

# einycslepäts

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

**Lectures and seminars, summer semester 2019  
08.04.2019–12.07.2019**

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 summer semester 2019 begin on 08 April 2019 and end on 12 July 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. 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, 10 April 2019 through Wednesday, 10 July 2019 (Aula)  
weekly, 4pm – 7pm

Instructor  
Nino Pezzella

## **1.2 Silkscreen/textile printing**

Monday, 06 May 2019 through Friday, 10 May 2019 (Print Workshop)  
daily 9:30am – 3:30pm

Instructors  
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 29 April, 2019.  
Participation is limited to 6 students.

## **1.3 Woodcut**

Monday, 20 May 2019 through Thursday, 23 May 2019 (Print Workshop)  
daily 9:30am – 2:30pm

Instructors  
Anja Coymans and Jacqueline Jurt

Introduction to the basics of woodcut. There are no prerequisite classes or experience.

Please register in the student's office starting on 13 May 2019.  
Participation is limited to 5 students.

## **1.4 Digital Halftone Intaglio-Type**

Monday, 03 June, through Thursday 06 June, 2019 (Print Workshop)  
daily 9:30am – 2:30pm

Instructor  
Anja Coymans and Silke Wagner

Students will create a computer-based image and transfer it to light-sensitively prepared

copper plates. After development, the plates are printed as Intaglio. Experience in Photoshop and knowledge in Intaglio printing are required.

Please register in the student's office starting on 27 May 2019.  
Participation is limited to 5 students.

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

Monday, 24 June, through Friday, 28 June 2019 (Print Workshop)  
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" lithographies.

Please register in the student's office starting on 17 June 2019.  
Participation is limited to 5 students.

### **1.6 Sound studio techniques**

Audio technique / Sound design (Sound studio)  
Monday, 29 April through Friday, 03 May 2019  
daily 9am – 3pm  
Language: German/English

Audio technique / Sound design (Sound studio)  
Monday, 27 May through Friday, 31 May 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 22 April 2019 for Course 1 and starting on 20 May 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, 17 May through 28 June 2019 (Sound studio)  
daily 4pm – 6pm

Instructor  
Daniel Fort

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

Please sign up until 10 May 2019 via e-mail: [tonstudio@staedelschule.de](mailto:tonstudio@staedelschule.de)  
Participation is limited to 4 students.

## **2 Computer Courses**

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

Monday, 29 April and Tuesday, 30 April 2019  
Thursday, 02 May and Friday, 03 May 2019 (Computer Lab)  
daily 9am – 12:30pm

Instructor  
Harald Pridgar

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

Please register in the student's office starting on 23 April 2019.  
Participation is limited to 6 students.

### **2.2 Premiere Pro course**

Monday, 13 May 2019 through Friday, 17 May 2019 (Computer Lab)  
daily 8:30am - 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 06 May 2019.  
Participation is limited to 5 students.

### **2.3 Adobe Photoshop course**

Monday, 11 June and Tuesday, 12 June 2019  
Monday, 17 June through Wednesday, 19 June 2019 (Computer Lab)  
daily 10am – 2:30pm

Instructors  
Jacqueline Jurt and Silke Wagner

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

Please register in the student's office starting on 03 June 2019.  
Participation is limited to 5 students.

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

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

Contact  
Thomas Wizent

## **3 Photo lab**

Milena Büsch will be in the Photo lab to assist students every Monday from 10am until 5pm.  
All courses will be announced via e-mail one week before they begin.

### **3.1 Black/White Photography**

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

Instructor  
Milena Büsch

### **3.2 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

### **3.3 Reproduction and studio photography**

Photographic documentation of artworks.

