

# Wiggliism: A Philosophoid Entity Turns Ten

*Ebon Fisher*

I would not rule out the possibility that thousands of years of cogitation in monastic and ivory tower isolation, along with great oily barrels of bad wine, have led philosophers inexorably toward the void. What a line-up: nihilism, absurdism, Taoism, postmodernism and a million bitter ruminations on capitalist individualism. Ten years ago, in a simple procedural shift from this pessimistic legacy (except for the bad wine), I decided to air my thoughts in public, hoping that a very different conclusion might result. In 1996 I posted a rough draft of The Wiggliism Manifesto on-line and invited the public to dive in and help cultivate the thing. After several rounds of feedback, edits and dialogue, what emerged was an exuberantly tangled exercise in, and rumination on, interactivity and distributed cognition. Within a few years it became apparent to me that what I had unleashed was not so much a clear argument (the kind you get in a monastery while talking to yourself) as a collective organism of sorts, a living, philosophoid entity. Something very alive was in play, and, once seeded, Wiggliism seemed to be constructing itself.

Wiggliism was born in the mid-1990s during what might be termed the “gothic” phase of cybernetic culture: the emergence of the Web, genetic engineering, 3D computer games, fuzzy logic and all the quasi-living media goo in between. It borrows shamelessly from the realm of living, wiggling things (both artificial and otherwise) and moves headlong into an interdisciplinary discourse that might be termed *subjective ecology*. Wiggliism boils down to this: That which is true or beautiful or simply present is collectively cultivated like a living being out of an entire ecosystem of inputs, both human and nonhuman, perceived and imagined. In this living system, there is neither coherent, objective truth nor authentic, subjective truth. There is only a continuum of vital truthiness to which we actively contribute. We are *in the truth* and it is squirming.

## EARLY SQUIRMING

Wiggliism was formally launched in 1996, but it had a long incubation prior to that. For half a century an entire culture had been gradually emerging in the interconnected fields of cybernetics, new media, ecology and science fiction. My own entry into that culture began at Carnegie-Mellon University in the early 1980s under the tutelage of an inspired “intermedia” professor, Bruce Breland. My exploration continued at Massachusetts Institute of Technology’s Center for Advanced Visual Studies and MIT’s Media Lab, where I had the opportunity

to teach an undergraduate course. I was up to my corpus callosum in a hacker culture that saw interpersonal wiring and digital augmentation as our certain destiny.

In 1988 I moved to Williamsburg, Brooklyn, where I began to explore other forms of media-augmented community systems. In collaboration with a generation of artists that had moved into that bullet-ridden neighborhood, I conducted a variety of experimental media rituals (Fig. 1). One such ritual, *Media Compression* (Fig. 2), involved the confessional sharing of consumer media and the construction of a collective, pop-inflected worldview.

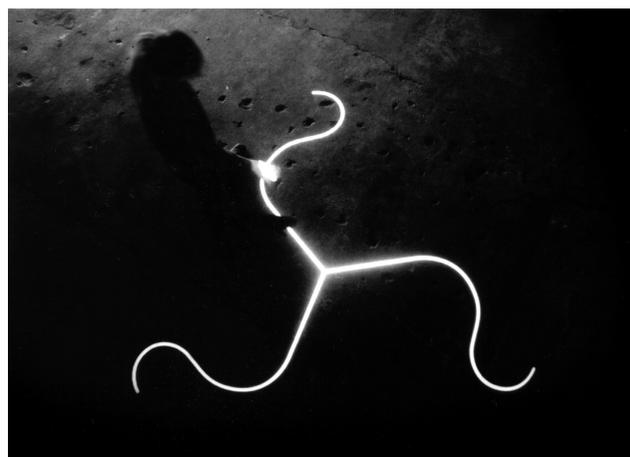
Other rituals included *The Weird Thing Zone*, *The Eyeball Scanning Party*, (718) *SUBWIRE*, and a 15-hour *Web Jam* (billed as “Organism”) involving 2,000 whirling guests (Fig. 3). Williamsburg became a living petri dish for studying local communications and meaning-construction. Proudly positioning itself outside the Manhattan “art world” and its narrow, post-modern cynicism, our community seemed to be cultivating a neighborhood-sized garden of creative interconnection.

