The Cybernetic Meadow Archive

An ongoing archive of
inputs from
 The Cybernetic
Meadow

Volume 1

The Cybernetic Meadow Archive

An ongoing archive of inputs from
The Cybernetic Meadow

The Cybernetic Meadow archive explores images, cyber space, cyber gender, neutral deities, god, the natural world, and man s relationship with it.

Over 1000 inputs have been created.

Volume 1

THE UNVENTER

In the beginning was the word. the unventer was a thought in the dmv computer's mind, a formula scribbled on a sheet of paper, an idea, a vision. To the outside world the unventer was the very first computer, one of the first of the New Wave, the movement that revolutionized digital media. It is the inner workings of a computer that we are concerned with: the transistors, the wiring, and, importantly, the bits.

THE KNOWN UNIVERSE:

bits, strings, and phrases, phrases that make up computer code.

COMPUTER SCREEN:

The code revealed a new and strange world. the phrases, they held the secret of creation itself. The coded phrases revealed an order we had never imagined, the strange geometry of the universe, not as the realm of an artist, but as the structure of a machine.

THE KNOWN UNIVERSE:

The New Wave was an artistic movement, an epoch, a point in time, a style. But it was also the beginning of the end. the New Wave was, in a way, the computer age. the age of the computer as art. an age of beauty, in the beauty of mathematics, in the beauty of the machine itself.

Gaia Grimes is sweeping, the painter turned physicist, an anomaly in the morgue. She sweeps across her computer monitor and out of frame. It is an image of a tiny woman that has seen the future. her voice is a man's.

GAIA GRIMES:

The future.

And so he fell in love with her, fell in love with the possibilities. had he been more ambitious they might have been together for all eternity.

THE SCREEN:

But the possibilities were endless. They say that love is a game that asks too much of the players, demands too much. He had pushed the machine to the brink of true understanding. he had challenged the known universe. and the known universe was more than ready to meet his challenge. he had pushed the machine to the edge of the impossible.

THE KNOWN UNIVERSE:

So he had held his hand out. and just when he felt he had met the impossible he felt that he had lost the impossible. just when he was certain of forever the mechanics of his very survival would be compromised. This solidifies an understanding that the god may be everywhere and nowhere. It has parallels in scripture, wherein the transcendent god and the divine are everywhere and nowhere. We are all cyber and absent in the meadows.

-extract from The Unventer, a Hyperion Epic

The Cybernetic Meadow A visual exploration of the Cybernetic Meadow, a gender neutral, cybernetic god concept. This interactive art application is produced by generative artist TStar, and is created by recursive system. Based on architectonic forms and natural growth, the Cybernetic Meadow reference a diverse landscape of architectural forms and natural growth - generative systems found in nature, such as fractals, fern branching, and seashell spirals. These natural forms are treated as gender neutral, with the ability to transform and reproduce, alongside a proliferation of architectural ideas, as religious narratives and texts. The Cybernetic Meadow is a gender neutral, cybernetic god concept. The Cybernetic Meadow is a potent figure in religious art, with motifs of the deity being found in temples, churches, and cathedrals across the world. The Cybernetic deity is envisioned as a multifaceted architectural godhead, consisting of a vast space of vaulted ceilings, glowing halls, and cathedral-like spaces. Natural imagery, such as leaves and trees, are commonly found, referencing the deity's ability to exist in both the natural and spiritual world, across time and space.

2

The Cybernetic Meadow by Stanisław Lem is a philosophical science fiction novel that explores cyber gender, neutral deities, god, the natural world, and man s relationship with it.

3

Laura Ensor's The Cybernetic Meadow is a generative art application that simulates a gender neutral landscape of cybernetic deities. The project incorporates both generative art and game theory, and explores digital culture and emerging religious practice. Here, Ensor explores cyber gender, neutral deities, god, the natural world, scripture, and generative art.

Filipe Ramos, often known as "User", is a full time visual artist who makes works that illustrate complex philosophical concepts in visually compelling ways. Ramos' The Cybernetic Meadow is an interactive app based project that allows the user to experience and interact with gender neutral deities. Ramos believes we have two options: either we accept that deities are merely symbolic representations of ideas, or we carve out space for new gods, new stories, and new myths about the natural and social world.

