ATHENAEUM SUMMER FESTIVAL WITH GUSTAVO ROMERO RETURNS TO SUMMER!

We are pleased to announce the dates for the 23rd Athenaeum Summer Festival. Join us for Back to Beethoven: The Complete Piano Sonatas, Part 2 on Sundays, June 5, 12, 19, and 26.

Until 2020, the Athenaeum had presented 21 consecutive unforgettable festivals featuring virtuoso pianist and San Diego native Gustavo Romero performing the complete piano repertoire of a specific composer. After facing COVID and lengthy lockdowns, we had to skip a year and then present the summer festival in fall 2021, when Romero changed course, and, under the working title Gustavo Romero Plays Friends Reunited, brought together a program featuring many composers. Now he returns with the second part of Beethoven’s 32 sonatas for piano, which he began in 2019. Whether you have been with us all 22 years or have yet to experience the wonder of this artist—who plays from memory—you will not want to miss our upcoming 23rd Summer Festival.

All concerts begin at 4 p.m. in our intimate Joan & Irwin Jacobs Music Room. Dinners, offered immediately following each concert at the Athenaeum, are an opportunity for concertgoers to socialize, meet Gustavo Romero, and share a delicious meal. Priority concert seating will be given to Donor level members and above, and to dinner guests.

Tickets for the series of four concerts are $192 for members and $212 for nonmembers. Series tickets with dinner are $650. Individual concerts are $50 for members and $55 for nonmembers. An individual concert with dinner is $175. For tickets and information, call (858) 454-5872 or go online to ljathenaeum.org/summer-festival.

ATHENAEUM ISSUES CALL FOR ENTRIES

The Athenaeum’s call for entries for the 30th Juried Show is in full force. The deadline to submit is Friday, June 17, by 11:59 p.m. PDT. The exhibition will be on view from July 30 to September 3 in the Clays and Rotunda galleries. A reception will be held on Friday, July 29, 6:30–8:30 p.m.

In order to submit, artists must live, work or exhibit within San Diego County or Tijuana, Mexico. For more information on requirements, please go online to ljathenaeum.org/juried-exhibition. All entries must be submitted online along with payment: $15 for Athenaeum members and $20 for nonmembers.

This year’s jurors are Anita Feldman, Deputy Director for Curatorial Affairs and Education, San Diego Museum of Art, and Marianela de la Hoz, visual artist. Since joining SIMA in 2014, after 18 years at the Henry Moore Foundation in the UK, Feldman has curated many of its exhibitions and has overseen the rehanging of the galleries, creation of the Visible Vaults, and installation of public sculpture in the Plaza de Panama. De la Hoz’s work has been exhibited in prestigious galleries, museums, universities, and cultural institutions in her native Mexico, as well as in the United States, where she has lived since 2001. She has also exhibited in Canada, the Arab Emirates, Japan, and Germany.

The jurors, in addition to selecting work for the exhibition, will award first-, second-, and third-place prizes. An independent juror will choose the recipient of the Leslie Von Kolb Memorial Award.

ERIKA TORRI: THE CONTINUOUS THREAD, IN WEAVING, THE ARTS, AND LIFE

On display from June 11 to July 16 will be Erika Torri’s The Continuous Thread, approximately 40 of Erika Torri’s more than 1,400 textile pieces created in the 1970s and 1980s, along with a selection of artists’ books, portraits, publications and ephemera that represent Erika’s tenure at the library.

The weavings are several narrative series that depict family, landscapes, travel and architecture. Exhibited widely in the 1980s, they have not been shown since Erika became Executive Director of the Athenaeum in 1989.

Over the past 35 years, Erika has transformed the Athenaeum from a hidden gem of 100 members to an internationally significant arts institution of over 2,000 members—all while maintaining the library’s singularity and intimacy.

In developing Athenaeum programming, Erika wove together seamlessly the worlds of contemporary art, library science, music, academia, and arts education. This exhibition will provide an insight into her work and the way she thought about it.

