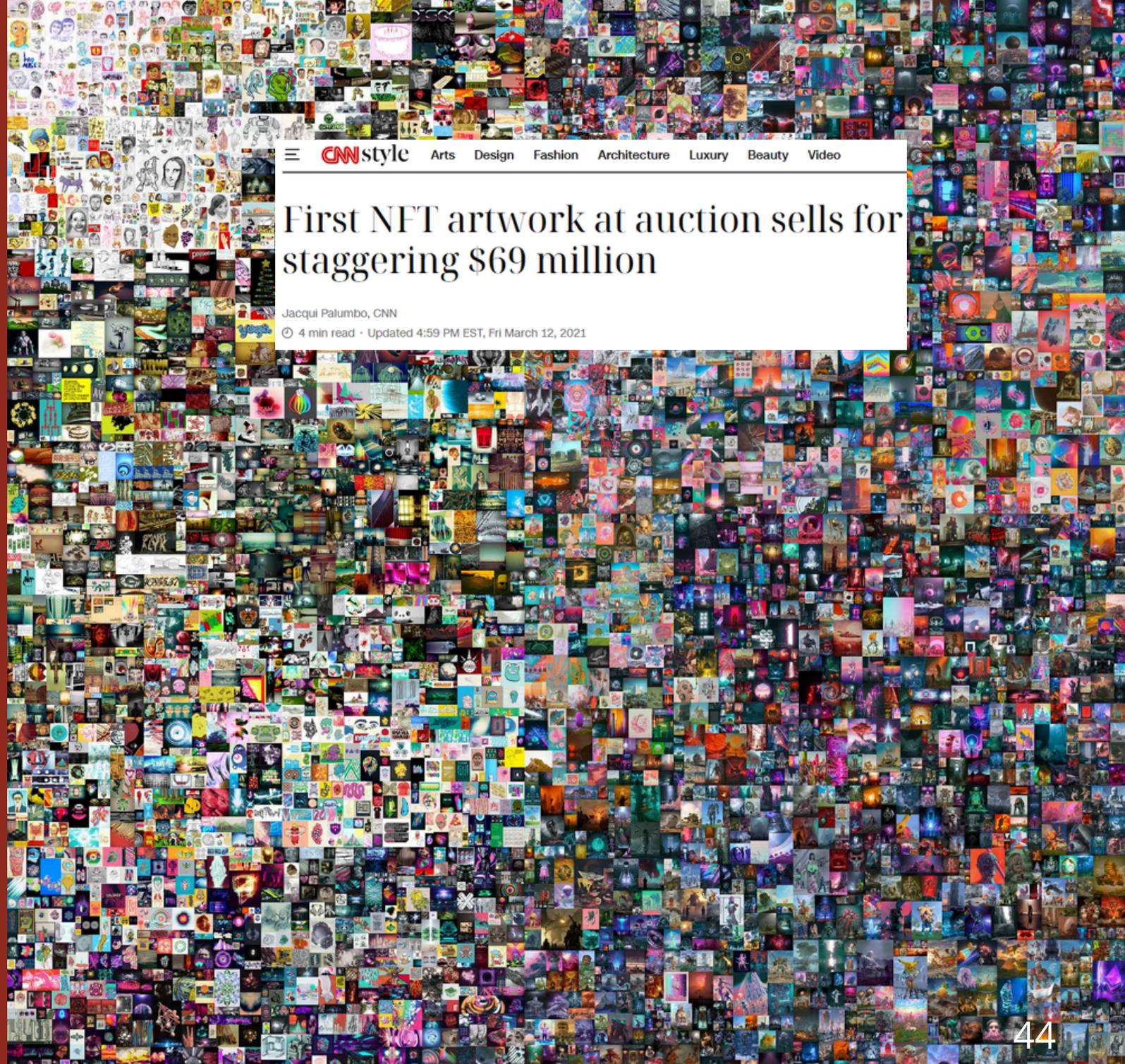
These developments are often framed primarily in financial terms. Yet their broader significance lies in their institutional implications, particularly in relation to how law, governance, and authority can be embedded in code (De Filippi & Wright, 2018). They suggest a mode of organisation in which governance is not layered on top of infrastructure, but embedded within it.



Crypto art emerges within this context as one of the earliest cultural domains to meaningfully inhabit these conditions. Rather than simply using blockchains as distribution channels, artists and communities have experimented with encoding economic and social relationships directly into the structure of artworks and marketplaces. Royalties, access rights, and modes of circulation are specified as logic

In this sense, crypto art is not only an aesthetic practice. It is an infrastructural one. Artists do not merely produce images or objects; they participate in the design of systems that determine how those works persist, move, and accrue value.

This does not imply coherence, stability, or ethical consistency. The space is fragmented, contradictory, and often driven by speculative dynamics. Nonetheless, it represents a concrete instance of communities engaging in collective rule-writing. The significance of this engagement lies less in the success of any particular platform or project than in the demonstration that alternative logics can be instantiated at all.



Picture: the first major, high-profile NFT artwork to be sold by a traditional auction house: Beeple's (Mike Winkelmann) "Everydays: TheFirst 5000 Days"

3. Case Study - Tezos, Hic et Nunc (HEN), and Fragile Alternatives

Abstract claims about decentralisation acquire meaning only when examined through specific contexts. While blockchain infrastructures may permit collective rule writing in principle, the cultures that emerge around particular networks and platforms vary significantly. These variations are not incidental. They reflect how material conditions, economic pressures, and historical positioning shape the kinds of practices that become possible.



The Tezos art ecosystem offers a useful point of contrast within the broader crypto landscape. Relative to higher liquidity blockchains, Tezos has historically operated under conditions of lower speculative intensity. This material constraint has produced a distinct cultural atmosphere. Activity unfolds at a slower tempo. Conversations tend to foreground process, experimentation, and mutual support rather than rapid accumulation or status signalling.

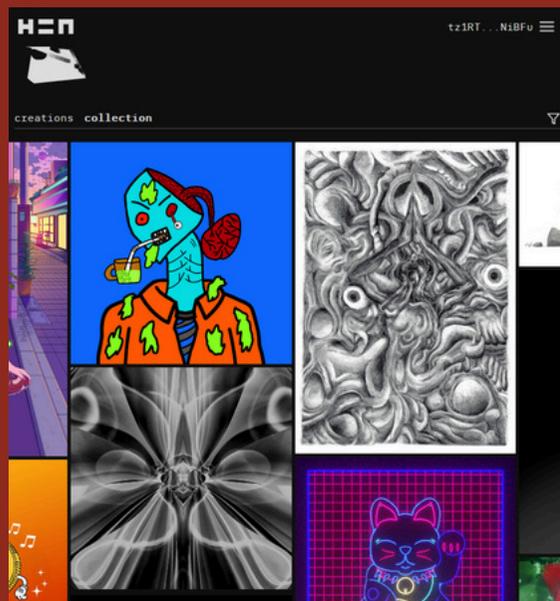


Window Still Life 066 - by john karel

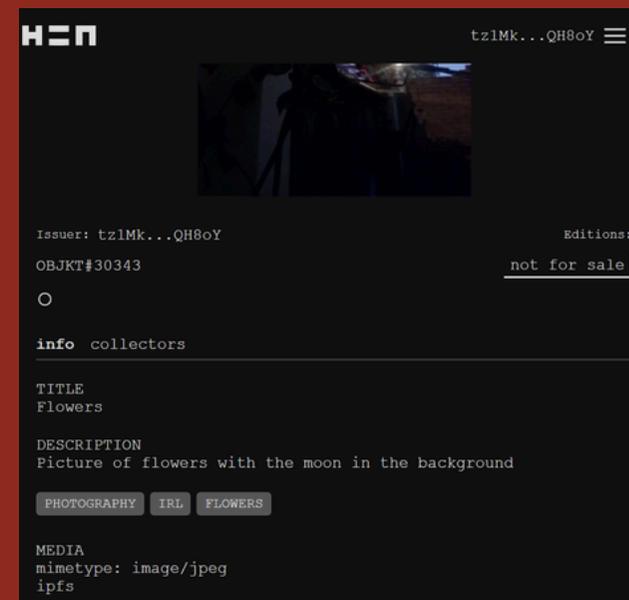


Low liquidity is often interpreted as a weakness. Yet it also reduces certain forms of pressure. When immediate financial upside is less pronounced, participation is less consistently oriented toward extraction. This does not eliminate market behaviour, but it alters its gravitational pull. As a result, different values can surface and persist.

Within this environment, artistic experimentation has frequently taken precedence over market optimisation. Projects often explore generative systems, procedural aesthetics, and networked behaviours without requiring large scale attention to be considered meaningful. The emphasis is not on producing singular, highly prized objects, but on cultivating ongoing practices.



The now defunct platform Hic et Nunc (HEN) exemplifies this orientation. Emerging early within the Tezos ecosystem, it foregrounded accessibility, low barriers to entry, and a strong emphasis on community exchange. Minting costs were minimal. Interfaces were simple. Discovery mechanisms privileged recent activity rather than popularity metrics.



These design choices were not neutral. They encoded a particular set of assumptions about what an art platform could be: a space oriented toward participation rather than prestige, toward circulation rather than accumulation.

For a period, HEN functioned as a dense socio-technical assemblage. Artists, collectors, and developers collectively shaped norms around attribution, pricing, collaboration, and experimentation. Many of these norms were informal, yet they were supported by infrastructural affordances that made certain behaviours easier than others.

The eventual dissolution of HEN is often narrated as a failure. From another perspective, it can be read as a diagnostic event. As attention and capital flowed into the platform, it became increasingly difficult to sustain its initial ethos. Speculative dynamics intensified. External expectations began to reshape internal practices.

This process also revealed that even the Tezos ecosystem is not insulated from broader cultural currents. As participants and capital from dominant centres of the crypto economy entered the space, assumptions and behaviours shaped by more aggressive, extractive market cultures began to exert influence. Not through malice or conspiracy, but through asymmetry: the tendency of louder, more capitalised cultures to set the tone of interaction.

This trajectory illustrates a recurring tension. Alternative infrastructures may enable different arrangements, but they remain embedded within a wider capitalist environment whose gravitational force is considerable. Experiments in collective rule writing do not unfold in isolation. They exist within overlapping systems of value, attention, and desire.

At the same time, the brief flourishing of HEN demonstrates that other configurations are possible, even if fragile. It provided a glimpse of how cultural production might operate under different priorities. That glimpse matters.



It is also telling that elements of this experiment did not disappear entirely, but persisted through Teia, a community-run, non-profit initiative that re-inhabits the same smart-contract logic and open-source infrastructure left behind by HEN. In this sense, the community reclaimed the hyperstructure created by its predecessor, ensuring that its cultural legacy and ethos did not vanish. This persistence speaks both to a shared human ethos oriented toward collective care, and to the resilience of blockchain-based logics as infrastructures that can be re-inhabited and continued beyond any single platform or individual.

Rather than romanticising marginality, it is more accurate to recognise that different material conditions produce different infrastructural imaginaries. Where dominant centres tend to optimise existing systems, peripheral contexts are more likely to imagine alternatives.

The Tezos ecosystem and HEN do not offer a blueprint for systemic transformation. They offer something more modest and more instructive: evidence that small scale reconfigurations of power can be enacted, even if only temporarily. In doing so, they render visible the contours of a broader experiment, one in which culture becomes a site for testing how rules might be written otherwise.

None of these experiments offer guarantees. They do not escape capitalism, nor do they resolve the asymmetries that shape contemporary technological life. Yet they make something visible that is often obscured: that the rules organising digital culture are neither natural nor inevitable.

If power increasingly operates through software, then culture's role may be less to represent alternative futures than to prototype them. Crypto art, at its most interesting, participates in this prototyping, not by declaring what should be, but by quietly asking how things might be organised otherwise.

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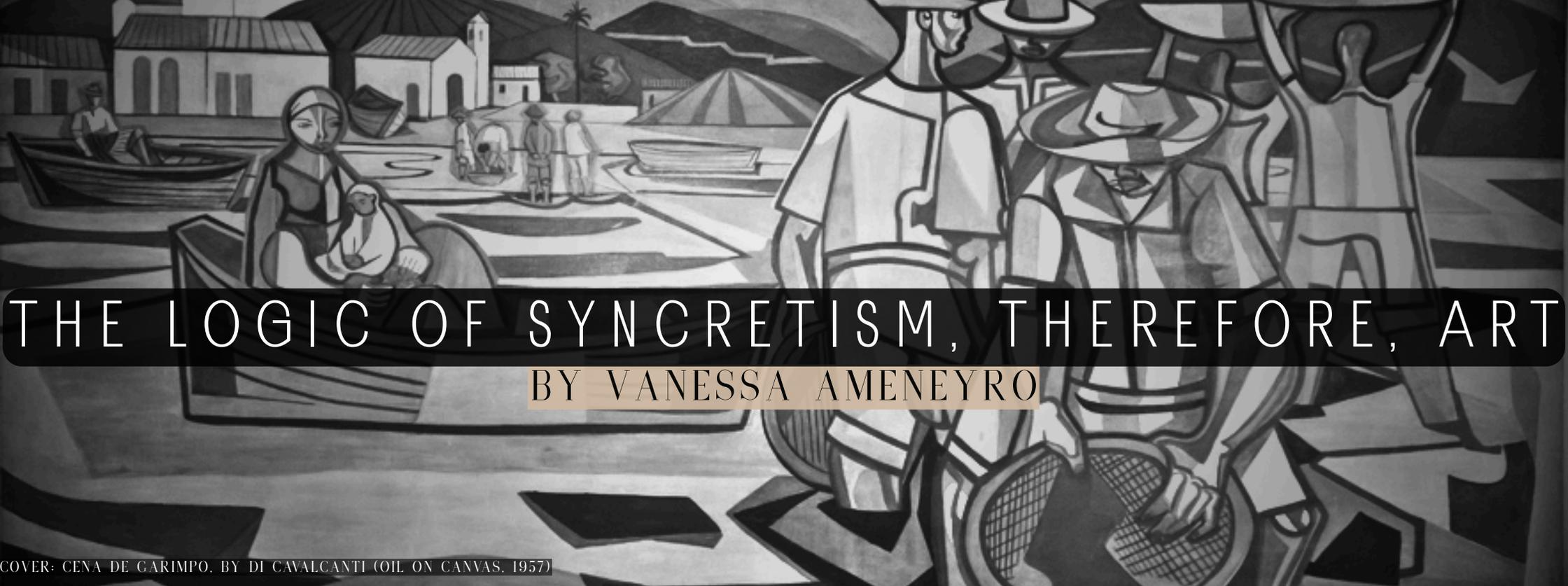
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THE LOGIC OF SYNCRETISM, THEREFORE, ART

BY VANESSA AMENEYRO

COVER: CENA DE GARIMPO, BY DI CAVALCANTI (OIL ON CANVAS, 1957)

“Only what is homogeneous recognizes itself; only what is equal recognizes and understands its equal and can appreciate it for what it is worth.”

