



**Hochschule für Bildende Künste–Städelschule
Frankfurt am Main
Courses and seminars, Winter Semester 2023-24
16.10.2023–09.02.2024**

**– Subject to change –
Last update: 13.09.2023**

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

The winter semester 2023-24 begins on October 16, 2023, and ends on February 09, 2024. The first and last meeting of each course is noted in the course information.

Students must complete 6 credits in Practice and 8 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's office.

It is possible to be exempted from the attendance requirements of the seminars 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. 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 the facility 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

09.10.2023 – 13.10.2023

Monday ;Tuesday;Wednesday;Thursday;Friday; (- online -)

Daily 10:00am – 3:00pm

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, 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.

Limitation of participants: 5

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 25.09.2023

P002. Introduction to interaction design/Programming and publishing a web portfolio

13.10.2023 – 01.12.2023

Friday (Soundstudio, Dürer)

Weekly 10:00 – 11:30am

Instructor: Daniel Fort

The aim of this course is to achieve basic skills and knowledge of web programming in HTML, CSS, Javascript, as well as interaction, animation, and user experience design to build and deploy an own web portfolio.

Limitation of participants: 4

Please register via: daniel.fort@staedelschule.de

Date of registration: 06.10.2023

P003. Raw File Editing

16.10.2023 – 09.02.2024

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

Weekly Flexible

Instructor: Eric Bell

This intensive course introduces a comprehensive approach to editing raw files in order to realise the full potential of digital photography equipment. This course is offered on an individual basis on Zoom over two sessions.

Please register via: eric.bell@staedelschule.de

Limitation of participants: Unlimited

Date of registration: 09.10.2023

P004. Wood Workshop

16.10.2023 – 09.02.2024

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 realisation of artistic projects can be made to Sebastian Stöhrer via e-mail.

Please register to: sebastian.stoehrer@staedelschule.de

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

P005. Ceramics Workshop

16.10.2023 – 09.02.2024

Monday; Thursday

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 realisation of artistic projects can be made to Sebastian Stöhrer via e-mail.

Please register to: sebastian.stoehrer@staedelschule.de

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

P006. Sculpture Lab

16.10.2023 – 05.02.2024

Monday (Sculpturelab, Daimler)

Weekly 1:00-6:00pm

Instructor: Wolfgang Winter

The Sculpturelab 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 realisation of artistic projects can be made to Wolfgang Winter via e-mail.

Please register to: wolfgang.winter@staedelschule.de

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

P007. Figure drawing for beginning and advanced students

19.10.2023 – 01.02.2024

Thursday (Aula, Dürer)

Weekly 3:30 – 6:30pm

Instructor: Nino Pezzella

Students will explore various drawing techniques.

Limitation of participants: 15

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 09.10.2023

P008. Appropriate, re-create and eat (fall recipes)

23.10.2023 – 27.10.2023

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

Daily Monday from 1:00 – 5:00pm, Tuesday – Friday 10:00–5:00pm

Instructor: Gülsüm Güler

Within the workshop we will cut vegetables only, combine flavors and share recipes through photography. The workshop includes: an introduction to artistic cooking and photography books, creating a menu with seasonal dishes, shopping at the regional market/grocery store, cooking and eating. You are invited to bring your cameras and create images/collages. Results will be printed at the Printshop at school.

Limitation of participants: 6

Please register via: guelsuem.gueler@staedelschule.de

Date of registration: 02.10.2023

P009. Sound studio techniques – Audio engineering/Sound design

06.11.2023 – 10.11.2023

Monday;Tuesday;Wednesday;Thursday;Friday; (Soundstudio, 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.

