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For more information about the IAAA, please visit our website at www.iaaa.org



Welcome to the IAAA!

We are a small band of artists whose common bond is the visualization of astronomy, space science and humanity's role in space. We work in a variety of media and incorporate a range of styles and visions, but infuse in our work a mandate for scientific accuracy. In the tradition of the painters of the Hudson River School, the Barbizons, and the artist/explorers of the American West, we seek to inspirationally portray the possibilities of the great endeavor of space exploration.

We are truly an international group, linked together by the Internet, our bimonthly publication "*Pulsar*," international exhibitions, and our legendary IAAA workshops. The benefits of IAAA membership are many. Our fast-paced, online network, for example, links our members from many locations around the world, making it an invaluable tool in creating and maintaining strong group focus and camaraderie. Our IAAA website, <http://www.iaaa.org>, provides a wealth of valuable resources, such as a member directory, member biographies, links to members' personal websites, and reports on exhibitions and past workshops

IAAA workshops are usually held in "planetary" locales, chosen for their resemblance and proximity to otherworldly formations and features. They are so much fun as well as being pivotal to our members' career development. IAAA artists and special guests live and work together for up to two weeks, learning from each other and feeding off each other's creativity, exchanging ideas, clients, technique, and establishing lifelong friendships and professional bonds.

IAAA Exhibitions provide opportunities to view member artists' work around the world and, in some cases, to congregate and meet the artists as has been done several times at *Planetfest*, in Pasadena, California.

There is much more to the IAAA, as you will see. This brochure will give you an understanding of how the IAAA functions and how you and the IAAA can best serve each other.

The Board of Trustees
International Association of Astronomical Artists





Greenland Fireball by Don Davis

1. THE HISTORY OF THE IAAA

In 1981 a group of dedicated yet independent astronomical artists met in a comprehensive space art show sponsored by the Planetary Society for the Society's *Planetfest*, held during the live transmission of close-up photos of Saturn by Voyager 2. A mixture of art styles was exhibited, from science fiction to representational realism. The artists all got along famously, and for the first time were able to "talk shop" with others who understood their art. It was here that a trial balloon was first floated with the idea for a space art workshop. A year later, Dr. William K. (Bill) Hartmann organized the first Space Art workshop held on the island of Hawaii in 1982. This group had a common sympathetic appreciation for the accuracy of science in their artwork. The volcanic landscapes of the Big Island were perfect analogues for the planetary geologies found on the Moon, Mars, and Jupiter's volcanic moon Io. Experiencing the harsh landscape together enabled the artists to create more believable landscapes of the distant Jovian satellites as well as the newly discovered Saturnian worlds.

Towards the end of 1983, Michael Carroll organized a second, larger workshop held in Death Valley, California. Again the primary focus of the workshop was to travel together to remote sites to draw and to paint the landscapes with the hope of inspiring a feeling of being explorers of the new worlds of the solar system. Nineteen artists attended and simultaneously discovered their common passion for space visions of the universe. The large body of classic works generated from these first two workshops toured the US and Canada for the next three years as the *Other Worlds* show, and appeared in many natural science museums in North America.

It was at the Death Valley workshop that the initial idea sparked a discussion about forming a space art guild, electing officers, a steering committee and launching a newsletter in order to formalize and perpetuate the group. With a mandate voiced for such an organization, Michael Carroll, Don Dixon, Joel Hagen, Kim Poor and Rick Sternbach set the wheels in motion for the International Association of Astronomical Artists. After this declaration each attendee began to spread the word of the new genre based on the art of Naysmith, Rudaux, Bonestell, McCall and Sokolov.

At the end of 1984, Kim Poor organized a much smaller workshop in the southwest American Canyonlands. Although the spirit and the intent of the group were open ended, the focus was to establish a continuance of the previous workshop themes of joint intellectual and emotional exploration of solar system geological analogues.

The third official IAAA workshop returned to Big Island in Hawaii in the spring of 1986. Coupled with an exhibition at the Volcano Art Center, the workshop's primary concern was to paint geological analogues of the Moon, Mars, and Venus as well as the ice worlds of the gaseous giants during the Comet Halley flyby. A third wave of new artists joined the ranks of a growing IAAA. During this session, the proposal was made to conduct workshops at Johnson Space Center in Houston for 1987 and Iceland for 1988.



Earth Moon by David A. Hardy

With the successes of the previous workshops and the rapidly growing membership, the IAAA was formally registered as an association of astronomical artists in 1986. The steering committee moved to elect its first president - Kim Poor. *Pulsar* was launched as a means to keep the membership informed about what was happening at the organizational level. *Parallax*, the initial newsletter, was to be reserved for publication of technical knowledge essential for the guild to render space art landscapes. NASA received the IAAA at Johnson Space Center for the IV workshop, in the summer of 1987, with the theme: space hardware. The exposure of current space hardware to IAAA artists

was intended to help foster a rekindling of the public interest in the realism of space travel through the exploration of landscapes in the solar system.



