



athenaeum

MUSIC & ARTS LIBRARY



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➤ A PUBLICATION FOR MEMBERS ➤

MARCH/APRIL 2023

ATHENAEUM HOSTS ITS FIRST IN-PERSON BENEFIT SINCE 2019



Join us on **Friday, April 14**, as we toast the town in our version of the exuberant art scene of the 1920s! Kick up your heels with pizzazz to celebrate the Athenaeum's past and bright future at our historic William Templeton Johnson building in downtown La Jolla that opened in 1921.

Guests are encouraged to come in 1920s attire, dressing as a favorite cultural figure from the 1920s if they choose. Be prepared to savor the delicacies and indulgences to be expected from a party worthy of the Great Gatsby. There will be an open bar with 1920s cocktails, and food will be plentiful. We invite you to walk around and enjoy demonstrations of the many offerings of the Athenaeum. There will be jazz music, a live art demonstration by Andrew Alcasid (whose exhibition will be on view in our Claves Gallery), a photo opportunity with a vintage car, a 1920s dance demonstration, and a silent auction. After a crafted martini or a taste of Bee's Knee's bathtub gin, be ready to join the Flappers and Moguls on the dance floor for the Charleston, Foxtrot, Waltz or Tango. And then . . . *Shhh* . . . *Silent* is not the word for our out-of-this-world auction cache.

The offerings promise to knock your socks off. Run, don't walk to The Auction House for the very best find. Our 'S Wonderful VIP ticket holders will be invited to arrive early. Upon announcing their identity, they will be ushered into Athena's Speakeasy where champagne, martinis, charcuterie, and caviar will abound.

We know this spectacular evening will be "The Talk of the Town." Attendance will be limited, so get in on the gig before the best tickets in town are all gone.

The fun begins at 5:30 p.m. for VIPs, 6:30 p.m. for other levels. Tickets: Ain't We Got Fun: \$250; Got No Blues: \$500; 'S Wonderful VIP: \$1,000

The next day, there will be a free open house at the Athenaeum from 10 a.m. to 5:30 p.m.

For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/tott.

Getting in the spirit of *The Talk of the Town*, the Athenaeum is pleased to present **Jonathan Gómez**, an associate professor at USC Thornton School of Music, who will lecture on *Jazz in the 1920s*, on **Monday, April 10, at 5:30 p.m.**

Gómez will discuss the context of jazz during this period, highlighting the importance of the era's innovative jazz artists. In addition to his lecture, he will play some key recordings after which he will hold a question and answer period.

Gómez is particularly interested in excavating the ways that Black people have turned to music as a site of identity formation, collaboration, community building, and political action. Gómez earned a PhD from Harvard University with a secondary field in African and African American studies, and his research interests are informed by his practice and experience as a jazz saxophonist.

Tickets: \$16 for members, \$21 nonmembers. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/music-lectures.

CHAMBER

ATHENAEUM FAVORITE PLAYS MARCH 17



On Friday, March 17, the Formosa Quartet (Jasmine Lin and Wayne Lee, violins; Matthew Cohen, viola; Deborah Pae, cello) returns. Hailed as "spellbinding" (*The Strad*) and "remarkably fine" (*Gramophone*), they will perform Mozart's String Quartet in D Minor, K.421, Robert Schumann's String Quartet No. 2 in F Major, op. 41, no. 2, and a Formosa Quartet set.

This concert is generously underwritten by Bob and Ginny Black, who wrote:

The members of the Formosa Quartet have become personal friends from when we first met some of them individually over 10 years ago. We have enjoyed personal time with them, celebrated their weddings, their children, their individual careers, their successes in other groups, their and the quartet's collaborations at universities and here with Art of Elan, and most importantly, the accolades they have received from their performances. When we were all younger, we enjoyed hosting the group as Jasmine, Wayne and Deborah camped out on sofas and sofa beds and we enjoyed popcorn and wine in the evening and listened to them play musical games. Violist Brian Chen at the time was living in San Diego with his wife Trisha and children; we have yet to meet the new violist, Matthew Cohen, and look forward to getting to know him.

We join them in celebrating their recent appointment as quartet in residency at the University of Houston's school of music.

Tickets: \$50 for members, \$55 nonmembers, \$15 students. Nuvi Mehta gives a preconcert talk (generously underwritten by Gordon Brodfuehrer in honor of Erika Torri) at 6:45 p.m. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/chamber.

A Letter from the Executive Director



Dear Athenaeum Members,

I hope you are as excited as we are for the Athenaeum's first annual benefit celebration, *The Talk of the Town!* We hope to see you on April 14 for a Roaring Twenties-themed

celebration of the Athenaeum: treat yourself to delicious food and drink, enjoy a cornucopia of music and arts, and help support our programs and staff. Get your tickets now before we sell out!

This spring we're excited to offer lectures by familiar scholars and some new voices. Our new scholars include a precursor to *The Talk of the Town* extravaganza with musicologist Jonathan A. Gómez, from USC's Thornton School of Music, who will focus on the development of jazz in 1920s New York.

In late March we'll also welcome Christopher Carlsmith for a fascinating lecture and book signing highlighting the conservation efforts to preserve the incredible works of art and architecture in Venice, Italy. For returning favorites, Linda Blair will be back with a four-part series on post-Impressionism starting in late April, and Victoria Martino will give a two-part lecture-concert series on Bach's Complete Sonatas and Partitas for Unaccompanied Violin, in part to commemorate the composer's birth month of March.

We're also looking forward to exhibitions and concerts in Logan Heights, including Armando de la Torre's site-specific installation on view in the Palmer Gallery with activations during the Saturday Barrio Art Crawls, and a new emerging composers showcase for high school students in collaboration with San Diego New Music. Sibyl Rubottom has happily retired and passed along her Print Studio duties to our AAC Manager Chris Padilla, who will now be at the AAC five days a week.

