

FALL 2021

DAYTONARTINSTITUTE.ORG





RALSTON CRAWFORD: AIR + SPACE + WAR Oct. 30, 2021–Jan. 23, 2022

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COVER IMAGE: Ralston Crawford (American, 1906–1978), Wing Fabrication, 1946, oil on carvas. Fred Jones Jr. Museum of Art. The University of Oklahoma, Norman; Purchase, U.S. State Department Collection, War Assets Administration, 1948

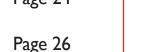












5 THINGS TO DO AT DAI THIS WINTER!



Ralston Crawford: Air+Space+War is a must-see exhibition.

 Ralston Crawford: Air + Space + War Special Exhibition on view through January 23

• Norman Rockwell: Stories of Emotion Focus Exhibition on view through February 13

• Virtual Tours of Ralston Crawford Exhibition Weekly throughout November & December

 Bob Ross Auto Group Jazz & Beyond Final 2021 concert on December 9

• Formless Form V:

The Calligraphy of Ronald Y. Nakasone Focus Exhibition on view through January 2

Member Magazine 2021: Volume XXXI, Issue 1 ISSN 1523-2522. External Affairs Director, Alexis Larsen; Editor, Eric Brockman; Design, Rebecca Tsaloff and Alexis Larsen



FROM THE DIRECTOR



Is it possible that 2021 is nearly over? To say that the past two years have been a roller coaster ride would be the ultimate understatement. At times it seems like an eternity, and at times it feels like two years have zipped by in a rapid blur.

One thing is for certain—we are immensely thankful for your ongoing support through all of the ups and downs that 2020 and 2021 have presented.

This year began with the museum once again closed due to the winter COVID surge. We had hoped to reopen in February, but in late January we experienced a fire in the museum's steam boiler. Thanks to the rapid response of our security and facilities teams, the fire was contained to the boiler; there were no injuries or damage to the museum buildings, and no art was damaged. The needed repairs delayed our reopening until late March, however.

We were thrilled to be able to welcome the community back to the museum in March, and our summer Special Exhibition, *Changing Times: Art of the 1960s*, brought more than 6,500 people to the DAI. We also reintroduced some in-person programs, bringing back the Skinner pipe organ performances and Bob Ross Auto Group Jazz & Beyond series in late summer.

In September, we celebrated the 50th anniversary of Oktoberfest, which was dedicated to the memory of Brock Anderson Sr. We reimagined the festival in a manner that allowed us to be on the grounds but do so in a safe and responsible manner that ensured the safety of staff, volunteers, attendees and the community. This important museum fundraiser was a huge success, raising more than \$430,000! In October, we held our first in-person exhibition previews since early 2020. Again, it was wonderful to welcome our members back to the museum.

Speaking of exhibitions, you won't want to miss the exhibitions *Ralston Crawford: Air + Space + War* and *Norman Rockwell: Stories of Emotion*, both of which are on view through early 2022. The DAI is the only place you'll see these exhibitions, so be sure to include a trip to the museum in your holiday plans.

As you're doing your holiday shopping, consider giving a gift membership to the art lover in your life, and don't forget to consider an end-of-your gift to our Annual Fund. Your support is vital as we continue to recover from the pandemic in 2022.

I look forward to seeing all of you at your museum over the holiday season; watch our website and social media for more about the many exciting things that will be happening in the year ahead!

Michael

Michael R. Roediger, MSLD, CFRE Director and CEO

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RALSTON CRAWFORD:

October 30, 2021 through January 23, 2022

"A splendid, informative exhibition." – The Wall Street Journal

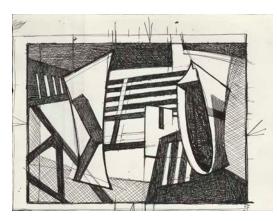
American art transformed in the period 1940–55, and nowhere is that change better exemplified than in the work of Ralston Crawford (1906–1978). Crawford was influenced by aviation through personal experiences in flight, his exposure to the construction of airplanes and the destruction they wrought in WWII, and the atomic bomb tests at Bikini Atoll. These experiences had a profound impact on Crawford and marked a major turning point in his life and art.

Ralston Crawford: Air + Space + War features 72 works, which include paintings, drawings and photographs by the American artist. This exhibition is organized by the Vilcek Foundation, in collaboration with the Brandywine River Museum of Art and the Dayton Art Institute, which will be the only two venues to present this exhibition.

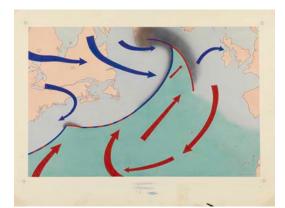
The exhibition is accompanied by a fully illustrated catalogue, which includes an essay by Dr. Jerry N. Smith, Dayton Art Institute Chief Curator and Director of Education.

For more about the exhibition, visit **daytonartinstitute.org/airspacewar** and join the conversation on social media with **# AirSpaceWar**.















FROM TOP LEFT: Ralston Crawford (American, 1906–1978), Bikini, Tour of Inspection, 1946, oil on canvas. Vilcek Collection, VF2015.01.01; Ralston Crawford (American, 1906–1978) Curtiss-Wright Aircraft Plant Study – Aircraft Factory, about 1946, pen and ink on paper. Vilcek Collection, VF2013.01.16; Ralston Crawford (American, 1906–1978), Weather Reconnaissance Plane, 1946, oil on canvas. Collection of John Crawford; Ralston Crawford (American, 1906–1978), Original artwork for "Transatlantic Round Trips Follow the Pattern of the Weather," Fortune, November 1944, p. 159, gouache on paper mounted on board. Collection of John Crawford FROM TOP RIGHT: Guests enjoy the JPS and Member previews of Ralston Crawford: Air+5pace+War:

AIR + SPACE + WAR

RELATED EVENTS, PROGRAMS & DIGITAL RESOURCES

For more information about exhibition events, programs and digital resources, or to register for specific programs, visit the exhibitions page on our website and click on the Related Programs button.

Interactive Virtual Tours: Live via Zoom

Friday, November 19, 12:30–1:30 pm Saturday, December 4, 2:30–3:30 pm Thursday, December 9, 6:00–7:00 pm Saturday, December 18, 2:30–3:30 pm

Join a Museum Educator on Zoom for an interactive discussion of the major themes on view in *Ralston Crawford: Air* + *Space* + *War.* Using close-looking and conversation, explore artworks and catch a preview of the exhibition during this 60-minute virtual program. Tours are offered on select days and times while the exhibition is on view. Virtual tours are **FREE**, but advance registration is required.

Up...Up...Away! Paper Airplane Project

Paper airplane instructions available for download

Take the inspiration of flight home with you! Follow the DAI's downloadable instructions to create a paper airplane at home and then share photos of it with us on social media, using the hashtag **#AirSpaceWar**.

Curatorial Conversations: Live via Zoom

Saturday, November 20 & Thursday, December 2, 1:30 p.m. each day

Join Chief Curator, Dr. Jerry N. Smith, in a virtual conversation on Zoom about American modernist Ralston Crawford and DAI's latest Special Exhibition. Curatorial Conversations are **FREE**, but advance registration is required.

