

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

**Lectures, seminars, courses, summer semester 2017**

**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 begin on 18 April 2017 and end on 21 July 2017. 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**

Wednesday, 19 April 2017 through 12 July 2017 (Aula)  
weekly, 4:30 am – 7:30 pm

Instructor Nino Pezzella

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

Monday, 24 April 2017 through Friday, 28 April 2017 (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 18 April 2017. Participation is limited to 6 students.

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

Monday, 15 May 2017 through Friday, 19 May 2017 (Print shop)  
daily 9:30 am – 3:30 pm

Instructors Peyman Rahimi and Silke Wagner

Basic introduction to lithography. Students will also learn to use digital printed foils for „direct to plate“ lithography's.

Please register in the registrar's office starting on 08 May 2017. Participation is limited to 5 students.

### 2.4 **Digital Halftone Intaglio-Type**

Monday, 26 June 2017 through Thursday, 29 June 2017 (Print shop)  
daily 9:30am – 2:30pm

Instructor  
Anja Cooymans

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

Please register in the Registrar's Office starting on 19 June 2017. Participation is limited to 5 students.

### 2.5 **Sound studio techniques**

Monday, 15 May 2017 through Friday, 19 May 2017 (Sound studio)  
daily 9 am – 3 pm  
Language: German / English

Monday, 26 June 2017 through Friday, 30 June 2017 (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 08 May 2017 for Course 1 and starting on 19 June 2017 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, 09 June 2017 through 14 July 2017  
daily 4 pm - 6 pm  
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 5 June 2017 via e-mail: [tonstudio@staedelschule.de](mailto:tonstudio@staedelschule.de). Participation is limited to 4 students.

## 3. **Computer Courses**

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

Monday, 22 May 2017 through Friday, 26 May 2017 (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 15 May 2017.

### 3.2 **Photoshop course**

Tuesday, 04 July through Friday, 07 July 2017 (in the computer room)  
daily 9:30 am – 2:30 pm

Instructors Silke Wagner and Jacqueline Jurt

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 27 June 2017. Participation is limited to 5 students.

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

Monday, 12 June 2017 through Friday, 16 June 2017 (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 05 June 2017.

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

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

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

Course 1: Color photography: C-41, developing color negative film

Course 2: Color photography: RA-4, enlarging and printing of color negatives, Metoform processing machine

Course 3: Photographic documentation of artworks, reproduction and studio photography, Canon Mark III and IV, analog small/medium/large format cameras, studio flash lights, copy stand

Course 4: Photographing with and without a camera, black and white photography, camera obscura, photogram: film exposure and black and white film processing, enlarging and printing of black and white negatives, camera obscura and photogram

Course 5: Video with canon mark III and IV, Black Magic Cinema Pocket und Sony PXW FS7 (in collaboration with the film class)

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.

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

Introduction to SS 2017 seminars: Tuesday, 02 May, 2 pm in I 9

### 4.1 **Seminar: Women and Impressionism - mit Jutta Koether und Josephine Pryde**

Impressionism is usually associated with the depiction of leisure. Linda Nochlin's essay „Morisot's Wet Nurse“ (1988) contradicts this view by reading Morisot's painting primarily as a work scene. What is implied in such a reading is a feminist expansion of labor, which considers reproductive or domestic labor to be labor as well. By opting for an approach that is equally feminist, marxist, social historian and phenomenological, Nochlin manages to situate Morisot's painting historically while doing justice to its pictorial specificity. Her essay manages, in other words, to bring Morisot's painting to life. The open facture and sketchy suggestions so typical for Morisot's surfaces are interpreted as a way of registering several tensions: the tension between Morisot as woman from the upper classes and the wet nurse she hired in order to nourish her child; the tension between her identities as mother and painter, etc. Class and gender relations are thus shown to leave material traces in her paintings. Nochlin also claims – and this is her main proposition – that Morisot's paintings are „works about work“. „Wet Nurse and Julie“ (1879) in particular is considered to be a painting that registers its work process and makes it visible. While Morisot's break with the pictorial conventions of her time was perceived as a (gendered) weakness by her contemporaries, Nochlin argues in the opposite vein. She demonstrates how it is precisely Morisot's painterly transgressions that render her work so relevant for impressionism. Far from being a marginal figure, Morisot is shown to be a leading artist of her time.

