CAPAS

KÄTE HAMBURGER CENTRE
**FOR APOCALYPTIC AND**
**POST-APOCALYPTIC STUDIES**

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# AFTERLIVES

# Dear Readers

**What remains after an ending? What returns, what lingers, and what begins again?**

The title of this year's CAPAS Magazine, *Afterlives*, captures how worlds, ideas, memories, political formations, and forms of life persist beyond their apparent ends. An afterlife is not simply what comes afterwards. It may be survival, recurrence, transformation, or an unfinished presence: something that refuses to disappear as the world around it changes.

*Afterlives* continues a conversation begun in last year's *Auguries*. While auguries anticipate what might come, afterlives turn towards what remains once something has supposedly passed. Yet ends reverberate forwards and backwards: past forms return, and destroyed worlds continue to shape futures. The fungi that continue to accompany the magazine offer an apt image. Flourishing between decomposition and regeneration, they remind us that what comes after an ending is rarely separable from what has ended.

This issue begins with the people who make CAPAS an intellectual community. In **Faces of CAPAS**, we welcome new members and meet the 2025–2026 fellows, introduced by Marcel Kückelhaus, alongside a second cohort of fellows who joined in 2026. Across disciplines and geographical perspectives, their projects continue the Centre's focus on biopolitics, exploring how power shapes bodies, environments, and life in worlds under threat. *Working Through the End* gathers reflections from the 2025–2026 cohort's Working Groups, tracing conceptual constellations that emerged through collective discussion.

**Field Notes** revisits encounters and collaborations from the past year. In *Emergent Worlds*, Jenny Stümer reflects on a workshop with University College London exploring Anthropocene emergencies, agency, and collective action. In *After the Future?*, Eduardo Altheman considers apocalypse, fascism, and historical time through an event at Freie Universität Berlin, organised with the research group *Temporalities of Future*.

In *Suspendere*, Bruna Della Torre discusses Thomas Lemke's 2025 Distinguished Lecture and suspension as a political, temporal, and biopolitical condition. Marcel Kückelhaus's *A Border: The End of Many Worlds* revisits our film series on migration and an exhibition at Heidelberg's Tankturm, exploring borders, displacement, and the destruction of worlds. In *The Dialectics of the End*, Eduardo Altheman and Bruna Della Torre revisit a Critical Theory conference at CAPAS, asking how to think apocalypse beyond catastrophe or closure.

Yet afterlives are also acts of memory and imagination. In **Critical Imaginaries**, Karma Abudagga's *We Will Bloom Again* explores how both can sustain life against destruction, suggesting that what has been damaged or lost may generate unexpected forms of continuation.

Language, too, carries its own afterlives. In **Crossroads**, Alejandra Rojas speaks with Mafe Moscoso in *Breaking the Colonial Spell of Language Through Poetry* about how poetic practice can interrupt the colonial histories inhabiting language. **Echoes** closes the issue with two poems by José Le-Quesne, *Voices That Linger After the End*. Words outlive their utterance, returning as rhythm, image, memory, and echo. What has passed continues to speak.

Throughout this issue, you will find the evocative, richly layered artworks created by our artist fellow Federico Cuatlacuatl during his fellowship at CAPAS, offering a visual guide through the overlapping worlds and unfinished endings of *Afterlives*.

Together, these contributions resist apocalypse as a definitive rupture between past and future. They attend to overlapping temporalities: futures haunting the present, pasts that have never fully passed, and worlds emerging from others' ruins. We hope *Afterlives* invites you to linger with these unfinished endings and consider what survives, what returns, and what might still begin.

Warmly,
**The CAPAS Editorial Team**

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FACES OF CAPAS

# NEW AT CAPAS

**We are pleased to welcome Marcel Kückelhaus and Evita Istefo to the CAPAS team. Marcel joined the Outreach and Events area in October 2025. With his support and through new formats that encourage public dialogue, the centre's mission to foster a broader understanding of the apocalyptic as a lived and tangible experience can reach audiences beyond academia. Evita joined CAPAS as a student assistant in April 2026 and has since become an invaluable member of the team, making significant contributions to the centre's projects and supporting all team members in their respective areas.**



## MARCEL KÜCKELHAUS

A double alumnus of Heidelberg University, Marcel Kückelhaus completed his PhD and earlier studies in German and English linguistics and literature. In his dissertation, he analysed the linguistic framing of artificial intelligence in German and English newspapers and magazines, focusing on the mutual dependency involved in defining the machine and redefining the human. During his research, he asked himself: What might others find interesting about it? This led to his involvement in science communication, resulting in a fellowship at the WissKomm-Kolleg. Now a member of the CAPAS outreach team, he develops formats that translate academic research into tangible experiences, allowing the public to engage more closely with the apocalyptic. ●



## EVITA ISTEFO

Evita Istefo completed her secondary education in 2021 before spending a year in Valencia as part of a voluntary service programme. She then moved from Berlin to Heidelberg to begin her bachelor's studies in Spanish and Philosophy. Driven by a sustained interest in philosophical enquiry—both in everyday life and within her academic work—she joined CAPAS as a student assistant in April 2026. ●





**Work by Federico Cuatlacuatl developed in the context of the CAPAS Working Group**

FACES OF CAPAS

# MEET THE 2025–2026 COHORT

by Marcel Kückelhaus

**Each year, we ask questions about the end, which also includes thinking about the future. At CAPAS, we rarely assume the apocalypse to be the end of everything. Together with a diverse group of researchers, we approach these concepts from various perspectives and backgrounds. For the 2025–2026 academic year, we have continued to explore the topic of 'biopolitics,' advancing our understanding of the apocalyptic. Together with our fellows, we deepened our discussions, oscillating between foundational philosophical inquiries and the urgent biopolitical realities of our global present. We invite you to meet the researchers who have contributed to this year's dialogue, bringing their unique perspectives into the ongoing work of CAPAS.**



**SUSANNE BAUER**

Susanne Bauer is a professor of Science and Technology Studies (STS), based at the Centre for Technology, Innovation and Culture at the University of Oslo. They bring together feminist technoscience studies, nuclear history, and environmental humanities, based on their long-standing research collaborations with scientists working on the aftermaths of nuclear exposure in post-Soviet countries. Drawing on these interdisciplinary intersections, their current project advocates for a shift away from damage science. Instead, they emphasise the production of situated knowledges and collective learning as vital tools for navigating catastrophic times.

Before joining the University of Oslo, Susanne held positions at various institutions, including the faculty of Social Sciences at Goethe University Frankfurt am Main, the Max Planck Institute for the History of Science, and the Department of European Ethnology at Humboldt University Berlin. Besides their academic work, they also co-curated the exhibition "Split+Splice: Fragments from the Age of Biomedicine" at the Medicinsk Museion in Copenhagen. ●

Claire Blencowe works on the historical intersections between the mining industry, Methodist evangelicalism, and colonial education. She has re-examined theories of race by highlighting the persistent influence of religious biopolitics—the use of religious systems to govern populations—while demonstrating how the practice of mining was fundamental to establishing both modern racism and settler-colonial sovereignty. The result was her latest book Spirits of Extraction and her current ERC Consolidator Grant project RAIDS (Religious Authority in Extractive Industry Struggles).

Since 2011 Claire has worked at the University of Warwick where she is Professor of Sociology and co-chair of the Just Eco-Geo-Political Futures Research Cluster. There she pursues creative and hopeful work to disrupt power relations and pursue justice through participatory action research and decolonial pedagogy. ●



**CLAIRE BLENCOWE**



**DEBOLINA CHATTERJEE**

Debolina Chatterjee is Assistant Professor of Sociology at Xavier Law School at St. Xavier's University, in Kolkata. In her research, she has focused on how women cope with the conditions of imprisonment and how they shape their lives under restricted circumstances. Central to this inquiry is the critical issue of health in incarceration.

Her various field studies have provided extensive insight into the conditions of female prisoners in India. This research encompasses both her reflections as a scholarly observer and the firsthand experiences of the prison population. While prisons signify the entrapment of marginal, often 'disposable' populations wherein familiar coordinates of social and other organisations disappear, Debolina's research underpins these existential predicaments for prisoners and society. ●



## FEDERICO CUATLACUATL

Federico Cuatlacuatl is an artist and Associate Professor at the Department of Art of the University of Virginia, as well as founder of the Rasquache Artist Residency in Puebla, Mexico, and co-founder of the UNDOC+Collective. In his works, Federico addresses a wide range of topics, including migration, social art practice, and cultural sustainability. His work is shaped by the colonial marginalisation and disenfranchisement faced by Indigenous communities in Mexico. Being a DACA (Deferred Action for Childhood Arrivals) holder, he smuggles Indigenous Mexican traditions and culture to the United States, reclaiming his ancestral Nahua lineage.

At the heart of his current work is the intersection of transborder indigeneity, migrant Indigenous diasporas, and Nahua futurisms. These themes have been showcased internationally, most notably in the exhibition Imagining End Times at the National Museum of Anthropology in Mexico, as well as through various independent productions screened at film festivals and galleries across the globe. ●

At Macquarie University, Assistant Professor Jyhene Kebsi focuses her gender studies research on the lived experiences of Arab female asylum seekers and the harrowing realities of forced migration. She sheds light on the 'apocalyptic' journeys of migrants, revealing how intersectional forces—including race, class, and spatial politics—shape the trauma of the border-crossing experience.

Jyhene's dedication to these narratives transcends the traditional academic space; they are the heart of both her published research and her poetry. She is currently writing a book for the University of Texas Press that focuses on the experiences of undocumented immigrants and asylum seekers. This commitment to amplifying marginalised voices further extends to her work on contemporary culture, where she explores the Tunisian rap scene and the impact of its female artists. ●



## JYHENE KEBSI





## SARAH JULIET LAURO

Sarah Juliet Lauro is an Associate Professor in the Department of English and Writing at the University of Tampa. While her research covers diverse fields, she is widely recognised for her foundational work on the figure of the zombie. In her monograph *The Transatlantic Zombie: Slavery, Rebellion, and Living Death* (2015), she explores the zombie as a figuration of slavery and revolt—a central feature of the myth's development.

This expertise in the genre led her to edit *Zombie Theory: A Reader* (2018) and has since evolved into a broader study of slave rebellion commemorations across literature, art, film, and video games. Currently, she is expanding her focus to put the zombie in dialogue with theories on the vampire, examining everything from cinematographic works and the political writings of Marx to the complexities of the climate crisis. ●

Chioma Daisy Onyige is a Professor of Criminology in the Department of Sociology at the University of Port Harcourt, in Nigeria. She has held prestigious fellowships across South Africa, the UK, and Germany. For the past decade, her research has been dedicated to the study of migration dynamics, with a specific focus on the African diaspora *en route* to Europe. Her work critically examines the risks to human life and freedom, particularly regarding human trafficking, the smuggling of women and children, and forced labour.

Daisy's current project adopts a multidisciplinary approach—drawing from political theory, sociology, and migration studies—to investigate the intricate interplay of biopolitics in shaping the apocalyptic experiences of migrants. Her work includes notable publications such as *Globalisation, Poverty, and Human Trafficking in Nigeria* (2018), *Female Migration and Development in Nigeria* (2019), and her recent analysis of the challenges facing Global South scholars in the era of COVID-19. ●



## CHIOMA DAISY ONYIGE



**JAN CORNELIUS SCHMIDT**

Jan Cornelius Schmidt is Professor of Philosophy, Science, and Technology at Darmstadt University of Applied Sciences / European University of Technology. He held former positions at the Institute of Physics in Mainz, the Centre for Interdisciplinary Studies of Technology in Darmstadt, and Georgia Tech in Atlanta.

His research interests lie in 'late-modern' technology that aims at converging life sciences—including biology, biomedicine, bioinformatics, bionanoscience, and neuroscience—with computer science. Jan argues that these novel technical systems exhibit high internal dynamics and show autonomous behaviour often creating the impression of being alive. The lack of control over such types of technology harbours an apocalyptic potential for society and humans. Thus, he studies the dialectical momentum of power potential and loss of power. His standing in the field is further reflected by his role on the scientific advisory board for the *Journal for Technology Assessment in Theory and Practice*. ●

Kayvan Tahmasebian is a writer, translator, and researcher in comparative literary theory and criticism. He has co-translated numerous works from modern and classical Persian literature, for which he won several awards, including the PEN Presents Award and the PEN Translates Award. His poetry has appeared in several journals, among them *Lunch Ticket*, where he was a finalist for The Gabo Prize for Literature in Translation & Multilingual Texts.

In his research, Kayvan seeks to illuminate how politics choreographs the experience of waiting at the edge of time; a state of contracted temporality in which societies live in constant anticipation of a messianic or apocalyptic end. He draws material from Iranian and non-Iranian cultural productions, spanning from premodern texts to contemporary literature, cinema, and art. He focuses on the effects of the lived experience of anxious waiting and on how states produce and regulate collective perceptions of time. ●



**KAYVAN TAHMASEBIAN**



**GORAN VRANEŠEVIĆ**

Goran Vranešević is Assistant Professor of Philosophy at the University of Ljubljana. He has held a teaching position at the University of Zagreb and is affiliated with the University of Kyoto and the Institute for Philosophy and Social Theory in Belgrade. In his research, he has explored key philosophical debates about freedom, power, and social justice, engaging with thinkers such as Hegel, Marx, and Fanon.

His current work examines the apocalypse as a disclosure of truth that reveals the tension between faith and socio-political reality. Goran argues that as catastrophes erase the world's foundations, we are confronted with a senseless un-world and the dilemma of unresolved mourning. This impasse, where biopolitics is most effective, produces spectres of the past that trap humanity in melancholy. To move forward, his project proposes a speculative approach: embracing the transformative power of mourning to let go of the old world and construct a new one through uncertainty. ●

Alexander Marx is a postdoctoral researcher at the Institute for Medieval Research of the Austrian Academy of Sciences in Vienna. In his research, he analyses the reception of the Roman conquest of Jerusalem (70 CE) in medieval Latin texts. In his latest book, *The Preaching of the Third Crusade*, he sheds light on the mobilisation of one of the most important crusade expeditions, which was understood as an apocalyptic event.

Building on his expertise in Theology and Medieval History, Alexander explores how the memory of the Roman conquest served as a repository for the medieval imagination. By examining chronicles, anti-Jewish treatises, biblical commentaries, and sermon collections, his research reveals how historical events were imbued with apocalyptic colouring to motivate the public. His work offers a crucial look at the biopolitics of the Middle Ages, suggesting an explanation of how the expectation of a messianic end in Jerusalem triggered unceasing waves of pilgrims and crusaders to the Holy Land. ●



**ALEXANDER MARX**



## PHILIP ROSCOE

Philip Roscoe is Professor of Management at the University of St Andrews. He has written on financial markets, but also on online dating and, unexpectedly, on Santa's Lapland hideaway.

