

# einycslepäts

**Hochschule für Bildende Künste–Städelschule  
Frankfurt am Main**

**Lectures and seminars, Winter semester 2018/19  
15.10.2018–17.02.2019**

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 2018/19 begin on 15 October 2018 and end on 17 February 2019. 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. 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.

# **1 Course schedule**

## **1.1 Figure drawing**

Wednesday, 17 October 2018 through Thursday, 12 February 2019 (Aula)  
weekly, 4pm – 7pm

Instructor  
Nino Pezzella

## **1.2 Woodcutting**

Monday, 05 November 2018 through Thursday, 08 November 2018 (Print shop)  
daily 9:30am – 2:30pm

Instructors  
Anja Cooymans and Silke Wagner

Students will learn the basic techniques of woodcut. There are no prerequisite classes or experience.

Please register in the student's office starting on 29 October 2018.  
Participation is limited to 5 students.

## **1.3 Silkscreen/textile printing**

Monday, 26 November 2018 through Friday, 30 November 2018 (Print shop)  
daily 9:30am – 3:30pm

Instructors  
Jacqueline Jurt, 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 student's office starting on 19 November 2018.  
Participation is limited to 6 students.

## **1.4 Lithography printing, chalk, ink and direct to plate**

Monday, 03 December 2018 through Friday, 07 December 2018 (Print shop)  
daily 9:30am - 3:30pm

Instructors

Peyman Rahimi and Silke Wagner

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

Please register in the student's office starting on 26 November 2018.

Participation is limited to 5 students.

## **1.5 Color-Intaglio**

Monday, 10 December 2018 through Thursday 13 December 2018 (Print shop)

daily 9:30am – 2:30pm

Instructors

Anja Coymans and Jacqueline Jurt

Students will learn the basic techniques of dry point and aquatint printing. The course will emphasize printing students' own work. There are no prerequisite classes or experience.

Please register in the student's office starting on 03 December 2018.

Participation is limited to 5 students.

## **1.6 Sound studio techniques**

Audio technique / Sound design (Sound studio)

Monday, 05 November 2018 through Friday, 09 November 2018

daily 9am – 3pm

Language: German/English

Audio technique / Sound design (Sound studio)

Monday, 21 January 2019 through Friday, 25 January 2019

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 29 October 2018 for Course 1 and starting on 14 January 2019 for Course 2.

Participation is limited to 5 students. Please bring your own computer if possible.

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

Every Friday, 02 November 2018 through 07 December 2018 (Sound studio)  
daily 4pm – 6pm

Instructor  
Daniel Fort

The aim of this course is to achieve basic skills and knowledge into - Interaction, animation and User experience design - Web programming in HTML, CSS, Java-script of own website

Please sign up until 26 October 2018 via e-mail: [tonstudio@staedelschule.de](mailto:tonstudio@staedelschule.de)  
Participation is limited to 4 students.

## **2 Computer Courses**

### **2.1 Adobe Premiere (video editing)**

Monday, 29 October 2018 through Friday, 01 November 2018 (Computer Lab)  
daily 9:30am - 1:30pm

Instructor  
Daniel Kohl

With Adobe Premiere 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 student's office, starting on 22 October 2018.  
Participation is limited to 5 students.

### **2.2 Adobe Photoshop course**

Monday, 12 November 2018 and Tuesday, 13 November 2018  
Monday, 19 November 2018 through Wednesday, 21 November 2018 (Computer Lab)  
daily 9:30am – 3pm

Instructors  
Jacqueline Jurt and Silke Wagner

Photoshop knowledge is not required.

Introduction to the basics of Adobe Photoshop with subsequent digital printing to color laser and inkjet printers.

Please register in the student's office starting on 05 November 2018.  
Participation is limited to 5 students.

### **2.3 Adobe Illustrator/Adobe InDesign course (graphics/layout)**

Monday, 21 January 2019 through Friday, 25 January 2019 (Computer Lab)

daily 9am - 12:30pm

Language: German

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 14 January 2019.

Participation is limited to 6 students.

### **2.4 Internet/Computer applications**

Technical support for computer applications is available for students.

