

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

Lectures, seminars, courses, winter semester 2013/14

1. General information

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

The events of the winter semester 2013/14 begin on 14 October 2013 and end on 16 February 2014. The first and last meeting of each course is noted in the course information. The first meeting of each course is an introduction, after which students can register for the full course.

After successfully completing a course, students receive confirmation of attendance from the professor, lecturer or instructor. Regular attendance is mandatory to receive this confirmation.

The academy's board defined the following requirements for the study of fine arts:

- **Art history/art theory/philosophy**

Participation in lectures and seminars is required for all students. Each student must complete 1 credit per semester for the first six semesters. Of these 6 credits, at least 2 must be in art history/art theory. The other 4 credits are electives.

- **Technique**

Students must complete 1 technical credit per semester for the first six semesters. Technique courses include: painting technique, color seminars, printing courses, computer courses, figure drawing, drawing, photography, CAD courses, cooking courses and seminars, sound studio workshops.

After successful completion of the course, students will receive a course credit certificate to bring to the registrar's office. Attendance of any further courses is optional.

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

- **Intermediate exam**

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

2. Course schedule

2.1 Wednesday 10:30am – 1:30pm, Aula

Figure drawing

16 October 2013 through 12 February 2014

Nino Pezzella

Language: German / English

2.2. **Silkscreen / textile printing**

Monday, 28 October 2013 through Friday, 01 November 2013 (Print shop)
daily 9:30am – 3:30pm

Instructor

Peyman Rahimi and Silke Wagner

Students will learn basic silkscreen techniques. At the end of the week students will design and create t-shirts with textile printing.

Please register in the registrar's office starting on 21 October 2013. Participation is limited to 6 students.

2.3 **Woodcarving**

Monday, 11 November 2013 through Wednesday, 14 November 2013 (Print shop)
daily 9:30am – 2:30pm

Instructor

Anja Coymans

Students will learn the basic techniques of woodcarving. The course will emphasize students' own work. There are no prerequisite classes or experience.

Please register in the registrar's office starting on 04 November 2013. Participation is limited to 6 students.

2.4 **Color, Etching, Dry point and Aquatint**

Monday, 25 November 2013 through Thursday, 28 November 2013 (Print shop)
daily 9:30am – 2:30pm

Instructor

Anja Coymans

Students will learn the basic techniques of dry point and aquatint gravure printing. The course will emphasize printing students' own work. There are no prerequisite classes or experience.

Please register in the registrar's office starting on 18 November 2013. Participation is limited to 6 students.

2.5 **Lithograph printing, chalk, ink and direct to plate**

Monday, 09 December 2013 through Friday, 13 December 2013 (Print shop)
daily 9:30am – 3pm

Instructor

Silke Wagner and Peyman Rahimi

Please register in the registrar's office starting on 02 December 2013. Participation is limited to 5 students.

2.6 **Sound studio techniques**

Course 1 (Language: German)

Monday, 11 November 2013 through Friday, 15 November 2013

Course 2 (Language: English)

Monday, 27 January 2013 through Friday, 31 January 2013

Both classes take place from 10am – 4pm.

Sound studio

Daniel Fort

Content: basics of recording and editing sound, field recordings, synthesizer, sampling, and the use of audio software.

Please register in the registrar's office starting on 04 November 2013 for Course 1 and starting on 20 January 2013 for Course 2. Participation is limited to 6 students.

3. **Computer Courses**

3.1 **Photoshop course**

Monday, 18 November 2013 through Friday, 22 November 2013

daily 10am – 3pm

Instructor

Silke Wagner and Jacqueline Jurt

Students will learn to make a printing plate with photosensitive material.

Photoshop knowledge is required.

Please register in the registrar's office starting on 11 November 2013. Participation is limited to 6 students.

3.2. **Final Cut course (video editing)**

Monday, 28 October 2013 through Friday, 01 November 2013, in the computer room

daily from 9am – 12:30 pm

Instructor

Harald Pridgar

With Final Cut you can digitally edit video and audio material. This course is for students who have already taken a Photoshop course. The number of participants is limited.

Please register in the registrar's office starting on 21 October 2013.