Dates: Thursday, 22 June and Friday, 23 June 2017 **in Berlin**

Location: Class Josephine Pryde in UDK Berlin

Literature:

- Linda Nochlin: Morisot's Wet Nurse: The Construction of Work and Leisure in Impressionist Painting (1988) in: Linda Nochlin: Women, Art, and Power and Other Essays, New York 1988, p.37-56
- Linda Nochlin: Why have there been no Great Women Artists? (1971), in: a.a.O. p.145-178

Supplementary literature:

- Meyer Schapiro: Impressionism. Reflections and Perceptions, New York 1997. (Introduction, Chapter 1 + 2)

- Catalogue: Impressionism, Fashion & Modernity, New York 2013: Justine de Young: Fashion and Intimate Portraits p.107-123
- Meyer Schapiro: The Social Bases of Art, in Proceedings of the First Artists Congress against War and Fascism“, New York 1936, pp 31-37
- Meyer Schapiro: The Nature of Abstract Art, The Marxist Quarterly 1 (January 1937), p 77-98, reprinted in Schapiro: Modern Art: The Nineteenth and Twentieth Centuries (New York: Georges Brazier) specially pp 192-93

#### 4.2 **Trip to Düsseldorf in order to see Broodthaers-Exhibition on 16 May 2017**

Kunstsammlung NRW: Marcel Broodthaers. Eine Retrospektive. K 21 Stände Haus.  
Meeting at Entry of Exhibiton at 2 pm. Back to Frankfurt in the evening.  
During the afternoon: Lecture by Isabelle Graw: Broodthaers as the absent painter.

#### 4.3 **Here we are – (re)-discovering Frankfurt**

Presentations for this seminar are mandatory!

Considering that Städelschule is located in Frankfurt am Main I would like to propose that we take a closer look at this city. This won't only mean visiting exhibitions together, but also getting to know the architecture, the urban, cultural and economic situation, the club-culture, the political landscape etc. We will thus do regularly excursions into the city of Frankfurt with these aims in mind.

Students can choose a topic and make short presentations during our trips into town.

Topics: Goethe in Frankfurt, Holbein in Frankfurt, The History of Paulskirche, The History of Institut für Sozialforschung, Critical Theory, Off-spaces in Frankfurt, Joschka Fischer, Apo and Studentenbewegung, Frankfurt as Financial Center, Buchmesse Frankfurt, Messestandort Frankfurt, Suhrkamp Kultur, Die Frankfurter Allgemeine Zeitung, Techno and Club Culture in Frankfurt - Sven Väth, Städel Museum and Städelschule History, Courbet in Frankfurt, Portikus History, Fashion in Frankfurt, Art Collections in Frankfurt.

First meeting: Wednesday 3 May at 2pm in Städelschule where the excursion will start.

#### 4.4 **Seminar: The Value of Art**

This is a reading seminar that has been requested by several students. We will read Marx's labor theory of value and look at different more contemporary attempts to update his theory in order to determine the specific value of the art commodity.

Literature:

- Karl Marx: Commodities and Money, in: Karl Marx: Capital, A Critique of Political Economy, Volume One, Penguin Books 1990, p. 123-244 (Chapters 1-3)
- Karl Marx: Ware und Geld, in: Karl Marx: Das Kapital. Kritik der politischen Ökonomie, Erster Band, Dietz Verlag Berlin 1984, S.49-160 (1.-3.Kapitel)
- Karl Marx: The Rate of Profit, in: Karl Marx: Capital, A Critique of Political Economy (Chapter 2), Volume Three, Penguin Books 1991, p. 132-140. Karl Marx: Counteracting Factors (Chapter 14), Volume Three, p. 337-348. Karl Marx: The Role of Credit in Capitalist Production (Chapter 27), Volume Three, p. 567-573. Karl Marx: Illusion Created by Competition (Chapter 50), Volume Three, p. 992-1016
- Karl Marx: Die Profitrate, in ders.: Kritik der politischen Ökonomie, Dritter Band, Dietz Verlag Berlin 1984, S.51—58. Karl Marx: Entgegenwirkende Ursachen, in ders.: Dritter Band, S.242-250. Karl Marx: Die Rolle des Kredits in der kapitalistischen Produktion S.451-457. Der Schein der Konkurrenz S.860-883.
- Karl Marx: Productivity of Capital. Productive and Unproductive Labour (In Addenda to Part 1 of Theories of Surplus-Value) in: Theories of Surplus-Value (Volume IV of The Capital)
- Karl Marx: Produktivität des Kapitals. Produktive und unproduktive Arbeit, in: Ders.: Theorien über den Mehrwert (Vierter Band des Kapitals), Dietz Verlag Berlin 1956, S.353-376
- Dave Beech: Art and Value. Art's Economic Exceptionalism in Classical, Neoclassical and Marxist Economics 2015 Leiden, Introduction p.1-30, Art and Productive Capital p.241-266, Art and Merchant Capital p.267-289

- Michael Heinrich: An Introduction to the three volumes of Karl Marx's Capital, 2014 New York preface, chapter 1-5.
- Merlin Carpenter: The Outside can't go outside, <http://www.merlincarpenter.com/outside.pdf>
- Diedrich Diederichsen: On Surplus Value in Art. Reflections, Sternberg Press 2008.
- Isabelle Graw: The Value of the Art Commodity. Twelve theses on human labor, mimetic desire, and aliveness, in: Texte zur Kunst, Dezember 2012, Heft 88, S.31-60.
- Isabelle Graw: Working hard for what? The value of artistic value (unpublished paper from conference „The Value of Critique“ in Frankfurt, January 2017)

Dates:

Wednesday, May 17 2017, Thursday, 18 May 2017, Monday, 12 June 2017, Tuesday, 13 June 2017, Wednesday, 28 June 2017, Thursday, 29 June 2017  
2 pm in I 9

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

This is a workshop on demand. It aims at generating a language, which would do justice to the artistic practice of the one presenting her or his work.

If you are interested in participating please e-mail Hanna-Maria at: [hannahammari@gmail.com](mailto:hannahammari@gmail.com).

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

#### 5.1. **Contemporary Art History**

##### **Kerry James Marshall: from the Civil Rights Movement to the current debates on representation and African-American culture (Seminar 1)**

Kerry-James Marshall is known for large-scale paintings, sculptures, and other objects that take up African-American life and history as their subject matter. His work often deals with the aspirations and effects of the American Civil Rights movement on domestic life. Marshall's main artistic project springs from his indignation at the lack of presence of the black figure in the so-called masterpieces of (western) art and consequently its art collections, and at the scarcity of published art-history and aesthetic ideas written from the point of view of Africans and Afro-Americans. The impossibility to encounter their own history, their physical presence in representations of that history, markers or symbols of their identity in museums, made Marshall set out to fill that gap, to challenge western art history –if necessary single handedly– by creating particular paintings to testify to Afro-American history, life, and aesthetics. Right from the beginning of his career, he has been working to this purpose, creating his oeuvre as an alternative history of painting. Hence his work is essentially revisionist, with many artistic genres or historical moments figuring in it, but at the same time, unsettling the canon.

Marshall's work preempts the actual debate around Dana Schutz painting of Emmett Till, by only depicting African Americans with dignity, providing a rare alternative to the tradition of representing black suffering. Next to Marshall's oeuvre, we will also discuss works by a.o. David Hammons, Arthur Jafa, William Pope L., Kara Walker, Coco Fusco, Cameron Rowland, Isaac Julien, ...

