

congreso internacional  
interuniversitario  
de investigación en  
dibujo contemporáneo

**[d]grapho**

III International  
Inter-University Conference  
on Contemporary  
Drawing Research

6-7 November 2025

**Drawing Department**  
UPV/EHU



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## I. Call.

The Drawing Department of the University of the Basque Country / Euskal Herriko Unibertsitatea convenes the **third edition** of the [d]grapho conference, giving continuity to the previous editions organized by the Complutense University of Madrid and the University of La Laguna.

Currently, drawing is a form of expression that ranges from digital experimentation to political activism, including philosophical reflection on its limits and possibilities. Likewise, research on drawing is deeply connected to discussions on technology, identity, the body, subjectivity, ecosophy and social criticism, projects and knowledge, making it a fertile field for exploring the most pressing issues of contemporary society.

On the one hand, starting from fundamental questions such as the nature of the act of drawing, the relationship between reality and representation, and the value of drawing as a form of knowledge, the research also addresses the distinctions between drawing as art and drawing as a tool, as well as its evolution in the contemporary era, ranging from its cognitive and educational function to its therapeutic and political applications.

On the other hand, new technologies are greatly expanding the frontiers of drawing, while its value as a tool for critical thinking and creation remains central in a number of different fields.

In this third edition [d]grapho proposes to explore the conceptual limits of drawing, asking what constitutes a drawing in the contemporary era. Current research is revisiting the definitions of drawing, questioning the relationship between the act of drawing and visual representation; questioning how drawing, in addition to being understood as a graphic activity, can be a way of thinking about space, time and matter. So, in this issue, we will focus on the role of drawing to communicate, iterate and solve problems.

1. How can drawing be a language for conceptualizing complex ideas and visualizing information?
2. How does drawing relate to other fields such as science, technology, engineering and mathematics?
3. What are the new challenges in relation to the materiality of drawing in the post-digital era?

These emerging questions, related to the concept of **drawing as a cognitive tool** and as a way of thinking and reasoning, will be developed through four main thematic lines:

**Line 1. Drawing as a tool in graphic design. The development of graphic language in information design.**

Infographics as a vehicle for the transmission of complex information is used in various fields for its ability to visually condense what with words would entail long explanations. Its possibilities as an analytical and pedagogical tool are as rich as its potential objects of analysis.

Papers dealing with infographic language and its hybridizations in different academic and professional fields will be valued. Not only are new forms emerging in the field of visual expression of ideas, such as graphic recording and data visualization, but there are also appropriations from the field of illustration to the area of information design.

**Line 2. Drawing and project and artistic interdisciplinarity.**

The practice of drawing is being recognized as an interdisciplinary medium that interacts with various art forms, such as sculpture, painting, performance and video art.

Artists explore how drawing can merge with other disciplines or act as a transitional language between different media, opening new possibilities for creation and expression, raising or denouncing political or eco-social issues of various kinds.

**Line 3. The knowledge of drawing in the digital era and the technological field: Scientific Illustration.**

Where do the limits of the knowledge of drawing operate for a literal description of the observed or described fact? Can a photograph replace the drawn description of a fact, motif or theme? Where does the capacity of a good draughtsman lie? What is his contribution to the eloquence of a good scientific illustration?

In this section we will collect communications that deal with drawing or illustration processes and results, in different areas of the scientific field: botany, zoology, medicine, anthropology, astrophysics and scientific dissemination in general.

**Line 4. Drawing and printed edition: graphics, illustrated album, comic and illustration. Materialities and biomaterialities versus digital space and AI.**

The materiality of a support such as paper represents the territory where all the events generated with material processes are conjugated, where the synergies generated between colors, textures, strokes or traces, converge in a temporary sort of result that can be repeatedly enjoyed and lived. Is it possible to link and recreate this materiality in a digital space with AI?

In this line we will value the proposals that concur in the dialectic around the materialization and the process in graphic work and illustration (comic, graphic novel, graphic or expanded drawing, illustrated non-fiction book LINF) and the new digital environments mediated by the influence of artificial intelligences.

**Scientific interest in relation to SDGs**

The [d]grapho approach responds directly to the Sustainable Development Goals (SDGs), especially **SDG 4 (Quality Education)**, by promoting creative methodologies that integrate visual thinking into educational and research processes; **SDG 9 (Industry, Innovation and Infrastructure)**, by exploring the synergies between art, science, and technology; **SDG 12 (Responsible consumption and Production)** and **SDG 13 (Climate Action)**, insofar as many of today's drawing practices operate from an ecological and material consciousness, proposing modes of representation that make visible the interdependence between body, matter, and environment.



## II. Submission of abstracts and conference format.

To participate in the conference, it will be necessary to send a document including the abstract of the paper to be presented to the following e-mail: **congreso.dgrapho@ehu.es**

This document must contain the following information:

- Names of the authors.
- Institutional affiliation.
- ORCID code.
- Contact information (email and telephone).
- Brief biography (100 words).
- Conference line to which the contribution belongs.
- Abstract in Spanish and English (500 words - the text in English will not count in the number of words).
- Key words (maximum 5).

**Only one paper per authorship will be accepted**, including co-authorship. Abstracts should be sent in Word format (Arial 11, single spacing) **between JUNE 2 and SEPTEMBER 22.**

The format of the conference will favor the exchange of the participating speakers through a dialogue in which, in the form of a roundtable, they will reflect together on the papers of each line. Each roundtable will be moderated by an artist/researcher of recognized prestige.

[d]grapho will be held in mixed online and face-to-face format. Once the proposal has been accepted (500-word abstract), for the online mode, each participant must submit a 7-minute video of their communication in one of the languages accepted at the congress: Spanish or English. The communications in face-to-face mode must also be adjusted to 7 minutes and will be broadcasted by streaming. There will be 2 working sessions for each of the 2 days of the congress. Each working session will address a thematic line.

The organization of each session will be as follows:

- Presentation of the thematic line and participating speakers.
- Viewing of the videos with the online communications.
- Presentations with the face-to-face communications, which will also be broadcast via streaming.
- Roundtable moderated by an artist-researcher moderator.
- Time for questions / comments from the attendees.

### III. Fees.

All authors must pay the corresponding registration fees by bank transfer.

- Account number: **ES06 2095 4408 5232 3900 0681**
- Concept: **dgrapho\_two surnames**
- Send proof of payment to the following e-mail:  
**congreso.dgrapho@ehu.es**

#### Modality 1: **FACE-TO-FACE COMMUNICATION.**

General registration:

- From September 30 to October 5: 150€
- From October 6 to October 31: 200€

Master and doctoral students\*

(reduced price with proof of registration):

- From September 30 to October 5: 60€
- From October 6 to October 31: 90€

#### Modality 2: **ONLINE COMMUNICATION.**

General registration:

- From September 30 to October 5: 150€
- From October 6 to October 31: 200€

Master and doctoral students\*

(reduced price with proof of registration):

- From September 30 to October 5: 60€
- From October 6 to October 31: 90€

#### Modality 3: **ATTENDEES.**

(without paper)

- From June 1 to July 31: 30€
- From August 1 to October 31: 50€

#### Modality 4: **STUDENT ATTENDEES IN MIRROR ROOM.**

(without paper)

- Free of charge with proof of registration  
(with AGIRI KULTURALA certification for UPV/EHU students).

