



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

**Lectures and seminars, summer semester 2021
12.04.2021–16.07.2021**

**- Subject to change -
Last update: 15.06.2021**

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 2021 begin on 12 April 2021 and end on 16 July 2021. The first and last meeting of each course is noted in the course information.

Students must complete 6 credits in artistic practice and 6 credits in art history/art theory/philosophy during the first 6 semesters, 2 credits must be completed in art theory.

After successfully completing a course, students receive confirmation of attendance from the professor or instructor, which must be handed in at the student's office.

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

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

Study material and an event calendar with Zoom links is available on the Student Portal:

<https://portal.staedelschule.com/>

All workshops can be used by appointment only. You can find the respective contacts to the workshop managers on the website: <https://staedelschule.de/en/study/facilities>

1 **Course schedule**

1.1 **Figure drawing**

Wednesday, 12 May 2021 through Wednesday, 14 July 2021 (Aula)
weekly, 2:30pm – 5:30pm

Instructor
Nino Pezzella

Participation is limited to 5 students.

1.2 **Silkscreen/textile printing**

Monday, 05 July 2021 through Friday, 09 July 2021 (Printshop)
daily 9:30am – 3:30pm

Instructor
Silke Wagner and Printshop-Team

Students will learn basic silkscreen techniques. At the end of the week students will design and create t-shirts with textile printing. No previous knowledge is required.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 28 June 2021, 10am. Participation is limited to 3 students.

1.3 **Lithography Postponed until later**

Monday, 03 May 2021 through Friday, 07 May 2021 (Printshop)
daily 9:30am – 3:00pm

Instructor
Peyman Rahimi and Printshop-Team

Introduction to the basics of lithography (chalk, ink and image transfer). No previous knowledge is required.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 26 April 2021, 10am. Participation is limited to 4 students.

1.4 **Intaglio 2**

Monday, 17 May 2021 through Thursday, 20 May 2021 (Printshop)
daily 9:30am – 3:00pm

Instructor
Anja Cooijmans

Introduction to the basic techniques of Intaglio dry point and aquatint. No previous knowledge is required, but this course is a prerequisite for participating in the Digital Halftone Intaglio-Type (Photoengraving) course in the summer semester.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 10 May 2021, 10am. Participation is limited to 4 students.

1.5 Digital Halftone Intaglio-Type (Photoengraving)

Monday, 07 June 2021 through Friday, 10 June 2021 (Printshop)
daily 9:30am – 3:00pm

Instructor
Anja Cooijmans

This course teaches you how to create films for photo engraving from digital images. Copper plates are coated with light-sensitive mylar, exposed with your film, developed and printed like Intaglio. Experience with Photoshop is mandatory for participation in this class; knowledge in intaglio printing are required.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 31 May 2021, 10am. Participation is limited to 4 students.

1.6 Klischee / Letter press printing

Monday, 21 June 2021 through Friday, 25.06.2021 (Printshop)
Daily: 9:30am – 3:00pm

Instructor
Christian Zickler

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

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 14 June 2021, 10am. Participation is limited to 4 students.

1.7 Sound studio techniques

Audio technique / Sound design (Sound studio) **Postponed until later**
Monday, 26 April 2021 through Friday, 30 April 2021
daily 9am – 3pm
Language: German/English

Audio technique / Sound design (Sound studio) **Postponed until later**

Monday, 17 May 2021 through Friday, 21 May 2021

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 via email at the Sound Studio (daniel.fort@staedelschule.de) starting on 19 April 2021, 10am for Course 1 and starting on 10 May 2021, 10am for Course 2.

Participation is limited to 3 students.

1.8 Introduction to interaction design / Programming and publishing a web portfolio

Every Monday, 31 May 2021 through Monday 05 July 2021 (Sound studio)

daily 5pm – 7pm

Instructor

Daniel Fort

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

Please register via email at the Sound Studio (daniel.fort@staedelschule.de) starting on 24 May 2021. Participation is limited to 4 students.