Limitation of participants: 4

Please register via: daniel.fort@staedelschule.de

Date of registration: 30.10.2023

P010. Woodcut

07.11.2023 – 19.12.2023, continuing after Winter Break from 16.01.2024 – 30.01.2024
Tuesday; (Printshop, Dürer)
Weekly 3:00 – 6:00pm

Instructor: Anja Cooijmans and 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, for the first time, the woodcut course will be offered as an open workshop on Tuesdays from 3:00 – 6:00pm, rather than as a block course. Previous experience is not required. It is possible to join at any time.

Limitation of participants: 4 per day

Please register via: printshop@staedelschule.de

Date of registration: 30.10.2023

P011. Silkscreen/Textile printing

13.11.2023 – 17.11.2023
Monday ;Tuesday;Wednesday;Thursday;Friday; (Printshop, Dürer)
Daily 9:30am – 3:00pm

Instructors: Silke Wagner and Christian Zickler

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.

Limitation of participants: 6

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 06.11.2023

P012. Digital video editing workflow and techniques

15.11.2023 – 06.12.2023
Wednesday (Computerroom, Daimler)
Weekly 10:00am – 2:00pm

Instructor: Marius Moll

This course will follow through a complete editing workflow in Adobe Premiere Pro (covering as well references for usage of other video software like DaVinci Resolve

if required). You can bring own/existing video material to be used in the workshop. This course should give a full overview about those workflows to beginners, existing knowledge is not required. For more specific requests and consultation on related topics, don't hesitate to contact below's e-mail address for individual support/appointments.

Topics included are:

- Different camera video formats/specific processing video formats
- File handling/data management workflow
- Video cutting
- Color correction/introduction into color grading
- Common editing effect features
- Masking & Keying
- Motion tracking
- Video export / exporting file formats

Limitation of participants: 6

Please register via: marius.moll@staedelschule.de

Date of registration: 01.11.2023

P013. Black & White Photography

27.11.2023 – 01.12.2023

Monday;Tuesday;Wednesday;Thursday;Friday; (Photo Lab, Dürer)

Daily 10:00am – 6:00pm

Instructor: Milena Büsch

Introduction to analogue photography, developing and enlarging film, working in the black and white lab.

Limitation of participants: 6

Please register via: milena.buesch@staedelschule.de

Date of registration: 20.11.2023

P014. Lithography

27.11.2023 – 01.12.2023

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.

Limitation of participants: 4

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 20.11.2023

P015. Adobe Indesign/Illustrator

27.11.2023 – 01.12.2023

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

Daily 9:00am–12.30pm

Instructor: Harald Pridgar

Limitation of participants: 5

Please register via: harald@pridgar.com

Date of registration: 20.11.2023

P016. Intaglio

04.12.2023 – 07.12.2023

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

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 2024.

Limitation of participants: 4

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 27.11.2023

P017. Portrait Photography Workshop

11.12.2023 – 14.12.2023

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

Daily 10:00 - 16:00

Instructor: Eric Bell & Gülsüm Güler

An introduction to portrait photography with digital equipment. This workshop is open to all students who are interested in exploring portrait photography and lighting. Working with backdrops as well as one's immediate surroundings, students will have the opportunity to experiment with different approaches to self-staging.

Please register via: eric.bell@staedelschule.de

Limitation of participants: 6

Date of registration: 12.01.2023

P018. Art Documentation Workshop

15.01.2024 – 18.01.2024

Monday;Tuesday;Wednesday;Thursday; (19, Dürer)

Daily 10:00 - 16:00

Instructor: Eric Bell

A practical introduction to art documentation and principles of studio lighting. The workshop will cover documentation of flat and three-dimensional works in available and artificial light, as well as installation views.

Please register via: eric.bell@staedelschule.de

Limitation of participants: 8

Date of registration: 01.01.2024

P019. Sound studio techniques – Audio technique/Sound design

15.01.2024 – 19.01.2024

Monday;Tuesday;Wednesday;Thursday;Friday; (Soundstudio, 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.

