

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

Lectures, seminars, courses, winter semester 2017/18

1. General information

Studies at the Städelschule emphasize the artistic work done within the framework of professors' classes. These are accompanied by lectures, courses and seminars.

The events of the winter semester 2017/18 begin on 16 October 2017 and end on 16 February 2018. The first and last meeting of each course is noted in the course information. The first meeting of each course is an introduction, after which students can register for the full course.

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

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

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

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

- **Technique**

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

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

It is possible to be exempted from the attendance requirements of the courses in art history, philosophy, etc. as well as technical courses. Students requesting an exemption must bring to the registrar's office documentation of successful completion of equivalent classes at another institution. A retroactive exemption is not possible.

- **Intermediate exam**

An intermediate exam is required between the second and fourth semester, during which students will show their artistic work. During this time the exam can be repeated if necessary. Students wishing to take the intermediate exam after the fourth semester will only be allowed to take it once. The intermediate exam is used to decide about a student's further studies at the Städelschule.

2. **Course schedule**

2.1 **Figure drawing**

Friday, 20 October 2017 through 02 February 2018 (Aula)
weekly, 2:30am – 5pm

Instructor Nino Pezzella

2.2. **Silkscreen / textile printing**

Monday, 06 November 2017 through Friday, 10 November 2017 (Print shop)
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 registrar's office starting on 30 October 2017. Participation is limited to 6 students.

2.3 **Color – Intaglio**

Monday, 13 November 2017 through Thursday, 16 November 2017 (Print shop)
daily 9:30am – 2:30pm

Instructor Anja Coymans

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

Please register in the registrar's office starting on 06 November 2017. Participation is limited to 5 students.

2.4 **Woodcarving**

Monday, 20 November 2017 through Thursday, 23 November 2017 (Print shop)
daily 9:30am – 2:30pm

Instructor Anja Coymans

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

Please register in the registrar's office starting on 13 November 2017. Participation is limited to 6 students.

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

Monday, 04 December 2017 through Friday, 08 December 2017 (Print shop)
daily 9:30am – 3:30pm

Instructors Peyman Rahimi and Silke Wagner

Introduction to the basics of lithography. We also learn to use digital printed foils for „direct to plate“ lithography's.

Please register in the registrar's Office starting on 27 November 2017. Participation is limited to 5 students.

2.5 **Sound studio techniques**

Monday, 15 January 2018 through Friday, 19 January 2018 (Sound studio)
 daily 9am – 3pm
 Language: German / English

Monday, 29 January 2018 through Friday, 02 February 2018 (Sound studio)
 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 registrar's office starting on 08 January 2018 for Course 1 and starting on 22 January 2018 for Course 2. Participation is limited to 5 students. Please bring your own computer if possible.

2.6 **Introduction to interaction design / Programming and publishing a web portfolio.**

Every Friday, 27 October 2017 through 01 December 2018
 daily 4pm - 6pm
 Language: English

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 20 October 2017 via e-mail: tonstudio@staedelschule.de. Participation is limited to 4 students.

3. **Computer Courses**

3.1. **Adobe Premiere (video editing)**

Monday, 04 December 2017 through Friday, 08 December 2017 (computer room)
 daily 9 am – 12:30pm
 Language: German

Instructor Harald Pridgar

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 registrar's office, starting on 27 November 2017.

3.2 **Photoshop course**

Tuesday, 24 October 2017 through Friday, 27 October 2017 (computer room)
 daily 9:30am – 3:00pm

Instructors Silke Wagner and Jacqueline Jurt

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

Please register in the registrar's office starting on 16 October 2017. Participation is limited to 5 students.

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

Monday, 29 January 2018 through Friday, 02 February 2018 (in the computer room)
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 registrar's office starting on 22 January 2018.

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

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

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

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.

Pinhole camera and photogram

Shooting with self-made pinhole cameras: Building different camera types, exposing on film material and photo paper, developing. Photographing without camera – photogram

Instructor Kerstin Cmelka

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

Instructor Kerstin Cmelka

Photographic documentation of artworks, reproduction and studio photography

Instructor Milena Büsch

The digital negative: Working with raw image files

Professional editing of raw files using Adobe Camera Raw (Photoshop CC)

Instructor Eric Bell

Color photography, developing and printing, (C-41) developing colour negative films

(RA-4) enlarging and printing of colour negatives, Metoform processing machine, C-Prints

Instructor Milena Büsch

Filming with Canon Mark III, IV, Black Magic Cinema Pocket and Sony PXW FS7

Instructor Kerstin Cmelka and Bernhard Schreiner in collaboration with the film class

4. **Art history and art theory – Melanie Sachs**

Seminar: Political Art?

