



**Hochschule für Bildende Künste–Städelschule  
Frankfurt am Main  
Courses and Seminars, Summer Semester 2024  
15.04.2024–19.07.2024**

**– Subject to change –  
Last update: 20.03.2024**

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

The Summer Semester 2024 begins on April 15, 2024, and ends on July 19, 2024. The first and last meeting of each course is stated in the course information.

Students must complete 6 credits in Practice and 6 credits in Theory during the first 6 semesters.

After successfully completing a course or seminar, students receive a Course Certificate from the professor or instructor, which must be handed in at the student office (Studierendensekretariat).

It is possible to be exempted from the attendance requirements of Practice and Theory. 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. 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, the calendar and contacts are available on the [Wiki](#).

The locations are indicated as follows: (Dürer) for Dürerstraße 10, 60596 Frankfurt and (Daimler) for Daimlerstraße 32, 60314 Frankfurt.

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## **001. Practice/Courses**

### **P001. Adobe Photoshop (Online Course)**

18.–22.03.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Online on Zoom)

Daily 10:00am–3:00pm

Instructor: Silke Wagner and Jacqueline Jurt

Photoshop knowledge is not required. You will need your own computer with the newest Adobe Photoshop running. If you don't have a license, you will be provided with a temporary one. It is also possible to use a place in the computer room if you do not have your own computer. This course is an 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: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 5

Date of registration: 01.03.2024, from 10:00am on

### **P002. Raw File Editing (Online Course)**

15.04.–14.07.2024

By appointment (Online on Zoom)

Instructor: Eric Bell

This course is offered on an individual basis on Zoom over two sessions. Two successive appointments can be made with Eric individually via E-mail. This intensive course introduces a comprehensive approach to editing raw files in order to realize the full potential of digital equipment.

Please register via: [eric.bell@staedelschule.de](mailto:eric.bell@staedelschule.de)

Limitation of participants: 1

Date of registration: You can contact Eric throughout the semester.

### **P003. Sculpture Lab**

15.04.–19.07.2024  
Monday (Sculpture Lab, Daimler)  
Weekly 10:00am–6:00pm

Instructor: Wolfgang Winter, Yasuaki Kitagawa, Layla Nabi

The Sculpture Lab offers traditional and experimental methods of three-dimensional artistic work. Appointments for individual introductions to the workshop facilities (obligatory) as well as appointments for advice regarding the realization of artistic projects can be made via the e-mail. Special course offerings will be announced in the student mailing list.

Please register via: [sculpturelab@staedelschule.de](mailto:sculpturelab@staedelschule.de)  
Date of registration: You can contact the Sculpture Lab throughout the semester.

### **P004. Ceramics Workshop**

15.04.–19.07.2024  
Monday; Thursday (Ceramics Workshop, Dürer)  
Weekly 9:00am–4:00pm

Instructor: Sebastian Stöhrer

Appointments for individual introductions to the workshop facilities (obligatory) as well as appointments for advice regarding the realization of artistic projects can be made to Sebastian Stöhrer via e-mail.

Please register via: [sebastian.stoehrer@staedelschule.de](mailto:sebastian.stoehrer@staedelschule.de)  
Date of registration: You can contact Sebastian throughout the semester.

### **P005. Wood Workshop**

15.04.–19.07.2024  
Monday; Thursday; Friday (Wood Workshop, Dürer)  
Weekly 9:00am–5:00pm

Instructor: Sebastian Stöhrer

Appointments for individual introductions to the workshop facilities (obligatory) as well as appointments for advice regarding the realization of artistic projects can be made to Sebastian Stöhrer via e-mail.

Please register via: [sebastian.stoehrer@staedelschule.de](mailto:sebastian.stoehrer@staedelschule.de)  
Date of registration: You can contact Sebastian throughout the semester.

## **P006. Film & Video Lab**

15.04.–19.07.2024

Monday 9:30am–2:30pm; Thursday 10:30am–1:30pm (Film & Video Lab, Daimler)  
Weekly

Instructor: Bernhard Schreiner and Marius Moll

One to one student consultation: Equipment introduction, help with individual student projects, general questions on film and video camera and editing techniques. You can write to the Film & Video Lab to make individual appointments.

Please register via:

[bernhard.schreiner@staedelschule.de](mailto:bernhard.schreiner@staedelschule.de) and [marius.moll@staedelschule.de](mailto:marius.moll@staedelschule.de)

Date of registration: You can contact Bernhard and Marius throughout the semester.

## **P007. Photo Lab**

15.04.–15.07.2024

Wednesday (Photo Lab, Dürer)  
Weekly 10:00am–6:00pm

Instructor: Katharina Schücke

The Photo Lab is open every Wednesday by appointment. Assistance is available for working with analogue photo materials, develop black and white films, make silver gelatine prints from negatives or photograms and print from color negatives. Please note that a completed course in the respective technique is obligatory.

