

FROM THE EDITOR

How can I thank you all for giving me the wherewithal to start fresh again after such a brutal act of burglary? I have a new system going, and instead of getting a scanner, I got a zip drive to ensure that my backup is secure. I have been working very hard to reconstruct mailing lists, my own personal documents, but it still takes more time than I have right now. If any of you know people who have not received Umbrella and should, please let me know. A few people have responded to the gap, and I have re-instated their subscriptions. Yet I have persevered and have a reasonable amount of my documents in order, at least to suit the needs of the moment. Then when I am not thinking, I realize what more I have lost. In addition to all the computer equipment and backups, they also took my tape recorder which was on the desktop, due to recent transcribing, and so it goes, but due to the continued contributions from friends and colleagues, I replaced the tape recorder with one that can do interviews. Even my tape recorder was an old friend, one which has been with me for 15 years and has served me well.

I do not know how to say "thank you" enough to compensate for all the beautiful thoughts and gestures from people around the world. I have to tell you that strangers even sent in money, but my loyal friends in Los Angeles gave generously at a benefit, given for me by my friend Channa Horwitz. What with the generosity of friends and strangers, I am a much more rewarded human being than ever I could have imagined. The friendship and warmth of those who know me has fortified me for days and months and years to come. I am richer by far, for I have so many friends around the world who care.

Take, for instance, Guy Bleus, who has given Umbrella a stellar exhibition in Belgium. His photographs showed me that Umbrella looks good on exhibit--those covers over the years certainly have attracted attention.

And I have discovered recently that Umbrella lives on the street of the architects, Moore Ruble Yudell, who are set to build the new U.S. Embassy in Berlin. Not a famous street, but a street of renowned people. The neighbor, who was a menace for more than 10 months here, is no longer in the building. In fact, he has been jailed--but I have no idea where he is, nor do I care, so long as he is not near me. I seem to be more productive, more calm, and more able to cope with the daily trials and tribulations,

triumphs and tests which seem to bombard all of us. How much he took from me cannot be measured--but you all gave me back my confidence and my energy.

I want to let you know that by the first of 1997, I probably will go on line with Umbrella news, dated material, and announcements. More about that in a small issue in December. I think it is time to get the "news" out as quickly as possible, and leave the reviews for the print medium. We shall see, but I am learning HTML (the editing system for websites) and when that is mastered, then we shall go ahead and see what we can do for all of you. It is time--although everyone is getting online, as witnessed by hours when I cannot get on line at all, thanks to my server & the millions who are getting connected! How simple life was before the Net! We had a blackout here in August, I believe, that lasted a little more than 3 hours--affecting 9 states--and I have to tell you what a silent pall shrouded society where I live. Except for the blinking stoplights (the automatic stoplights must be manually readjusted in order to function properly) there was nothing to do except wait with your portable radio--otherwise, no computer, no TV, no microwave, no Net, and what a complex world we live in.

We are working on the 20th Anniversary Anthology, which will be out in early 1998. For subscribers, there will be a special price. There is a lot of history to survey, but I hope the selections are worthy of review. Have a great autumn and send in news for a December issue. Peace and Productivity--and may the best man win the Presidency.

Since the art world is suffering terrible financial blows due to the demise of grants from the NEA and other foundations, we must diversify. Remember that Umbrella catalogs private libraries, gives seminars on artist books and their history, and curates exhibitions. Think of me when you need a speaker at your institution, or know of a private library that needs cataloging. Umbrella is a labor of love, but the editor and publisher needs to survive too.

We have just reprinted Buzz Spector's *The Book Maker's Desire*, so if you have not purchased a copy, remember it is still \$11.95.

-jah

COVER: Spencer Shelby

ARTPEOPLE

William N. Copley, 77, an American Surrealist painter of sweetly risqué images of naked women and men in starchy Edwardian suits, died in May at the age of 77 in Sugar Loaf Key, FL. Copley, friend of Man Ray and Max Ernst, opened a gallery in 1947 in Los Angeles, but closed it when nothing sold. Over the years, he amassed one of the world's most respected collections of Surrealist art.

Franklin D. Israel, a highly respected modern architect known for placing his individual stamp on the innovative Southern California design tradition made famous by Frank Lloyd Wright, Rudolph Schindler, and Frank Gehry, died in June at the age of 50 of AIDS.

Madeleine Chalette Lejwa, 81, an art collector, benefactor and a former dealer in 20th-century European masters, died in Manhattan. Gifts to the Metropolitan Museum of Art included many pieces of Arp sculpture, works by Leon Polk Smith and Roy Lichtenstein, as well as support of NYU's archeological excavation at Aphrodisias, in Turkey, from 1961 through 1990.

