

einycslæpëts

Hochschule für Bildende Künste–Städelschule Frankfurt am Main

Lectures and seminars, winter semester 2019/20 14.10.2019–16.02.2020

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 2019 begin on 14 October 2019 and end on 16 February 2020.

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 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.

1 Course schedule

1.1 Figure drawing

Wednesday, 16 October 2019 through Wednesday, 12 February 2020 (Aula)
weekly, 4pm – 7pm

Instructor
Nino Pezzella

1.2 Woodcut

Monday, 21 October 2019 through Thursday, 24 October 2019 (Print Workshop)
daily 9:30am – 2:30pm

Instructor
Anja Coymans

Introduction to the basics of woodcut. No prerequisite classes or experience necessary.

Please register in the student's office starting on 14 October 2019.
Participation is limited to 5 students.

1.3 Silkscreen/textile printing

Monday, 28 October 2019 through Friday, 1 November 2019 (Print Workshop)
daily 9:30am – 3:30pm

Instructor
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 student's office starting on 21 October, 2019.
Participation is limited to 6 students.

1.4 Lithography printing, chalk, ink and direct to plate

Monday, 25 November 2019 through Friday, 29 November 2019 (Print Workshop)
daily 9:30am – 3:30pm

Instructor
Peyman Rahimi

Introduction to the basics of lithography. Students learn to use digital printed foils for “direct to plate” lithography’s.

Please register in the student’s office starting on 18 November 2019.
Participation is limited to 5 students.

1.5 Color - Intaglio

Monday, 9 December 2019 through Thursday, 12 December 2019 (Print Workshop)
daily 9:30am – 2:30pm

Instructor
Anja Coymans

Students will learn the basic techniques of dry point and aquatint printing. The course will emphasize printing students’ own work. No prerequisite classes or experience necessary.

Please register in the student’s office starting on 2 December 2019.
Participation is limited to 5 students.

1.6 Sound studio techniques

Audio technique / Sound design (Sound studio)
Monday, 28 October 2019 through Friday, 1 November 2019
daily 9am – 3pm
Language: German/English

Audio technique / Sound design (Sound studio)
Monday, 20 January 2020 through Friday, 24 January 2020
daily 9am – 3pm
Language: English

Instructor
Daniel Fort

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

Please register in the student's office starting on 21 October 2019 for Course 1 and starting on 13 January 2020 for Course 2.

Participation is limited to 5 students. Please bring your own computer if possible.

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

Every Friday, 1 November 2019 through 6 December 2019 (Sound studio)
daily 4pm – 6pm

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 sign up until 25 October 2019 via e-mail: tonstudio@staedelschule.de
Participation is limited to 4 students.

2 Computer Courses

2.1 Adobe Illustrator/Adobe InDesign course (graphics/layout)

Monday, 9 December 2019 through Friday, 13 December 2019 (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 in the student's office starting on 2 December 2019.
Participation is limited to 6 students.

2.2 Premiere Pro/ Davinci Resolve course

Monday, 2 December through Friday, 6 December 2019 (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 in the student's office, starting on 25 November 2019.
Participation is limited to 5 students.

2.3 Adobe Photoshop course

Monday, 04 November through Wednesday, 06 November 2019
Tuesday, 12 November and Wednesday, 13 November 2019 (Computer Lab)
daily 9:30am – 3pm

Instructors
Jacqueline Jurt and Silke Wagner

Introduction to the basics of Adobe Photoshop with subsequent digital printing to color laser and inkjet printers. Photoshop knowledge is not required.

Please register in the student's office starting on 28 October 2019.
Participation is limited to 5 students.

2.4 3D Animation workshop

Monday, 21 October through 23 October 2019, Monday, 25 November through 27 November 2019, Monday, 16 December through 18 December 2019, Tuesday, 7 January through 9 January 2020, Monday, 27 January through 29 January 2020 (Computer Lab)
daily 10am – 4pm. Further dates tba.

