

FROM THE EDITOR

It has taken quite a bit of time to get this issue out—not for want of getting it done, but because the news keeps pouring in—too much information, not enough time. It is abundantly clear that to serve my subscribers, I should come out at least every three months, but this time it has been hard because more than 120 persons have not renewed their subscriptions. As a result, we are in the process of re-assessing the rest of the year. If you have not renewed as of this mailing, then you are one of the people who have made the life of Umbrella precarious. We depend not upon the goodness of strangers, but on our familiar and very important subscribers. It is up to you to write that check now and make sure Umbrella endures in its 22nd year or else this will be the last year. I assure you that every subscriber counts and I need you! Please, if there is a sticker near your address label or a sticker on your envelope if you are out of the United States, then please respond immediately, or this will be your last Umbrella issue. To those of you who are loyal, then bear with me. It is difficult to meet any deadline when so much has been at stake. One of our friends has screamed through the Internet that “We are being bombed” and that’s not easy to take when you’re talking about artist books. We are in the middle of a war and the Internet has served as a mechanism of communication, information and sensitivity. We have much more to read, believe me. In addition, there have been exhibitions, symposia, panel discussions and just plain work to keep myself going so that I can keep Umbrella going.

I will be going to Poland in late May to attend the AICA Congress (International Association of Critics of Art) and will be interviewing artists who make books and visiting places where bookworks are being created. So the next issue will be full of news from Europe.

In addition, I’d like you to all know that I have been discovering that “archives” seems to be the buzzword of the 1990s. I have noticed exhibitions both at the Museum of Modern Art and at the Henry Gallery in Seattle, articles about the importance of archives, the use of “archives” in tracing Holocaust art, the use of “archives” for defining the documentation of the 20th century. I venture to say that the dichotomy between libraries and archives is slowly shrinking in the West and soon that fine line between libraries and archives will disappear into a known quantity. We have accumulated many documents and ephemera. The lives of most artists consist of documentation which is priceless if it is valued by those who know. By those who do not know, the archives may be “thrown out” or dispersed, so that I am sending out a warning to those of you who have an “accumulation” of ephemera from the 20th century, give it to your local library or

keep it organized with your worldly goods so that it will have value for others after you decide to find a home for it. Or call me and I’ll tell you where to go. There are many ways to preserve such items—CD-ROM, digitizing, film or fiche. You do not have to decide now, but consider the possibilities now, not later. All over the world, “archives” are a subject being considered at length by institutions, individuals, art organizations, museums and galleries. Just think about the work you will be giving to art people for the next decades! Consider the possibility that your archives have value. If not, consider asking someone to help you evaluate them, for it will make a difference!

As for *Women of the Book: Jewish Artists, Jewish Themes*, we had a successful run at Kutztown University through 4 February. It will open on 18 June at the University of Pennsylvania Special Collections Gallery through 6 August. Then it goes on to the Janice Charach Epstein Museum Gallery at the Jewish Community Center in West Bloomfield, MI from 14 October - 25 November. Then it goes on to the University of Arizona Museum of Art in December - January. By the fall, we will have a catalog for the show in print.

Speaking of print, the Umbrella Anthology will be printed over the summer and will be available in early fall as well. For those of you who still want to reserve a copy, send \$20.00 to Umbrella for the Anthology (20 years+) by 30 June 1999.

Cover: Pablo Designs makes lamps and other interior designs. The owner is Pablo Pardo of San Francisco, who was well trained in the arts and comes from a family of visual people. His designs are whimsical, charming, clean and understated, and when I saw his Umbrella Lamp, I fell in love with it. Ironically, I saw it in every contemporary museum shop as well, including the San Francisco Museum of Modern Art which featured Pablo with an array of his designs in their shop. I think you will find Pablo of San Francisco a designer to be recognized with, for his conceptual simplicity. He teaches at California College of Art and Design, is working with the Cirque de Soleil, and seems to be on a roll. For more information, contact Pablo, 1526 Wallace, Studio C, San Francisco, CA 94124.

Umbrella is published by Umbrella Associates, and the editor is Judith A. Hoffberg, P.O. Box 3640, Santa Monica, CA 90408. Phone: (310)399-1146, fax: (310)399-5070. E-mail: umbrella@ix.netcom.com. Website is: <http://www.colophon.com/journal> Subscriptions are available for the calendar year only, payable in American currency ©1999