Hochschule für Bildende Künste–Städelschule
Frankfurt am Main

Lectures and seminars, winter semester 2019/20
14.10.2019–16.02.2020

Studies at the Städelschule emphasize the artistic work done within the framework of professors' classes. These are accompanied by lectures, courses and seminars.

The events of the winter semester 2019 begin on 14 October 2019 and end on 16 February 2020. The first and last meeting of each course is noted in the course information.

Students must complete 6 credits in artistic practice and 6 credits in art history/art theory/philosophy during the first 6 semesters, 2 credits must be completed in art theory.

After successfully completing a course, students receive confirmation of attendance from the professor or instructor, which must be handed in the student’s office.

It is possible to be exempted from the attendance requirements of the courses in art history, philosophy, etc. as well as technical courses. Students requesting an exemption must bring to the student’s office documentation of successful completion of equivalent classes at another institution. A retroactive exemption is not possible.

An intermediate exam is required between the second and fourth semester, during which students will show their artistic work. The exam can be repeated if necessary if done within this timeframe. Students wishing to take the intermediate exam after the fourth semester will only be allowed to take it once. The intermediate exam is used to decide about a student's further studies at the Städelschule.
1 Course schedule

1.1 Figure drawing

Wednesday, 16 October 2019 through Wednesday, 12 February 2020 (Aula)  
weekly, 4pm – 7pm

Instructor
Nino Pezzella

1.2 Woodcut

Monday, 21 October 2019 through Thursday, 24 October 2019 (Print Workshop)  
daily 9:30am – 2:30pm

Instructor
Anja Cooymans
Introduction to the basics of woodcut. No prerequisite classes or experience necessary.

Please register in the student’s office starting on 14 October 2019.  
Participation is limited to 5 students.

1.3 Silkscreen/textile printing

Monday, 28 October 2019 through Friday, 1 November 2019 (Print Workshop)  
daily 9:30am – 3:30pm

Instructor
Silke Wagner

Students will learn basic silkscreen techniques. At the end of the week students will design  
and create t-shirts with textile printing.

Please register in the student’s office starting on 21 October, 2019.  
Participation is limited to 6 students.
1.4 **Lithography printing, chalk, ink and direct to plate**

Monday, 25 November 2019 through Friday, 29 November 2019 (Print Workshop)
daily 9:30am – 3:30pm

Instructor
Peyman Rahimi

Introduction to the basics of lithography. Students learn to use digital printed foils for "direct
to plate" lithography's.

Please register in the student's office starting on 18 November 2019.
Participation is limited to 5 students.

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1.5 **Color - Intaglio**

Monday, 9 December 2019 through Thursday, 12 December 2019 (Print Workshop)
daily 9:30am – 2:30pm

Instructor
Anja Cooymans

Students will learn the basic techniques of dry point and aquatint printing. The course will
emphasize printing students’ own work. No prerequisite classes or experience necessary.

Please register in the student's office starting on 2 December 2019.
Participation is limited to 5 students.

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1.6 **Sound studio techniques**

Audio technique / Sound design (Sound studio)
Monday, 28 October 2019 through Friday, 1 November 2019
daily 9am – 3pm
Language: German/English

Audio technique / Sound design (Sound studio)
Monday, 20 January 2020 through Friday, 24 January 2020
daily 9am – 3pm
Language: English

Instructor
Daniel Fort
Basics of recording and editing sound, field recordings, synthesizer, sampling and the use of audio software.

Please register in the student’s office starting on 21 October 2019 for Course 1 and starting on 13 January 2020 for Course 2. Participation is limited to 5 students. Please bring your own computer if possible.

1.7 **Introduction to interaction design / Programming and publishing a web portfolio**

Every Friday, 1 November 2019 through 6 December 2019 (Sound studio)  
daily 4pm – 6pm

Instructor  
Daniel Fort

The aim of this course is to achieve basic skills and knowledge of interaction, animation and user experience design, as well as web programming in HTML, CSS, Java-script for own website.