Online Learning Library: Youth Art Project

Looking for a creative at-home art lesson for youngsters? Download and follow along with this guide to creating your own papier-mâché abstract airplane! Best for ages 7–12. Available for download **Friday, November 19**.

Draw from the Collection

Download and use this drawing lesson based on Ralston Crawford's *Curtiss-Wright Aircraft Plant Study— Aircraft Factory* (about 1946) featured in the exhibition. Best for ages 12 and up. Available for download **Friday**, **December 10**.



DIRECTOR & CEO Michael Roediger greets members during the JPS preview.

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HOW TO GO Exhibition Dates:

October 30, 2021–January 23, 2022

ADMISSION:

\$15 adults; \$10 seniors (60+), active military and groups (10 or more); \$5 students (18+ w/ID) and youth (ages 7–17); free for children (ages 6 & younger); **FREE for museum members.** Admission prices include access to all Special and Focus Exhibitions, as well as The Lange Family Experiencenter and the museum's collection galleries.

MUSEUM HOURS:

Thursdays, II a.m.–8 p.m.; Fridays & Saturdays, II a.m.–5 p.m.; Sundays, Noon – 5 p.m. The museum is closed Thanksgiving Day,

Christmas Day and New Year's Day. Go to www.daytonartinstitute.org/visit for the latest museum updates, current hours and information about COVID-19 safety protocols.

FOCUS EXHIBITIONS UPDATE



NORMAN ROCKWELL: STORIES OF EMOTION

October 23, 2021–February 13, 2022

A DAI exclusive, this exhibition focuses on paintings and drawings by America's most beloved artist and illustrator, Norman Rockwell (1894–1978). A master at picturing the poignant moment that can tell a complete story, Rockwell has long been celebrated for his humor and artistic skill. The works featured will highlight his ability to express emotion to showcase universal human themes. Additional works by other artists will help put Rockwell's work in a broader; art-historical context.

LEFT: Norman Rockwell (American, 1894–1978), Study for Artist Facing Blank Canvas (Deadline), 1938, oil on board. Private collection BOTTOM LEFT AND BELOW: Museum guests view Norman Rockwell: Stories of Emotion during the JPS and Member receptions for Ralston Crawford: Air+Space+War.









FORMLESS FORM V: THE CALLIGRAPHY OF RONALD Y. NAKASONE

September 18, 2021–January 2, 2022

The tradition of calligraphy in East Asia appears simple: writing words with basic materials—ink, brush and paper. However, these are used to give sensuous form to formless thoughts and emotions that reach for a profound wisdom. For over forty-five years, Ronald Nakasone has explored the potential of this art form, following in the path of avantgarde Japanese calligraphy artists of the 20th century who influenced Abstract Expressionist painters like Jackson Pollock and Franz Kline. This exhibition presents recent works by Nakasone and introduces key aspects of the art of *sho* (calligraphy), including the materials and techniques employed, the aesthetic features to appreciate and how to "read" an image.

LEFT: Ronald Y. Nakasone, 無相相 (*musō-sō*; "Formless-form"), 2019, ink on paper: Courtesy of the artist

BEYOND THE WOODBLOCK

October 2, 2021–March 6, 2022

For centuries, artists in Japan excelled at producing colorful, detailed prints with carved woodblocks. Indeed, the phrase "Japanese prints" is almost synonymous with woodblock prints, conjuring up images of artists such as Hokusai or Hiroshige. However, many twentiethcentury Japanese artists explored a wide range of print mediums. This exhibition introduces a selection of these artists and the variety of techniques they employed, including etching, mezzotint, chine-collé and lithograph.





LEFT: Murai Masanari (Japanese, 1905–1999), *Round Face*, 1968, lithograph on paper, number 26/40. Museum purchase, 1969.64 **ABOVE:** Minami Keiko (Japanese, 1911–2004), *Girl and Sheep*, 1960s, etching on paper. Gift of Mrs. Virginia W. Kettering, 2007.2



WITHIN REACH OF ALL: EARLY DAYTON PHOTOGRAPHY

November 13, 2021–February 6, 2022

Ohio has a long history of professional and amateur photography, dating back to the earliest days of the medium in the 1840s. This exhibition will feature some exceptional examples of photos from the DAI and area collections that showcase photographic artists working in the Buckeye State.

LEFT: George Hafer (American 1864–1897), *Unknown Sitter*, about 1888, albumen silver print. Collection of Hazel Miles Barnett, granddaughter of Hazel Hughes Dorsey



Want to learn more about photographic processes? Click to read this digital brochure!

THE RISE OF AVANT-GARDE ART OF SHO (CALLIGRAPHY) AND ABSTRACT EXPRESSIONISM

This special Member Magazine exclusive essay has been prepared by artist Ronald Y. Nakasone

Sho 書 (as it is referred to in Japan; Chinese shu) is the simple exercise of writing kanji 漢 字 (Ch. hanzi, "ideograms") and phonetic scripts such as Japanese kana and Korean hangul, to communicate thoughts, express feelings and share information. The origins of *kanj*i can be traced to pictographs inscribed on bones, turtle shells and other surfaces used for divination that voiced an ancient people's yearnings for a bountiful harvest, aspirations for health, safe passage through life and prognostications for initiating war. Over the course of centuries, their numbers proliferated, along with regional variations. Thus, among the many reforms that Qin Shi Huangdi 秦始皇帝 (ruled 221-210 BCE), the first Qin emperor, initiated after unifying China was the standardization of the script for ease of communication, expediting trade and facilitating taxation.

While *kanjis* may have been originally inspired from images from the natural world (it is possible to discern the objective source of some ideograms), they are abstractions of objects, sounds, feelings and ideas. The art of *sho* can thus be properly called abstract art. In traditional China, the mastery of *shohō* 書法 (Ch. *shufa*) was one of the four measures of scholarly accomplishment,¹ and considered to be a vehicle for spiritual cultivation, giving form to the formless beauty of the writer's inner life. An appreciation for the art and aesthetics of *sho* is a window to East Asian ideas of beauty, its spiritual culture and its traditional educational pedagogy.²

Modern aesthetic interests in sho emerged in the early twentieth century, when after nearly 300 years of limited political and cultural exchange, Yang Shoujing 楊守敬 (1839–1914) was posted in 1880 to the Chinese Embassy in Tokyo. The diplomat introduced some 13,000 takuhon 拓 本 (Ch. tuoben, "frottage, ink rubbings") samples of kanji and seal scripts from the Southern and Northern Dynasties period (third to sixth century) that were heretofore unfamiliar to the Japanese. Differing from the staid formal styles that were being taught and used, these samples, especially those from the fringes of Chinese culture displayed the expressive potential of the brush that quickened the creative imaginations of Japanese sho-artists.

