CHAMBER CONCERT SERIES FEATURES INNOVATIVE PROGRAMMING TO DELIGHT

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Our hope is that everyone will find something to love, be inspired, and pleasantly surprised by!

Warmly,
Kate Hatmaker & Alex Greenbaum

The Co-Directors write:

EXCITING ATHENAEUM EXHIBITIONS IN LA JOLLA AND LOGAN HEIGHTS THIS JULY

Join us for our 30th Annual Juried Exhibition in our Joseph Clayes III and Rotunda galleries in the Athenaeum Library in La Jolla. For one of the most prestigious juried shows in San Diego, selected artists will exhibit their work, receive excellent exposure, and mingle with artists and art lovers at our opening reception, 6:30–8:30 p.m., on Friday, July 29. Our jurors this year are Anita Feldman, Deputy Director for Curatorial Affairs and Education, San Diego Museum of Art, and Marianela de La Hor, visual artist.

Exhibition Liaison Jocelyn Saucedo says, “We received entries from a record number of artists: 327.” For details, call us at (858) 454-5872 or go online to ljathenaeum.org/juried-exhibition.

The Athenaeum Art Center Gallery (AAC) hosts an exciting exhibition, July 9–August 20, featuring work by HEM (Hecho en México) Crew graffiti artists Israel Elizondo (psrayer name Sbente Heng) and Néstor Mondragón (spel). They open with a live painting event at a reception, 5–8 p.m., on July 9.

One of the oldest graffiti crews in the binational region, HEM started in 1989 in the streets of Tijuana–San Diego. Over the years, HEM’s talent has garnered recognition in the urban space as well as in museums and galleries. In 2012 HEM Crew was featured at CECUT (Centro Cultural Tijuana) in the first graffiti retrospective of the region. The AAC exhibition will present flat work as well as the mural, which will cover one of the gallery walls. For details call the AAC at (619) 269-1981 or go online to ljathenaeum.org/current-exhibitions/art-center.

A PUBLICATION FOR MEMBERS

VOLUME 46, NUMBER 4 (Published Bi-Monthly)

ATHENAEUM LOOKS AHEAD TO NEW PROGRAMMING

CHAMBER CONCERTS

EXHIBITIONS

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A Letter from the Executive Director

Well, the time has come to say goodbye, I mentioned it in my last director’s report. I am retiring in July but will return as the Director Emeritus to continue with the Artists’ Books Collection. It makes the German goodbye a true Auf Wiedersehen, and it makes it easier for me to part from the institution I love so much little by little.

It was a wonderful, exciting, but also a hardworking time for more than 30 years. I enjoyed everything, and with everyone who helped me accomplish a lot. I was initially hired to update the library, which had not had a proper librarian for many years, and actually quite seldom in the 90 years before I arrived. I had been trained in Germany, had received a master’s in library science in Hamburg, and had many internships at various places, like the Sorbonne University and Bibliothèque nationale de France, as well as later, in the US, at the Huntington Public Library in San Marino, and after my move to Boston, at Chamberlain Junior College. I was had been working for many years at the Countryway Library at Harvard University when we took a cross-country trip to explore California for one year, before returning to Europe, as my husband Fred said. Well, it was in 1972 and we are still here. He loved the 30 avocado trees in his backyard and the ocean close by, also his new job; it was all more difficult for me, who was longing for Europe. For three years UCSD offered me a position, but it was always full time and, since we had two small children, I was more interested in a part-time job. I eventually decided to continue with my weaving career and stay at home with my husband, Howard, who was actively with the Friends of the Library at UCSD.

Once my daughters went to college, I took a part-time job at MCASD, where director Hugh Davies pointed me in the direction of the Athenaeum. For several years I worked at the museum, as well as the Athenaeum, and also finished the last of the 1,400 weavings I had been working on over time. Once the warps on all three looms came to an end, and the Venerici remodel at the museum was finished, I gave up both activities and focused just on the Athenaeum. We had work to do—the cataloguing needed to be renewed, the first smaller expansion needed to be finished—and the Athenaeum became a different place. We added many programs and became better known, and as the oldest institution in town, continued with one foot in the past and always one ahead. We have been at the same place since 1899 and slowly became known as an art and music institution with an outstanding library and very diverse programming.

