

# einycslepets

## **Hochschule für Bildende Künste–Städelschule Courses and Seminars**

**Summer Semester 2026**  
13.04.2026 – 17.07.2026

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

Fine Art students must complete 6 courses in Practice and 6 seminars in Theory during the first 6 semesters. After successfully completing a course or seminar, students receive a Course Certificate from the professor, instructor, or guest professor, which must be handed in at the student office (Studierendensekretariat).

It is possible to be exempted from the attendance requirements of Practice and Theory. Students requesting an exemption must bring to the student 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 present and discuss 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.

A semester calendar as well as information on the workshops and facilities are available on the internal Wiki of Städelschule (<https://wiki.staedelschule.de>), which can be accessed via your Städelschule account.

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

The summer semester 2026 begins on Monday, April 13, 2026, and ends on Friday, July 17, 2026. The registration deadlines for the courses and seminars are decided individually by the instructors or the student office. When in doubt whether you can still join a seminar, please contact the e-mail address listed below the respective entry.

# Städelschule

Hochschule für Bildende Künste–Städelschule  
Courses and Seminars

Summer Semester 2026  
13.04.2026 – 17.07.2026

This print version of the curriculum reflects the status at the beginning of the semester.

You can find the latest version of the curriculum on the Städelschule wiki (login required).

Curriculum with course descriptions: <https://wiki.staedelschule.de/wiki/Curriculum>



Curriculum in calendar view: <https://wiki.staedelschule.de/wiki/Calendar>



## Important Dates of Summer Semester 2026

Semester start: Monday, 13.04.2026

Konvent\*, followed by Rat\*\*: Tuesday, 21.04.2026

Konvent\*, followed by Rat\*\*: Thursday, 07.07.2026

Graduate Show: 10. – 25.07.2026

Semester end: Friday, 17.07.2026

*\*Konvent (assembly of representatives of professors, staff members and students); open to all students as passive participants.*

*\*\*Assembly of all members of the Hochschule according to §2 of Grundordnung; all students are encouraged to participate actively.*

# Städelschule

## Lectures Summer Semester 2026

Unless indicated otherwise, all Lectures take place on Tuesdays at 19:00 in the Aula (Dürer) of Städelschule. Schedule may be subject to change! See calender for most recent dates.

Joshua Leon	14.04.2026
Shuang Li	28.04.2026
Nancy Lupo	13.05.2026
Angela Harutyunyan	21.05.2026
Leyla Yenirce	26.05.2026
Joshua Serafin	02.06.2026
Steffani Jemison	09.06.2026
Ali Cherri	16.06.2026
Abbas Akhavan	25.06.2026
Carmen Mörsch	30.06.2026

# Contents

## I. Practice / Courses Ceramics

### Workshop

#### Computer & Software Skills

P01. Adobe Photoshop – Online	6
P02. Audio Technology / Sound Design I	6
P03. Learn to Code in 2026: Basic Principles and AI-Assisted Programming	7
P04. Introduction to Interaction Design / Programming, AI / Vibe Coding and Publishing a Web Portfolio	7
P05. Audio Technology / Sound Design II	7
P06. Adobe Illustrator / Adobe InDesign	8

### Drawing

P07. Figure Drawing For Beginners and Advanced Students	8
---	---

### Film & Video Lab

P08. Digital Video Editing Workflow and Techniques	9
--	---

### Food Culture

P09. Cookbook	9
---------------	---

### Photo Lab

P10. Open Lab at Photo Lab	10
P11. Digital Photography – Raw File Editing	10
P12. Black & White Photography	10
P13. Camera Obscura and Photogram	10
P14. Color Photography	11
P15. Digital Photography – Introduction to Digital Photography	11
P16. Large Format Camera Workshop	11
P17. Art Documentation and Studio Photography	11
P18. Portrait Photography Workshop	12
P19. Stereo and Lenticular Photography	12

### Printshop

P20. Silkscreen / Textile Printing	13
P21. Nyloprint	13
P22. Woodcut	13
P23. Lithography	13
P24. Digital Halftone Intaglio-Type (Photoengraving)	14

### Production Studio

P25. Production Studio equipment workshop	14
P26. Projection Mapping	15
P27. 3D Printing Basics	15

P28. Introduction to 3D Graphics: Modeling and Rendering with Blender	15
P29. Exhibition Mockups, Planning and Rendering in Rhino3D and Twinmotion	16
P30. Intermediate 3D Graphics: Procedural Modeling, Animation, and CG	16

### **Sculpture Lab**

P31. How to Survive in Craftsmansworld – Basic Tool Workshop	17
P32. Wood Carving	17
P33. Mold Making and Casting Techniques	17
P34. How to Join Plywood	18
P35. Blacksmithing for Beginners	18
P36. Stone Carving	18
P37. Bronze Casting	18
P38. Sculpture Lab Daimlerstraße (Containerhalle)	18

### **Wood Workshop**

#### **Other courses**

P39. Workshop for beginners in German	19
P40. “We are ready to go” – German for Advanced Learners	19

## **II. Theory / Seminars**

### **Guest Professorships**

G01. Contemporary Ruins and Heterotopia	20
G02. What You Do with What You Have	20
G03. How to drill a hole? Sculpture as a condition for something to happen	21

### **Theory / Seminars**

T01. Paris Paris	22
T02. Modern Mystics – Esotericism and the Avant-garde	23
T03. Second Skin: Healing, Ritual, and Embodied Becoming	23
T04. Seminar: GROUP CRITS: How to present and discuss my work	24
T05. Plein Air Seminar: Discovering Frankfurt	24
T06. Evacuated Aesthetics: Art, Autonomy, and the Hollowing of Cultural Power	25
T07. Discussion about London as an art center, with intro by Matthew Slotover (founder of Frieze)	25

## **I. Practice / Courses**

---

### **Ceramics Workshop**

Weekly on Mondays and Thursdays

9:30 – 17:00

Instructor: Sebastian Stöhrer

Students learn different techniques of working with clay. The focus lies on mixing and finishing their individual glazes. There is a middle-sized kiln available to burn the final works. Previous experience is not required.

Please register for individual appointments via: [sebastian.stoehrer@staedelschule.de](mailto:sebastian.stoehrer@staedelschule.de)

## Computer & Software Skills

### **P01. Adobe Photoshop – Online**

23. – 27.03.2026

Monday – Friday

09:30 – 15:00

Instructor: Jacqueline Jurt, Silke Wagner

This course is an introduction to the basics of Adobe Photoshop. The course is based on video-tutorials, which are accompanied by additional practical tasks. Photoshop knowledge is not required.