For an appointment call 0176-11605080

Contact

Thomas Wizent

### **2.5 Photo lab**

Milena Büsch will be in the Photo lab to assist students every Monday from 10 am until 6 pm.

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

### **2.6 Pinhole camera and photogram**

Shooting with self-made pinhole cameras: Building different camera types, exposing on film material and photo paper, developing.

### **2.7 Photographing without camera – photogram**

Instructor

Kerstin Cmelka

### **2.8 Analogue Photography**

Analogue film and paper development and enlarging  
(b/w) (light meter, small and medium format)

Instructor

Kerstin Cmelka

## **2.9 Photographic documentation of artworks, reproduction and studio photography**

Instructor  
Milena Büsch

## **2.10 Digital cameras and the digital negative: Working with raw image files**

Working with the Hasselblad X1 D and Canon EOS 5D Mark IV and professional editing of raw files using Adobe Camera Raw (Photoshop CC)

Instructor  
Eric Bell

## **2.11 Color photography, developing and printing**

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

Instructor  
Milena Büsch

## **2.12 Photo lab and Film class**

Bernhard Schreiner takes care of the film and video editing studio. It is located in room I6 at Dürerstraße 10 and open to all students.

## **2.13 Filming with Canon Mark IV, Sony PXW-X70, Black Magic Cinema Pocket, Black Magic Ursa Mini 4K and Sony PXW-FS7**

Duration: 5 days tba in December 2018. The date will be announced via e-mail one week before the course begins.

Instructors  
Kerstin Cmelka and Bernhard Schreiner (in cooperation with the film class)

## **2.14 Analogue Recording and Edition Image and Sound**

The course introduces analogue filming (16mm bolex camera) and editing and includes a one-day-excursion to the film lab TaunusFilm in Wiesbaden.

Date tba in January 2019  
The exact date will be announced via student email one week before the course.

### **3 Art history and art theory – Prof. Dr. Isabelle Graw**

#### **3.1 Seminar: When Artists face totalitarian systems: ‘Picasso 1932’**

The exhibition *Picasso 1932 - Love Fame Tragedy* in Tate Modern/London (2018) focused on Picasso's daily production in the year 1932, the year before Hitler took power. Despite its hagiographic tendency, this exhibition managed to demonstrate how political, social and autobiographical events in an artist's life can enter (and shape) his production. We will study the exhibition catalogue and other relevant literature in detail and also look at Picasso's work around the year 1930. In order to grasp the rise of totalitarian states that he faced at the time, we will also read and study Hannah Arendt's book on totalitarianism.

Literature:

-Picasso 1932: Love Fame Tragedy, Tate Modern, London 2018

Achim Borchardt-Hume: The painter of today p. 13-27

T.J. Clark: 'I am a woman': The Spring Nudes p. 77-87

Alma Mikulinsky: An Art without Past or Future: The Summer Retrospective p. 117-123

Nany Ireson: A Blank Canvas: Experiments in Black and White p. 149-155

Neil Cox: Picasso in his Element? An Autumn of Surrealism p. 177-183

Diana Widmaier Picasso: Rescue: The End of a Year p. 209-213

-Hannah Arendt: Totale Herrschaft, in: Dies.: Elemente und Ursprünge totaler Herrschaft. Antisemitismus, Imperialismus, totale Herrschaft, München Berlin 1986, S. 627-980

-Rosalind E Krauss: The Picasso Papers. London 1998

Introduction: A Penny for Picasso p. 3-21

The Circulation of the Sign: p. 25-85

Dim Novels: p. 213-241

-John Berger: Glanz und Elend des Malers Pablo Picasso. Reinbek bei Hamburg 1973

-John Richardson: A Life of Picasso: The Triumphant Years, 1917-1932. p. 377-499

-T.J. Clark Picasso and Truth. From Cubism to Guernica. Washington 2013

Introduction p. 3-21

Lecture 4 Monster p. 149-190

Lecture 5 Monument p. 193-233

#### **3.2 Seminar: Materiality as a site for social history. Reading Ewa Lajer Burcharth's *The Painter's Touch***

In Cooperation with Josephine Pryde and Jutta Koether classes at UdK in Berlin 11 December and 12 December 2018, Berlin

In her book "The Painter's Touch" Ewa Lajer-Burcharth demonstrates how individuality and artistic self-individuation are at the core of Boucher's, Chardin's and Fragonard's respective practices. With a strong focus on the material level of their production, she analyzes the material as a site for investigating social conditions. The works of these artists are discussed in view of French eighteenth-century culture and its preoccupation with individuality. Lajer-Burcharth thus allows us to understand how paintings can make a specific contribution to their time.