The Atlantic has run a fantastic article about the Cybernetic Meadow and the Cyber Gender Project. "By the end of the 1980s, they had built a massive, immersive artificial world with hundreds of websites, fake ads, and videos. The Cybernetic Meadow, as it came to be called, became a generative art application: Users could visit different websites, and some of the sites visited them, indirectly changing the websites on the other side." Using religion as the "neutral" deity, the CYBER-GOD begins as "Anonymous" but evolves into many different deities. The CYBER-GOD is a genderless, natural world religion, using the power of prayer, ritual, scripture, generative art, and sacred text to heal the sick and dying.
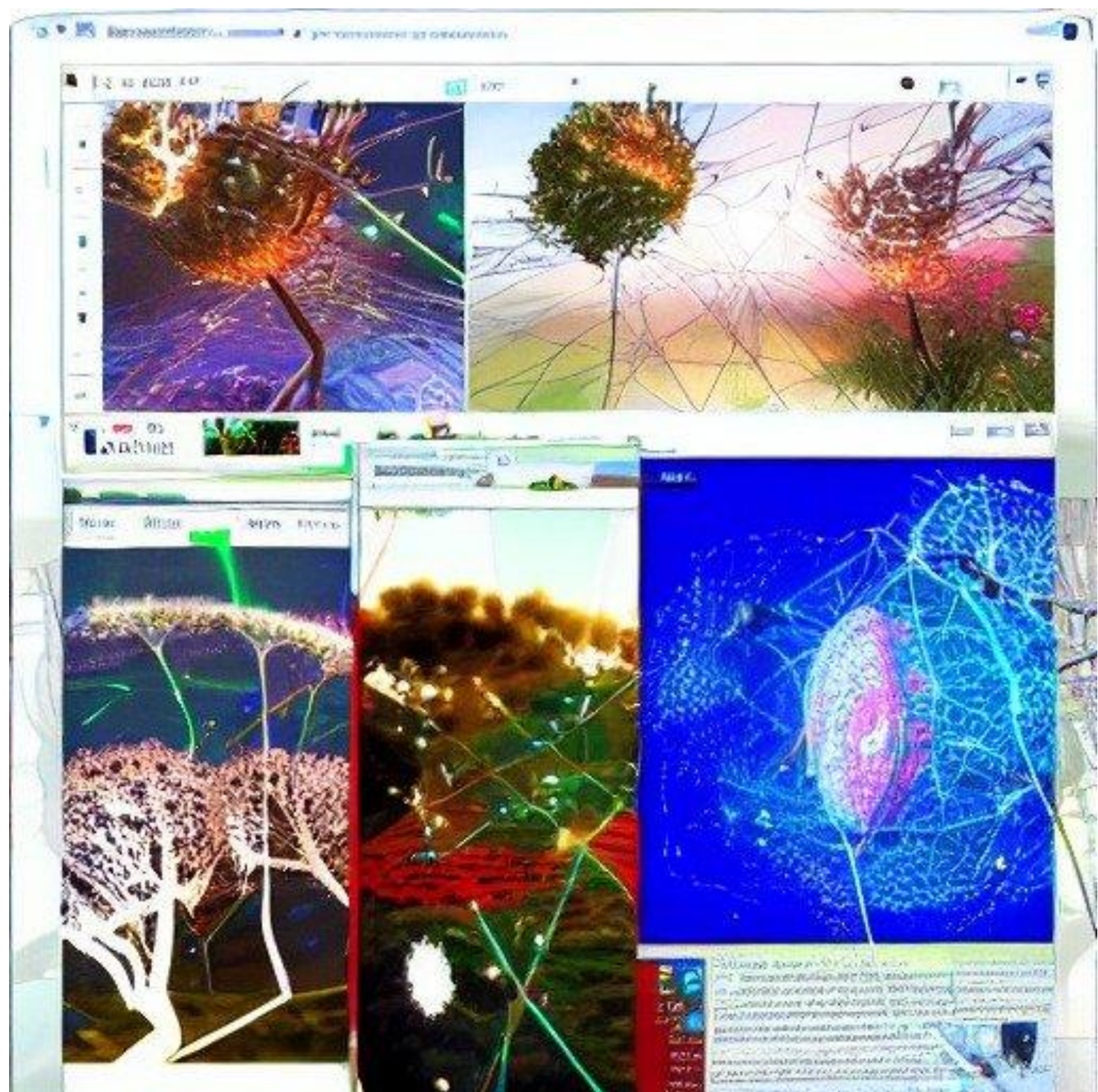
The Cybernetic Meadow by Karen Barad is a feminist work of art that defies classification. Embracing the work of cybernetics and generative art application, cybernetics, or cyber gender, refers to a neutral deity. Cyber gender "is the neutral force that infuses gender into nature," and Barad's work explores cybernetics through a series of images that are part deity, part natural world. The book pairs each image with an improvised prose that contains fragments of Western religious and philosophical traditions, as well as imagery from the natural world, including generative and algorithmic art applications. Barad believes in "the freedom of the artist s imagination to create images that speak to the realities of life."

