

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

**Lectures, seminars, courses, summer semester 2012**

**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 summer semester 2012 begin on 10 April 2012 and end on 13 July 2012. 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**  
Participation in lectures and seminars is required of 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 to the registrar's office documentation of successful completion of equivalent classes at another institution. 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 for basic studies

### Regular courses

Wednesday 10:45 am – 1:45 pm, Aula

#### **Figure drawing**

11 April 2012 through 4 July 2012

Nino Pezzella

Language: German / English

Also available to advanced studies students

## 3. Course schedule for advanced studies

### 3.1 Regular courses

Wednesday 10:45 am – 1:45 pm, Aula

#### **Figure drawing**

11 April 2012 through 4 July 2012

Nino Pezzella

Language: German

Also available to basic studies students

### 3.2 Compact courses

(Also available to students of basic studies if class size allows.)

#### 3.2.1 **Silkscreen / textile printing I**

Monday, 07 May 2012 through Friday, 11 May 2012

daily 9:30am – 3pm

Print studio

Peyman Rahimi 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.

Please register in the registrar's office starting on 02 May 2012. Participation is limited to 6 students.

#### 3.2.2 **Silkscreen / textile printing II**

Monday, 11 June 2012 through Friday, 15 June 2012

daily 9.30am – 3pm

Print studio

Peyman Rahimi 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.

Please register in the registrar's office starting on 04 June 2012. Participation is limited to 6 students.

### 3.2.3 **Photogravure**

Tuesday, 25 June 2012 through Thursday, 28 June 2012  
daily 9:30am – 2:30pm

Instructor  
Anja Coymans

Students will create a computer model and then transfer it to light sensitive, prepared copper plates for development. This can then be printed as photogravure. Experience with Photoshop is mandatory for participation in this class; experience with gravure printing would be an advantage. Please bring your own photographs with you to this class.

Please register in the registrar's office starting on 18 June 2012. Participation is limited to 6 students.

### 3.2.4 **Color - Intaglio**

Monday, 23 April 2012 through Thursday, 26 April 2012  
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 16 April 2012. Participation is limited to 6 students.

### 3.2.5 **Lithograph printing, chalk, ink and direct to plate**

Monday, 02 July 2012 through Friday, 06 July 2012  
daily 9:30am – 3pm

Print shop  
Silke Wagner and Christian Zickler

Please register in the registrar's office starting on 25 June 2012. Participation is limited to 5 students.

### 3.2.6 **Photopolymer-Block-Print**

Tuesday, 04 June 2012 through Wednesday, 06 June 2012  
daily 9:30 am – 3pm

Instructor  
Christian Zickler

Students will learn to make a printing plate with photosensitive material. Photoshop knowledge is required.

Please register in the registrar's office starting on 28 May 2012. Participation is limited to 5 students.

### 3.2.7 Sound studio techniques

Course 1 (German)

Monday, 30 April 2012 through Friday, 04 May 2012

Course 2 (English)

Monday, 21 May 2012 through Friday, 25 May 2012

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 23 April 2012 for Course 1 and starting on 14 May 2012 for Course 2. Participation is limited to 6 students.

## 4. Art history and art theory – Magdalena Nieslony

Lecture series: "Commanding purity. Early abstraction and its theories"

The modernist notion of medium specificity has strongly informed the art and the criticism of the post-war era. The probably most discussed and influential variant of this notion has been proposed by Clement Greenberg, whose writing still affects the discourse on art despite its general refusal. As the result of that discursive constellation the question of medium specificity became anathema to the contemporary artistic practice. This seminar will thus have two goals. Firstly, we will examine the modernist notion of medium specificity as it is formulated by Greenberg and modified in some newer approaches to the medium. Secondly, we will address the artistic production to which the post-war discussion refers: texts and paintings by Delaunay, Kandinsky, Malevich and Mondrian. All these artists were searching for a „peinture pure“, a pure painting. The double perspective on the notion of medium specificity, from the view point of early and late modernism, will allow us to discuss the question of self-reflexive approach to the medium in contemporary artistic practice. The main questions in this seminar will be: How did the early modernists justify their search for purity and how did they realize the idea of pure painting? How did the post-war American modernism reinterpret "pure painting" as "medium specificity"? Which aspects of the European discourse were excluded or stressed in that process? What is the difference between an essentialist and a non-essentialist notion of the medium? Last but not least: Can we retrieve the idea of medium specificity for today's artistic practice?

Conditions of participation:

Participants in the seminar are asked to do a presentation on one of the texts or works of art listed below.

It is also possible to do a presentation together on a longer chapter. A written summary is also possible when there are no more free topics for a presentation. The presentations will be appointed in the first class on April 18, 2012.

Dates:

Wednesdays at 2pm starting 18 April 2012

18 April 2012: Introduction

09 May 2012: Clement Greenberg

16 May 2012: Michael Fried

23 May 2012: Rosalind Krauss

plus a trip to the Wilhelm-Hack Museum, Ludwigshafen, where texts and works by Robert Delaunay, Vassily Kandinsky, Kasimir Malevich and Piet Mondrian will be discussed. The date for the trip will be fixed in the first class. Participation in the trip is mandatory for all who need a confirmation of attendance for this seminar.

