



Origins © Mark A. Garlick

Workshop attendees have gone for a "spin" in training simulators at Johnson Space Center, explored active volcanic craters in Iceland and Hawaii, studied erosion patterns in Utah's Canyonlands, talked to Apollo astronauts about subtleties of color in lunar shadows, and hiked the canyons of Yellowstone and Mount St. Helens, to name just a few activities.

Dues are just \$45 (28 GBP) per year for Artist members and \$40 (26 GBP) per year for Associate members (non-artists). Members also receive an annual membership directory, a subscription to *PULSAR*, plus a membership pin, patch and certificate upon joining.

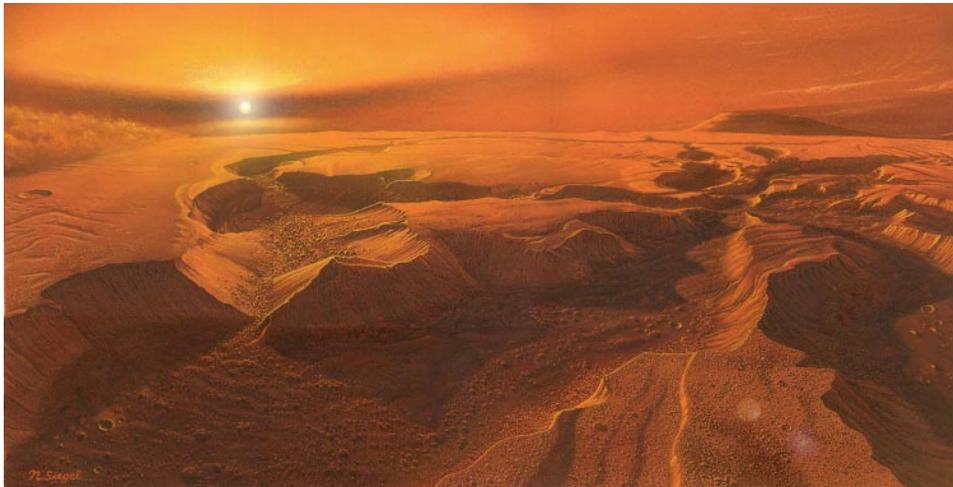
If you would like to join the IAAA, please write to either address below:

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Martian Sunrise Over Noctis Labyrinthus © Norm Seigel



International Association of Astronomical Artists
3 8 1 4 PRINCIPALE #2, DUNHAM, QUEBEC, CANADA JOE 1MO



Starclouds © Joe Tucciarone, IAAA

Distant galaxies, alien worlds, glowering stars in strangely colored skies - people the world over love to imagine what outer space is like. One group of visionaries does more than imagine, they actually create images of these fantastic places for all to see. These visionaries belong to the International Association of Astronomical Artists (IAAA).

A unique organization, the IAAA has over 150 members in 12 countries, and is the only group of artists on Earth dedicated to painting scenes of other worlds. The basic goal of the IAAA is to raise public awareness about space, educating and inspiring people on the greatest frontier of all. Its artist members strive to depict scenes that are, at present, beyond the range of human eyes.

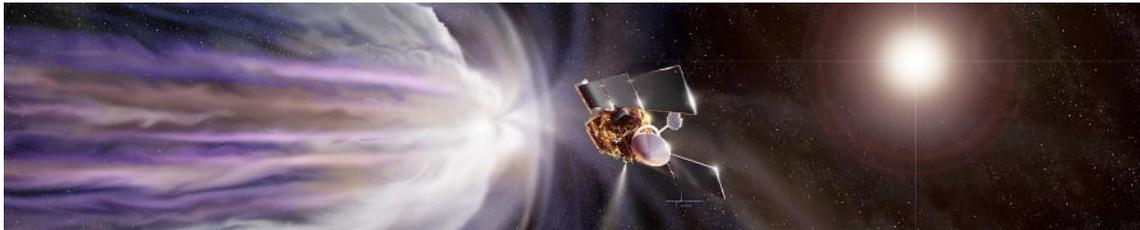
Though astronomical art depicts what many members feel is humanity's ultimate future, the IAAA has strong historical links to past artists like Thomas Moran and Albert Bierstadt. In the 1800s, parties exploring the frontiers of America were often accompanied by an artist. Those artists brought back colorful images of the new lands that fired the public's imagination. Paintings by Moran and Bierstadt spurred further exploration of the West and helped to preserve Yellowstone, Yosemite, and other areas as National Parks. In 1872, Frederick Church financed his own expeditions to paint polar aurorae, arctic icebergs, and South America volcanoes. Unfortunately, as the world's unknown frontiers disappeared, the link between art and exploration was broken.

Today, we receive images from a new frontier—space—and a new link between art and exploration is being forged by a new generation of pioneer artists. Space Artists armed with science, creativity, and imagination construct images of visions across the universe. Space art serves the same function as the 19th century art of Moran and Bierstadt—that of inspiration.



Dawn on Titan © Richard Bizley

One may think that the genre of space art only came about since the dawn of the space age, but that isn't so. The first record of true space art was published in 1874 in an English book entitled simply *The Moon* by James Nasmyth and James Carpenter. Nasmyth created accurate plaster models of the Moon's surface, lit them correctly, and photographed them



Encounter ~ The Final Trim © B.E. Johnson, FIAAA

against a starry, black background. Since then numerous artists have created images of other worlds including Lucien Rudaux, Ludek Pesek, Norman Rockwell, and the man known as the "Father of Space Art", Chesley Bonestell.

Born in 1888, Bonestell's first published astronomical art was a series of paintings of Saturn from its moons for a 1944 issue of *Life* magazine. He is perhaps most famous for a series of articles for *Collier's* magazine, showing how humans could explore space. Though he passed away in 1986, Bonestell's legacy continues on in the IAAA.

Our ideas about art and the universe have changed dramatically since 1874. Before Sputnik, a great deal of imagination could be used in the



Moonring © Don Dixon, FIAAA

design of spacecraft, the details of planetary landscapes could only be based on telescopic observation. Artwork reflected that. Because it was known to have an atmosphere, Mars had a blue sky, likewise Saturn's huge moon Titan. Now the sky of Mars is orange-pink and glows down on canyons instead of canals, while Titan's is an orange smog. Venus, once shown with great oceans or lush jungles, is now known to be a hostile, sulphurous, hell-planet with massive volcanoes. Jupiter used to have only 11 moons, while Saturn was the only planet blessed with rings. Today we know that all of the gas giants possess such haloes and their moons are numbered in the dozens; but who could have forecast the active volcanoes of Io or the geysers of Triton?

As each new probe is launched and new discoveries made, space artists review and improve their earlier creations. And they will continue to do so as humankind expands into space. Despite the intrusion of the camera into the domain of the artist, the paintbrush, wielded by the members of the IAAA, will always be way ahead of it.

Founded in 1982 by a small group of artists, the group has since grown to global proportions and now includes members from practically every space-oriented organization in the world and numerous prestigious universities, institutions, and museums. Members produce art in every medium from oil & acrylic paints to watercolor to pencil to digital to 3D sculpture. No matter the form of expression the artist takes, the common inspirations are astronomy and the exploration of space.



Beneath the Ice © David A. Hardy, FIAAA

To be a member of the IAAA means believing in the dream of human exploration of space, but there are other benefits. Members receive the bimonthly newsletter *PULSAR*, from which they get art tips, show announcements, and news about astronomical events. They also may participate in lively on-line discussions via private list server with other artists. Best of all, members may participate in workshops where artists from the world over gather to talk, paint, critique and get inspired.