

The School of the End of Time / The Somatic Chapter

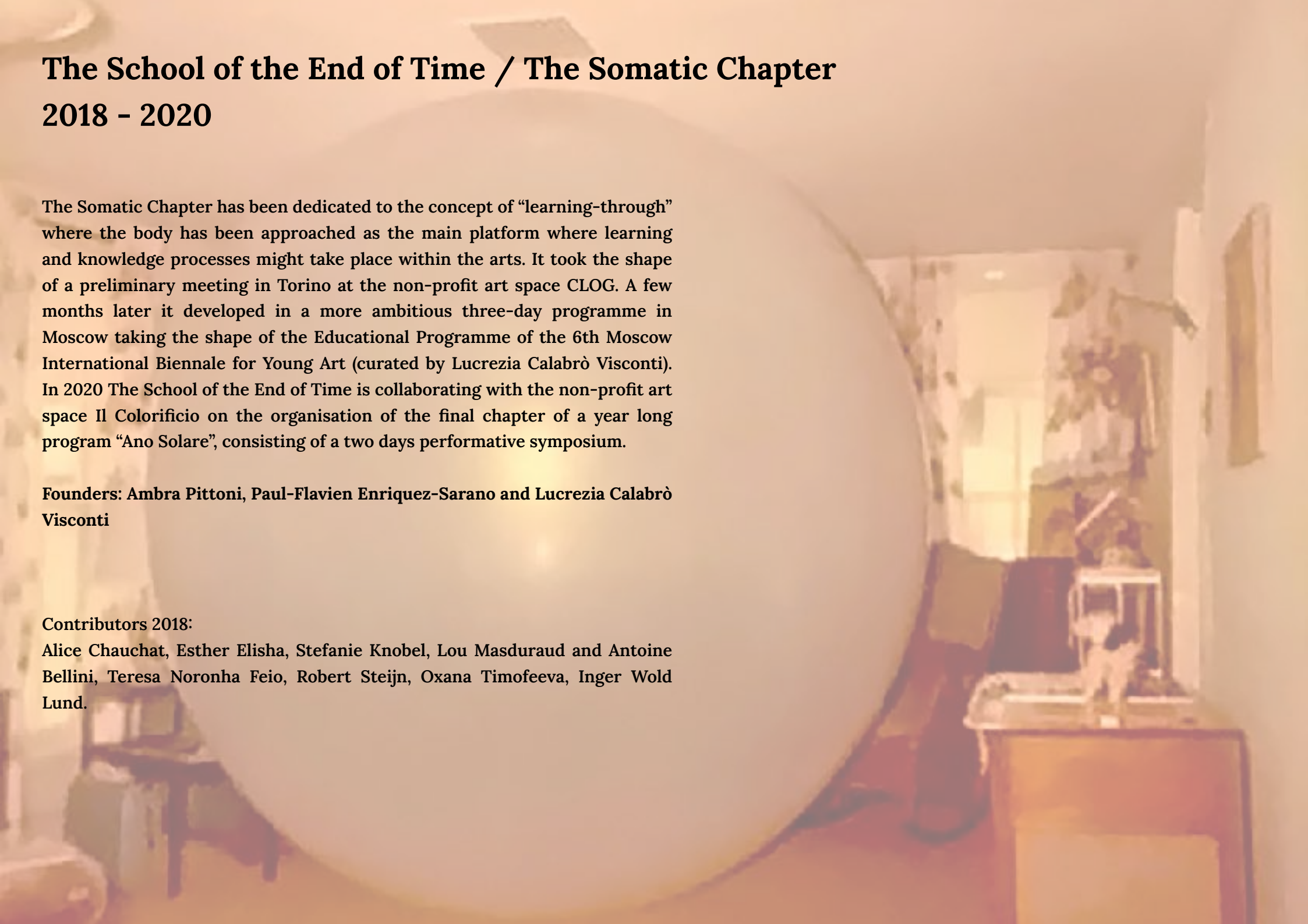
2018 - 2020

The Somatic Chapter has been dedicated to the concept of “learning-through” where the body has been approached as the main platform where learning and knowledge processes might take place within the arts. It took the shape of a preliminary meeting in Torino at the non-profit art space CLOG. A few months later it developed in a more ambitious three-day programme in Moscow taking the shape of the Educational Programme of the 6th Moscow International Biennale for Young Art (curated by Lucrezia Calabrò Visconti). In 2020 The School of the End of Time is collaborating with the non-profit art space Il Colorificio on the organisation of the final chapter of a year long program “Ano Solare”, consisting of a two days performative symposium.

Founders: Ambra Pittoni, Paul-Flavien Enriquez-Sarano and Lucrezia Calabrò Visconti

Contributors 2018:

Alice Chauchat, Esther Elisha, Stefanie Knobel, Lou Masduraud and Antoine Bellini, Teresa Noronha Feio, Robert Steijn, Oxana Timofeeva, Inger Wold Lund.





The School of the End of Time develops experimental devices, sets and displays through which theoretical production and performative practices can be staged and performed. Conceived as the silent masters of the school, these sets host and structure the activities offered by the contributors to the project, accompanying actively each chapter of the school. Silent masters can materialise as props, environments or tools, aimed at creating a specific condition in which to experience art and the knowledge produced within it.

Amongst the sets created (experimented) by the school until now: The Dancefloor; The Postural Landscape; The Bar. Amongst the performative tools developed, the school has recently been focused on the experimentation of the format of the symposium through the production of The Saintly Hypochondriac Symposium.