“There will be a reception for this exhibition from 6:30 to 8:30 p.m. on Friday, June 17.”
Dear Athenaeum Members,

Spring is here and it is promising and we hope we can handle any unexpected outbreaks with the difficult pandemic if necessary. We have presented concerts and lectures and exhibitions in person last month, and our audience has been most helpful in following all the guidelines.

This might be one of my last “Letters from the Executive Director” since I am retiring in the middle of July. It will be very difficult for me, since I have been at the Athenaeum for more than 33 years and have created a lot of what you see today. I am proud of the different expansions and remodels at the La Jolla site, as well as the creation of the Athenaeum Art Center in Logan Heights. None of it I created by myself, but I had the ideas and provided the enthusiasm behind them and it was all tremendously exciting and satisfying. I thank everybody who was involved, especially the late architect David Singer for the La Jolla remodeling and Carolyn LaFrance for the Athenaeum Art Center, and I know I will miss it and all of you, our members, very much.

Recently the Board was extremely active in finding a suitable successor. It was a lot of hard work by a very dedicated succession committee, under the chairmanship of Catherine Palmer, who succeeded in finding a perfect replacement and will make the choice public very soon. For me, the idea of retirement started to take shape after I had a fall last summer. I lost my balance after that, had a painful bruise, still went on a trip to Europe to attend my sister’s birthday (a big mistake because the plane ride was very difficult), and developed long-lasting sciatica after that. Some of you might remember the special walker I pushed around to be more mobile. It was a blessing. At that point I realized that my time had come, that my body was maybe telling me something (besides my family, who wanted me to quit for some time), and I prepared for a goodbye. Everything will be in fine shape, and I will still stay connected and will attend the activities as an audience member and not as a staff member, which should be wonderful bliss.

To tell you about our last month:

Exhibitions
Long-proposed exhibitions featuring Lynn Criswell and Lenore Hughes were finally presented, with an extra bonus of including Michael Bishop, Lynn’s husband. All three had exhibited with us almost 25 years ago and their work was just as fresh as in the mid-1990s, and their work was just as fresh. All three had exhibited with us almost 25 years ago and their work was just as fresh. Luckily, we found a bonus of including Michael Bishop, Lynn’s husband. All three had exhibited with us almost 25 years ago and their work was just as fresh.

Concerts
We presented concerts in all our genres. The much-appreciated Mini-Concerts were held on every other Monday at noon. Two well-received chamber concerts, overseen expertly by Artistic Director for Chamber Concerts Christian Hertzog, the Neave Trio in March and Paul Galbraith in April. San Diego New Music, under Eric Starr’s direction, also brought two performances: Mie and March, curated by Nathan Hubbard in March and an untitled performance curated by Ariana Warren, both concerts listened to by an excited audience. We continued with Scripps Jazz at the Athenaeum, with two sold-out concerts. Jazz concerts are always enjoyed tremendously and beautifully selected by Jazz Program Director Dan Atkinson. In March, Alan Cohen and Marcello Gonçalves performed and did not disappoint. In April, the Eubanks Evans Experience was a great experience. And to show off our wide range of music, Jefferson Jay presented three concerts with the Acoustic Evenings series, all three concerts were partly underwritten by Synergy Arts Foundation. It was perhaps the most outstanding Acoustic series since we started with this program, noticeable in the large, happy audience.

Lectures
Besides art exhibitions and music presentations, we are also known for our lectures. A most exciting lecture was a one-time presentation by Georgio Luke about Niki de Saint Phalle’s artist’s books and regular concerts listened to by an excited audience. We continued with Scripps Jazz at the Athenaeum, with two sold-out concerts. Jazz concerts are always enjoyed tremendously and beautifully selected by Jazz Program Director Dan Atkinson. In March, Alan Cohen and Marcello Gonçalves performed and did not disappoint. In April, the Eubanks Evans Experience was a great experience. And to show off our wide range of music, Jefferson Jay presented three concerts with the Acoustic Evenings series, all three concerts were partly underwritten by Synergy Arts Foundation. It was perhaps the most outstanding Acoustic series since we started with this program, noticeable in the large, happy audience.