I look forward to seeing you in La Jolla or Logan Heights soon!

All my best,
Christie

We all do 'do, re, mi,' but you have got to find the other notes yourself.
—Louis Armstrong

Save the Dates!

Art historian Linda Blair will be giving a four-part lecture series on post-Impressionism on Mondays, April 24 and May 1, 8, and 15, beginning at 7:30 p.m.

Series tickets: \$56 for members, \$76 nonmembers.

Individual lectures: \$16 for members, \$21 for nonmembers.

Look for updates on our website at ljathenaeum.org/art-history-lectures.

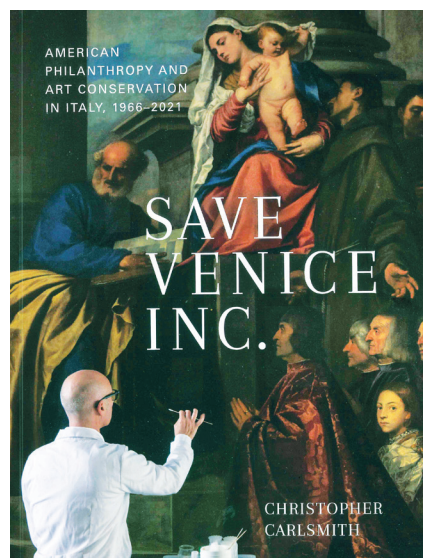
ART HISTORY LECTURE

NEW ATHENAEUM LECTURER BRINGS CONSERVATION TO THE FORE

On Thursday, March 30, 5:30 p.m., Christopher Carlsmith discusses his book *Save Venice Inc.: American Philanthropy and Art Conservation in Italy, 1966–2021*. He tells the story of Save Venice, Inc., which begins in 1966, when the most destructive flood in the history of Venice temporarily submerged the city and threatened its art and architecture. Among the organizations that mobilized to protect the city was Save Venice Inc., founded in Boston. It has become the most active committee dedicated to preserving the artistic legacy of this unique city on the sea.

In *Save Venice Inc.*, Carlsmith traces the achievements and challenges faced by this and other historic preservation organizations and Venice itself. He explores the leadership, conservation projects, fundraising, and educational outreach the organization has employed successfully to raise substantial funds to conserve and restore paintings, sculptures, books, mosaics, and entire buildings at risk. According to the nonprofit's website, "Since 1971, Save Venice has funded the conservation of nearly 2,000 individual artworks."

Carlsmith is Chair of the History Department at the University of Massachusetts, Lowell, where he has taught since 2001. He earned his undergraduate degree in history at Stanford University in 1986, and his Ph.D. in early modern European history at the University of Virginia in 1999.



Books will be available for purchase. The pre-order price is \$34.95; at the time of the talk it will be \$39.95. Tickets: \$20 members, \$15 nonmembers, \$5 students. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/art-history-lectures.

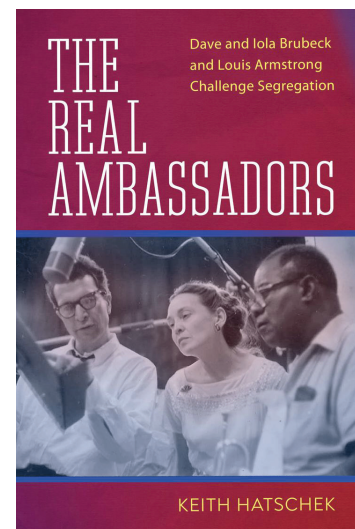
KATHI'S LIBRARY CORNER

BOOK COVERS ESSENTIAL JAZZ HISTORY

Keith Hatschek's book, *The Real Ambassadors: Dave and Iola Brubeck and Louis Armstrong Challenge Segregation* (University Press of Mississippi, 2022, 781.65092/H365) tells the little-known story of the jazz musical conceived by Dave and Iola Brubeck as a commentary on the racial segregation that afflicted the United States in the middle of the 20th century.

Long interested in social justice before that concept entered the Zeitgeist, the Brubecks had a strong desire to use music to demonstrate the absurdity of segregation and advocate for a more tolerant country. Inspired by the U.S. State Department's practice of sending musical groups (a large percentage including African American performers) to tour foreign countries during the Cold War era and demonstrate the benefits of a democratic society, the Brubecks' musical called attention to the double standard these same musicians faced when they returned home to discrimination and injustice after being lauded and appreciated abroad.

Eventually titled *The Real Ambassadors*, the musical was begun in 1956 and featured music by Dave and words by Iola. However, it did not receive an actual performance until the Monterey Jazz Festival in 1962 after many years of setbacks and frustrations.



Hatschek describes the genesis and evolution of the musical, including efforts to secure the right performers. The Brubecks agreed early on that Louis Armstrong would be perfect for the main role, and although he was

eager to take part, matters were complicated by Armstrong's manager, Joe Glaser, who was reluctant to endorse anything that would take Armstrong away from his lucrative touring schedule. Eventually, a confluence of timing and situation allowed this to work out. Other musicians, in addition to Armstrong and Dave Brubeck, included the vocal group Lambert, Hendricks & Ross and jazz singer Carmen McRae, who became the female lead.

In addition, the many aborted attempts to find a performance venue and efforts to make a recording of the musical, which actually preceded the first performance, are explained in detail, but in readable fashion. (For anyone interested in hearing this original recording of the Brubecks' musical, it is in the Athenaeum compact disc collection under the call number J B83 re.)

Hatschek has made excellent use of archival resources, and extensive interviews with those associated with *The Real Ambassadors* to provide valuable documentation of an essential part of jazz history.

