



athenaeum

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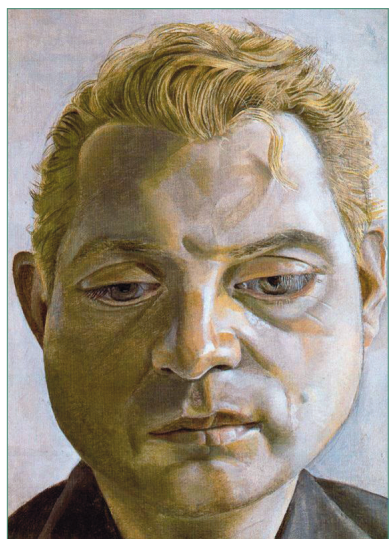
➤ A PUBLICATION FOR MEMBERS ➤

MARCH/APRIL 2021

ATHENAEUM PRESENTS MUCH-ANTICIPATED EVENTS: A HINT OF SPRING!

ART HISTORY LECTURE

HUGH DAVIES AND DERRICK CARTWRIGHT LEAD US ON A LONG-AWAITED LOOK AT ART OF THE UK



Francis Bacon, 1952, Lucian Freud

We are pleased to announce that **Leading Bad Boys and Girls of British Art**, scheduled originally for spring 2020, will be presented this **March 3, 10, and 17—now** in your own home via Zoom webinar!

Jointly presented by **Hugh M. Davies and**

Derrick Cartwright, the series looks at British art from the late Victorian era to the present day, focusing on the distinct legacies of Francis Bacon and Lucian Freud, who drew on prior achievements of British painters and sculptors for inspiration. Defying the critical expectations of their era, they produced shocking art and lived unconventional lives, proving to be durable

models for the current generation of artists throughout the UK.

March 3: “Walter Sickert, Gwen John, and Stanley Spencer” is a quick overview of turn-of-the-century art in England. Starting with conventional painters, like John Singer Sargent and Gwen John, we will consider the roots of Modern English pictorial excess. The devastating experiences of two world wars is an important focus, as is the influence of Henry Moore, Ben Nicholson, and their peers on the next generation.

March 10: “Francis Bacon and Lucian Freud” explores in-depth the two artists whose initial bond gave way to intense competition. They sat for one another, and an examination of these works as well as numerous self-portraits yields insights into their shared and separate concerns. Both Freud’s and Bacon’s critical roles in the so-called School of London are also discussed.

March 17: “Damien Hirst and Tracey Emin” looks at the trajectory of British art since the deaths

of Bacon and Freud. The works of Young British Artists, from Tracey Emin to Grayson Perry, are discussed and placed within the broader history of British art and the growing global vision of art.

Derrick Cartwright, Associate Professor of Art History and Director of University Galleries at the University of San Diego, is also Director of Curatorial Affairs for the Timken Museum.

Hugh M. Davies, Director Emeritus of the Museum of Contemporary Art San Diego, is an internationally recognized scholar in the field of contemporary and modern art and an expert on the art of Francis Bacon.

All lectures begin at 6:30 p.m. The lectures will be livestreamed via Zoom webinar. Following each lecture, ticket holders will have 48-hour access to a recording. Series tickets are \$39 for members and \$54 for nonmembers. Individual lectures are \$14 for members and \$19 for nonmembers. For tickets or more information, visit our website at ljathenaeum.org/art-history-lectures or call (858) 454-5872.

BARBARA AND WILLIAM KARATZ CHAMBER CONCERTS

FASCINATING CHAMBER CONCERT FEATURING VIOLA AND HARPSICHORD JOINS LINEUP ATHENAEUM LIVESTREAMED ONLINE OFFERINGS

The Athenaeum is pleased to announce an upcoming chamber concert, **Celebrating Bach**, performed by **Che-Yen Chen** (viola) and **Takae Ohnishi** (harpsichord) on **Monday, March 15**, livestreamed to you from our Joan & Irwin Jacobs Music Room.

Che-Yen Chen has won awards internationally and has an impressive performance history, including serving as principal violist of the San Diego Symphony and Mainly Mozart Festival Orchestra and guest principal with many symphony orchestras, including San Francisco, Cincinnati, and Toronto, and the Los Angeles Philharmonic. He was a member of the Lincoln Center Chamber Music Society and is a founding member of the Formosa Quartet. He is a professor of viola at UCLA.

Takae Ohnishi has performed extensively as a soloist, chamber musician, and continuo player. *Classics Today* praised her “vitality and impressively differentiated articulation.” She has performed with the Atlantic Symphony Orchestra, Berlin Philharmonic Scharoun



Harpsichordist Takae Ohnishi

Ensemble, Gardner Chamber Orchestra, Pro Arte Chamber Orchestra, and Bach Collegium San Diego. Her latest solo CD, *Goldberg Variations*, was released on Bridge Records to critical acclaim.

Watch for details on the **Hausmann Quartet** concert upcoming on **Monday, April 19**.

Quartet Nouveau’s concert on **Monday, May 10**, features Elena Ruehr’s *A Thousand Cranes*, inspired by violist Kimberlee Uwate of the Delgani Quartet, whose Japanese American family was moved to

an internment camp in World War II. Concert partly underwritten by Eric Lasley and Judith Bachner.

All concerts begin at **7 p.m.** The concerts will be livestreamed to YouTube Live. Ticket holders will have 48 hours access to a recording. Individual concerts are \$18 for members and \$23 for nonmembers. For tickets or more information, visit our website at ljathenaeum.org/chamber or call (858) 454-5872.

