

The First Unveiling of *Ultimate Creation*

Ohio Cultural Leadership Preview

Presented by



AMERICAN
MASTERPIECE
CONSORTIUM
ELEVATING THE OVERLOOKED



A Moment of Revelation Begins in Ohio

The journey to introduce America's most significant 21st-century masterpiece begins here — with Ohio's cultural leaders.

Mission & Purpose

The American Masterpiece Consortium exists to steward newly discovered or underrecognized American cultural masterpieces, ensuring their long-term preservation, continuous public access, and responsible placement within strong national institutions. Through coordinated exhibitions, institutional partnerships, and civic collaboration, the Consortium works to elevate significant works of art into the national cultural consciousness while safeguarding their legacy for future generations.

Why Ohio Leads

Ohio's deep artistic heritage.
Strong statewide museum ecosystem.
Cultural and economic commitment to the arts.
Ideal birthplace for national momentum.

Ultimate Creation

A defining masterpiece by an immigrant artist from Moldova.
Privately held for 30 years and never unveiled to museum professionals.



Artwork Specifications

Medium: Acrylic on canvas

Size: 42 × 42 inches

Year: Early 1990s

Why *Ultimate Creation* Is Important

Captures the core philosophy of an emerging global movement.

Technically masterful.

Historically documented.

Poised to become a defining artwork.

A Masterpiece Hidden in Plain Sight

Decades of artistic evolution and documentation supported a movement waiting to be recognized.

Portrait of an artist: Russian-born painter Yuri Karabash adds touches to a yet-to-be-named painting in his home in Park Forest Village.

By WILLIAM LIEZELTER
Centre Daily Times

PATTON TOWNSHIP — Writing is fiction or non-fiction, mystery or sci-fi. Music is punk or funk or polka. Combine them and critics will make a separate class for punk-funk-polka bands. From Pittsburgh.

In painting, a hard-and-fast distinction usually separates realistic and abstract art. The presumption: Realistic art is gritty, gritty and of this world; abstract is, well, not real.

We strain to classify art forms like we reach for a light switch in a darkened room.

But flicking a switch can spoil the atmosphere of the room. If we could allow our eyes time to adjust, we might see more, something new and different.

The paintings of Yuri Karabash, who lives in Park Forest Village, are a lot like that. They are vibrant, mind-bending works that blur the usual distinctions.

"To me, real and abstract — everything is the same," Karabash says, sitting on the floor of the living room that doubles as a studio space.

"I'm trying to explain through the abstract," he continues. "It helps me to understand what's on the inside of everything."

Karabash's search for understanding in the State College area dates to August 1965. The artist, his wife and their two boys came to Chattanooga, Tenn., as refugees from the former Soviet republic of Moldova five years ago.

In the less than three years he's been here, Karabash has made his

ARTIST'S BIO

Who: Yuri Karabash, painter and muralist

Age: 36

Family: Wife Natalya and two boys, Matt, 11, and Vald, 16

Former home: Moldova, an independent state and part of the former Soviet Union that borders Romania and Bulgaria

Current home: Patton Township

Exhibits: Karabash's work can be seen locally at Art of the Ages, 103 S. Pugh St. He's exhibited in galleries in Los Angeles, Atlanta, Memphis and Mannheim, Germany.

Quote: "Creating makes you a better person."

See RUSSIAN-BORN, page 4C.

Energy & Synergy: Two Parallel Movements

Parallel global explorations of energy, synergy, connection, and interrelatedness.



Informationalism

A unified movement expressing interconnectedness, living energy, and the information that forms reality.

Institutional Significance and Stewardship

- ☐ Long-term responsibility
- ☐ Public access
- ☐ Institutional role
- ☐ Legacy framing

Stewardship Requirement

Ultimate Creation must remain permanently accessible to the public within the United States.

The Four Unveilings of *Ultimate Creation*

Unveiling America's Masterpiece

The Four Unveilings — Detail

Stage 1: Ohio Leadership

Stage 2: National Professional

Stage 3: Media Unveiling

Stage 4: Public Unveiling via ARTNET

Ohio's Cultural Opportunity

Tourism boost.
National press attention.
Elevated cultural identity.
Institutional partnerships.

How Institutional Support Is Used

Public Access & Touring Exhibitions

Ensures Ultimate Creation can be professionally exhibited nationwide.

Educational Outreach & Interpretation

Supports interpretive materials and community programming.

Scholarly Documentation & Research

Enables archival photography, interviews, and research.

Preservation & Stewardship

Provides conservation, secure transport, and professional care.

Founding Partnership Opportunity

Tier 1: National Stewardship Partners

Tier 2: Supporting Cultural Partners

Tier 3: Participating Cultural Partners

Partnership details and contribution levels are discussed individually to align with each institution's mission and capacity.