Instructor
Alessandro Bertelle (GVN908)

The workshop will guide the students from the very basics of 3D sculpting, painting, animation and rendering to more advanced techniques.

Please register in the student's office starting on 14 October 2019.
Participation is limited to 6 students.

3 Internet/Computer applications

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

Contact
Thomas Wizen

4 Photo lab

All courses will be announced via e-mail one week before they begin.

4.1 Digital cameras and the digital negative:

Monday, 28 October 2019 and Tuesday, 29 October 2019 (meeting at photo lab location tba)
daily 10am – 5pm

Introduction to digital photography (Part 1)

Thursday, 30 October 2019 through Friday, 31 October 2019 (computer lab)
daily 10am – 5 pm

Printing and Workshop:

Friday, 1 November 2019 Raw file editing (Part 2):
daily 10am – 5pm

Working with the Hasselblad X1D, Canon EOS 5D Mark IV,
professional editing of raw files using Adobe Camera Raw (Photoshop CC)
To borrow camera equipment, course (part 1) is mandatory.

Instructor:
Eric Bell

4.2 Black/White Photography

Wednesday, 6 November 2019 through Friday, 8 November 2019 (photo lab)
daily 10am – 5pm

Analog photography, film development and enlarging, working in the B/W lab.

Instructor
Milena Büsch

4.3 Camera obscura: portrait and movement as experiment

Tuesday, 3 December 2019 through Thursday, 5 December 2019 (photo lab)
daily 10am – 5pm

Pinhole camera and photogram, working in the B/W lab.

Instructor
Milena Büsch

4.4 Color photography, film developing

Monday, 6 January 2020 (photo lab)
daily 10am – 5pm

(C-41) developing color negative films
(RA-4) enlarging and printing of color negatives, Metoform processing machine, C-Prints

Instructor
Milena Büsch

4.5 Color photography, enlarging and printing

Tuesday, 7 January 2020 through Friday, 10 January 2020 (photo lab)
daily 10am – 5pm

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

Instructor
Milena Büsch

4.6 Art documentation and studio photography

Monday, 20 January 2020 through Friday, 24 January 2020 (photo lab)
daily 10am – 5pm

Days 1-2: Introduction to lighting principles, techniques and studio equipment;
documentation of 2D works with the copy stand.
Days 3-4: Documentation of flat and 3D works as well as installation views.
Day 5: Workshop day for students that would like assistance with individual projects.

Instructor
Eric Bell

4.7 Workshop Film Class

Monday, 18 November 2019 through Thursday, 21 November 2019 (film class)
daily 10am – 4pm

Filming with Canon Mark IV, Sony PXW-X70 / PXW-Z90, Black Magic Cinema Pocket Camera, Black Magic Ursa Mini 4K, Sony PXW-FS7

The course gives a basic introduction in operating with video equipment of both the photo lab and the film class.

Instructors

Eric Bell and Bernhard Schreiner

Please sign up via e-mail: bernhardschreiner@gmail.com

Participation is limited to 5 students.

5 Art history and art theory – Dr. Jenny Nachtigall

5.1 Seminar. (Un)writing History/ “Our” Selves.

Focussed on film, performance and poetics, this seminar will draw on different models for engaging and contesting the abstraction, universality and stability of History and notions of Self. How do (Western-European) concepts of place, origin and subjectivity relate to forms of capitalization, racialization and gendering? What are their historical foundations and their continuities in the present? Can we get rid of (the violence) of “our” selves? And who is part of that “we” anyway?

In queer studies there has been an ongoing, heated debate on queer anti-sociality as a (presumed) shattering of coherent subjectivity and historical narrativity: Utopian notions of queer futurity clash with identifications of the queer as radical, non-assimilable negativity (e.g. José Esteban Muñoz vs. Lee Edelman). Looking at the tension between utopia and shattering from the history of slavery and its aftermath, however, the problem of undoing takes on a different meaning. What, it is asked, is there to shatter or undo for those who have been confined to a locus outside of history and subjectivity?

