

einycslæpæts

Hochschule für Bildende Künste–Städelschule Frankfurt am Main

Lectures and seminars, summer semester 2020 20.04.2020–24.07.2020

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 summer semester 2020 begin on 20 April 2020 and end on 24 July 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, 06 May 2020 through Wednesday, 15 July 2020 (Aula)
weekly, 4pm – 7pm

Instructor
Nino Pezzella

1.2 Silkscreen/textile printing

Monday, 15 June 2020 through Friday, 19 June 2020 (Printshop)
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 08 June 2020.
Participation is limited to 6 students.

1.3 Digital Halftone Intaglio-Type (Photoengraving)

Monday, 22 June 2020 through Thursday, 25 June 2020 (Printshop)
daily 9:30am – 2:30pm

Instructor
Anja Cooijmans

This course teaches you how to create films for photo engraving from digital images. Copper plates are coated with light-sensitive mylar, exposed with your film, developed and printed like Intaglio. Experience with Photoshop is mandatory for participation in this class; knowledge in Intaglio printing are required.

Please register in the student's office starting on 15 June 2020.
Participation is limited to 5 students.

1.4 Lithography, chalk, ink and direct to plate

Monday, 29 June 2020 through Friday, 03 July 2020 (Printshop)
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.

Please register in the student’s office starting on 22 June 2020.
Participation is limited to 5 students.

1.5 Letter press printing

Monday, 13 July 2020 through Friday, 17 July 2020 (Printshop)
daily 9:30am – 3pm

Instructor
Christian Zickler

Students will learn the basic techniques of letter press. No previous knowledge required.
Photoshop is helpful.

Please register in the student’s office starting on 06 July 2020.
Participation is limited to 5 students.

1.6 Sound studio techniques – online course -

Audio technique / Sound design (Sound studio)
Monday, 18 May 2020 through Friday, 22 May 2020
daily 9am – 3pm
Language: German/English

Audio technique / Sound design (Sound studio)
Monday, 08 June 2020 through Friday, 12 June 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 by e-mail: studentensekretariat@staedelschule.de starting on 11 May 2020 for Course 1 and starting on 01 June 2020 for Course 2.

Participation is limited to 5 students.

1.7 **Introduction to interaction design / Programming and publishing a web portfolio – online course -**

Every Friday, 15 May 2020 through Friday 26 June 2020 (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 08 May 2020 by e-mail: tonstudio@staedelschule.de

Participation is limited to 4 students.

2 **Computer Courses**

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

Monday, 08 June 2020 through Friday, 12 June 2020 (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 01 June 2020.

Participation is limited to 6 students.

2.2 **Premiere Pro/ Davinci Resolve course – online course -**

Monday, 27 April through Friday, 1 May 2020 (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 by e-mail: studentensekretariat@staedelschule.de, starting on 20 April 2020.
Participation is limited to 5 students.

2.3 **Adobe Photoshop online course**

Monday, 11 May through Friday, 15 May 2020
daily 10am – 3pm

Instructors
Jacqueline Jurt and Silke Wagner

Photoshop knowledge is not required. You will need your own computer with the newest Adobe Photoshop running. If you don't have a license we are going to provide you with a temporary one. Introduction to the basics of Adobe Photoshop. This time the course is based on video-tutorials, which are accompanied by additional practical tasks.

Please register by e-mail: studentensekretariat@staedelschule.de, starting on 27 April 2020.
Participation is limited to 5 students.

2.4 **3D Animation online workshop**

Tuesday, 28 April 2020 through Thursday, 30 April 2020
Tuesday, 12 May 2020 through Thursday, 14 May 2020
Tuesday, 26 May 2020 through Thursday, 28 May 2020
Tuesday, 9 June 2020 through Thursday, 11 June 2020
Tuesday, 23 June 2020 through Thursday, 25 June 2020
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 by e-mail: studentensekretariat@staedelschule.de starting on 21 April 2020.
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 Wizen

4 Photo lab online courses

All courses will be announced by e-mail for registration one week before the semester begins. Credits will be awarded for completed courses.

4.1 Raw File Editing:

Saturday, 02 May 2020 and Sunday, 03 May 2020
daily 10am – 5pm

Instructor:
Eric Bell

This intensive course, based around Adobe Camera Raw, offers a comprehensive approach to editing raw files in order to realize the full potential of digital equipment. This course will be offered on an individual basis over one or two days (approximately 8 hours).

