



athenaeum

MUSIC & ARTS LIBRARY

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➤ A PUBLICATION FOR MEMBERS ➤

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ATHENAEUM LOOKS AHEAD TO NEW PROGRAMMING

CHAMBER CONCERTS

CHAMBER CONCERT SERIES FEATURES INNOVATIVE PROGRAMMING TO DELIGHT

The Athenaeum welcomes Kate Hatmaker and Alex Greenbaum as Co-Directors of the Barbara and William Karatz Chamber Concert Series. Hatmaker comes to us from the Art of Élan, of which she is Artistic and Executive Director.

She has been a violinist with the San Diego Symphony since 2006. A cellist, Greenbaum has played widely in the Americas with a variety of music groups, including the local Hausman Quartet. He is a

professor of cello and chamber music at San Diego State University, where he is also Artist in Residence.

They have chosen an exciting program for our 2022-2023 season, which opens on Friday, October 28, with the Hidden Valley Virtuosi trio: Tien-Hsin Cindy Wu, violin, Tanya Tomkins, cello, and Ines Irawati, piano. They will perform a dramatic and varied program featuring piano trios by Edvard Grieg and Felix Mendelssohn.

The next concert, on Monday, November 21, features Colin Jacobsen, violin, and Vicky Chow, piano. Individually both have collaborated with some of today's most exciting artists, including Yo-Yo Ma, Bang on a Can All-Stars, and Silkroad; together, they present a thoughtful mix of music past and present, including Bach, Debussy, Philip Glass, and Judd Greenstein.

Ilya Yakushev, piano, returns for a solo recital on Monday, December 5. Rich in variety, Ilya's program opens with Haydn and Mozart before embarking on Beethoven's "Moonlight" Sonata. He follows this with a selection of Rachmaninoff's preludes.

On Monday, February 27, the Grammy-nominated Agave Baroque ensemble and star countertenor Reggie Mobley perform BACH/Family, celebrating the illustrious Bach family of musicians.

Called "spellbinding" by *The Strad*, the Formosa Quartet (Jasmine Lin and Wayne Lee, violins; Che-Yen Chen, viola; and Deborah Pae, cello) returns to the Athenaeum on Friday, March 17, with a program of Mozart and Schumann along with an assortment of "shorts" from folk, pop, and jazz curated especially for this concert.



Hidden Valley Virtuosi (Tien-Hsin Cindy Wu, Ines Irawati, and Tanya Tomkins) opens the season.

The Co-Directors write:

We are thrilled to join the talented team at the Athenaeum as the new Co-Directors of Chamber Music. We look forward to continuing the tradition of excellence that has defined the Barbara and William Karatz Chamber Concert Series, which has consistently presented some of the finest musicians we know in a uniquely intimate setting here in La Jolla. As veterans of the local arts and music world in San Diego we have long been admirers of the Athenaeum's chamber concerts, both as audience members and performers, and are excited to embark on this next chapter together. Our hope is that everyone will find something to love, be inspired, and pleasantly surprised by!

Warmly,
Kate Hatmaker & Alex Greenbaum

On Sunday, April 16, the Baumer Quartet (Nathan Olsen and Aaron Requiro, violins; John T. Posadas, viola; and David Requiro, cello), in its first visit to the Athenaeum, ends the season with a celebratory program featuring quartets by Haydn and Ravel. They'll be joined by Alex Greenbaum (cello) for Schubert's epic Cello Quintet in C major.

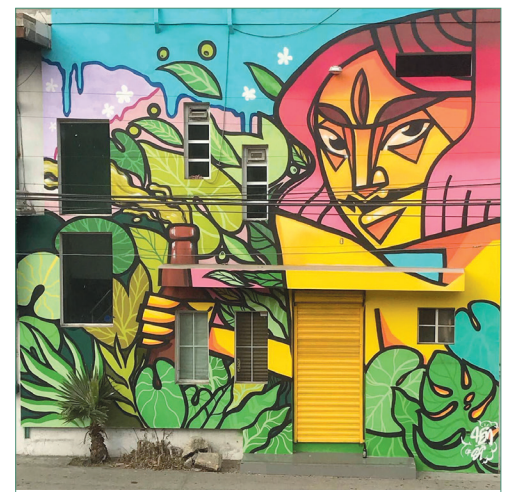
All concerts begin at 7:30 p.m. and are preceded by a pre-concert lecture presented by Nuvi Mehta (generously underwritten by Gordon Brodfuehrer), from 6:45 to 7:10 p.m., in the Joan & Irwin Jacobs Music Room and are followed by a reception with the artists in the Sharon & Joel Labovitz Entry Hall. Series tickets are \$270 for members, \$300 for nonmembers, and \$85 for students. Individual concerts \$50 members, \$55 nonmembers, and \$15 for students. For details and tickets, call (858) 454-5872 or go online to lathenaeum.org/chamber.

