

**Three drawing samples are required of all applicants. The first drawing must represent a bicycle. The second drawing must utilize both sides of the sheet of drawing paper. For the third sample, your visualization must combine image and text.**

**Each drawing must be done on a sheet of white paper measuring 16" x 20" (40 cm x 50 cm). Drawings one and two must be done using graphite pencil and no other medium. Your third drawing sample may use any dry (fixable) medium, a water-based medium (such as acrylic, ink, watercolor or gouache) or a combination of these media. Do not, however, use any oil-based medium, or collage, for your third drawing. Remember that, whatever medium(s) you choose for your third drawing, it must be foldable to be mailed to our office.**

**You may approach these three drawings in any way you wish. For example, your drawings may be abstract expressions or realistic renderings; you may choose to draw an object alone or place it in a situation; you may choose to cover the entire surface of the page or only a small portion of it, etc. Other than the stated requirements related to subject (ie, bicycle), medium (ie, graphite pencil) and paper size (16" x 20"), everything and anything else are up to you.**

**We consider drawing to be as much about process as presentation, so we encourage you to consider your drawing submissions as exercises in experimental thinking and risk-taking more than final presentations or examples of technical proficiency. We encourage you to consider the full range of possible expression in your submissions, as we do not value any particular style of drawing more than another.**

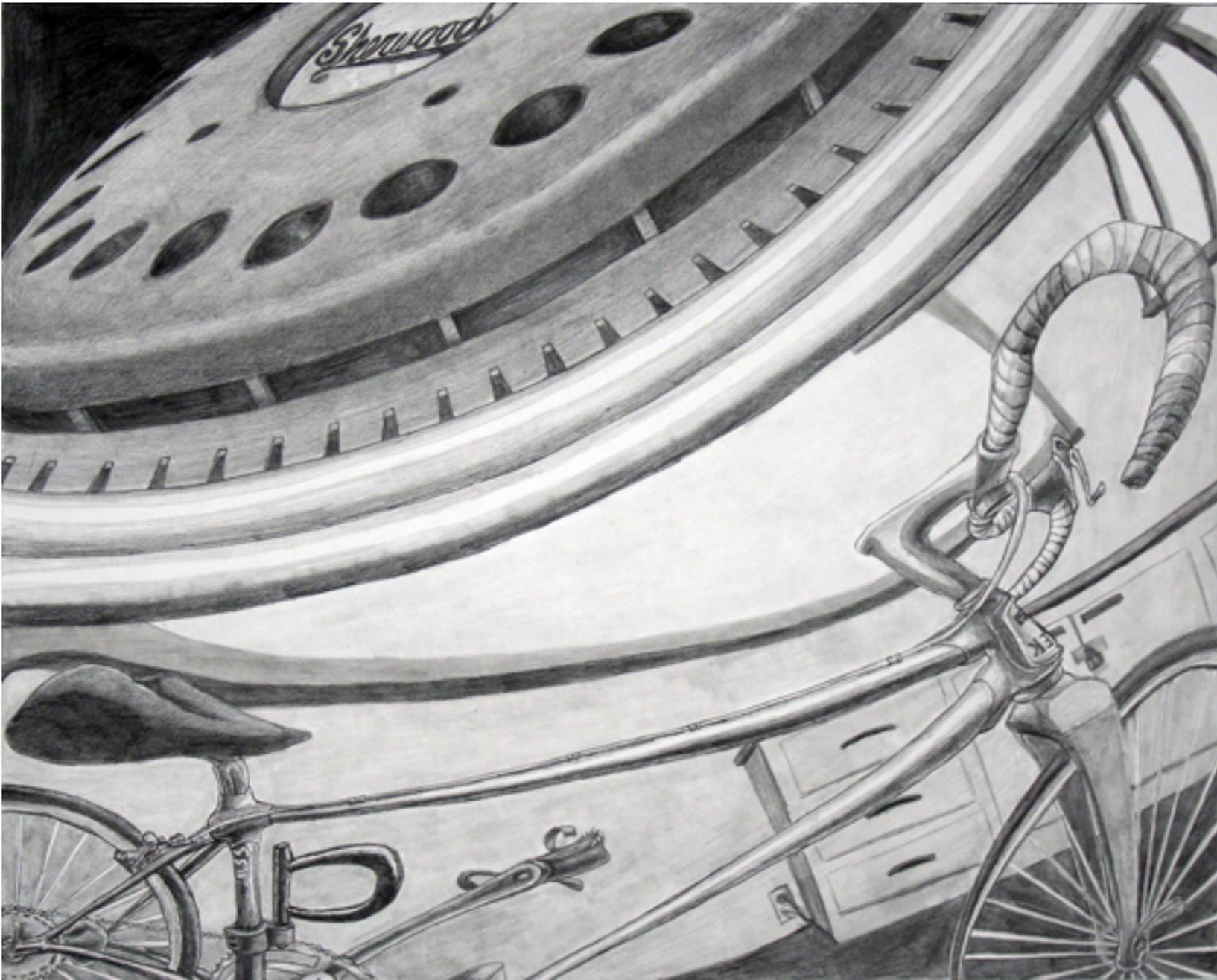
**These drawings must be submitted in their original form, not as reproductions. Fold your drawings in half and then in half again to a finished size of 8" x 10" (20cm x 25cm) and be sure to note your full name and address on the back of each drawing.**



Bill Nelson  
"Bike"  
Graphite 18"x 24"  
Fall 2006



Bike 11/08  
Graphite on paper 20"x16"



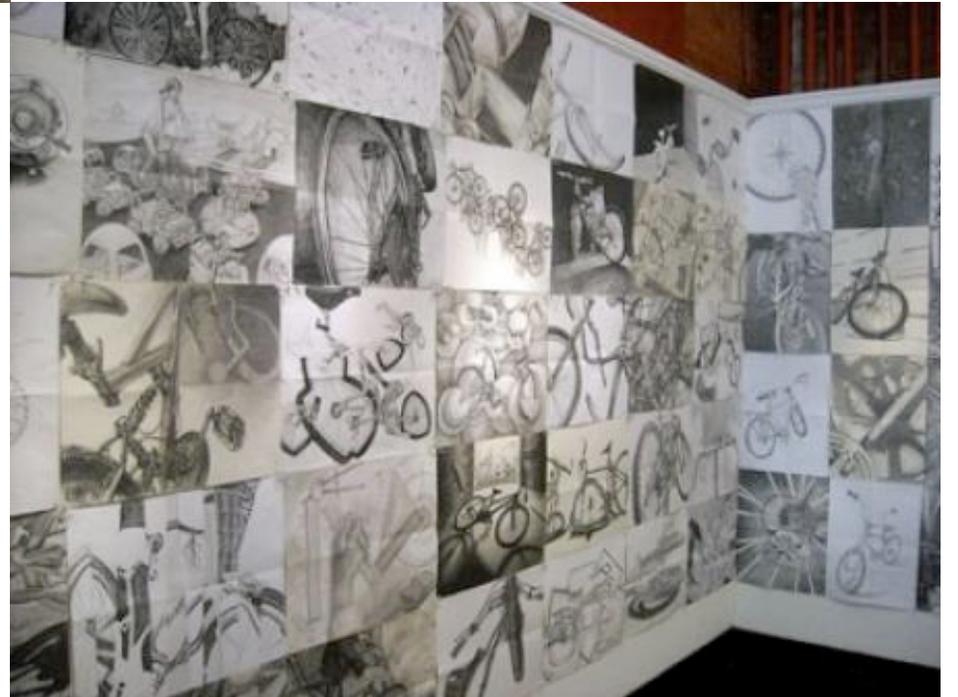
*Shower Head Reflection* 11/06

Graphite on paper 16"x20"



THE RISD BIKE DRAWING.....



