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| **Department** | **PAINTING** |
| **Study programme** | **MASTER** |
| **Course year** | **1st YEAR** |
| **Semester** | **SPRING** |
| **Study year** | **2022/2023** |

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| **MANDATORY** | Mandatory courses |
| **AT LEAST 2** | At least 2 courses must be chosen |
| **FREE CHOICE** | Free choice courses |
| **ELECTIVE** | Elective courses can be chosen only after required programme of department courses is approved by department |

**DEPARTMENT COURSES**

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| **CODE** | **COURSE TITLE** | **ECTS** |
| MākZ6824 | **Composition with the Master’s Thesis Supervisor** | **3** |
| MākZ6810 | **Contextual Composition** | **3** |
| MākZ6951 | **Painting** | **3** |
| MākZ6957 | **Painting Technology** | **3** |
| MākZ6828 | **Composition II** | **3** |
| MākZ6813 | **Contextual Composition of Drawing** | **3** |
| MākZ | **Art Mediums and Techniques** | **3** |
| MākZ2113 | **Drawing and Sketching** | **3** |
| MākZ2961 | **Art History of Latvia** | **6** |
| MākZ2960 | **History of Contemporary Art** | **3** |
| MākZ1261 | **Anatomy** | **1.5** |
| MākZ5125 | **Creative Methods in Art Pedagogy** | **3** |

**ELECTIVE COURSES**

*The list of courses offered may change. 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.*

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| **CODE** | **COURSE TITLE** | **ECTS** |
| - | Stained Glass Basics | 3 |
| - | Glass Mosaic Workshop | 3 |
| - | Relief Printing | 3 |
| - | Creation of Form in Ceramics | 3 |
| - | Experimental Projects in Glass Sculpture | 3 |
| - | Porcelain Painting | 3 |
| - | Holistic Composition | 3 |
| - | Screen Printing | 3 |
| - | Classical Animation | 3 |
| - | Contemporary Art and Underground Culture Scene in the Easter Europe under and after Communism | 3 |

**DEPARTMENT COURSES**

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| **COURSE TITLE** | **DESCRIPTION** | **LECTURER** |
| **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. | *Master’s thesis supercisor* |
| **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. |  |
| **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. |  |
| **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. | *Chosen teacher* |
| **Contextual Composition of Drawing** | The course consists of practice, assignments, and lectures, using drawing and its techniques both as an autonomous art form and as a medium of contemporary interdisciplinary practice. The assignments of the course are created in cooperation with guest lecturers and artists from different fields. The thematic emphasis, depending on the task, is the importance and practice of technical knowledge, as well as the exploration and expansion of each student's artistic interests. | *Authors team* |
| **Art Mediums and Techniques** | Within the framework of this subject, students may choose to study one technique taught in any of the AAL's sub-fields — analogue photography, sculpting, graphic art etc. If students choose this course, they must fill out a questionnaire sent by the methodologist of the Painting department at the beginning of the semester, stating which technique in which sub-field they want to study. | *Authors team* |
| **Drawing and Sketching** | Standing nude figure. Composition. Understanding the proportions of the figure. Dimensional drawing. Pencil, A2 paper.  Sketching the human figure for 5, 10, 15 minutes.  Objective: the act of drawing using various materials (charcoal pencil, pencil, felt-tip pen, sepia, acrylic, ink, etc.), developing visual perception, transferring it to the sketch.  Results to be achieved: a developed ability to understand proportion and to create individual handwriting in drawing using a variety of materials, taking a step back from the classical academic drawing. |  |
| **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 able to recognize the most prominent personalities and their most iconic artworks. | Raimonds Kalējs |
| **Anatomy** | Digitalized 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 |

