

THE ART
OF THE ASCENT





All great art...
creates in the beholder
not self-satisfaction
but wonder and awe.

Its great liberation is
to lift us out of ourselves.

- Dorothy Thompson

That is the very definition, even the name of this place
- The Ascent.

This place is about lifting up, our community, our human
spirit, ourselves.

There was never a question that The Ascent had to
include great and inspiring art. Prehistoric man set that
destiny when he etched a leaping stag on the stone wall
of his cave, transforming it from a shelter to a home.

Like the first decorated cave, The Ascent sets a new
standard for defining home. The Ascent is Art at its
very structure - the building itself world class design.
As such, the art inside has to do even more to lift the
human spirit beyond the heightened state it achieves
from viewing the building alone.

To that end we are proud to unveil a powerful, eclectic,
and stirring collection -

The Art of The Ascent.

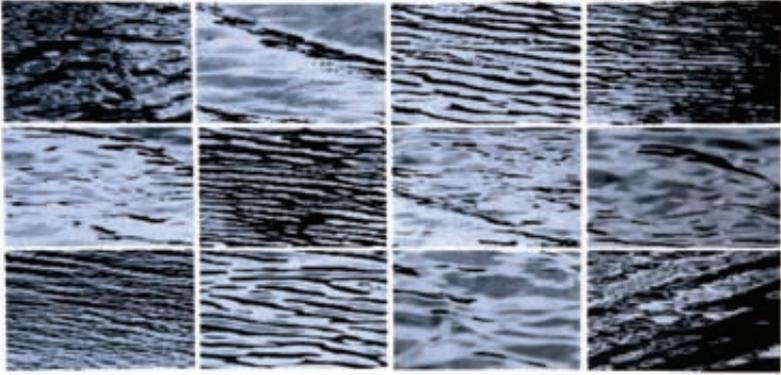


KATY STONE

Blue Falls (detail), 2008

Acrylic on Duralar, Approximately 28 feet x 12 feet

Katy Stone lives and works in Seattle. Born in 1969 in Rockford, Illinois, she attended Iowa State University and received her M.F.A. in Painting from the University of Washington, Seattle. Working with a variety of materials, from the polyester film Duralar to laser-cut steel, she creates innovative wall installations that break down the boundaries between drawing, painting and sculpture. She paints, cuts and layers Duralar into fluid constructions, often referring to natural forms. Her work is shown extensively in the western United States and in New York City, and will be featured in a solo exhibition at Carl Solway Gallery, Cincinnati, in May 2008.



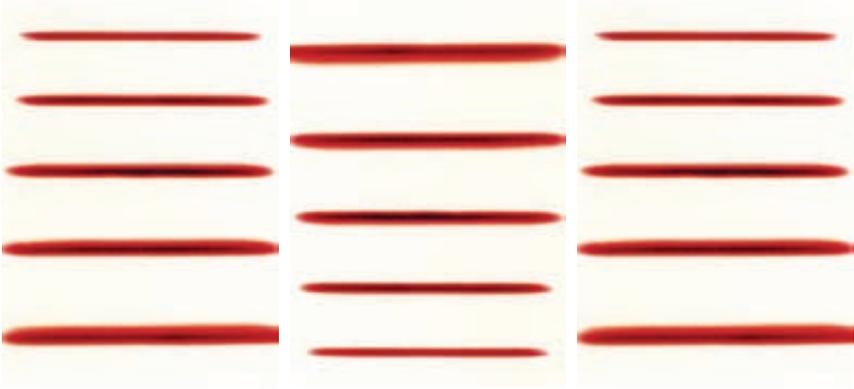
RAY CHARLES WHITE

Surface Tension, 2007

Set of 12 enamel panels on anodized aluminum

Each panel 20 x 30 inches, making a finished work 60 x 120 inches

Photographing directly from nature, Ray Charles White captures the tension, tranquility and poetic qualities of water. He then employs digital technology and screenprinting techniques to produce enamel prints on anodized aluminum panels. This results in shimmering, reflective surfaces. He often arranges his images in grids that offer color variations and multiple patterns. Born in Toronto in 1961, White lives and works in New York City. He attended the School of Visual Arts and New School for Social Research in New York. He studied photography with Ansel Adams. His work is exhibited throughout the United States and Canada and is included in the collections of the Norton Simon Museum of Art, West Palm Beach, Florida; the Musée d'Art Contemporain, Lausanne, Switzerland, and the Progressive Collection, Cleveland, Ohio.