4.2 The Digital Exposure:

Thursday, 30 April 2020 and Friday, 01 May 2020 (meeting at photo lab location tba)
daily 10am – 5pm

An introduction to digital photography and exposure tailored to your personal DSLR or mirrorless camera. This course will be offered on an individual basis over one or two days (approximately 8 hours).

Instructor:
Eric Bell

4.3 Online Art Documentation Workshop:

Dates to be announced

This workshop for multiple participants will look at both practical and theoretical aspects of art documentation, with a focus on the distribution of images online.

Instructor:
Eric Bell

4.4 **Special course / project: Isolation and photography**

A collaborative publication and three lectures

This course/project will use the energy and tools we have available right now.

With three lectures and presentations as a starting point, we will look at artistic and photographic practices about/with/in isolation.

We will examine different tools to develop an image production – with our cameras, phones, scanners, printers, post offices – and make a publication.

Lectures, presentations and workshops by Till Megerle, Gloria Hasnay and Niklas Lichti.

One-day lecture/workshop by Till Megerle:

These days, more than usual, photography and video can become tools to investigate the “personal”. It can be fun utilizing private settings as a resource to create performative scenarios oscillating between documentary and fiction. This approach will open an examination of the personal to aesthetic and sociological analysis.

Till Megerle's drawings, photographs, and videos attest to his sustained interest in the specificity of (pop-)cultural codes and their manifold resonance in bodies and gestures. His visual studies in the social characteristics and standing of figures take inspiration from historic works of art like the paintings of Pieter Bruegel and Matthias Grünewald, but also from pop-cultural references such as skateboarding and hip-hop videos. Megerle has worked as cinematographer for artist directors such as Loretta Fahrenholz and Stefan Hayn. He is also collaborating with musicians Kisling and Benzokai on the label Serious Serious.

The presentation of Gloria Hasnay will revolve around the work of artist and writer Pati Hill (1921–2014), taking her current exhibition, *Something other than either*, at Kunstverein München as point of departure. Untrained as an artist and in addition to her writing practice, Hill began to use the photocopier as an artistic tool in the early 1970s, leaving behind an extensive xerographic oeuvre spanning roughly forty years that explores the relationship between image and text (re-)production. By using the copier – a machine that was stereotypically linked to secretarial work and thus to feminized labor – to trace everyday objects, she translated invisible labor in domestic isolation into a visual and public language.

One-day workshop by Niklas Lichti:

Do not go far away, you have plenty to do at home (Michel de Montaigne).

After having been placed under house arrest for fighting an illegal duel in 1790, the young French soldier Xavier de Maistre found himself locked in a room for the duration of several weeks. Isolated in his room, de Maistre wrote an autobiographical travelogue solely dedicated to browsing and encountering the interior of his place of confinement. Published a few years later, the novel *Journey Around My Room* owes as much to the digressive writing style of Laurence Sterne as it satirizes the genre of grand travel narratives that were fashionable at the time. Emulating de Maistre's wandering gaze and spontaneity, the course aims to address the current pandemic crisis through a brief and decidedly subjective literary history of isolation, confinement and introspection. A selection of texts will be provided that aim to dive into the rabbit hole of escapism, reminiscence, self-encounters as well as observations of depression in order to trace various concepts of subjectivity.

- Gloria Hasnay is a curator at Kunstverein München (DE), where she recently realized projects with Patricia L. Boyd, Andrea Büttner, and Vanalyne Green, a.o. She was previously the director of Galerie Max Mayer in Düsseldorf (DE) and co-founded the non-profit art space Linden. Together with Moritz Nebenführ, she has curated a range of projects including solo exhibitions by Jef Geys at Künstlerhaus Bremen and Graham Lambkin at PiK in Cologne (both 2019, DE), as well as the group exhibition, ITS INTERIOR / AND A FACADE, at Badischer Kunstverein in Karlsruhe (2018, DE).

- Niklas Lichti is an artist and co-publisher of the web magazine The Critical Ass based in Vienna.

Recent shows and contributions at Diana Lambert, Vienna (AT), Galerie Emanuel Layr, Vienna (AT) / Rome (ITA), Lars Friedrich, Berlin (D), Liszt, Berlin (D), Kunsthalle Wien, Vienna (AT), Texte zur Kunst (D).

