

What is ~~WARGAP~~, TARGAP?

What is ~~WARGAP~~ TARGAP?
A Group Show

2/26/2022

For sensitive eyes only.

What is WARGAP, TARGAP?

Methods and Contexts, Spring 2022, is excited to present to you their group show, What is WARGAP, TARGAP? Consisting of work from 12 artists, the exhibition is a survey of work across media of what is happening behind the ([REDACTED]) doors of the Sam Fox School of Design & Visual Arts. More importantly, however, is that this show exists in a state designed to be somewhat incomprehensible. So what is WARGAP, TARGAP? It's some of this, a little bit of that, and a lot of [REDACTED]. It is a bunch of us trying to talk over each other, and dumping a big jumble of artistic dog shit where any explanation of ourselves may be required.

Inside this catalog you will find [REDACTED] 12 [REDACTED], their biographies, statements about the work, as well as insightful thoughts on the artists' careers thus far given by their families and close friends. Completely unbiased and unashamed, these statements are somewhat akin to a baby photo. Or maybe the handwritten note put in your lunchbox. Enjoy these vignettes of the artists, and allow them to guide you through the mild mess that is WARGAP, TARGAP, as you begin to love and care for each artist as their respective [REDACTED].

This show is the string-webbed map on the wall, and the classified manilla folder at the back of the filing cabinet. The more time spent with the group of artwork and their accompanying documents, the clearer the objective becomes. Or perhaps the less clear it becomes. The secrets lie in the opaqueness. Like the proverbial artistic colander it holds the noodles but not the water. In this sense, the true extent of WARGAP, TARGAP exists somewhere between the pot and the bowl, yet to make its way forth out of the inky black redactions.

Against advice from upper level authorities, What is WARGAP, TARGAP? has been released to the public as a fragmentary visual exploration of TARGAP and its mission. Although the show still withholds information deemed unsuitable for the general public, some tidbits have managed to slip through the cracks.

The world [REDACTED] be [REDACTED] when [REDACTED] minor catastrophes could occur. Families might crumble, stock markets could crash, and societal norms may be rewritten. [REDACTED] could be about to change.

Let it be known here, once and for all: we are WARGAP, TARGAP. But only for as long as it suits us to be.

Works By

Grace Buyers

Levi Gentry

Jackson Hescock

David Luo

William Masters

Alex McLaughlin

Ciel Miao

Mik Patrik

Terry Rim

Jack Henry Whetstone

Naomi Yu

THE B(L)AKER

WHAT WILL GRACE COOK TODAY?

FIND THE INGREDIENTS.

PEOPLE, PLACES AND THINGS.

REPEAT!

TAKE TO THE KITCHEN (STUDIO) AND PREPARE.

CUT, CROP, DISCARD AND SEASON.

REPEAT!

TIME TO PUT IN THE OVEN (CANVAS, KILN AND COMPUTER).

B(L)AKE ON HIGH FOR ONE WEEK.