We still had many tenants and were not able to use all of our spaces until we started the most ambitious renovation and renovation of the buildings ever, known as the Campaign to Reclaim. We had a great first supporter in Board member Sharon Labovitz, who pledged a large sum and gave me the courage to pursue all it. Joan and Irwin Jacobs were most important with a pledge that was unbelievable for us. Other Board members, Athenaeum members, and friends followed, and the groundbreaking took place on February 6, 2006. We celebrated in early 2007 by inviting the whole town, and François and Athina from Girard Gourmet created the largest cake ever in the shape of the Athenaeum, which needed two tables to be presented in style. This was not the end of remodels and renovations: we added a branch, the Athenaeum Art Center in Logan Heights, in our longtime landlord’s newly acquired bread factory Bread & Salt. It has become a wonderful and much-loved place for us in Logan Heights. Since then we have been most active, always, as we were again these past two months.

Exhibitions

For years Joan Agajanian Quinn and her staff had asked for an exhibition at the Athenaeum; it never worked out until May 2006 when we were able to exhibit 70 of her black-and-white portraits. Joan is known to have more than 300 artworks of herself, painted, sculpted, and photographed by her friends, including Andy Warhol, Ed Ruscha, Derek Boshier, Sandra Rhodes, Helmut Newton, and so many more.

It was a most exciting time when so many of her friends came to visit and were so entertained and engaged. We thank Joan and her staff for making this possible and hope she might come again sometime in the future, with yet another group of her portraits. The exhibition after Joan’s was mine, and it is a little difficult for me to write about it. But I would like to say that it was my idea. It was Sibyl Rubottom who was the driving force behind it and brought friends to my house to look around. Sibyl and I were both in a fiber group 45 years ago, and she knew about my weavings, which have not been shown since I started at the Athenaeum 35 years ago. She insisted on an exhibition—I hardly have any work left; out of the 1,400 pieces I had about 30 at my house but was fortunate to be able to ask many friends to give me their pieces on Joan. After the weaving part had been discussed at our Saturday get-togethers, Stephanie Scanga came up with new ideas: portraits, artwork, publications, and more. It is incredible, and I thank everybody who so diligently helped besides Sibyl and Stephanie, the group of course, Michael Walters, who created the catalogue and will help me with the Artists’ Books Collection again later on; Cornelia Fey, who wrote the introduction; Marie Vickers, who documented everything and kept us all on our tippy-toes; Philipp Scholz Rittermann, who photographed all weavings; Irène de Wavellière, who constantly helped with great support; Lenore Hughes, who created a beautiful collage with paper strips; and Jean Lowe, who repaired many of my books in her display in the Clayes Gallery. To all of them my special thanks.

Concerts

Besides our last Mini-Concerts of this fiscal year, we also presented very exciting jazz concerts, a chamber concert, and of course the much-loved Summer Festival with Gustavo Romero. He finished his Beethoven series, which was started several years ago, but had to be postponed because of Covid. Gustavo’s fans were disappointed, but it gave him the possibility to really immerse himself in Beethoven’s work, which showed when he played for the festival. It was exquisite and he was the hero. The music was so special and much loved by everybody, and the dinners were great get-togethers with old friends and new ones. It becomes a real little clan, and many of the participants came back for every performance and for every dinner. The last one, on June 26, was the largest dinner we ever put on for Gustavo; it was a wonderful evening.

New Director for the Athenaeum

I mentioned last time that the Succession Committee had worked hard to find the right candidate, and Christie Mitchell is the choice. She has come to the Athenaeum since the beginning of June for some time during the days and has participated in the Summer Festival, and so many of you might have already met her. Her official start will be in July, and she will be introduced to all Board members at the next Board meeting and to many of our Patron Members at the Annual Patron Dinner. Please make her feel comfortable and at home while we work to bring her on board with the full team. She was a La Jolla background and spent the last years in New York; she will be a great new and young director. We wish her all the best for her first encounters in July.

Auf Wiedersehen

This is my last report, but I will try to attend as many activities as possible and I am looking forward to having more time for my family, my garden, my artists’ books, and my friends, although I will miss all of you tremendously. Thank you for all your wonderful notes, your presents, your flowers, your taking the time to bid me goodbye, or writing in the Festschrift; I am very touched by it all and have saved all the written words. I am certain there will come a time when I need support and that is when I will read everything again and again. Thank you for making my time a joy and don’t forget: Even though I will not be there anymore, or not as much. This is your place, come in often.

