

**ACADEMY OF FINE ARTS - STÄDELSCHULE -
FRANKFURT AM MAIN**

Lectures, seminars, courses, summer semester 2015

1. General information

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 summer semester 2015 begin on 13 April, 2015 and end on 17 July, 2015. The first and last meeting of each course is noted in the course information. The first meeting of each course is an introduction, after which students can register for the full course.

After successfully completing a course, students receive confirmation of attendance from the professor, lecturer or instructor. Regular attendance is mandatory to receive this confirmation.

The academy's board defined the following requirements for the study of fine arts:

- **Art history/art theory/philosophy**

Participation in lectures and seminars is required of all students. Each student must complete 1 credit per semester for the first six semesters. Of these 6 credits, at least 2 must be in art history/art theory. The other 4 credits are electives.

- **Technique**

Students must complete 1 technical credit per semester for the first six semesters. Technique courses include: painting technique, color seminars, printing courses, computer courses, figure drawing, drawing, photography, CAD courses, cooking courses and seminars, sound studio workshops.

After successful completion of the course, students will receive a course credit certificate to bring to the registrar's office. Attendance of any further courses is optional.

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 registrar's office documentation of successful completion of equivalent classes at another institution. A retroactive exemption is not possible.

- **Intermediate exam**

An intermediate exam is required between the second and fourth semester, during which students will show their artistic work. During this time the exam can be repeated if necessary. 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.

2. **Course schedule**

2.1 **Figure drawing**

Wednesday, 15 April 2015 through 15 July 2015 (Aula)
weekly, 10:30 am – 1:30 pm

Instructor Nino Pezzella

2.2. **Silkscreen / textile printing**

Monday, 20 April 2015 through Friday, 24 April 2015 (Print shop)
daily 9:30 am – 3:30 pm

Instructor Peyman Rahimi and 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 registrar's office starting on 13 April 2015. Participation is limited to 6 students.

2.3 **Woodcarving**

Monday, 04 May 2015 through Thursday, 07 May 2015 (Print shop)
daily 09:30 am – 2:30 pm

Instructor Anja Coymans

Students will learn the basic techniques of woodcarving. The course will emphasize students' own work. There are no prerequisite classes or experience.

Please register in the registrar's office starting on 27 April 2015. Participation is limited to 6 students.

2.4 **Digital Halftone Intaglio-Type**

Monday, 18 May 2015 through Thursday, 21 May 2015 (Print shop)
daily 9:30 am – 2:30 pm

Instructor Anja Coymans

Students will create a computer-based image and then transfer it to light sensitive, prepared copper plates for development. This can then be printed as intaglio. Experience with Photoshop is mandatory for participation in this class; knowledge in intaglio printing is required.

Please register in the registrar's office starting on 11 May 2015. Participation is limited to 5 students.

2.5 **Lithograph printing, chalk, ink and direct to plate**

Monday, 08 June 2015 through Friday, 12 June 2015 (Print shop)
daily 9:30 am – 3:30 pm

Instructors Peyman Rahimi and Silke Wagner

Please register in the registrar's office starting on 01 June 2015. Participation is limited to 5 students.

2.6 **Sound studio techniques**

Monday, 15 June 2015 through Friday, 19 June 2015 (Course 1, Sound studio)
daily 9 am – 3 pm
Language: German

Monday, 06 July 2015 through Friday, 10 July 2015 (Course 2, Sound studio)
daily 9 am – 3 pm
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 registrar's office starting on 08 June 2015 for Course 1 and starting on 29 June 2015 for Course 2. Participation is limited to 6 students.

3. **Computer Courses**

3.1 **Photoshop course**

Monday, 22 June 2015 through Friday, 26 June 2015, in the computer room
daily 10 am – 3 pm

Instructor Silke Wagner and Jacqueline Jurt

Students will learn to make a printing plate with photosensitive material.
Photoshop knowledge is required.

Please register in the registrar's office starting on 15 June 2015. Participation is limited to 5 students.

