

PULSAR

IAAA NEWSLETTER -- Kim Poor, editor
September-October 1987

SPACE ARTISTS TO SAVE THE WORLD

The big news, and the current reason for the delayed newsletter was the SPACE FUTURE FORUM held in Moscow during the 30th anniversary of Sputnik.

First of all, there is so much to report. I will try to touch on the high points.

The IAAA has taken a giant leap in prestige. Seven of us were invited to attend the Forum during the first week of October. Dr. Roald Sagdeev personally telexed each of the participants, and we were to bring as much artwork as we could carry. The IAAA artists were Robert McCall, Pamela Lee, Ron Miller, Jon Lomborg, Don Davis, Michael Carroll and myself.

We joined about 50 Soviet space artists in staging the first ever joint US-USSR space art exhibit, and certainly one of the first joint exhibits of any kind between the two countries. There were 150 pieces in the show. It was stunning, it was huge and it was the major attraction of the Forum, drawing photographers, press and TV. The artists were mobbed by paparazzi. I believe the scientists were even impressed.

The theme of the conference was cooperation in space (see TIME magazine cover story Oct. 5). There were 900 top space personnel in attendance. 150 were American, the rest from the USSR, Europe and almost everywhere else. They had daily round table workshops on various topics, and we, as well had our artist's round table. We were treated well as artists, with our own crew of interpreters, a fleet of cars for transportation (everyone else took buses), and special access to some things.

Many things were discussed and some of the proposed ventures were mind-boggling, but we officially settled on a series of cooperative workshops and exhibits through 1992, which is the International Space Year. First, we have invited some of the Soviet artists to join us at the July 1988 Iceland workshop. This suddenly turns our first overseas workshop into a major international event (read the separate report on Iceland in this newsletter). The Soviets in turn have invited a (larger ?) contingent of IAAA artists back to Moscow for their PHOBOS encounter, set for April 1989. We will probably stay a few weeks, with a small possibility of going out to Baikonur for painting a launch. We will be painting in the USSR, and will be given studio space at the Cultural Center, the artist's union building downtown. We will have also brought the majority of pieces of IAAA art for another joint exhibition which will begin in Moscow, and then travel, with the Soviets back to Pasadena for the Voyager 2 / Neptune encounter in August 89, and open at the Planetary Society's PLANETFEST, which is turning into the global space event of the century. The Soviets will also be invited to attend the IAAA ARIZONA/UTAH canyonlands workshop which will be held just before PLANETFEST.

From Pasadena, the show will travel to a well-known museum in the East which I cannot name, where a huge cooperative painting by Robert McCall and Andrei Sokolov will be unveiled. Other US and Soviet artists are discussing similar efforts. From there the show will go on a North American tour of some of the finest museums in the country. There is also considerable foreign interest in exhibiting the show. There was a Soviet suggestion by our host, Vyashislav Davidov, of doing a large mosaic painting, made up of work by the various world space artists to hang in the United Nations during International Space Year. Possibilities abound, but for now, we must concentrate on Iceland, and make sure it runs as smoothly as our trip to the USSR ran.

Evidently, the Soviets wished for the artists to take the lead in forging a cooperative spirit. This was evident because of the ease with which obstacles were cleared for us, and the directions that the conversations were taken. I'm sure it is hoped that this will be an example for the various other disciplines at the forum to follow. I came to believe that they expect space artists to save the world. What a burden. Still, this, along with the JSC workshop, give space artists a strong dose of self-importance. We always thought we might influence history. Now we must Save the World.

A working group was formed of several Soviets and all Americans, and each of us are in charge of certain items. Mike and Jon, for example are writing the required proposal letters to the proper Soviet authorities informing them of our intentions, and getting things set at their end. Don Davis is handling the Database, which has been formed for the exchange of non-classified photos, diagrams, and other vital information on each country's hardware and planetary data, which can be used for painting reference. The Planetary Society has eagerly volunteered to handle and disperse that database since they are in an ideal position to accrue and distribute data to both countries.

