Dear Members,

You may know that the Athenaeum’s long-serving and beloved Executive Director, Erika Torri, has announced her intention to retire at the end of the fiscal year. Erika has been the face and driver of the Athenaeum for three decades. She took the Athenaeum from a static library to a dynamic membership institution that offers nearly 200 concerts, lectures, art courses, and exhibitions every year. She led the expansion of the physical facilities on Wall Street (twice) and the establishment of the Athenaeum Art Center in Logan Heights. As a founding member of the Membership Libraries Group, which includes the directors of the 17 remaining membership libraries in the country, Erika put the Athenaeum on the national and international stage with recognition of its arts resources and library collections, particularly its Erika & Fred Torri Artists’ Books Collection.

Erika has displayed executive mastery and also has a personal connection with the Athenaeum’s donors and almost 2,000 members. She has been central to our growth, success, and the special ethos which has defined the Athenaeum’s unique institutional identity. We are sorry to see her depart, but she has won our gratitude for leaving our institution in excellent shape.

A committee of the Athenaeum Board of Trustees has commenced a search to identify a successor; their work will be thorough and nationwide.

Please join me in thanking Erika for her extraordinary leadership. We send her best wishes for the years ahead. I’m sure we will hear of more to come from our dynamic Executive Director, Erika Torri.

With best regards,
John Reis, President
Dear Athenaeum Members,

We have been successful the last few months with lectures by Cornelia Fefer, Linda Blair, and Bruce Leone, and musical presentations by San Diego New Music, the Acoustic Evenings, and Mini-Concerts. We still have to follow COVID guidelines and make everything a little smaller, but in the end it all works out.

Exhibitions

Fall started with a fabulous exhibition showing off all of the treasures from the UCSD Stuart Collection, and there are more than plenty. Right as you entered the gallery you saw the maquettes for the Niki de Saint Phalle Sun God, right behind that Falling Star by Do Ho Suh, and close to it several replicas of Tim Hawkinson's Bear. It was wonderfully arranged by Installation Consultant Stephanie Scanga, and gave a perfect overview of the Stuart Collection. Many visitors mentioned that they noticed things they never noticed when they walked through campus. The exhibition helps you to understand each piece.

It was the fourth time I had the idea to focus on the Stuart Collection for an exhibition. The first time was in 1998, when I thought not many people were aware of the wealth of artwork on campus, although 14 pieces were already completed. I realized it would be a great idea to display the drawings, photos, and maquettes at the Athenaeum. We collected what we could find, framed many things, and with Stephanie Scanga’s help, prepared a great show. I repeated it again for the 20th anniversary of the Collection and after two more pieces had been added, including John Baldessari’s READ/ WRITE/ THINK/ DREAM. The Friends of the Stuart Collection, a support group for Mary Beebe, the director, had been established that year. Joan Jacobs and Peggy Preuss took on the direction, and Rubottom and I visited the flower market for the holiday party. People were excited to see old friends again, and it brought the year to a great ending. Thanks to all of you for coming.

For the next months we will continue with many of our favorite programs: San Diego New Music, under the leadership of Eric Starr, will present the soundOn Festival at the beginning of January. A new series is planned, as well as a new choral concert series; Mini-Concerts, under Lucy Peters’ direction, will continue on Mondays at noon, and Matthew Hebert and Jared Stanley will introduce a new exhibition based on our artists’ books collection. Please check out our new acquisitions, new magazines for art and music, and participate in our new programming. Please consult the newsletter or website for all other upcoming events in January and February and come in often—this is your place.

Thank you for all your support that you so generously bestowed on us, we could not exist without you. We wish you all the best for the New Year 2022.

Erika Torri
Joan & Irwin Jacobs Executive Director
The Athenaeum is pleased to announce the start of the chamber concert series for 2022. The winter offerings include the first three of six concerts.

On Tuesday, January 18, the Barbara & William Karatz Chamber Concerts Series 2021–2022 season opens with the Maxwell String Quartet, underwritten by Ginny and Bob Black. This thoughtful British quartet sold out the Athenaeum in 2019 and 2020. They play with discipline, enthusiasm, and humor. Their program includes Joseph Haydn quartets TBA, Sergei Prokofiev’s Quartet no. 1 in B minor, and Antonín Dvořák’s Quartet in G, op. 106. As they’ve done in their previous shows, they’ll play their own arrangements of Scottish folk tunes.