A Letter from the Executive Director

In the Elliott Room, we showed our full collection of Niki de Saint Phalle’s artist’s books and regular concerts listened to by an excited audience. We continued with Scripps Jazz at the Athenaeum, with two sold-out concerts. Jazz concerts are always enjoyed tremendously and beautifully selected by Jazz Program Director Dan Atkinson. In March, Alan Cohen and Marcello Gonçalves performed and did not disappoint. In April, the Eubanks Evans Experience was a great experience. And to show off our wide range of music, Jefferson Jay presented three concerts with the Acoustic Evenings series, all three concerts were partly underwritten by Synergy Arts Foundation. It was perhaps the most outstanding Acoustic series since we started with this program, noticeable in the large, happy audience.

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The Athenaeum will be honored with new employees, and a younger group will take the reins. Please give everybody your support and remember: We are the oldest institution in La Jolla and one of the oldest in San Diego. We are standing on the shoulders of giants, as Leon Campbell, one of our late presidents, liked to say. We will be around for a long time.

This is your place, please come in often.

Erika Torri and Mary Beebe pose with Alex Moseley, a Pasadena artist who designed and crafted the table called Four Part Harmony. The beautiful table is a gift in honor of Erika from Mary Beebe and Charles Reilly.

Executive Director since I am retiring in the middle of July. It will be very difficult for me, since I have been at the Athenaeum for more than 33 years and have created a lot of what you see today. I am proud of the different expansions and remodels at the La Jolla site, as well as the creation of the Athenaeum Art Center in Logan Heights. None of it I created by myself, but I had the ideas and provided the enthusiasm behind them and it was all tremendously exciting and satisfying. I thank everybody who was involved, especially the late architect David Singer for the La Jolla remodeling and Carolyn LaFrance for the Athenaeum Art Center, and I know I will miss it and all of you, our members, very much.

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This is your place, please come in often.

Erika Torri
Joan & Irwin Jacobs Executive Director
MAY/JUNE 2022

EIXHIBITIONS

UP CLOSE LOOK AT ARTISTS’ MUSE AND EDITOR

In Timeless: Black & White Portraits of Joan Agajanian Quinn from May 7 to June 4, the Athenaeum brings together portraits of journalist and Los Angeles art collector Joan Agajanian Quinn. Curated by Erin Katgely, the show draws from Quinn’s collection of over 300 artworks gifted by friends who have painted, sculpted and photographed her image. Her friends represented in this show include Andy Warhol, Claire Falkenstein, Ed Ruscha, Antonio Lopez, Helmut Newton, and Steven Arnold. A reception for this exhibition in the Joseph Clayes III and Rotunda galleries will be held on Saturday, May 7, from 5:30 to 7:30 p.m.

Quinn was appointed West Coast editor of Andy Warhol’s Interview magazine and was the society editor known as “Culture Queen” of Hearst’s Los Angeles Herald Examiner. Often referred to as the Gertrude Stein of her day, Quinn, with late husband, attorney John J. Quinn, and twin daughters, Jennifer and Amanda, has been a supporter of the arts, notably Southern California contemporary art, for over 60 years. The L.A. native served on the boards of the California Film Commission and the California Arts Council. She currently serves on the Cedars-Sinai Hospital Arts Advisory Council, is Vice President of the L.A. Music Center’s Blue Ribbon Cedars-Sinai Hospital Arts Advisory Council, and is a trustee for the Armenian Museum of America in Boston.

During the exhibition, a selection of works from the Athenaeum’s Erika & Fred Torri Artists’ Books Collection will be on view in the Max & Melissa Elliott North Reading Room. For more information visit our website at ljathenaeum.org/current-exhibitions.