Advancing the idea of *sho* as "the art of the line," Hidai Tenrai 日田井天来 (1872–1933) spurred *sho*-artists to explore the expressive potential of the brush, to "play" with the structure (form and stroke order) of ideograms and to experiment with different textures of ink, paper and writing formats that eventually led to creating *bokuzō* 墨 象 (Ch. moxiang, "ink-forms") devoid of literal meaning. Hidai's investigation centered on the study of the masterworks of sho, and on the traditional notion that the brush stroke crystallizes the writer's total being. It should be noted that in the waning decades of the 19th century, sho was not considered to be art, at least to Koyama Shotaro 小山正太郎(1857-1916), an early yōga or western-style painter, who stated, "sho is not art." Koyama viewed the writing of ideograms and syllabary to be utilitarian. This led to a rebuttal by the scholar Okakura Tenshin 岡倉天心 (1862–1913), who defended the tradition in an 1882 article,「書は美術ならずの論を読む」("On Reading 'Calligraphy is not Art''').³

In 1933, Hidai Tenrai's disciples established the Shodō Geijutsu-kai 書道芸術会 (Shodō [Calligraphy] Art Society), whose members laid the foundation of the postwar avant-garde sho movement. Hidai's disciples, Ueda Sōkyū 上田 桑鳩 (1899–1968) and his son, Hidai Nankoku 日田井南谷 (1912–1999), worked to detach sho from the formal restrictions of the kanji by focusing on line and form and through the use of non-traditional material. The founding of Shodō Geijutsu-kai also saw the launch of Shodō geijutsu 『書道芸術』(Shodō [Calligraphy] Art), the first periodical devoted to the theorizing on the art and craft of sho, publishing images of new work and engaging Western art and aesthetics.

Continuing Hidai's efforts to modernize the tradition, in 1940 Ueda, who founded Keisei-kai 奎星会 (Star Society), sought to deconstruct the kanji as a symbol by promoting the unrestricted use of line and form. According to the Keiseikai mission statement, the expression keisei was inspired by Cang Jie (2667–2576 BCE), the legendary inventor of the kanji system. In one version of the legend, he was tasked by the legendary Yellow Emperor Huangdi, to create a method for recording information. Not knowing how to proceed, one day Cang lie observed a phoenix soaring in the heavens clasping an object in its beak. For some unknown reason, the object dislodged and fell immediately in front of him, leaving the impression of a hoof-print. A local hunter identified the impression to be that of the hoof of a *pixiu*, a mythical winged beast with the head of a dragon and a lion's body. The hunter's ability to identify the animal from a simple sign led Cang Jie to conclude that by identifying features that set apart each thing and being, and by creating a corresponding pictograph, he could create a writing system.⁴

The idea that forms can signify an object or life-form may have inspired Hidai Nankoku to create in 1946 心線作品第一・電のヴァリエ $- \mathcal{V} \exists \mathcal{V}$ (Mind/Spirit-line Number 1: Variation on Den [Lightning]) for the Gendai Bijutsukyokai-ten 現代美術家協会 (Modern Fine Arts Society Exhibition). Based on an archaic form 電, den or "lightening," Nankoku may have been seeking to express through the brush and ink forms that correspond to the physical phenomenon of lightening. If this was indeed the intent, his efforts parallel what the ancient Chinese observed and codified with the kanji 電.The kanji consists of upper and lower parts. The kanmuri or radical on the top means "rain" 雨; the bottom or ashi radical 电 originally meant "to flash," or "to shine brightly."The coupling of these two graphs indicate that the ancients associate rain with flashes of light. "Lightening" flashes brightly even in daylight. The staccato lines of lightening appear in the bottom or *ashi* of 電 inscribed on bronze vessels from the Western Zhou dynasty (about 1045-771 BCE) and other proto-kanji forms. Aside from what appears to be numerous aquatic life forms with undulating fins carousing in an aquarium tank, Mind/Spirit-line Number 1 may represent Hidai's rendering of lightening.

If the *kanji* is an abstraction fashioned by an ancient people, Hidai too has creative license to offer a modernist version. When the ancients coalesced over its meaning, the graph became a vehicle for communication. The forms that Hidai created in *Mind/Spirit-line Number 1* are esoteric, unlike the *kanji* that is recognized by others. Hidai's entry provoked controversy. It raised the question: What is *sho*? Hidai freed the line and form from constraints of the written word. Because the expressiveness of brush and ink can also convey emotion, feelings and other subjective realities, Hidai initiated the possibility of a new genre.

In contrast, Ueda's students—Morita Shiryū森 田子龍 (1912–1998), Inoue Yu'ichi井上祐一 (1916–1985), Eguchi Sōgen 江口草玄 (1919– 2018), and Sekiya Yoshimichi 関谷義道 (1920– 2006)—founded Bokujin-kai 墨人会 (People of Ink Society) in 1952 and continued to explore the expressive potential of line and form created by the brush and ink within the formal confines of the *kanji*.⁵ Morita (Fig. 1) advanced the traditional notion that the written word provided the occasion to cultivate, explore, transform and give form to the *sho*-artist's inner life. In 1951, Morita issued the first issue of *Bokubi* 『墨美』that featured the work of Franz Kline (1910–1962), highlighting an interest beyond several millennia of tradition. *Bokubi* would go on to feature lesserknown masters; it ceased publication in 1981 after 301 issues.



Fig. I. Morita Shiryū, left, and the author pose astride Kaze \mathbb{A} (wind) in November 1998 at Shizukaryō, a small inn on the shores of Lake Biwa. Morita passed away a few weeks later at the age of 87.

Keisei-kai and Bokujin-kai artists were not alone. Independent artists such as Teshigahara Sōfū 勅 使河原蒼風 (1900–1979), the founder of the Sōgetsu School of Flower Arrangement, and Shinoda Tōkō 篠田桃虹 (1913–2021), who moved beyond the formal structure of the *kanji* and *kana*, explored the expressive potential of the brush, emphasizing the interplay of line and space.

Japanese sho-artists were drawn to the nonrepresentative subject matter of modern art and the spontaneity of the creative process in the action paintings of Abstract Expressionism, represented by Jackson Pollock (1912–1956), Franz Kline (1910–1968) and others. Many Western artists in turn took interest in the expressive spontaneity of zenga 禅画 (Zen paintings) and Zen-inspired sho. Abstract Expression had a notable impact on the art of sho. One noteworthy consequence is the use of large brushes and writing surfaces. The large format allowed Japanese sho-artists to showcase their art and to visually compete with the large canvas and museum spaces favored by Abstract Expressionism. Lastly, the large format allowed the artists of both movements to physically enter their work (Fig. 2).

This aesthetic convergence resulted in exhibitions that highlighted the spontaneity and expressive possibilities of the creative act to mirror the inner life of the artist. In the 1930s, the calligrapher and painter Hasegawa Saburō (1906–1957) recognized this junction; he curated an exhibition of Asian abstract art in New York City, and selected artists to be represented at the 1954 exhibition of *Japanese Calligraphy* at the Museum of Modern Art. Relocating to San Francisco in 1954, he taught at the California College of Arts and Crafts, and spread Zen ideas, notably to the Beat poets. He introduced Franz Kline to



Fig. 2. The artist enters in the work by standing on the paper on which the *kanji* is being written. Workshop at Hammerfriar Gallery, Healdsburg, California, December 14, 2019.

the Japanese *sho* world with articles published in *Bokubi*. Meanwhile, D.T. Suzuki (1870–1966), through his writings and lectures on Zen and Zen culture at Columbia University between 1952 and 1957, influenced many artists, poets, writers and composers.