With a heavy heart but full of pride of all the things we accomplished,

Most Fondly,
Erika
Join violinist Victoria Martino and pianist James Lent at 7:30 p.m. on Friday, July 22, as they pay homage to retiring executive director Erika Torri in a performance of four beloved masterpieces of the classical violin repertoire. Martino says, “The concert is a tribute to Erika Torri, honoring her recent 80th birthday and her decades of faithful service to the Athenaeum.” Titled Bon Anniversaire! A Fête for Four Birthday Boys, the concert celebrates major 2022 anniversaries for four French composers: Jean-Marie Leclair (1697–1764), universally acknowledged as founder of the French school of violin playing (325 years); César Franck (1822–1890), whose violin sonata is undeniably his most celebrated work (200 years); Jules Massenet (1842–1912), whose Meditation (from Thais) has become a favorite encore for violinists worldwide (180 years); and Claude Debussy (1862–1918), whose final composition was his exotic and hauntingly beautiful violin sonata (160 years).

The concert includes a special dance performance by Beatrice Antonie Martino, whom Erika Torri has known since she was a baby. Beatrice is a NYC-based multidisciplinary artist, choreographer, and performer who specializes in crafting works that celebrate the intersection of art, music, dance, and digital media. She recently graduated with an MA from NYU Gallatin School of Individualized Study. Don’t miss this event, which Victoria Martino says is “a gorgeous, light, and luscious program—just like a delicious encore for violinists worldwide (180 years); and Claude Debussy (1862–1918), whose “Meditation” (from Thais) has become a favorite encore for violinists worldwide (180 years); and Claude Debussy (1862–1918), whose final composition was his exotic and hauntingly beautiful violin sonata (160 years).

Don’t miss this event, which Victoria Martino says is “a gorgeous, light, and luscious program—just like a delicious birthday cake”—lending itself ideally to a festive celebration of Erika’s tenure as Director of the Athenaeum.”

Tickets are $45 for members and $50 for nonmembers. For details and tickets, call (858) 454-5872, or go online to ljathenaeum.org/special-concerts.

COMPOSERS Emerge post-Pandemic

On Wednesday, July 27, the Athenaeum and San Diego New Music (SDNM) will present the 2022 Emerging Composers Concert at the AAC in Logan Heights. Since 2018 (with a break from 2020 to 2022) SDNM has issued an annual call for scores followed by a concert of the chosen works. All pieces are world premières composed by San Diego undergraduate students who attend San Diego college or university or who graduated from a San Diego high school and attend college or university elsewhere. Composers selected this year are Donovan Alcones (University of San Diego), Gabriel De Guzman (San Diego State University), Maile Pacumio (SDSU), Georgia Phipps (Palomar College), Tristan Shin (MIT/Canyon Crest Academy), and Julianna Zheng (USD). The concert begins at 7:30 p.m., featuring Rachel Allen, trumpet; Anahita Pestonjamaap, flute; Varun Ragaswamy, bassoon; and Eric Starr, trombone. All tickets are $15. This is always a popular event, so be sure to reserve a spot soon. For details and tickets, please go to ljathenaeum.org/san-diego-new-music.
After two successful June concerts, the Farrell Family series offers three more: On Thursday, July 7, it’s Andy Milne & Unison, featuring Milne on piano, John Hébert on bass, and Clarence Penn on drums. After studying with fellow Canadian and jazz great Oscar Peterson, Milne headed the genre-crossing quintet Dapp Theory and 10-person Seasons of Being. According to DownBeat (June 2020), after a cancer diagnosis in 2017 and intense treatment, Milne formed the Unison trio. In 2020, he had been in remission for a year when the first trio album reMission was released.

The 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. According to Ottawa’s ARTSFILE, Frahm feels his sound, after transcribing their works as a student, reflects Stan Getz, John Coltrane, and Pete Seeger with him he founded Newport Folk Festival.

The AAC has presented many innovative exhibitions this year, such as the HEM Crew’s show mentioned on page 1 of this newsletter. According to AAC Manager Griselda Rosas, the art galleries housed in the Bread & Salt Building at 1955 Julian Avenue have begun synching their art openings to each other and the Barrio Art Crawl, on the second Saturday of each month, to create a stronger sense of community.