Please register via: [katharinaschuecke@staedelschule.de](mailto:katharinaschuecke@staedelschule.de)

Date of registration: You can contact Katharina throughout the semester.

## **P008. Figure Drawing**

18.04.–04.07.2024

Thursday (Aula, Dürer)  
Weekly 3:30–6:30pm

Instructor: Nino Pezzella

Students will explore various drawing techniques, for beginners and advanced students.

Please register via: No registration required.

Limitation of participants: 25

## **P009. Survival German: The Basics (I)**

19.04.2024  
Friday (I9, Dürer)  
9:00am–12:15pm

Instructor: Gabriela Lund

„Willkommen in Deutschland! Willkommen an der Städelschule!“  
You would like to get by more easily by using and understanding some German? In this workshop, some language items, useful phrases and other information – a true “survival kit” so to speak – will be presented and tried. Ready for you to use in the world outside the classroom immediately.

Prerequisite: Absolutely no knowledge of the German language is required (as the workshop is designed to be a very first contact with the language) – just be curious to try out some basic survival German.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)  
Limitation of participants: 20  
Date of registration: 08.04.2024 from 10:00am on

## **P010. MATERIAL PICNIC – Sustainable Artistic Strategies as Productive Possibilities**

Friday, 19.04., 11:00am–1:00pm; Friday, 03.05., 10:00am–1:00pm;  
Friday, 24.05., 10:00am–1:00pm; Friday, 07.06., 10:00am–1:00pm;  
Friday, 21.06., 10:00am–1:00pm; Wednesday, 03.07., 10:00am–1:00pm;  
Friday, 12.07.2024, 10:00am–1:00pm  
(I9, Dürer)

Instructor: Valeria Fahrenkrog

Everyone brings something with them to the seminar for the picnic. Instead of food in portable formats, each participant brings a material with them. This material may be particularly important for your own work. Perhaps, it asks questions. What questions should influence the choice of materials? Is sustainability in art production even a responsibility that artists should bear?

In an open exchange, we discuss the choice of materials brought with us in order to work out a way to develop the seminar together. At the end of the seminar, a reflection emerges, in the form of an essay, concept, artistic contribution, material research... one way or another: we explore sustainable artistic working methods as productive possibilities and not as restrictions!

In the seminar we will approach the aspects of sustainability in art practice through three areas in parallel: sustainability and material procurement in our own artistic work, best practice examples and artistic strategies using the example of other artists and exhibition projects; texts will be read and discussed. A visit, for example to a recycling center or a cultural institution with a strong sustainability concept or similar, is also planned.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 10

Date of registration: 12.04.2024 from 10:00am on

## **P011. Lithography**

22.-26.04.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Printshop, Dürer)

Daily 9:30am–3:30pm

Instructor: Peyman Rahimi

Introduction to the basics of Lithography (chalk, ink, and image transfer).

No previous knowledge is required.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 4

Date of registration: 15.04.2024 from 10:00am on

## **P012. Adobe Illustrator/InDesign**

22.-26.04.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Computerpool, Dürer)

Daily 9:00am–12:30pm

Instructor: Harald Pridgar

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 5

Date of registration: 15.04.2024 from 10:00am on

## **P013. Feast (Spring Images)**

24.-26.04. and 12.-15.06. 2024

Wednesday; Thursday; Friday (Filmküche, Dürer)

Daily 10:00am–5:00pm

Instructor: Gülsüm Güler

Within the split courses in April and June you will get an overview of artists' recipe and food photography books and short films. During the process of preparing food and creating a plant-based outdoor feast (in June) you are invited to experiment and create images. Therefore you will research recipes, shop vegetables and spices at regional and global markets, cook, try out, invite guests, show off, host and feast. Results will be archived for a further publication.

Please register via: [guelsuem.gueler@staedelschule.de](mailto:guelsuem.gueler@staedelschule.de)

Limitation of participants: 6

Date of registration: 16.04.2024

## **P014. Woodcut**

30.04., 07.05., 21.05., 28.05., 11.06., 18.06.2024  
Tuesday (Printshop, Dürer)  
Weekly 2:00–6:00 pm

Instructor: Anja Cooijmans, Christian Zickler

Students learn the basic techniques of woodblock printing. Printing is done both by hand and with the intaglio press. To promote continuity of work the woodcut course will be offered as an open workshop on Tuesdays from 2:00–6:00pm, rather than as a block course. Previous experience is not required.