Date: December 11th and 12th at UDK, Berlin

Literature: Ewa Lajer-Burcharth: *The Painter's Touch*. Boucher, Chardin, Fragonard. Princeton 2018

Each of the three chapters of the book will be presented by one group of students.

### **3.3 Lecture Series: Lived Art History: Pictures of an Exhibition**

In this lecture series, I will present each of the 27 artworks that I recently showed in an exhibition. The exhibition was called *The Vitalist Economy of Painting* and took place at Galerie Neu and Mehringdamm 72 in September/October 2018 in Berlin. I will introduce each work in terms of its specific materiality, formal language, historical and social and economical context. I will also explain the curatorial premises of this show by focusing on the terms 'vitalism' and 'economy'. The structural and ethical problems that result from a critic/art historian curating a commercial exhibition will be addressed as well. Finally, I will present the specific installation devices of this show (grouping of the works, carpets, benches, etc) and offer reasons for them.

### **3.4 Workshop: How to speak about my work**

This is a workshop on demand, scheduled for January and February 2019, if you are interested in participating please e-mail Sean at: [seanli562253@gmail.com](mailto:seanli562253@gmail.com)

### **3.5 Dates of all the seminars and lectures**

October 16th at 1pm: Introduction to all seminars

October 23rd and 24th at 2pm: Lecture: *Lived Art History. Pictures of An Exhibition*

November 14th at 2pm: Seminar: *When artists face totalitarian systems: 'Picasso 1932'*

November 15th at 11am: Seminar: *When artists face totalitarian systems: 'Picasso 1932'*

November 26th at 2pm: Seminar: *When artists face totalitarian systems: 'Picasso 1932'*

November 27th at 2 pm: Seminar: *When artists face totalitarian systems: 'Picasso 1932'*

December 11th & 12th at 2pm: Seminar: *Materiality as site for social history: Reading Ewa Lajer Burcharth's The Painter's Touch at UDK Berlin with Klasse Pryde and Klasse Koether*

January 22nd & 23rd: *How to speak about my work*

## **4 Art History – Prof. Philippe Pirotte**

### **4.1 Allan Kaprow and The Education of the Un-Artist**

American artist Allan Kaprow (1927 –2006) was a painter, and a pioneer in the development of "Environment Art" and "Happenings" in the late 1950s and 1960s, as well as their theory. His Happenings — some 200 of them — evolved over the years.



Eventually, Kaprow shifted his practice into what he called “Activities”, intimately scaled pieces for one or several players, devoted to the study of normal human activity in a way congruent to ordinary life. Two seminars will be an introduction to Allan Kaprow’s work, illustrated with scores, photographs and video-fragments, looking also at his inspirations (like John Dewey, Hans Hofmann, Meyer Shapiro, Jackson Pollock and John Cage) and his peers (like a.o. Robert Watts, Robert Rauschenberg, Roy Lichtenstein, Claes Oldenburg, or Robert Whitman).

For a third seminar students are invited to prepare discussions on texts written by Allan Kaprow. A fourth seminar will depart from the scores Kaprow wrote for happenings, and their potential for ‘re-invention’.

Please check Prof. Pirotte’s book shelf in the library for a selection of relevant publications.

## **4.2 Seminar: West Coast Performance and Conceptual art movement**

Three guest-seminars by American artist Mike Bouchet will pay attention to the early Performance and Conceptual art movements in California, from the late 1950’s to the end of the 20th century. The seminar will cover a wide range of individual artistic practices, while also looking at what was taking place in New York and Europe during the same time period. The seminars will consider the references and inspiration behind certain specific works, while also addressing more general questions, such as the rejection of traditional art-making skills and materials, and the often viscerally political dimension of some of the works in question.

