

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

**Lectures, seminars, courses, summer semester 2016**

**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 summer semester 2016 begin on 11 April 2016 and end on 15 July 2016. 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, drawing, photography, CAD courses, 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**

Thursday, 14 April 2016 through 07 July 2016 (Aula)  
weekly, 11 am – 2 pm

Instructor Nino Pezzella

### 2.2. **Silkscreen / textile printing**

Monday, 18 April 2016 through Friday, 22 April 2016 (Print shop)  
daily 9:30 am – 3:30 pm

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 11 April 2016. Participation is limited to 6 students.

### 2.3 **Woodcarving**

Monday, 30 May 2016 through Thursday, 02 June 2016 (Print shop)  
daily 09:30 am – 2:30 pm

Instructor Anja Coymans

Students will learn the basic techniques of woodcarving. The course will emphasize students' own work. There are no prerequisite classes or experience.

Please register in the registrar's office starting on 23 May 2016. Participation is limited to 6 students.

### 2.4 **Lithograph printing, chalk, ink and direct to plate**

Monday, 20 June 2016 through Friday, 24 June 2016 (Print shop)  
daily 9:30 am – 3:30 pm

Instructors Peyman Rahimi and Silke Wagner

Please register in the registrar's office starting on 13 June 2016. Participation is limited to 5 students.

### 2.5 **Digital Halftone Intaglio-Type**

Monday, 27 June 2016 through Thursday, 30 June 2016 (Print shop)  
daily 9:30 am – 2:30 pm

Instructor Anja Coymans

Students will create a computer-based image and then transfer it to light sensitive, prepared copper plates for development. This can then be printed as intaglio. Experience with Photoshop is mandatory for participation in this class; knowledge in intaglio printing is required.

Please register in the Registrar's Office starting on 20 June 2016. Participation is limited to 5 students.

## 2.6 **Ceramic**

Tuesday, 19 April 2016 and Wednesday, 20 April 2016 (Clay modelling)  
daily 9:30 am - 3:30 pm

Tuesday, 03 May 2016 (Glaze ceramic development)  
9:30 am - 3:30 pm

Instructor: Sebastian Stöhrer

Please register in the registrar's office starting on 12 April 2016. Participation is limited to 4 students.

## 2.7 **Sound studio techniques**

Monday, 09 May 2016 through Friday, 13 May 2016 (Course 1, Sound studio)  
daily 9 am – 3 pm  
Language: German / English

Monday, 27 June 2016 through Thursday, 30 June 2016 (Course 2, Sound studio)  
daily 9 am – 3 pm  
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 02 March 2016 for Course 1 and starting on 20 June 2016 for Course 2. Participation is limited to 5 students. Please bring your own computer if possible.

## 3. **Computer Courses**

### 3.1. **Final Cut course (video editing)**

Monday, 18 April 2016 through Friday, 22 April 2016, in the computer room  
daily 9 am – 12:30 pm  
Language: German

Instructor Harald Pridgar

With Final Cut 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 11 April 2016.

### 3.2 **Photoshop course**

Monday, 30 May 2016, Tuesday, 26 June 2016  
Monday, 13 June 2016, Tuesday, 14 June 2016  
daily 10 am – 3 pm

Instructors Silke Wagner and Jacqueline Jurt

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 registrar's office starting on 15 June 2016. Participation is limited to 5 students.

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

Monday, 06 June 2016 through Friday, 10 June 2016, in the computer room  
daily 9 am – 12:30 pm  
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 30 May 2016.

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

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

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

Course 1: Film and Camera  
Film exposure and processing  
Exposing, enlarging and printing of b/w negatives

Course 2: Colour photography  
Developing (C41) and processing of colour negatives (colour paper processor Ra4)

Course 3: Repro and studio photography  
(Canon Mark II and III, Mamyia 6 x 7, small and medium format, studio flashlights, copy stand)  
This course is obligatory for beginners, who want to rent out equipment.

Course 4: Filming  
with Canon Mark II and III Black Magic Cinema Pocket und Sony PXW FS7  
(in cooperation with the film class)

Course 5: Camera obscura/pinhole camera and photogram

Once a month: open tutorials  
Time and dates will be announced per e-mail.

