Chapter 10
Toward a B-Society Model:
The Digital Media Art Experience

Pedro Alves da Veiga
Universidade Aberta, Portugal & University of Algarve, Portugal

Mirian Tavares
University of Algarve, Portugal

Heitor Alvelos
University of Porto, Portugal

ABSTRACT

This chapter seeks to legitimize the biological ecosystem concept as an expanded analogy for representing relationships between agents of the social, cultural and artistic systems involved in the creation, research, exhibition, enjoyment, experimentation and education of digital media art, including organisational, participatory and socio-economic integration aspects. It also aims at demonstrating the virtual/material dichotomy anachronism, proposing as an alternative the blended reality concept. By exploring the mechanisms of individual artistic and intellectual emancipation of the digital media art universe, it seeks to demonstrate how the relationships between the various ecosystem agents are becoming increasingly blended, leading to the creation of b-ecosystems, in short, a b-society.

INTRODUCTION

Digital media has become interwoven into all areas of modern day developed societies, and art is no exception. The first forms of computational art are at the origin of digital media art, though still produced with analog computers, and carried out by scientists, who called their laboratory experiments art, as the Dadaists had done before with the readymade concept. Such is the case, for example, of mathematician Ben Laposky (1969) and his Oscillons (Figure 1).

Artefacts that, until then, had never been raised to such a level claimed the status of art. The boundaries between science and art grew thinner, creating a fertile ground at their intersection, and the artist/

Figure 1. Oscillon 45, Ben Laposky
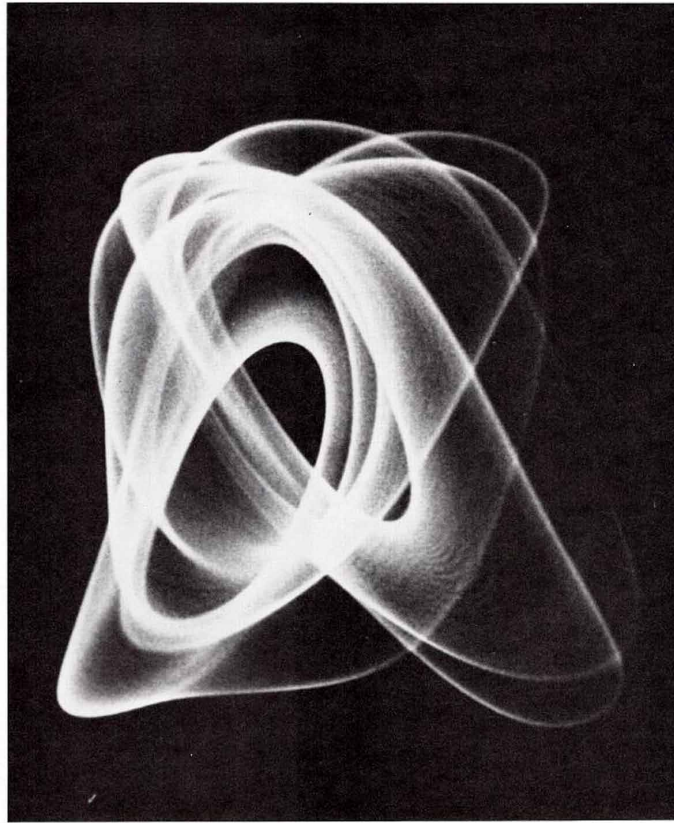
scientist re-emerged, like Leonardo in the Renaissance. At present digital media art has spread beyond the science laboratories and covers genres and categories as vast and diverse as generative art, electronic music, web art, live coding, glitch art or video mapping, among many others. It presents a unique set of challenges to traditional ideas of collection, presentation, distribution, documentation and preservation.

The artist thrives at the core of a complex agents' network – or ecosystem – where technology, science, art, society, entertainment, politics and economy play intricate and interdependent roles. It is an open system, that establishes relations with the external environment, and where internal balance is as important as external, as the adaptation for the ecosystem survival can be caused by the (dis-)appearance of agents, changes in the environment or uncontrolled factors. This ecosystem is analysed fluidly in the different relations between the various agents, whether physical or virtual, and it is precisely the increasing feedback loop in all relationships between the different agents, between virtuality and materiality, activism and entertainment, experience and ownership that is at the heart of the blending concept presented by the authors.

The relevance of such ecosystems for the entrepreneurial world can be stressed on two different levels: at the core of the cultural industries – whether as an agency, production, communication, marketing, curating or infrastructure management company – but also at the technological, creativity and innovation transfer level (from art to industry and back), lead by many hybrid art-science fields, such as genetics, robotics, biology, biochemistry, particle physics or information systems, only to name a few.

Related Content

Architectural Issues Related to Feral Information Systems

Lars Bækgaard, Martin Olsenand Torben Tambo (2014). *Feral Information Systems Development: Managerial Implications (pp. 227-241).*

www.irma-international.org/chapter/architectural-issues-related-to-feral-information-systems/94684

Bluetooth Low-Energy-Based Applications: The State of Art

Smita Sanjay Ambarkarand Rakhi Dattatraya Akhare (2018). *Protocols and Applications for the Industrial Internet of Things (pp. 95-112).*

www.irma-international.org/chapter/bluetooth-low-energy-based-applications/202565

Always-On Enterprise Information Systems: The Concept, Attributes, and Implementation Drivers

Nijaz Bajgoric (2018). *Always-On Enterprise Information Systems for Modern Organizations (pp. 1-22).*

www.irma-international.org/chapter/always-on-enterprise-information-systems/192971

A Stochastic Model for Improving Information Security in Supply Chain Systems

Ibrahim Al Kattan, Ahmed Al Nunuand Kassem Saleh (2010). *Business Information Systems: Concepts, Methodologies, Tools and Applications (pp. 573-587).*

www.irma-international.org/chapter/stochastic-model-improving-information-security/44096

Sequential Patterns Postprocessing for Structural Relation Patterns Mining

Jing Lu, Weiru Chen, Osei Adjeiand Malcolm Keech (2010). *Business Information Systems: Concepts, Methodologies, Tools and Applications (pp. 787-806).*

www.irma-international.org/chapter/sequential-patterns-postprocessing-structural-relation/44108