Installation view, Moscow Biennale for young art, 2018

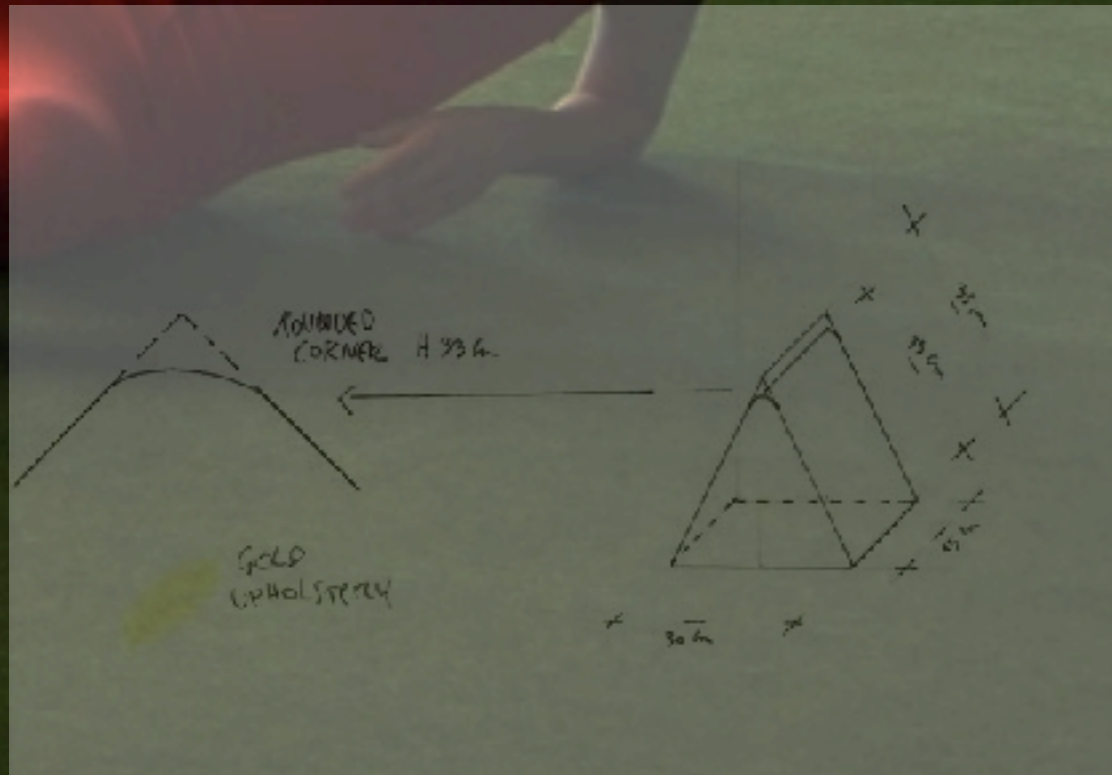