Please sign up until 25 October 2019 via e-mail: tonstudio@staedelschule.de  
Participation is limited to 4 students.

2 **Computer Courses**

2.1 **Adobe Illustrator/Adobe InDesign course (graphics/layout)**

Monday, 9 December 2019 through Friday, 13 December 2019 (Computer Lab)  
daily 9am – 12:30pm

Instructor  
Harald Pridgar

The Adobe Illustrator/Adobe InDesign course introduces students to the software’s functions with a focus on graphics, illustrations and layouts.

Please register in the student’s office starting on 2 December 2019. Participation is limited to 6 students.
2.2 **Premiere Pro/ Davinci Resolve course**

Monday, 2 December through Friday, 6 December 2019 (Computer Lab)
daily 9am – 12:30pm

Instructor
Daniel Kohl

Introduction to the basics of Adobe Premiere Pro with subsequent example project and/or
own project exercise. Premiere Pro knowledge is not required.

Please register in the student's office, starting on 25 November 2019.
Participation is limited to 5 students.

2.3 **Adobe Photoshop course**

Monday, 04 November through Wednesday, 06 November 2019
Tuesday, 12 November and Wednesday, 13 November 2019 (Computer Lab)
daily 9:30am – 3pm

Instructors
Jacqueline Jurt and Silke Wagner

Introduction to the basics of Adobe Photoshop with subsequent digital printing to color laser
and inkjet printers. Photoshop knowledge is not required.

Please register in the student's office starting on 28 October 2019.
Participation is limited to 5 students.

2.4 **3D Animation workshop**

Monday, 21 October through 23 October 2019, Monday, 25 November through 27 November
2019, Monday, 16 December through 18 December 2019, Tuesday, 7 January through 9 January
2020, Monday, 27 January through 29 January 2020 (Computer Lab)
daily 10am – 4pm. Further dates tba.

Instructor
Alessandro Bertelle (GVN908)

The workshop will guide the students from the very basics of 3D sculpting, painting,
animation and rendering to more advanced techniques.

Please register in the student's office starting on 14 October 2019.
Participation is limited to 6 students.
3 Internet/Computer applications

Technical support for computer applications is available for students.
For an appointment call 0176-11605080.

Contact
Thomas Wizent

4 Photo lab

All courses will be announced via e-mail one week before they begin.

4.1 Digital cameras and the digital negative:
Monday, 28 October 2019 and Tuesday, 29 October 2019 (meeting at photo lab location tba)
daily 10am – 5pm
Introduction to digital photography (Part 1)

Thursday, 30 October 2019 through Friday, 31 October 2019 (computer lab)
daily 10am – 5 pm
Printing and Workshop:

Friday, 1 November 2019 Raw file editing (Part 2):
daily 10am – 5pm
Working with the Hasselblad X1D, Canon EOS 5D Mark IV,
professional editing of raw files using Adobe Camera Raw (Photoshop CC)
To borrow camera equipment, course (part 1) is mandatory.

Instructor:
Eric Bell

4.2 Black/White Photography

Wednesday, 6 November 2019 through Friday, 8 November 2019 (photo lab)
daily 10am – 5pm

Analog photography, film development and enlarging, working in the B/W lab.

Instructor
Milena Büsch

4.3 Camera obscura: portrait and movement as experiment

Tuesday, 3 December 2019 through Thursday, 5 December 2019 (photo lab)
daily 10am – 5 pm

Pinhole camera and photogram, working in the B/W lab.
4.4 **Color photography, film developing**

Monday, 6 January 2020 (photo lab)
daily 10am – 5pm

(C-41) developing color negative films
(RA-4) enlarging and printing of color negatives, Metoform processing machine, C-Prints

Instructor
Milena Büsch

4.5 **Color photography, enlarging and printing**

Tuesday, 7 January 2020 through Friday, 10 January 2020 (photo lab)
daily 10am – 5pm

(RA-4) enlarging and printing of colour negatives, Metoform processing machine, C-Prints

Instructor
Milena Büsch

4.6 **Art documentation and studio photography**

Monday, 20 January 2020 through Friday, 24 January 2020 (photo lab)
daily 10am – 5pm

Days 1-2: Introduction to lighting principles, techniques and studio equipment; documentation of 2D works with the copy stand.
Days 3-4: Documentation of flat and 3D works as well as installation views.
Day 5: Workshop day for students that would like assistance with individual projects.