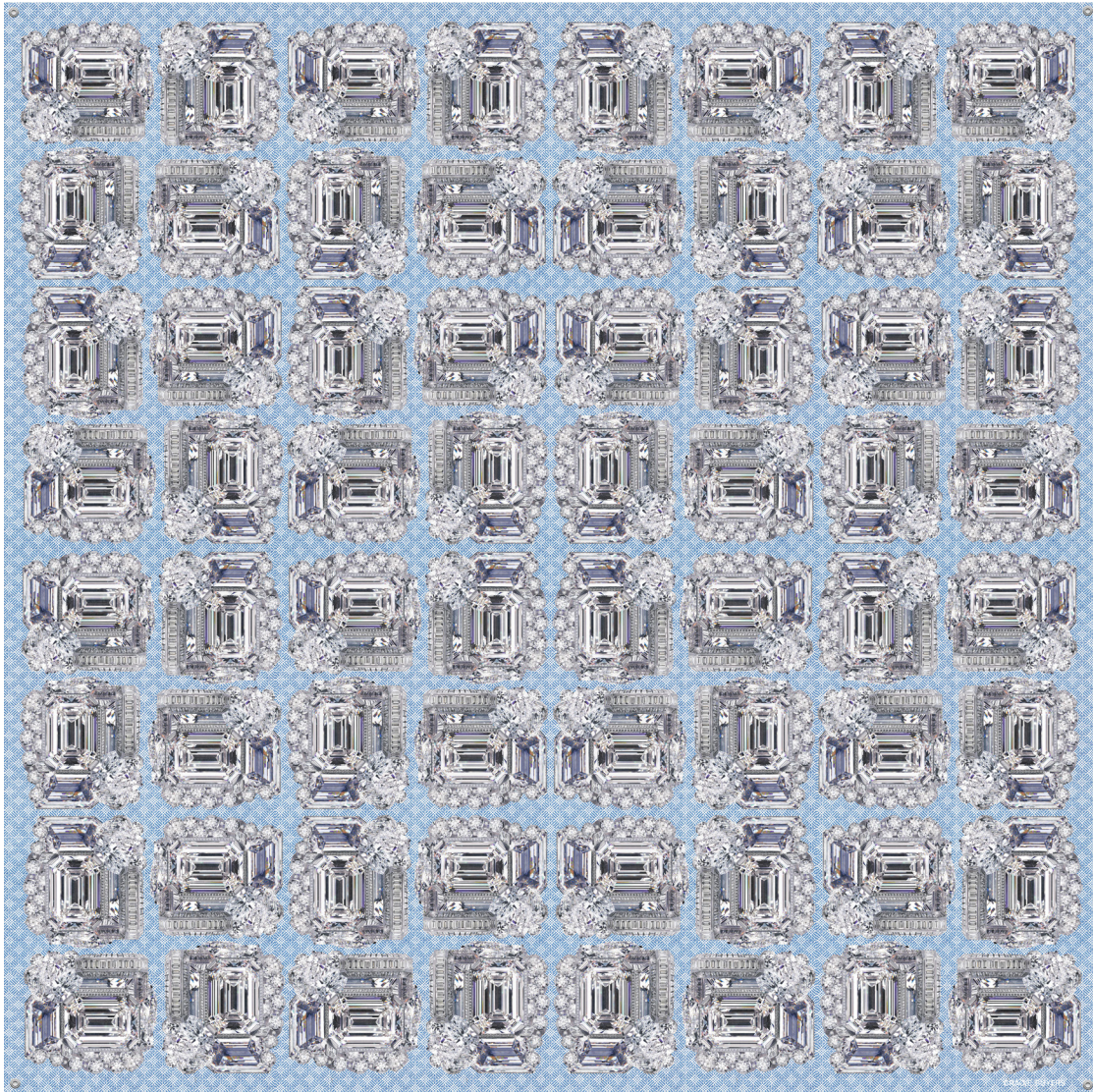
REMOVE AND TASTE. IT IS GOOD, BUT I CAN MAKE IT BETTER.

REPEAT!

B(L)AKE ON LOW FOR ONE DAY.

REMOVE AND TASTE. OH SO GOOD!