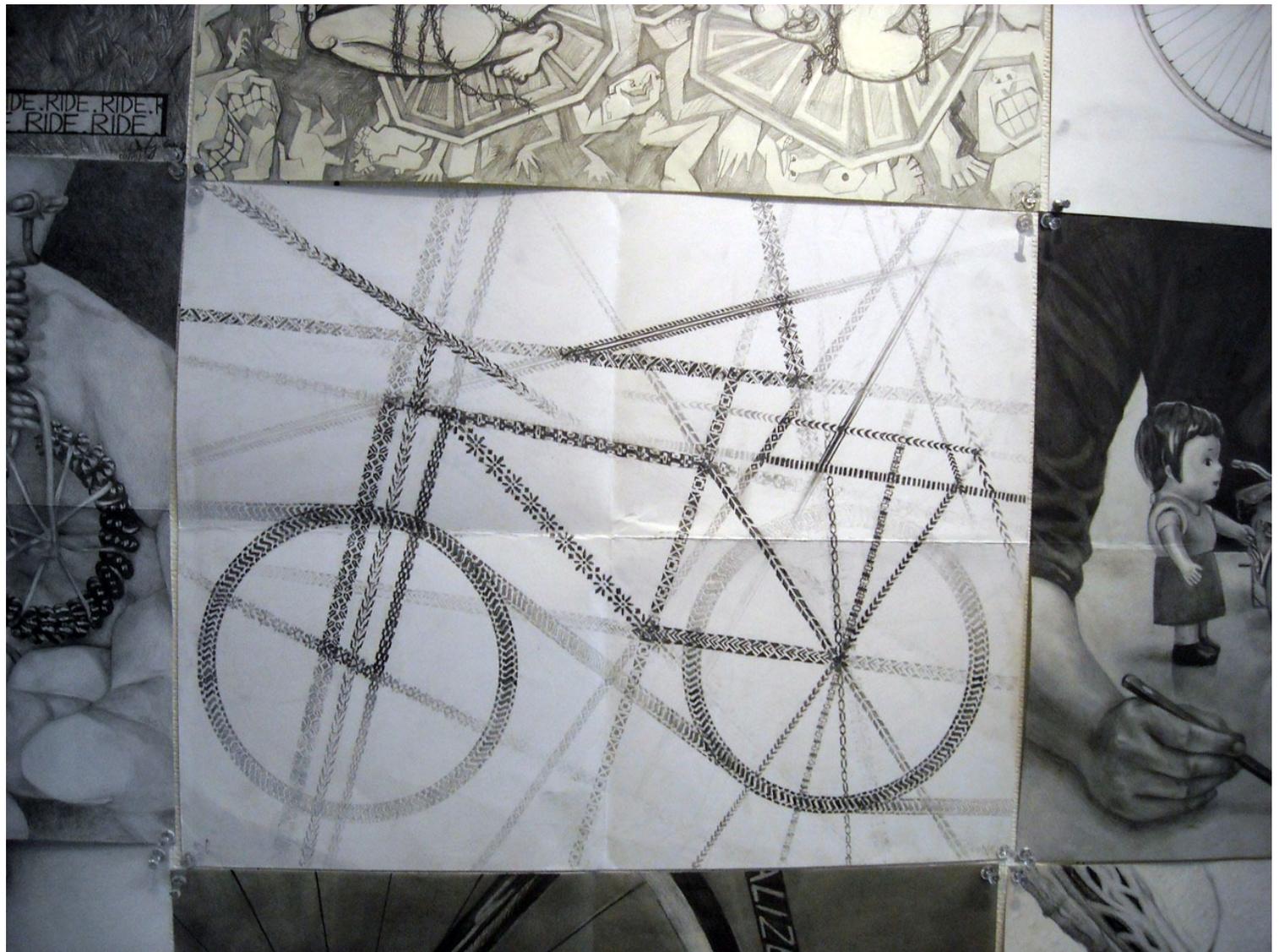


From RISD Website:

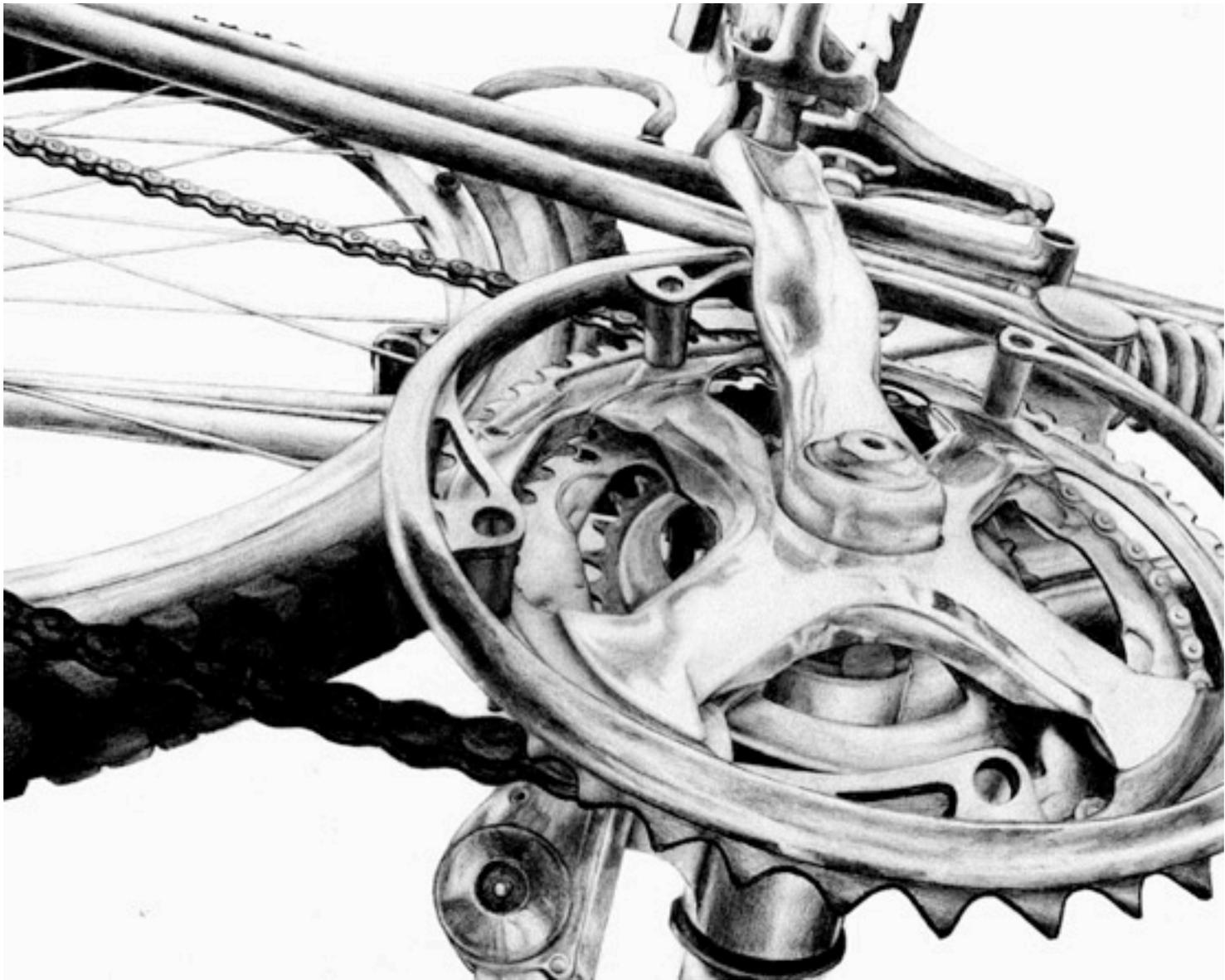
*With freshman and transfer application deadlines fast approaching, we've been getting a lot questions about the three required drawings. I thought it might be a good idea to post answers to some of the common questions here.*

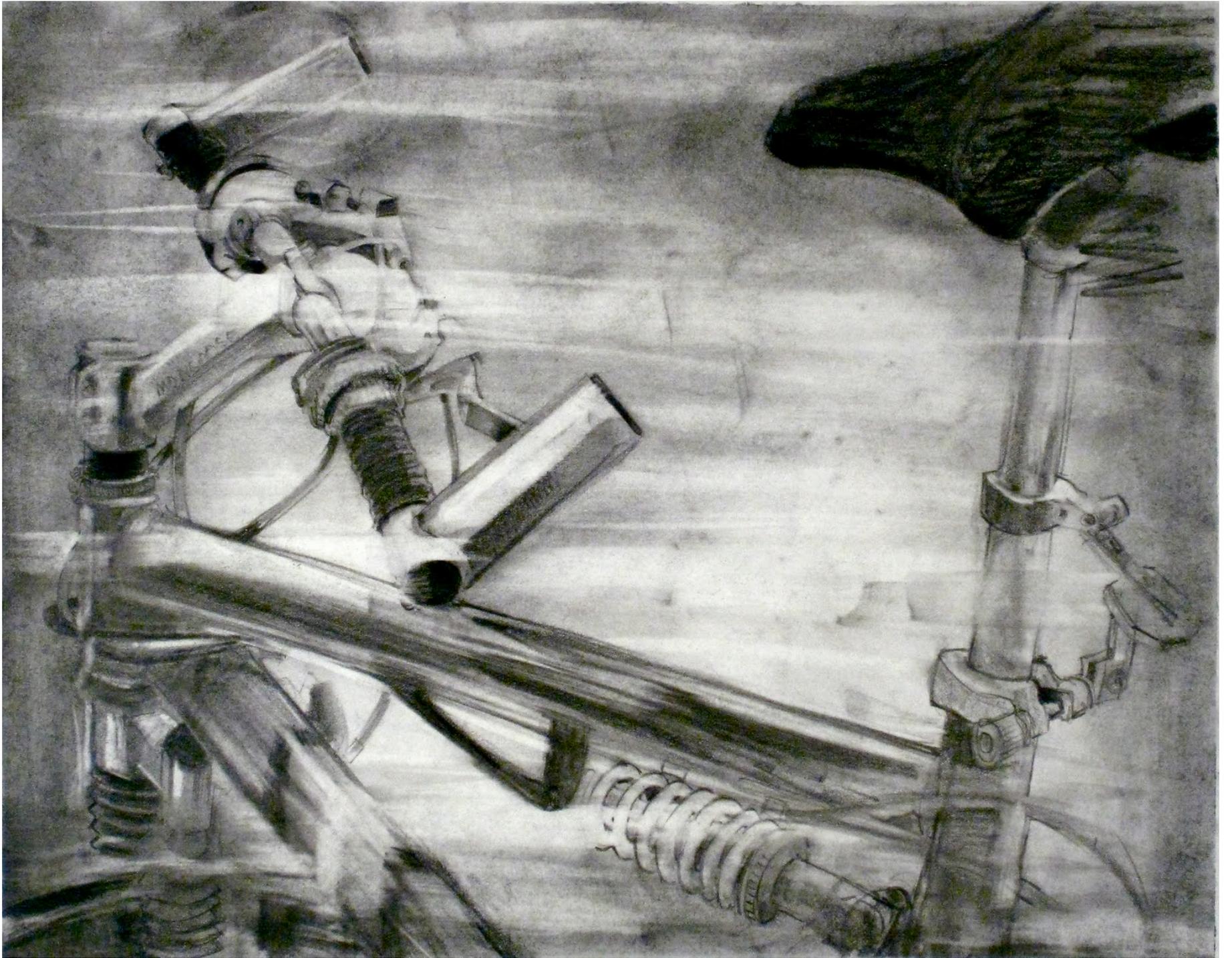
**Q: Do the drawings have to be straightforward, realistic representations of the subject matter?**

