

<b>Department</b>	<b>CURATORIAL STUDIES</b>
<b>Study programme</b>	<b>MASTER</b>
<b>Course year</b>	<b>1st</b>
<b>Semester</b>	<b>AUTUMN</b>
<b>Study year</b>	<b>2024/2025</b>

<b>MANDATORY</b>	Mandatory courses
<b>FREE CHOICE</b>	Free choice courses*
<b>ELECTIVE</b>	Elective courses can be chosen only after required programme of department courses is approved by department

## DEPARTMENT COURSES

CODE	COURSE TITLE	ECTS
<b>MakZM185</b>	<b>Curatorial studies</b>	<b>6</b>
<b>MakZM193</b>	<b>History and methodology in exhibition making</b>	<b>3</b>
<b>MakZM016</b>	<b>Contemporary Art: Imagining the Future(s)</b>	<b>3</b>
<b>MakZM019</b>	<b>Narratology</b>	<b>3</b>
<b>MakZM196</b>	<b>The Other in Art Discourse: Nation, Gender and Politics in Art</b>	<b>3</b>
<b>MakZM171</b>	<b>Academic practice II/Exhibition</b>	<b>3</b>

\*The last four subjects are offered separately to the visiting students in English. Other theoretical lectures are delivered as individual research projects.

## 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
<b>Curatorial studies</b>	Introduction to the breadth and diversity of curatorial practices & discourses oriented by the emergent concerns and shared agendas of the first year masters curating students. During the course students are working on curation lexicon from the content of subjects: Placing curatorial discourses in wider histories of 20th C. art worlds and genealogies; Exhibition as object of study; Languages – Why? Who? How?; Artist-curators and self-organisation as a theme in curating practices; Institution-building and exhibition-making; Expanded practice: The Curatorial; Curating, education and knowledge; Curating and research. Parallel module to curatorial studies is curating production where from a practical viewpoint students are introduced with fundamentals of art production, exhibition building and planning.	Andris Brinkmanis, Mick Wilson, Manuel Angel Macia, Kitija Vasiljeva
<b>History and methodology in exhibition making</b>	During the course students are introduced with the fundamentals of curating methodology from the exhibition history viewpoints, critical theories and connected with practical exhibition modules analyses. In the course of lectures there are invited guest lectures who complement the topic from their personal methodical and historical expertise. Course outcome is to sum up the methodology towards artistic research.	Andris Brinkmanis, Mick Wilson, Manuel Angel Macia
<b>Contemporary Art: Imagining the Future(s)</b>	The course is dedicated to the subject which is discussed very rarely – to the possible “futures” (plural) of contemporary art as cultural, political, social, and economic phenomenon. Would contemporary art as a child of high modernity and modernist (and avante gardist) culture survive the end of recent cultural paradigm? Does modern society really need contemporary art? Can contemporary art diversify – or even totally re-orient – its free market economic model? What responses could contemporary art offer to the challenges of the right-wing populism and digital era? We will discuss all these topics with students using examples from past and recent contemporary art scene. The course consists of the lectures (live, and recorded and shared online), zoom seminars (each will be dedicated to the discussion of one from the list of practical “cases”), individual and collective consultations – and final exam in the form of submitting essays.	Kirill Kobrin
<b>Narratology</b>	To learn the methodology applicable to the analysis of texts, visual and audio-visual works of art based on a narrative, learning the theoretical principles, and performing practical tasks. The course pays special attention to the analysis and functioning conditions of narrative structures and their corresponding components, as well as narrative techniques.	Jānis Ozoliņš
<b>The Other in Art Discourse: Nation, Gender and Politics in Art</b>	Students are offered an opportunity to analyse the European nationalism discourses linked to art history of the Other. Minority art discourse and issues of belonging and identity will be analysed as well. Special attention will be paid to the history of arts in Eastern Europe linked to minority discourses and cultural nationalism. Music, films and literature will be additional tools to analyse the narrative of nationalism and arts. The aim of the course is to support critical thinking of students and to allow them	Deniss Hanovs

	time and space to analyse texts which critically reflect on minorities and arts politics in contemporary post-colonial discourses.	
<b>Academic practice II/Exhibition</b>	The aim of the course is to provide students with information on contemporary art developments and design processes in Latvia, based on the final works of AAL students, and to develop students' individual research experience, to create an understanding of the organisation and production of exhibitions.	Antra Priede