—Arthur Schopenhauer

Experts in gold prospecting and river panning point out that gold does not “move”; due to its structure, it tends to settle. Only when movements or natural phenomena in the river are strong enough does the coveted metal shift—and thus become visible. This serves as a metaphor for our present times, in which few would stop to think about art. And yet, the human being cannot remain silent, cannot refrain from crying out, from expressing their environment, however complex it may be. Whether we want it or not, that inherent human impulse to leave testimony of our time translates into art, into music, into creation.

Traditional logical thinking would lead us to abandon creativity, culture, and art as the first martyrs in times of change. History corners us, pressing the sharp knife of certainty against us, forcing us to consider dispensing with culture. However, a few brave individuals turn the blade, thus altering the pendular game of history as it repeats itself, creating another route of dialectical thought. This discernment arises from understanding that abandoning art in difficult times would mean abandoning the trace of cultural heritage that defines us as a species—it would, quite simply, be cutting the thread of human history.

We have previously spoken about the importance of in-person art, of its return to the senses, sowing cathartic seeds capable of yielding unexpected fruits. The emphasis placed on this lies in the fact that, to this day, art is born from human restlessness and rarely possesses a universal logic in itself. Perhaps this is because it comes accompanied by different approaches to what we consider reality—which, when understood from a philosophical standpoint, is a construct. If we allow ourselves to continue challenging social constructs, we will find that today’s cultural world is being built under an inclusive gaze; I would even venture to say, from syncretism itself.

Let us recall the beautiful meaning of the word syncretism: a fusion of elements—cultural, belief-based, or visionary—that give rise to a new identity or interpretation. Now then, where can we find syncretism within the digital art of our time?

In December 2025, an event took place as the result of an understanding that accompanies discernment regarding the needs of digital art, which—like traditional art—requires integration into life beyond virtual spaces. This event was organized by the Wait & Hope Foundation alongside with 30 Campos Elíseos—foundations we also discussed in mid-2025 for having carried out an event in Florence—under the name Digital Syncretism. On this occasion, we can speak of it almost from within its very entrails, from the way it can impact those of us working within the art world.

We talk with Nicole Smith, president of Wait & Hope Foundation, about the importance of supporting art through the construction of a solid community:



NICOLE SMITH, PRESIDENT OF WAIT & HOPE FOUNDATION

V: Sincretismo Digital (Digital Syncretism) is part of a series of events and residencies carried out throughout 2025, this being the first one that you, as president of Wait & Hope, have led. What similarities and differences have you found among artists when it comes to integrating culture into their work—particularly Mexican culture?

W&H: “Across all our residencies, I’ve seen that artists carry culture intuitively into their work. What changes is not whether culture appears, but how consciously and confidently artists engage with it, and Mexico brought out something very specific in that process.

For me, context was everything to make something relevant and needed in our world. We were intentional about creating a space that was professional and academically grounded, but also open, respectful, and deeply human. That environment made cultural exchange feel natural rather than forced, and it allowed us to observe how artists truly engage with culture when given trust and time. Much of this approach comes from our earlier work in Florence, which shaped the foundations of what Wait & Hope is building.

Historically, artists have played a central role in shaping cultural identity and sparking conversations that influence politics, science, and philosophy. We are once again at the edge of a technological shift. Just as the ledger once transformed society, decentralized technologies are now reshaping how we create and connect, and artists are once again at the centre of that transformation.

The groundwork for the Sincretismo Digital residency was born during our first Primavera Digital exhibition, where I saw people from different cultures coming together not only for the art, but to share meals, stories, and experiences. Friendships formed naturally, and many of those artists are still connected today, collaborating in projects and traveling across borders to see each other. What made this especially meaningful was the global political context. At a time of conflict and polarization, people were connecting in ways that directly challenged the narratives they were often taught about one another. By naming syncretism as the theme, encouraging them to analyse their own experiences by using Mexico as an example, made their work become more intentional. What stood out in the Mexican context was the artists’ comfort with hybridity.



The goal was to spark awareness in how culture shapes community, and how artists carry responsibility once they recognize the influence their work has on the world.

Mexican culture was a natural choice for this exploration. Personally, I know and understand it deeply, and historically it has been incredibly open to cultural fusion.

Mexican culture is historically syncretic, layered, and open to contradiction, and that gave artists permission to experiment without feeling the need to “explain” or justify fusion. This approach made it easier for artists to integrate culture because it came from a place they all recognize within themselves.

Culture is something we all carry, consciously or unconsciously. It shapes our relationships, traditions, expectations, and creative expression. In my opinion, it would be almost inhuman

for culture not to surface in one’s work. There was also a genuine curiosity among the artists to learn about another culture, otherwise I think they would not have applied to the program, so engagement came naturally. Beyond personal cultural representation in their art, a global community and a shared cultural space emerged. Culture extended beyond the canvas and became lived, emotional, and collective.



Sincretismo Digital exhibition CDMX, photo courtesy of @Sinbadilmarino

During the residency, as artists faced political unrest, internet shutdowns, protests, and elections in their home countries, the group experienced these realities together. The greatest similarity between the artists was how this global culture influenced their creative process. The most significant difference was how each artist interpreted syncretism and defined their own ethical boundaries. Some approached it through historical research, others through personal identity or emotional resonance, and others through technological experimentation. The outcomes were completely unpredictable, and that unpredictability is the most exciting part. It reflects one of humanity’s greatest strengths: diversity within universality. Similarities and differences coexisting, sometimes intersecting, sometimes never fully aligning. For artists, that tension was not something to resolve, but to explore. It fuels curiosity, connection, and continuous discovery. Ultimately, this residency reminded us that culture is not fixed, but alive, and constantly evolving.”

Events that allow development without competition, grounded in learning, where exploration enables dialogue as much as debate among creators, collectors, and organizers—but above all among those who hold the conviction to create a movement that allows art, as a human manifestation, to continue growing, to continue being the trace of socio-cultural analysis and expression that so deeply fascinates us.

And the event begins with the residency, which from a distance creates a network of faithful believers in art, united by the shared thought of creating through encounter—an encounter that culminates in every artist’s dream: a physical, in-person exhibition.

Artists of different nationalities creating art through syncretism, where their work becomes the result of a commitment to understanding that nourishes their own process. It is an invitation to multiculturalism, and that invitation unfolded over eight weeks of residency: reading—what a marvelous act! Learning from others. And for those who were able to be present at the events, it became an injection of local idiosyncrasy, with the hope that it might already become part of them.

What does this provoke? A cohesion without friction, where those involved strengthen the trust they have placed in this world of symbols and emotions called art, creating a bond of respect and loyalty. In the end, creator, collector, and artist come to believe in the possibilities art holds to create at the intersection of its multiple approaches, **IN ORDER TO BUILD DIALECTICAL CULTURE.**

V: This is undoubtedly a project that cares about art and artists and actively looks after them. How do you plan to give continuity to the community you are building?

W&H: “What makes this project truly special is that the community does not depend solely on constant stimulation from us to survive. **The connections formed are deeply human and rooted in a shared vision.** Even without intervention, the community has the capacity to grow organically because it is built on trust, care, and mutual respect.

We do not see the artists as creatives that need to be managed, maintained, or “babysat” in order to produce content or generate value. We see them first as human beings, with desires, doubts, dreams, and responsibilities. They are friends who challenge us to grow, and in many ways, they become family. When relationships are built at that level, continuity becomes natural. People feel pride in belonging to the community, and that sense of belonging sustains it. We often say that art is the first step toward social progress.

Artists are both problem-finders and problem-solvers. If we are dissatisfied with the world we live in, the first step toward change is imagining alternatives. Art allows us to do exactly that. **So caring for artists is not separate from caring for society because it is part of imagining and building better futures together.** That is why continuity for us is not only about support, but about shared responsibility. We want to continue nurturing this community to its fullest potential by creating opportunities for our alumni to remain active and visible. This includes exhibiting their work internationally, encouraging the donation of their art and knowledge to different communities. We also want to organize moments of simple human connection, such as gatherings that allow relationships to evolve beyond the residency itself.

One of the projects I am currently developing focuses on this long-term vision. Our art residencies are intentionally designed to form a core community of artists who share the values and mission of the foundation.

While we will continue to welcome new artists, **our broader mission is rooted in education, particularly around emerging technologies.** Art can be an accessible entry point for experimentation and adoption of emerging technologies. Creative engagement lowers barriers and invites participation, especially for communities that might otherwise feel excluded from conversations around Web3 or emerging technologies.

This year, our goal is to work with our alumni artists, who are already embedded in local contexts around the world, to help design and lead creative workshops and onboarding programs within their own communities. Although this movement is global, we place strong emphasis on the importance of local identities and diversity. By working through artists and communities on the ground, we hope to spark curiosity and agency, encouraging people to engage with emerging technologies in ways that reflect their own needs and realities. Our community may begin with artists, but it is not meant to end there. The long-term vision is an inclusive ecosystem that grows through imagination, culture and collective responsibility.”

Executing a project whose long-term fruit is permanence can only find its place within a structure that allows art to emerge as the final result of syncretic logic itself. Art as the condensed expression of influences, visions, and cosmogonies—all converging, as we stated from the beginning, into a singular sense of belonging—gradually forms a nucleus that seeks to become the foundation of the cultural future of digital art, where it is already understood that digital art will become the traditional art of the future. For now, however, weaving step by step the chain that connects digital art with those who are not yet familiar with it can itself be an act of disruption—one that takes time, but solidifies with strength.

V: They have managed to integrate Web3 with traditional art remarkably well, which—if I understand correctly—is one of the core goals: bringing digital art closer to those who are not yet familiar with it by creating spaces where it can be seen by everyone. This is by no means an easy task. How have you managed to overcome these challenges?

W&H: “First, I think it is important to differentiate what we do from the traditional art world and, more specifically, from the traditional art market. The conventional art system is shaped by economic, institutional, and relationship-based structures (often centered on **who you know and who knows you**). As a market, its primary goal is to sell and profit from art, particularly for those who manage, represent, or organize around it.

While we absolutely want to support artists in building sustainable careers and making a living from their creativity, the core focus of our work is different. Our events are not designed around sales. We do not charge artists to exhibit, we do not take commissions, and our programs are free to attend.

What we want to do is create accessibility. We give people the opportunity to encounter art, especially experimental and emerging forms, in an open and welcoming environment. From that perspective, integrating Web3 with more traditional art contexts has been less difficult than people often assume. At the end of the day, art is art. What I’ve found that tends to create barriers are labels, especially with those who are not actively involved in the art world. When events are framed too rigidly as “digital,” “Web3,” or “traditional,” “contemporary,” “classical,” people form assumptions before they ever engage. Those assumptions can close doors. We prefer to leave space for interpretation, because interpretation is central to the experience of art itself.

For this reason, we work across all mediums including digital, physical, interactive, and hybrid. We encourage artists to experiment freely, without pressure to fit into a specific category because we do not know what will resonate with an audience and generate interest. For this reason, our proposal is rooted in the cultural and educational value of art. For those who are not interested in the technical details, the work can simply be experienced as art.

We cannot force people to learn something they are not ready for, so the first step is always curiosity and dialogue. Once curiosity is sparked, it becomes much easier to introduce conversations around process, technology, or artistic movements like Web3.

Many of the challenges have been overcome through community. Having a strong group of artists who believe in the mission and actively participate in welcoming new audiences has been essential. Artists often create works with specific communities in mind, making the experience more accessible and relatable. Even when resources have been limited, the community has consistently stepped in to support the realization of these events. **Collectors also play an important role as participants in this community. By building genuine relationships with artists and supporting their ability to continue creating, they help sustain the cultural work beyond any single exhibition.**

From our side, we are very intentional. All our events are free, and our team is always present in person, open to conversation and questions. **THAT HUMAN PRESENCE MATTERS.** It is through dialogue, openness, and trust that we have been able to overcome challenges. Ultimately, community is not only how we have addressed the difficulties of integrating Web3 and traditional art spaces but how we continue to grow, adapt, and expand access.”

Obviousness is not synonymous with logic. Logic reveals itself when thought possesses dialectical precision and demonstrates the synthesis of ideas. This is precisely what we see in this project, which clearly understands which “labels”—as Nicole has already mentioned—have restricted the evolution of movements, and above all, of culture itself. Thus, the project operates with well-defined criteria regarding what must be created to ensure the long-term sustainability of events like these, where Web3 is neither the end nor the goal, but rather the space where change occurs and where art is understood differently—yet it remains a human manifestation that demands presence. In this sense, it closely resembles the way the Egyptians approached the inscription of hieroglyphs on their buildings: what was not written did not exist. In art, something similar occurs—what is not tangible, what is not brought into presence, dissolves.