There are some powerful forces at work to make sure this plan comes to fruition. One is the Planetary Society, which is gung-ho about this whole project and are providing administrative, communicative, fund-raising and moral support for us. They are now co-sponsoring our Iceland workshop.

All of this seems too much to believe, but there it is. Aren't you glad you joined the IAAA? This USSR invitation is the most significant thing to happen to the group, but by the time International Space Year rolls around, we should be in an even more prestigious position.

DENNIS DAVIDSON IN THE BIG APPLE

Dennis Davidson has landed the job at Hayden Planetarium in New York City. The job was advertised in this newsletter earlier this year. As far as can be determined, most if not all of the finalists were IAAA members. Dennis wants to set a good example for other members in kicking back a referral fee to the IAAA (see REFERRALS in the July-Aug. issue). Dennis was formerly in north San Diego, but is enjoying his new Manhattan abode.

NEW BOOKS OUT

Ben Bova and PAT RAWLINGS have done a new book entitled "Welcome to Moonbase" with several new illustrations done expressly for the book by Pat. The book is a well thought-out proposal for a moonbase, and is very interesting reading. It should give an added boost for the Lunar Base movement underfoot.

The new Hartmann-Miller-Lee effort is entitled "Cycles of Fire". Written by Tucson's own William K. Hartmann, and illustrated profusely throughout by Hartmann, Pamela Lee and Ron Miller. Whereas Pam's work was brilliant in the last book, "Out of the Cradle", Ron's shines brightly in "Cycles". Miller has outdone himself and created some of the most spectacular scenes imaginable. This talented triumvirate's space art is some of the best around, and this book is a must for young artists who need a goal to strive for.

LUNAR CONFERENCE DATES

A NASA conference on Lunar Bases is to take place April 5-7 in Houston. Some of the NASA people took note of our workshop there in August, and asked if we would do an art show for the conference. Details are being worked out.

Much of the artwork is requested to be Lunar in inspiration - that is, Moon-oriented in the spirit of the conference. More news on this show as it develops.

NEW MEMBERS

SHARON BARRACLOUGH -- Torrance, CA -- Active
DANTE KRISTOFF -- Flanders, NJ -- Active
RAYMOND S. WILSON -- Ft. Worth, TX -- Active
ARTHUR GILBERT -- Alfreton, England -- Active

COWBOY ARTIST UPDATE

The last newsletter had an article on the Cowboy Artists. Although it was dated, I am enclosing a fresh review of the latest Cowboy Art show, which began last week in Phoenix. There was a picture also, but they never turn out clearly in xerox, so it was edited out. The CA took another licking from the critics in this one, but laughed all the way to the bank.

Tucson duo round up top honors, sales at Cowboy Artists' show

By J.C. Martin
The Arizona Daily Star

PHOENIX — Tucson's Cowboy Artists of America's two-man, blockbuster contingent, Howard Terpning and Kenneth Riley, once again came off with top honors at the artist group's annual sale and show Friday at the Phoenix Art Museum.

Terpning's large, 4-by-5 oil, "Hope Springs Eternal — The Ghost Dance," was judged best of show and won the gold medal for oils. Priced at \$125,000, it was more than twice as expensive as anything else in this year's 132-piece show.

Riley's six-painting exhibit received the Stetson Award for the best overall entry. Riley's oil, "The Red Tepee," took second place, a silver medal, in oils.

The Stetson Award, formerly the Colt, is conferred by a vote of members of the Cowboy Artists of America.

An estimated 1,500 people attended Friday night's event. About 800 of them paid \$100 each for the privilege of being eligible to buy the artwork.

Dollar totals for the one-hour opening night sale, which was conducted by the museum's Men's Art Council, came to \$1,156,405.

The sales edged over the \$1 million mark for the eighth consecutive year and exceeded last year's totals by \$116,312.