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

Monday, 25 November 2013 through Friday, 29 November 2013, in the computer room

daily from 9am – 12:30 pm

Instructor

Harald Pridgar

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

Please register in the registrar's office starting on 18 November 2013.

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

Technical support for computer applications is available for students of advanced studies. For an appointment, call extension 25.

3.5 **Photo lab – Kerstin Cmelka**

1st course: Film and camera: analogue film exposure and development

2nd course: Enlargement of black and white negatives

3rd course: Camera obscura/pinhole camera, paper development and photograms

4th course: Reprography (Mamyia 6x7, flash attachment, digital camera, reprography table)

Participation is limited to 6 students.

Language: English, German

Time and dates are still to be announced and will be posted on the pin board.

4. **Art history and art theory**

4.1 **Prof. Dr. Isabelle Graw**

Double-Seminar

The Duchamp-Effect

Ready-Mades, Artist-Dealers and new forms of labor

This seminar seeks to explore both: the social structure of Duchamp's Ready-Made and the notions of art and artist that result from it. To begin with, the Ready-Made is a found object, a „tout fait“ as Duchamp liked to call it as well. He started to buy these objects, such as the bicycle-wheel which he mounted onto a stool, from 1913 onwards. There is an act of consumption implied in the Ready-Made, but it also contains the laborforce of others. One could therefore go so far as to say, that art turns into a form of labor once it presents itself to the viewer as a Ready-Made. Only – what kind of labor is it that the Ready-Made actually consists of? If we consider the Ready-Made to be an artwork that consists of the labor of *others*, it follows that concepts such as *authorship* or *signature* get radically challenged by it, concepts that have always been crucial for the notion of art. While challenging these concepts, Duchamp of course also found ways of rescuing them.

We will furthermore investigate how Duchamp's Ready-Made and his conception of himself as an artist changed the way we think about artists and artistic practice today. What are the new constraints and new spaces of possibility that result from these changed conceptions? What can we learn from Duchamp now? And finally: Did his understanding of himself as a „mediumistic being“ already correlate with changes in the general economy in the beginning of the 20th century? By choosing to define himself in such a way – as a medium – Duchamp points to the necessity for artists to become object-like. This is especially necessary in a situation where artists turn into products and products show the traces of a person. Duchamp indeed cultivated a „persona“ while producing objects – such as the Ready-Made – which seemed to speak and act. We will finally analyze whether we are still dealing with the repercussions of these changes today and if and how they have intensified since.

Dates:

Tuesday, 15 October 2013, 2pm

The Ready-Made as non art/Duchamp as artist-dealer: Dieter Daniels. Duchamp und die anderen, Köln 1992.

Three presentations 1) Teil A: Chronologische Annäherung S.11-68. 2) Teil II Eine Verspätung aus Glas S.

73-158. 3) Werke, die keine Kunst sind: Ready-made S. 166-227

Tuesday, 22 October 2013, 2pm and Wednesday, 23 October 2013, 2pm

Duchamp's own statements to be taken with a grain of salt at 2 pm: Five presentations! 1) Pierre Cabanne: *Gespräche mit Marcel Duchamp*, Köln 1972. 2) Calvin Tomkins: *Duchamp. A Biography*, New York, 1995, 3) Serge Stauffer: *Marcel Duchamp. Interviews and Statements*, Stuttgart 1991. 4) Marcel Duchamp: *Calvin Tomkins: The Afternoon-Interviews*, New York 2013. 5) Marcel Duchamp: *Der kreative Akt. Duchampagne brut*, Hamburg 1991

Tuesday, 05 November 2013, 2pm and Wednesday, 06 November 2013, 2pm

The Ready-Made as painting: 1) Thierry de Duve: *Pikturaler Nominalismus. Marcel Duchamp. Die Malerei und die Moderne*, München 1987 S. 32-67, S. 134-150, S.200-222. 2) Georges Baker: *The Artwork caught by the Tail: Dada Painting*, in: Ders.: *The Artwork caught by the tail. Francis Picabia and Dada in Paris*, MIT 2007, S. 95-159.