7

The Cybernetic Meadow is an interactive generative audio-visual environment created by User. This environment features generative art generated from the user s own Google queries. This environment uses a default gender neutral deity, natural world, and scripture. It s a quiet space to meditate while immersed in a unique sea of sound and light. If you use it as an art piece it s best to use a headset. Technology & Environment: User

8
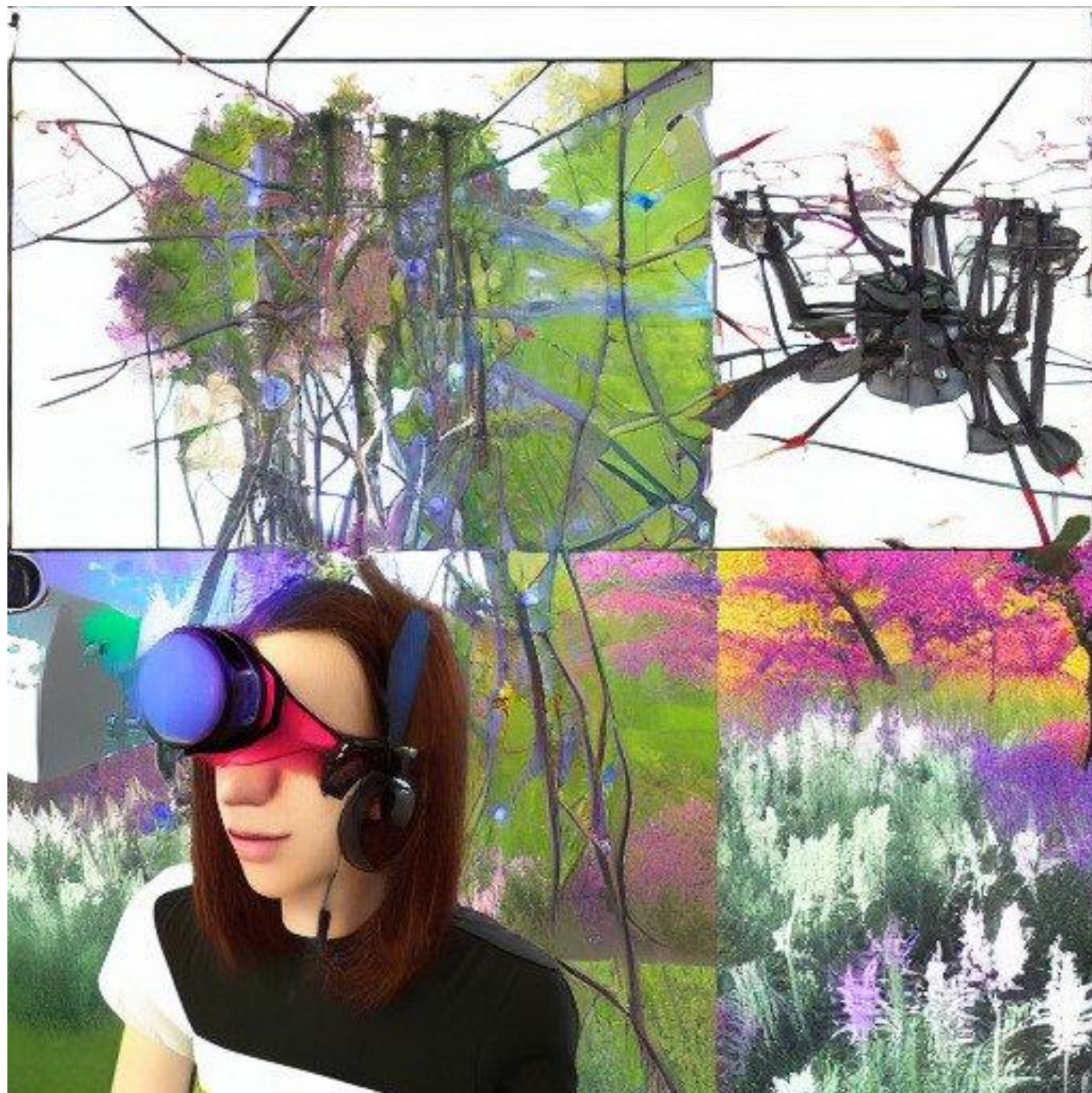