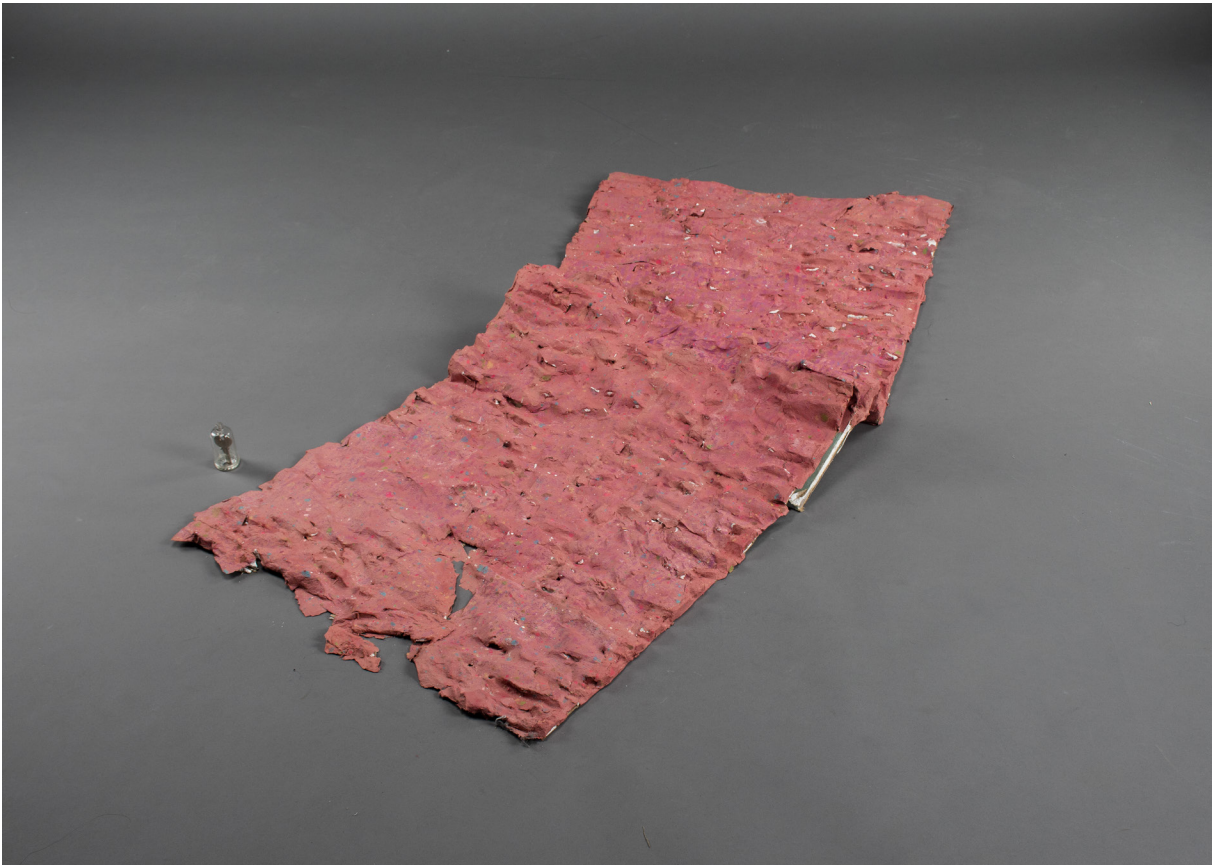
GRACE, WHAT WILL YOU MAKE FOR ME TODAY?



Grace Buyers
Untitled (Diamond)
collage, inkjet print on tarp
72 x 72 in.

Jeri Gentry's art is modern and thought provoking and puts the seer at ease. Functionality seems to always be his intention because nothing is wasted when one is taking in his art, whether it be a chair, a clock or piece of clothing. His choices of material are usually eco-friendly which also contributes to the attraction of it.

Love, Mom
(Jin)



Levi Gentry
Your Jim Morrison Headstone Projection
handmade paper, drywall, found object
8 x 48 x 48 in.

Jackson's body of work reflects his yearning to represent the world around him in a depth that written language cannot express. Whether a realistic image cast in a new light, or an abstract form that challenges the viewer to project their own viewpoint on the artist's intent, he paints from a perspective beyond his years. That "old soul" quality runs throughout his portfolio, but the images resulting from it are anything but of the past. Fresh thoughts and experimentation are emerging from his work at Wash U, and I'm excited to see where he goes next.