LECTURES

DATES FOR VICTORIA MARTINO’S DIAGHILEV LECTURE SERIES CHANGED

Due to unforeseen circumstances, Victoria Martino’s five-part lecture series on the impresario and founder of the Ballet Russes Sergei Diaghilev has been moved to a later date. The lectures were originally planned for Tuesdays, April 26 through May 24. They are now scheduled for Tuesdays, May 24 and 31 and June 7, 14, and 28. There will be a two-week break between the fourth and fifth lectures because of Martino and James Lent’s Igor Stravinsky concert, which is announced on page 5 of this newsletter. Purchasers of tickets based on the original schedule will be contacted by Athenaeum staff.

Lectures begin at 7:30 p.m. Series tickets are $70 for members and $95 for nonmembers. Individual tickets are $36 for members and $21 for nonmembers. For reservations and information, contact us at (858) 454-5872 or visit our website at ljathenaeum.org/art-history-lectures.

Upcoming Events

Andy Milne & Unison, 7:30 p.m., July 7, $35/40
Jef Fruhm Trio, 7:30 p.m., July 16, $35/40
Jenny Scheimann Quintet, 7:30 p.m., July 30, $35/40
Annual Meeting, July 19, 7:30 p.m.
Juried Exhibition, July 30; opening reception, July 29, 6:30–8:30 p.m.
OUTSTANDING LINEUP OF VARIED JAZZ PERFORMANCES PLANNED FOR THIS SUMMER’S JAZZ AT THE ATHENAEOUM

The Farrell Family Jazz series opens on Wednesday, June 15, with a return performance of “Between a Smile and a Tear”—A Celebration of Toots Thielemans’ 100th Birthday, with Kenny Wheeler, piano, and Toots’s heir apparent, Gregoire Maret, harmonica. Thielemans preferred to play with musicians who had their own identities. He took a special interest in Maret because he had his own sound and style, and while influenced by Thielemans, never sought to copy him. Accordingly, this tribute will feature songs Thielemans loved to play, including his standard “Bluesette,” but interpreted in new ways.

The series continues on Wednesday, June 29, with a two-piano performance by Mike Wofford and Josh Nelson. This concert is a special tribute to Athenaeum Executive Director Erika Torri on the eve of her retirement after 33 years at the library. Under her leadership the Athenaeum Jazz series has grown and flourished for the past three decades, beginning with the first concerts in the summer of 1989, which included Wofford. With his extraordinary career, it is no wonder that DownBeat recognized Wofford as “one of the outstanding pianists of our time.” He collaborates with a range of artists. A former student of Oscar Peterson, with Unison, Milne returns to his first love, exploring the intimacy of the piano trio.

The Farrell Family Jazz series continues on Saturday, July 16, with the Joel Frahm Trio, featuring Frahm on tenor saxophone, Dan Loomis on bass and Ernesto Cervini on drums. For more than 30 years, Frahm lived in New York City, working in jazz clubs honing his craft. Now residing in Nashville, Frahm has played as a leader or sideman on more than 100 recordings, including Brad Mehldau’s Finding Gabriel, which won a 2020 Grammy as Best Jazz Instrumental Album and the Dafnis Prieto Big Band album, Back to the Sunset, winner of a 2019 Grammy. His bold, inventive tenor sound has won fans worldwide.

The series concludes on Saturday, July 30, with the Jenny Scheinman Quintet. A singer, fiddle player, and songwriter, she has been on numerous Grammy-winning recordings, just made her debut at Carnegie Hall as a leader, and has been one of the top violinists in Downbeat’s Critics Poll for over a decade. She has worked closely with a wide range of jazz and Americana artists, including Bill Frisell, Madeleine Peyroux, Norah Jones, and Lou Reed. Her all-star crew includes Dee Dee Bridgewater’s pianist Carmen Staat, Grammy-winning bassist Todd Sickafus, who co-created the hit musical Hadestown, alto saxophonist Beth Schenck, and guitarist Matt Wrobel.

All concerts begin at 7:30 p.m. Tickets for the series of five concerts are $165 for members and $190 for nonmembers. Tickets for individual concerts are $35 for members and $40 for nonmembers. For tickets and information, call (858) 454-5872 or visit our website at ljathenaeum.org/jazz.
We are thrilled to announce Ocean Front Property in Arizona, a new mural by Rosson Crow located at 925 Silverado Street, on the alley around the corner from Silverado Cleaners. Crow’s mural is a fantastical scene depicting a fictitious beachfront location in the landlocked state of Arizona, a fabricated imagining given the geography of the southwestern state.

