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### **Contemporary art in the art institution: example of the Art Academy of Latvia**

The years of the Art Academy of Latvia development showed the substantial progress in the contemporary art. The PhD thesis “Institutional Art Theory and Art Value Correlation: Art Academy of Latvia Master Diploma Works by Art Academy of Latvia Painting department between 2006 and 2010” focuses on the examples of the Master painting diploma works.

Used methodological framework consists of the art history, institutional theory in which the artworks are analyzed. The comparison between the selected artworks and the analysis of the body of the literature makes the postmodern artworks and theory unite. The aim of the paper is to examine the evolution of the contemporary painting in the Art Academy of Latvia in the 21<sup>st</sup> century and key features about the place of painting in the contemporary art.

Art Academy of Latvia has multiple painting studios (landscape, figurative, monumental painting, conceptual – multimedia Master studios) and has diverse history in the painting development. The contemporary art of the Art Academy of Latvia is closely connected with the experience of the first Latvian painters like Roze (*Jānis Staņislavs Roze* (1823—1897), Huns (*Kārlis Hūns* (1831 – 1877), Feders (*Jūlijs Feders* (1838—1909), Purvītis (*Vilhelms Purvītis* (1872—1945). The classical landscape studio is still popular between the Master students. Maybe the impressions from the landscape studio aren't so obvious as they were in the academic, salon, art nouveau painting school, but the landscape popularity can be seen in examples like the Bankiere Liga 2006 painting the “Plavnieki”, Visnakovs Vladimirs 2007 painting “Landscape” etc.

The other direction are the impressions of the classical modernism. Today we can see the tendency that the artists are still waiting for the new avanguard to arise to be creative and innovative, feel the motion of the magnificent historical events. The examples of the artworks show the tendency of searching the significant moments, feasts, subjective and individualistic approach to the thematic and formal elements like Kaspars Perskis 2007 diploma work “Carneval”, Anita Arbidane 2008 diploma work “Feast”, Agija Audere 2009 diploma work “On the way to Marseille. An evening in Italy. Sarkandaugava. Chimneys.”, Liga Lazdina

2010 diploma work “Such time – BERLIN” etc.

In the Art Academy of Latvia Master diploma works in painting can be seen also the examples, where the new media affected the way, how the contemporary painting expresses itself. Such works as the Marite Guscika 2007 diploma work “Video-surveillance”, Diana Adamaite 2007 diploma work “Transmitters and receivers”, Gita Okonova – Treice 2008 diploma work “Painting experience in the book image formation”, Agnese Stabina 2009 diploma work “Guests”, Janis Blunavs 2010 diploma work “SIGNALSTRENGTHTHEXCELLENT.LV” etc. Fragmentation, experiments in the depiction and technique as well as different thematic could be seen in these artworks.

To conclude in these years approximately eighty painters have got proven their artistic skills and got their Master degree. These painters are continuing the postmodernism diversity and the artistic expression. Still they are waiting for the new avanguard to be in the center of the movement. In the situation, when the contemporary art of 21<sup>st</sup> century is so near, it is the major tasks of the art institutions to define the good art and the bad art (George Dickie, *Art and Value*, 2001. 96.). The ongoing research in the contemporary painting could do much in catching the character of the contemporary art in 21<sup>st</sup> century.