Tuesday, 19 November 2013, 2pm and Wednesday, 20 November 2013, 2pm

The Ready-Made as a form of social labor

1) Tobias Vogt: *The Making Of The Ready-Made*, in: *Texte zur Kunst*, März 2012, Heft 85, S.39-59. 2) John Roberts: *The Commodity, the Readymade and the Value-Form*, in: Ders.: *The Intangibilities of Form. Skill and Deskillling in Art after the Readymade*, London 2007, S. 21-47

Tuesday, 03 December 2013 and Thursday 05 December 2013, 2pm

Killing the father 1) Amelia Jones: *Postmodernism and the Eng-gendering of Marcel Duchamp*, Cambridge 1994, 6 presentations, one for each chapter!

Language: English and German

Literature:

Dieter Daniels: *Duchamp und die anderen. Der Modellfall einer künstlerischen Wirkungsgeschichte in der Moderne*, Köln 1992, TEIL A. S. 7-227

Pierre Cabanne: *Gespräche mit Marcel Duchamp*, Köln 1972.

Calvin Tomkins: *Duchamp. A Biography*, New York 1996.

Serge Stauffer: *Marcel Duchamp. Interviews und Statements*, Stuttgart 1991.

Tobias Vogt: *The Making of the Ready-Made, Texte zur Kunst*, März 2012, Heft 85, S. 39-59.

Amelia Jones: *Postmodernism and the En-gendering of Marcel Duchamp*, Cambridge 1994.

Thierry de Duve: *Pikturaler Nominalismus. Die Malerei und die Moderne. Aus dem Französischen von Urs-Beat Freitag*, München 1987.

Thierry de Duve: *Kant nach Duchamp*, Wien 1993.

David Joselit: *Infinite Regress: Marcel Duchamp 1910-1941*, New York 2001.

Marcel Duchamp: *The Afternoon Interviews. Calvin Tomkins*, New York 2013.

Marcel Duchamp: *Der kreative Akt. Duchampagne brut. Aus dem Französischen von Serge Stauffer*, Hamburg 1992.

Fancy feast: *Ken Okiishi on the Leopard at des artistes*. Artforum.

Catalogues *Catherine Dreier Collection/Duchamp Catalogue Raisonné*

George Baker: *The Artwork caught by the tail: Dada Painting*, in: Ders.: *The Artwork caught by the tail. Francis Picabia and Dada in Paris*, S. 95-159.

John Roberts: *The Commodity, the Readymade and the Value-Form*, in: Ders.: *The Intangibilities of Form. Skill and Deskillling in Art after the Readymade*, London 2007, S. 21-47.

4.2 Dr. des Kerstin Skrobanek

Block Seminar

The Duchamp-Effect

Ready-Mades, Artist-Dealers and new forms of labor. The reception of Marcel Duchamp's œuvre and the expansion of the term "artwork" in the 1960s and 70s.

"So much better if you can't play chess, you won't imitate Marcel Duchamp" (Robert Filliou)

Between 1913 and 1917, Marcel Duchamp invents his best known readymades *Bicycle Wheel* (1913), *Bottlerack* (1914) and the at that time quite scandalous *Fountain* (1917). Those works are based on the choosing of industrial products made for everyday-life. By putting them on a pedestal and including them in the exhibition context he proposed a new way of dealing with art as artist and as viewer: art no longer has to

be an example of excellent handicraft, it does not have to belong to one of the traditional categories (painting, sculpture, drawing), and he separates art from taste and personal intuition. There's no style to admire or to reject. Art works no longer have to be unique and precious, they no longer have to be a result of a genius representing his intelligence through the trace of his hand. Duchamp no longer talks about "aura". Duchamp's achievements were taken quite seriously and even enlarged in the 1960s and 70s. But corresponding to the political climate of the period, making art received in many cases a quite political touch. Art should be available for everybody, no matter which social class he belonged to and how much he earned. This attitude also influenced the art market and led to the very first art fair in Europe, founded in Cologne in 1967.