From an art historical perspective one might claim that all art was and is deeply related to and engaged with society. Art has always displayed social norms and hierarchies, and for long periods of time, it was not only a means for social differentiation and cultural distinction, but for the maintenance of power. Art pursued political purposes in a quite natural way and glorified emperors as well as their reigns or actions. With the concept of modern art, the autonomy of art was asserted. Art was now – according to the prevailing ideology – emancipated from political exploitation. Art and politics became – if not antipodes – at least completely separate fields. But soon, some artists seemed to struggle with this separation. In the 1920s and especially later in the 1960s, they stood up for a new political engagement in art again and joined social and political move-

ments. Nevertheless, the term political art seems to be burdened with an inherent contradiction until today. On the one hand, as Juliane Rebutisch mentions in her book on theories of contemporary art, the label “political art” has become a lubricant for the art market. On the other hand, art criticism is often playing out the political against the aesthetic or the artistic. In the criticism concerning documenta 14, this ongoing debate is obvious in an exemplary way. How political can art be to remain art? Is there a point where art transforms into propaganda? Or is all art political? And what does or could this term actually mean? Does it depend on the intention of the artist or the interpretation of the viewer? And is “political art” generally capable of having an impact beyond the art system? Or is it just some kind of pose or habitus?

In this seminar, we will have a closer look on these questions. We will read a number of texts on the relation between art and politics and contextualize them with several contemporary artworks that are considered as ‘political art’.

Dates:

Thursday, 26 October 2017, Thursday, 9 November 2017, Thursday, 23 November 2017, Thursday, 7 December 2017, Thursday, 11 January 2018, Thursday, 25 January 2018 and Thursday, 8 February 2018 2pm until 4pm in I9

Literature:

“*Artforum*: From, The Artist and Politics: a Symposium” 1970, in: *Art in Theory 1900-1990*, III, ed. by Charles Harrison and Paul Wood, 2nd edition, Malden, MA 2003, p. 922-926.

Cornelia Butler: *Art and Feminism: An Ideology of Shifting Criteria*, in: *Feminism Art Theory. An Anthology 1968-2014*. Edited by Hilary Robinson. Malden, MA 2015, p. 28-32.

Hal Foster: “For a concept of the Political in Contemporary Art“, in: ders.: *Recordings: Art. Spectacle. Cultural Politics*, Seattle 1985, p. 139-155.

Juliane Rebutisch: *Aesthetics of Installation Art*, 2012. (The last chapter on „Installation and Intervention“) *Texte zur Kunst*, Heft Nr. 80, December 2010, “Politische Kunst?“

“Art & Politics. The Rhetoric of Dissent“, in: Eleonore Hartley: *Art & Today*, London and New York 2013, p. 365-389.

Bruno Latour: “Emancipation or Attachments? The different Futures of Politics“, in: *Antinomies of Art and Culture. Modernity, Postmodernity, Contemporaneity*. Edited by Terry Smith, Okwui Enwezor and Nancy Condee, Durham and London 2008, p. 309-323.

Okwui Enwezor: “The postcolonial Constellation: Contemporary Art in a State of Permanent Transition“, in: *Antinomies of Art and Culture. Modernity, Postmodernity, Contemporaneity*. Edited by Terry Smith, Okwui Enwezor and Nancy Condee, Durham and London 2008, p. 207-234.

Terry Smith: *What is contemporary Art?* Chicago and London 2009, Chapter 12: *Art, Truth and Politics*, p. 216-238.

4.5 **Workshop: How to speak about my work**

This workshop will take place on demand. By presenting your own work and talking about it we will discuss different ways how an artist can talk about his work. We will focus not so much on the artwork itself but on the question what presentation would suit best to support its message and your artistic statement.

Guidelines for How to talk about my work

Generally, the presentation should be no longer than 20 minutes in order for us to have time for the discussions. It is important to focus one on one - instead of showing several works in a row.

Options:

- 1) You speak about your work by presenting it. There is a discussion of your work and your presentation afterwards.
- 2) The presenter doesn't say anything about her work and waits until everybody has commented upon her work. Then she talks about whether the comments relate to how she conceptualizes her work.
- 3) You present your work and the group is either divided into two or two people are taking on the role of a) the one who criticizes it (“bad cop”) b) the one who defends (“good cop”).
- 4) The professor talks about the work (without seeing it before) as it was her work.