EXHIBITIONS

EXCITING ATHENAEUM EXHIBITIONS IN LA JOLLA AND LOGAN HEIGHTS THIS JULY

Join us for our 30th Annual Juried Exhibition in our Joseph Claves 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 Hoz, visual artist.

Exhibition Liaison Jocelyn Saucedo says, "We received entries from a record number of artists: 317." For details, call us at (858) 454-5872 or go online to lathenaeum.org/juried-exhibition.



HEM Crew graffiti. Photo credit: Néstor Mondragón

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 (sprayer name Shente Hem) 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 lathenaeum.org/current-exhibitions/#art-center.

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 everybody's help we accomplished 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 Huntington, New York, and after my move to Boston, at Chamberlain Junior College. I was had been working for many years at the Countway 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 but was quite active 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 Venturi 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 remodel 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 it all. 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 Diana 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 2022 came around and 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, Zandra Rhodes, Helmut Newton, and so many more.



Erika is surrounded by her family—Kevin, Tina, and Else Ranker (l), Fred Torri (c) with Erika, Wyatt and Ella Raspotnik, Annina Torri Raspotnik, and Barry Raspotnik (r)—on the night of her art opening.

It was a most exciting time when so many of her friends came to visit and were so entertaining 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 not 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 33 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 loan. 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, there is, of course, Maura Walters, who created the catalogue and will help me with the Artists' Books Collection again later on; Cornelia Feye, 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 Watteville, 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 Claves 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 when you see her next. She has 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



A Festschrift for Erika

SPECIAL CONCERT

LIVELY CONCERT PAYS HOMAGE TO ERIKA TORRI



Victoria Martino and James Lent in the Athenaeum Music Room

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 *Thaïs*) 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 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.

SAN DIEGO NEW MUSIC

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 premieres composed by San Diego undergraduate students who attend a 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 Pestonjamas**, flute; **Varun Rangaswamy**, 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/new-music.

JULY

Children’s Storytime featured every Wednesday, 3 p.m.

7 Thu
FARRELL FAMILY JAZZ AT THE ATHENAEUM
Andy Milne & Unison, 7:30 p.m.; 3rd of 5 concerts \$35/40

9 Sat
EXHIBITION AT ATHENAEUM ART CENTER
HEM Crew, graffiti artists: Israel "Shente Hem" Elizondo and Néstor "Spel" Mondragón, through August 20. Reception, 5–8 p.m., during the Barrio Art Crawl

10 Sun
ATHENAEUM AT THE MARKET
Athenaeum Booth, La Jolla Open Aire Market, at La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

16 Sat
EXHIBITION
Last day of Erika Torri: *The Continuous Thread*

NEW MEMBER TOUR
Meet at the front desk, 11 a.m., free

FARRELL FAMILY JAZZ AT THE ATHENAEUM
Joel Frahm Trio, 7:30 p.m.; 4th of 5 concerts, \$35/40

19 Tue
ANNUAL MEETING
Begins at 7:30 p.m., all members invited, free

20 WED
EXHIBITION DISPLAY
Patti Coopriider Memorial Exhibition, Clayes Gallery, through July 22

22 Fri
SPECIAL CONCERT
Bon Anniversaire in honor of Erika Torri, Victoria Martino, violin, James Lent, piano, 7:30 p.m., \$45/50

24 Sun
ATHENAEUM AT THE MARKET
Athenaeum Booth, La Jolla Open Aire Market, at La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

27 Wed
SAN DIEGO NEW MUSIC
Emerging Composers, Athenaeum Art Center, 7:30 p.m., \$15 for all

MURALS OF LA JOLLA GUIDED TOUR
Meet in the Athenaeum’s gallery, 5:30 p.m. By reservation: ljathenaeum.org/murals

29 Friday
EXHIBITION RECEPTION
30th Juried Show, Clayes and Rotunda galleries; Selections from the Athenaeum’s Erika & Fred Torri Artists’ Books Collection, Elliott Reading Room, 6:30–8:30 p.m.