Please register via: [printshop@staedelschule.de](mailto:printshop@staedelschule.de)

Limitation of participants: 4

Date of registration: One week in advance for the upcoming date

## **P015. Black & White Photography**

Instructor: Milena Büsch

The course will take place in May and will get announced one week prior to the course. Introduction to analogue photography, developing and enlarging film, working in the Black & White Lab.

Please register via: [milena.buesch@staedelschule.de](mailto:milena.buesch@staedelschule.de)

Limitation of participants: 8

Date of registration: One week in advance for the upcoming date

## **P016. Survival German: The Basics (II)**

06.05.2024  
Monday (I9, Dürer)  
2:00–5:15pm

Instructor: Gabriela Lund

„Willkommen in Deutschland! Willkommen an der Städelschule!“

You would like to get by more easily by using and understanding some German? In this workshop, some language items, useful phrases and other information – a true “survival kit” so to speak – will be presented and tried. Ready for you to use in the world outside the classroom immediately.

Prerequisite: Absolutely no knowledge of the German language is required (as the workshop is designed to be a very first contact with the language) – just be curious to try out some basic survival German.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 20

Date of registration: 29.04.2024 from 10:00am on



## **P017. Silkscreen/Textile Printing**

13.-17.05.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Printshop, Dürer)

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: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 6

Date of registration: 06.05.2024 from 10:00am on

## **P018. Audio Technique/Sound Design**

13.-17.05.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Sound Studio, Dürer)

Daily 9:00am-3:00pm

Instructor: Daniel Fort

Basics of recording and editing sound, field recordings, synthesizer, sampling, and the use of audio software.

Please register via: [daniel.fort@staedelschule.de](mailto:daniel.fort@staedelschule.de)

Limitation of participants: 4

Date of registration: 05.06.2024

## **P019. Introduction to Interaction Design/Programming and Publishing a Web Portfolio**

31.05.-12.07.2024

Friday (Sound Studio, Dürer)

Weekly 10:00-11:30am

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, JavaScript for own website.

Please register via: [daniel.fort@staedelschule.de](mailto:daniel.fort@staedelschule.de)

Limitation of participants: 4

Date of registration: 24.05.2024

## **P020. Digital Halftone Intaglio-Type (Photoengraving)**

03.–06.06.2024

Monday; Tuesday; Wednesday; Thursday (Printshop, Dürer)

Daily 9:30am–3:30pm

Instructor: Anja Cooijmans

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

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Limitation of participants: 4

Date of registration: 27.05.2024

## **P021. Art Documentation and Studio Photography**

10.–13.06.2024

Monday; Tuesday; Wednesday; Thursday (I9, Dürer)

Daily 10:00am–5:00pm

Instructor: Eric Bell

An introduction to art documentation techniques and principles of studio lighting, covering various media, installation views, and lighting environments. Participants are invited to bring their own works to document.

Please register via: [eric.bell@staedelschule.de](mailto:eric.bell@staedelschule.de)

Limitation of participants: 8

Date of registration: 20.05.2024

## **P022. Audio Technique/Sound Design**

24.–28.06.2024

Monday; Tuesday; Wednesday; Thursday; Friday (Sound Studio, Dürer)

Daily 9:00am–3:00pm

Instructor: Daniel Fort

Basics of recording and editing sound, field recordings, synthesizer, sampling, and the use of audio software.

Please register via: [daniel.fort@staedelschule.de](mailto:daniel.fort@staedelschule.de)

Limitation of participants: 5

Date of registration: 17.06.2024

## **P023. Production Studio**

Due to construction, the Production Studio will be closed during the Summer Semester 2024.

For consultation and support with programming, projection mapping, camera 360 and VR and other technical projects students can email Juliet Carpenter:  
juliet.carpenter@fbk.staedelschule.de

For consultation and support with 3D printing and file preparation students who already joined the 3D printing courses last semesters can email Nermine Saadeh or Sandra Havlicek:  
nermine.saadeh@staedelschule.de or sandra.havlicek@staedelschule.de

## 002. Theory/Seminars

### T001. The Mother-Position in Selected Works of Art/Literature and Film

Monday, 15.04., 4:00–6:00pm (Introduction); Friday, 26.04., 2:00–4:00pm;  
Tuesday, 14.05., 4:00–6:00pm; Wednesday, 05.06., 4:00–6:00pm;  
Tuesday, 18.06.2024, 4:00–6:00pm (I9, Dürer)

Professor: Isabelle Graw

Literature often results from authors who have worked through the death of his/her mother – as novels like Marcel Proust's "A La Recherche du temps perdu" (1913) or Roland Barthes's essay "Camera Lucida: Reflections on Photography" (1980) forcefully demonstrate. In his notes on Proust (1) Barthes emphasizes how Proust was only able to kickstart his "Recherche" after the death of his mother. The same is true for Barthes: he too, longed for a "vita nueva" after his mother's death where he would not only write academic essays, but also produce literature. Barthes started collecting notes for the project of a novel which – apart from the published notes (2) – never saw the light of day.