Cuban artist **VICTOR ARIOS**A performing at Sincretismo Digital exhibition CDMX, you can see he's performance **[HERE](#)**

V: Wait & Hope is a young project, but one that has steadily been building a name and, more importantly, credibility. This latest edition of Sincretismo Digital (Digital Syncretism) speaks about who you are as a foundation. Has the experience in Mexico City marked any shift in your vision regarding your objectives?

W&H: “I wouldn’t say that the experience in Mexico City changed our vision, but it definitely helped solidify the path toward it. The connection of art, technology, and education is not easy to explain, and is more challenging to execute in a meaningful way.

The experience of Sincretismo Digital confirmed that the direction we are taking is the right one. Over the past year, we have been very intentional about placing artists and artistic practice at the center of our work. That focus was essential. **It allowed us to build trust, credibility, and a strong foundation rooted in care for the artists and the communities around them.**

The Mexico City residency reinforced the importance of starting there. What the experience also made clear is that we are now ready to expand. Moving forward, we want to place greater emphasis on education and on developing programs that bring the foundation’s mission fully to life. **Not education in a rigid or institutional sense, but education that emerges through creative practice and experimentation.** Mexico City showed us the importance of sharing this next phase openly with our community. Art has already been our entry point; now we want to deepen that work by positioning art itself as a form of education.”

Congruence between logical thought, eloquence, and action generates trust; it provides certainty that there is seriousness within an art project—one that considers all those who are part of it. Art is not an isolated component of a poorly understood form of leisure; as has been repeatedly stated, it is a human dialogue that extends itself through disciples who believe in the word—and I say this in the most secular way possible.

V: How do you plan to continue in 2026?

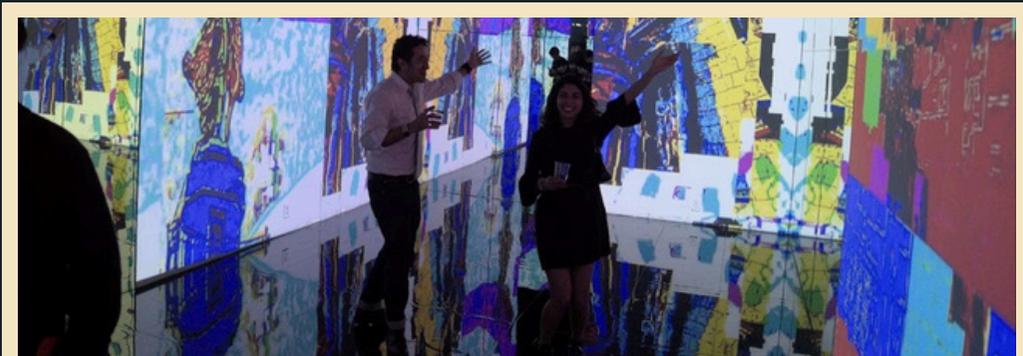
W&H: “I think a very important characteristic about us is that our entire team is under thirty. This is one of our greatest strengths because we are trying to build something for the world with a deep understanding of what younger generations are currently experiencing. Economic, political and environment uncertainty plus technological acceleration require us to come together and imagine futures that are both hopeful and realistic.

We believe that if technology is developed thoughtfully and used responsibly, it has the potential to address many of the challenges our generation faces. **This is why inclusion and education** are central to everything we do. Technology should not be shaped by a few; it should be shaped collectively. Education is not only a tool but a responsibility and a source of hope. As a foundation, we must remain dynamic and adaptable, so we can respond quickly to technological change while ensuring that these tools continue to serve communities. Because we are a young organization, we are still learning from our communities, adapting to their needs, and constantly reviewing our approach.

In 2026, we will continue building what has already proven essential, community. We will do this through art and artists, through residencies, exhibitions, and public programs. But we are also committed to ensuring that these initiatives go beyond showcasing art. Education will be a core component of each project, helping people not only experience the work, but understand the systems, technologies, and contexts behind it. One upcoming project, developed in collaboration with Mallow, focuses on Latin American political art and contemporary global realities. The exhibition is fully digital, allowing access from anywhere in the world. It functions not only as a visual experience, but as a testimony that demonstrates how blockchain technology, through immutability, can preserve artistic expression and help resist state censorship. We hope to develop more initiatives that create real social value while continuing to strengthen in-person community spaces. This work is not only about Web3 because as we’ve seen, we’ve hit a barrier to reach broader adoption. Much of the technology today is primarily understood as a financial system, but its future applications are still open. That uncertainty is precisely why this moment matters. We still have the ability to influence how these tools evolve and to shape them around genuine human needs. I believe that artists are how we begin this process.

Our process of building, reflecting, and readapting is imperative for navigating a volatile world. What matters most to us is staying aligned with our mission and ensuring we are serving people and their real needs.

In 2026, we will continue building what has already proven essential, community. We will do this through art and artists, through residencies, exhibitions, and public programs. But we are also committed to ensuring that these initiatives go beyond showcasing art. Education will be a core component of each project, helping people not only experience the work, but understand the systems, technologies, and contexts behind it. One upcoming project, developed in collaboration with Mallow, focuses on Latin American political art and contemporary global realities. The exhibition is fully digital, allowing access from anywhere in the world. It functions not only as a visual experience, but as a testimony that demonstrates how blockchain technology, through immutability, can preserve artistic expression and help resist state censorship. We hope to develop more initiatives that create real social value while continuing to strengthen in-person community spaces. This work is not only about Web3 because as we’ve seen, we’ve hit a barrier to reach broader adoption. Much of the technology today is primarily understood as a financial system, but its future applications are still open. That uncertainty is precisely why this moment matters. We still have the ability to influence how these tools evolve and to shape them around genuine human needs. I believe that artists are how we begin this process.



Sincretismo Digital exhibition CDMX, photo courtesy of [@Sinbadilmarino](#)

IF WEB3 IS TO SURVIVE AND EVOLVE, WE MUST MOVE BEYOND OUR LITTLE CIRCLES AND CLEARLY COMMUNICATE ITS REAL-WORLD VALUE. For this reason, 2026 is about bringing people in thoughtfully, expanding our educational work, AND MAKING SURE TECHNOLOGY USES BECOME GROUNDED IN REAL HUMAN NEEDS.”

Culture—the unequivocal symptom of evolution constructed through integrated human abilities—what does Wait & Hope remind us of? Unity and purpose. In *The Birth of Tragedy*, Friedrich Nietzsche had already written a maxim on the matter:

“Art, presenting the joyous hope of liberation from the yoke of individuation and a premonition of a unity restored.”

Those of us who exist within culture are already aware of the prevailing tendencies that seek to dissolve such unity. Yet hope emerges through a change in understanding, through education—because, whether we realize it or not, we are still ignorant creatures who learn or unlearn according to prejudice. To learn is to continue walking a path where, thanks to initiatives such as Wait & Hope and 30 Campos Elíseos, we are returned to the true objective: enriching culture. It is not that our young hosts are the new heralds of Dionysian truth, but rather that through an understanding of our time, through an awareness of the needs of culture and art itself, they propose tangible approaches to the transfiguration of art in our present—at once volatile, unstable, and overflowing with art.

That is the final logic: not a conclusion, but a process that allows us to continue finding veins of gold where we believed there were none— even in unstable times —yet with conviction, certainty, integration, inclusion, education, and humanity. Therefore: ART.

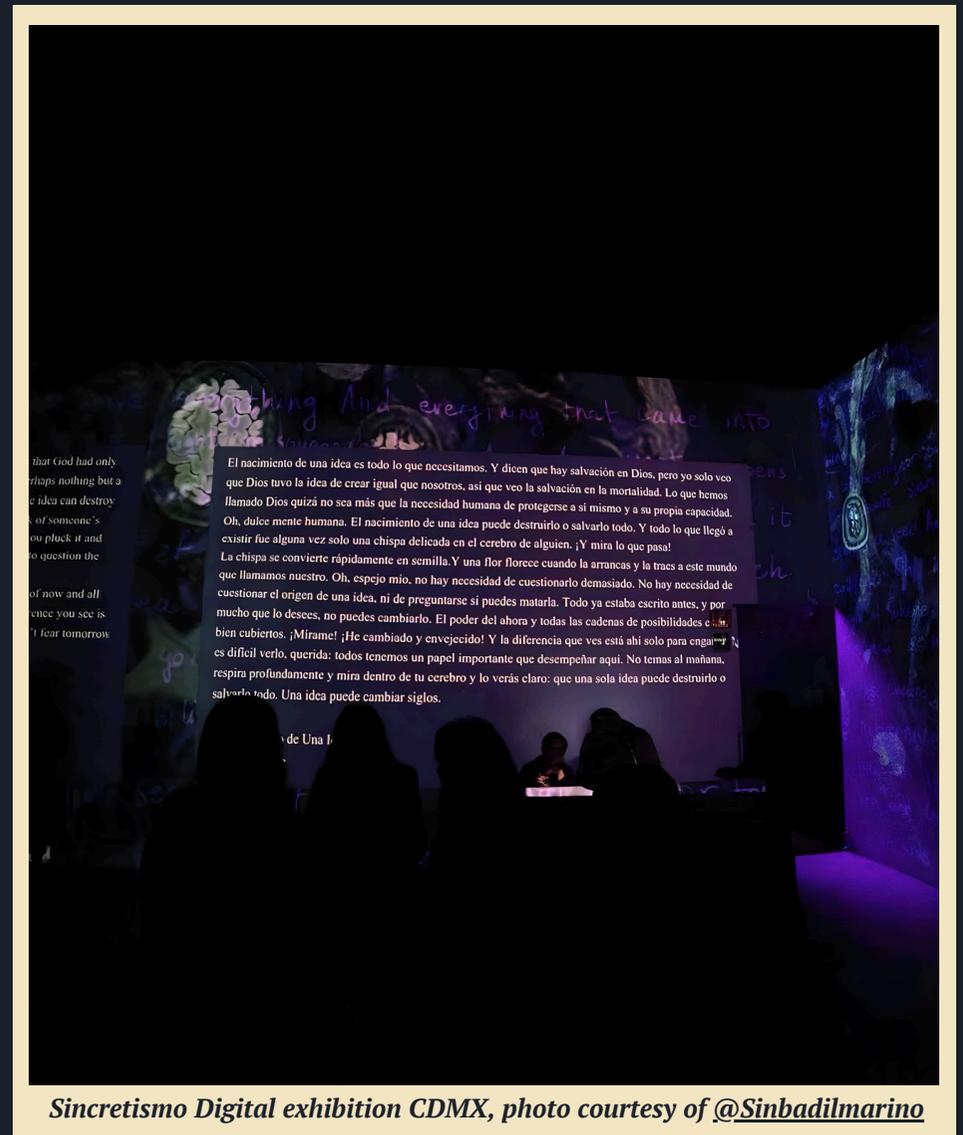
If you would like to learn more about the Wait & Hope Foundation and 30 Campos Eliseo, you can find them on their social media channels.



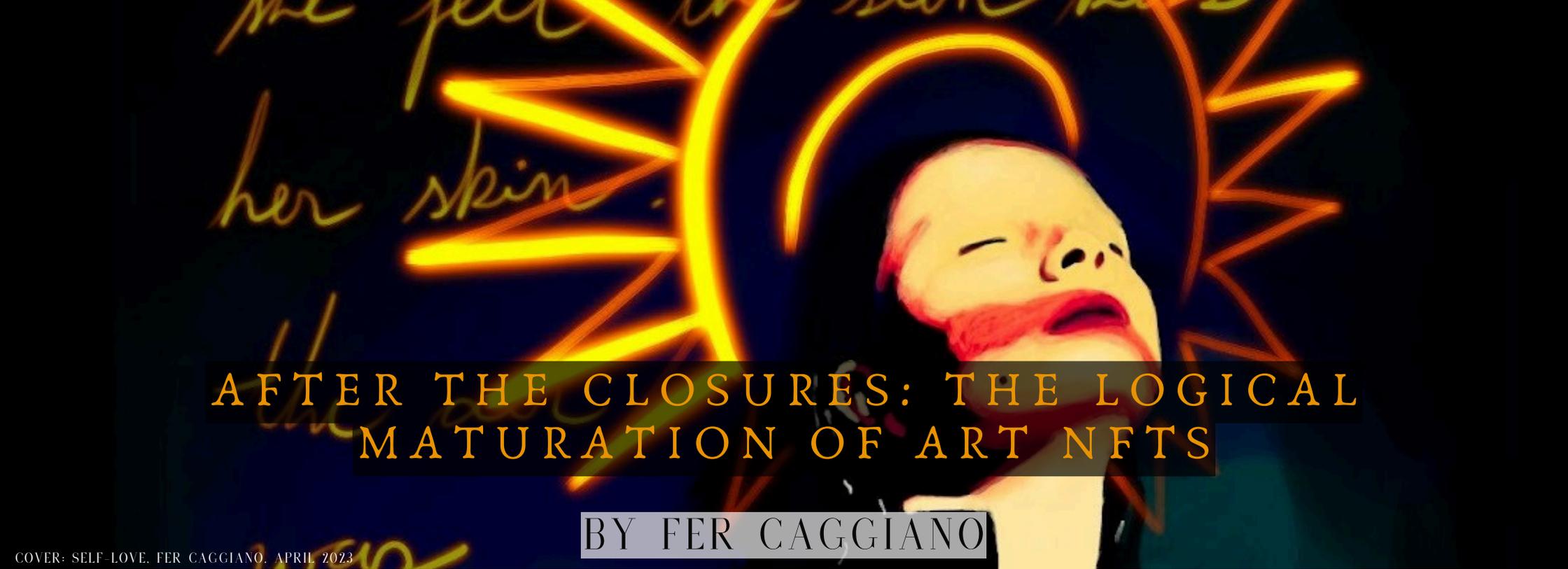
[@WaitHopeFound](#)
[@Sinbadilmarino](#)
[@30CamposEliseos](#)



[@waitandhopefoundation](#)
[@30camposeliseos](#)



Sincretismo Digital exhibition CDMX, photo courtesy of @Sinbadilmarino



AFTER THE CLOSURES: THE LOGICAL MATURATION OF ART NFTS

BY FER CAGGIANO

COVER: SELF-LOVE. FER CAGGIANO. APRIL 2023

When NFT platforms close, the conversation often turns emotional — fear, disappointment, declarations that something has failed. But from an art perspective, what we’re witnessing is not chaos. It’s consequence.