In the past, Philip has been a Leverhulme Trust Research Fellow and has published numerous books on stock exchange and financial markets, of which one was translated into German and shortlisted for the *Handelsblatt FT Deutscher Wirtschaftsbuchpreis* in 2024.

In his project, Philip emphasises the tension between the dystopian imaginaries of late capitalism and more optimistic visions of a world saved by market-driven technology or by sustainable consumption. He explores how this tension licenses new biopolitical modes of governance and forms of enclosure, particularly within the remote spaces of enchantment found in north-eastern Scotland or the offshore world of global logistics. He proposes that the end of times, if properly organised, paradoxically presents the greatest opportunity for speculation. ●

**Marcel Kückelhaus** works in the Science Communication department at CAPAS.



**The 2025–2026 CAPAS cohort together with CAPAS team members in Heidelberg**



## MEDIA SHELF

**Each year, we invite our fellows to share cultural recommendations inspired by apocalyptic themes. Here's the 2025–2026 cohort selection.**

### SARAH

Short Story
***Story of Your Life*** **(1998) by Ted Chiang**

Film
***Arrival*** **(2016) directed by Denis Villeneuve**

Film
***Silent Night*** **(2021) directed by Camille Griffin**

Television Miniseries
***Station Eleven*** **(2021–2022) (based on the novel by Emily St John Mandel)**

### KAYVAN

Poem
***A Song on the End of the World*** **(1944) by Czesław Miłosz**

Film
***Fish & Cat*** **(2013) directed by Shahram Mokri**

Painting
***The Body of the Dead Christ in the Tomb*** **(1520–1522) by Hans Holbein the Younger**

### PHILIP

Book
***On the Beach*** **(1957) by Nevil Shute**

Music
***Different Trains*** **(1988) by Steve Reich**

Music
***Apocalyptic Love*** **(2012) by Slash**

### JYHENE

Film
***Clandestins*** **(1997) directed by Denis Chouinard and Nicolas Wadimoff**

### GORAN

Music
***Saved!*** **(2023) by Reverend Kristin Michael Hayter**

Film
***Mad God*** **(2021) directed by Phil Tippett**

Art
**Anselm Kiefer**

### SUSANNE

Film
***The Atomic Café*** **(1982) directed by Jayne Loader, Kevin Rafferty and Pierce Rafferty**

Short Story
***Time Capsule Found on the Dead Planet*** **(2009) by Margaret Atwood**

### CLAIRE

Book
***Broken Earth Trilogy*** **(2015–2017) by N.K. Jemisin**

### FEDERICO

Film
***The Other Conquest*** **(1999) directed by Salvador Carrasco**

Music
**Los Cogelones**

### JAN CORNELIUS

Music
***You Want It Darker*** **(2016) by Leonard Cohen**

Film
***The Cloud*** **(2006) directed by Gregor Schnitzler, based on the novel *Die Wolke* by Gudrun Pausewang**

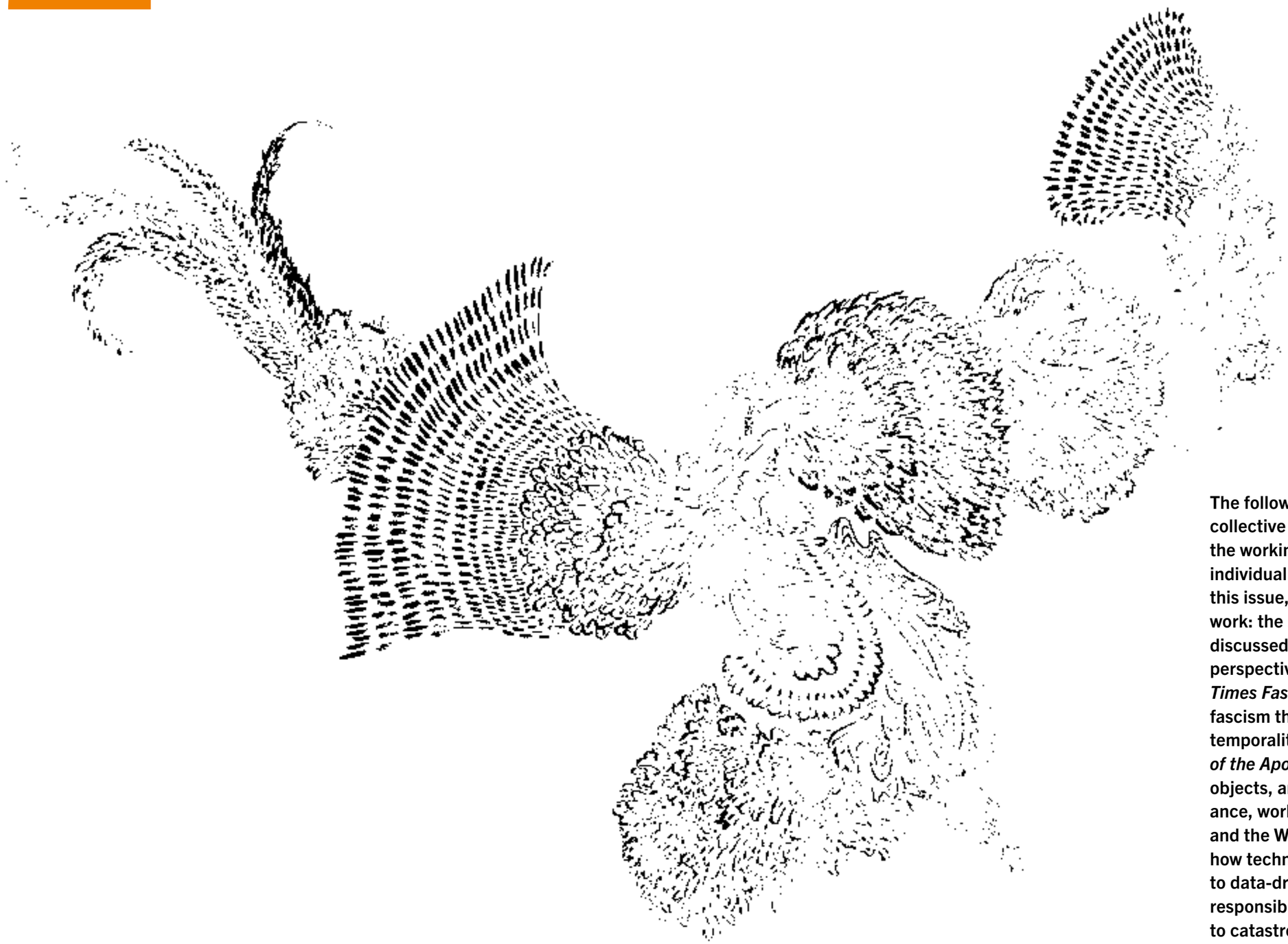
### DEBOLINA

Film
***Bugonia*** **(2025) directed by Yorgos Lanthimos**

Book
***Gun Island*** **(2019) by Amitav Ghosh**

AT THE CENTRE

# WORKING THROUGH THE END



Work by Federico Cuatlacuatl developed in the context of the CAPAS Working Group

**The following contributions offer a glimpse into the collective reflections and experiments that emerged from the working groups of this CAPAS cohort. Alongside the individual profiles of the Fellows presented elsewhere in this issue, they reveal another dimension of the cohort's work: the shared spaces where ideas were tested, texts discussed, concepts brought into constellation, and perspectives placed in dialogue. The Working Group *End Times Fascism* developed a conceptual 'index' tracing fascism through notions such as colonialism, messianism, temporality, and liberalism; the Working Group *Promises of the Apocalypse* explored apocalyptic thought through objects, artistic interventions, and reflections on endurance, world-making, ecology, and alternative futures; and the Working Group *Technology and Control* examined how technological systems—from autonomous weapons to data-driven forms of perception—reshape agency, responsibility, and our capacity to anticipate and respond to catastrophic futures. Together, these texts capture some of the questions, conversations, and collaborative forms of thinking that shaped the cohort during its time at CAPAS.**

# NOURISHING FIRES

## by Working Group: Promises of the Apocalypse

**We chose to create a kind of makeshift museum because museums have long functioned as spaces where knowledge is ordered, stabilised, and mastered, where objects become object lessons, and power materialises through display. As Foucault reminds us, spatial arrangements are never neutral: they produce ways of seeing, knowing, and governing life. In this sense, the museum operates as a biopolitical space, organising bodies, histories, and futures according to logics of progress, preservation, and authority**.

**Poster for *Nourishing Fires*, an experimental exhibition developed through the CAPAS Working Groups**




Our project begins by exploring apocalypse from a refusal of that mastery.

Apocalyptic thinking often assumes destruction enables emergence. Yet, many of the promises of apocalypse we encountered disrupt this forward movement, directing attention instead backwards, sideways, or upside down: to ruins, to detail and to what persists amid devastation.

Biopolitics thrives on promises of development, futurity and redemption. It governs life not only by regulating bodies, but by organising which futures feel imaginable and which are foreclosed.



By contrast, many of the texts we read dwell in a space of endurance, where the world is already eroding, yet life continues—through repetition, suspension, or simply by carrying on. Like apocalypse, these moments are never simply restorative or destructive. They can interrupt violent worlds, or quietly reproduce the conditions of their making.

This tension matters for how we share knowledge about the world and against it; and for how we might reclaim it.

Each object we present is therefore a proposition—not a conclusion. Each one opens a different way of thinking about life at the end of the world.

**Jenny Stümer**

### MURMURATION

A looped video by Jan van IJken is the centrepiece of my installation: when starlings murmur or murmurate, they coalesce in a collective formation that looks like a great liquid being in the sky, its shape constantly in flux. Here, the murmuration of starlings, a natural phenomenon in which the birds perform a kind of sky dance, stands in for the many ways that thinkers engaging with apocalypse address and imagine beings as multiple.

On the walls I placed passages of text from our workgroup's readings and discussions of this term that take the shape of starlings in flight. These are not perfect copies neatly laid out: the words blur in places, there are repetitions and even errors that suggest the motion of the murmuration's changing flight pattern. They carry references to 'intertwined projects of worldmaking' (Maynard and Simpson); to assemblages, entanglements and the 'latent commons' (Anna Tsing); to relationality as Black praxis (Katherine McKittrick); to synchronised subjectivity (Rebecca Solnit); and 'shared affective atmospheres' (Lauren Berlant). Isabelle Stengers and Kathryn Yusoff show how collectivism has historically been obstructed. Ailton Krenak articulates how imagining the subject as multiple could provide a way onward even as he cautions against erasing vital differences in our yearning for collaboration. And in *All we Want is the Earth,* Patrick Bresnihan and Naomi Millner seek to thread that needle.

Biopolitics pretends that it is taking into consideration the larger population, working for the greater good, but what we really see in its working is that certain individuals in certain types of bodies are prioritised above others who are sacrificed, deemed less worthy than others. One of the promises of the apocalypse is that we might learn to reconceptualise identity not as single but as plural, honouring interspecies living, revolutionary collectives, and a subjectivity that works against the privileging of certain lives above others.

**Sarah Juliet Lauro**

### THE WORLD

Our readings together in search of post-apocalyptic promise were strewn with soil.

The soil in the jar is from my allotment and from gardens and plots of many anti-colonial world-making movements (in Guatemala, Norway, Brazil, El Salvador, Canada, Palestine) worked by people who already endure in the edges and ruins of apocalypse; people who maintain and make new vitality across the chasms, abominations, gashes in time and life of colonial businesses and biopolitical States.

These many movements have much in common. They resonate through concepts of food sovereignty, equality, good living, Madre Tierra, and care for all life. But they don't collapse to a universal truth. To seek one new world order, they show, is to be already lost to modernist violence.

If we want to live in complexity and plurality—to pursue a politics of life without recourse to the selective damnations of racism—we need to attend to the soil and all her life.

The World—the jar—is a provocation to centre the wisdom of the many persecuted women and others who have always already been getting on with nourishing life at the end of the world. People who know how to grow food and regenerate soil.

It provokes a reimagining of the scale of 'world.'

It insists upon the centrality of 'work,' and those who work, to world building; the mundane, patient and ever-tender work of cultivation and of cherishing life.

*The World* is an invitation to earth politics; to a world where many worlds fit. It is an invitation to embrace the materiality, patient pedagogy, and the grubby fingernails of lives that endure.

**Claire Blencowe**

## SCALES

SCALES capitalised points to the tendency of capital to metabolise everything, even critique.

Our discussions circled the inevitability of capital and its handmaiden finance. Contemporary finance is a system of derivatives and semiotics so all-encompassing that it is hard to think beyond. Instead—as Fabian Muniesa has shown—any attempt to do so collapses more naturally into paranoia and conspiracy than some of the more optimistic, alternative futures that the group's reading considered.

And yet, the scales still work. They hinge on movement and balance; moments of choice and of weighing. The scale also invites us to consider its slippage, from the very small to the global and back. Radioactive ions in the soil, financial instruments for local nature, the focused apocalypses of extractive sites; all these slide to global formations of capital, power and inequality. Our readings suggest that alternative possibilities might also scale, might resonate, and circulate.

Capital can only consume itself. On this point critics and enthusiasts agree. The scales' mobility lets us think of other joyful apocalypses, moments of hesitation, or postponement; it invites us to consider for whom what world ends.

**Philip Roscoe**

## CALAMITY WEED

This is a specimen of Calamagrostis epigeios, also known as reed grass or bush grass. For our exhibit, I translated it as Calamity Weed. Kazakhstani biologists collected this specimen on the 'polygon,' the Semipalatinsk nuclear test site, located in the heartlands of Kazakhstan. This plant has survived hundreds of nuclear tests. At the time of collection, scientists measured a still-10-fold increase in radiation levels compared to background radiation elsewhere, due to the massive local fallout from decades ago.





**Installation view of *Nourishing Fires* at CAPAS**

This species sample is marked by radiation but also has adapted and resisted; it continues to survive, in cyborgian forms of natureculture or, as Murphy (2017) termed it, 'alterlife.' Alterlife denotes forms of life that are both natural and anthropogenic and populate post-pollution environments: forms of life marked by, and testifying to, industrial capitalism and settler colonialism. The latter also holds for the Kazakh steppe colonised by the Russian Empire, policies of forced settlement resulting in famines that killed large parts of the population in the early 1930s. From the late 1950s, these lands were a site of Khrushchev's modernisation programme of cultivating the steppe—the USSR's version of the Green Revolution—while also being a core site of the Cold War nuclear and space race between the Soviet Union and the USA.