Instructor
Eric Bell

4.7 **Workshop Film Class**

Monday, 18 November 2019 through Thursday, 21 November 2019 (film class)
daily 10am – 4pm
Filming with Canon Mark IV, Sony PXW-X70 / PXW-Z90, Black Magic Cinema Pocket Camera, Black Magic Ursa Mini 4K, Sony PXW-FS7

The course gives a basic introduction in operating with video equipment of both the photo lab and the film class.

Instructors
Eric Bell and Bernhard Schreiner

Please sign up via e-mail: bernhardschreiner@gmail.com
Participation is limited to 5 students.

5 Art history and art theory – Dr. Jenny Nachtigall

5.1 Seminar. (Un)writing History/ “Our” Selves.

Focussed on film, performance and poetics, this seminar will draw on different models for engaging and contesting the abstraction, universality and stability of History and notions of Self. How do (Western-European) concepts of place, origin and subjectivity relate to forms of capitalization, racialization and gendering? What are their historical foundations and their continuities in the present? Can we get rid of (the violence) of “our” selves? And who is part of that “we” anyway?

In queer studies there has been an ongoing, heated debate on queer anti-sociality as a (presumed) shattering of coherent subjectivity and historical narrativity: Utopian notions of queer futurity clash with identifications of the queer as radical, non-assimilable negativity (e.g. José Esteban Muñoz vs. Lee Edelman). Looking at the tension between utopia and shattering from the history of slavery and its aftermath, however, the problem of undoing takes on a different meaning. What, it is asked, is there to shatter or undo for those who have been confined to a locus outside of history and subjectivity?

Thinking through the tangled relations between sociality and negativity, history and experience with respect to different social positionalities, this seminar will introduce theoretical and aesthetic approaches to the (im)possibilities of narrative. Methodologies of “critical fabulation” (Saidiya Hartman), black feminist poetics (Denise Ferreira da Silva) as well as recent attempts to affirm non-belonging beyond “melancholy historicism” (Stephen Best), will be discussed alongside films by Jane Jin Kaisen, Bhanu Kapil’s poetry as well as sculptural and performative practices like those of Senga Nengudi amongst others. The seminar includes screenings and excursions (details to be announced in the first session)

The course outline and reading list will be introduced on Tuesday, 15 October 2019, 2pm in I9

Dates:
Tuesday, 15 October 2019, 2pm, Wednesday, 30 October 2019, 2 – 5pm, Thursday 7 November 2019, 2 – 5pm, Thursday, 21 November 2019, 2 – 5pm, Thursday, 28 November 2019, 2 – 5pm, Thursday, 12 December 2019, 2 – 5pm, Thursday, 9 January 2020, 2 – 5pm in I9
5.2 Seminar: Vitalist Detours in Art (History) & Theory

Revolving around the themes of artificial life, libidinal life and social life, “Vitalist Detours in Art (History) & Theory” continues last term’s lecture series on “Art’s Fractured Lives”, delving further into the tangled relation between art, aesthetics and notions vitality. Conceived as a combination of lectures and seminar sessions, one section of “Vitalist Detours” will expand the discussion of recent research on post humanisms, new materialisms and science & technology studies in relation to its (vitalist) pre-histories and critical revisions within feminist, queer and/or black studies. Another section will be dedicated to attempts of writing a materialist art history through looking at (art) objects as vehicles of lived experiences rather than as manifestations of concepts or ideas.

Readings include: Sylvia Wynter, Zakiyyah Iman Jackson, Gilbert Simondon, Gilles Deleuze, Briony Fer, Molly Nesbit, Claire Colebrook, Luce de Lire a.o.

