

ABSTRACT

Conventional exhibitions were temporarily halted in 2020 due to the COVID-19 pandemic that has hit almost all countries in the world. A situation like this is very unlikely to create an event that invites crowds from the mass of visitors, including an art exhibition event. Therefore, all kinds of ways are done so that activities in the field of art do not just stop. Digital showrooms are an alternative option for holding art exhibitions, even in the midst of the ongoing pandemic. The Non-Fungible Token art market is an alternative option for creators to stay active and showcase their work. This platform offers various types of Non-Fungible Token works such as videos, music, photos, games, and so on.

This research is a qualitative research that uses Edmund Burke Feldman's art criticism method in its presentation. The data sources used by the authors in this study came from the official website page of the Non-Fungible Token art market platform and direct observations on the works contained on the Non-Fungible Token platform became the object of research. Furthermore, the collected data was then analyzed using descriptive analysis method. On the theoretical basis, the author uses John Dewey's theory of aesthetic experience and Brian O'Doherty's art exhibition space.

As a form of alternative space, the Non-Fungible Token Platform should provide an atmosphere that is quite contrasting from conventional gallery spaces and provides an aesthetic experience that has not been encountered or obtained in conventional exhibitions. However, interaction between humans and computers will not get the same experience, therefore the developer must pay attention to the display needs of the works on display, as well as provide an art exhibition experience for users of the Non-Fungible Token platform.

Keywords: Non Fungible Token, Alternative Space, Art Exhibition