

Adolfo F. Mantilla Osornio Imagining the End
of times: Poetics
of Annihilation,
Apocalypse, and
Extinction¹

**Temporal Consciousnesses and their
Modulations within Cosmopoetic Dimensions**

Part One

The study of cosmologies seems to have become an unnecessary, useless, or perhaps even impertinent practice, as if the complexity that defines current cultural practices has exempted human groups from acting in correspondence with a given cosmology. Although contemporary individual and collective consciousnesses no longer seem to be determined by a unified system, the apparently diffuse presence of these patterns is supposed to continue to influence the narratives and figurations of all human groups to this day.

Within anthropological narratives, the study of cosmologies was largely limited by the idea that these entities responded to a totality that determined the axiological systems of human groups. Conceived as a totality in itself, these worlds were supposed to operate as impermeable and static entities. Consequently, the human world would have been conceptualised as the sum of each of its cosmological dimensions, which expressed, as a whole, a common place referred to through a multiplicity of narratives that registered a way of totalising the inhabited space and, consequently, revealed the presumed organic dimension of societies and cultures. Thus, the supposed human cosmos continued to be conceived as a particular type of space whose main peculiarity would be to contain within itself multiple perspectives that, in turn, would be culturally expressed through

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collective representations and symbolic systems (Abramson and Holbraad 2016). Hence, throughout its development, cosmology seems to have been constituted as an epistemological practice centered on the one hand on the study of the macrocosm, and on the other hand as a practice focused above all on the study and analysis of the variation of human worlds. Hence, these two trajectories, by overlapping, seem to show the different relationships between the various cosmological entities identified (Scott 2016).

In the Mexican case, it is possible to register some of these multiple connections by focusing on narratives and figurations that express a particular conception of the world and reveal the presence of cosmological elements and patterns that, in some way, determine the existence of poetic mechanisms which contribute to the configuration of existing relationships and interactions. As a whole, these expressions seem to acquire a topological form in that they exhibit a complex network in which multiple conceptions configured and stored within diverse cultural consciousnesses modulate the perception of events or potential events, which, within some experiential and enunciative dimension, could suppose events that are conceived as the end or the extinction of a world. For example, throughout his life, David Alfaro Siqueiros produced several works that could well be referred to here as expressions of the imaginaries that shaped his cosmopoetic consciousness. In paintings like the work entitled *Admonition. A dead fire will cover the whole earth* (1967) Siqueiros depicts a scenario in flames to identify some of the apocalyptic figurations that the painter also projected in other pieces, where he represented catastrophes that could have been conceived at that time as a kind of revelation and as an event of annihilation, apocalypse, or extinction about to occur (fig. 1).

Apocalyptic

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction



Figure 1. David Alfaro Siqueiros, *Admonition. A dead fire will cover the whole earth*, (1967) acrylic on masonite, 47.4×60.5cm, Private Collection, (courtesy of David Alfaro Siqueiros/Artists Rights Society), New York/México.

Apocalyptica

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction

Part Two

If the experience of ‘reality’—understood as that which is predicated and interpreted in the terms of a given situation—presupposes a mechanism of implication of the ‘whole,’ such a contingent relation, by producing a cosmophany, allows the generation of an expression of the world as reality. Assuming this principle, eventually the cosmogenetic relation provokes a displacement in which the predication of the ‘world’ is detached from its physical referent, resulting in a narrative entity. Therefore, the transit through this procedural unit makes it possible for every individual and human group to create a cosmology, that is, to create a narrative that establishes itself as a unique, total, and self-enclosed reality. Consequently, the limit of this mechanism would be the distinction between what is and what is not a world (Berque 2006).

Currently, it is possible to register multiple discourses that have the alleged effects of the so-called Great Acceleration in the Earth System or the advent of a sixth mass extinction as central referents. These narratives seem to find correlates in the cataclysmic imaginaries and apocalyptic figurations produced in modern cosmologies. In turn, they seem to be coordinated with the narrative complex created in the Judeo-Christian eschatological tradition which, in the Mexican case, would have also func-

tioned as a tool to modulate the Mesoamerican categorisation mechanisms that coordinated the cosmologies and visions that the human groups living at that time in Mexican territory had about events or potential events that would put an end to the world as it was conceived. Hence, as a whole, these narratives and figurations make it possible to record multiple dimensions of a complex cosmopoetic scenario, which currently seems to have acquired an exponential dimension.