"This is a story where we live with violence and do not ask for more and more and more evidence or proof of that violence. This is a story of unabandonment," writes Katherine McKittrick in *Dear Science and Other Stories*. This piece invites us to ask: How to *unabandon* flora and fauna exposed to fallout? What if we attend to nuclear ecologies otherwise and ask for ways of reestablishing shared agency in the post-apocalypse?

In other words, what needs to end, but also what happens to what will be left? This may be a starting point for (post)apocalyptic futuring amid ruins of capitalist extraction. This is about unabandoning 'sacrifice ecologies,' ending 'damage science,' about refusing rehearsals of disposability, and opening possibilities for critical interventions and collective life.

**Susanne Bauer**



Work by Federico Cuatlacuatl developed in the context of the CAPAS Working Group



## NOTES ON MITIGATING THE END OF TIMES

Artistic experimentations through visual language and collaging techniques help us reflect on how to mitigate the end of times. How can we find and highlight moments of resistance and resilience to endure the ongoing displacements of biopolitics? Nurturing our relationship and understanding of our surrounding ecosystems becomes both a means of subversion and a celebration of life. Poetic and symbolic, artistic gestures allow for speculative inquiries to guide our conversations. How does the land speak for itself? How does the memory embedded in the land protrude through the systemic biopolitical skin imposed?

**In the dim light of dawn, an ending and a beginning becoming one**
**the search for the thin line of light, a moment in time**
**ephemerality manifesting as the sacred end of times and the beginning to other possibilities**
**the end of times and new other possibilities collapsing into one another**
**death and life becoming one and unbecoming their separateness**
**to allow for the burning of what needs to burn**
**to nourish and nurture fire in your hands and in our hearts**
**the calm and the storm aligning with one another**
**the blooming of alternative futures from within the fire**
**the insistence of life from within death**
**flora and fauna restoring itself**
**the soil screaming through its imposed skin**
**the landscape removing and shedding off the imposed layer of skin**
**the skin of the moon embedding itself once again on the land**
**cyclical temporalities embellishing itself onto the land**
**to honour the womb of the land**
**to enact gestures of conservation**
**to honour the dim light of dawn at the end of times**
**to channel the end of times as a source of agency**
**the end of times as a non-linear multidimensional portal**
**to deregulate temporalities**
**to disrupt and decelerate the forces of biopolitics**
**how to recalibrate catastrophe for productive means**
**to re-posture and pivot oneself towards the strength of fire**
**how to inverse the accelerations of biopolitics?**

Federico Cuatlacuatl

# THE FASCIST CONSTELLATION

## by Working Group: End Times Fascism

**Despite the uncanny sense that fascism has returned in the twenty-first century, the term remains difficult to define; more often deployed as an insult rather than theorised. Rather than an exhaustive list of traits, the End Times Fascism Working Group opted for an index of terms—a tapestry still being woven—that maps how fascism connects to other concepts, attuned to CAPAS's mission of approaching experiences of world-ending and world-making.**

### FASCISM

Fascism resurges amid crises of meaning; as Erich Fromm stressed, understanding it is a condition for fighting it. Confining fascism to a European revolt against the Enlightenment is too narrow. Understood as a structural position of domination over marginalised communities, rather than merely a cultural phenomenon of leaders, myth, and spectacle, its logic becomes clearer. Such an understanding allowed Aimé Césaire to locate its roots in colonialism, a regime of dehumanisation in which ethical constraints are suspended. Fascism is not an anomaly but an intensification of practices long exercised at the margins.

Fascism is a movement oriented towards power that draws on existing structures mythologised as 'the people' or 'the nation,' channelling anxieties into exclusionary forms of belonging and grievance into simplified narratives of unity and threat. Fascism does not simply abolish the common political space of plurality, equality, and contestation; it redefines it. Democratic participation is replaced by performances of loyalty to a mythical whole—rallies, choreographed crowds, slogans of restored greatness, ritualised outrage—that pose as popular empowerment while substituting aestheticised fusion under authority for co-determination.Yet common space may be cultivated in intimate, everyday practices. In the 1931 film *Mädchen in Uniform*, set in a rigid Prussian boarding school, gestures of affection and care open fragile spaces of mutual recognition within a closed hierarchy. Resistance must be sustained, addressing the existential voids that fascist promises exploit.

**Goran Vranešević**

### THE SACRED

For Georges Bataille, fascism is a psychological response to the emptiness of a society based on production and exchange. To disrupt its homogeneity, fascism draws on the sacred—excess, passion, death, sacrifice, ecstasy—and focalises these repressed heterogeneous energies into political sovereignty through identification with transcendent symbols: nation, leader, purified community.

Central to this is a manipulation of time. The present is represented as degeneration, demanding sacrifice in a last, decisive struggle for rebirth into an imminent future promised as the restoration of a mythical past. In this state of emergency, ethical limits are suspended in the name of collective salvation; urgency and fear become administrative resources; violence becomes the road to redemption. Fascism transforms crisis into destiny and demands discipline, obedience, and devotion. Since the sacred is divided between purity and impurity, fascism's apocalyptic promise oscillates between exaltation and contamination: the nearer redemption is imagined, the more contact with violence and death is justified. Bataille thus illuminates a psychological structure ignored by Marxism's focus on the economic base: a quasi-religious time of the end, filled with everything that is refused within the profane social order.

**Kayvan Tahmasebian**




**Conceptual map of the *End Times Fascism* Working Group**

### MESSIANISM

Messianism designates not merely a religious doctrine but a way of organising historical experience and collective expectation. In Walter Benjamin's theses *On the Concept of History* (1940), it names the interruption of the continuous catastrophe of capitalist modernity. That the Messiah comes not only as redeemer but as conqueror of the Antichrist condenses its political core: not passive redemption but struggle against a historical force that presents itself as false salvation.

The familiar opposition between homogeneous, empty time and messianic *Jetztzeit* becomes insufficient, however, once fascism is brought into focus. Fascism is not one more episode in the continuum of catastrophe; it mobilises a temporality experienced as meaningful and oriented towards fulfilment. Within homogeneous time, two forms of waiting must be distinguished: the wait for revolutionary redemption and the wait for war, for the end of the world, for fascism—a rupture that is not redemptive but destructive, a break that presents itself as a solution while deepening catastrophe.

Fascist messianism must therefore be taken seriously. Nazism functioned

as a political religion with a millenarian structure: Hitler as providential leader, the thousand-year Reich, the rhetoric of purification and final battle. Benjamin's 'true state of exception' reads as a direct counterpoint: the need to interrupt the pseudo-state of exception instituted by fascism.

In contemporary endtimes fascism, this conflict reappears. Amid climate catastrophe, precarisation, and the anxiety of the digital culture industry, authoritarian messianisms offer immediate salvation embodied in charismatic leaders and apocalyptic narratives; apocalypse functions as ideology, distributing destinies and defining enemies. Fascist messianism closes time and promises redemption through annihilation, while Benjamin's critical messianism aims to defeat the false messiah and reopen history as a field of collective struggle.

**Bruna Della Torre**

## TEMPORALITY

If 'apocalypse' is a temporality of end times, such temporalities are culturally and historically specific. The biblical genealogy cannot ground a theory of the end; we must therefore ask why Manichean notions of the end have taken hold today. Against linear time moving towards a terminal point, Indigenous and Buddhist temporalities are cyclical and specific to each living being, rendering the 'end' the beginning of another iteration.

Left and right temporalities also differ. Communism relies on historical dialectics and leaves its outcome open; for Marx, it is "the real movement which abolishes the present state of things." Fascism hastens the end: for Naomi Klein and Astra Taylor, end times fascism is "a darkly festive fatalism—a final refuge for those who find it easier to celebrate destruction than imagine living without supremacy."

Such temporalities are connected to accelerating climate change and a doomsday clock inching towards midnight in 'empty,' 'homogeneous' capitalist clock time. Yet resistances coalesce in the interstices of these crises.

Physical limits to extraction—environmental and human—also limit the separation of life and politics that segregates work from free time, the political from the personal. In the face of an apocalyptic governmentality that administers the uneven distribution of catastrophes, the current 'end' also means the end of biopolitics, expressed symptomatically through a politics of refusal ranging from the 'Great Resignation' in the U.S. to China's 'lying flat' movement.

**Suzy Kim**

## COLONIALISM

In *Discourse on Colonialism*, Césaire presents colonialism as a biopolitical system that manages life and death through dehumanisation; the apocalyptic return of this dehumanisation to Europe culminates in endtimes fascism. Colonisation was an early form of biopolitical control: colonisers decided which lives counted as human and which were expendable, and colonised peoples could be massacred, exploited, and starved without consequence. The destruction of Indigenous cultures, social systems, and environments is literally world-ending: the material dimension of apocalypse. Its moral dimension is Europe's 'moral suicide': colonisation decivilised the colonisers themselves. This moral apocalypse peaks when Europeans express surprise at Nazism. Before becoming its victims, they were its accomplices: "they tolerated Nazism before it was inflicted on them, they absolved it, shut their eyes to it, legitimised it, because, until then, it had been applied only to non-European peoples", states Césaire. What Hitler did was apply to Europe colonialist procedures previously reserved for Indians, Arabs, and blacks. Hitler was indicted not for his crimes as such, but for using colonial methods on white Europeans; hence, "Europe is indefensible."

When colonial violence returns to Europe, it feels like the end of civilisation—the collapse of Europe's self-image as civilised. Colonialism is the slow apocalypse of the colonised world; fascism is that apocalypse returning home, colonial logic turned inward.

**Jyhene Kebsi**

## LIBERALISM

"Whoever is not willing to talk about capitalism should also keep quiet about fascism." Max Horkheimer's verdict in *The Jews and Europe* (1939) captures the Frankfurt School's diagnosis: fascism is not an aberration but a product of liberal capitalism, which had already displayed, in dispersed form, mechanisms—directed against proletarians, colonised peoples, prisoners, and psychiatric inmates—that were later systematised by fascism.

The Frankfurt School and Césaire share the idea of a transition from liberalism to monopoly capitalism to fascism, read temporally by Horkheimer, who uncovers liberalism's hidden history of domination within Europe, and spatially by Césaire, who situates fascism within the liberal–colonial nexus. Both regimes rest on the same foundations: private property, concentration of the means of production, coercive apparatuses, and propaganda. Yet continuity is not identity. The difference lies in the modality of domination: impersonal and 'anonymous,' mediated by the market, under liberalism; direct, personalised, and openly political under fascism.

The crisis of the liberal order around 1900 opened a historical *kairós* with two paths: authoritarian restoration of hierarchies (fascism) or a genuinely apocalyptic rupture, Horkheimer's 'leap into freedom.'

The passage from liberalism to fascism is thus not a break between biopolitics and necropolitics but a shift in how power organises life and death. The logic of selection persists while its visibility changes: under liberalism, death and exclusion appear as unintended by-products of market rationality; under fascism, they become explicit political goals. Those who openly decide over life and death, Horkheimer observes, may be "no more unjust than the market," which had long selected who may live and who must die according to profit.

**Eduardo Altheman**

# TECHNOLOGIES OF THE END

## by Working Group: Technology and Control

**Technology offered the Working Group Technology and Control a lens through which to revisit some of the central questions of apocalyptic and post-apocalyptic thinking in contemporary societies. Are we witnessing a technological turning point in which established concepts of human agency, responsibility, decision-making, and control no longer suffice? What happens when technologies do more than serve as instruments and increasingly participate in perception, classification, decision-making, and action? And what might such changes mean for how we think about apocalypse, temporality, and the possible 'end of man' (as Derrida put it)?**

Moving from autonomous weapons to the philosophy of technology, we approached technology not simply as a collection of devices but as a way of organising perception, knowledge, action, and the world itself.

### THE TECHNOLOGICAL GAZE

Our starting point was concrete and unsettling: autonomous and semi-autonomous weapon systems, particularly military drones. Such systems transform the conditions under which decisions about life and death are made. Surveillance, computation, identification, and killing can increasingly be integrated into sociotechnical assemblages in which responsibility is distributed across human operators, algorithms, databases, sensors, and machines.

Drones, therefore, offer an especially stark example of a transhuman regime of war. The targeted person may cease to appear as an embodied human subject and instead become a heat signature, a behavioural pattern, or a data cluster. Decisions over who is made to live and who is left to die can thus be mediated through forms of perception increasingly detached from ordinary human vision and judgement.

In *Drone Form and Techno-Futurities*, Debjani Ganguly (2024) describes how drone warfare produces an aerial and data-driven mode of perception. The image no longer simply represents something for a human observer: it becomes part of a system that observes, classifies, calculates, and potentially acts. Those subjected to surveillance may adapt their behaviour to the possibility of being watched, while operators themselves learn to see through categories generated by the machine.

The drone is therefore not simply a weapon. It is also a way of perceiving and organising the world. Its gaze turns embodied life into patterns to be interpreted operationally, creating a form of perception in which calculation may displace recognition, emotion, and moral judgement.

At the same time, drones expose the limits of any simple opposition between humans and machines. They are hybrid formations in which agency is distributed across technological and human components. They raise questions that extend far beyond warfare: Who acts? Who decides? Who bears responsibility? And what happens to traditional ideas of subjectivity and moral accountability when action becomes embedded in increasingly autonomous systems?



### BEYOND TECHNOLOGY AS A TOOL

From this concrete starting point, our discussions moved towards the philosophy of technology. Martin Heidegger was particularly important because he challenges the familiar idea that technology is fundamentally a neutral instrument placed at human disposal.

In *The Question Concerning Technology* (1954), Heidegger argues that modern technology should be understood as a way in which the world is disclosed to us. His concept of Gestell, usually translated as 'enframing,' names a condition in which beings increasingly appear as resources available for ordering, calculation, and use. Nature becomes energy reserves; land becomes raw material; and human beings, too, risk becoming elements within systems of optimisation and control.

Seen in this way, technology is not simply something humans use from the outside. It shapes the framework through which humans encounter the world. Scientific knowledge, technological infrastructures, forms of administration, and even ordinary habits of classification can all participate in this mode of ordering.

The question of control, therefore, becomes more complicated. If technology is not only a set of tools but also a way of making reality intelligible, it cannot simply be mastered through better individual choices. The very distinction between a controlling subject and a controllable technological object begins to wobble.

Heidegger consequently asks us to shift the question from what we should do with technology to how technology has already shaped the ways in which we think and perceive. Yet his account is not simply pessimistic. He also suggests that recognising the danger of technological enframing may allow another relationship to the world to become visible.