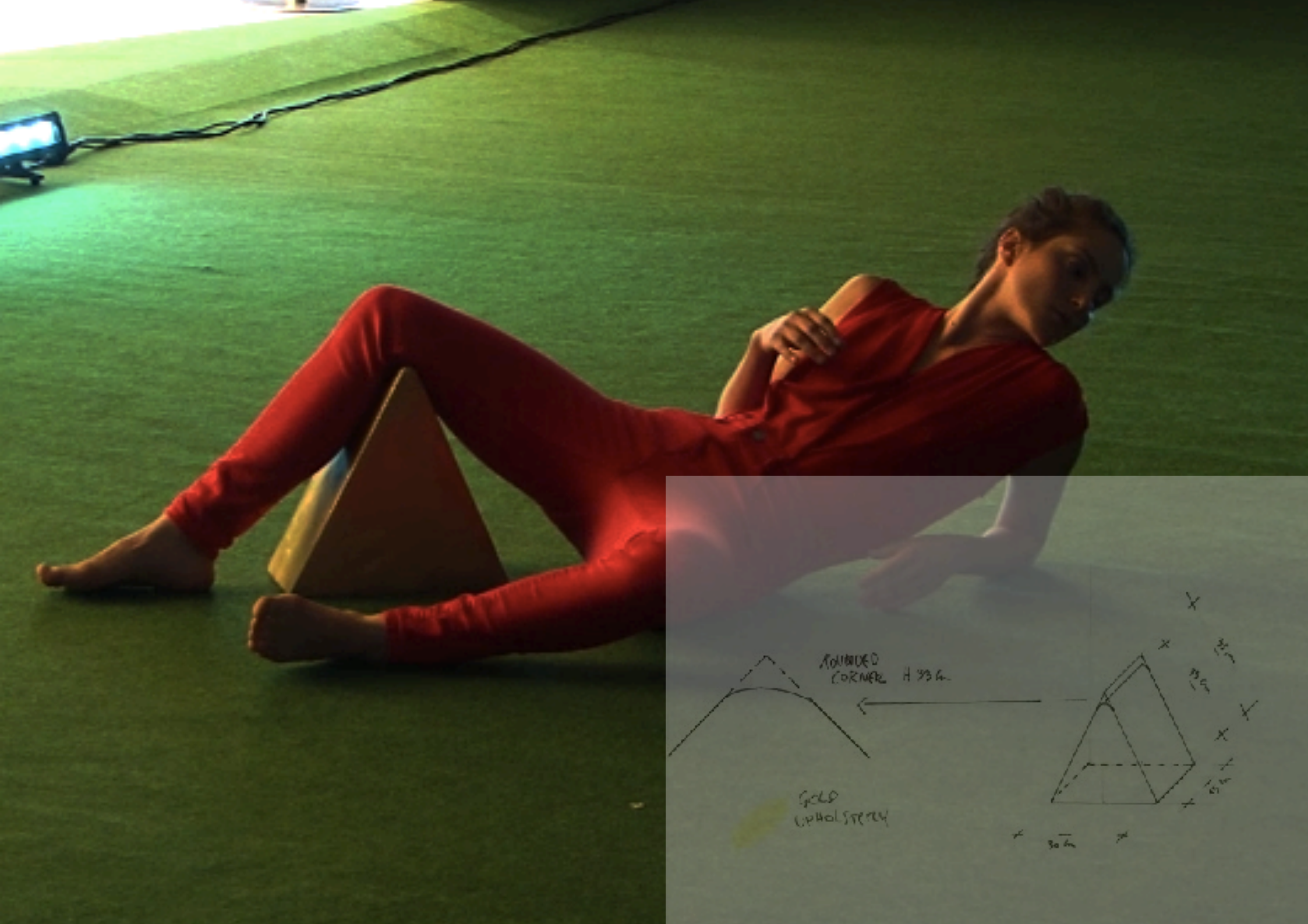
The Postural Landscape