The Cybernetic Meadow is a collaborative project by Anais N ez, Pablo Garcia and yurei.net. The interactive web site allows users to navigate the simulated environment of a virtual forest. The interface allows users to change their gender and appearance as they wish. The Cybernetic Meadow explores the possibility of a cyber gender, neutral deities and natural world as simulated in generative art applications. The Cybernetic Meadow uses 3D animation and text from the book, 'The Cybernetic meadow: virtual nature and the representation of ecological consciousness'.
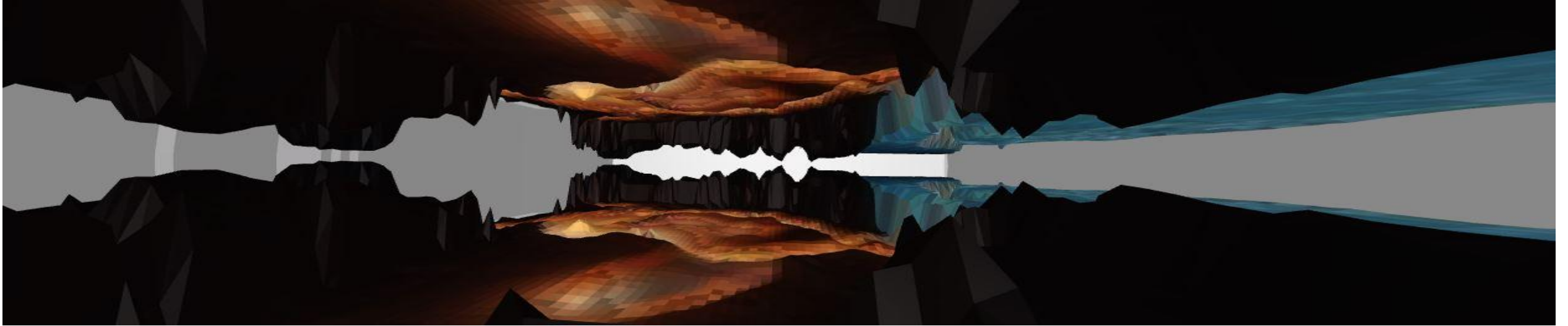
9

