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Orientation/Basics

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Artistic Development Plan

- Sculpture
- Stage Design
- Design
- Film
- Graphic Art / Typography / Photography
- Painting / Drawing
- Time-based Media

Educational course  
for the teaching profession

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Scientific studies

- Theory and History

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Workshops and labs

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Further information

Winter semester 2017/18

**Semester starts:** 01.10.17  
**Semester ends:** 31.03.18

First day of lectures: 09.10.17  
Final day of lectures: 12.02.18

**Annual exhibition**  
08.02. - 11.02.18

**Registration**  
15.08. - 15.10.17 (WiSe 2017/18)  
15.02. - 15.04.18 (SoSe 2018)

**Application deadlines**  
See homepage: [www.hfbk-hamburg.de](http://www.hfbk-hamburg.de)

**German course (on english)**  
For Erasmus students and international students

Dates und registration:  
[www.hfbk-hamburg.de/en/study/international/language-courses](http://www.hfbk-hamburg.de/en/study/international/language-courses)

**Language tandem**  
Provided by AStA

Dates und registration:  
[www.hfbk-hamburg.de/tandem](http://www.hfbk-hamburg.de/tandem)

### Opening times for buildings

Mo-Su, continuing

### Opening times for workshops

During lecture periods:  
Mo-Fr 10:00 - 17:00

During non-lecture periods:  
by appointment

**Main buliding**  
Lerchenfeld 2 (LE)

**Secondary building**  
Wartenau 15 (WA)  
Finkenau 35 (FI)

*Please note: The dates given in the information on teaching events were accurate at the time of going to press. They are not complete in every instance. They include individual tutorials by special arrangement, and are also subject to changes.*

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**MODULE - Introduction on artistic practice:  
SCULPTURE AND STAGE DESIGN, Painting/Drawing,  
Time-based Media, Graphic Art, Typography, Photography**

**Group tutorial**

In a class-type association, we will reflect on and discuss our own working approaches and projects. Enthusiastic attendance and willingness to engage in discussion is required.

Mo 10:30 - 18:00 (Room 320 WA)

**Individual tutorial**

Mo 9:00 - 10:30 / 18:00 - 20:00

Tu 9:00 - 12:00 / 12:00 - 16:00

We 9:00 - 12:00 (Room 311 WA)

*For all students by arrangement.*

*Tutorial is possible at place of work.*

**Gaycken, Geelke**  
Professor

Room 311, 320 WA  
(040) 428 989-332  
0172 5143080

geelke.gaycken  
@hfbk-hamburg.de

**BASIC LEARNING EVENT  
SCULPTURE AND SET DESIGN**

**Yesterday will be Tomorrow**

In this introductory lecture, we consider questions and methods of sculptural practice. Contemporary and historical positions will be presented and discussed. You will be informed of all external events such as visits to exhibitions or excursions via e-mail.

Tu 12:00 - 14:00 (Room 17 WA)

*Start: Tuesday, 24.10.17*

**BASIC LEARNING EVENT  
STAGE SET DESIGN**

**Constellations: Atmospheres**

Explorations of the stages of everyday life and perceptions of constellations in space. The lecture is an exercise in scenic space and concerns interactions of music and place. (Walks through the city of Hamburg play a major part in the lecture: a camera, an mp3 player and headphones are required)

You will be informed about locations by email.

10.01.18 - 12.01.18

18.01.18 - 19.01.18

each time 10:00 - 14:30

(Room 17 WA, HFBK Hamburg, urban space in city of Hamburg)

*Start: Wednesday, 10.01.18*

**Course guidance sculpture / stage design**

Dates: 19. 12.17 / 09. 01.18 / 07. 02.18

each time 14:00 - 15:00 (Room 311 WA)

**Block seminar Open Arms (Forms of Greeting)**

A basic course in plastic design / The sculpture as centre

What is it that drives human beings, to this day, to assure themselves of themselves in sculptural form? In order to get to the bottom of the compulsion toward sculptural creation, the block seminar named above will place the focus on the possibilities inherent in contradictions in the material. In connection with a direct approach to the constitutions of reality, personal conceptions of humour in the everyday will be made visible: forms of greeting as one of many possibilities in sculpture.

Date: 6.10.17 - 20.10.17.

each time 10:30 - 16:30 (Room 320 WA)

**Felix Oehmann**

Guest speaker

atelier@felixoehehmann,  
(0175) 2566276

**MODULE - Introduction on artistic practice:**

**Sculpture/Stage Design, PAINTING/DRAWING,  
Time-based Media, Graphic Art, Typography, Photography**

**Group tutorial**

This colloquium to discuss all student work created in class will provide the basis for reflecting on one's own artwork in terms of practical, formal, and theoretical aspects. All members of the group are required to be present. Students of all beginner groups are welcome.

Mo 11:00 - 19:00 (Room 321 WA)

**Hoops, Achim**

Professor

Room 310, 321 WA  
(040) 428 989-330

achimhoops@t-online.de  
*Languages: German, English*

**Individual tutorial**

Tu 15:00 - 19:00

We 10:00 - 14:00 / 15:00 - 19:00

Th 10:00 - 15:00 (Room 310, 321 WA)

*For all students by arrangement.*

*Tutorial is possible at place of work.*

**BASIC LEARNING EVENT**

PAINTING

**Painting pictures**

"Painting" continues to be equated with "picture" in day-to-day speech – even in art universities. On the other hand, the incomprehensibly vast number of pictures are overwhelmingly not painted; they are photographed. This seminar will address the following questions: what is a picture? What distinguishes handpainted images from photographed images? How do depiction and perception relate to one another? How does the content enter into the picture? Does painting possess a special quality? A look at the history of painting and photography will help us to become more conscious of the significance of these questions.

Tu 11:00 - 13:00 (Room 213 a/b LE)

*Start: See notices*

**MODULE - Introduction on artistic practice:  
Sculpture/Stage Design, Painting/Drawing,  
TIME-BASED MEDIA, Graphic Art, Typography, Photography**

**Group tutorial**

Mo 14:00 - 20:00 (Room 318 und 313 WA)

Start: Monday, 16.10.17

**Individual tutorial**

Mo 9:00 - 13:00

Tu 9:00 - 10:00 / 14:00 - 19:00 (Room 313 WA)

For all students by arrangement.

Tutorial is possible at place of work.

**Larsson, Annika**

Professor

Room 318, 313 WA

annika.larsson@hfbk-hamburg.de

**BASIC LEARNING EVENT**

TIME-BASED MEDIA

**Embodiment, Movement and Visuality**

How is technology, science, our economic and political situation changing the way we perceive things? And how does it affect our relation to images, to each other and to time and space? Who is in control of our vision? Who is deciding the way we see the world? Can these powers be challenged? What are our roles as image makers?

In this seminar we will look into images, sounds, gestures, rituals, affects and technology and their intimate relationship to power, knowledge and visuality.

Link: <http://hase-ente.org/>

Tu 10:00 - 13:00 (Aula WA)

Start: 17.10.17

**The Rabbit-Duck Image: on the ambiguity of images**

Around image production, perception and circulation.

In this seminar we will be exploring the blurry boundaries between production and reception, subject and object as well as reality and fiction. We will also look into ideas around performativity, mediality, authenticity and legitimacy.

Link: <http://hase-ente.org/>

Tu 10:00 - 13:00 (Aula WA)

Start: 11.12.17

**MODULE - Introduction on artistic practice:  
Sculpture/Stage Design, Painting/Drawing,  
Time-based Media, GRAPHIC ART / TYPOGRAPHY / PHOTOGRAPHY**

**Group tutorial**

In a class-type association, we will reflect on and discuss our own working approaches and projects. Enthusiastic attendance and willingness to engage in discussion is required.

Mo 10:30 - 17:00 (Room 319 WA)  
Start: Monday, 16.11.17

**Individual tutorial**

Mo 09:00 - 10:30 / 17:00 - 19:00  
Tu 10:00 - 18:00  
We 10:00 - 13:00 (Room 312 WA)  
For all students by arrangement.  
Tutorial is possible at place of work.

**Mutter, Heike**  
Professor

Room 319 WA  
(040) 428 989-320

mutter@phaenomedia.org

**BASIC LEARNING EVENT**

GRAPHIC ART / TYPOGRAPHY / PHOTOGRAPHY

**Folgendes**

*FOLGENDES is a series of events initiated by students. Over the past nine years, four teams of students, one after the other, have devoted themselves to this weekly event, as hosts and exhibition makers.*

The starting point for their actions was – and still is, their desire to create a living and vibrant place of exchange and discourse at the heart of the HFBK. From the beginning onwards, FOLGENDES, with its rapid pacing of events, the ephemeral character of its exhibitions, and its cheap drinks, but above all, because of the artist interviews, often conducted by the students themselves, occupied – and continue to occupy – a fixed place in the heads of many. The space of play for action, a semi-open space which, over time, has temporarily spilled out of the halls of the historic university building into Lerchenfeld, can be regarded as a metaphor for the event itself. This space and its set parameters has often itself provided the inspiration for artistic works, yet it appears at the same time to be a transparent space that can be looked upon in different ways, both in the wider sense and in the real-space sense. Instead of clinging to what has been achieved or compulsively confirming expectations, FOLGENDES has reliably shown itself to be a sounding-board for present day and generation- specific issues and recent artistic developments.

This event is explicitly intended for students of all departments. Credits will be awarded for cooperation in the team and for regular participation in the FOLGENDES events.

Tu 18:00 - 22:00 (Library anteroom LE, Folgendes-Projectroom LE)  
Registration by e-mail.



**MODULE - Introduction on artistic practice: DESIGN****Studio work in the basic class: short projects, project discussions, presentations, group discussions****Lohmann, Julia**  
Professor

In the studio, you will work together on project assignments, getting to know basic methods of design in a practical way. Step-by-step, you will be developing your own way of thinking and working, plus techniques for finding ideas, developing concepts, and visualising and communicating a project. The HfBK workshops will support you in creating prototypes and products, and with practical project supervision. The process will take you from applied work – answering set questions – to developing your own projects, and posing and answering questions for yourself.

Julia.Lohmann@hfbk-hamburg.de  
*Languages: German, English*

Mo 10:00 - 17:00 (Room 41-43 WA)

**Individual tutorial**

Mo 17:00 - 19:00

Tu 13:00 - 18:00

Th 10:00 - 12:00 (Room 31, WA)

*Please register by e-mail.**For all students by arrangement.***BASIC LEARNING EVENT****DESIGN****1-2-3-GO: Basics of Design**

In 1-2-3-GO, we will discuss the phases of the design process, and will present designers and design-related themes. Examples of themes include: finding ideas, concept development, visualising, constructing models, turning 2D into 3D, presentation, production, design manifestos, colour, light, kinetics, space, sustainability, design & politics, sound and design, independence.

Tu 10:00 - 13:00 (Room 41 WA)

*Start: 06.11.17**Please register by e-mail.**Students of other classes and semesters welcome.***Workshop I – Enzo Mari: Apparatus and instruments for researching perception**

Designworkshop by and with Andreas Glücker

In the 50s and 60s, Enzo Mari developed a whole series of apparatus, instruments, and amplifiers in order to research different levels of perception: colour, volume, depth, structure – levels that Mari explicates by means of these self-constructed models, or whose relationship to each other he researches.

In a three-day workshop, we will, with reference to Mari, develop studies, apparatus, instruments, and models that provide inspiration for the independent and experimental research of perception parameters.

16.10.17 - 19.10.17, each time 10:00 - 18:00 (Room 43 WA)

*Please register by e-mail.**Students of other classes and semesters welcome.*

**Workshop II – PURE GOLD: Upgraded! Upcycled!**

Design Workshop by and with Axel Kufus

In the context of the workshop series 'Pure Gold' at MKG, curated by Volker Albus and Axel Kufus, we 'upcycle' valuable materials to create products, presenting these processes as 'instructable' DIY procedures that can be copied.

See also: [www.mkg-hamburg.de/de/ausstellungen/vorschau/pure-gold-upcycled-upgraded.html](http://www.mkg-hamburg.de/de/ausstellungen/vorschau/pure-gold-upcycled-upgraded.html) und [www.instructables.com](http://www.instructables.com)

23.10.17 - 24.10.17

30.10.17 - 31.10.17

each time 10:00 - 18:00 (Room 43 WA)

*Please register by e-mail.*

*Students of other classes and semesters welcome.*

FURTHER EDUCATIONAL ACTIVITIES  
(FOR WHICH CREDITS ARE NOT AWARDED):

**Study advice for applicants**

Every first Thursday in the month,  
13:00 - 14:00 (Room 213 LE)

*Please feel free to bring your artwork along.*

**MODULE - INTRODUCTION TO ARTISTIC WORK: FILM****Orientation phase Film**

The first year in the study subject Film is dedicated to the basic questions of creating artistic work in the Film field: how do I find my own interest area? How do I find a language? How important is form? What role does technique play? What is (filmic) art in any case?

The first year in the study subject Film is dedicated to the basic questions of creating artistic work in the Film field: how do I find my own interest area? How do I find a language? How important is form? What role does technique play? What is (filmic) art in any case?

After we have presented our application films and portfolios to each other, we will address practical working. Based on various filmic exercises, we will look more closely at the relationship between image and sound, one's own attitude, and depicting and being depicted. These exercises also serve as preparation for the 16mm assignment: every student at the O phase will receive, following discussion, 120m of black and white film (corresponding to approx. 10min of raw material) to be exposed, developed, and digitalised. In the course of this first year exercise, we will also discuss the practical questions of film production. The intention is that working together in teams with different allotted roles will make students familiar with all phases of filmic working. Filming for the 16mm will take place outside the lectures period (12.02.-01.04.).

Mo 10:00 - 16:00 (Room 214 WA)

**Individual tutorial**

Mo 9:00 - 10:00

Tu 9:00 - 16:00

*Meetings may take place in the office, in the seminar room, or in the editing suite. Agreements by mail.*

**Pethke, Katharina**  
Professor

katharina.pethke  
@hfbk-hamburg.de  
*Languages: German, English*

**16mm camera and lighting introduction with Oliver Eckert**

Group 1: 08.01. and 13.01.18

Group 2: 15.01. and 20.01.18

each time 10:00 - 18:00 (Studio Finkenau)

**Sound introduction David Huss**

Group 1: 18.01. and 19.01.18

Group 2: 11.01. and 12.01.18

each time 10:00 - 18:00 (Room 214 WA)

*Participation is obligatory for first-year students in Film (Bachelor)*

**BASIC LEARNING EVENT**

FILM

**Philosophy as a performative praxis. Examples in text and film**

Block seminar with PD Dr. Rico Gutschmidt, Maimonides Centre for Advanced Studies in cooperation with the Universität Hamburg, Department of Philosophy

Ever since its beginnings in the classical era, philosophy has not merely devoted itself to theoretical insight: it can also be understood as a praxis that changes our relationship to the world and to ourselves. This involves communicating practical/theoretical questions, particularly in the practical exercise of philosophy. This kind of philosophy as a performative practice may take many forms. These include Socratic discussions and dialogues, scholastic debates, meditations, essays, poetry, aphorisms, philosophical fables, novels, dramatic pieces, and, not least, films. Additionally, the young Performance Philosophy movement has been trying to develop new forms of performative philosophical praxis.

This performative aspect of philosophy is at the centre of the seminar. We will discuss, based on texts and films, how philosophy can be understood as a praxis. The intention is, on the one hand, to investigate the extent to which philosophical texts can extend beyond a purely theoretical representation. On the other hand, we will explore the extent to which film can be understood as its own form of thinking. In line with this, we will explore whether and to what extent techniques of montage, and especially the interplay between image, tone, and text, make specific modes of filmic philosophy possible.

You should read the texts in advance: these will be made available electronically. We will analyse the films together. No special expertise in philosophy or film is required. Instead, the aim is to create a productive exchange between students of philosophy and the arts, addressing shared issues.

25.10.17 - 27.10.17, each time 10:00 - 18:00 (Room 214 WA)

*Participation in all three days of the seminar is required.*

*Registration by email by 23.10.17 on [katharina.pethke@hfbk-hamburg.de](mailto:katharina.pethke@hfbk-hamburg.de) and [ricogutschmidt@gmail.com](mailto:ricogutschmidt@gmail.com)*

**Montage of Image and Sound**

Block seminar with Daniela Kinateder

Filmic montage as a process of selection, arrangement, and demarcation of individual heterogeneous frames: we shall take as our theme methods for a rediscovery of raw material and explore variants of montage, both in its compositional form, with all the accompanying shifts of meaning, and also in the individual intersection, in the directing of the viewers' attention in the transition of one to another.

07.02.18 - 09.02.18, each time 10:00 - 18:00 (Room 214 WA)

**Explicit thoughts on sound-image relationships in narrative media**

Block seminar with Gerriet K. Sharma (gks)

Strategies, experiments, and fears of loss

The conventional relationships between image and sound (Film music/Videoclip/VJ vs. DJ, audiovisual installations, games) are frequently limited to functionalities and illustrations. There has been little artistic research into areas of possibility in presenting other relationships.