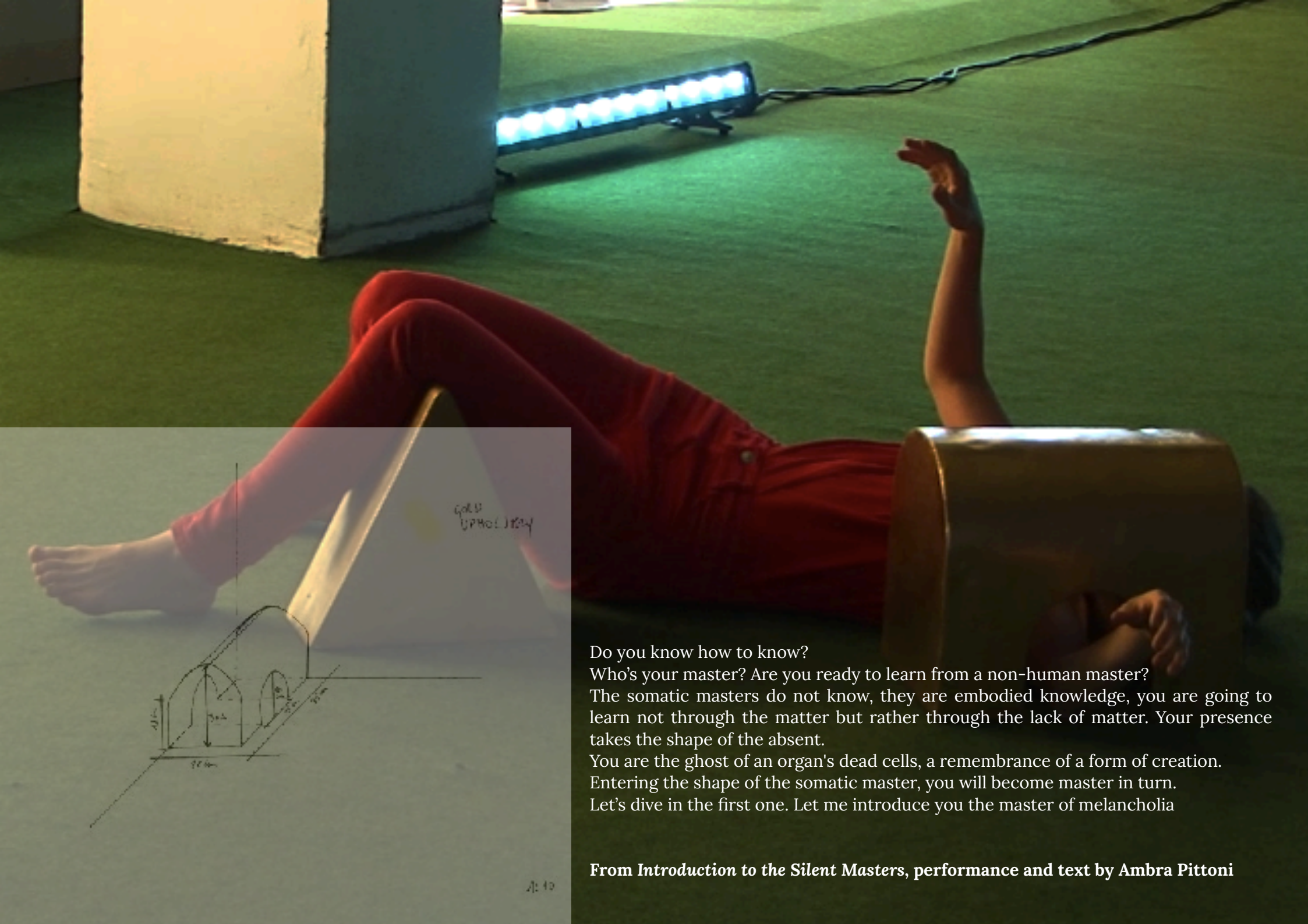
The Postural Landscape features a series of postural and performative devices that composes the "silent faculty" of The School of the End of Time.