CELEBRATING BACH

Sonata for Violin and Harpsichord in A Major, BWV 1015
Sonata for Viola da Gamba and Harpsichord in G Major, BWV 1027
Sonata for Violin and Harpsichord in B Minor, BWV 1014
Suite No. 3 in D Major, BWV 1068
II Air

Concert underwritten by Bob and Ginny Black in gratitude to the Garrison family and to honor their son Aidan.

A Letter from the Executive Director

Dear Athenaeum Members,

We have been closed since the beginning of December, and it shows. I am here for many hours every day, except Saturdays and Sundays. Some dedicated staff are doing the same, but many others can't come because they are afraid of the pandemic, which is understandable, and they can do their work from home. It is quiet. We hope this will end soon, and the energy and enthusiasm will once again spread through the different rooms and will make it as lively and beautiful as before. But we are thankful that we can stay in touch with you through our online activities and through phone calls, e-mails, and letters. It feels less lonely for me when I am in touch with you in person, and I hope we can open soon again. As I said before we can't provide all the activities we usually have supplied and we had to discontinue gatherings for concerts, lectures, receptions, and other friendly get-togethers with everybody, but they will happen again. We miss everybody and are looking forward to seeing you all soon again in person.

For the next two months we are preparing new activities, still all online, but we hear that many of you are very happy with the online activities, especially art classes, and we will continue with all of it in the future, besides providing programs in person again as soon as we are allowed to. The number of classes and other activities and the amount of income is of course smaller than ever before, but we have looked for additional income sources in other ways, through grants, private support, and small fundraisers. So many of you were extremely generous; we have received several grants and had luck with some small fundraisers. We have been able to keep all staff on the payroll and several of the independent consultants still involved. This is a special time, something we have never experienced before, and we have to learn from day to day.

Classes

The online classes are very popular and have received much praise. There are certain classes we can't offer yet, but we will catch up with them in the future. Teachers and students start to feel more comfortable with the online arrangement, and some, like Jain Malkin, a longtime member and loyal art student, have sent in glowing reports to be used for our 2021/22 grant for the Commission for Arts and Culture.

Lectures

We finished a very stimulating lecture series by Linda Blair, *Rembrandt & Vermeer: The Golden Age of Dutch Art*, in January and February, which was well attended and, as always, much enjoyed. Linda is known as the Pied Piper of lectures, and we also brought longtime lecturer Victoria Martino back with a series, *Albrecht Dürer: Insightful Look into a Master of the Northern Renaissance*. Victoria has also lectured for us for more than two decades, first with her husband Konrad Oberhuber and, after his passing, alone, and she has been most successful, very articulate, and very informed. This last lecture was especially poignant because Victoria spent many years at the Albertina in Vienna, where her husband was the director for years and where one of the largest and most important Dürer collections is housed. She could peruse a Dürer masterpiece every day. Since Fred and I visited Vienna often during the 1990s, I was also allowed

to participate in special visits with them to my great joy. Many wonderful memories were made.

PEEC for Young People

It has always been a much-loved and anticipated class at both places: in La Jolla, as well as the Athenaeum Art Center in Logan Heights. The slight difference is the age of the participants and the way of presenting the classes. The La Jolla classes are organized by Lidia Rossner, presented to older teens by four to five different teachers, and given online. The classes at the AAC are organized by Bilingual Manager Omar Lopex and presented to younger students by one teacher only, for the whole duration of the class, through the year, and everything is in person. Because this is not possible right now, the classes have been postponed until further notice since December. We hope we can resume the in-person presentation soon. Omar reports that parents and students are enamored with the class and can't wait for the reopening.



Erika Torri with Hugh Davies (who will be lecturing with Derrick Cartwright in March 2021) at the last art opening in March 2020

Music

We are still not allowed to present any live music inside or outside of the Athenaeum to a live audience, but we have taken to livestreaming. We have created a jazz concert once a month since September. The most recent one, with Gilbert Castellanos and Gerald Clayton on February 1, was a great success. We sold more tickets to that concert than to any other since we started the online concerts. We have two additional concerts planned for March and April. Please check the newsletter for the dates and make your reservation; you will not be disappointed. In addition, we are proud to announce the first online chamber concerts, which will also livestream from the Athenaeum. We are planning one concert a month; the first was presented on February 15 and was well attended. Check for all other concerts in this newsletter.

Exhibitions

I also mentioned before that most of our visual artists have postponed their exhibitions until June or later, since we can display the work but can't invite a crowd to visit and make the receptions and visits meaningful and full of excitement, as we did in the past. We will continue with the Zandra Rhodes exhibition until the end of March and will then display work by Paula McColl, who will exhibit her delightful paintings based on the La Jolla atmosphere and the pandemic influence. Look closely; you might be surprised to find yourself in one of the pictures enjoying some outside dining. Zandra is still in London, working on designing Zandra-style bedspreads and linens and creating a completely new line for IKEA, which will be announced in the summer. We received one of her items for our exhibition: a

typical IKEA shopping bag, however not in blue, but of course in pink with playful ruffles on the edges. Stay tuned for the whole collection and also Zandra's return. She said the minute she can travel she will come for a visit, and I certainly hope that will happen.

Athenaeum Art Center in Logan Heights

Omar Lopex started his job as Manager at the AAC in September and has brought a lot of energy and creative talent to the place. He has many new ideas planned and some already executed, like the videotaping of several jazz concerts which are available on YouTube, and he is ready to show off a second group of players in a few days. Please see the information on page 7.