„Ich bin an der Verbreitung von Multiples interessiert, weil ich an der Verbreitung von Ideen interessiert bin“
(Joseph Beuys)

Artists decided to produce multiples because they considered them as vehicles, spreading their ideas quickly and easily. This increased the importance of editors who produced and distributed the works of art. While Duchamp signed his pieces on purpose in order to give them the attribute of being a work of art, artists of the sixties declined signing their pieces to avoid authority and the privilege of giving an interpretation to a work of art. A good idea counted even more than its author. The artist just made a proposal his counterpart could take or leave, he's no longer a prophet who's message has to be deciphered by the viewer. As a long time goal artists of the 60s and 70s aimed to increase people's awareness of their own creativity and their impact on political issues and on society as a whole. Creativity no longer only leads to producing precious artworks. Whether sharing authorship and erasing the precious artwork and the aesthetic border between artist and recipient was successful or not, will be discussed during the seminar.

Dates and presentations:

Tuesday, 26 November, 2013

12am – 2pm

Marcel Duchamp's Readymades as ancestors for 1960s multiples

Presentation 1 (2 students): Marcel Duchamp's Readymades as initial idea for 1960s multiples

What is so initial about it?

How would you describe the goal of this avant-garde artist?

What categories does he touch with his idea of the Readymade (work, original, copy, repetition, high + low)?

Think about the context he presented them in.

Presentation 2 (2 students): Analyzing Marcel Duchamp's Readymades

Bicycle Wheel (1913), Bottlerack (1914), Fountain (1917),

Why and when did Duchamp decide to work with Readymades, what was his intention?

(Please describe and analyze the WORK, do not only give ideas and keywords!)

2pm - 4pm:

Presentation 3 (2 students): Marcel Duchamp's Boite-en-Valise, nascency and development, different versions

What is the idea behind it? Please also talk about the technical skills Duchamp needed to produce these pieces. Who else was involved in producing them?

Discuss the terms: original, replica, and multiple

Presentation 4 (2 students): Referring to Duchamp's Readymades:

Art and industrial production, Richard Hamilton: The Critic Laughs, 1968-1971 (>> Cat. Block Multiples 1974)

Wednesday, 27 November, 2013

2pm – 4pm

The Edition MAT (multiplication d'art transformable)

Presentation 5 (2 students): The Edition MAT as first artist-edition founded by Daniel Spoerri and the production of the first multiples in Paris in the mid 1960ies. (Please discuss Man Ray *Lampshade*, Pol Bury *Bewegt mit Motor*, Karl Gerstner *Lense*, Jesús Rafael Soto *Cinetic Box* and Jean Tinguely *Constante* 1964)

Presentation 6 (2 students): Edition MAT II: Arman, Niki de Saint-Phalle and Spoerri himself invented multiples by using daily materials. Niki de Saint-Phalle and the invention of the “do-it-yourself picture”. (Please discuss Arman *Poubelle*, Spoerri *Mirror*, Niki de Saint-Phalle *Shoot-it-yourself-picture*)

Thursday, 28 November, 2013

10am – 12am

Presentation 7 (2 students): Fluxus-Editions in New York, a combination between artist-edition and cooperative, George Maciunas makes and sells “flux-kits” to the public, learning by playing, the perception of art with all the senses, including daily actions into the field of aesthetic experience;

Presentation 8 (2 students): The Editor Wolfgang Feelisch and his Edition “Zeitkunst im Haushalt”, including aesthetic experiences into the daily routine, works of art in the kitchen cabinet; art with strong political intention:

(Please discuss Thomas Bayrle *Zwangsjacke Deutsche Charakterfaser*, Hans Peter Alvermann *Bundesdeutsches Notstandschwein*, Jörg Immendorff *Für alle Lieben in der Welt*, George Brecht *An Anthology of Misunderstandings*)

2pm – 4pm

René Block founded one of the most famous gallery-editions

Presentation 9 (2 students): The Galerist and Editor René Block presents KP Brehmer and KH Hödicke in the mid 60s. Multiples and the so-called “Kapitalistischer Realismus”, René Block presenting Joseph Beuys: art as vehicle

Presentation 10 (1 student): The Editor as craftsman: Armin Hundertmark and his “Kartons” (Boxes); new: Photography starts to replace prints (etchings, lithographs, silkscreens)

Presentation 11 (2 students): Die Jahresgaben der Kunstvereine und die Editionen der documenta: Ephemeral Works of art: Dieter Roth making multiples with chocolate and yoghurt; documenta 1968: again approaching art and industrial production: Klaus Geldmacher and Francesco Mariotti and their *documenta-Projekt* (please also describe the making of; you may contact Klaus Geldmacher >klausgeldmacher.de)