MAR

1 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

3 Fri

PEEC PROGRAM FOR TEENS, LOGAN HEIGHTS

Athenaeum Art Center, 4–6 p.m., free

5 Sun

ATHENAEUM AT THE MARKET

Athenaeum Booth, La Jolla Open Aire Market, La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

6 Mon

ATHENAEUM MINI-CONCERT

Wesley Precourt/Hanah Stuart, violins, noon, free

7 Tue

MUSIC LECTURE/CONCERT

Bach Birthday Bash, Victoria Martino, violin, 7:30 p.m. Two-part lecture/concerts: \$56/66; individual lecture/concert: \$30/35

8 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

9 Thu

JAZZ AT THE ATHENAEUM

Geoffrey Keezer/Gillian Margot, 7:30 p.m., \$35/40

10 Fri

PEEC PROGRAM FOR TEENS, LA JOLLA

Athenaeum Studio, 4–6 p.m., free

EXHIBITION

Reception: Andrew Alcasid: *Turning Pages*, Claves and Rotunda galleries; Selections from the Athenaeum's Erika & Fred Torri Artists' Books Collection; 6:30–8:30 p.m. On view through May 6, free

11 Sat

BOOK SALE, LA JOLLA

On the patio and in the music room, 10 a.m.–4 p.m.

13 Mon

ATHENAEUM MINI-CONCERT

Ines Irawati, piano, noon, free

14 Tue

MUSIC LECTURE/CONCERT

Bach Birthday Bash, Victoria Martino, violin, 7:30 p.m. \$30/35

15 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

17 Fri

PEEC PROGRAM FOR TEENS, LOGAN HEIGHTS

Athenaeum Art Center, 4–6 p.m., free

SPRING ATHENAEUM JAZZ, QUALCOMM HALL

Charles Lloyd Ocean Trio, 7:30 p.m., Irwin M. Jacobs Qualcomm Hall. Spring Series of three concerts: \$124/139; Charles Lloyd concert, \$50/55

CHAMBER CONCERT

Formosa Quartet, 7:30 p.m., \$50/55/15. (Pre-concert talk, Nuvi Mehta, 6:45 p.m.)

18 Sat

NEW MEMBER TOUR

Meet at the front desk, 11 a.m., free

ARTIST WALK-THROUGH, LA JOLLA

Andrew Alcasid, *Turning Pages*, 1 p.m., free

19 Sun

ATHENAEUM AT THE MARKET

Athenaeum Booth, La Jolla Open Aire Market, La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

20 Mon

ATHENAEUM MINI-CONCERT

Naomi Alter, harp, and Jane Masur, flute, noon, free

22 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

24 Fri

PEEC PROGRAM FOR TEENS, LA JOLLA

Athenaeum Studio, 4–6 p.m., free

SAN DIEGO NEW MUSIC, LA JOLLA

Concert curated by Sarah Skuster, 7:30 p.m., \$25/30/12

25 Fri

ATHENAEUM JAZZ, LA JOLLA

Allison Miller Boom Tic Boom, 7:30 p.m.; \$40/45

27 Mon

ATHENAEUM MINI-CONCERT

Courtly Noyse, noon, free

29 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

MURALS OF LA JOLLA TOUR

Meet at the entry to the Athenaeum, 5:30 p.m. RSVP at ljathenaeum.org/murals

30 Wed

ART HISTORY LECTURE AND BOOK SIGNING

Save Venice, Inc., Christopher Carlsmith, 5:30 p.m., \$15/20/5

31 Fri

PEEC PROGRAM FOR TEENS, LOGAN HEIGHTS

Athenaeum Art Center, 4–6 p.m., free

APR

1 Sat

ATHENAEUM SCHOOL OF THE ARTS

Spring Session begins

3 Mon

ATHENAEUM MINI-CONCERT

Me Kolme Trio, noon, free

4 Tue

EXHIBITION

Call for entries for Athenaeum Juried Show opens

5 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

7 Fri

PEEC PROGRAM FOR TEENS, LA JOLLA

Athenaeum Studio, 4–6 p.m., free

ACOUSTIC CONCERT

Greg Douglass, Blossom and Bloom, Ritmo Latino, 7:30 p.m. Series of three concerts: \$39/54/15; individual concert: \$15/20/5

10 Mon

ATHENAEUM MINI-CONCERT

Anita Graef, cello, noon, free

MUSIC HISTORY LECTURE

Jazz in the 1920s, Jonathan Gómez, 5:30 p.m., \$16/21

11 Tue

ARTIST TALK, LA JOLLA

Andrew Alcasid, *Turning Pages*, 6 p.m., \$15/20/5

12 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

SPRING ATHENAEUM JAZZ, LA JOLLA

We ARE Trio, 7:30 p.m.; \$40/45

13 & 14 Thu & Fri

Library and offices closed for benefit preparations

14 Fri

PEEC PROGRAM FOR TEENS, LOGAN HEIGHTS

Athenaeum Art Center, 4–6 p.m., free

SPECIAL EVENT

The Talk of the Town, annual benefit celebration at the Athenaeum La Jolla. VIP reception 5:30 p.m.; event, 6:30 p.m. Tickets: \$250/500/1,000 (VIP)

15 Sat

SPECIAL EVENT

The Talk of the Town open house, Athenaeum La Jolla, 10 a.m.–4 p.m., free

NEW MEMBER TOUR

Meet at the front desk, 11 a.m., free

CHAMBER CONCERT

Baumer Quartet/Alex Greenbaum, cello, 7:30 p.m., \$50/55/15. (Pre-concert talk, Nuvi Mehta, 6:45 p.m.)

