

einycslæpätst

Hochschule für Bildende Künste–Städelschule Frankfurt am Main

Lectures and seminars, winter semester 2020/21 02.11.2020–21.02.2021

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 2020/21 begin on 02 November 2020 and end on 21 February 2021. 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.

Important note:

Please register for all courses and workshops in person only at the student office. Date and time for registration can be found in the information of the respective course. You will not be able to participate in the courses without pre-registration.

Printmaking

1 Course schedule

1.1 **Figure drawing**

Wednesday, 11 November 2020 through Wednesday, 24 February 2021 (Aula)
weekly, 2:30pm – 5:30pm

Instructor
Nino Pezzella

1.2 **Silkscreen/textile printing**

Monday, 26 October 2020 through Friday, 30 October 2020 (Printshop)
daily 9:30am – 3:30pm

Instructor
Silke Wagner and Printshop-Team

Students will learn basic silkscreen techniques. At the end of the week students will design and create t-shirts with textile printing. No previous knowledge is required.

Please register in the student's office starting on 19 October 2020, 10am. Participation is limited to 4 students.

1.3 **Woodcut**

Monday, 09 November 2020 through Friday, 13 November 2020 (Printshop)
daily 9:30am – 3:30pm

Instructor
Anja Coymans and Christian Zickler

Students will learn basic techniques of woodcut. No previous knowledge is required.

Please register in the student's office starting on starting on 02 November 2020, 10am. Participation is limited to 4 students.

1.4 **Lithography**

Monday, 23 November 2020 through Friday, 27 November 2020 (Printshop)
daily 9:30am – 3:00pm

Instructor
Peyman Rahimi and Printshop-Team

Introduction to the basics of lithography (chalk, ink and image transfer). No previous knowledge is required.

Please register in the student's office starting on starting on 16 November 2020, 10am. Participation is limited to 4 students.

1.5 Intaglio

Monday, 07 December 2020 through Thursday, 10 December 2020 (Printshop)
daily 9:30am – 2:30pm

Instructor
Anja Cooymans

Introduction to the basic techniques of Intaglio dry point and aquatint. No previous knowledge is required, but this course is a prerequisite for participating in the Digital Halftone Intaglio-Type (Photoengraving) course in the summer semester.

Please register in the student's office starting on starting on 30 November 2020, 10am. Participation is limited to 4 students.

1.6 Sound studio techniques – online course –

Audio technique / Sound design (Sound studio)
Monday, 16 November 2020 through Friday, 20 November 2020
daily 9am – 3pm
Language: German/English

Audio technique / Sound design (Sound studio)
Monday, 11 January 2021 through Friday, 15 January 2021
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 starting on 09 November 2020, 10am for Course 1 and starting on 04 January 2021, 10am for Course 2. Participation is limited to 5 students.

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

Every Monday, 02 November 2020 through Monday 14 December 2020 (Sound studio)
daily 5pm – 7pm

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 30 October 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, 23 November 2020 through Friday, 27 November 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 16 November 2020, 10am.
Participation is limited to 6 students.

2.2 Premiere Pro/ DaVinci Resolve course

Monday, 16 November through Friday, 20 November 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 in the student's office starting on starting on 02 November 2020, 10am.
Participation is limited to 5 students.

2.3 Adobe Photoshop – online course –

Monday, 16 November through Friday, 20 November 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 in the student's office starting on starting on 02 November 2020, 10am. Participation is limited to 5 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 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 – online course –

Dates to be announced

Instructor: Eric Bell

This intensive course introduces a comprehensive approach to editing raw files in order to realize the full potential of digital equipment. This course is offered on an individual basis over one or two days (approximately 8 hours).

4.2 The Digital Exposure – online course –

Dates to be announced

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 – online course –

Dates to be announced

This workshop for multiple participants will look at both practical and theoretical aspects of art documentation including a discussion of documentation as artistic practice.

Instructor: Eric Bell

4.4 Courses on campus with Eric Bell

Courses will be offered for individuals and small groups on campus by appointment. If you are interested in taking part in one of the courses below, or if you would just like to have individual assistance with projects involving digital photography, please contact Eric Bell via email: eric.bell@staedelschule.de

Art Documentation and Studio Photography:

An introduction to art documentation techniques and principles of studio lighting, covering 2D and 3D works as well as installation views.

Digital Exposure II:

An introduction to photography with the Canon 5D MK IV and Hasselblad X1D. This course is mandatory for students who would like to use the Hasselblad medium format digital camera.