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

Limitation of participants: 5

Date of registration: 09.03.2026, 10:00 – 17.03.2026

### **P02. Audio Technology / Sound Design I**

11. – 15.05.2026

Monday – Friday

09:00 – 14:00

Instructor: Daniel Fort

Basics of recording and editing sound, field recordings, synthesizer, sampling, and the use of audio software. This course is required to use the sound studio.

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

Limitation of participants: 5

Date of registration: 04.05.2026, 10:00 – 08.05.2026

### **P03. Learn to Code in 2026: Basic Principles and AI-Assisted Programming**

14.05. – 09.07.2026 Thursday

Weekly, 10:00 – 16:00

Instructor: Juliet Carpenter

The nature and structure of software development have evolved significantly in recent years with the emergence of AI models capable of writing functional code through conversational interactions. In this course, students will develop an app or creative project of their choosing using Claude Code and/or Cursor, while also gaining a basic understanding of foundational software development principles such as variables, functions, APIs, and working with Git/GitHub.

The weekly two-hour class will be informal and intuitive, allowing time for discussions on the broader ethical and practical implications of AI for artists, as well as for workshoping individual technical project ideas. Students are encouraged to spend an additional one to two hours outside of class working on their projects, although this is not mandatory. No prior coding experience is required. Students with existing software projects are also welcome to bring them to debug, expand, or rebuild within this context. The production studio will provide students with the AI subscriptions needed for the duration of the workshop.

Note: It is possible for the weekly session time to be decided upon by the participants and the instructor. If you cannot do the dates mentioned here but would like to participate please contact to discuss: [juliet.carpenter@staedelschule.de](mailto:juliet.carpenter@staedelschule.de)

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

Limitation of participants: 5

Date of registration: 04.05.2026, 10:00 – 13.05.2026

### **P04. Introduction to Interaction Design / Programming, AI / Vibe Coding and Publishing a Web Portfolio**

22.05. – 03.07.2026 Friday

Weekly, 10:00 – 11:30

All information subject to change.

Instructor: Daniel Fort

The aim of this course is to develop basic skills and knowledge in interaction design, animation, and user experience (UX) design, as well as web programming using HTML, CSS, and JavaScript for creating your own website. AI-assisted coding using tools such as Cursor.ai or v0 will also be introduced.

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

Limitation of participants: 4

Date of registration: 11.05.2026, 10:00 – 18.05.2026

### **P05. Audio Technology / Sound Design II**

01. – 05.06.2026

Monday – Friday

09:00 – 14:00

Instructor: Daniel Fort

Introduction to recording and editing sound, field recording, synthesizers, sampling, and the use of audio software. This course is required in order to use the sound studio.

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

Limitation of participants: 5

Date of registration: 25.05.2026, 10:00 – 29.05.2026

### **P06. Adobe Illustrator / Adobe InDesign**

08. – 12.06.2026

Monday – Friday

09:00 – 12:00

Instructor: Harald Pridgar

This course introduces the use of Adobe Illustrator and InDesign software. Adobe Illustrator is a professional program for creating and editing vector graphics for print and web, and Adobe InDesign is for creating layouts and combining graphics and text for publication designs. The course is suitable for participants at all levels of experience. It is held in German.

Please register via: [harald@pridgar.com](mailto:harald@pridgar.com)

Limitation of participants: 5

Date of registration: 25.05.2026, 10:00 – 05.06.2026

## **Drawing**

### **P07. Figure Drawing For Beginners and Advanced Students**

15.04. – 01.07.2026 Wednesday

Weekly, 14:00 – 17:00

Instructor: Nino Pezzella

Participants will explore different techniques and styles of nude and figure drawing. For beginners and advanced students.

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

Date of registration: 02.03.2026, 10:00 – 30.04.2026

## **Film & Video Lab**

Film & Video Lab, Daimler Instructors: Bernhard

Schreiner, Marius Moll

Office hours / Equipment rentals:

Mondays, 09:30 – 14:30

Tuesdays, 10:00 – 14:00

All information subject to change.

Thursdays, 09:30 – 14:30

One-on-one student consultation (equipment introduction, help with student projects, general questions on film and video camera, shooting and editing techniques): Thursdays, 09:30 – 14:30 and on request.

Please make appointments via e-mail beforehand: [filmvideolab@staedelschule.de](mailto:filmvideolab@staedelschule.de);  
[bernhard.schreiner@staedelschule.de](mailto:bernhard.schreiner@staedelschule.de); [marius.moll@staedelschule.de](mailto:marius.moll@staedelschule.de)

Student assistant / equipment rentals: Siri Black, [siri.black@fbk.staedelschule.de](mailto:siri.black@fbk.staedelschule.de)

### **P08. Digital Video Editing Workflow and Techniques**

13. – 16.04. / 20. – 23.04. / 27. – 30.04. / 04. – 07.05. / 11. – 14.05. / 18. – 21.05. / 25. – 28.05. / 01. – 04.06. / 08. – 11.06. / 15. – 18.06. / 22. – 25.06. / 29.06. – 02.07. / 06. – 09.07. / 13. – 16.07.2026

Monday, Thursday

09:30 – 14:30

Instructor: Marius Moll

This course contains an introduction into digital video editing and follows through the editing workflow in Adobe Premiere Pro / DaVinci Resolve. Participants can either get an overview introduction about the workflow or look into specific aspects relevant to their current / upcoming projects. No prior knowledge of the topic required. Please feel free to bring own/existing video material to work on.

Possible topics included are:

- Different camera video formats/specific processing video formats
- File handling/data management workflow
- Video cutting
- Common editing effect features
- Masking & Keying
- Motion tracking
- Color correction / introduction into color grading
- Video export / exporting file formats
- Exact scheduling / number of appointments depending on individual request.

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

Date of registration: 13.04.2026, 10:00 – 17.07.2026

### **Food Culture**

#### **P09. Cookbook**

24. – 26.04. / 15. – 17.05. / 16. – 18.06. / 25. – 27.06.2026

Tuesday – Sunday

13:00 – 19:00

Instructor: Gülsüm Güler

This course examines the tradition of cooking at Städelschule and the connection between cooking and the arts. In addition to preparing vegetarian dishes, students are invited to reflect on food cultures, cookbooks, and the art of cooking.