In this seminar – which was kindly suggested to me by Punch Viratmalee and Elsa Stanyer – we will examine the mother-position in several artworks, books and films. We will do so in view of Melanie Klein's metapsychological insights. Klein famously argued that our object relations stem from our experiences in early childhood. Instead of presupposing the ideal of a symbiotic fusion between the child and its mother/caretaker, Klein insists on the crucial role of aggressions, projections and splitting that mark our psyche and our relationships to others. Klein famously distinguishes between two (non-developmental) "positions" that we inhabit again and again during our lifetime. On the one hand there is the so called "paranoid schizoid" position which only distinguishes between an entirely "good" or an entirely "bad breast" – a position that results from the subject projecting its "persecutory fears" onto supposedly bad objects (or persons). This position results in an inability to tolerate loss and ambivalences. On the other hand, there is the according to Klein more desirable "depressive position" which is also "no picnic" as philosopher has Amy Allen pointed out. But the depressive position at least allows the subject to realize that an object can be both: good *and* bad at the same time. And it can furthermore lead to a creative process of mourning that tolerates loss and ambivalence. We will use Klein's positional model as a theoretical backdrop in order to analyze selected artistic productions from the 20th and 21st century that deal with the "mother-position." The participants of this seminar are encouraged to produce their own works (artworks, texts, films) that also revolve around this primary object-relation and the object-relations that result from it. After all, we have all had mothers or caretakers who occupied this position in our lives. But our relationships to these primary caretakers are marked by a deep ambivalence that keeps shaping our object-relations and our creative process.

Citation:

1. Roland Barthes: Proust. Aufsätze und Notizen. Das Dokument einer bedeutenden Wahlverwandtschaft, Berlin 2022.

2. Roland Barthes: The Preparation of the Novel. Lecture, Courses and Seminars at the Collège de France (1978-79 and 1979-1980) Columbia University Press, 2010.

Please register via: [elsa.stanyer@fbk.staedelschule.de](mailto:elsa.stanyer@fbk.staedelschule.de)

## **T002. The Value of Art under Different Circumstances**

Monday, 15.04., 4:00–6:00pm (Introduction); Wednesday, 15.05., 2:00–4:00pm;  
Thursday, 06.06., 2:00–4:00pm; Wednesday, 19.06.2024, 2:00–4:00pm (I9, Dürer)

Professor: Isabelle Graw

This lecture series aims at determining the artwork's specific value-form from a production-aesthetical and from a reception-theoretical perspective. With Karl Marx's definition of the commodity fetish in mind it argues that artworks are commodities of a special kind – if only due to their status as (mostly) material unique objects. During this lecture series I will also consider how the processes of value-production stand on shaky grounds in different times – such as during a global pandemic. My theoretical propositions will always be interspersed with the close reading and analysis of value-reflexive artworks – from Duchamp's "Tsanck Cheque" (1919) to Jutta Koether's painting "Fly Now" (2022). I will finally also consider those works that negotiate those processes of value-discrimination (against female, gender-non conforming or Black artists) that occur in some segments of the commercial realm of the art world to this day.

Please register via: [elsa.stanyer@fbk.staedelschule.de](mailto:elsa.stanyer@fbk.staedelschule.de)

## **T003. A Curatorial Turn: Installing Time/Producing Space**

19.04.–28.06.2024  
Friday (I9, Dürer)  
Bi-weekly 2:00–4:00pm

Professor: Daniel Birnbaum

We will look at artworks and exhibitions in which philosophy manifests itself – from Harald Szeemann's Bachelor Machines and Jean-Francois Lyotard's Les Immitteriaux to more recent examples. The course will involve one or two site visits in other cities.

Please register via: [salome.luebke@fbk.staedelschule.de](mailto:salome.luebke@fbk.staedelschule.de)

## **T004. Art History and Cultural Studies**

30.04.–09.07.2024  
Tuesday (I9, Dürer)  
Bi-weekly 2:00–4:00pm

Professor: Philippe Pirotte

## Annexed to Insurgency?

### On photography's agency between power and resistance

We will discuss the mobilisation of photography between representations of power and status on the one hand, and its 'revolutionary use-value', as Walter Benjamin desired it in his seminal text *The Author As Producer* on the other.