4.5 Analogue photography with Milena Büsch:

For this semester, all analogue courses will be offered by appointment only, with a maximum of two students per course.

Camera Obscura

Working with pinhole cameras on film and paper.

Cyanography

Making and developing cyanotypes

Black & White Photography

Introduction to analogue photography, developing and enlarging film, working in the b/w lab

Colour Photography

Developing colour negative film (C-41 process)

Colour Photography

Enlarging and printing colour negatives, C-Prints with the Metoform processing machine (RA-4 process)

Colour Photography

Developing slide film (E-6 process)

If you would like to take part in one of these courses, please make an individual appointment via e-mail: milena.buesch@staedelschule.de

5 **Art history and art theory – Dr. Jenny Nachtigall**

The introductions for all seminars will be given online, Zoom links will be shared with the student body beforehand.

5.1 **Seminar: “Potential Art History”: Unlearning Exercises – online –**

This seminar wants to provide a framework for discussing recent approaches to disengaging from colonial ways of knowing in art (history) and critical theory and for thinking about how forms of unlearning can look in practice – whether artistic, curatorial or theoretical. Taking its title from the theorist and filmmaker Ariella Aïsha Azoulay’s comprehensive study *Potential History. Unlearning Imperialism* (2019), the seminar will focus on art history as part of a broader history of species thinking and boundary making that is not outside of politics proper, but at its very core.

Looking at art and its genealogies as integral to the histories of conquest and domination thus not only shifts the understanding of what can be “political” within art. It also challenges us to re-examine our received and habitual ways of thinking, doing and looking. Apart from Azoulay’s engagement with the links between the violent displacement of people in slavery and forced migration, and those of objects (plunder), the seminar will examine the central function of visuality for legitimizing Western hegemony, (Nicholas Mirzoeff) look at modern European thought as itself a “savage philosophy” (Christopher Bracken) and delve further into Saidiya Hartman’s feminist intimate revision of history from the view of those who are made illegible within its official documents and narratives. In engaging with these and other sources and materials, “Potential Art History”. Unlearning Exercises wants to ask about the (differing) forms of “unlearning” that are specific to our respective positions and locations.

The course outline and reading list will be introduced remotely on Thursday, 05 November 2020, 2pm – online –

Dates: Wednesday, 11 November 2020, Wednesday, 02 December 2020, Wednesday, 16 December 2020, Wednesday, 13 January 2021, Wednesday, 27 January 2021, Wednesday, 10 February 2021 from 2-5 pm.

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student’s office starting on 09 November 2020, 10am

5.2 **Lecture/Seminar: (Non) Human Media II – Artificial Bodies and Botanical Minds – online –**

What does it mean to argue that art criticism “liberated from the concept of ‘man’ would acknowledge that fragile materiality of a work that resists comprehension, inclusion, recognition and interpretation” (Claire Colebrook)? What are the stakes in theories as well as in practices of art that seek to assume a non-human perspective? Focused on the different meanings and functions of the “non-human” in modern and contemporary art, in research on artificial intelligence and on ecology, as well as in feminist and decolonial critiques of the overrepresented “Man”-form (Sylvia Wynter), this seminar/lecture further expands last term’s course on (Non)Human Media.

Continuing to think notions of technology and mediality in a broader social and historical framework (Non)Human Media II will engage with the Monist pre-histories of the non-human (Spinoza) and its feminist appropriation in art and theory as well as with queer interpretations of the non-human (Luciana/Chen). (Non)Human Media will also look at human-computer interactions through the dynamics of affect rather through protocols of rationality, and discuss the specific contributions of art and aesthetics to current debates on abandoning the “Man”-form technological and ecologically.

Materials include: Baruch Spinoza, Gilbert Simondon, Elizabeth Wilson, Dana Luciano, Mel Y. Chen, Sylvia Wynter, Jenna Sutela, Jordan Strafer, Steve Reinke, “The Botanical Mind” (Camden Arts Centre, 2020) a.o.

The course outline and reading list will be introduced remotely on Wednesday, 04 November 2020, 2pm – online –

Dates: Thursday, 12 November 2020, Thursday, 17 December 2020, Thursday, 14 January 2021, Thursday, 28 January 2021, Thursday, 11 February 2021, 2-4pm

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student’s office starting on 09 November 2020, 10am

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 Riollet atienariollet@gmail.com

Dates: Friday, 27 November 2020, Thursday, 03 December 2020, 12-3 pm.
Further dates tba

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student’s office starting on 20 November 2020, 10am

6 Art History – Prof. Philippe Pirotte

6.1 Seminar Cultural History: Works and documents from the (Post-) Colonial Archive (a beginning...) – online –

We will look at different ‘visual’ archives related to the (post)colony and discuss them. The seminar is open to suggestions. What follows is an initial list, based on projects I had the privilege to be involved in in one or another way. The literature is provisional, publications will be added along the way of our discussions. A reading list will be distributed separately.