Annual Appeal

We have held this annual fundraiser since 1991, my third year at the Athenaeum. I had to become acquainted with the Athenaeum customs, and although this is a regular custom at many nonprofits, it was not something the Athenaeum had done before. But after some research and thoughtful discussions, everyone agreed that it was worth a try. The try was so successful that we wondered why we had not done it earlier. This year was our 31st Annual Appeal and the most successful ever. All of you were so supportive and generous either with the Annual Appeal or with upgrading your membership. It was a joy and will make the rest of the FY easier. Thank you for your loyal gesture, your wonderful letters, and your genuine concern. We are OK. As we have always said: We survived the 1918 flu pandemic; we will survive this COVID-19 pandemic thanks to you.

Fundraisers

Thinking of the gala, we tried to present an auction online. There were not many items, but we did sell several special ones. Patty Rome also did her own fundraiser by inviting local businesses to open one night with the Athenaeum in mind. We contacted many of our friends, who visited the stores to shop; some of them had never been in those establishments and were delighted to be introduced. The Athenaeum received a certain percentage of the sales and everybody profited: the buyers got to know a new retail store, the businesses sold more than usual, and the Athenaeum received part of the profit. So, all in all a much-appreciated donation for us. The businesses liked it so much, they want to repeat it. There has already been talk about including far more retailers than the first three selected. I think it could be a great success, and we will announce the sale in time for all of you to get involved.

Thank You

Thank you again for your support with renewed memberships, donations to the Annual Appeal, attendance for classes and online programs, visits to the auction, and beautiful notes sent to us to encourage our endeavors. We have a loyal following in our members and are thankful for your ongoing contributions, even though we could not be available to you for many months. We thank you for your good wishes and generosity.

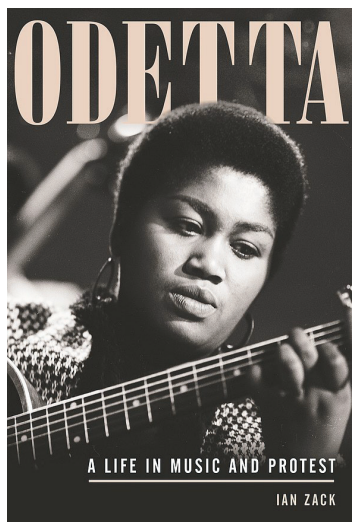
We hope to see you in person very soon.

All the best, this is your place—come in often.

Erika Torri
Joan & Irwin Jacobs Executive Director

KATHI'S LIBRARY CORNER

ODETTA FELIOUS GORDON: A CLASSIC IN DEPTH



Odetta: A Life in Music and Protest by Ian Zack (782.421/O24/Z12), a book recently added to the Athenaeum's collection, is the first in-depth biography of folk singer and recording artist Odetta Felious Gordon (1930–2008), known simply as Odetta. Using a combination of documents, such as letters, newspapers, and contracts, and oral

interviews with those who knew her personally, Zack gives readers a look at the challenges and successes she faced throughout her musical career.

Zack first discusses Odetta's formative years, and the increasingly important role music played in her life. Although she was born in Birmingham, Alabama, she really grew up in Los Angeles, where her family moved when she was six years old. They sought a city that was not so fraught with racial violence and that provided new opportunities for African Americans not available in the South.

It was in Los Angeles that Odetta began piano lessons at the age of 11, as well as her study of classical voice a few years later. Later, she joined the South Hollywood Civic Chorus and studied classical music for a time at Los Angeles City College. Her distinctive vocal power and interpretive skills



Odetta at the Burg Waldeck-Festival 1968 in Germany

made her stand out, and she soon started performing at small folk music clubs in Los Angeles and San Francisco, singing while accompanying herself on guitar (on which she was primarily self-taught). As her renown grew, she often performed free for social causes, including the March on Washington for Jobs and Freedom in 1963, and gave benefit concerts for voters' rights.

Odetta's international success occurred in tandem with a universal folk revival and was achieved through her ability to feel and inhabit the emotions of her music. Odetta had a profound and lasting influence on folk music; performers such as Bob Dylan and Joan Baez earned their success by following a road paved by Odetta.

The book concludes with a look at Odetta's career late in her life, and how it experienced something of a resurgence due to her foray away from folk music toward a blues sound. Zack effectively creates for the reader an evocative picture of a determined, supremely talented musician whose legacy lives on.

MAR

EXHIBITIONS ONGOING

Zandra Rhodes: *Some Artworks*, Claves and Rotunda galleries through March 6; by appointment

1 Mon
MUSIC LECTURE

George & Ira Gershwin, Bruno Leone, 6:30 p.m., online, \$17/22

3 Wed
ART HISTORY LECTURE

British Art, Hugh Davies–Derrick Cartwright, 6:30 p.m., online. Series of 3 lectures: \$39/54; 1st of 3 lectures, "Walter Sickert, Gwen John, and Stanley Spencer": \$14/19

5 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

10 Wed
ART HISTORY LECTURE

British Art, Hugh Davies–Derrick Cartwright, 6:30 p.m., online; 2nd of 3 lectures, "Francis Bacon and Lucian Freud": \$14/19

12 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

15 Mon
CHAMBER CONCERT

Celebrating Bach, Che-Yen Chen, viola, and Takae Ohnishi, harpsichord, 7 p.m., online; \$18/23. *Underwritten by Bob and Ginny Black in gratitude to the Garrison family and to honor their son Aidan*