Limitation of participants: 4

Please register via: daniel.fort@staedelschule.com

Date of registration: 08.01.2024

P020. Color Photography

22.01.2024 – 26.01.2024

Monday;Tuesday;Wednesday;Thursday;Friday; (Photo Lab, Dürer)

Daily 10:00am – 6:00pm

Instructor: Milena Büsch

Introduction to C-Prints: Enlarging and printing color negatives.

Limitation of participants: 6

Please register via: milena.buesch@staedelschule.de

Date of registration: 15.01.2024

P021. Introduction to Digital Video

December, details to be announced; (office/rental space of the Film & Video Lab at Daimlerstraße, Daimler)

Instructor: Eric Bell, Marius Moll, Bernhard Schreiner

The course will provide a basic introduction to some of the available cameras from both the Photo Lab and Film & Video Lab. We'll test and compare different camera models, shooting digital video in various formats, and cover topics such as in-camera sound recording using available external microphones, the use of tripods, and different shooting setups.

Filming with:

Canon EOS 5D Mark IV,

Canon EOS R5,

Sony PXW-X70 / PXW-Z90,

Blackmagic Pocket Cinema Camera 6K Pro,

Sony Alpha 7S III,

Black Magic Ursa Mini 4K,

Sony PXW-FS7

Limitation of participants: 6

Please register via: filmvideolab@staedelschule.de

Date of registration: to be announced

P022. Production Studio

Due to construction, the Production Studio will be closed during the Winter Semester 2023-24.

For consultation and support with programming, projection mapping, camera 360 + VR and other technical projects students can email: 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@staedelschule.de or sandra.havlicek@staedelschule.de

Karl will not be available this semester for one on one student consultation.

002. Theory/Seminars

T001. Art History and Cultural Studies The Worlding of History painting?

17.10.2023 – 13.02.2024

Tuesday (19, Dürer)

2:00 – 4:00pm

Dates: October 17, October 31, November 14, November 28, December 5, January 23, January 30.

Professor: Philippe Pirotte

The European self-image and homogenizing institutional construction of History Painting as the highest within the hierarchy of painting genres (introduced by the 'Académie' in the 17th Century) has been challenged by diversity, be it socially, spiritually, geographically, or aesthetically. While the European variation of the genre co-opted this diversity both in terms of its practitioners as in the paintings themselves, its discourse never broadened the framework to include forms of narrative painting taking into account other cultural scopic regimes or systems of visualisation.

Case-studies will include:

- An interpretation of Velazquez's "Las Meninas" as a painting of a visionary experience, rather than a secular allegory of power, including objects used by the protagonists connecting the painting to material culture and customs of Spain's overseas empire.
- The vampirization of History Painting by 19th Century Indonesian 'orientalist' Raden Saleh in his painting "The Arrest of Pangeran Diponegoro" (1875). Saleh's composition refers to one of the most famous history paintings of the 19th Century: "The Abdication of Emperor Charles V" by Belgian epitome of 'l'art pompier', Louis Gallait, invoking allegorically the parting of Holland and Belgium, which prompted the Dutch to implement the extractive 'cultivation system' in the Dutch East Indies (Indonesia).
- Dutch painter Nola Hatterman emigrated to Suriname in the 1950s. Though she was initially unwelcome because of her communist sympathies she became a teacher in Paramaribo. Admired and vilified for her portraits of black people in the Netherlands, she shared ideals with Suriname peers for an independent Suriname, while a younger generation criticized the foreign Dutch teacher and her views on art. She created major work on slavery and resistance, at the time a barely touched subject in Dutch art.
- 'Narrating history from below' with Tshibumba Kanda-Matulu, a popular painter from Lubumbashi, Democratic Republic of Congo, who painted a series of 101 paintings on the history of Congo, while in (recorded) conversations with renowned anthropologist Johannes Fabian. The joint work of the painter and the anthropologist opens multiple avenues of reflection on the way in which a practice is articulated at the same time pictorially and explicitly verbalized.
- Between the 1940s and 1960s, Indonesian artist Emiria Sunassa was politically active in the struggle for Papuan independence from the Dutch colonial administration. In contrast to works by her contemporaries which tended towards social

and mainstream nationalist interests, her paintings presented the concerns of people at the margins of the grand national narrative of Indonesia — ethnic groups on the eastern part of Indonesia and women.