Beyond its rootedness in the violent political reality of Western imperialism, we choose to look at aims to extract new meanings and develop new ways of seeing with photography in a world growing physically smaller but psychologically bigger over the 20th Century. Photography played an important role as a 'first truly revolutionary means of reproduction' arising simultaneously with socialism (Benjamin in *The Work of Art...*). In the seminars we will consider photography and its relationship to social change, identity politics and human rights, fighting against fascisms and alongside independence movements for decolonisation, in function of 'recognition' and 'the right to look and be seen' (Mirzoeff, *The Right to Look*). We will discuss photography's agency through Luc Boltanski's and Pierre Bourdieu's study (*A Middle-Brow Art*) of photography as primary a means of preserving the present and reproducing moments of collective upheaval and celebration, rather than being endowed with the status of works of art.

#### Bibliography (selection):

- Dawn Ades, *Photomontage*, first published 1976 (e-book available).
- Ariella Azoulay, *Civil Imagination. A Political Ontology of Photography* (London and Brooklyn: Verso, 2012) (pdf available).
- Jennifer Bajorek, *Unfixed. Photography and Decolonial Imagination in West Africa* (Durham and London: Duke University Press, 2020) (pdf available).
- Roland Barthes, *Camera Lucida*, trans. Richard Howard (New York: Hill and Wang, 1981).
- Walter Benjamin, *The Author as Producer, Address at the Institute for the Study of Fascism* (Paris, April 27, 1934) (pdf available).
- Walter Benjamin, *The Work of Art in the Age of its Technological Reproducibility*,
- Walter Benjamin, *On Photography*, Edited and translated by Esther Leslie (London: Reaktion Books), 2015.
- Luc Boltanski and Pierre Bourdieu, *Photography: A Middle-Brow Art*, first published in French as *Un Art Moyen*, Paris: les Éditions du Minuit, 1965 (Cambridge: Polity Press: 1990).
- Corine Diserens, *Chasing Shadows. Santu Mofokeng: Thirty Years of Photographic Essays* (Munich, Berlin, London, New York: Prestel, 2011).
- Thierry de Duve, "Art in the Face of Radical Evil" in: *October* 125, Summer 2008, pp. 3–23) (pdf available).
- Vilém Flusser, *Towards a Philosophy of Photography*, (London: Reaktion Books, 2000) (first published 1983) (pdf available).
- Christopher J. Lee, *The Decolonising Camera: Street Photography and the Bandung Myth* (*Kronos* vol.46 n.1 Cape Town Nov. 2020) (pdf available).
- Nicholas Mirzoeff, *The Right to Look. A Counter-history of Visuality*, Durham, NC, USA: Duke University Press, 2011 (pdf available).
- Philippe Pirotte, "On the political imagination and agency in Richard Wright's photographs taken during the Bandung Conference", in: *Southeast of Now*, fall 2024 (forthcoming, draft available).
- Philippe Pirotte, Willem de Rooij, Christina Lehnert, Pierre Verger in Suriname (Köln:

Koenig Books, 2021).

-Philippe Pirotte, Santu Mofokeng: Engulfed By Shadows, in: Kaleidoscope 15, June 2012 (pdf available).

-Leigh Raiford, Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle (The University of North Carolina Press, 2011) (e-book available).

-Mark Sealy (with Stuart Hall), Different: A Historical Context: Contemporary Photographers and Black Identity (London: Phaidon, 2001).

-Mark Sealy, Decolonising the Camera: Photography in Racial Time (London: Lawrence & Wishart, 2019).

-Mark Sealy, Photography: Race, Rights and Representation (London: Lawrence & Wishart, 2022).

-Susan Sontag, On Photography (New York: Farrar, Straus and Giroux, 1977).

-Susan Sontag, Regarding the Pain of Others (New York: Farrar, Straus and Giroux, 2003).

Please register via: [Rand.Elarabi@fbk.staedelschule.de](mailto:Rand.Elarabi@fbk.staedelschule.de)

### **T005. Excursion to Berlin: Figures of Thought: Seminar with Klasse Heike Föll at the UDK**

Monday, 06.05.–Tuesday, 07.05.2024

At UdK, in Berlin

Professor: Isabelle Graw

We will read and discuss Emmelyn Butterfield-Rosen's book: Modern Art & The Remaking of human Disposition, 2021. Ideally Emmelyn will join us via zoom. More information to follow.