17 Wed
ART HISTORY LECTURE

British Art, Hugh Davies–Derrick Cartwright, 6:30 p.m., online; 3rd of 3 lectures, "Damien Hirst and Tracey Emin": \$14/19

19 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

26 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

29 Mon
JAZZ AT THE ATHENAEUM STREAMING LIVE!

Billy Childs, piano, Dave Robaire, bass, 7 p.m., online; \$15/20

30 Tue
SPECIAL LECTURE-CONCERT

J. S. Bach: *The Sonatas and Partitas for Solo Violin* (BWV 1001–1006), Victoria Martino, 6:30 p.m., online; 1st of 2-part lecture (2nd date April 6). Price for set of two lectures only: \$34/44

APR

1 Thu
EXHIBITIONS

Paula McColl: *Celebrating La Jolla*, Joseph Claves III and Rotunda galleries; *Selections from the Athenaeum's RSM Collection*, Melissa and Max Elliott Reading Room, through May 8, by appointment

6 Tue
SPECIAL LECTURE-CONCERT

J. S. Bach: *The Sonatas and Partitas for Solo Violin* (BWV 1001–1006), Victoria Martino, 6:30 p.m., online; 2nd of 2-part lecture. Price for set of two lectures only: \$34/44

8 Thu
MUSIC LECTURE

On Broadway, Jacquelyne Silver, 6:30 p.m., online. Series of 5 lectures: \$80/105; 1st of 5 lectures: \$17/22

9 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

12 Mon
JAZZ AT THE ATHENAEUM STREAMING LIVE!

Eric Reed, piano, and John Clayton, bass, 7 p.m., online; \$15/20

15 Thu
MUSIC LECTURE

On Broadway, Jacquelyne Silver, 6:30 p.m., online; 2nd of 5 lectures: \$17/22

16 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

19 Mon
CHAMBER CONCERT

Hausmann Quartet, 7 p.m., online; \$18/23. *Partly underwritten by Eric Lasley and Judith Bachner*

22 Thu
MUSIC LECTURE

On Broadway, Jacquelyne Silver, 6:30 p.m., online; 3rd of 5 lectures: \$17/22

23 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

29 Thu
MUSIC LECTURE

On Broadway, Jacquelyne Silver, 6:30 p.m., online; 4th of 5 lectures: \$17/22

30 Fri
TEEN PROGRAM IN LA JOLLA

PEEC Youth Arts, 4–5:30 p.m.; online

UPCOMING in MAY and JUNE

Music Lecture Series: **ON BROADWAY!**
Jacquelyne Silver, 5th of 5 lectures, May 6
6:30 p.m., online, \$17/22

Art History Lecture Series: Joseph Beuys
Victoria Martino, May 11, 18, 25 & June 1, 8
6:30 p.m., online. Series of 5 lectures: \$65/90;
individual lectures, \$14/19

ATHENAEUM JAZZ STREAMING LIVE!
Charles McPherson, May 17, 7 p.m., \$15/20
Larry Koonse and Josh Nelson, June 14, 7 p.m., \$15/20

LIVESTREAMED CHAMBER CONCERT
Quartet Nouveau, May 10, 7 p.m., \$18/23

EXHIBITION
Marking Time: What Athenaeum Artist Create in
Quarantine, May 14 to July 9

ATHENAEUM JAZZ

JAZZ AT THE ATHENAEUM STREAMING LIVE! FUN CONTINUES THIS SPRING

The highly successful, monthly series of Jazz at the Athenaeum STREAMING LIVE! continues with four concerts this spring,

each featuring longtime favorite artists from the Athenaeum Jazz series. The lineup is **Billy Childs, March 29; Eric Reed and John Clayton, April 12; Charles McPherson, May 17;** and **Larry Koonse and Josh Nelson, June 14.**

The spring series opens with multi-Grammy winning pianist-composer **Billy Childs** on **Monday, March 29**, in a duo performance with the bassist **Dave Robaire**. Childs has been a frequent featured artist on the Athenaeum series going back to 1996.

Childs remains one of the most diversely prolific and acclaimed artists working in music today. His canon of original compositions and arrangements has garnered him numerous awards, including the 2013 Doris Duke Performing Artist Award, a Guggenheim Fellowship (2009), a Chamber Music America composer's grant (2006), and five Grammy Awards, including most recently, Best Jazz Instrumental Album (*Rebirth*, 2018).

The series continues on **Monday, April 12**, with a duo performance featuring pianist **Eric Reed** and bassist **John Clayton**.



Eric Reed

Through more than a quarter-century as a first-call artist on the jazz scene, collaborating with many artists, including

Joe Henderson, Freddie Hubbard, Buster Williams, and Wynton Marsalis. A master interpreter of the music of Thelonious Monk as well as the jazz standards, he is also an accomplished composer and maintains a strong connection to his roots in gospel music.

Reed is joined on this date by John Clayton, widely acclaimed as one of the leading bassists in jazz. Artists such as Diana Krall, Paul McCartney, Regina Carter, Dee Dee Bridgewater, Gladys Knight, Queen Latifah, and Charles Aznavour have vied for a spot on this Grammy Award winner's crowded calendar.

Look for news of the Charles McPherson (May 17) and Larry Koonse and Josh Nelson (June 14) concerts in the May-June newsletter, e-blasts, and website listings.