Markets mature by shedding what doesn’t hold under pressure. What remains is not what was loudest, but what was structurally coherent. In that sense, the recent wave of NFT platform closures feels less like a collapse and more like a logical evolution — a moment where assumptions about ownership, attention, and artistic practice are finally being tested against reality. Over the past months, several NFT platforms have announced their closure or slow wind-down. This week, I personally withdrew my remaining NFTs from Nifty Gateway — three works I had collected there over time — and I’m currently in the process of wrapping up with Rodeo as well.

When platforms shut down, the immediate reaction is panic, followed by declarations that “NFTs are dead.” That reaction usually comes from the same place that fueled the hype in the first place: a focus on platforms, liquidity, and speculation — not on art.

From an art perspective, something else is happening.

Custody Is Not a Feature — It's an Artistic Position

One of the reasons I never fully embraced Nifty Gateway was custody. The artist didn't deploy the contract, didn't control minting, and ultimately didn't control the long-term fate of the work. During the hype cycle, that felt acceptable. In hindsight, it wasn't.

Provenance matters. Not as a buzzword, but as a foundation. If the artist doesn't mint from their own contract, authorship is already mediated by infrastructure that may not survive the next market cycle. Platform shutdowns expose this fragility very clearly.

If NFTs are to be taken seriously as part of art history — not just as collectibles — custody cannot be optional.

Nifty Gateway Studio is shutting down.

Nifty Gateway platform will be closing on April 23, 2026 and has entered withdrawal-only mode. Please withdraw your assets by this date.

Below is an update on the closure process: ▾

Sign in

Sign in to Nifty Gateway Studio

Email Address

⚠ Required

Password

[Forgot password?](#)

By clicking the "Sign in" button below, I agree to Nifty Gateway's updated [TERMS OF USE](#), including the Dispute Resolution provision, and [PRIVACY POLICY](#).

Sign in

Connect Wallet

This site is protected by reCAPTCHA and the Google [Privacy Policy](#) and [Terms of Service](#) apply.



Rodeo is winding down. So long, partner.

[Read full announcement](#)

Time until Rodeo
officially closes

15D: 19H: 53M: 49S

Migrate your account

If you've ever created or collected work on Rodeo, migration is required to preserve access and ownership.

[Log in to migrate](#)

Rodeo: A Beautiful Place to Get Lost

Rodeo did many things right. Its social feed genuinely worked. Fixed pricing with a 24-hour counter created urgency without auctions. I discovered many artists there and collected works I still care deeply about.

I loved my time on Rodeo.

At the same time, the platform naturally encouraged experimentation over completion. I found myself publishing ideas, tests, and fragments more than fully resolved works. The feedback loop was fast and rewarding, but it subtly shifted my focus away from depth.

This wasn't accidental. Platforms reward what they are designed to measure, and Rodeo measured immediacy and experimentation better than commitment to a single body of work. As an artist, I eventually had to step back and ask whether that rhythm aligned with the kind of practice I wanted to sustain long term.

*Tezos: Quiet, Generous
— and Hard to Be Seen*

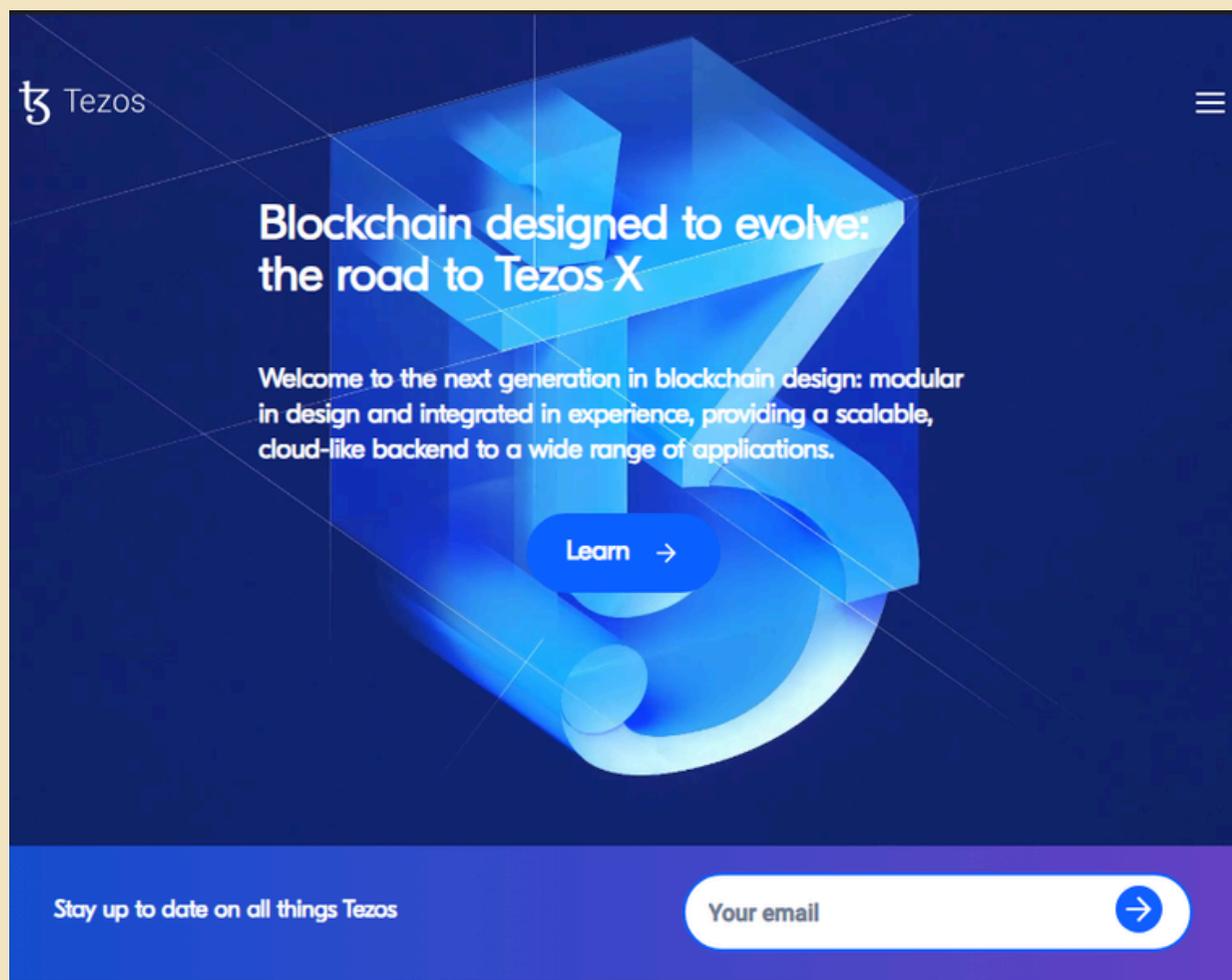
Tezos is not dead for me.

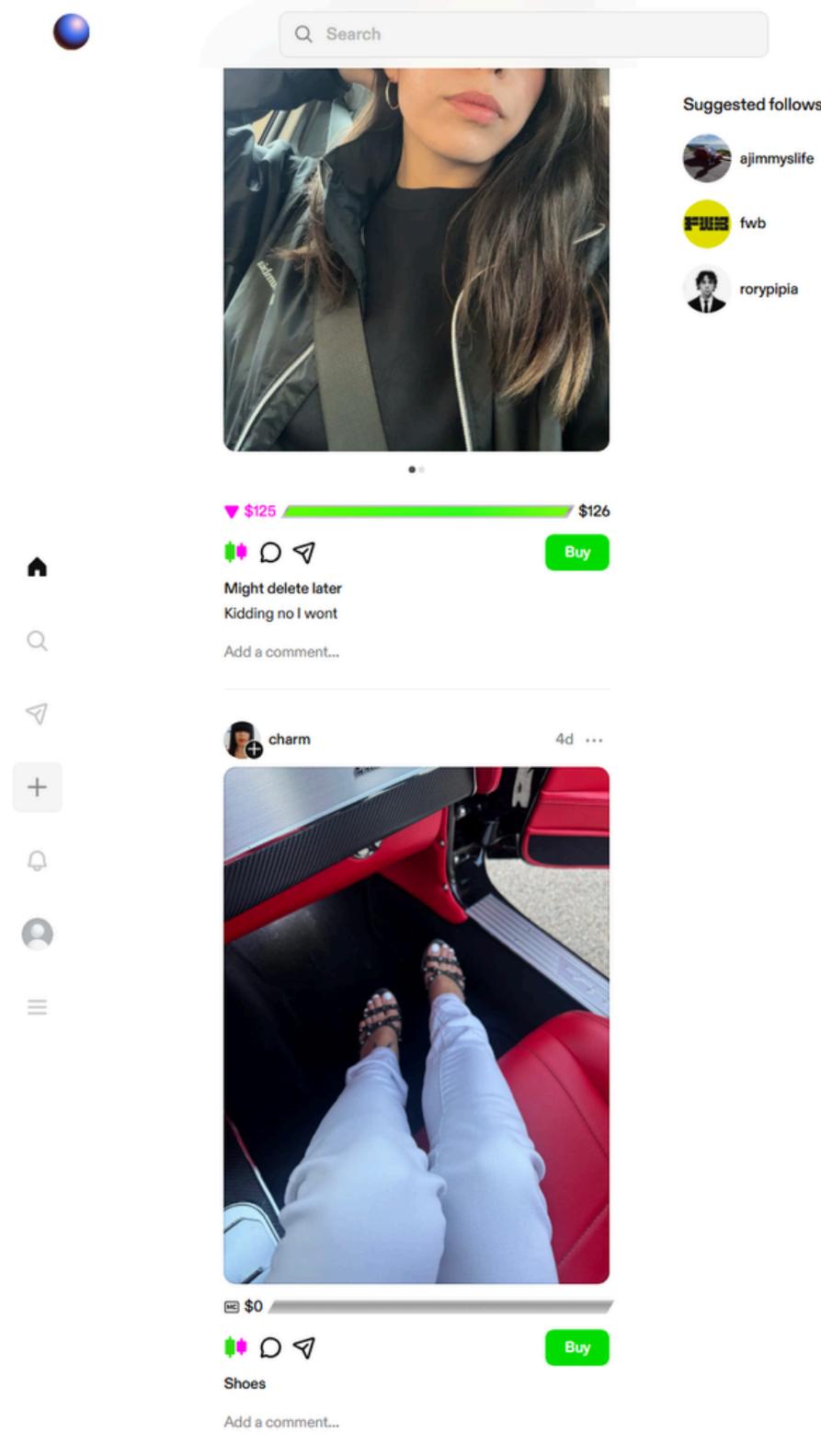
I moved away for different reasons.

It became a space largely driven by artists collecting other artists, often at very accessible price points. There's generosity there, and a strong experimental spirit. But visibility doesn't come easily. Minting alone does nothing.

To be seen, artists need to constantly share on social media. I never enjoyed pushing my work through group chats or DMs — I hate spamming people. When my reach on X collapsed, the visibility loop collapsed with it, and that's ultimately what made me stop minting on Tezos.

That said, I'm reconsidering it as a space for experimentation again, precisely because it exists outside the current financialized attention economy.





Social Platforms, Trading Gravity, and the Zora Question

On ETH and Base, social layers like Farcaster and the Base app have increasingly shifted toward trading behavior. Attention is priced. Momentum is monetized. Art becomes a wrapper for engagement.

Zora sits at the center of this tension. It looks like art, but it doesn't behave like art. Tokenized posts, visuals that don't even register as artworks in wallets, and a system that prioritizes circulation over context. I'm not dismissing it – but I am confused by it, and that confusion feels important.

This isn't an art-native system. It's a social-token economy borrowing art's surface language.

From Hype to Maturity

MoMA has held NFTs in its collection for some time, but its recent acquisitions – donated works formally accepted and curated by the museum’s board – marked a turning point. Museums don’t chase hype. They contextualize movements once they matter historically.

That signal matters.

Art NFTs are no longer primarily seen as trading assets – and that’s not a failure. Speculation moved on to memecoins, gaming, and financial primitives. What remains is quieter, slower, and more demanding.

Fewer platforms. Less visibility. More responsibility on the artist.

Non-fungible token (NFT)

A uniquely identifiable token with an exclusive provenance. NFTs can be used to prove ownership of digital items, including works of art.

Magazine



MoMA Postcard: Collaboration and Creativity on Blockchain

As we launch a new participatory blockchain art project, hear from artists already working in web3.

Madeleine Pierpont
Oct 3, 2023

What NFTs Mean for Contemporary Art

Artist Seth Price talks with curator Michelle Kuo about Beeple, collage, finance risk culture, and where immaterial art is taking us in a material world.