This includes exploring ingredients, including herbs and spices, where to shop (or harvest them), and how to host. Kitchen discussions and collective cooking, methods of cooking for many, conviviality, and the presentation of food will be considered. Students are invited to take photographs in a studio setting as well as to research recipes. Results will be archived for future publication.

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

Limitation of participants: 7

Date of registration: 13.04.2026, 10:00 – 20.04.2026

## Photo Lab

### **P10. Open Lab at Photo Lab**

01.04. – 30.09.2026 Wednesday

Weekly, 10:00 – 18:00

Instructor: Katharina Schücke

During open lab, students can practice analog photo techniques such as developing film negatives, making analog photo prints, and/or developing projects in the lab with assistance.

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

Date of registration: 01.04.2026, 10:00 – 30.09.2026

### **P11. Digital Photography – Raw File Editing**

13.04. – 17.07.2026

Monday – Friday

09:00 – 16:00

Instructor: Eric Bell

This intensive course introduces a comprehensive approach to editing raw files in order to realize 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](mailto:eric.bell@staedelschule.de)

Date of registration: 13.04.2026, 10:00 – 12.07.2026

### **P12. Black & White Photography**

14. – 16.04.2026

Tuesday – Thursday

10:00 – 18:00

Instructor: Helena Schlichting

This course is a 3 day introduction to analogue photography, working with analogue cameras, developing and enlarging film, making silver gelatin prints from negatives, working in the b/w lab.

This course is also the premise to be able to work independantly during Open lab.

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

Limitation of participants: 4

Date of registration: 31.03.2026, 10:00 – 30.04.2026

### **P13. Camera Obscura and Photogram**

21. – 24.04.2026

Tuesday, Wednesday, Friday

10:00 – 18:00

Instructor: Helena Schlichting

This course is a 3 day introduction to analogue photography, working with camera obscura/pinhole cameras, developing photo paper, making photograms.

Limitation of participants: 4

### **P14. Color Photography**

07. – 09.05.2026

Thursday – Saturday

10:00 – 18:00

Instructor: Helena Schlichting

This course is an introduction to C-Prints: Enlarging and printing from color negatives, working in the color lab.

Please register via: [helena.schlichting@gmail.com](mailto:helena.schlichting@gmail.com)

Limitation of participants: 2

Date of registration: 30.04.2026 – 05.05.2026

All information subject to change.

### **P15. Digital Photography – Introduction to Digital Photography**

11. – 13.05.2026

Monday – Wednesday

10:00 – 17:00

Instructor: Eric Bell

This course is for students who are new to photography with DSLR and mirrorless cameras. Participants will receive a practical introduction to the fundamentals of digital photography and the equipment that is available at the photo lab.

Limitation of participants: 6

Date of registration: 13.04.2026, 10:00 – 08.05.2026

### **P16. Large Format Camera Workshop**

21. – 24.05.2026

Thursday – Sunday

10:00 – 18:00

Instructor: Helena Schlichting

This course is only for students who have already experience with analogue photography, especially in handling analogue cameras and who have knowledge about f-stop, exposure times, ISO etc.

In this course we work with analogue studio cameras / large format cameras, starting by how to set it up, how to handle the camera and work with 9x12 cm sheet film.

Please register via: [helena.schlichting@gmail.com](mailto:helena.schlichting@gmail.com)

Limitation of participants: 6

### **P17. Art Documentation and Studio Photography**

26. – 29.05.2026

Tuesday – Friday

10:00 – 17:00

Instructor: Eric Bell

An introduction to art documentation techniques and principles of studio lighting. This workshop offers practical approaches to documenting art works in various media as well as exhibition spaces. Students will have the opportunity to document their works with available light and external flash lighting.

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

Limitation of participants: 6

Date of registration: 13.04.2026, 10:00 – 22.05.2026

### **P18. Portrait Photography Workshop**

10. – 13.06.2026

Wednesday – Saturday

11:00 – 18:00

Instructor: Eric Bell, Gülsüm Güler

An introduction to art documentation techniques and the principles of studio lighting. This workshop offers practical approaches to documenting artworks in various media as well as exhibition spaces. Students will have the opportunity to document their work with available light and external flash lighting.

Limitation of participants: 6

Date of registration: 13.04.2026, 10:00 – 05.06.2026

### **P19. Stereo and Lenticular Photography**

29.06. – 02.07.2026

Monday – Thursday

10:00 – 17:00

Instructor: Eric Bell

This workshop will look at ways to capture and print 3D photographic images. Participants will have the opportunity to produce their own 3D anaglyphs and lenticular prints from multiple exposures.

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

Limitation of participants: 6

Date of registration: 13.04.2026, 10:00 – 26.06.2026

## **Printshop**

13.04. – 17.07.2026

Weekly from Mondays to Fridays, 10:00 – 17:00

Instructors: Anja Cooijmans, Jacqueline Jurt, Peyman Rahimi, Silke Wagner, Christian Zickler

The following techniques and equipment are available:

- Silkscreen: paper / fabric
- Relief print: woodcut / nyloprint
- Flat printing: lithography / direct to plate
- Intaglio: drypoint / etching / photoengraving
- Digital printing: inkjet (LFP) / laser and transfer
- Laser cutting
- 3D-printing: stereolithography (SLA)

A course is required for silkscreen, relief printing, lithography and intaglio. For digital printing, laser cutting and 3Dprinting services, knowledge of the software used to create the files is required.

Appointments can be made via e-mail ([printshop@staedelschule.de](mailto:printshop@staedelschule.de)), phone (069 605008 38) or in person.

### **P20. Silkscreen / Textile Printing**

13. – 17.04.2026

Monday – Friday

09:30 – 15:30

Instructor: Silke Wagner

Students will learn basic silkscreen techniques. At the end of the week students will design and create t-shirts with textile printing. No previous knowledge is required.

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

Limitation of participants: 6

Date of registration: 30.03.2026, 10:00 – 10.04.2026

### **P21. Nyloprint**

28.04., 05.05., 12.05., 26.05., 09.06.2026

Tuesday

14:00 – 17:00

Instructor: Christian Zickler

Introduction into relief printing with photosensitive print plates. Basic knowledge of either Photoshop, Illustrator or InDesign is required. The course is offered as an open workshop on the scheduled days.

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

Limitation of participants: 4

### **P22. Woodcut**

29.04., 06.05., 13.05., 27.05., 10.06.2026

Wednesday

14:00 – 17:00

Instructor: Anja Cooijmans, Christian Zickler

Students learn the basic techniques of woodblock printing. Printing is done both by hand and with the intaglio press. To promote continuity of work the woodcut course will be offered as an open workshop on Wednesdays from 2:00 - 5:00 pm, rather than as a block course. Previous experience is not required.