Today's so-called 'mass extinction events' are determined by the disappearance of a radically large number of species resulting in the vanishing of a wide variety of life forms in a short period of time. Unlike the previous five recorded events, the so-called 'sixth mass extinction episode' appears to be largely triggered by anthropogenic factors. However, these mass extinction phenomena are perceived and narrated in a multitude of different ways, i.e. they are established as multiple and specific narratives that demand the conformation of diverse observational mechanisms that allow for the recording and exploring of different worlds, beyond their cosmological limits (Bird Rose, Van Dooren, and Chrulew 2017). From a similar position (Arroyo-Cabrales, Morett and Ríos 2024), an approach is made to record the context that determined various 'mass extinction events,' which, in turn, seems to have motivated those events linked to the five great mass extinctions that occurred in the 3.7 million years that life on Earth has existed. In particular, the work points to the anthropogenic factor as the one that seems to have largely determined the extinctions at the end of the Pleistocene. In this way, the text intends to record some of the questions that emerge when exploring the correlation between climatic changes and mass extinction events, specifically where the interaction of early human presence seems to have played a role in the changes that were factors for the extinction of megafauna and other Pleistocene species.

Part Three

After the establishment of so-called 'universal time' throughout the sixteenth century the intellectual and discursive devices that consolidated modern temporal consciousness, which had already been prefigured in the Judeo-Christian tradition, were also developed. That temporal consciousness, by presupposing itself as coextensive with the world, nature, or the universe, also served as a tool for establishing presumed scales that were supposed to be neutral parameters for recording changes or the recurrence of various events/processes. Therefore, the consciousness of the Western world seems to be a correlate of the emergence and establishment of modern conceptions, produced after a profound secu-

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihila-
tion, Apocalypse, and
Extinction

larisation of the Judeo-Christian conception of time, producing, above all, the expansion of so-called historical time (Fabian 2014). However, other temporal dimensions also seem to have contributed to the determination of the chronological consciousness of individuals and human groups in a pendulum-like manner: the 'A series,' which responds to the past-present-future implication, and the 'B series,' which operates on the basis of the before-after relationship. However, both express models that act systematically in the shaping of systems of temporal organisation. On the one hand, the mechanism expressed in the 'A series' constructs an idea of time that engenders conceptions of becoming derived from its dynamic quality and presupposes ontological distinctions between events in terms of their configuration as past, present, and future events. On the other hand, the system expressed in the 'B series' constructs an idea of time where the experience of past, present, and future are not real characteristics of the events but arise from our relationship with them as conscious subjects, making it impossible to construct ontological distinctions between past, present, and future events (Gell 1992).

In the Mexican context, said temporal modulators contributed to the conformation of a complex cosmological topology that first determined Mesoamerican conceptions, and later the mechanisms that acted after the transplantation of the systems of the Judeo-Christian tradition, to later further produce a sphere where temporal consciences have been subject to transformations of various types; leading to the configuration of a cosmological panorama that includes multiple temporal dimensions. In some works, approaches are developed that allow us to distinguish both the systems of temporal organisation used by the populations that inhabited the Valley of Mexico and those that operated in the Western conception of time (Ledesma 2024). Thus, for Nahua groups, time seems to have functioned as a regulating mechanism for natural and social transition processes, resulting in a consciousness that identified both the beginnings and the ends of the Eras. In the narratives of these groups, the mythical events that narrate the beginnings and ends of previous world-eras were often conceived as events impregnated with violence and destruction. From a similar perspective another contribution, allows us to establish an articulation between Mesoamerican and Western consciousness regarding the end of the world and also showing that the end of a world and the end of time are close concepts, but that they imply significant differences between them. In this approach it is possible to identify the relationship between these two dimensions by exploring various narratives that reveal inherent aspects of existence (Cortés 2024). Thus, it's possible to explore some of the complex trajectories of the Christian and Mesoamerican

Apocalyptic

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction

worldviews, and their relationship with the ideas of individual and collective final destiny.

Within the framework of this perspective, perception, defined as a cyclical process, presupposes operating as a structure made up of the reception of information originating from the outside, the application of an *ad hoc* scheme based on the set of interpretative elements available, and the establishment of mechanisms focused on the construction of emerging figurations. Consequently, it is within this continuous procedural unit that figurations are produced which potentially correlate with the perceptual data and which fit in with the various maps of the world which are continually modified. Hence, following perception, it is possible to identify a concrete world from which projections are traced towards desired or feared worlds, and also paths towards the past and towards possible preceding worlds. Consequently, the perception of time seems to occur within a dynamic process which, in turn, allows for the multiplicity of possible worlds (Gell 1992).