-Bred Hescock,
Jackson's dad



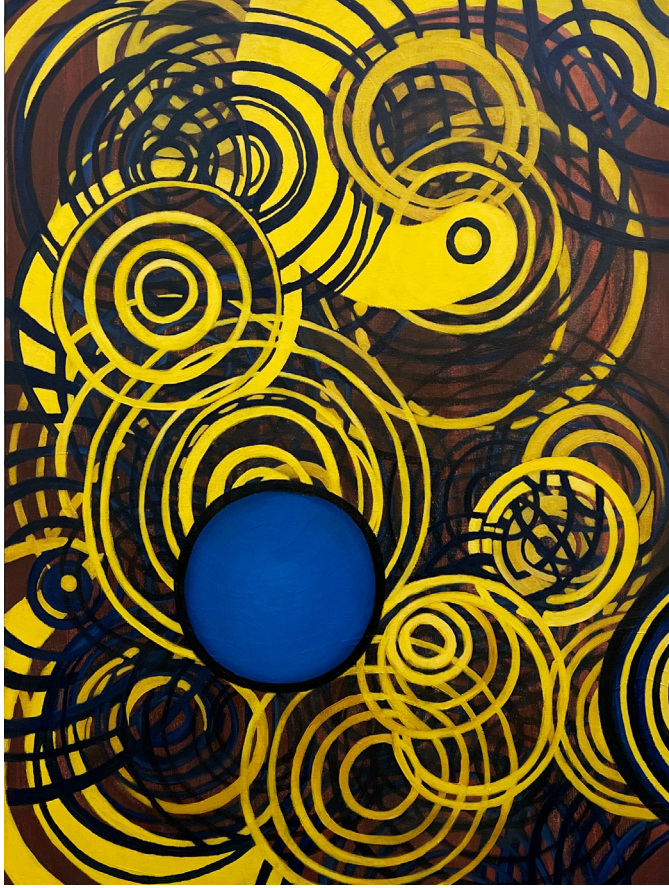
Jackson Hescoek
Serac
oil on canvas, paraffin wax
65 x 85 in.

亦翔自小就对大千世界充满好奇,于是,
画笔成为他自由飞翔最真挚的朋友。他的笔下,
灵动的小生物、恬静的村落、激情的城市、斑驳
的雨林、青春期的烦恼、疫情中的遥望、遇见、
相守,热情张扬的色彩,丰富细腻质感,无意
或有意布置,都透着耐人寻味的美,给人无限
遐想空间。亦翔的作品中有善良纯朴真诚包容,有
自我突破、创新探索,有敏锐洞察、深刻思考。

“读万卷书,行万里路,胸中脱去尘浊,自
然丘壑内营。”感恩良师益友,祝福亦翔。

爱你的老爸老妈

2022.3.7于深圳



David Luo
Concentric Circles I
oil on canvas
40 x 30 in.



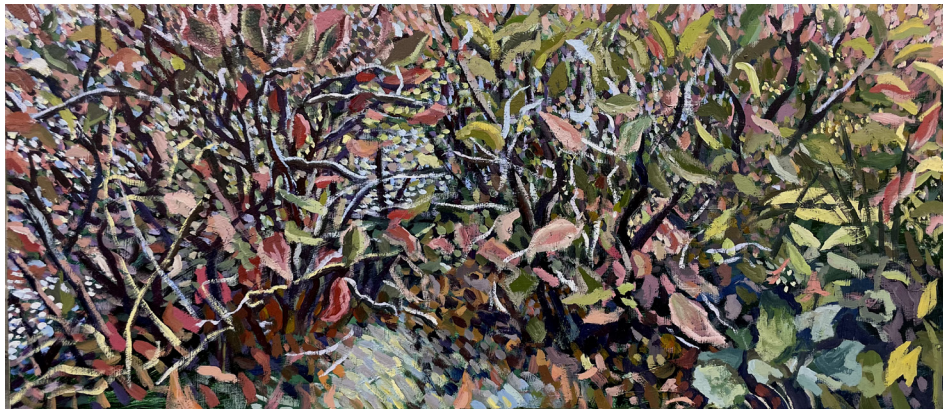
David Luo
Concentric Circles II
oil on canvas
24 x 24 in.

When I look at William's "Nature Trio," I feel still. I see a world that minutes ago was wildly spinning and is now suddenly crawling to slow motion as it approaches a full stop.

Hour by hour, then minute by minute, it shows a split second of time that reveals possibility that is only accessible by summoning the courage to pause. To be still. To be brave enough to listen to the leaves and blades of grass whisper their plea to let go of the strings that tether us to clocks and commitments and the distractions that sap the color from our lives.