A shared dramaturgy that exists outside of the omnipresent and rhythmic synchronicity of image editing and the basic meter of, for instance, the music – established time after time for reasons of "safety" – rarely takes place. The asserting of an audiovisual language hovers over almost every work where the images are accompanied by a soundtrack. But is this assertion ever justified?

The unease that arises in the moment when something fails to appear, the refusal of synchronicity, swiftly provokes a judgment of something flawed, unbalanced, of "non-composition." At the same time, it brings about a brief moment of heightened attention, a crack in the conventional fabric, and allows us to emerge from the lulling singsong of what we expect.

This attentiveness in the moment of friction, of catching or even exposure between audio and video, is a gateway in the search for artistically usable audiovisual narrative modes. When one takes into account the specific function and perception characteristics of each one, a (new) territory is opened up in terms of waiting, restriction, friction, the character, and the depth and layering of the narrative. How much distance between sound and image can or "may" one produce, and what then happens with and within this gap?

Based on practical examples and experimental procedures, this workshop endeavours to explore the field of tensions existing between the twin poles of sound and image.

31.01.18 - 02.02.18, each time 10:00 - 18:00 (Room 214 WA)

*The number of participants is restricted to 15 students. You are required to be present on all three days. Registration by email by 15.01. on [katharina.pethke@hfbk-hamburg.de](mailto:katharina.pethke@hfbk-hamburg.de)*

**LIFE DRAWING**

The human figure, the living life model, provides the basis for intensive graphical/spatial study. This allows one to develop a deeper understanding of forms, proportions, and the static qualities of the body, and to place what one sees in relation to one's own graphical/artistic perspective.

Mo 18:00 - 21:00 (Seminarroom or the Aula WA)

*First event: N/A*

**Working discussions**

Th 16:30 - 18:00

*Discussion at one's place of work*

*Dates by arrangement.*

*Please register by e-mail*

**Valsamakis, Nikos**

Lecturer

[nikos.valsamakis@hotmail.de](mailto:nikos.valsamakis@hotmail.de)

## STUDY SUBJECT SCULPTURE

For the module SCULPTURE (BA, MA) following events have to be attended:

### INDIVIDUAL TUTORIAL

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students..

### GROUP TUTORIAL

In the group tutorial Sculpture (accompanying courses BA, MA), students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

## MODULE - SCULPTURE

### Group tutorial / Class meeting

Tu 11:00 - 13:00 / 14:00 - 20:00 (Room 51 LE)  
contact via e-mail: oliviabrunnabend@gmx.de

### Individual tutorial

Mo 11:00 - 17:30 / 18:00 - 21:30  
Dates by arrangement.

### Group tutorial / Class meeting

Th 10:00 - 22:00, fortnightly

### Individual tutorial

We 10:00 - 22:00  
Dates by arrangement.

### Group tutorial / Class meeting

We 14:00 - 20:00

### Individual tutorialen

We 11:00 - 14:00  
Th 09:00 - 19:00  
Dates by arrangement.

### Group tutorial / Class meeting

We 14:00 - 20:00  
Start: 12.10.17, 12:00

### Demand, Thomas

Professor

Room 43, 51, 52 LE  
thomas.demand  
@hfbk-hamburg.de  
Languages for individual tutorials:  
German, English

### Slominski, Andreas

Professor

Room K22 - K25 LE

### Stadtbäumer, Pia

Professor

Room K14, K20, K21, K25a LE  
(040) 428 989-367  
p.stadtbaeumer@gmx.de  
Languages for individual tutorials:  
German, English, French

### Distelmeyer, Jochen

Guestprofessor

Finkenau 42, gym hall  
jochen.distelmeyer  
@hfbk-hamburg.de

**STUDY SUBJECT STAGE DESIGN**

For the module STAGE DESIGN (BA, MA)  
following events have to be attended:

**INDIVIDUAL TUTORIAL**

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students.

**GROUP TUTORIAL**

In the group tutorial Stage Set Design (accompanying courses BA, MA), students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

**MODULE - STAGE DESIGN****Individual tutorial**

Th 10:00 - 18:00 (Room 30 LE)

**Group tutorial**

Fr 10:00 - 17:00 (Room 30 LE)

*Colloquium and work discussion about multi-semester study projects;  
Dates will be announced.*

**Bauer, Raimund**

Professor

Room 30 LE

(040) 428 989-344

raimund.bauer@hfbk-hamburg.de

## STUDY SUBJECT DESIGN

For the module EXPERIMENTAL DESIGN, PRODUCT DEVELOPMENT, DESIGN OF WORLDS FOR LIVING, MEDIATECTURE (BA), or DESIGN (MA) each, following events have to be attended:

### INDIVIDUAL TUTORIAL

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students..

### GROUP TUTORIAL

In the group tutorials for Experimental Design, Product Development, Design of World for Living, Mediatecture (accompanying course BA) or Design (accompanying course MA) students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

## MODULE - EXPERIMENTAL DESIGN (BA) OR DESIGN (MA)

### Group tutorial

Th 12:00 - 19:00 (Room 332 LE)

### Individual tutorial

We 09:00 - 14:30 (Room 333 LE)

*Dates by arrangement.*

### Class meeting

We 15:00 - 17:30 (Room 332 LE)

### Public design advice

We 18:00 - 20:00 (GWA St. Pauli)

### Designdebatte

An open round of discussion on criticism and praxis of design in the present day.

Do 10:00 - 12:00 (Room 333 LE)

### Studio projects

Design projects will be developed for a variety of locations with a variety of sociocultural contexts, jointly with local persons. The intention is that the tools and knowledge of design should be explored and used in order to develop problems, investigate solution strategies, and implement projects in a cooperative design process.

Working topics for the winter semester 2017 / 18 include Public Design Advice, the Künstlerhäuser Worpswede, and the research project Diagnose 1968 / 2018.

**Fezer, Jesko**

Professor

Room 333 LE

jesko.fezer@hfbk-hamburg.de

*Languages for individual tutorials:*

*German, English*

**MODULE - PRODUCT DESIGN (BA) bzw. DESIGN (MA)****Individual tutorial**

Discussing students' individual development plans.

Tu 10:00 - 19:00

We 10:00 - 19:00 (Room 25 LE)

*Meeting times by prior arrangement.*

**Group tutorial**

Th 10:00 - 14:00 (Room 25 LE)

*The theme of the group project will be announced at the beginning of the semester (see information sheet).*

**Class meeting / Group tutorial**

Th 14:00 – 19:00 (Room 24, 26 LE)

**Löw, Glen Oliver**

Professor

Room 25 LE

0179 534 19 40

mail@glenoliverloew.de

*Languages for individual tutorials:*

*German, English, Italian*

**MODULE - DESIGN OF WORLDS FOR LIVING (BA) OR DESIGN (MA)****Individual tutorial**

Th 10:00 - 19:00 (Room 23 LE)

Fr 09:00 - 14:00 (Room 23 LE)

*By individual appointment only, in English language.*

**Group tutorial**

We 10:00 - 20:00 (Room 23 LE)

*Every second week, in English language.*

**Design for the Living World**

*(is a class on participatory practice)*

Design for the Living World is a research-based, cross-disciplinary course focused on collaborative projects in participatory design. Students study a particular environment (environmental challenges, the social and political situation) and develop projects that address local design challenges and seek sustainable solutions.

**Potrč, Marjetica**

Professor

(040) 428 989-311

Room 22a, 23 LE

marjetica.potrc @hfbk-hamburg.de

www.designforthelivingworld.com

*Languages for individual tutorials:*

*English*

**InTransit: Public Space - Ways of Making and Meeting**

Workshops: Reclaiming public space. Collaboration with students of Art in Context, UDK Universität der Künste Berlin, students of the Universidad Complutense of Madrid, and local artists, collectives and activists, in the context of InTransit.

17.10.2017 - 19.10.2017

Location: Campus of the Universidad Complutense of Madrid, Spain

**Working with: RA Refugee Academy and Campus Cosmopolis**

Research and on-site project. Collaboration with RA Refugee Academy and Campus Cosmopolis, initiatives working with the new arrivals in the context of ZusammenKUNFT project.

October 2017 - July 2018

Location: Hamburg and Berlin



**FUB The Floating University Berlin**

Research and on-site project. Seminar in the context of FUB, a laboratory for new urban practices. FUB is initiated by Raumlabor Berlin.

Spring 2018

Location: Berlin

**MODULE - MEDIATECTURE (BA) OR DESIGN (MA)**

**Individual tutorial**

We 10:00 - 19:00

Th 09:00 - 13:00

*Dates will be announced.*

**Group tutorial**

Th 13:00 - 19:00

*Dates will be announced.*

**Sommer, Ralph**

Professor

Room 330, 331, 334 LE

(040) 428 989-345

0172 954 58 87

webmaster@sommer-contact.de

## STUDY SUBJECT FILM

For the module FILM/MOVING IMAGES AND TIME IMAGES (BA) or FILM (MA) muss jeweils folgende Veranstaltung besucht werden:

### INDIVIDUAL TUTORIAL

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students.

### GROUP TUTORIAL

In the group tutorial Film/Moving Images and Time Images (accompanying course BA) or Film (accompanying course MA) students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

## MODULE - FILM

### Individual tutorial

Project advice for experimental feature films, documentary films, essay films, and hybrid innovative moving image forms: finding ideas, developing material, production preparation, financing, montage advice, distribution, and discourse.

Tu 10:00 - 14:00 / 19:00 - 20:00

We 09:00 - 20:00 (Room E06 FI)

Agreement of appointment with tutor Sarah Draht:  
[experimentalfilm@hfbk-hamburg.de](mailto:experimentalfilm@hfbk-hamburg.de)

**Bramkamp, Robert**  
Professor

Room E01, E06 FI  
(040) 428 989-409

Languages for individual tutorials:  
German, English

### Group tutorial

All participants in the graduation program "Aesthetics of the Virtual" are also invited to attend the group tutorial, to present the artistic plan that they are working on and to discuss it.

Tu 15:00 - 19:00, monthly (Room E12, Kino FI)

Contact address for prior registration:

Tutor Sarah Draht: [experimentalfilm@hfbk-hamburg.de](mailto:experimentalfilm@hfbk-hamburg.de)

Invitation via email and information sheet at Finkenau.

### Colloquium / Seminar » There are no rules «

Artistic experimentation with films and narratives will be developed and reflected in a multifaceted way, in the context of the auteur film and innovative forms of the moving image. Approaches to one's own work or joint investigations will emerge in a genre-spanning way. In this semester, individual projects and compact workshops will be developed, beginning with documentary, fictional, and essayistic processes, with video art and collective working forms.

The colloquium will be supplemented by events featuring guests from the film industry.

Tu 15:00 - 19:00 (Room E12, Kino FI), fortnightly

### Semester topic: Jean-Luc Godard

It was not only with "Numero Deux" (1975) that Godard made a fundamentally new start, consistently placing the ever new configuration of his mode of working, his role as an author, director, and world star in the context of a cinema concept under the motto: "The gestures of work and the gestures of love must be the same." His first beginning, in 1959, saw the founding of the "Nouvelle

Vague" modernization of cinema, and that is also the name of his feature film from 1990 which marks the end of his highly productive second international cinema phase of the 1980s, which he concluded in order to turn his attentions to radical essays. This film seminar connects the approaches and motifs of Godard's 6 decades of pioneering work in a non-chronological way, guided by Godard's personal cinema history – "His Story of Cinema".

**Workshop: "Offensively Experimental" - collective long film project**

The collective film "Dazu den Satan zwingen" will be presented at the Internationales Filmfest Hamburg on the 7.10, in a filmic/political linkup with the WIKI "Innovative Filme Machen" (<https://ifm.hfbk.net/mediawiki/index.php/Hauptseite>). In connection with a festival panel discussion, and in a collaboration with the "Woche der Kritik" ("Criticism Week") the film will be discussed at the HFF München, Munich, in March 2018.

About the content: If one ceases to banish experimenting with the moving image to the status of a niche activity and recognizes its cultural and social urgency, it becomes necessary to address the restrictive contexts offensively. We work publicly with the "operative portrait film," with the film critic, actor, and legal expert Dietrich Kuhlbrodt as an avatar. Very different approaches and genres are combined in this polyphonic long film. In connection with this, we will look for appropriate, new praxis forms for filmic/political action.

*Dates will be announced via email and information sheet at Finkenau*

**Production management for experimental, documentary, and feature films**

An introduction to various structures of production management, from calculation and production preparation, planning of filming, casting, and many other aspects, from implementation to postproduction and the accounting of film. Advice on BA, MA, and Diploma film projects.

*In a collaboration with Prof. Robert Bramkamp and tutor Sarah Draht and the Film Production workshop; Marie Sorgenfrei, [marie.sorgenfrei@hfbk-hamburg.de](mailto:marie.sorgenfrei@hfbk-hamburg.de)*

Every final Monday in the month 15:00 - 17:30  
30.10.17 / 27.11.2017 / 29.1.18

*Individual tutorial for Final films (and, where possible, for normal exercise films) by arrangement. Project advice sessions will also be arranged during meetings. For registration and appointments, please contact Verena Gräfe-Höft directly.*

*This event is open to HFBK and HMS students.*

**Individual tutorial / Danquart project supervision**

Mo 10.00 - 20.00 (Room E.04 FI)

*Appointment by arrangement via email:  
[nora.moschuering@hfbk-hamburg.de](mailto:nora.moschuering@hfbk-hamburg.de)*

**Group tutorial**

Tu 15.00 - 20.00 (Room E.04 FI)

*Dates will be announced via the email distributor*

**Consultation hours / Moschüring project supervision**

Mo - Fr. 11.00 - 15.00 (Room E.03 FI)

*Appointment by arrangement via email:  
[nora.moschuering@hfbk-hamburg.de](mailto:nora.moschuering@hfbk-hamburg.de)*

**Gräfe-Höft, Verena**  
Lecturer

Room E.06 FI  
[verena@junafilm.de](mailto:verena@junafilm.de)

**Pepe Danquart**  
Professor

Room E.03, E.04 FI  
(040) 428 989-408

**Moschüring, Nora**  
Artistic assistant

Room E 03 FI  
(040) 428 989- 439  
[nora.moschuering@hfbk-hamburg.de](mailto:nora.moschuering@hfbk-hamburg.de)  
*Languages for individual tutorials:  
German, English*

### **Seminar: Gilles Deleuze – The Thinking of Film (Part 2: The Time-Image)**

*Together with Prof. Dr. Hans-Joachim Lenger*

In both of his books concerning the movement image and the time image, the French philosopher Gilles Deleuze explored a thinking inherent in film. With Henri Bergson, he conceives a genealogy of movement and time, which become immediate expression in the film images. With C. S. Peirce, he formulates a doctrine of signs immediately proceeding from film. At this point, the "thinking of film" ceases merely to reflect on film or to apply its theory to it "from the outside" – in terms, in fact, that are not its own. Instead, film itself becomes a thought form, and its history becomes that thought form's genealogy. After all, if the traditional belief is that the question of time can be made dependent upon the linear character of movement, then film, in the mid-20th century, reversed this relationship: in film, movement proceeds from a temporality whose virtuality no longer springs from the dispositions of space and movement, which obeys its own logics. This emerges in the non-simultaneity in which every present must be marked by its own past in order to pass away. Thus, in the concepts of the movement-image and time-image, the artistic problems become visible that film must still face to day – this side of its "mainstream production."

Based on films that serve as examples, the seminar will enquire into the central theoretical operations which Deleuze deploys in this context. Having discussed "the movement-image" in the summer semester, we will now focus on "the time-image." Since this investigation will involve a considerable workload in terms of film reception and theoretical problems, students must produce a presentation or comparable piece of work on central issues.

*Literature:*

*Gilles Deleuze: The Movement-Image, The Time-Image (both suhrkamp)*

*Further literature will be made available*

*Required: The Movement-Image*

Tu 11.00 - 16.00 (Room Kino FI)

*Start: 17th October 2017*

*You must register to take part in this seminar.*

*Please apply to: nora.moschuering@hfbk-hamburg.de*

### **A reading seminar to accompany "The Thinking of Film"**

*Together with Prof. Dr. Hans-Joachim Lenger*

This seminar will systematically take an in-depth look at philosophical questions posed by Gilles Deleuze in his two "Cinema" books. We will read extracts from Henri Bergson's "Matter and Memory" to get a clearer picture of concepts relating to image and movement, as well as those relating to time, recollection, and memory. A reading of fragments in which Charles Sanders Peirce devises, in a highly consequential manner, a triadic logic of the sign, will help us to understand the taxonomies of the image that Deleuze discovers in the cinema.

In this way, the seminar will aim to make Deleuze's analyses more readily understandable, and will also draw its themes from open questions that might be directed at Deleuze's view.

