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

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

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!

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.

All lectures begin at 7 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.

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 Schraroun 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 on Monday, May 10.

An interment 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

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.

CONCERTS UNDERWRITTEN BY:
Harpsichordist Takae Ohnishi

Concerts 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 have become long-time members 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, Renbrandt & 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 Renaissance. Look closely; you might be surprised that there are more people in our audiences than we had ever anticipated. The last lecture 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 be streamed 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 and the energy 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 many 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 loyalty, 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
Odetta F eius Gordon: A Classic in Depth

Odetta: A Life in Music and Protest by Ian Zack (782.421/O24/Z12 by Ian Zack – 2008), is the first in-depth biography of folk singer and recording artist Odetta Felous 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 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.

**EXHIBITIONS ONGOING**

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

**MUSIC LECTURE**

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

**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

**TEEN PROGRAM IN LA JOLLA**

PEEC Youth Arts, 4–5:30 p.m.; online

**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

**TEEN PROGRAM IN LA JOLLA**

PEEC Youth Arts, 4–5:30 p.m.; online

**CHAMBER CONCERT**

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

**CHAMBER CONCERT**

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

**MUSIC LECTURE**

On Broadway, Jacqueline Silver, 6:30 p.m., online, $15/20

**MUSIC LECTURE**

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

**TEEN PROGRAM IN LA JOLLA**

PEEC Youth Arts, 4–5:30 p.m.; online

**MUSIC LECTURE**

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

**TEEN PROGRAM IN LA JOLLA**

PEEC Youth Arts, 4–5:30 p.m.; online

**UPCOMING in MAY and JUNE**

Music Lecture Series: On BROADWAY!
Jacqueline 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, 8:30 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
JAZZ AT THE ATHENAEUM STREAMING LIVE! FUN CONTINUES THIS SPRING

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.

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 Jacqueline 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!

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.


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 interpose 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 technical and musical demands.

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 Marsalia. 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.

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.

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.

JAZZ AT THE ATHENAEUM STREAMING LIVE! FUN CONTINUES THIS SPRING

The highly successful, monthly series of Jazz at the Athenaeum STREAMING LIVEl! 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).
Colorful Scenes of La Jolla Adorn Our Gallery Walls

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 to meet and shows “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 to meet and shows

When asked about painting in plein air during the pandemic, she acknowledged that because of the risks involved, she painted mostly from life. “I was inspired to paint outside in La Jolla this year,” she says. “I love how the light changes from day to day and I find the street scene a dynamic place to paint.”

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 Adely
Wick Alexander
Barry Bell
Grace Bell
Adam Belt
Michael Bishop
Doris Bittar
James Brown
Lael Corbin
Lynn Criswell
Irene de Watteville
Amanda Faber
David Fober
Ken Goldman
Mathieu Gregoire
Sally Hagy-Boyer
Prudence Horne
Terri Hughes-Oelrich
Beliz Istay
Anne Labovitz
Mark Licari
Viviana Lombozo
Mary Ellen Long
Jean Lowe
Kim MacConnel
Jim Machacek
Mariana Magdaleno
Kathleen Marshall
Roy McKain
Michael Moore
Nikko Mueller
Christine Oatman
Antonio Adriano-Fuleo
Marcos Ramirez Erre
Matthew Rich
Philip Scholz Rittermann
Shyri Rubottom
Robert Salas
Ellen Salk
Aren Skalman
Perry Vasquez
Ruth Walten
Allison Wiese
Karen S. Fox
Gayle Barsamian and David Clapp
Dr. Neil and Ruth Berkowitz
Michael Bishop and Lynn Criswell
Karen and Bob Bowden
Caitlin Doukas
Dr. J. L. and Carolyn Greenslate in memory of Jacqueline Cavinagh-Belzer
David and Judith Johnson
David Kobokoff
Marion Mettler
Judith Morgan
Elvi Olsen and Dick Singer
Alan and Brigit Pitcairn
Patricia Rutledge
Bruce Shiner
Rohan and Murray Sinclair
Bill Smith and Carol Harter
Debra and David Yusseff
James and Theresa Atchison
Dr. Kathryn Anthony
Adina Antin and Dr. Leonard Ozerkus
Howard Armstrong
Sally Ashburn
Paolo and Beth Berger
Gaylyn Boone
Judy Brady
Gary and Jean Bushnell
Linda and Edgar Canada
Becky Cohen
Charleen Duke
Darrell and D’Ann Fanselit
Anne and Barnaby Finch
B. Jean Fort
Charles Ingham
Christopher Kears
Dr. Albert L. Kellner
Charles Kennel and Ellen Lehman
William Larsen
Dr. Arvid Larson and Nicole Souris Larson
Claudia Lowenstein
Ron Lush
Eugene M. and Marilyn Marx
Richard and Cynthia May
Dave and Maggie McPheters
Amy Neas
Renee Packer
Lawrence and Cheryl Portell
James Anthony Rasmussen
Reggie and Debbie Reyes
Ellen Warner Scott
Gerry Scribben
Debra Shannon and Arlene Kaplan
Bruce Silva
Mary Ann Klancer Stanovik
Robin Stark
Dr. Steven and Stephanie Steinberg
Carol Studebaker
Norm and Linda Swanberg
Mary and Jonathan Sztango
Philip Thayer and Ulla Hamilton
Lisa and Jim Thomas
Erika and Fred Turri in memory of Victor Hlavacek
Dr. Katharina Torri and Kevin Ranker
US Bank c/o Frost
Edgar Waehrer and Susan Sturgis
Marcus Wolters and Omaz Lopex
David and Sibyl Wescot
Cynthia Wilson
Mary Wrighton
Philip Yeung and Joseph Sochor

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

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Karen S. Fox
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Marc Muennder
Paul and Joyce Doostart
Paula McColl
Richard and Janet Haskel
Zandra Rhudes
Esther Nahama
Rebecca Lament Etess
Deborah Stern
Margaret Katleman
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Claire Slattery
Patricia Judd
Place Taggart
William and Nancy Paul

MARCH/APRIL 2021
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 Museum, 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 continues to bring cutting-edge art to the streets of La Jolla; Math Bass, on Fay Avenue, latest installed

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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.