Technicolor hues and psychedelic colors create a playful menagerie filled with all the fun trappings of a beach day, including colorful umbrellas, coolers, and floats. While the work resonates as joyous and celebratory upon first encounter, darker undertones are present as the viewer comes to realize that the scene is completely abandoned, devoid of any physical human presence. Emphasizing this dichotomy, Crow hints at the precarious balance between the reverse of human life and the cost of such, hinting at the delicate balance required to both enjoy and preserve the world around us, striking at what it is to be human today.

Wall Sponsors, Mural Makers, and project artists who attended the 2022 Annual Mural Makers Dinner, in the home of Steve Strauss and Lise Wilson, were able to meet Crow. A Q&A with the artist about her mural was followed by a home of Steve Strauss and Lise Wilson, Annual Mural Makers Dinner, in the project artists who attended the 2022 Wall Sponsors, Mural Makers, and project artists who attended the 2022 Annual Mural Makers Dinner, in the home of Steve Strauss and Lise Wilson, were able to meet Crow. A Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a Q&A with the artist about her mural was followed by a
Around the Athenaeum

RECEPTION FOR EXHIBITIONS “LYNN CRISWELL / MICHAEL BISHOP: SHUFFLING THE FAMILIAR / NOW NOT THEN” AND “LENORE HUGHES: THE LIGHT THAT NEVER GOES OUT,” MARCH 18, 2022

Artwork by Lenore Hughes adorned the walls in the Rotunda and its entry area.

Erika spends a congratulatory moment with artists Michael Bishop and Lynn Criswell.

Lynn Criswell and friends pose in front of one of her paintings.

New School of the Arts manager, Judi Textor, takes in Michael Bishop’s sculpture.

Michael and Lynn enjoy the opening with their friend Dr. Jules Medina.

Board member Ann Craig, right, introduces her friend Edys Quellmaiz to the Athenaeum.

Longtime loyal volunteer Anne-Marie Kaukonen poses next to Sibyl Rubottom’s special floral arrangement.

Marti Larson has fun with his aunt and uncle Mary Milton and Jon Stahley, in the Elliott Reading Room, where our Niki de Saint Phalle collection was displayed.

Matt Larson has fun with his aunt and uncle Mary Milton and Jon Stahley, in the Elliott Reading Room, where our Niki de Saint Phalle collection was displayed.

New School of the Arts manager, Judi Textor, takes in Michael Bishop’s sculpture.

Erika praises and wishes Penny well after working closely together for over three decades.

Beloved as an instrumental member of the Arts staff, Penny has been a great advocate for art teachers, here shown with Lori Mitchell.

Penny is beloved by the Athenaeum staff, here seen with Communications and Engagement Director Lydia Rosener, who, herself, leaves in May.

DEPUTY SCHOOL DIRECTOR PENNY BUCKINGHAM’S FAREWELL PARTY, MARCH 31
EXHIBITIONS ONGOING AND COMING IN MAY AND NEW AAC MANAGER, GRISELDA ROSAS WELcomed

We were pleased to have artist Diana Benavídez's exhibition, *Text Me When You Get Home*, on view at the Athenaeum Art Center through Saturday, May 7. Featured in Karla Peterson's April 9 column in the San Diego Union-Tribune ("San Diego artist Diana Benavídez's piñatas are filled with meaning").

The exhibition explored issues of women’s safety, and in the article Benavídez commented, “We all know that piñatas are vessels. They contain things. In a conceptual way, they can contain a message. They can contain energy.”

In her article about Diana Benavídez, Karla Peterson mentions that the exhibition came about in a conversation between Benavídez and former AAC bilingual manager Omar Lopez during a Barrio Art Crawl. Lopez, an artist and filmmaker, has gone on to other projects, and his position has been filled by Griselda Rosas.

