

# MANIFEST™ v59

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**TAPPED**



**ONE2: The Manifest Prize**



# MANIFEST™

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 59

TAPPED

ONE2: The Manifest Prize

*MANIFEST is a 501(c)(3) non-profit organization*

**MANIFEST VOLUME FIFTY-NINE**

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**Manifest Creative Research Gallery and Drawing Center**  
2727 Woodburn Avenue, P.O. Box 6218, Cincinnati, OH 45206  
(513) 861-3638

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**The NLT FOUNDATION**



December 16 - January 13, 2012

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Curated by Jason Franz

**Douglas Prince / Barry Andersen**

**Jeffery Carl / Gregory Deddo\***

**Patty Carroll / Barbara Ciurej & Lindsay Lochman**

**Nancy Nichols-Pethick / Corey Crum\***

**Lauren Garber Lake / Erin Curry**

**Peter Christian Johnson / Devin Farrand**

**Anthony Fisher / Jonathan Langfield\***

**Laverne Miers-Bond / Kim Flora**

**Seth Green / Maile Fooy\***

**Elena Peteva / Joshua Johnson\***

**Christopher Segre-Lewis / Kristin Richards\***

**Aaron Tinder / Mimi Solum\***

**Sara Waters / Jonathan Whitfill**

**Blake Williams / Adam Chau\***

\*current student





# TAPPED

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## An Exhibit Of Works By Professors And Their Students (Past Or Present)

The relationship between art students and their professors can be a powerful one. Even when this bond is left unstated, we carry our professors' voices forward in time as we mature as artists and people. We eventually realize that the instruction given by our teachers during our relatively brief careers as students continues to expand within us. We realize that the learning they inspired (or insisted upon) is a chain-reaction process that develops across our lifetime. All of us who have been students carry forward our professors' legacy in one form or another. And those who are, or have been, professors bear witness to the potency of studenthood.

Out of respect for this student-teacher bond, and in honor of professors working hard to help their students tap into a higher mind relative to art and life, we offer TAPPED, the second annual exhibit that presents works of art by current or former professor/student pairs.

For this exhibit 224 artists submitted 522 works for consideration. Twenty-eight works by the following 28 artists from 14 states were selected for presentation in the gallery and catalog. The artists are listed in pairings to illustrate their past or present relationships (professor & student). Seven of these are current students at the college level, including students from the School of the Art Institute of Chicago, and Yale University. Five artists are from the Ohio, Kentucky, and Indiana region. The states of California, Connecticut, Florida, Illinois, Indiana, Iowa, Kentucky, Maryland, Massachusetts, Michigan, New Hampshire, Ohio, Oregon, and Texas are represented.