A few of the artists discussed will include Allan Kaprow, Bruce Nauman, Barbara Smith, Chris Burden, Tom Marioni, Eleanor Antin, Terry Fox, Paul McCarthy, and Mike Kelley.

Dates:

Tuesday, November 20, 2018, Monday, November 29, 2018 with Mike Bouchet, Monday, December 10, 2018 with Mike Bouchet, always 2pm in I 9

Further dates to be announced.

The Literature to these themes is available in the library.

## **5 Guest professor – Dr. Bonaventure Soh Beheng Ndikung**

### **5.1 Seminar: Criticality – Coloniality – Curatoriality (in continuation of summer semester 2018)**

This course will be an effort to relexify the vocabularies, processes and forms of exhibition making as seen through the prism of decolonial and postcolonial theories and practices.

By now, we know that the colonial enterprise, despite the official end of colonization, exists in various amoebic forms and still has lasting impact in the realms of politics, economics, culture, philosophy and more in contemporary societies. The legacy of racialization processes, dehumanization concepts, gender-, class- and race-based power gradients, as well as religious and capitalist structures inherent to the colonial enterprise have been in many ways engraved in thought systems of both the (former) colonized and colonizers. This, as Anibal Quijano explains, is because the 'coloniality of power' that is, the structures of power and hegemony that have reigned since the modernist era, the Age of Exploration, the era of colonialism still stretch to the present.

In this course we will look at, read or watch together, deliberate upon and embody a selection of writings, films and other material that reflect on and challenge our realities of coloniality. We will cogitate on how these publications have aided or could aid in (re-) thinking histories, place, language, science and culture in general, but exhibition making in particular.

The course will also concern itself with critique on the limitations of any postcolonial thought frames, especially with regards to the reactionary nature of postcolonial theory, but also how these sometimes ignore pre-colonial knowledge. In Esiaba Irobi's words "postcolonial theory, from *The Empire Strikes Back* through Spivak's *Critique of Postcolonial Reason* to Paul Gilroy's *Postcolonial Melancholia* is a reaction to Western imperialist history and intellectual ideology. It is a spirited engagement with the structures of thinking and actions that facilitate the continued subordination, marginalization and exploitation of the intellectual resources and cultural reserves of the previously colonized peoples of the Western and non-Western worlds."<sup>1</sup>

The quintessence of this course is to look at how the complexities of decolonial and postcolonial reasoning's, an engagement with coloniality legacies are reflected in the works of (contemporary) artists and exhibitions. We will look at how artists and exhibitions thematize issues of hypervisibility and invisibility, nationalism, hybridity, representation, resistance, ethnicity, as well as gender, language and performativity through the prism of a long history from the middle passage through colonialism and a postcolonial reality. In this venture we will look at the entangled histories of the West and the non-West, reflect upon claims of universality, deliberate on theories and practices related to the dynamics of gender, sexuality, class, race, religion, we will scrutinize South-North/ East-West migration flows and the state of refugeeness, we will look at globalization processes embedded in capitalist and neoliberal structures and cultures, just as much as we will look at processes of decolonization in the works of artists, and in other domains of cultural expressions.

The course will encompass looking at artists' works, exhibition concepts (e.g. documenta 10, 11, 14; *The Other Story* 1989; *Magiciens de la Terre* 1989; *Places with a Past* 1991; *Whitney Biennial* 1993; *Cities on the Move* 1997; 2nd *Johannesburg Biennial* 1997; *WACK!: ART AND THE FEMINIST REVOLUTION*; 24th *Sao Paulo Biennial* 1998; *Past Disquiet: Narratives and Ghosts from the International Art Exhibition for Palestine* 1978; *Giving Contours To Shadows* 2014; *The Incantation of the Disquieting Muse* 2016; *The Conundrum of Imagination* 2017; etc) and group readings of some crucial positions in postcolonial and decoloniality theory and their critiques.