One notable difference between the art of sho and Abstract Expression is their respective subject matter. Freed from representing objects, Abstract Expressionist artists were free to give form to their feelings, emotions and their inner selves. In contrast, Bokujin-kai artists did not abandon the kanji as the subject of their work. Legibility required that each kanji be executed in its preordained sequence that revealed, however illegible, the kanji. More importantly, Morita was troubled when he learned that Pollock unconsciously acted out his emotions during the creative process; he concluded that the resultant artwork was an expression of a particular emotional event. "If we allow ourselves to be driven by a passionate emotion, we will be under its control...; what a difference it would make, when our emotions are guickened by a far deeper source."6 Morita proposed that rather than relying on volatile and fleeting emotions, the creative impulse of an artist should well up from that reality that animates life itself. His expression for this fundamental source is inochi, by which he means the "vitality of life."7

Morita cites the works of the Rinzai Zen cleric Hakuin Ekaku 白隠慧鶴 (1685–1768), whose *sho* and ink sketches progressively reveal a deepening "capacity for life" after experiencing *kenshō* 見 性 (Ch. *jianxing*, "seeing to one's true nature," "Enlightenment") that occurred in his sixth decade (Fig. 3). Commenting on Hakuin's works after his 80th year, Yamamoto Hatsujirō writes,

> Hakuin's works exhibit no skill, no seasoned maturity, no quiet simplicity, no refined dignity, no ornamentation, no

beauty; they exhibit only strength and some uncommon quality. I sense in his *sho* and ink-sketches an incomparable strength that transcends all places and all time. Might these qualities be expressive of an unsurpassed beauty that escapes ordinary intelligence or knowing?⁸



Fig. 3. Hakuin Ekaku (Japanese, 1686–1769), Virtue (悳), mid-18th century, hanging scroll, ink on paper, image: 41 $\frac{34}{2} \times 20$ ½ inches. The Metropolitan Museum of Art, New York, Fishbein-Bender Collection, Gift of T. Richard Fishbein and Estelle P. Bender, 2014, 2014.768.2 (artwork in the public domain; photograph provided by The Metropolitan Museum of Art, https://www.metmuseum.org).

'The other three were proficiency in the *qin* 琴 or zither; *qi* 碁 or bead-board game; and *hua* 画 or painting.

² For a discussion of the pedagogy of sho, please refer to my essay, "On Learning and Teaching the Art of Sho (calligraphy)," Spotlight on Teaching Religions and Religiosity. American Academy of Religion, 2014, vol. 19. https://rsn.aarweb.org/spotlight-on/teaching/asian-american-religions/ learning-and-teaching-art-sho, accessed October 25, 2021.

³ A translation by Timothy Unverzagt Goddard appears in *Review of Japanese Culture and Society*, December 2012, 168–175.

⁴ Implicit in the legend is his wisdom to discern an entity's essence and his capacity to create a unique form. http://www.keisei-kai.com/, accessed October 25, 2021.

⁵For an overview of the history of the post-war history of sho see: Alexandra Munroe, "Circle: Modernism and Tradition," in Japanese Art after 1945: Scream against the Sky (New York: Harry N. Abrams, 1994), 129–132.

⁶ Kanemitsu Masami and Mortia Shiryū,''*Obei o katari Nippon ni negau* (Reflections on the West, Imploring Japan),''*Bokubi* 147 (1965): 30.

⁷Morita describes in detail what he means by *inochi*. See Sho—ikikata no katachi (Tokyo: Nippon hōsō shuppan kyōkai, 1968), 155–159.

⁸Yamamoto Hatsujirō.''*Hakuin geijitsu no tokuisei* (The Wonder of Hakuin's Art),'' Bokubi 78 (1958): 13.

Continued on next page

The art of *sho*, intimately linked with Zen Buddhism, values the formless beauty of the *sho*-artist's inner life. The pliant brush, freeflowing ink and absorbent paper are the ideal tools to give form to those moments when the *sho*-artist, dwelling in creative mindfulness, issues forth the contours of their spiritual landscape. This landscape is not of a fixed experience or an absolute or metaphysical reality; rather it is the expressive insight of a singular moment in time and place (space). The line and space that appear give form to the *sho*-artist's formless self and spaceless intuition of an ever-changing subjective reality.

CLOSING REFLECTIONS

The art of *sho* and Abstract Expressionism share many similarities, most notably their expressive spontaneity. The spontaneity of *sho* is dictated by the absorbent paper and free flowing ink; the art does not allow the *sho*-artist to correct any miscues or mistakes. The wild abandon of the drip paintings of Jackson Pollock and bold lines of Franz Kline are one-time events. The major difference between these creative moments is the source from which the forms emerge. If indeed Pollock expressed his emotions during his creative events, Hakuin revealed the contours of his formless self.

Finally, the convergence of avant-garde *sho* and Abstract Expressionism resulted in major exhibitions. Some of the more prominent shows were the 1955 *Japanese and American Abstract Art* Exhibition at the National Museum of Art in Tokyo; the 1956 and several subsequent *Sao Paulo Biennale Exhibitions* in Brazil; the 1960 *Sinn und Zeichen* (Meaning and Signs) and *Schrift und Bild* (Font and Image) in Germany; and in 2009 the Guggenheim Museum in New York City hosted a retrospective, *The Third Mind: American Artists Contemplate Asia*, 1860–1989 that featured the impact of Zen culture on Abstract Expressionism. By the early 1970s, interest in avant-garde *sho* and abstract expression waned.



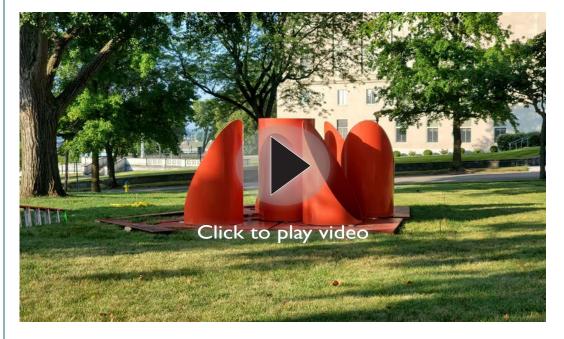
ABOVE: Ronald Y. Nakasone (American, b. 1943), $\hat{\mathbb{H}}$ (*ryu*, "dragon"), 2021, ink on paper, 53 x 27 in. Gift of the artist, 2021.39.1. Photograph by Shih-Chieh (Jerry) Hsu.



ALEXANDER LIBERMAN'S FIRMAMENT UNDERGOES CONSERVATION

You may have noticed something missing from the museum grounds in recent months. In late August, PSC Crane & Rigging carefully loaded the Alexander Liberman sculpture *Firmament* for its journey to McKaye Lodge Conservation Laboratory in Oberlin, Ohio. Emmett Lodge, a conservator and son of the company founder, will clean, repair any damage and recoat the sculpture, returning it to the vision of the original design. The conservation of *Firmament* is made possible by a generous gift from Paul Marshall, in honor of Linda Lombard's many years of service to the museum.

Moving a two-and-a-half-ton steel sculpture is no easy task! The photos and video here show the excellent work done by PSC Crane & Rigging. *Firmament* will return to the museum grounds-in a new location near the museum building-in late 2021 or early 2022.