Doug Prince, Portsmouth, New Hampshire

**Biograph-18**, digital print, 9.6" x 12", 2011





Barry Andersen, Fort Thomas, Kentucky

*Tree on Hillside, Italy*, archival inkjet print, 12" x 18", 2005



Jeffery Carl, Elgin, Illinois

*T1*, graphite on paper, 5" x 5", 2008



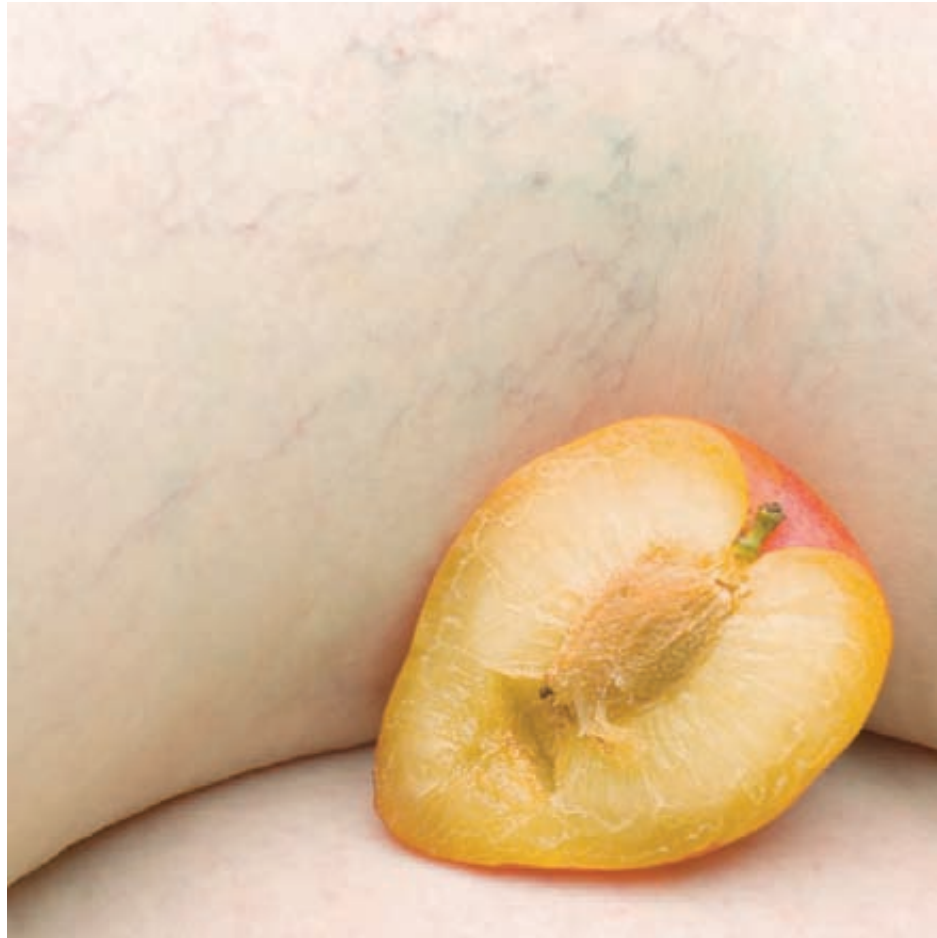
Gregory Deddo, Bolingbrook, Illinois

*Breakfast Still Life*, graphite on paper, 15" x 20.5", 2011



Patty Carroll, Chicago, Illinois

*Ruffled*, archival digital photograph, 36" x 36", 2010



Barbara Ciurej & Lindsay Lochman, Chicago, Illinois

*Plum*, archival pigment print, 9" x 9", 2010



Nancy Nichols-Pethick, Terre Haute, Indiana

