



In the American movie *Interstellar*, the [tesseract](#) provides the model understanding of 5D. There is a logic to how the tesseract output is organised as a hyper-grid somehow inside a black hole, and settled by its relation to a bookshelf inside the bedroom of an American farm in the Anthropocene.

Towards the end of the movie—when the earth has become unliveable—the same farmland is reproduced in a *sustainable capsule* in outer space. *The earth is gone*. America survives. In the *corrected* image from *Interstellar* above, the black hole is replaced by *planet earth: the categorising planet*.

It provides an image of the *category as operating from the margins in, and from the core, at the same time*: ‘within and beyond’ as the *trope* of the category. As a categoriser the earth is here seen as the cultural equivalent—or, counterpoint—to a *black hole*. Anthroponomy is the study of *this earth*.



In the scope of *settlement*, offer-and-demand—as a non-local placeholder—does not really propose a *ground-zero* of categories, but *outs* categorisation to *labelling practices* among *consumers*: it interfaces with these practices through commercial *advertisement*. But the ad is a corporate *border*.

The labelling practices *extending* from products—for which corporations take no/ltd. responsibility—flourishes with the digital *meme*-culture, and thereby also proliferates in the expression of political opinion, *settling in* with the current variety of activism. Here, the *alt right* is certainly conspicuous.

To what extent can the *alt right* be considered an *excrecence*—like a *landmark*—from *consumer capitalism*? That is, a *non-local* political agent, making *claims* on the local for precisely *that* reason. *Emphasising the border, while the core is being depleted: nationalism is weak belonging*.

This is Hannah Arendt's point in her essay on the *origins of totalitarianism*. What did the combat against the Nazis, during WWII, do to capitalism in the aftermath? What did the symbolic incorporation of the Shoah/Holocaust do to the modern state of Israel? We need to understand this more, and now.

Here the Peacock dilemma stands in politics. We must ask: can the alt right be met with the alt modern (cf, Bourriaud's idea of the [Altermodern](#), as a reaction against standardisation and commercialism)? How does the idea of *art by journey*—and hybridisation—settle if brought into research?

That is, artistic research realised as art *settling* in research, rather than art attempting the meet the standards of research. One would readily imagine the scenario where aspects of we call 'research' has been chased onwards by standardisation into successive withdrawals (seeking *refuge* in art).

Here, the *art field* features as a last resort. But then, what happens if we consider a push from the arts unto the research community, propelled by the urgency and the nature of the anthropocene? *Anthroponomy*, and its corollary *geognostics*, could rally a push for and from the *Altmodern*.

Anthroponomy—as expressed by archaeologist Dragos Gheorghiu—is the *Altmodern*, in some sense. Since it is based on a local growth model granted the scope of the *non-site* (*including the potential of multi-sited localities*). It does not need borders to define its errands with time-space.

Which is where we access the possibility of categories as the 5<sup>th</sup> dimension. Of course, we are here into speculative ventures—ranging from P.D. Ouspensky to the movie *Interstellar*—and the many pitfalls of a pseudo-venture: pseudo-art *and* pseudo-science. But then, we may still not want to give up.

The 4As as conceived by Tim Ingold—Art, Archaeology, Architecture and Anthropology—we call to be scoped by *earth awareness* ([Edgar Morin](#)) in the era of the Anthropocene. Within an beyond the earth as a constituency and a congregation: the *earth as a categoriser*, or a *5D cosmic theatre*.