Edward Dugmore, an abstract painter of the San Francisco Abstract Expressionist school, whose work is featured in a summer exhibition at the San Francisco Museum of Modern Art and whose work is in major museums across the country, died in June at the age of 81.

J. Melvin Edelstein, former senior bibliographer and resource coordinator and later assistant director of collection development at the Getty Center for the History of Art and Humanities in Santa Monica, died in June at the age of 71. He formerly was the Chief Librarian at the National Gallery of Art in Washington, DC.

Richard Meier, architect for the new Getty Center in Los Angeles, has just won an international competition to design the "Church of the Year 2000", which will be situated 30 miles east of Rome in Tor Tre Teste. Among those in the competition were Tadao Ando, Santiago Calatrava, Peter Eisenman, Frank Gehry and Gunter Behnisch.

Robert Colescott, a painter whose bright, crowded figurative images satirize race relations in America, has been chosen to represent the United States at the Venice Biennale in 1997. At 72, Colescott was chosen from 17 applicants and is the first American painter whose work is to be shown in the U.S. pavilion since Jasper Johns in 1988.

Joseph R. Shapiro, a prominent art collector and philanthropist who was the founding president of the Museum of Contemporary Art in Chicago and an active trustee at the Art Institute of Chicago, died in June at the

age of 91. The collection included work by Chagall, Ernst, Klee, Magritte, Miro, Tanguy, among others.

Mary Ashley, painter, video and performance artist, died of pneumonia on 15 June in San Francisco at the age of 65. Ms. Ashley came to the Bay Area in 1969, becoming famous for her work as a performance artist with her first husband, composer Robert Ashley. She joined him in founding the ONCE Group of artists, musicians, and architects in Ann Arbor, Michigan.

The ONCE Group introduced the works of John Cage, Merce Cunningham, LaMonte Young, Morton Feldman, Luciano Berio, Anthony Braxton and the Judson Dance Theatre to Midwest audiences.

In the late 1960s, she introduced to the art world the Ozalid process for reproduction of industrial drawings using ammonia. One of her Ozalid works was auctioned to support the Experiments in Art and Technology (EAT) program directed by Robert Rauschenberg and Billy Kluver.

Ms. Ashley was also involved in the mail art movement in collaboration with George Brecht, Dick Higgins, and the Fluxus group of artists.

B. Gerald Cantor, a wealthy financier and philanthropist, amassed the world's most comprehensive collection of Rodin sculpture in private hands and gave much of it away to dozens of cultural institutions. He died recently at the age of 79. Major gifts have been to the Metropolitan Museum of Art, the Brooklyn Museum, the Los Angeles County Museum of Art, Stanford University and many more.

Daniel Brustlein, a painter who also worked as a cartoonist under the name of Alain, died on 14 July at his home in Paris at the age of 92. His cartoons appeared in *The New Yorker* until 1960, when he moved to France. Considered a "painter's painter," Brustlein was known for deftly executed works close to the School of Paris.

Diane Waldman, deputy director and senior curator at the Guggenheim Museum for 31 years, is leaving this autumn to write and do consulting. In her place, **Robert Rosenblum** and **Mark Rosenthal** will be curators of 20th-century art, and **John G. Hanhardt** will be the senior curator of film and media arts.

Rimma Gerlovina, extraordinary artist formerly of Moscow and now of New York State for the past 16 years, was on the cover of the *New York Times Magazine* for 7 July and photographs by her and her husband, **Valerij Gerlovin**, were also featured in an article concerning cosmetic surgery. These artists do visual poetry in their photography and have been reading *Umbrella* for the last 16 years.

Daniel J. Terra, an American businessman and art collector who founded two museums of American art,

one in Giverny, France, and the other in Chicago, died at the age of 85 at the end of June.

David Tudor, 70, a pianist and composer of avant-garde music, who was always affiliated with Merce Cunningham Dance Company since its creation in 1953 and became musical director after John Cage died in 1992, died in August after a series of strokes. As a composer, Tudor relied on custom-built modular electronic devices, making most of them himself. A memorial service at Judson Church in New York City was held in September.

Peter Ludwig, a German chocolate manufacturer who amassed an immense art collection and gave or lent many artworks to public institutions in Germany and elsewhere, died in July at the age of 71. There are many Ludwig museums, such as in Budapest, Cologne and even Cuba.