The course outline and reading list will be introduced on Tuesday, 15 October 2019, 2pm in I9.

Dates:
Tuesday, 15 October 2019, Friday, 10 January 2020, Friday, 23 January 2020, Friday, 6 February 2020, 2pm – 4pm in I9. Further dates tba.

5.3 Workshop art theory open forum

The art theory open forum is conceived as a workshop for discussing student’s visual and/or written practices as well as further materials relating to their work (texts, music, images etc.). The workshop is open to students of all classes and disciplines and welcomes presentations of finished works, test pieces or works in progress. If you are interested in participating, please email Jenny Nachtigall jenny.nachtigall@staedelschule.de and Atiena Riollet Lansade atienariollet@gmail.com

Dates:
Tuesday, 15 October 2019, 2pm, Thursday, 7 November 2019, 2pm – 5pm, Friday, 24 January 2020, 2pm – 5pm, Friday, 7 February 2020 2pm – 5pm
Seminar: Curating in the Global Contemporary: Challenges and Paradoxes
We will start with reading together a couple of texts. We aim at a collective reading, thinking, speculating and doing. Questions will progressively emerge to contextualize the paradoxes, the challenges (and the urgency) of curating today, i.e.: the opposition between inclusivity or exhaustivity on the one hand, and an inevitable operation of selection (a political question) on the other; the opposition between art and life (a social question); or the opposition between what I call a world of images and the discursive realm (an epistemological question), ...

The discussions that emerge will always be accompanied by the collective reading of texts written by confrères in research, art and life. A horizon of urgency will appear, a thinking of art and life, a notion of activism, a questioning of entitlement, ... The seminar will gradually become an exercise in ‘epistemic disobedience,’ as Walter Mignolo called it, reading and also actively assemble alternative histories and epistemologies of art, that resisted the West’s devouring of space and resources.

We will inquire the possibility, by addressing different genealogies of artistic practice, to make a comparative study of cultural production of overlapping historical moments and mutual similarities in order to grasp the circulation of activities, thinking and images in an attempt to broaden the “spectres of comparison” (per Benedict Anderson) across different territories for the study of art and visual culture. A key strategy of the research comprises the study of foundational art movements, artists, writers, schools, festivals, exhibitions, and more, which played a pivotal role in these reversals of perspective. We will gradually follow the history of how the “entitled” position has been, and continues to be, refigured towards an aesthetics informed by sustainability, decolonization, anti-imperialist and anti-racist thought, and relate the aesthetics of intellectual counter-culture and social disobedience since the 1960s with colonial history and post-colonial discourse.

The idea is to actively put together a reading list and a bibliography ourselves, but hereunder is a very preliminary beginning. Some books will be available at Philippe Pirotte’s shelf in the library; other texts will be available in pdf in a shared folder online soon. Next to that we will have some guests (a.o. Stefano Harney, Nana Oforiatta-Ayim, ...) and we will do some excursions. More to be announced soon.

First Session:
- Daniel Buren, Where are the Artists?
- Stefano Harney and Tonika Sealy Thompson, “Ground Provisions” in Afterall: Journal Art, Context, and Enquiry, 2018 (pdf)
...

Second Session:
...
Third Session:

Fourth Session:
- Simon Soon, “Rethinking Curatorial Colonialism” (pdf)
- Stefano Harney, “Hapticality in the Undercommons, or From Operations Management to Black Ops” (pdf)

Fifth Session:
- Goenawan Mohamad, “Of Spaces and Shadows” (pdf)
- Denise Ferreira da Silva, “1(life)+0 (blackness) = ° – ° or ° / °: On Matter Beyond the Equation of Value” *e-flux Journal* #79 (pdf)
- Benedict Anderson, the first part of his Introduction to “The Spectre of Comparisons” (pdf)

Sixth Session:
- Mostafa Heddaya, “Doxing the Modern” in Art in America (pdf)
- Lotte Arndt, “Decolonization in adversity: Cultural constellations through the prism of *Présence Africaine*” (pdf)

Seventh Session:

Eight Session:
Seminar: The Idol of Europe, Islam and Orientalism

This seminar will look at the history of how “Europe” progressively defined its “identity” by excluding parts of its own heritage, or by manipulating its own history. For example, Western Europeans may have forgotten or repressed its reality, but Islam has traditionally been indigenous to Europe - both in the west and in the (south) east and central parts of it.

