

DRAWING ROOM

Drawing Research Forum 2025/2026 Sessions – Part 1

Friday 17th October 2025

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	Dr. Christine Checinska - Drawing as a Practice of Freedom
2.30 – 2.50 pm	Tintin Wulia - Drawing and Drawings as Things-in-Common: the Aesthetic Agency of Mark-making in Sociopolitically Engaged Art
2.55 – 3.15 pm	Yeonjoo Cho - Experimental Life Drawing: Beyond What You See
3.20 - 3.40 pm	Chaired plenary discussion

ABSTRACTS

Dr. Christine Checinska - Drawing as a Practice of Freedom

This presentation reflects on the materiality, process and thematic of a series of monoprints created in response to personal photographs of Doctor's Cave Beach in Jamaica's Montego Bay. Being of Jamaican heritage, but born and growing up here in Britain, often leaves me feeling caught between two worlds. Across the series, the gradual excavation of a representative image from an abstract one could be seen as a means of recovering a connection to my ancestors, my culture and therefore myself. The slow process of drawing into an inked surface, removing pigment with fragments of cloth, then transferring what remains onto water-soaked paper, simultaneously reveals an image that troubles the myth of the Caribbean island as Paradise.

Tintin Wulia - Drawing and Drawings as Things-in-Common: the Aesthetic Agency of Mark-making in Sociopolitically Engaged Art

Drawing and drawings are amongst the most accessible aesthetic methods and objects for many sociopolitically engaged artists, yet their agency is undertheorised. This presentation examines case studies involving both the act of drawing and the drawings it generates, analysing my work in conversation with that of others, including ethnographer Helena Cleeve and artist Dryden Goodwin. I examine drawing and drawings through the framework of things-in-common, which extends sociologists Star and Griesemer's notion of boundary object into aesthetics and politics. In this framework, performances and objects reconfigure social formations through aesthetic reassembling—a rearrangement of imaginaries provoked by affective sensory experience.

Yeonjoo Cho - Experimental Life Drawing: Beyond What You 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 examines how adopting verbal communication and collaborative practices transforms the context of life drawing, shifting from a more individual and technical art practice to a broader community-based approach. 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 anti-immigration and racism.

BIOGRAPHIES

Dr. Christine Checinska is an artist, designer, curator and storyteller. She exhibited work in the group shows 'The Missing Thread', Somerset House, London, 2023-2024 and 'Folded Life', Johanne Jacobs Museum, Zurich, February 2021. Her solo show, 'The Arrivants', was exhibited at the FADA Gallery, University of Johannesburg in 2015. Christine is currently the V&A's Senior Curator of Africa and Diaspora Textiles and Fashion, and Lead Curator of the international touring exhibition 'Africa Fashion'. She served on the Costume Institute at the Met's Advisory Committee for the 2025 show 'Superfine: Tailoring Black Style'. She will take up a research fellowship at Yale Centre for British Art later this year and an artist's residency at G.A.S. Lagos in 2026. Christine was a co-curator of 'Makers Eye: Stories of Craft', Crafts Council Gallery, London, 2021. Her recent publications include 'Material Practices of Caribbean Artists Throughout the Diaspora', in 'Crafting Kinship: A Visual Journal of Black Caribbean Makers' (2024).

Dr Tintin Wulia has explored the sociopolitical role of aesthetics for 25 years as an artist, focusing on borders and state security. She is Senior Researcher at HDK-Valand, University of Gothenburg—leading the European Research Council-funded project 'Things for Politics' Sake: Aesthetic Objects and Social Change' (2023-28)—and Visiting Research Fellow at International History, London School of Economics and Political Science/LSE (2024-25). Wulia has contributed to over 200 exhibitions and publications, including Venice Biennale (representing Indonesia, 2017), the Q1-ranked Journal of Political Power (2023), the retrospective 'Tintin Wulia: Things-in-Commo'n at Hiroshima MoCA (2024-25), and the upcoming 'Asia Now Paris' (2025).

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.