*Diapause III*, oil on canvas, 84" x 42", 2010



Corey Crum, Sycamore, Illinois

*Real G's Move in Silence like Lasagna*, oil on panel, 22" x 24", 2011



Lauren Garber Lake, Gainesville, Florida

*Coraites*, graphite on found paper, 11" x 9", 2009





Erin Curry, Gainesville, Florida

*Traces of Spun #3*, graphite on paper, 30" x 22", 2011

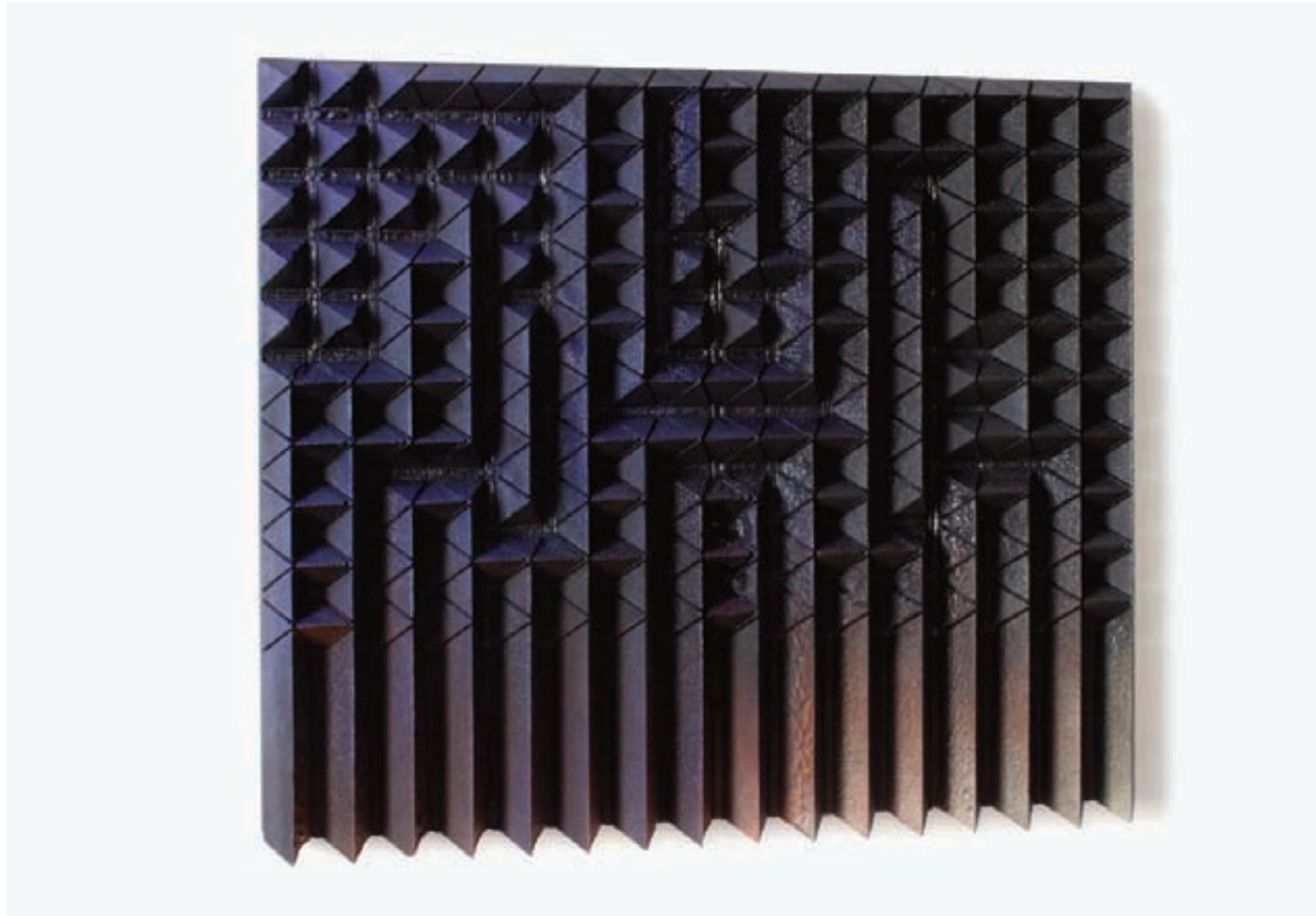






Peter Christian Johnson, La Grande, Oregon

**Red Turbine**, ceramic, stain, linseed oil & tractor paint, 23.5" x 23.5" x 16.5", 2011



Devin Farrant, Los Angeles, California

*Untitled (Black #1)*, insulation board & acrylic pigment, 27" x 32" x 2.5", 2011