The affirmative or critical roles culture and visual arts played in this history of rejection will be analyzed via a number of case studies. Rather than tracing a post-colonial art history, the seminar will examine how the colonial gaze was constructed through imagery that helped us to internalize its racist ideology.

Before the Renaissance, European Christians largely rejected any notion that they were imbued with the heritage of Greco-Roman Antiquity. Instead they embraced the legacy of an extremely different cultural, political and economic context, namely that of Israel, the Hebrews, and the early Church. To construct the cultural idea of Europe during the Renaissance then, a lot of ideological cementing was needed as now two very different legacies – one Greco-Roman and Polytheistic, and the other one Middle-Eastern and Monotheistic – were brought together. But the embrace of both Ancient Greece, Rome and Israel, as the establishment of the base of the creation of the idea of Europe and the West, demanded the removal of Islam and the influence of the Middle East and North Africa. This was a difficult ideological and military feat (a.o. the massive deportation and expulsion of hundreds of thousands of Morisco's from Catholic Spain, early 17th century), but in fact many of the greatest Renaissance artists and writers continued to accept and record their indebtedness to the knowledge preserved and created beneath the banner of the star and the crescent of Islam.

By the mid- and later 18th Century, admiration for the Middle East, or what was then called ‘the Orient’ came to be tinged with racism. This changed Western perception from the 18th century onward and also fostered a subsequent denial by Western academia of any significant pre-Muslim African and Asiatic influences on ancient Greek culture - which was considered the source of Western civilization.

Literature (selection):

- Zeynep Celik, “Colonialism, Orientalism, and the Canon” (Critical Perspectives: Rethinking the Canon), *Art Bulletin*, v. LXXVIII, no. 2 (June 1996)
Verso, 1998
- Orhan Pamuk, *My Name is Red*

Dates:

Art History

Curatorial Studies
Tuesday, 12 November 2019, Tuesday, 19 November 2019, Tuesday, 3 December 2019, Tuesday, 10 December 2019, Tuesday, 14 January 2020, Tuesday, 21 January 2020, Tuesday, 28 January 2020, 2pm in I9

7 **Philosophy, Prof. Dr. Daniel Birnbaum**

7.1 **Seminar: Immaterials: On Curating ideas**

Dates: tba

8 **Guest professor – Tom McCarthy**

8.1 **Seminar: Making Nothing Happen: A Seminar on Poetry**

For poetry makes nothing happen: it survives
In the valley of its making where executives
Would never want to tamper, flows on south
From ranches of isolation and the busy griefs,
Raw towns that we believe and die in; it survives,
A way of happening, a mouth.

W. H. Auden, *In Memory of W. B. Yeats*

What if the term ‘poetry’ were to name not simply a literary form, but rather (as for Hölderlin) the very mode and measure of our being or ‘dwelling’? How is the question further complicated by the fact that virtually every poet worth their salt has understood this mode as ineluctably passive, abyssal, ‘negative’?

Sessions One and Two: Silence Goes More Quickly When Played Backwards
Jean Cocteau: *Orphée* (screening)
William S. Burroughs: *The Invisible Generation*
Sessions Three and Four: The Ordeal of Expression
Francis Ponge: Le Parti Pris des Choses
Jacques Derrida: Signéponge/Signponge
Jane Bennet: Vibrant Matter

Sessions Five and Six: Death Styles
Ingeborg Bachmann: Darkness Spoken: The Collected Poems of Ingeborg Bachmann
Ingeborg Bachmann-Paul Celan: Correspondence
Session Seven: Undoing the Creature
Anne Carson: Decreation
Anne Carson: An Oresteia