The AAC’s mission of outreach and inreach to the community is still strong. This spring, Athenaeum Print Studio Manager and Artist in Residence Sibyl Rubottom read her Giant Book, a project started with former AAC manager Omar Lopez, to children at Sherman Heights Community Center at a special celebration with Mayor Todd Gloria. From July 25 through 29, the Athenaeum in collaboration with the San Diego Guild of Puppetry and Bocin, is hosting a “bilingual/Spanglish summer camp” for children ages 9-13 at the AAC, 11:30 a.m.-3:30 p.m. They will be introduced to puppet theater, Mesoamerican myths and legends, storytelling and story creation, puppet and mask making, and shadow puppetry. For details and to register, contact Griselda Rosas at (619) 269-1951 or grasoa@ljathenaeum.org.

News from the AAC Print Studio: the Athenaeum Rotunde Press Font Catalogue, Volume II is now complete! It is a colorful collection of 28 fonts that were donated in 2019 by William Strangeland.

Design, typesetting, printing, and binding required the help of many wonderful people, including Morgan Miller III, Henry Cohn Geltner, Sarah Axford, Eileen Kitrick, Kathy Nguyen, and High Tech High intern Elaine De Los Santos. Sibyl Rubottom adds, “We also are very grateful to the Porter Family Fund at the San Diego Foundation for their support.”

The catalogue is on view in the Print Studio. Sibyl says, “Come visit us and see a paper ‘quilt’ of all the outtakes and tests from the catalogue, in tangible prints on handmade paper by Mary Manusos, and monoprints by Andrew Alcada.”

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**VARIATIONS NOT ON A THEME KEEP THE AAC FASCINATING AND ENTICING**

**AN INTERVIEW WITH JENNY SCHEINMAN**

**A:** I understand you grew up in Petrolia in Humboldt County, California. How does your song “Sleep Rider” on the Parlour Game album (2019, Royal Potato Family) evoke the feeling of growing up in that environment?

**JS:** I grew up on a homestead in the coastal northern California wilderness. Off grid. With hippie parents that knew more about Trotsky than chicken feed. Nonetheless they put me on a horse when I was three years old, and by the time I started school they told me to ride. I rode to and from school till the end of high school, and in the winters when it was dark and cold I’d sleep all the way home. “Sleep Rider” is a dream piece about that.

**A:** How do you juggle playing in two different music worlds: folk and jazz?

**JS:** All music is folk music. After a year of jazz I start missing words, then go running to the folk scene for a blast of direct connection, then start feeling like everything is too obvious and head back to jazz.

**A:** How did you decide to record with Royal Potato Family Records?

**JS:** Best label yet! I can call the head of the label and he picks up the phone. So simple! So fun! Kevin Calabro is rad!

**A:** How does an indie-jazz artist navigate a world with mainstream jazz groups at venues such as Newport Jazz?

**JS:** The jazz world is so small. I try not to think of any subcategories and sub-genres. We have to stick together! And I was close with George [Wein, founder of the festival], so the festival felt hospitable. Little known fact—his best friend was Pete Seeger [with him he founded Newport Folk Festival].

**A:** How is your bowling technique while playing folk music different from that when playing jazz?

**JS:** No difference there. I just try to make everything I do start from the rhythm.

**A:** You played with Allison Miller at the Athenaeum a few years ago. How did playing here compare with other venues?

**JS:** Ooh, I love the Athenaeum. That was a favorite gig on that tour. We were fried when we arrived, but Dan’s hospitality and professionalism turned us around, restored us, and set us up for a transformative show.

**A:** Would you perform with Iris Dement?

**JS:** Sure. Got a gig? I love her.

**A:** Among your other classes you offer on your website, you have a class called Chill. What can you say about it?

**JS:** Chill is a class that is offered through the organization that manages my lessons. It’s basically a way of giving all musicians (and people) a chance to study with artists such as myself. So I’ve spent some hours with playwrights, poets, therapists, and non-violinists who just want to talk about their process, get some feedback, etc.

**A:** How do you juggle playing in two different music worlds: folk and jazz?

**JS:** I have some famous relatives. Inspiring social activists, inventors, and philosophers. For the most part they all followed through with their creative ideas against a backdrop of skepticism and even ridicule. Inspiring. Tough. Visionaries! I also have rampant dysfunction, drug addiction, and mental illness in my family. A family of extremes.

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**THE THREE WONDERFUL FARRELL FAMILY JAZZ CONCERTS AHEAD**

Andy Milne (c) chills with John Hébert (l) and Clarence Penn (r).