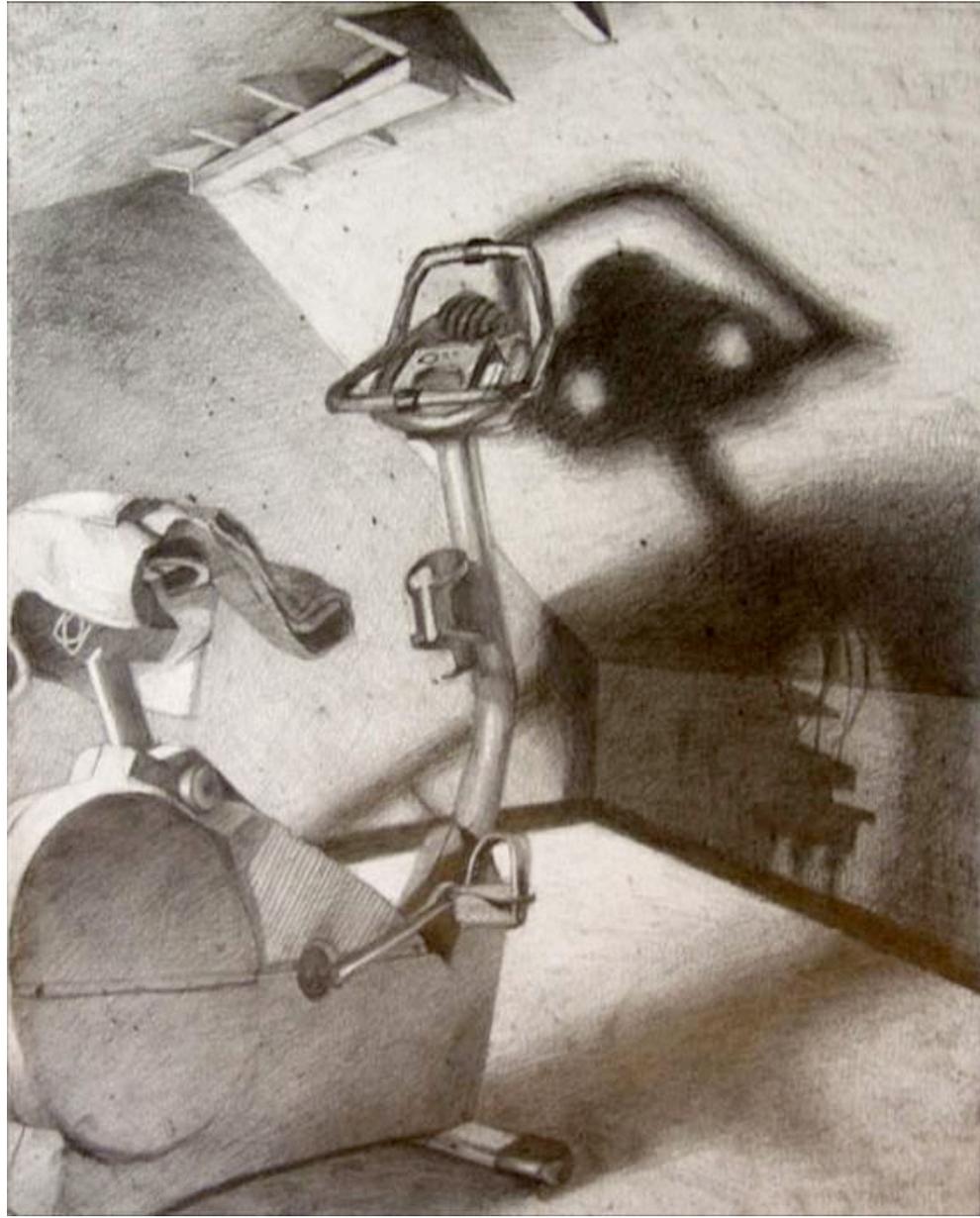
**A: Not if you don't want them to be. The most important thing is to figure out a way to make the drawing fun (or at least tolerable) for you when you're working on it. We're not just looking at your drawing technique - we also want a sense of what you can do creatively within the confines of the assignment. Totally up to you how you want to interpret the drawing prompts.**











## Image and Text Drawing

**“For the third sample, your visualization must combine image and text....Your third drawing sample may use any dry (fixable) medium, a water-based medium (such as acrylic, ink, watercolor or gouache) or a combination of these media. Do not, however, use any oil-based medium, or collage, for your third drawing. Remember that, whatever medium(s) you choose for your third drawing, it must be foldable to be mailed to our office.”**

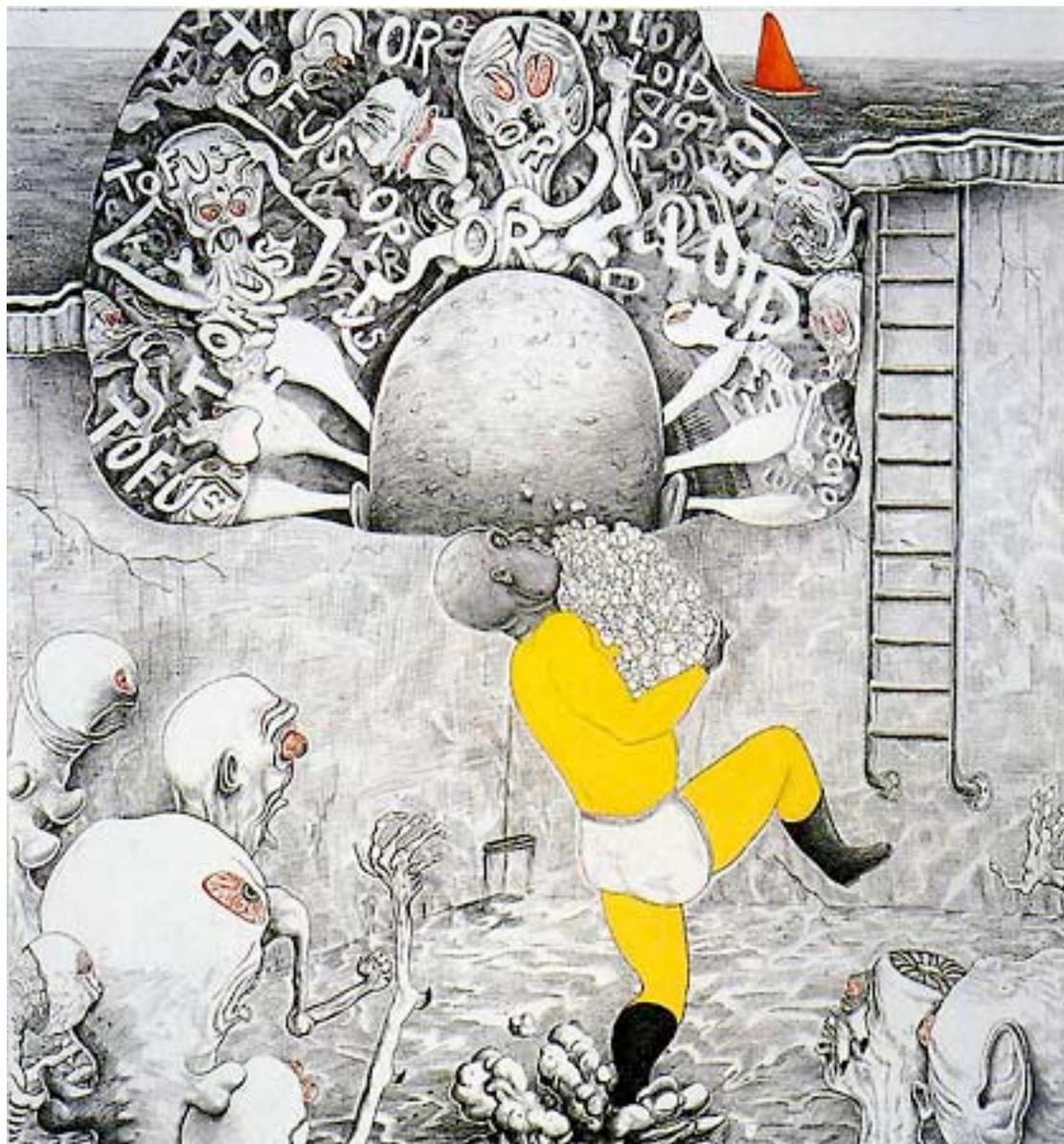
Ellen Gallagher "DeLuxe", installation view, 2004-2005,  
Portfolio of 60 prints, edition of 20  
Each print: 13 x 10 inches