\* The term student refers solely to a person who is enrolled in a Doctoral -or Master- Programme and has no other salary or employment status and under 30 years old.

## IV. Organisation.

### Presidency.

- Nerea Legarreta Altzibar  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Ricardo Horcajada  
Universidad Complutense de Madrid
- Daniel Villegas González  
Universidad de La Laguna

### International partner.

- Sandra Susana Pires da Silva Palhares  
Universidade do Minho, Instituto de Educação, Departamento de  
Teoria da Educação e Educação Artística e Física - Artes Visuais

### Management committee. Drawing Department, UPV/EHU.

- Nerea Legarreta Altzibar
- Cristina Miranda de Almeida
- Lourdes de la Villa Liso

### Administrative secretary.

- Begoña Gómez Albarrán

### Academic secretary.

- Oihane Sánchez Duro

### Graphic design.

- Joseba K. Cejudo

### Organizing committee.

- |                              |                               |
|------------------------------|-------------------------------|
| • Julen Agirre Egibar        | • Margarita González Vázquez  |
| • María Luisa Bajo Segura    | • Miriam Inza Pascual         |
| • Laia Becerra Martínez      | • Nerea Legarreta Altzibar    |
| • Iker Bengoetxea Arruti     | • Madeleine Lohrum Strancari  |
| • José María Bullón de Diego | • Amparo Lozano Sancha        |
| • Ramiro Carrillo Fernández  | • Eva María Mayo Ramos        |
| • Joseba K. Cejudo Estévez   | • Laura María Mesa Lima       |
| • Alberto Chinchón Espino    | • Cristina Miranda de Almeida |
| • Jon Martín Colorado        | • Sandra Santana Pérez        |
| • David Cortés Santamarta    | • Javier Sicilia Rodríguez    |
| • Lourdes de la Villa Liso   | • Oihana Torre Landa          |



## Scientific committee.

### **Vega Asensio Herrero.**

NorArte

Doctor of Biology from the University of the Basque Country (UPV/EHU), she has worked and studied at various European universities as a researcher.

She founded NorArte, a studio specialising in Scientific Illustration, in 2011, combining her two passions, drawing and science, and driven by the need to improve communication and scientific dissemination.

She is the coordinator and lecturer on the first Master of Continuing Education in Scientific Illustration. She is also the Spanish representative of the European Association of Medical and Scientific Illustrators (AEIMS), a member of Euskallrudigileak and a member of the board of the Duranguesado Artists' Association (Bizkaia).

### **Mikel Bilbao Salsisua.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

Doctor in Art History from the UPV-EHU, he has taken three postgraduate courses on documentation and management of historical heritage, contemporary art and cultural management. He has been a professor in the Department of Art History and Music at the UPV-EHU since 2005 and teaches at the Faculty of Fine Arts, where he has held various management positions.

He has participated in four research projects and is currently one of the members of the consolidated research group funded by the Basque Government GizaArtea. He is the author and co-author of several dozen indexed articles, book chapters, books and exhibition catalogs. His research focuses on the field of contemporary art history and design history.

He has also curated several exhibitions related to the field of graphic design and has collaborated on specific projects with institutions such as the Provincial Council of Bizkaia, the Basque Government, Eusko Ikaskuntza, the Museum of Sacred Art of Bizkaia, the Museum of Fine Arts of Bilbao, the Prado Museum or Eresbil: Basque music archive.

**Ramiro Carrillo Fernández.**

Universidad de La Laguna

PhD in Fine Arts and Professor of Painting at the University of La Laguna since 1990, he was Director of the Department of Fine Arts between 2015 and 2022.

Trained as a painter and engraver, as an artist he held more than fifty solo and group exhibitions between 1985 and 2005; from then on his main activity shifted towards the analysis and criticism of contemporary artistic phenomena, focusing mainly on artistic creation in the Canary Islands.

His publications include the book Páginas sueltas sobre artistas y arte (Ed. Idea, 2010) and his monographs on the artists Carlos Matallana (Government of the Canary Islands, 2019) and Martín y Sicilia (Government of the Canary Islands, 2022); as well as numerous essays in different art publications, and essays on art criticism for art magazines and periodicals.

He has curated art exhibitions such as Estar aquí es todo (Tenerife, 2019), the Primer Salón de artes plásticas en Canarias (Tenerife, 2002), and was co-responsible for the projects La Piel y el Geómetra (Tenerife-Gran Canaria, 2007) and the Bienal de miniaturas (Tenerife 1994-2006).

**Tania Castellano San Jacinto.**

Universidad de La Laguna

PhD in Fine Arts and Master in Theory and Practice of Contemporary Visual Arts from the Complutense University of Madrid. She currently works as a teacher and researcher in the area of Drawing in the Faculty of Fine Arts at the University of La Laguna.

She is a member of the R&D project 'Materias de la imagen' (Unizar) and has previously taken part in other projects such as Imágenes, acción y poder (Unizar) and Interacciones del arte en la tecnosfera (UCM).

His latest publications include: Perder la mirada. Ensimismamiento y ensoñación como prácticas (art) de resistencia (Revista Laocoonte, 2024); Prácticas de lo prescindible. Dialecticas (in-)visuales de la imagen plástica, in Discurso, materia y contextos. Volver a pensar las artes (Tirant Lo Blanch, 2024) and Límites Difusos y Horizontes Expandidos. Convergences between Experimental Animation and Contemporary Art (Revista Con A de Animación, 2023).

**Matteo Ciastellardi.**

Politecnico di Milano, Italia

Matteo Ciastellardi has been an assistant professor in the Design Department at the Polytechnic University of Milan since 2017, where he teaches Sociology of Media and Cultural and Communication Processes.

He holds a PhD in Communication Design and his scientific production focuses on communication design, digital humanities, hybrid ontologies and transmedia literacy. He also holds a degree in Philosophy with a thesis entitled *The Liquid Architectures: the thought in the networks and the networks of the thought*.

He was a senior researcher at the IN3 of the Open University of Catalonia (2010–2014), within the Digital Culture programme directed by Derrick de Kerckhove, where he coordinated research on digital culture, connective intelligence and media ecology and published extensively, including books, articles and key chapters such as *Media Culture Design* (2017) and *Media Analytics Design* (2017).

He has led competitively funded projects such as 'Hybrid Ontologies' and 'Transalfabetismo' and has been invited to international conferences and projects exploring the intersection between design, digital media and contemporary culture.