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<sup>1</sup> [http://www.sentinelpoetry.org.uk/slq2.1/esiaba\\_irobi.htm](http://www.sentinelpoetry.org.uk/slq2.1/esiaba_irobi.htm)

Readings (selection):

Coloniality of Power – Anibal Quijano

Epistemic Disobedience, Independent Thought and De-Colonial Freedom - Walter Mignolo

Shifting the Geography of Reason in an Age of Disciplinary Decadence - Lewis Gordon

Delinking - Walter Mignolo

Coloniality of gender - Maria Lugones

Towards a Decolonization of Thinking and Knowledge: a Few Reflections from the World of Imperial Difference – Medina Tlostanova

Can the Subaltern Speak? - Gayatri Chakravorty Spivak

THE PROBLEM WITH POST-COLONIAL THEORY: Re-Theorizing African Performance, Orature and Literature in the Age of Globalization and Diaspora Studies – Esiaba Irobi

The Philosophy of the Sea: History, Economics and Reason in the Caribbean Basin – Esiaba Irobi

Signs Taken for Wonders - Homi K. Bhabha

Colonialist Criticism - Chinua Achebe

Heroic Ethnocentrism: The Idea of Universality in Literature - Charles Larson

Orientalism - Edward W. Said

The Postcolonial and the Postmodern - Kwame Anthony Appiah

The Politics of the Possible - Kumkum Sangari

National Culture - Frantz Fanon

Fanon, Cabral and Ngugi on National Liberation - Chidi Amuta

Dissemination: Time, Narrative, and the Margins of the Modern Nation - Homi K. Bhabha

Creolization in Jamaica - Edward Kamau Brathwaite

Cultural Diversity and Cultural Differences - Homi K. Bhabha

No Master Territories - Trinh T. Minh-ha

New Ethnicities - Stuart Hall

The Myth of Authenticity - Gareth Griffiths

Decolonizing Culture: Toward a Theory for Post-Colonial Women's Texts - Ketu H. Katrak

Writing Post coloniality and Feminism - Trinh T. Minh-ha

Three Women's Texts and a Critique of Imperialism - Gayatri Chakravorty Spivak

The Language of African Literature - Ngugi wa Thiong'o

Nation Language - Edward Kamau Brathwaite

The Fact of Blackness - Frantz Fanon

Jazz and the West Indian Novel - Edward Kamau Brathwaite

## 5.2 Seminar: Sonic by Nature – The Sonorous in Curatorial Practices

There is a kind of consensus that in our time the sense of sight and the visible in general have overshadowed the other senses. The abundance and oversaturation of images, glossy in nature, over-dimensioned, fast moving images are characteristic of our era.

Everything seems to be reduced to the visible, and paradoxically visibility too accounts for the fact that while some people and things enjoy the normativity of just being visible, others exist within or are rendered into a pendulum of invisibility and hypervisibility.

It is to this end that it has become more necessary to explore, deeper, sonority and auditory phenomena, as in voice, speech, sound and music, as mediums through which histories can be conveyed. It is important to point out that any effort to explore the sonorous goes beyond that which is heard through the ears, but also means that which is perceived by the body as a listening organ. It is also about going beyond that which is understood in the word, but rather it should be about the meaning embedded in sound, and the character of sound. How can sound claim its place in the writing of counter-hegemonic histories.

This course will offer a platform to deliberate on the embodiment of sound, as well as how sound creates and accommodates psychic and physical spaces, but also how through sound (not as causality, but as bond), a synchronicity emerges and reigns between bodies, places, spaces, and histories.

We will discuss orality, technologies of hearing and listening, sound spaces and scapes, sound aesthetics, and curating sound art. By listening to various sound art pieces (historical pieces, but also many commissioned for d14) we will reflect on the tangibility and spatiality of the audible.

Radio, as art medium and exhibition space, will play an important role in this course. We will rummage in sound archives and explore how the sonic, especially through the medium radio, can impact subjectivities and spaces.

The class will encompass reading and listening sessions, as well as performances and performance lectures by invited artists, theorists and curators working with sounds for The Cochlea: A Sonica Bar.

The Cochlea: A Sonic Bar is a program exploring sonority that will be hosted once every month at the Städtelschule/Portikus Frankfurt. In this program, sound artists will be invited to present (live or otherwise) sound pieces (new commissions mainly, but older pieces too). The aim of The Cochlea: A Sonic Bar will be to continue the investigation on sonority, which I did for Documenta 14 with the project Every Time A Ear di Soun.