Thinking through the tangled relations between sociality and negativity, history and experience with respect to different social positionalities, this seminar will introduce theoretical and aesthetic approaches to the (im)possibilities of narrative. Methodologies of “critical fabulation” (Saidiya Hartman), black feminist poetics (Denise Ferreira da Silva) as well as recent attempts to affirm non-belonging beyond “melancholy historicism” (Stephen Best), will be discussed alongside films by Jane Jin Kaisen, Bhanu Kapil’s poetry as well as sculptural and performative practices like those of Senga Nengudi amongst others. The seminar includes screenings and excursions (details to be announced in the first session)

The course outline and reading list will be introduced on Tuesday, 15 October 2019, 2pm in I9

Dates:

Tuesday, 15 October 2019, 2pm, Wednesday, 30 October 2019, 2 – 5pm, Thursday 7 November 2019, 2 – 5pm, Thursday, 21 November 2019, 2 – 5pm, Thursday, 28 November 2019, 2 – 5pm, Thursday, 12 December 2019, 2 – 5pm, Thursday, 9 January 2020, 2 – 5pm in I9

5.2 Seminar: Vitalist Detours in Art (History) & Theory

Revolving around the themes of artificial life, libidinal life and social life, “Vitalist Detours in Art (History) & Theory” continues last term’s lecture series on “Art’s Fractured Lives”, delving further into the tangled relation between art, aesthetics and notions vitality. Conceived as a combination of lectures and seminar sessions, one section of “Vitalist Detours” will expand the discussion of recent research on post humanisms, new materialisms and science & technology studies in relation to its (vitalist) pre-histories and critical revisions within feminist, queer and/or black studies. Another section will be dedicated to attempts of writing a materialist art history through looking at (art) objects as vehicles of lived experiences rather than as manifestations of concepts or ideas.

Readings include: Sylvia Wynter, Zakiyyah Iman Jackson, Gilbert Simondon, Gilles Deleuze, Briony Fer, Molly Nesbit, Claire Colebrook, Luce de Lire a.o.

The course outline and reading list will be introduced on Tuesday, 15 October 2019, 2pm in I9.

Dates:

Tuesday, 15 October 2019, Friday, 10 January 2020, Friday, 23 January 2020, Friday, 6 February 2020, 2pm – 4pm in I9. Further dates tba.

5.3 Workshop art theory open forum

The art theory open forum is conceived as a workshop for discussing student’s visual and/or written practices as well as further materials relating to their work (texts, music, images etc.). The workshop is open to students of all classes and disciplines and welcomes presentations of finished works, test pieces or works in progress. If you are interested in participating, please email Jenny Nachtigall jenny.nachtigall@staedelschule.de and Atiena Riollot Lansade atienariollet@gmail.com

Dates:

Tuesday, 15 October 2019, 2pm, Thursday, 7 November 2019, 2pm – 5pm, Friday, 24 January 2020, 2pm – 5pm, Friday, 7 February 2020 2pm – 5pm

6 Art History – Prof. Philippe Pirotte- Curatorial Studies

6.1 Seminar: Curating in the Global Contemporary: Challenges and Paradoxes

We will start with reading together a couple of texts. We aim at a collective reading, thinking, speculating and doing. Questions will progressively emerge to contextualize the paradoxes, the challenges (and the urgency) of curating today, i.e.: the opposition between inclusivity or exhaustivity on the one hand, and an inevitable operation of selection (a political question) on the other; the opposition between art and life (a social question); or the opposition between what I call a world of images and the discursive realm (an epistemological question), ...