Performances are streamed live at 7 p.m. and are available to ticket holders for viewing for 48 hours after each event. Individual concerts: \$15 for members and \$20 for nonmembers. For tickets or information, visit our website at ljathenaeum.org/jazz or call (858) 454-5872.

MUSIC LECTURE

THE SONGS AND STORIES YOU LONG TO HEAR

Curtain up! Light the lights! The sparkling magic of the Broadway musical has held the world in thrall from its early beginnings in vaudeville right up to the present. It is America's proud gift to musical culture—it rings of the high energy, optimism and the muscle that is America. The tingling anticipation when the curtain goes up on a new show is always an unforgettable thrill.

Join pianist and stage personality **Jacquelyne Silver**, on Thursday evenings, **April 8, 15, 22, and 29 and May 6**, for her series **On Broadway! A Salute to the Broadway Musical!** She will take you on a journey through the fascinating history and the magnificent music of this unique phenomenon, with such showstoppers as *Phantom of the Opera*, *Hamilton*, *My Fair Lady*, *Wicked*, *West Side Story*, and so many other splendid shows that you love. This is a series not to miss!



Jacquelyne Silver

As well as performing at major music centers of North America, Silver has been a guest on TV and radio, including an interview with Dave Drexler of KSDS Jazz 88.3 in 2018. She has performed to sold-out audiences in her tailor-made series at the Athenaeum, as well as her one-woman shows at Cygnet Theatre, La Jolla Playhouse, and L.A.'s Jazz Bakery.

All lectures begin at 6:30 p.m. The lectures will be livestreamed to YouTube Live. Ticket holders will have 48 hours access to a recording. Series tickets are \$80 for members, \$105 for nonmembers. Individual lectures are \$17 for members, \$22 for nonmembers. For tickets or more information, visit our website at ljathenaeum.org/music-lectures or call (858) 454-5872.

LECTURE-CONCERT

J.S. BACH: THE 300TH ANNIVERSARY OF THE SONATAS AND PARTITAS FOR SOLO VIOLIN (BWV 1001-1006): A TWO-PART LECTURE-CONCERT

On the occasion of the 300th anniversary of J.S. Bach's composition of his Six Sonatas and Partitas for unaccompanied violin in 1720, Baroque violinist and scholar **Victoria Martino** will provide the audience with a unique opportunity to hear these celebrated masterpieces of the violin repertoire performed from Bach's autograph manuscript on an original period instrument. She will intersperse her live performance with lively commentary about Bach's life, circumstances, and ideas, as well as remarks and explanations about the specific musical structure and form of the individual pieces. The two-part lecture-concert event comprises the following dates and pieces:

March 30: The Sonatas (BWV 1001, 1003, 1005)
April 6: The Partitas (BWV 1002, 1004, 1006)

Possessing a dazzling virtuosity and haunting beauty that have enthralled audiences for three centuries, these remarkable works represent the apotheosis of violin literature, due to their daunting musical and technical demands. Hearing them in concert, one can scarcely believe that such rich harmonic complexity and profound emotional depth could be evoked by a single melodic instrument. None other than



J.S. Bach

the great Johannes Brahms wrote of Bach's Chaconne (the crowning centerpiece of the entire cycle), "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. . . ."

A graduate of Harvard University and the University of California, Victoria Martino studied Baroque violin and early music performance practice in Boston with the legendary Robert Koff. As a Baroque soloist and chamber musician, she has performed with many notable figures in the

international early music world. She also spent nearly 10 years as Associate Concertmaster of Capella Academica Wien. She plays an original (unmodified) Baroque violin by Michael Andreas Bartl (Vienna, 1760).

Martino has rediscovered and presented many unpublished compositions from the 16th, 17th, and 18th centuries and is committed to reviving works never heard by modern audiences. When possible, she performs all early music from the autograph manuscript, in order to be completely faithful to the composer's intentions.

This richness of the material for musical performance combined with the personal and technical aspects of Bach's life and music warrant two evenings as a unit to present this special emersion in the fullness of Bach's life and gift.

Both lecture-concerts begin at 6:30 p.m. The lecture-concerts will be livestreamed via Zoom Webinar. Ticket holders will have 48 hours access to a recording. Tickets for the two-part event are \$34 for members, \$44 for nonmembers. For tickets or information, visit our website at ljathenaeum.org/special-concerts or call (858) 454-5872.

EXHIBITIONS

COLORFUL SCENES OF LA JOLLA ADORN OUR GALLERY WALLS



The outdoor seating at Girard Gourmet truly gives the flavor of the times.

Of her exhibition **Celebrating La Jolla** (April 1–May 8) in the Clayes and Rotunda galleries, local artist Paula McColl, says, “It is a ‘love letter’ to La Jolla. Also a reflection on this year.” Since the pandemic guidelines began in March 2020, the artist has set about capturing the vibrant street scene. A playful artist, she said that her show will include some works painted before the pandemic, including family gatherings,

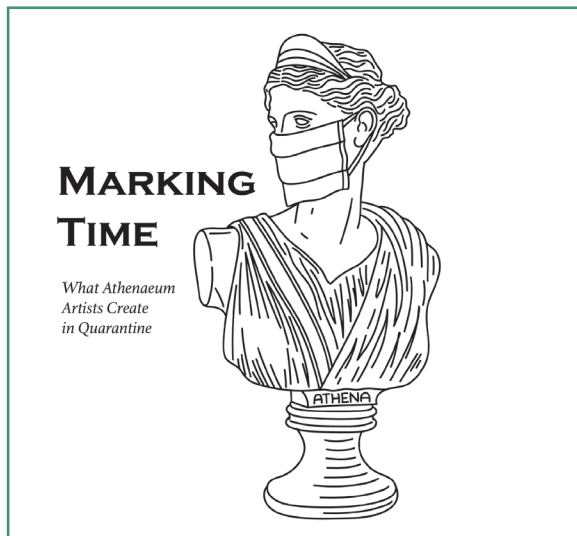
which she refers to as “rather imaginative, as some of the people in the paintings [were] deceased”!