Please register via: [elsa.stanyer@fbk.staedelschule.de](mailto:elsa.stanyer@fbk.staedelschule.de)

### **T006. GROUP CRITS: How to Present and Discuss My Work**

Monday, 08.07., 4:00–6:00pm; Tuesday, 09.07.2024, 2:00–4:00pm  
(19, Dürer)

Professor: Isabelle Graw

Due to high demand I decided to offer group-crit sessions in July 2024. Dates will be announced. The group crits aim at reflecting on how artists (and curators) present and discuss their work. They also aim at discussing (and critiquing) the presented works in the framework of the group. Opting for the group as the site for these discussions is a way of acknowledging what Judith Butler pointed out in "The Force of Non-Violence" (2020): that "selves are implicated in each other's lives, bound by a set of relations that can be as destructive as they can be sustaining". By exposing our works to other "selves" we thus acknowledge how our selves (and our works correspondingly) are constituted through their relationships with others. In order to keep the "destructive" potential of these relationships in check, I propose several strategies such as dividing the group into a pro and a con-voice that switches



at some point. While discussing the presented works we will relate them to those historical artistic practices that are evoked by them. But we will also investigate how the presented works intervene into the contemporary field of possibilities and discussions. The group will focus on what are perceived as the strong points of the work and also on its potential problems. Its participants will form a kind of “micro-public” that evaluates and thus makes value judgments. The existence of such a public was presupposed by Modern Art since its emergence in the 18th century. Indeed: the Parisian “salons” first provided these publics to art – a public that was quite diverse in terms of class, but also characterized by its nationalist, racist and heteronormative orientations. We will try to form another more plural and diverse public – a public that allows for inner conflicts and produces value judgments that are situated and provisional. In other words: what we will say about the presented works will never be the last word about them. But while acknowledging the limits of our value judgments we will also claim a situated normative validity for them.

Please register via: [elsa.stanyer@fbk.staedelschule.de](mailto:elsa.stanyer@fbk.staedelschule.de)

### **003. Guest Professors and Visiting Artists**

#### **G001. Camille Norment**

Monday, 22.04.–Wednesday, 24.04.;

Monday, 13.05.–Wednesday, 15.05.;

Monday, 03.06.–Wednesday, 05.06.;

Monday, 01.07.–Wednesday, 03.07.2024

(Aula, Dürer)

Daily, 10:00am–6:00pm, individual Studio Visits schedule to be determined in class.

Guest Professor: Camille Norment

This course is aimed at students with an interest in expanding the conceptual approach to sound in their sonicrelated artworks and ideas.

Sound is a physical force that connects everything in its omnidirectional path. The term *psychoacoustics* names the study of sonic phenomena as it meets, interacts with, and is transformed by encounters with objects, structures, bodies, and minds across time and space. Camille Norment coined the term *cultural psychoacoustics* as a dynamic aesthetic and conceptual framework to probe and politicize the various cultures of sonic investigation, particularly instances of sonic and social dissonance. Here, the sonic is not only sound listened to, but sound felt, and even imagined. *Cultural psychoacoustics* augments the notions of time and space to include conceptual dimensions such as historical time and global zeitgeist. Human and non-human bodies are activated through the resonance of empathetic narratives that emerge between the present, and a multiplicity of concurrent histories and futures.



Activating the resonances of *cultural psychoacoustics*, this course offers an investigation of sound through the concept of *sonic iconography*. Some initial questions are: How does the hold that sound and music has over the mind and body relate to the notion of the *aura*? How does the fleeting, “far-away, so close” nature of sound paradoxically form *sonic iconography* in spite of attempts to sever representation and symbolism, in support of “sound for sound’s sake”? How can *cultural psychoacoustics*, and the notion of *sonic iconography* provide conceptual tools to expand the concept and use of sound in art and music? Additional queries will be guided by the participants work and research areas.

Some initial sites of inquiry include frequency and the sine wave, vibration, feedback, listening, and social bonding through sound. Participants are asked to think through their own work to provide additional sites of interest. The aim of this course is not to present an exhaustive survey, but rather to facilitate the mapping of *cultural psychoacoustic* constellations that participants can utilize towards the expanded production of their own sound related work. The participatory seminars will be heavily supported by individual studio visits and in-class sharing of works and ideas in progress.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Date of registration: 13.05.2024 from 10:00am on

## **G002. Nira Pereg: Loc(k)ating**

Tuesday, 30.04.; Thursday, 02.05.; Friday, 03.05.; Monday, 27.05.; Tuesday, 28.05.;  
Wednesday, 29.05.; Friday, 31.05.; Monday, 24.06.–Friday, 28.06.2024  
11:00am–1:00pm and 2:00–5:00pm  
(Aula, Dürer)

Guest Professor: Nira Pereg

Inspired by Edward Casey’s insight that ‘place’ emerges at the intersection of ‘time’ and ‘space,’ this course explores artistic expression as a product of four key intersections: ‘time,’ ‘space,’ ‘perception,’ and ‘agency.’ Students actively engage with a chosen intersection, focusing on a specific real space in their surroundings. Viewing representation as fundamentally a narrative, we can investigate the instances and methods by which it is constrained within a particular space and those by which it surpasses such limitations. What consequences arise from these dynamics? How much can we explore without completely departing? The focus lies on dismantling narratives or extracting meaning. Various terms, including sites, territories, locations, backdrops, and scenery, are examined as distinct ways to conceptualize places within global representations. One illustrative example is the nuanced significance attached to either revealing or concealing one’s “location” on social media, which transforms into a time-based political gesture with tangible implications. Course meetings, spanning private and public, group and solo, indoor and outdoor, and day and night explorations, aim to transform places into “loc(k)ations” - thematically, ethically, and personally. Throughout the semester, participants reflect on the role of ‘place’ in their lives, artwork, production, and presentation by focusing on a chosen location. This act of “loc(k)ating” - activates intersections, allowing for a new space to emerge.