2 Computer Courses

2.1 Adobe Illustrator/Adobe InDesign course (graphics/layout) **Postponed until later**

Monday, 26 April 2021 through Friday, 30 April 2021 (Computer Lab)

daily 9am – 12:30pm

Instructor

Harald Pridgar

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

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 19 April 2021, 10am. Participation is limited to 3 students.

2.2 Pro/ Premiere DaVinci Resolve course

Monday, 07 June 2021 through Friday, 10 June 2021 (Computer Lab)
daily 9am – 12:30pm

Instructor
Daniel Kohl

Introduction to the basics of Adobe Premiere Pro with subsequent example project and/or own project exercise. Premiere Pro knowledge is not required.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 31 May 2021, 10am. Participation is limited to 3 students.

2.3 Adobe Photoshop – online course –

Monday, 14 June 2021 through Friday, 18 June 2021
daily 10am – 3pm

Instructors
Jacqueline Jurt and Silke Wagner

Photoshop knowledge is not required. You will need your own computer with the newest Adobe Photoshop running. If you don't have a license we are going to provide you with a temporary one. Introduction to the basics of Adobe Photoshop. This time the course is based on video-tutorials, which are accompanied by additional practical tasks.

Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 07 June 2021, 10am. Participation is limited to 5 students.

3 Internet/Computer applications

Technical support for computer applications is available for students.

For an appointment call +49 176 – 11 60 50 80 or send an email to:
thomas.wizent@staedelschule.de

Contact
Thomas Wizent

4 Photo lab

All courses will be announced by e-mail for registration one week before the semester begins. Credits will be awarded for completed courses.

4.1 **Raw File Editing – online course –**

Dates to be announced

Instructor
Eric Bell

This intensive course introduces a comprehensive approach to editing raw files in order to realize the full potential of digital equipment. This course is offered on an individual basis over one or two days (approximately 8 hours).

4.2 **The Digital Exposure – online course –**

Dates to be announced

An introduction to digital photography and exposure tailored to your personal DSLR or mirrorless camera. This course will be offered on an individual basis over one or two days (approximately 8 hours).

Instructor
Eric Bell

4.3 **Courses on campus with Eric Bell**

Courses will be offered for individuals and small groups on campus by appointment. If you are interested in taking part in one of the courses below, or if you would just like to have individual assistance with projects involving digital photography, please contact Eric Bell via email: eric.bell@staedelschule.de

Art Documentation and Studio Photography:

An introduction to art documentation techniques and principles of studio lighting, covering 2D and 3D works as well as installation views.

Digital Exposure II:

An introduction to photography with the Canon 5D MK IV and Hasselblad X1D. This course is mandatory for students who would like to use the Hasselblad medium format digital camera.

4.4 **Analogue photography with Milena Büsch:**

For this semester, all analogue courses will be offered by appointment only, with a maximum of two students per course.

Camera Obscura

Working with pinhole cameras on film and paper.

Cyanography

Making and developing cyanotypes

Black & White Photography

Introduction to analogue photography, developing and enlarging film, working in the b/w lab

Colour Photography
Developing colour negative film (C-41 process)

Colour Photography
Enlarging and printing colour negatives, C-Prints with the Metoform processing machine (RA-4 process)

Colour Photography
Developing slide film (E-6 process)

If you would like to take part in one of these courses, please make an individual appointment via e-mail: milena.buesch@staedelschule.de

5 Art history and art theory – Dr. Isabelle Graw

Introduction to all seminars on Tuesday, 13 April 2021, 2pm until 4pm.

All seminars will be given online. Zoom links and reading materials will be shared with the student body and published on the Student Portal beforehand. No registration needed.