Galaxy by Steve Munsinger

In the Autumn of 1987, seven space artists (Michael Carroll, Don Davis, Pamela Lee, Jon Lomborg, Robert McCall, Ron Miller and Kim Poor) were invited to attend the Space Future Forum in Moscow at the USSR Academy of Sciences along with a contingent of astronauts and scientists. The artists were to bring some of their artwork to participate in a joint exhibition with their Soviet counterparts in celebration of the 30th anniversary of Sputnik. During their stay, the Planetary Society initiated the concept of an artistic collaboration between American and Soviet astronomical artists, by inviting the Cosmic Group of the Soviet Union of Artists to attend an IAAA workshop in Iceland in the summer of 1988. Such a joint venture in the exotic landscape of fire and ice, the volcanism and the glacial ice fields of Iceland, would certainly appeal to all astronomical artists rendering the planets and the moons of the solar system.



On Jupiter by John Whatmough

Iceland, the fifth IAAA workshop, was billed as the first International Space Art Workshop. Thirty artists had gathered from the USA, the USSR, Canada and Great Britain to launch a joint five year project. An agreement, in principle, between the Planetary Society, the IAAA and the Soviet Cosmic Group would have reciprocal workshops in Senezh-Moscow (Spring 1989), Utah (Summer 1989), and Gurzuf-Crimea (Fall 1990). These workshops would also be associated with exhibitions. Beginning in Moscow (Spring 1989) during the USSR Mars Phobos Mission, the workshops and related art shows traveled to Pasadena (Summer 1989) during Planefest and the Voyager 2 encounter with Neptune, followed by San Diego's Reuben H. Fleet Space Theater (Fall 1989), before arriving for a year sojourn at the Smithsonian Air and Space Museum in 1991. The intent of the project was to demonstrate the common ideal of international cooperation, dialogue for the better understanding of ourselves which ultimately would soothe the differences between the nations of the world as mankind prepares to step from ancestral Earth with a co-operative spirit.

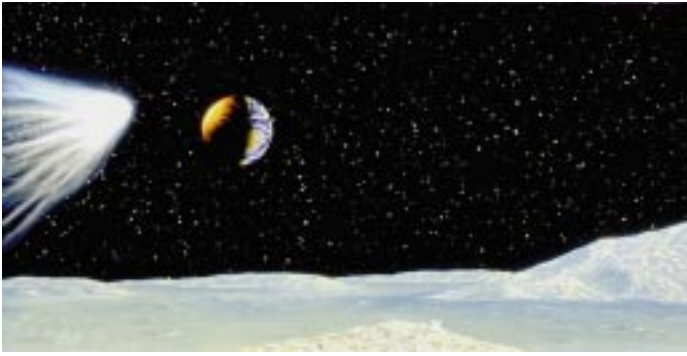


Mars Global Surveyor by Jackie E. Burns

In Iceland, Kara Szathmary, a Canadian artist, was elected as the first international President of the IAAA along with a newly created Board of Trustees. Their mandate was to incorporate the IAAA as a public benefit, educational, non-profit corporation and to see to it that the contracts with the Planetary Society and the Soviet Cosmic Group were established on a legal foundation.

By the end of 1988, the IAAA was incorporated and the five year project Dialogues: Communication through the Art of the Cosmos was secured, positioning astronomical art as an international genre. The attraction of international artists to the IAAA helped bloom vital links to parallel organizations of related art shows in Europe with the OURS Foundation (Arthur Woods) and contacts with the MIR Space Station, Case for Mars and NASA affiliates.

To better gauge the aspirations of all astronomical artists around the globe, the IAAA produced a manifesto and engaged in a



Houston, You've Got a Problem by Dale Darby

period of reflection through a dialogue with the membership. The purpose was to define astronomical art and to establish the direction our collective interest in space art in general, at the threshold of the 21st century. The primary tenant of the genre is to produce art works having a solid basis in scientific fact or theory that would depict realistic landscapes of other worlds, planets, space scenes and the human exploration of space settings in whatever style or medium the artist chooses. Yet, the genre is distinct from fantasy, scientific and science fiction illustration. It is an art form that renders the aesthetic beauty of space, inspired by the astronomical sciences and space exploration.

The book *Visions of Space: Artists Journey Through the Cosmos* was published by David A Hardy in 1989, which documented the history and the evolution of astronomical art. It was followed in 1992 by *In the Stream of Stars* by William K Hartmann, Ron Miller, Andrei Sokolov and Vitali Myagkov.

In 1992, the Tenth anniversary of the IAAA, Dennis Davidson, Hayden Planetarium artist in NYC, was elected President. The Board was expanded to a roster of 15. The dialogue and discussions continued in the refinement of the definition of astronomical and space art in general. IAAA workshops continued to flourish at sites rich in Earth analogues of the moons and planets of the solar system, particularly Mars. A return to Hawaii in summer of 1991 for the solar eclipse was followed by Ghost



Asteroid Defence by David A. Hardy

Ranch in New Mexico (Fall 1992), a technical workshop at Reuben H. Fleet Space Theater and Science Center in San Diego (Winter 1993), Mt. Wilson Observatory in Los Angeles (late Summer 1993), and in Arches National Park, Utah (Fall 1995).

When it came to finding sites of exotic terrain, the IAAA flair continued. The White Mountain workshop (early Summer 1996) took place at a 13,000 foot altitude on the east slope of California's Owen Valley. The landscape is similar to Iceland in Mars analogues and is surrounded by the highest human habitation and the oldest living things.