William's paintings reveal a vibrant world that begs us to believe there is magic and wonder in the stillness of discovery.

—Lori McFarling (Will's Mom)
3/3/2022



William Masters
Leaves, An Impression
triptych, acrylic on canvas and acrylic on board
12 x 27 in., 12 x 27 in., 15 x 80 in.

Alex's art and creativity
began with Legos, to cardboard
costumes and pencil drawings
Now, I believe Alex uses his
art as a way to connect and
share parts of himself, a thought,
a belief. His art produces a
reaction, and when I look at
it, I feel as if I am sharing
a moment with him,

love, Mom and Dad



Alex McLaughlin
The Constable
series of 12 digital photographs and text
36 x 108 in.

闺女：

恭喜你即将展出你的作品，这样能让更多的人看到你的作品。我不知道别人欣赏了你的作品之后有什么样的感想，但作为了解、懂你的父母我们，从你的作品中就能看得出来，你是一位非常热爱生活孩子，因为你的大多数作品素材都来源于你的生活中。

你还是一位非常有思想的孩子，会把生活中所经历和发生的事情在你的作品中用一种抽象的形式表达出来（我不知道这句话我表达得是否准确）总之，爸爸妈妈因你而骄傲。

最后，祝你大展成功，也希望更多的人喜欢你的作品，更希望你在今后的日子里脑洞大开，不断有新的作品呈现在大家面前！加油！！

爸爸妈妈

3/3/2022



Ciel Miao
Diablo del Alma
acrylic on canvas
40 x 30 in.

In feral hours I watch you become. Unflinching in a haze of warmth and wet, communing inward, spit and blood bond, extracting and distilling and destroying, like grappling tender snakes who hiss and purr in turns. Between smoky fingers, you break even. Our warped living room lamps illuminate the holes left aching, grasping easel, mouse, and pen away to echo what we could not say aloud with hollow and rotting mouths. Yes: bring me with you. Show me the head and the whole.

- Your Cousin Vinny



Mik Patrik
The Erotic Techno Plastic Pussy Punk Mama!
etched antique mirror, vinyl, steel, wood, felt
108 x 36 in.

태리 그림은 하이퍼리얼리즘.
태리는 묘사에 있어 완벽함을
추구한다. 그래서 그리는데
시간도, 노력도 많이 들고 스트레스도
많이 받는 것 같다.

태리가 그림을 그릴 때 행복하면
좋겠다. 그리고, 자신의 재능을 아끼지
않고 활발한 작품활동을 하면
좋겠다.



Terry Rim
Grandma and Grandpa and their Drink
oil on canvas
30 x 24 in.

Jack Henry's artwork has always been very physical. When he was ten, he threw a pot with his feet. I see that same energy and imagination in this piece. I think a lot of his work is tied to movement and nature, and the horse reminds me of Muybridge's "Horse in Motion," as it moves across and into the clay.



Jack Henry Whetstone
With Love and Fury
unfired ceramic, video
18 x 84 x 40 in.

My daughter, Naomi, has an incredible gift. Her talent in her art is beautiful. The colors she uses represent the fun, lively, vivacious side of Naomi. I love the use of greens, reds, oranges and yellows in her detailed work. Her style of art is unique to her as it reflects her Asian heritage. Naomi is very proud of her Asian upbringing and thus it shows creatively in her work. I also notice pain in Naomi's work. As her mother, I see her art displaying $\frac{2}{3}$ of it colorful and illustrative while the other $\frac{1}{3}$ displaying pain and difficulties/suffering which may have come from her past. I believe this shows opposing forces within her art which is ~~de~~ very deep and sincere. I love that she can express herself in her art and truly make each individual piece be a story of her life perhaps. She is my favorite artist...
My Naomi.