However, by the launch of The Wiggliism Manifesto in 1996 (see Appendix A), much of Williamsburg’s interdisciplinary,

## ABSTRACT

The author describes The Wiggliism Manifesto, a work authored amidst the fury of early exchange on the World Wide Web. The term Wiggliism refers to a quality shared by biological and artificial life forms alike. The manifesto has taken an open-source approach to its cultivation, allowing numerous voices to nurture the entity into being. This collective approach to truth cultivation embodied by the manifesto was inspired, in part, by the author’s experiences with community-based media rituals in the North Brooklyn community before it gentrified in the mid-1990s. The project has affirmed its initiator’s sense that cultivating a living system can be a vital alternative to traditional creative practices more aligned with manufacturing and commerce.

**Fig. 1. *Three-Prong Focal Entity*, an early Bionic Code, Test-Site Gallery, Williamsburg, Brooklyn, 1992. (© Ebon Fisher) This interactive installation was one of a dozen “media organisms” that inspired the author to “breed” rather than “author” the Wiggliism Manifesto.**



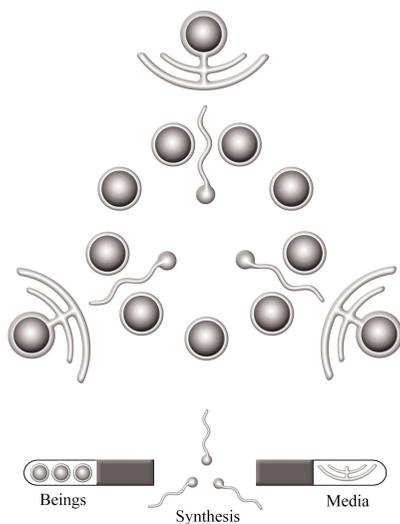
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neighborhood-focused zeal had dissipated: Manhattan's traditional art and design businesses, with their formulaic emphasis on collectibles and real estate speculation, had seeped into Williamsburg. By the time I posted the manifesto, our last large community event, 1993's *Web Jam*, was just a soundbite circulating in art history books and web glossaries. It was a crushing revelation that monetized information exchange could so quickly overwhelm the fragile ecology of freely shared dreaming.

## VIRTUAL COLLECTIVES

By the mid-1990s, with the emergence of a more generic, "Manhattanized," art culture in Williamsburg, I began to feel greater connection with experimental digital cultures emerging in Europe, such as V2 in Rotterdam, the *Mute* magazine crowd in London and early techno clubs in Berlin such as Tekknozid, UFO and Tresor. I was also thrilled to find a worldwide culture of collective meaning-construction beginning to percolate in the new on-line universe. *Mondo 2000*, *Mediamatic*, *Mute*, *2600*, the Well, Thingnet, nettime and *Wired* magazine had become the new "left bank" of critical, inventive discourse. *Leonardo*, with deeper roots and a little more restraint, was there as well. Steeped in this sprawling bio-tech culture and hungry to cross-pollinate it with the strains of ecology and community-building that I had experienced in Brooklyn, I wrote the first draft of The Wiggism Manifesto in a bit of a fever.

**Fig. 2. Media Compression.** (Photo © Ebon Fisher) One of a series of media rituals conducted in Williamsburg, Brooklyn, in the early 1990s, exploring collective methods of media consumption in an effort at cultivating a "social cyborg."



## A SELF-CONSTRUCTING, PHILOSOPHOID ENTITY

Having taken to heart the postmodern critique of science and academia and its pretensions of objectivity (with all its class, gender and species biases), I knew that I needed to cultivate a "philosophoid entity" out of the multisensory loam and struggle of popular discourse. Why not, in fact, embrace interactivity in Wiggism's very formation? Why not let the thing grow, taking on any meaning that sustained it, even if the resulting form of the thing put interactivity into the background and foregrounded vitality itself—or something stranger still?

I launched Wiggism to celebrate interactivity in all its undulating glory. I invited input from a sprawling crowd of geeks, philosophers, club kids, florists, engineers, even digital phenomena beyond anyone's control (hyper-runts! [1]). My *Bionic Codes* project had recently been given some coverage in *Wired*, and after a stream of e-mail in response to the article, I was able to build a large, eclectic mailing list [2]. Ten years later, hundreds of suggestions have folded into the manifesto and it has worked its way into dozens of magazines, journals, books and web sites.