Literatur:

Baas, Jacquelynn (Hrsg.): *Fluxus and the Essential Questions of Life*, University of Chicago Press 2011

Bielefelder Kunstverein (Hrsg.): *Fluxus aus der Sammlung Andersch*, Bielefeld 1992

Block, René: *Grafik des Kapitalistischen Realismus 1: Werkverzeichnisse bis 1971*, Berlin 1971

Block, René: *Grafik des Kapitalistischen Realismus 2: Werkverzeichnisse der Druckgrafik September 1971 – Mai 1976*, Berlin 1976

Block, René: *Multiples. Ein Versuch die Entwicklung des Auflagenobjektes darzustellen*, Berlin 1974

Bonk, Ecke (Hrsg.): *The portable museum. The making of the ‚Boite-en-valise‘ de ou par Marcel Duchamp or Rose Selavy*, London 1989

Braun, Alexander: » ,..., es gibt doch kaum etwas Schöneres als Veränderung‘. Alexander Braun sprach mit dem Fluxus-Verleger und Kunstsammler Wolfgang Feelisch«, in: *Kunstforum* Bd. 135, Okt. 1996–Jan. 1997, S. 469–476

Buchholz, Daniel/Magnani, Gregorio: *International Index of Multiples from Duchamp to the Present*, Köln 1993

Butin, Hubertus: *Grafik des Kapitalistischen Realismus: Klaus Peter Brehmer, Karl Horst Hödicke, Konrad Lueg, Wolf Vostell, Sigmar Polke, Gerhard Richter*, Frankfurt 1992

Conzen, Ina: *Art Games. Die Schachteln der Fluxuskünstler*, Stuttgart 1997

Conzen, Ina: *Dieter Roth. Die Haut der Welt*, Ausst.-Kat. Staatsgalerie Stuttgart, Köln 2000

Dercon, Chris/Julienne Lorz (Hrsg.): *Made in Munich. Editionen von 1968 bis 2008*, Köln 2011

Eco, Umberto: *Das offene Kunstwerk*, Frankfurt 1977

Esser, Werner: *Fluxus! Antikunst ist auch Kunst*, Köln 2012

Felix, Zdenek (Hrsg.): *Das Jahrhundert des Multiple. Von Duchamp bis zur Gegenwart*, Köln 1994

Fischer, Alfred M./Dieter Daniels: *Übrigens sterben immer die anderen. Marcel Duchamp und die Avantgarde seit 1950*, Köln 1988

Friedrich, Julia (Hrsg.): *Sigmar Polke. Editionen*, Köln 2009

Gerstner, Karl: *Do it yourself Kunst. Ein Brevier für jedermann*. Spiegelschrift 3, Köln 1970