Paula has worked and exhibited widely and internationally. When asked to compare painting in La Jolla to other locales, she said that it differs “especially in the quality of the light, which I believe has more of a lavender hue than anywhere else I have painted.” She added that she has more people than usual in her current series.

When asked about painting in plein air during the pandemic, she acknowledged that because of the risks involved, she painted mostly from photographs. But she added, “One of the joys of plein air is the interaction with people as they pass by. Sadly, this I had to avoid.”

MORE ART CREATED DURING THE PANDEMIC ON VIEW MAY–JULY

Under the exhibition title **Marking Time: What Athenaeum Artists Create in Quarantine**, from **May 14 to July 9**, artists who have presented a solo exhibition in the Athenaeum Main Gallery or who have been commissioned to design a concert series program cover will exhibit a selection of works created since the COVID-19 quarantine began in March 2020.



Featured artists include:

- | | | |
|---------------------|----------------------|---------------------------|
| DAVID ADEY | SALLY HAGY-BOYER | NIKKO MUELLER |
| WICK ALEXANDER | PRUDENCE HORNE | CHRISTINE OATMAN |
| BARRY BELL | TERRI HUGHES-OELRICH | ANTONIO ADRIANO PULEO |
| GRACE BELL | BELIZ IRISTAY | MARCOS RAMIREZ ERRE |
| ADAM BELT | ANNE LABOVITZ | MATTHEW RICH |
| MICHAEL BISHOP | MARK LICARI | PHILIPP SCHOLZ RITTERMANN |
| DORIS BITTAR | VIVIANA LOMBROZO | SIBYL RUBOTTOM |
| JAMES BROWN | MARY ELLEN LONG | ROBERTO SALAS |
| LAEL CORBIN | JEAN LOWE | ELLEN SALK |
| LYNN CRISWELL | KIM MACCONNEL | AREN SKALMAN |
| IRENE DE WATTEVILLE | JIM MACHACEK | DAVID TEEPLE |
| AMANDA FARBER | MARIANA MAGDALENO | PERRY VASQUEZ |
| DAVID FOBES | KATHLEEN MARSHALL | RUTH WALLEN |
| KEN GOLDMAN | ROY McMAKIN | SUE WHITMAN |
| MATHIEU GREGOIRE | MICHAEL MOORE | ALLISON WIESE |

RECENT CONTRIBUTORS

(AS OF December 18, 2020–February 16, 2020)

We would like to thank the many individuals and organizations who have contributed generously to the Athenaeum during the period above:

- | | |
|---|--------------------------------------|
| Karen S. Fox | Eugene M. and Marilyn Marx |
| Betty Jo Petersen | Richard and Cynthia May |
| Harvey Family Fund | Dave and Maggie McPheeters |
| | Amy Nees |
| Drs. Einar and Sally Gall | Renee Packer |
| Eric Lasley and Judith Bachner | Lawrence and Cheryl Purtell |
| | James Anthony Rasmussen |
| Norma Hidalgo Del Rio | Reggie and Debbie Reyes |
| Keith and Polly Steiner Family Foundation | Ellen Warner Scott |
| Dr. Robert and Elizabeth Mallon | Gerry Scribner |
| Rip and Nancy Linke Patton | Debra Shannon and Arlene Kaplan |
| Gayle and Phil Tauber | Bruce Silva |
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MURALS CORNER

MURALS OF LA JOLLA CONTINUES TO BRING CUTTING-EDGE ART TO THE STREETS OF LA JOLLA; MATH BASS, ON FAY AVENUE, LATEST INSTALLED



Newz!, 2021, by Math Bass is the new mural at 7766 Fay Avenue. Maryanne and Irwin Pfister, Wall Sponsors

The artist Math Bass's mural *Newz!* exemplifies their unique visual lexicon of forms and symbols that are meant to exist in a mutable world full of shifting perspectives and (re)interpretations. The fluid and often surreal nature of the subject matter allows for an experience where there are a multitude of meanings to be gleaned. Distinct

to the artist's *Newz!* series, developed over the last several years, recognizable forms appear, reappear, become sorted, combined, and evolve into geometric abstraction. Graphic information is subtly repurposed through an acknowledgement of the inseparable link between form and meaning to pursue alternative definitions of identity, meaning, and space.

Bass breaks down the common boundaries found across a range of media and modes of presentation, in order to actively engage the viewer in both surreal and everyday ways. Bass was born in 1981 in New York City. They received a BA from Hampshire College in 2003 and went on to receive an MFA in visual arts from University of California, Los Angeles in 2011. Through large-scale installations incorporating painting, performance, sound, video, and sculpture, Bass emphasizes ambiguous forms to produce multiple ways of seeing a single composition.