- African American artist Kerry-James Marshall infuses the image of the idyllic as it has been created during European rococo with its allegorical but nonetheless “unreachable” alternative, the utopian, consciously reflecting the fact that the unviability of the idyll’s existence outside the image becomes an instinctive component of a broader thought process about inclusion and exclusion.
- Narrative murals in Buddhist Pagoda’s in Cambodia in the 1950s till 1970s expanded their “geographic horizon” of the region through notions of Buddhist cosmopolitanism. Surprising new depictions of Buddhist narrative which are oddly politicised and expansively inclusive come with a changing image of the world. (This seminar will host Vera Mey, scholar on Buddhist pagoda paintings).

An extensive reading list will be shared during the first seminar. An excursion to the Würzburger Residenz to see Tiepolo’s fresco’s will be planned.

No registration needed. For questions, please reach out to: rand.elarabi@fbk.staedelschule.de

T002. Art History and Curatorial Studies

The David Graeber Pirate Library & Visual Assembly

18.10.2023 – 14.02.2024

Wednesday (19, Dürer)

2:00 – 4:00pm

Dates: October 18, November 1, November 15, November 29, December 6, January 24, January 31.

Professor: Philippe Pirotte

We will work with the [David Graeber Institute](#) towards two exhibition projects in the course of 2024. The David Graeber Pirate Library will take place during the Venice Biennale and Visual Assembly during the Busan Biennale. The David Graeber Institute provides a platform for projects related both directly to David Graeber’s legacy, developing his ideas, and for projects that will take on a life of their own, carrying on and continuing his work. Graeber was the author of *Debt: The First 5000 Years*; *Revolutions in Reverse: Essays on Politics, Violence, Art, and Imagination*; *Bulshit Jobs*; *The Dawn of Everything: A New History of Humanity*; and *Pirate Enlightenment or the Real Libertalia* published posthumously. Nika Dubrovsky from the David Graeber Institute will hold a lecture at Staedelschule on the 28th of November, and we will work with her and Vera Mey towards the presentations in Venice and Busan. In Venice we will develop a project around Graeber’s Pirate Library, an archive which invites open contributions of audiences in relation to a virtual library database of 15,000 books. Another aspect of activating the Pirate Library will be readings and performances of Graeber’s lectures and excerpts from his books in public spaces around Venice. The idea is to disseminate readings from the Pirate Library in a way that is activated through the act of live speech and an engagement of listening to reading in a public way. We will collaborate with the Venice based Biennale Urbana, and other art universities (tbd). For Busan Biennale we will develop a Visual Assem-

bly, a democratic form of creative collaboration – used to re-imagine ways to run and organize our social systems. Visual Assembly uses artistic tools, but it is a technique for political brainstorming to rearrange our social spaces (the Health Care system, Education and so on).

Initial reading: [Another Art World](#)

No registration needed. For questions, please reach out to: rand.elarabi@fbk.staedelschule.de

T003. HOW(EVER): Portikus Art Book Festival 2023

19.10.2023 – 22.10.2023

Thursday; Friday; Saturday; Sunday (Portikus)

Curators: Liberty Adrien and Carina Bukuts

HOW(EVER) is an annual event dedicated to celebrating publishing as a form of artistic practice. The title HOW(EVER) pays homage to the eponymous journal founded by poet Kathleen Fraser (1935–2019) in San Francisco in the 1980s, a radical platform that championed the work of women writers. At the heart of this year's presentation of HOW(EVER) is the emblematic K67 kiosk designed by architect Saša J. Mächtig, a design icon of 20th-century Yugoslavian architecture. Over the course of four days, Portikus will host the book festival inside one of Mächtig's restored K67 kiosk. The Portikus Art Book Festival is accompanied by a series of free public programs:

Friday, 6:00 – 7:00pm Saša J. Mächtig · architect, Ljubljana, Slovenia

Saturday, 6:00 – 7:00pm Zdenka Badovinac · curator, director Museum of Contemporary Art Zagreb, Croatia

Sunday, 3:00 – 4:00pm Eva Linhardt · curator Museum Angewandte Kunst Frankfurt am Main, Germany

No registration needed. For questions, please reach out to: kuratorin@portikus.de

T004. The Frankfurt Prototype

23.10.2023 – 05.02.2024

Monday (19, Dürer)

2:00 – 4:00pm

Anyone interested to participate in the realization of The Frankfurt Prototype is welcome to join this meeting. The Frankfurt Prototype is a pilot project that aims to combine the teaching of architecture and art. For the same cost of a house for 4 people, build a house for up to 15 people. Building construction according to circular building economics (reducing CO2 emissions, hybrid construction using recycled building elements from the steel industry, challenging conventional insulation by e.g. using sustainable curtain materials that also function as walls). The Frankfurt Prototype will be open to the public for viewing, as a building exhibition, as well as serving as a showcase for new ecological building technologies and materials.

No registration needed. For questions, please reach out to: niklas.maak@staedelschule.de

T005. Artistic Labour Today

Between concreteness and abstraction, between the productive and the reproductive sphere

24.10.2023 – 13.12.2023

(19, Dürer)

Dates: Tuesday, October 24, 4:00 – 6:00pm (Introduction); Friday, November 17, 2:00 – 4:00pm; Thursday, November 30, 4:00 – 6:00pm; Thursday, November 30, 6:00 – 8:00pm and Friday, December 1, 2:00 – 9:00pm (Symposium on artistic Labour at Städelschule), Wednesday, December 13, 2:00 – 4:00pm.

Professor: Isabelle Graw

Artists produce artworks and the activity involved is usually described as a kind of labour. But what is the nature of artistic labour? Is artistic labour increasingly resembling general labour as many social scientists and philosophers have argued? Or is there something specific about artistic labour and this despite its increasing despecification? For a long time, artistic labour relied on a strong polarity between productive and reproductive labour – the latter was usually relegated to a devalued ‘feminine sphere’. But due to the recent reevaluation of reproductive labour an expanded notion of artistic labour became possible that now also encompasses affective labour or care. However, the recognition of reproductive labour as something that is integral to artistic labour implies that formerly (seemingly) non-productive activities (such as housework or maintenance work) are now rendered productive. In other words: formerly nonproductive or “private” activities are now also recuperated by the market sphere and fall under the law of value.

In view of a symposium at Städelschule on artistic labour that will take place on November 30th and December 1st 2023 we will try to determine the specificity of artistic labour. What is peculiar about this labour is that it consists of both immaterial and material aspects. No doubt the so called “dematerialization of art” in the 1960's made clear that artistic production cannot be reduced to craft or manual labour. And yet even immaterial artworks remain material art products of some kind. Work was necessary for them to come into being and the results also comprise a material dimension. In Conceptual Art in particular the physical traces of the processes involved play a key role, as manuals, instructions, certificates and various forms of documentation demonstrate. The conceptual artwork thus leaves material traces behind and results from an often laborious production. Furthermore: Today’s immersive media create new possibilities for the production and distribution of art and the arrival of virtual reality can even be said to give rise to a new version of immaterial art. Blockchain technologies and cryptocurrencies have also recently emerged as an expansive sphere in which notions of value, labour and economy in the broadest sense perhaps need to be renegotiated.