DIANA DUNCAN HOLMES

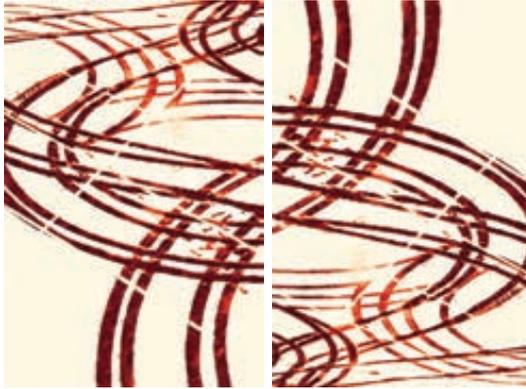
Abstract #13, 2007

Digital photographs mounted on aluminum

with UV protective laminate

Three panels, 30 x 20 inches each

During the summer of 2006, an artist residency in Reykjavik, Iceland inspired Diana Duncan Holmes to create an ongoing series of multi-paneled abstract photographs. The austere and remote landscape led her to observe more closely small but elegant details that she could photograph, break down in the computer, sometimes altering the color, print digitally and then mount on aluminum panels. This method of presentation allows her to repeat, flip, and reverse images into multiple sets of panels in varying configurations emphasizing color, light and motion.



DIANA DUNCAN HOLMES

Abstract #16, 2007

Digital photographs mounted on aluminum

with UV protective laminate

Two panels, 30 x 20 inches each

Her photographs and collaborative artists' books created with poet Timothy Riordan are shown extensively in the greater Cincinnati area as well as nationally and internationally. Public collections include The Art Institute of Chicago, the California Museum of Photography, the New York Public Library, the Museum of Modern Art's Franklin Furnace Archive, the Cincinnati Art Museum and the Kharkiv Institute of Art & Design, Kharkiv, Ukraine.



SHARON SPENCER

Emerging, 2007

Cast bronze, 75 inches high

Spencer's passion for carving is the force that fuels her work. Her sculpture captures the fragility of existence, and communicates a joyous affirmation of life, speaking quietly and powerfully to the heart. "Carving for me is very exciting - it can be very deliberate and thought out or it can be totally free, with no idea in mind as to the direction I might go. The latter is very exciting and magical. To find a form within the material is like discovering a treasure. The spirit of the piece seems to be within the material as well as within me - although, at times it seems as if someone outside myself is doing the carving." Spencer has won numerous awards and commissions globally.

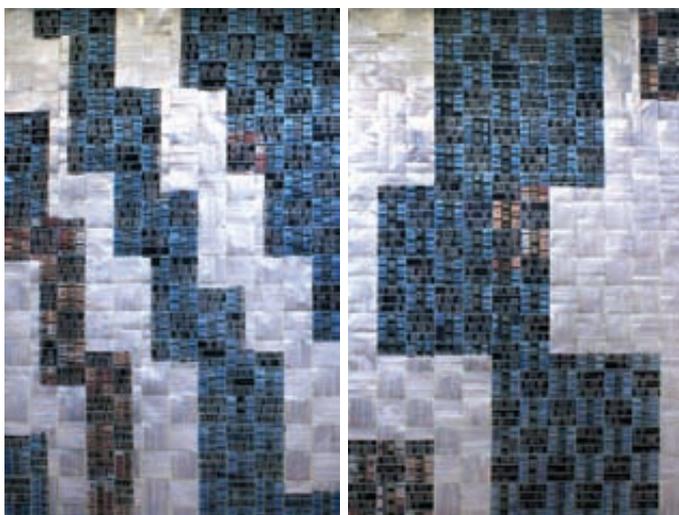


CARL FUDGE

Everyone Has a Theory as to Why, 2002

Iris print, 26.75 x 34 inches

Born in London, England in 1962, Carl Fudge now lives and works in New York City. He attended Brighton Polytechnic Sussex, UK, the Kansas City Art Institute and the Tyler School of Art in Philadelphia. He currently teaches at Columbia University. His work involves the intersection of the oldest and newest printmaking technologies. His prints are elaborate abstract digital compositions utilizing fragments from Japanese 17th and 18th century woodcuts combined with images from contemporary popular culture. His paintings and prints are exhibited and collected extensively throughout the United States and Europe.