Seth Price, Michelle Kuo
Apr 29, 2021



So Where Does That Leave Us?

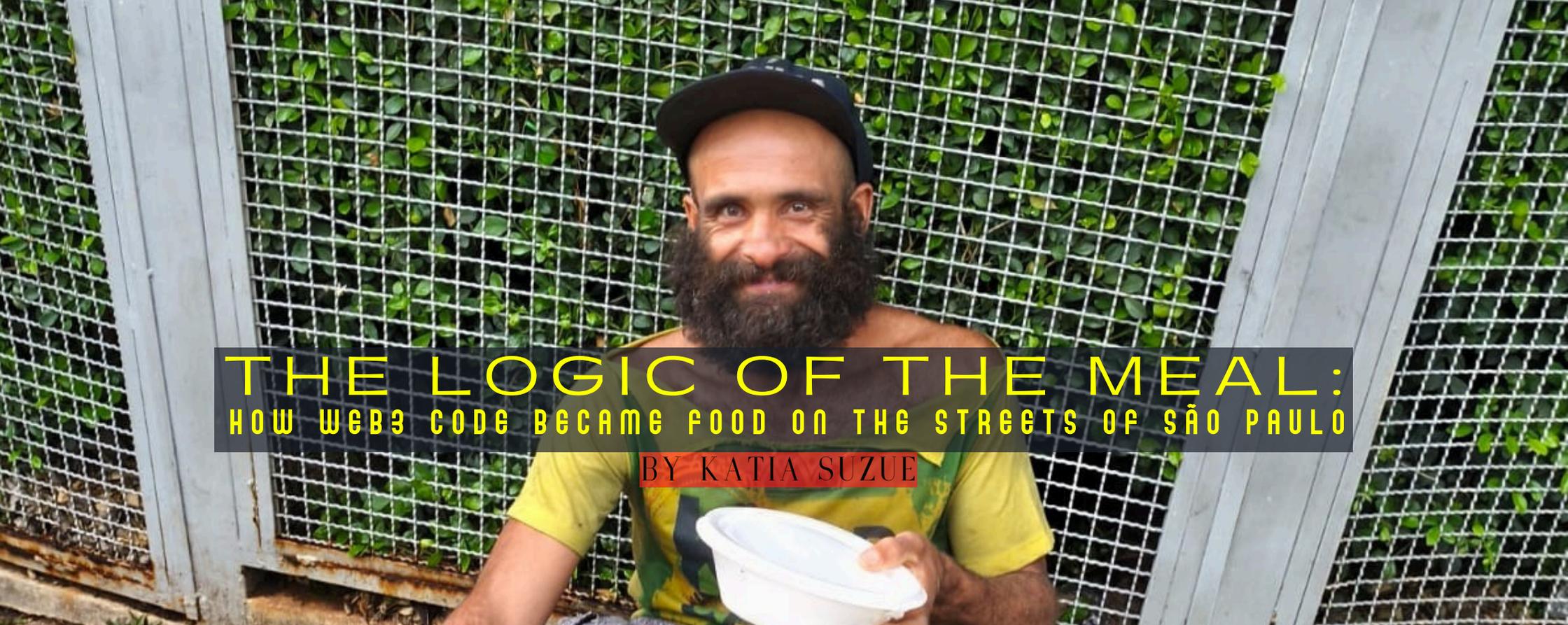
Recently, I was asked on a podcast: Where should artists mint today? The honest answer is no longer a platform name.

It's a set of questions:

- Who controls the contract?
- What kind of practice am I building?
- Do I want visibility or depth – and at what cost?
- Will this infrastructure still exist in five years?

NFTs as an art movement didn't die. Platforms optimized for hype couldn't survive. What's left is harder – but also more honest.

And that might be the first real chance this medium has had to grow up.



THE LOGIC OF THE MEAL: HOW WEB3 CODE BECAME FOOD ON THE STREETS OF SÃO PAULO

BY KATIA SUZUE

I. Street Logic and the Asphalt Algorithm

In the philosophical field, logic is the search for truth through reason. In the field of reality—specifically on the sidewalks of São Paulo—logic is more brutal: it is the count of hours until the next meal or the logistics of staying dry under an awning. Renato Cunha de Araújo, known in the digital ecosystem as Torepa, understands both layers with the precision of someone who has spent 25 years weaving through São Paulo's traffic as a motorcycle courier (motoboy).

For Torepa, Web3 didn't emerge as a financial abstraction, but as a guerrilla tool. "The project was born from my lived experience," he says. Observing the staggering increase in the homeless population, Renato realized that the traditional machinery of the State and bureaucratic NGOs was too slow for the urgency of hunger. The gap between the intention to help and the delivery of a plate of food was a system error that needed a "patch." That's where decentralized logic stepped in.

II. The Awakening: From Error to Community

Renato's trajectory in technology is a lesson in critical education. In 2017, he experienced the dark side of the market: Ponzi schemes promising unrealistic profits. Logic, at that time, was distorted by a lack of information. "I lost everything. I thought Bitcoin was the pyramid, when in fact the error was in the centralized platform where I put the money," he recalls.

The turning point wasn't just his return to technical study in 2020, but his encounter with the concept of Community. By joining Recicle Minds, Torepa understood that Web3 isn't about isolated individuals mining coins, but about networks of trust. Off-screen, community is the neighbor, the volunteer, and the 73-year-old mother who cooked the first 56 meals. Within Web3, community is a project's moral validator. Without collective support and the exchange in spaces like Discord and X, knowledge stagnates. Community is the human algorithm that filters noise from real impact.



III. Deciphering DAOs and the Revolution of Grants

To understand how Renato's meals reach the streets, the reader must understand two pillars: DAOs and Grants.

A DAO (Decentralized Autonomous Organization) functions like a digital cooperative without bosses. Decisions are made by token holders through `Smart Contracts`. Imagine an organization where the rules are written in code and no one can alter them arbitrarily. It was in one of these organizations, Vrbs (a branch of the famous Nouns DAO), that Renato found an open door.

Grants, in turn, are the fuel for this revolution. Unlike a bank loan or a state subsidy that requires months of paperwork, a Grant is a grant of trust. It is capital intended for those "building" something of value for the ecosystem or the world.

Renato submitted his proposal and was approved. The logic here is Radical Transparency: funding in dollars (held by the community treasury and recorded on the blockchain) requires a counterparty of proof. Photos, videos, and receipts become "oracles" that prove to the network that digital money has been transformed into rice, beans, and protein. As Renato puts it: "We have to prove it so that things keep happening."



IV. Tokenizing Hunger: The Human Smart Contract

At the project's peak, support from DAO Flow allowed the Marmita Solidária (Solidarity Meal) to scale from 56 to 110 meals. But what happens when the Grant ends? This is where Renato's logic proves superior to speculation. He states that the project "tokenized hunger."

In this context, "tokenizing" doesn't mean turning misery into a speculative asset, but rather creating an immutable symbol of commitment. The initial Web3 incentive created a physical structure so solid that the project became self-sustaining through a volunteer network. Today, with 7 collaborators, the project delivers 120 meals and 200 bottles of water monthly. Renato uses his income as a courier to guarantee the protein, while the local community, inspired by the transparency he learned on the blockchain, donates the other food items.

Renato's children and his mother are not just volunteers; they are the nodes of a decentralized network operating in the "atomic world." They sort clothes, wash shoes, and assemble kits for men, women, and children. The logic is complete: from code to contract, from contract to the kitchen, and from the kitchen to the hands of those in need.



V. Conclusion: An Invitation to Decentralized Action

Renato "Torepa" Araújo's story shows us that Web3 only reaches maturity when it solves the problems that the asphalt screams about. The logic of this edition of Virtualia is not just in processors, but in the ability to use decentralization to humanize the metropolis.

The Marmita Solidária project proves that we don't need to wait for the State or slow bureaucracies to make the wheels turn. Change is one block built upon another, with transparency, technology, and, above all, physical presence.

Renato's children and his mother are not just volunteers; they are the nodes of a decentralized network operating in the "atomic world." They sort clothes, wash shoes, and assemble kits for men, women, and children. The logic is complete: from code to contract, from contract to the kitchen, and from the kitchen to the hands of those in need.



Connect and Support:



On Instagram: Follow the daily deliveries and the volunteers' work at [@solidaria.m](https://www.instagram.com/solidaria.m).



On X (Twitter): Follow Renato's profile at [@Torepa_eth](https://twitter.com/Torepa_eth) to see how he articulates funding proposals and connects with the global Web3 ecosystem.

Be a node in this network: The project accepts donations of food, clothing, and, most importantly, your time as a volunteer. Be part of this engine. After all, in the logic of life, the best investment will always be the human being.



ART, TECHNOLOGY, AND DECENTRALIZATION AS A PRACTICE OF FREEDOM

BY RAS JUNIOR

I am Ednilson Junior, artistically known as Ras Junior, a digital artist and independent researcher. My work investigates the relationships between art, technology, culture, and social resistance. I understand these fields not as isolated domains but as interdependent languages that intersect and mutually reinforce one another.

My practice is guided by the need for free expression, by a critique of centralized systems of power, and by a commitment to the preservation of ancestral knowledge within a context increasingly mediated by digital structures.

My artistic trajectory is marked by a constant search for creative autonomy. Beyond the production of artworks, I dedicate myself to understanding the systems that regulate the circulation, validation, and permanence of art over time. Technology, in this sense, is not treated as a neutral tool but as a territory of symbolic, political, and cultural disputes.

Art as Political, Social, and Cultural Resistance

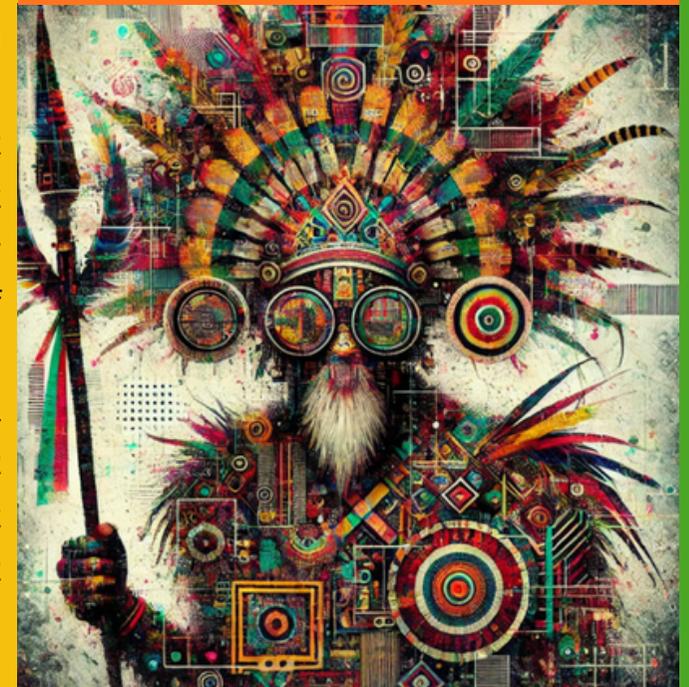
In my artistic practice, art is not conceived as neutral. It presents itself as an instrument of confrontation, denunciation, and re-existence. In a context marked by religious intolerance, misinformation, and the concentration of power in the hands of the State and large corporations, the act of creation inevitably assumes a political character.



By incorporating these references into digital environments, I seek to disrupt the colonial logic that associates technology with cultural erasure. On the contrary, I use contemporary tools to preserve, record, and expand historically marginalized narratives, transforming art into a space of healing, reconnection, and the expansion of collective consciousness.



My production engages directly with ancestral references from Yoruba culture, Candomblé, and Umbanda, not as decorative or exoticized elements, but as living philosophies that structure my ethics and worldview. These forms of knowledge permeate my work as spiritual and epistemological foundations, reaffirming the notion that technology and ancestry are not opposing dimensions, but complementary ones.

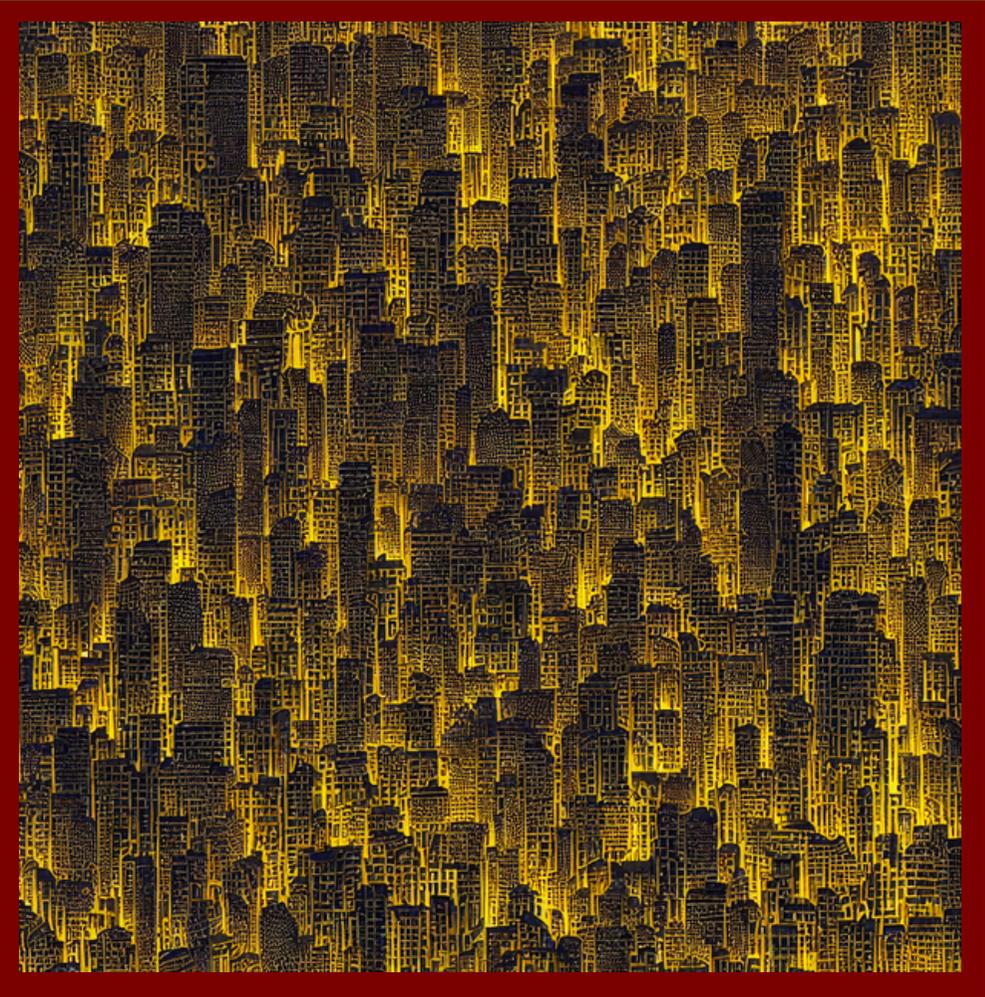


Technology, Decentralization, and Ethics

Critical reflection on technology occupies a central place in my artistic research. When centralized, technology tends to reproduce the same structures of domination present in the physical world. Closed platforms, opaque algorithms, exclusionary curatorial practices, and indirect forms of censorship shape what can be seen, heard, and shared.