3.2. **Final Cut course (video editing)**

Monday, 25 May 2015 through Friday, 29 May 2015, in the computer room
daily 9 am – 12:30 pm

Instructor Harald Pridgar

With Final Cut you can digitally edit video and audio material. This course is for students who have already taken a Photoshop course. The number of participants is limited.

Please register in the registrar's office, starting on 18 May 2015.

3.3. **Adobe Illustrator/Adobe InDesign course (graphics/layout)**

Monday, 15 June 2015 through Friday, 19 June 2015, in the computer room
daily 9 am – 12:30 pm

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 registrar's office starting on 08 June 2015.

3.4 **Internet/computer applications – Thomas Wizen**

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

3.5 **Photo lab – Kerstin Cmelka / Milena Büsch**

Course 1: Film and Camera
 Film exposure and processing
 Exposing, enlarging and printing of b/w negatives

Course 2: Color photography
 Developing (C41) and processing of color negatives (color paper processor Ra4)

Course 3: Repro and studio photography
 (Canon Mark II and III, Mamyia 6 x 7, small and medium format, studio flashlights, copy stand)
 This course is obligatory for beginners, who want to rent out equipment.

Course 4: Camera obscura/pinhole camera and photogram

Course 1: Film and Camera April 24 through April 26 2015
 Once a month: open tutorials
 Language: English, German
 Time and dates are still to be announced and will be posted on the pin board.

4. **Art history and art theory – Dr. Isabelle Graw**

4.1 **Seminar: Institutional Critique in the digital age**

Introduction to both seminars by Isabelle Graw April 14 at 4pm (right after Ratssitzung)

The origin of the term Institutional Critique remains unclear. It first appeared in Mel Ramsden's text 'On Practice' in 1975 and later got mentioned in a text by Andrea Fraser on Louise Lawler (1985). Since it appeared in the headline of Benjamin Buchloh's seminal text 'From the Aesthetic of Administration to Institutional Critique' it became somewhat institutionalized. It has functioned as a key concept of contemporary art and loosely refers to those artistic procedures, which insist on intervening into their institutional surrounding in a way that is considered to be critical of it. There are three assumptions implied in institutional critique and these assumptions will direct our investigation: 1.) That institutions and critique point to one another and are thus interrelated, 2.) that institutions are physical entities or 'social facts' (Luc Boltanski) that tend to get naturalized and 3) that these institutions can (or must) be criticized. While there have been many attempts to revise and expand these assumptions since the 1990s, there have been few efforts to update institutional critique in view of our digital condition. What does it mean for institutional critique if institutions take the form of social networks and social media? And can the value of critique still be presupposed once critique has become a value in itself? It is the goal of this seminar to find answers to these questions.

Dates:

Monday, April 20 2015 (in Berlin with Benjamin Buchloch)

Tuesday, June 16 2015 through June 18 2015 (June 16 2015 lecture by Sabeth Buchmann)

Suggested Literature:

-Luc Boltanski: *Die Macht der Institutionen*, in: *Ders: Soziologie und Sozialkritik*, Berlin 2010, S. 82-129.

-Isabelle Graw: *Institution/Kritik* in: Jörn Schafaff, Nina Schallenberg und Tobias Vogt (Hrg.): *Kunst-Begriffe der Gegenwart. Von Allegorie bis Zip*, S. 101-108.

-Benjamin H.D. Buchloh: *From the Aesthetic of Administration to Institutional Critique*, in: *L'art Conceptuel, Une Perspective*, Paris 1989/1990.