Consortium Partnership Structure

A three-tier engagement model designed to encourage participation while preserving curatorial integrity, stewardship standards, and long-term legacy considerations.

Tier 1 — National Stewardship Partners

A limited group of institutions making a flexible, one-time or project-specific contribution supporting research, documentation, conservation planning, exhibition development, and national public programming.

Includes:

- Invitation to Cleveland unveiling events
- National recognition as founding stewards
- Priority participation in consortium initiatives
- **Eligibility for consideration as a permanent institutional home for *Ultimate Creation***

Tier 2 — Supporting Cultural Partners

A select group of institutions making an annual or multi-year commitment that provides deeper engagement, visibility, and participation in consortium planning and programming.

Includes:

- Invitation to Cleveland unveiling events
- Enhanced institutional visibility
- Participation in select planning sessions and convenings
- **Eligibility for consideration as a permanent institutional home for *Ultimate Creation***

Tier 3 — Participating Cultural Partner

A limited, non-stewardship affiliation tier for museums and cultural institutions wishing to formally align without a funding commitment.

- Public listing as a consortium participant
- Institutional updates and briefings
- Invitations to select discussions or virtual sessions
- Contribution of expertise and dialogue as appropriate

Tier 3 institutions do not receive unveiling invitations and are not eligible for permanent placement consideration.

Participation at this level is by invitation or approval to ensure mission alignment and curatorial integrity.

Tier 1 Overview

- Highest recognition.
- Influence on tour planning.
 - Director-level briefings.
 - Scholarly access.

Tier 2 Overview

- Public recognition.
 - Select briefings.
 - Invitations.
- ARTNET planning sessions

Tier 3: Overview

A limited, invitation-based affiliation for museums and cultural institutions seeking formal alignment with the American Masterpiece Consortium **without stewardship or funding obligations.**

Governance & Decision-Making

Consortium as stewardship alliance.
Decisions by Guardswell Enterprises, Inc.

Stewardship, Unveiling & Long-Term Legacy

The owner of *Ultimate Creation* has established a clear guiding principle:

The painting's permanent home must be a strong national institution capable of keeping the work on continuous public view for life.

Accordingly:

- Unveiling invitations are extended exclusively to Tier 1 and Tier 2 institutions
- Only Tier 1 and Tier 2 institutions will be considered for potential permanent placement should the work be offered for sale
- Participation does not guarantee placement, but establishes eligibility for consideration based on stewardship readiness, curatorial alignment, and public access capacity

Final placement decisions rest solely with the owner.

Impact for Cleveland & Ohio

Tourism.

Cultural prestige.

Academic interest.

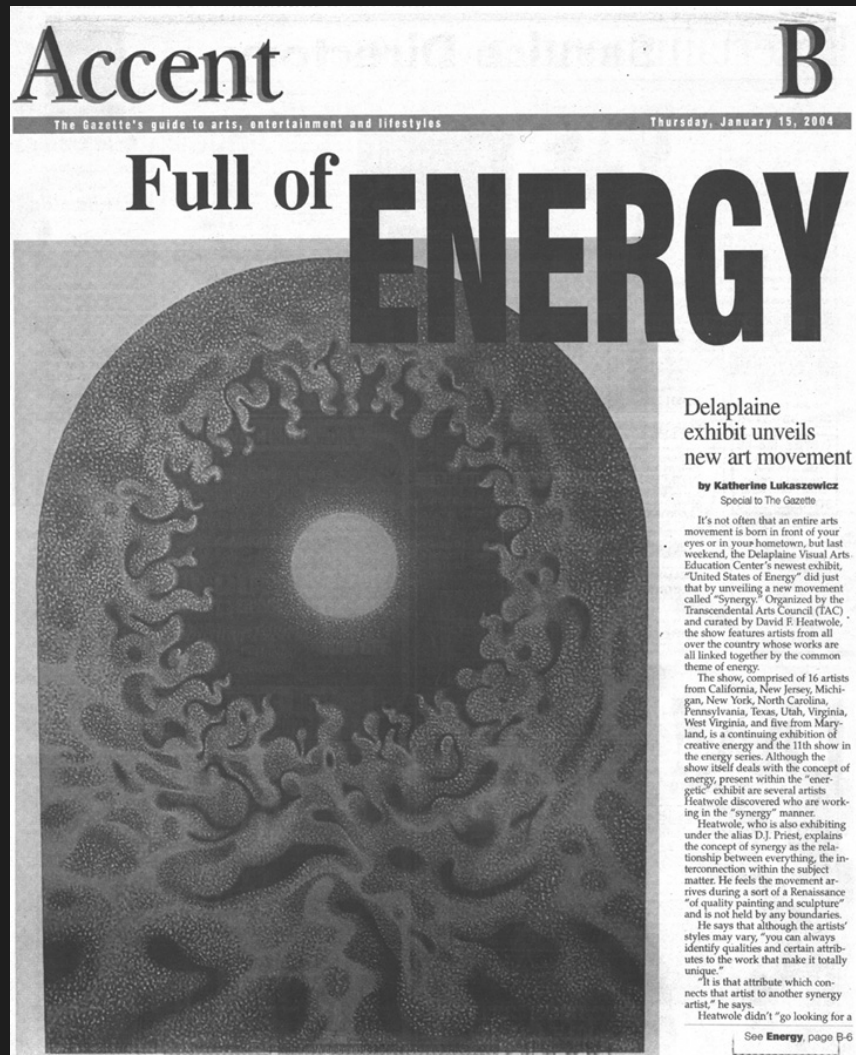
Media draw.