My critique of this model stems from a refusal of external control and validation. I question the constant need for authorization and mediation for an artwork to exist, a model that restricts creative freedom and impoverishes the cultural ecosystem.

I understand decentralization not merely as a technical resource, but as an ethical and political stance. In this context, blockchain emerges as a territory of autonomy, enabling the recording of artworks, processes, and narratives in an integral, transparent, and accessible manner, thereby reducing the risks of erasure or historical rewriting.



Cryptorasta and the Construction of Digital Memory

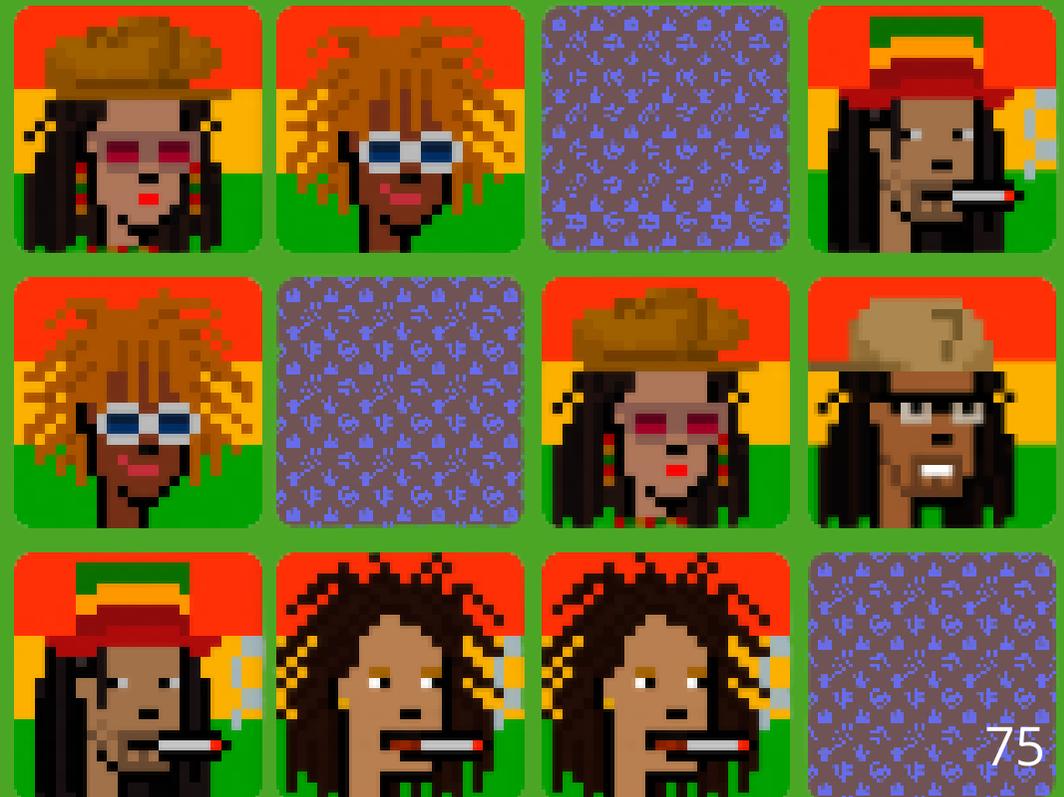
Among my projects, I highlight Cryptorasta, conceived as a memory game built from the NFTs of the Cryptorastas community. The project proposes an affective and playful relationship with digital assets, reinforcing values of community, belonging, and shared memory. The game functions as a collective empowerment device, in which technology mediates symbolic and cultural bonds.



LEVEL:
1

SCORE:
20

ERRORS:
5/20

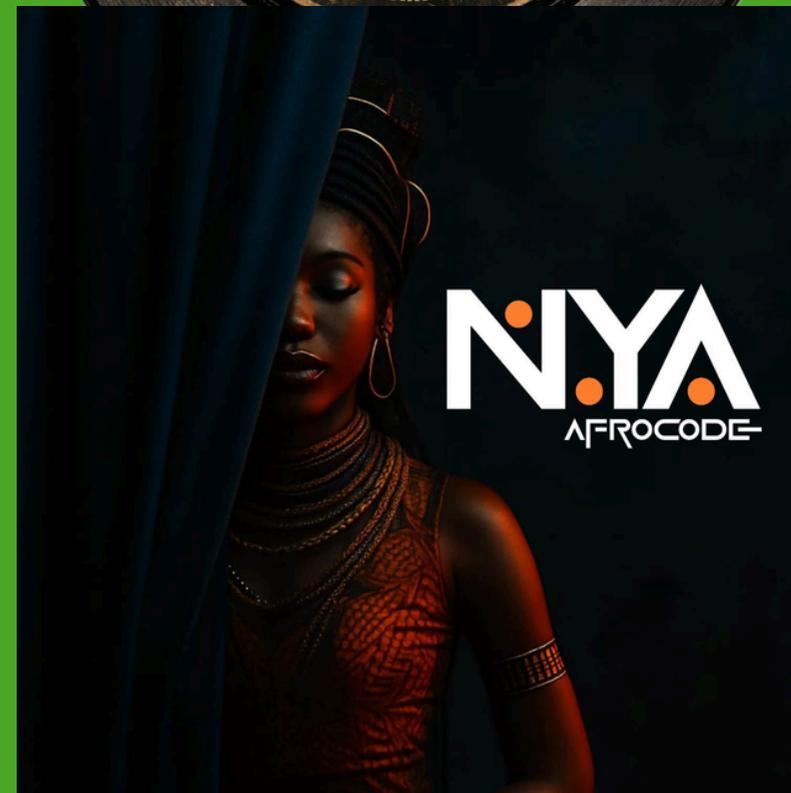


Music, Artificial Intelligence, and Digital Resistance

Music occupies a central role in my artistic practice. I employ artificial intelligence technologies as creative tools, not to replace the human dimension of creation, but to expand narrative and sonic possibilities.

My musical productions function as forms of protest, knowledge transmission, and cultural empowerment within decentralized environments. In this context, music becomes a vehicle for critique of systemic structures, religious intolerance, and misinformation.

From this process emerges NYA, an artist created through artificial intelligence and guided by ancestral memories. NYA articulates Brazilian rhythms, Afrofuturism, and digital spirituality, proposing new relationships between technology, identity, and consciousness.



Elefante Subversivo Gallery and Art in the Metaverse

The Elefante Subversivo Gallery is a virtual space I created in the metaverse with the aim of bringing together artists whose works disrupt aesthetic, social, and political norms. The environment functions as a space for critical experimentation and creative freedom.

By relocating the gallery to the metaverse, I expand access to art and challenge geographical, institutional, and economic limitations. The virtual space consolidates itself as a political territory, where multiple voices coexist without imposed hierarchies, operating as a laboratory for possible futures.

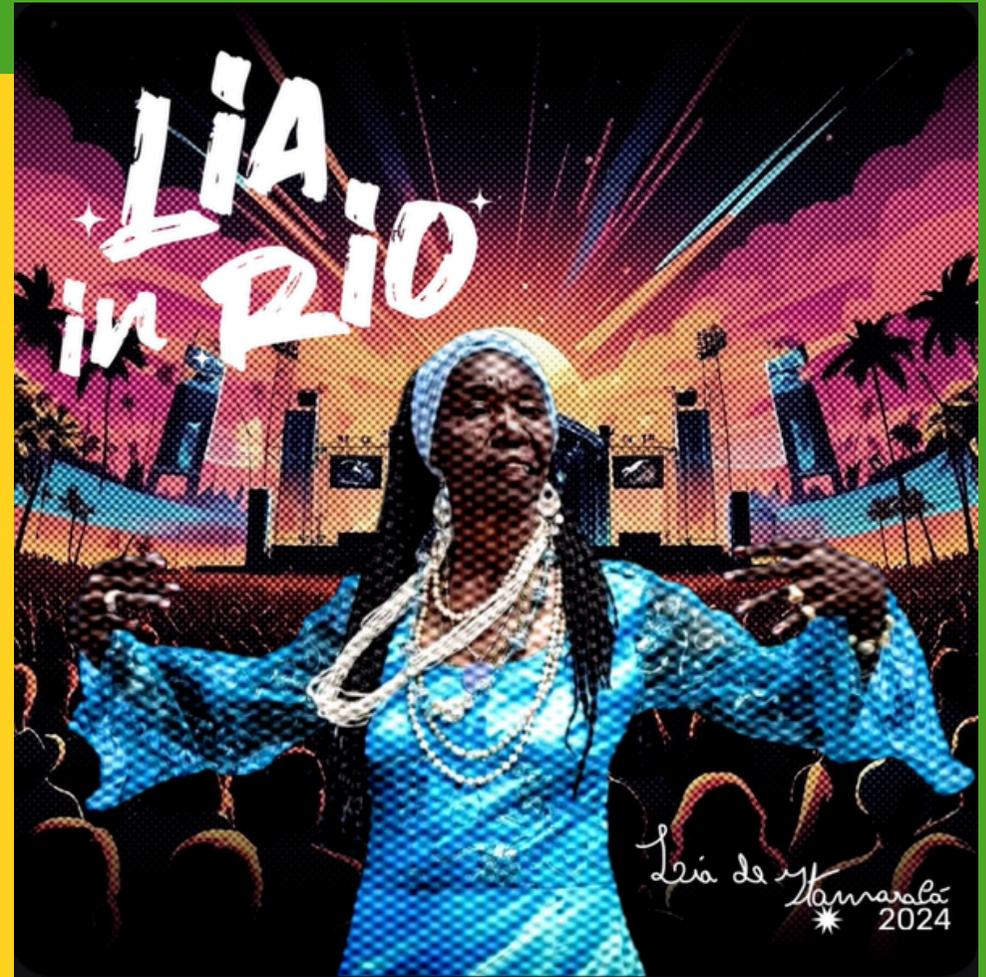


GALERIA
ELEFANTE
SUBVERSIVO

Interactive Art, Web3 Education, and Cultural Preservation

Using languages such as JavaScript, Python, Lua, and concepts of vibe code, I develop interactive works that expand traditional notions of digital art. These immersive experiences displace the viewer from a passive position, problematizing concepts such as authorship, participation, and the permanence of artworks over time.

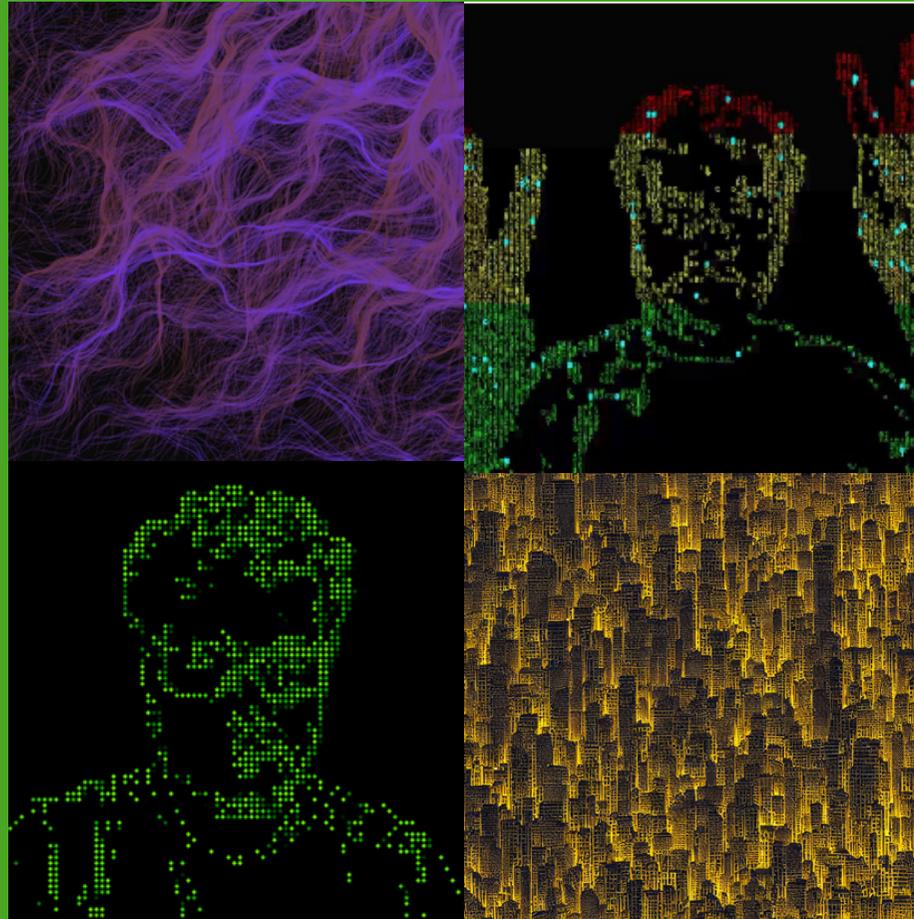
The preservation of ancestral culture constitutes a central axis of my practice, with particular attention to the masters of Northeastern Brazilian culture. By recording these narratives on the blockchain, I seek to ensure their integrity and continuity. Web3 education emerges as an extension of this process, fostering reflections on autonomy, authorship, and collective responsibility.