Instructor  
Eric Bell

### **3.4 Digital cameras and the digital negative**

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

## **4 Art history and art theory – Dr. Jenny Nachtigall**

### **4.1 Lecture Series: Art's Fractures Lives**

Ecological approaches in art and theory are currently redrawing the boundaries between algorithms, bacteria, metal, plants, animals, as well as between you and me. Against the backdrop of such ecological relationality, this lecture series will focus on different conceptions of life and its relation to art and artistic production. Taking into account, the shifts in notions of vitality between mechanical modernity and the digital present, the lecture series will also engage with its continuities. Why, for instance, do theoretical attempts at defining the vitality of life continuously draw on an aesthetic vocabulary and images of productivity? Think of philosopher Henri Bergson's (1907) notion of life as a creation made by "an artist of genius", of biologist Lynn Margulis's/Dorion Sagan's (1997) understanding of ecological catastrophes as a motor of innovation in the manner of "an artist whose misery catalyzes beautiful works of art", or of media theorist Luciana Parisi's (2013) view on computational logic as defined by aesthetic vitality. Does this kind of vitality really converge with actual artistic practices (and if so, with what kind)? And what about modes of life outside the aesthetic purview of productivity and creativity: that is to say, modes of being defined by incarceration, toxicity and separation or by awkwardness and failure? How do gesture, agitation or interruption – within and beyond art – give form and space to a notion of a fractured vitality beyond relation and beyond flow?

In thinking about such questions, the lecture series will draw on recent artistic and aesthetic productions in writing, video, installation and painting (e.g. Sondra Perry, Hannah Black, Verity Spott, Paul Chan, Tyler Coburn, Thomas Eggerer, Ligia Lewis) as well as on different theories of (digital) vitality and gesture (Leo Bersani, Lauren Berlant, Elizabeth A. Povinelli, Katherine N. Hayles, Fred Moten a.o.).

The course outline and reading list will be introduced Friday, 26 April 2019, 2pm in I9.

Dates:

Fridays from 2pm until 5pm in I9

Friday, 26. April 2019, Friday, 10 May 2019, Friday 17 May 2019, Wednesday 29 May 2019, Friday 14 June 2019, Friday, 28 June 2019, Friday 5 July 2019

#### **4.2 Seminar: Violent Mediations**

Through a series of contemporary and historical case studies ranging from art objects, exhibitions as well as film and writing this seminar will focus on different manifestations of violence and on how they are negotiated within or inscribed into artistic practices. What happens to the legacy of transgression in art from Viennese Actionism to David Wojnarowicz in the era of Trump, where transgression has become normalized? Do we have to rethink the function of violence in art within a disaster-prone “gore capitalism” (Valencia)? How did the valences of revolutionary violence shift from Franz Fanon’s understanding of anti-colonial struggle in *Wretched of the Earth* (1961) to Lizzie Borden’s exploration of armed feminist resistance in *Born in Flames* (1983) to Frank B. Wilderson’s *Incognegro, a Memoir of Exile and Apartheid* (2008)? What are the boundaries between non-compliance and complicity with violence? Alongside such questions, the seminar will engage with artists and writers who explicitly address state violence and forms of incarceration as well as with positions that attend to structural forms of racialized and gendered violence, aggression and resentment in their approach to material and form.

The course outline and reading list will be introduced on Wednesday, 10 April 2019, 2pm in I9.

Dates:

Wednesday, 10 April 2019, Thursday, 9 May 2019, Thursday, 16 May 2019, Tuesday, 28 May 2019, Thursday, 16 June 2019, Thursday, 27 June 2019 from 12:30 pm until 3:30pm Thursday, 04 July 2019 from 2pm until 6pm in I9

#### **4.3 Workshop art theory open forum**

The art theory open forum is conceived as a workshop for discussing student’s visual and/or written practices as well as further materials relating to their work (texts, music, images etc.). The workshop is open to students of all classes and disciplines and welcomes presentations of finished works, test pieces or works in progress. If you are interested in participating, please email Jenny Nachtigall [jenny.nachtigall@staedelschule.de](mailto:jenny.nachtigall@staedelschule.de) and Sean Li [seanli562253@gmail.com](mailto:seanli562253@gmail.com).

The course outline and reading list will be introduced on Wednesday, 10 April 2019, 2pm in I9.

Dates:

Wednesday, 15 May 2019, (time tba), Wednesday, 26 June 2019 (time tba)

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

### **5.1 Seminar: The Metaphysics of Ruins: from catastrophe paintings by Monsù Desiderio (17<sup>th</sup> Century), to Vedute and Capriccio (18<sup>th</sup> Century)**

The phenomenon Monsù Desiderio (17th Century), namely François de Nomé, and Didier Barra, both originally from Metz, and a third artist, whose name is unknown, made paintings influenced by the elaborate architectural compositions of Hans Vredeman de Vries and theatrical scenes by Jacques Callot and Giulio Parigi. Monsù Desiderio's works, most noted for fantastic architectures, eerily lit night scenes of the ruins of cities, and catastrophic visions were described by Rudolf Wittkower as “bizarre and ghostlike paintings of architecture, often crumbling and fantastic.”