-Andrea Fraser: *From the Critique of Institutions to an Institution of Critique* (2005), in: Alberro/Stimson: *Institutional Critique. An Anthology of Artist's Writings*, S. 408-417

- Isabelle Graw: *Jenseits der Institutionskritik*. Ein Vortrag im Los Angeles County Museum of Art, in: Texte zur Kunst, September 2005, Heft 59, S. 53.
- Andrea Fraser: *Was ist Institutionskritik?* In: Texte zur Kunst, September 2005, S. 87-89
- Alexander Alberro: *Institutions, Critique and Institutional Critique*, in: Institutional Critique. An Anthology of Artists' Writings, edited by Alexander Alberro and Blake Stimson, MIT 2009, S. 2-19

Additional literature:

Lectures by Isabelle Graw: *On Conceptual Expression and Traces of Expression in Proto-Conceptual Works*, on 'The Difficult JK' and on 'The Gallerist's Hat'

In Cooperation with: Benjamin Buchloh and Sabeth Buchmann

4.2 Seminar: The Economy of Painting in 15th Century Italy

During this seminar we will read Michael Baxandall's seminal study on 15th Century Painting in Italy with mainly one question in mind: Why and in what way could this study be topical today, what can we learn from it in view of the current debates on painting? Baxandall assumes that painting not only reacts to social experiences, visual skills and habits but also allows for their better understanding. Paintings for Baxandall shed light upon the 'cognitive style' of their time and we need to know what kind of knowledge is assumed in them. They are also bound to manifold economic constraints, which reach into them as well. By studying contracts, religious texts, or painting-treatises Baxandall tries to understand what is at stake in each painting. When relating paintings to all these documents he not only aims at understanding something about them, but also wants to understand something about their society. What would it mean to update his approach? What kind of knowledge can artists assume today and what are the external constraints predetermining their practice? Can we think of a contemporary painting that tells us something about our society that we do not already know?

Dates:

Tuesday, 19 May 2015 through Thursday, 21 May 2015 (19 May in Hamburg with Jutta Koether)

Tuesday, 30 June 2015 through Thursday, 02 July 2015

1st of July (lecture by Alessandro Nova)

Language: German/English

Suggested Literature:

-Michael Baxandall: *Painting and Experience in 15th Century Italy*. A Primer in the Social History of Pictorial Style, 1972 Oxford University Press

Additional literature:

-Giorgio Vasari: *The Lives of the Artists* (2008). A new translation by Julia Conaway Bondanella and Peter Bondanella

-Oskar Bätschmann und Sandra Gianfreda: *Leon Battista Alberti: Della Pittura – Über die Malkunst*, Darmstadt 2002

In Cooperation with: Alessandro Nova, Jutta Koether and Amy Sillman

4.3 Workshop: How to speak and write about my work

This is a workshop on demand. It aims at generating a language or texts, which would do justice to the artistic practice of the one presenting her or his work.

Dates: to be confirmed

5. Art History- Philippe Pirotte

5.1. Seminar: "The Madhouse: Goya's interest in deviant culture"

Although it was a subject that preoccupied eighteenth century society at large, lunacy and the line between reason and madness became an area of particular fascination for Spanish painter Francisco de Goya, following his own illness which took its own toll upon his psychological state. He investigated the theme extensively in both public and private works artistically recording evolving definitions of madness that preoccupied the eighteenth-century. Questions arose regarding the origin and nature of madness, what to do

with those that society deemed insane, and how to philosophically differentiate delusion from reason and imagination. Goya's interest in themes of madness, imagination, and reason is apparent in his work, and he joins the select group of those who complete the Enlightenment by disclosing its reverse: Blake, Hogarth, Sade, and a very few others. Georges Bataille linked the Spanish artist with the Marquis de Sade, suggesting that they share an 'irrational supplement' challenging classical representation. Both Goya and Sade embrace the modernity of the Enlightenment but at the same time use or refer to rationalism to the point of absurdity. Goya's work from the 1790s on - a period that coincides with the chaos and near-overthrow of civil society in Spain is irrational and enlightened, expendable and hilarious, and embarks on a fascinating adventure into the reversal of all values, a "carnavalesque détournement" of all imposed regimes of signification and truth.

Literature:

Horkheimer and Adorno, *Dialektik der Aufklärung*

Roland Barthes, Sade, Fourier, Loyola, the chapter on Sade

Georges Bataille, *La littérature et le mal*, the chapters on William Blake and Marquis de Sade

Michel Foucault, *Folie et déraison. Histoire de la folie à l'âge classique*

Michel Foucault, *Surveiller et Punir*

S. L. Gilman, *Seeing the Insane*, New York, 1982

Jane Kromm, *The Art of Frenzy*

Victor Stoichita and Anna Maria Coderch, *Goya. The Last Carnival*, London, Reaktion Books, 1999

Goya and the Spirit of Enlightenment. Exh. Cat. edited by Alfonso E. Pérez Sánchez and Eleanor A. Sayre.