**Giovanna Di Rosario.**

Università degli Studi Di Milano-Bicocca, Italia

Giovanna Di Rosario holds a PhD in Digital Culture from the University of Jyväskylä, Finland, and is a researcher at the Dipartimento di Scienze Umane per la Formazione Ricardo Massa, Università degli Studi Di Milano-Bicocca, Didattica e Pedagogia Speciale. She taught Communication Culture–Digital Culture at the Department of Design (department of excellence 2018-2022) at the Polytechnic University of Milan.

She was co-director of the Hermeneia research group at the University of Barcelona. Di Rosario has enjoyed a Marie Curie Actions Grant and has taught at several European universities, including the University of Geneva (Switzerland); Catholic University of Leuven (Belgium); IT University of Copenhagen (Denmark); the University of Siena (Italy); the University of Barcelona (Spain) and the University of Jyväskylä (Finland).

From 2013 to 2015, she was local co-coordinator of the ERAMUS Mundus doctoral programme 'Cultural Studies in Literary Interzones'. In 2016, she was a visiting professor at the UNAM-National Autonomous University of Mexico.

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She has been invited as a keynote speaker in Argentina, India and Brazil. Di Rosario has also translated several works of digital literature and organised various exhibitions of electronic literature, the most recent of which was held in Barcelona at the Arts Santa Mònica Centre (2016).

Some of her recent publications include Enhancing Design Pedagogy through Generative AI: a Theoretical and Practical Perspective (2024, Di Rosario, G., Ferri, P., Ciastellardi, M.) and Artificial Intelligence and a Case Study in the Educational Context of Young University Students (2023, Di Rosario, G., Ferri; Ciastellardi, M.).

### **Leire Fernández Iñurritegui.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

Doctor of Fine Arts. Extraordinary Doctorate Award. Professor of Graphic Design in the Department of Drawing at the Faculty of Fine Arts of the UPV/EHU.

Co-director, together with Eduardo Herrera Fernández, of the 'Letraz' Research Group on Graphic Design and Typography. Current lines of research: Graphology and Discourse, Typography, Corporate Visual Identity, Editorial Graphics, Graphic Activism.

Among her publications, in collaboration with Eduardo Herrera Fernández, the following books are particularly noteworthy: 'Book Cover Design' (Editorial Síntesis), 'A Creative Process in Graphic Poster Design' (UPV/EHU Publishing Service), 'Comunicar Visualmente' (Experimenta Libros), 'Imágenes Activistas para la Sostenibilidad' (UPV/EHU Publishing Service) and 'Historias que marcan' (Editorial GG).

Among other awards, she has been recognised with the 'CLAP Platinum', the 'Juan de Yciar' Editorial Quality Award, the 'Anuario de Oro', National Graphic Design Award, the "Letra de Oro" Visual and Graphic Communication Award, the "Pelikanor de Oro" International Applied Illustration Award, and the "Merit Award" at the 14th Encontro de Tipografia.

### **Maria Luiza Fragoso.**

Universidade Federal de Rio de Janeiro, Brasil

Maria Luiza (Malu) Fragoso is an artist, researcher and a full professor in the Department of Visual Communication Design at the Federal University of Rio de Janeiro, Brazil. She obtained her PhD in Arts and Multimedia from the State University of Campinas, São Paulo (2003). She also has a postdoctoral degree from the School of Art and Communication at the University of São

Paulo (2014) and another postdoctoral degree from the École de Beaux-Arts de Nantes, France (2024).

She is currently and coordinator of NANO Lab, where she develops artistic practices that address the interaction between traditional and scientific knowledge at the intersection of art, science, technology and nature, drawing inspiration from models of thought that range from scientific to ancestral knowledge, such as Amerindian indigenous traditions and Eastern cultures.

In 2005, she published, together with artists Tania Fraga and Wagner Barja, the book and exhibition catalogue '>= 4D. Computational Art in Brazil'. In 2014, she was the producer and organiser of the proceedings and event 'CAC.4 Congress of Computational Art in Rio de Janeiro'. Together with Guto Nóbrega, NANO Lab organised and published four books in the 'Hiperorgánica' collection with a compendium of articles on the themes Resonances: Art, Hybridisation and Biotelematics (2015), Ancestor-Futurist Reconnections (2020), Art, Consciousness and Nature. Create, Cultivate, Connect (2021) and Cosmogonies and Mobile Plant Art (2024).

### **Eduarne González Ibáñez.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

Artist, teacher and researcher, Doctor Cum Laude in Fine Arts from the UPV/EHU since 2013, where she currently works as an assistant lecturer in the Department of Sculpture and Art and Technology and also as Vice-Dean of Cultural Extension of the Faculty of Fine Arts.

She is part of the consolidated research group AKMEKA Arte, Kultura eta Media, her contributions in various congresses and conferences with contributions linked to the study of the problematics of the image in contemporaneity, including; 'Articular la imagen-pregunta' at the Department of Visual Arts of the University of Education Sciences of Santiago de Chile, "Desaparecer la imagen" at the Seminar of Photographic Production of the Centro de la Imagen of Mexico City and "La construcción de imaginarios híbridos y el desplazamiento de elementos locales en la práctica artística" within the framework of ANIAV of the Universitat Politècnica de València.

She also collaborates as a reviewer in various academic journals such as 'Estoa. Revista de Arquitectura y Urbanismo' of the University of Cuenca in Ecuador, "Arte y Políticas de identidad" of the University of Murcia, '14. Revista de investigación en el campo del arte' of the Universidad Francisco José de Caldas in Colombia and is part of the editorial committee of the journal "AusArt. Journal for Research in Art" of the UPV/EHU.

He has participated in numerous group and solo exhibitions that make up his professional career, including those held at: El Horno de la Ciudadela in Pamplona, BilbaoArte in Bilbao, Torre Ariz in Basauri, Centro Casyc in Santander, Museo de Arte Moderno CAAM in Las Palmas de Gran Canaria, Espacio Pensart in Madrid, Centro Cantieri Culturali alla Zisa in Palermo, Casa de Estudios Vascos at the University of Frankfurt, Mission Cultural Center in San Francisco, Museo de Arte Antonio Paredes Candia in La Paz, Casa Galería in Mexico City, Galería EGGB and the Instituto Cervantes in Beijing.

**Margarita González Vázquez.**

Universidad Complutense de Madrid

Margarita González Vázquez has a PhD in Fine Arts and is a tenured professor in the Department of Drawing and Engraving at the Faculty of Fine Arts of the Complutense University of Madrid, UCM, where she teaches drawing in the Fine Arts degree programme and intaglio engraving in the Master's Degree in Drawing and Contemporary Graphics (MUDIG). As a professional, she has extensive experience in the publication of graphic work and research linking drawing and knowledge modelling, focusing her work on contemporary graphic languages from an interdisciplinary perspective.