The themes are bizarre, typically decrepit ruins or near-barren buildings in an apparently post-apocalyptic landscape. The style was not highly influential for Italian painters of landscapes (*veduta*) in the next century, however, the depictions of nightmarish wilderness amidst the detritus of civilization was a thematic adopted by painters such as Salvator Rosa and Michelangelo Cerquozzi, and reappears in the capriccio.

In painting, a capriccio means an architectural fantasy, placing together buildings, archaeological ruins and other architectural elements in fictional and often fantastical combinations, and may include staffage (figures). Though it falls under the more general genre of landscape painting, the term is also used for other artworks with an element of fantasy, deliberately grotesque or fantastical works that give an artist's imagination free reign. Capriccio's were developed by artists like Claude Lorrain, Herman van Swanevelt, Giovanni Paolo Pannini, and perfected by Canaletto or Piranesi (18th Century). The Capricci, an influential series of etchings by Gianbattista Tiepolo, reduced the architectural elements to chunks of classical statuary and ruins, among which small groups made up of a cast of exotic and elegant figures of soldiers, philosophers and beautiful young people go about their enigmatic business. No individual titles help to explain these works; mood and style are everything. Goya's series of eighty prints *Los Caprichos*, are far from the spirit of light-hearted fantasy the term usually suggests. They take Tiepolo's format of a group of figures, now drawn from a Spanish Carnavalesque tradition, and are savage satires and comments on absurdity, only partly explicated by short titles.

### **5.2 Seminar: The Madhouse: Goya and deviant culture (18<sup>th</sup> –19<sup>th</sup> Century)**

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



in his work, and he joins the select group of those who complete the Enlightenment by disclosing its reverse: Blake, Hogarth, Sade, and few others. Georges Bataille and Michel Foucault linked the Spanish artist with the Marquis de Sade, suggesting that they share an 'irrational supplement' challenging classical representation. Both Goya and Sade embrace the modernity of the Enlightenment but at the same time use or refer to rationalism to the point of absurdity.

Goya's work from the 1790s on - a period that coincides with the chaos and near-overthrow of civil society in Spain is irrational and enlightened, expendable and hilarious, and embarks on a fascinating adventure into the reversal of all values, a "carnavalesque détournement" of all imposed regimes of signification and truth.

### 5.3 Seminar: The Idol of Europe, Islam and Orientalism (14<sup>th</sup>- 19<sup>th</sup> Century)

This seminar will look at the history of how "Europe" progressively defined its "identity" by excluding parts of its own heritage, or by manipulating its own history. The affirmative or critical roles culture and visual arts played in this history will be analyzed via a number of very particular case studies. Rather than tracing a post-colonial art history, the seminar will examine how the colonial gaze was constructed through imagery that helped us to internalize its racist ideology.

Before the Renaissance European Christians largely rejected any notion that they were imbued with the heritage of Greco-Roman Antiquity. Instead they embraced the legacy of an extremely different cultural, political and economical context, namely that of Israel, the Hebrews, and the early Church. To construct the cultural idea of Europe, a lot of ideological cementing was needed.

During the Renaissance two very different legacies – one Greco-Roman and Polytheistic, and the other one Middle-Eastern and Monotheistic – were brought together. But the embrace of both Ancient Rome and Israel, as the establishment of the base of the creation of the idea of Europe and the West, demanded the removal of Islam from the world of the Middle East and North Africa. This was a difficult ideological and military feat, and in fact many of the greatest Renaissance artists and writers continued to accept and record their indebtedness to the knowledge preserved and created beneath the banner of the star and the crescent of Islam.

