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Ferrara

Il Disegno *Furioso* *Furious Drawing*

47° Convegno Internazionale
dei Docenti delle Discipline
della Rappresentazione

Congresso della Unione Italiana per il Disegno

UID 2026 | *Furious Drawing*

47th International Conference of Representation Disciplines Teachers, Congress of Unione Italiana per il Disegno, UID 2026
Ferrara | 10–11–12 September 2026

The 47th International Conference of Representation Disciplines Teachers, Congress of Unione Italiana per il Disegno, aims to offer the scientific community a reflection on *Furious Drawing*.

Furious is many things.

Furious is Ariosto's Orlando, which remains one of the most incredible works of magic in literature and is the book of Ferrara and an extraordinary idea of the Renaissance.

Furious is the contaminating and hybridising representation that spreads and is infinite.

Furious is time that no longer has linearity but contemporaneity, as in Ariosto's poem.

Furious is the descriptive and representative energy that drives every action.

Furious is the betrayal of tradition, which every innovation, attempting a translation, incessantly develops.

Furious is the art of losing (sense, memory, norms, rules...) and its recovery through representation.

Furious is inclusive, because genres find balance and the stranger and the foreigner (or the enemy) come to an agreement.

Furious is affection, love for what we cannot do without and what is worth fighting for.

Furious is the divinity of contradiction and the unity of opposites, of healthy madness and duplicity.

Furious Drawing is a concrete dream, incessant magic, a confrontation with oneself and with the knowledge of others. After all, without the *Furious* we cannot survey, measure, draw, write, document, share and understand. Because it is *Furious* that changes us and allows us to breathe with our lungs in immersiveness.

From Pico della Mirandola's *Oratio de hominis dignitate* to Poggio Bracciolini's *De nobilitate*, from Erasmus of Rotterdam's *Elogio* to Leon Battista Alberti's *Intercenales*, from Ortensio Lando's *Paradossi* to Giordano Bruno's *Candelaio*, *Cena delle Ceneri* and *Pegaso*, the *Furious* crosses the Renaissance, with its dialectical and contradictory charge that defines an essential component of human existence: a *protean* and *heroic fury* that is an intense, deep breath of knowledge.

Without misunderstanding, the *Furious* is not the violent soul but that extraordinary part of our search, which, as representatives, we know how to recognise as transformative continuity. Whether it be Ludovico Ariosto's infinite inclusive structure or Virginia Woolf's generational adaptive flow, whether it condenses in Jorge Luis Borges' labyrinths or falls into George Miller's dystopia, the power of drawing is unrivalled: representation combines and translates, intersects and constructs.

FOCUS

The following focus areas are intended to host contributions that express research capable of addressing the challenges that the discipline of Drawing is facing in the contemporary world, interpreting representation as a space for transformation and innovation, including through interdisciplinary research, cultural cross-fertilisation and new approaches, or by finding new applications for ongoing or completed research.

The topics, within the main framework of *Furious* Drawing, using Ariosto's poem, will therefore be:

Visible and invisible (the castle of Atlante)

The focus is on research relating to the representation of imaginary or non-existent realities, material and immaterial (drawing for the project and development of the design idea) through the use of traditional or innovative techniques that capture the topic of illusion found in Atlante' castle.

The recovery of memory (the journey to the Moon)

Surveying and documentation as a process of knowledge, conservation and enhancement of cultural and architectural heritage, both tangible and intangible, find space within this topic, through geometric-descriptive models on different scales and through drawing as a tool for analysis, transmission and enjoyment of existing values, in search of memory and *wisdom* like Astolfo on the Moon, where lost dimensions and images reside.

Contaminations and hybridisations (the hippogriff and Alcina's island)

The Focus aims to bring together cutting-edge research (innovative, original and experimental) and new areas of investigation that explore graphic-visual domains and hybridised languages (traditional/digital, multimedia or generative), integrating different approaches and tools for the analysis or transformation of reality or for the creation of imagined prefiguration, seductive (sometimes) like Alcina's enchantments and the hippogriff.

Call for papers: 10 November 2025

Deadline for full paper submission*: 12 January 2026

Outcome of paper acceptance: 23 February 2026

* The UID complies with international procedures for the selection of full papers of up to 15.000 characters, skipping the early submission of abstracts. Therefore, it is required the complete essay in Italian or the author's native language (if French, English, Portuguese, Spanish, German), max 15.000 characters including spaces and max 12 images+1 cover image (cm 13,7×5,6), excluding: abstract of max 1.500 characters (English and author's native language), max 5 keywords (English and author's native language), bibliography.

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For further information:

<https://www.unioneitalianadisegno.it/convegna/2026>