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

Limitation of participants: 4

### **P23. Lithography**

18. – 22.05.2026

Monday – Friday

09:30 – 15:30

Instructor: Rahimi Peyman

Introduction to the basics of lithography (chalk, ink, and image transfer). No previous knowledge is required.

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

Limitation of participants: 4

Date of registration: 11.05.2026, 10:00 – 15.05.2026

### **P24. Digital Halftone Intaglio-Type (Photoengraving)**

22. – 25.06.2026

Monday – Thursday

09:30 – 15:30

Instructor: Anja Cooijmans

This course teaches you how to create films for photoengraving from digital images. Photosensitive plates are exposed with your film, developed, and printed like intaglio. Experience with Photoshop is mandatory for participation in this course; knowledge in Intaglio is recommended.

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

Limitation of participants: 4

Date of registration: 15.06.2026, 10:00 – 19.06.2026

### **Production Studio**

13.04.2026 – 10.07.2026

Instructor: Karl Kliem

Office hours / Equipment rentals:

Monday – Wednesday: 10:00 – 17:00

Thursday: 10:00 – 14:00 Friday:

On request.

Equipment rentals, one-on-one student consultation (equipment introduction, help with student projects, general questions about using the large room (video studio), video installations, audio installations and electronics.

Please make appointments via e-mail beforehand:

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

[karl.kliem@staedelschule.de](mailto:karl.kliem@staedelschule.de) Student assistant /

equipment rentals: [adrian.hoerr@fbk.staedelschule.de](mailto:adrian.hoerr@fbk.staedelschule.de)

### **P25. Production Studio equipment workshop**

19.05.2026 Tuesday

10:00 – 16:00

Instructor: Karl Kliem, Adrian Hörr

The large room in the Production Studio can be booked by students for their photo and video projects. This workshop will cover how to install lights on the ceiling rig, set up free-standing lights, and work with the different molton backdrops for video and photo shoots. For health and safety reasons, it is mandatory for students to have completed this workshop if they wish to use this equipment.

Please register via: [karl.kliem@staedelschule.de](mailto:karl.kliem@staedelschule.de)  
Limitation of participants: 6  
Date of registration: 04.05.2026, 10:00 – 13.05.2026

### **P26. Projection Mapping**

07. – 08.07.2026  
Tuesday – Wednesday  
10:00 – 14:00  
Instructor: Juliet Carpenter

Projection mapping is a technique used to transform irregularly shaped objects or surfaces into display areas for video projection. In this workshop, students will create miniature screen models and learn how to build projection masks for them.

Please register via: [juliet.carpenter@staedelschule.de](mailto:juliet.carpenter@staedelschule.de)  
Limitation of participants: 8  
Date of registration: 01.06.2026, 10:00 – 01.07.2026

### **3D Printing Lab**

Opening Hours: Monday, 10:00 – 16:00  
Instructor: Johannes Bietz, [johannes.bietz@staedelschule.de](mailto:johannes.bietz@staedelschule.de)  
Opening Hours: Thursday, 13:00 – 17:00  
Instructor: Wanwen Zhang, [wanwen.zhang@fbk.staedelschule.de](mailto:wanwen.zhang@fbk.staedelschule.de)

### **P27. 3D Printing Basics**

16.04. / 20.04.2026  
Monday, Thursday  
11:00 – 16:00  
Instructor: Johannes Bietz This

course covers:

- How 3D printing works
- What materials can be 3D-printed
- How to prepare a 3D model for printing (feel free to bring your own file)
- Safety
- Post-processing

Please register via: [wanwen.zhang@fbk.staedelschule.de](mailto:wanwen.zhang@fbk.staedelschule.de)  
Limitation of participants: 6  
Date of registration: 30.03.2026, 10:00 – 13.04.2026

### **P28. Introduction to 3D Graphics: Modeling and Rendering with Blender**

23. – 24.04. / 29. – 30.04.2026  
Wednesday – Friday  
11:00 – 16:00  
Instructor: Wanwen Zhang

This workshop introduces the basic workflow for creating a 3D model for 3D printing or rendering in Blender, with support from additional 3D software and plug-ins. We will cover navigation, mesh modeling, modifiers, materials, lighting, camera setup, and rendering.

The session will include short demonstrations and guided practice. Participants will work through the full process, from building a model to producing a final image, animation, or 3D-print-ready file. You are welcome to bring a personal project to work on during the session. No prior experience with 3D modeling is required.

Please register via: [wanwen.zhang@fbk.staedelschule.de](mailto:wanwen.zhang@fbk.staedelschule.de)

Limitation of participants: 5

Date of registration: 01.04.2026, 10:00 – 15.04.2026

### **P29. Exhibition Mockups, Planning and Rendering in Rhino3D and Twinmotion**

27.04. – 08.06.2026

Monday

Weekly, 13:00 – 16:00

Instructor: Johannes Bietz

In this course, we will cover the process of creating a digital twin of a room based on architectural plans or measurements. We will then use it to create mockups of an exhibition, develop lighting concepts, explore 3D scanning, produce realistic renderings, and create true-to-scale plans. No previous CAD knowledge is required.

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

Limitation of participants: 6

Date of registration: 30.03.2026, 10:00 – 13.04.2026

### **P30. Intermediate 3D Graphics: Procedural Modeling, Animation, and CG**

07. – 08.05. / 13. – 15.05.2026

Wednesday – Friday

11:00 – 16:00

Instructor: Wanwen Zhang

This workshop introduces more advanced 3D techniques, including:

Geometry Nodes: creating complex shapes and patterns using node-based systems rather than manual modeling

Rigging: building a digital skeleton so a character or object can move Simulation: creating realistic effects such as cloth, gravity, collisions, and explosions Camera Tracking: combining 3D objects with real video footage These skills will help you integrate 3D elements with filmed footage, create larger-scale 3D scenes, and develop animated characters that can also be used in other software, such as game engines.

The session will include short demonstrations and guided practice. You are welcome to bring a personal project to work on during the session. Basic experience with 3D software (navigation, basic modeling, object transforms, and simple material setup) is required.

