

Liza Wimbish

Creating, Editing, and Displaying a Fourth Year Show

Last year, I proposed that my Rising Fourth Year Award offset the costs of my Studio Art Distinguished Majors Project (DMP) Thesis Exhibition—the studio DMP program culminates in an end-of-year exhibition in Ruffin Gallery. I projected that my exhibition would be a photography show, as I am majoring in Studio Art with a concentration in Photography. With that aim in mind, I outlined a preliminary budget that accounted for the costs of making pictures all year, and I asked Bill Wylie—a Professor of Art—to be my advisor. My project remained true to my initial proposal, in that the grant still funded the work for my fourth-year exhibition; however, the project detoured in artistic medium, because the show will not be entirely photographic. Instead, it is going to be comprised of paintings, photo-transfer work, sculptures, and conceptual work.

Honing into the work itself and my timeline, I began to realize that it was important for me to shift away from strictly photography this past summer. Last year, my work consisted of *photographs* of sculptures, so in a sense, my work was naturally moving in a non-photographic direction because the sorts of things I used to photograph have just become the finished work. So, with an interest in sculpture and non-photographic work, I began to experiment with mixed media photographic work, and from those experimentations, I landed on making [primarily] paintings that comprise concrete, sand, liquid nails, paint, spackle, and hardware—though, that is not an exhaustive list of materials. What binds these materials is their connection to blue collar work, and I have thematized my materials to be referential to construction work. This thematic probes at how industrial supplies harken to different notions of labor and class, depending on their context and legibility. For example, concrete can be poured to make a driveway or poured over a panel to make a painting, and it is connoted differently in each context.

In sum, the Rising-Fourth Year Award allowed me to make mistakes, which was extremely valuable in working through making a thesis that is different—connected in some senses, but still different—from the work I had made in years past. Since the summer of 2021, I have been constantly making pieces that have been edited out of my final iteration of artworks that will be on display in Ruffin Gallery, and being able to take risks and use materials liberally

has been extremely beneficial to cultivating my thesis, which will be on view in Ruffin Gallery from April 4th to April 8th 2022.

Allocation of Funds:

20 containers of Glossy Polyurethane	1 @ \$13.34x20= \$266.80
50 pieces of 1-in x 2-in x 6-ft Unfinished Wood Board	1 @ \$2.92x50= \$146
30 pieces of 2-ft x 4-ft Plywood Underlayment	1 @ \$9.44x30= \$283.20
100 tubes of Liquid Nails Adhesive	1 @ \$2.92x100= \$292
2 Containers of Elmer's Glue	1 @ \$11.67x2= \$23.34
50 cans of Spray Paint	1 @ \$4.98x50= \$249
100 tubes of Acrylic Paint	1 @ \$1.59x100= \$159
Paint Roller	\$5.37
5 Packs of Roller Heads	1 @ \$10.98x 5= \$54.90
2 Packs of Prisma Ebony Pencils	1 @ \$1.79x2= \$3.58
5 tubes of Paint Thinner	1 @ \$11.89x5= \$59.45
20 containers of Concrete	1 @ \$8.28x20= \$165.60
10 containers of Spackle	1 @ \$5.98x10= \$59.80
2 Bags of Sand	1 @ \$5.67x2= \$11.34
Used Books and Construction Manuals	\$100
15 Boxes of Drywall Screws	1 @ \$7.48x15= \$112.20
100 Prints at FedEx for Photo Transfers	1 @ \$1.06x100= \$106
5 Tarps	1 @ \$16.48x5= \$82.40
10 Sheetrock Squares	1 @ \$5.48x10= \$54.80
5 Pieces of Foam	1 @ \$5.98x5= \$29.90
Window Screen for paper making	\$12.99
2 Tupperware for paper making	1 @ \$14.98x2= \$29.96
5 containers of Rit Dye for paper making	1 @ \$4.99x5= \$24.95
DeWalt Heat Gun	\$139.99
Blades for Jigsaw	\$9.98
5 Packs of Staples for Staple Gun	1 @ \$3.98x5= \$19.90
Framing for Exhibition/ Installation Expenses	\$500

Total = \$3,002.45

Selected samples of work that will be included in the thesis show (April 4th-8th 2022 in Ruffin Gallery):