The second in the series, on Wednesday, February 2, is Max Opferkuch, clarinet, and the Zelter String Quartet. In 1890 Brahms retired from composing, but, after hearing the clarinetist Richard Mühlfeld, was inspired to write clarinet music. His Clarinet Quintet (1893) breathed new life into a neglected medium. Four years later, the 20-year-old British composer Samuel Coleridge-Taylor wrote his Clarinet Quintet in F-sharp minor, which combined the formal concern of Brahms with the rhythmic and harmonic influence of Antonín Dvořák.

A rising clarinet star, Max Opferkuch will perform the Coleridge-Taylor Clarinet Quintet, as well as Johannes Brahms’s Clarinet Quintet in B minor, op. 115, with the Zelter String Quartet, winner of the 2021 Chesapeake Music International Chamber Music Competition.

On Monday, February 14, the Poulenc Trio performs a concert that includes—surprise!—a piece by Poulenc. Francis Poulenc combined oboe, bassoon, and piano in his 1936 Trio. The Poulenc Trio was formed in 2003 to further explore this instrumentation. Since then, they have commissioned 20 works. The last time they played at the Athenaeum was in 2010, and they’ll bring some newly commissioned works along with their signature piece. Other pieces they will play in their ambitious program are Juri Seo’s Principal Brothers No. 4, André Frevin’s Trio for Oboe, Bassoon, and Piano, and Gioachino Rossini’s Fantaisie Concertante on themes of Semiramide.

Tickets for the six-concert series are $270 for members, $300 for nonmembers, and $85 for students. Individual concerts are $50 for members, $55 for nonmembers, and $15 for students. For information on all six concerts in the season and to purchase tickets, call us at (858) 454-5872 or go online to ljathenaeum.org/chamber. All concerts begin at 7:30 p.m. and are held in the Athenaeum library’s Joan & Irwin Jacobs Music Room.
Join art historian Victoria Martino as she honors the legendary “father of modernism,” Piet Mondrian, in a five-week lecture series, commemorating his 150th birthday. She will trace Mondrian’s development from his early representational landscapes, through Fauvism, pointillism, post-impressionism, neo-impressionism, luminism, and cubism, to the final breakthrough of his unique personal style.

February 8: Netherlands (1872–1911). Beginnings and Awakenings
Born into a devout Calvinist family in central Holland, Pieter Cornelis Mondriaan Jr. was encouraged by his family to draw and paint from early childhood. In 1892, he enrolled in the Royal Academy of Visual Arts in Amsterdam, where his academic training focused on drawing from the model, copying the Old Masters, and genre painting. He supported himself by making scientific drawings, producing copies of museum paintings, and giving private drawing lessons in his studio.

February 15: Paris (1911–1914). Experimentation and Integration
In 1911, Mondriaan visited the Moderne Kunstkring exhibition in Amsterdam and was so impressed by the work of the Cubists, he immediately resolved to move to Paris. Upon arrival, he changed his name, dropping an “a” from Mondriaan, as a symbol of his complete immersion into a new culture and society. Experimenting with the style of Picasso and Braque, Mondrian found a way to integrate representational form and geometric abstraction in his work.

February 22: Netherlands (1914–1918). De Stijl and Neoplasticism
In the summer of 1914, Mondrian returned to the Netherlands to visit his seriously ill father. The outbreak of World War I prevented him from returning to Paris, so he settled in the avant-garde artists’ colony of Laren, where with Theo van Doesburg he founded the journal, De Stijl, in which he published essays defining his artistic theory, which he named Neoplasticism.

March 1: Paris (1918–1938). Innovation and Determination
Mondrian returned to Paris at the end of the war and in 1920 published his booklet, Le Neo-plastisme, which served to disseminate his new theories throughout Europe. In the course of the years that followed, Mondrian’s artistic innovation led to the development of a unique pictorial language. Ever pursuing pure abstraction, he became affiliated with the international art associations Cercle et Carre and Abstraction-Création.

