



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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EDICIÓ CONTEMPORÀNIA

Enric Mas Barceló

Supervising Teacher: Enric Mas Barceló

Group: 1

Code: 105758

Credits: 6 ECTS

Course:

Semester: 1

Typology: Optative

Subject: Means of Expression

Schedules:

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



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Subject Presentation

Brief Description:

The survival of traditional printing systems clashes - or could clash - with the tendency towards the complete dematerialization of the image and - by extension - of contemporary artistic expressions.

However, in the universe of experimental editions, both trends not only coexist but also contaminate each other in a nutritious way.

Contemporary Editions is conceived as a laboratory of expressions where analog practices of generating multiple serial works can coexist with all kinds of speculations situated in a post-digital context that would seem 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 they may have previously acquired in other related subjects, 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 and expanded print 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: Participatory edition (25%). Based on an external collaboration, a postal art and/or expanded print practice will be developed, which would involve different procedures and should culminate in participation in an exhibition process.
- Project 2: 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 publisher, artist and printer, formalizing the commitments acquired in the corresponding edition contract.
- Project 3: Collective edition (25%). Based on an intrinsic motivation, a group edition will be developed where authorship is diluted in the collective, encouraging social considerations and collaboration dynamics that will materialize in the edition of a risography publication of a minimum of 25 copies.

Occasionally, they will also carry out two more intensive capsules, of shorter duration and of a more technical nature, aimed at achieving plastic results that meet the standards of a professional edition.

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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 each be worth 10%.

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

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.



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Bibliography and Resources

AAVV. Original risographs. Operational studio. London. 2014

Cossu, M and Dalquié, C. Serigraphy. Ed. Gustavo Gili. Barcelona 2015

Freire, R. and Ramos, JC. The graphic act as construction. Autograph positive and photopolymer plate.

Ed from the University of Castilla la Mancha. basin 2022

SEFAR Screen printing manual. SEFAR Inc. Heiden. 2023

Soler, A (coord.). The multiple that occupies the space. Ed. weekend Valencia 2025

Tinta Invisible Edicions (Barcelona) www.gravat.com

Pace Gallery www.pacegallery.com

Fig Bilbao (International Engraving Festival) www.figbilbao.com