Dates:

Workshop on demand, dates to be announced (most likely end of January 2018)

If you are interested in presenting, please e-mail Sean at: seanli562253@gmail.com

5. Art History - Prof. Philippe Pirotte

5.1. Contemporary Art History

Exhibition histories unsettling the perspective of Western contemporary art history: Some case studies. (2 seminars)

5.1.2 Useful Life: Reflection Among Exhibition Frenzy in Shanghai (2000)

We will look at the exhibition *Useful Life* as a starting point to allow us to talk about the Chinese art scene and some of its major protagonists after the Cultural Revolution. *Useful Life*, a pivotal moment for Chinese contemporary art in its shift towards consumerism and its critiques, took place as part of an almost feverish and insistent urge to organize experimental exhibitions at the end of the 1990s in China. It was no exception that the artists (Xu Zhen, Yang Fudong and Yang Zhenzhong) figured as their own curators: several of the most important exhibitions, that took place at the turn of the millennium in the region, were organized by artists, including *Post-Sense Sensibility: Distorted Bodies and Delusion* (1999), curated by Wu Meichun and Qiu Zhije; *Art for Sale* (1999), curated by Xu Zhen, Yang Zhenzhong and Fei Pingguo, in a supermarket in Shanghai; and the infamous *Fuck Off* (2000), curated by Feng Boyi and Ai Weiwei, at Eastlink Gallery in Shanghai.

5.1.3 Indonesia's New Art Movement 1975-1979: imploring a genuine Indonesian Art History and the birth of a new generation

Gerakan Seni Rupa Baru Indonesia (GSRB) or the "Indonesian New Art Movement" of the late 1970s was a rather controversial and misunderstood group of artists including FX Harsono, Jim Supangkat, Siti Adyati, and others, which attempted to revolutionize art in Indonesia. The activities of the New Art Movement can be seen as pivotal events, raising questions that enable us to look at the history of modern and contemporary art in Indonesia. The first exhibition of the New Art Movement was held in the Ismail Marzuki Cultural Park in Jakarta in 1974, and was a clear sign of the societal tensions inherent in the fact that the culture of the people was in direct opposition to art as it was regarded in the rooms of the elite. Subsequently three exhibitions were organized by the GSRB group of artists in August 1975, February/March 1977 and October 1979. They lamented the local art practice, which they considered to be dictated by the hegemony of traditional Western art values, and the art market dominated by the tastes of Western expatriates and tourists. GSRB's manifesto aimed to create a rupture in the aesthetics of Indonesian fine art, trying to move towards plurality and hybridity, eliminating any authoritative interpretation of art. In subject matter, they likewise distanced themselves from the pursuit of formal beauty, dealing instead with the unpleasant reality of the people under President Suharto's dictatorial rule in the decades following his rise to power in 1965.

The discourse espoused by the Movement created the seeds of change for later art practices, and for the birth of a new generation.

Dates:

Monday, 20 November 2017, 2pm and Monday, 11 December 2017, 2pm in I 9

The Literature to these themes is available in the library.

Further dates to be announced.

6. Workshops and Seminars

6.1 Seminar: Dr. Daniel Birnbaum

Bachelor Machines: From Kafka to Agamben

Literature:

Franz Kafka: In the Penal Colony

http://www.arts.uwaterloo.ca/~raha/793CA_web/PenalColony.pdf

Giorgio Agamben: What is an Apparatus?

<https://soundenvironments.files.wordpress.com/2011/11/agamben-what-is-and-apparatus.pdf>

Michael Foucault: Panopticon chapter from Discipline and Punish (available in the library)

Dates to be announced

6.2 Seminar: Dr. Bonaventure Soh Beheng Ndikung

6.2.1 Seminar 1: Criticality – Coloniality – Curatoriality

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 colonizer's. 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."¹

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.