**Trenton Doyle Hancock**  
**"Studio Floor Encounter with Vegans 5"**  
2002, Graphite and acrylic on canvas,  
31 x 31 1/4 inches





**Trenton Doyle Hancock**

**"Bye and Bye", 2002, Acrylic and mixed media on canvas, 84 x 132 inches**









**Woods and Valleys of Mount Yu, Yuan dynasty  
(1279–1368), dated 1372**

**Ni Zan (Chinese, 1306–1374)**

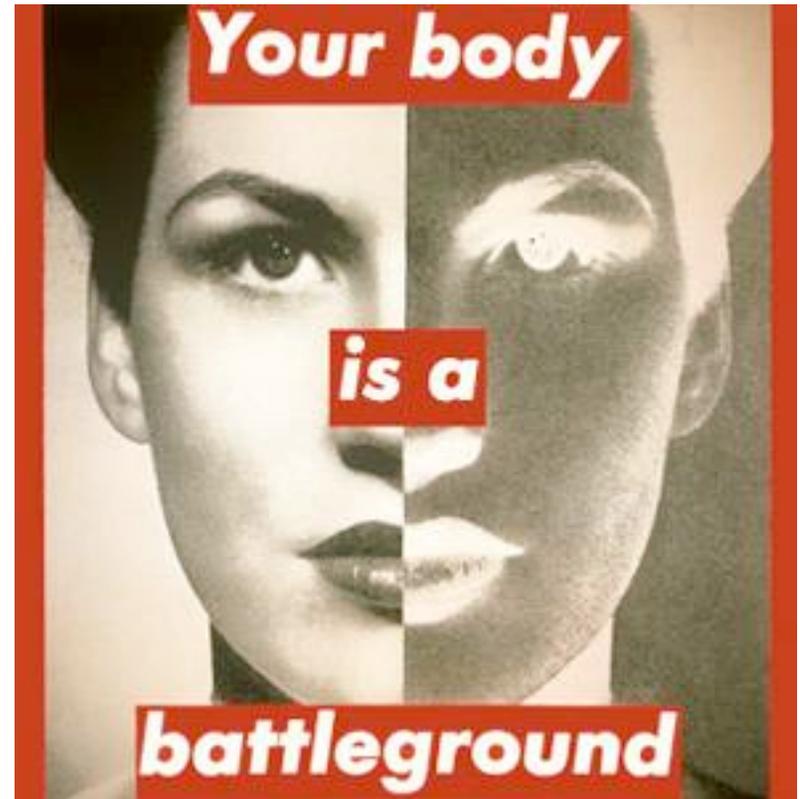
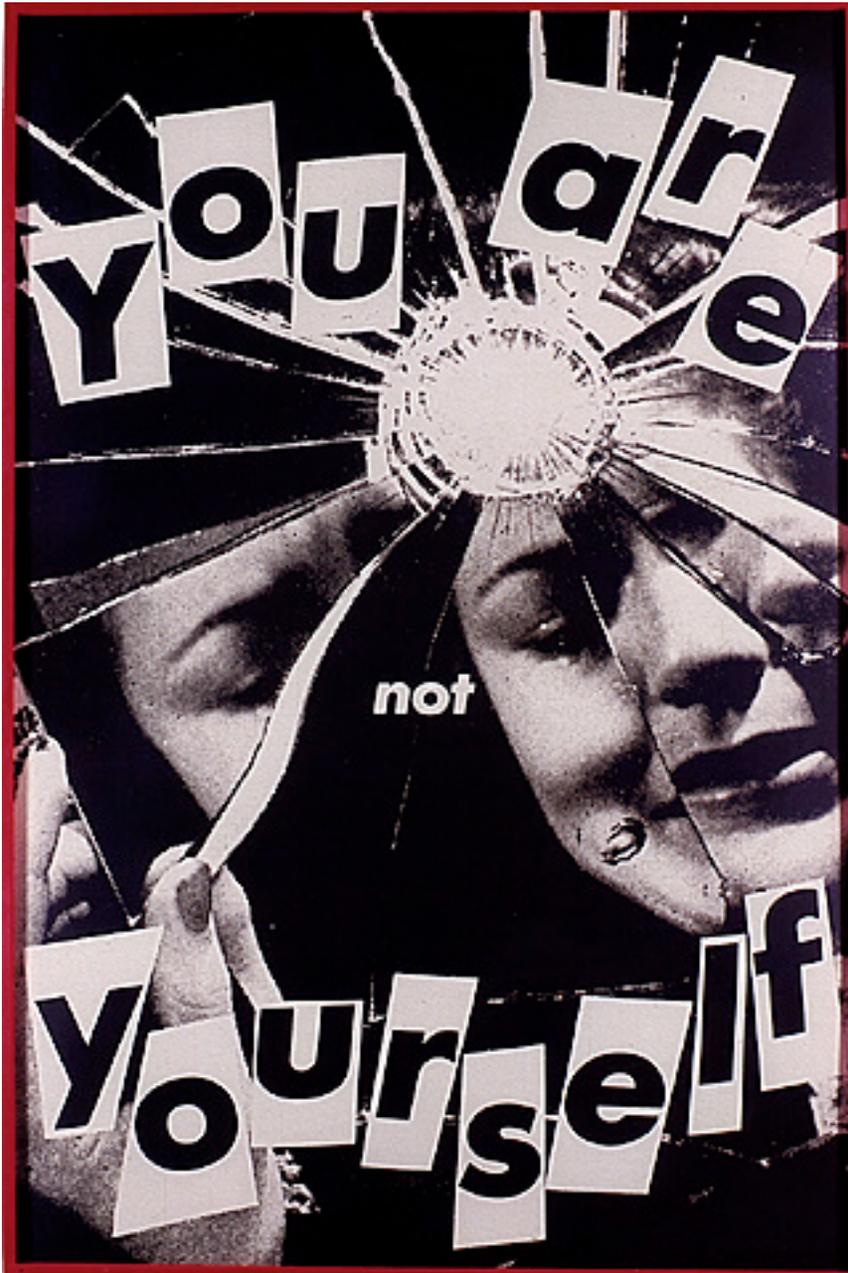
**Hanging scroll; ink on paper 37 1/2 x 14 1/8 in.**

Wearing a yellow [Daoist] cap and country clothes, Ni Zan roamed the lakes and mountains, leading a recluse's life.

Woods and Valleys of Mount Yu, executed two years before Ni Zan's death, expresses the painter's contentment in the life of a recluse.

*The poem ends with the lines:*

*We watch the clouds and daub with our brushes  
We drink wine and write poems.  
The joyous feelings of this day  
Will linger long after we have parted.*



