

DRAWING ROOM

Drawing Research Forum 2024/2025 Sessions – Part 1

Friday 25th October 2024

This afternoon of presentations and discussions, selected from an open call, provides access to recent research examining critical issues around contemporary drawing.

The session will feature presentations and a plenary discussion with artists examining diverse themes, and utilising and developing current discourse around contemporary drawing. The Drawing Research Forum provides a space for knowledge exchange between disciplines, encourages cross-fertilization of ideas and methodology, and fosters collaborations between artists and researchers.

SCHEDULE

2 – 2.05 pm	Welcome and Introduction
2.05 – 2.25 pm	Christie Swallow - Monuments to the Unknown Engineer
2.30 – 2.50 pm	Lindsay Sekulowicz - Drawing on Stone and Paper: Indigenous cosmovision in the Upper Rio Negro
2.55 – 3.15 pm	Yeonjoo Cho - Experimental Life Drawing: Beyond What We See
3.20 - 3.40 pm	Chaired plenary discussion

ABSTRACTS

Christie Swallow - Monuments to the Unknown Engineer

This presentation will examine the ongoing impact of colonial irrigation within South Asia and its relationship with the textual record of British Raj Engineers, a record that is controversially held in London. Drawing on Christie's research project "Sedimentary Desiderata," the presentation will explore how the design and desires of "scientific irrigation" produced vast agricultural space within the Punjab and how a critical analysis of

archival engineering drawings is vital in understanding contemporary environmental crises, and establishing causal accountability. The presentation will situate unearthed archival imagery with contemporary analysis to show how a disconnect between the archival and the geologic has exacerbated issues of contamination, flooding, and precarious crop yields within the Punjab. It will further ask how the archive can be engaged with as a means of redressing this injustice and building a more environmentally secure future.

Lindsay Sekulowicz - Drawing on Stone and Paper: Indigenous cosmovision in the Upper Rio Negro

My doctoral study focuses on plants used in the fabrication of objects and the significance of 'drawing' in Indigenous cosmovision for communities of the Upper Rio Negro in Northwest Amazonia. Drawing can be both a literal and metaphysical proposition, which includes patterns on objects, rocks and the body, as well as visions obtained through dreams, ancestors and ceremonial practices. In this presentation I will share the work and discussions from a recent workshop held with Indigenous artists on the Rio Tiquié, and pose some of the questions that arose on the transmission of knowledge, the technology of paper, and equitable engagement with international collections holding Indigenous material belongings

Yeonjoo Cho - Experimental Life Drawing: Beyond What We See

Can life drawing foster a deeper interaction and community building? Acknowledging the limitations of the conventional life drawing practice, which focuses on visual observation and mimetic representation, this project introduces the potential of an alternative mode of life drawing that allows active self-expression and communication. This research presentation explores how adopting verbal communication and collaborative practice changes the context of life drawing from a more individual and technical art practice to a broader community based practice. Also, it explains how these experimental methods can be a tool for challenging cultural prejudice and creating alternative ways of more ethical representation of others under the current political atmosphere of unabated racism.

BIOGRAPHIES

Christie Swallow - *Christie is a spatial designer/researcher whose practice weaves together ecological thought and architectural design to discover intersecting epistemologies as spaces to reimagine ways of being and towards possible futures. Through their practice, Christie tells new stories about old ideas. Between a mythologized past and a precarious present, they seek to disentangle the webs of meaning that have shaped our contemporary attitude towards nature and towards other humans. Their work patches together new narratives from the scraps of a damaged world. Christie is currently Artist in Residence at SMQB, University of*

Birmingham. They have exhibited in London, Lisbon, and Leicester and were previously an artist in residence at Hangar CIA, Lisbon. Christie is a graduate of Environmental Architecture, Royal College of Art (2023), and Architecture, University of Cambridge (2020).

Lindsay Sekulowicz - *Born in 1984, Cape Town, I grew up and studied in at the Glasgow School of Art (2002-2006) and moved to London in 2007 to study at The Royal Drawing School. From 2013 to 2016 I worked with the University of Addis Ababa, which led to work with the herbarium at Royal Botanic Gardens, Kew. I began as artist in residence working on 19th century Amazonian ethnobotanical collections (residency funded by Arts Council England) in 2017, and had a solo show of this work at the Shirley Sherwood Gallery in Kew Gardens in the same year. In 2019 I began an AHRC-funded collaborative doctoral award between RBG, Kew and the University of Brighton. Since 2022 I have been undertaking research in Portugal (working with 18th century collections of drawings, herbarium, and ethnographic collections in Lisbon and Coimbra), as well as in Brazil, where I have been working with botanical and ethnographic collections in Rio de Janeiro, and undertaking fieldwork in the Upper Rio Negro region of the Northwest Amazon.*

Yeonjoo Cho - *is a Korean artist and researcher based in Seoul, South Korea and Glasgow, United Kingdom. Centred on the tropes and ideas of 'Oriental Painting', her work explores the boundaries and intersections of cultures. Based on her background of oscillating between South Korea and the UK, her latest work showcased paintings and drawings which focus on experiences of move and migration and narratives of cultural others and hybrids. Cho studied painting and art history at Ewha Womans University and completed her interdisciplinary PhD research which employs contemporary art practice, art history, and postcolonial discourses as three key columns. Her work has been exhibited in various cities in the UK and South Korea, including institutions such as the Scottish Royal Academy, Edinburgh City Art Centre, Cambridge University, Cheongju Creative Art Studio, Uijeongbu Art Centre, and SeMA-Buk Seoul Museum of Art.*