30 Saturday
EXHIBITION
30th Juried Show, Clayes and Rotunda galleries; Selections from the Athenaeum’s Erika & Fred Torri Artists’ Books Collection, Elliott Reading Room, through September 3

FARRELL FAMILY JAZZ AT THE ATHENAEUM
Jenny Scheinman Quintet, 7:30 p.m.; 5th of 5 concerts, \$35/40

AUGUST

Children’s Storytime featured every Wednesday, 3 p.m.

7 Sun
ATHENAEUM AT THE MARKET
Athenaeum Booth, La Jolla Open Aire Market, at La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

11 Thu
FLICKS ON THE BRICKS
One Hour with You; 7:30 p.m. arrival, 8 p.m. showing. Series of 3 films: \$39/54; 1st of 3 films: \$15/20

18 Thu
FLICKS ON THE BRICKS
Trouble in Paradise; 7:30 p.m. arrival, 8 p.m. showing; 2nd of 3 films: \$15/20

20 Sat
NEW MEMBER TOUR
Meet at the front desk, 11 a.m., free

21 Sun
ATHENAEUM AT THE MARKET
Athenaeum Booth, La Jolla Open Aire Market, at La Jolla Elementary on Girard Avenue, 9 a.m.–1 p.m.

25 Thu
FLICKS ON THE BRICKS
Ninotchka; 7:30 p.m. arrival, 8 p.m. showing; 3rd of 3 films: \$15/20

31 Wed
MURALS OF LA JOLLA GUIDED TOUR
Meet in the Athenaeum’s gallery, 5:30 p.m. By reservation: ljathenaeum.org/murals

Selected Upcoming Events

Igor Stravinsky: The Complete Works for Violin and Piano, Victoria Martino, violin, James Lent, piano, Friday, September 16, 7:30 p.m., \$45/50

Rediscovering Diaghilev, Victoria Martino, Tuesdays, September 20 & 27, October 4, 11, & 18, 7:30 p.m. Series: \$70/95; individual lectures: \$16/21

The Board of Trustees
invites all members to join us for

**The 123rd Annual Meeting
of the Library Association of La Jolla
(Athenaeum Music & Arts Library)**

Tuesday, July 19, 2022, 7:30 p.m.
Reception to follow the meeting

Nominees to the Board of Trustees for a first
three-year term:

**Mary Bush, Margaret Jackson, Jack Peluso,
Nora Sargent**

Nominees to the Board of Trustees for a second
three-year term:

**Carmen Cuenca, Einar Gall, Ph.D.,
Louis Lupin, Fenner Milton, Ph.D.**

*If you are unable to attend, please turn in your proxy
ballot for nominations to the Board of Trustees.*

We look forward to seeing you there.

JAZZ

THREE WONDERFUL FARRELL FAMILY JAZZ CONCERTS AHEAD



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



Joel Frahm (c) swings with Dan Loomis (l) and Ernesto Cervini (r).



Jenny Scheinman

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 *The 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 Sonny Rollins. He adds, "I quote all the time. I refer to tons of different things from different eras."

The series concludes on **Saturday, July 30**, with the **Jenny Scheinman Quintet**. Scheinman is a singer, fiddle player, and songwriter. Her crew includes pianist **Carmen Staaf**, bassist **Todd Sickafoose**, alto saxophonist **Beth Schenck**, and guitarist **Matt Wrobel**. (See an interview with Scheinman above.)

Tickets for individual concerts are \$35 for members and \$40 for nonmembers. For details and tickets, call (858) 454-5872 or visit our website at ljathenaeum.org/jazz.

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 bowing 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: You have some impressive relatives. How did their accomplishments influence your goals in life?

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.

ATHENAEUM ART CENTER

VARIATIONS NOT ON A THEME KEEP THE AAC FASCINATING AND ENTICING



Sibyl Rubottom reads her Giant Book at Sherman Elementary

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 syncing 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 Lopex, 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 Bocón, 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) 269-1981 or grosas@ljathenaeum.org.

News from the AAC Print Studio: the **Athenaeum Rotunda 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 the outtakes and testers from the catalogue, intaglio prints on handmade paper by Mary Manusos, and monoprints by Andrew Alcasid."

MURALS CORNER

ROY MCMAKIN “YOUR FAVORITE COLOR (2022)” EVENT DRAWS HUNDREDS



Posters with “paint chip” colors to choose from draw participants to the Athenaeum patio.

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 to McMakin’s *Favorite Color* (2010). With its cheerful, graphic simplicity and deceptively poignant humanity, the mural has become a beloved landmark, and Murals of La Jolla invited the artist to create a new version for the same wall.

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.