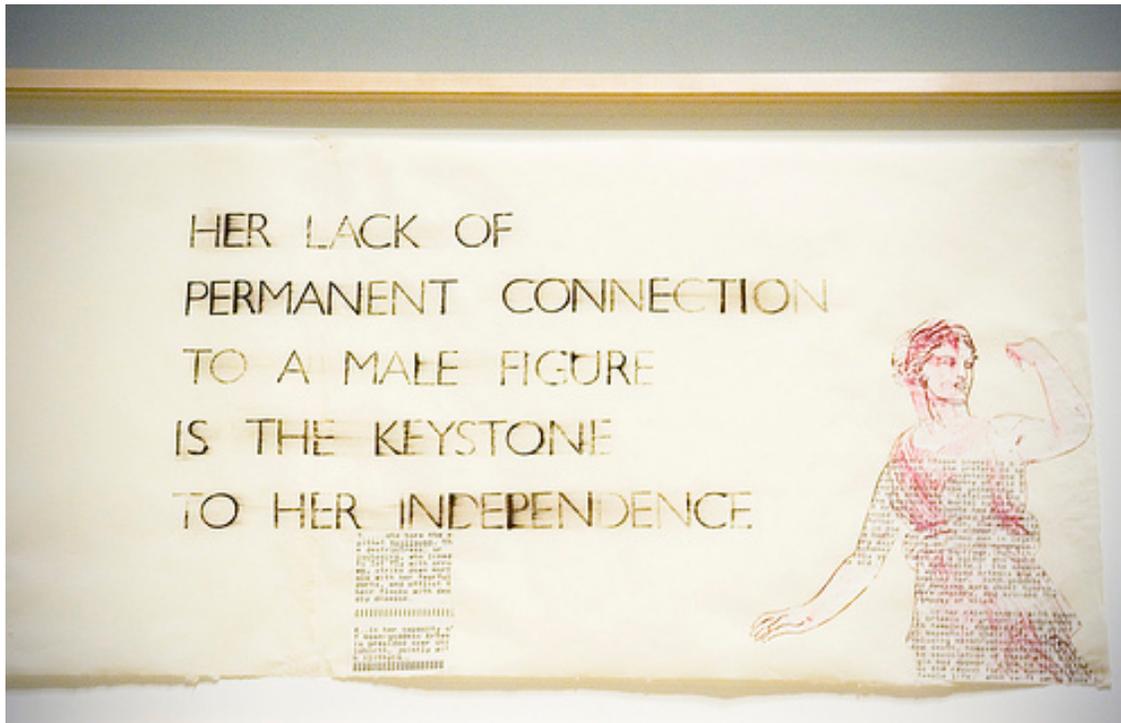
Barbara Kruger

Barbara Kruger Billboard project

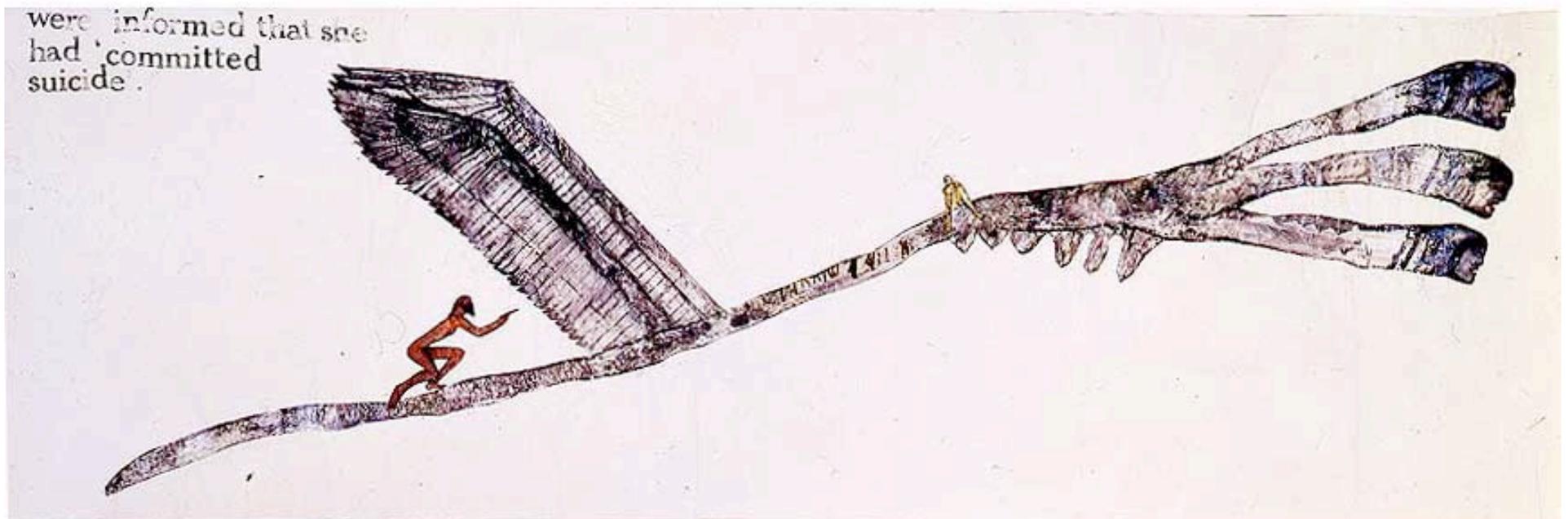


Shahzia Sikander  
"Writing the Written"  
2000, Vegetable color, dry pigment,  
watercolor, tea, on hand prepared  
Wasli paper  
8 x 5 1/2 inches





Nancy Spero





Nancy Spero





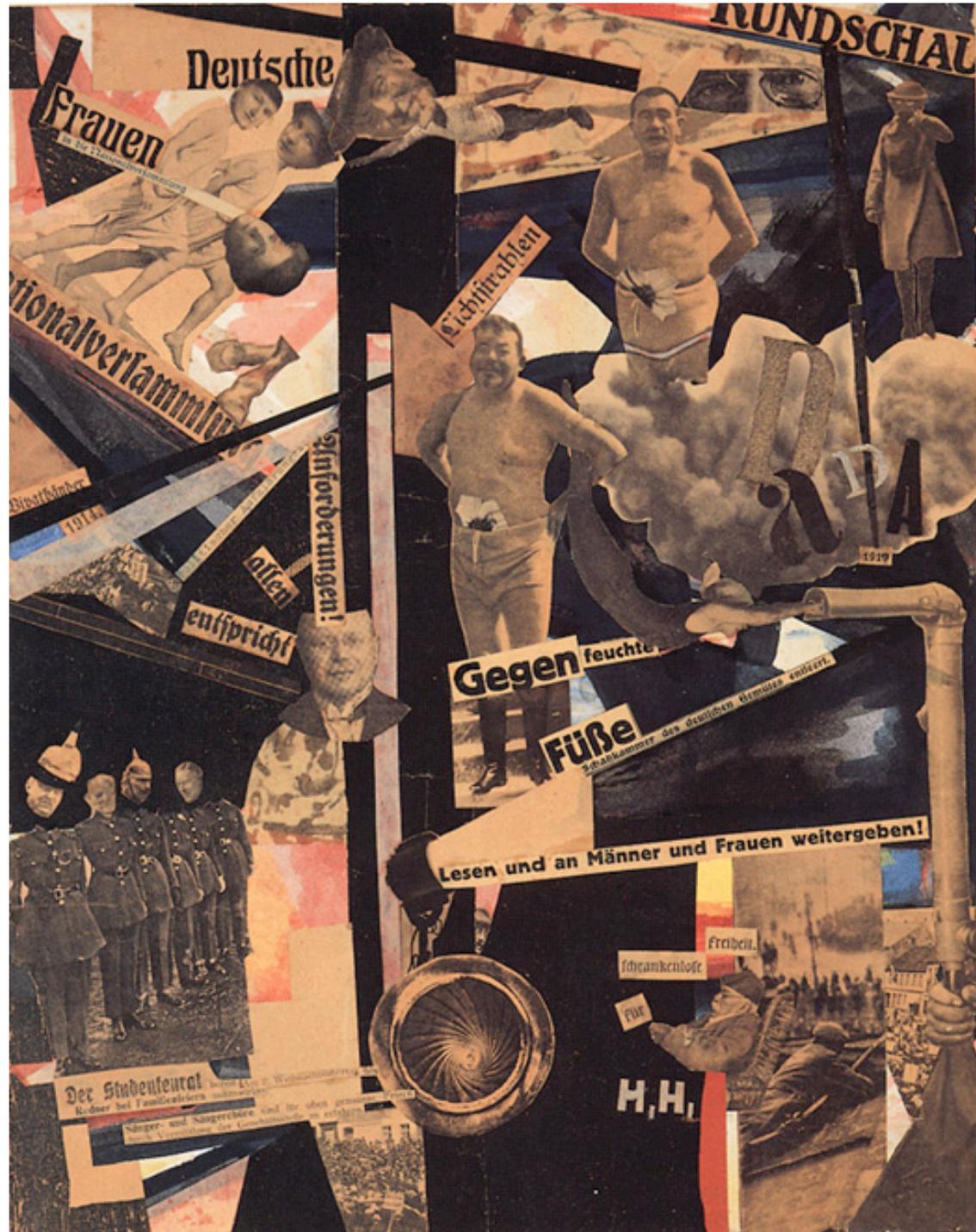
Bauhaus School in Germany

Hannah Hoch  
Dada Movement

*Hannah Höch, Cut with the Dada  
Kitchen Knife through the Last  
Weimar Beer-Belly Cultural Epoch  
in Germany, 1919, collage of  
pasted papers*