5.1 Seminar: *Reading and Writing Autofiction* – online –

The term „Autofiction“ first appeared in a blurb on the back cover of the book *Fils* by French Novelist Serge Doubrovsky in 1977. „Autofiction“ was thus conceived as a promotional tool from its inception. Since then, numerous works of literature spanning between the autobiographical and the fictional have been labeled as “autofiction”. We will investigate whether what we are dealing with is indeed a new phenomenon or whether the term “autofiction” is simply an updated term to describe autobiographical writing: serving us an old wine in new bottles.

Setting differences aside, between the many works of auto fictional literature, most have a tendency to opt for an „I“ overlapping with the author’s „I“ (whilst differing from it). One could say that this „I“ displays itself as a body of perception echoing conversations, readings, art experiences, social dynamics, and economic pressures. „I“ becomes a social process through and through whilst retaining its specificity. Unlike Roland Barthes’s alter ego in *Roland Barthes* by Roland Barthes (1975), the „I“ in autofiction doesn’t seek to transcend its own social conditions. On the contrary: The “I” we find in autofiction is often inextricably tied to an imposed ascription such as being “female” or “Black” which although maybe reductivist cannot simply be escaped. One could therefore think “Autofiction” as a way to deal with such imposition. Such writing offers great potential for social reflection on the struggle of a self that lives in a racist, misogynist and classist society. On a formal level, autofiction also reminds us of the incoherence and inconsistency of such lives as it often opts for episodic, fragmented, dialogical forms of literature. Finally, it is also important to note how the art world (or what it is imagined to be) often serves as a backdrop in works of autofiction. We will analyze why this particular milieu appears to be so attractive for writers. Considering that art criticism (or art critical meanderings), often enters autofiction, we will also investigate if art criticism actually benefits from turning into autofiction.

Procedure: After introducing the Seminar, the students will kindly be asked to form small study-groups. Each group will be responsible for the presentation of one auto fictional work

listed in the literature below. Other reading suggestions coming from the students are very welcome. The group should ideally send an outline of their presentation to me, via email (isabelle.graw@staedelschule.de), beforehand so that their approach can be discussed. Next to their presentation, the members of each group will also be invited to write an auto fictional text (no longer than 5000 characters) to read out during the seminar. We will aim to publish these texts in a brochure toward the end of the summer term, providing that I am able to organize the necessary funds for such a publication.

Dates: Tuesday, 27 April 2021, Tuesday, 11 May 2021, Tuesday, 25 May 2021, Tuesday, 8 June 2021, Tuesday, 22 June, 2021, Tuesday, 6 July 2021 from 4-6 pm.

For further inquiries please contact Atiéna Riollot Lansade,
atiena.riollet@fbk.staedelschule.de

5.2 **Lecture/Seminar: *Generating Value Under Different Circumstances: Value reflexive artistic practices since the 1960's* – online –**

Since the first ‚lockdown‘ in March 2020, caused by the global pandemic, sociologist Sighard Neckel noted a „complete interruption of the value creation chains.“ Production, investment and consumption have all indeed, more or less, come to a total standstill. During this lecture-seminar we will examine how the pandemic affected (and still affects) the process of value-creation in the field of Art. In view of the recent protest movements such as #MeToo and Black Lives Matter, we will also investigate how gendered or racialized identities assumed by or imagined for artists impacts the value-form of their works. We will thus consider the Post-war history of value-reflexive practices and examine how artists like David Hammons, Tschabalala Self and Kerry James Marshall negotiate the effects of structural/institutional racism and sexism in their works in dealing with the question of value. In conjunction, we will study other cases of value-reflexive practices – from Piero Manzoni´s *Merda D'artista* (1961) to Adrian Piper's *Self Portrait Exaggerating my Negroid Features* (1981), but also: Yves Klein´s *Zone de Sensibilité Picturale Immatérielle* (1959) to Andrea Fraser's *Untitled* (2003). By combining a contextual-socio historical approach with close readings I will seek to demonstrate in this seminar how art historical, political and theoretical ambitions can, and must, go hand in hand.