KATHI’S LIBRARY CORNER

EXCITING JAZZ MOVIES IN OUR COLLECTION PERFECT SUMMER FARE

A recent article in the May 2022 issue of *JazzTimes* focused on jazz in films, listing some of the best examples. The article considered selections with “the richest, most visually sonorous and musically euphonious moments when the energy of jazz crossed with the energy of film.” Many happen to be in our collection, and some appear in this newsletter in the list of new acquisitions.

Jivin’ in Be-Bop (DVD 791.43/*Jivin’*), from 1946, showcases Dizzy Gillespie as the host of a vaudeville show with 19 musical numbers and dance routines. Musicians who appear along with Gillespie and his orchestra include Milt Jackson, John Lewis, Helen Humes, and Ray Brown. The DVD in our collection pairs this film with *Beware*, another jazz film from 1946, with musician Louis Jordan.

A fictionalized biography of jazz drummer Gene Krupa, *The Gene Krupa Story* (DVD 791.43/*Gene*), stars Sal Mineo but includes Krupa’s actual drumming. Released in 1959, this film is characterized by *JazzTimes* as “a more benign version of the Robert Johnson crossroads myth,” but it is, nevertheless, a great exhibition of Krupa’s talent.

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.

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 (MP EL6 pa).

More recent jazz films in our collection include *Born to Be Blue* (DVD 791.43/*Born*) and *Miles Ahead* (DVD 791.43/*Miles*). Both 2015 releases, they dramatize the lives of jazz musicians Chet Baker and Miles Davis, respectively. These and the DVDs mentioned above are perfect summer entertainment, so stop by the Athenaeum to check them out!

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:

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- Maryanne and Irwin Pfister
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FLICKS ON BRICKS

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.

- On with the show!
- August 11: *One Hour with You*** (with a charming Maurice Chevalier; 1932)
- August 18: *Trouble in Paradise*** (Miriam Hopkins, Kay Francis, and Herbert Marshall in a witty ménage à trois; 1932)
- August 25: *Ninotchka*** (which famously boasted “Garbo laughs”; 1939)
- Series tickets are \$39 for members and \$54 for nonmembers. Individual flicks are \$15 for members and \$20 for nonmembers. For details and tickets, call (858) 454-5872 or go online to lathenaeum.org/flicks.

Around the Athenaeum

RECEPTION FOR EXHIBITION "ERIKA TORRI: THE CONTINUOUS THREAD," JUNE 2022



The joys of retirement: Erika in good company with Mathieu Gregoire and Mary Beebe.



Sibyl Rubottom presents the Festschrift to Erika as Maura Walters and Al Rubbotom look on.



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 unleashes the Festschrift!



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



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.

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? Garna Muller and Catherine Palmer are loyal attendees of his performances at the Athenaeum.

VOLUNTEER SPOTLIGHT

VOLUNTEER BRINGS AN MULTICULTURAL BACKGROUND AND YEARS OF DEDICATION



Anne-Marie Kaukonen

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!

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 who were Mother Superiors of convents, hiding Jews as well as American and English pilots."

Anne-Marie attended a lycée français and the University of Geneva in Switzerland before

beginning her career with a big travel agency in Brussels. When her brother, who was a geophysicist with Chevron, invited her to spend some time with him in Venezuela, she asked for a six-month leave of absence and was told she could take up to a year, that her job was secure. But, she says, "I didn't go back (to work) because I met my American-born future husband, who was also a geophysicist. We married there and then were transferred back to the US, Orange County, which I did not like at all. Everett accepted an offer to work for the space industry in San Diego, and we have been here ever since."

Anne-Marie had to make some adjustments in the United States, for one, having lived her whole life in places with domestic help, learning for the first time how to use a washing machine. She and Everett made the most of life in Southern California, including the natural environment. She says, "Because we had backpacked in Yosemite 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 grandsons, 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."

THE ATHENAEUM ART CENTER (AAC) AND INREACH



Our High Tech High intern, Elaine De Los Santos, gave a final presentation to her class at the AAC on June 17. She was an excellent intern; she helped with the window display on Girard, worked a number of hours on membership mailings, performed cleaning and organizing in the classroom, and helped in the Print Studio on several projects. School of the Arts Manager Judi Tentor said Elaine's advisor was very impressed with the Athenaeum. In the photo, Elaine is projecting an image of the original Reading Room onscreen.