Yours Mom



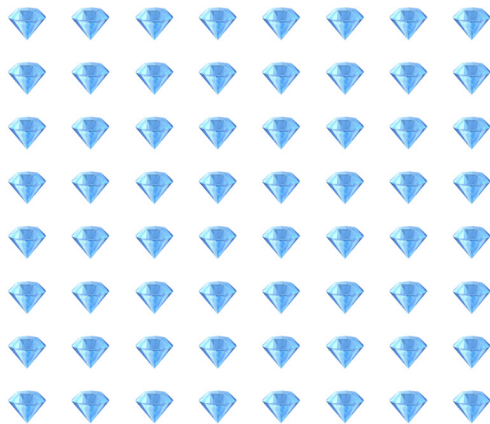
Naomi Yu
Last Dream of Jung
acrylic on wooden panel, rope
20 x 48 in.

Artist Biographies and Statements

Grace Buyers



Statement:



Levi Gentry

Levi Gentry is a sculptor and multimedia artist from Norman, Oklahoma, who currently works in St. Louis. His stage-by-stage process is key to understanding his work, each stage acts as a filter by which ideas strain into the next, without

foresight or consideration for future response. This ensures that works deviate from his outward intentions and thus reveal an authentic statement. Though it is deliberately unprescribed, much of his work finds a thematic resting point, one that proposes straightforward ambiguity as an antithesis to American convention or ideals.

Statement:

I don't often make work that is directly personal, because it usually just feels a little indulgent, but I suppose I had a few things to get off my chest. Over the course of its production, *Your Jim Morrison Headstone Projection* became a big fat X marks the spot. This work relates some recent dilemmas of mine to their primary origin. I haven't found the correlation, or the answer to them, but searching for the root of an issue can sometimes be counterproductive. This is best understood through the text— though it is nearly indecipherable by design, it draws parallels between corporeality and the ethics of secrecy as they pertain to social performance.

Jackson Hescoock

Jackson Hescoock is a native Texan concerned with the limitations of sight and the preservation of images. His paintings utilize found imagery to resuscitate ghosts, although he goes to great lengths to keep them hidden. Jackson's paintings are evasive, withholding visual information to make viewers aware of their own seeing and, in turn, slow down the process of sight. He hopes his paintings become intertwined with the time needed to understand them, thus creating a viewing experience in terms of both time and space.

Statement:

Serac explores the complexity of horses as they relate to humankind. As creatures

of both great, wild strength and domesticated utility, horses teeter on the edge separating beast from object. 'Serac' features a near life size equestrian portrait encased in 60 pounds of paraffin wax. The interior space the horse contemplates is still and quiet, yet the ice-like surface containing the paint cracks and fissures. Out of silence comes the tension of half-cracked ice and the time in waiting to consider whether this horse knows what encases it, and if it has the agency to break free.

David Luo

Yixiang (David) Luo is a Chinese multimedia artist based in St. Louis, MO. His works range from paintings to sculptures to installation. His latest painting series emphasize the visual quality of geometries, repetition, and complementary colors. David would like to use his paintings to open up a conversation with the viewer and ask what their state of mind is in this world of chaos.

Statement:

In today's world, there are too many art pieces that are forced to have specific denotations. In many cases, the specificity only limits the scope of an artwork's ability to be understood. Artworks should have the right to resonate with the viewer freely. I think that mere colored shapes have the capability to build up rich and dynamic composition and speak to the soul in a thousand different ways. By highlighting the visual trait of a concentric circle, an engaging and powerful shape, my paintings construct a meditative connection with its viewers.

William Masters

William Masters is a 21 year old aspiring artist from Washington DC studying

painting (BFA) at Washington University in St. Louis. Coming from a long line of creative people, he wishes to honor that legacy by pursuing my interests in the arts (music composition/performance, drawing and painting).

Statement:

This series of paintings was inspired by an idea I had while on my morning walk to class. The idea is that the most profound things aren't seized from the tops of mountains but are rather stepped over in the street. The experience of being stopped in my tracks by the immense beauty I found in a small collection of shrubs on the side of the road gave rise to the idea/the work. I wish to communicate the aforementioned concept visually through my depiction of shrubs, with the hopes that people begin to look towards the overlooked in pursuit of whatever it is they're searching for.