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

Introduction to the seminars by Isabelle Graw, Tuesday, 12 April 2016 at 2 pm in I 9

### 4.1 **Seminar: The Love of Painting. Genealogy of a Success- Medium**

Date: Wednesday, 13 April 2016, 2 pm in I 9

### 4.2 **Seminar: 'Authorship Revisited'**

During the seminar „Institutional Critique in the Digital Age“ with Benjamin Buchloh (April 2015, Berlin) a discussion about authorship took place. Questions emerged over whether we can still radically question authorship and value those artistic practices that seem to undermine it. How is the situation today after the often-invoked „death of the author,“ considering that artworks still tend to be ascribed to their originator when circulating in the art industry? How can we theorize authorship once we incorporate the lessons from Roland Barthes and Michel Foucault? Can we remain sceptical of the notion of an authorial author? And what remains of artworks if we avoid relating it to their authors in an reductionist fashion? Once we assume that the author is not the sole origin of an artwork and that it exceeds her, the question remains: How do we

conceptualize authorship?

Literature:

- Roland Barthes: The death of the author (1967) - Michel Foucault: What is an author? in: Aesthetics, Method and Epistemology, Edited by James D. Faubion, New York 1998, p. 205-222 - Martha Woodmansee: Der Autor-Effekt. Zur Wiederherstellung von Kollektivität, Ebend: S. 298-314. - Art and Objecthood. Graham Harman in Conversation with Christophe Cox and Jenny Jaskey, in: Realism, Materialism, Art, Eds C. Cox, J. Jaskey, S. Malik, Berlin 2015, S. 97-116.

Dates:

Tuesday, 10 May 2016

Wednesday, 11 May 2016

daily from 2 pm until 5 pm in I 9

#### 4.3 **Seminar: „Reading Rembrandt“**

in cooperation with Jutta Koether's and Josephine Pryde's class

The figure of Rembrandt that emerges from the pages of Alpers' seminal study is still of interest to us. In this book Alpers convincingly demonstrates how the substantiality of his painted layers produced a sense of uniqueness and individuality. Her book is a systematic investigation into the philosophical implications of Rembrandt's (or any artist's) artistic procedure. We can indeed draw connections between how an artist operates and the claims made by his work. According to Alpers, the thickness of Rembrandt's layered pigments also points to the importance of his métier in the studio. She argues convincingly that his studio was a world of its own; a world that he was able to control. Rather than venturing outside to look for life, he instead delineated it within the studio. Could it be productive to rethink the artist's studio, after the so called „Post Studio Practice“, along these lines? Rembrandt also allowed for market conditions to penetrate into his practice, without ever being determined by them. Unlike his peers he did not engage in a system of patrons, but actively marketed his work. Alpers describes how he paid a high price for his entrepreneurial attitude, but she also reminds us that it allowed him more artistic freedom.

Literature:

Svetlana Alpers: Rembrandt's Enterprise. The Studio and the Market (1995)

It is mandatory for all the participants of this seminar to have read the book!

Dates:

Tuesday, 24 May 2016 and Wednesday, 25 May 2016 **in Berlin**

Please register with Isabelle Graw's assistant: Julian Irlinger, [j.irlinger@web.de](mailto:j.irlinger@web.de)

#### 4.4 **Seminar: Digital Photography – a seminar with Josephine Pryde's Class in Berlin**

What happens to indexicality in a digital world? Is there still a physical link between the digital photograph and the reality it depicts to be assumed? Have objects been replaced by subjects in digital photography?