Bass's work has been featured in many notable institutions and has had solo exhibitions at Hammer Museum, Los Angeles; The Jewish Museum, New York; MOMA PS1, New York; and Yuz Musuem, Shanghai. They participated at the Made in L.A. Biennial at the Hammer Museum, Los Angeles in 2012. Their work is included in the permanent collections of Los Angeles County Museum of Art, the Hammer Museum, and Yuz

Museum. Bass lives and works in Los Angeles.

Murals of La Jolla, a project of the Athenaeum, demonstrates that commissioning artists to create works for public spaces brings energy and vitality to a community. Bass, quoted in an article by Elizabeth Frausto in the *La Jolla Light*, said that "it feels good to see art outside of museums and galleries. [It] feels good to use the space of a billboard to sell absolutely nothing. I think it's a great project."



Math Bass

While pandemic guidelines continue to prohibit the monthly Murals tours formerly led by Lynda Forsha from the foyer of the Athenaeum library, those interested in finding the Murals on a self-guided tour can go online to ljathenaeum.org/murals and download a map. While on a self-guided tour, one can find a QR code at the Mural sites to find out more information about the work and artist.

ART HISTORY LECTURE

JOSEPH BEUYS: A FIVE-PART ART HISTORY LECTURE SERIES CELEBRATING THE CENTENARY OF BEUYS' BIRTH, PRESENTED BY VICTORIA MARTINO



Joseph Beuys

Join art historian **Victoria Martino** in a fascinating five-week art history lecture series, celebrating the centenary of **Joseph Beuys'** birth (May 12, 1921).

Joseph Beuys (1921–1986) ranks among the most radical and revolutionary artists of the 20th century. From his provocative "actions" of the 1960s and 1970s, to his massive environmental project, *7000 Oaks* (1982–1987), Beuys dedicated his life and work to ecological, economic, and political reform. His anti-authoritarian approach galvanized all strata of society.

MAY 11: CHILDHOOD AND WORLD WAR II (1921–1945) Born in Germany, Joseph Beuys was the only child of a Catholic middle-class merchant family. A gifted student, he showed a particular aptitude for drawing and music. His ambition to become a medical doctor was cut short by the outbreak of WWII. He volunteered for the Luftwaffe and in 1944 was shot down over the Crimean Front. Subsequently deployed to the Western Front, he was

captured by the British and sent to an internment camp, where he spent the rest of the war.

MAY 18: EARLY TRAINING AND EDUCATION (1946–1961) On resuming civilian life, Beuys enrolled in the monumental sculpture program of the Staatliche Kunstakademie Düsseldorf, graduating in 1953 from the prestigious master class of Ewald Mataré. Significant influences were expressionist sculptor Wilhelm Lehmbruck, Italian Renaissance painters, the scientific theories of Galileo, and the writings of James Joyce and the German romantics—Goethe, Novalis, and Schiller. Suffering from post-war trauma and financial hardship, Beuys turned from sculpture to drawing, producing several thousand works, which culminated in a series based upon the novel *Ulysses*.

MAY 25: TEACHING AND MATURE CAREER (1961–1972) In 1961, Beuys was appointed Professor of Monumental Sculpture at the Staatliche Kunstakademie Düsseldorf. He immediately revealed his unorthodox attitudes by abolishing all entry requirements to his classes and by associating closely with the most experimental artists in Düsseldorf. Influenced by the newly formed Fluxus movement, Beuys ventured into performance art. In 1965, his signature work, *How to Explain Pictures to a Dead Hare*, launched him into the spotlight of the international art world. The artist's inscrutable persona was expressed by the use of unusual materials in his sculptures and performances—animal fat, felt, honey, and other organic substances.

JUNE 1: LATE YEARS AND DEATH (1972–1986)

Dismissed from his academic post, due to his controversial admission policy and pedagogical methods, Beuys devoted himself to the expansion of his creative process. He founded several political organizations, including the German Green Party in 1980. Increasingly engaged in the cause of political reform, he announced that society itself was the true work of art. He promulgated the idea of "social sculpture" in public lectures and "actions." His final project, *7000 Oaks*, which continued for a year following his death, was the culmination of his environmental activism.

JUNE 8: LEGACY Perhaps Beuys' greatest contribution was his notion that every person in society is a creative artist, and, as such, bears responsibility for social, political, and economic well-being. Much of what has come to be referred to in our time as "relational aesthetics" owes its origins to the ideas developed and promoted by Beuys. There is almost no realm of modern thought untouched by the radical reforms proposed by this visionary artist.

All lectures begin at **6:30 p.m.** They will be livestreamed via Zoom Webinar. Ticket holders will have 48 hours access to a recording. Series tickets are \$65 for members and \$90 for nonmembers. Individual lecture tickets are \$14 for members and \$19 for nonmembers. For tickets or information, visit our website at ljathenaeum.org/art-history-lectures or call (858) 454-5872.

ATHENAEUM ART CENTER NEWS

ATHENAEUM ART CENTER GOING INTO SPRING



Joshua White performs for viewers online as part of the Lone Piano Concerts livestreamed from the AAC

Greetings and Happy New Year from the Athenaeum Art Center in Logan Heights. While COVID-19 restrictions have put our programs and exhibitions on temporary hold, we continue to work behind the scenes preparing for a grand return to form with a dynamic slate of offerings, as soon as it is safe to do so.

On top of these preparations, we are also wrapping up a recent collaboration with students at King-Chavez Elementary in the creation of a Giant [six-foot-tall] Artist Book—***Animals of Chiapas***—led by Artist in Residence Sibyl Rubottom. Ultimately, the Giant Book will be read aloud to children outdoors and from a safe distance. (Hence the tremendous size!)