- Till Megerle is a Vienna-based artist. Recent shows and contributions at Galerie der Stadt Schwaz, Schwaz (AT), Diana Lambert, Vienna (AT), Christian Andersen, Copenhagen (DK), Kunstbunker Nürnberg, Nuremberg (DE), Swiss Institute, New York (US), Galerie Nagel Draxler, Berlin (DE), Hordaland Kunstsenter, Bergen (NO), Emanuel Layr, Rome (ITA).

The course will start Monday, 20 April 2020 and will continue until we can meet again on campus. We will meet once a week, arranging dates as a group to ensure that everyone will be able to participate.

Registration for the course will be announced by e-mail one week before the semester begins. 15 participants maximum.

Instructor
Milena Büsch

5 Art history and art theory – Dr. Jenny Nachtigall

5.1 Seminar: Social Contagion, Fragile Bodies, and the Politics of Care – online

Many of us have been somewhat overrun by recent events, whose consequences no doubt will be with us for some time. This seminar wants to provide a platform for thinking through the social conditions and implications of the current pandemic and for ways of dealing with – as artists, writers, as social and political beings. In order to do so, we will draw on different anti-colonial perspectives, queer and crip feminisms and on artistic practices.

We will start with discussing some of the most immediate responses to the pandemic that locate it in the long durée of colonialist exploitation and microbiological capitalism (Chuang), and look at the debate around “viral exceptionalism” that ensued between thinkers like Giorgio Agamben and Jean Luc-Nancy a.o. Departing from these analyses and interventions, the seminar will focus on political, theoretical and artistic perspectives on social contagion, violence/sovereignty, fragile bodies, and the politics of care.

In what sense, for instance, does Achille Mbembe's understanding of necro politics allow for a decolonial view on Foucauldian biopolitics? Could Judith Butler's revision of resistance outside of the (western-liberal) frameworks of political action (in brief: of bodies marching in the street), provide a frame for thinking about the political at a time when we are all told to #stay at home? Who in the first place can stay at home and who can't, who is afforded protection and who deemed disposable? In thinking about such questions and about whether art can provide a space for negotiating them, we will engage with performer/choreographer Jeremy Wade's "The Future Clinic for Critical Care", artist Park MacArthur and Constantina Zavitsanos view of "other forms of conviviality" and with artist/writer Johanna Hedva's "Sick Women Theory" a. o.

The course outline and reading list will be introduced remotely on Tuesday, 28 April 2020, 2pm via the online channel Zoom. Future face-to-face learning will take place in I9

Dates: Thursday, 7 May 2020, 2-5pm, Wednesday, 28 May 2020, 2-5pm, Thursday, 4 June, 2020, 2-5pm, Thursday, 18 June 2020, 2-5pm, Thursday, 2 July 2020, 2-5pm, Thursday, 9 July 2020, 2-5pm

5.2 **Lecture/Seminar: (Non) Human Media - online**

In (modern) narratives of grand breaks and epochal ruptures the extent to which technological media exist in a continuum with pre-technological forms of mediation has been largely side-lined. Bringing artistic, art historical and media theoretical conceptions of mediality into a dialogue (or a debate), this lecture/seminar will focus on communication before computation and on the digital afterlives of anthropological, ritualistic, and spiritualist notions of media. Doing so, "(Non)Human Media" seeks to situate notions of technology and mediality in a broader framework: one that firstly, takes into account their historical genealogies and their entanglement with questions of sexuality, gender and race; and secondly, develops perspectives that imagine different kind of futures of (non)human media. Central themes include the pre-history of cybernetics in anthropological discourses of communication and participation, and the way that contemporary artists engage with the colonial links between ritual and European trance music (Henrike Naumann's "Museum of Trance"); the revision of post-humanism through the prism of Caribbean thought (Louis Chude-Sokei) and artistic and theoretical attempts at rupturing the "human" and his media (e.g. Zakiyya Iman Jackson, Sylvia Wynter, Sondra Perry). We will be also looking at the relation between technology and cosmology (Federico Campagna) and at feminist perspectives on weaving as artistic and technological medium (Sadie Plant, T'ai Smith). In bringing these different voices, past and present, together the lecture/seminar wants to probe the possibilities and limits of (non)human media for contesting and displacing the legacies of colonial modernity.