#### 5.2. **Unsettling the canon of Western contemporary art history #1: some case-studies (3 seminars)**

##### 5.2.1. **Laboratoire Agit' Art at the nexus between Négritude and its critique (Senegal, 1970s)**

In 1974, along with filmmaker Djibril Diop Mambety, El Hadji Sy and a group of artists, writers, musicians, actors and filmmakers, Senegalese artist Issa Samb founded the Laboratoire Agit' Art. Its multidisciplinary actions were directed against the formalism of the École de Dakar, an object bound movement developed at the National School of Dakar and shaped by Léopold Sédar Senghor's philosophy of Négritude. We will first look at Négritude's figures and formations, and then to the reactions it gave rise to, from the perspective of art, cinema, and philosophy and how the artistic, literary and ideological movement, promoted by Senghor, Aimé Césaire, and Léon Damas, with its self-affirmation of a unified culture of black peoples, led to the processes of cultural and political identity formation in the wake of the independence from colonial domination; and shortly after, how the movement was met with the criticism of political and cultural sectors, always with- in the spirit of postcolonial critique. Aiming to start out from this conception, moving into experimentation

and agitation, ephemerality rather than permanence, and political and social ideas, rather than aesthetic notions, the Laboratoire Agit'Art developed a distinct 'aesthetic of the social.' Audience participation was paramount to the group's work, as was the privileging of communicative acts over physical objects. Neither utopian, nor self-referential, it grounded its actions in the immediate socio political situation of Dakar in the late seventies.

## 5.2. **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 shaped their works using assemblage, found objects, and mixed media, performance and happening, to be the antithesis to the works produced by art academies, making a point to reject traditional Western art history and methodologies. 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 subjects of the work were political power, militarism, the environment, or the people's woes. The symbols were taken from the ordinary lives of the people, using photographic realism or borrowing forms from past cultures or popular local icons. Like many art movements before it, the New Art Movement disbanded after its last exhibition in 1979. But the discourse espoused by the Movement created the seeds of change for later art practice, and for the birth of a new generation.

## 5.3. **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 had artists as their organizers, 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.

Yang Fudong, Xu Zhen and Yang Zhenzhong seemed to share an interest in the status of the human body that was becoming increasingly liberated from the extreme disciplinary power exercised over it in the latter years of Mao Zedong's regime. Nevertheless, their work testified to a new generation of individuals who were discovering themselves twenty years after the Cultural Revolution within a newfound private sphere: a culture of consumers, excess and expenditure more than productivity and constraint.

Dates:

Monday, 24 April 2017, 2pm, Thursday, 27 April 2017, 10:30 am, Monday, 08 May, 2017, 1:30pm in I9

Language: English

The Literature to these themes is available in the library.

## 6. **Workshops and Seminars**

6.1 **Seminar Dr. Daniel Birnbaum: - Who am I?  
Psychanalysis and Phenomenology**

Language: English

The texts will be available in the library

Dates to be announced

6.2 **Seminar: Pure Fiction Seminar - Mark von Schlegell**

Experimental writing, publication and performance.

We will begin the semester discussing Shakespeare's "The Tempest." On 28 April we will host the Pure Fiction Independent Art Bookfair at Städelschule. We will produce a publication for a special reading event on 5 June for Rundgang. We will prepare a performance based on the Tempest and install an exhibition at the Kunsthalle Darmstadt 6-9 July.

Students will write and revise at least one text, and participate in workshop and various events during the semester. Readings will vary in criticism, drama and fiction.

Dates:

Thursday 20 April 2017, Thursday, 27 April 2017, Thursday, 18 May 2017, Thursday, 15 June 2017,

Thursday, 29 June 2017, Thursday, 06 July 2017

2 pm until 6 pm in I 9

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 specializations: Advanced Architectural Design, Architecture and Aesthetic Practice, and Architecture and Urban Design. 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.

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 to the first year students.

8.1 **Specializations**

**Advanced Architectural Design – Cristina Díaz Moreno and Efrén García Grinda**



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 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.

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 10, 2017/mc  
Der Rektor  
Prof. Philippe Pirotte

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

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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
Cristina Díaz Moreno	guest professor, architecture, support by Heinz und Gisela Friederichs Stiftung
Peter Fischli	professor, fine arts
Daniel Fort	course instructor sound studio, artist
Douglas Gordon	professor, film
Isabelle Graw	Dr., professor, art theorist
Efrén García Grinda	guest professor, architecture, support by Heinz und Gisela Friederichs Stiftung
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
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
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	master thesis advisor, 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