Department	GRAPHIC ART
Study programme	MA
Course year	1
Semester	AUTUMN
Study year	2024/2025

MANDATORY	Mandatory courses
FREE CHOICE	Free choice courses*
ELECTIVE	The elective courses can be chosen only after the required basic programme of the department courses is approved.

DEPARTMENT COURSES

CODE	COURSE TITLE	ECTS
MākZ6963	Composition I	3
MākZ6696	Composition II	3
MākZ6665	Experimental Graphics	3
MākZ6839	Illustration	3
MākZ6314	Painting	3
MākZ6965	Drawing	3
MākZ6965	Sketching	There are no separate credits for sketching; students are marked for the Drawing course
MākZ6278	Relief Printing	3
MākZ6282	Lithography	3
MākZ6280	Intaglio Printing	3
MākZ6284	Screen Printing	3
MākZ6D19	Shape Creating	3
MākZ5251	Photography	3
MākZ1677	Anatomy	2
MākZ5125	Creative Methods in Art Pedagogy	3
MākZ6D23	Contemporary Art and Underground Culture Scene in the Eastern Europe under and after Communism	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
Composition I	Students are working on the diploma paper idea one-on-one with the lecturer.	by choice
Composition II	Students' interests and current artistic innovations are important factors in determining the scope of the composition assignment. Students' independent work, their ability to perform work self-evaluation, consulting with the lecturer plays an important role. Free choice of technique. The choice of format and number of works is unlimited, depending on the specific assignment and the author's intention.	Miķelis Fišers
Experimental Graphics	The main idea of the "Experimental Graphics" class is to study and use innovative and unconventional techniques, take a step back from classical printmaking methods, interdisciplinary research, and independently conducted experiments, thus expanding the creative vision and gaining experience in other creative fields and trying out new materials.	Paulis Liepa
Illustration	Throughout the course, students learn storytelling and are working on a storyboard, thus developing their handwriting and its correlation with the story. One of the most significant assignments of the course is to create a picture book for children, which requires careful study of children's literature and visual culture.	Rūta Briede
Painting	The goal of the course is to encourage the student to independently understand the principles of creating an artwork (painting), which are simultaneously related to the student's personal growth and the unleashing of creativity: analysis of the set goal, acquisition and analysis of the necessary information, personal attitude, critical thinking, acting outside the comfort zone, the solution of the given task in the context of contemporary art.	
Drawing	Aim of the course is to learn a tonal-spatial long-term figure drawing with the aim of improving skills and abilities in the constructive anatomical construction of the figure, to understand and represent form, its volumes, interplay of light and tonality. To improve the technical quality of drawing. Time allowed for short-term drawings 45 min.	Lecturer is assigned according to the student's skills and experience
Sketching	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.	
Relief Printing	Students expand and improve their knowledge of and skills in printing techniques, conduct experiments to expand their knowledge of techniques and means of expression. Students are required to submit a minimum of two technically different compositions.	Vita Lēnerte
Lithography	Students without preliminary knowledge become acquainted with the specifics of the lithography technique. Lithography stone preparation and drawing transmission. Chemical treatment of the lithographic stone surface and printing. Students with preliminary knowledge experiment with lithography techniques. Creative composition, lithography stone preparation, chemical treatment, and printing.	Anatolijs Šandurovs
Intaglio Printing	Students continue their in-depth study of 1–2 intaglio techniques (etching, aquatint, sugar lift, deep etching, soft ground, drypoint, mezzotint, collagraphy) or compilations of these techniques. Selected techniques should be used to produce two different compositions per semester. Materials for work: copper, zinc plates (for chemical techniques), plastic (dry point). Students must provide the materials and tools needed for their work.	Vita Lēnerte
Screen Printing	The assignment will be given in accordance with the level of preparedness in the group. A more advanced assignment would be to print one or more works using several stencils. It will be based on self-expression and finding one's artistic language using screen-printing.	Sabīne Vekmane-Ābele
Shape Creating	The course will form a deeper insight into the origin of the form and the role it plays in the sculptural language. The practical shaping will consist of the following topics - compliance of the material to the chosen shape, mechanical resistance of the material to the shape, geometrization and irregularity principles and mutual interaction, shape range from crystal to liquid, entropy degree factor. The course process will also include a practical insight into how natural form is synthesized with	Kristaps Andersons

	intelligence.	
Photography	The course is practical training of photo process for the artists. Students will learn professionally use all types of photo equipment, lighting and other photo-related accessories (stands, reflectors, light filters, etc.) and how to photograph portraits, figurative groups and reproduction of paintings.	Normunds Brasliņš
Contemporary Art and Underground Culture Scene in the Eastern Europe under and after Communism	The course is dedicated to understanding of some important special features of art and culture of the region where Latvia (and the LAA students) belongs to – Eastern Europe. History and interpretation of the culture of the region during Soviet rule is yet to be written but it is important for the aspiring artists, designers, curators and art critics who live and work here understand its speciality and uniqueness in Europe. The course starts from the wide historical and cultural introduction to the subject and then continues with a discussion of on several important cases of contemporary art and underground cultural scene in USSR (Russia, Latvia), Czechoslovakia and Poland. In the middle of the course there will be another wide introduction – this time to the post-Soviet period. Second part of the course will be dedicated to the changes which happened in contemporary art and underground culture of the region after 1991.	Kirils Kobrins
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