Final Remarks

My artistic practice is grounded in the understanding that decentralization is as relevant as globalization. While globalization connects territories, decentralization redistributes power. The future envisioned by my work is one in which art, technology, and spirituality walk together, contributing to the construction of more just, diverse, and inclusive systems.

I thus reaffirm technology not as an instrument of control, but as a language of liberation, memory preservation, and the construction of possible futures.





THE ELEGANT SILENCE OF COHERENCE: WHY EVERY LOGIC IS A POLITICAL CHOICE

BY VITOR GRIPP

This essay proposes a reading of logic as a historical form of organizing the world and bodies. By articulating classical philosophy, modern rationality, and contemporary technique, the text shows how logic is constituted within specific contexts and operates as an infrastructure of meaning, decision, and governance. Today, algorithms, metrics, and protocols materialize this rationality, transforming coherence into an operative principle and a criterion of social organization. By reinscribing logic within the field of history and politics, the essay affirms the need to render it visible, situated, and open to questioning, thereby opening space for human friction in the face of the automatic functioning of systems.

The Logical Path

In simple terms, logic can be understood as a fundamental tool of thought. In its most elementary sense, it consists of a set of principles that guide reasoning: rules intended to distinguish consistent arguments from fallacies, legitimate inferences from errors. From this perspective, logic may be defined as an intellectual technology oriented toward the pursuit of clarity and truth.

Following a historical path, we turn our gaze to the tradition of classical philosophy. Especially from Aristotle onward, logic is organized as method. The Aristotelian syllogism did not seek to govern the world, but to understand it: by establishing formal relations between premises and conclusions, it offered thought a structure considered reliable. Within this tradition, logic affirms itself as a discipline of logos, a way of ordering discourse as a path to access the real.

The Aristotelian path was incorporated throughout history by other philosophical traditions. In the Middle Ages, this heritage was assimilated by theology and scholasticism, at which point logic became an instrument of demonstration and came to serve the construction of coherent systems of truth. In a certain sense, modernity is the direct heir of this way of organizing experience. With the advance of science and rationalism, logic comes to occupy an even more central place: logical reason is transformed into the privileged criterion of the legitimacy of knowledge. That which cannot be formalized, demonstrated, or calculated then begins to be viewed with suspicion.

This process intensifies with the Enlightenment and the consolidation of scientific rationality. Logic ceases to be merely an art of thought and becomes a model for organizing the world. To classify, measure, order, and predict, logic comes to operate not only on the plane of ideas, but also in the administration of social, political, and economic life. The real must make sense in order to be governed.

As Michel Foucault already indicated, every regime of knowledge implies a regime of power. Logic, in this sense, is not merely an abstract method, but a historical technology that organizes fields of visibility, criteria of truth, and modes of exclusion.

In contemporary times, this rationality assumes a technical form. Algorithms, metrics, statistical models, and digital protocols do not merely apply logic: they embody it as infrastructure. Rather than merely assisting human decisions, they begin to produce them automatically through previously established technological mechanisms. It becomes clear that, beyond an instrument of thought, what is at stake is the creation of a possible space in which thought itself takes place. Logic, tied to technical reason, thus reveals itself, beyond any claim to neutrality, as a device of power.

The Logic That Governs

There is a persistent mistake in taking philosophical thought as neutral. Even when we turn to classical Greek antiquity, we see that philosophy was produced by free men, which makes evident a specific place of enunciation and a well-defined social form for those who hold the right to speak.

If it is still possible, in certain contexts, to neglect the bias of power in the name of a supposed neutrality of knowledge, this displacement becomes increasingly unsustainable as we advance into a society marked by technical systems, metrics, and protocols. In this scenario, logic emerges as a fundamental tool for colonizing thought from within the very infrastructure of power.

Subject and world co-emerge in experience, revealing that access to the real occurs in the very act of experiencing individual and social parameters. It becomes evident that logic does not describe the world as it is, it organizes it so that it may be administered. It defines what counts as valid, what can be calculated, and, above all, what deserves to exist within the system. Everything that escapes these criteria—the ambiguous, the affective, the contradictory—is silently excluded as noise.

In this sense, modern rationality operates through a formal elegance capable of concealing coercion. It does not prohibit directly, but invalidates. Far from explicit censorship, it transforms the illogical into a conceptual pariah, relegated to the margins, where it can disappear without ever being formally excluded.

Following Michel Foucault's line of thought, every regime of knowledge implies a regime of power. Logic, far from being an exception, becomes, in the algorithmic world, perhaps its most efficient form: it operates as an invisible, automatic, and difficult-to-contest architecture, experienced as natural. To question the logic of a system ceases to sound like political resistance and comes to be interpreted as an error in reasoning.

The passage from formal logic to technical logic may appear as a rupture, but upon closer inspection reveals itself as its intensification. Algorithms function as automated syllogisms: they receive premises, apply internal rules, and produce decisions. The difference is that, unlike traditional logic, their premises are rarely visible and their conclusions rarely debatable.

In this new regime, power no longer needs to justify its choices. It simply executes them. Decision-making ceases to be an explicit political act and presents itself as a technical result. One no longer debates the verdict: one audits the system. One no longer contests the criterion: one adjusts the model. Logic protects itself through opacity.

It is at this point that algorithmic rationality reveals itself as profoundly political. By defining parameters, weights, and variables, it constructs a practical ontology: that which can be predicted, classified, and prioritized. The world becomes legible only insofar as it can be converted into data. What resists quantification is not denied, it simply ceases to count.

If one can still speak of technical neutrality, it operates only as symbolic shielding. Dissent is reconfigured as error, and critique as methodological failure. In this arrangement, silencing does not occur through brute force, but through formal authority.

As Gilles Deleuze and Félix Guattari point out, it is these abstract machines—logical before being material—that shape subjectivities, behaviors, and desires. Power operates prior to conscious decision, in the very design of the possible, preconfiguring the field within which any action will be thinkable.

Digital protocols and automated systems take this dynamic to an extreme level. By replacing human mediation with formal rules, they assert a radical trust in the system's internal coherence. The maxim code is law is not merely juridical, but ontological: the logic of code comes to define the field of the just, the possible, and the executable. As a political-social tool, the transparency of the rule does not eliminate asymmetries; on the contrary, it tends to intensify them.

In this scenario, metrics become central devices of governance. Scores, rankings, engagement, productivity, everything that can be translated into numbers gains ontological precedence. What does not perform within the metric is discarded as irrelevant. What presents itself as a technical decision carries, beneath its logical surface, crystallized political choices.

Perhaps this is why contemporary logic is so difficult to confront. It does not impose itself as ideology, but as an infrastructure of organization and conditioning. Power no longer needs to constantly assert its authority; it is enough that the system continues to function.



Repoliticizing Logic

We understand logic as an instrument of thought, a philosophical tool that operates as a form of organizing the world and bodies. Thus, it becomes fundamental to comprehend it as inherent to a given historical moment, without taking its configuration as the culmination of an inevitable process.

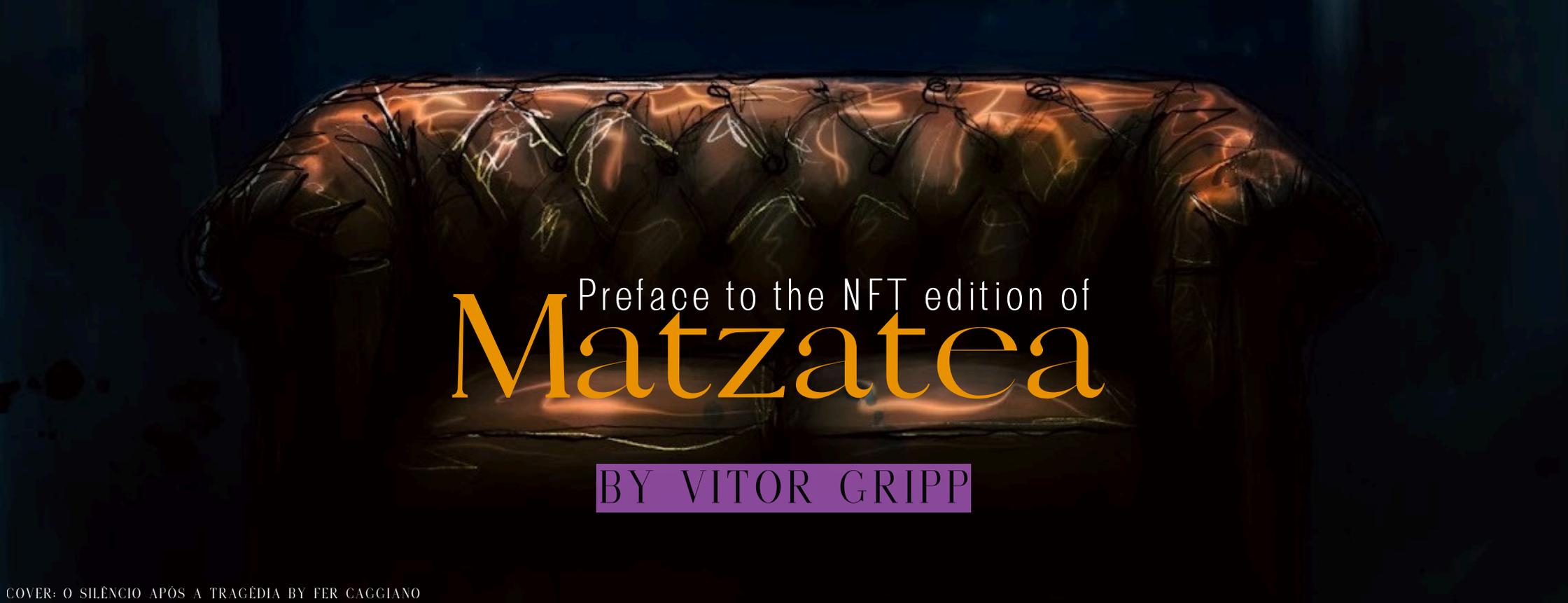
Every logic carries a history. It emerges from specific contexts, responds to determined interests, and consolidates itself within regimes of power. Yet throughout modernity, this political origin has been progressively erased. Logic came to speak in the name of reason, efficiency, and neutrality, concealing the fact that every form of ordering also implies exclusion.

To repoliticize logic is therefore a historical gesture before being a theoretical one. It means placing it back within time, conflict, and dispute. It means recognizing that the criteria that organize the world are neither universal nor natural, but constructed. It is not enough to ask whether something makes sense, it is necessary to ask who defines that sense, under what conditions, and with what effects.

In the present, in which technical systems operate with near-absolute fluidity, critique cannot be limited to the content of decisions. It is necessary to intervene in the very architecture that decides. To insert noise where everything seems overly coherent. To introduce friction where perfect functioning presents itself as a virtue. To reaffirm that the human is not an error of the system, but that which the system constantly attempts to correct.



In an only apparent contradiction, this means reintroducing chaos into logical systems, allowing what differs to emerge as a way of tensioning the dominant logic. With this affirmative gesture, what logic tends to silence is exposed: that every coherence is the result of a historical choice, and that every choice, even when formalized in code or method, is also a political act. To make this visible is to refuse submission to the automatic functioning of the world. It is to insist that, before governing, every logic must be open to questioning.



Preface to the NFT edition of
Matzatea

BY VITOR GRIPP

COVER: O SILÊNCIO APÓS A TRAGÉDIA BY FER CAGGIANO

We have lived long enough to see the future. The sentence may sound poetic, even paradoxical, but it describes an intriguing experience of our time: watching the pages of science fiction turn into reality.

Since the nineteenth century, authors have envisioned possible worlds, improbable technologies, and societies that seemed too distant to fit within the present. Today, we realize that much of what once inhabited only literature has become part of everyday life.

At the heart of this tradition is Jules Verne, who in *Twenty Thousand Leagues Under the Sea* (1870) anticipated underwater voyages at a time when such contraptions were unthinkable, and in *From the Earth to the Moon* (1865) imagined space exploration a century before the Apollo 11 landing. A few decades later, H. G. Wells gave shape to modern fears and fascinations: *The Time Machine* (1895), *The War of the Worlds* (1898), and *The Invisible Man* (1897) not only suggest bold inventions, but bring to the forefront the anxieties of an era transformed by science and the Industrial Revolution.

Already in the twentieth century, science fiction found fertile ground in authors such as Isaac Asimov and Arthur C. Clarke, transporting literary imagination to the universe of artificial intelligence, robotics, and global communications. Asimov, with his famous Three Laws of Robotics, anticipated ethical dilemmas that still permeate discussions about machine autonomy and human responsibility. Clarke, in turn, was visionary in proposing the idea of communication satellites – today indispensable to the planet’s connectivity. Works such as *2001: A Space Odyssey* (1968) not only explore the fascination with the cosmos, but also project the risks and limits of artificial intelligence.