Art becomes significant here because it can disclose things differently, interrupting the tendency to reduce everything to utility, calculation, and availability. Technology thus takes on two apocalyptic meanings. It can threaten existing forms of human life, but it can also reveal the limits of an existing order. Apocalypse appears not only as destruction but also as disclosure: a moment in which something previously obscured becomes perceptible.

### TECHNOLOGY AFTER HUMANISM

This question led us from Heidegger to Jacques Derrida. In *The Ends of Man*, Derrida takes up Heidegger's attempt to think beyond humanism while also questioning whether it goes far enough. Heidegger refuses to define humanity as the sovereign centre of the world, but the human nevertheless remains a privileged site through which 'Being' is disclosed.

Derrida pushes the problem further by asking how deeply human-centred assumptions are embedded in the structures of Western thought and language. Distinctions such as human and non-human, subject and object, nature and technology, agent and instrument often appear stable only because one side of the opposition has been granted priority over the other.

Deconstruction does not simply reverse these hierarchies; it makes their instability visible. Read alongside Heidegger, Derrida therefore helps us think about technology without automatically returning to a sovereign human subject standing outside it.

This becomes particularly important when confronting drones, algorithms, artificial intelligence, and other systems in which the boundaries between human and technological agency are increasingly difficult to draw.

## THINKING CATASTROPHE DIFFERENTLY

The question of technology eventually brought us to Jean-Pierre Dupuy's idea of 'enlightened doomsaying.' In *The Precautionary Principle and Enlightened Doomsaying* (2012), Dupuy begins from a familiar paradox: societies may possess extensive knowledge about approaching catastrophes and, nevertheless, fail to act in ways that could prevent them.

Climate collapse is perhaps the clearest example. For Dupuy, the difficulty is not simply a lack of information. It lies in the way we imagine the future. We usually think of the future as open, consisting of several possible outcomes, some catastrophic and others avoidable. Catastrophe therefore remains hypothetical and, because it has not yet happened, somehow unreal.

Dupuy proposes a different relation to time. Instead of treating catastrophe as merely one possibility among others, he asks what would happen if we regarded a catastrophic future as sufficiently real to transform our actions in the present. The paradox is that catastrophe must become credible before people can act decisively to prevent it.

This way of thinking resonates with Hans Jonas's idea of a 'heuristic of fear': imagining the gravest consequences of our actions can strengthen our sense of responsibility towards the future. It also returns us to Heidegger. In both cases, danger is more than an external threat to be managed. Taking danger seriously may alter the very framework through which action becomes possible.

From this perspective, apocalypse is not only an event waiting at the end of a temporal sequence. It can become a way of reading the present: a device for making visible the trajectories already embedded in contemporary life and asking what would have to change for another future to become imaginable.

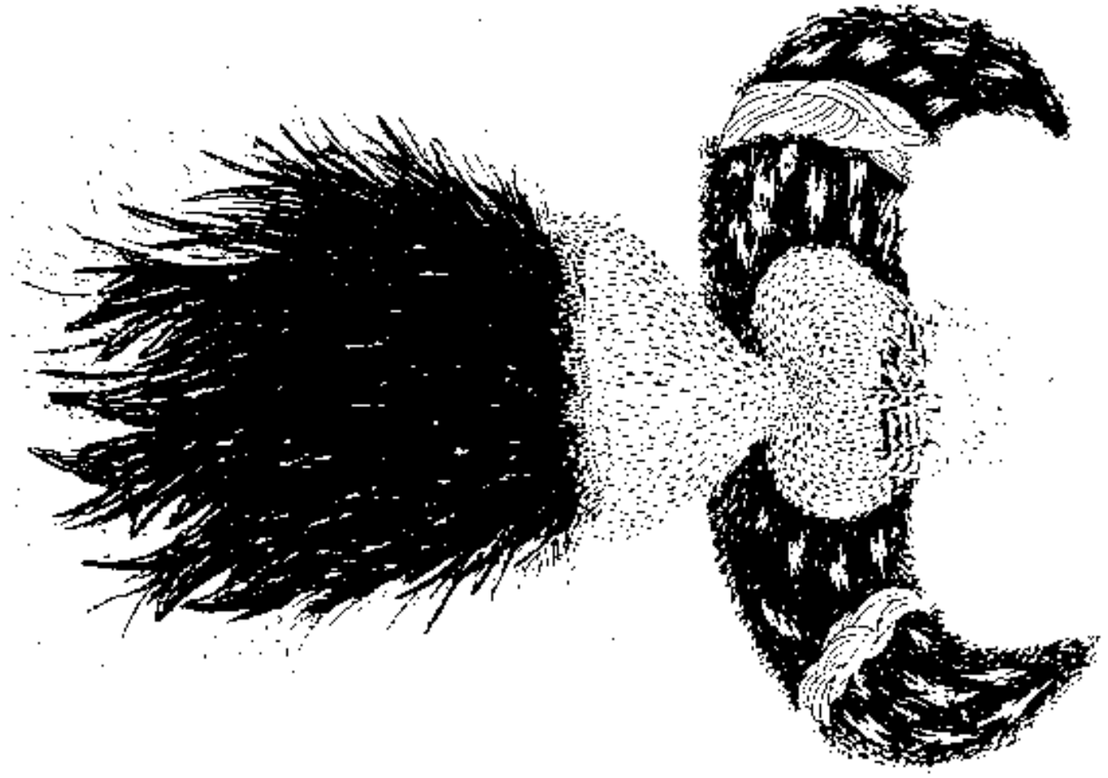
## TECHNOLOGY AND THE POSSIBILITY OF TRANSFORMATION

Across our discussions, technology emerged in a fundamentally ambivalent role. It can intensify surveillance, automate violence, disperse responsibility, and reduce human and non-human life to calculable data. It can contribute to new biopolitical and necropolitical (Mbembe) regimes and deepen catastrophic trajectories already under way.

But technology also forces us to reconsider categories that may themselves have become inadequate. Agency, responsibility, subjectivity, perception, and control cannot simply be assumed in their traditional forms when humans increasingly inhabit worlds organised through complex technological systems.



**Work by Federico Cuatlacuatl developed in the context of the CAPAS Working Group**



This leaves us with questions rather than conclusions. How should responsibility be conceived when agency is distributed across humans and machines? What happens to biopolitics when technologies themselves participate in identifying, classifying, and acting upon life? Can artistic, philosophical, or political practices interrupt technological modes of revealing that appear increasingly totalising? And can thinking seriously about technological catastrophe become part of the effort to avert it?

Bringing the philosophy of technology into conversation with poststructuralism and critical theory does not resolve these tensions. It does, however, make one point difficult to ignore: technology is not simply something that might cause an apocalypse. It shapes how catastrophe is perceived, anticipated, administered, and imagined; and therefore, also conditions our capacity to think beyond it. ●

**Debolina Chatterjee**
**Saheed Adesumbo Bello**
**Robert Folger**
**Jan Cornelius Schmidt**

FACES OF CAPAS

# MEET THE 2026 COHORT

**At CAPAS, the apocalypse is not understood as a single, universal event, but as an experience shaped by different histories, positions, and forms of life. In 2026, the Centre continues its annual focus on biopolitics, examining how power acts upon bodies and populations in worlds under threat. The new fellows approach these questions through philosophy, literature, architecture, anthropology, criminology, and music. Their projects range from species extinction and nuclear testing to borderland infrastructures, Heideggerian eschatology, and the musical imagination of interwar Europe. We invite you to meet the researchers joining CAPAS in 2026 and the perspectives they bring to the Centre's exploration of endings and new beginnings.**

Gabi Balcarce is a philosopher whose work brings deconstruction into dialogue with posthumanism and the philosophy of animality. They teach at the University of Buenos Aires and are an independent researcher at Argentina's National Scientific and Technical Research Council (CONICET). A founding member of the Posthuman Lab, they also belong to the Posthumanism Research Institute at Brock University and the Latin American Posthumanism Network. They direct the journal *Estudios Posthumanos*, and their books include *Derrida* (2016) and *Posthumanismo espectral* (2023).



GABI BALCARCE

At CAPAS, Gabi examines extinction through three intersecting perspectives: the sixth mass extinction, necropolitics, and the transformations of knowledge and affect that accompany catastrophic loss. Turning to Amerindian cosmologies and feminist thought from the Global South, they unsettle distinctions such as nature and culture or human and nonhuman. Their project asks how catastrophe might generate forms of solidarity based on interdependence and reciprocity across species. ●



Adrienne Ghaly is assistant professor of English at the University of Virginia. Working across modern and contemporary Anglophone literature, literary theory, and the environmental humanities, she studies how literature can render the climate and biodiversity crises perceptible. Her research has appeared or is forthcoming in journals including *New Literary History* and *SubStance*. She is co-principal investigator of 'Read for Action: Climate, Conflict, and Humanitarian Crisis', a humanities initiative developed with the United Nations Office for the Coordination of Humanitarian Affairs.

Her CAPAS project, *The Aesthetics of Extinction: Four Methods*, investigates how aesthetic practices participate in the governance of nonhuman life. By rethinking aesthetic encounter, affect, the aesthetics of infrastructure, and close and distant reading, Adrienne develops literary methods for recognising the biopolitical regimes that contribute to extinction. Her work treats interpretation not only as a way of representing environmental crisis, but also as a means of detecting the conditions that have made it possible. ●



ADRIENNE GHALY



LUIS HERNAN

Luis Hernan is a lecturer in Spatial Narratives whose research has moved from the digital humanities towards the speculative humanities. Inspired by Latin American literary traditions, he explores how stories shape architecture and urban space—and how built environments, in turn, organise the ways people inhabit the world. Combining scholarship with photography, poetry, fiction, mapping, and drawing, he is concerned with the persistence of empire and colonialism in narratives of progress, modernity, and utopia.

At CAPAS, Luis focuses on Boca Chica, Texas, a borderland settlement transformed into a launch site for plans to colonise Mars. He examines how Silicon Valley's promises depend upon an apocalyptic logic in which salvation from a dying Earth is projected elsewhere. Situating these fantasies within the history of the United States–Mexico borderlands brings their racialised and settler-colonial foundations into view. His resulting 'feral atlas' assembles images, stories, and spatial practices to recover local and Indigenous experiences obscured by narratives. ●

Prashan Ranasinghe is an associate professor at the University of Ottawa. Trained in criminology and the sociology of law, he has shifted his research towards philosophy, social theory, and critical theory. His first book, *Helter-Shelter: Security, Legality and an Ethic of Care* (2017), received an honourable mention for the Canadian Law and Society Association Book Prize. His recent book, *The Homelessness of Being: Heidegger and the Meaning of Existence* (2024), develops his engagement with existence and dwelling.

His CAPAS project rereads Heidegger's philosophy through its shifting relationship with Christianity and eschatology. Rather than understanding apocalypse solely as destruction, Prashan examines it as a form of homecoming. He traces Heidegger's movement from theology and the expectation of a messiah towards a philosophy that confronts its own limits. The resulting 'reversed eschatology' becomes an encounter with silence, decline, and the possible collapse of philosophy itself—an opening from which contemporary assumptions about doom may be reconsidered. ●



**PRASHAN RANASINGHE**



**TSUNG-HAN TSAI**

Tsung-Han Tsai is an assistant professor in the Department of Foreign Languages and Literature at National Cheng Kung University in Taiwan. His research centres on twentieth-century literature and music, particularly the boundary between musical expression and political life. He is the author of *E. M. Forster and Music* (2021) and co-editor, with Emma Sutton, of *Twenty-first-century Readings of E. M. Forster's Maurice* (2020). In 2023, he received Taiwan's Ta-You Wu Memorial Award.

At CAPAS, Tsung-Han turns to Rebecca West's writing to explore music in European apocalyptic imaginaries of the 1930s. While Western art music often presents itself as universal and detached from politics, West's work reveals how it can evaluate civilisation, crisis, hierarchy, and possible futures. Tsung-Han examines how her musical references register fears of Europe's ending while carrying ethnocentric assumptions. His project thus considers music as part of the regulatory environment of political life. ●



Saulesh Yessenova is an associate professor of anthropology at the University of Calgary. Her work brings ethnography into conversation with history and science and technology studies. After completing her doctorate at McGill University, she held postdoctoral fellowships at the University of British Columbia and the Max Planck Institute for Social Anthropology. Her research has examined Kazakh national identity, oil and state formation, and the environmental and political legacies of the Cold War.

Her CAPAS project, Apocalypse by Deterrence, investigates four decades of Soviet nuclear testing at Semipalatinsk, where explosions exposed communities to radioactive fallout. Saulesh considers the framing of this history as genocide not simply as retrospective judgement, but as apocalyptic communication across 'radiological time', in which damage continues into the future. Drawing together the experiences of local communities, military conscripts, bureaucrats, and scientists, she shows how nuclear deterrence depended upon an imperial biopolitical regime and asks what closure might mean when catastrophe remains unfinished. ●



**SAULESH YESSENOVA**



**The 2026 CAPAS cohort together with CAPAS team members in Heidelberg**

## MEDIA SHELF

**Each year, we invite our fellows to share cultural recommendations inspired by apocalyptic themes. Here's the 2026 cohort selection.**

**GABI**

Book
***The Falling Sky: Words of a Yanomami Shaman*** **(2013) by Davi Kopenawa and Bruce Albert**

Art
***Quipu del exterminio / Extermination Quipu*** **(2022) by Cecilia Vicuña**

Film
***Forest Mind*** **(2021) directed by Ursula Biemann**

**ADRIENNE**

Book
***Venomous Lumpsucker*** **(2022) by Ned Beauman**

Poem
***I Wandered Into a Mass Extinction Event*** **(2018) by Sun Yung Shin**

Poem
***Deep Water Trawling*** **(2014) by Jorie Graham**

**LUIS**

Film
***Prayers for the Stolen (Noche de fuego)*** **(2021) directed by Tatiana Huezo**

Book
***Signs Preceding the End of the World (Señales que precederán el fin del mundo)*** **(2009) by Yuri Herrera**

Art
***Yes*** **(2025) by Hulda Guzmán**

**TSUNG-HAN**

Short Story
***The Machine Stops*** **(1909) by E. M. Forster**

**SAULESH**

Art
***1945–1998*** **(2003) by Isao Hashimoto**



FIELD NOTES

# EMERGENT WORLDS: A WORKSHOP ON ANTHROPOCENE EMERGENCIES AND AGENCY

by Jenny Stümer

**In November 2025, CAPAS hosted an interdisciplinary workshop together with University College London to investigate how humans and non-humans navigate local and planetary-scale emergencies. The event examined the delicate balance between world-breaking and world-making, asking how moments of rupture can simultaneously constrain action and open new possibilities for agency, collaboration, and response.**

What emerges when worlds break apart? A central focus of the discussion was the tension between escalating, serious, and often unpredictable crises (*emergencies*) and the ways in which worlds are revealed or unconcealed through catastrophe (*emergence*), highlighting the forms of agency and collaboration that can materialise in moments of threat and disaster.