In 1938, with war on the horizon, Mondrian decided to move to London. The bombardment of London led him to flee to New York City, where he was received with enthusiasm by artists and collectors. Invigorated by the vibrant energy of the city, he worked tirelessly, until his death from pneumonia in 1944.

14TH ANNUAL SOUNDON FESTIVAL ARRIVES IN EARLY JANUARY
San Diego New Music and the Athenaeum Music & Arts Library present the soundON Festival (formerly known as soundON Festival of Modern Music), featuring Ensemble in Residence NOISE, coming together after a long hiatus due to the pandemic. NOISE has curated a festival exploring the surreality of the gradual return to “normalcy” and the irreversible perspective of a world transformed and that will never be “normal” again.

The program features winning selections from the pandemic-delayed 2020 soundON Call for Scores and highlights an internationally diverse lineup of composers, including Uri Kouchav, João Pedro Oliveira, Jinho Hee Han, and Peter Hager. World premieres by Luke Schultz and Franklin Cox will debut. The eclectic and international collection of works embraces imperfection, liminality, chimeric adaptations, tension, and the cautious return to the illuminated beauty of the world welcoming us back.

Performances will be held at 7:30 p.m. on Thursday, January 6, Friday, January 7, and Saturday, January 8, each evening presenting a different selection of works. Concerts will be held at the Athenaeum library.

Participants will be NOISE members Lisa Cella, flute, Franklin Cox, cello, Colin McAllister, guitar, electric guitar, and conductor, Morris Palter, percussion, Christopher Adler, piano and kluen, Robert Zelickman, conductor, and special guest artists Russ Callison, guitar, Derek Keller, counter tenor, Bernadette Rose Mondok Keller, soprano, and Annabelle Terbetski, viola.

Festival passes are $60 for members, $75 for nonmembers, and $25 for students. Individual concerts are $16 for members, $21 for nonmembers; for reservations and information contact us at (858) 454-5872 or ljathenaeum.org/art-history-lectures. All lectures begin at 7:30 p.m.
Happy New Year! We are excited and fortunate to have Mary Manusos join us to teach basic silkscreening this semester. She is an experienced teacher and loves to share her knowledge.

For the winter semester of the School of the Athenaeum Art Center, Erika & Fred Torri are pleased to announce a major exhibition in our Next Gallery. The exhibition will showcase papermaking artists, printmakers, and book artists. Look for more news on the upcoming exhibition in our next newsletter.

We are pleased to announce that the publication date of volume two of The Font Catalogue will be February 12. We will celebrate this event at the Print Studio in late January. The exhibition will showcase papermaking artists, printmakers, and book artists. Look for more news on the upcoming exhibition in our next newsletter.

The Athenaeum is pleased to finally offer the option of returning library material outside our open hours.

A beautiful new book drop, written by a Freibys Foundation Grant, has been installed on the portico for the convenience of our members. It is designed to cushion and protect all returned material, whether a compact disc, DVD, or book, and is fireproof and tamper-proof.

Although we enjoy seeing you in person the most, if your schedule is hectic, you no longer need to worry about rushing to return material while we are open.

RECENT CONTRIBUTORS

(AS Of October 15—December 31, 2021)

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

Bob and Ginny Black
Catherine and Bob Palmer
Betty Jo Petersen
Maryanne and Irwin Pfister
Ingrid Hibben
Mrs. Ann Bea Craig
Teresa and Harry Hisxon, Jr.
Margie and John Warner, Jr.
Celia Henely
Angel and Fredrick Kleinbub
Ray and Ellen Merewether
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Jack and Laura Peluso
Guy Stone
Sheryl and Harvey White
June and Daniel T. Allen
Benjamin Brandt and Shara Williams
Karen Camp
Kathleen Davis
Pamela DeKemeny in honor of Linda Blair
Kathleen Denno
Max Elliott
Elliot and Diane Feierstein
Lynda Fox
Eimar and Sally Gall
Tom Horton
Vicki Hlavacek in memory of Victor Hlavacek
Gary and Martha Blake Jacobson
Zoe and Eric Kleinbub
Eric Lasley and Judith Rachner
Garva Muller
Louis and Arlene Navias
Ursula Pfeffer
John and Damnie Sue Rais
Patty Rome
Dr. Joseph and Andrea Schmidt
Elizabeth Taft
Erika and Fred Torri
John and Helga Warner
Martin K. and Olivia Winkler
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Beth Goodman
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Duke and Judith Johnson
Gary Kraut
La Jolla Community Center
Michael and Susan Lieberman
Jain Malkin
Douglas and Monica Matthews
Judith Morgan and Betsy Blakely
Dr. Linda Olson and Dr. David Hodges
Patricia A. Rutledge
Robin Stark
Marilyn Stewart
Victor and Andrea Wild