But perhaps more than predicting technologies, science fiction became a tool for probing social futures. In this terrain, three works stand out as unavoidable landmarks: *Brave New World* (1932), by Aldous Huxley; *1984* (1949), by George Orwell; and *Fahrenheit 451* (1953), by Ray Bradbury. If Verne and Clarke turned their eyes toward machines and contraptions, Huxley, Orwell, and Bradbury explored the effects of modernity on the body, the mind, and society: the first imagined a world domesticated by pleasure and biotechnology; the second, a reality governed by surveillance and the control of language; and the third, a civilization that eliminates knowledge through fire, erasing collective memory.

When looking at the present, it is impossible not to see traces of these dystopias in everyday life. We live surrounded by devices that track habits and locations, by algorithms that filter our experiences, and by an economy of desire that turns even intimacy into merchandise. From the promise of digital freedom, structures of surveillance and manipulation emerge, making online life a terrain where Orwell and Huxley seem to converse in real time: the society of pleasurable spectacle coexists with the society of permanent surveillance.

If Orwell and Huxley imagined societies shaped by surveillance and domesticated pleasure, Bradbury took the critique to another territory: that of the destruction of knowledge. In *Fahrenheit 451*, books are forbidden and burned because they contain the power of collective memory, critical reflection, and the diversity of ideas. What is at stake is not only the control of the body or the mind, but the very possibility of preserving truth amid the forgetting imposed by power.

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This aspect brings us closer to a crucial issue of our time: the struggle for the integrity of information. If in 1984 history is constantly rewritten by the Ministry of Truth, today we see similar dynamics on social networks, where discourses are distorted, erased, or shaped by algorithms that privilege the convenience of certain interests. The ephemerality of digital information, combined with manipulation on a global scale, echoes the fear of Orwell and Bradbury: a world where collective memory can be continuously altered.

BLOCKCHAIN AND THE RESISTANT MEMORY

It is at this point that technologies such as blockchain gain relevance. Unlike centralized databases, subject to the control of governments or corporations, blockchain offers a distributed, transparent, and practically immutable record. Each block of information carries with it a timestamp and a cryptographic proof that guarantees its authenticity. In this sense, blockchain is not only a technical innovation but a form of resistance: a space where memory can be preserved without the intervention of a “Ministry of Truth.”

If Fahrenheit 451 denounced the destruction of books and 1984 showed the risk of the manipulation of language and of history, blockchain can be read as the contemporary attempt to protect what is most essential: the continuity of memory and the integrity of information. More than a financial or technological mechanism, it represents a philosophical and political response to an era in which the narrative of the real has become a field of dispute.

Jacques Derrida, in *Archive Fever*, observes that every archive is inseparable from power: to archive is to decide what will be remembered and what will be forgotten. The “archive fever” consists precisely in this tension – the fact that collective memory is always subject to those who hold control over the means of preserving it.

In this sense, blockchain emerges as a radical rupture. Unlike centralized archives – libraries that can be burned, ministries that can rewrite documents, or servers that can erase data – it creates a distributed and immutable archive. Each block of information, recorded in a decentralized manner, functions as a kind of collective testimony, validated by a global network of participants. The cryptographic proof guarantees its authenticity, and the timestamp ensures its permanence. There is no “Ministry of Truth” capable of going back and altering the past; the record is, by definition, resistant to the imposed forgetting.

We can read blockchain, therefore, as the materialization of an archival utopia: a resistant collective memory that escapes the control of States and corporations. Unlike the fire that consumes the books in Bradbury, or the bureaucratic pen that rewrites history in Orwell, blockchain preserves the marks of time in an unbreakable chain. It represents an attempt to ensure that the narrative of the real is not seized by a few, but shared by many.

This dimension brings it closer both to philosophy and to literature: if the dystopian classics teach us to fear erasure, blockchain presents itself as a gesture of technological resistance – perhaps imperfect, certainly strained by market interests, but still capable of inaugurating a new way of thinking about the preservation of memory in the twenty-first century.

FROM THE LIBRARY OF ALEXANDRIA TO BLOCKCHAIN

Fiction meets reality. Since Antiquity, attempts to suppress knowledge have taken the form of bonfires and pillaging. The image of the Library of Alexandria, with its scrolls and manuscripts lost in successive fires, became the greatest symbol of this vulnerability. Each book destroyed there represented not only the end of a text, but the ruin of a possibility of future, knowledge that never reached us, voices that could never again be heard.

Writing, however, has always sought to resist forgetting. From clay to papyrus, from parchment to paper, each medium offers a promise of permanence, however precarious. With Gutenberg's press, this promise expands: the word multiplied in series escapes more easily the control of kings, popes, and censors. But not even mass reproduction managed to guarantee total survival: the history of the book is also the history of its losses.

It is in this movement between erasure and preservation that space opens to think about the current revolution. If Bradbury's fiction reminds us of the vulnerability of the book before fire, and if history shows us the fragility of material supports, the present places us before an unprecedented possibility: the inscription of texts in a network that does not depend on a center, that does not burn in a single fire, that cannot be silenced by a decree. The literature that arrives on blockchain carries with it this memory of past losses and rehearses a response: a word that cannot be burned.

THE CRYPTO HISTORY

The gesture that inaugurates Bitcoin, in 2009, is already literary. In the genesis block, Satoshi Nakamoto inscribes a headline from The Times: “Chancellor on brink of second bailout for banks.” It is not only a record of date, but an encrypted commentary on the financial crisis and the need for new paths. This initial gesture already indicates that blockchain is not only calculation, but also writing: a space in which language can be fixed in an indelible manner.

Ethereum, in 2015, radicalizes this possibility. If Bitcoin creates a decentralized currency, Ethereum inaugurates a universal machine of contracts, capable of storing not only values, but instructions, codes, rules. With this, the very concept of text expands: writing on blockchain is writing with material consequences, for the language of the contract is also action.

The political and philosophical leap is evident. Bitcoin challenges the monopoly of money; Ethereum challenges the monopoly of legal institutions and centralized platforms. By allowing any person to publish and execute autonomous contracts, the network becomes not only a currency, but a global infrastructure of trust.

Along this path, the relationship between technology and philosophy intensifies. Blockchain not only records, but guarantees that what has been recorded cannot be altered. The record becomes indestructible, immutable, resistant to forced forgetting. Writing ceases to be merely trace or sign and becomes also a protocol of collective validation.

It is from this movement that the possibility of inscribing books on blockchain is born. If Bitcoin inaugurates an alternative financial narrative and Ethereum an alternative institutional narrative, literature now finds its space in this same gesture. Writing in contract is to prolong the lineage initiated in the genesis block: to use blockchain not only as calculation, but as a space of memory and creation.

FROM JUNHO TO MATZATEA

It is within this horizon that my first published book, Junho, emerges, released in an NFT edition. At that moment, the publication explored artifices that allowed data to be inserted into the NFT's own metadata. Among its characteristics, there was one linked to a link on Arweave – a solution of digital permanence, but still dependent on an external reference. In that repository lies the complete version of the book in different digital formats. The work exists on the blockchain, but still in a manner conditioned by external connections.

After a year, the moment arrives for a new publication. This time, in Matzatea, the gesture intensifies. The text is not only connected to the contract: it is part of it. The book becomes inseparable from the very logic that validates it. Each minted copy carries the code of the book within itself, making literature encounter a new typography – no longer made of movable type or PDF files, but of distributed blocks validated in consensus.

This passage is more than technical: it is political and aesthetic. If Bitcoin shows that it is possible to reinvent currency and Ethereum that it is possible to reinvent contracts, literature now shows that it is possible to reinvent the book. A book that does not depend on editors, printing houses, or central libraries: a book that circulates through the network, inscribed in the collective memory of the blockchain.

There is a historical continuity here that cannot be ignored. If Junho embodies the spirit of an insurgent writing, challenging erasure through decentralized permanence, Matzatea radicalizes this gesture, merging literature and protocol. At the same time, it inscribes itself in a broader trajectory, one that goes from clay tablets to typographic presses, from burned libraries to distributed networks. Each era reinvents its media and, with them, also reinvents the meaning of the act of writing.

This edition of Matzatea is not only a literary work, but an experiment in historical inscription. Each NFT is at once exemplar and testimony: proof that, in this time, literature finds a new space of permanence. The blockchain ceases to be merely the terrain of financial speculation and becomes a territory of poetic creation.

Just as Satoshi's sentence engraved in the genesis block, the book here inscribed in contract is a milestone. Perhaps, in the future, they will look at this practice as we look today at the first typographic presses. The book that is inscribed on the blockchain inaugurates another possibility of memory: literature that lives within the very indelible logic of consensus.

INVITATION TO JOIN THE NARRATIVE

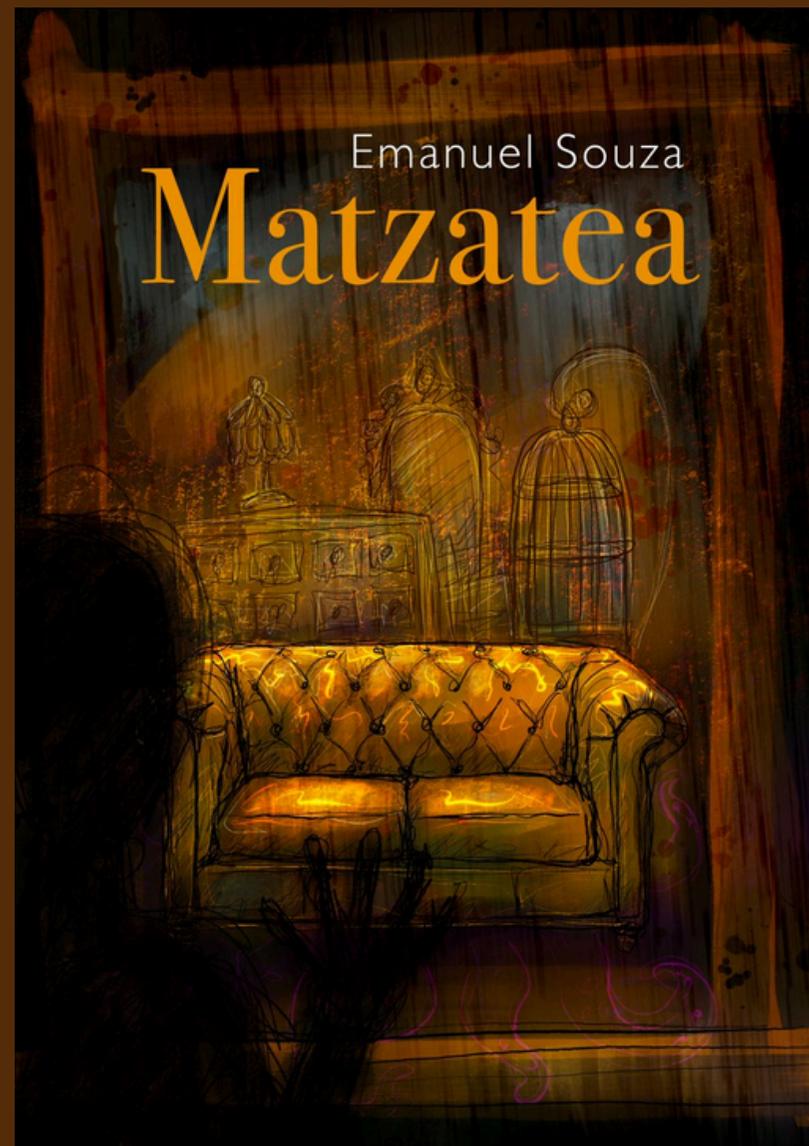
If you have reached this point, thank you for accompanying me through this preface – and for sharing the belief that literature can transcend the page. The NFT edition of Matzatea is more than a book: it is a gesture toward rewriting the present, an invitation to inhabit the future of writing.

You are warmly invited to explore the work in full – to move through its pages as one moves through the blocks of a network – and, if you wish, to mint your own copy: a unique edition, inscribed on-chain, making you not only a reader but an active participant in the collective memory we are building.

By following the link below, you are welcome to become part of this unfolding history – transforming reading into presence, and presence into participation in this literary experiment.

Discover Matzatea and mint your copy:
<https://manifold.xyz/@emanuel-souza/id/4154677488>

Welcome to the literature of the future.
Welcome to an unbreakable memory.



The Logic of Music

BY VECELINA MINKOVSKI

ART BY: BEATE MINKOVSKI



The Logic of Music
Flew in like a void
Would not be pinned down
Nor prayed

The tiny distraction
It held up with its hands
The sum of the world
It had made

For everywhere heard
The screams shouts and shots
That took lives of those it could not

Though their breathing did stop
Their souls they would not
No matter the shatter
Or rot

They grabbed and they pulled
Scurried and stood
With their higher ups
Mission in place

A cacophony of fools
Druids and drools
Mounted atop the food chain

The Logic of Music
Life's symphony named
Beguiled and sullied
By bastions of shame

Netted and touted
Heroes unmounted
In glorious waves
At their caves

Where in hiding
They found
Their fists' raging sounds
Cemented eternal un-crowned

Justice never better
The moment of leisure
That dropped them all
Into the ground

The Logic of Music
Sat at the helm
Decidedly dredging up foul

Odors of egos
Satyrs and weirdos
Who were so very lost
They were found

Taken and beaten
Sold out and quite sweetened
With destinies awkward
demands

That they less be caught
cowards
In schoolhouses and showers
With their pettiness
Now so devoured

The Logic of Music
A cupid of two
One of them good and one
bad

No correctness is better
Than the ultimate treasure
Of a fools wish
In paradise found

