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| <b>Department</b>      | <b>CERAMICS</b>  |
| <b>Study programme</b> | <b>BACHELOR</b>  |
| <b>Course year</b>     | <b>2nd YEAR</b>  |
| <b>Semester</b>        | <b>SPRING</b>    |
| <b>Study year</b>      | <b>2024/2025</b> |

#### DEPARTMENT'S COURSES

##### ELECTIVE

Courses designed for Erasmus+ students.

They will be available for registration ONLY after you receive your department's timetable. DON'T include the Elective courses in your learning agreement yet. During your first week here, you'll get a link with the schedule and signup details. Note that some courses have limited spots.

#### DEPARTMENT COURSES

| CODE            | COURSE TITLE                             | DESCRIPTION  | LECTURER               | ECTS     |
|-----------------|--|--|------------------------|----------|
| <b>MakZB346</b> | <b>Composition</b>                       | The aim of the course "Ceramic composition on an archaeological theme" is to learn about the archaeological heritage in Latvia and elsewhere in the world. To learn the primitive techniques of making and decorating ceramic vessels and objects. To create a composition on the theme in the author's interpretation.  | <b>Līga Skariņa</b>    | <b>9</b> |
| <b>MakZB333</b> | <b>Theory and practice of speciality</b> | Effect of reduction on ceramic fragment and glazes. Saggar firing. Black terra sigillata. Refractory slip. Black ceramic kiln.   | <b>Dainis Lesiņš</b>   | <b>3</b> |
| <b>MakZB359</b> | <b>Modeling</b>                          | 1. Creating a simple model of the human head. The aim is to acquaint students with the specifics of human portraiture, as well as its various methods. The main focus is on studying the form of the human head, its modeling from geometric forms.<br>2. Creating a geometric portrait. The aim is to acquaint students with the specifics of human portraiture, the creation of an image. The main focus is on studying the details of the human head, modeling them using geometric shapes. | <b>Olga Šilova</b>     | <b>3</b> |
| <b>MakZB325</b> | <b>Drawing</b>                           | Nude figure. Composition. Understanding the proportions of the figure. Dimensional drawing. Pencil, A2 paper.  | <b>Oļegs Dzjubenko</b> | <b>3</b> |
| <b>MakZB329</b> | <b>Painting</b>                          | The goal of the course is to master the means of expression of still life painting in combination with individual and professional sub-field interests, blurring imaginary boundaries. Within the program, students paint from nature; it is also possible to perform a creative task (unrelated to the setting) assigned by the lecturer independently.   | <b>Anna Pomere</b>     | <b>3</b> |

## ELECTIVE COURSES

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| CODE     | COURSE TITLE                         | DESCRIPTION  | LECTURER         | ECTS |
|----------|--------------------------------------|--|------------------|------|
| MakZBB34 | 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 Rozentāle   | 6    |
| MakZBB36 | Theory 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  | 3    |
| MakZBB37 | 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     | 3    |
| MakZBA67 | Art Pedagogy in Cultural Environment | 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      | 3    |
| MakZBB40 | Art in Public Space                  | This course introduces students to the different forms of art in public spaces, expanding their knowledge by discussing and analyzing contemporary art events in Latvia and around the world. The goal is not only to provide information but also to encourage students to think critically, analyze, discuss, and form their own   | Inese Baranovska | 3    |

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|                 |   | <p>opinions.</p> <p>Erasmus students will learn about current trends and traditions in contemporary art in Latvia, with a focus on art in public spaces. The course includes exhibition visits and meetings with curators and artists. At the end of the course, students will prepare a presentation about public art in their home country or on a topic of their choice.</p> <p>Art has the ability to transform an empty space into a meaningful place. It can honour a person or event, serving as a memorial, or critically address society. It can generate and reveal the most diverse emotions and ideas.</p> |                           |          |
| <b>MakZBB32</b> | <b>Stained Glass Basic</b>                      | The course introduces students to the 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.  | <b>Sandra Utāne</b>       | <b>3</b> |
| <b>MakZBB46</b> | <b>Relief printing</b>                          | 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.   | <b>Vita Lēnerte</b>       | <b>3</b> |
| <b>MakZBB48</b> | <b>Creation of Form in Ceramics</b>             | To make a ceramic form using an already-known form, and to burn it; learning different burning techniques.   | <b>Līga Skariņa</b>       | <b>3</b> |
| <b>MAkZBB55</b> | <b>Contemporary Art Jewelry in the making</b>   | The course focuses on experimentation in various types of materials and found objects to create a contextual art jewelry piece (prototype or group of jewellery objects) by combining previously mentioned with structural parts in metal. Students gain knowledge about the use of various materials in art jewelry and design. It also strengthens students practical skill in working with various metals.  | <b>Rasma Pušpure</b>      | <b>3</b> |
| <b>MakZBB50</b> | <b>Experimental projects in glass sculpture</b> | The course introduces students to the Plastic Composition basics in glass art. How to use glass modelling, fusing, cold work techniques and create an individual glass piece (relief, sculpture, or object (max dimension 20x20x20 cm).  | <b>Inita Ēmane</b>        | <b>3</b> |
| <b>MakZBB52</b> | <b>Porcelain painting</b>                       | The course "Porcelain Painting" is intended for any students from other departments. Its aim is to learn to apply their 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).<br>Introduction. Getting acquainted with the specifics of   | <b>Jevgeņija Loginova</b> | <b>3</b> |

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|                 |  | 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. |                       |          |
| <b>MakZBB54</b> | <b>Screen-printing</b>                           | There will be two options for task in screen-printing:<br>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.<br>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.   | <b>Sabīne Vekmane</b> | <b>3</b> |
| <b>MakZM016</b> | <b>Contemporary Art: Imagining the Future(s)</b> | To form conceptual understanding of the uniqueness and diversity of the Eastern European culture, especially modernist and contemporary art after the WWII.  | <b>Kirils Kobrins</b> | <b>3</b> |