Jenny Scheinman

Jenny Scheinman (c) swings with Dan Loomis (l) and Ernesto Cervini (r).
EXCITING JAZZ MOVIES IN OUR COLLECTION PERFECT SUMMER FARE

A fictional account of two American jazz musicians in Paris who must choose between their careers and the women they love is Paris Blues (DVD 791.43/Paris), released in 1961. Although it does not appear on JazzTimes’ list, it is worth a view for its Duke Ellington soundtrack, nominated for an Oscar for best original score. If you are not able to see the film, the soundtrack is also available at the Athenaeum (MF 16G pa).

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RECENT CONTRIBUTORS
(AS OF APRIL 22–JUNE 21, 2022)

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

- Sharon Labovitz
- Maryanne and Irwin Pfister
- The Sprague Educational & Charitable Foundation
- Gordon Brodfuehrer in honor of Erika Torri
- Louis Lupin and Gail Myers
- Dr. Fenner Milton
- Karen Dow
- Marie Vickers
- Linda M. Blair
- Matt and Nancy Browar in honor of Erika Torri
- Ms. Mary Bush
- Phyllis F. Epstein
- Karen Fox
- Ira Gaine and Cheryl Hintzen Gaines
- Teresa and Harry Hissan
- Carol and Terry Moritz
- Dr. Richard and Susan Ulevitch
- Robert and Rebecca Cllland
- Janet Douglas
- Edward and Edith Drcar
- Alicia H. and Fred Halliet
- Duane and Lynn Kniez
- Dr. William K. Lo
- Catherine and Bob Palmer
- Roger and Dara Stern
- Theo and Gitta Theodossi
- Dr. Mary L. Wahlsbok
- Grace and Dion Barca
- Alida T. and Mark Bracker
- Des. Ed and Martha Dennis
- Barbara and Walter Doren
- Stephanie Fantino
- Ruth Landaal and Charles Simmons
- Mark and Brenda Mann
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- Dr. Pauline Nachbar
- Dr. Martin T. Nais
- Dr. Diana Pickett
- Ms. Liane Reed
- Dr. Walt Schvait and Patricia Mahiani
- Esther Sherbro
- Sidney Stutz
- Howard and Christy Zatkin

Irene Abraham and Gabriel Vogeli
Mrs. Christine L. Andrews
Kraig Cavanagh in honor of Erika Torri
Kraig Cavanagh in memory of Jacqueline Cavanagh-Belzer
Dr. Zofia E. Dziewanowska
Dr. Victor and Cristull Hasson
Arthur Horvath and Claudia Baranowski
Monika Hieu
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Dr. Jan Ouren and Susan Pinkerton
Ms. Rosaura Picasso
San Diego Book Arts
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Ellen Warner Scott
Bruce E. Shier, M.D.
Laurence E. and Sharon Rose Smith
Mary Ann Klanzer Stanovik
Ms. Hallie W. Swenson
Stephen Wilson & Barbara Mulligan
Barbara and Michel Zelnick

JULY/AUGUST 2022

There were 882 individuals who chose their favorite color at a three-day event at the Athenaeum in May. These new color choices will be included in Roy McMakin’s Your Favorite Color, which will be realized in July at the mural site on Eads Avenue. There were 79 colors to choose from, and all of the colors were chosen at least once, while one was chosen 40 times.

One of the interesting concepts of Murals of La Jolla is that the murals are temporary, they have a lifespan and are replaced every two to six years. But they just couldn’t do it McMakin’s Favorite Color (2010). With its cheerful, graphic simplicity and deceptively poignant humanity, the mural has become a beloved landmark, inspired by or incorporate found furniture.

McMakin is an artist whose predominantly sculptural practice includes architecture and furniture through which he demonstrates a deep engagement with the artistic potential of domestic objects and environments. He was born in 1956 in Lander, Wyoming. He studied conceptual art making under Allan Kaprow and Manny Farber at UC San Diego, where he received both his BA and MFA. McMakin resists the conventional forms of art making through the push and pull of form and function. He seeks to bring art into the everyday as opposed to putting it on a pedestal with work that is both accessible and functional. Many of his sculptures are inspired by or incorporate found furniture. The artist reworks these objects of American domesticity, adjusting size and material to change how they are traditionally understood.

Jazz on a Summer’s Day (DVD 781.65/Jazz on), was filmed at the 1958 Newport Jazz Festival, displaying performances and people from that event. The film’s lack of narration or dialogue pushes the jazz to the forefront, allowing the music to tell the story.