ARTURO ALONZO SANDOVAL

Ascent Tower: Twill I & Twill II, 2008

Machine stitched & interlaced; Mylar, 35 mm microfilm, netting, multi-colored & monofilament threads, Pellon, polymer medium, canvas, Velcro, Two panels 72 x 48 inches each

Internationally recognized for using nontraditional industrial materials such as battery cable, holographic film and computer tape in creating fiber art and quilts, Arturo Alonzo Sandoval holds an Alumni Professorship at the University of Kentucky. His pioneering works are included in the collections of the Museum of Modern Art and Museum of Art and Design, New York; Smithsonian Museum of Art Renwick Gallery, Washington, D.C.; Indianapolis Museum of Art; National Vietnam Veteran's Museum, Chicago and the Speed Art Museum in Louisville, Kentucky. Sandoval was born in New Mexico, grew up in Los Angeles and joined the University of Kentucky in 1974. He traces his lineage in fiber arts to his Hispanic and Native American (Tano) heritage. His mother told him that she wove 60 blankets while pregnant with him. Men on his paternal grandmother's side have woven traditional Spanish textiles for more than 250 years and continue to weave rugs and other functional objects in New Mexico.



SHELLEY SCHREIBER

Red Wave, 2007

Porcelain, 22 x 9 x 4 inches

Shelley Schreiber's goal as a ceramic artist is to create fluid, expressive, enduring work that emphasizes line and form, and explores subtlety combined with underlying complexity. Her preferred material is porcelain for its sensual character and strength, and for how it beautifully reveals gesture and color. Shelley's art education is varied - a mixture self-study and formal ceramics training. Schreiber says of herself, "My approach to clay is to straddle the fence between sculptural and functional objects. My emphasis is on form and gesture, using both thrown- and hand-built components to create compositions that, while evoking simplicity and refinement belie underlying complexity and depth. I intend for my work to convey my interest in the figure, sensations from nature like the flow of water and earth, and the human traits of strength, sensuality and whimsy. Form is of utmost importance." Schreiber's work can be seen in several books, the most recent of which is *The Yixing Effect: Echoes of a Chinese Scholar*.



JOHN GIBSON

Untitled, 2002

Lithograph, Edition of 35, 37.5 x 37 inches

John Gibson resides in Northampton, Massachusetts, where he was born in 1958. He received his B.F.A. from the Rhode Island School of Design and his M.F.A. from Yale University. His widely exhibited paintings, watercolors and prints are included in the collections of the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; the Ackland Museum, Chapel Hill, North Carolina; Smith College Museum of Art, Northampton, Massachusetts and the University of Massachusetts, Amherst. Beautifully decorated balls arranged in endlessly varying configurations have been his subject matter for many years. Art critic Grace Glueck likened his obsession to “playing a piano piece over and over again in search of an unreachable perfection.”

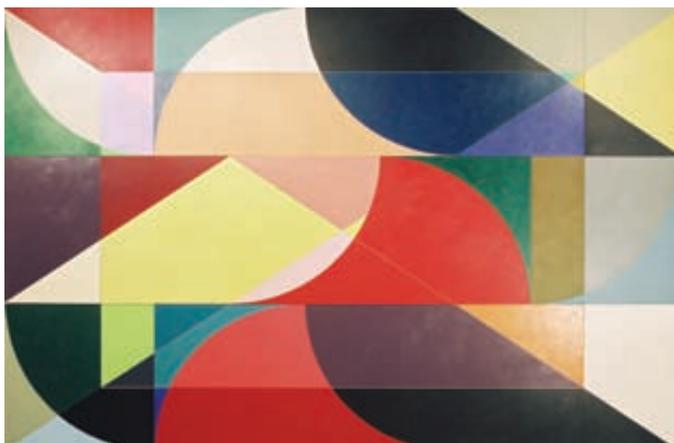


ROLLIN KARG

Super Magnum, 2007

Hand blown glass, diameters 8 - 12 inches

Glass artist Rollin Karg is a man of many talents, winning awards in photography, pottery and wood-working before glass-blowing became his full-time passion in 1983. He attributes his artistic inclination equally to his desire to work with his hands and to the inspiration of the beautiful park-like setting of his studio, a veritable oasis in Kechi, Kansas. Karg brings glass to life through the dynamic use of color, especially dichroic colors – colors that transmit one color while reflecting another. While Karg prefers to use traditional techniques of glassmaking that are thousands of years old, he also adds his own inventive techniques to each project. It is amazing and awe-inspiring to watch him create massive works of art through the use of a five-foot blowpipe.



ROBIN STINETORF

Cambridge, 2007

Paint on panel, 72 x 108 inches

Born in 1953 in Richmond, Indiana, Robin Stinetorf studied at the Dayton Art Institute and graduated from the Art Academy of Cincinnati with a major in painting and a minor in sculpture. After living in San Francisco and Boston for a number of years, he returned to the Cincinnati area in 1987. His solo exhibitions include the D.A.A.P. Galleries at the University of Cincinnati, The Carnegie Visual and Performing Arts Center in Covington, Kentucky and the Fitton Center for Creative Arts in Hamilton, Ohio.