The museum receives a percentage of the gross in this raffle-type sale in which, after an hour's worth of viewing, the first group of eligible buyers' names are drawn from a hat.

Terpning, whose four-painting entry sold out immediately, accounted for \$220,000 of the total. Riley, whose six-painting entry was gone by the end of the evening, rang up a total of \$102,000.

The next largest total, \$61,650, belonged to Utah artist Robert Duncan.

Both Terpning's and Riley's top paintings had In-

dian themes. Ghost dancing was part of a mystical religious movement that swept the Plains Indians in the latter part of the 19th century. Its purpose was to bring back the buffalo and halt the westward march of the white man.

In Riley's "The Red Tepee," a pale buckskin horse and Indian rider stand in front of a luminous red tepee. Artists in the Cowboy Artists of America are renowned for their meticulous research. Riley said Kiowa Chief Satanta had a red tepee in the 1870s.

Diane Lane, who heads the Cowboy Artists publicity team, the Phoenix-based public relations firm of E.B. Lane & Associates, was jubilant in announcing the first-night sales totals.

"We bucked the economic trends across the nation," Lane said. She said 135 pieces were sold, including duplicates of the sculptures, which means that virtually everyone sold something.

Eight of the 27 CAA members showing, or about 30 percent, sold out completely. It was a far cry from the early 1980s, when entire shows sold out. "But, we'll take it," Lane said.

This year's sale and show, the 22nd in the history of this extraordinarily successful artist-owned and operated organization, which began in 1965 in a Sedona bar, seemed to have more than its usual share of ups and downs.

For the first time in almost a decade, it took a lambasting from an art critic.

The Arizona Republic art reviewer, Richard Nilsen, under the headline, "Head 'em up, move 'em out," began his review of the show declaring: "It's time, Phoenix, to hang up your cap pistols. It's time to grow up and leave behind these adolescent fantasies. Cowboy art simply isn't art . . . It has more in common with scenes painted on the sides of van conversions than it has with Rem-

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Cowboys

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brandt, Monet or Willem de Kooning."

Nilsen, a former art and photography teacher and a recent transplant from Virginia, had come face to face with his first Cowboy Artists show.

Also in on this year's bumper crop of publicity was "All Things Considered," National Public Radio's weekday afternoon news and feature program.

"All Things Considered" noted with a touch of irony that the show this year was being hung concurrently with a display of Pablo Picasso's sketchbooks.

Noting that cowboy art was sometimes criticized as "Bambi art," it suggested that the show was heavily romantic, depicting a sanitized version of the West, where men were men and cows were cows.

"We have great times together," said Cowboy Artists co-founder Joe Beeler. Beeler indicated that for him, the shows hadn't changed from the time he was selling his paintings for \$150 to today, when they cost \$45,000.

For the first time in several years, the organization didn't vote in any new members, even though the ranks of its 27 active members and six emeritus members are

showing signs of wear and tear.

Two Cowboy Artists members, James Boren and John Clymer, are reportedly being treated for cancer. Melvin Warren recently underwent a leg amputation. And, asked his favorite place to be, former Cowboy Artists President Harvey Johnson said without a moment's hesitation, "Home."

This year's show was judged by Lon Taylor, assistant director of the National Museum of American History, an affiliate of the Smithsonian Institution; Bob Rockwell, of the Rockwell Museum in Corning, N.Y.; and Ed Trumbull, a Colorado post card publisher.

Other winners included Fritz White of Loveland, Colo., who won first prize in the sculpture division. Pat Haptonstall of Prescott took second.

Gordon Snidow of Ruidoso, N.M., took first place for water solubles and Jim Boren of Clifton, Texas, took second. Tom Ryan, Midland, Texas, won the drawing and other media category, with Bill Owen of Dewey taking second.

This morning, about half of the Cowboy Artists gang and their families are on a plane headed for Hawaii and one of their traditional trail rides.