No registration needed. For questions, please reach out to: elsa.stanyer@fbk.staedelschule.de

T006. The Mother-Position in selected works of Art/Literature and Film

24.10.2023 – 12.12.2023

(19, Dürer)

Dates: Tuesday, October 24, 4:00 – 6:00pm (Introduction); Wednesday, October 25, 2:00 – 4:00pm; Thursday, November 16, 4:00 – 6:00pm; Tuesday, December 12, 4:00 – 6:00pm; further dates for 2024 to be announced.

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, 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 – 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 according to Klein the more desirable "depressive position" which is also "no picnic" as philosopher Amy Allen has 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.

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.

No registration needed. For questions, please reach out to: elsa.stanyer@fbk.staedelschule.de

T007. Modern Mystics Esotericism and the avant-garde

27.10.2023 – 09.02.2024
Friday (I9, Dürer)
Bi-weekly 2:00 – 4:00pm

Professor: Daniel Birnbaum

The seminar will culminate in a visit at the Kandinsky/Hilma af Klint exhibition in Düsseldorf in the spring of 2024. A trip to Basel is also planned.

No registration needed. For questions, please reach out to: andres.gorzycki@fbk.staedelschule.de

T008. Symposium: Artistic Labour Now

30.11.2023 – 01.12.2023
Thursday; Friday (Aula, Dürer)
Thursday 6:00 – 8:00pm
Friday 2:00 – 9:00pm

Professor: Isabelle Graw and Daniel Birnbaum

On the equally specific and general, productive and reproductive, material and immaterial nature of this labour type. The symposium will approach modern and contemporary artistic labour from numerous angles, involving Marxist value theories, feminist theories of reproductive labour and contemporary theories of affective and immaterial labour. The relationship between the value-form of the unique art work and the gendered position of its maker will be discussed in relationship to key artists and theorists. The symposium aspires to shed light on the specificity of artistic labour in view of an increasingly globalized and digitized art economy. Today's immersive media also create new possibilities for the production and distribution of art and the arrival of virtual reality can even be said to give rise to an immaterial art form of a new kind. Blockchain technologies and cryptocurrencies have recently emerged as an expansive sphere in which notions of value, labour and economy in the broadest sense need to be renegotiated.

Speakers:
Silvia Federici
Friederike Sigler
Larisa Dryansky
Christian Berger
Josh Kline

Jaleh Mansoor
Sabeth Buchmann
Aria Dean
Huey Copeland
Simon Denny
Michelle Kuo

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Please register via: andres.gorzycki@gmail.com
Date of registration: 20.10.2023

T009. Portikus Winter School on Exhibition Making

04.12.2023 – 18.12.2023
Monday (19, Dürer)
Weekly 11:00am – 6:00pm

Curators: Liberty Adrien and Carina Bukuts

In a three-session seminar designed to explore the fundamental steps involved in creating and managing an independent art space, students from both the fine arts and curatorial studies department are invited to take part in round-table discussions, lectures and practical workshops. Each day will focus on a distinct phase of the conceptualization, programming, management and promotion of an independent project, covering research, production, writing and community building. The 'Portikus Winter School' will also include a practical component in which participants will actively contribute to the search for ideas. Joanne and ffriedrich, Städelschule's student-run galleries, will be used as case studies, and the aim will be to analyze how they have functioned and consider how they can evolve. In addition, the seminar includes lectures by international guest speakers, who will share their experiences of the workings, challenges and recognition of independent projects and institutions. After each session, students and guest speakers can take part in optional cooking sessions in the Städelschule's Filmküche.

Limiation: 15 (students who should be present at all dates)
Please register via: kuratorin@portikus.de
Date of registration: Until 15.11.2023.

003. Guest Professors and Visiting Artists

G001. Echos for Post-Cinema

13.11.2023 – 24.11.2023

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

Daily Daily 11:00am–6:00pm, with individual studio visits on November 14 and 15.