16 Sun

ATHENAEUM AT THE MARKET

Athenaeum Booth, La Jolla Open Aire Market, La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

17 Mon

ATHENAEUM MINI-CONCERT

Holly Hofmann, flute, noon, free

19 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

21 Fri

PEEC PROGRAM FOR TEENS, LA JOLLA

Athenaeum Studio, 4–6 p.m., free

ACOUSTIC CONCERT

Wax, Billy Galewood, Jefferson Jay, 7:30 p.m., \$15/20/5

24 Mon

ATHENAEUM MINI-CONCERT

Katina Mitchell, soprano, noon, free

ART HISTORY LECTURES

Post-Impressionism, Linda Blair, 7:30 p.m. Series of four lectures: \$56/76; individual lectures: \$16/21

26 Wed

CHILDREN'S STORYTIME AT THE ATHENAEUM

Children ages one to nine, 3 and 3:30 p.m., free

MURALS OF LA JOLLA TOUR

Meet at the entry to the Athenaeum, 5:30 p.m. RSVP at ljathenaeum.org/murals

28 Fri

SAN DIEGO NEW MUSIC, LOGAN HEIGHTS

Emerging Composers Workshop Reading with professional musicians, Athenaeum Art Center, 7:30 p.m.

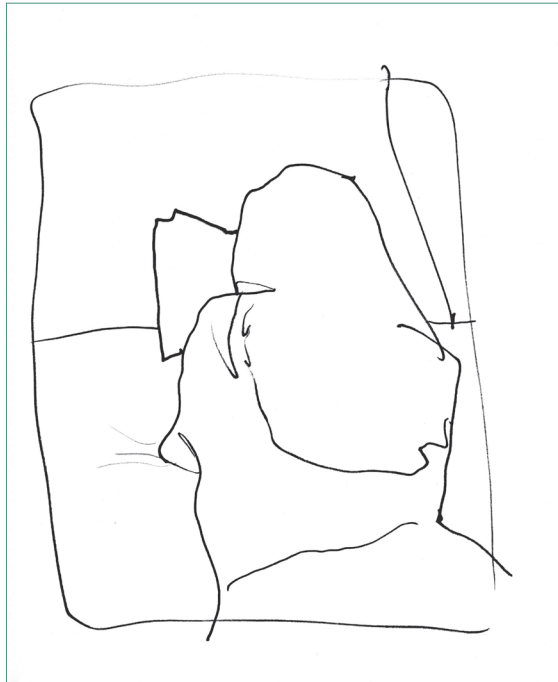
30 Sun

ATHENAEUM AT THE MARKET

Athenaeum Booth, La Jolla Open Aire Market, La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

EXHIBITIONS

ANDREW ALCASID PRESENTS “TURNING PAGES” IN LA JOLLA



Poisonwood Bible, Andrew Alcasid

In homage to the Athenaeum’s beginnings as the La Jolla Reading Room, **Andrew Alcasid** presents *Turning Pages*, a collection of figure drawings depicting his partner, Aubrey Mejia, reading at their home.

After being diagnosed with cancer in 2019, Alcasid began to draw small still lifes. Mejia, a floral designer, would bring a variety of blooms to the hospital and home as Alcasid underwent chemotherapy, resulting in a series of watercolor florals he called *Get Well Soon*. The

Turning Pages series began in 2020 while the artist was convalescing at home during the pandemic, creating these quiet studies of their shared love of reading and writing.

Andrew Alcasid is a graduate of the museum studies program at San Diego Mesa College and previously studied figure drawing at Miramar College and North Park Drawing Group. He has held artist residencies at Bread & Salt and Helmuth Projects (now shuttered). As a mostly self-taught artist who started by experimenting with street art, Alcasid has over 60 works displayed on San Diego electrical boxes. His public murals include the “Omega Mural” in Mira Mesa and “Cube, Palm, Orchid” at the corner of Adams and Hawley in Normal Heights.

Turning Pages will be exhibited in the Claves and Rotunda galleries through **May 6** and opens at a reception on **Friday, March 10, 6:30–8:30 p.m.** Visitors can learn more about Alcasid’s artwork during an **artist walk-through at 1 p.m., Saturday, March 18**. Alcasid will present an artist talk at the Athenaeum at **6 p.m., Tuesday, April 11**. Reservations are \$15 for members, \$20 nonmembers, and \$5 students. For details, visit us online at ljathenaeum.org/exhibitions or call us at (858) 454-5872.

Around the Athenaeum Art Program



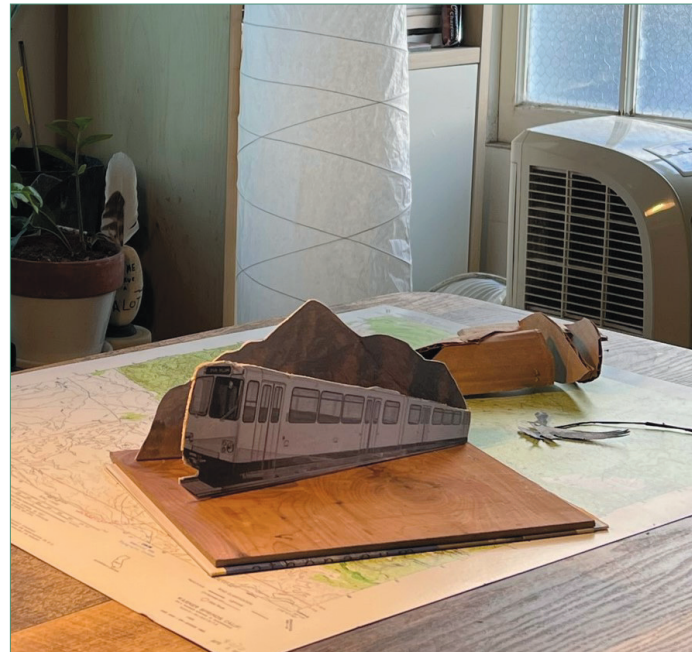
Stephanie Scanga, second from right, with stepdaughter Katherine and stepson Joey Scanga and Mark Quint

We honor Stephanie Scanga after over 30 years of using her keen eye and expertise as an exhibition designer and art committee member. As artist Matt Rich said,

Stephanie is the best and it was my great luck to work with her in 2015 and get to know her. She was a magical shepherd. Her kindness and humor and keen insights helped me stage one of the most important exhibitions of my career at the Athenaeum. It was an experiment and Stephanie was right there giving me space and guidance and insight that made the whole balancing act work out. She is no BS when it comes to friendship, art and humor.