Tu 13.00 - 15.00 (Room Kino FI)

*Start: 24th October 2017*

*Literature:*

*Gilles Deleuze: The Movement-Image, The Time-Image (both suhrkamp)*

*Further literature will be made available*

*Required: The Movement-Image*

**The World as a Remix or The Art of Collage:  
Essay Films, Found Footage Films and Video Essays**  
*Together with Nora Moschüring*

Many filmmakers are collectors. They collect films by other filmmakers, but also films by people who do not necessarily consider themselves to be filmmakers. They find them in flea markets, on television, and on the Internet. The found objects, the found footage, serves as inspiration, as an object of study, or as material for their own works: using what already exists and taking it out of its context and recontextualising it. Copy & paste existed before the Internet. The essay film also predates the net, dating from the time when it became technically possible to simply use found material for oneself. Today, the number of "usable" images has been enormously increased by the Internet.

Is this theft or actualisation? An authentic work of one's own, or secondary creativity? At what point does a transformation take place, and something new emerge? When should we speak of intertextuality? At what point is copyright violated? What is meant by the notion of open content? When is it an homage to the work of another person?

... And hasn't it been too long since the case that images are quite simply part of our reality, and thus material eligible for use? After all, if our world is composed of images that can be seen everywhere and "owned" at all times — images that depict our reality, but at the same time create a reality of their own — is not image material also of a documentary character per se?

We will explore these questions. We will start with essay films (Chris Marker/ Agnes Varda/Harun Farocki) and art film collage/found footage films (Christian Marclay/ Martin Arnold/Matthias Müller), and conclude with video essays on YouTube (Tony Zhou/ Kevin B. Lee).

Th 11.00 – 15.00 (Room Kino FI)  
Start: 26th October 2017

**Duisburg Film Week 41 – Danquart / Moschüring**  
**Tools of change**

**You can no longer register for this event !**

Our tools of change are discussion and the open question. Through them, we draw closer to us. To one another and to the pre-eminently fragile images of this life. But does this kind of worldliness contain convictions of being the sole authentic truth in the wide space of the truth? Relative, stable, persuasive. Or is there an apparatus- and aperture- free reality, beyond views? Absolute, stable, certain. Does reality expose itself to us? Regardless of whether we construct authenticity or see it, to engage in contact with others, to share the world, requires trust – in one another and in the instruments of exchange. The tools of documentary "factory of facts." Its workers are operators of the factual who depend upon images. Their facts, their images are in any event not "alternativeless." They are adjusted to one another, and the missing pictures, also, show and attest to decided choice and trust in legitimacy. The construction and seeing that lies within them is an opportunity for a meeting, and offers unity for a dialogue.

That is why we are talking about them: the tools of choice.

Duisburg is more a colloquium than a festival. Every film that is presented will subsequently be discussed with the audience, in a prepared moderated discussion.

6th - 12th November 2017 in filmforum at Dellplatz / Duisburg

**At home with Danquart: Prof. Michael Hammon**

Michael Hammon is a cameraman and professor at the Filmuniversität Babelsberg (the Babelsberg Film University). Among other things, his name is associated with the films of Andreas Dresen, such as "Die Polizistin" (Deutscher Kamerapreis and Grimme-Preis 2001), "Halbe Treppe," "Wolke 9," "Halt auf freier Strecke," and "Als wir träumten." Hammon also directs films himself. He

received the Grimme-Preis award for his direction of "Wheels and Deals" (1991). Hammon offers an introduction to his special way of creating images, in documentary and in composed films, in low-budget and high-budget projects. For Pepe Danquart, he created the images for "Heimspiel" (2000) and "Höllentour" (2004). The pair's first collaboration was "Nach Saison" (Deutscher Kamerapreis 1998), a documentary film about Mostar in the period following the Yugoslavian war. With reference to "Nach Saison," Michael Hammon and Pepe Danquart will discuss the advantages and disadvantages of digitalization, both in the production of a film ("Nach Saison" was created on 35mm, and was fully digitalized this year), and in postproduction.

Michael Hammon studied painting and photography at the Art Academy of Cape Town. From 1985 to 1991, he studied at the Deutsche Film- und Fernsehakademie Berlin (dffb). He is a professor of the Camera department at the Filmuniversität Babelsberg Konrad Wolf.

29th and 30th November 2017  
10.00 - 17.00 (Room Kino FI)

**At home with Danquart: André Siegers**  
**The invention of supposed reality through filmic realism**

In this block seminar, we will explore one of the most conventional yet at the same time the most slippery concepts of film history: Realism. Instead of looking at the features of a realistic film, we will ask what it means to understand a film as realistic. Thus, we will not primarily be concerned with definitions, but how specific effects and significances can be produced that we interpret as realistic. We will try to detect the processes of realism; in doing so, we will, almost incidentally, soften certain boundary lines between, for instance, the documentary and fictional spheres. The concept of "realism" is to be understood as a kind of visual aid, in order to formulate more acute questions on the composition of the relationship between film and the extrafilmic world that it references. These are associated with questions concerned with the relationship between specific aesthetic processes and their ideological and political implications. Realism as a form of ruling within the image space? The intention is to discuss the "realism" mode with reference to film and extract examples whose origins range from the early history of film to contemporary cinema. The idea is to understand it as a process of reproducing existing relationships, but also to present the possibilities it offers to open up new and suppressed image spaces, and to talk about the art of not, to such an extent, being ruled by them.

16th - 19th January 2018  
10.00 - 17.00 (Room Kino FI)

**Individual tutorial**

Open discussion of student film projects and plans

Mo 10.00 - 15.00 (Raum Kino FI)  
*Dates: after registering for the seminar.*

**Film workshop**

An introduction to the processes of analogue and digital filming and film processing, taking into account university-specific production processes.

Mo 16.00 - 19.00 (Raum Kino FI)  
*Start: 16th of October 2017*

**Engel, Udo**  
Professor

Room E.07, K.09 FI  
(040) 428 989-406  
udoa.engel@web.de  
*Languages for individual tutorials:*  
German, English

**Support for individual student projects**

Film projects of all types, for all semesters and departments of study

Mo 15.00 - 19.00 (Room E.07 FI)

Tu 10.00 - 19.00 (Room E.07 FI)

*Individual meetings by arrangement.*

*Start: 16th of October 2017*

**Pioneers of art film: The Swinging Sixties**

In this series of events, we will address selected filmic works that reveal the visionary power that originally made our medium unique.

We will investigate the special creative modes of their implementation and research the possibilities for applying them to our own film creations. Significant figures for this semester include: Federico Fellini, Antonio Pietrangeli, Ken Russell, and David Lean.

Mo 10.00-15.00 (Room Kino FI)

*Start: Mo 16th October 2017*

*Regular participation and presenting one's own work in the individual tutorial are requirements for the development and support of joint film plans.*

**Individual tutorial**

Tu 10:00 - 17:00

We 10:00 - 17:00

(Büro Schanelec/Wittmann E05 FI)

*Meetings by appointment only: [helena.wittmann@hfbk-hamburg.de](mailto:helena.wittmann@hfbk-hamburg.de)*

**Wittmann, Helena**

Artistic assistant

Room E.02, E.05 FI

Tel (040)428989-358 [helena.wittmann@hfbk-hamburg.de](mailto:helena.wittmann@hfbk-hamburg.de)

*Languages for individual tutorials: German, English, Spanish*

**Seminar: Awakening**

In the moment of awakening, what has gone before echoes, whilst the now collects and will soon find an order for itself.

In this semester, we will look at montage issues. We will watch films by Serra, Heise, and others. The editing process for student projects will be discussed, and there will be a practical exercise.

How do we look at our material, and how can we understand it?

We 11:00 - 15:00 (Room Kino FI)

*Anyone wishing to be kept informed of Prof. Angela Schanelec and Helena Wittmann's events by email is requested to send an email to the following address: [neverendingmovie@gmail.com](mailto:neverendingmovie@gmail.com)*

**STUDY SUBJECT GRAPHIC ART / TYPOGRAPHY / PHOTOGRAPHY**

For the module GRAPHIC ART / TYPOGRAPHY / PHOTOGRAPHY (BA, MA) following events have to be attended:

**INDIVIDUAL TUTORIAL**

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students.

**GROUP TUTORIAL**

In the group tutorials Graphic Art, Typography, Photography (accompanying course BA, MA) students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

**MODULE - TYPOGRAPHY (BA) OR GRAPHIC ART / TYPOGRAPHY (MA)****Individual tutorial**

We 10.00 - 18.00,

Th 10.00 - 18.00,

*Dates by arrangement*

**Group tutorial**

Tu 10.00 - 13.00 and 14.00 – 17.00 (Room 153 LE)

**Bierma, Wigger**

Professor

Room 150, 151, 153 LE

(040) 428 989-301

wiggerbierma@gmail.com

**Freiexemplar**

Editing meeting: reworking, production and publishing of the series appearing in Materialverlag. Proposals for text and possible participation in editing: wiggerbierma@gmail.com

Mi 13:00 - 16:00, (Raum 150 LE), unregelmäßig

**Artist books for all**

Artistic publishing – how does an idea become a book/a booklet/an edition? How is it financed and distributed? Held every two weeks, this seminar responds to these questions through guest lectures by famous designers, publishers and artists, workshops, and an exhibition visit at the Hamburger Kunsthalle.

*Open to all HFBK students.*

*Dates will be announced via information sheet notice.*



**MODULE - PHOTOGRAPHY (BA, MA)****Individual tutorial**

Individual tutorials focusing on student projects.

**Broomberg, Adam  
Chanarin, Oliver**  
Professors

**Group tutorial**

Group seminars based around student presentations of work, critical debate and discussion on photography from conceptual, political and historical perspectives.

Room 351, 353, 354 LE  
(040) 428 989-340

*Languages for individual tutorials:  
English*

*Please follow the link to view class schedule, download related reading material and to book a tutorial:*

[www.broombergchanarin.com/photo-klasse-timetable](http://www.broombergchanarin.com/photo-klasse-timetable)  
[www.lissongallery.com](http://www.lissongallery.com)  
[www.goodman-gallery.com](http://www.goodman-gallery.com)  
[www.broombergchanarin.com](http://www.broombergchanarin.com)

**MODULE - GRAPHIC ART (BA) OR GRAPHIC ART / TYPOGRAPHY (MA)****Individual tutorial**

Mo 9.00 – 18.00

We 9.00 – 18.00 (Room 252 LE)

*Dates by arrangement*

**Offermanns, Ingo**  
Professor

Room 251, 252 LE  
(040) 428 989-302

[mail@klassegrafik.de](mailto:mail@klassegrafik.de)  
*Languages for individual tutorials:  
German, English, Dutch*

**Group tutorial**

Dates to be announced on: [www.klassegrafik.de](http://www.klassegrafik.de)  
(Room 252 LE)

**“Critical Writing about Graphic Design”**

A continuation of the workshop that took place in the summer semester. We try to develop a methodology for writing critically about the nonrepresentational expressive forms of Graphic Design.

With guest contributions by Andreas Schlaegel.

*Location and times to be announced on: [www.klassegrafik.de](http://www.klassegrafik.de).*

**“The Psychology of Color”**

A lecture by Dörte Tosch-Saro.

*Location and times to be announced on: [www.klassegrafik.de](http://www.klassegrafik.de).*

**“In Cold Water”**

Workshop for first semester students wishing to try out graphics and typography. The workshop is headed by Ingo Offermanns, Tim Albrecht and students of the Graphics class.

*Location and times to be announced on [www.klassegrafik.de](http://www.klassegrafik.de).*

**Individual tutorial**

Individual consultations on the Semester theme, and for independent work

We. 10.00 – 13.00 / 14.00 – 18.00

*By arrangement with Prof. Christoph Knoth and Prof. Konrad Renner.*

*Open to all classes.*

**Semester theme: Screencasting**

For the "Screencasting" project, we will conceive an exploratory approach to factors of digital sharing. The idea is to create a shared platform that functions as a virtual exhibition space and makes various artistic positions visible. To achieve this, we will develop experimental, humorous, dystopian, or severely didactic screencasts that explore various narrative possibilities, with interesting graphical qualities. The intention is to make visible the different possibilities of the interaction between human being and machine – its obvious and speculative aspects – and our digital representation of ourselves.

**Group tutorial / Class meeting**

*First class meeting: 12.10.2017, 15:00 - 18:00*

*Languages: German, English*

**Workshop No longer/Not yet — observations on the theme of the city**

Werkleitz Festival 2018

On the occasion of the 2018 Werkleitz Festival, the Digital Graphics class have been invited to hold a seven day workshop at Halle (Saale). During this period, working jointly with Prof. Matthias Görlich's students at the Burg Giebichenstein Kunsthochschule Halle and based on objectively collected data, we will speculate on alternative possibilities for the organization of cities, and will work on the design possibilities available in the location. The workshop is accompanied by lectures and criticism provided by guest experts in civics sociology and the urban context. Accommodation will be provided for students, but students will make their own individual travel arrangements.

*Information on the festival: [www.werkleitz.de/nicht-mehr-noch-nicht](http://www.werkleitz.de/nicht-mehr-noch-nicht)*

Arrival time: Sat. 21.10 at 17:00

Workshop: Sun. 22.10 to Sat. 28.10.

Presentation: Sat. 28.10, 16:00

*Registration at: [digitalegrafik@knoth-renner.com](mailto:digitalegrafik@knoth-renner.com) to 12.09.2017*

*Max. number of participants: 7*

**Knoth, Christoph**

**Renner, Konrad**

Professors for Digital Graphic Art

Room 153 LE

[Konrad.renner@hfbk-hamburg.de](mailto:Konrad.renner@hfbk-hamburg.de)

[Christoph.knoth@hfbk-hamburg.de](mailto:Christoph.knoth@hfbk-hamburg.de)

[hfbk-hamburg.de](http://hfbk-hamburg.de)

**Workshop Howww to Code**

David Liebermann, Jana Reddemann, Hamburg

Five-day workshop on developing static websites with HTML, CSS, and JavaScript.

The structures may be simple, but the spectrum of possible results is diverse. HTML is used for defining and structuring content, from your private's video collection to a complex archive.

CSS can be used to style the HTML framework, and JavaScript brings the code to life through interaction and animation.

With these tools you can create anything, from a single blog to virtual reality.

At the end of the workshop, every participant will publish a self-designed and self-programmed micro site on a previously announced theme.

Dates: 20.11.17

23.11.17 - 24.11.17

30.12.17 - 01.12.17

*Registration at: [digitalegrafik@knoth-renner.com](mailto:digitalegrafik@knoth-renner.com) to 13.10.2017*

*Max. Number of participants: 14*

*A workshop certificate can be issued to attendees.*

*This event is also open to students completing the Basic year.*

**Workshop and lecture: Developing narrative screen structures**

Anja Kaiser, Leipzig

Anja Kaiser works as a graphic designer of cultural projects and with political collectives. On a visual level, she combines everyday and online culture with the visual presences of companies. Her work *Sexed Realities — To Whom Do I Owe My Body*, which she has begun at the Sandberg Institute in Amsterdam, has been exhibited a number of times, and has received awards. The project explores the yearning for gender-specific realities and their disintegration, and includes several media, such as a video installation and visual translations on textile surfaces. *Sexed Realities* is concerned with the human body as the inevitable projection surface for technological renewals, economic concepts, virtual realities, and pop culture. Anja Kaiser works in Leipzig, and is an artistic assistant at the Burg Giebichenstein Kunsthochschule Halle.

*The workshop explores the development of narrative screenstructures. Further information will be given per email:*

*[sexed-realiti.es](http://sexed-realiti.es) / [sexed-realities.anjakaiser.info](mailto:sexed-realities.anjakaiser.info)*

Date: 6.11.17 - 10.11.17

*Registration with: [digitalegrafik@knoth-renner.com](mailto:digitalegrafik@knoth-renner.com) by 23.10.2017*

*Max. Number of participants: 14*

**STUDY SUBJECT PAINTING / DRAWING**

For the module PAINTING / DRAWING (BA, MA) following events have to be attended:

**INDIVIDUAL TUTORIAL**

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students.

**GROUP TUTORIAL**

In the group tutorial Painting (accompanying course BA) and Painting / Drawing (accompanying course MA) students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

**MODULE - PAINTING / DRAWING****Individual tutorial**

Mo 10.00 - 16.00 / 18.00 - 21.00,  
Tu 12.00 - 13.30 / 14.00 - 16.00 / 16.30 - 20.00  
(Room 220 LE)

**Group tutorial**

Mo 16.00 - 18.00  
(Room 220 LE)

**Individual / Mini group tutorial**

Individual appointments and mini group discussions  
Tu 10.00 - 20.00  
(Room 220 LE)  
*Special: general individual appointment days: expected to be 26.10, 29.11 and 31.1.*  
*By arrangement with the tutor only, please*

**Group tutorial**

Mo 10.00 - 20.00 (Room 220 LE)  
*First class meeting: We 11.10.17. at 13.00 (3rd floor)*

*MA/ BA graduate seminar for class JXXXA once a month (Room 311)*

**Büttner, Werner**  
Professor

Room 220–222 LE  
*Languages for individual tutorials: German, English*

**Koether, Jutta**  
Professor

Room 311 LE  
Tel (040) 429 989-350  
jutta.koether@hfbk-hamburg.de  
*Languages for individual tutorials: German, English*

Kontakt über Tutorin:  
Frieda Toranzo Jaeger  
tutorinjuttakoether@gmx.de

**Painting theme for WS 17/18: Velázquez discussions  
Representation/Speculation/ Figuration**

Reading/Text seminar for class JXXXA

Text/ Reading:

Svetlana Alpers: The Vexations of Art: Velázquez and Others  
Michel Foucault: the Beginning of "The Order of Things"/ Las Meninas chapter

**Individual tutorial**

Tu 14.00 – 20.00 (Room 226 LE)

*Please arrange an appointment in advance by email.***Group tutorial**

Mo 09.00 –13.00 / 14.00 –18.00

Tu 09.00 –13.00 (Room 226 LE)

*Please arrange an appointment in advance by email.**Tutor Nina Lempenauer klassereyle@yahoo.de***Reyle, Anselm**

Professor

Room 224–226, 316 LE

anselm.reyle@hfbk-hamburg.de

*Languages for individual tutorials:**German, English, Swabian***Group tutorial / Class meeting**

Oct. / Nov. / Dec. / Jan. / Feb.