2022 Exhibition Sneak Preview

We're excited to announce our exhibition lineup for 2022, highlighted by the Special Exhibitions *Black Heritage Through Visual Rhythms*, and *Art for the Ages: Conservation at DAI*. There will also be many Focus Exhibitions, including *Van Gogh and European Landscapes*, featuring a remarkable pair of paintings by the world's most famous artist, Vincent van Gogh. See the full roster below and watch for more on our website and in upcoming issues of the *Member Magazine*.

February 26–May 22, 2022 Black Heritage Through Visual Rhythms

Featuring exceptional contemporary art from



across the U.S., this is a juried exhibition of works by African-American artists. A DAI exclusive, it is presented in collaboration with Dayton's own African American Visual Artists Guild.

June 25–September 11, 2022 Art for the Ages: Conservation at DAI

A close look at how conservation protects



Pier Francesco Bissolo (Italian, active 1492–1554), *The Holy Family with a Donor in a Landscape*, early 1520s, oil on wood. Museum purchase with funds provided by the John Berry Family, the James F. Dicke Family and the Deaccessioned Works of Art Fund, 1998.41

works for future generations at the Dayton Art Institute. Presenting rarely displayed works as well as favorites seen in a new light, it includes examples from a variety of time periods, cultures and materials.



Korea, Sea, Cranes and Peaches, early 20th century, colors on silk, gold leaf. Gift of Mrs. Jefferson Patterson, 1941.22



Korea, Sea, Cranes and Peaches (detail), early 20th century, colors on silk, gold leaf. Gift of Mrs. Jefferson Patterson, 1941.22 FOCUS EXHIBITIONS

March 5–September 4, 2022 (Gallery 119) Van Gogh and European Landscapes

A remarkable pair of paintings by the world's



Vincent van Gogh, *Champ aux meules de blé (Field with Stacks of Grain)*, 1890, oil on canvas. Fondation Beyeler, Riehen/Basel, Beyeler Collection. Photo: Robert Bayer

most famous artist, Vincent van Gogh, are at the center of this look at European landscape painting.

August 27, 2022–February 12, 2023 (Gallery 117) Netsuke and the Art of Little Wonders



Japan (Edo period, 1615–1868), *Family of Musicians*, mid-19th century, ivory. Gift of Mrs. Dorothy Stroop, 1979.129

This exhibition features *netsuke*, which are delicately carved personal accessories that depict subjects from popular culture, heroes, monsters, folk tales and scenes of everyday life in Japan during the Edo period (1615–1868).

March 12–June 5, 2022 (Gallery 118) Something Unknown



Photographer Unknown, *Untitled*, about 1870–75, albumen silver print. Gift of Edith and Alexander Kaye and partial museum purchase, 2001.22.44

Mysteries abound in this display of photographs, in which details about the works are unknown to the museum, such as the identity of the photographer, the subject matter, the location, etc. Maybe you can help us solve a mystery?



Photographer Unknown, *The Old Curiosity Shop, London*, about 1900, platinum print. Gift of Dr. Jon Mendelsohn, 2003.100.33

Looking for more information about the upcoming 2022 Exhibition Season? Visit daytonartinstitute.org for details.

THE LANGE FAMILY **EXPERIENCE DE LA CONTRACTION ART INSTITUTE**



Casey Goldman, Lead Museum Educator in The Lange Family Experiencenter:

LANGE FAMILY EXPERIENCENTER REOPENS WITH ABCs of ART

When you talk about art, what words do you use?

The ABCs of Art exhibition is designed for youth and families in our nationally renowned Lange Family Experiencenter. An artistic alphabet includes words and phrases—a vocabulary special to artists, makers and people who enjoy looking at art. These include media—or materials—and techniques, style and meaning, or visual elements such as color, line and shape. Whether used for enjoying the arts or in sharing an experience with others, words matter! This exhibition exposes learners of all ages to new art concepts and dynamic artworks. *ABCs of Art* aligns to Common Core Speaking and Listening strands, Ohio K-5 standards for learning in English Language Arts and Visual Arts, and 21st century visual literacy skills.

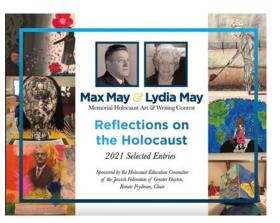
Click here for more information about The Lange Family Experiencenter at Dayton.com

HOUK AWARD NOMINATIONS NOW OPEN

Each year, DAI selects an outstanding and inspirational educator to receive the distinguished Pamela P. Houk Award in Excellence. The recipient is presented with the award at the DAI's annual meeting and receives permanent recognition in The Lange Family Experiencenter. We encourage you to nominate an educator in the greater Miami Valley area who excels in the field of art education using the online nomination form **found here**.

For more information about the Houk Award, contact Lead Educator, Casey Goldman, at **cgoldman@daytonart.org**.

The recipient of the 2021 Pamela P. Houk Award in Excellence in Education was Abby Hanser, a visual arts educator at Berry Intermediate with Lebanon City Schools, seen here with Lead Educator Casey Goldman.



ANNUAL MAX MAY EXHIBITION PRESENTED IN VIRTUAL FORMAT

The annual Max May and Lydia May Holocaust Art and Writing Contest is named after the grandparents of Renate Frydman, Director of the Dayton Holocaust Resource Center. Each year, students in grades 5–8 (Division I) and 9–12 (Division II), attending public school, parochial school, or are home schooled within the Miami Valley are invited to learn more about the Holocaust and share their reflections through artistic expression and creative writing. Select works are then chosen for an exhibition at the Dayton Art Institute.

The contest was presented in a virtual format for 2021, due to the COVID-19 pandemic, and this year's theme was Reflections on the Holocaust. Works from the 2021 submissions were chosen by the Dayton Art Institute for display in a special online exhibition brochure. Click the image to the left to view it now!



EDUCATION DEPARTMENT OFFERS COMMUNITY 'VIRTUAL TOURS'

DAI education team is offering virtual community tours in conjunction with the Special Exhibition *Ralston Crawford:Air + Space + War*. These virtual conversations, which launched on November 4 and continue throughout the run of the exhibition, offer an interactive look at the major themes on view in *Ralston Crawford:Air + Space + War*. Using close-looking and conversation, explore artworks and catch a preview of the exhibition during this 60-minute virtual program.

Upcoming dates and times:

Friday, November 19, 12:30–1:30 p.m. Saturday, December 4, 2:30–3:30 p.m. Thursday, December 9, 6–7 p.m. Saturday, December 18, 2:30–3:30 p.m.

The tours are **FREE**, but advance registration is required. For more information and to register, go to **daytonartinstitute.org/airspacewar**. Watch our website and social media for information about more virtual tours to be offered in 2022!



EXPLORE THESE #DaytonArtAtHome DIGITAL RESOURCES

OBJECT OF THE MONTH



ART VIDS FOR KIDS



ARTVENTURES



MUSIC AT THE MUSEUM: ENJOY JAZZ & PIPE ORGAN PERFORMANCES



Music continues to be an important part of the museum, and it is great to welcome audiences back into the building for live performances this fall and winter!