But if you want to catch a glimpse of them, a segment filmed Friday morning in front of the Phoenix Art Museum will open ABC's "Good Morning America" television show on Nov. 12.

ICELAND

As mentioned before, Iceland 88 has become more than another IAAA workshop. With our invitation to the Soviets to join us, it has become an international event. We expect heavy interest in Iceland from our group. Dennis Davidson, chairman for the workshop, has enlisted the services of super travel agent Rick Foss, who was eager to handle a lot of the logistical details. Rick has organized other successful exotic travels, and will prove to be an invaluable aid. He is actually IN Iceland as of this writing, ironing out details and scouting around.

Iceland will also be the most expensive workshop yet, with larger (though very reasonable) air fares, and generally higher travel costs. Local costs will probably be comparable with past workshops. Attendees will be asked to cough up some non-refundable "earnest money" in order to assure your spot in the workshop. It will be the most ever asked for a deposit, but, because of the location, it is necessary to secure the various reservations well in advance.

There are a lot of other wheels grinding in this effort. The Planetary Society is assisting the IAAA on several fronts, including finding funding for the Soviets, and facilitating their arrangements. There is interest from a professional film crew also. There are some other major items afoot, though we are not at liberty to report them here at present.

Iceland will be the IAAA's largest workshop. Thirty artists will attend, although a number of slots are automatically filled. Seven or eight are reserved to the Soviets and their interpreters. Three to four are reserved for our international members outside of the US or USSR. half of the remaining American slots are taken by the original "Russia 7", the chairman and various essential personnel. That leaves about 10 slots open, and we expect that requests will exceed that figure. We can keep a stanby list also, since at every workshop there have been last-minute dropouts. Things being what they are, there is also a chance that the Soviets won't make it.

Iceland will be the most demanding workshop we have ever had. We'll be in a strange country, with two language barriers. Those of you who know Russian or Icelandic will be greatly needed. This will probably be an itinerant workshop, with a lot of traveling to different sites, and little time for anything except in situ painting, sketching, or photography.

If you would like to attend the workshop, you must contact Dennis Davidson immediately. Drop him a postcard or a letter, but do it fast. A lot of the funding requests and general proposals make it imperative that we have a reasonable list of attendees in less than a month (Dec. 1). If Dennis doesn't know you, you might tell a little about yourself, your work, and why you would like to go. PARTICIPANTS MUST BE ACTIVE IAAA MEMBERS.

Dennis' NEW address:

Dennis Davidson
286 8th Ave., 3rd Fl.
New York, NY 10001

IAAA CALENDAR

NOVEMBER 20...ASTRONOMICAL SOCIETY OF PACIFIC SHOW -- BERKELEY
DECEMBER 1...DEADLINE FOR ICELAND WORKSHOP APPLICATIONS

1988

FEB...END OF ASTRONOMICAL SOCIETY OF THE PACIFIC SHOW
APRIL 5-7...NASA LUNAR ART SHOW--HOUSTON, TX
MAY 27-30...7TH SPACE DEVELOPMENT CONFERENCE -- DENVER
JULY...END OF OTHER WORLDS TOUR -- TAMPA, FL
JULY...IAAA ICELAND WORKSHOP & REYKJAVIK SHOW
SEPT...SPACE SHUTTLE LAUNCH ??

1989

JAN-FEB...LOS ALAMOS SHOW -- LOS ALAMOS, NM
MARCH...IAAA ELECTIONS
APRIL...IAAA PHOBOS ENCOUNTER, USSR
APRIL...8TH SPACE DEVELOPMENT CONFERENCE -- CHICAGO
JULY -- ARIZONA-UTAH CANYONLANDS WORKSHOP
AUGUST 24...VOYAGER 2 ENCOUNTER WITH NEPTUNE
AUGUST 23-25...PLANETFEST '89, PASADENA CA