Hannah Hoch  
Dada Panorama  
1919





Andy  
Warhol

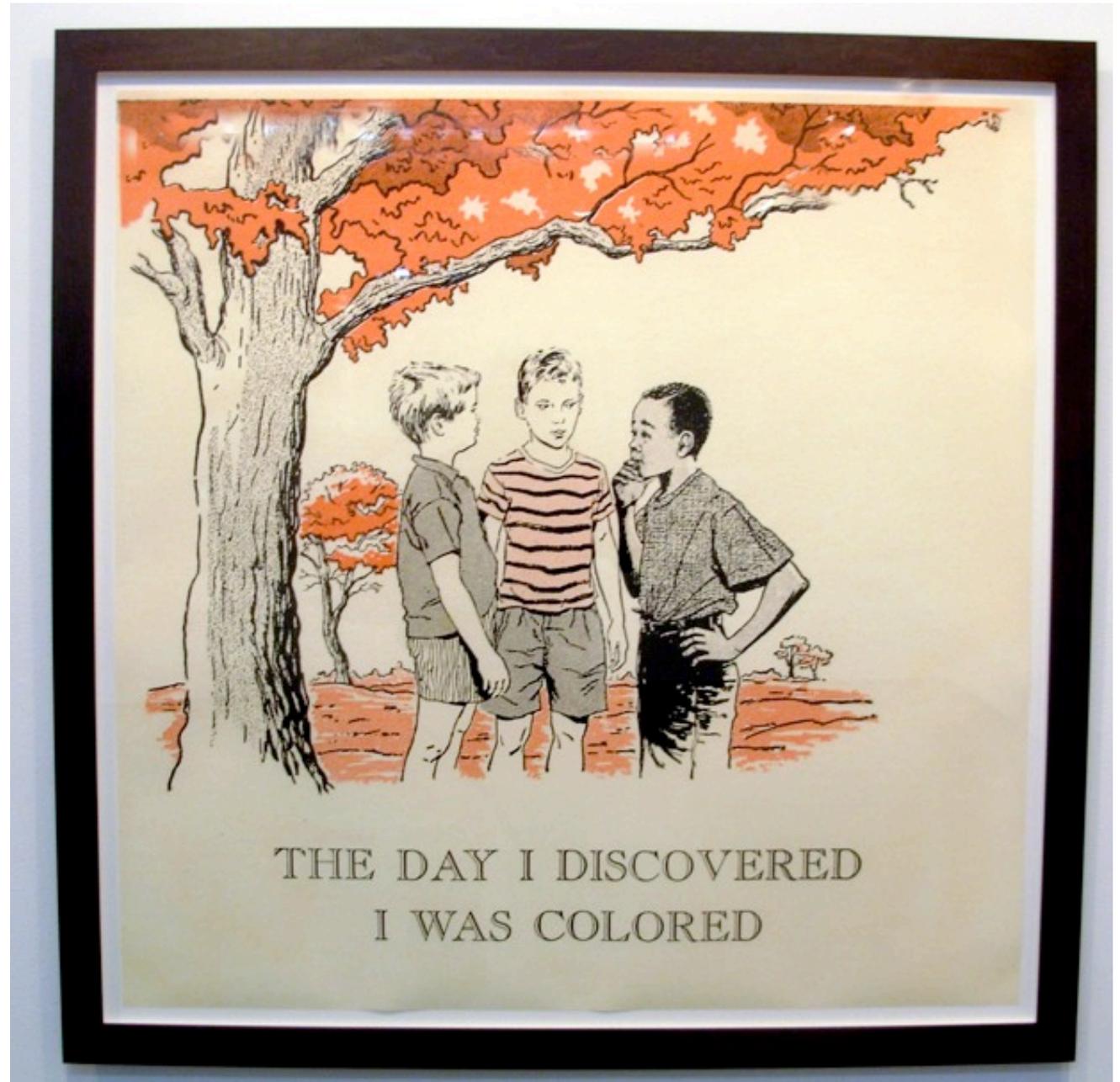
Roy Lichtenstein



Richard Hamilton

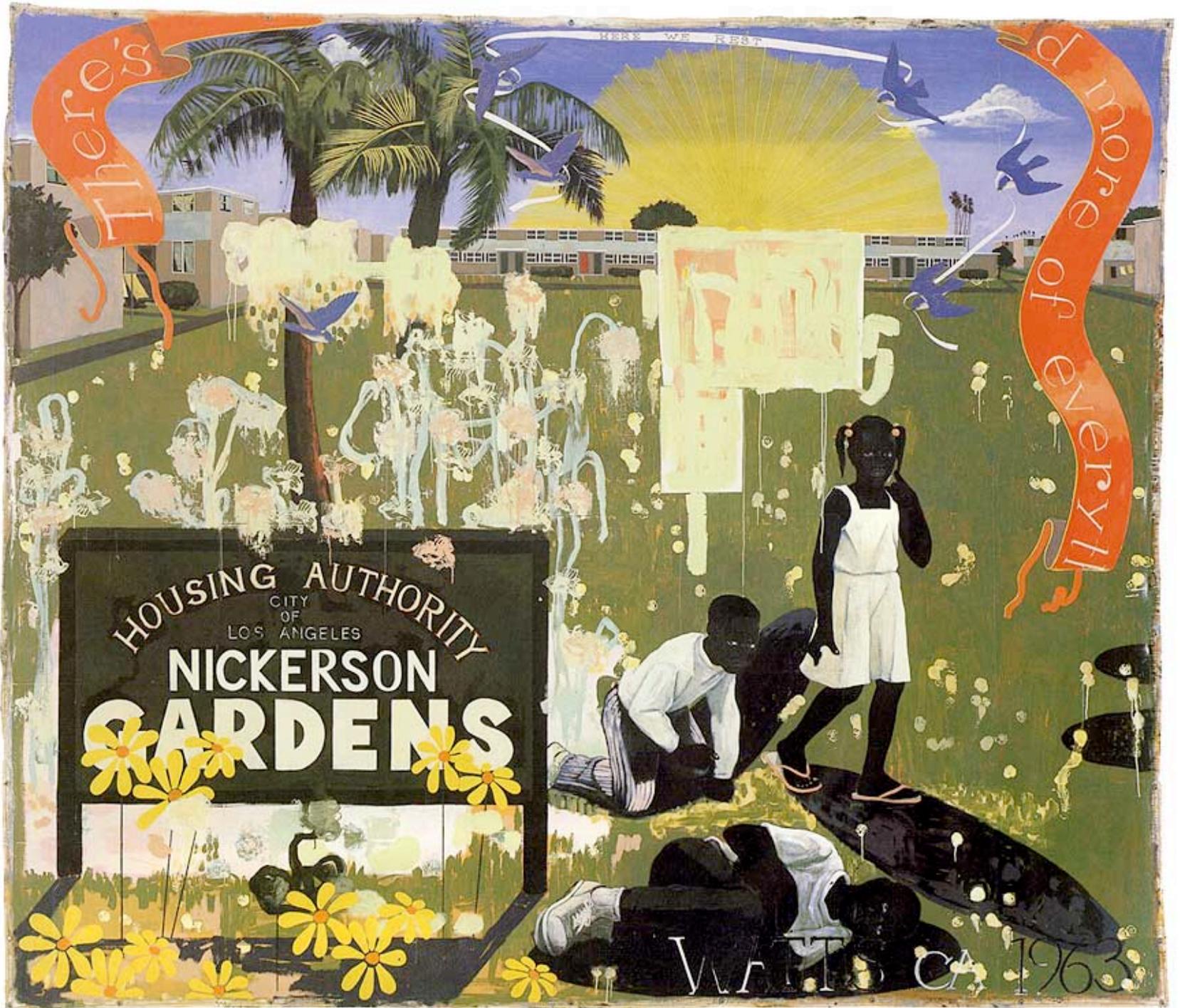


Hank Willis Thomas





Kerry James  
Marshall  
"Watts 1963",  
1995  
Acrylic and  
collage on  
unstretched  
canvas  
114 x 135  
inches



BUY AT APPROPRIATE MUSEUM. DISPOSABLE SOUVENIR TO THE 2002 WHITNEY BIENNIAL. A LIGHT DIVERSION FROM THE LARGER PROBLEMS OF WILL, CONSCIOUSNESS, AND CULTURAL ASPIRATION. ©2002 CHRIS WARE. ALL RIGHTS RESERVED.