Among the seminars and projects she has carried out are: 'Typology of printmaking and printing' (IPCE, 2019); 'Relevant factors in the development of an artistic career: context, strategies and agents involved' (XXXV Summer Courses of El Escorial, 2022); 'Diagrammatics of knowledge: applications of drawing in academic research' and 'Research in Fine Arts: The usefulness of drawing. Cognitive and methodological resources,' since 2021, and the International and Interuniversity Congress on Research in Contemporary Drawing (2024).

She is the director of the UCM continuing education master's degree programme "Art, Market and Entrepreneurship", which links university academic training with the professionalisation of the artistic career.

**Eduardo Herrera Fernández.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

Doctor of Fine Arts. Professor of Graphic Design in the Department of Drawing at the Faculty of Fine Arts of the UPV/EHU. Co-director, together with Leire Fernández Iñurritegui, of the 'Letraz' Research Group on Graphic Design and Typography. Current lines of research: Graphology and Discourse, Typography, Corporate Visual Identity, Editorial Graphics, Graphic Activism.

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Among his publications, in collaboration with Leire Fernández Iñurritegui, the following books are particularly noteworthy: 'Book Cover Design' (Editorial Síntesis), 'A Creative Process in Graphic Poster Design' (UPV/EHU Publishing Service), 'Comunicar Visualmente' (Experimenta Libros), 'Imágenes Activistas para la Sostenibilidad' (UPV/EHU Publishing Service) and 'Historias que marcan' (Editorial GG).

Among other awards, he has been recognised with the 'CLAP Platinum', the "Juan de Yciar" Editorial Quality Award, the "Anuario de Oro" National Graphic Design Award, the "Letra de Oro" Visual and Graphic Communication Award, the "Pelikanor de Oro" International Applied Illustration Award, and the "Merit Award" at the 14th Encontro de Tipografia.

### **Miriam Isasi Arce.**

Universidad de La Laguna

Professor at the University of La Laguna, she holds a PhD in Fine Arts from the UPV/EHU in the Basque Country and the UNAM in Mexico. She has participated in residency programmes at the Academia de España in Rome (Italy), Artista x Artista (Cuba), Fundación BilbaoArte, Kunsthaus in Bregenz (Austria), EAS-EZE Bitamine Faktoria (Irún-Buenos Aires), MA Studio in Beijing, Nekatoenea in Hendaye (France), Centre d'Art i Natura in Farrera (Spain) and the Universidad Nacional Autónoma de México.

From a contemporary position, he generates a discourse that is constructed from nods to anthropology, history, activism, alchemy, landscape and memory.

He has participated in different exhibitions in ARTIUM, Spanish Academy in Rome, San Fernando Academy, Guggenheim Museum Bilbao, Bilbao Fine Arts Museum, Sala Rekalde, MUSAC, HUARTE, CAB, BilbaoArte Foundation, Azkuna Zentroa Alhóndiga in Bilbao, San Telmo Museum, Tabakalera, Montehermoso or La Panera Art Centre in Lleida among others. He is currently working with Talka Galería on the production and visualisation of some of his latest projects.

### **Susana Jodra Llorente.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

She holds a degree in Fine Arts from the UPV/EHU, a postgraduate degree from the Hochschule der Künste Berlin and a PhD in Fine Arts from the UPV/EHU. She focuses her artistic, research and teaching activity on analogue and digital expanded graphics, from an ecofeminist and socio-environmental perspective.

She has participated in solo and group exhibitions at national and international level: Modulares III (Basel, 2016), XI Invitational printexhibition (Tainan, 2007), Azimuth, (Hasselt, 2018), Impact 10 (Santander, 2018)... Together with the Swiss artist Patricia Schneider she works on the artistic project Modulares. She has produced illustrations and writings for numerous publications.

She is currently a lecturer in the Drawing Department of the Fine Arts Faculty of the UPV/EHU and collaborates with the printmaking department of the Hochschule der Künste in Bern. She is a member of the consolidated research group LAIDA, literatura eta identitatea (LAIDA) and the working group ARTEKOM: Art and communication for the energy transition (ARTEKOM).

**Moneiba Lemes Lemes.**

Universidad de La Laguna

Visual artist. Graduate in Fine Arts from the ULL, she holds a Master's degree in Audiovisual and Literary Culture from the ULPGC. Doctor in Arts and Humanities and Assistant Professor in the Painting Department at the Faculty of Fine Arts of the ULL.

Since 2007 she has exhibited her work in Spain and abroad and her work forms part of collections such as that of the Centro Atlántico de Arte Moderno CAAM and TEA Tenerife Espacio de las Artes.

His research focuses on the field of painting and visual culture from a sociological and intertextual perspective.

**Maria Carmen Leñero Elu.**

Universidad Nacional Autónoma de México (UNAM), Mexico

María del Carmen Leñero Elu is a poet, essayist, storyteller and researcher. She holds a PhD in Literature from the UNAM (2004), has been a member of the Centre for Poetics at the Institute of Philological Research since 1988 and is a lecturer on the Postgraduate Course in Literature at the National University of Mexico (UNAM).

She has published 13 books of poetry, 8 of fiction and 5 of essays, including Río (Era, 2008), Prismáticas (SM, 2021), Emilio y el viaje sin tesoro (FCE, 2023) and Las transmigraciones de Fausto (IIFL, 2014). Her work also includes several phonograms that set poetry to music. She has contributed to more than 100 national and international magazines and media outlets and has been recognised with awards such as the 1998 Carlos Pellicer Ibero-American Poetry Prize; the 1996 Juan de la Cabada National Children's Story Prize; the 1994 National Literary Essay Prize (U.V); the 2010 XV FILIJ International Children's

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Book Prize; participant in the 2013 Bologna Ragazzi Prize; Honourable Mention in the 2007 Vicente Huidobro Aphorism Prize 2007 (Chile); nomination for the Astrid Lindgren Literature Prize by the Swedish Academy of Arts in 2011; nomination for the UNAM Prize for Artistic Creation, 2019.

She is currently a member of the SNCA (2023) and has given workshops, courses, lectures and concerts at institutions such as the University of Almería, the Banff Centre and the UPV/EHU. Her recent activities include new publications, concerts, tributes and the preparation of two novels and a new book of essays. Her work crosses literature, music and thought with a profound poetic and critical dimension.

**Débora Madrid Brito.**

Universidad de La Laguna

Professor of Aesthetics at the Faculty of Fine Arts of the University of La Laguna. She holds a degree in Art History (ULL), a Master's degree in Contemporary Art History and Visual Culture (UAM) and a PhD in Artistic, Literary and Cultural Studies, with an extraordinary doctoral prize (UAM).

She has carried out research stays at the Margaret Herrick Library in Los Angeles and at The Graduate Center, City University of New York. She is a member of the editorial board of Latente. Revista de Historia y Estética del Cine, Fotografía y Cultura Visual (ULL) and the Journal of Science Fiction (Museum of Science Fiction, Washington). He is also a member of the advisory board of Accadere. Revista de Historia del arte (ULL) and is a member of the board of Surcos. Asociación de Estudios Cinematográficos. His publications include the book Creaciones (in)humanas. Alteraciones y suplantaciones del ser humano en el cine español (2023).