We look forward to seeing Stephanie reading art magazines in the periodicals’ nook.

ARMANDO DE LA TORRE DEPICTS A LANDMARK IN LOGAN HEIGHTS



Mock up of Blue Line trolley for exhibition, Armando De La Torre

On the Blue Line is a site-specific installation created by artist **Armando de la Torre** in the Palmer Gallery at the Athenaeum Art Center in Logan Heights.

Using found objects, photography, and recycled cardboard and wood, De la Torre incorporates sound and video

to explore common threads between his community of Barrio Logan, the gallery space, and his own life.

Athenaeum Art Center Manager Chris Padilla commented:

Armando de la Torre is exhibiting a massive cardboard rendering of the Blue Line Trolley at the Athenaeum Art Center. The trolley is set against a mountainous backdrop and features an osprey catching fish, representing the natural landscape and the idea that human storytelling and the environment are intertwined.

De la Torre believes the earth is a recording device and soil narratives are a way to understand the environment. He uses cardboard in his work as a way to reduce costs and waste while presenting a design and concept challenge. De la Torre sees the trolley as a metaphor for movement and migration and is using it as a structural concept for storytelling without trying to control its meaning.

On the Blue Line opened on February 11 and will be exhibited through May 5. It can be viewed during AAC gallery hours, 11 a.m.–4 p.m., Tuesdays–Saturdays; during the Barrio Art Crawls, 5–8 p.m., on **March 11** and **April 8**, and by appointment. For more details, call us at (858) 454-5872 or go online to ljathenaeum.org/exhibitions.

ATHENAEUM ART CENTER NEWS

PRINT STUDIO GEARING UP FOR EVEN MORE ACCESS



Sibyl Rubottom and family immersed in her recent exhibition at AAC

New AAC Manager, Chris Padilla, reports that the Print Studio is currently undergoing some re-organization and maintenance on the printing presses to gear up for an exciting reopening of the studio for public use and more printmaking classes.

The Print Studio also is working on developing its printmaking, bookbinding, and letterpress library that will be a helpful resource for everyone to learn more about printmaking.

Former Print Studio Manager and Athenaeum Artist in Residence Sibyl Rubottom retired on January 28, at the close of her exhibition *Visual Memoir: 1962–2022*. She built up the Print Studio from the beginning of the Athenaeum Art Center’s opening in 2016 and has bid *au revoir*—because she will continue to be a dedicated member of the Athenaeum and occasional Athenaeum School of Art teacher.

SPECIAL LECTURE-CONCERT

BACH BIRTHDAY BASH: A TWO-PART CELEBRATION ON BAROQUE VIOLIN



Portrait of a Violinist, 1773, Anne Vallayer-Coster

In a special two-part lecture-concert, Baroque violinist and scholar **Victoria Martino** will perform **J.S. Bach's Six Sonatas and Partitas for Unaccompanied Violin**, and discuss both form and content of these seminal works in the context of the composer's life and legacy. This series is a unique opportunity to hear these celebrated compositions performed on an original period instrument from Bach's time, using a facsimile of the autograph manuscript. These works of Bach are considered by most violinists to be the most

challenging compositions in his repertoire. These works, with their musical and technical demands, represent the apotheosis of violin literature. Hearing them in concert, one can scarcely believe that such rich harmonic complexity and profound emotion could be evoked by a single melodic instrument.

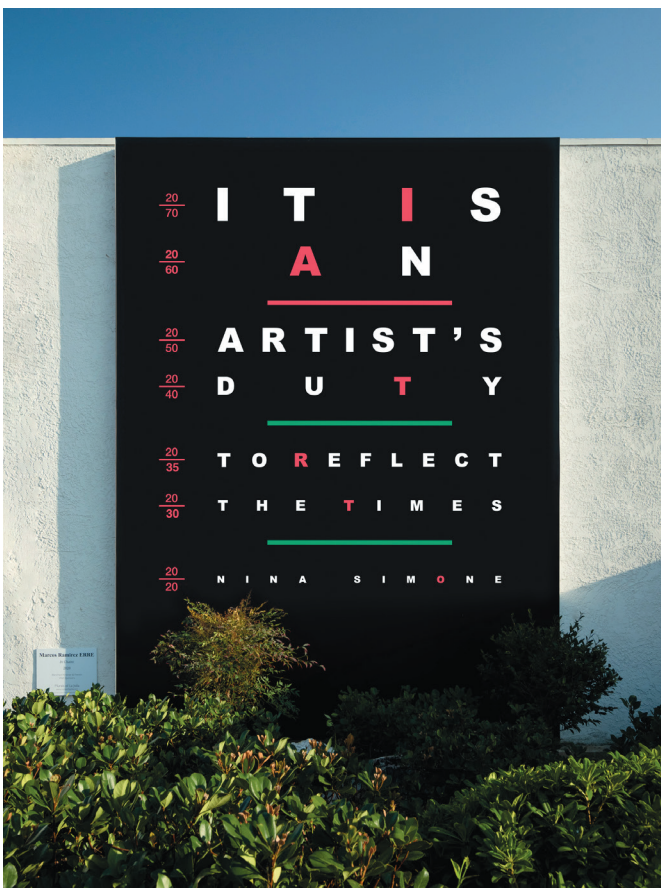
A magna cum laude graduate of Harvard University, Martino studied Baroque violin and early music performance practice in Boston with the legendary Robert Koff. She has been performing internationally as a Baroque soloist and chamber musician since 1989. She plays an original, unmodified Baroque violin by Michael Andreas Bartl (Vienna, 1760).

Part I, March 7: The Baroque Sonata
Part II, March 14: The Baroque Partita
 Both begin at **7:30 p.m.**

Series tickets: \$56 for members, \$66 nonmembers. Individual lecture-concerts: \$30 for members, \$35 nonmembers. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/special-concerts.