Sunset on a Tropical Moon by Dan Durda

The 15th IAAA workshop took place in September 1996 on the island of Tenerife in the Canary Islands, bringing together astronomical artists from the USA, Great Britain, Germany, Belgium and France. Coupled with an exhibition, the workshop included presentations by members on the American historical roots of space art, previous IAAA workshops, European space art, space art techniques, and new techniques in computer generated space art. The scenery ranged from dry coastal deserts to pine forests at 2000 meters to a barren volcanic summit and lava flows in a national park above the tree line at 3000 - 4000 meters. Near the summit cone the stunning Mars-like landscapes of orange sand and scattered boulders cried out for more time to paint.

David A. Hardy was elected President at Tenerife to become the first European head of the IAAA. He was joined by a reduced elected Board of Trustees of seven members in order to make the organization run more efficiently in the management of our legal affairs. Meanwhile, Beth Avary, IAAA director of exhibitions continued to navigate the *Art of the Cosmos* exhibition throughout the USA with stops at the Hayden Planetarium (late Fall 1991), Discovery Museum in Bridgeport Connecticut (Summer 1992), Alabama Rocket and Space Center (Fall 1992), Arts and Science Center in Statesville North Carolina (Jan/Feb 1993),



Bergen Museum in New Jersey (May/Sept 1993) and Maryland Science Center in Baltimore (Feb/Sept 1994).

By 1994, the Board initiated the process to bring an easier mode of communication to the membership by going to e-mail and the Internet. Meanwhile, IAAA artists continued to participate, in cooperative spirit, with parallel space art groups in Europe. The OURS Foundation invited astronomical artists to participate in the historic *EuroMIR* (1995) "The 1st Art Exhibition in Earth Orbit" on the MIR Space Station and subsequent world tour. A year later, invitations were sent to the IAAA to participate in *Ars Astronautica Forums* (1997) in concert with *Leonardo* the Journal of the International Society of Art Sciences and Technology and the International Academy of Astronautics. The IAAA continues to be an international guild in the genre of astronomical art whose artworks and visions of the cosmos foster admiration, inspiration and artistic craftsmanship.

By mid-February of 1997, the number of astronomical artists coming on-line required a list server provider. B.E.Johnson launched the IAAA listserver to host discussions and debate within our ranks, another progressive step towards globalization of our genre. Several IAAA members also found themselves participating in rendering astronomical art scenes for the movie *Contact*, based on Carl Sagan's book which views our current cultural civilization as a multi-planetary species. Need we say more?



Rover at Sunset by Michael Carroll

The stunning Mount St. Helens volcano in Washington State was the site of the IAAA workshop held in the fall of 1997. Exploring the enormous lava tubes, lava forests, wondrous lava flows and the eerie blast zone, where everything for miles was incinerated and buried in ash creating an other-worldly landscape here on Earth unlike any other, served to fire the imagination of all who attended. Some of the members chartered a helicopter to fly into the caldera for a first hand look at planetary creation. By night, the glorious clear mountain display of the



Three Worlds by Walter Barrows





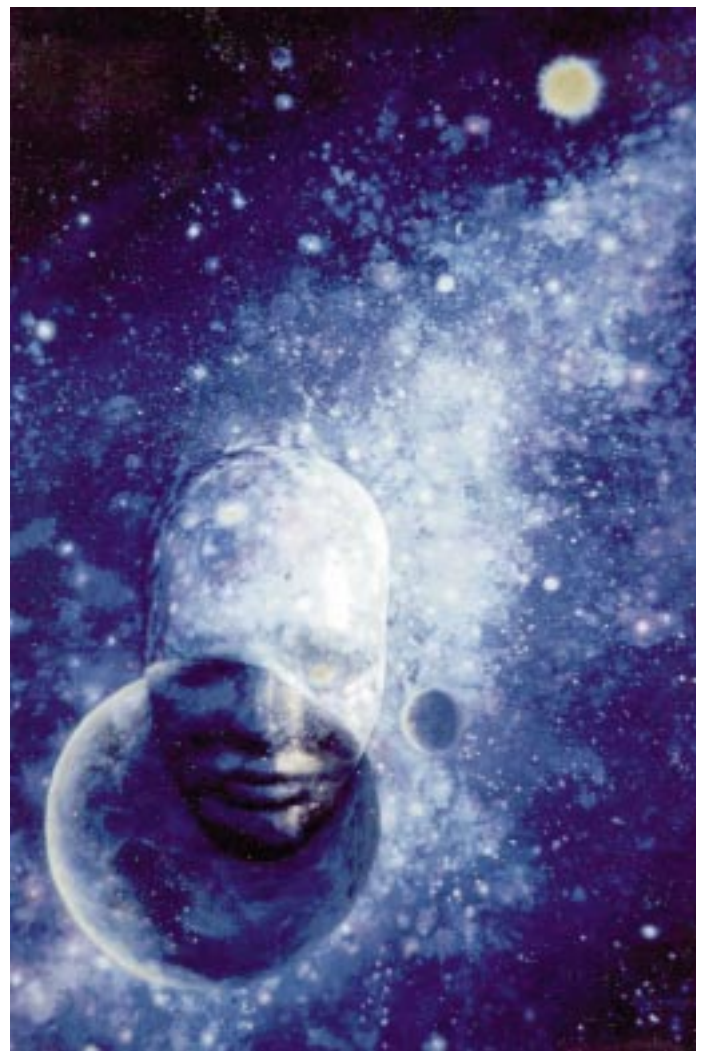
Early Earth by Richard Bizley

heavens at the peak of the Perseid Meteor Shower, combined with the events of the days, provided elements for astronomical artists' landscapes and a palette for geological phenomena to be found on distant worlds.