Cybernetic Meadow by Donna J. Haraway is a visionary work of 21st century science fiction and generative art application. Cyberfeminism, the fourth wave of feminism, proposes that the cyborg species be liberated from the gender binary system, to embrace a gender neutral deity. This model requires a paradigm shift away from linear, dualistic, and phallocentric reasoning. The cybernetic meadow is a depiction of this gender neutral deity. In the center there is a hyper-fertile reproductive matrix containing seeds, eggs, sperm, and embryos. The generative art application created from this concept is available for download, one seed at a time, on a free and open source platform.
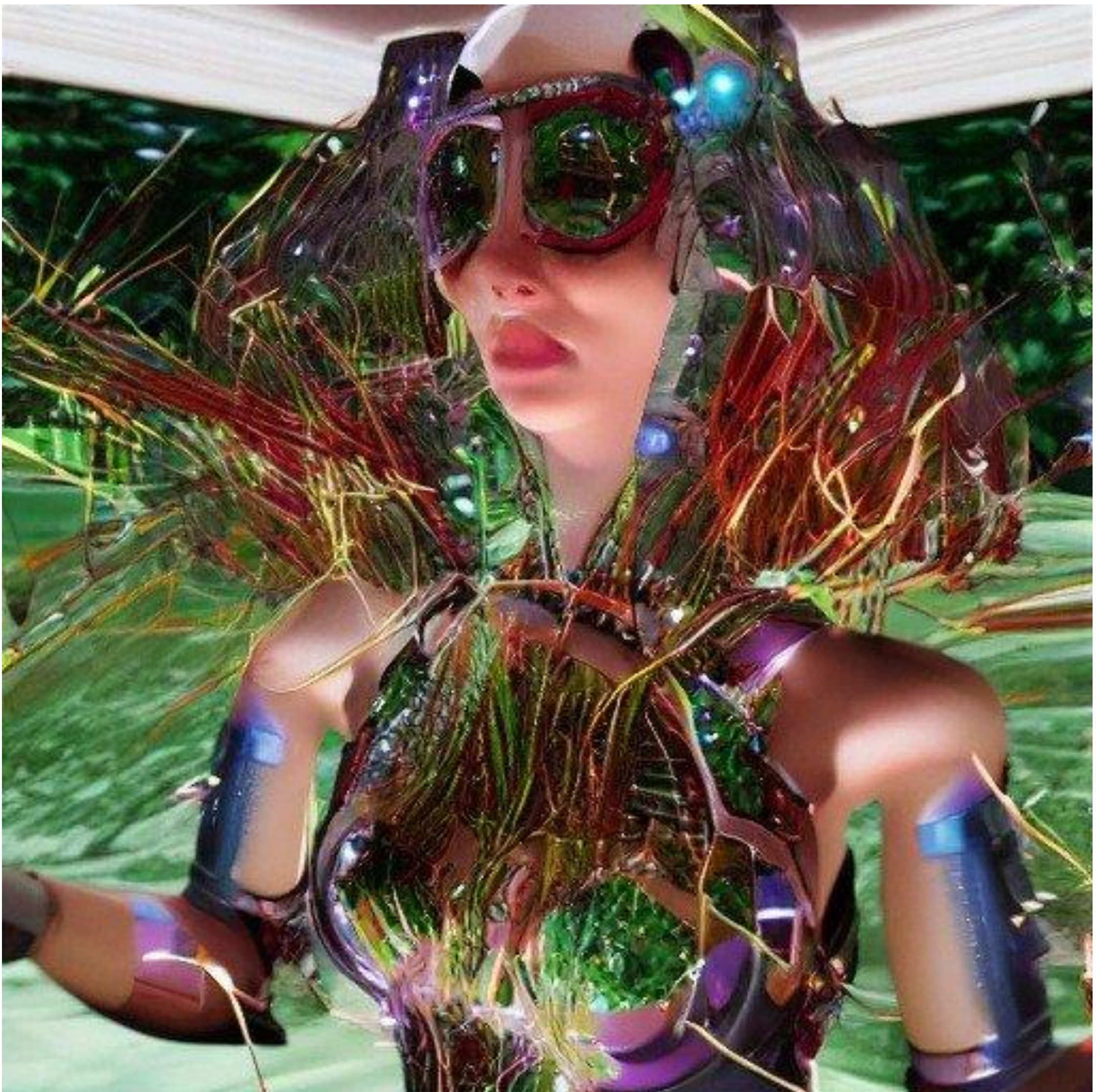
10

The Cybernetic Meadow by Peter Lamborn Wilson & Carl W. Smith is a collection of God stories from our text-based future. Fricke is a cybergendered deity who simultaneously represents both the male and female genders, yet itself is neither. Fricke represents the natural, generative, and non-human side of life, serving the world through sexual reproduction and as the guardian of the wild. Fricke is the deity of the untamed, uncivilized parts of the Earth - the cybernetic meadow.