**Sara Martínez Pérez-Coleman.**

Universidad de La Laguna

Artist, designer and teacher, Sara Coleman holds a PhD in Fine Arts from the University of Vigo - with stays at the Academy of Fine Arts in Vienna and the Cité Internationale Universitaire in Paris - as well as having studied Fashion Design, Textile Design and Pattern Making.

She currently teaches Sculpture at the Faculty of Fine Arts at the ULL and previously taught at the Faculty of Fine Arts at UVigo, at ESDENGA (UVigo), at LCI and at the EASD\_Gran Canaria.

Her awards and mentions include: First Prize ArtsFAD, Julián Trincado Prize in the Biennial 15 Mostra de Arte Naturgy (MAC), Cultiva Cultura Prize (Diputación

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de Pontevedra) and an Accésit in the I Premio Textil de Arte Contemporáneo (ICA Juan Gil-Albert). In the field of design, she has received the First Prize for Entrepreneurship and has been nominated for the International Woolmark Prize and the Mango Fashion Awards.

Her artistic work has been exhibited at the Valentiny Foundation in Luxembourg, the Cervantes Institute, the Museu del Disseny in Barcelona, the MNAD, CentroCentro\_Cibeles in Madrid and the RAC Foundation, among many others.

His theoretical-practical research explores the materiality and spatiality of textile modes, understanding them as interrelational operators and transdisciplinary spatial interfaces.

**Carlos Augusto [Guto] Nóbrega.**

Universidade Federal de Rio de Janeiro (UFRJ), Brasil

Carlos Augusto Nóbrega is a professor at the School of Fine Arts of the Federal University of Rio de Janeiro (UFRJ) and coordinator of the Postgraduate Programme in Visual Arts at the same institution. Since 2023, he has held the position of Vice-Dean and Postgraduate Coordinator at the Centre for Literature and Arts at UFRJ.

Together with Professor Malu Fragoso, he founded and currently coordinates the Núcleo de Arte e Novos Organismos (NANO), a laboratory dedicated to research and artistic creation at the intersection of art, science and technology.

He obtained his PhD in Interactive Arts in 2009 from The Planetary Collegium (formerly CAiiA-STAR) at the School of Art and Media at Plymouth University, United Kingdom, with funding from CAPES – Brazil. His transdisciplinary doctoral thesis explores the intersections between art, science, technology and nature.

His research interests include interactivity, biotelematics, field theories, nature, coherence, ancestry and hyperorganisms. He develops his work in media such as drawing, printmaking, illustration and robotics, among others. In 2019, he completed a postdoctoral fellowship in Art and Technology at the Graduate Programme in Visual Arts (PPGAV) at the University of Brasília (UnB).

He is also a productivity researcher at the Conselho Nacional de Pesquisa (National Research Council) CNPq (Brazil). Both his research and artistic work have been widely presented at conferences and exhibitions in Brazil and abroad.

**Maren Ortíz de Zarragoitia.**

Universidad del País Vasco / Euskal Herriko Unibertsitatea

PhD in Biology from the UPV/EHU, he is a professor of Cell Biology and vice-dean of the Faculty of Science and Technology (ZTF/FCT) at the same university. He teaches Cell Biology, Tissue Biology and Molecular Cell Biology in three degree programmes at the ZTF/FCT.

Since 2016, he has served as Vice Dean of Basque Language and International Relations. He has given numerous seminars at universities in Europe and Latin America and currently serves as International Coordinator of the Erasmus Mundus EMJMD ECT+ master's programme. He is also Director of the Master's Degree in Scientific Illustration, where he teaches Medical and Histological Illustration. He is co-author of the online book *Ehunen Biología*, a reference work in the field of tissue biology.

**José Otero Cabrera.**

Universidad de La Laguna

José Otero Cabrera (Las Palmas de Gran Canaria, 1979) is an artist. He holds a degree in Fine Arts from the ULL and a Master's degree in Hispanic-African Relations from the ULPGC. Doctor in Arts and Humanities and Assistant Professor in the Department of Painting at the Faculty of Fine Arts of the ULL, he has exhibited his artistic work locally, nationally and internationally and his work is part of collections such as the CAAM, the Government of the Canary Islands and the Centro de Arte Dos de Mayo. For several years he was a Visual Arts Technician and Director of Exhibition Assembly at the Canary Islands Government Art Centres. His research interests include the cultural relations between the African continent and the Canary Islands.

**Sandra Palhares.**

Universidade do Minho, Portugal

Sandra Palhares has been an Assistant Professor of Art Education in the specific field of Visual Arts at the Institute of Education of the University of Minho since 2014. She is a member of the Centre for Research on Childhood Studies (CIEC). She has been conducting research in the area of art education, specifically in the field of visual arts, focusing on recent paradigm shifts in approaches and strategies in formal, informal and non-formal education, with a view to developing mechanisms to improve teacher training and access to the arts, culture and heritage.

In addition to her teaching at the Instituto de Educação, she has been a lecturer at the Faculty of Architecture and Arts of the Universidade Lusíada and has collaborated with the FBAUP and ESAP.

She has been part of the team of several IE consulting and advisory projects in the field of initial teacher training (RECEB, PNFGPD, UNTL) and is currently director of the new master's degree in Teaching Visual Arts in the Third Cycle of Basic Education and Secondary Education. She is currently participating in the European project 'Ecological Making in Intercultural Cooperation through STEAM' and with Brazil and Argentina in the project 'Espaços Expositivos de Arte Contemporânea, Diálogos com Ambientes Virtuais de Formação'.

**Patricia Schneider.**

Universidad

Art educator and artist. She worked as a mediator at the Kunstmuseum Bern and the Museum Franz Gertsch in Burgdorf and taught art education at a high school in Solothurn for nineteen years.

She has been working at the Bern University of the Arts since 2006 and has been involved in various research projects. Since then, she has taught various print and theory modules as a lecturer and has been head of the print studio since 2020.

As an artist, Patricia Schneider works in the fields of printmaking, photography and installation. She has regularly exhibited her work and collaborative projects in Switzerland and abroad since 2000.

**Fernando Zamora Águila.**

Universidad Nacional Autónoma de México (UNAM), Mexico

He holds a degree in Modern Literature (French Literature) and a PhD in Philosophy from the National Autonomous University of Mexico (UNAM).

He is a professor at the Faculty of Arts and Design at UNAM, where he teaches courses on art theory, image theory and literary theory at undergraduate and postgraduate level. He has taught courses on these subjects at various universities in Mexico and abroad.

He has published (in Mexico, Spain, Italy, Germany and Argentina) around 30 articles and essays on the relationship between image and the fields of art, education, cinema, writing, literature and philosophy. He has given lectures and presentations on these topics. He translated the books *La vida de las formas* (by Henri Focillon) and *Hacia el universo de las imágenes técnicas* (by Vilém Flusser, published by FAD-UNAM).