Rafael Moneo, a Spanish architect who has fashioned a richly diverse body of work from the basic principles of modern design, has been awarded the Pritzker Architecture Prize for 1996. He is the first Spanish architect to receive the Prize, including a \$100,000 grant.

Gaillard F. Ravenel, senior curator of design at the National Gallery of Art in Washington, died in September at the age of 55 of a heart ailment.

Cy Twombly, the American painter was named among the winners of this year's Praemium Imperiale, or Imperial Prize, created by the Japan Art Association in 1989 to reward excellence in areas of culture not recognized by the Nobel Prizes.

The French sculptor **César**, the Japanese architect **Tadao Ando**, the Italian composer Luciano Berio and the Polish movie director Andrezej Wajda were the other prize winners, worth \$130,000 to each winner.

Emily Kagwarreye, famed Australian artist, who only began painting in 1988 (having been born around 1910) died on 2 September in Alice Springs, Australia. She was well into her seventies when her accomplishments were recognized not only in Australia but throughout the world. She had a distinctive and individual painting technique, marked by boldness of color and strength of design. By 1993, she had been in well over 50 exhibitions around the world.

Agnes Mongan, the first woman to be a curator and then the first to be a director at the Fogg Art Museum in Harvard University, Cambridge, MA, died at the age of 91. A true pioneer, she cataloged the Fogg's remarkable drawings collection with Paul Sachs, and it became the first comprehensive catalog of a drawing collection in the United States.



art reader

American Craft for May 1996 featured *Wisconsin Book Artists: Reading the Fine Print*.

The New York Times Book Review recently had a "Bookend" illustrating some of the book objects by Werner Pfeiffer, a professor at Pratt Institute in Brooklyn, NY, who through his art has expressed a series of reflections on censorship which have travelled to several cities in Germany and are the subject of a book, "Endangered Species", published in Germany with a foreword by Philip Roth.

Art Papers for May/June featured an *Artist's Survival Guide*, while the July/August issue featured Artists' Pages by a wide range of artists, mostly from the South, except with special contributions from Madrid and the Ivory Coast, as well as Rio de Janeiro.

European Photography features an article about Photography after Photography, an exhibiton on photography and digital media; 11 Internet Trips by David Glenn Rinehart, a critique on 11 sites; photo city guide of Barcelona; and many portfolios. This is in Number 59.

Blackwell Publishers has become the new publisher of **The Art Book: International Publishing Review**, available from 133 North End Rd., London NW11 7HT, England.

"Concrete Poems just are" by Peter Mayer appeared in *Eye* for Spring 1996 in England.

Afterimage for Summer 1996 features books, and these books are cutting edge. It is almost a basic reading list for the 1990s. Be sure to check it out from VSW, 31 Prince St., Rochester, NY 14607.

Whitewalls #37 is devoted to artists' writing on Tourists, Voyeurs and Exiles with contributions from Luis Cannitzer, Lynne Tillman, Lucy R. Lippard, Yong Soon Min, Jacqueline Terrassa, Jayce Salloum, and much more. At your favorite newsstand or writ to P.O. Box 8204, Chicago, IL 60680.

In the August issue of *Atlantic Monthly*, André Emmerich writes about sculpture parks around the U.S.

High Performance for Summer 1996 features an article on the Environmental Justice Project, Notes on a New Kind of Arts Conference, with book excerpts, Internet

Web Site suggestions, and lots more. Write to P.O. Box 68, Saxapahaw, NC 27340 or see your local newsstand.

Taproot Reviews is truly one of the most important publications of its kind in the contemporary publishing world, providing a kind of "community forum" where individuals from diverse poetic communities can share information on their various activities. It's the kind of review mechanism for all kinds of small press, audio publications, zines, electronic zines, visual literature, computer generated poetry, micro-press, and much more. It seems to be writing the history of the alternative/independent publisher—from punk to pomo to dada to visual to LANGUAGE.

Taproot is fighting those whose politically correct efforts are geared to define, codify into some "correct" form, and ultimately sell "culture". As the editor, luigi-bob drake, writes:

Today, in light of the newt conservatism in Washington, this work seems particularly urgent. But the activity showcased in TRR suggests that it'll take more than the abolishment of the NEA to silence at least some of today's writers—that's a hopeful sign, and one we're excited to promote & discuss.

Taproot Reviews needs your help. Readers need to purchase these publications, and writers need to subscribe before submitting work. Be sure to add this one periodical to your collection. It's a must@ \$10.00 a year from P.O. Box 585, Lakewood, OH 44107.

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