Dates: Wednesday, 28 April 2021, Wednesday, 12 May 2021, Wednesday, 26 May 2021, Wednesday, 9 June 2021, Wednesday, 23 June 2021, Wednesday, 7 July, 4-6 pm.

For further inquiries please contact: Atiéna Riollot Lansade,
atiena.riollet@fbk.staedelschule.de

6 **Art History – Prof. Philippe Pirotte**

All seminars will be given online. Zoom links and reading materials will be shared with the student body and published on the Student Portal beforehand. No registration needed.

6.1 **Seminar Cultural History: *Entanglements* - online -**

In his seminal text “The Pure Products Go Crazy”, James Clifford describes a condition of

rootlessness and mobility as an increasingly common fate. We are finding ourselves “off center” among scattered traditions. Things fall apart, everywhere, but this story is everyone’s, “a local cultural breakdown and a collective future.” He considers all cultural practice interventions in an interconnected world, caught between cultures, or implicated in others. Discourses of essentialism, thus, are inevitably always elaborated vis-à-vis, and a sense of “distinctiveness can never be located solely in the continuity of a culture or tradition.” What Clifford calls “implication” is what interests us here, though I would advance the term “entanglement”, which adds something problematic, even painful or traumatic to the interrelation than the more neutral implication.

Sharing a “pervasive condition of off-centeredness in a world of distinct meaning systems”, literally “a state of being in culture while looking at culture” is what Clifford calls our “predicament” as we all experience an unprecedented overlay of traditions making for conjunctural – not: essentialist – identities.

How to connect this to the act of photographing, executed within an apparatus of colonial domination? Can the realm of the photographic image be conjunctural? Can it be a space of mutual significance? What are the implications of being on the receiving end of historical structures that capture and dominate? The “right to own and manage the visual field” is increasingly contested, according to cultural critic Rey Chow, which tends to confound two different notions of “capture”: the capture of life within power relations and the capture of reality by technical media. Together they feed ever proliferating (postcolonial) visibilities. We will look at photography and photographic archives, including: studio portraiture (i.e. Felicia Abban) and work commissioned by official agencies and magazines (i.e. Drum Magazine); photography as an agent in the Black Panther Movement; photographic statements like *The Passion of Mohammed Ali* on the cover of Esquire Magazine; Robert Lebecq on the independence day of Congo, Pierre Verger’s *Black Atlantic Archive*, Zanele Muholi’s *Mo(u)rning*; Lia Cerqueira on Bahia’s carnival; Yinka Shonibare’s Victorian Dandy series; Rotimi Fani-Kayode Communion-series; Lorraine O’Grady’s *Miscegenated Family Album* in the light of Cheikh Anta Diop’s photographic juxtapositions, etc. ...

The literature list will be distributed on the google-drive Luarbiasa of which the link can be found on the Student Portal.

Dates: Tuesday, 20 April 2021, Tuesday 04 May 2021, Tuesday, 18 May 2021, Tuesday, 01 June 2021, 15 June 2021, 29 June 2021, 13 July 2021 from 2-4 pm.

For further inquiries please contact: Gabriele Rendina Cattani,
gabriele.rendina.cattani@fbk.staedelschule.de

6.2 Seminar Curatorial Studies: *Curating agency or the agency of curating?* - online -

Drawing from ideas formulated in Alfred Gell’s book *Art and Agency* and Henri Lefebvre’s *Production of Space*, we will discuss curating placing the emphasis on agency, intention, causation, result, and transformation, regarding art as a system of action, intended to change the world rather than encode symbolic propositions about the world. This, what Alfred Gell calls ‘action’-centered approach to art, opposed to the semiotic approach, is more preoccupied with the practical mediatory role of art in the social process, than with the interpretation of artistic manifestations ‘as if’ they were texts. The nature of the artistic manifestation is a function of the social-relational matrix in which it is embedded. It has no

'intrinsic' nature, independent of the relational context. Artistic manifestations, then, become the social relations in the vicinity of persons, objects and activities, which mediate social agency.