Session Eight: Wings are Stirring in the Breast of Man
Filippo Tommaso Marinetti: Let’s Murder the Moonshine: Selected Writings
Donna Haraway: A Cyborg Manifesto

Sessions Nine and Ten: tbc

Dates:
Tuesday, 20 October 2019 from 2pm until 5pm, Wednesday, 30 October 2019, 10am until 1pm,
Monday, 18 November 2019, 2pm until 5pm, Tuesday, 19 November 2019, 10am until 1pm,
Monday, 2 December 2019, 2pm until 5pm, Tuesday, 3 December 2019, 10am until 1pm
Monday, 13 January 2020, 2pm until 5pm, Tuesday, 14 January 2020, 10am until 1pm
Monday, 3 February 2020, 2pm until 5pm, Tuesday, 4 February 2020, 10am until 1pm in I9

9 Bhanu Kapil, writer

8.1 Writing workshop, seminar and lecture
Bhanu Kapil was born in England in 1968 to Indian parents, and she grew up in a South Asian,
working-class community in London. She developed a childhood interest in writing and cites
Salman Rushdie as an early influence. She earned a BA from England’s Loughborough
University and, after moving to the United States in 1990, an MA in English Literature from
SUNY Brockport. She is the author of Ban en Banlieue (Nightboat Books, 2015), Schizophrene
(Nightboat Books, 2011), humanimal [a project for future children] (Kelsey Street Press, 2009),
Incubation: a Space for Monsters (Leon Works, 2006), and The Vertical Interrogation of
Strangers (Kelsey Street Press, 2001).

At the invitation of students of the writing class, Bhanu Kapil will run an experimental writing
workshop based around the topic of Rituals.

Places are limited to 15 students for this 4-day workshop, and priority will be given to previous
participants of the writing class. Please register in the student’s office on Tuesday, 22
October 2019 and only subscribe if you can attend all days. Once the sign-up sheet is full, we
will inform with further details and preparations for the workshop.

Additionally, Bhanu Kapil will give a lecture on Wednesday, 6 November 2019 at 7pm as part
of the Public Lecture program in the Aula. This will be followed by a seminar on Thursday, 7
November 2019 from 2 – 5pm in I9, which is open to the whole school.
Dates:
Monday, 4 November 2019, Tuesday, 5 November, Thursday, 7 November 2019, Friday, 8 November 2019 from 10am – 12am and from 2 pm – 5pm. Study group and studio visits time and dates to be announced and will be posted on the pin board.

10 **Bouhou’s cooking studio**
 Participation is limited to 9 students.
A sign-up list, times and dates will be posted on the pin board.

11 **Sculpture Lab Daimlerstraße (Containerhalle) – Wolfgang Winter**
The workshop of the Daimlerstrasse location has all the basic equipment for sculpture. An individual introduction is required before using the equipment. Students can make appointments with a mentor for guidance in their work with 3D artistic objects. Information about future events will be posted.

12 **Architecture (Postgraduate Master of Arts in Architecture Program)**
The program pursues an exclusive focus on architectural design through research and innovative experiments. Benefitting from its unique setting in the art academy, Städelschule, SAC sees its speculative and experimental approach to architecture both as a privilege and disciplinary obligation. In its disciplinary pursuit, the program situates architecture in a wider socio-political and cultural context by problematizing the contribution of architectural design to these.

The program currently offers the choice between three Master Thesis Studio specializations: Advanced Architectural Design (AAD), Architecture and Aesthetic Practice (AAP), Architecture and Urban Design (AUD). The respective academic and experimental agendas of the Master Thesis Studios complement one another and contribute to a vital and dynamic educational program. The complementarity of the studio programs engenders a productive in-house exchange and discourse for the benefit of the students and the development of the experiments and projects undertaken. During the second year of studies, students complete their Master Thesis Design Project within the thematic framework of their chosen studio specialization.