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

Literature:

-Rudolf Wittkower, *Art and Architecture in Italy*, 1958

-Pierre Seghers, *Monsù Desiderio ou le Théâtre de la fin du monde*, Robert Laffont, 1981

-Michel Onfray, *Métaphysique des ruines : La Peinture de Monsù Desiderio*, Mollat, 1995

-Monique Sary, Maria Rosaria Nappi, *Enigma Monsù Desiderio : Un fantastique architectural au XVII<sup>e</sup> siècle*, Metz, éditions Serpenoise, 2004

- Ekkehard Mai, Joachim Rees (Hrsg.): *Kunstform Capriccio. Von der Groteske zur Spieltheorie der Moderne (=Kunstwissenschaftliche Bibliothek 6)*. König, Köln 1998

- John Dowling, "Capricho as Style in Life, Literature, and Art From Zamora to Goya," *Eighteenth-Century Studies*, Vol. 10, No. 4 (Summer, 1977), pp. 413-433
- John J. Ciofalo, "Goya's Enlightenment Protagonist: A Quixotic Dreamer of Reason." - Ciofalo, John J. "Goya's Enlightenment Protagonist: A Quixotic Dreamer of Reason." *Eighteenth-Century Studies*, Vol. 30.4(1997), pp. 421-436
- Peter Fingesten, "Delimitating the Concept of the Grotesque." *The Journal of Aesthetics and Art Criticism* 42.4 (1984), pp. 419-426.
- Michel Foucault. *Madness and Civilization: A History of Insanity in the Age of Reason*. Translated by Richard Howard. New York: Vintage Books, 1988. Print.
- Francisco, Samantha. *Francisco Goya and the Economy of Madness*. New York: State University of New York at Binghamton, 1998.
- Peter K. Klein, "Insanity and the Sublime: Aesthetics and Theories of Mental Illness in Goya's Yard with Lunatics and Related Works." *Journal of the Warburg and Courtauld Institutes* 61 (1991): 198-252. Print.
- Rosalind Krauss, "Antivision." October 36 (1986): 147-154
- Victor I. Stoichita and Anna Maria Coderch, *Goya and the Last Carnival*, London: Reaktion Books, 1999
- Edward Said, *Orientalism*, London: Pantheon Books, 1978
- Kabbani, Rana. *Imperial Fictions: Europe's Myths of Orient*. London: Pandora Press, 1994
- Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science*, Harvard University Press, 2011

Dates:

Each seminar will be held over two sessions: Tuesday, 16 April 2019, Tuesday, 23 April 2019, Thursday, 02 May 2019, Tuesday, 04 June 2019, Tuesday, 11 June 2019, Tuesday, 25 June 2019 always 2pm in I9

## **6 Guest professor – Dr. Bonaventure Ndikung**

### **6.1 Seminar: Criticality – Coloniality – Curatoriality (in continuation of winter semester 2018/19)**

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.

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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)

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.

Students are invited to Berlin from 5 – 7 June 2019 to participate in the Long Night of Ideas on 6 June 2019 at SAVVY.

## **6.2 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.

Readings (selection):

Coloniality of Power – Anibal Quijano

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

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

Delinking – Walter D. Mignolo

Coloniality of gender – Maria Lugones

Towards a Decolonization of Thinking and Knowledge: a Few Reflections from the World of Imperial Difference – Madina 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-h

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 Brathwait  
The Fact of Blackness - Frantz Fanon  
Jazz and the West Indian Novel - Edward Kamau Brathwaite

Dates:

Thursday, 11 April 2019 from 11am until 2pm, Tuesday, 30 April 2019, 11am until 2pm,  
Wednesday, 22 May 2019, 11am until 2pm, Friday, 24 May 2019, 11am until 2pm  
Berlin from 5 - 7 June 2019

Monday, 01 July 2019, 2pm until 4pm, Tuesday, 02 July 2019, 2pm until 4pm, Wednesday, 03  
July 2019 10am until 12 pm in I9

## **7 Prof. Dr. Daniel Birnbaum**

### **7.1 Seminar: "Perhaps one day this century will be known as Deleuzian" (Michel Foucault)**

Dates:

Friday, 26 April 2019 from 11am until 1pm in I9

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

## **8 Guest professor – Tom McCarthy**

### **8.1 Seminar: Writing against the book**

*And now anyone can look through the glass and watch the inscription taking form on the body.  
Wouldn't you care to come a little nearer and have a look at the needles?*

Franz Kafka, *In the Penal Colony*

*Modernization, modernity itself, is writing.*

Francois Furet and Jacques Ozouf, *Reading and Writing: Literacy in France from Calvin to  
Jules Ferry*

*I hate creativity.*

Kathy Acker, *The Childlike Life of the Black Tarantula by the Black Tarantula*

What does it mean to write?