We will discuss and imagine curatorial projects, read and argue around texts, and hopefully meet personally and move a bit around... The bibliography will be available in the google-drive Luarbiasa of which the link can be found on the Student Portal.

Next to that, I welcome two special guest-lecturers in the seminar (dates to be confirmed): Art historian, philosopher and curator Karima Boudou Mzouar, and art historian, curator and researcher Vera Mey.

Dates: Wednesday, 21 April 2021, Wednesday, 05 May 2021, Wednesday 19 May 2021, Wednesday, 02 June 2021, Wednesday, 16 June 2021, Wednesday, 30 June 2021, Wednesday, 14 July 2021 at 11 am, accordingly to availability of guest-speakers and their respective time-zones.

For further inquiries please contact: Gabriele Rendina Cattani,
gabriele.rendina.cattani@fbk.staedelschule.de

7 Philosophy - Prof. Dr. Daniel Birnbaum - online -

All seminars will be given online. Zoom links and reading materials will be shared with the student body and published on the Student Portal beforehand. No registration needed.

7.1 Seminar: *Can art be global? Politics, technology and colonialism*

Dates: Friday, 16 April 2021, Friday, 30 April 2021, Friday, 14 May 2021, Friday, 28 May 2021, Friday, 11 June 2021, Friday, 25 June 2021, Friday, 09 July 2021 at 11am.

For further inquiries please contact: Alke Heykes, kunstkoordination@staedelschule.de

8 Guest professors: Tania Bruguera, Cyprien Gaillard, Nikas Maak

8.1 Seminar Guest professor Tania Bruguera - online -

Dates: Wednesday, 21 April 2021, Wednesday, 5 May 2021, Wednesday, 19 May 2021, Wednesday, 02 June 2021, Wednesday, 16 June 2021, Wednesday, 30 June 2021, Wednesday, 14 July 2021 from 3-6 pm.

Participation is limited to max. 15 fine art students. Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 14 April 2021, 10am.

For further inquiries please contact: Alke Heykes, kunstkoordination@staedelschule.de

8.2 Studio Seminar Guest professor Cyprien Gaillard: Individual critic - hybrid course –

This seminar is a continuation with the same participants of the winter semester.

8.3 Guest professor Niklas Maak: The “Habitology” Studio - hybrid course -

1. Studio The Frankfurt Prototype: A New "Frankfurt School in Architecture: Axiomatics of a future Habitology"

Introduction on Monday, 12 April 2021, 2pm.

The Habitology Studio intends to lay theoretical and practical foundations for a new, experimental, socio-politically oriented architectural practice – and to build a 1:1 scale prototype of the size of a house, that will be designed during the summer semester 2021 and built, with the help of various sponsors, during the winter semester 2021/22.

Technological revolution, migration and climate change place high demands on those who plan and seek to improve coexistence on a planet soon to be populated by 10 billion people. Sustainable forms of building, planning, and living together are all the more urgent - given that construction is currently one of the most Co2-intense activities, and is responsible for about 8 percent of global warming alone, while an ecologically devastating urban sprawl continues to spread.

That's why we're conducting an experiment with a signal function: We want to construct a building that costs as much as a small, simple single-family house - but that can accommodate up to 15 people and allow them to live, produce, be public and private, work, sleep, celebrate, co-habitate in new ways. The “Frankfurt prototype” will be a laboratory, a stage, a place of retreat, a workshop, a theater, even a small market hall; a place for the school - and a stage for the city. A house that could also be inhabited by new arrivals, to be used as a collective home.

The "Frankfurt Prototype" is also supposed to be an answer to the housing shortage as well as to the commercialization, privatization, and digital control of public spaces. Especially in Frankfurt, where ecological and demographic problems, social inequality, and precarious housing and living conditions are more visible than in many other major German cities, the prototype could thus become a new kind of public laboratory in which students, but also interested citizens, can test and experience new, experimental forms of togetherness.