## ABSOLUTES KILL

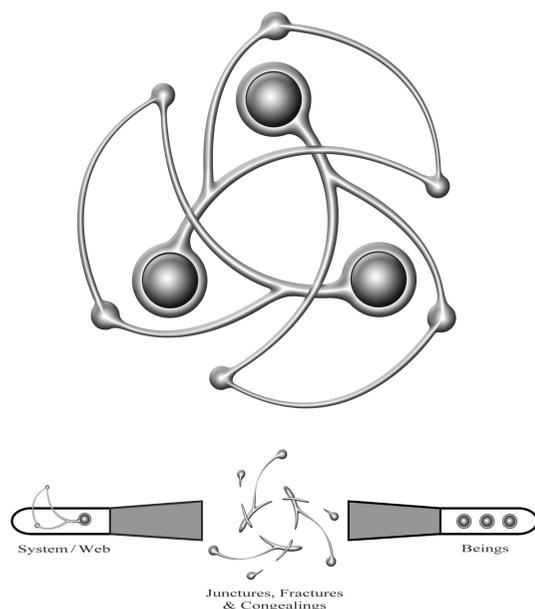
My hope is that Wiggism will never cease to find its meaning in collaboration with its audience. It is a life form rather than a fixed truth. To seek absolutes seems to me a silly, dogmatic enterprise, a psychological machine that leads inexorably to war. It may simply be more graceful to cultivate a desire to engage the world as we find it, contradictions, evolving cultures and all. All of this flirts a bit with Schopenhauer's notion of the centrality of will, expanding the definition of will into something that issues from an ecologically determined being rather than a singular human source.

## WIGGLISM SHRINK-WRAPPED

Below is an attempt to pin down a fairly slippery media organism. Those who have contributed to the project, or those who would like to take it further, should feel free to e-mail suggestions for alteration [3].

- Those perennial philosophical obsessions—"reality," "beauty," "truth"—are arrived at interactively with the world.
- Meaning, in effect, is a non-objective, lively presence cultivated in a conflux of senders, receivers, media and environment.

- There is no such thing as symbolic content packed into any statement and transferred from sender to receiver. The ecosystem is the message.
- To communicate is to commune with an ecosystem, forming a temporary, aggregate life form. This entity is sensed from the inside by non-objective participants.
- Communication-as-ecosystem involves a messy, lively mix of media, audiences, species, references, metaphors and arguments. Scientific discourse may invoke ancient gods, the funding priorities of the military-industrial complex or German cheese (quark). Discussions of sex may involve both aesthetic and scientific references. The expression of a painting is not limited to the arrangement of viscous fluids on canvas, but includes gossip, pricing, critics and reproductions in the press. All professions, despite their stated medium or focus, overlap in a complex, lifelike, trans-media matrix.
- Successful communicators, such as Jesus, Madame Curie, Beethoven or Bob Marley, anchor their work in sensuous, popular, media-friendly material. Such a practice engages a reverberant ecosystem of specialists and non-specialists alike. There is no high or low, just an ever-changing sea of centers.
- Wiggism is not relativism. Whereas relativism might lead to futility in the face of an absurd universe, Wiggism is oriented toward active cultivation of presence out of different inputs. There remains a struggle to correlate, resonate and congeal differences and there is self-evident, lifelike presence in such congealing. Whereas relativism might be characterized as "cool," Wiggism is "warm."
- Like any instance of expression, Wiggism's own manifestations (as a term, manifesto, essays, electronic media and more) are not repositories of truth, but codes or catalysts for cultivating lively, sustainable presence. Hence Wiggism's language is intentionally evocative. This evocative approach is rooted in interactive traditions the world over: the blues, African call-and-response, popular dance, town meetings, conversation.
- All efforts to objectively determine the world's physical, aesthetic or spiritual essence are passé. Philosophy itself is passé. Wiggism, therefore, might be described as an ethic exhorting us to take on a lusty, nurturing attitude towards the great mystery in which we find ourselves. Whereas Buddhism, Taoism and various shades of individualism emphasize a wandering sense of detachment, Wiggism implores us to actively participate in the world's meaning, congeal with all that we encounter, and transform ourselves and the world



**Fig. 3. *Web Jam*, Williamsburg, Brooklyn, 12 June 1993. (Photo © Ebon Fisher) Billed as “Organism,” the *Web Jam* took place in an abandoned mustard factory. It involved numerous overlapping systems contributed by 120 musicians, media artists, architects and performers. The event was attended by 2,000 guests and lasted from 6:00 p.m. until 9:00 a.m. the next morning.**

into a sustainable hive of mutual feedback, an aggregate, borderless life form.