Alex McLaughlin

Alex McLaughlin is a contemporary conceptual sculptor and photographer, working in St. Louis. Characterized by himself as someone who puts "more thought into the pedestal than what goes on it," Alex gets more joy out of a good set up than a rewarding punch line. Oh well. He also notes that his favorite shape is a rectangle with a 2:3 aspect ratio, but his close friends will say that it's actually a smiley face with heart eyes. He is from Albuquerque, New Mexico, and has just asked for me to plug his Instagram. Follow him @mcloughlin. Alex is about 5'11, has blond hair and green eyes and if you see him ask for his phone number. He has no social life, so he will text back.

Statement:

The Constable is a photographic series documenting suburban beautification

projects in outer St. Louis. Interjected with text elements, this body of photographs talks about the separation of suburbia via the use of natural barriers. In the text, viewers will find descriptions of board member positions of the neighborhood associations where these photographs were made, opposite lists of titles given for peace enforcement positions through history. This systematic didactic alongside the photographs offers a post-documentary restatement of the phenomena of suburban beautification through visual observations via photographs, and the implication of passive policing found in textual elements.

Ciel Miao

Being born and raised in Chengdu, the city where Taoism has originated and flourished in China, Ciel Miao carries the innate interest in inspecting the inner state of oneself, along with the enthusiasm of creating paintings and drawings that depict conceptual dynamism. Her boldness, revealed in the meticulous experimentation through the blended techniques, is the key that drives Ciel to further explorative journeys, so that she can confidently invite her audience to her fantasy world.

Statement:

No resident in the Abyssal Palace has ever witnessed the true form of Diablo del Alma, the great demon, as well as the master and owner of the palace. In the residents' imagination, Diablo is in an extravagant appearance. He is believed to be the presence of the Abyssal Palace itself, thus images that try to portray his figure often show him as part of the palace, looking down on everything else with despise.

"Milord possesses a jagged mouth that bite through the welkin, cursed arms taken from the blood demon that spread plague, the exoskeletons made of human evil

that keep him invincible, and eyes gouged from a prophet that detect darkest desires."

Mik Patrik

Mik Patrik is a trans-media artist and historian currently pursuing a BFA in studio art in St.Louis. Their practice often utilizes lens-based or digitally produced imagery and has since expanded into new materials like glass, wood, and metal. They have begun to reenter physical working spaces since the onset of the 2020 quarantine and subsequent total-life digitization. They believe the dance you do to bring the digital into a physical object has a sensuous pull. Their studies of proto-black feminist writings (ie. Audre Lorde, Susan Stryker, Octavia Butler, etc...) and histories of Judeo-Christian religiosity (ancient and contemporary) have provided a rich conceptual basis for their work rooted in histories of artistic craft and fugitive theories. They make shit for the queens and the queers.

Statement:

In a world of vectorized icons, virtual space has rewired the way a generation of tech natives relate to technologically produced aesthetics, tangibly and intangibly. My logo aims to portray the connection between the digital and the physical across time and bodies. Our digitization, spurred on by an industrial, Internet-based society has led to mass dissociation from our bodies and minds. We have forgotten how to feel and see; there is a rift between pixels and pigments.

The erotic, as described by Audre Lorde, is a sensation of fugitive self-affirmation in feeling and seeing. My conceptual focus on Lorde's erotic led me to pursue, new crafts of glass and metal working. The erotic agency of making despite one's fear is something spiritual.

The mirror is an altar space. In the creation of altars, I seek out the pleasure of the

erotic power that dwells within devotion to the divine feminine. It's all porn for the plastic church! Will you say a prayer?

Terry Rim

Terry Rim is a multi-media artist based in Korea. Her works range from painting, graphic design to sculpture and installation. Intrigued by the variety of messages that can be delivered by human figures, her central theme is the product of human interaction – emotions, memories, and thoughts. Her aim is to communicate a forthright message to viewers and provide a pleasant viewing experience, which she achieves through smooth, hyper-realistic depictions often accompanied by both eye-catching and faded color palettes. Sometimes criticizing, sometimes reflective – her ever-changing interest allows her to share her latest exploration with whoever encounters her art.