*(precise dates to follow)**The first official class meeting: 24.10.2018 at circa 14.00 (Room 318 LE)***Brätsch, Kerstin**

Guest Professor

kerstin.braetsch@hfbk-hamburg.de

**Painting in an expanded field of action\_ advanced course for SS 2017**

For Kerstin Brätsch, painting functions as a multimedia form of expression – Brätsch strains the boundaries of the most widely varying artistic production fields, consequently generating fluid transitions between genres, techniques, and image aesthetics. At the same time, her painting shapes various forms of “physicality” - spatial bodies, but also universal aesthetic, social, and psychological physicalities that aim to explore the function of painting, to reinterpret and to redefine it.

Aspects from painting, sculpture, and collaborative performances are incorporated into a joint working process, subjecting the definition of “image” and “author” to a process of expansion.

The identity of the artist and the unambiguity of authorship wavers, the relationship of painting and physicality (bodyspace) changes, and categories such as process, product, subject, and subjectivity become the focus of the discussion of artistic work.

In the Winter Semester 2017/2018, we will further develop the idea of the fictional artist identity previously discussed by our class during the summer semester.

*Kerstin Brätsch's class is intended for students of all classes.*

*Interested students should take part in all meetings of the class.*

*New people who are interested are requested to send a brief email to Astrid Nylander. klassebraetsch@gmail.com*

*Class will be in German or in English, according to requirements.*

Kerstin Brätsch, was born in Hamburg, and lives in New York. She has been working with Adele Röder since 2007 on the communal project DAS INSTITUT, and with Debo Eilers since 2010 under the project name KAYA.

**STUDY SUBJECT TIME - BASED MEDIA**

For the module MIXED MEDIA, EXPERIMENTAL MEDIA, VIDEO (BA) AND MEDIA (MA) following events have to be attended:

**INDIVIDUAL TUTORIAL**

The individual tutorial is primarily devoted to the realizing of projects; it is for the integration of subject area-specific and subject area-transcending skills, practical abilities and theoretical knowledge, with the emphasis on practical results, in a conversation between tutors and students.

**GROUP TUTORIAL**

In the group tutorials Graphic Art, Typography, Photography (accompanying course BA, MA) students present their artistic work to the group for discussion, thus developing methods of presenting, discussing the subject, and communicating.

**MODULE: VIDEO (BA) OR MEDIA (MA)****Individual tutorial**

We 10:00 - 19:00

*Individual discussions by arrangement.*

**Group tutorial / Class meeting**

Th 10:00 - open end

*First meeting: Th 12.10.2017. at 10:00 (Room 124 LE)*

**Faust, Jeanne**

Professor

Room 123a, 124–126 LE

(040) 428 989-420

[jnfaust@yahoo.de](mailto:jnfaust@yahoo.de)

**Seminar "lesen-schreiben-lesen" ("read-write-read")**

*With Nora Sdun*

Expected to take place Tu 16.30 - 18.30

*Precise dates will be set during the first class meeting.*

**MODULE: EXPERIMENTAL MEDIA (BA) OR MEDIA (MA)****Individual tutorial**

Tu 10:00 - 14:30 / 15:00 - 18:00,

We 17:30 - 21:30 (*Individual discussions by arrangement*)

**Group tutorial / Class meeting**

We 10:30 - 17:00

*Appointment by arrangement via email: [mullican-class@hfbk.hamburg.de](mailto:mullican-class@hfbk.hamburg.de)*

**Mullican, Matt**

Professor

Room 44, 50, 242 LE

(040) 428 989-313

**MODULE: MIXED MEDIA (BA) OR MEDIA (MA)****Individual tutorial**

Tu 18:00 - 22:00

We 14:00 - 22:00 (Room 20 LE)

*Meeting times: by arrangement.*

*Please email [tutormelian@googlemail.com](mailto:tutormelian@googlemail.com)*

**Group tutorial / Class meeting**

Tu 10:00 - 18:00 (Room 42 LE) fortnightly

**Melián, Michaela**

Professor

Raum 20 LE

(040) 428 989-318

[michaela.melian](mailto:michaela.melian@hfbk-hamburg.de)

[@hfbk-hamburg.de](mailto:@hfbk-hamburg.de)

**Colloquium and project work**

We 10:00 - 14:00 (Room 21 LE) fortnightly

**Excursion at the start of the semester**

*Künstlerhäuser Worpswede, calendar week 40/41*

**Screening, lecture and workshop with Tejal Shah (India)**

A project by the postgraduate program "Aesthetics of the Virtual" of the HfbK Hamburg, the Kunsthhaus Hamburg and WOMEN ON FIRE, Hamburg

Screening

Sa 21.10.17 Screening Other Species, Other Times with Tejal Shah (India)

Su 22.10.17 Screening program with Shabnam Virmani (India)

The exhibition opens:

Tu 24.10.17 Tejal Shah, And if we don't continue like this, Kunsthhaus Hamburg

Lecture and workshop

We 25.10.17, all day, HfbK, with Tejal Shah (India) and Shabnam Virmani (India)

**Workshop: "What makes a festival a festival?"**

Performance and interventions in private and public spaces. Investigation and exploration of forms and structures that make a process into a festival.

**Dehn, Jochen**  
Gastprofessor

**First meeting:**

We 11.10.17 at 14:00

Th 12.10.17 at 10:30 (Room 123a LE)

Raum 123a LE  
0162 9813186

**Key date for all:**

Tu 14:00 - 18:00

Th 14:00 - 18:00 (Room 123 a LE)

*Individual, group, and mini group discussions: Tu/ We/ Th*

**STUDY SUBJECT: TEACHING**

Further projects and news from the workshops can be viewed on the website [www.lehramt-hfbk.de](http://www.lehramt-hfbk.de).

**Individual tutorial**

Tu 12.00 - 19.00

We 12.00 - 19.00 (Room 21 WA)

Please register in advance by email.

**Introduction to the first semester**

12.10.17. from 10:00 - 11:00

27.10.17. from 10:00 - 19:00

Compulsory for all first-semester teaching students.

**Final**

Colloquium for B.A., M.A., and examination candidates.

They will discuss their own work/working methods, also with reference to the final presentation.

ONLY for students completing the finals in WS17/18 or in SS18.

Fr 10:00 - 13:00 (Room 17 WA)

Starts: 20.10.17.

**When the personal becomes general: artistic action in the three ecologies**

*In a collaboration with Dr. Mona Schieren (HfK Bremen)*

What effect does an action/my action have? What implications does an action/my action have – physically, in social interaction, politically? Or, to put it another way: where does one locate the boundary between self- experience and artistic/scientific/political involvement?

In his book *Die drei Ökologien*, Félix Guattari calls for a new ethical/political link between the three areas: environment, social relationships, and human subjectivity. This – his concept of ecosophy – does not solely concern the relationship of macro forces in the environment, but also encompasses the micro-areas of sensitivity, intelligence, and desire.

In this remarkably farsighted text from 1985, Guattari foresaw Donald Trump and the implications of unbounded capitalism. The French theorist was not concerned with "'resolving' the oppositions, as demanded by the Hegelian and Marxist dialectics." Instead, he aimed to develop forms of coexistence, engagement and activism – as a collective, or individually. Guattari does not develop any all-encompassing explanatory system. Instead, he pushes for and insists upon different forms of subjective nation with a "logic of intensity" that cultivates dissent. Guattari uses the key phrase "aesthetic paradigm" to encapsulate the requirement upon all areas of society to engage in a positive (scientifically) unsecured compulsion for renewal – as is the case, for instance, in art or literature, for which it is an essential definitive characteristic.

In this seminar, we are occupied with the question of what register can be used to relate the social, mental, and environmental ecology in order to initiate change. This requires the following questions to be discussed: what role do individual experiences play in artistic and social contexts? How does the personal becomes general? And how does a sharing community arise?

We shall approach these questions partly through the reading and discussion of selected texts on the subject, including Félix Guattari *Die drei Ökologien*, Rosi Braidotti: *Nomadische Subjekte*, and Alfred Gell: *Art and Agency: An Anthropological Theory*.

We will also investigate autobiographical strategies in art: I-constructions and auto-ethnographic strategies and questions on memory, self-representation, and montage. We will discuss the historical background and the various expressions and problems of the genre.

**Ziese, Lena**

Professor

(040) 428 989-343

Room 21 WA

lena.ziese@hfbk-hamburg.de



The block seminar is a cooperation between the HFBK Hamburg and the HfK Bremen and will take place at both universities, supplemented by the filmmaker Antje Engemann, who will offer her own perspective.

This seminar takes place in a block on four days (each Wednesday).

1.11. in Bremen  
 15.11 at the HH  
 13.12 in Bremen  
 10.01 at the HH  
 each time 11.00 - 17.00.

*Registration is required.*

*Please register by 25.10 with the address: [lena.ziese@hfbk-hamburg.de](mailto:lena.ziese@hfbk-hamburg.de)*

### **The art of the art assignment**

In this seminar, we devote ourselves to tasks that have been or will be formulated (by us) in the framework of art lessons.

Fundamentally, we wish to ask: what is the sense of this assignment and where does the nonsense begin? Must an assignment that we develop for a lesson at a comprehensive school be different from an assignment that we, for instance, are set by a number of professors at the HFBK? Is it really the framework conditions (time, framework plans, class size, age, etc.) that determine which times are possible? How can I set assignments that initiate an independent and self-motivated artistic process? Is this, in fact, possible?

This seminar is intended for students of all departments who have already acquired teaching experience in the context of art communication –in any form – and wish to exchange and expand their experience. We will develop example assignments, discuss them critically, and possibly create a “Best of” reader.

Th 14:00 - 16:00 (Room 17 WA)

Starts: 19.10.2017

### **DIY Seminar**

HFBK students are invited to conceive a seminar for the 2018 summer semester. Those interested in doing so should send a brief summary to Lena Ziese by the 1.12, explaining the content of the seminar and naming those persons who would be invited. Every semester, one seminar is initiated by students in this way.

*Credits will be given for the planning and implementation (jointly with the by-invitation lecturer).*

### **How do I write as an artist?**

How can writing be understood as part of artistic activity?  
 How might this writing move with the activity, instead of covering it over and fixing it? How does the text escape the gesture of knowing how the wind blows?  
 What price do I pay for puffing up my actions in writing?  
 Where does jargon begin? And what effect does using it have on my actions?  
 What happens when I write down what I am going to do?  
 Can a plan be described whose goal is to be missed?

Introduction / The Stating of a Hundred Rules / writing exercises / group and individual discussions

*This event is intended for students who understand text as part of their artistic work, and for those who regard writing as a pleasure as well as those who write because they have to*

**Dany, Hans-Christian**  
 Lecturer

Hans-Christian Dany lives in Hamburg and writes in the morning. Sometimes this produces books. Recent publications: *Schneller als die Sonne. Aus dem rasenden Stillstand in eine unbekannt Zukunft* (2015), *Morgen werde ich Idiot. Kybernetik und Kontrollgesellschaft* (2013) and *Speed. Eine Gesellschaft auf Droge* (2008).

5 dates, all on Monday:  
13.11.17. / 20.11.17. / 27.11.17. / 4.11.17. / 11.12.17.  
each time 16:00 - 20:00 (Room 17 WA)

**Block seminar: See the gap – the hole as an asset**  
*DIY seminar with Dörte Habighorst and Anabela Angelovska*

**Angelovska, Anabela**  
Guest speaker

In the continuity editing of classical feature films, montage connects space and time. It aims to achieve a dramatically conceived continuity and to convey this to the viewers.

**Habighorst, Dörte**  
HFBK student

In contrast to this, the essay film works with the gap, the pause, the outset, and indicates the presence of an authorship.

This way of working, which equates to the destruction of a narrative illusion, makes the viewers aware of an omission, throwing them back upon themselves. Identification with the protagonist is replaced by reflection upon the medium, the form, or the here and now. The authors' approach of working with gaps rather than concealing them enables new experiences that permit other possibilities of insight.

Does this method permit the establishing of a political and aesthetic formation in which fragmentation is permitted to emerge?

In the first part of our block seminar, we will discuss this with reference to the essayistic film, and investigate individual films together from this perspective. Following this, in the second part of our block seminar, we would like to discuss your artworks created in the context of the project.

What do we show? What do we not show? How is your authorship formed in montage?

We aim to incorporate a number of different theoretical and artistic positions into our selection of materials (Hans Richter, Michael Snow, Agnes Varda, Theodor W. Adorno, Alexandre Astruc, Kurt Schwitters, William S. Burroughs).

Sat. 11.11.17 and Sun. 12.11.17.

Sat. 25.11.17.

each time 10:00 - 18:00 (Room 17 WA)

*This seminar is intended for students of ALL departments.*

**Ziemlich schönste Aussichten**

**Köchermann, Jan**  
Lecturer

"Ziemlich schönste Aussichten" is the name of a project that has been running in the Hafen City for 4 months. In direct proximity to a centre for refugees, Karin Haenlein and Jan Köchermann used wood to construct a space between two containers. The inhabitants of the centre opposite could see the location from their apartments. Anyone who wished to was permitted to help. Black tea from a samovar – heated with charcoal – also made the place into a social attraction and meeting place, especially for the many children. For some time now, various activities have taken place there on a regular basis, such as painting workshops, cinema evenings, or bicycle repair afternoons.

This seminar will be concerned with the development of ideas and concepts that expand the existing structure either architectonically/sculpturally or through various possible events. It is hoped that the practical exploration and implementation on site will create possibilities for involvement by the residents of the refugee centre.

The intention is that, following a short planning phase at the Hochschule, the seminar will take place primarily on site in the Hafen City.

*The date and location for this seminar will be listed on [lehramt-hfbk.de](http://lehramt-hfbk.de) from August 2017.*

## STUDY SUBJECT THEORY AND HISTORY OF ART

The modules in the study subject THEORY AND HISTORY are composed as follows:

1st and 2nd semester BA (academic students) and MA (students concentrating on artistic subjects): one teaching event of student's choice per semester.

For teacher training students and Master students concentrating on theoretical study subjects: one teaching event of student's choice per semester.

From the 3rd semester, for all BA and MA students: one teaching event of student's choice per semester.

In general: no credits are awarded for sole participation in excursions.

## INTRODUCTION TO SCIENTIFIC WORK – ART CRITICISM AND ART HISTORY OF MODERNISM

### Lecture: Art History (histories): From Modernism to the Present-Day – Part I

Mania, Dr. Astrid  
Professorin

A neon installation by Maurizio Nannucci asserts that "All art has been contemporary." And yet this does not apply to "modern art". Why is this? And who writes "art history," anyway? This lecture will present and discuss artists, artistic movements, and institutions from the mid-19th century to the present day. It will begin with the break from the rules of academism, pausing at realism,

impressionism, and expressionism, and will look at the emergence of abstract art. Other "stops" will include the Russian avant-garde, Dada and Surrealism, the totalitarian state art system of East and West, the revisiting of pre-war modern art in West Germany, and the post-1945 dominance of US art. The present-day will be reached via the release of creativity circa 1968, the wild 1980s, criticism institutions, globalization, relational aesthetics, and so-called activism.

*This lecture is primarily intended for first-year students, and will continue for two semesters.*

Th 15:30 - 17:00 (Auditorium)  
Starts: Th 19.10.17

### Seminar: The Exhibitions

The history of Western art is also a history of exhibitions. Whether organized by artists, business, or, later, curators, they are the place where the canonical works of today were programmatically introduced and discussed – from which whole art movements took their beginning. They were always – and are today – places of scandals, slander, and censure, but also of rehabilitation and inclusion. All of this has received increased attention in researches over the past years. Let us, therefore, take a look at exhibitions that have decisively affected our view of art and society, beginning in the mid-19th century: from Gustave Courbet's "Pavillon du Realisme" to documenta 14 in Athens and Kassel.

Th13:00 - 14:30 (Room 213 a/b LE)  
Starts: Th 19.10.17 (Introduction)  
Language: English

**Seminar: Anything is art?**

The assertion that, since Duchamp, anything can be art, and, since Beuys, anyone can be an artist, is a misunderstanding and a cliché. It is clear that boundaries exist between the areas, but what are these boundaries, and who draws them? Where are they drawn, and how? What separates art from "non-art?" Or artists from non-artists? Isn't the term "Outsider Art" inherently contradictory? What are the cult objects of indigenous peoples doing at documenta? And how do the actions of activists become contemporary art? We will look at artworks and texts that are concerned with boundary shifts, or have made a contribution to the so-called expanding of the concept of art.