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

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 Oeke (1982–1987), Beuys dedicated his life and work to ecological, economic, and political reform. His anti-authoritarian approach galvanized all strata of society.

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 Horse, 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 Oeke, 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 everyone 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. Prices 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 GOING INTO SPRING

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](http://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.

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**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 [ljathenaeum.org/murals](http://ljathenaeum.org/murals).

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ATHENAEUM ART CENTER NEWS

CAMPAIGN TO RECLAIM AND ENDOWMENT DONORS 2002–2021

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

- **$1,000,000+**
  - Joan & Dr. Irwin Jacobs

- **$500,000+**
  - Estate of Donald Russell, Joseph (Jake) Russell, Trustee
  - Estate of Mary Beth Jernigan
  - Estate of Alice Goldfarb Marquis, Ph.D.
  - Joseph A. W. Clayes III Charitable Trust
  - Dr. Max and Melissa Elliott

- **$250,000+**
  - William Karatz, in memory of Barbara Karatz

- **$100,000–$249,999**
  - Anonymous
  - Anonymous, in honor of Erika Torri
  - Kathleen Briggs Estate
  - Farrell Family Foundation
  - Diane and Elliot Feuerstein
  - William and Florence Hawkins
  - Sharon and Joel Labovitz
  - Kay Mills Estate in appreciation of Erika Torri
  - Joyce Cutler-Shaw and Jerry Shaw
  - Elisabeth and Paul Wassmansdorff

- **$50,000–$99,999**
  - Anonymous (2)
  - Clarissa Beerbower
  - Audrey Geisel, Dr. Seuss Fund at The San Diego Foundation
  - Estate of Luisa and Paul Larson
  - Rivkin Family Foundation
  - Ellen Browning Scripps Foundation
  - Jean B. Smith Trust
  - Erika and Fred Torri
  - Carolyn Yorston
  - Liam and Lauren Keough

- **$25,000–$49,999**
  - Chris and Tom Bosworth
  - Eloise and Dr. Russell Duff
  - Audrey Geisel
  - Las Patronas
  - Garma and Steven Muller
  - The Redducs Chartered Foundation Corp.
  - Nora and Fritz Sargent
  - Phyllis Scripps
  - Roger Tsien Estate

- **$10,000–$24,999**
  - Edith Barton
  - Branscomb Family Foundation
  - Florence Cohen
  - Glenna Hazleton
  - Luisa Larson in memory of Paul Larson
  - Betty Jo Petersen
  - Andrea and Dr. Joseph Schmidt
  - Dr. Tom and Nell Waltz

- **$5,000–$9,999**
  - Madeline Goldberg
  - Angelina and Fred Kleinhub
  - Tom Lader Memorial Fund
  - Geraldine McInerwery Memorial Fund
  - Maury Novak Architectural Book Fund
  - Catherine and Robert Palmer
  - Carol Randolph, Ph.D., and Bob Caplan
  - The San Diego Foundation—the Florence Riford Fund
  - Sleet Music Performance Fund
  - Elizabeth and Joseph Taft
  - The Mandell Weiss Charitable Trust
  - David and Dr. Sibyl Wescoe
  - The Sheryl & Harvey White Foundation
  - Andy and Gina Wright Memorial Fund

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ENDOWMENT CAMPAIGN

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  - Andy and Gina Wright Memorial Fund
NEW ACQUISITIONS

Art Books
Chihuly at Keu: reflections on nature, Gift of Su-Mei Yu
Erick Meyerberg: 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
Mythtrin, Trinie Dalton, Gift of the Estate of Faiya Freeman
The modernist garden in France, Dorotheée Imbert, Gift of the Estate of Faiya Freeman
Action! memoirs of a spectator, J.M. Tasende, Gift of Leah Roschke

Artists’ Books
Language is not transparent, Mel Bochner
Erho, 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
Tuweljf Van Cliburn International Piano Competition: Joyce Yang, Silver Medalist
Unsettled on an old sense of place, Gustavo Aguilair, Gift of Leah Roschke
Violin sonatas, Belá Bartók
Wolfgang Amadeus Mozart, Giacinto Scelsi, Arvo Pärt, Werner Bärschi, Ferruccio Busoni, Werner Bärschi

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The piano sonatas, volume VIII, Ludwig van Beethoven
Sur incises: Messagengesuche, Anthèmes 2, Pierre Boulez
Trilogy, Chuck Corea
Dirker, 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, Ghazel, Gift of Leah Roschke
Chanchullo, Rubén González
Agrippina, George Frideric Handel
The diary of one who disappeared, Åkebulas; Moravian folk poetry in songs, Leod Janálek
Sultan composers, Laleh
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
Follows the fleet, Mark Sandrich
Chihuly: Fire & light, Peter West, Gift of Su-Mei Yu
My blueberry nights, Wong Kar Wai

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