Anthony Fisher, Newton, Massachusetts

*Interior IV*, oil on panel, 36" x 25", 2010



Jonathan Langfield, Somerset, Massachusetts

*Minerva III*, oil on canvas, 72" x 52", 2011



LaVerne Miers-Bond, Mt. Airy, Maryland

*Tuck*, oil, graphite & beeswax on paper, 32" x 40", 2011





Kim Flora, Cincinnati, Ohio

*On Turbulent Waters*, oil, encaustic & toner transfer on panel, 30" x 30", 2010



Seth Green, Morehead, Kentucky

***Ritual Bottle with Stopper***, reduction-fired stoneware, 13" x 7" x 7", 2010



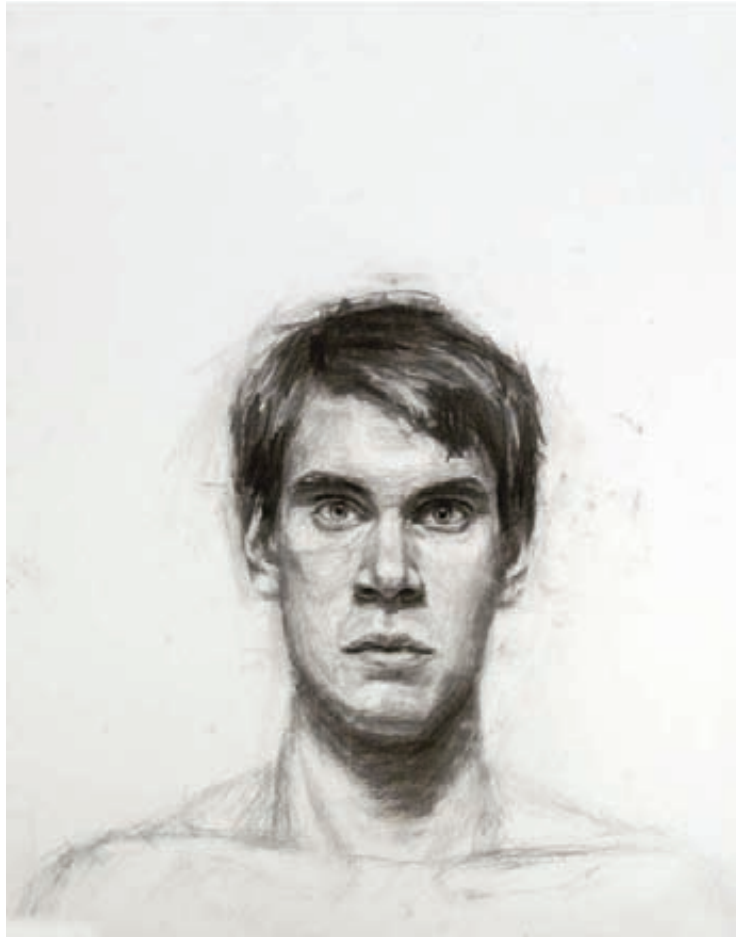
Maile Fooy, Paw Paw, Michigan

*Flower Bowl*, ceramic, 4" x 5" x 5", 2011



Elena Peteva, Oak Park, Illinois

*I*, charcoal on paper, 22.5" x 14", 2011



Joshua Johnson, Port Byron, Illinois

*Introspection I*, charcoal, 24" x 19", 2011



Christopher Segre-Lewis, Wilmore, Kentucky

*Thunderstorm over Yellowstone*, oil on canvas, 64" x 81", 2010



Kristin Richards, New Haven, Connecticut

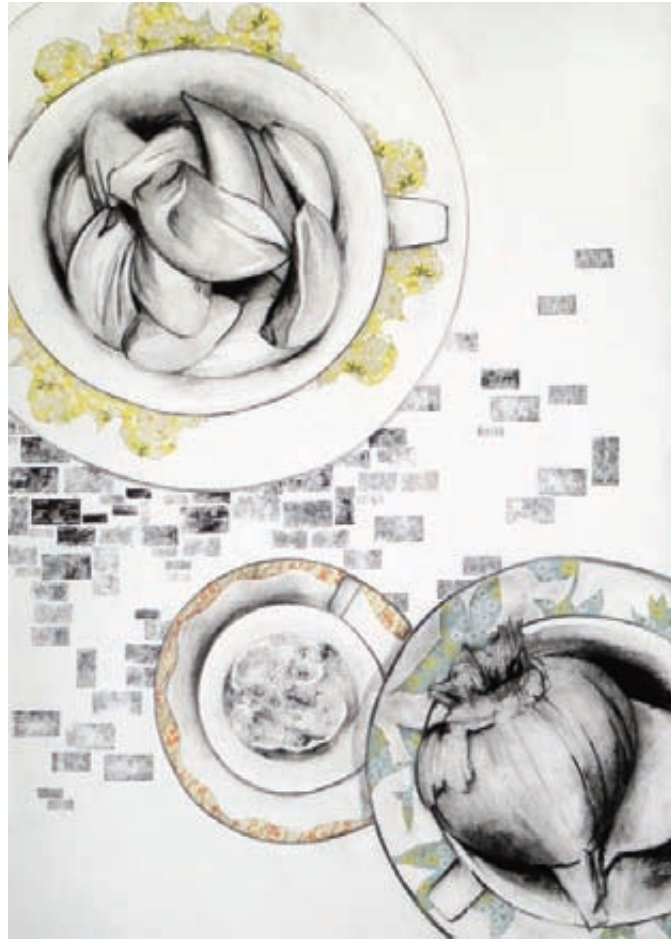
*Window Bird*, acrylic & mixed media on canvas, 48" x 48" x 5", 2011



Aaron Tinder, Indianola, Iowa

*No Lessons*, acrylic, collage & graphite on canvas, 48" x 36", 2011





Mimi Solum, Urbandale, Iowa

*Thirty Years Later*, charcoal, ink & collage, 40" x 27", 2011



Sara Waters, Lubbock, Texas

*Loyalty*, wood, graphite & varnish, 22" x 22" x 14", 2010



Jonathan Whitfill, Lubbock, Texas

*Slice*, books & resin, 22" x 22" x 8", 2011



Blake Williams, East Lansing, Michigan

*Resilience*, porcelain, wire & acrylic, 5" x 48" x 48", 2010



Adam Chau, Chicago, Illinois

*The Winnowing*, ceramic & basket, 4" x 24" x 24", 2011







# ONE 2

The Manifest Prize

December 16 - January 13, 2012

Photos by Jeff Sabo





# MANIFEST

Creative Research Gallery + Drawing Center

*Award of Excellence*



*The 2nd Annual Manifest Prize*

*Brett Eberhardt*

*"Red Plate (after Lopez)"*



## Introduction

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All of Manifest's calls for entry are competitive. The stiffness of the competition has increased in proportion to Manifest's growing reputation, powerful mission, and international reach. Our mission to stand for quality, to create a system whereby works are judged with objectivity as a primary aim, and assembled with as little subjective ego as possible has gained the respect of thousands of artists all over the world, and a vast following of arts lovers, patrons, and supporters.

We maintain that a smaller gallery enables intensely refined exhibits to take place, and we respect the creative principle of reduction to an essential conclusive statement for each exhibit we produce. This is what has led to the high caliber of each Manifest exhibit, and to the gallery's notable reputation.

With this principle of reduction in mind, we were once again inspired by the intensity of our jury process of winnowing a collection of entries down to a suitable exhibit. With this we determined once again to push the process to the ultimate limit - from among hundreds to select ONE single work to be exhibited in a gallery all to itself.

Manifest's jury process for ONE2 included three levels of jury review of 252 works by 119 artists by a total of 10 different jurors. Each level resulted in fewer works passing on to the next, until a winner was reached. The size and nature of the works considered was not a factor in the jury scoring and selection.