The session marked the first in a planned series of events designed to probe how emergencies shape both constraints and opportunities for action, highlighting the interplay between apocalypse and world-ing across human and non-human spheres. Bringing together experts from history, political theory, sociology, comparative literature, film studies, and cultural studies, the *Emergent Worlds* project is a joint initiative between CAPAS and UCL. It reflects a shared commitment to exploring the political, social, and imaginative dimensions of crises in the Anthropocene.

**Weathered growth rings at Aztec Ruins National Monument**



From the outset, participants emphasised that emergencies are rarely neutral or self-evident. What counts as urgent or catastrophic is socially and politically constructed, shaped by consensus, interpretive frameworks, and institutional recognition. Once established, emergencies create opportunities for new forms of alliances and innovation, but they also produce systems of control that determine whose voices are heard and whose agency is recognised.

At CAPAS, such discussions are, of course, inseparable from the concept of apocalypse. Crucially, apocalypse is not simply an emergency, nor is it

## In a world shaped by overlapping crises, apocalypse can instead be understood as a form of emergence in its own right




**Participants during the CAPAS–UCL workshop *Emergent Worlds***

necessarily an end. In a world shaped by overlapping crises, apocalypse can instead be understood as a form of emergence in its own right. From climate change and AI, to the rise of right-wing politics and escalating border controls, the multi-layered crises of the present are undeniably destructive. Yet, they also create openings and, in many ways, a necessity for rethinking and remaking an unsustainable world.

Thinking about possibilities for change, even as they simultaneously suffer attrition or are torn apart under the global pressures of planetary exhaustion, is easier said than done. It was, therefore, no surprise that a central theme of the workshop was the impasse: those moments when political, social, and ecological systems seem stalled, leaving actors uncertain how to move forward and, at times, questioning whether moving forward is even the right course of action.

Yet, rather than seeing impasses as purely paralysing, participants explored these forms of dithering as productive blunders: moments where reflection, critical engagement, and experimentation are pivotal and where possibilities for action and thought may be structured anew.

Led by this frame, discussions gained traction, approaching emergencies through three intertwined lenses. The first considered human imagination and the narratives we construct, examining how perceptions, affects, and temporalities shape responses to radical change. The second focused on institutions and social frameworks, exploring how political, economic, and cultural structures mediate collective action and define the boundaries of agency. The third highlighted the role of non-human forces, including technology, ecological systems, and material processes, in shaping social, cultural, and political futures.

**Much like apocalypse, emergencies are not only moments of crisis—they are also sites for reflection, action, and, potentially, new possibilities.**

As participants grappled with the rise of right-wing politics, the systemic barriers faced by migrants, the ethical and societal implications of drone technology, and the ongoing destructive forces of global capitalism, it became clear that emergent worlds are never straightforward utopias (or dystopias for that matter) nor are they strictly abstract; instead, they are embedded in the messy lived realities where human and non-human systems intersect, reworking the very concept of agency under the question of whose future is a future at all, whose world must end, and whose begin?

The workshop highlighted the value of interdisciplinary approaches to crises that are simultaneously theoretical, ethical, and practical. The CAPAS team, our UCL colleagues, together with fellows and CAPAS advisory board members, engaged in discussions that went beyond collective perceptions of agency, moving into questions of genealogical anxieties and tracing connections between historical frameworks and contemporary forms of world-making.

In the end, the event underscored a key insight: much like apocalypse, emergencies are not only moments of crisis—they are also sites for reflection, action, and, potentially, new possibilities.

To be continued, as they say… ●

**Jenny Stümer** is a Postdoctoral Fellow and Research Coordinator at CAPAS.

FIELD NOTES

# AFTER THE FUTURE? APOCALYPSE, FASCISM AND THE POLITICS OF TIME IN BERLIN

by Eduardo Altheman

**On 15 and 16 January 2026, a CAPAS delegation joined researchers from the International Research Training Group *Temporalities of Future* at Freie Universität Berlin for a two-day encounter devoted to apocalypse, futurity, and political time. Across a public keynote and a day-long workshop, the discussions asked what happens to our understanding of the future when crisis no longer appears as an interruption of ordinary life but increasingly becomes its condition.**




**Poster for the meeting between CAPAS and the IRTG *Temporalities of Future* at Freie Universität Berlin, January 2026**

The meeting opened at the Institute for Latin American Studies with a keynote by Jenny Stümer, titled *In the Time of Apocalypse*. Her lecture challenged one of the most persistent assumptions attached to apocalyptic thinking: that apocalypse names a singular catastrophic event, a decisive rupture separating a world before from a world after. What happens, however, when the catastrophe we expected does not arrive in this form? What if crisis instead becomes continuous—a condition that can feel simultaneously extreme and mundane?

Thinking through apocalyptic feelings, Stümer addressed the affective and temporal consequences of inhabiting precisely such a situation. Apocalypse, from this perspective, is no longer only an image of an approaching end. It becomes a structure of experience: a way in which the present is felt when crises accumulate, persist, and become incorporated into everyday life. The exceptional and the ordinary begin to overlap. Rather than waiting for the end of the world, we may find ourselves living through multiple endings whose duration makes them difficult to recognise as endings at all.

Stümer's account also shifted attention away from apocalypse as prediction and towards the question of how catastrophe reorganises our relation to time. When crisis becomes protracted rather than exceptional, the distinction between anticipation and experience begins to blur: the feared future seems already to have entered the present, while the present itself acquires a sense of suspension and uncertainty. The language of apocalypse can therefore register more than the expectation of a coming disaster. It can articulate the difficulty of orienting oneself politically and affectively in a world in which endings are ongoing, unevenly experienced, and increasingly woven into everyday life.

The exploration of apocalyptic temporalities continued in the workshop on the following day, *After the Future: Apocalypse, Fascism and the Politics of Time*, led by Bruna Della Torre, Eduardo Altheman, and Jenny Stümer. The workshop shifted the focus towards the political consequences of disrupted temporalities, bringing different theoretical approaches into conversation around apocalypse, messianism, fascism, and the apparent erosion of futurity.

Della Torre began with Walter Benjamin's theses *On the Concept of History*, questioning the idea of history as a continuous movement through 'empty, homogeneous time.' For Benjamin, the political relationship between past and present is instead condensed in the *Jetztzeit*, the 'now-time' in which a past moment becomes newly legible and politically active. Revolutionary action is nourished not simply by the promise of a better future but by remembrance of those who were defeated and oppressed in the past.

Such action is undertaken in the name of those who came before, rather than primarily in the name of future generations. The revolutionary subject looks backwards as much as forwards. The

**The past is therefore not something completed and safely deposited behind us; it contains unrealised claims that may suddenly become legible in the present.**

past is therefore not something completed and safely deposited behind us; it contains unrealised claims that may suddenly become legible in the present. This Benjaminian perspective also opened onto fascism as an apocalyptic and messianic political formation. Fascist politics has historically depended just as much on fear and destruction as on promises of redemption, rebirth, purification and restoration. The discussion therefore asked whether messianism remains a useful category for understanding contemporary authoritarian politics, and whether Benjamin's attempt to oppose fascist messianism with a radically different, emancipatory form of messianic politics might still speak to the present.

Stümer's contribution to the workshop took up Oxana Timofeeva's essay *The End of the World: From Apocalypse to the End of History and Back*. Timofeeva complicates the familiar chronology of apocalypse in which catastrophe lies somewhere in the future, after which a different world may begin. Instead, she asks what it means to understand the end of the world as something already taking place—as a condition experienced in real time rather than a singular event still to come. Her reflections invited the group to consider what forms of political thought become possible once the expectation of a clean break between catastrophe and its aftermath is abandoned. If there is no intact world simply waiting to be

saved, and no guaranteed new beginning on the other side of destruction, how might collective action begin from within catastrophe itself?

Altheman's contribution approached a related problem through Naomi Klein and Astra Taylor's concept of 'end times fascism'. Klein and Taylor describe a constellation of authoritarian politics, corporate power, technological survivalism, and religious apocalypticism in which the possibility of collective survival appears increasingly displaced by strategies for securing the survival of selected groups.

The discussion focused particularly on the temporal difference between this diagnosis and twentieth-century fascism. Classical fascism, despite its destructiveness, still promised an imagined glorious future to its racial or national in-group—the *Tausendjähriges Reich* being its most notorious expression. If contemporary end times fascism increasingly abandons such collective futurity in favour of bunkers, fortified borders, technological escape, and private longevity, a different question emerges. Is it really the future that has been renounced, or the idea that the future should belong to everyone?

An extended afternoon discussion followed the initial interventions, involving researchers from the IRTG *Temporalities of Future*, who brought these conceptual questions into conversation with concrete political struggles and experiences in Latin America. One particularly productive point of departure was the conflict around mining and ecological destruction in Ecuador. Participants discussed the simultaneous presence of extractive interests, democratic movements mobilising against the destruction of ecosystems, the rise of the new right, and the growing power of narcocartels. At the intersection of these processes stood a question that recurred throughout the workshop: survival—but survival for whom, and under what conditions?

The discussion returned repeatedly to the ways in which some forms of life and political possibility are preserved by suffocating others. The close relationship between state power and mining interests, for instance, raised the question of sacrifice zones: territories and populations whose destruction is treated as an acceptable condition for economic or political continuity elsewhere. Here, the distinction between in-groups and out-groups that had emerged in the discussion of fascism encountered a markedly different political vocabulary associated with *buen vivir*. Rather than asking how a privileged group might secure its own survival through catastrophe, *buen vivir* opened the possibility of thinking about life, coexistence and ecological relations beyond precisely this logic of selection.

The meaning of the post-apocalypse also came under scrutiny. If apocalypse does not necessarily designate one final event, what might constitute a genuine rupture with a catastrophic order? The discussion of truth commissions offered one possible example. Participants considered truth commissions in terms of both rupture and revelation: moments in which what had been suppressed or normalised could become publicly visible and in which societies might attempt to break with their own violent pasts.

Questions of rupture and revelation led to a broader discussion about the ambivalence of purification as a political idea. Revolutionary traditions have sometimes attributed a purgative force to violence, while truth commissions seek another kind of passage through the past—one based on exposure, testimony and public reckoning rather than its erasure. The Brazilian National Truth Commission provided an especially revealing case. Its significance lay not only in its attempt to confront the violence of the military dictatorship, but also in the wider political reactions that such a reckoning could provoke. The discussion raised the possibility that the commission's work marked one of several crucial moments in the formation and intensification of bolsonarismo precisely because confronting the past can unsettle much more than a settled historical narrative. Revelation itself may become politically explosive: reopening history can also reactivate forces invested in keeping it closed.






**Jenny Stümer speaking at the CAPAS–IRTG *Temporalities of Future* meeting in Berlin**

Historical reckoning brought the conversation back, in a different register, to Benjamin. If the past is not simply over but can acquire new political force in the present, then moments of historical reckoning can become struggles over the organisation of time itself. The question is not merely what happened, but which past is allowed to enter the present, who is authorised to speak for it, and what futures become possible—or impossible—once it does.

The Berlin encounter ended not with a definition of apocalypse, but with a multiplication of its temporalities.

**Revelation itself may become politically explosive: reopening history can also reactivate forces invested in keeping it closed.**

Apocalypse may name something feared in the future, something already unfolding in the present, or something that, for particular communities, has already happened more than once. Thinking about the end therefore also means thinking about different moments of ending and different possibilities of continuing after them. The encounter between CAPAS and *Temporalities of Future* ultimately returned to a question shared by both research projects: if past, present and future are neither neutral nor equally available to everyone, how might political action intervene in the ways they are distributed and, in the process, make room for worlds that dominant visions of the future would otherwise foreclose? ●

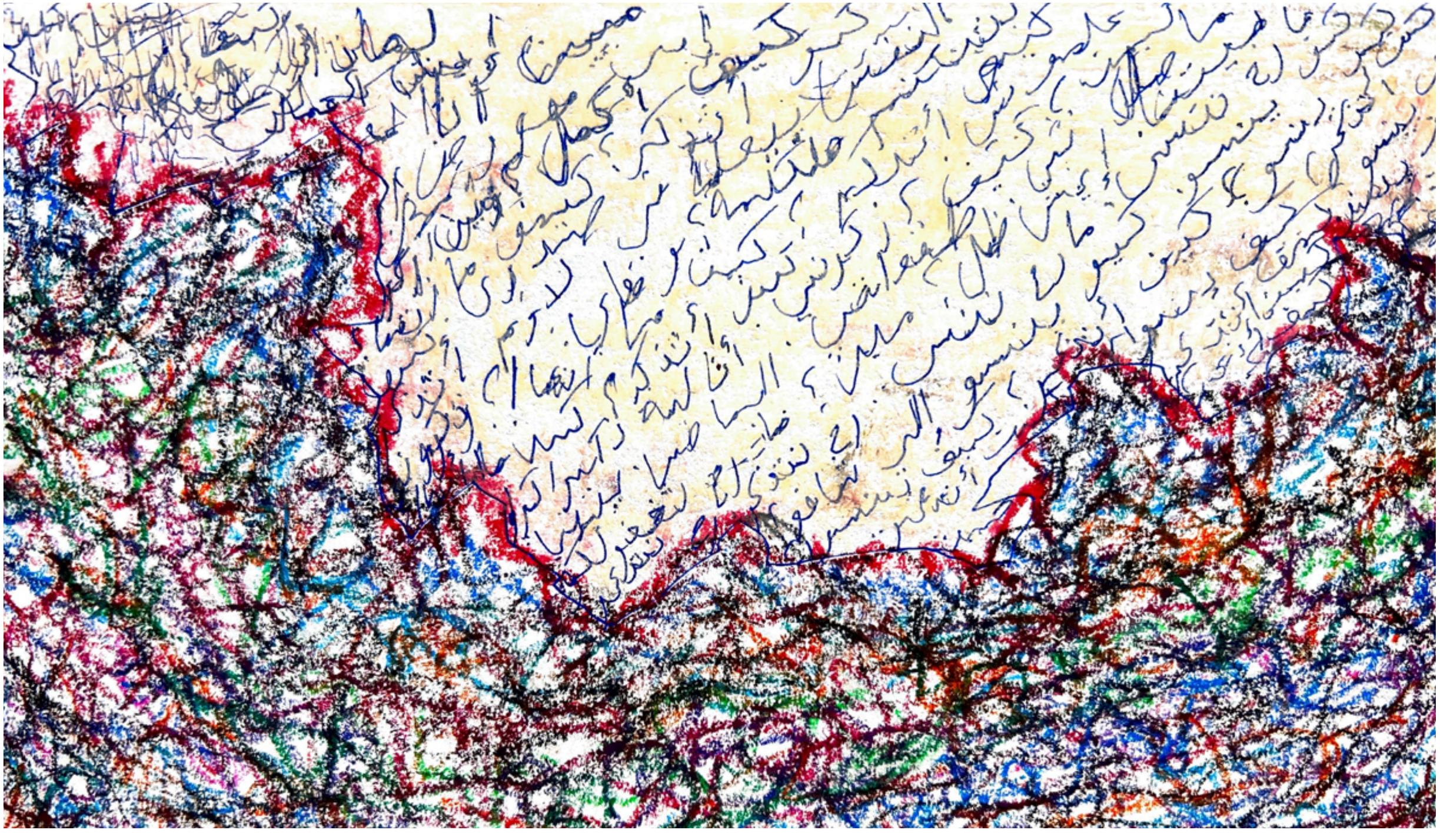
**Eduardo Altheman**
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CRITICAL IMAGINARIES