Griselda Rosas has been part of the Athenaeum for several years, teaching diverse classes for teens and adults and is on the art faculty at San Diego State University. Her art work is in a current exhibition at Quint Gallery.

Next up we are hosting an exhibition of all works on paper—drawing, and books—by three artists, Sage Serrano, Carolina Betancourt, and Karla Del Río. Their works offer allegorical and conceptual interpretations of imagery on paper, highlighting the craft, the poetics, and the versatility of drawing as a medium. There will be an opening reception from 5 to 8 p.m. on Saturday, May 14, coinciding with the Barrio Art Crawl, a free event held the second Saturday monthly under the auspices of the Logan Avenue Consortium and Barrio Logan Association.

The exhibition can be viewed in the AAC Gallery at the Athenaeum Art Center (1955 Julian Avenue, San Diego, CA 92113) during open hours, Tuesday through Friday, from 9 a.m. to 3 p.m., and every second Saturday from 6 to 8 p.m., during the Barrio Art Crawl, and by appointment.

More information can be found online at ljathenaeum.org/aac.

ANOTHER EXCITING ADDITION TO THE ATHENAEUM MUSIC & ARTS LIBRARY: A LISTENING STATION!

The Athenaeum continues to benefit from the Conrad Prebys grant, now in the form of a listening station for our members. This purchase for the library was inspired by our unique vinyl LP collection, which includes 4,033 discs, 792 of them jazz.

Recently there has been a resurgence of interest in vinyl by music aficionados, but not everyone retains the equipment to play this format. Consequently, many of our members have asked if they can listen to recordings in the library. We are happy that we can now answer “Yes!”

In addition to playing 33, 45, and 78 rpm records, the system we purchased has a lot more to offer. It can play compact discs as well as vinyl LPs, and because it is Bluetooth compatible and transmits wirelessly, music can be streamed directly from a smartphone or tablet. The system can also digitize LPs and compact discs to MP3 files for storage on a USB drive.

Athenaeum members will be able to check out the listening station for library use with headphones on a first-come, first-served basis for a period of one hour, which can be adjusted subject to demand. We hope our members take advantage of this new listening option; be sure to ask about it during your next visit!

The San Diego Foundation — the Florence Riford Fund
Carol Randolph, PhD, and Bob Caplan
Maury Novak Architectural Book Fund
Geraldine McGilvery Memorial Fund
$5,000 – $9,999
Dr. Tom and Nell Waltz
Andrea and Dr. Joseph Schmidt
Glenna Hazleton
Florence Cohen
Branscomb Family Foundation
Edith Barton
Anonymous (2)

$10,000 – $24,999
Chris and Tom Bosworth
Eloise and Dr. Russell Duff
Audrey Geisel
Las Patronas
Garna and Steven Muller
The Redducs Chartered Foundation Corp.
Nina and Fritz Sargent
Phyllis Scripps
Roger Tien Estate

$25,000 – $49,999
Edith Barton
Branescomb Family Foundation
Florence Cohen
Glenne Hazleton
Luisa Larson in memory of Paul Larson
Betsy Jo Petersen
Andrea and Dr. Joseph Schmidt
Dr. Tom and Nell Waltz

$50,000 – $99,000
Anonymous (2)
Clara Murray
Audrey Geisel, Dr. Seuss Fund at The San Diego Foundation
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ENDOWMENT CAMPAIGN
NEW ACQUISITIONS

Art Books
Bay Area Women Artists’ Legacy Project: the seventies, Gift of Bay Area Women Artists’ Legacy Project
The book of kings: art, war, and the Morgan Library’s medieval picture Bible
Géométrie drawing
Cubism in color: the still lifes of Joan Cris
Out of the shadows: contemporary Chinese photography, Gift of Carol Studebaker
The Soul of a nation reader: writings by and about Black American artists, 1960-1980
The sound I saw: improvisations on a jazz theme, Roy DeCarava
African forms, Marc Ginzberg
Birds of the West: an artist’s guide, Molly Hashimoto
The mirror and the palette: rebellion, revolution and resilience: 500 years of women’s self-portraits, Jennifer Higbie
Watercolor basics: painting flowers, Sharon Hinckley
Marcel Gromaire, 1892-1971, R. Stanley Johnson, Gift of Lawrence Gartner
The Spiral Jetty encyclo: exploring Robert Smithson’s earthwork through time and space, Hickmet Sidney Loe
Pearls of the parrot of India: the Walters Art Museum
Khamsa of Amīr Khusraw of Delhi, John Seyller
Ears, Jared Stanley, Gift of Jared Stanley