**ELECTIVE COURSES**

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| **COURSE TITLE** | **DESCRIPTION** | **LECTURER** |
| **Stained Glass Basics** | The course introduces students to he classic stained glass technique; students are able to realize their own composition or choose to copy a sample. It is possible to supplement the work with painting or cold techniques. | Sandra Utāne |
| **Glass Mosaic Workshop** | During this workshop students will be introduced to the history of mosaics, ancient techniques, new materials. Will able to learn and use glass mozaic techniques on their own and produce a final glass art piece. | Vineta Groza |
| **Relief Printing** | Students get acquainted with and develop technical skills in Relief printing – the classic and contemporary techniques of their choice: linocut, collagraphy, and material print. The courses focus specifically on imparting the necessary manual skills. During the semester should be worked out 2 separate compositions. Works have to be presented on the semester final assessment show. | Vita Lēnerte |
| **Creation of Form in Ceramics** | To make a ceramic form using an already-known form, and to burn it; learning different burning techniques. | Līga Skariņa |
| **Experimental Projects in Glass Sculpture** | The course introduce students to the Plastic Composition basics in glass art. How to use glass modeling, fusing, cold work techniques and create an individual glass piece (relief, sculpture, or object (max dimension 20x20x20 cm). | Agnese Gedule |
| **Porcelain Painting** | Its aim is to learn to apply knowledge of composition and color teaching in practice in one of the ceramics industries by learning porcelain painting techniques. The basis of the author's painted composition is a ready made porcelain surface - porcelain plates and other objects, there can also be a tiles (ready surface you will buy in a shop). Introduction. Getting acquainted with the specifics of porcelain painting, technology, applicable materials, tools. Historical insight and examples of painted porcelain from different periods. Choice of material and shapes for your composition, tests on material, firing of samples. Graphics on porcelain. Accordance of the composition to the selected shape. Preparation of water-based paint for graphic drawing with pen(nib), testing of various decorative techniques, effects and textures with other tools. Painting on porcelain with a brush. Variety of brushes for each selected operation, tests, firing of samples. Mixing turpentine-based paint for painting with a brush. Sponge as a tool. Variety of tools and color preparation for this process. Implementation of the sample. Firing. | Jevgenia Loginova |
| **Holistic Composition** | The aim of the lecture is to acquire a methodology of independently creating an artwork. During the process of study students work with presented assignment topics, find their unique perspective on the them, and together with the lecturer work on finding the best technique, media and material suitable for intended artwork. The presented topics are designed to question the fragile nature of the reality, develop associative thinking and individual image system, as well as to practice methodology of creating the work of art. Lectures process consist of development of an idea, contextualising, discussions of sketches prepared by students, consultations and identification of recommended future steps in the creation of the piece. One of the assignments is designed to work on preparing a simple project application. Students learn to formulate the idea and context of realised artwork, likewise to create a detailed description of the piece. In the result student has had an insight in the methodology used by the lecturer and has practised a skill set, which is often required for a submission to a professional art projects and open-call competitions. | Miķelis Fišers |
| **Screen Printing** | There will be two options for task in screen-printing:  1) Repeating basics of screen printing. Talking about screen mesh count and different methods of how to make a stencil on screen. Task is a bit advanced but still quite simple two or three layer print on paper. Theme based in making composition using different means of expression.  2) Task is more of experimental kind - focus on trying out printing on different material not paper or replacing screen-printing ink with some other printable material. Theme might be conceptual and connected to material student chooses to work with. | Sabīne Vekmane Ābele |
| **Classical Animation** | The course Classical Animation or Traditional Animation is about basics of an animation technique in which each frame is drawn by hand. The technique was the dominant form of animation in cinema until the advent of computer animation. The basics of animation eventually are the same for all techniques including computer animation. Finishing the course, student will know basics of traditional animation and will understand more proffesionally the different kind of movement, timing, and spacing. During the course students mostly will be working practically - will draw a lot of different exercises and lern how to create movement of a ball, a pendulum, a car in perspective, dust and smoke, a waving dog’s tail, a turn of a head and more. The knowledge of animation basics are invaluable to be able to create proffesional animation in any technique. | Inga Prauliņa |
| **Contemporary Art and Underground Culture Scene in the Easter Europe under and after Communism** | Lectures about Contemporary Art and Underground Culture Scene in the Eastern Europe under and after Communism. | Kirill Kobrin |