Both of the studio's projects are intended to facilitate research into new forms of living together in the sense of that critical "Habitology," the "science of building and living together," as postulated as a counter-concept to the classical hierarchical concept of “architecture” by thinkers and builders like Antti Lovag in the 1960s, with reference to Yona Friedman, Moshe Safdie, Konrad Wachsmann, and Cedric Price.

The seminar will be accompanied by guest lectures with Rem Koolhaas, Sou Fujimoto, Johanna Meyer-Grohbrügge, Jenny Schlenzka, Sébastien Marot, Jean-Louis Cohen, Anne Schneider, Dana Wu, among others)

Dates: Monday, 19 April 2021, Monday, 3 May 2021, Monday, 17 May 2021, Monday, 31 May 2021, Monday, 14 June 2021, Monday, 28 June, 2021, Monday, 12 July 2021 from 10am until 5pm

Participation is limited to max. 15 students. Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 13 April 2021, 12pm (noon). With your registration you sign up for both classes with Niklas Maak on Mondays and Tuesdays: The Prototype Studio and the Digital City Studio.

For further inquiries please contact: Alke Heykes, kunstkoordination@staedelschule.de

2. Studio "The Digital City": *OFF - Objects for the Future*

Seminar on the theory of the digital city; guest lectures by Evgeny Morosov, Francesca Bria, Samir Bantal, among others. We will discuss and develop a series of counter-designs to the Internet of Things, to the so-called "smart things" that are part of a digital tracking and surveillance culture: Which things and strategies will guarantee our freedom in the future, will disturb the algorithms that monitor us, and will help to blur our digital twins into unrecognizability, open up new ways of communication and togetherness beyond the monitorable data streams?

Dates: Tuesday, 20 April 2021, Tuesday, 04 May 2021, Tuesday, 18 May 2021, Tuesday, 01 June, 2021, Tuesday, 15 June 2021, Tuesday, 29 June 2021, Tuesday, 13 July 2021 from 10 am - 1 pm

Participation is limited to max. 15 students. Please register via email at the student's office (studierendensekretariat@staedelschule.de) starting on 13 April 2021, 12pm (noon). With your registration you sign up for both classes with Niklas Maak on Mondays and Tuesdays: The Prototype Studio and the Digital City Studio.

For further inquiries please contact: Alke Heykes, kunstkoordination@staedelschule.de

3. Urban and Economic Foundations of the New City: A Centre Pompidou for the digital age (Pop up Seminar with Francesca Bria, digital rights commissioner of the United Nations)

Complementing the prototype studio, a 3-day pop-up seminar will investigate the role of the digitalization of cities. While the prototype studio is meant to show how a space is created in a bottom-up movement, a design-to-build process that can provide local change, this pop-up seminar raises the question how top-down political decisions will shape the cities and societies of the future. It is of great importance to understand that our collective data is the greatest public treasure of a society in the information age. At present, through this collective data is let into the hands of private players in the platform economy. As a result, trillions in value are lost in the long term –resources that could be used to finance entirely new, greener, more diverse, more sustainable, and more solidary urban societies. What policies, but also what spaces and objects, will we need to escape the informational appetite of digital corporations and authoritarian states? Which spaces and things will secure our freedom in a digital society whose ideal is the predictable citizen? How can we intervene in urban space and question its economic coordinates and power structures? In this seminar, we will develop Design proposals for a "Centre Pompidou of the Digital Age," a combination of city hall, server farm, an educational space for the information age, where a society creates a symbol and repository for its data that is also a political symbol of digital self-determination.