These objects are teachers of the school just like any other teacher. Each master has a specific form and is conceived as a silent and welcoming tutor. They are designed to invite to take a specific posture that implies a generous attention toward the physical relation between one's body and the master itself. The silent masters are not to be intended in the gymnastic or rehabilitative sense, in order to achieve a neutrality of the spine, but rather as points of listening for the information that some bodily tissues, such as the fascial one, as well as the complex articulation of the vertebral column, can bring us.

The masters were designed according to methodologies developed by physiotherapy and somatic disciplines, while postures and shapes were inspired by an iconographic and literary research within reminiscences belonging to the collective unconscious of terrestrial people (human and not). Every single master opens the way to subtle lessons nourishing the invisible sphere of the existence in which what is produced is emotional, erotic, sensible, melancholic and psychic in the widest sense.







Do you know how to know?
Who's your master? Are you ready to learn from a non-human master?
The somatic masters do not know, they are embodied knowledge, you are going to learn not through the matter but rather through the lack of matter. Your presence takes the shape of the absent.
You are the ghost of an organ's dead cells, a remembrance of a form of creation. Entering the shape of the somatic master, you will become master in turn. Let's dive in the first one. Let me introduce you the master of melancholia

From *Introduction to the Silent Masters*, performance and text by Ambra Pittoni



The Dancefloor

The Dancefloor is one of the three sets of the School of the End of Time. Triggered by the idea that art produces knowledge and that this knowledge might be experienced in other ways than the sole intellectual faculty, we can think of the dance floor as a **classroom**, a format, an event, the production of a new body. The dance floor is about producing a collective body, shaping a different experience of time, embodying ideas, dreams, fantasies, visions.

The dance floor is also about intensity and wastefulness, as Diedrich Diederichsen points out, and very soon it turned into a model of productivity of late capitalism, or into a model of social and political control as shown by the peculiar history of the **Soviet discotheques**. But unlike the opposition between intensity and attention, the Dance floor of the End of Time would like to betray and overcome these dichotomies thinking of it as a place for an affective and magical way to learn. Here, the complexity of human performativity unfolds, articulating new games for the social body.

A dance floor of sleepwalkers, broken hearts, cosmonauts, animals, robots and all sort of lives, on the dance floor we become clouds and vampires and viruses.



A man with dark, curly hair and a beard is shown from the chest up. He has his eyes closed and a slightly open mouth, appearing to be in a state of concentration or performance. He is wearing a dark blue patterned t-shirt under a grey blazer. The background is a plain, light blue wall with faint, large text.