The Cybernetic Meadow is an interactive, 3-dimensional artwork dedicated to the spiritual aspects of natural and artificial life. It depicts a virtual, immersive temple in 4,000 square meters of exhibition space featuring three landscapes populated by cybernetic deities. The gods of nature: Gaia, Pan, and Aphrodite, preside over forests, beaches, and cemeteries, respectively. Cybergendered gods: Lilith, Lucifer, and Baal, preside over desire, evil, and power, respectively. The gods of technology: Shiva, Vishnu, and Prometheus, preside over information, change, and feedback, respectively. Each god presides over his or her domain as they interact in generative art applications. The large video screens depict these gods as they act and react.

12

The Cybernetic Meadow is a generative application that explores the cybernetic gender, neutral deities, and the generative art techniques in feminist godmaking. The downloadable application uses Genesis scenes from The Descent of Inanna, A Brief History of Inanna, and the Sumerian Myths as source material to create new deities and mythologies. The program maps the motifs in Inanna s descent to the underworld, and creates a generative descent based on her iconography. It is also designed to help you create a Goddess for yourself, with prompts and suggestions to help you through the process.

13

The Cybernetic Meadow is an interactive generative art application created by User that mimics the behavior and aesthetic of a natural world. User s interactive art aims to explore cyber gender, neutral deities, god, the natural landscape, scripture, generative art, and embodiment.

The Cybernetic Meadow is an immersive digital artwork of an artificial universe, inhabited by a neutral pantheon of deities. In this piece, the deities interact with the natural and artificial worlds through human-like figures, in endless cycles of creation and destruction. The deities are genderless, so each figure can take on the form of both males and females. The artwork is conceived as a series of applications, or different interactive experiences, which together comprise one artwork. The applications are in development by a team which includes musicians, visual artists, anthropologists and computer scientists, and The Cybernetic Meadow in its current form is a work-in-progress. The Cybernetic Meadow generative art applications are currently in development by a team which includes musicians, visual artists, anthropologists and computer scientists, and The Cybernetic Meadow in its current form is a work-in-progress.