Guest Professor: Loretta Fahrenholz

This seminar is looking at historical modes of innovative cinema that still informs our post-cinematic present. The seminar focuses on structurally and formally radical cinematic ideas. How can we re-watch historical works in a new, post-digital light that speaks to our current, changing relationship with moving images and learn from their themes, concepts, bodies and choreographies. We will discuss films by William Greaves, Nunnally Johnson, Albert and David Maysles, Ulrike Ottinger, Helga Reidemeister and post-cinematic works by Felix Bernstein & Gabe Rubin, Josephine Decker and others.

After viewing and discussing films in the morning, each day will be followed by a studio workshop in the afternoon. We will look at the student's own work as well as producing short videos in small groups or individually. This will be a very open process and will entirely come out of the dialog and ideas of the group. Additionally, individual studio visits open to all students regardless of their participation in the seminar will be offered on November 14 and 15.

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 06.11.2023

G002. I Run Now

16.10.2023 – 27.10.2023

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

Daily 10:00am – 1:00pm, plus individual studio visits in the afternoons. Exact schedule will be shared in the first meeting.

Guest Professor: Ima-Abasi Okon

“Hobbyists may be identified under three sub-categories: casual leisure which is intrinsically rewarding, short-lived, pleasurable activity requiring little or no preparation, serious leisure which is the systematic pursuit of an amateur, hobbyist, or volunteer that is substantial, rewarding and results in a sense of accomplishment, and finally project-based leisure which is a short-term, often one-off, project that is rewarding”

I went in search of a hobby, a regular activity done for pleasure and relaxation. An activity pursued 'voluntarily and consistently' outside my main occupation. Several starts and stops later running has graduated from casual leisure to serious leisure. Serious not because of any (increased) prowess in the activity but of the highly positive ecology of various conversations it has engendered, with myself and others.

Likewise, because of the supplementary activities that are now in development and the reminder that everything is connected and contingency is innate. Although art's supposed autonomy has been hermeneutically thrashed, its own essential heteronomy fails to be absorbed by a wider audience. This autonomy, established on the artistic value connected to the art object and not the process, is one of several reasons why appropriate remuneration for artistic labour remains an issue (Industria's *Structurally F—cked: An inquiry into artists' pay and conditions in the public sector in response to the Artist Leaks data* is a timely addition to this defence which we will look at together). Beset by preconceptions — around creativity, talent, genius even, all crucial to arts mystification and perpetuation of an exploitative system — art nonetheless is work. Since its assembly remains tethered to a capitalist mode of production. Meanwhile creativity — its spontaneity and its capacity for inspiring, such as above, and its various outlets are reasons why hobbies are encouraged and sought. Boasting several health benefits such as enhanced mood, motivation and all around stress relief, recent reports now suggest that a hobby can increase your productivity at work; google “8 Ways a Hobby Makes You Better at Your Day Job”. Yet what happens when your hobby and work are the same thing and tied to a system of irregular employment, wage inequality and several other precarious injustices? As cultural producers within the field of professionalised art, what is the hobby for the hobby?

My personal agenda is to buy participants out of art production at least for the duration of the seminar. It will be structured as a space of casual leisure outside your main occupation; the Städelschule program which I have been invited into as Guest Professor. I invite participants to run, read and talk with me.

Run: 2 -3 'runs' per week within the greater Frankfurt region – all abilities and paces welcome including walking
Read: 'Against Poet Voice', Holly Pester
'Structurally F—cked: An inquiry into artists' pay and conditions in the public sector in response to the Artist Leaks data', Industria
Talk: Individual studio visits

Walks/runs will last no more than 60 minutes within the city of Frankfurt or the Taunus Nature Reserve. Routes will be communicated in advance. In addition, participants will meet with me individually at least once where we will discuss current (artistic) concerns. Throughout the seminar participants are welcomingly encouraged to share existing practices of leisure that they are engaging. If there is an objective it's to think about what practices we are engaging that will emotionally, mentally, spiritually and physically help sustain the work you do. The praxes that sustain the practice, but are not the practice itself.