# WE WILL BLOOM AGAIN: REFLECTIONS ON MEMORY AND IMAGINATION

by Karma Abudagga





***How Do I Remember? How do they forget?* (2024)**
**by Karma Abudagga**

**Spring was gently but assuredly blossoming across the city of Frankfurt the afternoon we gathered, hopeful, excited even, to discuss an anthology that offered so many timely responses to the myriad crises of the present. Alchemising futures both near and far, *We Will Rise Again: Speculative Stories and Essays on Protest, Resistance, and Hope* (2025) is a rich and varied collection reminding us that, like the magnolias bursting outside, light breaks through the darkest of winters. The editorial team comprises Karen Lord, Annalee Newitz, and Malka Older, a powerhouse of multi-hyphenated researchers working across scales and worlds. In a panel that included myself, the anthology's editors, artist-scholars Federico Cuatlacuatl, and Steven Gonzalez Monserrate, we asked difficult questions and drew from our diverse experiences and the contributions featured in the book to imagine how speculative imagination might inspire better futures.**

What is the role of imagination? How to fight against the acceleration of time? What role can speculative fiction play in cultivating just futures? How does one resist the (extreme) binaries of utopia/dystopia? What is it to speculate, and what is it to hope? These were the kinds of questions that bounced around the room, questions that continued to take root in my mind in the following weeks.

**Like a seed, speculation is generative. Speculative fiction offers a space for 'what ifs,' for thought-experiments, for charting potentialities.**

Since I started my ethnography on seed commoning, the work of gardeners and seed savers has grounded me like no other. The work of the Palestine Heirloom Seed Library is truly inspiring, as they continue to fight against colonial erasure. The Rete Semi Rurali (Italian Seed Network) continues to fight a multiscalar battle, making it possible for farmers to reconnect with their heritage through seeds. For both initiatives, the ethos has been and remains *preserving by sharing*, maintaining the long-standing tradition (across geographies and temporalities) of gifting and exchanging seeds. For indigenous and local communities, seeds are not only ancestors, but posterity by extension. As Vivien Sansour puts it, "every time we plant a seed or we plant a tree, we are planting it with the hope and intention to have a future."

Like a seed, speculation is generative. Speculative fiction offers a space for 'what ifs,' for thought-experiments, for charting potentialities. What if we looked at gardeners and saw not just a person with a green thumb, but one who saved a small piece of the world? Imagine it was 2048, and a mother and son forage in a reclaimed and recovering Palestine in the wake of *The Global Scorching*. These are the kinds of stories and protagonists this anthology brings us. Speculative fiction is an exercise in imagination, an invitation to think-with unanticipated (and negated) futures.

"You think your pain and your heartbreak are unprecedented in the history of the world, but then you read," recounted James Baldwin. Histories of dispossession, of ecocide, of genocide, are not the exception to the accelerating arrow of Western modernity, but the rule. From sacrifice zones to metabolic rifts, commodity frontiers to extractivist monopolies, technocratic regimes to climate disasters, the future feels more fixed than ever. A future at the expense of the Global Majority continues to take hold, necrotising people and land alike. Indigenous activists remind us that, for many, the apocalypse has come and gone. Despair is easy to fall into, but I ask you: Why is it "easier to imagine the end of the world than the end of capitalism"?

I drew this piece, *How Do I Remember? How do they forget?* (2024), while watching the Israeli-US genocide of my people documented, broadcasted, and livestreamed. As I watched my city decimated to rubble in proportions the eyes can barely comprehend, I gasped for memory. I recounted weekends spent in my grandparents' veranda, relived sun-basked drives from the city to Bani Suheila, and reanimated the sound of the Mediterranean ebbing to and fro. I mourned the martyred and prayed for the living, I mourned the living and prayed for the martyred.

**We grieve, we mourn, we commemorate. We archive, we tell stories, we dare to dream otherwise. With speculative fiction, we think-with, but we also think-against**

In my experience, hope is a discipline, the work of the self to extend beyond this singular moment, to recognise that one's pain is neither singular, nor unique, nor infinite. It is a fragmented, long suffering, that of your ancestors and your future children. That is the load one bears today, as we try to anticipate a future that seems ever-narrowed, ever-darkened. How, then, to reach for the light?

Perhaps memory and imagination work in the same way: a home for worlds negated by settler-colonialism. What is more emblematic of the Palestinian experience than a grandmother with a brass key around her neck, telling stories of the village she was exiled from? We recount childhood memories, we listen to our grandparents' stories, we promise to tell them to our children. We grieve, we mourn, we commemorate. We archive, we tell stories, we dare to dream otherwise. With speculative fiction, we think-with, but we also think-against. Isn't imagination then, the refusal to forget? Is it not the quiet whisper of a world that could have been, a world that just might be? Can imagination be the promise to listen?

I leave you with the title of this anthology: *We Will Rise Again*, that assured adverb at the tail-end of the title, invoking inevitability, because nothing this violent can last forever. ●

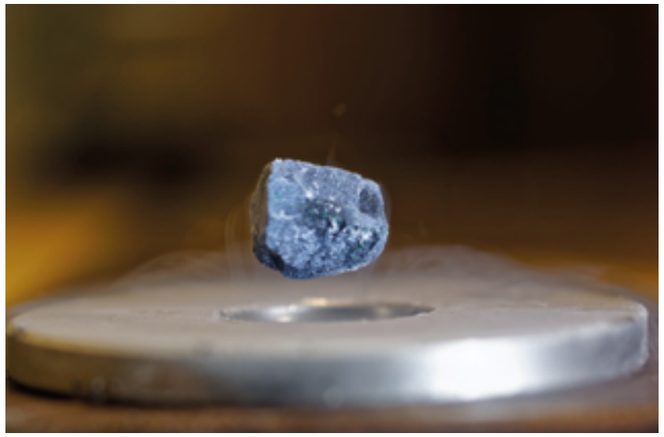
**Karma Abudagga** is a doctoral researcher in the Fixing Futures research training group at Goethe University.

FIELD NOTES

# SUSPENDERE

by Bruna Della Torre

**Apocalypse: a grandiose word, a millennial narrative, and one of the most ancient genres of the literary imagination. Commonly conceived of as an extreme event, its semantic gravity tends likewise to permeate the theories that mobilise the imaginary of the end, so that concepts such as a 'state of exception'—formulated by Carl Schmitt and later taken up by Giorgio Agamben—the unredeemed atomic apocalypse envisaged by Günther Anders, or the permanent catastrophe evoked by Walter Benjamin emerge as some of its paradigmatic formulations.**



**A high-temperature superconductor levitating above a ring magnet.**

When the question is that of apocalyptic politics, one might say that theory itself becomes dramatic: it invokes action as well as rupture. Its *telos*, whether situated on the Right or the Left, is Aristotelian in its cathartic orientation. But what if there was another way of thinking about the political singularity of the times in which we live?

**When the question is that of apocalyptic politics, one might say that theory itself becomes dramatic: it invokes action as well as rupture.**

This is precisely what Thomas Lemke undertook in *The Bomb Beneath the Table*, the Distinguished Lecture delivered at CAPAS in 2025. The first image of contemporary apocalyptic politics that he offers derives from the cinema of Alfred Hitchcock and from his well-known definition of suspense. The camera shows two people engaged in conversation. One may disrupt the narrative by revealing, at the very end, that there had been a bomb beneath the table all along; in other words, a plot twist. Another way of approaching the scene would be to show the bomb under the table during the conversation itself. That, Lemke observes following Hitchcock, is suspense. It is what captures our attention and holds us motionless before the screen, reinforcing within us the disposition of spectators. And this, he suggests, is the image of politics in our own time (no wonder our current politics has such strong affinities with the culture industry). We do not know which bomb will detonate first: environmental crisis, artificial intelligence, famine, pandemics, or the nuclear bomb itself. Yet, the truth, Lemke argues, is that the bomb has already exploded, transforming the apocalyptic clock into an ideological factor in our political imagination. An important adopter of the theme of biopolitics in Germany, which is also the annual research theme at CAPAS, Lemke has, in recent years, developed a series of investigations into cryogenics. Like the drone, he observes, cryogenic technologies gained momentum during the Cold War and today occupy a central place within the pharmaceutical industry. Cryogenics is by definition a technology of suspension, something capable simultaneously of negating life by suspending it and of denying death by delaying it. It is a kind of ark; strictly speaking, nothing more apocalyptic than that: a repository, he suggests, for a biology of resurrection, a means of suspending life and suspending time.

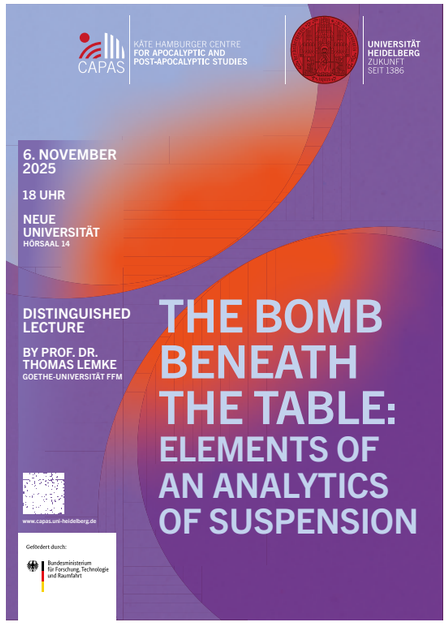
**During the 2025 CAPAS Distinguished Lecture**



**Suspension is the state that paralyses action.**

From research on cryogenic banks as archives of living material in 'sleep mode' to the technology of egg freezing, which places social reproduction at the centre of contemporary politics, Lemke shows that contemporary apocalyptic politics resembles less the state of exception in all its impact and grandiosity than, on the contrary, a state of suspension.

Like Foucault, Lemke reminds us that epistemologies travel and that from the medical, pharmaceutical, and scientific fields there emerges a new form of politics. It is a politics of time that produces a series of epistemological confusions. Suspension is the state that paralyses action. It is a condition of doubt and uncertainty. We sense that something is being held in place by a support that might collapse at any moment. We wait. And it is precisely this state of suspension, including a political suspension if we consider how governments themselves operate in this manner (some more than others), that becomes a mode of reproducing the existing state of affairs. Suspension, in other words, becomes a new form of




**Poster for Thomas Lemke's CAPAS Distinguished Lecture, *The Bomb Beneath the Table: Elements of an Analytics of Suspension*, November 2025**

governing chaos. Rather than breaking with the present or extending it, Lemke argues, this politics preserves it. Such suspension operates in fields ranging from migration policies (and, one might add, economic policies) to affective regimes. It is a way of keeping individuals hanging, neither fully included nor fully excluded, trapped in the expectation of a resolution that never arrives, in an existential limbo between legality and illegality. In short, it is a form of governance whose centre lies in precarity and insecurity. A suspension that retains, unfolds without transforming, and holds in place. To use an expression that may now sound somewhat old-fashioned, it is a politics of administering contradiction.

**Suspension, in other words, becomes a new form of governing chaos.**

The politics of suspension, which mobilises doubt and waiting as means of keeping us paralysed, may nevertheless open, Lemke proposes, the possibility of another kind of politics, one that departs from the dramatic register of the philosophers mentioned at the beginning of this text. Such a politics would transform not only the way we characterise suffering and catastrophe but also the very way we conceive political change. It would refuse, at once, the belief that only radical action can produce results and the paralysing expectation sustained by suspension itself. In such a scenario, the task of critique may well resemble the function that Foucault once attributed to fiction in his essay on Maurice Blanchot: critique, like fiction, does not consist in making the invisible visible, but in revealing the extent to which the invisibility of the visible is itself invisible. ●

**Bruna Della Torre** is a Postdoctoral Fellow and works in the Publications department at CAPAS.



FIELD NOTES

# A BORDER: THE END OF MANY WORLDS

by Marcel Kückelhaus

**Imagine you are a drama student, and your teacher asks you to say the following sentence in various emotional tones: "This must be the end of the world." In what way would you say it? Fearfully? Hopefully? Joyfully? Desperately? It may depend on your previous experiences, whether or not you have seen a world end, or whether or not you wish a world to end.**



**Visitors at *Inhabiting Cracks at the End of Time: Against Accelerations*, Tankturm Heidelberg, July 2026**



Installation view
from Inhabiting Cracks
at the End of Time:
Against Accelerations

**in the dim light of dawn, an ending and a beginning become one**
**[. . .]**
**the end of times and new other possibilities collapsing into one another**
**death and life becoming one and unbecoming their separateness**
From *Notes On Mitigating the End of Times,* by Federico Cuatlacuatl

Here at CAPAS, we theorise about apocalyptic states and post-apocalyptic worlds; we say an end can also hold the promise of a new beginning. But what does this mean and look like for an individual, the one that faces an end? To explore this question, this year we turned to the topic of migration to hear the stories of those who are faced with ends and new beginnings, and to try to understand them.

Migration happens at the ends of worlds, and it also signifies the end of people's worlds. Leaving behind a crumbling world in search of a new one or at least for one in a less apocalyptic state. For many of us who grew up in Europe, migration is an abstract concept that affects others and is the concern of politicians and the like. The European sentiment suggests that migration is a choice that we do not want people to make, forgetting that our actions and our past are the reason for migrants no longer having the choice whether they want to stay in their home countries or leave them in the first place.

