

FROM THE EDITOR

Here we are again at the beginning of a "new season" of art, concerts, new museums, new music halls, a failing economy, an increase in unemployed, a war going on in Iraq, even though we all know it ended on 1 May—a recall vote in California that could be laughable with the Terminator trying to be Gubernator, but really isn't; a season of blockbuster shows coming up that will edify the soul and cost a lot more to present, thanks to the cutting of arts council budgets throughout the land, and no cure for cancer, no cure for HIV/AIDS, and our civil liberties being threatened as I write this.

And yet art continues to be made every day, every hour, every minute throughout the world, and the magic continues. Alas, I will not be in Central Park to see my friend, Cai Guo-Qiang, draw in the sky with fireworks tomorrow, the 15th of September, producing luminous pillars, a 1,000-foot halo over the Reservoir and a cascade of flares—months in preparation and five minutes to complete—all to celebrate the 150th anniversary of Central Park in New York City! This "Light Cycle" will transform the park for 5 minutes, but will have a lasting afterglow for those who see it.

And speaking of New York City, I want to thank your weather and your weather man for creating so many umbrella photographs, umbrella anecdotes, umbrella editorials about your miserable weather this summer. I am sorry for the weather, but as an umbrella aficionado, I am delighted with what your weather produced. Having not had a very good healthy summer myself, having been taken by some kind of "bug" for 7½ weeks, I am happy to have finished this issue—late as it is, because of my health. We also had June gloom that lasted throughout July and only now are we having our late summer, which is always late, but at least we have more to anticipate.

I did spend several days in Santa Fe in August and spoke with a large audience of artist bookmakers, since The Book Arts Group in Santa Fe has over 265 members, and they are changing the landscape of artist books. They are a lively group with an incredible amount of energy and creativity. And that was my travel, but this issue is full of reports from Europe, Paris, and SoHo, and next issue will have a report of the Baltic countries and the artist book exhibition in Vilnius. As we have always said, Umbrella covers the World now in its 26th year.

The cover this issue is by a Basque artist, Pedro Egulluz, who studied at the Fine Art School of Bilbao, lived in the Canary Island, moved back to Basque country, then in 1990 moved to Bogotá, where he lived until 1996. Then, back to Basque country, and he returned to Colombia in 2001 where he now lives. The title of the cover is "Gorilla with Vegetable Umbrella and Butterfly in View". Something light is definitely in order during these hard times.

As for activities this autumn, check out the book fairs in Frankfurt, London, New York City and elsewhere. And there is a new history of artists books from Martha Hellion reviewed in this issue as well, one part of which is an homage to Ulises Carrión.

This issue is dedicated to the memory of Jules Engel, who was a firm supporter of Umbrella for many years. He died in his 94th year after influencing 3 generations of animators, having been a founding professor at Cal Arts, but also an animator of *Fantasia*, among others. His data is recorded under "ArtPeople" in this issue, but no one can describe how generous of spirit was this amazing man. Talented in so many fields, he thought of each human being he met as just that, a fellow human being. But he also had a cutting sense of humor that made his life rich and fulfilling, helping to weather the storms that we all face and making his life a creative journey as a printmaker, bookmaker, painter, and exquisite filmmaker. Just call him up on Google and see who he is, for he is always with us thanks to his creative practice which has left us paintings, prints, books and especially his amazing films. To Jules, this issue with a funny cover! I think he would have liked it.

Cover: *Gorilla with Vegetable Umbrella and Butterfly in View*, by Pedro Egulluz

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