Automatism

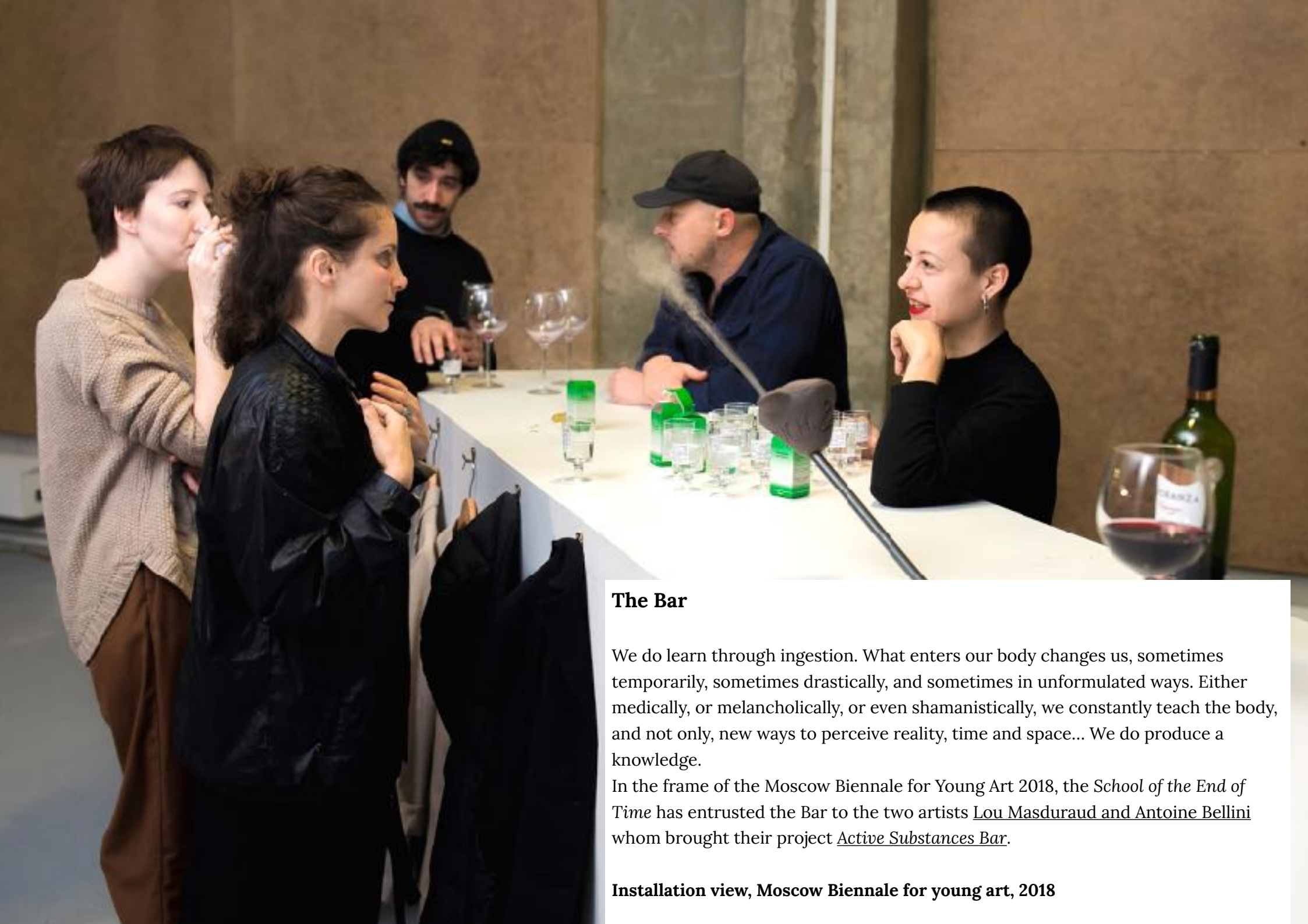
or the creative secretary



Asses wide opened
a workshop by Robert Steijn/The School of tender thinking



The time of catastrophe, lecture by Oxana Timofeeva



The Bar

We do learn through ingestion. What enters our body changes us, sometimes temporarily, sometimes drastically, and sometimes in unformulated ways. Either medically, or melancholically, or even shamanistically, we constantly teach the body, and not only, new ways to perceive reality, time and space... We do produce a knowledge.

In the frame of the Moscow Biennale for Young Art 2018, the *School of the End of Time* has entrusted the Bar to the two artists Lou Masduraud and Antoine Bellini whom brought their project *Active Substances Bar*.

Installation view, Moscow Biennale for young art, 2018

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