SEASONS GREETINGS

Just as a little planetesimal "grows" into mighty planet, so has the IAAA grown into an international guild of professional artists with just under 130 members from 12 countries. Although at the moment, 80% of the memberships are within the US, artists from around the world are taking notice and writing to join us. This continuous increase of new members from abroad offers us a unique opportunity to participate in a global cultural enrichment. Greetings to all our new members who have recently joined us.

NON-PROFIT STATUS

This past summer we launched the process to become a broadly supported public non-profit foundation. The benefits of this orientation will enable us to directly receive money and gifts from other foundations for such projects as our current Soviet, American and IAAA collaboration program. Furthermore, we will become tax-exempt and will be able to take advantage of the greatly reduced rate for mailing. This process may, however, take upwards of 1 year.

As a non-profit organization, the IAAA is undergoing restructuring to help minimize both cost and time factors so that every policy question that arises can be handled quickly and efficiently by a set of by-laws which govern the group. The IAAA will not have a voting membership, rather the decision making, including the selection of officers, will be made by a Board of Trustees. The Board includes for the next two years: Beth Avary, Michael Carroll, Dennis Davidson, Marilyn Flynn, Bill Hartmann, Pam Lee, Jon Lombeg, Ron Miller, George Peirson, Kim Poor (ex officio, advisor) and Kara Szathmary.

NEW OFFICERS

With the retirement of Kim as President at the Icelandic workshop this past summer, the Board approached and asked me to be the new President of IAAA. I accepted on the condition that I assume office effective with Kim’s final issue as Editor of Pulsar.
which took place last month. I have, since that time, put together a new administration:

George Peirson (California) Executive Vice President
David Hardy (Great Britain) Vice President of Western Europe
Judith Miller (Virginia) Treasurer
Mark Mercury (California) Secretary
Beth Avary (California) Director of Exhibitions
Mark Hamel (New York) Editor of Pulsar
Kathy Keller (Wisconsin) Editor of Parallax

ACTING EDITOR OF PULSAR

I will reluctantly be acting as editor until Mark Hamel is able to resume his post. Unfortunately, Mark’s father has become very ill and Mark’s attention needs to be with his family. We wish your Dad a speedy recovery Mark.

THANK YOU

I would like to thank Kim on behalf of the IAAA for his outstanding leadership, hard work and unfailing commitment he gave so faithfully as President, Treasurer and Editor of Pulsar. The enormous amount of work and energy required to produce monthly the line which kept us all informed, updated and energized is not easily described in words or deeds. Thank you Kim and I look forward to all your new Paintings as a result of your greatly reduced work load. Congratulations on bringing the IAAA to this international epoch.

SOVIET/AMERICAN AND IAAA UPDATE

Negotiations of the remaining phases of "Dialogues: Communication through the Art of the Cosmos" are continuing between the IAAA, the Planetary Society (TPS), National Air and Space Museum (NASM), and the Association of Science and Technology Centers (ASTC). Beth Avary, Director of Exhibitions, represented IAAA at the NASM in Washington on November 8th. Beth is doing a superb job! I’ve enclosed a draft of the proposed agreement between TPS and IAAA in keeping with the ideas expressed at the Icelandic workshop.

The Juring of the submissions of slides for the Moscow exhibition next spring is currently taking place in the US, Canada and Great Britain. Selections will be made known by Dec 15th. I have reviewed the slides and approximately 90% of them have not been "cropped" to professional standards. Many have bad glare which whitens out the painting and the true colors can not be appreciated. I recommend that, in future, we aim for higher standards and greater professionalism in our presentations.

Marilyn Flynn, in the mean time, has been working very energetically planning and reserving facilities for the Southwest US workshop next August. Space artists from the Soviet Union will once again participate thanks to the sponsorship by TPS who have continuously acted as a modern day Medicis of space art.

SUBMISSION REQUESTS FOR PARALLAX

Parallax is about to have a rebirth with Kathy Keller as Editor-in-chief and Brian Sullivan as Assistant Editor. I would have liked to have seen a winter solstice issue, however, this would have been a most ambitious prospect. Nonetheless, we can definitely celebrate the Vernal Equinox with our first issue in 1989. Kathy is very eager to work with everyone who wishes to contribute ideas, articles, imagery and more for publication. She enjoys working with writers, artists and designers. Here is your opportunity to bring your ideas into the international art arena.

MANIFESTO PREAMBLE

The IAAA has one common passion and objective and that is to educate the public. As Dennis Davidson pointedly puts it, the IAAA is a "vehicle for the promotion and study of the interaction of science, technology and the arts. When exploring the relationship from the visual artist view point rather than that of the scientist or engineer, (though these disciplines are utilized in our art work)" the IAAA is recording the transition of our Earth based civilization to that of
a (cosmic) space based culture, through the creative visualization of our local universe. This visualization ranges from illustrative, interpretational to metaphoric interaction. Since our guild provides a menu of artistic styles, what do you feel our manifesto should contain?