The Bob Ross Auto Group Jazz & Beyond series resumed in August and made a move to the Mimi & Stuart Rose Auditorium in September. Audiences have loved the beautiful new setting and fantastic acoustics of the Rose Auditorium. Our final concert of the 2021 season takes place on Thursday, December 9. Doors open at 5 p.m. and the concert begins at 5:30. As an added bonus, Matt Dierking now provides pre-show music on the auditorium's historic Skinner pipe organ. Speaking of the Skinner pipe organ, our informal Sunday afternoon performances returned earlier this year, on the first and third Sunday of each month at 2 p.m. Matt Dierking and other guest performers present a variety of music and themed performances in the Rose Auditorium. Our annual Halloween Spooktacular Organ Concert returned in October and was a big hit with attendees! In December, Matt will present festive holiday music on every Sunday at 2 p.m.

For more information and updates about the Bob Ross Auto Group Jazz & Beyond series, go to **daytonartinstitute.org/jazz**.

For more about Skinner pipe organ performances, go to **daytonartinstitute.org/organ.**







HOLIDAY SHOPPING AT THE MUSEUM STORE!

It's that most wonderful time of the year... and it's also time to start your holiday shopping! The Museum Store is in the holiday spirit, with gifts for everyone on your shopping list. Check out the suggestions below and explore our online store for more great gift ideas. Be sure to also visit us in person for many in-store exclusives!



Hummers on a Wire Wall Art \$29 BUY NOW

The Dean Crouser collection brings nature into your home in charming watercolor brilliance. Mix and match with other items from this collection to decorate the entire house.



Glass Hummingbird Ornament \$13.95 BUY NOW 5" high, hand-painted glass hummingbird ornament, multi color.



Hummer and Flower Mug by Dean Crouser \$17.95 BUY NOW

The original watercolor style gives exclusive fashion to the mug's outside and interior. Bring joy and comfort to any home decor with this ceramic cup. Any bird or nature enthusiast will enjoy this Hummer and Flower Mug.



Water Lily Dainty Adjustable 16" Necklace \$69 BUY NOW

Designed by nature artist Michael Michaud, this Water Lily Dainty Pendant Necklace was inspired by French artist Claude Monet's Impressionist paintings of water lilies in Giverny, France. Handcrafted from bronze with hand-applied soft green patina finish and freshwater pearl accent.



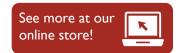
Water Lily Dangle Earrings \$75 BUY NOW

The Water Lily Dangle Earrings from Michael Michaud feature lily pads cast in bronze and accented with pink pearls. Inspired by Monet's paintings. Features sterling silver hooks with a 24kt gold finish. Michael Michaud Jewelry is handcrafted in New York City



Barberry Pearl Wire Earrings \$69 BUY NOW

The Barberry Pearl Wire Earrings by Michael Michaud and Silver Seasons feature hand-patinaed bronze leaves and crisp, white freshwater pearl accents. These cute earrings make great everyday jewelry.





Tis The Season Save the Date for Holiday Savings at The Museum Store!

Mark your calendars for December 3–5 for the return of our *Tis the Season* members shopping event! Members receive a special 20 percent discount that weekend, and Jefferson Patterson Society members receive a 25 percent discount. *In-store only, some exclusions apply*.



OKTOBERFEST CELEBRATES 50 YEARS!

Thank you to everyone who joined us to celebrate the 50th anniversary of Oktoberfest, September 24–26! After having to cancel the festival in 2020, it was wonderful to welcome everyone back to the museum grounds.

Oktoberfest is the museum's largest annual fundraiser, and 2021 was another successful event, raising more than \$430,000 for museum operations! Thank you to our many sponsors, our fantastic Associate Board, and event chairs Liz Wolfe-Eberly and Peter Eberly; Oktoberfest wouldn't be possible without their support.

Mark your calendars now for Oktoberfest 2022, taking place September 23–25.

DAYTON A R T INSTITUTE



















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SPECIAL THANKS PNC

SUPPORT YOUR DAYTON ART INSTITUTE WITH AN END-OF-YEAR GIFT

As the holidays and end of the year approach, don't forget to include the DAI in your giving plans. Your gifts directly support the programming and outreach the museum does year-long. Here are some wonderful ways we hope you will consider supporting the museum at the end of the year and into 2022. For more about the many ways you can make a difference at your museum throughout the year, visit **daytonartinstitute.org/support**.



GIVING TUESDAY

November 30 marks Giving Tuesday 2021—a global generosity movement to empower people and organizations to transform their communities. We hope that you will be inspired to give, collaborate and celebrate generosity on this day and every day of the year.

This year, the Dayton Art Institute will be focusing on the **power of Membership**. We encourage you to become a member, renew your membership, give a membership or donate the cost of a membership. Museum membership is the lifeblood of the museum and helps us to achieve our mission of enriching the community by providing meaningful experiences with art that are available to all.





MEMBERSHIP

A museum membership gives back to you throughout the year. Members receive free admission to the collection galleries and exhibitions, the Bob Ross Auto Group Jazz & Beyond series and member preview events, including the Member's Reception for the Black Heritage through Visual Rhythms exhibition, which takes place on February 24, 2022. Additionally, all members receive discounted admission to museum special events, reciprocal membership benefits at 14 Ohio museums, discounts at The Museum Store and much more! Memberships are tax deductible and make a great gift during the year or for the holidays. Join, renew or give a gift membership at daytonartinstitute.org/membership.

GIVE WHILE YOU SHOP

Kroger's Community Rewards program and Dorothy Lane Market's Good Neighbor Program make contributions to the museum when you enroll and use each store's shopping card for purchases! For Kroger Community Rewards, go to **kroger.com/communityrewards** and designate the DAI as your preferred nonprofit (NEW ORGANIZATION ID: IQ062). For Dorothy Lane Market, go to dorothylane.com/goodneighbor and select the DAI by using ID #236. You must re-enroll in the programs each year. You can also support the museum when you shop at Amazon. com through the AmazonSmile program. When you shop at **smile.amazon.com**, Amazon will donate a portion of the purchase price to your favorite charitable organization. On your first visit, select the DAI as your charitable organization.

ANNUAL FUND

Gifts to our Annual Fund support day-to-day operations of our historic building, care of our collection and education programs. It also supports training for the volunteer Museum Guides who teach more than a thousand students through interactive experiences in the galleries. You can make an end-of-year gift online at **daytonartinstitute.org/annualfund** or by calling **937-512-0140**.



VOLUNTEERING

Gifts of time are important to the DAI as well. On average, our volunteers contribute thousands of hours of their time each year. The DAI's volunteers are an essential resource; we couldn't do everything we do without their dedicated support! For more about volunteering, go to **daytonartinstitute.org/volunteer**.

GIVE THE GIFT OF STOCK

Donating stock to the museum is one of the most beneficial ways in which to give to the DAI. You can maximize your gift in multiple ways because a charitable gift of stock is not subject to capital gains taxes and is eligible to receive the full fair market value of the appreciated asset on the day of sale. In many cases, this increases the value of the gift and the tax deduction by more than 20 percent. Giving stock to the DAI is easy-please contact Interim Development Director Elaine Gounaris at

egounaris@daytonart.org for more information.