*Santu Mofokeng (1956-2020)

The Black Photo Album/ Look At Me: 1890-1950, 1997

An ongoing research project conducted by Santu Mofokeng at the University of Witwatersrand in Johannesburg. Mofokeng collected private photographs which urban black working and middle-class families in South Africa commissioned between 1890 and 1950, a time when the government was creating policies towards those designated as “natives”. In this work Mofokeng analyses the sensibilities, aspirations and self-image of the black population and its desire for representation and social recognition in times of colonial rule and suppression.

80 slides, projection, black and white; publication

*The Otolith Group

Nucleus of a Great Nation 2017

In the Summer of 1953, Richard Wright, the most renowned African-American novelist in the world, travelled to the African continent for the first time. For ten weeks, Wright traveled throughout the Gold Coast, and shot over 1,500 photographs with his own professional grade camera on his journey throughout the Gold Coast. In 1954, Wright published *Black Power: A Record of Reactions in a Land of Pathos*. Wright’s publishers Harpers refused to publish the book with his carefully selected and captioned images. *Nucleus of a Great Nation* returns to Wright’s archive to compose new links between its unseen images and its historical text in order to reconfigure both.

HD video-installation, 32’ 36”

*Zanele Muholi - Mo(u)rning

In 2012 Muholi’s Cape Town apartment was burgled in what was apparently an attack directed at her visual activism. The lost material was an extensive archive of photographic work, videos and texts documenting hate crimes in South Africa and gender issues in Africa. Among this material was the Queercide project, created by Muholi to denounce and record hate crimes and atrocities committed against lesbian, gay, bisexual, transgender and intersex (LGBTI) people. The loss of this material raised many questions for Muholi. What happens when such images disappear or when a collection of testimonies is erased? In *MO(U)RNING*, Muholi reconstitutes elements of Muholi’s documentation that were not lost.

*Tshibumba Kanda Matulu (1947–1981 disappeared)

History of Zaire (1973-74)

Tshibumba Kanda Matulu's narrative history series, documenting Zaire's (now D.R. Congo again) struggle to achieve independence in the 1950s, focuses on the rise and fall of the pan-Africanist leader, Patrice Lumumba. The entwined edifice of history, the archive, and the written word have long been the subject of critique within Western theory. Here we turn our attention to traditions of oral and image-based history-making.

101 Paintings, Acrylic on canvas, dimensions ranging from 33.5 × 62 cm to 41 × 70.5 cm, Nationaal Museum van Wereldculturen, Amsterdam

*J.D. 'Okhai Ojeikere

Selections of different work-groups, a.o. hairstyles, university life, urban Lagos, etc.

Ojeikere worked as photographer for the Ministry of Information during Nigeria's transition to independence; later he joined the first African television chain, directed by jazzman Steven Rhodes, as a stage photographer; at the dawn of Nigeria's decolonization, Ojeikere adheres to the Nigerian Art Council in 1967, which hosted a multicultural festival in a different Nigerian city every year. He becomes very aware of the primordial role photography plays in the preservation of a culture which for long was transmitted through an oral tradition. During his trips through the country he puts together an archive of over 20.000 negatives, documenting dance, theatre, rituals, fashion and many other subjects.

*William Edward Burghardt Du Bois (1868-1963):

Charts and graphs showing the condition of African Americans at the turn of the century exhibited at the Paris Exposition Universelle in 1900.

Material prepared by Du Bois for the Negro Exhibit of the American Section at the Paris Exposition Universelle in 1900 to show the economic and social progress of African Americans since emancipation.

72 items: pen, ink, wash and photographs; on 56 poster boards 71 x 56 cm.

The Library of Congress, Washington, DC, USA

*Jean Genet (1910-1986)/ Bruno Barbey

"The Palestinians" (Les Palestiniens), Commentary accompanying photographs by Bruno Barbey, published in Zoom, n° 4, 1971

Dates: Tuesday, 10 November 2020, Tuesday, 24 November 2020, Tuesday, 08 December 2020, Tuesday, 12 January 2021, Tuesday, 26 January 2021, Tuesday, 09 February from 2pm until 4pm.

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student's office starting on 02 November 2020, 10am.