Boston: Museum of Fine Arts, 1989.

Etc.

....

And for fun: Stephen Marlow, *Colossus: a novel about Goya and a world gone mad*

Dates:

Tuesday, 9 June 2015, 2 pm, Wednesday, 10 June 2015, 2 pm, Thursday, 11 June 2015, 2 pm,

Friday, 12 June 2015, 2 pm

Language: English

6. Workshops and Seminars

6.1 Seminar: EYE / I: Three Seminars on Vision - Dr. Daniel Birnbaum

Dates:

Tuesday, 05 May, 2015, Friday, 05 June 2015, Wednesday, 01 July 2015

10 am until 12 am in I9

Language: English

The text is available in the library

6.2 Seminar: Pure Fiction Seminar - Mark von Schlegell

This semester we will continue celebrating dyslexic tendencies among artists, as well as linguistic freedom. We will re-evaluate the role of fiction in our lives and practices. Do deadlines exist? Yes. Every student will be expected to workshop at least one fiction about a fiction during the semester, generating material for our next publication and rendering Pure Fiction, with its sub-genre Dysfiction, immortal. We will read works of Josef Strau for a first meeting 29 April, and Shakespeare's *Romeo and Juliet* for 14 May (with eye to a future performance related to the death of Paul Lafargue)....

Dates:

Wednesday, 29 April 2015 (with Josef Strau), Thursday, 14 May 2015, Thursday, 28 May 2015,

Thursday, 18 June 2015, Thursday, 09 July 2015

2 pm until 6 pm in I 9

Language: English

6.3 Guest Professor summer semester: Otobong Nkanga

The Artist Otobong Nkanga (*1974) studied art at the Obafemi Awolowo University in Ile-Ife, Nigeria, at *École Nationale Supérieure des Beaux-Arts* in Paris and the *Rijksakademie* in Amsterdam, before completing

a Master's in Performing Arts at DasArts in Amsterdam in 2008. She lives and works in Lagos, Nigeria and Antwerp, Belgium.

If you are interested to meet and work with Otobong Nkanga please come to a first meeting on Monday, April 13, 2015, 3pm, Aula. She will present her work.

6.4 **Group Crit - Meeting with students from Curatorial and Critical Studies and with the Class of Prof. Willem de Rooij**

Time and dates are still to be announced and will be posted on the pin board.

6.5 **Bouhlou's cooking studio**

Participation is limited to 9 students. A sign-up list will be hung on the pin board.

Times and dates will be announced on the pin board.

7. **Sculpture lab Daimlerstrasse (trailer) - Wolfgang Winter**

The trailer 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.

8. **Architecture – Ben van Berkel and Dr. Johan Bettum**

The Städelschule Architecture Class (SAC) offers a two-year, postgraduate Master of Arts programme with the option of three different specializations: *Advanced Architectural Design*, *Architecture and Performative Design* or *Architecture and Critical Spatial Practice*. All students go through the same training during the first year of studies before choosing one of the specializations for their Master thesis that is produced during the second year.

The theoretical and practical courses of SAC consist of lectures, seminars, workshops, studio-crits and a variety of events focusing on select architectural topics. During the second year, each specialization offers its respective programme to its participating students.

SAC provides an intense research setting for the creative exploration of current architectural issues. The aim of the programme is to contribute to the general advance of architecture while preparing its students for academic and/or professional excellence where their individual resources and talents contribute to the field in practical, intellectual and creative terms.

Dr. Mark Wigley and Dr. Beatriz Colomina teach theory seminars to the first year students.

Dr. Mark Fahlbusch from Bollinger+Grohmann Ingenieure will be offering consultancy in structural design.