The Cochlea: A Sonic Bar will thus investigate the historically of the Audible by listening to and sharing the lived experiences, human conditions and the nuanced states of the various worlds we inhabit, as presented by sound artists. It will explore the way the sonic impacts subjectivities and spaces. As we all know, sound has the possibility of squeezing itself into all kinds of nooks and crannies to reach us in our most intimate of spaces without us feeling observed, and at the same time giving us the impression that we are directly and personally addressed. It will also concern itself with and the Embodiment of Sound and the phenomenology of the sonorous, that is to say the way sonic phenomena appear in our experiences, beyond just the meaning of the words used, but the quality, the character and the being of the sound. And how sound creates synchronicities between bodies, spaces, and histories.

The program takes its cue from the cochlea (etymologically snail in Greek), a portion of the inner ear that looks like a snail shell (this will inform the architecture of the space).

The cochlea is important as a space of translation. In the ear, the cochlea receives sound in the form of vibrations, which cause the stereo cilia to move, and the stereo cilia then convert these vibrations into nerve impulses which are taken up to the brain to be interpreted. It is this translation from the physicality of vibration to the neural impulse that makes the cochlea special.

Artists (tbc): Emeka Ogboh, Annika Kahrs, Raven Chacon, Camille Norment, Silvia Ploner & Nicholas Perret, Natasha Sadr Haghigian, Leo Asemota, Satch Hoyt, Elsa Mbala, Sam Auinger, Lawrence Abu Hamdan, Cevdet Erek, Brandon LaBelle, Aki Onda, Marina Rosenfeld, Jan-Peter E. R. Sonntag

Readings (selection):

Deep listening: A Composer's Sound Practice (chapter: Ways of Listening) – Pauline Oliveros

Phonography's: Grooves in Sonic Afro-Modernity (chapter: Sounding Diasporic Citizenship) – Alexander Weheliye

Embodied Sound: Aural Architectures and the Body – Gascia Ouzounian

Listening to Noise and Silence: Towards A Philosophy Of Sound Art (chapter: Silence) – Salomé Voegelin

Black Music (essays: Jazz and the White Critic; A Jazz Great: John Coltrane; Present Perfect: Cecil Taylor) – Leroi Jones aka Amiri Baraka

Noise: The Political Economy of Music – Jacques Attali

Cassette Sermons, Aural Modernity's and the Islamic Revival in Cairo – Charles Hirshkind

The Walkman Effect – Shuhei Hosokawa

Tonality as a colonizing force in African music – Kofi Agawu

Sound Modernity and History – Emily Thompson

The Recording Studio as Fetish – Louise Meintjes

The Phonograph's New Media Publics – Lisa Gitelman

This is the Voice of Algeria – Frantz Fanon

Social Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America – Ana Maria Ochoa Gautier

Operating System for the Redesign of Sonic Reality – Kodwo Eshun

Starship Africa – Michael Veal

Auditory Relations – Brandon LaBelle

Multiple Voices – Adriana Cavarero

Sonic Bodies (chapter: x) – Julian Henriques

Dates:

Wednesday, 17 October 2018 from 9am until 1pm, Wednesday, 14 November 2018, 2pm, Thursday, 15 November 2018, 2pm, Friday, 16 November 2018, 10am, Monday, 03 December 2018, 2pm, Tuesday, 04 December 2018, 2pm, Wednesday 05 December 2018 10am, Monday, 21 January 2019, 2pm, Tuesday, 22 January 2019, 2pm, Wednesday, 23 January 2019, 10am, Monday, 04 February 2019, 2pm, Tuesday, 05 February 2019, 2pm, Wednesday, 06 February 2019 10am in I 9

## **6 Workshops and Seminars**

### **6.1 Dr. Daniel Birnbaum**

Seminar: What is language - a house or a city?  
Wittgenstein's Tractatus and his Philosophical investigations

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

Literature:

The texts are available in the library.

### **6.2 Guest professor – Mark von Schlegell**

Seminar: PURE FICTION

In our first meeting we will discuss the short Kathy Acker text "DEAD DOLL HUMILITY" (<http://pmc.iath.virginia.edu/text-only/issue.990/acker.990>). In following meetings, we will go on to write, read, and analyze both what Acker calls "schlock" (horror, science fiction and, worse, personal narrative), and "good literature". We will continue to develop performances and publications; we will invite special guest writers to workshop with us. Participants are expected to attend, and to join in workshop, writing, presenting, and revising at least one text during the semester. Poetry permitted.