Dates:

Tuesday, 14 June 2016 until Thursday, 16 June 2016 **in Berlin**

Literature:

- Walter Benjamin: Kleine Geschichte der Fotografie (1931)

- Siegfried Kracauer: Die Fotografie (1927)

- Roland Barthes: Die helle Kammer (1980)

- Robin Kelsey: Photography and the Art of chance (Introduction) (2015)

Please register with Isabelle Graw's assistant: Julian Irlinger, [j.irlinger@web.de](mailto:j.irlinger@web.de)

#### 4.5 **Lecture-Series: Do it yourself. Deskilling and Reskilling in the Digital Techno Age**

Guests in SS 2016: Benjamin Buchloh (22.6.), Julia Gelshorn (12.7.), Lucy Mc Kenzie (12.4.), Beatrice von Bismarck (23.6.), 7 pm in Aula

This lecture-series revolves around the question of artistic skills in a digital world. What do they actually consist of? While it always mattered how an artist presented herself since the Modern Age, it seems that the „Auftritt des Künstlers“ (Beatrice von Bismarck), namely, her public staging of herself, has become increasingly important in a Media Society. Has the modeling of her „personality“ turned into a skill that is required of her? Or should one rather argue that artistic practices still represent other competences, attitudes, and ways of life that question the ideal an entrepreneurial self? What have traditional skills been replaced by? It seems that the deskilling of the arts that is usually associated with the „Duchamp-effect“ and post war practices allowed for a reskilling that is currently quite popular in the art world. Is it a historical necessity that deskilling entails reskilling? Historically speaking, „deskilling“ was a male privilege in the 1950’s and 1960’s. Many male artists opted for anti-subjective aleatory procedures that rejected skills, whereas women artists practiced another form of deskilling in the 1970’s by reintroducing formerly devaluated, „female skills“ into their work. Could one argue, at least in retrospect, that it is precisely these lower or soft skills associated with the sphere of reproduction that are have risen to the status of a valuable resource in our New Economy?

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

#### 5.1. **Seminar: Maniera or the “stylish style”**

The seminar will start and end with a visit to the Maniera exhibition in the Städel Museum.

On a first visit we will go without preparation, we will try to see what strikes us. What makes mannerism so different from other 16th Century art?

Then we will try to find out what mannerism is. A big help will be John Shearman’s seminal book Mannerism. We will also read some texts by Giorgio Vasari, and other contemporaries.

Maniera is the Italian word for “style” in absolute terms. It was a desirable feature of artworks for contemporaries.

After the 16th Century Mannerism received pejorative connotations because it was considered a style with an exaggerated attention for artifice (artifizioso); in French maniériste became an insult.

Maniera hints at the victory over difficulty (difficultà) with a certain easiness and faked nonchalance (sprezzatura), it points at skill and virtuosity. It demands from the artists a lot of inventive imagination (inventio), and a sense for the bizarre fantasy (caprice).

We will look at work by Raphael and Michelangelo, their followers Giulio Romano and Vasari, mannerist classics like Parmigianino, Rosso Fiorentino, Benvenuto Cellini, Bronzino, or Giovanni Bologna,...

But mannerism reached further than Florence and Italy, so we will also look at works by Dutch artist Hendrik Goltzius (of whom there is a big collection of prints in the Städel Museum), the German Bartholomeus Spranger, and works of artists from the Fontainebleau School in France.

Important is that mannerism extended beyond architecture, sculpture and painting. We will consider mannerism in music, literature and gardening, and how it invented new forms for different artistic disciplines, like the Figura Serpentinata in painting and sculpture, pastorali in literature, the polyphonic madrigal in music, so called intermezzi in theatre, or the folly in gardening, interior design and decorative arts, ...

Dates:

Tuesday, 7 June 2016, Wednesday, 08 June 2016, Tuesday, 21 June 2016

2 pm until 4 pm in I 9

Language: English

## 6. Workshops and Seminars

### 6.1 Seminar Dr. Daniel Birnbaum: Materialisms: Deleuze, Latour, Meillassoux

Dates: Friday, 13 May 2016, Monday, 20 June 2016, Friday, 08 July 2016

2 pm until 4 pm in I 9

Language: English

The texts will be available in the library

### 6.2 Seminar Dr. Daniel Birnbaum and Amy Sillman on Hilma af Klint

Date: Friday, 13 May 2016

6 pm in I 9

Language: English

### 6.3 Seminar: Pure Fiction Seminar - Mark von Schlegell

We begin ending Moby-Dick. Please have finished that novel before our first meeting. We will write, perform and publish fiction as if in pursuit of the Whale. In seminar, workshopping, with full participation, is required. Poetry permitted.