- Whereas Fluxus emphasizes the radical transformation of art into an open-ended, intermedia event, Wigglist stresses a radical cultivation of the world into a living being.
- Wigglist itself, in all its myriad forms, must be nurtured into being through continuous dialogue, bringing us back to the top of this list.

## WIGGLISM'S EDITORIAL PROCESS

For years I have marveled at the continuing efforts of artists to repeat, ad nauseam, the brilliant and subversive work of Dadaism. How many more times do we need to re-invent collage, re-purpose objects and boast that we have subverted our bourgeois delusions of sophistication and objectivity? Dada begat Duchamp begat Rauschenberg begat Warhol begat Madonna begat Holzer begat Koons begat Hirst ad infinitum. Science and its subversions have fared little better in the work of Hobbes, Nietzsche, Kuhn, Foucault, Maturana, the Frankfurt School, post-structuralism, deconstruction and postmodernism.

If both art and science are stuck in a perpetual nightmare of overworked postmodernism, then Wigglist will simply slither away and define itself in non-artistic, non-scientific, *submodern* terms. Hence, I introduced The Wigglist Manifesto's beta test with the following proclamation:

>>I have begun to loath being identified as a “cyber artist”... I yearn for a discipline

>>which does not yet exist... which places an attitude of “nurturing life forms”

>>above that of “aesthetics,” “technology,” and “power” [4].

Wigglist approaches art, science, religion and any other endeavor as life forms, no matter how augmented, abstract, artificial, aggregate or inexpensive they may be. Much like our intense season of rapture in Williamsburg, Brooklyn, Wigglist concerns itself with the neighborhood that is *this* life, that which we are immediately co-dependent with and that which seems to be our lives in the collective sense. Self-evident signs of liveliness are critical in this regard.

Wigglist's very title is intended to embody liveliness. I settled on the term not only for the interactive processes it signifies, but because I thought it might have memetic qualities that would give the thing some play with a wider audience. As I mentioned in that first launch, “It was the least pretentious term I could summon which simultaneously suggested a quality of life, and itself behaved in a lively, pop manner” [5].

The term brought a community of minds together, and a living document began to emerge. Terms like *superanimal*, *ejaculate* and *radical center* came and went. Whole passages disappeared, such as “To swallow creator, medium and audience into a quivering conflux.” Over the years something both democratic and biomorphic was emerging in Wigglist's discussions, putting into practice what the manifesto calls the “rivulets and curls of writhing truth.”

Biomorphic democracy, of course, is not limited to the Wigglist project. In

the 1990s, philosophical circles had picked up Gilles Deleuze and Felix Guattari's use of the rhizome as a metaphor for a decentralized view of information flow [6]. This metaphor applied easily to Internet discourse (and provided a name for the on-line arts hub Rhizome.org).

## CREATURES, HIVES AND WORLDS

The notion of “embracing creatures, hives and worlds” undergirded the very construction of The Wigglist Manifesto. With every new posting of the document, I deliberately quoted from respondents, hoping to provide a sense of context for the project. Jovial informality marked much of the Internet exchange:

**Xfrench, 8 November 1996:**

>To bloom and bear fruit is the way [of] all things. Love, X.

**Symbion, 11 November 1996:**

> ::TEST RESULTS::...Go Alpha!...  
YES!YES!YES!YES!YES!YES!YES!YES!  
!YES!YES!YES!YES!YES!YES!YES!  
IT'S ALIVE

**The Evolution Control Committee, 15 November 1996:**

>The omniorganism, seeking omniorgasm, the all-reaching you-phoria. All things connected to all other things—The Universe-Wide Web.

**R.D. Brown, Research Fellow, Royal College of Art, London, December 1997:**

>Squirms again from the ants nest of London... What about a wiggling page of other wigglers—wiggling provided by some strange Java script?? Even a wiggling newspaper?