A canvas depicting the story of The Flood, based on the narrative contained in Genesis, shows the event mentioned in the Old Testament, integrating the ark scene into the background of the composition, and then distributing a multiplicity of entities that give the impression of an abundant presence of human figures; some apparently dead and others who seem to be trying to survive in the midst of the catastrophe. The figuration expressed in the painting integrates into the composition a significant number of buildings that are distributed in the space and help to give a sense of dimension to The Flood and its cataclysmic effects. At the time, Artus Wolffot's *The Flood* might have evoked a new warning, taking, as a reference that event which, according to Judeo-Christian imagery, almost extinguished life on Earth, and which in the seventeenth century, when the work might have been painted, was supposed to express a prefiguration of the end of the world that would eventually occur.

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihila-
tion, Apocalypse, and
Extinction



Figure 2. Artus Wolffot, *The Flood*, s/f, oil on canvas, 109.5 × 120.7 cm, Museo Nacional de San Carlos, Secretaría de Cultura-INBAL, Mexico.

Apocalyptic

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction

Part Four

Taking the previous conjectures as a reference, it would be possible to register some intertwining mechanisms between the multiple situations that allow the emergence of experiences through which human groups elaborate conceptions about their worlds; understood as entities that concomitantly produce diverse temporal consciousnesses. In this way, it seems feasible to explore multiple articulations between cosmologies and chronologies and thus to register a vast network of narratives and figurations that express the existence of a complex cosmopoetic realm, understood as an experiential and enunciative reference of a mechanism of spatio-temporal articulation, but which appears in certain circumstances as an entity on the verge of extinction or even imagined after its extinction. For example, it is now possible to record cosmological elements that have their origin in the narratives that Mesoamerican groups created about the end of the 'world.' These figurations are explored by Báez (2024), with particular focus on reviewing the current oral tradition of the Nahuatl peoples who inhabit the Sierra Norte region of Puebla and the Huasteca region of Hidalgo and Veracruz. Through these accounts it seems possible to

record the way in which present-day Nahua groups retain in their memory cosmological components created in Mesoamerican and Judeo-Christian eschatologies, and which, in their everyday contexts, give meaning to the current climatic conditions to which they are permanently exposed. A similar dimension is found in a variety of narratives produced by Mayan groups that were presumably conceived as omens of the destruction of their world. Although these narratives seem to show the way in which Mayan groups established parameters that underpinned their daily knowledge and rituals, this approach shows that the goal of pre-Hispanic Mayan narratives did not consider the existence of prophecies in their texts. Alternatively, they linked the actions of their present with references to the mythical past with the goal of interweaving events to make sense of their cosmology (Gallegos 2024).

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihilation,
Apocalypse, and
Extinction

The Permeability of the Modes of Categorisation within Cosmopolitical Dimensions

Part One

As has been shown, the cultural distinction of time would be one of the common dimensions of the human phenomenon, however, it can also be perceived to be a fact that the boundaries and relations between the cultural distinctions of time can be drastically different from each other. In this way, the same event could be semantised simultaneously from multiple frameworks of perception, conceptualisation, and symbolisation of time. Indeed, one temporal system may also appear to be symbolically referenced in another, as in cases where the historical process is subsumed in categories and terms of a mythological order or vice versa (Uspenskij 2017). Consequently, it is fundamental to underline that, regardless of their differences, it is possible to think that multiple temporal consciousnesses can operate in terms of simultaneity or, let us say, coexist in the same experiential procedural unity, whether in their subjective, intersubjective, or transubjective dimension.

To mention another example, Lourdes Almeida's work *Saint Michael the Archangel* (1996) (see figure 3), elaborated by means of digital montage, condenses elements that originate in diverse frameworks of perception, conceptualisation and symbolisation of the world and time. The photograph achieves a figuration *ad hoc* with its *time* but anchors it in different symbolic elements typical of the eschatological tradition of Judeo-Christian origin, which, in this case, function as tools to interrogate

questions associated with the forms of representation of the body and discourses on gender and sexuality. Thus, the conceptual principle of the piece achieves a re-figuration where the three-headed dragon subjugated by St. Michael the Archangel evokes a scenario where non theological agents are referred to as apocalyptic entities.

Apocalyptica

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction



Figure 3. Lourdes Almeida, *Saint Michael the Archangel* (1996), chromogenic printing from digital negative, 50×40 cm, Estudio Lourdes Almeida, México.