The course outline and reading list will be introduced remotely on Tuesday, 28 April 2020, 2pm via the online channel Zoom. Future face – to – face learning will take in I9.

Dates: Thursday, 8 May 2020, 2-4 pm, Thursday, 5 June 2020, 2-4 pm, Thursday, 3 July 2020, 2-4 pm, Thursday, 10 July 2020, 2-4 pm in I9. Further dates tba.

5.3 **Workshop art theory open forum - online**

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 Riollot Lansade atienariollet@gmail.com

Dates: Friday, 29 May 2020, 2-5 pm, Friday, 19 June 2020, 2-5 pm. Further dates tba.

6 **Art History – Prof. Philippe Pirotte**

6.1. **Seminar Cultural History:**

Négritude: History and geography of a “cultural ideology.” – online

This semester we will consider African cultural modernisms in visual art and literature, taking as a starting point the *Négritude* movement, developed mainly by francophone intellectuals, writers, and politicians of the African Diaspora from the 1930s on. *Négritude* was led by the Martinican poet Aimé Césaire, French Guianese poet Léon Damas and the future Senegalese President (who was also a poet) Léopold Sédar Senghor. *Négritude* aimed at raising and cultivating "Black consciousness" across Africa and its diaspora. *Négritude* intellectuals disavowed colonialism, and argued for the importance of a Pan-African sense of being among people of African descent worldwide. The intellectuals employed Marxist political philosophy, in the 'Black radical tradition.' With the outbreak of the Second World War and the dispersal of its artists and intellectuals from Paris, *Négritude* became a global art movement. We will look into its cultural and theoretical antecedents such as the Harlem Renaissance, and its outcomes, as there are *Créolité*, *Antillanité*, Pan-Africanism, Afro-Futurism, Afro-Pessimism, the Black Arts Movement, etc.

Next to the Ecole de Dakar artists like Papa Ibra Tall, Iba n'Diaye or Souleymane Keita, visual artists connected to the *Négritude* movement are artists like Frank Bowling, Aubrey Williams, Donald Locke, Ben Enwonwu, Uzo Egonu, Uche Okeke, Ronald Moody, or Wifredo Lam.

We will extensively study two important art festivals, i.e. The First World Festival of Negro Arts (Dakar 1966), and Festac' 77, which took place in Lagos Nigeria.

Next to that we will consider a number of specific case studies, such as the Zaria Arts Society of the 1950s and the Nsukka art school in Nigeria, the development of the Kumasi college of Art in Ghana, the cultural politics in post-independent Senegal, the Khartoum School, or the significance of the magazine *Présence Africaine* published from Paris.

Reading/ Film List (in development)

-Elizabeth Harney. *In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960–1995*. Durham, NC: Duke UP, 2004.

-Aimé Césaire, “Cahier d'un Retour au Pays Natal,” 1939, Paris: *Présence africaine*, 1983. Print.

-Frantz Fanon, *Peau Noire, Masques Blancs*,

-Jean-Paul Sartre, *Orphée Noir*,

- Manthia Diawara, *Sartre and African Modernism*
- Édouard Glissant, *Philosophie de la Relation (Philosophy of Relation)*, 2008
- Manthia Diawara, *Édouard Glissant: One World in Relation*, K'a Yéléma Productions, 2009
https://www.documenta14.de/en/south/34_edouard_glissant_s_worldmentality_an_introduction_to_one_world_in_relation
https://www.youtube.com/watch?v=aTNVe_BAELY
- Manthia Diawara, *Négritude: A Dialogue Between Wole Soyinka and Senghor*, 2015
- Manthia Diawara lecture: *The Concept of Négritude*
<https://www.youtube.com/watch?v=qG1RqSYVFAE>
- Souleymane Bachir Diagne, *In Praise of the Post-Racial: Negritude Beyond Négritude*, 2010
- Souleymane Bachir Diagne, *African Art As Philosophy: Senghor; Bergson and the Idea of Négritude*, 2011
- Lotte Arndt, *Decolonization in adversity: Cultural Constellations through the Prism of Présence Africaine*, 2015
- Elisabeth Mudimbe-Boyi, "Harlem Renaissance and Africa: An Ambiguous Adventure," in Valentin-Yves Mudimbe, *The Surreptitious Speech, Présence Africaine and the Politics of Otherness 1947-1987*, Chicago and London: The University of Chicago Press, 1992 (174-184)
- The First World Festival of Negro Arts, Dakar 1966. Contexts and Legacies*, edited by David Murphy, Liverpool University Press, 2016
- FESTAC '77: *The 2nd World Black and African Festival of Arts and Culture*, edited by Ntone Edjabe, and published by Chimurenga and Afterall Books, 2019

The course outline and reading list will be presented remotely on 13 May 2020, 2 pm via the online channel Zoom. Future face-to-face learning will take place in I9.