MURALS CORNER

NEWEST MURAL PLAYS ONCE AGAIN ON THE SNELLEN EYE CHART



To Reflect the Times, 2023, Marcos Ramirez ERRE. Located at 7744 Fay Ave Marleigh and Alan Gleicher, Wall Sponsors

Marcos Ramírez ERRE's mural, *To Reflect the Times*, is the third installment of the artist's work at the same site at 7744 Fay Avenue. In line with his previous two installations, this new work also poignantly reappropriates the Snellen eye chart as a symbolic tool.

An idol of American music and well-known civil rights activist, Nina Simone was one of the most extraordinary artists of the 20th century.

ERRE quotes Simone as a way to reflect on the ongoing role of the artist and art's

function as a bellwether of humanity. An impactful amalgamation of past, present, and future evolves as ERRE draws in the voices of the past to investigate the current moment, his role as the artist, and the collective role of art in society.

Ramírez ERRE lives and works in the transborder region of San Diego–Tijuana.

RECENT CONTRIBUTORS

(AS OF DECEMBER 14, 2022–FEBRUARY 13, 2023)

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

- | | |
|---|---|
| Max Elliott
Dr. Seuss Foundation | Christopher Adler
Kathryn Anthony
Susan Astarita
Dennie Bates and Stephen Mook
John and Rosina Beaver
Jack L. Brown
Jo and Michael Brunner
Anthony and May Bull
Marie Burke
Brindan E. Byrne
Edgar D. Canada
Victor Cardello
Richard English
Jean Fort
Richard Fridshal
Ellen Geis
Jamie and Bob Ginsberg
Joan Glatthorn and Viktor Dovhan
Beth Goodman
Barry and Jennifer Greenberg
Xanthe and Roger Hallman
Barbara Kamesar
Benjamin Kaufman
Betty and Gary Kraut
Nicole Sours and Dr. Arvid Larson
Ann and Gerry Lipschitz
Claudia Lowenstein
Jennifer S. Luce
Gloria Lynch
Kyong and Daniel Macek
Richard and Cynthia May
Laurence McGilvery
Rena Minisi
Betsy Mitchell
Joani Nelson
Phillip Nguyen
Marilyn Ramos and Ricardo Motos, Jr.
Jane Rand
Tom Rasmussen
Claudio D. Scheingart
Leslie Simon
Helena Stage and Randy Robbins
Steven and Stephanie Steinberg
Paul Steitz
Tom and Patricia Stuart
Carol Studebaker
Ulf Sundberg
Deborah Billy and Michael Turner
Joan Urdan
Judith and Victor Vacquier
Yvonne Vaucher and Brian Wagner
Regina Williams |
| Karen S. Fox
W. Einar and Sally Gall
Carolyn W. Yorston-Wellcome | |
| Judith Bachner and Eric Lasley
Fenner Milton
David and Marcia Sleet
Sleet Music Performance Fund
Richard and Estelle Wagner | |
| Guy Stone | |
| Carmen Cuenca and Michael Krichman | |
| Lois Lasry
Gift in Memory of Suzanne Whitman | |
| Bob and Ginny Black
Gift in Memory of Margaret Duff
Gift in Memory of Suzanne Whitman
Christopher and Dr. Carole Scott | |
| Silvia Berchtold
Jordan and Masha Block
Ed and Martha Dennis
Norman Forrester and Bill Griffin
Tom Harten
Norma Hidalgo Del Rio
Sonia E. Kuster
Gerry and Linda McAllister
Bob and Catherine Palmer
Philip and Ann White
John and Annasue Wilson
Olivia and Marty Winkler
Claudia Prescott
Nora and Fritz Sargent
Tanya Young and Michael McManus | |
| Susanna and Michael Flaster
Carol Harter and William Smith
Faye Hunter and Hugh Davies
Bill Kellogg
William K. Lo
Dorothy J. Piacentini
Charles and Julie Pinney
Edward and Nancy Quinn
Elke G. Radelow
Patti and Jack Schwellenbach
Robin and Murray Sinclair, Jr.
Sara Stevens
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Around the Athenaeum

OPENING RECEPTION OF EVA STRUBLE: "MIDDEN," FRIDAY, JANUARY 13, 2023



Jocelyn Saucedo Larson, Christie Mitchell, and Eva Struble celebrate the culmination of their efforts.



Three art professor-artists, Matthew Hebert and Eva Struble (SDSU) and Matt Rich (USD), meet cute.



Eva's show drew many artists, including Jeanne Dunn and friend Susan Amorde down from LA.



Dana Springs and friend share a happy moment during the exhibition.



Kathryn Kanjo and David Jurist admire one of Eva's panels.

HAPPENINGS IN THE LIBRARY



Christie greets a group of artists' books enthusiasts led by art historian Seonaid McArthur. Beginning this spring we will host a monthly Saturday get-together to view artists' books in the Elliott North Reading Room.



Elizabeth Marcano brings music and song to her storytellings on Wednesdays at 3 and 3:30 p.m.

31st Annual Juried Exhibition Call for Entries Opening in April

The call for entries for the Athenaeum's 31st Annual Juried Exhibition will open online the first week of April. Artists may enter up to three works for juror consideration for this exhibition.

Our juror this year is Isabel Casso, Assistant Curator at the Museum of Contemporary Art San Diego.

The 31st Annual Juried Exhibition will be on view July 15–September 9, 2023, with an opening reception on Friday, July 14, 6:30–8:30 p.m.

Visit ljathenaeum.org/juried-exhibition for updates.

Bookmark the Athenaeum's quarterly book sale, Saturday, March 11, 10 a.m.–4 p.m. Join us on our patio and in our music room, where there will be hundreds of books and CDs, and even some LPs. A true community event!

SPRING CONCERTS

JEFFERSON JAY BRINGS ANOTHER GREAT ACOUSTIC SERIES TO THE ATHENAEUM



Wax's extroversion was a big hit in the winter series.