It seems then that the modes of identification/classification, by modulating the existential dimension in symbolic ecologies, allow for the determination of each existing entity according to the organisational principle that the regime in operation decides. Each of these modes prefigures both a particular modality of collective existence and a specific purpose for each entity distinguished within it. A human group is therefore supposed to be the result of the execution of the mechanisms referred to above. In some cases, some of these mechanisms seem to correspond partially to the term 'social system,' but until very recently, however, most of the human population did not make sharp distinctions between the natural and the social, nor did they think that the treatment of humans and non-humans corresponded to completely separate devices. Hence, the exploration of the various modes of social and cosmic organisation, understood as expressions of the modes of distribution of beings/things, would have made it possible to identify a wide diversity of topologies where who/what is included with whom/what, in what way and what for (Descola 2012).

Perhaps it has already been possible to show that the multiple forms in which the cosmogenetic dimension is expressed are always a consequence of the modes of categorisation derived from the perception and interaction between beings/things and that these are also configured in coordination with the temporal patterns that each human group establishes. Determined by combinations established on the basis of relational models, modes of categorisation would allow for the establishment of distinctions of existing entities. Thus, through categorisation, human groups would establish mechanisms focused on the configuration of singularities, which outline the categories that would determine the relative positions within a particular symbolic ecology (Descola 1996), i.e. their world.

Part Two

If the animist mode of identification/classification distributes humans and non-humans into multiple species, forms, and behaviours, it becomes necessary to consider that beings/things endowed with an interiority analogous to that of humans living, in this symbolic ecology, in worlds possessing identical structure and properties. Although animism and naturalism apparently share the way in which they hierarchise human beings, at the level of the general model of collectives this operation would occur in a very different way in each case. For example, animism seems to exhibit a flexible mechanism in the allocation of the social dimension, whereas naturalism reserves the realm of the social for everything that is not natural. From this approach, only naturalism seems to be truly anthropocentric, in that it defines non-humans tautologically by their lack of humanity,

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihilation,
Apocalypse, and
Extinction

identifying in human identity and its attributes the moral referent that determines the rest of the beings/things. Animism thus appears to be less anthropocentric, insofar as it only derives from humans what is necessary for non-humans to receive the same treatment as humans (Descola 2012).

As far as the animist mode of identification/classification is concerned, figurations created within groups determined by this type of symbolic ecology have been explored and it has been possible to find in their images entities that have animal and/or human features, while in other cases the elements that make up the figuration make immaterial entities visible and present. In these cases, the images reveal the existence of hybrid classification mechanisms, where characteristics of an animistic symbolic ecology intermingle with distinctive features of a totemic order. These types of examples permit us to identify that the conditions of compatibility and incompatibility between different elements are factors in the establishment of mixed symbolic ecologies, since it is possible to register some components that are generally present together and others that never do. Thus, when starting with the general identification of the references that make up a given symbolic ecology, it is possible to register, in certain cases, the presence of foreign entities that were considered incompatible but which appear given their degree of compatibility. In this way, the logic of ensemble that governs the co-presence and compatibility of modes of identification/classification and their representations potentially enables the enrichment of classification mechanisms that, in turn, produce transformations, both in the elementary components of the syntax of worlds and in the rules of their combination (Descola 2016).

Taking into consideration the above-mentioned aspects, the question of the existence of a situation where it would be feasible to register, at the same time, elements corresponding to different modes of identification/classification and where several possible ways of structuring the social world coexist becomes relevant. As such, it is possible to find examples of said contexts and also to register this situation from certain images, since in their figurations the presence of elements that are part of diverse classification mechanisms is evident. In this context, a work recently created by Ernesto Muñiz and entitled *Coronavirgen* (2023) (see figure 4) seems to refer to a mixed or manifold mode of identification/classification. In its first version, the work seems to have been intended to confront the Catholic world with the current environmental crisis. Using a collage technique, Muñiz then depicted a Madonna with an oxygen mask and the representation of SARS-CoV-2 (the virus that causes COVID-19) instead of the sacred heart with which she is usually depicted. By employing the collage technique, the author succeeds in juxtaposing entities belonging

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihilation,
Apocalypse, and
Extinction

to different modes of identification/classification, integrating celestial figures in terms of natural and earthly events. Particularly in the case of the first version of this piece, Muñiz decided to paste it on the street the day before the announcement of the confinement caused by the worldwide spread of the virus. In doing so, the author gave the image the function of prefiguring the end and beginning of a new era, as he integrated a reference to planet Earth into the composition, thus emphasizing the global dimension of the catastrophe revealed.