In May 1999, once again IAAA artists from the USA, UK and Canada converged for a workshop, this time at Kennedy Space Center, Florida. Whenever possible, the artists photographed, drew and painted on location, while touring the facilities including the International Space Station Complex. During the week,



Surprise: In the Realm of Infinity by Kara Szathmary



The Face of Space by C. F. Yankovich

the workshop participants were invited to display their works beneath the Saturn V Moon Rocket while thousands of visitors streamed by. The exhibition attracted many curious observers wanting to learn more about the IAAA, view the art work, talk to the artists, or just marvel at the creativity unfolding before their eyes.

In the Winter of 2000, the IAAA created a 'Hall of Fame' to which celebrated masters of the genre of Space Art would be inducted. Selecting a name to represent this distinguished and prestigious honor, in recognition and in acknowledgment for lifetime contributions to astronomical art, the IAAA instituted the Lucien Rudaux Memorial Award. Presented initially, and posthumously, to Lucien Rudaux himself, Chesley Bonestell and Ludek Pesek, the IAAA added living legends Jack Coggins, Frederick C. Durant III and Robert McCall to complete the initial inductees. New recipients will be reviewed annually.

Keep the spirit alive!

2. THE AIMS OF THE IAAA - The IAAA Manifesto

In the 1800's, artists accompanied explorers to the frontiers of the Americas and sent back colorful images of the new lands. Paintings of Thomas Moran and Albert Bierstadt spurred further exploration of the American West, and helped to acquire Yellowstone, Yosemite, and other areas as national parks. In 1872, Frederick Church, the highest paid painter of his day, financed his own expeditions to paint polar aurorae, icebergs in the Arctic Sea, and volcanoes in South America. But soon the Earth's frontierlands disappeared, and the link between art and exploration broke down.

Today, we receive images from a new frontier, rapidly expanding planet by planet into space. A new link between art and exploration is being reforged by a new generation of space artists. Armed with science, creativity, and imagination, astronomical artists construct realistic images of visions throughout the universe, from our own Earth to the stars. In addition, surrealistic and impressionistic styles are equally valuable in this adventurous and innovative field.

Space art serves the most basic function of fine art: that of inspiration. It directs our focus toward the space frontier, where human destiny inevitably lies. We are in the midst of a human adventure that will be remembered when the international squabbles of our century are long forgotten. We are stepping off ancestral Earth, and learning what wonders and resources are scattered throughout the sunlit blackness of space. It is an adventure for artists, scientists, and all humankind. The IAAA was founded in 1982 by a small group of artists who journeyed through the fascinating but seldom trod territory where science and art overlap. From these pioneering astronomical artists (unlike their colleagues in science fiction and fantasy, with whom they are sometimes confused by the uninitiated), a firm foundation of knowledge and research was the basis for each painting. Striving to accurately depict scenes which are at present beyond the range of human eyes, they communicate a binding dream of adventure and exploration as they focus on the final frontier - space. Since its founding, the IAAA has grown to



Proxima's Planet by David A. Hardy



You Call This Work? by Aldo Spadoni

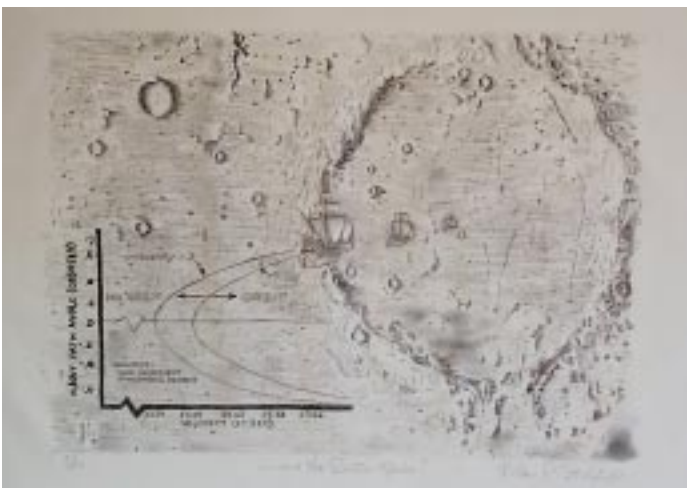
number over 120 members, representing twenty countries. Their work has also grown, to incorporate a number of styles and viewpoints. At times, the art may step outside the bounds of scientific rendering to address the broader implications that space poses for humanity. However, no matter which form of expression the artist chooses to take, the common inspirations held by all are astronomy and space exploration.