Dates: Wednesday 27 May 2020, Wednesday 10 June 2020, Wednesday 24 June 2020, Wednesday 8 July 2020 from 2pm until 4pm in I9

6.2. **Seminar Curatorial Studies: Les Revenants Restitution, reparation, and re-appropriation – online**

For the seminars in curatorial studies, I would propose to continue the project we started to discuss last semester, around the notion of reparation, and the repatriation or restitution of cultural heritage. The concept of art and cultural repatriation gained momentum through the latter decades of the twentieth century and began to show fruition by the end of the century when key works were ceded back to claimants. In Germany, Europe and the US the infamous case of esurient art plundering during NS times is a broad and complex arena of research, and of legal cases. Since the declaration of French President Emmanuel Macron in Ouagadougou in October 2017, the issue of restitution of African material heritage has been propelled to the forefront of the political and cultural scene. The display of collected artefacts in western museums is a cause of international tension. Such artefacts have been gathered from across the globe during the colonial period and are now held by their new owners. As Algerian-French artist Kader Attia states: "it is urgent to engage in a deep and wide-ranging public reflection on the complexity of the question of restoring ancient art objects from colonized cultures. First because we are all direct or indirect descendants, but also because each object is what remains of a missing member, that of an individual body and a social body, which has created, celebrated, feared, loved ... This missing body, whatever its nature,

will always call for compensation for the separating trauma ...”

We will discuss this sensitive topic starting with the famous case of the Benin Bronzes, and aim at a compilation of our collective research in a project which’ formal structure could be considered an assemblage (publication, website or exhibition). We will look into different aspects and strategies of restitution, reparation and re-appropriation, including the possibilities of virtual reality.

Interlocutors to possibly contact during the seminars can be: Oladélé Aiboyé Bamgboyé, Clémentine Deliss, Frédéric Keck, Leo Asemota, Ntone Edjabe, Kader Attia, Nana Oforiatta-Ayim, Dominique Malaquais, Cédric Vincent

Literature (in development):

-Ishmael Reed, *Mumbo Jumbo* (1972)

-excerpt from Wole Soyinka, *You Must Set Forth At Dawn* (1989) (pdf)

-Oladélé Ayiboyé Bamgboyé, *Writings in Technology and Culture*, Rotterdam: Witte de With Center for Contemporary Art (2000)

-Bénédicte Savoye & Felwine Sarr, *Restituer le Patrimoine Africain*, Paris: Philippe Rey/ Seuil (2019)

-Press Statement of the meeting of the Benin Dialogue Group in Benin City, Nigeria, 5-7 July 2019

-Dennis Ekpo, *Culture and Modernity Since Festac’77* (pdf)

-Dominique Malaquais/ Cédric Vincent, “Three Takes and a Mask,” in *FESTAC ’77: The 2nd World Black and African Festival of Arts and Culture*, edited by Ntone Edjabe, and published by Chimurenga and Afterall Books (2019)

-*Occupy Collections!**, Clémentine Deliss in conversation with Frédéric Keck on access, circulation, and interdisciplinary experimentation, or the urgency of remediating ethnographic collections (before it is really too late) (<https://www.documenta14.de>)

- Louis Tythacott and Kostas Arvanitis (eds.) *Museums and Restitution: New Practices, New Approaches*, Farnham, Surrey: Ashgate (2014).

The course outline and reading list will be presented remotely on Monday 27 April 2020, 11am via the online channel Zoom. Future face-to-face learning will take place in I9.