Lastly, the inaugural four editions of the **Logan Lone Piano Concerts**, featuring the brilliant talents of **Joshua White, Clinton Davis and Mara Kaye, Irving Flores, and Brenda Greggio**, are available to stream on our YouTube Channel at www.youtube.com/c/AthenaeumMusicandArts.

We've also just wrapped up recording four new concerts with local greats **Chetan Tierra, Carrie Feller, Kelly Einbinder, and Mikan Zlatkovich**. Subscribe to our channel, and you can be notified as soon as these wonderful concerts are made available.

The Logan Lone Piano Concerts are underwritten by Erika and Fred Torri.

MURAL OF LA JOLLA BOOK (2020)



Murals of La Jolla is a hardbound, 176-page book, documenting the first 10 years (2010–2019) and first 30 murals of the project. The book includes two essays—“La Jolla Views,” by Susan Morgan, and “Reframing a Community: Murals of La Jolla,” by G. James Daichendt; artist biographies; and a map with mural locations. To purchase a copy, go to lathenaeum.org/murals.

ENDOWMENT CAMPAIGN

CAMPAIGN TO RECLAIM AND ENDOWMENT DONORS 2002–2021

Following are the major endowment and building fund donations and pledges:

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\$250,000+

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\$100,000–\$249,999

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David and Dr. Sibyl Wescoe

The Sheryl & Harvey White Foundation

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NEW ACQUISITIONS

Art Books

Chihuly at Kew: reflections on nature, Gift of Su-Mei Yu
Erick Meyenberg: D major isn't blue, Gift of Leah Roschke
The art of Dale Chihuly, Timothy Anglin Burgard, Gift of Su-Mei Yu
The historical source book for scribes, Michelle P. Brown, Gift of the Estate of Joyce Cutler-Shaw
Young Rembrandt: a biography, Onno Blom
Julie Taymor: playing with fire: theater, opera, film, Eileen Blumenthal
Mythym, Trinie Dalton, Gift of the Estate of Faiya Fredman
The modernist garden in France, Dorothée Imbert, Gift of the Estate of Faiya Fredman
Action!: memoirs of a spectator, J.M. Tasende, Gift of Leah Roschke

Artists' Books

Language is not transparent, Mel Bochner
Echo, Sol LeWitt
Four basic kinds of lines & colour, Sol LeWitt
Geometric forms in black and white and color, Sol LeWitt
I am still alive, On Kawara, Sol LeWitt
Sol LeWitt 1997, Sol LeWitt
Vier muurtekeningen = Quatre dessins muraux, Sol LeWitt
Book number two, 2020, June-August, Morgan Miller III

Special Collection

Allan Kaprow: artists' books collection: Athenaeum Music & Arts Library
 Mel Bochner: artists' books collection: Athenaeum Music & Arts Library

Compact Discs

Aziza
The chaconne: from the ground up
Twelfth Van Cliburn International Piano Competition: Joyce Yang, Silver Medalist
Unsettled on an old sense of place, Gustavo Aguilar, Gift of Leah Roschke
Violin sonatas, Belá Bartók
Wolfgang Amadeus Mozart, Giacinto Scelsi, Arvo Pärt, Werner Bärtschi, Ferruccio Busoni, Werner Bärtschi

The piano sonatas, volume VIII, Ludwig van Beethoven
Sur incises; Messagesquisse; Anthèmes 2, Pierre Boulez
Trilogy, Chick Corea
Dither, Dither, Gift of Leah Roschke
Deutsche Sinfonie, Hanns Eisler
Places, Jan Garbarek
Flute sonatas & solo works, Brandon Patrick George
Complete madrigals, vol. 1, Carlo Gesualdo
The rain, Ghazal, Gift of Leah Roschke
Chanchullo, Rubén González
Agrippina, George Frideric Handel
The diary of one who disappeared; Říkadla; Moravian folk poetry in songs, Leoš Janáček
Sultan composers, Lalezar
The crimson bird, Nicola LeFanu
From this place, Pat Metheny
Minamo, Minamo, Gift of Leah Roschke
Concertos for oboe, Christopher Nickel
Take me to the alley, Gregory Porter
The grand encounter, Dianne Reeves
Different trains; Electric counterpoint, Steve Reich
Without a net, Wayne Shorter
Pacific Overtures: original Broadway cast recording, Stephen Sondheim
We shall overcome: the Seeger sessions, Bruce Springsteen
Taking stock: the music of David Stock, David Stock
American flute concertos, Mary Stolper
Shed, Toca Loca, Gift of Leah Roschke
Symphonies nos. 2 & 21, M. Vainberg
The epic, Kamasi Washington

DVDs

State fair, Walter Lang
Follow the fleet, Mark Sandrich
Chihuly: Fire & light, Peter West, Gift of Su-Mei Yu
My blueberry nights, Wong Kar Wai
From Russia with love, Terence Young

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Social Media Handles
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Special Website Page
ljathenaeum.org/explore

Athenaeum YouTube Channel
www.youtube.com/c/AthenaeumMusicandArts

All members should be receiving e-blasts (if they wish). If you are not, please send your information to info@ljathenaeum.org to have your e-mail address added to our list.

The Athenaeum newsletter is available online to members. Go to ljathenaeum.org/newsletter and use Athena3rules as the case-sensitive password.

Newsletter

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