Language: English and German

### Literature:

- The library has books on reserve and copies of the articles necessary for this class, mostly in English.
- Exhibition catalogue “Abstraction: Towards a New Art, Painting”, 1910-1920, London: Tate Gallery, 1980.
- Exhibition catalogue “Cubism and Abstract Art”, New York: Museum of Modern Art, 1936, reprint ed. 1966.
- Exhibition catalog “The Spiritual in Art: Abstract Painting 1890-1985”, organ. by Maurice Tuchman, Los Angeles: Los Angeles County Museum of Art, 1986.
- Apollinaire, Guillaume: “The beginnings of Cubism, Reality, Pure Painting” (1912). In: *The new art of color: the writings of Robert and Sonia Delaunay*, ed. and with an introd. by Arthur A. Cohen, New York: The Viking Press, 1978, pp. 87-93.
- “A Note on the Construction of Reality in Pure Painting” (1913), *ibid.*, pp. 94-96.
  - “Pure Painting” (1913), *ibid.*, pp. 98-102.
- Bois, Yve-Alain: “Painting: The task of Mourning.” in: *Painting as Model*, Cambridge, Mass./London: The MIT Press, 1990, pp. 245-257, 314-316.
- Cheetham, Mark A.: *The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Art*. Cambridge, Mass.: Cambridge University Press, 1991.
- Costello, Diarmuid: *On the Very Idea of a ‘Specific’ Medium: Michael Fried and Stanley Cavell on Painting and Photography as Arts*, in: *Critical Inquiry* 34, Winter 2008, pp. 274-312.
- Fried, Michael: “Art and Objecthood” (1967), reprinted in: *Minimal Art. A Critical Anthology*, ed. by Gregory Battcock, Berkeley, Los Angeles London: University of California Press, 1995, pp. 116-147.
- Greenberg, Clement: “Avant-Garde and Kitsch” (1939). In: *The Collected Essays and Criticism, Vol. 1*, ed. by John O’Brian, Chicago: University of Chicago Press, 1986-1993, pp. 5-22.
- “Towards a Newer Laocoon” (1940), *ibid.*, pp. 23-38.
  - “Modernist Painting” (1960), In: *The Collected Essays and Criticism, Vol. 4*, ed. by John O’Brian, Chicago: University of Chicago Press, 1986-1993, pp. 85-93.
- Kandinsky, Wassily: “On the Spiritual in Art” (1911). In: *Complete Writings on Art, Vol. 1*, ed. by Kenneth Lindsay, Boston: Hall, 1982, pp. 121-219.
- “Painting as Pure Art” (1913), *ibid.*, pp. 348-354.
- Krauss, Rosalind: “...And Then Turn Away?” An Essay on James Coleman, in: *October* 81, summer 1997, pp. 5-33,
- “Reinventing the Medium”, in: *Critical Inquiry* 25, Winter 1999, pp. 289-305.
  - “‘A Voyage on the North Sea.’ Art in the Age of the Post-Medium Condition.”. New York: Thames & Hudson, 1999.
- Malevich, Kasimir: “From Cubism to Suprematism in Art. To the New Realism in Painting, to Absolute Creation.” (1915), in: *Malevich on Suprematism. Six Essays: 1915 to 1926*, ed. by Patricia Rainling, Iowa City: The University of Iowa Museum of Art, 1999, pp. 17-24.
- “From Cubism and Futurism to Suprematism. The New Realism of Painting.” (1916), *ibid.*, pp. 25-42.
  - “Suprematism” (1919), *ibid.*, pp. 43-46.
  - “On New Systems in Art / Statics and Speed.” (1919), *ibid.* pp. 47-80.
- Mitchell, W.J.T.: “Ut Pictura Theoria: Abstract Painting and the Repression of Language.” in: *Critical Inquiry* 15, Winter 1989, pp. 348-371.
- Mitchell, W.J.T.: “Picture Theory.” Chicago: University of Chicago Press, 1994.
- Mondrian, Piet: “The New Plastic in Painting.” (1917). In: *The New Art, the New Life: The Collected Writings of Piet Mondrian*, ed. and transl. by Harry Holtzman, London: Thames & Hudson, 1987, pp. 27-74.
- “Natural Reality and Abstract Reality” (1919-20), *ibid.* pp. 82-123.
  - “Plastic Art and Pure Plastic Art” (1936), 288-300.
- Rebentisch, Juliane: „Ästhetik der Installation.“ Frankfurt am Main: Suhrkamp, 2003, Kap. II: Intermedialität, pp. 79-230.

## **5. Architecture – Ben van Berkel and Dr. Johan Bettum**

The Städelschule 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.