The discussions that emerge will always be accompanied by the collective reading of texts written by *confrères* in research, art and life. A horizon of urgency will appear, a thinking of art and life, a notion of activism, a questioning of entitlement, ... The seminar will gradually become an exercise in 'epistemic disobedience,' as Walter Dignolo called it, reading and also actively assemble alternative histories and epistemologies of art, that resisted the West's devouring of space and resources.

We will inquire the possibility, by addressing different genealogies of artistic practice, to make a comparative study of cultural production of overlapping historical moments and mutual similarities in order to grasp the circulation of activities, thinking and images in an attempt to broaden the "spectres of comparison" (per Benedict Anderson) across different territories for the study of art and visual culture. A key strategy of the research comprises the study of foundational art movements, artists, writers, schools, festivals, exhibitions, and more, which played a pivotal role in these reversals of perspective. We will gradually follow the history of how the "entitled" position has been, and continues to be, refigured towards an aesthetics informed by sustainability, decolonization, anti-imperialist and anti-racist thought, and relate the aesthetics of intellectual counter-culture and social disobedience since the 1960s with colonial history and post-colonial discourse.

The idea is to actively put together a reading list and a bibliography ourselves, but hereunder is a very preliminary beginning. Some books will be available at Philippe Pirotte's shelf in the library; other texts will be available in pdf in a shared folder online soon. Next to that we will have some guests (a.o. Stefano Harney, Nana Oforiatta-Ayim, ...) and we will do some excursions. More to be announced soon.

First Session:

- Walter Benjamin, "The Author as Producer. Address at the Institute for the Study of Fascism, Paris, April 27, 1934" in *SELECTED WRITINGS VOLUME 2, PART 2 1931-1934* (THE BELKN AP PRESS OF HARVARD UNIVERSITY PRESS Cambridge, Massachusetts, and London, England, 1999), 768-782. (pdf)

- Daniel Buren, *Where are the Artists?*

- Stefano Harney and Tonika Sealy Thompson, "Ground Provisions" in *Afterall: Journal Art, Context, and Enquiry*, 2018 (pdf)

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Second Session:

- Allan Kaprow, "Participation Performance", in Jeff Kelley (ed.), *Allan Kaprow: Essays on the Blurring of Art and Life*, (Berkeley and Los Angeles: University of California Press, 1993), 185-194.

- Naoko Shimazu, "Diplomacy As Theatre: Staging the Bandung Conference of 1955", in *ModernAsianStudies* 48, 1 (2014), 225-252 (Cambridge University Press, 2013) (pdf)

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Third Session:

- Victor I. Stoichita, "The Intertextual Machine," in *The Self-Aware Image. An Insight into Early Modern Meta-Painting* (London/ Turnhout, Brepols Publishers, 2015) 141-182
- Rosalind Krauss, "Photography's Discursive Spaces", in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Massachusetts and London: The MIT Press, 1985).
- Vilém Flusser, *The Image, and The Technical Image in: Towards a Philosophy of Photography* (London, Reaktion Books, 1983), 8-21

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Fourth Session:

- Walter D. Mignolo, "Epistemic Disobedience: The De-Colonial Option and the Meaning of Identity Politics," *Recebido* 19, jan. 2007/*Aprovado* 15, mar. 2007 (pdf)
- Simon Soon, "Rethinking Curatorial Colonialism" (pdf)
- Stefano Harney, "Hapticality in the Undercommons, or From Operations Management to Black Ops" (pdf)

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Fifth Session:

- Goenawan Mohamad, "Of Spaces and Shadows" (pdf)
- Denise Ferreira da Silva, "1(life)÷0 (blackness) = ° – ° or ° / °: On Matter Beyond the Equation of Value" *e-flux Journal* #79 (pdf)
- Benedict Anderson, the first part of his Introduction to "The Spectre of Comparisons" (pdf)

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Sixth Session:

- Mostafa Heddaya, "Doxing the Modern" in *Art in America* (pdf)
- Lotte Arndt, "Decolonization in adversity: Cultural constellations through the prism of *Présence Africaine*" (pdf)

