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| Department | PAINTING |
| Study programme | MASTER |
| Course year | 1st year |
| Semester | SPRING |
| Study year | 2023/2024 |

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| MANDATORY | Mandatory courses |
| FREE CHOICE | Free choice courses* |
| ELECTIVE | Elective courses can be chosen only after required programme of department courses is approved by the department |

DEPARTMENT COURSES

| CODE | COURSE TITLE | ECTS |
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| MākZ6825 | Composition With the Master's Thesis Supervisor | 3 |
| MākZ6811 | Contextual Composition | 3 |
| MākZ6952 | Painting | 3 |
| MākZ6958 | Painting Technology | 3 |
| MākZ6829 | Composition II | 3 |
| MākZ6A60 | Drawing | 3 |
| MākZ5250 | Printmaking techniques | 3 |
| MākZ6D20 | 3D Composition | 3 |
| MākZ5252 | Photography | 3 |
| MākZ5248 | Group critique | 3 |
| MākZ6D59 | Ceramic techniques | 3 |
| MākZ6D60 | Textile techniques | 3 |
| MākZ1687 | Art History of Latvia | 6 |
| MākZ1686 | Theory of Contemporary Art | 3 |
| MākZ1677 | Anatomy | 1.5 |
| MākZ1376 | Art Pedagogy in a Cultural Environment | 3 |

*As theoretical lectures are delivered to the students of the Art Academy of Latvia in Latvian, some theoretical subjects in English are offered separately to the visiting students.

ELECTIVE COURSES

The list of courses will be published during the first week of semester start!

Online registration for elective courses is open during the first two weeks of semester start. Each course is for limited number of students. To start the course at least 5 students must be registered for it. If less than 5 students are registered, course won't be available.

DEPARTMENT COURSES

| COURSE TITLE | DESCRIPTION | LECTURER |
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| Composition With the Master's Thesis Supervisor | Throughout the course, students must start working on the development of their Master's thesis and individually consult with their Master's thesis supervisor. | To be confirmed |
| Contextual Composition | The course programme consists of modules or short masterclasses (a few days long). Each month the student is offered 2-3 masterclass options, of which one must be selected. Each semester, different guest lecturers from Latvia and abroad are invited to the masterclasses to offer students a short lecture or workshop module. They can be art theorists and practitioners, as well as representatives of other humanities — philosophers, musicians, dancers, movement therapy specialists, literary students, etc. | Author's collective |
| Painting | The aim of the course is to expand the individual field of artistic activity within the framework of one's creative practice by developing the ability to orient themselves in different contexts and discourses of art periods and contemporary art, as well as to stimulate students' critical thinking, ability to reflect upon and realize their activity idea. The course consists of group analysis and workshop visits, where the lecturer reviews each student's creative practice development, critically evaluating it. There may also be some teaching assignments, but it may not be mandatory. | Ieva Iltnere |
| Painting Technology | Throughout the course, students learn different classical painting techniques such as oil paint, egg tempera, fresco. They are also trained to prepare the base of painting — to prime the canvas and wooden boards, to prepare the wall for fresco. The course focuses on practical technological knowledge acquisition; painting techniques are learned by painting copies of historical works of art. | Dmitrijs Laščetko |
| Composition II | Within the framework of the course, students are allowed to study this subject under their chosen Painting department's teaching staff member. Since all the lecturers in the department are also practicing artists, students have the chance to choose a professor whose artistic interests overlap with their creative interests. Throughout the course, students are encouraged to solve creative tasks in painting given by the lecturer, as well as to express themselves in other media. The course focuses on generating ideas, highlighting the individual artistic interests of each student, and the direction of their creative processes. It consists of work on the tasks set by the lecturer and individual workshop visits, which incorporate a critical evaluation of the student's creative work. | To be confirmed |
| Drawing | Nude figure. Materials: pencil, paper, charcoal, etc. Format by choice. Figure from different angles. Dimensional drawing using the modeling of lights and darks. | Reinis Liepa |
| Printmaking techniques | Students learn about the breakdown of graphic techniques and the specifics of their use. In the 1st semester, students learn one | Vita Lēnerte |

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| | of the Relief Print techniques (linocut, xylography, material print, collagraphy, colourless embossing) and develop practical skills in their creative learning work. Students learn to recognise and analyse the characteristics of different printmaking techniques. Students will be able to use one or more of the Relief Print printmaking techniques in the composition of their Master's thesis. The course is based on the historical development of printmaking techniques and the most modern applications of the techniques today, both in Latvia and worldwide. | |
| 3D Composition | Basic knowledge of sculpture as a means of language expression. This will form a deeper insight into the origin of the form and the role it plays in the sculptural language. | Kristaps Andersons |
| Photography | Practical photo training for the artist. To prepare students to professionally use all types of photo equipment, lighting and other photo-related accessories (stands, reflectors, light filters, etc.). | Normunds Brasliņš |
| Group critique | The purpose of the group critique is to focus on current issues of contemporary visual art, promoting critical thinking and engaging in group discussions. The aim is to focus in depth on the issues of art synthesis, expanding the limits of understanding of one medium. Throughout the semester, both theoretical texts and texts written by artists will be offered for analysis. During the semester, 3 current contemporary art exhibitions will be subjected to analysis. At the end of the lecture course, the students' chosen artworks are subjected to group criticism. | Līna Birzaka-Priekule |
| Ceramic techniques | The course "Ceramic techniques" is intended for students of the visual department. Its purpose is to introduce those interested in some ceramic techniques. The learning outcome of this course is knowledge of ceramic processes, skills in applying various ceramic materials and techniques in creative work. | Dainis Lesiņš, Jevgeņija Loginova, Ainārs Rimicāns |
| Textile techniques | The aim of the course is to get to know different textile fibers and materials. To learn and cultivate a set of technical techniques, with the help of which one can convincingly and adequately reproduce one's creative idea in textile fiber material. | Ieva Krūmiņa |
| Art History of Latvia | The course is taught to Erasmus+ students, and its purpose is to give an insight into and a general idea of the development of Latvian art history in a cultural and historical context. Alongside art history, the course provides basic knowledge of Latvian history, ethnography, and architectural history. The lecture course chronologically covers the period from prehistory to the 20th century. Visits to exhibitions and museums are organized as part of the course to broaden and improve students' knowledge and to promote connection with contemporary cultural progress. | Ieva Rosne |
| History of Contemporary Art | The academic course deals with all the significant events in recent art history, starting from the international conceptual tendencies in the 60s, like land art, minimalism, Art Povera, Nouveaux Réalisme, Fluxus, and others, the postmodern narratives in the 80s and the 90s. The final part will be dedicated to the actual debates in the global contemporary art scene. Each lecture will be accompanied by rich visual materials, including films originating from museums. After finishing the course, the students will be | Raimonds Kalējs |

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| | able to recognize the most prominent personalities and their most iconic artworks. | |
| Anatomy | Digitized and interactive anatomy for art and design students to improve their drawing, painting, and sketching skills in anatomy. Based on Anatomy Next — anatomy learning tools for students and teachers. Anatomy Next is a very successful, world-known educational technology start-up to help students learn anatomy faster and more efficiently. | Uldis Zariņš |
| Creative Methods in Art Pedagogy | The course prepares students for planning and conducting art-based visual arts classes for school age children. Such an experience can be useful in teaching for both - formal and non-formal education. Graduates will gain theoretical knowledge and practical experience in transforming an idea based on creative practice (art or design) into a teaching practice. | Ilze Vītola |