Chris Ware

*The Whitney Prevaricator*  
2002

*Pen and ink with brush, coloured pencil and opaque white*  
76.2 x 50.8 cm

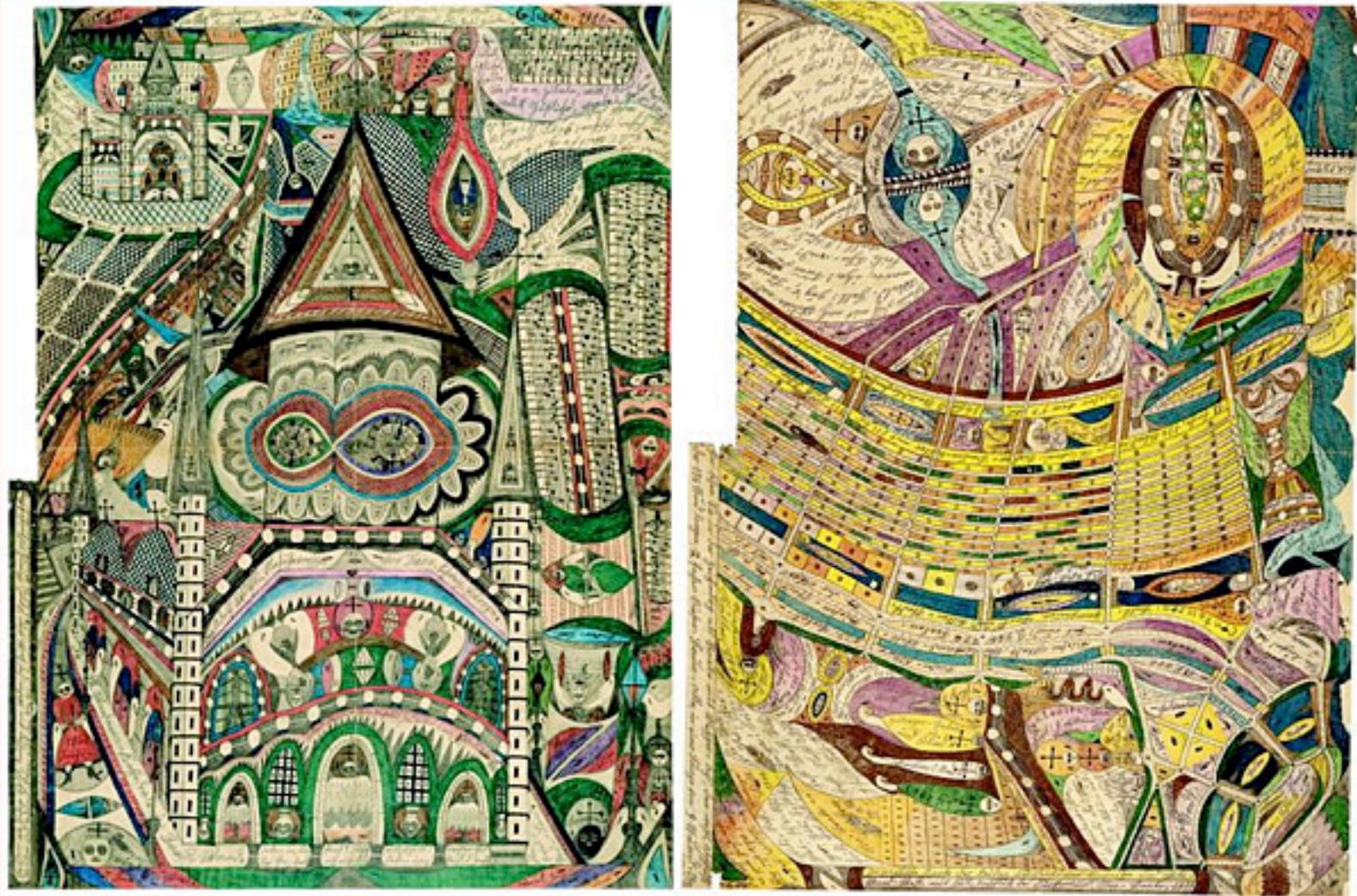
Steve McCaffery's 1970-1975 "multi-panel language environment" entitled Carnival

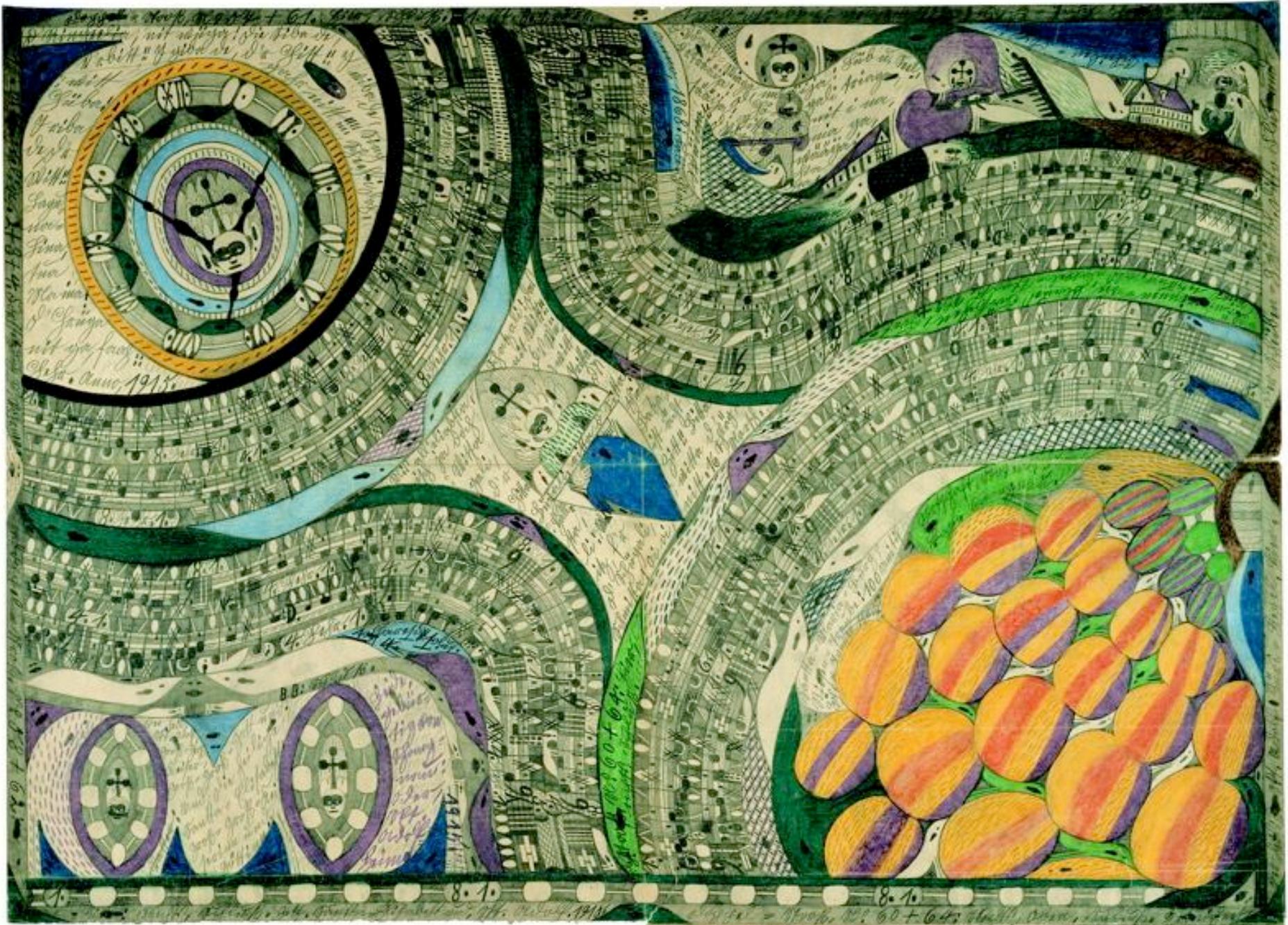


arc	bin	bur	cam
bath	bead	beam	bond
bench	blade	brain	brass
chrome	flange	frieze	fringe
brine	broth	chink	chord
bulb	case	cask	cell
cog	cup	day	end
clef	cone	cord	crux
cleat	clock	crown	field
groove	ground	quartz	source
flare	flask	frame	frost
disk	dram	duct	film
eye	fog	gap	gem
flux	frit	gate	gear
froth	gauze	glass	gloom
sphere	stance	strake	torque
gloss	grain	knife	nerve
gold	grid	hair	haze
gum	gun	hob	hub
hole	hood	husk	inch
night	phase	plane	proof
trough	chrome	flange	frieze
range	scale	scene	scope
jack	knob	lake	lamp
hue	ink	jet	key
leaf	lens	line	lobe
sheen	spool	spoon	strap
fringe	groove	ground	quartz
strip	valve	whorl	world
loss	mask	mote	node
log	ray	rim	sol

