



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

EDICIO CONTEMPORANIA

Enric Mas Barcelo

Supervising Teacher: Enric Mas Barcelo

Group: 1

Code: 105758

Credits: 6 ECTS

Course:

Semester: 1

Typology: Optative

Subject: Means of Expression

Schedules:

Group	Schedules	Teacher
1	Dimecres 12:00 - 15:30	Enric Mas Barcelo



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

Teaching Guide Index

Subject Presentation

Recommendations

Contents

Methodology

Evaluation

Bibliography and Resources

Learning Outcomes

Subject Presentation

Brief Description:

The survival of traditional printing systems - with the material implications that it entails of both multiplication and limitation of editions of original graphic work - and the coexistence with the complete dematerialization of art - which could conflict with the dynamics established in the sector - should focus the debate in this subject.

Contemporary Editions is proposed as a territory of experimentation where analog practices of generation and speculation can coexist with multiple works in a post-digital context that seems to lead us to the dissolution of authorship, infinite reproducibility or the mutating immateriality of editorial productions.

Training Objectives:

The aim is to provide students with knowledge of the contemporary artistic publishing sector and its conventions and at the same time develop their productive, organizational, critical and expressive skills.

Recommendations

No specific knowledge is required, but the itinerary followed by the student and the knowledge that they may have previously acquired in other related subjects such as certain Project groups, Technologies, or some Creation Laboratories, mainly those carried out in the printing workshop, will be taken into consideration.

Contents and Methodology

Brief Description:

- The roles of the publisher, the printer and the artist in a conventional publishing process.
- Self-publishing and individual and collective projects.
- Management of participatory publishing projects.
- Open editions and limited editions. Digitization and its destabilizing role.
- Reproduction and speculation. Copy, series and variations.
- Finishing and presentation. Contexts and dissemination.

Teaching methodology:

A minimum dedication equivalent to two weekly sessions will be required, one guided and one autonomous, lasting approximately three and a half hours. During the guided session, presentations of the topics and references will take place, the necessary demonstrations will be carried out, and the remaining time will be dedicated to visits, materialization and monitoring of the projects. The autonomous sessions will be fundamentally productive and will have the support of the workshop teachers when necessary.

Training activities:

Historical and referential contextualization sessions, accompanied by viewings of physical examples of contemporary artists.

Sessions explaining procedures and practical demonstrations.

Comments on readings, consultations, debates and visits to scheduled exhibitions.

Supervised internships in the workshop and occasionally preparation for internships to be carried out abroad.

· Project 1: Combative edition (25%). Based on an intrinsic motivation, a multiple edition will be developed, of a demanding nature, where authorship is diluted in the collective, therefore, the work will be carried out in a group and/or participatory manner. It will be ensured that the results have a certain diffusion, making a minimum edition of 25 copies printed in risography.

· Project 2: Interpretive edition (25%). Based on the bases of a real contest, students, individually, will have to project a personal work on a predetermined theme. We will work on proposals in various inks, using analog printing techniques.

· Project 3: Conventional edition (25%). Based on the distribution of the characteristic roles in a conventional edition, a photogravure print run will be carried out where each person will exercise the functions of the editor, the artist and the printer, formalizing the commitments acquired in the corresponding publishing contract.

Occasionally, they will also carry out intensive capsules, lasting a single session, which will preferably be located between the completion of one project and the start of the next.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Each of the proposed projects will be worth 25% of the grade, with some partial submissions being considered that will count towards this percentage.

The results of the capsules will score between 5 and 10% each.

The criteria will have to do in each case with the objectives of each project, but in all of them the following will be assessed:

- Conceptualization, coherence and originality.
- Effort, questioning and proper implementation.
- Punctuality, self-demanding and care in presentation.

The student's attitude during the course will be weighted with 10% of the grade: motivation, availability, cleanliness, attendance, punctuality, participation, cooperation with the group, restlessness, etc.

Review process

The review can be requested from the teaching staff and will be carried out according to the school calendar.

Learning outcomes of the subject

Knowledge

Relate visual arts languages to the communicative and expressive possibilities of different artistic techniques. (KT03)

Skills

Apply plastic and expressive qualities in the formalization of design projects. (ST04)

Use the technical and expressive resources of different artistic disciplines to generate images. (ST08)

Competencies

Develop artistic projects in different formats: editions, installations, pieces for exhibition, etc. (CT01)

Combining traditional artistic techniques with digital image manipulation. (CT04)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Categorise technologies and production processes, along with their respective costs, in relation to the conceptualisation and formalisation of design projects, while ensuring rigour and quality in finishes and details.

Skills

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Competencies

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

Bibliography and Resources

- Ayres, J. Monotype. Mediums and methods for painterly printmaking. New York. Watson-Gupstill. 1991
- Catafal, J. The Grabado. Barcelona. Ed. Parramón 2002. Good manual, sufficiently illustrated and updated.
- Chamberlain, W. Wood engraving. Barcelona Blume. 1988
- Chamberlain, W. Etching and Engraving. Blume. 1988. Reference Manual for Vacuum Etching Techniques.
- Cossu, M and Dalquié, C. Serigraphy. Ed. Gustavo Gili. Barcelona 2015
- Dawson, J. Complete Guide to Engraving and Printing. Techniques and materials. Ed. Blume. Madrid 1982.
- Grabowski, B and Flick, B. The engraving and printing. Complete guide to materials and processes. Ed. Blume. Barcelona 2009
- Sultan, T. Chuck Close Prints: Process and Collaboration. Princeton University Press. 2003
- Weitman, W. Kiki Smith: Prints, Books & Things. The Museum of Modern Art. New York. 2003
- Tinta Invisible Edicions (Barcelona) www.gravat.com
- Pace Gallery www.pacegallery.com
- Fig Bilbao (International Engraving Festival) www.figbilbao.com