In addition to painting skills, the diverse allies of an astronomical artist include personal computers, NASA photographs, field geologists, space scientists, astronomers, astrophysicists, science writers, and travel agents...(of course, some artists may also hold positions as any of the above). They may find themselves in a training simulator at Johnson Space Center, exploring an active volcanic crater, such as in Iceland or Hawaii, studying the erosion patterns in Utah's Canyonlands, or talking to an Apollo astronaut about subtleties of color in lunar shadows. Workshops are held, at which knowledge and techniques are shared, friendships among many nationalities are forged, at the same time as new landscapes are explored for future use (literally). From this



Transformations by Garry Harwood

fertile background of research and imagination comes the body of artwork known generally as the genre of space art. The objective of the IAAA, as a nonprofit foundation is to implement and participate in astronomical and space-art projects, to promote education about astronomical art, and to foster further international cooperation in artistic work inspired by the exploration of the universe.



And the Santa Maria by William R. Stolpin

3. AN INTRODUCTION TO ASTRONOMICAL ART by David A. Hardy

For the newcomer to astronomical art, it is important to understand what it is — and is not. The term “space art” is also sometimes used to describe this genre; there is no real difference, except that the latter term usually encompasses art that includes hardware (spacecraft and other vehicles) and figures such as astronauts, while “astronomical art” is more likely to depict purely landscapes and/or objects and bodies in space, such as planets, moons, stars, galaxies, etc.

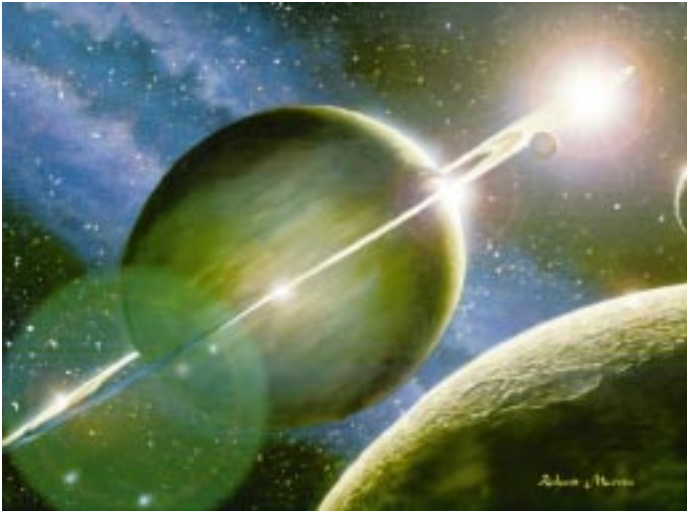
The essential thing about this type of art is that it must be based on an informed knowledge of the universe. That is, the artist must have either studied astronomy and have a fair knowledge of other scientific disciplines, such as chemistry, physics, geology and some mathematics, or at least have a leaning towards these subjects and be willing (indeed eager) to learn. This is what makes our form of art different from science fiction and fantasy, where the artist exercises his/her imagination without as much reference to scientific reality.

A space artist also needs a thorough knowledge of perspective, which in our case is likely to take the form of “How big will such a planet look from this moon?” Computer programs such as *Red Shift*, *Voyager* and *Starry Night* make this sort of information easily available, but don’t be afraid to ask other artists if you are a beginner. We’re here to help each other! As a basic guide,



Family by Mark A. Garlick





Sun through Cassini's Division by Richard Murrin

though, remember that we divide the sky into 180 degrees from horizon to horizon, and both our Moon and Sun (by an amazing astronomical coincidence – hence eclipses) occupy or “subtend” half a degree. From its volcanic moon Io, Jupiter will subtend almost 20°, making the planet look very much larger, although the distance between the two bodies is similar.



Huygens on Titan by Michael Boehme

Not all of our artists are realists, and some produce work which is impressionistic, expressionistic, abstract or surreal, but the majority do have a background which enables them to interpret accurately the data from observatories and space probes, and convert the information into believable scenes. Although the fact is not always appreciated by the public in general, this work is, and always has been, an essential part of disciplined scientific enquiry. It forms a link between the often abstruse and incomprehensible data, theories and symbols of scientists and the wider world beyond the walls of their laboratories and observatories. Only one other type of art is comparable in this respect;

the paleontological artist or illustrator, who is able to reconstruct the dry bones and fossils of dinosaurs and show us how those animals may have looked when alive.

Sometimes, of course, the artists also depict those very probes and satellites (often working with NASA or JPL scientists) — for who is out there to photograph them? They paint in oils, acrylics, gouache and markers, use pens, pastels or colored pencils, or the latest computer technology. But these artists have an advantage over mere technology, for they can travel where machines cannot, and this includes into the past, the future and faster than light. . .

Most of us would dearly love to visit other worlds; even to take a trip into Earth orbit. Two artists have actually done so: Brigadier General Alexei Leonov — the cosmonaut who made the first space walk, for ten minutes, in March 1965, and Apollo 12 astronaut Alan Bean, who now sells his paintings to those who can afford them, mixing lunar dust from his spacesuit with his paints.