Some of the above may seem abundantly unschooled to some readers, but academic rituals of argument are not the point here. A nurturing *climate* is the point. To abandon objectivity, or even a highly personal existentialism, for a collectively cultivated philosophy requires more than a few scoops of warmth andchutzpah. More often than not, people responded to my periodic Wigglist postings simply to indicate a general sense of connection with the project. In 1997 Noah Raford wrote: “We spontaneously birth multitudinous, overlapping, non-proprietary ecologies of belonging... giving love multiplies and returns love.” Jim Clarage wrote that same year: “Wigglist... I'll start putting it on my homepage, bizcards, email signature files, maybe even a tattoo.” And John Perry Barlow of the Electronic Frontier Foundation contributed in 1998: “a continuous state of wigglement. Thanks for the resonance, it encourages.”

In a recent example (April 2006) of both warmth and editorial insight, New York composer and performer Joshua

Fried wrote: “Ebon! I’m glad you’re not putting too fine a point on it and rather just pouring me in with the other commentary, that is into the sauce, an honored place to be.” That same month John Chris Jones, an Internet poet based in London, quoted John Keats to describe Wigglist’s interactive manner: “Warm the nerve of a welcoming hand” [7].

These kinds of responses are really quite helpful. Wigglist, I must admit, is a freakish and bewildering endeavor and any amount of emotional protein goes a long way toward sustaining it.

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### BORN IN A HOPEFUL CULTURE

From the vantage point of these disturbed and medieval times, I look back with nostalgia to the hopeful culture in which Wigglist was born. Wigglist would never have been launched without such an incubator. The secular rapture of the 1990s was fueled, in part, by the open, interdisciplinary exploration of the digital industry. It had not yet been choked by spam or abandoned by investors, nor force-fit into bizarre histories and taxonomies by artists and academics. Coming late to the party, art critic Donald Kuspit recently exercised what seems to me a complete overhaul of history. In *Art-net Magazine* he suggested that “net.art” had roots in pointillism [8]. How he managed to ignore the trajectory from looms to Norbert Wiener to hackers to cyberpunk to hip-hop artists is beyond me. Net.art is an academic latecomer standing on the shoulders of engineers and rebels.

However, the “net.art” tag is not a bad strategy for getting the attention of the more archaic corners of the gallery-based art community. Gallerists reflexively inject the 20th-century parlor question “Is it art?” into a rich digital territory replete with international and multidisciplinary reach, radical copyright upheavals and genre-bending enigmas far beyond the art paradigm’s usual reach or patience. I think the term “net.art” and the question it attempts to answer, “Is it art?,” are simply inadequate for the explosion of new

phenomena we are nearly drowning in now. What was brewing in the 1990s—in all its interactive, cybernetic, lifelike glory—transcended art. Something else was beginning to emerge.

Artist Joseph Nechvatal is typical of experimental digital image-makers of the last two decades. He introduces lifelike properties right into his digital imaging process, giving up some of his control to a digital virus that tampers with his images (Color Plate A, No. 1). There is an orgiastic cohabitation of methods informing his work, leaving the viewer with

no clear roadmap, but an overwhelming sense of writhing vitality.

Another digital artist, Mark Napier, employs a range of interactive strategies in his work (Fig. 4), aggressively diving into the Internet ecosystem for both input and references. In a recent e-mail he called himself a Wigglist “sympathizer” and discussed how he approaches digital technology as a form of biology. He wrote:

The biological side of this technology is often obscured by the topical issues (politics, tech fetish, fashion, social issues). These are part of the process, but the biological is foundation to the topical stuff, not the other way around [9].

### IS IT ART? IS IT ALIVE?

The routine question, “Is it art?,” aside from providing an obvious merchandise-sorting system, points to a human obsession with reflections and expressions of its own species.

The question functioned quite well in the 20th century to help separate humanism from its religious roots—and humanity from nature. However, as we break down the boundaries between machines, humans and ecosystems, and as the biosphere struggles to survive the insult of our over-built civilization, a more relevant question might be, “Is it alive?” Then again, as the very definition of life is up for grabs, another way to pose the question might simply be, “Does it seem to be alive?” Or “Is it wiggling?”

One periodic contributor to the Wigglist dialogue, Terbolizard, zeroed in quickly on the importance of Wigglist’s own lifelike qualities. In a 1997 e-mail he wrote: “Developing as its own life form on the net . . . definitely good to leave the wiggly bobber as wide open as possible.”