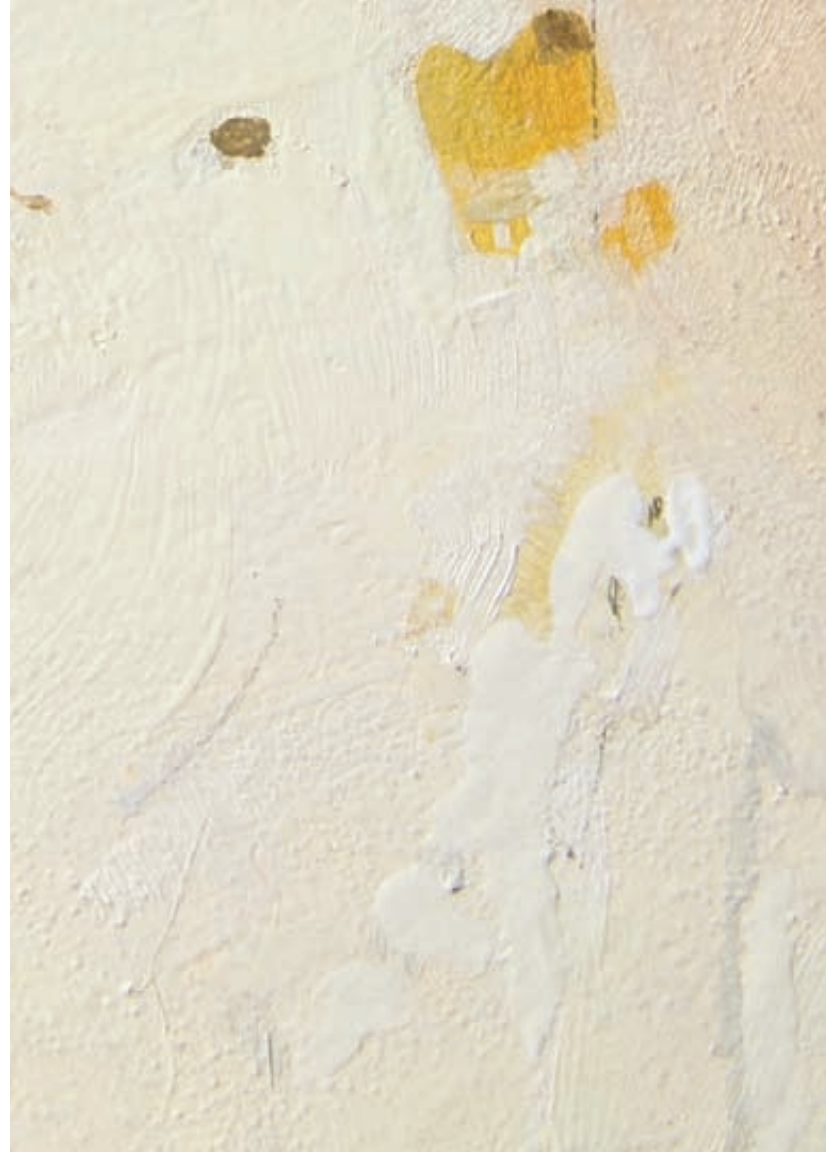
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The winning work by Brett Eberhardt of Macomb, Illinois, is the recipient of the 2nd annual MANIFEST PRIZE. The work, along with seven anonymous juror's comments, is presented here and in the Parallel Space gallery as the highlight of the process, an honor to the artist, and a poignant statement for the public.

The Manifest Prize is now an annual offering, and with anticipated increased sponsorship the prize amount will grow considerably in coming years.

Five semi-finalists are also included here. These are works by Evan Boggess, Bain Butcher, Katherine Mann, Nicole McCormick Santiago, and Stephen Wright.

- Jason Franz, Executive Director



# *Red Plate (after López)*

by Brett Eberhardt

## **Artist's Statement**

The red plate, like most things I eventually decide to paint, had been showing up in my field of vision for some time. It had at some point been used by a student as an impromptu palette and then left in the painting studios where I teach at Western Illinois University. I would see it among the still life objects in the props closet and later here and there around the studios, until years after first seeing it I grabbed it with the full intention of painting it.

I set the plate in a still life referencing the Spanish realist painter Antonio López García's *Skinned Rabbit* from 1972. I admire López and especially this painting, which I had the chance to see in person at the first retrospective of López's work in North America at the Museum of Fine Arts in Boston in 2008. I am drawn to this painting, not entirely for the subject, although there is that too, but for the opportunities the subject gave López in rendering it in paint. I looked at this red plate in the same manner. The plate was spare, static and quiet, while showing evidence of a complex and rich history on its surface and surroundings, all of which are qualities of things and spaces I paint and draw.