Using various mediums, students research, document, and observe the intersections of time and space, exploring the effects of particular places on their artistic endeavors. The course involves mapping, marking, and re-categorizing spaces as participants transition from studio to 'place' and from production to presentation.

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)  
Date of registration: 15.04.2024 from 10:00am on

### **G003. Barbara Casavecchia: Shaped by Water. Three Exercises in Proximity.**

Thursday, 16.05.–Saturday, 18.05.;  
Friday, 14.06.–Sunday, 16.06.;  
Monday, 15.07.–Friday, 19.07.2024;  
10:00am–1:00pm and 2:00–4:00pm  
(Aula, Dürer)

The seminar will look at proximity as embodied ways of “being close to”. It will consist in three collective exercises of movement out of the enclosed space of the class and towards public space, as defined by the presence and flowing of waters. This includes meetings in the seminar space and going for urban walks. From drinking to crying, from sweating to salivating, water also moves across our bodies and shapes their constant transformations over time and space. Each exercise will be accompanied by a round of readings from the book “Undrowned: Black Feminist Lessons from Marine Mammals” (2020) by Alexis Pauline Gumbs, conversations and storytelling, as well as by the writing of short texts. The goal is to practice collective apprenticeship, and develop habits of noticing human and more-than-human relations, as philosopher and anthropologist Anna Lowenthal Tsing invites us to do.

Here is a selection of books to accompany the seminar, mostly available at the library at Städel Schule:

Pilkey, Longo, Neal, Rangel-Buitrago, Hayes (eds.), *Vanishing Sands. Losing Beaches to Mining*, Duke University Press, 2022

Diana K. Davis, *The Arid Lands. History, Power, Knowledge*, MIT Press, 2016

*Everybody Talks about the weather*, curated by Dieter Roelstraete, Fondazione Prada, 2023 (exhibition catalogue)

Andrea Muehlebach, *A Vital Frontier. Water Insurgencies in Europe*, Duke, 2023

Pablo Martínez, Emily Pethic, *What, How & For Whom* (eds.), Artistic Ecologies. New Compasses and Tools, Sternberg, 2022

Jacque, Otero, Verzier (eds.), *More-than-human*, Co-published by Het Nieuwe Instituut, Office for Political Innovation, General Ecology Project at Serpentine Galleries and Manifesta Foundation, 2020.

*Embassy of the North Sea, Exercises in Watery Politics*, 2023

Andrea Muehlebach, *A Vital Frontier. Water Insurgencies in Europe*, Duke University Press, 2023

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)  
Date of registration: 06.05.2024 from 10:00am on

## **G004. Éric Baudelaire: Durational Cinema**

Wednesday, 22.05.–Sunday, 26.05.;  
Wednesday, 05.06.–Saturday, 08.06.2024  
(Various Locations)

Guest Professor: Éric Baudelaire

Éric Baudelaire's second session at Städelschule will be structured around a durational film program. Each film will be watched (in good cinematic conditions) and discussed for the same duration as the film itself. The physical experience of duration, both for the screenings and the discussions, is at the heart of the experience proposed by this seminar.

### **Part 1, The archive in question**

Wednesday, 22.05, 5:00pm (DFF, public screening)  
Chris Marker, *Grin Without a Cat* (180 min)

Thursday, 23.05., 12:00–5:00pm; Friday, 24.05., 9:00am–2:00pm  
(DFF, private screening)  
Claude Lanzmann, *Shoah* (570 min)

Saturday, 25.05., 12:00–8:00pm (with break); Sunday, 26.05., 12:00–3:00pm  
(DFF public screening)  
Wang Bing, *West of the Tracks* (551 min)

### **Part 2, A physical sensation of place**

Wednesday, 05.06., 20:00pm (DFF, public screening)  
Éric Baudelaire, *A Flower in the Mouth*  
presented and discussed with editor Claire Atherton

Thursday, 06.06., 1:00–5:30pm (DFF, private screening)  
*D'Est (From the East)*, 1993, by Chantal Akerman, (1h47),  
*De l'autre côté (From the Other Side)*, 2002, by Chantal Akerman, (1h43)  
presented and discussed with editor Claire Atherton