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Seventh Session:

- Jörn Schafaff, "Sets and Scenarios: Rirkrit Tirivanija's *Untitled 1992 (free)*" (pdf)
- Juliastuti, Nuraini. "Sanggar as a Model for Practicing Art in Communal Life" in: *Made in Commons: Exhibition and Other Activities*, 3 Feb. 2017, <http://sekolah.kunci.or.id/?p=375&lang=en> [accessed May 2017]. (pdf)

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Eight Session:

- Hito Steyerl, "International Disco Latin," *e-flux*, May 2013, e-flux.com
- George Orwell, "Politics and the English Language" in *The Collected Essays, Journalism, Letters of George Orwell*, ed. Sonia Orwell and Ian Angus (New York: Harcourt, 1968 vol. 4,) 127-40
- Jean Genet, "Les Frères Soledad," Preface to the *Soledad Brother: The Prison Letters of George Jackson*

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6.2 Seminar: The Idol of Europe, Islam and Orientalism

This seminar will look at the history of how “Europe” progressively defined its “identity” by excluding parts of its own heritage, or by manipulating its own history. For example, Western Europeans may have forgotten or repressed its reality, but Islam has traditionally been indigenous to Europe - both in the west and in the (south) east and central parts of it.

The affirmative or critical roles culture and visual arts played in this history of rejection will be analyzed via a number of case studies. Rather than tracing a post-colonial art history, the seminar will examine how the colonial gaze was constructed through imagery that helped us to internalize its racist ideology.

Before the Renaissance, European Christians largely rejected any notion that they were imbued with the heritage of Greco-Roman Antiquity. Instead they embraced the legacy of an extremely different cultural, political and economic context, namely that of Israel, the Hebrews, and the early Church. To construct the cultural idea of Europe during the Renaissance then, a lot of ideological cementing was needed as now two very different legacies – one Greco-Roman and Polytheistic, and the other one Middle-Eastern and Monotheistic – were brought together. But the embrace of both Ancient Greece, Rome and Israel, as the establishment of the base of the creation of the idea of Europe and the West, demanded the removal of Islam and the influence of the Middle East and North Africa. This was a difficult ideological and military feat (a.o. the massive deportation and expulsion of hundreds of thousands of *Morisco's* from Catholic Spain, early 17th century), but in fact many of the greatest Renaissance artists and writers continued to accept and record their indebtedness to the knowledge preserved and created beneath the banner of the star and the crescent of Islam.

By the mid- and later 18th Century, admiration for the Middle East, or what was then called ‘the Orient’ came to be tinged with racism. This changed Western perception from the 18th century onward and also fostered a subsequent denial by Western academia of any significant pre-Muslim African and Asiatic influences on ancient Greek culture - which was considered the source of Western civilization.

Literature (selection):

- Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science*, Harvard University Press, 2011
- Martin Bernal *Black Athena. The Afroasiatic Roots of Classical Civilization: Vol 1: The Fabrication of Ancient Greece, 1785-1985*, Rutgers University Press (1987); Vol 2: *The Archaeological and Documentary Evidence*, Rutgers University Press (1991); Vol 3: *The Linguistic Evidence*, Rutgers University Press (2006)
- Zeynep Celik, “Colonialism, Orientalism, and the Canon” (Critical Perspectives: Rethinking the Canon), *Art Bulletin*, v. LXXVIII, no. 2 (June 1996)
- Cheikh Anta Diop, *The African Origin of Civilization. Myth or Reality*, Chicago, Lawrence Hill Books, 1974
- Stephen F. Eisenman, *The Abu Ghraib Effect*, University of Chicago Press, 2007
- *Histoire et civilisation de l’Islam en Europe. Arabes et Turcs en Occident du VIIe au XXe s.*, sous la direction de F.Gabrieli (1983).
- Stephen Howe, *Afrocentrism. Mythical Pasts and Imagined Homes*, London-New York:

Verso, 1998

- Rana Kabbani, *Imperial Fictions: Europe's Myths of Orient*. London: Pandora Press, 1994
- Orhan Pamuk, *My Name is Red*
- Edward Said, *Orientalism*, London: Pantheon Books, 1978

Dates:

Art History

Monday 21 October 2019, Wednesday, 13 November 2019, Wednesday, 20 November 2019, Wednesday, 27 November 2019, Wednesday, 4 December 2019 Wednesday, 15 January 2020, Wednesday, 22 January 2020, Wednesday, 29 January 2020, 2pm in I9

Curatorial Studies

Tuesday, 12 November 2019, Tuesday, 19 November 2019, Tuesday, 3 December 2019, Tuesday, 10 December 2019, Tuesday, 14 January 2020, Tuesday, 21 January 2020, Tuesday, 28 January 2020, 2pm in I9

7 Philosophy, Prof. Dr. Daniel Birnbaum

7.1 Seminar: Immaterials: On Curating ideas

Dates: tba

8 Guest professor – Tom McCarthy

8.1 Seminar: Making Nothing Happen: A Seminar on Poetry

For poetry makes nothing happen: it survives
 In the valley of its making where executives
 Would never want to tamper, flows on south
 From ranches of isolation and the busy griefs,
 Raw towns that we believe and die in; it survives,
 A way of happening, a mouth.

W. H. Auden, In Memory of W. B. Yeats

What if the term 'poetry' were to name not simply a literary form, but rather (as for Hölderlin) the very mode and measure of our being or 'dwelling'? How is the question further complicated by the fact that virtually every poet worth their salt has understood this mode as ineluctably passive, abyssal, 'negative'?

Sessions One and Two: Silence Goes More Quickly When Played Backwards

Jean Cocteau: Orphée (screening)

William S. Burroughs: The Invisible Generation

Sessions Three and Four: The Ordeal of Expression

Francis Ponge: *Le Parti Pris des Choses*

Jacques Derrida: Signéponge/Signsponge

Jane Bennet: Vibrant Matter

Sessions Five and Six: Death Styles

Ingeborg Bachmann: Darkness Spoken: The Collected Poems of Ingeborg Bachmann

Ingeborg Bachmann-Paul Celan: Correspondence

Session Seven: Undoing the Creature

Anne Carson: Decreation

Anne Carson: An Oresteia

Session Eight: Wings are Stirring in the Breast of Man

Filippo Tommaso Marinetti: Let's Murder the Moonshine: Selected Writings

Donna Haraway: A Cyborg Manifesto

Sessions Nine and Ten: tbc

Dates:

Tuesday, 20 October 2019 from 2pm until 5pm, Wednesday, 30 October 2019, 10am until 1pm,

Monday, 18 November 2019, 2pm until 5pm, Tuesday, 19 November 2019, 10am until 1pm,

Monday, 2 December 2019, 2pm until 5pm, Tuesday, 3 December 2019, 10am until 1pm

Monday, 13 January 2020, 2pm until 5pm, Tuesday, 14 January 2020, 10am until 1 pm

Monday, 3 February 2020, 2pm until 5pm, Tuesday, 4 February 2020, 10am until 1pm in I9

9 Bhanu Kapil, writer

8.1 Writing workshop, seminar and lecture

Bhanu Kapil was born in England in 1968 to Indian parents, and she grew up in a South Asian, working-class community in London. She developed a childhood interest in writing and cites Salman Rushdie as an early influence. She earned a BA from England's Loughborough University and, after moving to the United States in 1990, an MA in English Literature from SUNY Brockport. She is the author of *Ban en Banlieue* (Nightboat Books, 2015), *Schizophrene* (Nightboat Books, 2011), *humanimal* [a project for future children] (Kelsey Street Press, 2009), *Incubation: a Space for Monsters* (Leon Works, 2006), and *The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001).