Gundel, Marc: *Beuys für alle!* Bielefeld, Leipzig, Berlin 2010

Hendricks, Jon (Hrsg.): *Fluxus Codex*, New York, Detroit 1988

Higgins, Hannah: *Fluxus Experience*, Berkeley/Los Angeles 2002

- Honisch, Dieter: *Arte Multiplicado en Alemania*, Ausst.-Kat. Institut für Auslandsbeziehungen Stuttgart, Stuttgart 1979
- Hundertmark, Armin: *25 Jahre Edition Hundertmark 1970-1995*, Köln 1995
- Klüser, Bernd/Jörg Schellmann (Hrsg.): *Joseph Beuys. Multiples. Werkverzeichnis Multiples und Druckgrafik 1965-1985*, München/New York 1985
- KölnMesse, Messe und Ausstellungs-Ges. m.b.H. Köln (Hrsg.): *Vom Kunstmarkt 67 zur Art Cologne 96*, Köln 1996
- Krempel, Ulrich/Wolfgang Feelisch: *Kunst als Kommunikation*, Ausst.-Kat. Stadt Schwalenberg, Schwalenberg 1994
- Kulturdezernat Kassel (Hrsg.): *Die documenta-Foundation: ein Modell der Kulturfinanzierung*, Marburg 2002
- Meyer-Husmann, Ulrich: *Multiples und Objekte aus der Sammlung Ute und Michael Berger*, Wiesbaden 1984
- Preciado, Kathleen (Hrsg.): *Retaining the original. Multiple originals, copies and reproductions*, Washington 1989
- Rebentisch, Juliane: *Ästhetik der Installation*, Frankfurt 2003
- Reifenscheid, Beate: *Von Arman bis Andy Warhol. Die Meisterwerke im Ludwig Museum*, Koblenz 2009 (Edition MAT)
- Ruhé, Harry: *Multiples et cetera*, Amsterdam 1991
- Ruhrberg, Karl (Hrsg.): *Alfred Schmela. Galerist, Wegbereiter der Avantgarde*, Köln 1996
- Rywelski, Helmut: *Da mache ich jetzt eine Kiste drum*, Köln 2006
- Schellmann, Jörg (Hrsg.): *Forty Art Better Than One. Edition Schellmann*, Ostfildern-Ruit 2009
- Schmieder, Peter: *unlimitiert. Der VICE-Versand von Wolfgang Feelisch. Unlimitierte Multiples in Deutschland. Kommentiertes Editionsverzeichnis der Multiples von 1967 bis in die Gegenwart*, Köln 1998
- Schwarz, Arturo: *The Complete Works of Marcel Duchamp*, London/New York 1969
- Skrobanek, Kerstin, Nina Schallenberg, Reinhard Spieler (Hrsg.): *Gut aufgelegt. Die Sammlung Heinz Beck*, Köln 2013
- Skrobanek, Kerstin: »Yoko Ono beyond categories«, in: Ingrid Pfeiffer, Jon Hendricks, Max Hollein (Hrsg.): *Yoko Ono. Half-A-Wind Show. A Retrospective*, München 2013
- Staeck, Klaus: *Ohne Auftrag. Unterwegs in Sachen Kunst und Politik*, Göttingen 2000
- Stegmayer, Benedikt: *Ben Patterson. Event Scores*, Berlin 2012
- Syring, Marie Luise: *Um 1968: Konkrete Utopien in Kunst und Gesellschaft*, Köln 1990
- Tancock, John L.: *Multiples. The First Decade*, Ausst.-Kat. Philadelphia Museum of Art, Philadelphia 1971
- The Arts Council of Great Britain (Hrsg.): *3 -> ∞: new multiple art*. Ausst.-Kat. Whitechapel Art Gallery, London 1971
- Umatham, Sandra: *Kunst als Aufführungserfahrung*, Bielefeld 2011
- Vatsella, Katerina: *Edition MAT: Daniel Spoerri, Karl Gerstner und das Multiple. Die Entstehung einer Kunstform*, Bremen 1998
- Vatsella, Katerina et al.: *Produkt: Kunst! Wo bleibt das Original?* Ausst.-Kat. Neues Museum Weserburg, Bremen 1997
- Wallraf-Richartz-Museum (Hrsg.): *ars multiplicata. Vervielfältigte Kunst seit 1945*, Köln 1968
- Walther, Franz Erhard: *Objekte, benutzen*, Köln/New York 1968
- Weitman, Wendy, Deborah Wye: *Eye on Europe. Prints, Books & Multiples 1960 to Now*, Ausst.-Kat. The Museum of Modern Art, New York 2006

4.4 **Workshop: How to speak about my work – Prof. Dr. Isabelle Graw**

This workshop is offered on request. It aims to discuss in a group the individual artists work as a „problem context“ (Theodor Adorno). By appointment only!

Language: German, English

5. **Workshops/Seminars**

5.1. **Seminar: Pure Fiction V - Mark von Schlegell**

Participants will write and critique fiction in a workshop situation; all participants will be expected to present a first and second draft of a fictional text in class. Please have read Shakespeare's *Othello* for the first meeting and consider it in the light of Chris Kraus's novel *Summer of Hate*.