The Athenaeum Art Center has a lot happening in the New Year. PESC classes begin on January 18 and are held each Tuesday, from 4 to 6:30 p.m. These in-person classes are limited to seven students. To register or for more information, please call the PAC at (619) 269-1981 or email Bilingual Manager Omar Lopes at olopes@ljathenaeum.org

Through January 28, Taiwanese artist Maggie Shen’s multidimensional exhibition involving food, ____ SCAPE, will be on view in the AAC’s Main Gallery. Inspired by the topographic regions of Baja California and San Diego—beach (coastal prairie), coastal, inland, mountain, and desert—Shen created an experience involving food, music, and augmented reality. Part of the project involves performances with audience participation.

NEWSPRINT: NEWS FROM THE PRINT STUDIO: FONT CATALOGUE COMING IN 2022

For the winter semester of the Arts we have rehung the Print Studio walls with works by faculty members Judi Tentor, as well as Manusos and Lahti. Also on display is Sibyl Rubottom’s facsimile edition of The ABC of Covid. This handbound accordian book is 18” x 4”, printed in an edition of 100 copies. (Her original book is in the Athenaeum’s Erika & Fred Torri’s Artists’ Books Collection.)

ATTN OF JANUARY 18-31, 2022

The Athenaeum Art Center Library has returned to its normal operating hours. Please be advised that due to cold weather, we will be closed for the week of January 28-February 1, 2022.

RECENT CONTRIBUTIONS

1. Patrice Amon’s grandmother’s experience in San Diego during the war.

DYNAMIC ACTIVITIES AT THE ATHENAEUM ART CENTER THIS WINTER

There is a free event on January 8, from 6 to 8 p.m., with the performance starting at 7 p.m.

On Our Shoulders, a 45-minute theater piece, will be presented from February 2 to 27, in the AAC’s Main Gallery. Small groups will walk through a series of rooms reflecting the stories of women of color during WWII, based on playwright Patrice Amon’s grandmother’s experience in San Diego during the war.

The gallery is open on Tuesdays and Thursdays, from 10 a.m. to 4 p.m., during the Barrio Art Crawl every second Saturday, from 6 to 8 p.m.; and by appointment. Go online to ljathenaeum.org/exhibitions-art-center for updated information on exhibitions.

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Browz Family Fund
Wall Sponsors
Stacy Jacobs
Sharon and David Wax
Mural Makers
Laurence and Cindy Bloch
Tammy and Larry Hershfeld
Lise Wilson and Steve Strauss
Mural Members
The Arrowsmith Family Fund
Mary Reece and Charles Reilly
Diane and Norm Blumenthal
Beth Bow, an
Karen Fox
Jon and Robbie Gilbert
Mark and Hanna Glieberman
Terry Gulden and Renee Comeau
Lorine Honeyman
Neal and Barbara Bury

THE LATEST IN ART & CULTURE

ATHENAEUM ART CENTER NEWS

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Mark and Hanna Glieberman
Terry Gulden and Renee Comeau
Lorine Honeyman
Neal and Barbara Bury
Around the Athenaeum

RECEPTION FOR EXHIBITION "LANDMARKS: 40 YEARS OF THE STUART COLLECTION," NOVEMBER 19, 2021

Pianist Drew Baumann enjoys giving the gift of music at our art receptions.

Mary Beebe was joined by many friends, such as Mary and Addison Appleby pictured with her here.

Woman of the evening, Mary Beebe, poses with longtime colleague and friend Erika.

Becky Cohen and Elsie Suki pose before works, including a TV set for Stuart Collection artist Nam June Paik.

Maria Yickers and Michelle Conaway pose before Alexis Smith’s Framed Gouache.

Irène de Wattville and Jennifer de Poyen share a moment.

Mary Beebe’s right-hand man, Mathieu Gregoire was joined by wife Amanda Farber.