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Brett Eberhardt was born in Lewiston, Idaho, in 1974. He received his BFA in Painting and Woodworking from Northern Michigan University and his MFA in Painting from Syracuse University. Brett is an Associate Professor of Art at Western Illinois University, where he teaches painting. His work is exhibited nationally and he is represented by Packer Schopf Gallery in Chicago, Illinois.

oil on panel, 18" x 26", 2011



## Jury Comments

With quiet clarity, the painter has described two objects in an interior. His worktable, against the wall of his studio, supports a plate that is now used as a palette. Flawlessly painted, the plate is a manifestation of ideal geometry in a material world. Descended from a circle, transformed into an ellipse by perspective, it is fitted perfectly into the composition, so that highest point on its distant rim is at the center of the image. The shadow it casts, and the subtle pink reflection under its left rim, echo the curves of the plate, an echo that continues through the arcing stains on the table. The elliptical motifs fade further from the center, yielding to the grid of the main design. A plate signifies a meal, especially when laid on a table. But no feast seems likely on this rough table, with only one plate, and no food. Paint is our meal. White, blue, and yellow, on red, become a little abstract painting, framed by the rim. Here in the center, the simple primary colors are the most brilliant hues in the image. The boldest contrast in light and dark is here, too, drawing our eye to the right edge of the plate. Tucked into its shadow is a beautiful sequence of blue, violet and green, edged with orange, which leads us on to the orange and yellow stains nearby. The intensity of color gradually diminishes as our gaze moves outward to the rest of the image.

The table is a testament to objective reality. Its creation can be read in the wood grain on the front edge, near the hammer dents of a careless carpenter. Time passes; things happen; the surface accumulates evidence. The crude solidity of this structure seems unquestionable, until we see the back edge. It nearly disappears against the almost equally pale wall. A

delicate stripe of yellow, applied with a geometric stroke that resists illusionism, hovers above, reminding us that this painting, in which paint is so lovingly described, is made with paint. The illusion is made visible: this is not a table. That stripe interrupts the passage from table to wall, where the magic of illusionism resumes. Shadows cast by the small ridges and encrustations define that much re-painted surface. It is a quiet plane, with the exception of the bold little brown shape on the upper right, which erupts where the present layer of wall paint has flaked away, exposing the color beneath. The layers of paint are history, which seems to have been duly recorded. But the oddness and isolation of the brown shape prompts an imaginative game, as a cloud in the sky might do: does it look like something else? Maybe a mushroom? It has just enough random irregularity to make us think it was real, and faithfully copied by the artist. Yes, but—its harmonious placement, in this decidedly deliberate composition, puts a wrinkle in my brow, then a smile on my face. Observation and invention contend with each other in every mark a painter makes: sober reckoning versus mischievous fun. Honest recording is a constant difficulty. Invention is a necessary relief. Any skillful composition, such as this one, is a kind of fiction.

Doubt. Once planted, it grows. This plate and this table—do they really belong to Brett Eberhardt? They may have come from faraway Madrid. He tells us, in the title, that it is “After López.” In 1972, the Spaniard Antonio López García, a hero to many contemporary realists, painted a skinned rabbit on a glass plate, on an old table. The homage would have been

clear to many, without the artist's honest admission, but it is nice to have it—part of the clarity of the work. Robert Hughes wrote of López that the fastidiousness of his observation exemplified the only kind of aesthetic pride that matters, and that it showed “respect for the power of the eye to surprise the mind.” Brett Eberhardt is more of a colorist, and a more playful inventor, than López, with a less tragic theme. Nevertheless, he shares a lot with López—not simply a plate—but an allegiance to careful looking. His painting makes a case for its primacy in artistic practice. Persistent doubt about our experience is one of the burdens of existence. We try to allay it in so many human activities by examining, measuring, recording, and comparing: all these things a painter does, and this painter did it beautifully. Long meditation, even on an empty plate, nourishes the spirit.

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When an artist paints from life exclusively, and trusts the subtlest shifts in temperature, value, form, and texture, he or she has signed a pact with reality that is disconcerting. The tangibility of sculptural form becomes unreliable. Given certain atmospheric conditions, something as certain as a table can become a mirage. All is relative and teetering within the edges of the canvas. *Red Plate* displays this ocular fidelity. Much like the work that Eberhardt is quoting, the space in *Red Plate* is comprised of horizontal bands. The plate is a physical reminder, a placeholder for rationality, scarred yet satisfyingly clear.

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“So much depends  
upon  
a red wheel  
barrow,”

writes William Carlos Williams in his famous imagist poem “The Red Wheelbarrow.”