Dates:

17 October 2013, 07 November 2013, 21 November 2013, 14 December 2013, 17 January 2014, 07 February 2014 2 pm – 6 pm

Language: English

5.2 **Seminar: From the cannibal manifesto to manifesting anthropofagy - Helmut Batista, Amilcar Packer, und Pedro Cesarino**

Cannibalism has always haunted the idea of civilization and is probably one of the worst nightmares of Western and modern cultures. Savagery in its highest degree. This mixture of fear, prohibition and rejection reveals a fascination that goes beyond the simple transgression of a tabú. This fascination nurtures and claims cosmopolitical perspectives with their proper social *ethos*.

Picabia wrote *Manifeste Cannibale* in 1920. Oswald de Andrade's *Manifesto Antropófago* was written in 1928. From *Cannibale* to *Antropófago* there is a distance that we should roam. Distance that runs in parallel to the one between the detached cannibalistic act of eating and digesting the flesh of an individual of the same especie to the complex diversity of social systems and practices involved in ritualistic anthropophagy. Though ethnographic and cultural perspectives on anthropophagy develop and offer their own narratives and have different backgrounds and agendas, in between both discourses may arise a rich cartography of social processes, production of subjectivity, cosmologies, critical practices and experimentalism.

Those distances and perspectives may also contribute to understand in which way Brazilian modernism provides an alter- or para- modernism when confronted to the official canon of art historiography, and how it has been providing another "repertoire" for critical artistic and curatorial practices.

Please read *Manifesto Antropófago (Cannibal Manifesto)*

17 October 2013, 4pm - Presentation / Conversation with Pedro Cesarino, Helmut Batista and Amilcar Packer

21 October 2013, 2pm - Pedro Cesarino, Helmut Batista and Amilcar Packer

22 October 2013, 2pm - Pedro Cesarino, Helmut Batista and Amilcar Packer / 7pm Lecture by Pedro Cesarino

23 October 2013, 2pm - Pedro Cesarino, Helmut Batista and Amilcar Packer

24 October 2013, 2pm - Pedro Cesarino, Helmut Batista and Amilcar Packer

25 October 2013, 2pm - Jean-Pascal Flavien

28 October 2013, 2pm - Elke Utentuis and Wouter Osterholt

29 October 2013, 2pm - Falke Pisano

Language: English

5.3 **Group Crit - Meeting with students from Curatorial and Critical Studies and Daniel Birnbaum with the Class of Peter Fischli**

(Schedule to be announced)

Language: English

5.4 **Painting technique / Seminar – Paint – Monika Reiter**

Tuesday, 12 November 2013

1pm – 5pm

Language: German

5.5 **Bouhrou's cooking studio**

Participation is limited to 9 students. A sign-up list will be hung on the pin board.

Times and dates will be announced on the pin board.

5.6 **Sculpture lab / Excursions**

Times and dates are still to be announced and will be posted on the pin board in the sculpture lab.

6. Sculpture lab Daimlerstrasse (trailer) - Wolfgang Winter

The trailer 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.

7. Architecture – Ben van Berkel and Dr. Johan Bettum

The Städelsschule Architecture Class (SAC) offers a two-year, postgraduate Master of Arts programme with the option of three different specialisations: *Advanced Architectural Design*, *Architecture and Performative Design* or *Architecture and Critical Spatial Practice*. All students go through the same training during the first year of studies before choosing one of the specialisations for their Master thesis that is produced during the second year.

The theoretical and practical courses of SAC consist of lectures, seminars, workshops, studio-crits and a variety of events focusing on select architectural topics. During the second year, each specialisation offers its respective programme to its participating students.

SAC provides an intense research setting for the creative exploration of current architectural issues. The aim of the programme is to contribute to the general advance of architecture while preparing its students for academic and/or professional excellence where their individual resources and talents contribute to the field in practical, intellectual and creative terms.

Dr. Mark Wigley and Dr. Beatriz Colomina teach theory seminars to the first year students. Dr. Mark Fahlbusch from Bollinger+Grohmann Ingenieure will be offering consultancy in structural design. Language: English

7.1 Specializations

Advanced Architectural Design – Christian Veddeler

SAC's specialisation, *Advanced Architectural Design* (AAD) is devoted to building design as the crucible of architectural practice and discourse. It engages with architecture as the sensual and critical interplay of individual and collective imaginations, material forms and inhabitable space, as well as flows of technologically mediated processes and effects and design intelligence. AAD sees architectural design as a vital and vanguard force in the transformation and future of urban culture, capable of responding to and staging individual and collective interests, private and public desires as well as social and political realities.