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

¹ http://www.sentinelpoetry.org.uk/slq2.1/esiaba_irobi.htm

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 Postcoloniality 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

6.2.2 Seminar 2: 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-dimensional, 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 Städelschule/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, Camille Norment, Silvia Ploner & Nicholas Perret, Natasha Sadr Haghigian, Leo Asemota, Christina Kubisch, Gilles Aubry, Elsa Mbala, Annika Kahrs, Dani Gal, Sam Auinger, Samson Young, Lawrence Abu Hamdan, Cevdet Erek, Olaf Nicolai, Haroon Mirza, Christine Sun Kim, Younes Baba-Ali, Serge Baghdassarians & Boris Baltschun, Alessandro Bosetti, Halida Boughriet, Ash Çavuşoğlu, Maria Chavez, Alvin Curran, Satch Hoyt, Felix Kubin, Brandon LaBelle, Aki Onda, Marina Rosenfeld, Jan-Peter E. R. Sonntag, Soundwalk Collective (Stephan Crasneanski, Simone Merli & Kamran Sadeghi), Hong-Kai Wang, James Webb.

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, 01 November 2017, 10am, Thursday, 02 November 2017, 2pm, Friday, 03 November, 2pm, Monday, 13 November 2017, 2pm, Tuesday, 14 November 2017, 2pm, Wednesday, 15 November 2017, 2pm, Thursday, 16 November 2017, 2pm in I 9

Monday, 27 November until Thursday, 30 November 2017

Location: SAVVY Contemporary, Berlin

Monday, 8 January 2018, 2pm, Tuesday, 9 January 2018, 2pm, Wednesday, 10 January 2018, 2pm, Thursday 11 January 2018, 10am in I 9

6.3 Seminar: Pure Fiction Seminar - Mark von Schlegell

Pure Fiction 2018

Stepping away from the real, we return to writing and workshopping texts. Fiction, poetry, publication, performance (with a concentration on sound), and even art will emerge. Participants must each write and revise a workshopped text. We will read and discuss short stories by Clarice Lispector, Patricia Highsmith, Vernon Lee, Katherine Mansfield, Alice Munro, Ursula Leguin, Octavia Butler, et al.

Dates:

Wednesday, 1 November 2017, Friday, 8 December

2pm until 6pm in I 9

Further dates to be announced

6.4 Seminar: Medium Design – Keller Easterling

A different habit of mind about design and politics might begin with one simple observation. Culture is very good at pointing to things and calling their name, but not so good at describing the interactivity or chemistry between things. While designers are good at designing buildings, they might also design the medium in which those buildings are suspended. The extended repertoire offers additional aesthetic pleasures and political capacities that may elevate the status of spatial variables in culture.

In medium design, the logics and rules for addressing problem are turned upside down or inside out. With a focus on ground instead of figure or field instead of object, medium can't really be assessed by a name, shape or outline but rather by what might be called disposition—latent properties that unfold over time and territory, propensities within a context or potentials in relative position. That disposition, that agency in arrangement, like an operating system or a growth medium, decides what will live or die. In this matrix of activity where it is easier to detect, discrepancy, latency, temperament and indeterminacy, right answers are less important than unfolding or branching sequences of response that are not reliant on discrete events or solutions.

Benefitting from an artistic curiosity about reagents and spatial mixtures or spatial wiring, medium design suggests different organs of design or different ways to register the design imagination. Beyond buildings, master plans, declarations, laws, or standards, it considers the political powers of multipliers, switches or time released organs of interplay like bargains, chain reactions, ratchets. These are forms that might inflect populations of objects or set up relative potentials within them.

Medium Design, is ever present in many disciplines. It learns from the work of Harold Innis or Marshall McLuhan about mass communication. But it is also something like the non-modern thinking that according to Bruno Latour steps out of its hierarchies and ultimates into a “as vast as china, and as little known.” It is related to the focus on disposition/dispositif /disposition that fascinates Michele Foucault, Giorgio Agamben, or Gilbert Ryle. It is attuned to reverberations of aesthetic practices in cultural networks about which Walter Benjamin or Jacques Rancière write. From J.J. Gibson, there is a sense of the affordances of things. Or from Gregory Bateson, there is a sense of temperament in the interplay of things.

At a moment of digital ubiquity, it may be easier to treat digital platforms as primary in contemporary innovation and to believe that, if coated with sensors in an internet of things, the stiff, dumb world will suddenly become responsive and “smart.” But the heavy lumpy components of space are themselves information systems that don't really need digital devices to make them dance. As Gregory Bateson noted, a man a tree and an ax is an information system. So, since architecture and urbanism are making radical changes to the globalizing world, space may be an underexploited medium of innovation.

Bored with the rhetorical, the seminar meetings foreground actual experiments in medium design that attempt to leverage some heavy spatial consequences.