Please register via: [wanwen.zhang@fbk.staedelschule.de](mailto:wanwen.zhang@fbk.staedelschule.de)

Limitation of participants: 5

Date of registration: 01.04.2026, 10:00 – 30.04.2026

### **Sculpture Lab**

Weekly from Monday to Friday, 10:00 – 17:00

Instructor: Wolfgang Winter, Yasuaki Kitagawa, Layla Nabi

Students learn the basic techniques of sculptural materials. The students learn how to use the machines and how to use hand-tools. Students can consult the workshop staff on their individual projects.

Previous experience is not required.

Please register for individual appointments via: [wolfgang.winter@staedelschule.de](mailto:wolfgang.winter@staedelschule.de)

In addition there are specialized courses in sculptural methods offered throughout the semester, which will be announced through the student mailing list.

Limitation of participants: max. 6 students in the workshop spaces at the same time

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

### **P31. How to Survive in Craftsmansworld – Basic Tool Workshop**

15. – 16.04.2026

Wednesday – Thursday

10:00 – 17:00

Instructor: Layla Nabi

This course provides the basic knowledge of materials and tools that are often used in artistic work. The workshop is aimed primarily at students who have little or no experience with craft tools and hand machines and would like to gain elementary technically relevant knowledge. You will learn: - How to use a drill, drill bits for several material - How to use a screwdriver, screws and plugs - How to use different types of saws (handsaws for wood and metal, jigsaw) - How to connect woodpanels in the most efficient way and in traditional ways - How to glue - How to build a simple frame - How to drill into the wall and hang your frame

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

Limitation of participants: 6

Date of registration: 09.03.2026, 10:00 – 06.04.2026

### **P32. Wood Carving**

20. – 24.04.2026

Monday – Friday

10:00 – 17:00

Instructor: Oscar Kargruber

The course offers a five-day introduction into to basic traditional woodcarving techniques, focusing on the step-by-step process of transforming a solid block of wood into a three-dimensional form.

Each participant will develop an individual project and receive personal guidance throughout the course. Please send a short proposal in advance outlining your idea so that its feasibility can be discussed. Your project should be a threedimensional object that fits within a wooden block of approximately 30 × 30 × 30 cm.

Please register via: [oscar.kargruber@fbk.staedelschule.de](mailto:oscar.kargruber@fbk.staedelschule.de)

Limitation of participants: 6

Date of registration: 09.03.2026, 10:00 – 13.04.2026

### **P33. Mold Making and Casting Techniques**

04. – 08.05.2026

Monday – Friday

10:00 – 17:00

Instructor: Amanda Assaley

This workshop offers an in-depth exploration of the fundamental principles and techniques of mold making and casting. It is designed for beginners as well as those seeking to enhance their existing skills. Daily sessions will include both theoretical knowledge and practical application, teaching essential techniques as students create both multi-part plaster molds and single-part silicone molds. With step-by-step guidance through the entire mold-making process, we will cover crucial technical aspects including undercuts, proper venting, and mold part line placement. Additional topics include types of pigments and additives to achieve distinctive results in one's castings.

Students will gain a theoretical understanding of various material properties, compatibilities, and limitations, learning how to select the right material for their specific project needs. We will look at examples and what they require, such as plaster, silicone, urethane, Jesmonite, resin, epoxy, concrete, and wax, among others. By the end of the workshop, students will have completed the full process of preparing objects for molding, created a plaster mold and simple silicone mold, and made several casts. Students should bring at least 2 simple objects no larger than 15 cm in any direction to mold and cast during the workshop.

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

Limitation of participants: 6

Date of registration: 20.04.2026, 10:00 – 03.05.2026

### **P34. How to Join Plywood**

21. – 22.05.2026

Thursday – Friday

10:00 – 17:00

Instructor: Yasuaki Kitagawa

This course teaches basic wood-jointing techniques. The primary focus is on hand-jointing methods for plywood panels. Examples using CNC machinery will also be demonstrated.

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

Limitation of participants: 5

Date of registration: 09.03.2026, 10:00 – 06.04.2026

### **P35. Blacksmithing for Beginners**

29.05.2026 Friday

09:30 – 17:00

Instructor: Wolfgang Winter

The one-day blacksmithing course in a professional blacksmithing training workshop near Bruchsal offers a great opportunity to learn about archaic methods of metalworking through practical exercises.

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

Limitation of participants: 6

Date of registration: 09.03.2026, 10:00 – 13.04.2026

### **P36. Stone Carving**

30. – 31.05. / 06. – 07.06.2026

Saturday – Sunday

10:00 – 17:00

Instructor: Wolfgang Winter, Regina Planz

Introduction to stonemasonry techniques to develop a better understanding of the classical materials and processes involved in sculpture.

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

Limitation of participants: 5

Date of registration: 09.03.2026, 10:00 – 06.04.2026

### **P37. Bronze Casting**

Instructor: Wolfgang Winter

This offer is aimed at students with a focus on sculpture who have already completed at least one subject-specific course (casting techniques, stone or wood sculpture) from the Sculpture Lab course catalog. The course covers the entire process of creating a bronze sculpture, from wax modeling to a patinated sculpture.

### **P38. Sculpture Lab Daimlerstraße (Containerhalle)**

Individual introductions to the workshop, as well as metalworking and welding courses (stick, MIGMAG, and WIG welding), can be arranged by appointment.

### **Wood Workshop**

Monday; Wednesday – Friday

Weekly 9:30 – 17:00

Instructor: Sebastian Stöhrer, Stefan Wieland

Students learn the basic techniques of woodworking and other sculptural materials. They learn how to use the machines and how to use hand-tools. Students can consult the workshop leaders on their individual projects.

Previous experience is not required.

For major projects, we urge you to make an appointment beforehand.