This question is meant not in some vague personal or psychological sense; it should instead be taken quite literally. What does it mean to make a mark, a trace, a cut or stain, on a receptive surface? What are the material conditions for this action? What contexts and networks does it invoke and mobilize? What are its political implications?

This class will operate as a research group or think tank dedicated to interrogating these and related questions. If any new works emerge from it, these will be incidental, by- or waste-products. Participants should be committed to reading in advance the texts under discussion.

Digression (taking lines for walks) will be strongly encouraged. Self-expression will be expressly prohibited.

Session One: The Mark and the Table

Martin Heidegger: What Are Poets For? (in 'Pathmarks')

Jacques Derrida: Of Grammatology (Section 1: 'Writing Before the Letter')

Session Two: My Body Open to All People (Democratic Capitalism)

Kathy Acker: Blood and Guts in High School/Empire of the Senseless

Julia Kristeva: Black Sun: Depression and Melancholy

Session Three: The Book (Never) to Come

Stéphane Mallarmé: Divagations/Un Coup de Des

Maurice Blanchot: The Space of Literature

Session Four: Death Styles, or, Those Crazy Austrians

Ingeborg Bachmann: Malina

Thomas Bernhard: Concrete/Extinction

Session Five: Adventures in the Scriptorium

Michel De Certeau: The Practise of Everyday Life

Georges Perec: An Attempt to Exhaust a Place in Paris

Session Six: Atlantic Undercurrents

Edouard Glissant: Poetics of Relation

Stefano Harney and Fred Moten: The Undercommons: Fugitive Planning and Black Study

Denise Ferreira da Silva:  $1 \text{ (life)} \div 0 \text{ (blackness)} = \infty - \infty \text{ or } \infty / \infty$ : On Matter Beyond the Equation of Value (in e-flux Journal #79)

Session Seven: The Ordeal of Expression

Jane Bennet: Vibrant Matter: A Political Ecology of Things

Francis Ponge: The Nature of Things/The Voice of Things/Le Parti Pris des Choses

Nathalie Sarraute: Tropisms

Dates:

Friday, 12 April 2019, Friday, 3 May 2019, Friday, 13 May 2019, Monday, 27 May 2019,

Thursday, 6 June 2019, Monday and Tuesday, 24 and 25 June 2019 from 2pm until 5pm in 19

## **9 Film class guest professor Gerad Byrne and Wu Tsang**

Study group and studio visits

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

## **10 Workshop Dawn Kasper**

In her upcoming exhibition at Portikus, *The Wolf and The Head on Fire*, Dawn Kasper will develop a new chapter in her ongoing challenge to and disruption of the boundaries between art and life, the public and private, and studio and exhibition space. This exhibition builds on her achievement in 2017 at the Venice Biennial, which brought her decade long Nomadic Studio Practice to a poetic culmination. The exhibition will include performances by collaborators, as well as new sculpture relating to musical instruments and modes of literal and symbolic illumination.

Collaborators are: James Krone, Jeff Preiss, Zeena Parkins, Mariechen Danz, Andrew Lampert. Dawn Kasper will be present at Portikus throughout the exhibition.

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

## **11 Bouhlou's cooking studio**

Participation is limited to 9 students.

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

## **12 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.

## **13 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 Städel'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.

### **13.1 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.

### **13.2 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.

### **13.3 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.

### **13.4 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.

## **14 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.

## **15 Exhibitions/individual lectures**

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

### **15.1 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.

## **16 Portikus**

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

Frankfurt am Main, 21 March 2019/mc  
The rector

Prof. Philippe Pirotte

Professors, instructors and lecturers  
Summer semester 2019  
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	interim professor, film
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
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
Tom McCarthy	guest professor, art and literature, author
Jenny Nachtigall, Dr.	interim professor, art theorist (Isabelle Graw)
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
Willem de Rooij	professor, fine arts
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