Artwork Description

These days, I tend to linger on the past. Not my past, but others.

Grandma and Grandpa and their drink takes us back to the days when my grandparents were dating. I was triggered by an old, crumpled photograph of my grandparents before their marriage, which I recently found at the very back of my grandmother's drawer. I got so attached to that wrinkly small photograph which was even smaller than the size of my palm, that I decided to revive and expand that piece of memory into a painting. I interpreted the process as 'restoration' of memory, with the aim to enable people to tap into the memories of the past they have no access or connection to. The scene takes place at the nightclub in Korea back in the 60s, and I hope people who encounter Grandma and Grandpa and their drink could feel themselves in the bar, being integrated into the atmosphere - the heat of the bar, the hubbub and clinking of glasses in the background, and the

romantic air my grandparents are breathing - basically, sharing the memory and allowing it to take us back to their times. I thought the discovery and restoration of this memory would mean something even greater since my grandfather passed out a few years later after taking this photograph and I know that my grandmother often misses the times when they were together.

So, please enjoy the time travel to their past.

Jack Henry Whetstone

Jack Henry Whetstone was raised in between the Carolina coast and the Appalachian mountains by many charismatic souls, most notably of which was his lovable but untrained hound dog named Annie, a creature more beast than pet. Annie escaped the confines of the Whetstone household on the regular. It was the driving motivation of her 17 year long lifespan. It was Jack Henry's job to corral her and he willfully abided. These chases heeded no bounds. Annie led Jack Henry over chain link fences, through thickets of bridges and under strangers' households. By the end of Annie's life, they had explored all of the crannies of the neighborhood together.

These days Jack Henry pursues his BFA at Washington University in St. Louis, and his art reflects that same wild tenacity that Annie had shown him when he was a boy. He has the object to create and sees boundaries to his work as insurmountable obstacles.

Statement:

With Love and Fury confronts an intense human desire to depict through the subject matter of an unbridled Stallion. The video shows the artist mercilessly clawing at a large vat of clay. At first things are violent and abstract, and chunks of clay fly aimlessly as they are torn from the ground. However, as the artist begins to refine

his movements slowly and the form of the horse takes shape, the horse is a creature - perhaps like the artist himself - tamed by the human hand but essentially wild by nature.

Naomi Yu

Naomi Yu is a Junior BFA and Art History major at Washington University in St. Louis, originally from Albuquerque, New Mexico. Her work explores folklore and myth-making, using 2D and 3D media to communicate ideas about intersecting cultural identities. As we navigate cultural conflict in America, there develops a strong desire to return to one's origin, and to revive family cultural history. Her work is an exploration of this desire, fabricating the mythos of an unsullied identity. She creates her own myths and origin stories, entering a new age of culture and racial identity that is drenched in the anxiety of loss and preservation. Naomi's work draws upon her own experiences to create her own symbols and systems of meaning.

Statement:

Last Dream of Jung is a sculpture of my grandmother; I turn her life into symbol, and make sense of her existence as a powerful matriarch and purveyor of culture. The sculpture features a painting that depicts my final dream of her. Her perceived cultural purity is a myth and symbol that haunts and promises: I turn her existence into a representation of systems that I find myself and my family deeply entangled in.

Thanks to the Sam Fox College of Art and Design and Des Lee Curator Brandon Anschultz for making this exhibition possible. Special thanks to Stephanie Ellis Schlaifer, Katherine Welch, Audrey Westcott and the Sam Fox School of Design & Visual Arts' Communications Office for their help overseeing the show's promotion.

The exhibition was organized by the juniors in Methods & Contexts II with help from Professor Jack Risley and graduate teaching assistant Jorge Rios.

The work in this show would not have been possible without the technical and moral support of Dyden Wells, Bryce Robinson, Gregory Cuddihee, Matthew Branham, Amelia Jones, Jen Logan Meyer, and Sage Dawson.

What has changed?