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Anthropolis



Incomplete

Pataphysic Sortie

Remunerating the Quotidian Exigencies of PostModernism

A Single-page Postmodern Book

necessarily inexact, except as in the way the English language reveals its history after the year 1066, when William the Conqueror (known, due to his illegitimate birth, as William the Bastard) came from Northmandy in France with his Norman army and defeated the Saxon civilization in England. Specifically in how the English carnivores came to agree on the names for different meats of various animals. The conquered Saxon serfs tended livestock on the farms, but they couldn't afford to eat the chickens, pigs, and cows they raised for the tables of their new Norman rulers. We still use those same old Saxon names with their ancient Germanic roots, chicken, pig, cow and deer, when we talk about livestock on the farm, or a cervine hunted somewhere in a forest. But once the livestock was laid on the upperclass Norman's table for eating, it was no longer Saxon. So now we still today call any meat for eating by its (Latin-derived) Norman name: poultry, pork, beef, and venison.

And pivoting about that archaic iambic aphorism, Johnson returns to reiterate his previous point of how cultural anthropologists, along with his fellow historians of science and technology, are now contending that the ten-thousand-year-old geological (and ideological, as well) Holocene Age has ended. It's been basically Neolithic; a short ten-thousand years of interglacial warmth and farming - after two-and-a-half million long years of Earth's previous icy, inhospitable Quaternary Glaciation (ice age). These academics claim that evolution has now transitioned the planet into a new age which they've named the "*Anthropocene*" - in reference to how now, in this new age, the anthropoids are the most interesting and consequential driver of life, and even major physical conditions on the planet.

Silvershack marks the early twentieth century as the end of the Holocene and beginning of what she poetically calls Anthropolis, city of the anthropoids. Especially from an ensconced position, she says, it makes sense now to describe all Earth as a single city of naked apes. Or to be a lot more specific: the city of homo-*Informivorus*, the information-devouring anthropoid. The scion of the *Sapiens*, latest permutation of genus *homo*. They're turning the whole planet into one data-buzzing networked metropolis. Earth is being repurposed, she says, into essentially a giant hive for mutant chimpanzees.

Silvershack specifically designates Einstein's "*annus mirabilis*" in 1905 as the cusp of ages, due to his three revolutionary papers published that miraculous year. First, Einstein's paper on Brownian Motion initiated the Atomic Age, by proving that atoms are real. His second paper initiated the non-sequential irrationality of the Quantum Age by proving paradoxically that photons are impossibly both wave and particle at the same time. And Einstein's third 1905 paper began our Postmodern Age of Relativity: re-paradigming both our high-end understanding of physics and also the ancillary hominid-perceived relativities in the structure of truth, information, and personal identity. Everything is relative now.

"Call it what you may," Silvershack writes,¹⁶ "we're watching an epochly great paradigm shift, simultaneously in both the physical situation of the landscape and the biosphere; and in parallel the nature and quantity of information-processing and conceptualization of consciousness on the planet."

It's often argued that art is the harbinger of science,¹⁷ and that Post-Impressionist Paul Gauguin's famous denouncement of the Greeks' contrapositive dualism,¹⁸ both in art and as the basic mental structuring of the age, informed the proliferation of such things as late-century non-Euclidian math, of Einstein's Relativity, of the multiple-perspectival works of Duchamp, Braque, and Picasso, and not to mention the uprooting of linear certainty with regards to the various auxiliary conceptualizations of certain other

⁴ In accord with Heisenberg, Gödel, Postmodernism's "Incompleteness", and the tenor of Collège de 'Pataphysique in Paris: pataphysical documents may have no formal beginnings or endings, second degree logic, meanings often transmitted only in overtones or subtexts - and per Jarry's Dictum, reader/user input is often required to imagine more precise definitions for superpositional, or otherwise inherently inexplicit, vocabulary and syntax.