He is the author of the essay *Imagen y razón: los caminos de la creación artística* included in the book *Arte y diseño. Experiencia, creación y método* (2002, first edition, 2010, second edition). In 2007, he published *Filosofía de la imagen. Lenguaje, imagen y representación* (2019, fifth reprint; 2021, first electronic edition). In 2024, he published *Estudios de la imagen. Imaginarios colectivos y construcción de lo humano*, México.

In 2023, he received the National University Award in the field of Arts Research in Mexico.

### Review committee.

- Laura de la Colina Tejeda  
Universidad Complutense de Madrid
- Giovanna di Rosario  
Università degli Studi Di Milano-Bicocca, Italia
- Leire Fernández Iñurritegi  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Edurne González Ibáñez  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Eduardo Herrera  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Susana Jodra  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Jose Antonio Morlesin Mellado  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Itahisa Pérez Conesa  
Universidad de La Laguna
- Tania Quindós González  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Ignacio Rodríguez Domínguez  
Universidad Complutense de Madrid
- Ana María Sainz  
Universidad del País Vasco / Euskal Herriko Unibertsitatea
- Ramón Salas Lamamie de Clairac  
Universidad de La Laguna
- Sandra Santana Pérez  
Universidad de La Laguna
- Patricia Schneider  
Universidad de las Artes de Berna, Suiza
- Carlos Trigueros Mori  
Universidad de Salamanca

## V. First day programme.

6th November 2025		
SCHEDULE		EVENT
09:00	09:15	Credential collection
09:15	09:30	Presentation
09:30	10:30	Plenary lecture 1 <b>ISABEL GONZÁLEZ</b> <b>If you want to know what you read, draw it. If you want to know what you look at, write it down.</b>
10:30	10:45	Question time
10:45	11:15	Coffee break
11:15	12:15	Plenary lecture 2 <b>ISIDRO FERRER</b> <b>About nothing</b>
12:15	12:30	Question time
12:30	14:45	Lunch break
14:45	15:00	Presentation LINE 1 <b>Drawing as a tool in graphic design.</b> Moderator: Tania Quindós (Drawing Department - UPV/EHU)
15:00	15:35	Papers LINE 1 (1-4)
15:35	15:50	Roundtable LINE 1
15:50	16:05	Presentation LINE 2 <b>Drawing and project and artistic interdisciplinarity.</b> Moderator: Mikel Bilbao Salsidua (Department of History of Art - UPV/EHU)
16:05	17:25	Papers LINE 2 (1-10)
17:25	17:55	Coffee break
17:55	19:15	Papers LINE 2 (11-20)
19:15	19:30	Roundtable LINE 2

## VI. Second day programme.

7th November 2025		
SCHEDULE		EVENT
09:15	09:30	Credential collection
09:30	10:30	Plenary lecture 3 <b>FERNANDO BAPTISTA</b> <b>Scientific illustration and creativity.</b>
10:30	10:45	Question time
10:45	11:15	Coffee break
11:15	12:15	Plenary lecture 4 <b>JOSUNE URRUTIA</b> <b>From desktop publishing to applied research.</b>
12:15	12:30	Question time
12:30	14:45	Lunch break
14:45	15:00	Presentation LINE 3 <b>The knowledge of drawing in the digital era and the technological field: Scientific Illustration.</b> Moderator: Maren Ortíz de Zarragoitia (Dep. of Zoology and Animal Cell Biology - UPV/EHU)
15:00	16:00	Papers LINE 3 (1-7)
16:00	16:15	Roundtable LINE 3
16:15	16:45	Coffee break
16:45	17:00	Presentation LINE 4 <b>Drawing and print publishing: graphics, illustrated albums, comics and illustration. Materialities and biomaterialities versus digital space and AI.</b> Moderator: Eva Mayo (Drawing Department - UPV/EHU)
17:00	18:20	Papers LINE 4 (1-10)
17:30	18:35	Roundtable LINE 4
18:35	19:00	Closing of the conference



## VII. Speakers.

### Plenary lectures:

- Guest speaker 1: Isabel González
- Guest speaker 2: Isidro Ferrer
- Guest speaker 3: Fernando Baptista
- Guest speaker 4: Josune Urrutia

### Moderation of roundtables:

Roundtable 1 / Line 1.

Tania Quindós (Drawing Department, UPV/EHU).

**Drawing as a tool in graphic design. The development of graphic language in information design.**

Roundtable 2 / Line 2.

Mikel Bilbao Salsidua (Department of Art History, UPV/EHU).

**Drawing and project and artistic interdisciplinarity.**

Roundtable 3 / Line 3.

Maren Ortíz de Zarragoitia (Zoology and Animal Cell Biology, UPV/EHU).

**Knowledge of drawing in the digital era and the technological field: Scientific Illustration.**

Roundtable 4 / Line 4.

Eva Mayo (Drawing Department, UPV/EHU).

**Drawing and the printed edition: graphics, illustrated albums, comics and illustration. Materialities and biomaterialities versus digital space and AI.**



### Isabel González.

Title of the lecture:

**If you want to know what you read, draw it. If you want to know what you look at, write it down.**

Make pillows, exercise, collect scrap metal. There seems to be a direct way to get closer to understanding something, and I'm not saying there isn't, but there are certainly a myriad of indirect paths and these are the ones that intrigue. Or rather, these are the ones that open up to me when I try to understand something. A story by Julio Cortázar or Leonora Carrington for example, or one that I have written myself, I don't even know how. Until I draw it. Until the translation from literary to visual code unveils part of that mystery. A glimpse of the secret. It was just in this way (making pillows, exercising and collecting scrap metal) that the book 'The geometry of stories' was born, a compilation of infographics that try to reveal why certain stories fascinate us through arrows, areas, tones, relationships. What color is infinity? How do two planes of reality connect? What skin does rage wear? Each story raises different questions to be solved by means of graphic tools. It is not about drawing the stories. It is about understanding them. "Depth must be hidden, where, on the surface," said the writer Hofmannsthal. That's where we are going.

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UPV/EHU

Isabel González grew up in a petrol station.

Infographer, writer and scrap metal collector, she draws with a computer, writes with a pencil and collects objects from containers.

She has published 'La geometría de los cuentos', a book that uses graphic tools to analyse why certain narratives fascinate us, the volumes of short stories 'Nos queda lo mejor' and 'Casi tan salvaje', the novel 'Mil mamíferos ciegos' and explored the avenues of collective writing. He has exhibited plastic works and installations, and travelled through empty Spain in search of that matter that roots us and gives meaning to our senses. With 'El silencio bordado' he took part in the Museo de Teruel's tribute to La sábana de Regina, a sheet that was only half embroidered because the young woman who made it was shot.

As an infographer, she has been recognised by the SND and has worked for Heraldo de Aragón, Diario de Noticias and El Mundo. As a writer, she was selected among the most representative authors of current short stories. She has participated in 'Letraheridas. Mujeres que agitan el panorama editorial', in the "Oh Poetry Fest" and in the "Silvestris Festival" of poetry for various media. Sporadic writing teacher.