Friday, 07.06., 2:00pm (location to be defined)  
*Double Tide*, 2009, (1h39)  
Sharon Lockhart, *Lunch Break*, 2008, (83 min)

Saturday, 08.06., 12:00–5:45pm (Mal Seh'n Kino)  
Peter Watkins, *LA COMMUNE* (345 Min.)  
Presented and discussed with Patrick Watkins (producer)

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)  
Date of registration: 13.05.2024 from 10:00am on

## **G005. Henrik Olesen**

Monday, 06.05.–Friday, 10.05.;  
Monday, 17.06.–Friday, 21.06.;  
Monday, 15.07.–Thursday, 18.07.2024  
(Aula, Dürer)  
11:00am–1:00pm and 2:00–5:00pm

Guest Professor: Henrik Olesen

My focus will be on the art process: ideas vs. materialization. I will do both studio visits as well as group activities. For the first day, I ask each student to attend class by bringing an art piece of their own production (finished or undone). After a brief introduction, together we place the art pieces in the space. Each student then describes an art piece that is placed next to their own. What do you believe is the idea behind the work?

Form:

What is an idea? Where does it come from?

How do we choose a specific form for an idea?

What comes first: content or form?

Can all materials be used for art production? Or are some materials un-artistic?

Are all production methods equal?

How does the choice of materials support the content?

Content:

Is art about personal matters or more symbolic, formal?

Is it ok to do art about “others” (and not yourself)?

Who do we address with our artworks?

Does art need to be accessible for everyone?

When is an art piece “finished”?

Please register via: [studierendensekretariat@staedelschule.de](mailto:studierendensekretariat@staedelschule.de)

Date of registration: 29.04.2024 from 10:00am on

**Frankfurt am Main, March 20, 2024**

**Prof. Yasmil Raymond**  
Rector

## 004. Faculty

### 2024 Summer Semester Faculty Hochschule für Bildende Künste–Städelschule

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|                             |   |
|-----------------------------|---|
| Monika Baer                 | professor, fine arts                                |
| Éric Baudelaire             | guest professor, fine arts                          |
| Eric Bell                   | instructor photo lab, artist                        |
| Daniel Birnbaum, Dr.        | professor, philosophy, and art education            |
| Milena Büsch                | instructor, photo lab, artist                       |
| Gerard Byrne                | professor, film, artist                             |
| Juliet Carpenter            | instructor, production studio, artist               |
| Barbara Casavecchia         | guest professor, QUIs Visiting Research Fellow      |
| Anja Cooijmans              | instructor, printshop, artist                       |
| Valeria Fahrenkrog          | instructor, sustainability, artist                  |
| Benjamin Foerster-Baldenius | professor, cohabitation, architect, vice-rector     |
| Daniel Fort                 | instructor, sound studio, artist                    |
| Isabelle Graw, Dr.          | professor, art history, art theory                  |
| Gülsüm Güler                | instructor, photo lab, artist                       |
| Flaka Haliti                | guest professor, fine arts                          |
| Sandra Havlicek             | instructor, 3D lab                                  |
| Judith Hopf                 | professor, fine arts ( <i>teaching exemption</i> )  |
| Jacqueline Jurt             | instructor, printshop, artist                       |
| Hassan Khan                 | professor, fine arts                                |
| Yasuaki Kitagawa            | instructor, sculpture lab, artist                   |
| Gabriela Lund               | instructor, German class                            |
| Marius Moll                 | instructor, film, and video lab                     |
| Layla Nabi                  | instructor, project space, artist                   |
| Camille Norment             | guest professor, fine arts                          |
| Henrik Olesen               | guest professor, fine arts                          |
| Nira Pereg                  | guest professor, fine arts                          |
| Nino Pezzella               | instructor, figure drawing                          |
| Philippe Pirotte            | professor, art history, curatorial studies          |
| Harald Pridgar              | instructor, printshop, artist                       |
| Peyman Rahimi               | instructor, printshop, artist                       |
| Tobias Rehberger            | professor, sculpture                                |
| Willem de Rooij             | professor, fine arts                                |
| Nermine Saadeh              | instructor, 3D lab                                  |
| Bernhard Schreiner          | instructor, film and video lab, artist              |
| Katharina Schücke           | instructor, photo lab, artist                       |
| Sebastian Stöhrer           | instructor, wood workshop, ceramic workshop, artist |
| Silke Wagner                | instructor, printshop, artist                       |
| Wolfgang Winter             | instructor, head of sculpture lab, artist           |
| Haegue Yang                 | professor, fine arts                                |
| Christian Zickler           | instructor, head of printshop, artist               |