Dates: A weekend in June, dates to be announced

9 Workshops

Working with (Soma)tic Poetry Rituals with CAConrad – online –

You will discuss how cultivating our imaginations with a daily creative practice can enlighten and improve our lives. You will work with (Soma)tic Poetry Rituals, which can help you see the creative viability in everything around you. CAConrad has created writing rituals using the night sky to design homemade star constellations, another ritual to dream with crows, and many others from talking with trees, ghosts, translating Shakespeare's sonnets with crystals, and coping with the destroyed wilderness of our planet.

Dates: Monday June 21 through Friday June 25 2021, **times tba**

Participation is unlimited. Please register via email at the student's office (studierendensekretariat@staedelschule.de) on Monday June 7 2021.

10 Bouhlou's cooking studio (Mensa)

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

11 Sculpture Lab Daimlerstraße (Containerhalle) – Wolfgang Winter

The workshop of the Daimlerstrasse location has all the basic equipment for sculpture works. 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.

All workshops can be used by appointment only. Please contact: Wolfgang Winter, wolfgang.winter@staedelschule.de

12 Architecture - Postgraduate Master of Arts in Architecture Program

12.1 Studios

Advanced Architectural Design – Guest professor Ulrika Karlsson

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.

The current studio program, entitled Interior Plots, takes a closer look at the different aspects of architecture's temporality, duration and instability. The studio will ask how the placing, displacement and reassembly of objects, furniture as much as entire environments make the architectural interior a live condition, continuously in production. These interior shifts - material, technological and organisational, parallel social changes and challenge the relationship between architecture, the interior, the city and their materialisations.

The spatial practice and development of the idea of the interior are intrinsically linked to the elaboration of different techniques of representation. Interiors are and have been particularly difficult to draw, record and represent, partially because they are in-stable, they move, and it is difficult to capture an interior in a set of projective drawings.

Moreover, there are areas in the interior that elude the possibility of being measured or documented with a projector, a camera, a recorder, a robotic arm or a laser scanning device. These are challenges to study, and AAD aims to explore opportunities for architectural design by experimenting on the interior.

12.2 Architecture and Aesthetic Practice – Prof. Dr. Johan Bettum

Architecture and Aesthetic Practice (AAP) pursues a contemporary spatial project in architecture given new ways of understanding the human subject, its modes of perception, and emergent, technological systems of representation. AAP employs the medium of Virtual Reality with its immersive spatial environment as a laboratory to investigate novel design opportunities and the choreographic dimension of architecture in relation to the immersed human subject.

Exploring the boundaries of architectural design in relation to disciplinary problems, AAP selectively uses the arts to infuse its experiments with original and critical ideas and practices. The studio defines architecture in aesthetic terms through the agency and efficacy of design and the effects it engenders in social and cultural terms.

12.3 Architecture and Urban Design – Peter Trummer

Architecture and Urban Design (AUD) centers on architecture and the city, investigating the contemporary urban condition and pursuing new models of architecture. While intimately wedded to the disciplinary history of architecture through its dominant forms of representation - drawing and modelling - AUD sees the relationship between architecture and the city as a symbiotic and dual force forming the environment that we occupy. With its current research project AUD explores the idea of originality and authorship in relationship to the idea of typology. Within the post-human paradigm, the classical understanding of the architect as author-creator becomes obsolete. A shift away from a human-centred approach in the design process ensues, and AUD employs Artificial Intelligence to effectuate this in its experiments. The architect becomes an editor and curator of massive amounts of outputs produced by the machine. By engaging with philosophical and disciplinary questions, AUD attempts to translate this Zeitgeist into architecture and explores architectural design as field of creative opportunity within this radically changing field.

12.4 Guest lecturer: Peter Testa

Auto Syntax: A Remote Collaborative Design Experience with Devyn Weiser

Under the ethos of “techniques of work in progress” the workshop uses cloud- based technologies to inspire a new methodology for both designing and showcasing work. The collaborative “Auto-Syntax” project pulls a broad range of aesthetics and rendering techniques into a single scene: digitally textured and ray- traced 3D model renders, photographs, hatch patterns, post-process dithering, point clouds, and vector curves all share space within a single frame and environment at multiple resolutions and frame rates. Subverting the tendency to see 3D models as working space and 2D images as presentational end product, participants will instead encode and enrich 2D images and videos with spatial and behavioral metadata, allowing them to composite in novel volumetric and open- ended – ways. The workshop project aims to speak the grammar and construct the syntax of today.