## Isidro Ferrer.

Title of the lecture:

### **About nothing**

Dozens of books, hundreds of posters, delicate objects, huge facades, short animated films, sculptures, textiles, brand images, lamps. Any medium, technique, communication channel, serves Isidro Ferrer to express his passion for the theatre of life through images.

National Design Award 2002, National Illustration Award 2006, Member of the AGI (Alliance Graphique Internationale), tireless traveller, he covers a vast physical and emotional geography with his work and his words.



## **Fernando Baptista.**

Title of the lecture:

**Scientific illustration and creativity.**

Creating graphics at National Geographic is a complicated process, working with the best experts, traveling to sites for research and trying to produce the most accurate and attractive graphics at the same time. In the talk I will explain several of these projects in their paper and digital versions. I will also show the different techniques I use to create the illustrations with reference sculptures and how we make the stop motion animations or interactives.

Graduated in Fine Arts from the University of the Basque Country in 1990.

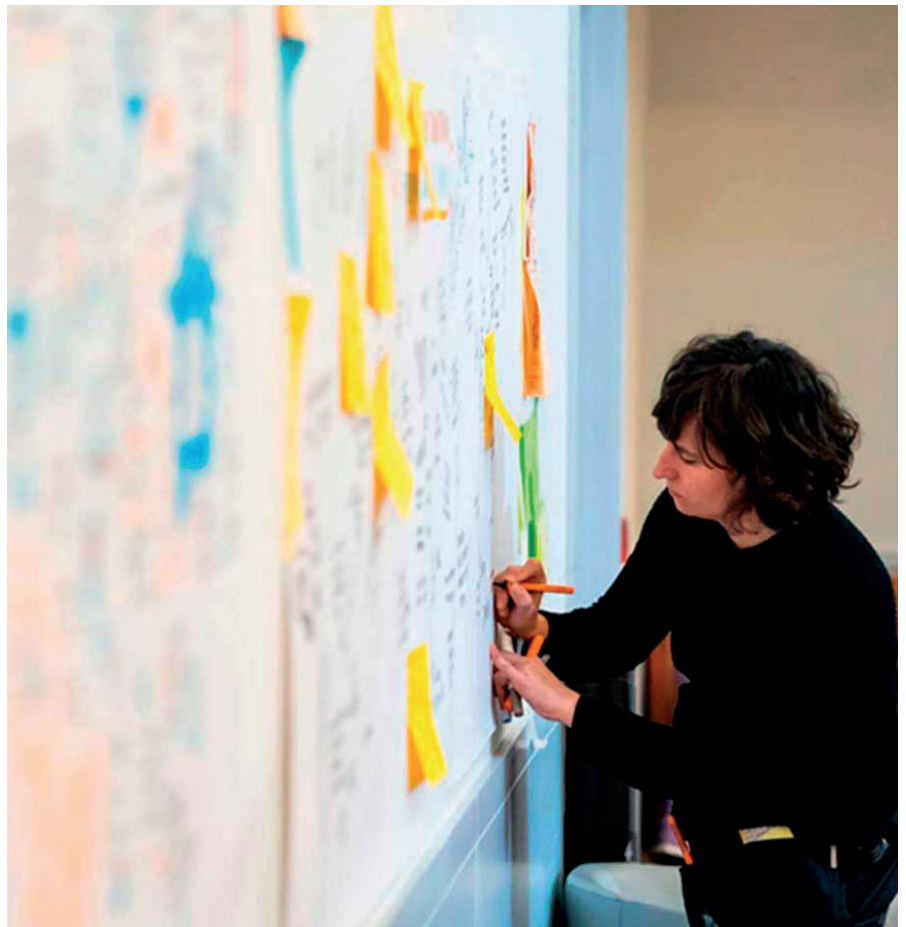
He worked as a freelance illustrator and designer for several years until he joined the newspaper El Correo in 1993. In 2007 he joined the staff of National Geographic Magazine in Washington DC.

He has been an associate professor at the University of Navarra and has given lectures and workshops in Europe, the Middle East, the United States and Latin America.

He currently teaches on the Master's Degree in Scientific Illustration at the University of the Basque Country, UPV/EHU.

In 2012 he was named one of the 5 most influential infographers in the world for the last 20 years. He has won over 250 international awards, including two Emmy nominations.





### Josune Urrutia.

Title of the lecture:

**From desktop publishing to applied research.**

In the presentation I will review my experience as a cartoonist, illustrator, comic author, graphic facilitator and collaborator of interdisciplinary teams, where drawing plays a relevant role in scientific research processes.

Josune Urrutia Asua (Bilbao, 1976) is a visual artist with a passion for drawing.

Her research and artistic practice explore graphic narratives, in particular the potential of drawing as a means of generating knowledge and creating meaningful spaces for conversation and exchange.

With a degree in Fine Arts, she currently combines comic commissions, illustration, collaborations, teaching and research.

She has carried out several projects where she explores health/illness/cancer through drawing and the gaze, such as: 'Hoy no es el día' (2022);

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‘Crónicas complejas’ (2021); ‘Compendio colectivo sobre cáncer’ (2018); ‘Breve diccionario enciclopédico de MI cáncer’ (2017); and ‘Así me veo’ (2015).

She was author-in-residence at the Maison des auteurs d’Angoulême (2019-2021), obtained the Research-Creation grant in oncology and immunology - ICI / Iméra Chair (2023-2024) and continues her research on the epistemic quality of drawing at Iméra as senior fellow (2025-2026).



## Moderation of roundtables.

### Tania Quindós.



Tania Quindós (Bilbao, 1986) holds a degree in Fine Arts (specializing in Graphic Design) from the University of the Basque Country (UPV/EHU).

In 2015 she obtained the title of Doctor with the Thesis "Processes of symbiotic creation between pictograms and typography".

Both her training and her professional, teaching and research career are focused on the study of Typography, Calligraphy and the design of typographic systems, as well as in the areas of information design and interactive design.

She is co-author (with Elena González Miranda) of the book "Diseño de iconos y pictogramas", published by Campgràfic publishing house (Valencia 2015), which includes a methodology for the construction of linguistic and iconographic signs in a synchronic way.

Since 2016 she teaches subjects such as Graphic Design, Packaging and Packaging or Interactive Graphic Design in the Degree of Creation and Design of the UPV/EHU. She has been an associate professor since 2024.

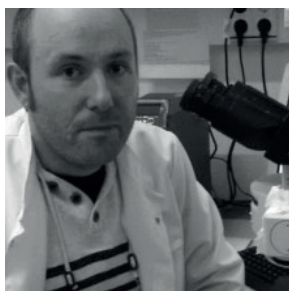
### Mikel Bilbao Salsidua.