6.2 Seminar Curatorial Studies: Kelas Bareng / Joint Class – online

Kelas Bareng (Joint Class) emerges out of collaborative efforts between the educational institutions Gudskul (Indonesia), Städelschule (Germany), and blaxTARLINES KUMASI (KNUST, Ghana)

Kelas Bareng/Joint Class is hosted by Gesyada Siregar (Gudskul), Kwasi Ohene-Ayeh (KnuST), and Philippe Pirotte (Städelschule) and came out of the desire to keep international exchange amongst young artists and curators vibrant through the Covid restrictions. Each time a guest is invited to give a brief talk and discuss with the students. The joint class is held on zoom, but in each respective institution students can gather 'live' if the Covid-regulations allow, and exchange with their friends overseas.

In the last semester guests included: Hilmar Farid, Nontobeko Ntombela, Monica Narula and Shuddhabrata Sengupta (Raqs Media Collective), Shubigi Rao, and Farah Wardani with Anwar Jimpe, Pius Sigit Kuncoro and Natasha Sidharta.

Future iterations will feature Ericka Flores Hidalgo, and Margerida Mendes amongst others.

Dates: Will be announced 2 weeks upfront, but generally every 2nd Wednesday at 11 am, accordingly to availability of guest-speakers and their respective time-zones.

6.3 Seminar Curatorial Studies: How to do things otherwise: seizing the moment of institutional doubt – online –

We will think about the future and the possibility of institutions, after the neoliberal economy as an ideology exchanged the power of the state for the power of corporations. This transition permeated the global cultural world since some decades (and is now by many accepted as if it was always there, as if it was a 'natural' development). Its consequent separation between the work of art, the politics it represents and wants to tackle, and its politics of production, translates on an institutional level as the separation between the production of culture and discourse, and the greater economy that drives it as a whole. For many institutions it became a condition to survive in the neoliberal fundraising economy, and as the relationship between the structure of production and the product is very entangled, the embeddedness of culture and discourse in spaces that hold cultural capital became paramount. At this moment, and certainly more acutely so because of the pandemic which causes discussion about whether to return to the 'old normal' is desirable, it might be interesting to assess this moment of institutional doubt, and think about how to do things possible otherwise.

The seminars will take place in Mensa Daimlerstrasse (presence) on Tuesdays at 2pm.

The first seminar, taking place on Tuesday, 10 November 2020, 2pm will introduce the working method and literature. If the situation with the pandemic allows, an excursion to the ruruhaus in Kassel, and a meeting with members of the curatorial team of documentafifteen can be organized.

A reading list will be distributed separately

Dates: Tuesday, 17 November 2020, Tuesday, 1 December 2020, Tuesday, 15 December 2020, Tuesday, 19 January 2021, Tuesday, 02 February 2021, 2pm.

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student's office starting on 04 November 2020, 10am

7 Philosophy - Prof. Dr. Daniel Birnbaum - online -

7.1 Seminar: Eurocentrism

Dates: Friday, 06 November 2020, Friday, 20 November 2020, Friday, 04 December 2020, Friday, 18 December 2020, Friday, 15 January 2021, Friday, 29 January 2021, Friday, 12 February 2021, 11 am

Participation is limited to max. 30 persons (26 fine art students and 4 curatorial studies students). Please register in the student's office starting on 05 November 2020, 10am.

8 Seminars - Guest professors Cyprien Gaillard / Keith Piper

This semester there are two seminars by Guest Professors, one by Cyprien Gaillard and one by Keith Piper. It is not possible to register for both seminars.

8.1 Studio Seminar Guest professor Cyprien Gaillard: Individual critic - hybrid course –

Dates: Monday, 23 November 2020, 1pm, Tuesday, 24 November 2020, 10 am, Wednesday, 25 November 2020, 1pm

Further dates and location tba

Participation is limited to max. 15 fine art students. Please register in the student's office starting on 16 November 2020, 10am.

8.2 Studio Seminar – Guest professor Keith Piper – online -

Dates: Friday, 06 November 2020, 2pm

Further information and dates tba

Participation is limited to max. 15 fine art students. (Please register in the student's office starting on 05 November 2020, 10am

9 Workshops

Improvisation, Composition and Movement Research - Katja Cheraneva and Josh Johnson

Katja Cheraneva and Josh Johnson worked professionally at the influential Forsythe Company based in Frankfurt and have been involved with various artists close to the school, for example with Anne Imhof's work as well as Wu Tsang's new company.