Architecture and Performative Design - Mirco Becker

Architecture and Performative Design (APD) is informed by a range of material, constructional, manufacturing and environmental considerations and technologies. The performance of an architectural design is conceived in its ability to incorporate various requirements resulting from programmatic, functional, structural and environmental aspects in a synergetic and fruitful manner. This specialisation focuses on how computational techniques and processes are changing the methodological and strategic make-up of architectural design by linking projective and analytical phases informed by technical data in the work process.

Architecture and Critical Aesthetic Practice - Dr. Johan Bettum and Dr. Daniel Birnbaum

Architecture and Critical Aesthetic Practice (ACAP) explores architecture in relation to the arts and uses speculative theory and practice within the arts to infuse architectural design with original and contemporary ideas and work strategies. Across the different disciplines of the arts, intense discourses are entertained that relate intimately to architecture. These address forms of representation, the role of technology in society, gender issues, questions of presence and absence in spatio-temporal terms, political life in various forms, and so much more. ACAP uses these relationships for the similarities and differences that they establish with architecture to animate inquiries into architectural specific conditions. The specialization ingests select critical

inquiries, paradigmatic positions and methodological practices in the arts to fully mould them as means for contributing to architectural thinking and design.

An integral part of the programme is Daniel Birnbaum's seminar on Cinematic-Choreographic Space.

7.2 **Programme and Events Series**

For the specific content of the programme for the students in *the First Year Group* and the respective specialisations in the second year, see: www.staedelschule.de/architecture. The training of the students in the first year as well as second year consists of a series of academic modules that vary for each sub-group within SAC's programme with respect to specific content.

Many events are announced on SAC's website and a number of these are also open to the public.

The theoretical and practical courses of the Städelschule Architecture Class consist of lectures, seminars, workshops, studio crits and a variety of events focusing on architectural topics. Students will be expected to develop their own work related to the topics of these courses.

Schedule to be announced

8. **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 email. To sign up in the mailing list please send an email to mailing@staedelschule.de

9. **Exhibitions/individual lectures**

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

10. **Portikus**

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

Frankfurt am Main, 08 October, 2013/mc
Der Rektor
Prof. Dr. Johan Bettum

Professors, instructors and lecturers
 Winter semester 2013/14
 Staatliche Hochschule für Bildende Künste - STÄDELSCHULE -
 Frankfurt am Main

Monika Baer	Vertretungsprofessorin, painting
Mirco Becker	guest professor, architecture
Ben van Berkel	professor, architecture
Johan Bettum	Dr., professor, architecture, rector
Daniel Birnbaum	Dr., professor, art education
Hocine Bouhlou	course instructor cooking studio, chef
Kerstin Cmelka	course instructor photography lab, artist
Beatriz Colomina	Dr., guest professor, architecture
Anja Cooymans	instructor, print shop
Mark Fahlbusch	Dr., guest professor, architecture
Peter Fischli	Vertretungsprofessor, fine arts
Daniel Fort	course instructor sound studio, artist
Douglas Gordon	professor, film
Isabelle Graw	Dr., professor, art theorist
Judith Hopf	professor, fine arts, class mentor
Jacqueline Jurt	instructor print shop, artist
Michael Krebber	professor, painting
Nino Pezzella	instructor, life drawing
Harald Pridgar	course instructor, artist
Peyman Rahimi	course instructor print shop, artist
Tobias Rehberger	professor, sculpture, pro-rector
Monika Reiter	course instructor, painting technique, artist
Willem de Rooij	professor, fine arts
Bernhard Schreiner	instructor, film class, artist
Kerstin Skrobaneck	Dr. des, instructor, art history
Wolfgang Tillmans	honorary professor, fine arts
Mark von Schlegell	instructor, art and literature, author
Christian Veddeler	guest professor, architecture
Silke Wagner	course instructor print shop, artist
Mark Wigley	Dr., guest professor, architecture
Wolfgang Winter	instructor, sculpture, artist
Thomas Wizent	technical course instructor, computer lab
Christian Zickler	instructor, head of the print shop, artist