Language: English

8.1 **Specializations**

Advanced Architectural Design – Christian Veddeler

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 and design intelligence. 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.

Architecture and Performative Design – Mirco Becker

Architecture and Performative Design (APD) is informed by a range of material, constructional, manufacturing and environmental considerations and technologies. The performance of an architectural design is conceived in its ability to incorporate various requirements resulting from programmatic, functional, structural and environmental aspects in a synergetic and fruitful manner. This specialization focuses on how

computational techniques and processes are changing the methodological and strategic make-up of architectural design by linking projective and analytical phases informed by technical data in the work process.

Architecture and Aesthetic Practice – Dr. Johan Bettum und Dr. Daniel Birnbaum

Architecture and Aesthetic Practice (AAP) explores architecture in relation to the arts and uses speculative theory and practice within the arts to infuse architectural design with original and contemporary ideas and work strategies. Across the different disciplines of the arts, intense discourses are entertained that relate intimately to architecture. These address forms of representation, the role of technology in society, gender issues, questions of presence and absence in spatio-temporal terms, political life in various forms, and so much more. AAP uses these relationships for the similarities and differences that they establish with architecture to animate inquiries into architectural specific conditions. The specialization ingests select critical inquiries, paradigmatic positions and methodological practices in the arts to fully mold them as means for contributing to architectural thinking and design.

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 economical, 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.

8.2 Programme and Events Series

For the specific content of the programme for the students in *the First Year Group* and the respective specializations in the second year, see: www.staedelschule.de/architecture. The training of the students in the first year as well as second year consists of a series of academic modules that vary for each sub-group within SAC's programme with respect to specific content.

Many events are announced on SAC's website and a number of these are also open to the public.

The theoretical and practical courses of the Städelschule Architecture Class consist of lectures, seminars, workshops, studio crits and a variety of events focusing on architectural topics. Students will be expected to develop their own work related to the topics of these courses.

Schedule to be announced.

9. 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. To sign up in the mailing list please send an email to mailing@staedelschule.de

10. Exhibitions/individual lectures

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

11. Portikus

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

Professors, instructors and lecturers
 Summer semester 2015
 Staatliche Hochschule für Bildende Künste - STÄDELSCHULE -
 Frankfurt am Main

Mirco Becker	guest professor, architecture, support by Heinz und Gisela Friederichs Stiftung
Ben van Berkel	professor, architecture
Johan Bettum	Dr., professor, architecture
Daniel Birnbaum	Dr., professor, art education
Hocine Bouhlou	course instructor cooking studio, chef
Milena Büsch	course instructor photography lab, artist
Kerstin Cmelka	course instructor photography lab, artist
Beatriz Colomina	Dr., guest professor, architecture
Anja Cooymans	instructor, print shop
Mark Fahlbusch	Dr., guest professor, architecture
Peter Fischli	professor, fine arts
Daniel Fort	course instructor sound studio, artist
Douglas Gordon	professor, film
Isabelle Graw	Dr., professor, art theorist
Stefanie Heraeus	Dr., head of curatorial and critical studies program
Judith Hopf	professor, fine arts
Jacqueline Jurt	instructor print shop, artist
Michael Krebber	professor, painting
Otobong Nganga	guest professor, artist, support by Bundeskulturstiftung
Nino Pezzella	instructor, figure drawing
Philippe Pirotte	professor, art historian, cultural education, rector
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor print shop, artist
Tobias Rehberger	professor, sculpture
Willem de Rooij	professor, fine arts
Mark von Schlegell	guest professor, art and literature, author, support by Aventis Foundation
Bernhard Schreiner	instructor, film class, artist
Amy Sillman	professor, painting
Sebastian Stöhrer	instructor, wood workshop, artist
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	master thesis advisor, architecture
Christian Veddeler	guest professor, architecture
Silke Wagner	course instructor print shop, artists
Mark Wigley	Dr., guest professor, architecture
Wolfgang Winter	instructor, sculpture, artist
Thomas Wizent	technical course instructor, computer lab
Christian Zickler	instructor, head of the print shop, artist