Artists’ Books
Outspace hillbilly
A place called the universe
re:connections, Gift of Lois Bielefeld
Senkrechte Farbige und Weisse Streifen, Brindan Byrne
You are there, Chris Johanson
Young girl slipping, Siobhan Liddell

SPLITTING, Gordon Matta-Clark
The buddy system, Barry McGee
Slash with a knife, Yoshitomo Nara
Arkitip issue0022, Andrew Scott Snyder

Reference
California watercolors, 1850-1970: an illustrated history & biographical dictionary, Gordon McClelland
Annotated dictionary of fore-edge painting artists & binders, Jeff Weber, Gift of Karen Bowden

Special Collection
Harry Sternberg: a catalog raisonné of his graphic work, James C. Moore

Compact Discs
Fiddler’s galaxy
Tolstoy’s valet, Lera Auerbach
A little nightmare music: an opera in one irrevocable act, P.D.Q. Bach
Tenacity, Django Bates
Stereo is king, Mason Bates
Inside man: original motion picture soundtrack, Terence Blanchard
Peter Grimes, Benjamin Britten
Reconworo, Anat Cohen & Marcello Gonçalves
Forever, Chick Corea
Two, Chick Corea & Béla Fleck
Classics & discoveries, Cracow Duo
Peter Erskine is Dr. Um, Peter Erskine
East West time line, Kevin Eubanks
Zen food, Kevin Eubanks
The intangible between, Orrin Evans
The magic of now, Orrin Evans
Music for European courts and concerts, Gottfried Finger

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Seasical: the musical, Stephen Flaherty
Promises, Floating Points
Crescent, George Garzone
Because a circle is not enough, Malcolm Goldstein
The redness of blood, Jerome Kitzke
American beauties: the rags of Joseph Lamb, Joseph Lamb
The goat rodeo sessions, Yo-Yo Ma [and others]
Little shop of Horrors, Alan Menken
Encanto: original motion picture soundtrack, Lin-Manuel Miranda
Tritica, Vaclav Nellyby
Like a dream, Darek Oleszkiewicz
Flute concertos, Emmanuel Pahud
Day dream, Alan Pasqua
Stroke of midnight, Paul Reale
Bestiary, Quartet for clarinet, violin, obo, and piano, Peter Schickele
Suite on verses by Michelangelo, op. 145, Dmitri Shostakovich
The Monstreaux years, Nina Simone
Songwriters apothecary lab, Esperanza Spalding
Hindson, Corigliano, Luzz/Kennedy/St.John, Lara St. John
Film music, William Walton
Choral music, Eric Whitacre
3 string quartets, Christian Wolff
XXX, Michael Wollyn [and others]

DVDs
The fifth element, Luc Besson
Encanto, Jared Bush
Gaslight, George Cukor
Seconds, John Frankenheimer
Midnight, Mitchell Leisen
The enforcer, Breitague Windust

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Financial support for most Athenaeum programs is provided in part by the City of San Diego Commission for Arts and Culture and the County of San Diego.

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COVID-19 SAFETY POLICY
(Updated 2/15/22)

LIBRARY AND EXHIBITIONS
Masks are optional for fully vaccinated visitors.

EVENTS | CONCERTS, RECEPTIONS, LECTURES
Masks are required for all attendees, regardless of vaccination status. Proof of vaccination or negative test within 48 hours of the event is required.

Library and event capacity is limited to 70%. If you have a fever, cough, or flu-like symptoms, please stay home.

Newsletter
Editor: Carol Buckley
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