*So much depends.*

I think about those lines when I see *Red Plate (after López)*. The object here is presented quietly, essentially. One gets the sense that *so much depends* upon this plate, this unity of object, in the here and now.

There's even a certain gravitas in the composition of the plate. As such, the viewer is calmed, stopped. Perhaps this has something to do with Eberhardt's direct reference of Antonio López Garcia in the piece, and how the gravitas from Garcia's work filters into this work as well. Perhaps it is also because the object and the viewer have a stark connection, and somehow the *is-ness* of the plate reflects our own humanity, with its traces of paint gesturing toward human presence, something beyond the frame. The plate is not simply *there*. It gestures toward.

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This painting resonated with me because of its articulate form, and for the way it is confrontational and brutally concise about the simplest arrangement of ordinary things. It possesses sensitive understanding of color as light in the rendering of the plate, its spacious shadow, and in the drab shoddiness of the painted and stained boards. The empty plate *rests* in an artificial light that is harsh and unforgiving like the sun. It bores down upon the plate and boards giving no quarter. This is a barren, desolate world and no place for a feast.

Knowing the painting's source of inspiration does not diminish its evocative appeal or timeliness. When Antonio López painted his skinned rabbit in a similar context, he may have responded to the geo-political turmoil and unsavory realities of the early 70's with satire equivalent to Goya's 160 years before. In this instance, the artist paints beyond nature morte and reveals to us the void. This is a bleak and compelling meditation on the transition from excess to austerity. The party is over.

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The strength in Mr. Eberhardt's painting initially lies in the confidence of the medium's application and the commanding structure of the composition. The tonal relationships are minimal, leading the viewer to an awareness of the subtleties within the color transitions. Then, once the viewer moves beyond the work's initial formal traits, one realizes the sense of history within the piece. The elliptical traces on the white board bring to mind the time spent when one slowly observes their surroundings.

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In formal terms, *Red Dish (after López)* is static. So too, the subject. The plate just sits there, on a shelf, quietly minding its manners. Its succinct presence seems to reveal its entirety at a glance... but then, surprises us with its potency. Lingering longer, we find our gaze speeding across the horizontal boards, a current of near invisible wind that we feel more than see. However, we are not whisked away. The plate holds us in place. It tilts forward, inviting us onto its surface. Or, we might say, it tilts *us*. This is the strength of such a reduced statement. It causes us to lean in, to listen closer, to look harder. We have to slow our looking. When we do, we discover so much more in this quiet world. Ringlet coffee stains echo the red ellipse, warm planks of the shelf vibrate alongside their cool shadows like a stringed instrument, small flecks of chipped paint buzz around, teasing at the symmetry. This is a painting that locates us, fixes us in its simplicity even as it gives us plenty to consider in its restrained complexity.

The nod to Antonio López Garcia's *Skinned Rabbit (1972)* and *Leftovers (1971)* is generous, paying respect to the living master. Though here the leftovers have been scraped away, the rabbit has fled, and what remains appears to be the true food of a scrape of Cerulean Blue, a patch of Cadmium Yellow... the sheen of oil starting to congeal. Paint, served up and ready to consume.

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Brett Eberhardt's *Red Plate (after López)* follows what seems to be a trend among masters of painting. It takes a generic, bland and nearly empty space, and puts a simple symmetrical object smack in the middle of it, in complete and utter violation of art school compositional rules no less. And then it confidently stares back at the viewer, and you can feel it smile.

The artist is doing two things here. His plate is tilting forward to share, or tilting us forward to look, in such a way as to say 'see, look here...' It is an offering. But he's not really showing us something in the plate. It's a trick. The artist is showing us just what he's capable of. This is not about a plate; it is about the artist's mastery of paint, light, form, color, and time. Its flirtation with traditional *trompe l'oeil*, pushed up against its simultaneous celebration of surface and objectness, further reveal the artist's playful game. Note that this is not conceited 'showing off', but rather a joyful sharing of virtuosity, like Paganini and his violin.

The other subject in this painting, and truly the most important, is the *nothing* that is there, in the air, around the plate, hovering above and below the stained planks of wood. In the tradition of Rembrandt, Manet, Nerdrum, López, and others, Eberhardt makes magic out of a flat panel and some paint, by painting... a few flat panels and some paint, and, oh yes, a red plate.

It is this magic, and the presence of ghosts about the space, that proved this painting by far the very best of all those submitted to this project. Presence, restraint, and a sense

for pure joy in *being*, give this simple painting an undeniable strength.