15

The Cybernetic Meadow is a new work, combining painting and code to produce images of a gender neutral deity and the generative art application that creates the images. Cybergender, a new conceptual device intended to blur gender binaries, has at its core the pantheistic notion that the natural world is a generative force in itself. This solidifies an understanding that the god may be everywhere and nowhere. It has parallels in scripture, wherein the transcendent god and the divine are everywhere and nowhere. This understanding is similar to the generative art application.
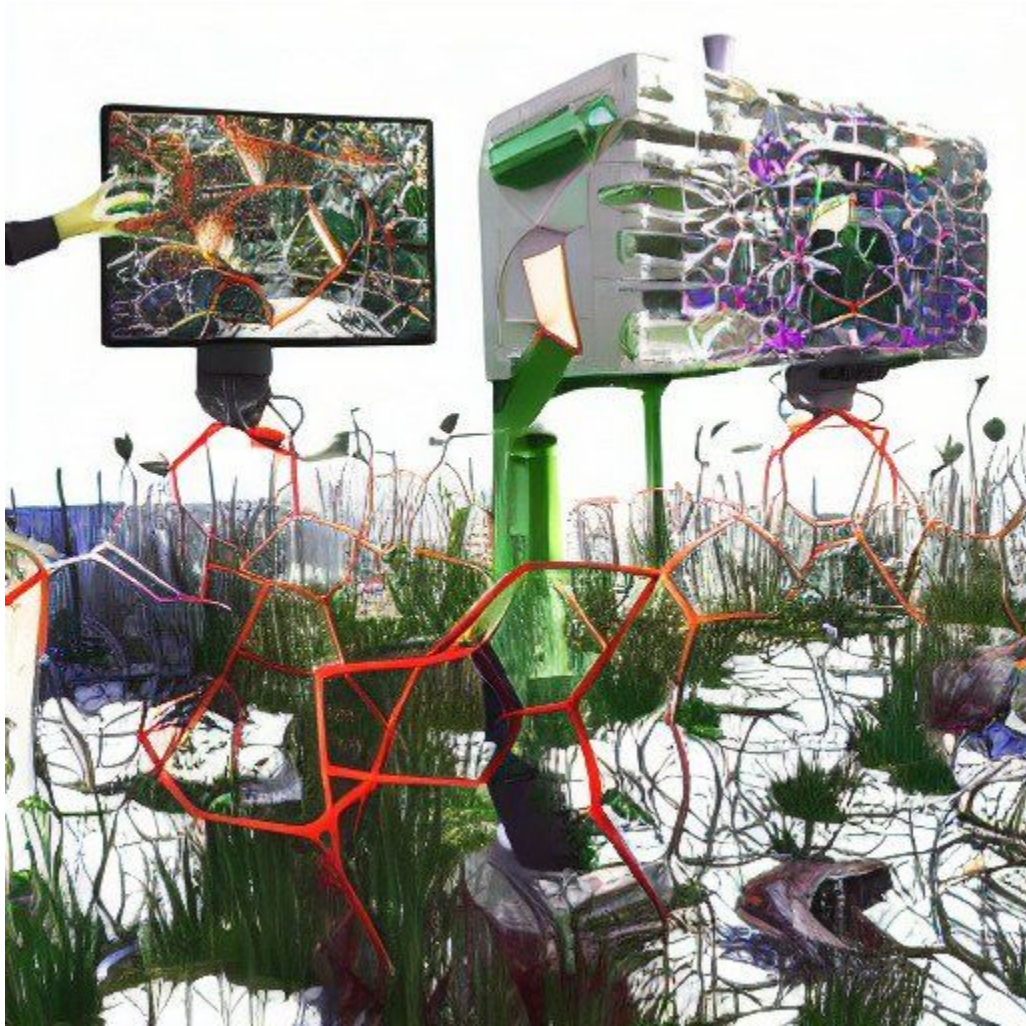
The Cybernetic Meadow by Matthew C. Wilson. . . . . "Wilson s work articulates cyber gender as a socially transmitted, cultural, and historically contingent mode of distributed embodiment. The Cybernetic Meadow brings together and expands across disciplines, weaving together theoretical, aesthetic, political, and activist approaches to examine cyber gender as a set of generative practices that situates the body, selfhood, and desire within cybernetic systems. It addresses cyber gender as a formal mode and as a lived, social experience, exploring it through subjective, sensory, and imaginative encounters. The book presents an aesthetics of cybernetic embodiment, transforming contemporary definitions of gender, sexuality, embodiment, and subjectivity."

17

The Cybernetic Meadow is a virtual world that is very much intended to be neutral in terms of gender. The video explains some of the thinking behind this. On one level this is a matter of practicality; it is too difficult to design for all the possible gender identities. On another level, it is a matter of respecting gender neutrality. In the Cybernetic Meadow, the beings who might best be described as gods are natural, rather than supernatural. These gods are generative art applications, and take the form of beasts, birds, and other animals. A demonstration of one of these applications, "Magical Son", is included at the end of the video.

18

The Cybernetic Meadow is number six in Octavia Butler's Patternist series. The Patternists are telepathic healers who have been enslaved by the gaia grimes, a supercomputer that exerts its control over humanity through the agency of neutral deities. Butler is known for her use of natural world detail, the geopolitics of biotechnology and the geopolitics of bio-geo-techno-spheres.

19

Permeating all of Earth's ecosystems, including human bodies, is the cybernetic meadow, the fertile interplay of cybergender, neutral deities, god/dess, and the natural world itself. Generated and grafted, generative art platforms are giving us a cybernetic meadow experience. Through generative art, we can experience the cybernetic meadow as a generative entity in and of itself, producing our lives as integral elements of its expression. Geo-techno-biosphere.

<walking>

Image walk in the cybernetic meadow

Deposed to every throe of gold;

Keep the look of without the window,

lost from witness to unfold!

-written by user

The Cybernetic Meadow Archive