Apocalyptica

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction



Figure 4. Ernesto Muñiz, *Coronavirgen* (2023), collage, 80.3×60.4 cm, Private Collection, México.

Part Three

In a recently published article, an approach is made to explore the way in which Rarámuri memory safeguards a particular relationship with the forces of the cosmos, making them responsible for preserving the order and viability of the 'world' (Gotés 2024). The text shows the way in which Tarahumara cosmological consciousness is sustained by a series of narratives and rituals that refer to the origin of the existing and place the maintenance of order as a central criterion. In this way, a balanced correlation is sought between the souls or spirits of the ancestors, living people, nature, and the supernatural entities that observe and judge the life of the Tarahumar. In short, the paper aims to show how the Tarahumar way of categorisation is organised on a daily basis in order to contain the destructive forces of chaos, even including the Western 'world.'

From another ethnological approach, (Neurath 2024) focuses on the Wixárika figurations of the most feared cataclysms in their narratives. The flood, and occasionally a great conflagration by fire, are the two agents that would provoke the extinction of the Wixárika world. The first is associated with the rainy season and the second with the burning of the milpas before sowing, during the dry season. The text also refers to the way in which Wixárika stories show a confluence of Amerindian and Christian traditions, and the way in which ritual mechanisms re-create the upper part of the world. The work thus shows how the Wixárika cosmos must be systematically and periodically re-created through ritual process units; for example, the two great ceremonies that have recently taken place, first in February 2011 and then in March 2022, both on the summit of Cerro Quemado, near Real de Catorce (San Luis Potosi, Mexico).

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihila-
tion, Apocalypse, and
Extinction



Figure 5. Johannes Neurath, photographic record taken during the Wixárika ceremony of the Renewal of the World, Cerro Quemado, Wirikuta, Real de Catorce, S. L. P., 18–19 March 2022, Johannes Neurath Collection.

Apocalyptica

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction

A correlate of the above appears to be recorded in several Huichol paintings depicting the deity *Takutsi Nakawe* [Our Grandmother]. In all of these figurations they seem to refer to the Huichol myth of the flood. In different versions of this story a man discovers an old woman who announces a cataclysmic flood. Consequently, the man builds a boat or canoe to save himself, together with the woman, a little black dog, a piece of *braza* to make fire, and five cobs of corn, which correspond to the five variants cultivated by the Huichols.

Unlike the ways in which the groups referred to above express their relationship with the beings/things that make up their *worlds*, the Western, naturalistic world seems to have produced diverse situations determined by the coexistence of different forms of relationship, given that its categorisation mechanisms would allow for the emergence of a great variety of points of view that, in general, come into conflict, because they rest on different valorisations of ‘being.’ In fact, the distinction/implication of the naturalistic mode of identification seems to have created a kind of margin in the treatment of existing groups, preventing the establishment of a mode of interaction capable of synthesising the relations that structure non-modern collectives. It is possible that the germs of naturalism

developed as a splitting of analogism at various times and in different situations. Perhaps, because of this, there is an argument to be made about naturalism never existing in a consolidated form, since the distinction that modulates it is always in hybrid figurations. Thus, the question arises as to the analogist substrates in modern aspirational groups, and, with it, the question of the true existence of a naturalistic mode of identification, or even the possibility to think that it is not currently possible to identify any of the above modes of identification/classification in their pristine form (Descola 2016).

Part Four

In a further work (Melesio, 2014) a review of the apocalyptic visions is postulated, in which Mexico City in particular is referred to as the place where, repeatedly, the end of the world is experienced. In many of his chronicles, the Mexican writer and thinker Carlos Monsiváis recorded multiple events that are identified as constituent elements of a scenario where total chaos dominates. From the destruction of Tenochtitlán and the subsequent emergence of the new City of God, Mexico, through catastrophic events such as the 1985 earthquake and events that portend the end of Mexican Babylon, Monsiváis's chronicles formulate an apocalyptic vision that would find its most recent expression in the context of a new apocalypse manifested by the collapse of the contemporary Mexican political system. In Monsiváis's texts, therefore, the figuration of a perennial apocalypse is established in which the events that take place are its components, and where the narrator's critical vision provides a mechanism of description and analysis capable of recording, in detail, various processes and events that show the end of the world as recorded in Mexico.