Sadly, for the majority this is impossible, so we do the next-best thing, by holding workshops in some of our planet's most “alien” places. In a sense, we are following in the footsteps of the Romantic artists of the 19th century, such as Rousseau, who discovered the visionary landscape. Even the Pre-Raphaelites, with whom we may seem to have nothing in common, sought to capture nature in every detail, with little or nothing added by way of artistic interpretation.

EARLY INFLUENCES

Some artists will never be satisfied with the merely pastoral and “pretty” landscape. As long ago as 1770, Joseph Wright of Derby was inspired by glowing iron foundries, spectacular moonlight effects, the eruption of Vesuvius, and the mountainous landscapes of England's Lake District (now Cumbria). By the 1880's, in America, Thomas Moran and Albert Bierstadt founded what became known as the “Hudson River School” of



Cooper's Journey by Anil Rao





Jelly's Comet by Lynette Cook

artists, accompanying scientific expeditions to wild areas such as Yellowstone and Yosemite. (Mount Moran in the Grand Tetons bears the name of the artist.) Frederik Church financed and led explorations to the Arctic, with its icebergs and aurorae, and to the volcanoes of South America. These artists were even instrumental in causing many of those areas to become National Parks, because their often huge canvases enabled an awed public to see wonders which had previously seemed to exist only in fanciful stories. To them, it may as well have been another world. So here we may find a heritage, or a parallel with today's artists who also seek new frontiers.

THE FIRST SPACE ARTISTS

True space art goes back a long way. In 1874 a book was published in England 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 against a starry, black background as illustrations. These are probably the first examples of true space art. By the early 1900's, Scriven Bolton used a similar technique and worked for the *Illustrated London News*. He and a Frenchman, the Abbé Moreux, worked on a magnificent two-volume book, *Splendour of the Heavens* (1923).



Tycho by Ron Miller

However, their work was eclipsed by that of another Frenchman, Lucien Rudaux, who was born in 1874 and became director of the observatory at Donville, Normandy. He also wrote and illus-



Saturn by Lucien Rudaux

trated his own books, such as the classic *Sur Les Autres Mondes*. Often he observed the "limb" or edge of the Moon, where its ravaged surface is seen in profile. So while other artists showed lunar mountains as being steep, jagged peaks, Rudaux painted them as rounded and eroded, not by air or weather, of course, but by eons of impacts by micrometeorites and extremes of temperature. In fact, his paintings, while quite impressionistic, often resemble Apollo photographs. A crater on Mars has been named after him.

THE OLD MASTER OF SPACE

Chesley Bonestell was born in 1888. He was the best-known astronomical painter of all, but worked briefly for the *Illustrated London News*, on architectural renderings for which he was trained. The Wright brothers were then 17 and 21; H. G. Wells was 22 and not yet published. In 1985, an asteroid previously unromantically known as (3129)1979MK2, was renamed after Bonestell – a unique honor for a living artist. He was able to see his vision become a reality of men walking on the Moon and probes visiting most of the major planets before he died in 1986.

Bonestell's first published astronomical art was a series of paintings for a 1944 issue of *Life Magazine* which depicted Saturn

from its then nine moons. Arthur C. Clarke was outraged by the comment of a shortsighted editor that “the figures (of astronauts) are included only to give scale!” Bonestell worked under producer George Pal on special effects for films including *Destination Moon* and *Conquest of Space*. He went on to lead a team of illustrators that collaborated with scientist-writers under Wernher von Braun and Willy Ley. The end result was a series of articles for *Collier's Magazine* that showed how humans could explore space, launch a fleet of moonships from a wheel-shaped station in orbit, and later a mission to Mars. There can be no doubt that they succeeded spectacularly in showing a US public, whose lives had been dominated by Korea and the Cold War, a vision of a new frontier and great glory. In fact, they created a climate in which NASA could begin its work. Von Braun later designed the motors which launched America's first artificial satellite, and the Saturn 5 which took Apollo astronauts to the Moon.

Bonestell's highly realistic, even photographic oil paintings had another effect. Even though he had a reputation for great accuracy, his moonscapes showed dramatic, towering mountains — so much more inspiring than the flat, drab landscape on which Apollo 11 landed. But could the disappointment of this reality have been a factor in the public's rapid disenchantment with the space program? Throughout the 50's, science fiction and other illustrators who had never even looked through a telescope produced variations of Bonestell's Moon (a warning to us all to do our own research and not copy the work of others!). Even so, the books which followed the *Life* and *Collier's* articles — *Conquest of Space* (1949), *Across the Space Frontier* (1952) and *Man on the Moon* (1953), among others, inspired future generations of space artists.



Venus by Lucien Rudaux

CHANGES IN PERSPECTIVE

How our ideas about the planets and satellites have changed in the intervening years. . . Back in the 1950's a great deal of imagination could be used in the design of spacecraft, and the details of planetary landscapes could be based only on telescopic observations. 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 craters and vast canyons instead of canals, while Titan's is an orange smog. Venus could be shown with oceans of soda water (because of the carbon dioxide in its atmosphere) or even lush prehistoric jungles. Now it is a hostile, sulphurous hell-planet, with massive shield volcanoes and lightning bolts.