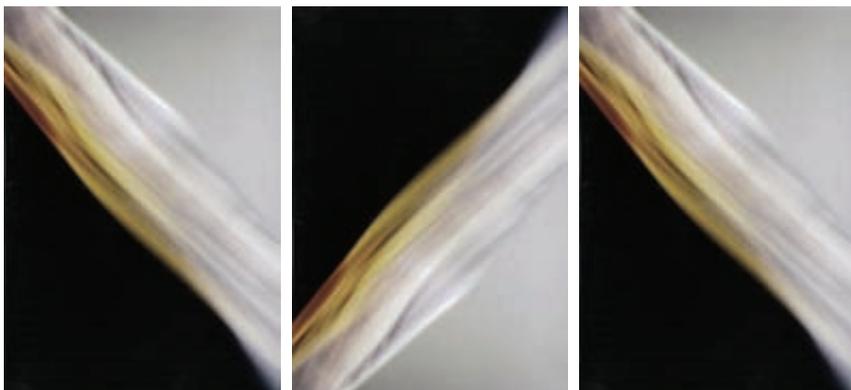
BRIAN JOINER

Opal Abstract: Luminary, 2007

Mixed media painting

53.5 x 24 inches

Versatile and prolific Cincinnati artist Brian Joiner works with a wide variety of materials and tackles an even wider range of subjects. His series Opal Abstracts unites his experimentation with polymer resin and a fascination with the luminous qualities of precious and semi-precious gems. He pours the fast-setting polymer resin over gems, cut paper and glitter, creating color transitions and luminous surfaces. He layers shapes, often rectangles, into compositions that abstractly evoke atmospheric landscapes. In other extensive bodies of artwork, Joiner paints portraits of African American women, landscapes and still lifes. He also creates stunning and provocative installations addressing political, social and spiritual issues affecting the African American community in particular and society as a whole. Born in Cincinnati, Joiner attended the Cleveland Institute of Art where he studied with Julian Stanczak.



DIANA DUNCAN HOLMES

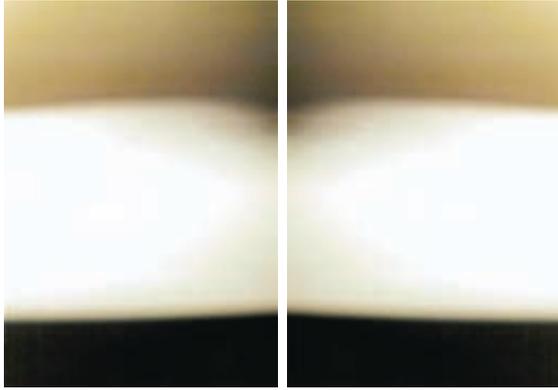
Abstract #19, 2007

Digital photographs mounted on aluminum

with UV protective laminate

Three panels, 30 x 20 inches each

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DIANA DUNCAN HOLMES

Abstract #6, 2006

Digital photographs mounted on aluminum

with UV protective laminate

Two panels, 30 x 20 inches each

Her photographs and collaborative artists' books created with poet Timothy Riordan are shown extensively in the greater Cincinnati area as well as nationally and internationally. Public collections include The Art Institute of Chicago, the California Museum of Photography, the New York Public Library, the Museum of Modern Art's Franklin Furnace Archive, the Cincinnati Art Museum and the Kharkiv Institute of Art & Design, Kharkiv, Ukraine.



GEOFF CULLEN

action1, 2007

Acrylic on canvas, 72 x 57.5 inches

Geoff Cullen is currently working toward his M.F.A. in Painting at the University of Cincinnati. He received his B.F.A. in Painting from Ohio University in Athens. In 2007 he received the Meta Wolfstein Fine Arts Foundation Travel Award for Japan. He has received numerous scholarships throughout his studies. In the greater Cincinnati area, exhibitions at the Meyers Gallery, the Madisonville Arts Center, the Marx Gallery and the Sycamore Gallery of the University of Cincinnati have included his work.

THE ASCENT

Grab hold,
And take this hand that
Reaches out to you.

Look up
Into my eyes;
My spirit
Cries out to you:

Friendship is my thought.

Let us climb the jagged cliff of life
And fight the ascent of Opposition together,

If I can lift you today,
You will look back
And grab the hands of a thousand more.

- Howard Rainer, American Indian Poet

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AT ROEBLING'S BRIDGE..