### TRUTH AS LIVELY PRESENCE

Wigglist might be summed up as an interactively determined truth-as-lively-presence. It poses the questions “Is it alive?” and “How can I nurture it?” to a community of co-nurturers. It is fortunate that Wigglist’s co-nurturers have not minded the evolving text. The Wigglist Manifesto might be described as an open-source project along the lines of Linux. It was, and still is, an effort to cultivate truth interactively and collectively. It is involved with subjective ecosystems and as such is not a media virus or meme in the narrow sense (although it may have some memetic qualities). Ricardo Dominguez, a former member of the Critical Art Ensemble involved with Wigglist’s early dialogue, playfully generated a satirical offspring, “The Wigglist Memefesto,” which teasingly helped to open up Wigglist’s meaning beyond the merely memetic [10].

Although memetics is a powerful upgrade on many theories of culture, it is still a hopelessly empirical game. It does not allow natural phenomena out of a fairly small Darwinian pen, and the realm of subjective experience is simply cordoned off. On different occasions I have discussed the limits of an empirical approach to culture with cyberneticist Marvin Minsky and socio-biologist Richard Dawkins. Both confidently refused to address the subjectivity of things. It is the same with the art crowd, but in reverse. Many artists and their ilk willingly avoid systematic modes of thought as if one step out of category will cause their entire house of cards to collapse.

And so we muddle about in our disciplinary ghettos avoiding our common rhythms with each other, our children, our machines and our planet. Wigglist attempts to embrace these different modes of thought; it folds them into one another and cultivates a heterogeneous organism.

### HOWLING TENDENCIES

As Wigglist’s “zookeeper,” I can admit to exercising some discretion over the flavor of the evolving manifesto. As for flavor, I confess to a fondness for the howling tendencies of the writer Antonin Artaud, the poet-rocker Patti Smith and

much of the blues, Beat, punk and hip-hop nations—all cultures, at least in their prime, more concerned with vitality than art or science. Then again, my self-selecting audience already shares some of these preferences. The “wiggly bobber,” as Terbo Ted called it, is growing within a pretty wild crowd. This very essay just took a round of input from Sha Lar, a scholar who is researching the “science fiction mode” in contemporary culture, teaching a course in “SF Religion” at the University of California, Santa Cruz, and organizing a network of SF moders called “Xenomorph: alien agency” [11].

I have no delusions that Wigglist points with any precision to the underlying fabric of the universe. Then again, that does not seem to be its purpose. In its current state, Wigglist is an inducement to participate in temporary truth formation. It attempts to celebrate every temporary truth as an untranslatable, living presence (that which wiggles). Contorting Hakim Bey’s notion of a Temporary Autonomous Zone (T.A.Z.) [12], Wigglist might be construed as a Temporary Organism Zone (T.O.Z.). It may also be seen in Situationist terms as an event-as-organism (sensed by participants from the inside).

### SCIENCE AS LIFE FORM

Historically the arts have accommodated a variety of life-oriented practices, from Art Nouveau to Earth Works, so it may seem more strange to see scientific endeavors in Wigglist terms. It may seem almost rude to approach natural phenomena as an interaction with the world amalgamating into a kind of aggregate life form. But after a few rounds of practice, the idea is not really so alien.

Take gravity, for example. As children, we drop things, observe the effects, drop more things, ask our parents about it and eventually form a relationship with gravity, our parents and their particular view of reality. Our sense of gravity is tied into an entire ecosystem. Even if our parents tell us that “gravity is God’s way of keeping us out of heaven before we’re ready,” we will fold that vision into our sense of things just to humor our parents and keep food coming in our direction. A vital ecosystem is maintained.

As college students, we drop things, observe the effects and ask a physics teacher about it. Einstein’s vision of warps in the space-time continuum is likely to be folded into our relationship with gravity. This might be colored further by a discussion of how Einstein’s physics has



Fig. 4. Mark Napier, *Darla an Chico*, from “©bots”, 2004. (© Mark Napier) This hybrid of human and non-human body parts was arranged by a visitor to a web site set up by Napier (see <potatoland.org>). The resulting creatures are the front end to a much larger organism constituted by Napier, his computer code, his audience and the glamour magazines from which he drew his web site’s components.

replaced Newtonian physics, although both have their uses depending on the scale of observation. We take in these new narratives, building a vital relationship with a new ecosystem involving professors, grades and diagrams of light bending around large bodies in space. Somewhere in the back of our minds is that childhood conception of gravity, vanishing a bit, but still affecting us subconsciously. All of this is part of an extended subjective ecosystem. Nothing actually falls down in any precise sense.