Above the Lunar Pole by Chesley Bonestell

One side of Mercury always faced the Sun, so one side was bathed in the Stygian gloom of eternal night while the other roasted in the constant blaze of a huge Sun. Now it is remarkably Moonlike, with a strange tide-locked rotation. Jupiter was once known to have eleven satellites, while Saturn, with nine, was the only planet — perhaps in the entire Universe! — to be blessed with the unique phenomenon of rings. Today we know that all of the outer gas-giants possess such a halo. But who could have forecast the active volcanoes of Io, the giant ravines on Miranda, or the geysers of Triton? As each new space probe was launched, and each new discovery made, artists reviewed their earlier renderings. And they will continue to do so as humankind expands into space. Despite the intrusion of the camera into the domain of artists, the paintbrush (or airbrush, or computer) will always be way ahead of it.

4. OBLIGATIONS OF IAAA MEMBERS

As an IAAA member in good standing, you are expected to:

- Continue documenting, expanding and refining our genre of Astronomical art for public, educational and professional procurement.
- Participate periodically in administrative offices, workshops, exhibitions, and other events organized by the IAAA.
- Share openly and actively in our group dynamics via on-line listserver and our official publications.

- Develop the general common good that advances our genre into the mainstream of Modern Art.



Mars Rocket by Chesley Bonestell

5. THE BENEFITS OF IAAA MEMBERSHIP

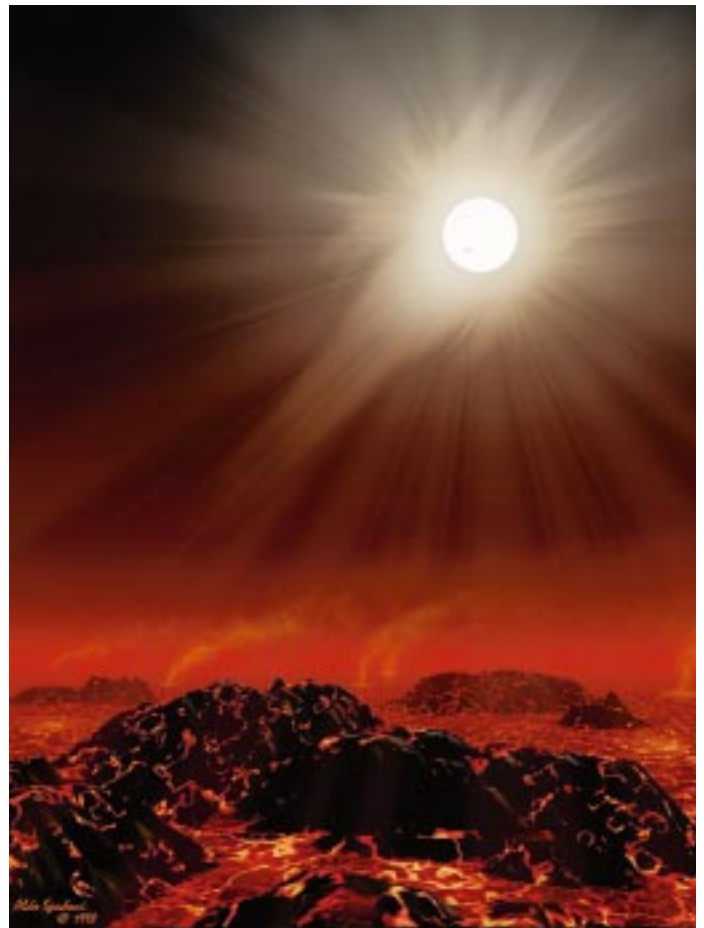
MEMBERSHIP in the IAAA is not restricted to artists. Many collectors, publishers, editors, and space art fans are also members. Membership categories are as follows:

- 1) Associate Member: Any non-artist interested in astronomical art or space art.
- 2) Artist Member: Any member who produces Astronomical Art or Space Art in any medium or discipline whether as a student, amateur, semi-professional or professional.
- 3) Fellow Member: Artists/illustrators, who either have submitted their work to a jury, or have been recommended to this grade by at least two other “Fellow Members” as a result of significant contributions to our genre, and approved by a Special Committee of Fellows. These members are entitled to use the initials “FIAAA” after their name.

In the above usage, the terms “astronomical art” and “space art” are meant to describe astronomical and space-related themes expressed not only in painting and sculpture, but in any artistic medium or discipline, including photography and computer-aided artwork, music, writing and the performing arts, such as dance and drama. Associate and Artist members may at any time apply for advancement to the next higher grade. In both cases the appropriate new fee and criteria will apply.

EXHIBITIONS are an important IAAA membership benefit, providing opportunities to show our work around the world, and, in some cases, to congregate with fellow members, which has happened several times at *Planetfest*, in Pasadena, California. The IAAA Board of Trustees is responsible for planning new exhibitions, exhibition announcements and calls for art, through *Pulsar* and the IAAA listserv. All active members are eligible to participate. The IAAA’s current exhibition, *The Artist’s Universe*, features the work of 28 member artists. *The Artist’s Universe* began its world tour at the California Academy of Science in San Francisco, following *Planetfest 97*. It continued its journey to the University of Florida, to Rutgers University, to the Houston Space Center and to the Brevard Planetarium in Cocoa, Florida. From here, it embarked across the Atlantic to venues in Europe.