Dates: Monday 04 May 2020, Monday 18 May 2020, Monday 01 June 2020, Monday 15 June 2020, from 2pm until 4pm in I9

7 Philosophy - Prof. Dr. Daniel Birnbaum

7.1 Seminar: The Virtual - online

Daniel Birnbaum's seminar will reflect on our present condition through the discussion of key text on art and technology. We will study futurism, Heidegger, the Frankfurt School, John Cage and EAT (Experiments in Art and Technology), as well as more recent explorations of electronic media and virtual realities.

Dates: tba

8 Seminar for Graduates – Prof. Yasmil Raymond

8.1 Seminar: Reality Bites – online

In this seminar we will delve into four areas of immediate concern to graduating students: exhibition making, studio practice, audience reception and the market. We will read essays and articles to examine historical exhibitions and discuss how artworks have been displayed within an institutional context. We will analyze past and current examples of studio practices with an emphasis on collaborations and the role of documentation and the archive. We will engage with issues of reception, specifically censorship, copyright and vandalism. And lastly, we will attempt to analyze the business model of the art market and discuss different forms of patronage, commissioning and alternative models of sustainability. This is an interdisciplinary seminar appropriate for graduating visual art, architecture and curatorial studies students.

Attendance is mandatory, maximum two absences are allowed. Reading will be assigned for each class. Students will be expected to read and take notes on all assignments, contribute substantively to class discussion, and prepare a 30-minute lecture on one of the four topics at the end of the semester.

The course outline and reading list will be presented remotely on Tuesday 21 April 2020, 2 pm via the online channel Zoom. Future face-to-face learning will take place in I9.

Dates: Tuesday, 28 April 2020, Tuesday, 5 May 2020, Tuesday, 12 May 2020, Tuesday, 19 May 2020, Tuesday, 26 May 2020, Tuesday, 2 June 2020, Tuesday, 9 June 2020, Tuesday, 16 June 2020, Tuesday, 23 June 2020, Tuesday, 30 June 2020, Tuesday, 7 July 2020, Tuesday, 14 July 2020, from 2pm until 5 pm

9 Bouhlou's cooking studio

Participation is limited to 9 students.

A sign-up list, times and dates will be posted on the pin board.

10 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.

11 Architecture (Postgraduate Master of Arts in Architecture Program)

Städelschule Architecture Class (SAC) is fully devoted to critically explore emerging opportunities in architectural design. These opportunities are pursued through research and innovative experiments. Benefitting from its unique setting in Städelschule, SAC sees its speculative and experimental approach to architecture both as a privilege and disciplinary obligation. Drawing on the art academy's distinct qualities and dynamics, SAC is situated at the cusp between the critical and innovative forces of art and architecture. The program situates architecture in a wider socio-political and cultural context through the agency of architectural design in relation to disciplinary problems. This academic year, SAC offers its students the choice between three thematic specialisations for the Master degree: Advanced Architectural Design (AAD), Architecture and Aesthetic Practice (AAP), Architecture and Urban Design (AUD). The respective academic and experimental agendas of these three 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 their ongoing work.

SAC's faculty provides the program with its principal academic outlook. Every semester, this is supplemented by a unique visitor's program offering guest lectures, workshops and seminars on the highest international level.

However, due to the closure of the school premises in connection with the coronavirus/COVID-19 crisis, all teaching is currently conducted online in the form of studio meetings, seminars, and individual project consultancy.

SAC's public guest lecture series in the summer semester is replaced by a series of webinars given by invited guests. The webinars will focus on select thematic issues within the contemporary discourse and are open to SAC students only.

11.1 Advanced Architectural Design – Ulrika Karlsson

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.

The current studio program, entitled Interior Plots, takes a closer look at the different aspects of architecture's temporality, duration and instability. The studio will ask how the placing, displacement and reassembly of objects, furniture as much as entire environments make the architectural interior a live condition, continuously in production. These interior shifts - material, technological and organisational, parallel social changes and challenge the relationship between architecture, the interior, the city and their materialisations.

The spatial practice and development of the idea of the interior are intrinsically linked to the elaboration of different techniques of representation. Interiors are and have been particularly difficult to draw, record and represent, partially because they are in-stable, they move, and it is difficult to capture an interior in a set of projective drawings.

Moreover, there are areas in the interior that elude the possibility of being measured or documented with a projector, a camera, a recorder, a robotic arm or a laser scanning device. These are challenges to study, and AAD aims to explore opportunities for architectural design by experimenting on the interior.