Dates:

Friday, October 27 and Saturday, October 28 2017

from 2pm until 7pm

Language: English

6.4 Bouhlou's cooking studio

Participation is limited to 9 students. A sign-up list, times and dates will be posted on the pin board.

7. **Sculpture lab Daimlerstrasse - 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.

8. **Architecture – Dr. Johan Bettum**

The Städelschule Architecture Class (SAC) offers a two-year, postgraduate Master of Arts programme with the option of three different studios with respective thematic specializations: Advanced Architectural Design, Architecture and Aesthetic Practice, and Architecture and Urban Design. All students go through the same training during the semester. In their second semester, students choose a studio, while the third and fourth semesters are exclusively devoted to the production of the Master Thesis.

The theoretical and practical courses of SAC consist of lectures, seminars, workshops, studio-crits and a variety of events focusing on select architectural topics.

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

Prof. Beatriz Colomina and Prof. Mark Wigley teach theory seminars.

Dates to be announced on SAC's homepage: sac.staedelschule.de

8.1 **Studios and thematic specializations**

Advanced Architectural Design – Theodore Spyropoulos

Advanced Architectural Design (AAD) is devoted to building design as the crucible of architectural practice and discourse. It engages with architecture as the sensual and critical interplay of individual and collective imaginations, material forms and inhabitable space, as well as flows of technologically mediated processes and effects and design intelligence. AAD sees architectural design as a vital and vanguard force in the transformation and future of urban culture, capable of responding to and staging individual and collective interests, private and public desires as well as social and political realities.

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

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

Architecture and Urban Design – Peter Trummer

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

8.2 **Programme and Events Series**

For the specific content of the programme, see: sac.staedelschule.de The training of the students in the first year as well as second year consists of a series of academic modules that vary for each sub-group within SAC's programme.

Events are announced on SAC's website and a number of these and all lectures are also open to the public.

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

Schedule to be announced.

9. **Public lectures and other events**

Details about these events will be published in the event calendar and hung on the pin board.

Further information about Städelschule events will be announced by e-mail.

10. **Exhibitions/individual lectures**

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

10.1 **Studio visits**

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

11. **Portikus**

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

Frankfurt am Main, September 30, 2017/mc

Der Rektor

Prof. Philippe Pirotte

Professors, instructors and lecturers
 Winter semester 2017/18
 Staatliche Hochschule für Bildende Künste - STÄDELSCHULE -
 Frankfurt am Main

| | |
|----------------------|---|
| Monika Baer | interim professor, painting (Prof. Amy Sillman) |
| Johan Bettum | Dr., professor, architecture |
| Daniel Birnbaum | Dr., professor, art education |
| Hocine Bouhlou | course instructor cooking studio, chef |
| Milena Büsch | course instructor photography lab, artist |
| Kerstin Cmelka | course instructor photography lab, artist |
| Beatriz Colomina | Dr., guest professor, architecture |
| Anja Cooymans | instructor, print shop |
| Keller Easterling | guest lecturer, architecture |
| Peter Fischli | professor, fine arts |
| Daniel Fort | course instructor sound studio, artist |
| Douglas Gordon | professor, film |
| 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 |
| Damjan Jovanovic | tutor, architecture |
| Jacqueline Jurt | instructor print shop, 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 | instructor, figure drawing |
| Philippe Pirotte | professor, art historian, cultural education, rector |
| Harald Pridgar | course instructor, artist |
| Peyman Rahimi | course instructor print shop, artist |
| Tobias Rehberger | professor, sculpture |
| Willem de Rooij | professor, fine arts |
| Melanie Sachs | course instructor, art history |
| Mark von Schlegell | guest professor, art and literature, author |
| Bernhard Schreiner | instructor, film class, artist |
| Amy Sillman | professor, painting |
| Theodore Spyropoulos | master thesis advisor, architecture |
| Sebastian Stöhrer | instructor wood workshop, artist |
| Wolfgang Tillmans | honorary professor, fine arts |
| Peter Trummer | guest professor, architecture |
| Silke Wagner | course instructor print shop, artist |
| Stefan Wieland | course instructor, architecture, artist |
| Mark Wigley | Dr., guest professor, architecture |
| Wolfgang Winter | instructor, sculpture, artist |
| Thomas Wizent | technical course instructor, computer lab |
| Haegue Yang | professor, fine arts |
| Christian Zickler | instructor, head of the print shop, artist |