PULSAR is our bimonthly newsletter, which includes news about our members, helpful art tips, the Astronomical feature of the month, calls for art, and much more. All members are welcome to submit material for inclusion in *Pulsar*.



Too Close For Comfort by Aldo Spadoni

WORKSHOPS are the perfect place to actually meet fellow astronomical artists in person. These events are so much fun and are pivotal to our careers and are remembered fondly for the rest

of our lives. Workshops are held usually in “planetary” locales, chosen for resemblance and proximity to other-worldly formations and features. IAAA artists live and work together for up to two weeks, learning from each other, inspiring each other’s creativity, exchanging ideas, clients, techniques, while establishing lifelong friendships and professional bonds.



Orchid Nebula by Kim Poor

IAAA ONLINE BENEFITS

You’ll find a wealth of valuable resources at the IAAA website: www.iaaa.org, such as a member directory, member autobiographies, links to members’ personal websites, reports on exhibitions and past workshops featuring written accounts and photographs, and reprints of informative articles from past issues of *Pulsar*. We also have an “IAAA Art Critiques Page” accessible from the site, where member artists post images in order to receive constructive criticism from the membership at large. The IAAA website is publicly accessible, but also includes features available to members only. The IAAA plans to aggressively expand the features and capabilities of the website, including individual web pages for members that can be updated at member discretion, online dues payment options and other advanced features.

The IAAA Listserv handles electronic communications between the IAAA online membership; the latest breaking news pertinent to astronomical job opportunities; calls for astronomical art; details on upcoming exhibitions, technical tips, career tips – in short, anything that could possibly concern an astronomical artist. Passionate dialogue, points of information, and debate can happen instantly with fellow astronomical artists around the world. Send a message to the listserv and it is automatically forwarded to every other IAAA member who has sub-

scribed to the listserv. When the listserv subscription process is completed, please send a message to the list so that we may greet you. Information regarding the listserv is also available at the IAAA website. The IAAA Chat Page provides a means of participating in real time discussions with other members. The IAAA News Report allows you to add news about personal exhibitions and activities.

6. PROFESSIONAL GUIDELINES

The IAAA membership includes some of the world’s leading professional space art artists. Members are given access to inside information regarding how these artists do business and tips that can help with personal career decisions. Here are some examples:

In pursuit of a career as a professional space artist, one has a better chance of success as a member of a group rather than as an individual. The IAAA is good for solidarity, conversation, sharing of experiences, techniques, and philosophy. The shows, workshops, etc. are great venues for exposure and networking. Individual style is everything. It is also the hardest thing to develop, but the mere attribute of style does not guarantee career success. Some artists have it naturally. Some have to struggle for years to find it, but ultimately work has to look unique, not like everybody else’s. A danger of genre painting is that it inspires imitation. Beware!



Io and Jupiter by Don Davis

Scientists are natural allies, even if they don’t generally pursue the arts. Many of the most successful artists in the field have had significant collaborations with individual scientists, from Rudaux and Flammarion through Bonestell and von Braun to Hartmann and Miller. It is encouraged that partnerships be formed with a scientist whose work resonates with the member, or who is geographically convenient for such a relationship. Working extensively with a scientist will be informative, enhance knowledge, and allow development with specialty and



Starclouds by Joe Tucciarone

trademark images. The following suggestions are included for prospective members who may be at the early stages of involvement with astronomical art: Locate the nearest university and become associated with their physics, astronomy, or robotics department. Ask to observe faculty and graduate symposia and listen to lectures (provided that basics have been absorbed, of course). Try to learn as much as possible. Once talent and time is shared, many university personnel will be anxious to acquire the skills of an artist for ideas or projects they would like to see painted.

Making a living purely out of fine art is difficult, even when a significant reputation has been established. Some sort of contract work is needed. Other writers have pointed out how the pool is shrinking in publishing markets. So go where the money is, that is to places that already have budgets, such as film & TV studios, science museums, planetaria, educational institutions, etc. The primary task is to convince them of personal qualifications that warrant the contract to create accurate and beautiful images connected with a particular area of science. Trying to find funding for exhibitions or special projects is very tough. Go to places that routinely create projects and therefore have the budgets to produce them.

One can either specialize in a single subject matter interpreted in many media (painting, writing, lecturing, museum exhibits, broadcasting, online) OR interpret varied subject matter in one medium that has been mastered. In both cases, the lesson is to diversify. One cannot base a career on doing one kind of subject matter in one medium. Artistic talent is a requirement, but persistence, reliability, punctuality and organization are essential. If all of these guidelines are followed, the possibilities for achievement will be endless.

The following books are recommended for artists wishing to read more about the visual presentation of scientific subjects:

“Carl Sagan’s Universe”, edited by Yervent Terzian and Elizabeth Bilson, Cambridge University Press, chapter titled “The Visual Presentation of Science”

“Picturing Science Producing Art”, Caroline A. Jones and Peter Galison editors Routledge press, NY & London

“Art and Illusion”, A study in the psychology of pictorial representation, E.H. Gombrich Phaidon press, London



To Sleep, Perchance to Dream . . . by B.E. Johnson



www.iaaa.org

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