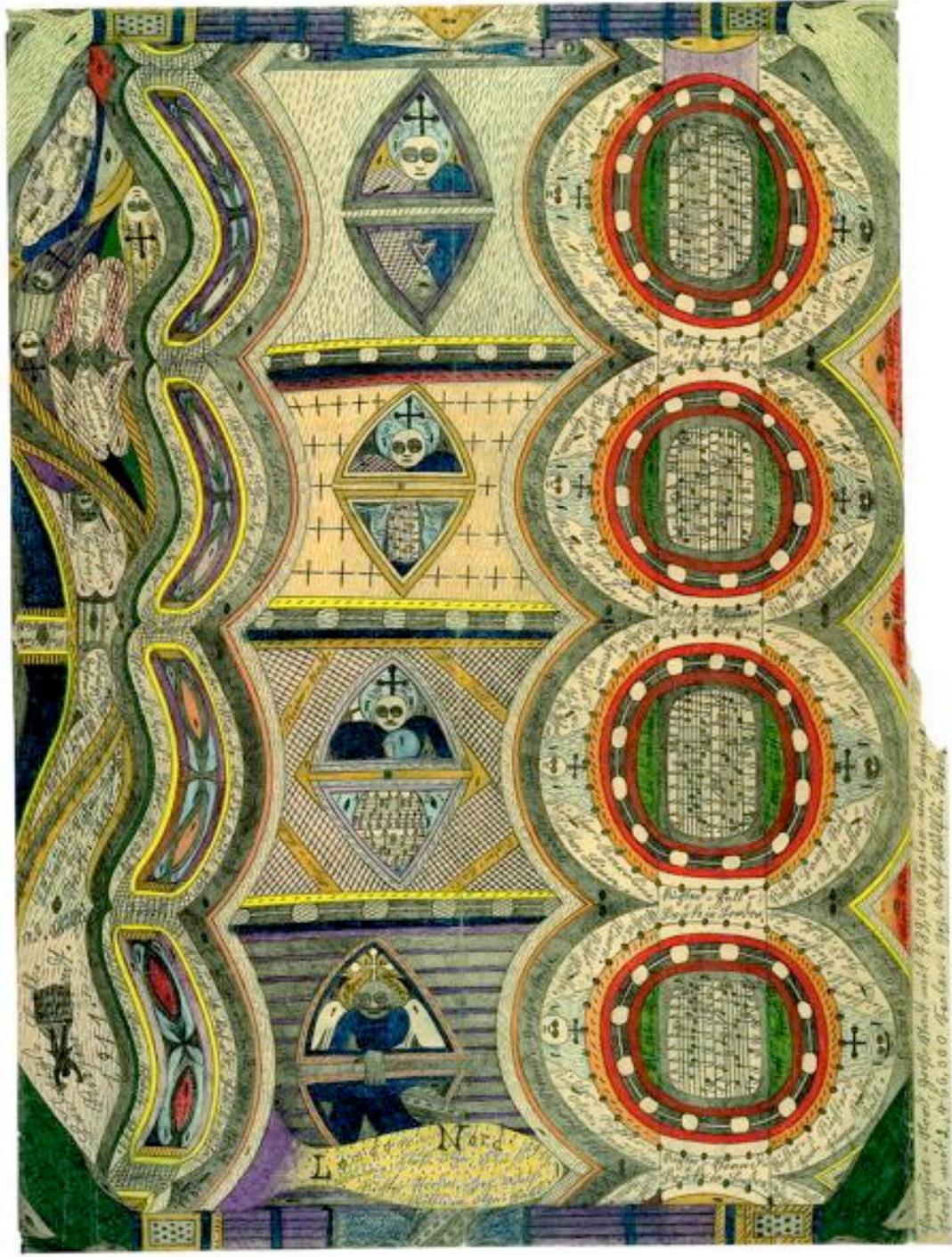
Carl Andre

Adolf Wolfli

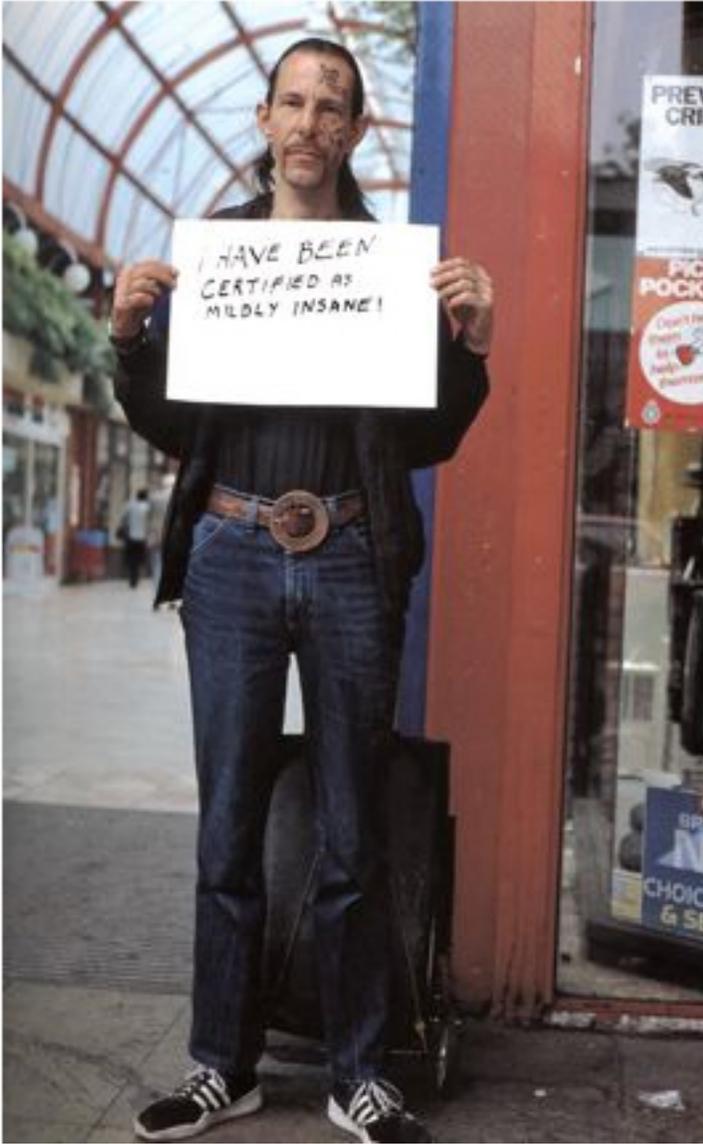




Blanca 4.1 Saif m'a p' l'air, In mit all! Blab m't l'oye



Handwritten text in a Gothic script, likely a marginal note or a continuation of the text on the adjacent page. The text is written in a dark ink and is positioned along the right edge of the page.



Gillian Wearing

Gillian Wearing



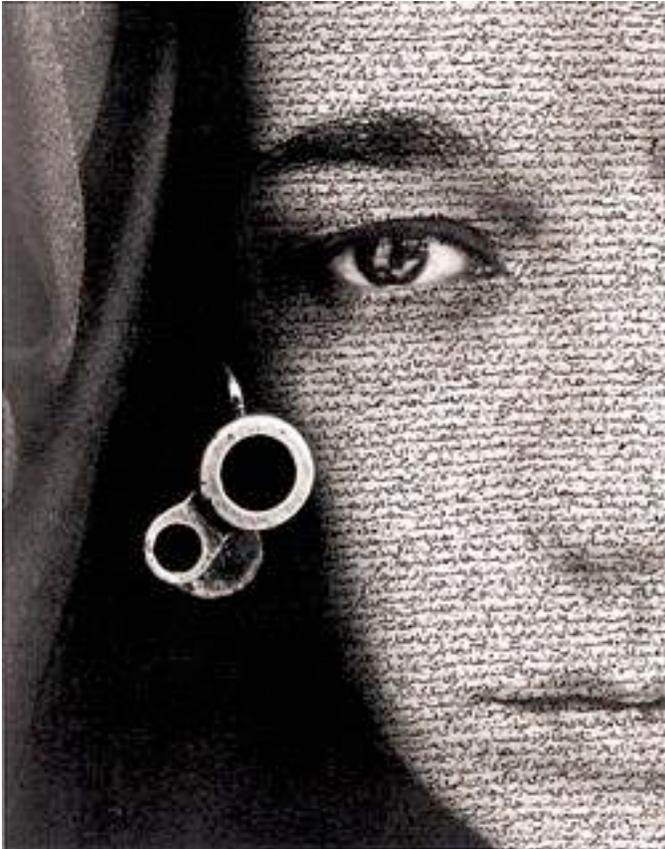


Glenn Ligon (American, b. 1960): One of four prints from *Untitled (Two White / Two Black)*, 1992; soft-ground etching, aquatint, spitbite, and sugarlift; 597 x 402 mm.; text from Zora Neale Hurston's 1928 essay, "How It Feels To Be Colored Me"

I DO NOT ALWAYS FEEL  
COLORED I DO NOT AL  
WAYS FEEL COLORED I D  
O NOT ALWAYS FEEL COLO  
RED I DO NOT ALWAYS  
FEEL COLORED I DO NOT  
ALWAYS FEEL COLORED  
I DO NOT ALWAYS FEEL CO  
LORED I DO NOT ALWAYS  
FEEL COLORED I DO NO  
T ALWAYS FEEL COLORED  
I DO NOT ALWAYS FEEL CO  
LORED I DO NOT ALWAY  
S FEEL COLORED I DO  
NOT ALWAYS FEEL COLOR  
ED I DO NOT ALWAYS FEEL  
COLORED I DO NOT AL  
WAYS FEEL COLORED I  
DO NOT ALWAYS FEEL CO  
LORED I DO NOT ALWAYS  
FEEL COLORED I DO NOT  
ALWAYS FEEL COLORED  
I DO NOT ALWAYS FEEL

I FEEL MOST COLORED  
WHEN I AM THROWN A  
GAINST A SHARP WHITE  
BACKGROUND I FEEL MO  
ST COLORED WHEN I AM  
THROWN AGAINST A SHAR  
P WHITE BACKGROUND I  
FEEL MOST COLORED WH  
EN I AM THROWN AGAIN  
ST A SHARP WHITE BACK  
GROUND I FEEL MOST COL  
ORED WHEN I AM THROW  
N AGAINST A SHARP WHI  
TE BACKGROUND I FEEL  
MOST COLORED WHEN I  
AM THROWN AGAINST A  
SHARP WHITE BACKGROU  
ND I FEEL MOST COLO  
RED WHEN I AM THROWN  
AGAINST A SHARP WHI  
TE BACKGROUND I FEEL  
MOST COLORED WHEN I  
AM THROWN AGAINST A

Shirin Neshat, Speechless 1996, B/W RC print and ink,



**Shirin Neshat, Allegiance with Wakefulness,  
1994, b/w gelatin silver print with ink**



**Shirin Neshat, Rebellious Silence,  
1994, b/w gelatin silver print with ink**