Mary Beebe was joined by many friends, such as Mary and Addison Appleby pictured with her here.
NEW MURAL INSTALLED ON FAY AVENUE ADDRESSES CONCEPT OF TIME

Gabriella Sanchez’s mural, TIME, is a vibrant composition of collaged images from photographs the artist took in La Jolla during the summer of 2021. The work brings forth ideas about nature’s relationship to time as it relates to the symbiotic rhythm of the moon and the tides, given that the coastline is such an integral part of the local geography. “Time” is spelled boldly across the center of the composition, inevitably suggesting a shifting or changing state of being while still leaving ample room for the viewer to question their own relation to the text.

Hailing from Pasadena, Sanchez lives and works in Los Angeles. She received a BA from Point Loma Nazarene University in 2011. Through a range of artistic expression, she incorporates public archives and personal narrative to critique complex themes of labor, race, addiction, gender, education, and the prison-industrial complex.

Sanchez has shown her work in many notable spaces, including the Los Angeles County Museum of Art, the Crocker Art Museum, and the Mexican Consulate in Los Angeles. Her work is held in permanent collections as well as many highly regarded private collections.

LA JOLLA IN-PERSON CLASSES OPENED TO SUCCESS IN FALL 2021

Our La Jolla studio for the Athenaeum’s School of the Arts reopened in the fall to in-person classes. It was a resounding success with two full classes and the others almost so. Faculty and students alike were very happy to be together again, learning in a safe and friendly environment.

In-person classes have continued at our Athenaeum Art Center studio and the Print Studio in Logan Heights. Many students are attracted not only by the content of the classes but also by the airy roominess of the location. We will continue with in-person classes at both locations but will also offer some online classes for those who are still a little concerned about gatherings or maybe have come to prefer learning with Zoom. For full details about our classes, please see our Winter 2022 school brochure, either in print or online at ljathenaeum.org/art-classes.

During the holiday season, the school worked with Librarian Kathi Bower Peterson, who had the monumental task of arranging the annual book sale in the La Jolla studio.

In closing the school extends you every good wish for a bright New Year. We hope to see you soon.

JAZZ AT THE ATHENAEUM

CONCERTS FEATURE INTERNATIONAL SLATE OF LEADING JAZZ GUITARISTS

Tuesday, February 1: Wolfgang Muthspiel, guitar, Scott Colley, bass, Brian Blade, drums

Wednesday, February 23: San Francisco String Trio, Mimi Fox, guitar, Jeff Denson, bass and vocals, Mads Tolling, violin

Wednesday, March 2: Oscar Peñas Quartet, Oscar Peñas, guitar, Sara Caswell, violin, Mototomo Fukushima, electric bass, Richie Barshay, drums. This concert is made possible with the support of Jazz Road, a national initiative of South Arts, funded by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation.

Series tickets are $122 for members, $152 for nonmembers; individual concerts are $35 for members, $40 for nonmembers. For reservations and information contact us at (858) 454-5872 or ljathenaeum.org/jazz. All concerts begin at 7:30 p.m.

ENDOWMENT CAMPAIGN

CAMPAIGN TO RECLAIM AND ENDOWMENT DONORS 2002–2022

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

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

$500,000+
Estate of Mary Beth Jernigan

Estate of Alice Goldfarb Marquis, PhD

Estate of Donald Russell, Joseph (Jake) Russell, Trustee

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
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Anonymous, in honor of Erika Torri

Kathleen Briggs Estate

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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 Wassmansdorf

$50,000–$99,000
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

$25,000–$49,000
Chris and Tom Bosworth

Eloise and Dr. Russell Duff

Audrey Geisel

Lax Patramas

Garna and Steven Muller

The Reddus Chartered Foundation Corp.

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Phyllis Scripps

Roger Tisen Estate

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Brancomb Family Foundation

Florence Cohen

Glenne Hazzleton

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 Ladner Memorial Fund

Geraldine McClymont Memorial Fund

Maury Novak Architectural Book Fund

Catherine and Robert Palmer

Carol Randolph, PhD, and Bob Caplan

The San Diego Foundation—the Florence Riford Fund

Sleet Music Performance Fund

Elizabeth and Joseph Taf

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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