Dates:

Thursday, 21 April 2016, Thursday 05 May 2016, Thursday 19 May 2016, Thursday 9 June 2016, Thursday, 30 June 2016

2 pm until 6 pm in I 9

Language: English

### 6.3 Guest Professor summer semester: Shahryar Nashat

Students, who have been working with Shahryar Nashat during winter the semester 2015/16 continue working with him in summer semester 2016.

### 6.4 Group Crit - Meeting with students from Curatorial and Critical Studies and with the Class of Prof. Willem de Rooij

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

### 6.5 Bouhrou's cooking studio

Participation is limited to 9 students. A sign-up list will be hung on the pin board.

Times and dates will be announced on the pin board.

## 7. Sculpture lab Daimlerstrasse (trailer) - Wolfgang Winter

The trailer 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 – Ben van Berkel and Dr. Johan Bettum

The Städelschule Architecture Class (SAC) offers a two-year, postgraduate Master of Arts programme with the option of three different specializations: *Advanced Architectural Design*, *Architecture and Performative Design* or *Architecture and Critical Spatial Practice*. All students go through the same training during the first year of studies before choosing one of the specializations for their Master thesis that is produced during the second year.

The theoretical and practical courses of SAC consist of lectures, seminars, workshops, studio-crits and a variety of events focusing on select architectural topics. During the second year, each specialization offers its respective programme to its participating students.

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.

Dr. Mark Wigley and Dr. Beatriz Colomina teach theory seminars to the first year students.

## 8.1 Specializations

### **Advanced Architectural Design – Holger Hoffmann**

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 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 Performative Design – Mirco Becker**

*Architecture and Performative Design* (APD) is informed by a range of material, constructional, manufacturing and environmental considerations and technologies. The performance of an architectural design is conceived in its ability to incorporate various requirements resulting from programmatic, functional, structural and environmental aspects in a synergetic and fruitful manner. This specialization focuses on how computational techniques and processes are changing the methodological and strategic make-up of architectural design by linking projective and analytical phases informed by technical data in the work process.

### **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 for the students in *the First Year Group* and the respective specializations in the second year, see: [sac.staedelschule.de](http://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 with respect to specific content.



Many events are announced on SAC's website and a number of these 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**

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, April 06, 2016/mc

Der Rektor

Prof. Philippe Pirotte

Professors, instructors and lecturers  
 Summer semester 2016  
 Staatliche Hochschule für Bildende Künste - STÄDELSCHULE -  
 Frankfurt am Main

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Mirco Becker	guest professor, architecture, support by Heinz und Gisela Friederichs Stiftung
Ben van Berkel	professor, architecture
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
Peter Fischli	professor, fine arts
Daniel Fort	course instructor sound studio, artist
Douglas Gordon	professor, film
Isabelle Graw	Dr., professor, art theorist
Stefanie Heraeus	Dr., head of curatorial and critical studies program
Holger Hoffmann	guest professor, architecture
Judith Hopf	professor, fine arts
Jacqueline Jurt	instructor print shop, artist
Kasper König	honorary professor, cultural education
Michael Krebber	professor, painting, sabbatical representation: Josef Strau
Sharhryar Nashat	guest professor, artist
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
David Ruy	tutor, architecture, support by DAAD aus Mitteln des Bundesministerium f. Bildung und Forschung
Mark von Schlegell	guest professor, art and literature, author
Bernhard Schreiner	instructor, film class, artist
Amy Sillman	professor, painting
Sebastian Stöhrer	instructor, wood workshop, ceramic, artist
Josef Strau	interim professor (Prof. Michael Krebber)
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	master thesis advisor, architecture
Silke Wagner	course instructor print shop, artists
Mark Wigley	Dr., guest professor, architecture
Wolfgang Winter	instructor, sculpture, artist
Thomas Wizent	technical course instructor, computer lab
Christian Zickler	instructor, head of the print shop, artist