Looking Ahead: National Milestones

Future recognitions.
Proclamations.
Scholarly commentary.
National convenings.

Historical Documentation

Archival materials supporting the movement's evolution.



Delaplaine exhibit unveils new art movement

by Katherine Lukaszewicz
Special to The Gazette

It's not often that an entire arts movement is born in front of your eyes or in your hometown, but last weekend, the Delaplaine Visual Arts Education Center's newest exhibit, "United States of Energy" did just that by unveiling a new movement called "Synergy." Organized by the Transcendental Arts Council (TAC), and curated by David F. Heatwole, the show features artists from all over the country whose works are all linked together by the common theme of energy.

The show, comprised of 16 artists from California, New Jersey, Michigan, New York, North Carolina, Pennsylvania, Texas, Utah, Virginia, West Virginia, and five from Maryland, is a continuing exhibition of creative energy and the 11th show in the energy series. Although the show itself deals with the concept of energy, present within the "energetic" exhibit are several artists Heatwole discovered who are working in the "synergy" manner.

Heatwole, who is also exhibiting under the alias D.J. Priest, explains the concept of synergy as the relationship between everything, the interconnection within the subject matter. He feels the movement arrives during a sort of a Renaissance "of quality painting and sculpture" and is not held by any boundaries.

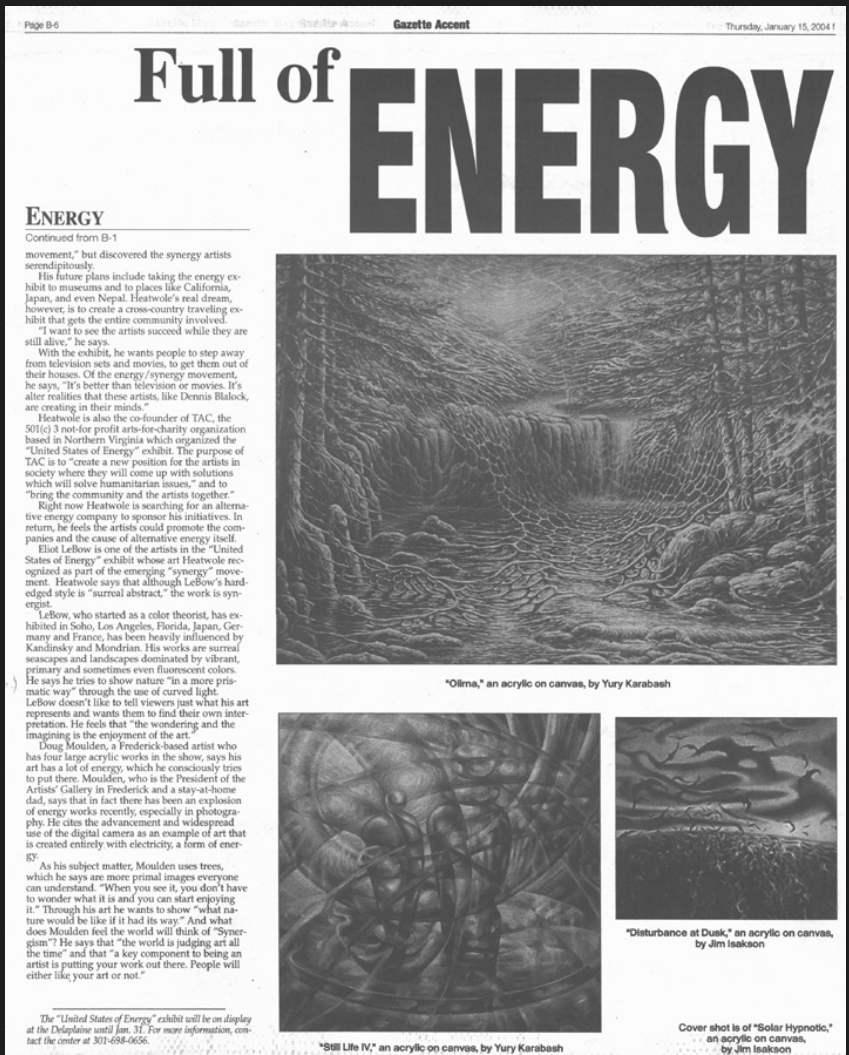
He says that although the artists' styles may vary, "you can always identify qualities and certain attributes to the work that make it totally unique."