Considering the aspects mentioned in the previous paragraphs, it seems pertinent to refer to a painting by José Clemente Orozco, who produced one of the most interesting expressions of the apocalyptic imagery created in Mexican visual culture at the end of the first half of the twentieth century in the temple of Jesús Nazareno in Mexico City. In *Apocalypse*, made between 1942 and 1944, the artist decided to recover the apocalyptic story contained in the Book of Revelation to elaborate a narrative *ad hoc* to the reality he saw at that time. The figuration expressed in the painting integrates a character represented surrounded by winged entities that operate as elements depicting the event; generating a visual site full of references to death, misfortune, suffering, and horrors that reveal a world destroyed or in the process of being exhausted. At this point it becomes necessary to point out the ambivalence that the reference to cosmopolitics has acquired in contemporary narratives produced

Apocalyptica

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihila-
tion, Apocalypse, and
Extinction

in the social sciences, which is supposed to find one of its anchor points in the way eighteenth-century philosophy defined cosmopolitanism. In this approach, cosmopolitics entailed outlining a set of anthropocentric problems that focused on the identification of various political disputes between human beings and groups. Thus, irrespective of the local communities to which individuals may ascribe, and the common sense to which they may adhere, human groups would eventually acquire the awareness of being part of a single human community. Therefore, the cosmopolitical sphere, seen from a Kantian anthropology, was supposed to be an arena determined by the mutual recognition of this circumstance and where it would be possible to shape certain principles applicable to all human beings. However, a second sense of cosmopolitics seems to have recently entered the semantic web of social sciences (Wardle and Schaffner 2017).

In 1999, another Mexican artist, Miguel Calderón, produced a piece entitled *Moribundo* (1999) (see figure 6). The work is a large-format figuration that adopts the logo of a Mexican mattress shop bearing the name Dormimundo. However, in this case, the artist, through a morphological alteration, achieves a commutation effect by replacing the name of the brand by the word '*moribundo*' [dying, moribund], making the piece a predictive figuration that alludes, above all, to the crisis and eventual extinction of the museum as a cosmopolitan institution. In this sense, the work finds, in the museum/world implication, a double cosmopolitical dimension, expressing a critique of modern Western cosmology, which, in turn, would have established the principles that modulated the modern notion of the universe.

Apocalyptic

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihilation,
Apocalypse, and
Extinction



Figure 6. Miguel Calderón, *Moribundo* (1999), installation, varying measurements, Colección Fundación M, México.

Apocalyptica

No 2 / 2023

Mantilla Osornio:

Imagining the End of times: Poetics of Annihilation, Apocalypse, and Extinction

In its second meaning, cosmopolitics implies being restricted to concrete situations, outside of generalising aspirations. Thus, the perspective that determines this second meaning is interested in the construction of practices that combine freedom and traceability. From this approach, the cosmos is a category that does not refer to the unified place in which all individuals would perceive themselves as citizens. Consequently, it does not set out to offer a definition of a common world. Cosmos, as it appears in this meaning of the term cosmopolitics, designates the unknown of these multiple, divergent worlds, so that it has nothing to do with the aspiration to bring all the world's inhabitants into agreement and to function as a cosmos that has the purpose of being an operator of equality. Therefore, the second meaning of cosmopolitics implies a way of modulating a cosmopolitical common sense, a spirit of recognition of the otherness of the other that is able to apprehend ethnic, national, and religious traditions, and to ensure that they benefit from their mutual exchanges (Stengers 2014).

As I have tried to show through the works discussed here, in the Mexican case, it seems possible to find a diversity of cosmopoetic expressions that include scenarios determined by poetical elements that reveal a complex narrative of cosmopolitical dimensions. Thus, taking, as a starting point, the conjectures outlined I propose an approach that seeks to identify some of the multiple ways in which human groups express concep-

tions about their worlds. In other words, the diverse ways in which narratives are produced in the Mexican context that express imaginaries about the cosmos, its origin, and its eventual vanishing, allow for the exploration of a complex topology of images, objects, and entities that manifest the existence of a heteroclitic cosmos that unveils multiple mechanisms of experiential and enunciative reference that articulate the innumerable spatio-temporal dimensions and, consequently, trace a complex cluster of poetics and figurations that express mechanisms for imagining the end of time through stories of annihilation, apocalypse, and extinction.

Apocalyptica

No 2 / 2023

Mantilla Osornio:
Imagining the End of
times: Poetics of Annihila-
tion, Apocalypse, and
Extinction

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