Please register via: [sebastian.stoehrer@staedelschule.de](mailto:sebastian.stoehrer@staedelschule.de); for Wednesdays:

[stefan.wieland@staedelschule.de](mailto:stefan.wieland@staedelschule.de)

Registration by appointment

## Other courses

### **P39. Workshop for beginners in German**

18.04., 24.04., 08.05., 22.05., 05.06., 03.07.2026

Friday – Saturday

11:00 – 12:30

Instructor: Gabriela Lund

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

Date of registration: 27.02.2026 – 11.04.2026

### **P40. “We are ready to go” – German for Advanced Learners**

18.04., 15.05., 29.05., 12.06., 26.06., 10.07.2026

Friday – Saturday

11:00 – 12:30

Instructor: Gabriela Lund

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

Date of registration: 27.02.2026 – 19.03.2026

## II. Theory / Seminars

---

### Guest Professorships

#### **G01. Contemporary Ruins and Heterotopia**

21. – 22.05. / 18. – 19.06. / 02. – 03.07.2026

Thursday – Friday

10:00 – 12:00

Instructor: Álvaro Urbano

This seminar will revolve around the paradoxical idea of the contemporary ruin. Rather than viewing ruins as static remains, the course explores them as heterotopic places—spaces of "otherness" that can be reframed through fiction, desire, and poetic speculation. The class will follow Álvaro Urbano's recent work, showing how strategies borrowed from filmmaking, theater and sound design can be deployed to reconstruct the lost experience of bygone spaces. The crafting of an environment or ambience becomes an elemental concept to understanding exhibition making. Participants will examine how objects and buildings are reconsidered within collective memory and how this often clashes with the dimensions of the private. Álvaro Urbano will present metaphor as a tool to make these spheres mingle and clash together. Different case studies will be presented in which symbolic vocabularies are deployed as narrative triggers. Botanical elements, for Urbano, are a recurrent source of inspiration and act as agents within a specific context. Students will get the opportunity to follow the different steps that constitute a research-based approach to developing artistic projects and how sculpture can be used to materialize the results of these investigations. The seminar concludes with a session dedicated to the question of how spatial art is documented and preserved. Publications, posters, and other paraphernalia emerge as a solution to this problem. Urbano will present some of his own text-based projects that seek to maintain the "memory" of something that has been lost.

No registration needed.

#### **G02. What You Do with What You Have**

27. – 28.05.2026

Wednesday – Thursday 13:00

– 16:00

"Two-Day Workshop on Making

So much access, so many possibilities, what are we supposed to do? Where do we start? How do we get going?

The two day workshop „making“ focuses on the process of making, gathering material and editing to present and share. We will be exploring this field with different artistic disciplines such drawing and recording video and sound.

Questions to be explored: How do we get the art machine going without fear and doubts, overthinking and anxiety? How can we get in a mode of making to gather material that we can then edit to share it with others.

We will try different concepts to start making and create a little exhibition together with a radical DIY approach."

### **G03. How to drill a hole? Sculpture as a condition for something to happen**

30.05. – 06.06.2026 Monday

– Sunday

Instructor: Zasha Colah

A decade ago, I wrote a text based on a public lecture at Städelschule, titled How to Put Ourselves between the Closing Door and Its Frame? (1) It was about how to put one's leg in the metaphorical closing door: for curatorial work to stave open the closing angles of space in which culture can unfold freely. Today the door itself has disappeared. We confront high walls. Dissent is labeled terrorism, and state terror is legitimized. This course will be about drilling holes through walls, opening channels and currents through which culture can pass, within closed systems.

We will consider sculpture as the condition for something to happen, informed by artworks as social and legal experiments. We will look at artists prototyping arte vivente as sculpture, and exhibition practices prototyping social infrastructure. These sculptural practices often sustain live, fugitive relations, or contemporary forms of orality. Artists we meet will discuss how they open channels for non-property, non-extractivist relations, protocols, and usership amidst blackouts.

The course unfolds as a road trip with a mission to return stones (2) from Frankfurt to the artist Margherita Moscardini in the anarchist 'ideal city' of Livorno, passing through artist studios, philosopher's homes, occupied spaces, and autonomous communes.

1. Zasha Colah, 'How to Put Ourselves between the Closing Door and Its Frame?', in Paul O'Neill, Mick Wilson, and Lucy Steeds, eds, *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* (Cambridge, Massachusetts, 2016). The public lecture was given at the invitation of Stefanie Heraeus and Nikolaus Hirsch while I was a DAAD grantee in 2014.
2. The numbered stones were the concept and stage for a discursive exhibition, titled *Speech Stones* (Friedrich, January, 2026). It was organized by the students of The Stairway on Trial Winter Semester Course at Städelschule and Goethe University.

Please register via: [franziska.dommers@gmail.com](mailto:franziska.dommers@gmail.com)

Limitation of participants: 10

Date of registration: 01.04.2026, 10:00 – 13.04.2026

## **Theory / Seminars**

### **T01. Paris Paris**

22.04., 05.05., 19.05., 16.06., 30.06.2026

Tuesday – Wednesday

16:00 – 18:00

Instructor: Isabelle Graw Introduction:

Paris is currently regaining the status of a western center for contemporary art. This is not only due to Brexit, which seems to have weakened London as an art market location. Paris' current appeal also derives from the financial power of the luxury and fashion industry that has been traditionally situated here and increasingly invests in artistic production. The creation of a new fair for modern and contemporary art, "Art Basel Paris," seems to be another symptom that illustrates our point that Paris is back. Recent museum foundations such as "Fondation Louis Vuitton," "Bourse de Commerce," "Fondation Cartier," and "Lafayette Anticipation" are furthermore indicative of how financial power stems from the fashion/luxury industry in the Parisian art world.

Proposition:

This seminar examines the manifold structural shifts that have recently occurred in the art economy—beginning with the intensified overlaps between art and fashion up to the increased focus on the sphere of distribution that currently occurs both online and offline. In order to grasp the extent of these structural changes, we propose to look back at the European postwar situation when Paris was allegedly dethroned by New York, at least according to Serge Guilbaut's seminal "How

New York Stole the Idea of Modern Art” (1985). We are interested in reconstructing, updating, and expanding on Guilbaut’s propositions, for instance, by opting for a more global framework that also recognizes the impact of lost colonies. From an art historical point of view, French “modern art” from Édouard Manet to Bernard Buffet always went hand in hand with fashion. It thus doesn’t come as a surprise that the transformation of Paris into a new center of contemporary art intensifies the art/fashion nexus. The structural proximity between both spheres is certainly not a new phenomenon, but it currently seems to take on new dimensions. With this in mind, we will discuss the similarities and differences between art commodities and luxury products. The structural overlaps between art buyers and luxury consumers will also be addressed.

Art centers like Paris were originally considered attractive because they allowed for a physical proximity between the different actors, such as dealers, artists, critics, collectors, curators, etc. This is why galleries like Durand-Ruel opted for Paris as their location in the 19th century: because they wanted to be near “their” artists and “their” clients. Nowadays, Paris—due to high living costs—is less known as a place where artists are able to live, discuss, and work. Heated debates on art theoretical issues also rarely seem to originate in this city. Are we therefore dealing with a new type of art center that outsources artistic production and critical discourses to other places? Or is the generation of value for art currently quite possible without these actors and their discussions being present?