## 5.1 Specialisations

### **Advanced Architectural Design - Dr. Johan Bettum**

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 - Dr. Oliver Tessmann / 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 Spatial Practice - Markus Miessen**

*Architecture and Critical Spatial Practice* (ACSP) navigates architecture as a critical spatial, political, cultural, and social tool taking full advantage of SAC's position within the Städelschule. It draws on the playful and culturally discursive potential of the relationship between architecture and related disciplines, first and foremost art, to reinvigorate architecture with cultural, social and political criticism. It will establish a productive dialogue with the other half of the Städelschule benefiting from the friction that intrinsically exists between art and architecture. ACSP gains from cross-disciplinary fertilisation through intensive collaboration with Städelschule's art department and a vital interaction of the student bodies.

## 5.2 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](http://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

## **Other academic programs**

### **6.1 Photoshop course I**

Monday, 23 April 2012 through Friday, 27 April 2012  
daily 9:30 am – 12:30pm

Instructor  
Silke Wagner and Sabine Funk

Students will learn to make a printing plate with photosensitive material.  
Photoshop knowledge is required.

Please register in the registrar's office starting on 16 April 2012. Participation is limited to 6 students.

### **6.1.2 Photoshop course II**

Monday, 21 May 2012 through Friday, 25 May 2012  
daily 9:30 am – 12:30pm

Instructor  
Silke Wagner and Sabine Funk

Students will learn to make a printing plate with photosensitive material.  
Photoshop knowledge is required.

Please register in the registrar's office starting on 14 May 2012. Participation is limited to 6 students.

### **6.1.3 Woodcarving**

Monday, 21 May 2012 through Thursday, 24 May 2012 (print workshop)  
daily 9.30am – 2pm

Instructor  
Anja Coymans

Students will learn the basics of woodcarving. This individual printing technique can be continued in the studios. Woodcarving knowledge is not required.

Please register in the registrar's office starting on 14 May 2012. Participation is limited to 6 students.

## **6.2 Computer courses - Harald Pridgar**

### **6.2.1 Final Cut course (video editing)**

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.

Monday, 30 April 2012 through Friday, 04 May 2012, in the computer room  
daily from 9am – 12:30pm

Please register in the registrar's office starting on 23 April 2012.

### **6.2.2 Adobe Illustrator/Adobe InDesign course (graphics/layout)**

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

Monday, 29 May 2012 through Friday, 01 June 2012, in the computer room  
daily from 9am – 12:30pm

Please register in the registrar's office starting on 22 May 2012.

### 6.3 **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.

### 6.4 **Rapid Prototype Modeling**

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

### 6.5 **Internet/computer applications – Thomas Wizent**

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

### 7. **Sculpture 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.

### 8. **Painting technique / Seminar - Paint**

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

### 9. **Workshops/Seminars**

#### 9.1. **Seminar: Pure Fiction II - Mark von Schlegell**

This semester the seminar's reading will center on *Hamlet*, by *William Shakespeare* -- Act 1 to be discussed on 12.04. Participants will write short texts for class and finish a second-draft of a coherent fiction to be workshopped by the end of semester. We will collaborate on Issue #2 of *Tales from the Crypt*.

Dates:

12 April 2012, 03 May 2012, 17 May 2012, 31 May 2012, 04 June 2012 and 28 June 2012, 2 pm – 6 pm

Language: English

#### 9.2 **Philosophy Seminar: Living in Time and Space What is Phenomenology? - Prof. Dr. Daniel Birnbaum**

In this series of lectures and seminars we will explore one of the richest tradition in 20th Century European philosophy: phenomenology. We will read texts by Edmund Husserl, Maurice Merleau-Ponty and Martin Heidegger and discuss their relevance for our understanding art and architecture.

Dates:

27 April 2012, 18 May 2012, 19 May 2012, 13 June 2012, 15 June 2012, 05 July 2012, 06 July 2012, 2pm

Language: Englisch

**Dr. Boyan Manchev  
On Form**

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

Language: English

**9.3 Bouhlou'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.

**10. 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](mailto:mailing@staedelschule.de)

**11. Exhibitions/individual lectures**

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

**12. Portikus**

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

Frankfurt am Main, 15 March 2012/mc

Der Rektor

Prof. Nikolaus Hirsch

Professors, instructors and lecturers  
 Summer semester 2012  
 Staatliche Hochschule für Bildende Künste - STÄDELSCHULE -  
 Frankfurt am Main

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Mirco Becker	guest professor, architecture
Ben van Berkel	professor, architecture
Johan Bettum	Dr., professor, architecture
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
Daniel Fort	course instructor sound studio, artist
Douglas Gordon	professor, film
Isabelle Graw	Dr., professor, art theorist
Nikolaus Hirsch	professor, architecture and art theory, rector
Judith Hopf	professor, fine arts, class mentor
Jacqueline Jurt	instructor, artist
Kasper König	honorary professor, art education
Michael Krebber	professor, painting
Markus Miessen	guest professor, architecture
Magdalena Nieslony	instructor, art history
Christa Näher	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
Willem de Rooij	professor, fine arts
Anton Savov	instructor, architecture
Bernhard Schreiner	instructor, film class, artist
Simon Starling	professor, fine arts
Parnian Tabib	Dr., researcher, architecture
Oliver Tessmann	Dr., engineering, guest professor, architecture
Wolfgang Tillmans	honorary professor, fine arts
Mark von Schlegell	instructor, art and literature, author
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