LEAVE A LEGACY

The Carnell Legacy Circle was established in 1995 with 21 charter members, to honor the legacy of Founder and Benefactress Julia Shaw Patterson Carnell. Today, it is comprised of 158 members. These loyal friends have made a planned gift to the DAI in the form of a bequest, charitable gift annuity, trust gift, life insurance or gift of art. Carnell members have established their own legacies to ensure that future generations of members and guests will enjoy and be enriched by the DAI. For more information on how to include the DAI in your estate plans, please contact Interim Development Director Elaine Gounaris, at **egounaris@daytonart.org** or Director & CEO Michael Roediger, at **mroediger@daytonart.org**. The DAI welcomes gifts directly from donors and is also honored to work with The Dayton Foundation (fund #7630), The Dayton Jewish Federation Philanthropic Fund and other community funds. Please always consult your estate planner or tax advisor when making gifts from Donor Advised Funds.



"I would like people to know that planned gifts of any size are the stepping stones to the future well-being of any nonprofit."

– Linda Lombard



"It's gratifying that the museum has made the commitment to high-level education that includes a dedicated space for young visitors and their families."

– Pam Houk



"It's important to give back to your community. We both agree it's important to give to the arts, as well as other organizations."

- Larry Glickler & Charles Quinn

IMPROVING THE GUEST EXPERIENCE: ALTRU CONVERSION

The DAI has been working diligently to enhance our guest experience through improved technology. We recently upgraded to Altru, a program which integrates the museum into a single "365" database. Benefits to you include streamlined online processes for membership purchase and renewal, Annual Fund donations, and ticketing and event registration.

If you have not already done so, you will need to create an online profile for our new membership and ticketing website. Establishing a profile is easy! By doing so, members can ensure their contact information is current, purchase tickets for events, renew memberships and donate to the museum in one place. To begin the process, click the button below, then click on the "My Account" dropdown and either select "Create Account" or "Find My Membership."

> Click here to to Create or Find your Membership



Beginning in 2022, members will also have the option to keep their printed cards, or transition to a digital card that can be accessed from any smartphone! Membership and Individual Giving Officer Kaytee Yantis-Houser will be sending more information as this option becomes available.

If you have any questions or need assistance creating your online profile, please contact Kaytee at **khouser@daytonart.org** or **937-512-0140**.





PLEASE WELCOME THE NEW FACES IN THE DAI DEVELOPMENT DEPARTMENT



The new Development Team, clockwise from top left: Kate Edstrom, Engagement & Corporate Giving Officer; Elaine Gounaris, Interim Development Director; Kaytee Yantis-Houser, Membership & Individual Giving Officer; Lily Cutler, Database & Special Projects Officer.

Elaine Gounaris, Interim Development Director

We are pleased to announce that, after nearly eight years as the Dayton Art Institute's Sponsorship & Special Events Manager, Elaine Gounaris is being promoted to the position of Interim Development Director.

Elaine has been the chief fundraiser for the museum's Signature Events–Bourbon & Bubbles, Art Ball and Oktoberfest–and helped raise more than \$1.9 million in sponsorships for those events. She has also overseen the event management for both Art Ball and Oktoberfest, as well as helping develop and launch the popular Bourbon & Bubbles event, which sold out each of its first three years.

During her time at the DAI, Elaine also helped create at-home fundraising events during the pandemic, including one to take the place of a traditional Oktoberfest in 2020 and Pop Fizz Clink!, which proved to be a successful spring fundraiser for the museum in 2021.

She has been the main staff liaison to the museum's 64-person Associate Board and helped

guide this volunteer group in its efforts to assist with organizing and carrying out the Signature Events.

Prior to her time at the Dayton Art Institute, Elaine was both the Campaign & Corporate Giving Manager and then promoted to Senior Development Officer for the Wexner Center for the Arts in Columbus. She has 25 years of experience in fundraising, event production and volunteer management.

In the community, Elaine has served on the Wright Library Foundation Board for nearly four years, most recently as its President, helping the foundation achieve its \$1.5 million capital campaign goal.

Elaine is a native of Dayton, a life-long lover of the DAI and lives with her husband, Mark Winwood, in Oakwood.

Lily Cutler, Database & Special Projects Officer

Lily comes to the Dayton Art Institute with three years of nonprofit fundraising, Raiser's Edge and Altru experience. She most recently served as the Donor Services Coordinator at the Cincinnati Art Museum. Prior to accepting this position, she worked as the Development Coordinator at Dayton History. Lily has a Bachelor of Arts degree in Political Science with a minor in Nonprofit Administration from Wright State University. She is a Dayton native and currently lives in Kettering with her two dogs.

Kate Edstrom, Engagement & Corporate Giving Officer

Kate comes to the Dayton Art Institute with over six years of experience in Development with individual and corporate donors, as well as board management. Kate also has Raiser's Edge experience. Prior work experience includes Southern Illinois University Edwardsville, where she served as Director of Development for the School of Engineering. Kate also worked for the Pi Beta Phi Foundation as the Capitol Campaign Director/Development and Events Coordinator. Kate earned her Bachelor's degree in History from Eastern Illinois University.

Kate, along with her spouse, Steve, their two daughters and two dogs moved to Dayton in Summer 2020. Steve is Active Duty Air Force, which has allowed Kate and her family to live internationally and all across the United States. They have moved eight times in the past decade.

Kaytee Yantis-Houser, Membership & Individual Giving Officer

Kaytee graduated from Wright State University with a degree in Political Science and Organizational Leadership and earned a Master's in Public Administration from Widener University. Kaytee was the Development Coordinator at Equitas Health, where they utilized database systems, including Raiser's Edge. Kaytee started at the DAI as the Database & Special Projects Officer in January 2020 and has recently been promoted to the role of Membership & Individual Giving Officer. Kaytee supports the current membership base and helps to build the community of members and individual donors at all levels for the DAI.

Kaytee has a three-year-old daughter, Parker, and lives in Beavercreek with their spouse, Emily, who is a PhD Candidate and employee at Wright State University.

DAI HOLDS DEDICTION FOR GRAND STAIRCASE



On October 7, the DAI held a special dedication ceremony to thank the many individuals and organizations who helped fund the restoration of the museum's Grand Staircase, Cronin Family Fountains and Schiewetz Foundation Balcony, as well as those who purchased recognition plaques on the Grand Staircase. The historic front façade looks beautiful thanks to their generous support, and we are eager to continue making improvements to your Dayton Art Institute!

Recognition plaques for the Grand Staircase are still available for purchase; contact Interim Development Director Elaine Gounaris, at **egounaris@daytonart.org**, for more information.



















DAYTON ART INSTITUTE

EVERYONE BELONGS AT THE DAI

IDEA MISSION

Inclusion, Diversity, Equity and Accessibility

The Dayton Art Institute aspires to develop, promote, and sustain an organizational culture and reputation in the communities that we serve as an organization that values, nurtures and leverages inclusion, diversity, equity, and accessibility in all that we do.

INCLUSION

Being intentional in creating an environment where we affirm, acknowledge, leverage and respect others' differences by authentically bringing others into processes, policies, activities and decision-making forums to maximize each person's contributions.

DIVERSITY

The mosaic of people who bring a variety of backgrounds, styles, perspectives, values and beliefs as ASSETS in creating a culture of excellence.

EQUITY

Creating a level playing field in structures, processes, policies and practices to ensure fair treatment, access and opportunity for all people.

ACCESSIBILITY

Creating equitable access for all people along the continuum of human ability and experience.