Literatur:

Walter Benjamin: Paris, Capital of the Nineteenth Century (1935–1939)

<https://www.sfu.ca/~andrewf/benjaminparis.pdf>

Paris–Paris (exh. cat.), Centre Pompidou, 1981

Serge Guilbaut: How New York Stole the Idea of Modern Art (1985)

Arnaud Esquerre: “The Permanent Fair: On the New Fondation Cartier.” In: Texte zur Kunst.

<https://www.textezurkunst.de/en/articles/arnaud-esquerre-fondation-cartier-the-permanent-fair> “Derrière le cambriolage du Louvre, le braquage de la culture.” Libération.

[https://www.liberation.fr/idees-et-debats/tribunes/derriere-le-cambriolage-du-louvre-le-braquage-de-la-culture-20251023\\_LXXOWTA7FFGKTP4XXODI7D2GBY/](https://www.liberation.fr/idees-et-debats/tribunes/derriere-le-cambriolage-du-louvre-le-braquage-de-la-culture-20251023_LXXOWTA7FFGKTP4XXODI7D2GBY/)

<https://archive.is/8t2Yv>

Melanie Utz: “Staging and Displaying Colonialism: Art, Artifacts and Consumerism at the Turn of the Twentieth Century.” <https://doi.org/10.11588/riha.2024.2.94782>

Peter Hall: Cities in Civilization. Culture, Innovation, and Urban Order. London, 1998.

— Chapter 6: “The Capital of Light. Paris 1870–1910” (pp. 201–218).

— Chapter 24: “The City of Perpetual Public Works. Paris 1850–1870” (pp. 706–745).

No registration needed.

## **T02. Modern Mystics – Esotericism and the Avant-garde**

22.04. / 20.05. / 03.06. / 01.07.2026

Wednesday

11:00 – 15:30

Instructor: Daniel Birnbaum

In the seminar Modern Mystics – Esotericism and the Avant-Garde, we will study the influence of mysticism on key artists of the 20th century, including Marcel Duchamp, Wassily Kandinsky, and Hilma af Klint.

During the first decades of the 20th century, poets, artists, and visionary architects across Europe envisioned future cathedrals and temple buildings for a new era. Kandinsky dreamed of a spiritual pyramid that would one day reach to heaven. The artist, he believed, is a co-worker in this spiritual edifice. Some of the architects who belonged to the same artistic circles as Kandinsky—prominent German Expressionists such as Bruno Taut, as well as leading members of the Bauhaus—developed designs for a new kind of cultural center, referred to as a “city crown,” or Stadtkrone. Taut, who in 1919 used the concept as the title of his first book, wanted to create a new kind of garden city spreading out around a hill. At its top, overlooking all other buildings, he envisioned an intellectual and artistic center with a function comparable to that of the Gothic cathedral. He describes the spiritual edifice as a brilliant jewel: “The light of the sun penetrates this crystal house, which reigns above the entire city like a sparkling diamond. This house sparkles in the sun as a sign of the highest serenity and peace of mind.”

In this seminar, we will explore the esoteric philosophies that influenced an entire generation of modernist artists.

No registration needed.

### **T03. Second Skin: Healing, Ritual, and Embodied Becoming**

04. – 08.05. / 08. – 10.06. / 24. – 26.06.2026

Monday – Friday

14:00 – 15:00

Instructor: Va-Bene Elikem Fiatsi

This interdisciplinary seminar approaches art as inseparable from life, and life as inseparable from the communal, political, ecological, and historical conditions that shape it. Drawing from Va-Bene Elikem Fiatsi's long-term artistic practice around second skin, embodiment, healing rituals, and processes of becoming, the course invites students to consider how art can emerge from lived conditions of vulnerability, urgency, transition, repair, and reimagination. Here, second skin may appear as clothing, clay, gesture, voice, image, installation, action, relation, archive, or environment: a material, symbolic, and performative surface through which bodies, communities, and worlds are protected, exposed, witnessed, and transformed.

Across the semester, students from diverse practices will be invited to experiment with performance, installation, text, sound, moving image, sculpture, drawing, and hybrid forms, while developing their own questions around healing, ritual, urgency, and communal becoming. The seminar will combine discussion, collective reflection, practice-based inquiry, communal activities such as cooking sessions and shared eating, site visits, and public interventions or actions developed together with the students. Together, the course asks how healing rituals become embodied practice rather than abstract ideas, how art can respond to conditions of racial violence, anti-gender oppression, ecological crisis, colonial and neo-colonial power, militarization, and social fragmentation, and how individual and communal processes of becoming might open space for resistance, repair, and transformation in urgent times.

No registration needed.

### **T04. Seminar: GROUP CRITS: How to present and discuss my work**

05.05. / 01.07.2026

Tuesday – Wednesday

14:00 – 16:00

Instructor: Isabelle Graw

Due to high demand I decided to keep offering group-crit sessions in the winter term 2025/26. Dates will be announced. The group crits aim at reflecting on how artists (and curators) present and discuss their work. They also aim at discussing (and critiquing) the presented works in the framework of the group. Opting for the group as the site for these discussions is a way of acknowledging what Judith Butler pointed out in "The Force of Non-Violence" (2020): that "selves are implicated in each other's lives, bound by a set of relations that can be as destructive as they can be sustaining". By exposing our works to other "selves" we thus acknowledge how our selves (and our works correspondingly) are constituted through their relationships with others. In order to keep the "destructive" potential of these relationships in check, I propose several strategies such as dividing the group into a pro and a con-voice that switches at some point. While discussing the presented works we will relate them to those historical artistic practices that are evoked by them. But we will also investigate how the presented works intervene into the contemporary field of artistic possibilities and discourses. The group will focus on what it perceives as the strong points of the work and also on its potential problems. Its participants will form a kind of "micro-public" that makes situational (and always disputable) value judgments. The existence of such a public was presupposed by Modern Art since its emergence in the 18th century. Indeed: the Parisian "salons" first provided these publics to art—a public that was quite diverse in terms of class, but also characterized by its nationalist, racist and heteronormative orientations. We will try to form another more plural and diverse public—a public that allows for inner conflicts and produces value judgments that are situated and provisional. In other words: what we will say about the presented works will never be the last word about them. But while acknowledging the limits of our value judgments we will also claim a situated normative validity for them.

No registration needed.

