16 — 18 September 2027
Bari

Disegni d’artificio
Drawings of artifice

48° Convegno Internazionale
dei Docenti delle Discipline
della Rappresentazione

Congresso dell’Unione Italiana per il Disegno

UID 2027 | Disegni *d’artificio*

48° International Conference of Representation Disciplines Teachers, Congress of Unione Italiana per il Disegno, UID 2027
Bari, 16 — 18 September 2027

At popular festivals, among the ritual fires, fireworks are the culminating moment. Fireworks originate in what cannot be seen. From darkness to the first rift, from the rift to form, from form to wonder: this is the path that leads from obscurity to knowledge.
A pyrotechnic device is a casing that holds charges arranged with mathematical precision, programmed bursts and timed relays. It is not yet spectacle; it is structure, rule, potential. Ignition activates it with an irreversible gesture. The trail rises as a luminous trace, a trajectory, a transient sign in the sky. Propagation is the unfolding of light in space: matter turns into geometry, a point becomes a sphere, a trajectory multiplies into a figure. What remains is the effect. Light becomes form, colour suspended in the sky, an image that lasts only as long as its appearance before dissolving into the dark.
Every act of representation is, at its core, an artifice: projecting, surveying, modelling, restituting, narrating, communicating. The 48th International Conference of Representation Disciplines Teachers invites the scientific community to reflect on the artifice of drawing through the ritual of the pyrotechnic art.

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Each focus corresponds to a phase of the firework: what prepares, what propagates, what appears. Within this sequence, the conference welcomes research that questions the current challenges of Drawing, that addresses the open issues of the discipline, that is willing to cross disciplinary boundaries, experiments that hybridise methods and tools from different fields, and reinterpretations of ongoing or completed work that the theme of artifice allows us to see from a different angle.

Ignition / Device
Drawing is a device: it operates through rules – geometric, projective, computational – predefining possible forms before they become manifest. From descriptive geometry to the digital model, the device organises heterogeneous data into queryable structures, which today can also be processed through generative algorithms.
Ignition is the act that activates the device: thought in the hand that draws, in the finger that selects, in the prompt that describes. The gesture has become progressively rarefied – from the pressure of the pencil lead to that of the key – but it has not disappeared: it has extended from direct production to decision. The mastery of the maker lies not only in the gesture that generates, but in the choice of which device to activate, by which criteria, to what end.

Trail / Propagation
The device is activated and the trail appears as a transient sign. Propagation is the unfolding of the sign in space: matter turns into geometry, the point becomes form, the single trajectory multiplies into a figure.
The trail is also a methodological trajectory which, as it propagates, identifies new paths for research and teaching. Drawing becomes a figurative and prefigurative propagation, revealing another reality: measurable, navigable, queryable.
The sign crosses space, interacts with place, takes on its conditions, meets its resistances, translates them into form. Like a flow or a data cloud, the trail does not merely retain the shape of what exists, but sets cognitive processes in motion through critical models.

Effect / Wonder
The light has propagated and the effect has become image. For a moment the sky fills: geometry hangs suspended, colour saturates the dark, form reaches its greatest evidence. It is the climax – shared wonder, a marvel that holds the gaze, an image that endures beyond the instant of its appearance before dissolving into the dark. The effect is what is seen, but also what is remembered, what is told, what is handed down.
The marvel of drawing is to make visible what was not, to draw forms out of the dark and offer them to perception. It is an outcome that exceeds its premises: from the device and its propagation arises an image that is no longer merely representation, but knowledge. The effect is not ornament: it is the place where drawing becomes an instrument of discovery. The effect can also seduce without informing. Artificiality is the risk that accompanies every artifice.

Call for papers: 27 October 2026
Deadline for full paper submission*: 7 January 2027
Outcome of paper acceptance: 19 March 2027
Submission of the final version of accepted paper: 5 April 2027

* The UID follows international procedures for the selection of full papers of up to 15,000 characters, with no preliminary submission of abstracts. Authors are therefore required to submit the complete paper in Italian or English, max 15,000 characters including spaces and max 12 images + 1 cover image (13.7 × 5.6 cm), excluding: abstract of max 1,500 characters (in English), max 5 keywords (in English), bibliography.

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