After an especially well-received winter series, Acoustic Evenings is back for spring. The series opens on **April 7** with seasoned guitarist **Greg Douglass**, San Diego Music Award-winning duo **Blossom and Bloom**, and Latin quartet supreme **Ritmo Latino**. The **April 21** concert features super rapper **Wax**, versatile **Billy Galewood**, and highly creative impresario **Jefferson Jay**. The series ends **May 5** with legendary guitarist **Fred Benedetti**, bluegrass/gypsy jazz sextet **MohaviSoul**, and heartwarming Western duo **Trails and Rails**.

Series tickets: \$39 for members, \$54 nonmembers, \$15 students. Individual concerts: \$15 for members, \$20 nonmembers, \$5 students. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/acoustics. Concerts begin at 7:30 p.m.

DAN ATKINSON BRINGS STELLAR ATHENAEUM JAZZ CONCERTS THIS SPRING



Collective trio We ARE (pianist Aaron Goldberg, bassist Reuben Rogers, and drummer Eric Harland) makes its area debut on Wednesday, April 12

The series opens at Irwin M. Jacobs Qualcomm Auditorium, **Friday, March 17**, with master saxophonist **Charles Lloyd**, performing with pianist **Gerald Clayton**, guitarist **Anthony Wilson**, and bassist **Larry Grenadier**, on the occasion of Lloyd's 85th birthday. Back at the Athenaeum the next concerts feature drummer **Allison Miller and Boom Tic Boom** (saxophonist **Nicole Glover**, pianist **Shamie Royston**, and bassist **Todd Sickafoose**) on **Saturday, March 25**, and **We ARE** on **Wednesday, April 12**.

Series tickets: \$124 for members, \$139 nonmembers. Individual concerts: March 17: \$50 for members, \$55 nonmembers. March 25 and April 12: \$40 for members, \$45 nonmembers. For details and tickets, call 858-454-5872 or go online to ljathenaeum.org/jazz. Concerts begin at 7:30 p.m.

IN MEMORIAM

A FAREWELL TO A CLOSE FRIEND: SUZANNE WHITMAN



Sue with her abstract landscape, 2013

It was 1989 and I had been at the Athenaeum for about three months when a lady stopped in. She was wearing a wonderful large black hat and asked for the *Art Index*. I was intrigued. Nobody ever came with a hat of that size and nobody ever asked for the *Art Index*, which was set of reference books providing indexing for art journals. I followed the lady closely, and she told me her name was Sue Whitman.

She had moved to California from Florida, and her daughter had asked her to visit the Athenaeum. She was very excited about the place, even though we were only working out of one small space at that time, which is today the Joan & Irwin Jacobs Music Room. Sue was interested in volunteering, and within a few days she was sitting at a typewriter and was working on a brief history of the Athenaeum.

She was a great writer and full of energy. I shadowed her for many weeks and realized that the two of us, although with a difference in age, just felt very close to each other. Sue became a very wonderful friend; she also became a very active volunteer for the Athenaeum. We considered her a staff member. She was involved in everything that was going on at the Athenaeum and she became a member of the Board in no time—the president after a while—and stayed on for more than 25 years. She was a writer, and she was an artist; her motto was always “With creativity, there is no retirement age!” She had many exhibitions in Florida, where she was the public relations director of the Norton Museum of Art; she had exhibitions

in New York, Connecticut, Berry Islands, and the Bahamas, and several exhibitions at the Athenaeum.

She researched and created delightful booklets for the gala to give everybody a full understanding of the theme, like *Midnight in Paris*, *New Orleans: All that Jazz*, *The History of Portugal*, and many other very meaningful write-ups. She interviewed many volunteers for the newsletter (113 from 1991 to 2015) and always hit the right story and added a wonderful picture. People were very proud and very excited about it. Ida Deichaite, who is now a trustee and the secretary for the Board, was a volunteer for many years before, and Sue's article had such an impact on Ida that she sent it to her parents in Europe. It made Sue very happy.

Sue left her La Jolla home just before the pandemic and moved closer to her daughter in North County. The two of us had a very active e-mail exchange; she still was so interested to hear what was happening at the Athenaeum and what was happening in my life. We sent e-mails many times a week, sometimes more than one a day.

One Saturday in December 2022 we were ready to drive to our house in Baja Sur for the traditional Christmas celebration. Sue had asked me to visit her before our departure, my time was getting short, but then we added an extra day and I sent an e-mail and asked if it was okay to come that afternoon. There was no answer, which made me nervous, because she always answered right away. We had to leave the next day, and a few days later I got an e-mail in Mexico from her daughter, who told me Sue had a stroke and passed away. I was so heartbroken. Sue always told me she was ready to go but she would let me know when she felt close to it. She died two days after we had left, at the age of 105. I miss her tremendously and still read many of her e-mails. She was the light of the Athenaeum and a wonderful friend.

Erika Torri
Former Joan & Irwin Jacobs Executive Director

LOVING MEMORIES OF A DEAR ATHENAEUM MEMBER AND GALA VOLUNTEER



Lou Campbell (r) and Deborah Waterford, who bonded over preparations for multiple galas, lead the Gala Parade in 2017.

Staff and other members of the Athenaeum family were saddened by the death of Lou Campbell last December. She was active as a core member of the Gala Committee for all 30 galas, from 1989 to 2019. She also made the best peanut brittle, which she would bring to the staff each Christmas, and she also had a wry wit.

Sibyl Rubottom, the creative nexus of all Athenaeum galas, remembers:

Every gala she would come up with amazing ideas for Erika's tiny office. That tiny space was packed with so much detail. Her talents were unbounded, especially sewing. When she teamed up with Deborah Waterford there was no stopping them—Deborah painting great backdrops and Lou's son doing the carpentry. Always a fantasy world was created in the theme of the gala.