SAC is highly international, reflected in both faculty and student profiles. While deeply rooted in the discipline of architecture, SAC benefits from the arts’ profound commitment to critical speculation and innovation. Drawing on Städelschule’s distinct qualities and dynamics, SAC is situated at the cusp between the critical and innovative forces of art and architecture. SAC’s faculty provides the program with an intense, core energy which is supplemented by a visitor’s program that is wide-reaching, varied and of a very high quality. Recent guests have included Jeffery Kipnis, Sylvia Lavin, Keller Easterling, Sanford Kwinter, Farshid Moussavi, Liam Young, Mario Carpo, Mette Ramsgaard, David Ruy, Catherine Ingraham, Michael Young, Elizabeth Diller, Ferda Kolatan, Peter Testa and Tom Mayne.

Prof. Beatriz Colomina and Prof. Mark Wigley are offering theory seminars to SAC students in first year. The next seminar is on Friday, 10 January – Saturday, 11 January 2020.
Advanced Architectural Design – Ulrika Karlsson

“SAC’s specialization, Advanced Architectural Design (AAD) is devoted to building design as the crucible of architectural practice and discourse. It engages with architecture as the sensual and critical interplay of individual and collective imaginations, material forms and inhabitable space, as well as flows of technologically mediated processes and effects. AAD sees architectural design as a vital and vanguard force in the transformation and future of urban culture, capable of responding to and staging individual and collective interests, private and public desires as well as social and political realities. Currently developments in architectural design are all but consumed by media transmitted fashions and the escalation of public and private investment in the representational value of iconic form. Against this background, AAD pursues architectural design as a potent and disciplinary specific means to intercept historical flows of formative and materialized ideas and forms of production. In these terms, AAD sees design as the most powerful form of exploring the future of architecture both on a practical and a discursive level. Architectural design embodies forms of synthesis that are capable of assimilating new technology as well as transformations in the structure of how things are conceived and made.

However, and more importantly, architectural design is the most potent means to mount a critique and resistance to contemporary conditions inherent to architecture itself - not the least, its modes of production and material practices as well as conventions of representation. These conditions are always already framed by societal and cultural contexts.

Architecture and Aesthetic Practice – Dr. Johan Bettum

Architecture and Aesthetic Practice (AAP) explores architecture in relation to the arts to infuse architectural design with original and critical ideas and practices. At this juncture when architecture has lost much of its critical edge due to its allegiance with technological positivism and capitalist incentives, AAP relates selectively to the arts in order to critically engage with the conceptual, theoretical and practical aspects of architectural design. Contemporary architecture has a vast output in both rural and urban settings, yet its critical stance with respect to this output and its varied contexts is often questionable. Moored to conventions that are reified through individual and collective cultural norms as well as capital investments that come hand-in-hand with market expectations, architecture delivers little more than its share of predictable economic and social performance. AAP attempts to radicalize the flow of information and procedures that comprise the conceptual and practical work in architectural design.

By engaging with select art disciplines, AAP seeks to learn from artistic, material practices that frequently display a rigorous and critical yet playful engagement with their subject matter and context. Staging these impulses through architecture’s disciplinary specific media, AAP explores how building design unfolds in the meticulous accentuation of material and spatial forms. Against this background, questions of aesthetics are of particular interest - specifically new forms of representation that embrace both the production and decoding of entities within emerging symbol systems set against a wide spectrum of technology driven processes.
12.3  Architecture and Urban Design – Peter Trummer

Architecture and Urban Design (AUD) centers on architecture and the city, investigating the various relationships and possibilities that the contemporary city presents architecture with. The contemporary city, whether small or large, is comprised of an intricate web of individual and collective interests and forces that arise from economic, environmental, social, cultural and other currents and changes. The impact on architecture is massive, and buildings can no longer only be read against local contexts but must be seen as intricate parts of a global mesh of material and immaterial flow. AUD explores architectural design as field of creative opportunity within this radically changing field.