Fr 14:00 - 16:00 (Room 213 a/b LE)

Starts: Fr 20.10.17 (Introduction)

Language: English

**Workshop: The Rhizonauts**

"The Rhizonauts" is conceived as an ongoing and, where necessary, a multilingual project, somewhere between a discussion platform, a writing workshop, and an online production outlet. At a monthly meeting, themes and texts or image formats for the University's own social network rhizome.hfbk.net will be developed and explored, to be implemented by students on their own initiative. This is a place for exhibition discussions, for examining one's own work, but also for questions of art criticism in the age of social media. At the first meeting, Beate Anspach will explore the structure and functioning of rhizome.hfbk.net, and will discuss important questions.

Th 18.00 (Room 213 a/b LE)

Dates: 19.10. / 16.11. / 07.12.17 / 11.01. / 01.02.18

Language: German (English if required)

**Seminar: An introduction to scientific writing**

Scientific writing sounds very much like a science in itself. However, for this precise reason, it can be learned. After all, every science follows rules and criteria. These will be presented and practiced in this seminar. However, it will also involve the voicing of very practical questions. How does one begin a text? What can be done about writer's block? How and where does one do research, and how should citations be handled? How "personal" can a text be allowed to be? What other formats exist, and how should or could one use them? Participants will try all of these things out for themselves, and are therefore required to write shorter texts and to discuss them in the seminar.

*This seminar is primarily intended for students in their first year, and takes place in this form every semester.*

Fr 11:00 - 12:30 (Room 213 a/b LE)

Starts: Fr 20.10.17 (Introduction)

**Consultation hours and supervision of written work**

Dates by arrangement

## MODULE – DESIGN THEORY UND HISTORY (BA), THEORY AND HISTORY (MA), SCIENTIFIC-ARTISTIC DEVELOPMENT PLAN (MA)

### Lecture and exercise: Openness

*Friedrich von Borries (and guests)*

What role does openness play in our society – and how can art and design contribute to it? In this lecture, we will concern ourselves with "open society" and "open borders", with the "porous I" and "Open Access", with the "open ground plan" and the "open process", with the "open form" and the "open artwork" ... In the exercise stage, understanding of the issues under discussion will be deepened through practical exercises.

We 9:45 - 14:15 (Auditorium), fortnightly

*First meeting: We 18.10.17*

**von Borries, Dr. Friedrich**  
Professor

Room 228 LE  
(040) 428 989-312  
friedrich.borries@hfbk-  
hamburg.de

*Languages for individual tutorials:  
German, English*

### Seminar: Consequencelessness

Why does so much of what we attempt have no consequences? And what would a life look like that aimed to be consequenceless? In this seminar, we will look at theoretical positions on consequences and consequencelessness, sustainable design and the artistic positions of, for instance, Bas Jan Ader, Karin Sander, and Georg Winter, and will also make experiments of our own.

We 14:15 - 16:30

Th 9:45 - 12:00 (Room 130 LE), fortnightly

*First meeting: We 18.10.17*

### Bachelor colloquium

A colloquium for all students completing a Bachelor thesis in design theory. When finding a theme, please be aware of specifications for research given on my "profile page" at [www.hfbk-hamburg.de](http://www.hfbk-hamburg.de).

We 16:30 - 18:45 (Room 130 LE), fortnightly

*First meeting: We 18.10.17*

### Master colloquium

Colloquium for all students completing a Master thesis in design theory. When finding a theme, please be aware of specifications for research given on my "profile page" at [www.hfbk-hamburg.de](http://www.hfbk-hamburg.de).

Th 12:00 - 14:15 (Room 130 LE), fortnightly.

*First meeting: Th 19.10.17*

### Seminar and exercise: Drawing as Research - Conflict, Violence, and Control

*Alejandro Strus (Friedrich von Borries)*

This course uses drawing as a form of research; we will survey the history of art focusing on reportage and the intersection of art and anthropology. Over five sessions we will cover significant examples of drawing from Goya's Disasters of War series and Winslow Homer's illustrations of the American Civil War, through to contemporary works like Steve Mumford's Iraq series. Our question is this: how have art and design represented the mechanisms by which violence and power function? How too, can we as artists and designers, locate traces of control in sites around us, and engage with the topic of security and conflict? Students will produce work outside of the studio, with the end result being a short series of drawings on a research topic of the student's choice. The classes

will generally use a split format, with the first-half being a lecture followed by either discussion and critique, or studio and research time. The course will be taught in English.

Tu 10:00 - 13:00 (Room 130 LE)

Subsequent meetings: 31.10. / 14.11. / 28.11. / 12.12.17

First meetings: 17.10.17.

Language: English

### Kolloquium

Kolloquium für Promotionsstudierende (DoktorandInnen) Das Kolloquium dient der Besprechung laufender Projekte sowie der Diskussion neuerer Kunstliteratur. Die Sitzungen finden in regelmäßigen Abständen nach Vereinbarung statt.

### Lecture: Art and Reality – Aesthetic Behavior as World Appropriation II

**Kaiser, Prof. Dr. Franz Wilhelm**  
Honorary professor

Does art have a relationship to reality that is its own, and, if it does, how is it distinguished from the relationship to reality of the sciences, philosophy, the media, and people in their everyday lives? Answering this question is easier than it may initially appear, provided that one agrees in advance on how 'art' and 'reality' are to be understood. Such an agreement need not be purely arbitrary, since both conceptual fields can be defined in a historically and philosophically grounded way.

In accordance with a variety of wishes, the lecture series from the past semester will be gone into more deeply, based upon specific examples. These specific examples will be provided by current or future exhibitions by the Bucerius Kunst Forum: the autumn exhibition on the birth of the art market in the Golden Age of the Netherlands; the spring exhibition concerned with Karl Schmidt-Rottluff's interest in so-called 'primitive art' and the Anton Corbijn exhibition presented by the Bucerius Kunst Forum in the context of the Triennale der Fotografie, which, in its subtext, addresses the question: When does photography become art?

Dates: 24.11. / 07.11. / 21.11. / 05.12. / 19.12.17 / 02.01.18

*Appointments by arrangement*

### MODULE – ART THEORY (BA), THEORY UND HISTORY (MA)

#### Curatorial Theory and Praxis

**Köttering, Martin**  
Professor

The themes for discussion will be questions of exhibition conception and implementation. The focus will be on exploring different exhibition formats, implementing curatorial concepts, and realizing artistic plans, taking into account questions of communication.

Room 114 LE  
(040) 428989201  
martin.koettering  
@hfbk.hamburg.de

Mo 11:00 - 12:30 (Room 213 LE), fortnightly

Start: 16.10.17

#### HFBK Gallery

The HFBK Gallery offers students the opportunity to develop exhibitions and to test out various practices. In the interplay of various positions, genres and media, connections can be investigated and questions posed. An exhibition critique will take place in the Gallery.

Mo 12:30 - 13:15 (Room 214 LE / Gallery LE)

*Appointments by arrangement*

### Exhibition projects outside the HFBK

Discussions are available for students planning solo or group exhibitions outside the HFBK who have questions on curatorial concept, communication, or organizational or financial structures.

Room 114

Mo 13:30 - 14:15 (Room 114 LE)

By arrangement only ([martinkoetterin@hfbk.hamburg.de](mailto:martinkoetterin@hfbk.hamburg.de))

### Laboratory of encounters

Each participant will have access to a drop Box library with relevant documentations and theoretical texts for each session and are invited to add to it.

As an opportunity to work on site with Georges Adéagbo: Volunteers for the exhibition installation in the venue near Stade near Hamburg on October 11th and 12th are welcome.

#### Workshop 1

Introduction: Georges Adéagbo's daily practice and his most important exhibitions.

Focus: Blending of Plots – personal and the collective (hi)stories. Making objects talk and dialogue. Prepare: Bring some things which represent both kinds of stories for you

13.10.17 at 14:00 - 17:00 with 20 min break (Auditorium LE)

#### Workshop 2

Sitespecificity – Adéagbo's archaeology. Examples: His 1-Day interventions in Hamburg's public space, which show traces of German colonial history. Who writes history – the eye witness and the transmitter. The process from initial research to realization will be traced. Preparation: choose a public space in Hamburg, photograph it and sketch your own project to be discussed in the session. visit <http://www.hamburg-postkolonial.de/willkommen.html>

28.11.17 at 14:00 - 17:00 with 20 min break (Gallery LE)

#### Workshop 3

Can philosophical thoughts be only expressed in writing, or is it possible to articulate them visually? Possibilities of non-discursive rationality will be discussed while looking at Adéagbo's assemblages. How can the ubiquity of Western language based logic be questioned? We will experiment with the participants' visual metaphors in the laboratory of encounters. The participants will bring examples of other artists, which will be discussed in the group.

05.01.18 at 14:00 - 17:00 with 20 min break (Gallery LE)

#### Workshop 4

Collecting as artistic practice. The works by Marc Dion, Thomas Hirschhorn and Georges Adéagbo will be compared and participants will share examples of their collection experiences. The aesthetics of an open rhizomatic system as art will be compared with the aesthetics of a finished work and differences identified.

01.02.18 at 14:00 - 17:00 with 20 min break (Gallery LE)

#### Workshop 5

The stubbornness of things. The Agency of matter. Adéagbo and other artists let themselves be guided by things they encounter and share with them authorship of the artwork. We will discuss, how the efficacy of things emancipate them from just being men's material and objects, and how this effects the conception of being an artist.

Dates by agreement

### Adéagbo, Georges

[info@kulturforumsuednord.org](mailto:info@kulturforumsuednord.org)

Languages: English, French, occasional German

**“Practical and theoretical reflecting of exhibition situations”**

This seminar is intended to provide students with insights into curatorial exhibition praxis today, into artistic and theory in art history, and into the significance of contemporary visual presence. Exhibitions in the Deichtorhallen Hamburg, retrospectives of the work of great exponents of trends in American painting – Alice Neel and Peter Saul – and the photographer Alec Soth, and the exhibition featuring Francesco Goya, Sergei Eisenstein, and Robert Longo will be used as examples to provide deeper insights into current curatorial and artistic praxis through lectures, visits to exhibitions, and discussions with guests from the art world.

Mondays, each time 13:30.

Dates: 16.10. / 30.10. / 13.11. / 27.11. / 11.12.17 / 15.01. / 29.01.18

**Luckow, Prof. Dr. Dirk**  
Honorarprofessor

**MODULE – PHILOSOPHY (BA), THEORY UND HISTORY (MA),  
SCIENTIFIC-ARTISTIC DEVELOPMENT PLAN (MA)****Seminar: Marx – Affirmation, Crisis, Revolution VI**

A continuation of the seminar from the previous semester, which will concentrate particularly on texts that criticise political economy. The seminar will look at the second volume of Marx's *Das Kapital*, which is concerned with macroeconomic problems of capital circulation. Particular attention will be given to the crisis-theory implications of equilibrium conditions, with questioning of the value-theory issue in terms of time rhythms imposed upon the social fabric by the circulation speeds.

*Literature: Will be made available*

Th 14:00 - 17:00 (Room 11 LE)

Starts: 19.10.17

**Lenger, Dr. Hans-Joachim**  
Professor

Room 120c LE  
(040) 428 989-338  
lenger@web.de

www.hjlenger.de (hier sind auch  
Seminar-Reader abzurufen)

**Seminar: The thinking of the “community”**

Continuing the reading of texts by Jean-Luc Nancy, the intention is to open up a number of perspectives that also appear in texts by other authors under the heading of “being singular-plural.” To counter a “fundamentalist” construction of community-being that tends towards a “totalitarian” fusion, we will discuss texts that try to consider a differential constellation of the singulars. This seminar will feature texts by Foucault, Ranciere, Nancy, Deleuze, Vattimo, Lyotard, and Agamben.

*Literature: Joseph Vogl (ed.): Gemeinschaften. Positionen zu einer Philosophie des Politischen (can be downloaded from my website)*

Th 17:00 - 20:00 (Room 11 LE)

Starts: 19.10.17

**Seminar: Gilles Deleuze – The Thinking of Film: Time-Image**

*Jointly with Prof. Pepe Danquart*

In both of his books concerning the movement image and the time image, the French philosopher Gilles Deleuze explored a thinking inherent in film. With Henri Bergson, he conceives a genealogy of movement and time, which become immediate expression in the film images. With Charles Sanders Peirce, he formulates a doctrine of signs immediately proceeding from film. At this point, the “thinking of film” ceases merely to reflect on film or to apply its theory to it “from the outside” – in terms, in fact, that are not its own. Instead, film itself becomes a thought form, and its history becomes that thought form's genealogy. After all, if the traditional belief is that the question of time can be made dependent upon the linear character of movement, then film, in the mid-20th century,



reversed this relationship: in film, movement proceeds from a temporality whose virtuality no longer springs from the dispositions of space and movement, which obeys its own logics. This emerges in the non-simultaneity in which every present must be marked by its own past in order to pass away. Thus, in the concepts of the movement-image and time-image, the artistic problems become visible that film must still face to day – this side of its “mainstream production.”

Based on films that serve as examples, the seminar will enquire into the central theoretical operations which Deleuze deploys in this context. Having discussed the movement-image in the past semester, we will now focus on the time-image. Since this investigation will involve a considerable workload in terms of film reception and theoretical problems, students must produce a presentation or comparable piece of work on central issues. You must register to take part in this seminar. New students joining the group should have acquainted themselves with the movement concept of the first “Cinema” book first.

*Literature: Gilles Deleuze: The Movement-Image, The Time-Image (both suhrkamp)*  
*Further literature will be made available.*

Tu 10:00 - 15:00 (Kino Finkenau), fortnightly  
 Starts: 17.10.17

### **Seminar: Movement, time, and sign**

*A reading seminar to accompany “The Thinking of Film”*

This seminar will systematically take an in-depth look at philosophical questions posed by Gilles Deleuze in his two “Cinema” books. We will read extracts from Henri Bergson’s “Matter and Memory” to get a clearer picture of concepts relating to image and movement, as well as those relating to time, recollection, and memory. A reading of fragments in which Charles Sanders Peirce devises, in a highly consequential manner, a triadic logic of the sign, will help us to understand the taxonomies of the image that Deleuze discovers in the cinema. In this way, the seminar will aim to make Deleuze’s analyses more readily understandable, and will also draw its themes from open questions that might be directed at Deleuze’s view.

*Literature: Gilles Deleuze: The Movement-Image, The Time-Image (both suhrkamp)*  
*Further literature will be made available.*

Tu 13:00 - 15:00  
 (Kino Finkenau / if the number of participants is small, in my office), fortnightly  
 Starts: 24. 10.17

### **Discussion hours and supervision of written work**

*Dates by agreement*

### **Reaching into the crevasses - art at intersections and peripheries of meaning** (a course offered by the computer department)

**Hucko, Miko**  
 Reality Programmer

“The situation determines the sense of an action, not the intention of the originator” – invisible committee

In this course, we will read, debate, and experiment, against the background of our own techniques and everyday framing situations, with the crevasses between theory and practice.

The course will be concerned with interpersonal communication structures that express themselves in rules, norms, and conventions, and asks how these can be broken up and influenced using playful and artistic methods.

This will be based on a joint analysis of intersections such as guerrilla communication, games, memes, audio walks and Ethereum contracts, plus theoretical engagement with speech act theory, historiography, chaos magic, narration, and game theory.

In this way, we will shed light on and discuss practical and theoretical perspectives at the interfaces of art and activism, utopia and reality, digital and social space. Independently of specific artistic output (aka form), we will reflect upon, discuss, and try out, in a process-oriented way, the points at which one might intervene in various realities, and how new ones might be created.

The course unites critical theory with art where it meets the everyday and becomes political. Thus, it requires all participants to be willing to use their own skill sets for artistic research, to develop attitudes to current events, and to compare these skill sets and this attitude to each other, to living reality, and to the artistic action radius.

Text material will be made available at the start of the course, and is negotiable from that point onwards.

Every second Th 14:00 - 18:30 (Room 213 LE)

Start: 12.10.17

Open to all students

**MODULE – ART UND CULTURAL STUDIES,  
GENDER STUDIES (BA), THEORY AND HISTORY (MA),  
SCIENTIFIC-ARTISTIC DEVELOPMENT PLAN (MA)**

**Subject models and their modes of subjectivation – from “I think, therefore I am” to “On Touching—The Inhuman that Therefore I am”**

**Loreck, Dr. Hanne**  
Professor

We will investigate various concepts of the subject, in their dependence upon the time of their emergence:

Beginning with Descartes's legendary “I think therefore I am” and moving on to the relationship between the consciousness and the subconsciousness in Freud, Melanie Klein's partial objects and the significance of aggression in subject formation, Lacan's mirror stage and his late topological figures, plus mirror neurons and concepts of the subject informed by quantum physics as currently presented by Karen Barad. In parallel with unearthing the historic concepts, we will take on insights into art production – and visual productions in general – from the reception of the various concepts of the subject.