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CAMPAIGN TO RECLAIM AND ENDOWMENT DONORS 2002–2022

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1000 rings: inspiring adornments for the hand

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Chihuly's Pendletons: and their influence on his work,

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Murals of La Jolla 2020, Suzan E. Hagstrom

First masterpiece of Chinese painting: the Admonitions scroll,

Shane McCausland

Giorgio Vasari: art and history, Patricia Lee Rubin

Gustav Klimt, Alfred Weidinger

Artists' Books

Celebrating artist members: the Center for Book Arts 30th anniversary members exhibition

Plot: 1974, Vito Acconci

She feels your absence deeply, Golnar Adili

America and guns, Derek Boshier

71-73, Chris Burden

74-77, Chris Burden

Mise en garde, Daniel Buren

Foot, John Coplans

4 Bilder, Hans-Peter Feldmann

Voyeur (1994), Hans-Peter Feldmann

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Facing East, Jack Levine

955,000: an exhibition, Lucy Lippard

Obstacle #79: Memory is current, Rick Myers

Tragafuego=Fire-eater, Derli Romero

To those born after, Erik Ruin

Capital provincial a la estampa=Imprint of a provincial capital,

Dana Serebryakova

La isla=The island, Dana Serebryakova

The I of the storm, Marshall Weber

Where are we now, Kyung Eun You

Special Collection

Die Abartigen: Abart von Künstlern

Works 1984-2010, Françoise Gilot

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Ablaze with color: a story of painter Alma Thomas, Jeanne

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Black lives: from generation to generation

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Un concert en Nouvelle-France

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The faces of melancholy: ayres both grave and light: for viols or other musical instruments

The Purcell brothers: chamber music

Solos for a German flute: chamber music by Handel and Dieupart

Six cantatas: "The flowering and fading of love", Attilio Ariosti

Instrumental works, Thomas Arne

Maria & Maddalena, Francesca Aspromonte

Complete keyboard concertos, volume 6, Carl Philipp Emanuel

Bach

Sonatas for recorder and basso continuo, Paolo Benedetto

Bellinzani

Musicalische Divertissements: quartets from part 5 & 6,

Sebastian Bodinus

The crossing, Dave Brubeck

The contest of Apollo and Pan, Dario Castello

Miles ahead, Miles Davis

Réflexions, Antoine Dornel

Pièces pour clavecin avec accompagnement de violon, Jacques

Du Phly

Violonconcerten; Concerti grossi, Willem de Fesch

The bright side, Joel Frahm

The chamber works of Johan Henrik Freithoff, Johan Henrik

Freithoff

Virtuoso rococo flute music, Albertus Groneman

Conversations, galantes & amusantes, Louis-Gabriel Guillemain

The reawaking, John Harbison

La passage de la mer rouge, Élizabéth Jacquet de la Guerre

Neue Davidsbündlertänze; Romanzen op. 22; Spielsachen op. 35,

Theodor Kirchner

La Julie, Michel de La Barre

Recorder sonatas, Jean Baptiste Loeillet de Gant

Recorder sonatas, Francesco Mancini

Der brauchbare Virtuoso, Johann Mattheson

Calm sea and prosperous voyage; Violin concerto in E minor,

Felix Mendelssohn

The reMission, Andy Milne

Pieces for harpsichord with violin accompaniment, Jean-Joseph

Cassanea de Mondonville

The sky remains, Josh Nelson

Tomorrow is not promised, Josh Nelson

Flute suites, Pierre Philidor

Violin sonatas, Johann Georg Pisendel

Suites from Platée & Dardanus, Jean-Philippe Rameau

Concertos and chamber music, Franz Xaver Richter

Concertos for fortepiano, Antonio Salieri

VI concerts à 4 flûtes et basse continue, Johann Christian

Schickhard

Quadri di Dresda e Bruxelles, Gottfried Heinrich Stölzel

Die Ägyptische Helena, Richard Strauss

Music for oboe, Georg Philipp Telemann

Anima, Baptiste Trotignon

Sonate à flauto e basso, Robert Valentine

Sonatas op. 1, nos. 1, 6, 12, Francesco Veracini

Musique pour la chambre du roi, Robert de Visée

Oboe sonatas, Antonio Vivaldi

Five piano sonatas (1953-2003), George Walker

Recorder sonatas, Unico van Wassenaer

The 7th hand, Immanuel Wilkins

Symphonies, Anton Zimmermann

DVDS

Jivin' in be-bop; Beware, Leonard Anderson & Bud Pollard

Licorice pizza, Paul Thomas Anderson

The French Dispatch, Wes Anderson

Belfast, Kenneth Branagh

Fisherman's friends, Chris Foggin

The razor's edge, Edmund Goulding

Sound of metal, Darius Marder

Another round, Thomas Vinterberg

The Gene Krupa story, Don Weis

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(Updated 6/10/22)

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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

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