The course will elaborate on and instruct the students in an etymology of improvisation, and how improvisation fits into composition. This practice focuses on the unseen performative organization of references and information translated through the body, with the study of framework, strategy and transition. This work examines theoretical, historical, and physical concentration as a type of study, accomplished through practice, reading and composing.

The class will begin with a warm-up that will visit various techniques like yoga, Thai Chi, boxing, Budo (not Butoh), somatic technique; followed by simple coordination exercises, and workouts in order to allow the students to experience different approaches to physicality and to practice body awareness.

In the second part of the class, we will generate movement and engage in movement research. Making the body the primary resource and material, we will explore movement in relation to the body, movement in relation to space, and movement in relation to other organizations (human and non-human). The students will be asked to participate in a series of task-based workshops; physical, mental, and sensorial conditioning engaged through practice, reading, watching, and listening. These focuses will be introduced and exercised through various strategies and tools used in improvisation, like scores, and games.

The class is designed to engage students, with or without a background in dance/performance, to provide an insight into movement and choreography. The class will be structured in weekly sessions with Katja Cheraneva and followed up by weekend sessions with Josh Johnson

Introduction with Katja Cheraneva on Wednesday, 18 November 2020, 5:30 pm in Aula

Dates: Wednesday, 25 November 2020, Tuesday, 01 December 2020, Wednesday, 09 December 2020, Wednesday, 16 December 2020, Wednesday, 06 January 2021, Wednesday, 13 January 2021, Wednesday 20 January, 2021, Wednesday, 27 January 2021, Wednesday, 03 February 2021, Wednesday 10 February, 2021 from 5:30 pm until 8pm in Aula

Introduction with Josh Johnson on Saturday, 21 November 2020 and Sunday, 22 November 2020, times tba

Dates: Saturday, 05 December 2020, Sunday, 06 December 2020, Saturday, 12 December 2020, Saturday, 13 December 2020, times tba

Participation is limited to max. 10 fine art students. Please register in the student's office starting on 11 November 2020, 10am

10 **Bouhlou's cooking studio**

Participation is limited to 9 persons in Mensa.

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)**

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.

12.1 **Advanced Architectural Design – Guest professor 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.

12.2 Architecture and Aesthetic Practice – Prof. Dr. 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.

12.3 Architecture and Urban Design – Guest professor 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 AUD explores the idea of originality and authorship in relationship to the idea of typology. 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.

12.4 Guest lecturer: Peter Testa

The Phygitality seminar proposes a constellation of concepts, techniques, and interfaces that bridge digital and physical realms. Giving equal weight and importance to both digital and analog objects, the seminar conflates the world of images and the world of objects with new art fictions. In this course digital technology is not approached from a merely technical perspective but from the viewpoint of aesthetics and people's needs and expectations. This research seminar is structured around lectures, readings, and conversations. Research topics include: The New Commons and Remixing Culture; Interface Effects and the Technical Image; Post-Digital Materiality and Non-Construction. The course constructs a conceptual/theoretical discourse that situates the Phygital within contemporary architecture, art, and design practices as well as emerging aspects of commercial culture.

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 announced on the Blackboard <https://www.staedelschule.de/de/board>.

15 Studio visits

Studio visits will be announced by e-mail by Alke Heykes and Sophie Buscher. Sign up takes place in the student's office. The schedules for studio visits will be announced on the pin board.

16 Portikus

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

Frankfurt am Main, 26 October 2020/mc
The rector

Yasmil Raymond

Städelschule

Professors, instructors and lecturers

Winter semester 2020/21

Hochschule für Bildende Künste–Städelschule

Monika Baer	professor, painting
Eric Bell	course instructor photo lab, artist
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
Katja Cheraneva	course instructor, workshop, dancer, supported by Städelschule Portikus e.V.
Anja Cooymans	instructor, print shop
Daniel Fort	course instructor sound studio, artist
Cyprien Gaillard	guest professor, fine arts, supported by BHF Bank Stiftung
Constantin Heine	technical course instructor, computer lab
Judith Hopf	professor, fine arts
Josh Johnson	course instructor, workshop, dancer, supported by Städelschule Portikus e.V.
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
Jenny Nachtigall, Dr.	interim professor, art theorist (Isabelle Graw)
Keith Piper	guest professor, fine arts supported by Heinz und Gisela Friederichs Stiftung
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
Peter Testa	guest lecturer, architecture, supported by DAAD
Peter Trummer	guest professor, architecture
Silke Wagner	course instructor, print shop, artist
Stefan Wieland	course instructor, architecture, artist
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