With theoretical deliberations and texts by Karen Barad, Geta Bratescu, Norman Bryson, Lygia Clark, René Descartes, Hans Holbein, Jacques Lacan, Sigmund Freud, Joke Janssen, Melanie Klein, Rosalind E. Krauss, Julia Kristeva, Nina Kuttler, Sarah Lehnerer, Katja Lell, Trin Thi Min-Ha, Mignon Nixon, Parmigianino, Ketty La Rocca, Cecilia Vicuña, et al.

Room 121 LE  
(040) 428 989-319

loreck@hfbk-hamburg.de  
*Languages for individual tutorials:  
German, English*

Assistant: N.N.

We 14:30 - 17:30 (Room 213 LE)

Starts: 18.10.17

**(Visual) Autofiction and previous: forms of autobiographical literary and visual production of artists from 1900 onwards**

What is the potential of narratives that deploy the ‘I’ as a theoretical/aesthetic/critical instance and thus mixes living/experience in the so-called real world with fictional elements, or with an ‘I-avatar?’ How does an “equipment for living” (1928) read, and how does it read post-2010? Beginning with Roland Barthes on Roland Barthes (Franz. 1975) □ Kathy Acker, Chantal Akerman, Hélène Cixous, Joan Didion, Marguerite Duras, Chris Kraus, Theresa Hak Kyung Cha, Eva Meyer, Ulrike Ottinger, Charlotte Perkins, Yvonne Rainer, Charlotte Salomon, Else Lasker-Schüler, Cloe Stead, Gertrude Stein, Hannah Weiner, Virginia Woolf, Nell Zink, Unica Zürn et al.

*This is a seminar in which both reading and looking are important.*

Th 10:00 - 12:15 (Room 11 LE)

Erster Termin: 19.10.17

### Open dialogue

Individual working discussions on theoretical/artistic aspects in artistic/practical projects and on their theoretical representation in the stages between planning and implementation.

We 10:00 - 14:00 (Room 121 / if agreed, in the studio)  
*You must previously contact me by email*  
 Erster Termin: 15.10.17

### Colloquium

A colloquium for the discussion of the Ph.D.s, master theses supervised by myself (the topic is Theory & History), state examination work.

We 10:00 - 13:00 (Raum 213 LE), once monthly  
 First meeting: 01.11. / 13.12.17 / 10.01. / 08.02.18  
*Registration for presentations*

### BA and MA colloquium

Discussion of content and methodical procedure for the BA and MA theses supervised by myself. The topic is Artistic Praxis.

28.11.17, 14:00 - 16:00 for BA, 16:30 - 18:30 for MA  
 07.02.17, 11:00 - 14:00 for BA, 15:00 - 18:00 for MA

### Doctorate student colloquium, Ph.D. study program

*with Michaela Ott, Michaela Melián, Hans-Joachim Lenger, Friedrich von Borries, Robert Bramkamp and others.*

*Dates have not yet been set.*

### Consultation hours

*Dates by arrangement*

### Trickster, cyborg, witch, pirates – unlearning a traditional artist-image [!] through queer, feminist, decolonial narrative figures.

**Lembcke, Sophie**  
 Scientific assistant

This discussion-based reading seminar looks at narrative figures in three stages. Firstly, we will clarify what we mean when we speak of these figures and their figuration, and which of them play a role in contemporary post-humanist, queer/feminist, post-colonial theory debates.

sophie.lembcke@hfbk-hamburg.de

For artists, these narrative figures offer a potential for developing one's own artistic/research praxis in opposition to the normativity of the artist-as-genius image deriving from the Renaissance, without re-naturalizing or entirely denying the connections between biography, body, and artistic work.

The key question asked by this seminar will be: what practices might we derive from these narrative figures? How might, for instance, trickster, witch, and drag figures contribute to circumventing repressive discourse and framing conditions, in a kind of "unlearning" and "undoing?"

Requirements: an enthusiasm to engage with theoretical texts. The intention is that texts will be prepared at home based on reading guidelines, so that during our meetings we can discuss example from art or from our own praxis in a well-formed way.

*With texts by authors including Rosi Braidotti, Gloria Anzaldúa, Donna Haraway, Silvia Federici, Judith Butler, Jack Halberstam, and Kirstin Mertlitsch.*

14:00 - 16:00 (Room 213 LE)

11.10. / 25.10. / 15.11. / 29.11.17 / N.N. / N.N.

*The last two dates will be announced.*

**MODULE – AESTHETIC THEORY (BA), THEORY UND HISTORY (MA),  
SCIENTIFIC-ARTISTIC DEVELOPMENT PLAN (MA)**

**Exploring the peripheries music**

The structuring of that which is audible and conventionally described as music is just one of many possible forms of an aesthetic praxis of the auditive. Aside from the differing historical, current, and cultural differentiations of musical styles, genres, and their functions, music today comes in contact with and intersects with forms such as sound art, sound design, and noise, which go beyond the classical understanding of music and make drawing clear boundaries a complicated business. This complexity opens up paths to a foreground exterior of music that opens up a diverse interplay of relationships, correspondences, and interactions. In this seminar, we will travel down a number of these paths and investigate intersections between music history, social/technological upheavals, and political movements. For instance, connections can be discovered between the theory of radical negation developed in the mid-20th-century by the Situationist Internationale and various currents in musical subcultures. Beginning with the film music created by Wendy Carlos for Stanley Kubrick's film *A Clockwork Orange*, inferences can be drawn of complex references between queerness, dystopia, pop culture, the Wiener Klassik (Viennese Classicism) and the electronic avant-garde. Other possible themes will be announced at the start of the seminar.

*This event is connected to the seminar series Music and Power/The Order of Music, but is open to new beginners and those changing courses. The seminar is also intended to serve as a forum where students can present their own work and positions, in juxtaposition with the theories under discussion. A literature list and an extensive collection of materials will be made available at the beginning of the semester.*

Fr 16:00 - 18:00 (Room 213 a/b LE)

Start: 13.10.17

**Forschungsfreisemester**

*Research free semester*

**Wallraf, David**

Lecturer

david.wallraf@hfbk-hamburg.de  
npunkt-0@web.de

**Ott, Dr. Michaela**

Professor

Room 121a LE  
(040) 428 989-352  
philott@arcor.de

**WORKSHOPS AND LABS**

The diverse range of artistic workshops available are a part of the university's unique profile. The workshops host events whose objective is for students to gain introductory applied skills and skills in handling materials for the relevant working area. Additionally, they enable students to realize their own projects from the areas of learning and research in terms of their specific material requirements. The 'classical' workshops are supplemented by labs with a media character.

**Opening times:** 10:00 - 17:00

**Audiolab** Prof. Melián, Michaela; Raeithel, Felix

**Library** Dr. Klier, Andrea

**CAD/3D** Stickler, Alexander

**Computer center** Kremer, Tilo

**Digital typesetting and graphics** Albrecht, Tim

**Digital editing/Film** Jelinski, Lutz

**Printing techniques** Brandis, Birgit

**Electronics** Tim Albrecht / Malich, Martin

**Fine metals** Müller-Westermann, Tina

**Film production** Sorgenfrei, Marie

**Film studio** Professoren des SSP Film

**Final Cut** Prof. Engel, Udo

**Analogue photography** Prof. Broomberg, Adam; Prof. Chanarin, Oliver; Söder, Wolfgang

**Digital photography** Haneke, Egbert

**Photographic studio** Prof. Mutter, Heike; Weiss, Dagmar

**Plaster** Jäger, Ingrid

**Wood** Krause, Gerhard

**Ceramics** Jäger, Ingrid

**Plastics** Dachselt, Michael

**Metal** Holtkamp, Alexander

**Mixed Media / Internet art** Freyhoff, Ulf

**Prepress, Materialverlag - digital** Bacher, Ralf

**Silkscreen printing** Witttern, Ulrike

**Textiles** Witttern, Ulrike

**Publishing workshop, Materialverlag – analogue** Gauthier, Claire; Rath, Hannah

**Video** Janssen, Ute

**Lending out of film/video** Wagner, Barbara

**Trust committee of workshop directors**

Ingrid Jäger

Egbert Haneke

Lutz Jelinski

*These persons will be available for students to speak to in the event of disagreements concerning workshop use and access.*

**AUDIOLAB**

*An introduction to HFBK Audiolab audio techniques and individual project supervision*

**Project discussion**

For individual projects, providing help, and questions about working in the Audiolab.

We 14:00 - 16:00 (Room 21 LE) and by arrangement  
*Meeting times by arrangement, via email or personally.*

**Introduction to Audiolab**

An introduction to working processes in the Audiolab: using microphones and mixing desks, Becoming familiar with the available software, such as Nuendo and Ableton Live, for audio recordings and synchronizations. Following completion of the single-semester introduction period, the Audiolab can be used for your own projects.

We 16:00 - 18:00 (Room 21 LE)  
*Erster Termin: 12.04.17*

*Duration: 2 days as block seminar  
Number of participants: limited  
Registration: in advance by email*

**Project supervision by student assistants**

Anne Pflug and Iason Roumkos

Th 14:00 - 16:00  
Fr 12:00 - 14:00  
*And by arrangement*

*Registration: tutor.audiolab@hfbk-hamburg.de*

**LIBRARY****Module description for the library of the HFBK:**

Study program: Bachelor and Master of Fine Arts  
Study subject: open to students of all study subjects

**Workshop: Library**

An introduction to academic working, especially literature and image research and literature and image referencing

**Content:** An introduction to the library and its sections; an introduction to the HFBK library website; examples of research using OPAC (Online Public Access Catalogue) and the databanks (Jstor, Art Source, Allgemeines Künstlerlexikon Online, Prometheus, ARTbibliographies Modern); support and assistance for student research in preparing for presentations and graduation work and in the contextualizing of one's own artistic work; an introduction to a critical and differentiated way of working with different text types; support in targeted use of image databanks, monographs and exhibition catalogues to reflect on and discuss one's own visual materials; correct citation in text and notes, with illustrations based on examples and individual advice; producing a bibliography, with illustrations based on examples and individual advice

**Raeithel, Felix**  
Lecturer

Room 21 LE  
(040) 428 989-334  
felix.raeithel@hfbk-hamburg.de  
tutor.audiolab@hfbk-hamburg.de

**Dr. Klier, Andrea**  
Menager of Library

Raum 211 LE, Library  
(040) 428 989-207  
andrea.klier@hfbk-hamburg.de

**Henßen, Sabine**  
Librarian

Raum 211 LE, Library  
(040) 428 989-328  
sabine.henssen@hfbk-hamburg.de

**Learning aims:** Students will be enabled to independently research image material and literature corresponding to their themes and interests in library catalogues and databanks, and also to discuss them critically, including with reference to their own artistic position. Additionally, students will gain an understanding of how to correctly quote literature and systematically reference it in the notes and bibliography.

*This module takes place:*

*BA: 3rd to 8th semester*

*MA: 1st to 4th semester*

*Credits per semester : 4*

*Workload in hours per week in semester:*

*Contact hours: 3*

*Independent study: 2.25*

*Every semester counts towards the B.F.A. qualification: For students of study subjects / For students following no study subject*

*Entry requirements / useful and desirable qualifications: none*

*Assessment: participation*

*Registration formalities: none*

*Max. number of places on module: 10 participants*

First meeting: 17.10.17, circa 11.00 (Room 213 LE)

## CAD/3D

### Project discussions

Fr 16:00 - 18:00

**Stickler, Alexander**

Lecturer

### SketchUp - Part I

The intention is to develop an understanding of the structure and working methods of the program (polygon modeling) on the basis of the number of example projects. Following the developing of the fundamental tools and functions, we will go further by exploring possibilities for expansion by means of the large range of freely accessible plug-ins, parametric objects ("dynamic components") plus various export options. Finally, we will look at working with the integrated additional program "Layout," which allows models to be presented in a graphically prepared way.

Fr 10:00 - 11:30

*Participants: max 8 (additional students with their own Notebook: max 4)*

*Registration: by email to [alexander.stickler@hfbk-hamburg.de](mailto:alexander.stickler@hfbk-hamburg.de)*

Room 243 LE

(0160) 90 38 25 68

[alexander.stickler](mailto:alexander.stickler@hfbk-hamburg.de)

[@hfbk-hamburg.de](https://www.instagram.com/hfbk-hamburg.de)

### Rhinoceros 3D - Part I

This course will teach fundamental knowledge of 2D construction and 3D NURBS ("Non-Uniform Rational B-Spline") modeling, a method that is especially suited to precise production of multiple curved geometries. On the basis of small projects, we will develop methods of modelling with increasing complexity. Beyond modelling, students will learn further processing at the dimensioned CAD plan stage, and basic working methods with render engines.

Fr 12:00 - 13:30

*Participants: max 8 (additional students with their own Notebook: max 4)*

*Registration: by email to [alexander.stickler@hfbk-hamburg.de](mailto:alexander.stickler@hfbk-hamburg.de)*

### Parametric Design/Visual Programming with "Grasshopper for Rhinoceros 3D" - Part I

This course is intended as an introduction to ways of thinking and working in parametric modelling. The principle of visual programming with the popular plug-in "Grasshopper for Rhinoceros 3D" provides an easy entrance to this that does not require knowledge of a programming language. Simultaneously, working with Grasshopper provides a deeper understanding of the function mode of Rhinoceros 3D/NURBS geometry. Experience of working with Rhinoceros 3D is an advantage for participants, but is not essential.

Fr 14:00 - 15:30

*Participants: max 8 (additional students with their own Notebook: max 4)  
Registration: by email to [alexander.stickler@hfbk-hamburg.de](mailto:alexander.stickler@hfbk-hamburg.de)*

### Workshop AutoCAD (Architecture)

Since its first release in the late 1980s, AutoCAD has become the most widespread software for construction drawings, and the file format DWG has become the standard format in CAD. Over two weekends, a basic introduction to operating the program (which is not always intuitive) will be provided:  
-2D construction, dimensioning, crosshatching, labelling, layouts and plots  
-basics of 3D modelling in ACAD, presentation of Autocad Architecture program composition (construction in components: AEC walls, doors, windows, etc.)

Semester break (2x Fri & Sa, each meeting at approx. 6 hours)  
*Dates still to be announced*

*Participants: max 8 (additional students with their own Notebook: max 4)  
If you are interested please send a message, for schedule coordination  
Registration: by email to [alexander.stickler@hfbk-hamburg.de](mailto:alexander.stickler@hfbk-hamburg.de)*

### COMPUTEREI

The "interdisciplinary computer lab" focuses on techniques of bespoke digital and analogue media. Among other topics, we offer short introductions (block seminars) about various forms, software, and other aspects of media production. The lab is equipped with a variety of computers running OSX, Windows and Linux. A part of those run a current suite of 3D modeling software.

**Kremer Tilo**  
Artistic workshop director  
IT- Administrator

Room 243 LE  
[tilo.kremer@hfbk-hamburg.de](mailto:tilo.kremer@hfbk-hamburg.de)  
<http://computerei.hfbk.net/>

#### "Synthesizer DIY"

Using analogue and digital techniques, we design and build hardware usable as synthesizers / performance equipment / instruments / interfaces.

Th 17:30 - 21:00 (Room 243 LE)

*No previous soldering experience required.  
For practical reasons, the amount of participants is limited to ~10 people.*

#### "un{safe,secure} on the net"

This is a once-per-semester workshop for everyone concerned with safety and confidentiality while using the internet. We also discuss the current state of the art of consciously dealing with privacy and the (deliberate) loss of it.

#### "audio synthesis with pure data"

We can run an introductory workshop on working with the open source signal  
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processing software pure data given enough requests.

*The timetable for all one-off workshops will be announced on the door of Room 243 LE. If an application is required, a list will be placed next to the timetable a week before the course begins.*

## DIGITAL TYPESETTING AND GRAPHICS

The Digital Typesetting and Graphics workshop provides instruction in professional ways of working in the digital design process, especially in typography and classical graphic design. This encompasses instruction in skills and ways of working with digital graphics and typesetting programs used as tools in the design process. This involves practicing and gaining a deeper knowledge of the digital techniques, especially in project work in the context of seminars or in one's own work. The workshop's equipment includes computer workspaces and scanners for reflection and transparency images, printers, large-format printers and a cutting plotter.

The workshop offers seminars on the manual skills required for typography and the use of Photoshop and Illustrator software:

*For events and dates, see information sheet notices.*

### THE WORKSHOP IS NOT A COPY SHOP!

The workshop is equipped for independent work on artistic projects, and this is how it should be used. The equipment, and particularly the printers, are digital typesetting tools, and should not be regarded as a copy shop service center.

Anyone wishing to work independently in the workshop must have prior fundamental skills in operating computers and printers. Introductory sessions in using the workshop take place every first and third Friday in the month.