Phygitality: Back of House

The Phygitality seminar proposes a constellation of concepts, techniques, and interfaces that bridge digital and physical realms. Giving equal weight and importance to both digital and analog objects, the seminar conflates the world of images and the world of objects with new art fictions. In this course digital technology is not approached from a merely technical perspective but from the viewpoint of aesthetics and people's needs and expectations. This research seminar is structured around lectures, readings, and conversations. Research topics include: The New Commons and Remixing Culture; Interface Effects and the Technical Image; Post-Digital Materiality and Non-Construction. The course constructs a conceptual/theoretical discourse that situates the Phygital within contemporary architecture, art, and design practices as well as emerging aspects of commercial culture.

Peter Testa's role at the architecture class as visiting faculty member is generously made possible by the DAAD.

13 Public lectures and other events

Details about these events will be published in the event calendar on the website, on the Student Portal and hung on the pin board. Further information about Städelschule events will be announced by e-mail.

<https://staedelschule.de/de/calendar>

14 Exhibitions/individual lectures

The schedules for exhibitions and individual lectures will be announced on the Blackboard <https://www.staedelschule.de/de/board>.

15 Studio visits

Studio visits will be announced via e-mail by the Kunstkoordinator. Registration will be via email at the student's office (studierendensekretariat@staedelschule.de). The schedules for studio visits will be shared via email and announced on the pin board.

16 Portikus

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

Frankfurt am Main, 31 March 2021

The rector

Yasmil Raymond

Professors, instructors and lecturers
Summer semester 2021
Hochschule für Bildende Künste–Städelschule

Monika Baer	professor, painting
Eric Bell	course instructor photo lab, artist
Johan Bettum, Dr.	professor, architecture
Daniel Birnbaum, Dr.	professor, philosopher and curator
Hocine Bouhlou	course instructor cooking studio, chef
Tania Bruguera	guest professor, fine arts, artist
Milena Büsch	course instructor photo lab, artist
Gerard Byrne	professor, film
Anja Cooymans	instructor, print shop
Daniel Fort	course instructor sound studio, artist
Cyprien Gaillard	guest professor, fine arts, supported by BHF Bank Stiftung
Isabelle Graw, Dr.	professor, art theory
Constantin Heine	technical course instructor, computer lab
Judith Hopf	professor, fine arts
Jacqueline Jurt	course instructor, print shop, artist
Ulrika Karlsson	guest professor, architecture
Hassan Khan	professor, fine arts
Daniel Kohl	course instructor, artist
Yasuaki Kitagawa	course instructor, sculpture lab, artist
Niklas Maak, Dr.	guest professor, architecture and fine arts, critic
Nino Pezzella	course instructor, figure drawing
Philippe Pirotte	professor, art historian, cultural education
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor, print shop, artist
Yasmil Raymond	rector, curator, art education
Tobias Rehberger	professor, sculpture
Willem de Rooij	professor, fine arts
Bernhard Schreiner	instructor, film class, artist
Sebastian Stöhrer	instructor, wood workshop, ceramic workshop, artist
Peter Testa	guest lecturer, architecture, supported by DAAD
Peter Trummer	guest professor, architecture
Silke Wagner	course instructor, print shop, artist
Stefan Wieland	course instructor, architecture, artist
Wolfgang Winter	instructor, head of the sculpture lab, artist
Thomas Wizent	technical course instructor, computer lab
Haegue Yang	professor, fine arts, pro rector
Christian Zickler	instructor, head of the print shop, artist