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SUMMER FLICKS OFFER HUMOR WITH A DASH OF ROMANCE

Beth Accomando, KPBS arts reporter and host of the Cinema Junkie podcast, thought audiences needed some romance and sophisticated humor to brighten their summer. So here is a trio of effervescent films from Ernst Lubitsch. After making sex comedies in his native Germany, Lubitsch came to Hollywood to introduce an elegant subtlety, visual wit, and sly innuendo—which came to be known as “the Lubitsch Touch”—to American romantic comedies.

The event begins at 7:30 p.m. for pre-showtime treats, followed by an 8 p.m. showing.

SIRENS

There were 882 individuals who chose their favorite color at a three-day event at the Athenaeum in May. These new color choices will be included in Roy McMakin's Your Favorite Color, which will be realized in July at the mural site on Eads Avenue. There were 79 colors to choose from, and all of the colors were chosen at least once, while one was chosen 40 times.

One of the interesting concepts of Murals of La Jolla is that the murals are temporary, they have a lifespan and are replaced every two to six years. But they just couldn’t do it McMakin’s Favorite Color (2010). With its cheerful, graphic simplicity and deceptively poignant humanity, the mural has become a beloved landmark, inspired by or incorporate found furniture.

McMakin is an artist whose predominantly sculptural practice includes architecture and furniture through which he demonstrates a deep engagement with the artistic potential of domestic objects and environments. He was born in 1956 in Lander, Wyoming. He studied conceptual art making under Allan Kaprow and Manny Farber at UC San Diego, where he received both his BA and MFA. McMakin resists the conventional forms of art making through the push and pull of form and function. He seeks to bring art into the everyday as opposed to putting it on a pedestal with work that is both accessible and functional. Many of his sculptures are inspired by or incorporate found furniture. The artist reworks these objects of American domesticity, adjusting size and material to change how they are traditionally understood.

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SIRENS
Around the Athenaeum

**RECEPTION FOR EXHIBITION “ERIKA TORRI: THE CONTINUOUS THREAD,” JUNE 2022**

The joys of retirement: Erika in good company with Matthias Gregoire and Mary Seike.

Berendian “Bier” Sargent, former co-owner of the wonderful and much-missed Gallery Eight and longtime Athenaeum member enjoys looking at Erika’s weavings of Bremen.

Christie Mitchell (c), attending her first Athenaeum opening after being tapped as the new executive director of the Athenaeum, poses with longtime Athenaeum friends Bob Caplan and Carol Randolph.

Erika shares a special moment with longtime friends Janice Kay Batter and Michael Batter in the Clayes Gallery, where her beautiful weavings hang.

Erika unleashes the Festschrift!

ATHENAEUM SUMMER FESTIVAL WITH GUSTAVO ROMERO 2022

Gustavo poses with Joan Patton, who came to his first concert at the Athenaeum when Romero was 11 years old.

A rapt audience takes in the alchemy of Gustavo Romero and Ludwig van Beethoven in our charming Music Room.

Who says Gustavo doesn’t have his groupies? Garre Muller and Catherine Parker are loyal attendees of his performances at the Athenaeum.
Anne-Marie Kaukonen, who is 90 years young, began volunteering at the Athenaeum about 10 years ago with her husband, Everett. They were an elegant duo, who as volunteers with the San Diego Symphony for 20 years, brought their ushering expertise for years to the Athenaeum Summer Festivals at the former Neurosciences Institute. As Everett's health declined, he would still accompany Anne-Marie to the Athenaeum as she volunteered at art lectures and receptions.

Since Everett's death in 2020, Anne-Marie has continued to volunteer at the Athenaeum, and she is a wonderful volunteer, always prompt and efficient. A member of staff says, "Anne-Marie really knows how to make an entrance; when she shows up for an Athenaeum event she enters through the front doors in great style before making sure every light is turned on and surface dusted." During a staff member's health crisis, she was constantly kind and attentive. Carrying on her family's tradition of women volunteers, she has been a docent at the Mingei for 18 years and a member of the League of Women Voters, for which she served as Vice President, for 58 years.