*For further information concerning the workshop and courses, please check the information sheets at the workshop!*

## DIGITAL EDITING/FILM/VIDEO/AUDIO

### Open Editing Workshop

Mo - Fr 10:00 - 17:00

### Advice on issues of analogue/digital film and video production

Tu 10:00 - 12:00 and Th 10:00 - 13:00

### Concept supervision/ working discussions on artistic project intentions in Film/Video/Audio

Mo 10:00 - 17:00 and Tu 13:00 - 17:00

*Appointments to be individually agreed (by email, if you wish).*

### Einführungen zu den Schnittsystemen

The deconstruction of an archive film. Recoding and rewriting the original content at the levels of image, text, language, and sound.

The project will extend for the duration of the seminar at least, and will also incorporate specialist instruction in the editing workshop featuring Media Composer and ProTools professional software, which will include editing and sound recording techniques, plus speech and noise recordings and their processing.

First working meeting: 12.10.2017, 10:00 (Room 14 FI)

*Open to students of all semesters*

### Albrecht, Tim

Artistic workshop director

Room 255c Le

Tel (040) 428 989-303

tim.albrecht@hfbk-hamburg.de

### Jelinski, Lutz

Artistic workshop director

Room E08 / E09 / E14 FI

(040) 428 989-443, -410

lutz.jelinski@hfbk-hamburg.de

*Languages for individual tutorials:*

*German, English*

**Advice: Soundtrack setting/Sound archive**

Th 14:00 - 17:00

**Accompanying courses / Lectures**

Specialist lectures/workshops featuring guests are planned to take place during the semester (color correction with Da Vinci, DCP preparation).

*The workshop courses and accompanying courses are relevant for students of all study subjects, including orientation phase students.*

**Dates:** Announcements of introductions/courses/dates and separate subject events will be announced by means of an information sheet on the door of the workshop at R.14, EG Finkenau, and via the student email distributor.

*In the case of ongoing events and courses, the availability of workshop activities is restricted.*

**Student assistants:**

Leonie Kellein (Editing workshop), leoniekellein@freenet.de  
 Jakob Spengemann (ProTools, Audio), jakob.spenge@googlemail.com  
 Contacts: see the information sheet in rooms 08, 09, and 14 FI

**PRINTING TECHNIQUES**

A workshop for relief printing, gravure printing, flat printing, monotype, and digital printing upon rigid materials.

In the workshop for printing techniques, one can develop and implement autonomous artistic projects predominantly concerned with graphical printing.

An experimental approach to the various techniques and media is welcomed. In an advisory discussion, the working intention is discussed, and its implementation is jointly planned.

Mo - Fr 10:00 - 17:00 (Room 355 – 358 LE),  
 except for those days on which other events take place  
 To discuss a project, please make an appointment by email.

**Brandis, Birgit**

Artistic workshop director

Room 355-359 LE  
 (040) 428 989-342  
 birgit.brandis@hfbk-hamburg.de

**An introductory course in gravure printing, drypoint, and line block**

07.11. - 09.11.17, at 11:00 - 15:00 (Room 357 LE)

*The number of participants is restricted to 8 persons.*

*On Wednesday the 01.11, a list will be put up outside Room 357 LE, on which you can enter your name.*

*Anyone who does not appear on the first day of the course at 11:00 will be replaced by a latecomer.*

**An introductory course in linocut**

12.12. - 14.12. at 11:00 - 15:00 (Room 357 LE)

*The number of participants is restricted to 6 persons.*

*On Thursday the 07.12, a list will be put up outside Room 357 Le, on which you can enter your name.*

*Anyone who does not appear on the first day of the course at 11:00 will be replaced by a latecomer.*

**GENERAL INFORMATION**

*Anyone who is not granted a place in one of the introductory courses can also, independently of the courses on offer, make appointments for project-related individual introductions.*

## ELECTRONICS

In the Electronics workshop, students will be shown how to handle professional electronic tools and digital/analogue components by means of project supervision and courses. Research and experiments will enable students to learn basic skills, deepen their existing knowledge, and find new technological solutions. The goal is to provide quick and uncomplicated assistance in the realizing of projects.

### Light

Further services provided by the Electronics workshop include advice and supervision of projects involving lighting. This will allow the answering of questions relating to selecting the appropriate lighting, options for lighting control and dimensioning for cable-bound and cable-free electricity supplies.

### Programming

This is intended especially for Kunsthochschule students. The intention is to make programming accessible as an everyday tool extending into the future and as a creative means of expression, spanning many subjects. The focus will be on two areas: the programming of single chip computers to digitally control real objects and installations and visual programming to produce virtual, algorithmic images, graphics, and animations in order to explore new digital forms of expression.

### Conceptual and Technical Advice and Supervision of Projects

Th - Fr 10:00 - 17:00 (Room K.51 LE)

### Workshop courses

Registration by email: [Martin.Malich@hfbk-hamburg.de](mailto:Martin.Malich@hfbk-hamburg.de)

### Basics of Electronics & Programming

Dates: 25. - 26.10.17, each time 10:00 - 17:00 (Room K.51 LE)

## FINE METAL WORKSHOP

Metalworking/Laboratory for metal casting

Specialist practical instruction in working with tools, machines, and material. Specialist individual supervision for projects in seminar work by arrangement.

Mo - Fr 10:00-17:00 (Room K53 LE)

*except on the days on which other events take place.*

The precondition for working in the workshop is taking part in a introductory course and separate special instruction in working with the machinery. The learning of knowledge and skills is intended to enable independent working. The intention is that you will likely carry out the practical implementation yourself. Providing work services is not included.

*Workshop courses take place as block events.*

*Dates and lists for enrolment will be displayed on the workshop information board (located next to the AStA) 14 days before the workshop course begins. Except for the January course, in which case this will take place 3 weeks previously owing to Christmas.*

**Albrecht, Tim**  
Supervisor

**Malich, Martin**  
Lecturer

Room K50, K51 LE  
(040) 428 989-413  
[martin.malich@hfbk-hamburg.de](mailto:martin.malich@hfbk-hamburg.de)

**Müller-Westermann, Tina**  
Artistic workshop director

Room K.53 LE  
(040) 428 989-331  
[mueller-westermann@hfbk-hamburg.de](mailto:mueller-westermann@hfbk-hamburg.de)

**Introductory courses:**

1. Course: WiSe 17/18 – Mo 09.10. - Fr 20.10.17
2. Course: WiSe 17/18 – Tu 08.01. - Fr 19.01.18 *Subject to change (Möbel Messe)*
3. Course: SoSe 18 – Mo 02.04. - Fr 13.04.18

each time 10:00-16.00 (Raum K53 LE)

*Advanced certificates and credits can be acquired by completing a project largely supervised in the Fine Metal workshop.*

**IMPORTANT:**

please remember to wear appropriate working clothing!  
In other words, all-cotton clothing and S3-class safety shoes.  
These can be borrowed in the workshop.

**FILM PRODUCTION**

Advice on graduation film funding, making an application, calculating costs, production, final accounts, negotiation / clearing of rights and film festival supervision.

Mo to Fr, dates by arrangement

**Preparation for filming of (short) feature films**

Cost calculation, filming plan, obtaining filming permission, using resources, billing – practical tips for preparing to film (short) feature films, general information event and discussion of student projects.

We 18.10.17, 10:00 - 15:00

We 15.11.17, 10:00 - 15:00

We 17.01.18, 10:00 - 15:00 (Animated film workshop, K09 FI)

*Participants: up to 20*

*Registration: by email to Marie Sorgenfrei*

**Film festival office**

Advice and support for submitting films to national and international film festivals. General information on film festivals and for submission via the film festival office.

13.12.17, 10:00-15:00 (Animated film workshop, K09 FI)

*Participants: no limit*

*Registration: by the 6th of December 2017.*

*Please send an email to Marie Sorgenfrei*

**Filmstudio**

Einführungskurse zur Nutzung des Studios. (Studio FI, nach Terminabsprache.)

**FINAL CUT**

Einführungskurse zur Nutzung der Werkstatt. (Raum K07 / K08 FI)  
*Termin nach Vereinbarung per E-Mail.*

**Sorgenfrei, Marie**

Artistic workshop director

Room K.02 FI

(040) 428 989-446

marie.sorgenfrei

@hfbk-hamburg.de

*Languages for individual tutorials:*

*German, English*

**Professoren des SSP Film**

finalcutraum@hfbk-hamburg.de

## ANALOG PHOTOGRAPHY

Introductory courses in film development, the basics of black-and-white darkroom work and advanced courses such as introductory courses in the color laboratory will be announced at the beginning of the semester. Special courses such as cyanotypes, photograms, and color film development ( C41 ) will be especially announced.

**Soeder, Wolfgang**  
Lecturer

wolfgang.soeder  
@hfbk-hamburg.de

*Registration: by means of a notice displayed in the workshop at the beginning of the semester.*

### Photographic equipment can be borrowed

at: [photoausleihe@hfbk-hamburg.de](mailto:photoausleihe@hfbk-hamburg.de)

### Student assistance:

Marinus Reuter: borrowing of photographic equipment  
[photoausleihe@hfbk-hamburg.de](mailto:photoausleihe@hfbk-hamburg.de)  
[marinus.reuter@hfbk-hamburg.de](mailto:marinus.reuter@hfbk-hamburg.de)

Anna Baumann: color laboratory  
[analog-farbe@hfbk-hamburg.de](mailto:analog-farbe@hfbk-hamburg.de)

Stephan Vavra: BW Lab  
[analog-sw@hfbk-hamburg.de](mailto:analog-sw@hfbk-hamburg.de)

### Analogue photography workshop and laboratory area

Reflection on the theory and practice of the analogue photographic image process, extending into connections with digital image and printing processes. It will be a question of working with the potential of the technology at a high level, both classically and experimentally. It is intended that getting to know the analogue darkroom process will prompt students to create individual images of their own, visibly implementing artistic ideas, some with the aid of experimental methods.

Activities will include exercises for beginning students, complex laboratory processes for advanced students, and artistic projects.

Th 13:00 - 18:00 (Room 352 LE)  
*One-to-one discussions by agreement.*

## DIGITAL PHOTOGRAPHY

### Main opening times of the digital photography lab

Mo - Fr, each time 8:00 - 16:00

### Discussion times

Mo - Th, each time 8:00 - 18:00

### Technical advice:

Th 10:00 - 16:00  
*You must make an appointment.*

### Haneke, Egbert

Lecturer with special responsibilities

Room 254, 255 LE  
(040) 428 989-407  
Fax (040) 428 989-416  
[egbert.haneke@hfbk-hamburg.de](mailto:egbert.haneke@hfbk-hamburg.de)

### Tutors

Christiany Erler / [erler.christiany@gmail.com](mailto:erler.christiany@gmail.com)  
Conrad Hübbe / [conrad.huebbe@gmx.de](mailto:conrad.huebbe@gmx.de)

*Introductory laboratory courses at the beginning of the semester only / registration via noticeboard.*

*Further dates will also be announced by means of the noticeboard.*

## PHOTOGRAPHIC STUDIO

### Administrative details for the start of the semester for experienced and non-experienced studio users

- Calendar of studio use
- Conditions of use
- New acquisitions
- Semester program - PRAXIS (see below)
- Wishes and inspirations
- Registration

**Sommer, Götz**  
Lecturer

Fotostudio WA  
0171 7369093  
goetz.sommer@gmx.de

Fr 06.10.17, 11:00, (Room 7 WA, Fotostudio)  
If required, this will be followed by a BRIEF INTRODUCTION (see below)

### Basics

An introduction to work in the photo studio for non-experienced studio users. Every three days. Dates by arrangement, given a sufficient number of participants.

- Technical Basics of Photography: ISO, exposure, time
- Digital basics: RAW, histogram, RGB et al.
- Use of camera and lighting techniques
- "Workflow": photographing sessions, working area, shortcuts et al.
- Studio regulations

*Having participated entitles formerly non-experienced studio users to use the studio unsupervised. Contact email address: goetz.sommer@gmx.de*

### Brief Introduction

Information on current studio regulations for experienced studio users. Approx. 60 minutes. Dates by arrangement, given a sufficient number of participants.

*Introductory courses that took place in the period before the 2017 summer semester are no longer valid. Having participated entitles experienced studio users to use the studio unsupervised.*

*First meeting: 06.10.2017 (Room 7 WA, photo studio)  
following the OPENING (see above)*

### Praxis

Themes and techniques of studio photography for experienced and non-experienced studio users

Basic and advanced studio photography skills will be taught and deepened based on examples of photographing situations in the categories "people," "documentation," and "still life."  
At the latest, information on the content will be entered in the studio use calendar during the weekend prior to the date in question.

Fr 11:00 (Room 7 WA, photo studio)

*Regular participation entitles you to use the studio unsupervised.  
You can register either during the opening event or by email*

### Project Supervision

Individual technical supervision of student photographic projects

Fr 10:00 - 11:00 (Raum 7 WA, Fotostudio)  
*Without registration, or an appointment by arrangement.*

**PLASTER****Introductory course**

16.10. - 27.10.17

**Project supervision**

Mo-Fr 10:00 - 17:00

The workshop will host technical instruction and content-related advice in the development and realization of sculptural works from diverse plastic masses such as plaster, wax, and concrete. Students will be able to produce negative forms in plaster and elastic materials.

**Consultation hours**

Mo 11:00 - 12:30

**Jäger, Ingrid**

Lecturer with special responsibilities

Room K33, K34 LE

(040) 428 989-366

ingrid.jaeger@hfbk-hamburg.de

jaeger.in@gmx.net

**WOOD**

Advice and support for the planning and implementing of projects. Practical specialist instruction in handling of tools, machines and material in the wood workshop.

Training in knowledge and skills as the basis for independent work.

The practical implementation of the project will then largely be carried out by students for themselves.

**Krause, Gerhard**

Artistic workshop director

Room 53, 55 LE

(040) 428 989-368

krause@hfbk-hamburg.de

**Requirements for working with machines**

Participation in a Basics course, plus sufficient instruction and qualifications.

**Advice and discussion of projects**

Mo, Tu, Th, Fr, each time 10:00 - 12:00

*Dates and deadlines to be discussed***Project support**

Mo, Tu, Th, Fr 10:00 - 17:00

We 13:30 - 17:00

**Basics – Course**

1. Course: 9.10. - 13.10.17, all day 10:00 - 16:00

*Registration on Friday 6.10.2017 circa 10.00 in the Wood workshop*

2. Course: 6.11. - 10.11.17, all day 10:00 - 16:00 Uhr

*Registration on Friday 3.11.17 circa 10.00 in the Wood workshop*

3. Course: 8.1. - 12.1.18, all day 10:00 - 16:00 Uhr

*Registration on Friday 5.1.18 circa 10.00 in the Wood workshop*

## CERAMICS

### Introductory course

03.04. - 14.04.17, each time 10:00 - 17:00

*Registration in person required.*

### Project supervision

In this workshop, sculptural artistic development plans involving ceramic materials can be developed and realized. It will provide technical instruction and advice on content for working with plastic materials, forming and solidifying techniques, with the design of diverse surfaces and the production of negative forms. Support will be provided for experimental work.

Mo-Fr 10:00 - 17:00

*Meeting times to be agreed personally.*

## PLASTICS WORKSHOP

Practical specialist instruction in handling tools, machines and material in the Plastics workshop

Mo - Fr 10:00 - 17:00 (Room K52 LE)

### Plastics introduction course

1st course: 09.10 - 20.10.17

2nd course: 12.02 - 23.02.18, each time 10:00 - 17:00

*Registration takes place at 10.00 in the morning on the day the course begins. The number of participants is restricted to 10 persons. If this number is exceeded, participation in the course will be decided by lot. As the times and dates may change, please pay attention to any information board notices on display.*

### Plastics advanced course

Advanced certificates can only be acquired by means of a plastic-specific project largely supervised in the Plastics workshop.

To ensure that you will subsequently receive an advanced certificate, you must discuss the extent and complexity of the project with the workshop leadership before you begin it.

## METAL

### Open workshop operation, project supervision

Mo, Tu, Th, Fr 10:00 - 17:00

*You are required to take part in a workshop course including instruction in working safely before making use of the workshop!*

*You may use the tooling machines only if you have completed an advanced course or if you can prove that you have an equivalent qualification.*

### Workdiscussions,technicaladvice

We 10:00 - 12:30 / 13:30 - 17:00

*Meeting time by prior registration*

*Workshop use by arrangement*

### Jäger, Ingrid

Lecturer with special responsibilities

Room K33, K34 LE

(040) 428 989-366

ingrid.jaeger@hfbk-hamburg.de

jaeger.in@gmx.net

*Languages for individual tutorials: German, English, French, Swedish*

### Dachselt, Michael

Lecturer with special responsibilities

Room K.52 LE

(040) 428 989-325

dachselt@hfbk-hamburg.de

### Holtkamp, Alexander

Artistic workshop director

Room K.59 LE

(040) 428 989-346

alexander.holtkamp

@hfbk-hamburg.de



**Basic course: Metal Working**

09.10.17 - 20.10.17, each time 10:00 - 16:00

*Block event; Number of participants: 8*

*Registration: 09.10.17 by 10:00 (Room K59 LE)*

*For further courses, see information sheet*

**MIXED MEDIA / INTERNET ART WORKSHOP****Opening times**

Mo-Fr 12:00 - 19:00

Aktuelle Informationen und Materialien zu allen Veranstaltungen unter <http://telenautik.de>

*Zu den Öffnungszeiten Unterstützung studentischer Projekte in inhaltlicher und technischer Hinsicht. Einzelbesprechungen nach Vereinbarung.*

**Freyhoff, Ulf**

Tutor with special responsibilities

Room 240 LE  
(040) 428 989-304  
[ulf.freyhoff@gmx.net](mailto:ulf.freyhoff@gmx.net)

**Workshop: Teensy Audio**

'Teensy' describes a microcontroller-platform whose capabilities make it particularly suitable for 'digital audio' applications, such as

- controlled playing of multiple audio files
- producing synthesized wave forms
- using effects
- mixing multiple audio streams

*A cooperation with the computer department, approx. 4 dates  
Introduction, preliminary discussion, and deciding on further dates:*

Tu 31.10. at 14.00 (Room 240 LE)

**code::kucking**

A round-table discussion, open-ended in terms of results, with presentation and discussion of software-based projects from the artistic sphere.