At the invitation of students of the writing class, Bhanu Kapil will run an experimental writing workshop based around the topic of Rituals.

Places are limited to 15 students for this 4-day workshop, and priority will be given to previous participants of the writing class. Please register in the student's office on Tuesday, 22 October 2019 and only subscribe if you can attend all days. Once the sign-up sheet is full, we will inform with further details and preparations for the workshop.

Additionally, Bhanu Kapil will give a lecture on Wednesday, 6 November 2019 at 7pm as part of the Public Lecture program in the Aula. This will be followed by a seminar on Thursday, 7 November 2019 from 2 – 5pm in I9, which is open to the whole school.

Dates:

Monday, 4 November 2019, Tuesday, 5 November, Thursday, 7 November 2019, Friday, 8 November 2019 from 10am – 12am and from 2 pm – 5pm. Study group and studio visits
Time and dates to be announced and will be posted on the pin board.

10 Bouhlou's cooking studio

Participation is limited to 9 students.

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. 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.

12 Architecture (Postgraduate Master of Arts in Architecture Program)

The program pursues an exclusive focus on architectural design through research and innovative experiments. Benefitting from its unique setting in the art academy, Städelschule, SAC sees its speculative and experimental approach to architecture both as a privilege and disciplinary obligation. In its disciplinary pursuit, the program situates architecture in a wider socio-political and cultural context by problematizing the contribution of architectural design to these.

The program currently offers the choice between three Master Thesis Studio specializations: Advanced Architectural Design (AAD), Architecture and Aesthetic Practice (AAP), Architecture and Urban Design (AUD). The respective academic and experimental agendas of the Master Thesis Studios complement one another and contribute to a vital and dynamic educational program. The complementarity of the studio programs engenders a productive in-house exchange and discourse for the benefit of the students and the development of the experiments and projects undertaken. During the second year of studies, students complete their Master Thesis Design Project within the thematic framework of their chosen studio specialization.

SAC is highly international, reflected in both faculty and student profiles.

While deeply rooted in the discipline of architecture, SAC benefits from the arts' profound commitment to critical speculation and innovation. Drawing on Städelschule's distinct qualities and dynamics, SAC is situated at the cusp between the critical and innovative forces of art and architecture. SAC's faculty provides the program with an intense, core energy which is supplemented by a visitor's program that is wide-reaching, varied and of a very high quality. Recent guests have included Jeffery Kipnis, Sylvia Lavin, Keller Easterling, Sanford Kwinter, Farshid Moussavi, Liam Young, Mario Carpo, Mette Ramsgaard, David Ruy, Catherine Ingraham, Michael Young, Elizabeth Diller, Ferda Kolatan, Peter Testa and Tom Mayne.

Prof. Beatriz Colomina and Prof. Mark Wigley are offering theory seminars to SAC students in first year. The next seminar is on Friday, 10 January – Saturday, 11 January 2020.

12.1 **Advanced Architectural Design – Ulrika Karlsson**

“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. 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. Currently developments in architectural design are all but consumed by media transmitted fashions and the escalation of public and private investment in the representational value of iconic form. Against this background, AAD pursues architectural design as a potent and disciplinary specific means to intercept historical flows of formative and materialized ideas and forms of production. In these terms, AAD sees design as the most powerful form of exploring the future of architecture both on a practical and a discursive level. Architectural design embodies forms of synthesis that are capable of assimilating new technology as well as transformations in the structure of how things are conceived and made.

However, and more importantly, architectural design is the most potent means to mount a critique and resistance to contemporary conditions inherent to architecture itself - not the least, its modes of production and material practices as well as conventions of representation. These conditions are always already framed by societal and cultural contexts.