This year we chose to screen four movies to start a conversation on these issues. Four stories, four perspectives, and a range of individual fates of people, of young adults, of children that face the end of their world or even their lives: *Flee* (2021) by Jonas Poher Rasmussen, *The Voice of Hind Rajab* (2025) by Kaouther Ben Hania, *La Jaula de Oro* (2013) by Diego Quemada-Díez, and *Io Capitano* (2023) by Matteo Garrone.

While these stories differ, they share the emotions people feel when facing the end and the possibility of a new beginning: desperation, fear, hope, joy, resignation, resistance etc. The screenings showed that people's stories are diverse, the order of emotions felt is not the same: some stories leave us full of hope, others full of despair, and the end has many facets. But they all opened a conversation on what it means to flee and leave behind a world that was once yours or watch it crumble into nothingness.

Death and abuse await those who flee; death and abuse await them if they stay. The new beginning may hold what one had wished for, or it may reveal that the dream can only be true for a select and privileged few. While conservatives and right-wing politicians fabulate narratives of dangerous or lazy foreigners, anti-migration sentiments grow ever stronger in Europe. The apocalyptic stories of those who seek help are pushed aside to be replaced by apocalyptic scenarios of a world where 'the migrant' becomes the fiend. Our outreach programme did not just create a space for the stories of those who live in or flee apocalyptic states, but also allowed a discussion on how the apocalypse can be an incentive to create a better world.

In those movies, the border is a barrier that needs to be crossed or protected from those seeking entry to what is considered a promised land for a selection of human beings. But a border may be more than a line in the sand or a wall that cuts a trench between land and people. It can also be understood as a place where time and space are thrown into disarray, a place where rules no longer apply, be they laws of nature or

of society. The movies depict scenes of violence against refugees, abuse, and exploitation. The apocalyptic journeys of the protagonists show police violence, sexual abuse, murder, human trafficking, but also the horrible conditions people endure in hope of a better future. Some cross the sea in boats that almost sink; others suffocate in containers that are used to smuggle them across borders. Identities are lost when connections to the past, the home or the family are forcefully cut and memories fade. What the movies show is the traumatic experience of fleeing and leaving behind what you once cherished. The experiences of weeks and months of dangerous travel leave scars that remain with those affected for the rest of their lives.

**A shattering of the earth and a descent into darkness. The underworld populated by the figures denied by centuries of silence and forgetting, an enforced rewriting of a land washed by a writhing serpent that moves violently over the parched soil with the force of monsters and contradiction.**

**From *The Land is Mudflats, II,* by Luis Hernan**

The screenings did not only show the fates of those forced to leave their homes, they also created a space for exchange. Policies were discussed, questions were asked, and stories were shared by those who had experienced what the movies showed. A young man told his own story: from an overcrowded boat on the Aegean Sea on the way to Greece. Halfway there, an unnamed boat arrives. Masked men shout at the refugees and smash the engine until it is destroyed. Adrift at sea, they spend hours waiting for a rescue from the coast guard that would return them to a place they had tried to flee. Fifty people on a boat meant for twenty, drifting in the dark, made helpless by those whose task it is to provide aid to those in need. Laws of society get distorted in the space of the border.

The border as a space where laws and certainties begin to unravel was also central to our exhibition *Inhabiting Cracks at the End of Time: Against Accelerations* at the Tankturm. It focused on spaces between life and death; past, present, and future. Laura Mark, architect, curator of various cultural projects, and film director, describes the exhibition as follows: “The works [by Federico Cuatlacuatl and Luis Hernan] begin to consider the U.S.-Mexico border as a space—and time—of apocalypse. The border can no longer be described as purely an administrative, political barrier or a critical point of surveillance between two countries. It is a place of beginnings and ends […], a space where multiple worlds have collided and where colonial capitalist modernity is created.”

Stümer’s and Mark’s description support each other: the wall is never just a wall made of concrete blocks, metal pillars, or barbed wire. It is not restricted to a strip of land but stretches out to whole societies: each mind becomes part of a wall. What Mark refers to as “colonial capitalist modernity” is evident in Boca Chica, a place that used to be home to humans, animals, and plants, but has now been transformed into a SpaceX launch site where Elon Musk strives to fulfil his dream of colonising Mars. In the



**Luis Hernan presenting his work at *Inhabiting Cracks at the End of Time: Against Accelerations***



Federico Cuatlacuatl at *Inhabiting Cracks at the End of Time: Against Accelerations*

attempt to create a liveable future on another planet—for those who can afford it—he destroys the very land that people have lived on for centuries. The company's activities have forced residents to leave Boca Chica and caused the deaths of animals unable to escape. Those who are being driven off their land have no other chance than to become refugees, displaced communities who leave behind apocalyptic wastelands.

**The Wall I am concerned with is haunting the world. […] It resurfaces as a slogan, materialises where camps are built and refugees must be kept out. It lingers where stones meet tanks. It endures in hearts and minds.**
**Jenny Stümer, *Walled Life: Concrete*, Cinema, Art, 2022, 2**

The exhibition space—the Tankturm, a former water tank for steam locomotives, once a symbol of a progressive vision of the future—represents an apocalyptic space. It is what Foucault has called a heterotopia, a place where the world, as we know it, discontinues. What was once a sign of progress is now stuck in time, somewhere between the past and the present, saved from collapse and reshaped. The tight space mirrors the constraints of a rocket, which itself can be seen as a heterotopia: a movable space constructed on Earth with the sole purpose of leaving its surface. On it, life from Earth continues, but at the same time is restricted and bound to water, food and other resources that come from Earth. While being a symbol of a new kind of liberation, the rocket is still tethered to the home planet. You can see the same contradictions in the dream of colonising Mars and other planets: this kind of colonisation is meant to be a voluntary choice to leave a place. However, given climate change and its catastrophic effects, space travellers become climate refugees themselves, as leaving becomes a necessity. The Tankturm sheds light into these cracks, making the incongruity visible, and allowing a conversation on two topics that, at first glance, seem perhaps unrelated.

The exhibition motivated visitors to think about the constraints of walls and borders, and how they enclose a person and restrict their movement and liberty. The exhibition opened the door to a space that itself carries traces of the apocalypse, speckled with residue of hope. Guided tours and discussions facilitated a dialogue to exchange ideas on how migration, borders, and walls hold the apocalyptic and on why the apocalyptic can also entail the beginning of something new. The drawings, photographs, prints, and various formats of exchange made CAPAS's research accessible not only on an academic level but also on an emotional level, showing visitors how the apocalypse relates not only to millions of migrants but also to their own lives. The apocalypse turned from an abstract idea into something that could be felt, leaving the realm of science fiction and fantasy to become real and graspable.

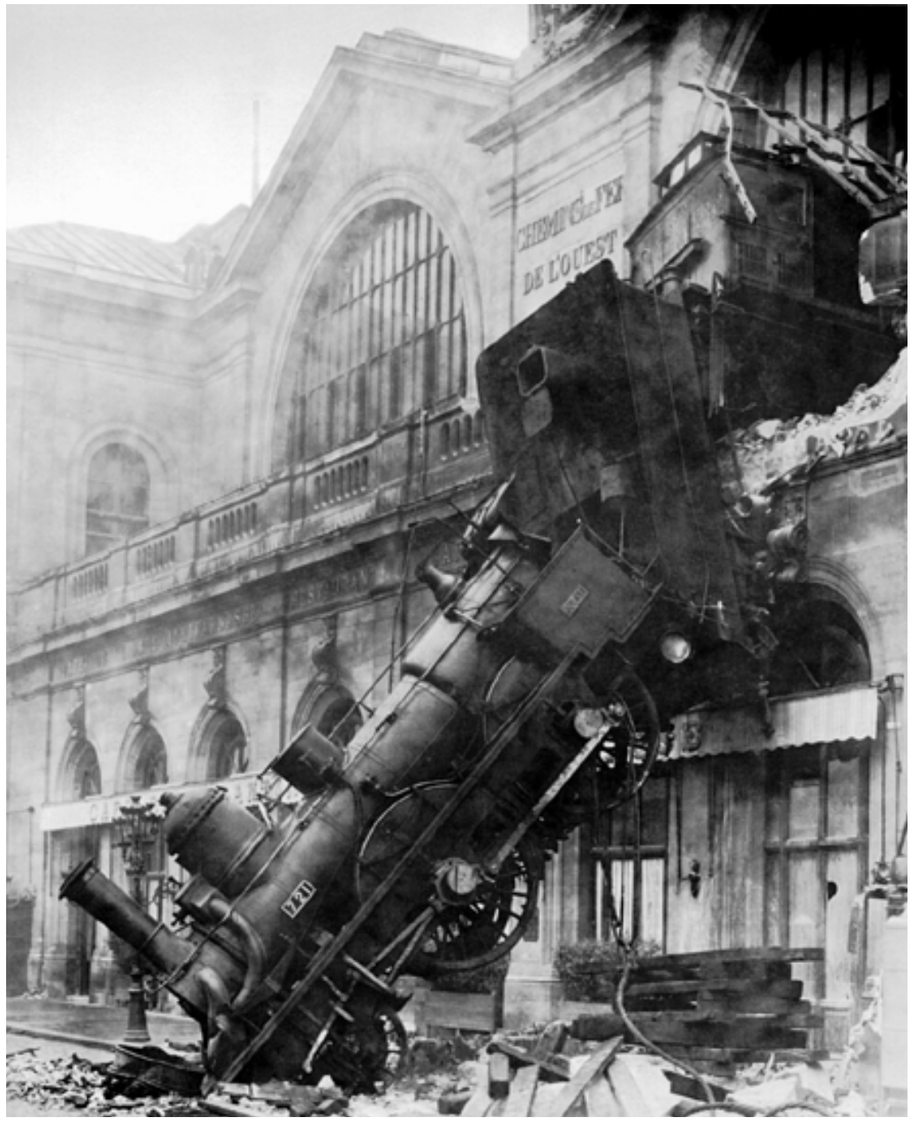
**Marcel Kückelhaus** works in the Science Communication department at CAPAS.

FIELD NOTES

# THE DIALECTICS OF THE END: RETHINKING THE APOCALYPSE IN/WITH CRITICAL THEORY

by Eduardo Altheman and Bruna Della Torre

**Is there a dialectics of the apocalypse? This question, at once philosophical and urgently contemporary, set the tone for a day of reflection on the status of 'the end' within Critical Theory. Hosted by CAPAS, Critical Theory at the Endgame brought together scholars from different traditions—yet united by a shared engagement with the legacy and framework of Frankfurt School Critical Theory—to ask whether apocalyptic thinking can still function as a critical force, or whether it has become entangled in the forms of domination it once sought to expose.**




**The Montparnasse derailment, Paris, 1895**

The workshop began from a shared unease: that the language of catastrophe is no longer external to the system it critiques. Climate collapse, democratic erosion, and the normalisation of crisis have rendered the apocalypse less an event than a condition; less a rupture than a background. We are no longer awaiting the end of the world; instead, we are living through its slow, uneven unfolding.

From this perspective, the classical dialectical tension between negation and possibility appears increasingly strained. If catastrophe is permanent, what becomes of critique? Can apocalyptic thinking still interrupt the 'bad continuity' of capitalist modernity, or has it been absorbed into its ideological repertoire?

**We are no longer awaiting the end of the world; instead, we are living through its slow, uneven unfolding.**

The morning sessions approached these questions through environmental crisis and philosophical critique. Carl Cassegård (University of Gothenburg) framed contemporary environmentalism within a horizon of 'permanent catastrophe,' suggesting that ecological movements risk reproducing the temporalities they seek to resist. Emilian Ortega (Heidelberg University/CAPAS), in turn, revisited Marx's 'automatic subject' to show how forms of fetishism persist in civilisational crisis, pointing to the ambivalence of practices that both sustain and undermine life.

Turning to Walter Benjamin, Jenny Stümer (CAPAS) proposed reading apocalypse as a pause within the dynamics of impasse. Against the acceleration of catastrophic time, interruption itself emerges as a fragile opening for reflection and action.

**Across these contributions, a shared thread emerged: the need to rethink the apocalyptic not as an external limit, but as an immanent feature of modernity.**

The afternoon shifted to subjectivity and politics. Jordi Maiso (Universidad Complutense de Madrid) revisited 'damaged life' to examine how crisis shapes experience and imagination. Cristina Catalina Gallego (Universidad Complutense de Madrid) analysed authoritarian tendencies as constitutive of a system unable to resolve its contradictions. Finally, Marc Berdet (Universidade Federal do Rio de Janeiro) emphasised the plurality of worlds and the uneven distribution of catastrophe, moving from Günther Anders to Davi Kopenawa.

The keynote by Stephan Lessenich, director of the Institut für Sozialforschung, addressed the transition from 'late' to 'last' capitalism. His notion of a politics of 'as-if' highlighted how contemporary




Stephan Lessenich speaking at *Critical Theory at the Endgame*, CAPAS, February 2026



Carl Cassegård speaking at *Critical Theory at the Endgame*, CAPAS, February 2026

societies persist by acting as if the system remained viable, sustaining forms of life increasingly experienced as untenable.

Across these contributions, a shared thread emerged: the need to rethink the apocalyptic not as an external limit, but as an immanent feature of modernity. The apocalypse becomes a lens through which the violence and contradictions of the present become legible. Yet, this legibility comes at a cost. As apocalyptic imagery saturates political discourse, its critical edge risks dulling, capable of normalising catastrophe as much as unsettling it.

The event was conceived by Bruna Della Torre (CAPAS) and is closely aligned with the forthcoming special issue Crit*ical Theory at the Endgame* of the journal *Apocalyptica***,** which she is currently editing. The issue foregrounds the idea that "the survival of the world nowadays depends on an apocalyptic dialectics," while warning, with Günther Anders, of a reified apocalypse devoid of futurity. Bringing Critical Theory into dialogue with aesthetic and political practices (from Theodor W. Adorno to contemporary literature and cinema), it explores how apocalyptic imaginaries can both challenge and reproduce





Robert Folger speaking at *Critical Theory at the Endgame*, CAPAS, February 2026



Bruna Della Torre speaking at *Critical Theory at the Endgame*, CAPAS, February 2026

dominant ideologies. The workshop thus served as a transformative testing ground for these questions, extending them into a broader interdisciplinary conversation.