### **T05. Plein Air Seminar: Discovering Frankfurt**

06.05. / 20.05. / 17.06. / 29.06. – 01.07.2026

Monday, Wednesday

13:30 – 16:00

Instructor: Isabelle Graw

This seminar aims at discovering and understanding the city of Frankfurt, which is where we are based. The aim of this seminar is to have a better grasp of Frankfurt's history, architecture, economy, and intellectual life. We will follow a guided tour through its museum architecture and the rebuilt Römer; we will learn more about the stock exchange and Frankfurt as a city of international finance; we will visit the Jewish Museum; we will invite historian Jörg Später – author of "Adorno's Erben" (2024) – to talk about the history of the Frankfurt School and its afterlife; we will speak with DJ Sven Väth about the Frankfurt techno scene; and we will learn more about the Institut für Sozialforschung from philosopher Martin Saar and from the director of the Institut für Sozialforschung, Stefan Lessenich.

No registration needed.

### **T06. Evacuated Aesthetics: Art, Autonomy, and the Hollowing of Cultural Power**

12. – 14.05. / 02. – 04.06. / 16. – 18.06. / 07. – 09.07.2026

Tuesday – Thursday

14:00 – 17:00

Instructor: Philippe Pirotte

"What if art did not lose its political power—but had it systematically evacuated? What if art history is not the story of how art became free but of how freedom was progressively removed from aesthetic life so that art could be safely admired, circulated, and archived?"

This course examines the historical construction of artistic autonomy as a dominant paradigm of modern and contemporary art and asks whether autonomy functioned less as liberation than as containment. Over the past century, art has increasingly been defined as autonomous—free from function, obligation, and consequence. Celebrated by neoavant-garde discourse as a condition of aesthetic and political freedom, autonomy has nonetheless coincided with the persistence of political art that appears urgent and critical yet proves structurally ineffective. The course proposes the concept of evacuated aesthetics to describe the historical and ongoing process through which aesthetic practices that once organized social life—through ritual, pedagogy, collective action, governance, and resistance—were progressively hollowed out and redefined as symbolic, representational, and commodifiable. Rather than being suppressed or censored, such practices were often allowed to survive only after their capacity to intervene materially in the world had been neutralized.

"Evacuated aesthetics" names a condition in which art remains visible, participatory, and critically engaged, yet increasingly disconnected from collective agency, use-value, and political risk. This condition is not accidental. It has been produced through museums and markets, academic disciplines, Cold War cultural policy, colonial exhibitionary regimes, and contemporary platforms of cultural circulation.

Across the semester, students will investigate:

– how autonomy became the normative aesthetic paradigm of modern and contemporary art – which aesthetic traditions—collective, Indigenous, pedagogical, militant, relational—were excluded, marginalized, or reframed in this process – how evacuation operates today through inclusion, visibility, and critical discourse rather than repression – where and how contemporary practices resist, refuse, or exceed evacuation

Drawing on art history, anthropology, political theory, Indigenous studies, film and media studies, the seminar attempts to rethink art history not as a narrative of emancipation through form, but as a contested field shaped by deliberate acts of evacuation and refusal. The seminar seeks to recover suppressed aesthetic possibilities: ways of making and thinking about art that insist on function, collectivity, urgency, and world-making.

Particular attention will be paid to practices that operate outside or against institutional visibility, including collective and anonymous authorship, land-based and ceremonial practices, militant cinema, protest cultures, graphic agitation, pedagogical experiments, and refusals of representation.

The course is structured around thematic clusters, shared readings, case studies, and seminar discussions, encouraging disagreement and cross-disciplinary exchange rather than consensus. Students are invited to challenge established narratives of modernism, autonomy, and global contemporary art and to critically examine the conditions under which art becomes politically alive—or politically hollow."

Please register via: [Blaykyi.Kenyah@fbk.staedelschule.de](mailto:Blaykyi.Kenyah@fbk.staedelschule.de)

Date of registration: 17.02.2026, 10:00 – 21.04.2026

### **T07. Discussion about London as an art center, with intro by Matthew Slotover (founder of Frieze)**

08.07.2026

Wednesday

10:00 – 14:00

Instructor: Daniel Birnbaum

All information subject to change.

No registration needed.

## Faculty

Faculty Summer Semester 2026

Hochschule für Bildende Künste–Städelschule

---

Amanda Assaley	Sculpture Lab
Monika Baer	Professor, Fine Arts
Eric Bell	Instructor, Photo Lab
Johannes Bietz	Instructor, Production Studio
Daniel Birnbaum	Professor, Philosophy & Art Education
Juliane Bischoff	Curator, Portikus
Dora Budor	Guestprofessor, Fine Arts (for Cohabitation class)
Gerard Byrne	Professor, Film
Juliet Carpenter	Instructor, Production Studio
Barbara Clausen	Rector, Professor, Curatorial Studies
Zasha Colah	QuiS Visiting Research Fellow 2025/26
Anja Cooijmans	Instructor, Printshop
Willem de Rooij	Professor, Fine Arts
Va-Bene Elikem Fiatsi	Guestprofessor
Daniel Fort	Professor, Film
Isabelle Graw	Professor, Art History & Art Theory
Gülsüm Güler	Instructor, Photo Lab & Food Culture
Jacqueline Jurt	Instructor, Printshop
Hassan Khan	Professor, Fine Arts
Yasuaki Kitagawa	Instructor, Sculpture Lab
Karl Kliem	Instructor, Production Studio
Diego Marcon	Guestprofessor
Marius Moll	Film & Video Lab
Layla Nabi	Sculpture Lab
Nino Pezzella	Instructor, Figure Drawing
Philippe Pirotte	Professor, Art History & Curatorial Studies
Harald Pridgar	Computer Workshop
Peyman Rahimi	Instructor, Printshop
Tobias Rehberger	Professor, Sculpture
Helena Schlichting	Instructor, Figure Drawing
Bernhard Schreiner	Instructor, Film & Video Lab
Katharina Schücke	Instructor, Photo Lab
Johannes Schwalm	Instructor, Portikus
Sebastian Stöhrer	Instructor, Wood Workshop
Álvaro Urbano	Guestprofessor
Silke Wagner	Instructor, Printshop
Stefan Wieland	Instructor, Wood Workshop
Wolfgang Winter	Instructor, Sculpture Lab
Haegue Yang	Professor, Fine Arts
Wanwen Zhang	Instructor, Production Studio Christian
Zickler	Instructor, Printshop

Frankfurt a.M., 02.04.2026

**Prof. Dr. Barbara Clausen**  
**Rector**