12.4  Program and Event Series

For the specific content of the program, especially the lecture series program, please see: sac.staedelschule.de. The study curriculum for SAC students consists of a series of academic modules that vary for each sub-group within SAC’s program. Many events are announced on the website and a number of these are also open to the public. Schedules to be announced.

13  Public lectures and other events

Details about these events will be published in the event calendar and hung on the pin board. Further information about Städelschule events will be announced by e-mail.

14  Exhibitions/individual lectures

The schedules for exhibitions and individual lectures will be hung on the pin board.

14.1  Studio visits

Studio visits will be announced per e-mail by Il-Jin Choi. Sign up takes place in the student’s office. The schedules for studio visits will be hung on the pin board.

15  Portikus

Exhibitions and other events will be announced in flyers and posters as well as in the press.

Frankfurt am Main, 7 October 2019/mc
The rector

Prof. Philippe Pirotte
### Professors, instructors and lecturers

**Winter semester 2019/20**  
**Hochschule für Bildende Künste–Städelshule**

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<td>Alessandro Bertelle</td>
<td>course instructor, artist (GVN908)</td>
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<td>Johan Bettum, Dr.</td>
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<td>Hocine Bouhlou</td>
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<tr>
<td>Bhanu Kapil</td>
<td>course instructor, writer, Städelshule Portikus e.V.</td>
</tr>
<tr>
<td>Ulrika Karlsson</td>
<td>guest professor, architecture</td>
</tr>
<tr>
<td>Hassan Khan</td>
<td>professor, fine arts</td>
</tr>
<tr>
<td>Daniel Kohl</td>
<td>course instructor, artist</td>
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<tr>
<td>Yasuaki Kitagawa</td>
<td>course instructor, sculpture lab, artist</td>
</tr>
<tr>
<td>Kasper König</td>
<td>honorary professor, cultural education</td>
</tr>
<tr>
<td>Tom McCarthy</td>
<td>guest professor, art and literature, author, a.T. Stiftung</td>
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<tr>
<td>Jenny Nachtigall, Dr.</td>
<td>interim professor, art theorist (Isabelle Graw)</td>
</tr>
<tr>
<td>Nino Pezzella</td>
<td>course instructor, figure drawing</td>
</tr>
<tr>
<td>Philippe Pirotte</td>
<td>rector, professor, art historian, cultural education</td>
</tr>
<tr>
<td>Harald Priddun</td>
<td>course instructor, artist</td>
</tr>
<tr>
<td>Peyman Rahimi</td>
<td>course instructor, print shop, artist</td>
</tr>
<tr>
<td>Tobias Rehberger</td>
<td>professor, sculpture</td>
</tr>
<tr>
<td>Willem de Rooij</td>
<td>professor, fine arts</td>
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<tr>
<td>Bernhard Schreiner</td>
<td>instructor, film class, artist</td>
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<tr>
<td>Nikolas Gambaroff</td>
<td>guest professor, painting</td>
</tr>
<tr>
<td>Sebastian Stöhrer</td>
<td>instructor, wood workshop, ceramic workshop, artist</td>
</tr>
<tr>
<td>Wolfgang Tillmans</td>
<td>honorary professor, fine arts</td>
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<tr>
<td>Peter Trummer</td>
<td>guest professor, architecture, Heinz und Gisela Friederichs Stiftung</td>
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<tr>
<td>Silke Wagner</td>
<td>course instructor, print shop, artist</td>
</tr>
<tr>
<td>Stefan Wieland</td>
<td>course instructor, architecture, artist</td>
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<tr>
<td>Mark Wigley, phd</td>
<td>guest professor, architecture</td>
</tr>
<tr>
<td>Wolfgang Winter</td>
<td>instructor, head of the sculpture lab, artist</td>
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<tr>
<td>Thomas Wizent</td>
<td>technical course instructor, computer lab</td>
</tr>
<tr>
<td>Haegue Yang</td>
<td>professor, fine arts</td>
</tr>
<tr>
<td>Christian Zickler</td>
<td>instructor, head of the print shop, artist</td>
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</tbody>
</table>