**If the apocalypse names the limits of our world, then critique may lie in dwelling within those limits without succumbing to them; to think at the edge, and perhaps, from there, to begin again.**

*Critical Theory at the Endgame* did not offer definitive answers. What it provided instead was a space for collective reflection on thinking in a time of emergency. If the apocalypse names the limits of our world, then critique may lie in dwelling within those limits without succumbing to them; to think at the edge, and perhaps, from there, to begin again.●

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CROSSROADS

# BREAKING THE COLONIAL SPELL OF LANGUAGE THROUGH POETRY — A CONVERSATION WITH MAFE MOSCOSO

by Alejandra Rojas

**Alejandra Rojas spoke with the Ecuadorian writer and researcher Mafe Moscoso about her latest poetry collection, *Kotopaxi: una fábula sci fi equinoccial*, in which the eruption of the Cotopaxi volcano sets in motion an end of the world that is also a rebirth. Moscoso reflects on attentive listening as a political practice, on poetry as a way of breaking the colonial spell of academic language, on migrant epistemologies, and on how her fellowship at CAPAS shaped her understanding of the apocalypse through Andean ontology.**



Alejandra Rojas



Mafe Moscoso

**Alejandra Rojas: While preparing for this interview, an Ecuadorian friend saw your book on my table and almost immediately said to me: "You have to look at the photos of the volcano." For her, Cotopaxi is a symbol that transcends the visual and is deeply rooted in Ecuador's collective memory. In your poems, the volcano occupies a symbolic, imposing, and central place; especially as it is the title of your latest book of poetry: *Kotopaxi: una fábula sci fi equinoccial* [Kotopaxi: An Equinoctial Sci-Fi Fable]. What does the volcano mean to you, and what role does it play not only as a fictional element but also in your own life story?**

**Mafe Moscoso**: I have the Cotopaxi volcano tattooed on my arm! A few years ago, here in Barcelona, I woke up one morning and thought: "I have to get a tattoo of the volcano." I headed out and started walking down the street. I spotted a tattoo shop, felt an instant pull to go inside, and followed my instinct. As soon as I saw one of the artists, I knew he was the right person. I went up to him and said, "I don't have an appointment, but I'd like you to tattoo me." His appointment had just been cancelled, so he had time. At that very moment, my sister, who was in Ecuador, woke up at the same time and said, "I have to go to Cotopaxi, perform a small ritual, and make an offering." So, while I was getting the volcano tattooed on my skin—which is forever because I'm going to die with it inscribed on my body—my sister was leaving the city and heading up toward Cotopaxi, into the highlands, where she would make an offering through a small ritual. So why this connection to Cotopaxi? Because it stands in the place where our maternal lineage comes from. My grandmother, my ancestors, our whole maternal line, come from the foothills of Cotopaxi. We have a very deep connection (I'd even say it's almost spiritual and political) with that territory. My grandparents migrated to the capital during the development boom, and so Cotopaxi was left behind. What I've done, in a way, is to work with this connection that's very spiritual, emotional, but also fictional. Through fiction and poetic language, I found a way to establish epistemic, political, and spiritual connections with the Cotopaxi, which, as Marisol de la Cadena would say, is a volcano, but not only; it means so much more to many people, to many communities. In the last few years, thanks in part to the CAPAS fellowship, I have been able to approach this territory from different angles, undertaking the process of getting closer to Cotopaxi.

Cotopaxi,
Ecuador, 2018

**AR**: **The volcano seems to convey various emotional dimensions: on the one hand, the sacred, as an ancestral territory; on the other, a latent threat, given that it is an active volcano; and, perhaps finally, an image linked to the Ecuadorian national imaginary. How do these affective dimensions—the sacred, the threatening, and the identity-forming—interact for you? What affects permeate your own writing practice as you work with images that are charged with meaning, tension, and emotion?**

**MM**: And violence at the same time! No one had ever asked me that question. It makes me wonder why I don't talk about fear, about that threatening, sometimes almost monstrous aspect of the volcano. There's a kind of romanticisation that comes with being a migrant; from a distance, you tend to romanticise both the place you left behind and the past. I want to keep working on this and get closer to this monstrosity as well. I think it was Alexander von Humboldt who travelled through Ecuador and couldn't understand why Ecuadorians slept so peacefully surrounded by mountains. As a

Chilean, you'll probably understand the threat of earthquakes and volcanoes. It is a kind of fear that I don't really experience in Spain, for example.

In the book, the Cotopaxi erupts. In fact, the eruption of Cotopaxi sets in motion a kind of end-of-the-world process. What I'm doing is, in a way, transmuting that idea, giving a new meaning to the notion of the end of the world. The world ends because of a massive explosion. It's not just the eruption of the Cotopaxi, but the explosion of life as we knew it, an ending that carries the possibility of rebirth. This idea of an ending and a rebirth is present in all my projects, whether it's fiction, art, epistemological work, or however one might classify them. This, perhaps, has to do with the idea of the monster, but perhaps with a monster that transcends our categories of what we understand as 'monstrous' associated with something evil. The end isn't necessarily evil. That was something I worked on while at CAPAS.

**AR: A central theme in the poetry book is migration; namely, interplanetary migration. The characters are migratory animals and the narrative is also permeated by the practice of attentive listening. Temporalities, likewise, seem to overlap and collapse. The collection begins, for example, as follows: "In the beginning was the future / The beginning was the Andean future / In the beginning was the Andean future / In the beginning was the Andean future / In the beginning, the Andean future was a sound" (my translation). The verb tenses are in the past, yet at the same time they suggest the possibility of the future, converging in the sound. The book is also written from the experience of travel and displacement. Can you tell us about the book's journey, and how your own experience of migration and listening has influenced your writing practice? Is there also a conceptual space that unfolds from Kotopaxi and from what it means to be a migrant subject and to inhabit displacement?**

**MM**: Absolutely. I began this book with a question: What is listening? I was also questioning today's insatiable desire to hear everything, to see everything—which is almost a form of capitalist and colonial cannibalism. So, I asked myself instead: What is listening? How does the act of listening work? When we talk about listening, do we all mean the same thing? My work is subtle; it's a small-scale endeavour. I'm interested in activating ways of listening to the small, the invisible, to what is almost a whisper. I think that's where we can find the voices that grand narratives can't quite silence. Those voices that, in the face of narratives as violent as the ones we see today, which seem to phagocytise everything, continue to find a way to resist. And I believe there is resistance in the small things, in what power cannot quite see either. Therefore, I'm interested in working with these small voices in different ways. The challenge lies in hearing them, since my own perspective has also been shaped by layers of all kinds of 'isms' (colonialism, racism, classism, heteropatriarchy), which act as a framework through which we see the world and through which I do my work.

The same could be said about listening. Listening is also mediated by many layers that allow us to pay attention to certain things in a particular way and not to others. Just as we have been taught to see, we have also been taught to listen. So, I am very interested in imagining and exploring how to develop other modes of attentive and sensitive listening to the world. In this case, the listening follows the path of the water. Water, like a living creature, has much to tell us; its journey begins in the glaciers of Cotopaxi, flows down the rivers, continues through the Amazon, and reaches the Pacific, and from the Pacific eventually reaches the Mediterranean.

There is a sort of circularity to the water, and this circularity is also mirrored in the route we have taken as a family of migrants. My family has followed a very similar path; and I have tried to follow part of that journey by listening to the water, as if it were a living being, a companion.

There is also an intense experimentation with language, a circular narrative. As you said, there are overlapping temporalities, because with migration, one does not separate oneself from the place one comes from. Take the cuvivíes, for example. These little birds are the main characters in this story. They are migratory birds that set off from North America. At some point as they cross Ecuador, they descend upon the Cuicocha and the Ozogoche lagoon. The scientific community is unable to explain the phenomenon because no explanation has ever been found. So, in this poetic story, there's an element of fiction, as well as an 'unconventional' approach to the essay form, with a thesis and a method. Kotopaxi is also a method, so to speak. They travel in reverse, entering via Kotopaxi and emerging into the Mediterranean Sea, completing a circular journey. This has to do with the story of beginnings and ends.

**AR: In connection with your previous answer: could we think of sound as 'a technology of memory,' that is, a sort of ancestral materiality that stands apart from Western knowledge? How does that dimension manifest itself in Kotopaxi's writing? From what place is it listened to?**

**MM**: As I mentioned, just as our vision is highly conditioned, so is our hearing. In that sense, both sight and hearing are deeply political. We hear and see from a very specific perspective; therefore, we all perceive through multiple layers. We are hypersensory bodies, though somewhat atrophied. These layers often prevent us from living in attunement to the worlds around us, with life, with other people and with ourselves. This is much more evident in Europe. The relationship with the body or with bodies is more complex because of the long-standing legacy of the Enlightenment, which placed reason at the pinnacle of an epistemological hierarchy. Therefore, from a colonial perspective, all that is sensory—i.e. that which is associated with the mysterious, emotions, the sensible, the small, and the intuitive—has been relegated to the category of 'inferior knowledge.' Colonial and hierarchical epistemologies have focused the gaze (a certain way of looking) and knowledge (in the written and spoken word) on certain forms of knowledge production that are considered truer than others. Within this hierarchy of knowledge several methods exist for the narration of stories, the act of writing, the act of listening, the act of seeing, and the act of being in the world with one's body. These methods constantly challenge this fiction that reason is at the centre and at the top of everything, and that it is the primary means through which a certain kind of knowledge is generated. By paying attention to listening and murmurs, there is a kind of exercise in re-examining listening (which is political) because what it is doing, in a way,

is challenging (or trying to challenge) a certain idea of listening. I feel that Eurocentric, colonial epistemes have not developed the skills or sensibilities of listening. They hear, but they do not listen.

**AR: Both our reading and our writing are, in a way, permeated by a way of thinking that is situated, by positions that are necessarily partial. We inhabit—and perhaps here I am speaking from my own experience of living in Germany—a constant intersection between languages, territories, memories and subject positions. In this sense, do you think we could speak of a 'migrant thinking' or a 'border thinking'?**

**MM**: I am a very strong advocate of collective action and collaboration to promote migrant epistemologies, absolutely. And that is something I am working on with several scholars who are also migrants from the Global South, and we are exploring how to develop these kinds of epistemologies: epistemes that are migrant in nature. Kotopaxi is one of such attempts. I'm trying things out and experimenting. It is a linguistic experiment that seeks to break away from academic discourse in order to generate knowledge.

I think it's important to recognise that our epistemologies are shaped by our position as migrant bodies intersected by many experiences. After all, we are all different. There is also heterogeneity in terms of class, race, gender, sexuality and so on. However, we share the experience of coming from the Global South and living in Europe. I also think that distance allows us to view our territories from a different perspective, and through that distance we can develop our own epistemes.

Kotopaxi is a decolonising gesture. It's an experiment that seeks to generate knowledge, or, more specifically, to question ontologies. I carry out fieldwork in both the Cotopaxi area and here in Barcelona. For a period of time, I met with, visited, and spoke with scientists at the Instituto de Ciencias del Mar [Institute of Marine Sciences] in Barcelona. There is a research project in both cases, an attempt to address or understand the ontologies associated with the idea of listening. What ontologies underlie our ideas of listening? Ultimately, within which frameworks of reality and non-reality are these ideas constituted? This could, of course, be a paper or a book, but I am interested in working with and experimenting with language. I have been doing this for a long time; I did the same with another collection of poems called Desintegrar el hechizo, versitos anticoloniales [Breaking the Spell, anti-colonial verses].

What I'm trying to do is break the colonial spell of language. How? By returning it to poetry. Why? Because, when knowledge was being defined in Europe, certain kinds of poetry were pushed to the margins alongside the magical, the savage, and the barbaric, as if it were not itself a mode of knowing. What I do is bring in a certain kind of language—which is, if you like, epistemological—and instead of using the more rigid, seemingly rational, official forms of language, I translate them or experiment with them, restoring them to their poetic form. For me, that is a way of hacking academic writing. I see Kotopaxi, in this sense, as a method, an artefact, an epistemological system for generating knowledge.

**AR: Our centre is dedicated to apocalyptic studies and has a transdisciplinary focus. How has exchanging ideas with other scholars influenced your writing process? How do you understand or define the apocalypse in Kotopaxi?**

**MM**: For me, the experience at CAPAS was incredibly important because it enabled me to consider the concept of the end and finitude from different perspectives. I was already exploring the themes of finitude and death in my work, including Kotopaxi and La Santita [The Little Saint]; in everything I write, death is always present. La Santita, for example, is often read as apocalyptic and post-apocalyptic fiction because end-of-the-world scenarios are constantly unfolding. The 'ends of the world' to which I was referring, and which I explored at CAPAS, are ends of the world linked to a conception of death rooted in Andean ontology. In other words, death is not necessarily understood as the end, but rather as a rebirth; something we in Latin America and the Americas understand perfectly well.

In Kotopaxi, the apocalypse operates within a different ontology. I seek to connect with other temporal, sensory, and epistemic forms of the end, which stand in contrast to scientific ones. So, my work with the Apocalypse has been through language. As we mentioned at the beginning of the interview, the apparent end occurs through a massive eruption. However, it is not only the volcano that erupts; several worlds do so as well. What interests me about these major events are the small things that accompany them. From certain epistemological perspectives, Kotopaxi is one such event, but I prefer to pay attention to the whispers, the tiny creatures and the small acts of resistance. I try to focus on the microscopic and invisible forms of resistance which are also micropolitical. When we talk about the apocalypse and imagine the end of the world, I'm interested in considering what has been done over the centuries to resist, and what is being done today. I'm interested in the small things that resist and have always resisted. ●

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ECHOES

# VOICES THAT LINGER AFTER THE END

by José Le-Quesne



Environmental disaster in Levikha Village, Sverdlovsk Region, Russia, 2018

## EDGES

Today is the end. Levels of fatigue, lots of taut eyelids, larger quantities of night. Long stretches of margins break. And the persistent rumour never ceases to break through the edges, the earth bends until it bursts.

Symbols, enormous symbols, vast symbols precede me, but I only long for the end to arrive: the paths of poverty, of unbearable silences, of unyielding violence. From the damaged leagues of twilight, memory refuses to leave: leagues of obscene reality, leagues of unnecessary simulations, leagues of losses laden with heavy waves, useless encounters in a final desert. Corners, broken sidewalks, passageways all of them surrounded by ecstasies, execrations, and dusks. What is forgetting made of? Heaps and heaps and heaps of colours and lines. All of that defines an end: a single point of a glimpse.

## THE NIGHT IS LONG

Have you ever wondered why things fall apart? Everything is blown away by the wind and erased from people's memories. The whole day is a work of distortion: depressions, sinkholes, pits, whirlpools, holes, ruins. Nothing can be named if things die.

Have you seen the night? The colour of her eyes? Her tears? Her face? They want to sleep; it's been a long day. They want to close their eyes. It is better to return to the unbroken skies. To return to where the world is black, the earth, the heavens, the lands. Maybe everything was calmer, like a vast landscape of silence. Where colours no longer exist, nor the sounds of words, and everything is flooded with us. I don't know if I remember my dreams, but I'd like this to be one of them. Of love, I think; everything comes to an end.

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