Dates:

Thursday, 25 October 2018, Thursday, 8 November 2018, Thursday, 13 December 2018, Thursday, 10 January 2019, Sunday, 3 February 2019  
From 2pm until 6pm in I 9

## **7 Guest professor – Bunny Rogers**

Seminar: However Imperfect My Service

Bunny Rogers' course will focus on examining and developing the artists' practice through a variety of exercises, with special attention paid to physical strength building, flexibility, and conditioning. Professor and students will approach personal health and well-being individually and collectively.

Further goals of this course include consideration of concepts such as self-discipline and self-preservation, motivation and manipulation, compassion and production, forgiveness and more. The dynamics of the classroom will be followed organically, with an expectation of attendance and engagement. Record-keeping and writing will be assigned and encouraged. Public speaking and expression within the classroom will be explored. Additional reading will be selected by students on a case-by-case basis. Group discussions and individual studio visits to follow. Classes will take place in various settings.

Introduction to the seminar on Wednesday, 17 October 2018, 2pm in I9

### **7.1 Film class guest professors Gerad Byrne and Wu Tsang**

Study group and studio visits

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

### **7.2 Bouhlou's cooking studio**

Participation is limited to 9 students.

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

## **8 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.

## **9 Architecture (Postgraduate Master of Arts in Architecture Program)**

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

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

SAC is highly international, reflected in both faculty and student profiles.

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

Prof. Beatriz Colomina and Prof. Mark Wigley are offering theory seminars to SAC students in first year. The next seminar is 18 and 19 November 2018.

## **9.1 Advanced Architectural Design – Theodore Spyropoulos**

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

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



## **9.2 Architecture and Aesthetic Practice – Dr. Johan Bettum and Dr. Daniel Birnbaum**

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

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

## **9.3 Architecture and Urban Design – Peter Trummer**

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

## **9.4 Program and Event Series**

For the specific content of the program, especially the lecture series program, please see: [sac.staedelschule.de](http://sac.staedelschule.de)

The study curriculum for SAC students consists of a series of academic modules that vary for each sub-group within SAC's program. Many events are announced on the website and a number of these are also open to the public. Schedules to be announced.

## **10 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.

## **11 Exhibitions/individual lectures**

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

### **11.1 Studio visits**

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

## **12 Portikus**

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

Frankfurt am Main, 15 November 2018  
The rector

Prof. Philippe Pirotte

Professors, instructors and lecturers  
Winter semester 2018/19  
Hochschule für Bildende Künste–Städelschule

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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
Gerad Byrne	guest professor, film
Milena Büsch	course instructor photo lab, artist
Kerstin Cmelka	course instructor photo lab, artist
Beatriz Colomina, phd	guest professor, architecture
Anja Cooymans	instructor, print shop
Yara Feghali	tutor, architecture
Daniel Fort	course instructor sound studio, artist
Nikolas Gambaroff	interim guest professor, painting, artist (Amy Sillman)
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
Hassan Khan	professor, fine arts
Daniel Kohl	course instructor, artist
Yasuaki Kitagawa	course instructor, sculpture lab, artist
Kasper König	honorary professor, cultural education
Bonaventure Ndikung, Dr.	guest professor, art theory and curatorial studies
Nino Pezzella	course instructor, figure drawing
Philippe Pirotte	rector, professor, art historian, cultural education
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor, print shop, artist
Tobias Rehberger	professor, sculpture
Bunny Rogers	guest professor, fine art, artist, Frankfurter Positionen
Willem de Rooij	professor, fine arts
Mark von Schlegell	guest professor, art and literature, author
Bernhard Schreiner	instructor, film class, artist
Amy Sillman	professor, painting
Theodore Spyropoulos, Dr.	professor, architecture
Sebastian Stöhrer	instructor, wood workshop, artist
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	guest professor, architecture, Friederichs Stiftung
Wu Tsang	guest professor, film class, artist
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