"It is that attribute which connects that artist to another synergy artist," he says.

Heatwole didn't "go looking for a

See **Energy**, page B-6

21



ENERGY

Continued from B-1

movement," but discovered the synergy artists serendipitously. His future plans include taking the energy exhibit to museums and to places like California, Japan, and even Nepal. Heatwole's real dream, however, is to create a cross-country traveling exhibit that gets the entire community involved. "I want to see the artists succeed while they are still alive," he says.

With the exhibit, he wants people to step away from television sets and movies, to get them out of their houses. Of the energy/synergy movement, he says, "It's better than television or movies. It's alter realities that these artists, like Dennis Blalock, are creating in their minds."

Heatwole is also the co-founder of TAC, the 501(c) 3 not-for-profit arts-for-charity organization based in Northern Virginia which organized the "United States of Energy" exhibit. The purpose of TAC is to "create a new position for the artists in society where they will come up with solutions which will solve humanitarian issues," and to "bring the community and the artists together."

Right now Heatwole is searching for an alternative energy company to sponsor his initiatives. In return, he feels the artists could promote the companies and the cause of alternative energy itself.

Eliot LeBow is one of the artists in the "United States of Energy" exhibit whose art Heatwole recognized as part of the emerging "synergy" movement. Heatwole says that although LeBow's hand-edged style is "surreal abstract," the work is synergy.

LeBow, who started as a color theorist, has exhibited in Soho, Los Angeles, Florida, Japan, Germany and France, has been heavily influenced by Kandinsky and Mondrian. His works are surreal seascapes and landscapes dominated by vibrant, primary and sometimes even fluorescent colors.

He says he tries to show nature "in a more prismatic way" through the use of curved light. LeBow doesn't like to tell viewers just what his art represents and wants them to find their own interpretation. He feels that "the wondering and the imagining is the enjoyment of the art."

Doug Moulden, a Frederick-based artist who has four large acrylic works in the show, says his art has a lot of energy, which he consciously tries to put there. Moulden, who is the President of the Artists' Gallery in Frederick and a stay-at-home dad, says that in fact there has been an explosion of energy works recently, especially in photography. He cites the advancement and widespread use of the digital camera as an example of art that is created entirely with electricity, a form of energy.

As his subject matter, Moulden uses trees, which he says are more primal images everyone can understand. "When you see it, you don't have to wonder what it is and you can start enjoying it." Through his art he wants to show "what nature would be like if it had its way." And what does Moulden feel the world will think of "Synergism"? He says that "the world is judging art all the time" and that "a key component to being an artist is putting your work out there. People will either like your art or not."

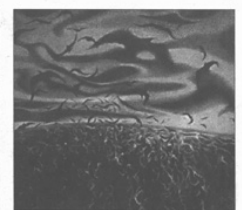
The "United States of Energy" exhibit will be on display at the Delaplaine until Jan. 31. For more information, contact the center at 301-698-0656.



"Olima," an acrylic on canvas, by Yuri Karabash

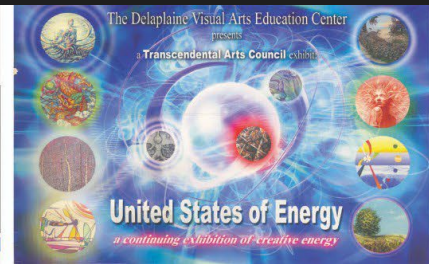
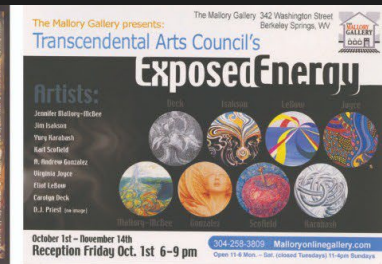
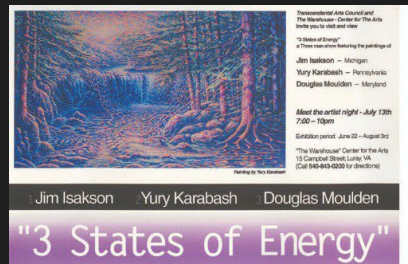


"Still Life IV," an acrylic on canvas, by Yuri Karabash



"Disturbance at Dusk," an acrylic on canvas, by Jim Isakson

Cover shot is of "Solar Hypnotic," an acrylic on canvas, by Jim Isakson



Thank You

Presented by The American Masterpiece Consortium™

David Frederick Heatwole
Founder & Project Administrator
Art Collector & Arts Advocate