Bring your code, projects and some finger food!

Dates: We 01.11 / 22.11. / 20.12.17 / 17.01. / 31.01.18 from 17.00, open ended

Location: see notices (Room 240/243 LE)

*In cooperation with the computer department and IT*

**Workshop: Mechanisms - Motors - Machines**

Technological elements, aesthetics and control of equipment of all kinds

Date: Th 30.11. / 07.12. / 14.12.17, each time 14.00

**Special short workshop: "Blinkenlights"**

Simple (programmed) illuminations with contemporary LED technology

Date: 21.12.17, 14.00

## PREPRESS WORKSHOP

In the Prepress workshop, support is provided for print run projects, and preparation is provided for the prepress stage for every printing technique. This also applies to material publishing projects.

*P.S. Prepress does not mean you can "just print something out" here.*

**Bacher, Ralf**

Artistic workshop director

Room 153a LE

(040) 428 989-355

bacher@hfbk-hamburg.de

## MATERIAL PUBLISHING – DIGITAL

Experimental computer-assisted image and text editing, prepress, project support for material publishing, project advice for print. Specialised project support and practical workshop work in the subject

Possible ONLY with a PREVIOUS APPOINTMENT:

Mo - Th 9:30 - 17:30

*Fri., excluding work dates for seminar support*

*NOT MAKING AN APPOINTMENT will lead to LONG WAITING TIMES.*

### Print projects on the risograph

Parallel event with Wigger Bierma

*Details can be found in the lecture timetable under the entry for Prof. Wigger Bierma. Please see his notices.*

### Free copy

Parallel event with Wigger Bierma

*Details on editing/production can be found in the lecture timetable under the entry for Prof. Wigger Bierma. Please see his notices.*

*See also: <http://material-verlag.hfbk-hamburg.de/edition/freixemplar>*

## SILKSCREEN PRINTING

Practical specialist instruction in tools, machines, and materials in the workshop

Registration for an initial discussion: every day at 10:00 – 14:00

*Please visit personally in order to make an appointment for participating in the course or for a particular printing date.*

**Wittern, Ulrike**

Lecturer with special responsibilities

Room 131, 132 LE

(040) 428 989-315

ulrike.wittern@hfbk-hamburg.de

### Introductory course

An introduction to silkscreen printing on diverse materials that can be printed on with water-soluble pigments and pastes. This course is intended for students working in the field of silkscreen printing with none or limited experience.

*You must register beforehand, every Wednesday, beginning at 10:00*

### Realization of projects – individual project supervision

Mon.-Fri. 13:00 – 17:00

*Dates by arrangement. Support will be provided for experimental work.*

### Intersections – Seams

Interdisciplinary project seminar: Textile Design/Silkscreen Printing/ Video

Directed by: Ute Janssen, Ulrike Wittern

Content:

*"Intersections" describes the boundaries between two states of a medium.*

*"Seams" describe places of connection between different areas, where they come together.*

In our interdisciplinary workshop project, we will engage with the above-named phenomena artistically, theoretically, and practically. Following a phase of research, students can create treatments of their insights in video, textile design, and silkscreen printing.

It is planned that there will subsequently be a presentation of project results at the 2018 annual exhibition. The colloquium will be accompanied by guest lecturers on various aspects of the theme.

*Open to students of all departments. Number of participants: max. 12  
Individual and group work, also suitable for beginners.*

Runs: during the 2nd semester, Tu 14:00 - 17:00 (Room 131 LE)

*First introductory event: Tu 7.11.17, 14:00 - 17:00 (Room 131 LE)  
Prior registration with: Ulrike Wittern, [ulrike.wittern@hfbk-hamburg.de](mailto:ulrike.wittern@hfbk-hamburg.de)*

## TEXTILE

Specialist practical instruction in working with material, machines, and tools in the Textiles workshop

Registration for a first discussion, daily, in person, between 10:00 and 14:00

### Introductory course

The intention is that knowledge and skills will provide the basis for independent work. You will be able to work on projects following an introduction, daily. *You must register beforehand if you wish to participate in the introductory course.*

Every Friday, from 10:00.

### Wittern, Ulrike

Lecturer with special responsibilities

Room 131, 132 LE  
(040) 428 989-315  
[ulrike.wittern@hfbk-hamburg.de](mailto:ulrike.wittern@hfbk-hamburg.de)

## PUBLISHING WORKSHOP

### Material publishing – analogue

Advice and project supervision in relief/letterpress printing and bookbinding work, and paper processing.

In the publishing workshop, example drafts/dummies can be developed with specialist assistance and subsequently be independently implemented. The finding of suitable printing techniques and materials to print on, plus materials research, will be a factor. Experimental work is welcomed.

Mo-Fr by appointment

*Personal project discussion and presentation: appointments to be made by email.*

### Gauthier, Claire

### Rath, Hannah

Artistic workshop directors

Room 154 LE  
(040) 428 989-355  
[claire.gauthier@hfbk-hamburg.de](mailto:claire.gauthier@hfbk-hamburg.de)  
[hannah.rath@hfbk-hamburg.de](mailto:hannah.rath@hfbk-hamburg.de)

### Workshops to accompany lecturing events.

*All announcements, dates, and lists will be posted on the workshop information board in Room 154.*

### Multiplebox

Artist books, book objects and small print

This course is a cooperation between Prof. Gesa Lange, Professor for drawing, HAW and Claire Gauthier and Hannah Rath, publishing workshop, HFBK Hamburg.

It is intended for students of all study subjects at the HFBK and the HAW, Department Design.

An artist book offers enormous freedoms in terms of working with the content, form, and also further aspects of handling. It is not subject to the principles and the functionality of the classical book, but can be adapted to artistic language without standard rules, and can be treated accordingly. The idea is that individual book forms and book objects should be developed in small print runs based on one's own individual artistic approach to work. In the publishing workshop, example drafts/dummies can be developed with specialist assistance and subsequently be independently implemented. The finding of suitable printing techniques and materials to print on, plus materials research, will be a factor. This course is intended to allow you to pursue your own working approach. The plan is that the class will also look at artist books from collections, such as the Kunsthalle Hamburg and the Museum Weserburg artist book collections.

Date: Wednesday mornings (Room 154 LE / Room 311, 312 in Armgartstrasse 24)

*Precise details will be provided upon enrolment.*

*Participants should have their own chosen theme or particular category of content to implement in the above-mentioned manner.*

*Participation is restricted to 17 students.*

*You may participate only if you have previously registered by email with Claire Gauthier, Hannah Rath or Prof. Gesa Lange.*

## VIDEO

### Opening times

Mo-Fr 10:00 - 17:00 (except for teaching events)

*Discussions of work and special project supervision by arrangement  
Advance registration and mail: [ute.janssen@hfbk-hamburg.de](mailto:ute.janssen@hfbk-hamburg.de)*

*Current information and materials for all events can be found at: <http://www.artbasis.info/Swiki/index.html>*

*Additionally, accompanying learning events, colloquia and workshop courses relating to image finding - movement, space - time, performative techniques and medialising are listed in the notices in the workshop and the workshops information boards between Rooms 41 and 42 (ground storey).*

### Intersections - Interfaces

Interdisciplinary project seminar: Textile design /Silkscreen printing/ Video  
Led by: Ute Janssen, Ulrike Wittern

Content:

Intersections describe boundaries between two different states of a medium. Interfaces describe places of connection between different areas that converge. In our interdisciplinary workshop project, we will engage with the above-mentioned phenomena in artistic and theory terms, and in terms of praxis.

Following a research phase, the results will be responded to in artwork, with the emphasis on video, textile design, and silkscreen printing. The results of these projects will be presented at the 2018 annual exhibition.

The colloquium is accompanied by lectures by guest lecturers on various aspects of the subject.

Tu 14:00 - 17:00

*Runs for 2 semesters*

*First introductory event: Tu 7.11.17 at 14:00 - 17:00 (Room 315 LE)*

*Open to all departments. Max. number of available places: 12*

*The individual and group work is also suitable for beginners.*

*Advance registration with: Ulrike Wittern <[ulrike.wittern@hfbk-hamburg.de](mailto:ulrike.wittern@hfbk-hamburg.de)>*

### Janssen, Ute

Lecturer with special responsibilities/Head of Video workshop

Room 230, 231 LE

(040) 428 989-417

[ute.janssen@hfbk-hamburg.de](mailto:ute.janssen@hfbk-hamburg.de)

*Languages for individual tutorials:  
German, English, Dutch*

**An introduction to computer animation in a 3D environment**

Guest speaker: Daniel Pitts / Led by: Ute Janssen

This lecture will convey a fundamental theoretical understanding in working with virtual space and objects. Fields of application and techniques will be presented based on examples.

In connection with this, the thoughts of the participants can be discussed and placed in a practical context.

Aim of event: outlining individual project ideas in a 3D environment.

*2-day practical block events*

Th 04.1. and Fri. 5.1.18, each time 13:00 - 17:00 (Room 230 LE)

*Max. places: 12*

*Registration with: Daniel Pitts <d.pitts@web.de>*

**Video production and practical application of video effects processing**

Guest speaker: David Schulz / Led by: Ute Janssen

Summary:

In the colloquium, areas of application and options for creating animations using Premiere Pro and Adobe After Effects will be presented and developed in a practical way.

This option is intended to provide an overview of the various processing techniques, such as colour correction, motion tracking, programmed animations, and 3D possibilities using After Effects.

Aim of event: independent implementation of individual project ideas, incorporating Adobe Premiere CC /After Effects/ Photoshop/ Illustrator and based on the "learning- by-doing" principle.

Starts: Mo 08.01.18 13:30 - 17:00 (Room 230 LE)

*Basic computer skills (Mac) are required.*

*Max. places 8*

**Student Assistant**

Johanna Landt / johanna.landt@gmx.net

**LENDING OUT OF FILM/VIDEO**

The Film / Video lending service provides extensive professional-standard technical equipment, enabling HFBK students to film and record their own audiovisual projects in high quality.

Various camera, sound, and lighting equipment, plus tripods and further accessories, can be borrowed depending on what is needed. Introductory events provide information on how to properly handle the apparatus. Additionally, students will also receive comprehensive and competent advice here on issues relating to the technical implementation of films. This workshop's services are primarily directed to students in the study subject of Film.

Mo - Th, each time 13:00-15:00 and by agreement

*Please specify the times and equipment for major projects.*

*For filming work, equipment insurance must be taken out.*

*Introductory courses will be announced in good time on an information sheet next to the workshop on the information board in corridor F1 and by circular email.*

**Wagner, Barbara**

Artistic workshop director

Room 0.65 F1

(040) 428 989-414

barbara.wagner@hfbk-hamburg.de

### Contractual conditions for the lending of equipment to students

1. The borrower, having assured him/herself that the item of equipment is in good order – specifically, that it is undamaged – commits to return the item in the same conditions.
2. The borrower commits to handle the equipment carefully and to protect it from loss and damage. In the event of loss or damage, the borrower shall be liable for the costs, regardless of where the fault lies.  
The level of costs is in principle based on the value of the equipment when new. Any loss or damage is to be immediately reported to the administration.
3. The equipment may be used only for the above-named purpose and during the agreed period. The equipment must be immediately returned following the end of the lending period. Use of the equipment by third parties or passing on of the equipment to third parties is not permitted.
4. The administration of the Hochschule für bildende Künste Hamburg may demand the immediate return of the equipment if the obligations listed under points 1, 2, and 3 are breached. Such a breach of obligations may also lead to students being barred from using the lending service in future.
5. The period of limitation for compensation claims by the Hochschule für bildende Künste Hamburg owing to damage to lent equipment is two years. The period of limitation begins when the item of equipment is returned to the Hochschule.
6. Any supplementary spoken discussions cannot be considered to be valid. Changes to the contract must be made in written form. If a section of the contract should be nullified, the validity of all other sections of the contract shall not be affected. To replace the nullified section of the contract, a rule should be formulated appropriate to the sense and purpose of the contract. Additionally, the provisions of the German Civil Code shall apply.

### MATERIALVERLAG

The Materialverlag is affiliated to the study subject Graphic Art / Typography / Photography. Fundamentally, our publishing house is a place for encounters and intersections – for creating books, always engaging with the tensions and energies of other areas such as photography, drawing, sculpture, painting, installation, theory...

Books now play an important role in almost every type of artistic praxis, whether their role is to represent this praxis – in the form of catalogues, documentations of working processes, portfolios etc. – or as a central constituent of the artistic praxis itself: in the form of a so-called artist book, in which case the author and designer are one and the same. This is precisely where the focus of Materialverlag's work lies.

Because of its integration into the subjects of study at an art university, the Materialverlag is different to commercial publishers in that it sees itself as a laboratory. It is in a position to experiment – sometimes with the aid of various workshops – and to take time in order to formulate processes. Thus, it gives the up-and-coming artists and designers of the HFBK Hamburg the opportunity to transfer their artistic creation into the still tangible and vital space of the book. This allows them to test their own way of giving expression to the present era in relation to the audience for printed matter.

**Bacher, Ralf**  
Artistic workshop director

**Bierma, Wigger**  
Professor

**Gauthier, Claire**  
Artistic workshop director

**Offermanns, Ingo**  
Professor

mv@materialverlag.de

## History

Ever since its founding in the early 1970s, Materialverlag has developed in its own way, characterized by the ideas and the spirit of individual periods and by the people who have brought their energies and abilities to our publisher's work. In 2009, a detailed documentation of its work over more than three decades was produced, authored by the art historian Thilo Koenig. To date, more than 300 publications have been published by Materialverlag. Virtually all of these titles can be viewed in the HFBK Hamburg library.

## Projects

A monthly open consultation hour will be held once a month during the lecture period to provide assistance and orientation in the development of new project plans.

Information can be found at: [www.materialverlag.de](http://www.materialverlag.de), link: "Termine" (Dates).

For the discussion of projects, a focused presentation of the concept that is as informative as possible is required – text templates, sets of illustrations, sample pages prototype books ...

Experience has taught us that publications demand more expenditure of work and effort than authors might wish. Without punctual planning, passion, and personal commitment from the author and from publishers, any realization is doomed from the start.

## Contacts:

Bacher, Ralf - artistic workshop director  
[bacher@hfbk-hamburg.de](mailto:bacher@hfbk-hamburg.de)

Bierma, Wigger - professor of typography  
[wiggerbierma@googlemail.com](mailto:wiggerbierma@googlemail.com)

[www.materialverlag.de](http://www.materialverlag.de), [mv@materialverlag.de](mailto:mv@materialverlag.de)

## VIDEO LIBRARY

### Opening times

Varying depending on the semester (Room K01, right next to Barbara Wagner)

A film collection cared for by students that is responsible for the Averhoffstrasse legacy (a large number of VHS tapes and a number of DVDs, actor index, cellar conditions, a total of 1,521 titles, feature films, documentary films, animated, and experimental films ...)

(040) 428 989 446

Contact via Film production workshop:  
[marie.sorgenfrei@hfbk-hamburg.de](mailto:marie.sorgenfrei@hfbk-hamburg.de)

**AStA. Splinter of HFBK. Discursive space for Art and/or Politics.**

*For further times and events, see the information sheet on door 41*

**Opening times:**

Tu 17:00 - 18:00

**Coffee and Cigarettes**

Drinking, smoking, expressing opinions and decorating bureaucracy:  
General student committee; Democratic representation of students and infrastructure to facilitate study.

**CENTRAL SERVICES**

**IT administration**

Room 243 LE, Opening times will be displayed on the door  
The IT administration develops strategies for the future direction of IT at the University and provides assistance to users.  
IT staff will be pleased to provide support and advice on all IT-related topics.

**AStA / Student parliament**

Room 41 LE  
(040) 428 989-317  
asta@hfbk.de  
www.hfbk.de

**Klosch, Alexander**

Leitung

**Kremer, Tilo**

Netzwerkadministration

**Formanes, Lorena**

Support

Room 243 LE  
(040) 428 989-372  
alexander.klosch@hfbk-hamburg.de  
tilo.kremer@hfbk-hamburg.de  
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