We will live our values and our mission through sustained action, measures and accountability for change.





















LIBRARY PROJECT UPDATE

In November 2016, the DAI completed a ninemonth study of the museum's Library, which was established as part of the former DAI art school and has been closed to public since 2009. The study was under the supervision of the University of Dayton's Library Studies Department. Through funds provided by the Helen Pinkney Endowment and James F. Dicke II, UD hired master's level librarian and archivist Nicole Lovenjak to examine and make recommendations for the future of the DAI Library, with the goal of making the materials in the library collection available to the community and financially manageable for the DAI.

In December 2016, Nicole made a public presentation, sharing her findings and recommendation. At the start of the study, it was believed that there were approximately 35,000 objects in the library. At the end of the study, Nicole and the team working on the project had touched more than 70,000 objects, including books, artist files and photos.

In short, Nicole recommended that the library collection transform from one that was established as a world art library for the school to one that is about the DAI's world-class, fine art collection, keeping books and reference materials directly related to it while adding digital reference databases. This recommendation refines the library holdings and will eventually open up much needed space for other museum uses. Books and materials not staying in the library will first be offered to local higher education institutions, as well as Stivers School for the Arts. Other materials will be sold, with proceeds to benefit the library renovation fund.



Library superstars, Chuck Knickerbocker and Deborah Matthews.

Delayed by funding and the pandemic, the project had all but come to a halt until lead library volunteer Chuck Knickerbocker and library data volunteer Deborah Matthews, both retired librarians, stepped in to propel the library project recommendations forward. Chuck also recruited longtime library volunteer Alice Saidel, as well as museum friends Michelle Emery, Marilyn Klaben, Patrick Hansford, Gina and Steve Rice, and other volunteers, to assist, with Janice Goodrich serving as the DAI staff point person.

"I cannot begin to thank Chuck and Deb and all the volunteers enough for taking on the project and working so diligently. From their work, you can see their love of the museum, books and knowledge."

> - Michael Roediger, DAI Director & CEO.

"A library is where to find information, inspiration and knowledge, and the DAI library served that purpose for many students, researchers and the community," Chuck said. "When the DAI focus changed it became necessary for the library role to change also. To be part of working with the Curatorial team and other DAI staff to guide the direction of where the collection can be most useful is an interesting, challenging, sometimes frustrating and ultimately rewarding experience. To be on the team takes me to the roots of my educational background!"



Architect rendering of the renovated library.

"I retired from 33 years of working in libraries in 2014," Deborah said. "After my father passed away in 2019, my husband urged me to find a cause to volunteer and support. Within a few weeks I was contacted and asked if I would be interested in helping with the DAI library project. It hurt my librarian soul to see the library being unused, so I agreed to help. Now I look forward to helping the library become a vital, useful part of the DAI."

The volunteer team's first task was to pull all of the materials marked to save that are related to the DAI collection. Then they pulled all of the materials marked to gift to the local higher education institutions, allowing Curatorial to give the final approval before releasing. Stivers will



Deborah and Chuck hanging out in the stacks.

have first selection of the remaining books, with the others being sold or donated. Chuck hopes to have the project completed by the end of 2022.

Through the Centennial Campaign, the DAI was able to raise a small portion of the more than \$600,000 needed to renovate the library. We continue to seek grants, sponsors and donors to make the project a reality. There are naming opportunities within the space available, and we welcome hearing from anyone interested in supporting the library renovation. Please contact Michael Roediger, Director and CEO at **mroediger@daytonart.org.**

DAI thanks the University of Dayton and its faculty and staff members, Katheen Webb, Dean of University Libraries, Jane Dunwoodie, Assistant to the Dean and Kristina Schultz, University Archivist, for their continued support throughout this journey of reimagining the DAI Library. Both Jane and Kristina are former museum employees who worked in the DAI Library.

Additional thanks to Wright State University and Dawn Dewey, former Head of Special Collections and Archives and Director of Public History, for their continued support.

Anyone interested in volunteering to assist with the ongoing Library Project can contact Maria Dunphy, Human Resources Generalist,



Proposed meeting space for the library.



CHERRY TREES PLANTED AS PART OF 'OPERATION 2,000 CHERRY TREES'

In late October, Siebenthaler's planted additional cherry trees on the museum grounds, as part of the ongoing Operation 2,000 Cherry Trees project, which was started by Alex Hara. A Dayton resident and Japanese native, Hara founded Operation 2000 Cherry Trees following the tsunami that devastated Japan on March 11, 2011. After learning of the generous efforts to help his native country with relief and recovery, Hara decided to give back in the form of planting thousands of cherry trees across Ohio and the Miami Valley. On the 10th anniversary of the tsunami, Hara and Montgomery County officials announced the gift of additional cherry trees to the DAI.









COCO'S CARES CUSTOMER SERVICE AWARDS

Customer Service is at the core of the DAI, and our team is encouraged to go above and beyond to make museum visitors feel valued and important. Thanks to the ongoing generosity of Coco's Bistro co-owners Karen Wick-Gagnet and Jim Gagnet, museum staff who go above beyond are rewarded with dinner at Coco's Bistro. Our Coco's Cares Customer Service Awards recognize the contributions of DAI team members—including those behind the scenes as equally significant and eligible.

2021 Recipients:

Nanci Payne Jake Tate Erich Reith Martin Pleiss Eric Brockman Rebecca Tsaloff Alyssa Green Kate LaFollette Kaytee Yantis-Houser Thank you to Coco's Bistro for helping t he

Thank you to Coco's Bistro for helping t he Dayton Art Institute recognize and reward our great team!

Support the arts...

2021 Campaign for the Arts cultur

Culture Works congratulates the Dayton Art Institute on receiving a 2021-22 Community Arts Grant, which was funded by the 2020-21 Campaign.

Funded through the Campaign for the Arts, Culture Works' Community Arts Grants support organizations that enrich and inspire the Dayton Region by creating world-class exhibitions, performances, and educational programs.

See Art. Hear Art. Share Art. It's easy to feel good in Dayton by supporting the Arts! cultureworks.org

Culture Works would like to thank the many individuals, companies, foundations, and other organizations who contributed to Culture Works between July 1, 2020 and June 30, 2021. It is your support that helps make our community a vibrant place to live, work, and play and connects the diverse communities throughout the Dayton Region through arts and culture.

CORPORATE, FOUNDATION, GOVERNMENT, AND WORKPLACE GIVING SUPPORT

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CareSource Foundation & CareSource Employees

CULTURAL DEVELOPER: \$25,000+

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CULTURAL INFLUENCER: \$15,000+

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CULTURAL CATALYST: \$1,000+

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This listing of contributions was compiled as accurately as possible from Culture Works' records as of August 1, 2020 to October 2021. Errors, however, occasionally occur. If there are any discrepancies, please notify Culture Works at 937-222-2787.

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COMING NEXT! ERITAGE Ĩ H R O Ŭ G Ĥ 511 RHYTHMS

February 26–May 22, 2022



This exhibition is organized by the African American Visual Artists Guild in partnership with the Dayton Art Institute.

THANK YOU!

We couldn't do everything we do at the DAI without the support of our dedicated volunteers! Thank you to all of our many volunteers for their service to the museum throughout the year.