11.2 Architecture and Aesthetic Practice – Johan Bettum

Architecture and Aesthetic Practice (AAP) pursues a contemporary spatial project in architecture given new ways of understanding the human subject, its modes of perception, and emergent, technological systems of representation. AAP employs the medium of Virtual Reality with its immersive spatial environment as a laboratory to investigate novel design opportunities and the choreographic dimension of architecture in relation to the immersed human subject.

Exploring the boundaries of architectural design in relation to disciplinary problems, AAP selectively uses the arts to infuse its experiments with original and critical ideas and practices. The studio defines architecture in aesthetic terms through the agency and efficacy of design and the effects it engenders in social and cultural terms.

11.3 Architecture and Urban Design – Peter Trummer

Architecture and Urban Design (AUD) centres on architecture and the city, investigating the contemporary urban condition and pursuing new models of architecture. While intimately wedded to the disciplinary history of architecture through its dominant forms of representation - drawing and modelling - AUD sees the relationship between architecture and the city as a symbiotic and dual force forming the environment that we occupy.

With its current research project, The Frankfurt Lab, AUD explores how the architecture of the city is linked to urban and socio-political conditions. The aim is to investigate how urban architecture is generated in response to the historical conglomeration of urban forms and building typologies and how the city becomes the "author" of all its architectural forms.

In this context, the problem of authorship is of particular interest. Within the post-human paradigm, the classical understanding of the architect as author-creator becomes obsolete. A shift away from a human-centred approach in the design process ensues, and AUD employs Artificial Intelligence to effectuate this in its experiments. The architect becomes an editor and curator of massive amounts of outputs produced by the machine. By engaging with philosophical and disciplinary questions, AUD

attempts to translate this Zeitgeist into architecture and explores architectural design as field of creative opportunity within this radically changing field.

11.4 Program and Event Series

SAC's curriculum consists of a series of modules that vary for each sub-group within the program. For the summer semester 2020 the curriculum contains a series of webinars, which are open to SAC students. All events with the specific content are announced on SAC's website: sac.staedelschule.de Schedules to be announced.

12 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.

13 Exhibitions/individual lectures

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

14 Studio visits

Studio visits will be announced by e-mail by Alke Heykes. 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, 14 April 2020/mc
The rector

Yasmil Raymond

Professors, instructors and lecturers
Summer semester 2020
Hochschule für Bildende Künste–Städelschule

Monika Baer	professor, painting
Eric Bell	course instructor photo lab, artist
Alessandro Bertelle	course instructor, artist (GVN908)
Johan Bettum, Dr.	professor, architecture
Daniel Birnbaum, Dr.	professor, art education
Hocine Bouhlou	course instructor cooking studio, chef
Milena Büsch	course instructor photo lab, artist
Gerard Byrne	professor, film
Beatriz Colomina, phd	guest professor, architecture
Anja Cooymans	instructor, print shop
Daniel Fort	course instructor sound studio, artist
Isabelle Graw, Dr.	professor, art theorist
Constantin Heine	technical course instructor, computer lab
Stefanie Heraeus, Dr.	head of curatorial and critical studies program
Judith Hopf	professor, fine arts
Jacqueline Jurt	course instructor, print shop, artist
Ulrika Karlsson	guest professor, architecture
Hassan Khan	professor, fine arts
Daniel Kohl	course instructor, artist
Yasuaki Kitagawa	course instructor, sculpture lab, artist
Kasper König	honorary professor, cultural education
Jenny Nachtigall, Dr.	interim professor, art theorist (Isabelle Graw)
Nino Pezzella	course instructor, figure drawing
Philippe Pirotte	professor, art historian, cultural education
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor, print shop, artist
Yasmil Raymond	rector, curator, art education
Tobias Rehberger	professor, sculpture
Willem de Rooij	professor, fine arts
Bernhard Schreiner	instructor, film class, artist
Sebastian Stöhrer	instructor, wood workshop, ceramic workshop, artist
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	guest professor, architecture
Silke Wagner	course instructor, print shop, artist
Stefan Wieland	course instructor, architecture, artist
Mark Wigley, phd	guest professor, architecture
Wolfgang Winter	instructor, head of the sculpture lab, artist
Thomas Wizent	technical course instructor, computer lab
Haegue Yang	professor, fine arts
Christian Zickler	instructor, head of the print shop, artist