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

Architecture and Aesthetic Practice (AAP) explores architecture in relation to the arts to infuse architectural design with original and critical ideas and practices. At this juncture when architecture has lost much of its critical edge due to its allegiance with technological positivism and capitalist incentives, AAP relates selectively to the arts in order to critically engage with the conceptual, theoretical and practical aspects of architectural design. Contemporary architecture has a vast output in both rural and urban settings, yet its critical stance with respect to this output and its varied contexts is often questionable. Moored to conventions that are reified through individual and collective cultural norms as well as capital investments that come hand-in-hand with market expectations, architecture delivers little more than its share of predictable economic and social performance. AAP attempts to radicalize the flow of information and procedures that comprise the conceptual and practical work in architectural design.

By engaging with select art disciplines, AAP seeks to learn from artistic, material practices that frequently display a rigorous and critical yet playful engagement with their subject matter and context. Staging these impulses through architecture's disciplinary specific media, AAP explores how building design unfolds in the meticulous accentuation of material and spatial forms. Against this background, questions of aesthetics are of particular interest - specifically new forms of representation that embrace both the production and decoding of entities within emerging symbol systems set against a wide spectrum of technology driven processes.

12.3 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 economic, 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.

12.4 Program and Event Series

For the specific content of the program, especially the lecture series program, please see: sac.staedelschule.de. The study curriculum for SAC students consists of a series of academic modules that vary for each sub-group within SAC's program. Many events are announced on the website and a number of these are also open to the public. Schedules to be announced.

13 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.

14 Exhibitions/individual lectures

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

14.1 Studio visits

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

15 Portikus

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

Frankfurt am Main, 7 October 2019/mc
The rector

Prof. Philippe Pirotte

Professors, instructors and lecturers
Winter semester 2019/20
Hochschule für Bildende Künste–Städelschule

Eric Bell	course instructor photo lab, artist
Alessandro Bertelle	course instructor, artist (GVN908)
Johan Bettum, Dr.	professor, architecture
Daniel Birnbaum, Dr.	professor, art education
Hocine Bouhlou	course instructor cooking studio, chef
Milena Büsch	course instructor photo lab, artist
Gerad Byrne	professor, film
Beatriz Colomina, phd	guest professor, architecture
Anja Cooymans	instructor, print shop
Daniel Fort	course instructor sound studio, artist
Isabelle Graw, Dr.	professor, art theorist
Constantin Heine	technical course instructor, computer lab
Stefanie Heraeus, Dr.	head of curatorial and critical studies program
Judith Hopf	professor, fine arts
Jacqueline Jurt	course instructor, print shop, artist
Bhanu Kapil	course instructor, writer, <i>Städelschule Portikus e.V.</i>
Ulrika Karlsson	guest professor, architecture
Hassan Khan	professor, fine arts
Daniel Kohl	course instructor, artist
Yasuaki Kitagawa	course instructor, sculpture lab, artist
Kasper König	honorary professor, cultural education
Tom McCarthy	guest professor, art and literature, author, <i>o.T. Stiftung</i>
Jenny Nachtigall, Dr.	interim professor, art theorist (Isabelle Graw)
Nino Pezzella	course instructor, figure drawing
Philippe Pirotte	rector, professor, art historian, cultural education
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor, print shop, artist
Tobias Rehberger	professor, sculpture
Willem de Rooij	professor, fine arts
Bernhard Schreiner	instructor, film class, artist
Nikolas Gambaroff	guest professor, painting
Sebastian Stöhrer	instructor, wood workshop, ceramic workshop, artist
Wolfgang Tillmans	honorary professor, fine arts
Peter Trummer	guest professor, architecture, <i>Heinz und Gisela Friederichs Stiftung</i>
Silke Wagner	course instructor, print shop, artist
Stefan Wieland	course instructor, architecture, artist
Mark Wigley, phd	guest professor, architecture
Wolfgang Winter	instructor, head of the sculpture lab, artist
Thomas Wizent	technical course instructor, computer lab
Haegue Yang	professor, fine arts
Christian Zickler	instructor, head of the print shop, artist