NEW ACQUISITIONS

Art Books

*Are you sitting comfortably?: the book jackets of Edward Bawden**
*A new American sculpture, 1914-1945: Lachaise, Laurent, Nadelman, and Zorach**
*The spirit & force of art: drawing in Britain 1600-1750**
*Laura Knight: a panoramic view, Fay Blanchard**
 Christopher Wool, Katherine Brinson
The Edwardians and their houses: the new life of old England,
 Timothy Brittain-Catlin*
Bacon and the mind: art, neuroscience and psychology,
 Christopher Bucklow*
The anatomy of riches: Sir Robert Paston's treasure,
 Spike Bucklow*
*Henry Moore: the helmet heads, Tobias Capwell**
Ernest Gimson: Arts & Crafts designer and architect,
 Annette Carruthers*
*Paul Nash, Emma Chambers**
*100 churches 100 years, Susannah Charlton**
*Daniel Cottier: designer, decorator, dealer, Petra Chu**
*Two lives in colour: Fred Dubery & Joanne Brogden, Ian Collins**
Aesthetic painting in Britain and America: collectors, art worlds,
 networks, Melody Barnett Deusner*
The remarkable life of Jago Stone: once a burglar, always an artist,
 Rob Donovan*
William Simmonds: the silent heart of the Arts and Crafts
 movement, Jessica Douglas-Home*
*The architect is present, Luis Fernández-Galiano**
Walking through the world, Sandi Haber Fifield
Radical women: Jessica Dismorr and her contemporaries,
 Alicia Foster*
*John Hassall: the life and art of the poster king, Lucinda Gosling**
The nature of dreams: England and the formation of Art Nouveau,
 Paul Greenhalgh*
*Nelly Erichsen: a hidden life, Sarah Harkness**
*Sakahàn: international indigenous art, Greg A. Hill**
Thomas MacGreevy and the rise of the Irish avant-garde,
 Francis Hutton-Williams*
Louisa Waterford and John Ruskin: 'For you have not falsely
 praised', Caroline Ings-Chambers*
*A is a critic: writings from The Spectator, Andrew Lambirth**
*The art of Richard Eurich, Andrew Lambirth**
*Salvator Rosa, Helen Langdon**
Everyman's castle: the story of our cottages, country houses,
 terraces, flats, semis and bungalows, Philippa Lewis*
Fifty works by fifty British women artists, 1900-1950,
 Sacha Llewellyn*
Looking at Linlithgow: the royal burgh in art through the centuries,
 Christopher Long*
*Studio systems, Peter Benson Miller**
Women, art and money in late Victorian and Edwardian England:
 the hustle and the scramble, Maria Quirk*
Under the banyan tree: relocating the picturesque in British India,
 Romita Ray*
*The women who shaped modern art in Britain, James Scott**
Medium of exchange, Sheida Soleimani
*The true face of Sir Isaac Brock, Guy St-Denis**
Lewis Carroll's photography and modern childhood,
 Diane Waggoner*
Architects and intellectual culture in post-Restoration England,
 Matthew Walker*
Victorian visions of war & peace: aesthetics, sovereignty & violence
 in the British Empire, c. 1851-1900, Sean Willcock*

Artists' Books

Untitled (Passport #II), Felix Gonzalez-Torres
Left shoe, DeLoss McGraw, Gift of Robert L. Pincus &
 Georgianna Manly in honor of Erika Torri

Graphic Novels

Mozart in Paris, Frantz Duchazeau
Billie Holiday: the graphic novel, Ebony Gilbert
Golden boy: Beethoven's youth, Mikael Ross
The P. Craig Russell library of opera adaptations, vol. 2: adaptations
 of Parsifal, Ariane & Bluebeard, I Pagliacci & songs by Mahler,
 P. Craig Russell

Music Books

Every good boy does fine: a love story, in music lessons,
 Jeremy Denk, Gift of Benjamin Brand & Shara Williams
The real ambassadors: Dave and Iola Brubeck and Louis Armstrong
 challenge segregation, Keith Hatschek
Holy ghost: the life & death of free jazz pioneer Albert Ayler,
 Richard Koloda
Saxophone colossus: the life and music of Sonny Rollins,
 Aidan Levy
Folk music: a Bob Dylan biography in seven songs, Greil Marcus
Sound within sound: radical composers of the twentieth century,
 Kate Molleson
Berg, Bryan Simms
Charles Lloyd: a wild, blatant truth, Josef Woodard

Music Scores

The Blue Pacific
Scarecrow shag, Sherman Storr
Harry Potter and the sorcerer's stone: suite for orchestra,
 John Williams

Compact Discs

Tár: music from and inspired by the motion picture Tár
Three centuries of female composers
Moonstrike, Apollo Chamber Players
The real ambassadors, Dave Brubeck
New standards, vol. 1, Terri Lyne Carrington, Gift of
 Dottie Bybee
Ancient songs of burlap heroes, Columbia Icefield
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Emerald city nights: live at the Penthouse 1963-1964,
 Ahmad Jamal
Linger awhile, Samara Joy, Gift of Dottie Bybee
Concert-arien, Johann Christoph Kridel
God's time: music of J.S. Bach on guitar, Aaron Larget-Caplan
Trios: chapel, Charles Lloyd
Trios: ocean, Charles Lloyd
Trios: sacred thread, Charles Lloyd
Robert le diable, Giacomo Meyerbeer
Nearness, Allison Miller & Carmen Staaf
Cantar, Dafnis Prieto
Round midnight, Quatuor Ébène
Sparkle beings, Angelica Sanchez
Antwerp requiem c. 1650, Philippus van Steelant
Dream dancing, Melissa Stylianou
Dirty rotten scoundrels: original Broadway cast recording,
 David Yazbek

*Gifts of John Wilson

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 this Lunar
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 bunny painted
 by Andrew
 Alcasid at the
 Athenaeum?
 Let us know if
 and when you
 do!**

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