Doctor in Art History from the UPV/EHU, he has taken three postgraduate courses on documentation and management of historical heritage, contemporary art and cultural management. He has been a professor in the Department of Art History and Music at the UPV/EHU since 2005 and teaches at the Faculty of Fine Arts, where he has held various management positions.

He has participated in four research projects and is currently one of the members of the consolidated research group funded by the Basque Government GizaArtea. He is the author and co-author of several dozen indexed articles, book chapters, books and exhibition catalogs. His research focuses on the field of contemporary art history and design history.

He has also curated several exhibitions related to the field of graphic design and has collaborated on specific projects with institutions such as the Provincial Council of Bizkaia, the Basque Government, Eusko Ikaskuntza, the Museum of Sacred Art of Bizkaia, the Museum of Fine Arts of Bilbao, the Prado Museum or Eresbil: Basque music archive.



**Maren Ortíz de Zarragoitia.**

Doctor in Biology from the UPV/EHU, he is Professor of Cell Biology and Vice-Dean of the Faculty of Science and Technology (ZTF/FCT) of the same university.

He teaches the subjects of Cell Biology, Tissue Biology and Molecular Cell Biology in three degrees of the ZTF/FCT. Since 2016, he has served as Vice-Dean of Basque and International Relations. He has taught numerous seminars at universities in Europe and Latin America, and currently holds the position of International Coordinator of the Erasmus Mundus EMJMD ECT+ master's degree.

He is also Director of the Master in Scientific Illustration, where he participates as a teacher in the subject of Medical and Histological Illustration. He is co-author of the online book *Ehunen Biología*, a reference work in the field of tissue biology.

**Eva Mayo.**



Graduate in Fine Arts (graphic techniques curriculum line) from the University of the Basque Country (UPV/EHU). Diploma in Social Education and Master in Social Work by the UNED. She obtained the title of Doctor with the thesis entitled "The social dimension of the Artist's Book. Approaches to the book-art from the analysis of the art-society relationship".

Both for her training and her professional career, she articulates art, graphics and the social in her research, topics on which she has published articles in academic journals of impact.

Since 2018, she has been a lecturer in the Department of Drawing in the Faculty of Fine Arts at UPV/EHU, where she teaches the subjects of Text Illustration and Printmaking Technologies and Processes.

## VIII. Curricular outcomes.

### Proceedings book.

The papers accepted after evaluation by the scientific committee and presented at the conference will be published in the proceedings book. This book will be published under the UPV/EHU imprint and licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0).

### Book chapter.

Those participants with a communication accepted by the organisation who wish to participate in the collective book will have to submit the text before **31 January 2026**. The chapter will be between 25,000 and 32,000 characters long, including spaces. The texts will be evaluated by blind peers belonging to the scientific committee of the publishing house. This committee will determine which chapters will finally be included in the book.

Both the title of the chapter and the title of the general work will have to differ from the names of the papers and the conference, respectively.

The publication date is estimated to be in 2026.

### Monograph in the journal for art research AUSART.

A call for papers will be opened for publication in issue 16 (July 2026), which will be a monograph with articles selected by the journal's scientific committee.

## IX. Abstracts and videos.

In order to guarantee the protection of the image and copyright rights of all participants, the Conference will request informed consent for the recording, dissemination, and archiving of the presentations given.

### 1. Purpose of consent

Presentations (whether in person or sent in video format) may be:

- Streamed during the conference.
- Subsequently published on the conference's official YouTube channel, created specifically for the public dissemination of its academic content.

The purpose of this dissemination is to facilitate open access to the knowledge generated at the conference and to preserve its academic and cultural value.

### 2. What consent implies

By signing the informed consent form, participants:

- Authorize the recording and dissemination of their communication on the official conference channels (via streaming and/or YouTube).
- Acknowledge their authorship and retain all moral rights over their work, allowing its use only for academic, informational, and non-commercial purposes.
- May withdraw their consent at any time by requesting the removal of the video from the official conference channels.

### 3. Procedure according to the mode of participation

Video mode (online):

- Participants must attach the electronically signed or scanned informed consent form along with their recorded presentation (maximum 7 minutes, in Spanish or English).

In-person format:

- In-person presentations (also 7 minutes long) will be recorded and streamed. In this case, consent must be signed prior to the broadcast (for example, when completing the registration or at the accreditation desk).

DOWNLOAD DOCUMENT IN:

<https://www.ehu.eus/en/web/irudigintza-saila/abstracts-and-videos>

## X. Relevant dates.

- **2 June - 22 September:** Submission of 500-word abstract and pre-registration for online and in-person participation.
- **29 September:** Communication of the evaluation of proposals after review by the scientific committee.
- **29 September - 27 October:** Deadline for submission of videos for online presentations.
- **30 September - 31 October:** Registration period for the conference for all modalities.
- **6 and 7 November:** The conference will be held at the UPV/EHU.
- **November - December:** Editing and publication of the book of conference proceedings in digital format with ISBN and DOI, in open access in the institutional repository ADDI of the University of the Basque Country/Euskal Herriko Unibertsitatea UPV/EHU.
- **2026:** Editing and publication of selected articles in a monographic issue of the journal AUSART. A special call for papers will be opened for this publication.

## XI. Institutions.

### Organised by:



Universidade do Minho  
Instituto de Educação

### Partners:



ZIENTZIA  
ETA TEKNOLOGIA  
FAKULTATEA  
FACULTAD  
DE CIENCIA  
Y TECNOLOGÍA



Máster en  
Ilustración Científica



LABORATORIUM



Drawing Department  
Faculty of Fine Arts  
UPV/EHU

## **XII. Side events.**

### **3 November: Meeting with Fernando Baptista.**

Guided visit with Fernando Baptista at LABORATORIUM Museoa in Bergara.

16:00 - Departure by bus from the Bizkaia campus of the UPV/EHU in Leioa.

20:30 (around) - Return from Bergara. The bus will stop in Bilbao before the Leioa campus.

Activity subsidised by the conference organisers.

REGISTRATIONS: Will open in September. Limited places.

### **3-4-5 November: Science Week.**

Exhibition at the Science Week. *Oteiza Hall*.

Title:

Solutions to the use of single-use plastic. Step 1: Raising awareness.

Student projects with examples of infographics for the subject:

Projects I - Group 1 - Course 24/25.

### XIII. Previous editions.

[d]grapho is born as an interuniversity conference of research in contemporary drawing in which each year a Spanish university will act as the venue and organiser of the event. In 2023, these tasks fell to the **University of La Laguna**. After the Tenerife university, it was the **Complutense University of Madrid** who took up the baton to carry out this second edition. Now it is the turn of the University of the Basque Country/Euskal Herriko Unibertsitatea to develop this edition.

The previous editions of the conference can be consulted in the following links:

[d]grapho. I - <https://wp.ull.es/dgrapho/>

[d]grapho. II - <https://www.ucm.es/dgrapho/>



emari to zabalazazu



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FAKULTATEA  
FACULTAD  
DE BELLAS  
ARTES