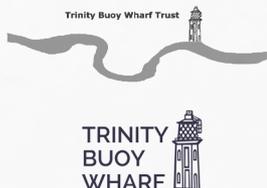


# Drawn to Dundee

A collection of drawing prompts shared by contributors to *Drawn to Dundee*, a programme of talks and workshops accompanying the *Trinity Buoy Wharf Drawing Prize 2021* at Cooper Gallery, DJCAD 2022.

*Drawn to Dundee* is co-curated by artists Tania Kovats, Professor of Drawing & Making and Alex Roberts, Lecturer in Drawing, Duncan of Jordanstone College of Art and Design at the University of Dundee.

## Drawing Prompts



TRINITY BUOY WHARF  
DRAWING PRIZE

Cooper Gallery



Duncan of Jordanstone  
College of Art & Design  
University of Dundee

**DRAWING**  
PROJECTS UK

**PARKER HARRIS**

# Olivia Plender

Draw a comic diary of your day

Divide a piece of paper into 9 equal sized rectangles

At the bottom of square one write 8.00

At the bottom of square two write 10.00

At the bottom of square three write 12.00

At the bottom of square four write 14.00

At the bottom of square five write 16.00

At the bottom of square six write 18.00

At the bottom of square seven write 20.00

At the bottom of square eight write 22.00

At the bottom of square nine write 00.00

Draw what you were doing yesterday at that time of day in each square. Time yourself so that you spend no more than 30 seconds on each drawing.

Olivia Plender, drawing prompt 2022.

Shared on the occasion of *Drawn to Dundee* panel discussion for the opening of Trinity Buoy Wharf Drawing Prize 2021 at Cooper Gallery.

**Drawn to  
Dundee**

# Calum Wallis

You'll need a pencil/ pen, and paper  
– nothing fancy at all.

**First, draw a place from memory.** This could be a distant memory or one from just a few days ago, but its important that you can go back and visit in person. The place you draw could be a room, a building, a park, a clearing in a wood or a particularly special boulder.

This drawing can be as simple or as complex as you like, but try to draw it from your own perspective as if you were really there. Think about how you this environment feels in relation to your own body – is this a place where you feel light/tall/small/safe?

**Return to the location of your drawing.** Make the same drawing again, but make it in the place you've remembered. Does the place wrap around you in the same way you remembered, has the world become flatter, or larger than you remembered? Have you changed size?

If the place you have chosen is one you frequently visit and you can make these drawings multiple times, you may find that your memory and reality will be different with every single drawing. A place can feel very different if you're having a tall or a small day.

# Stephen Farthing

Make a drawing that is informed by information shared  
through the written or spoken word

# Alex Roberts

## Material play

Lay out a selection of mark making materials that you readily have at your disposal. Inclusive of a variety of surfaces and papers without too much concern.

Pause to look at your collection and evaluate whether other (non-obvious drawing) utensils could also be added to your line up that you would not normally consider using. Gather anything that might make a curious mark. The more eclectic and diverse the better!

Pause again and review the wide-ranging tools now assembled in front of you and start to play! See what marks, lines, releases, traces, rubbings, imprints and doodles unravel with the materials themselves and in relation to your surroundings. Ask yourself, how do the materials and surface connections feel, sound, look, and or apply? Trial employing materials in a manner of ways to stretch and witness the possibilities at your disposal. Enjoy allowing the materials to lead.

Expand upon the play of basic marks, materials, collecting rubbings and intuitive starting processes. Think, what would you like to do more of, investigate, collage, develop...?

# Gary Sangster

1.

## Drawing a blank

Sit at a desk or table with an A2 or A3 size sheet placed before you with drawing materials handily reachable

Close you eyes

Erase your thoughts

Hold that mode and focus for 30 seconds

Open your eyes and immediately draw what you see first, what comes into focus first.

Take as much time as you need, but don't be distracted by additional visual cues, focus only on the the very first thing.

# Gary Sangster

2.

## Line Out

Sit or stand at a desk or table with 5 x A2 or A3 size sheets placed before you and drawing materials handily reachable

Focus on an object of interest in the vicinity or range of your vision.

Sheet one - Drawing 1

Draw that object using only the movements of your fingers - all other joints to be immobile

Sheet two - Drawing 2

Draw that object using only the movements of your wrists - all other joints to be immobile

Sheet three - Drawing 3

Draw that object using only the movements of your elbows - all other joints to be immobile

Sheet four - Drawing 4

Draw that object using only the movements of your shoulders - all other joints to be immobile

Sheet five - Drawing 5

Draw that object using all joint movement as necessary

# Nicole Wendel

## Drawingscore:

### Head // Drawing as a momentum of togetherness

Preparation: Find a comfortable place to draw in front of your screen. Prepare specific drawing materials; something that interests you. For example: fineliners, pencils, crayons, etc. Always two (or more) pens, one for the left and one for the right hand and a piece of paper. Any format that suits the space where you draw.

Focus your attention on your breath and on your whole body. Invite a quality of mindfulness. Become aware of how and where your body relates to the “space” your space. Practice the score in its own temporality.

Nicole Wendel, drawing prompt 2022.

Devised and shared on the occasion of *Drawing as Collaboration, discovering a new language* panel discussion, alongside contributions from artists Robert Luzar and Andrea Stokes with support from DJCAD student Maria Stella Faccin.

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# Nicole Wendel

## H E A D

Imagine we are sitting all around a huge fireplace which in this instance is our screen. Rub your hands together firmly until they get warm. Tap with your fingertips along your chest and then massage your arms up till you reach your neck. Then the other side. Rub your hands together again and open the palms that face each other slowly. Bring your attention to that field of warmth you created. Close your eyes. Feel and touch your head in all directions with that field you created: front, side, back, up and down. Starting with the kinesthetic sphere of your head and then touch all areas of your head directly. Store the information in your palms.

With your eyes closed and using both hands, draw from this memory, draw from this journey. Your hands know what to do.

Take a moment to open your eyes again and let them wander softly over the lines that have appeared. Let the lines arrive or fall into your eyes.

Then take the drawing and place it closely in front of the camera. Let the camera adjust to the lines. Then move the lines slowly along and let the screen become a common ground, a common structure of many lines. Hold it for a second – screenshot – then move again – hold it – screen shot – move it – hold it – screen shot.

Thank you so much for this moment of interaction and connection.

Nicole Wendel, drawing prompt 2022.

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