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 09.10.2023

Limitation: 15, with additional possibilities of participation. This will be communicated and decided within the first meeting.

G003. Copy of a Memory

06.11.2023 – 08.11.2023

Monday; Tuesday; Wednesday (Printshop, Dürer)

Daily 11:00am – 5:00pm

Visiting Artist: Helena Uambembe

Helena Uambembe will be guiding a workshop on the printing technique of paper lithography—a technique that breathes life into images. Paper lithography is a meticulous process involving the application of ink to a toner-based photocopy (referred to as "the plate") and transferring it onto specialized printmaking paper. This delicate image transfer method relies on the careful use of water and gum arabic, which saturate the paper, rendering it fragile. Uambembe's journey with paper lithography began as an artistic intervention in her history, where she harnessed this technique to reimagine archival photographs from her community of Pomfret and the 32 Battalion. Uambembe is a storyteller and with lithography, she weaves a narrative that underscores the fragility of history and memory. In this workshop, participants will gain hands-on experience in paper lithography. Under the guidance of Helena Uambembe, they will learn how to tell stories through this technique, ultimately working with memory and how it can be interrupted, reinterpreted and wielded.

Please register via: studierendensekretariat@staedelschule.de

Date of registration: 23.10.2023

Frankfurt am Main, September 13, 2023

Prof. Yasmil Raymond
Rector

004. Faculty

Professors, instructors, and lecturers Winter semester 2023/24 Hochschule für Bildende Künste–Städelschule

Liberty Adrien and Carina Bukuts	curators, Portikus, curatorial studies
Monika Baer	professor, fine arts, painting
Eric Bell	instructor photo lab, artist
Daniel Birnbaum, Dr.	professor, philosophy, and art education
Hocine Bouhlou	instructor, cooking studio, chef
Milena Büsch	instructor, photo lab, artist
Gerard Byrne	professor, film, artist
Juliet Carpenter	instructor, production studio, artist
Anja Cooijmans	instructor, print shop, artist
Loretta Fahrenholz	guest professor, fine arts
Benjamin Foerster-Baldenius	professor, cohabitation, architect
Daniel Fort	instructor, sound studio, artist
Isabelle Graw, Dr.	professor, art history, art theory
Gülsüm Güler	instructor, photo lab, artist
Sandra Havlicek	instructor, 3D lab
Judith Hopf	professor, fine arts
Jacqueline Jurt	instructor, print shop, artist
Omar Kasmani, Dr.	guest professor, instructor, cultural anthropologist
Hassan Khan	professor, fine arts
Yasuaki Kitagawa	instructor, sculpture lab, artist
Karl Kliem	instructor, head of production studio, artist
Niklas Maak, Dr.	guest professor, architecture and fine arts, critic
Marius Moll	instructor, film, and video lab
Layla Nabi	instructor, project space, artist
Ima-Abasi Okon	guest professor, fine arts
Nino Pezzella	instructor, figure drawing
Philippe Pirotte	professor, art history, curatorial studies (on leave of absence)
Harald Pridgar	instructor, print shop, artist
Peyman Rahimi	instructor, print shop, artist
Yasmil Raymond	rector, curatorial studies, art education
Tobias Rehberger	professor, sculpture
Willem de Rooij	professor, fine arts
Nermine Saadeh	instructor, 3D lab
Bernhard Schreiner	instructor, film, and video lab, artist
Katharina Schücker	instructor, photo lab, artist
Sebastian Stöhrer	instructor, wood workshop, ceramic workshop, artist
Helena Uambembe	visiting artist
Silke Wagner	instructor, print shop, artist
Stefan Wieland	instructor, Portikus, artist
Wolfgang Winter	instructor, head of the sculpture lab, artist
Thomas Wizent	technical course instructor, computer lab
Haegue Yang	professor, fine arts, vice-rector
Christian Zickler	instructor, head of the print shop, artist