Regardless of his homage to López, or the stories he or others may apply to the painting, Eberhardt's red plate is a meditation trigger, something he has offered us to look at so that we may see what it is not. When you heed the invitation, and look hard at the plate, the spirits in the space it occupies come alive. |







## Red Plate (after Lopez)

by Brett Eisenhardt

Red Plate (after Lopez) is a painting by Brett Eisenhardt, created in 2011. The work is a still life composition featuring a red plate with a yellow and white floral pattern, set against a background of horizontal, textured brushstrokes in shades of yellow and white. The painting is displayed in a gallery setting, with a dark wall to the left and a white wall to the right.

Brett Eisenhardt is a contemporary American painter known for his still life compositions. His work often features vibrant colors and textured brushwork, creating a sense of depth and movement. Red Plate (after Lopez) is a prime example of his style, showcasing his ability to create a visually striking and emotionally resonant scene.



# Semi-finalists

- 1 **Evan Boggess**  
Shepherdstown, West Virginia

***Scrambled Jets***  
oil & acrylic on canvas, 72" x 45", 2011
- 2 **Bain Butcher**  
Knoxville, Tennessee

***Yellow Number 4***  
oil on linen, 60" x 60", 2010
- 3 **Katherine Mann**  
Washington, DC

***Horde***  
acrylic & sumi ink on paper, 96" x 150", 2010
- 4 **Nicole McCormick Santiago**  
Williamsburg, Virginia

***Indulgence II***  
oil on canvas, 34.5" x 30", 2011
- 5 **Stephen Wright**  
Valley Village, California

***Python Triptych***  
oil on canvas, 66" x 44", 2010

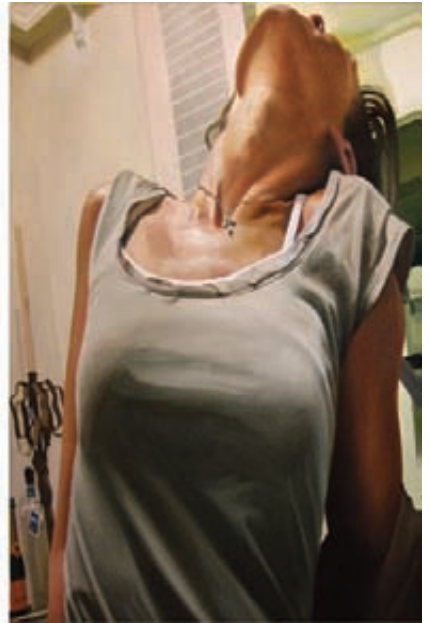
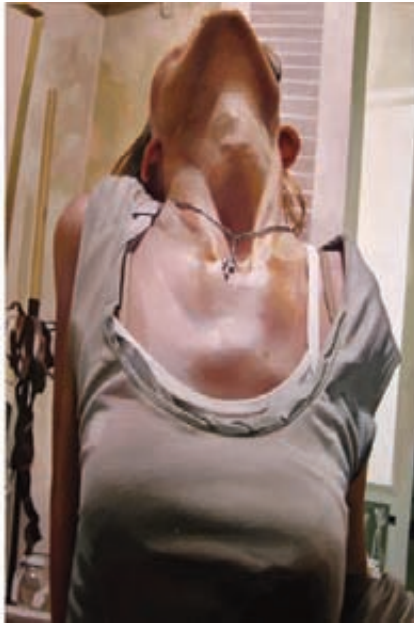
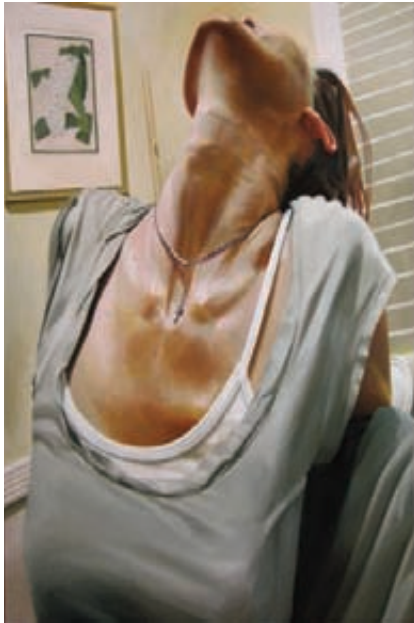












## ***About Manifest***

**Founded in 2004 by professors and students** from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists' studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

## ***Mission***

**Manifest stands for** the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

### **Manifest Gallery**

*...a neighborhood gallery for the world.*

### **Manifest Press**

*...take every exhibit home.*

### **Manifest Drawing Center**

*...because learning to draw is learning to see.*

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*Assistant Director,  
Drawing Center Director*

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Heather Haley

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Chrissy Rother (Senior Intern)

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John Tibbs

Aasiya Townsell

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**MANIFEST**  
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

2727 woodburn avenue cincinnati, ohio 45206  
[www.manifestgallery.org](http://www.manifestgallery.org)