All phenomena, in effect, are living in a quivering, mental-physical ecosystem in which we have a vested, and immensely tender, interest. This view is similar to relativism, but without the presumption of personal distance. Again, we are in the truth, and it is warm and squirming.

Some scientists, especially those putting theory into social practice, have begun to embrace this lively, psycho-physical continuum in their work. Scott Von, a psychoanalyst and physician in New York, says that in his practice “an ethical-aesthetic paradigm prevails” [13]. With a nod to Freud, Reich and Lacan, Von exercises a “process-oriented practice of listening, relating, and experiencing the event of subjectivity.” He goes on to say that this involves a “one-to-one encounter without the mediation of an abstract, grand narrative of scientific truth, morality, or cultural/familial tradition” [14]. With his clinic in Williamsburg,

Brooklyn, and a keen interest in the energizing and integrative potential of the arts, Von has been an ongoing contributor to Wigglist’s evolving manifesto.

### A SELF-FORMING, INTERNATIONAL MEDIA BEING

With input from people all over the planet, Wigglist continues to twist about as a self-forming, international media being. Over the years its rhetoric and references have positioned the entity as an eco-friendly alternative to the dominant worldviews of art, science and religion. It is my hope that, in these environmentally stressed times, Wigglist may help to cultivate some sort of future. After all, what is a philosophy without a future to snuggle up with?

I present the current incarnation of The Wigglist Manifesto as an invitation to contribute to its evolution. All input is welcome.

### APPENDIX A The Wigglist Manifesto

Loop into strange coilings, this coiling. Well up in the fibrillations of this hysterical continuum, this bionic boiling. Rise up and nurture the wiggling—of sinew or circuit, riot or union, mud or imagination. Nurture with the loaded logic of the living, with ceaseless reflection and a moving center.

Ovulate your tender eggs, your shivering codes, into the blood of interconnection. Soak tendrils of thought and gesture in an ethical jelly of feedback. Infuse phantoms and facts with equal measures of visceral significance. Creep along the rivulets and curls of writhing truth, this feral fetus squinting in a boundless womb of cultivations.

Breed turbulent creatures in a mongrel jungle of plasma, machines and minds. Embrace these creatures, these hives, these worlds. Keep that which is lively, and that which sustains life, in succulent focus. May the lonely pools of science, art and heaven congeal into a sea of quivering being.

At this twist in the orgy of Mystery we are drunk with the sweat of the stars, with that which seems alive, with lunges, lickings and startled presences. We fuse with the creatures of our devotion, becoming everything we encounter, becoming de-

votion itself. We transmute mind and matter into a zoology of spirit.

Dare to suckle this wild vapor. Con-vulse and clutch in waves of milky ardor. Siphon every atom, and theory of atom, into the folds of our collective screen, our flesh. Melt into the monstrous, grooving spasm of the infinite Wiggling.

Nurture the Wiggling, for that which wiggles is amazing.

Ebon Fisher, with input  
from the public, 1996–2006

#### References and Notes

1. *Hyper-runt*, an exhibit co-curated by Ebon Fisher and Emily Zimmerman for the Philadelphia Fringe Festival and Inliquid.com, September 2004.
2. Matt Haber, "Mr. Meme," *Wired*, October 1995.
3. Wigglist forms itself around all submitted input. Send suggestions and alterations to <fisher@nervepool.net>.
4. Ebon Fisher, *Wigglist #1*, e-mail posting, November 1996.

5. See Fisher [4].

6. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, B. Massumi, trans. (Minneapolis, MN: University of Minnesota Press, 1987).

7. John Keats, "Sweet, sweet is the greetings of eyes," in John Keats, *The Complete Poems* (New York: Penguin, 1973) p. 257.

8. Donald Kuspit, "The Matrix of Sensations," *Artnet Magazine*, 2005, <www.artnet.com/magazineus/features/kuspit/kuspit8-5-05.asp>.

9. E-mail from Mark Napier to Ebon Fisher, 2006.

10. Ricardo Dominguez, Wigglist MemeFesto, 1997, Archives, Rhizome.net.

11. See <www.alienagency.org>.

12. Hakim Bey, *T.A.Z. Temporary Autonomous Zone* (Brooklyn, NY: Autonomedia, 1991).

13. See <integralclinic.org>.

14. Scott Von, "Analytica, Analysis and the Postmodern," <integralclinic.org>, 1 December 2004.

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