The Athenaeum is far away from where Anne-Marie started. She was born in Bucharest, Romania, where her father was a Belgian diplomat. Her family had "passeports diplomatiques." She recalls that the embassy where they lived was a little like Downton Abbey, adding, "We had 10 specific bells for the 10 servants." Her family suffered during the German occupation of Belgium in WWII, but she says, "Nevertheless, women in my family volunteered for the Resistance, including my two great-aunts servants." Her family suffered during the German occupation of Belgium in WWII, including the natural environment. She says, "Because we had backpacked in Yosemit mountains, we then volunteered for four years in a row during the entire month of August. Great experience!"

She and Everett raised two children in San Diego. Their son, Philip, after getting his MBA at the University of Michigan, worked in finance in New York. He and his RN wife live in New Jersey. Their daughter, Larisa, and her husband are MDs in the Seattle area. She says, "They bought a beautiful condo very close to the beach and to me. They come down as often as possible." She has four grandchildren, two from each child. Two grandsons are software engineers, one is in investment banking, and the oldest one is in medical school at Stanford and wants to become a neurosurgeon.

The Athenaeum is the right place for Anne-Marie, who grew up visiting museums and was surrounded by classical music. She saw her first opera at age nine. Her favorite composer is Beethoven, and her favorite painter is Modigliani. She says, "What I like about the Athenaeum is the friendly atmosphere, and I like the recitals, chamber music, and lectures."

A thoughtful person, Anne-Marie says, "If I could change something in the world, I would do away with all those lies, insurrection/domestic terrorism, and would ban high-power guns because the Second Amendment has been misinterpreted."

She adds, "I miss my husband, who died two years ago, but I have no right to complain because I have had a rich and eventful life."
NEW ACQUISITIONS

Art Books
1000 rings: inspiring adornments for the hand
The art of Kathy Miller
Kamisaka Seiichi: Rings master, pioneer of modern design
Mirror of the world: a new history of art, Julian Bell
Chihuly’s Pendentifs: and their influence on his work, Dale Chihuly
Romare Bearden in the homeland of his imagination: an artist’s reckoning with the South, Glenda Elizabeth Gilmore
Murals of La Jolla 2010, Suzana E. Hägstrom
First masterpieces of Chinese painting: the Admonitions scroll, Shane McClusland
Giorio Vasari: art and history, Patricia Lee Rubin
Gustavo Kliment, Alfred Weidinger

Special Collection
Die Abartigen: Albert von Kästemund
Works 1984-2010, Françoise Gilot
Young People
A blaze with color: a story of painter Alma Thomas, Jeanne Walker Harvey
Compact Discs
American melting pot: works by American composers
Black lives: from generation to generation
Concerning Beaball & son
Un concert en Nouvelle-France
EEE: Eebanks Events Experience
The faces of melancholy: ayres both grave and light: for viols or other musical instruments
The Purcell brothers: chamber music
Solo for a German flute: chamber music by Händel and Dietz
Six cantatas: “The flowering and fading of love”, Attilio Ariosti
Instrumental works, Thomas Arne
Maria & Maddalena, Francesco Aspinucole
Complete keyboard concertos, volume 6, Carl Philipp Emanuel Bach
Sonatas for recorder and basso continuo, Paolo Benedetto Bellinzani
Musicaleschische Divertissements: quartets from part 5 & 6, Sebastian Bodinus
The crusing, Dave BRubeck
The contest of Apollo and Pan, Dario Castello
Miles ahead, Miles Davis
Riflessioni, Antonio Dorsina
Pouť pro divoké a země, accompagnement de violon, Jacques Du Pré
Vioolconcerten, Concerti grossi, Willem de Fesch
The bright side, Joel Freham
The chamber works of Johan Henrik Freithoff, Johann Heinrich Freithoff
Virtuoso nossos flaut music, Albertus Griemann
Concerti, fantasies & amusements, Louis-Gabriel Guillemaison
The reawakening, John Harrisson
La passage de la mer rouge, Elizabet Jacquet de la Guerre
Nieuw-Duitsdahländertanze, Romanzz op. 22, Spielbuchlein op. 35, Theodor Kirchner

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Barbara Walbridge, Board Member Emeritus

COVID-19 SAFETY POLICY
(Updated 6/10/22)

LIBRARY, EXHIBITIONS, and EVENTS

Masks are optional.

EVENTS: CONCERTS, RECEPTIONS, LECTURES
Proof of vaccination or negative test within 48 hours of the event is required.

Library and event capacity is limited to 70%.

Newsletter
Editor: Carol Buckley
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THE CONRAD PREBS FOUNDATION

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