Here are some of my feelings: Space art is not just a naturalistic view of some space hardware, alien landscapes or even sky conditions above some remote and far, far away planet in a distant galaxy. We might know our place in the immediate local neighborhood of galaxies and mentally be able to relate to it by our visual realism; but, what is "realism"? Real relative to "what"? What is reality near the surface of a neutron star or near a black hole for that matter? What is reality within a stream of cosmic ray particles that are composed of a world of nuggets of quarks within in?

What is "realism" like in the remote "corners" of the universe that had cooled after the inflationary era of the Big Bang subsided? What about the dark matter in the universe that contains 95% of the mass of the cosmos? How about the largest constituent of the universe, the neutrino family? What is realism or naturalism for that matter there? Is there life out there as well? How do "they" perceive this realism around (or part of) them?

Surely space art must be more than just an attempt to render a subject accurately and objectively? Furthermore, there must be more than just pingo's, grabens and psuedocraters in the landscapes of the universe?

Astronomy grew out of the art of early man. He visualized in the heavens that which he could relate to emotionally, physically and spiritually on Earth. He drew patterns so that the stars became friends to greet him, to guide him and to entertain him. The stars became an integral part of his awareness. It is in trying to understand the mysteries of the heavens that man has pushed his creativity to the limits in astronomy, physics and mathematics. Always, there had to be visualization.

Throughout the Renaissance artists, scientists, inventors and philosophers sat at the Medici table. An artist there was extremely well informed about current ideas. As a matter of fact, the artist and scientist were often embodied in one being.

The 19th century pre-Raphaelite artists formed a group to recapture the simplicity and the content of painting expressed by Michelangelo and Leonardo in their landscapes. They also sympathized with what was direct, serious and heartfelt in previous art, to the exclusion of what was conventional, self parading and learned by rote.

On the other hand, the romantic approach to painting was fueled by the idea that art was a vehicle for personal emotion. In contrast to this, the impressionists attempted to render an "impression" of what the eyes sees in one particular moment rather than what the mind knows to be there. Not surprisingly impressionism was often accused of lacking intellectual content.

Post-impressionistic reaction lead to the reintroduction of emotional and symbolic content. Art in the 20th century went through a radical change fueled by the rejection of the naturalistic tradition. At the same time, classical physics was over turned by Quantum Theory and General Relativity.

In all the chaos that has gripped science and art in the 20th century, the space age finally called out for a grand unification of all art styles and science. To "understand" our place and relationship to the universe, be it cosmic or atomic, an all art menu must be employed.

Our mind is a wonderful instrument and our emotional reactions to what science tells us of the big and little picture of "reality" out there can be best expressed in a variety of ways. Whatever the style that best conveys our feelings, we must have genuine ideas to express. Above all our art work must be well done.
Finally, science continuously changes its paradigms when either new information or a radical viewpoint presents itself. Who knows what types of life forms are out "there". Most certainly alien (cosmically conscious?) life forms would use other forms of art than just "realism" to gauge some understanding of our regional and cultural makeup. Remember that astronomy is the mother of all sciences. Our job is to remove the compartmentalized horse blinders and to return to a holistic art genre. We are the new Renaissance artists.

Co-authored by
Gail and Kara Szathmary

THE BRUSH AND THE COMPASS

If you have ever wished to have more information concerning the historical and the philosophic reasons for the interweaving of science and art, you are certain to find it in a fascinating new book on the subject by our newest associate member Paul Hartal. In his book "The Brush and the Compass: The Interface Dynamics of Art and Science", Mr. Hartal takes the reader exploring by first examining the creative process of Isaac Newton and the English landscape painter John Constable, then onto mathematics as an applied science and as a subject matter in the visual arts.

He gives an excellent overview of the interrelationship of visual perception and painting and touches on the roles of artificial intelligence and aesthetics. He ends by addressing the problem of inclusive knowledge between the two cultures of science and art.

MEMBERSHIP RENEWAL

As mentioned numerous times in previous issues, the membership dues have been increased and are currently being audited by our Treasurer.

Membership classification:

Associate (subscriber) membership is open to anyone who is interested in learning more about astronomical
art. For the annual fee of $35, an associate member will be entered into the IAAA directory, will receive the monthly newsletter PULSAR and will begin to receive our quarterly journal, PARALLAX, this coming spring equinox. PULSAR keeps all members informed of the latest developments in the international astronomical art arena. PARALLAX, on the other hand, features articles and letters from our members, tips and hints to techniques, the Graphic Keyboard Artist and articles of interest for the astronomical/space artist.

Active artist membership dues are now $100 per year. Only Active members may participate in exhibitions and workshops of the IAAA. Occasionally associative artists may be invited for exhibitions and workshops when an opening becomes available. Lifetime A(*) membership is available for Active members for $500 until March 21, 1988.

Associate artist members may in 60 days of acceptance to IAAA may apply for Active status. Your application must include the following items for submissions:

1) $65
2) an artist statement
3) a curriculum vitae
   i) art section
   ii) science section
4) categorization of art style:
   - illustrative
   - metaphoric
   - technical
   - impressionistic
   - commercial
   - expressionistic
   - naturalistic
   - abstract
5) 8 to 10 colour slides of your recent work.

Your application must be returned to our Treasurer, Judy Miller, for processing. Upon reception, your application will be submitted to the jury committee for evaluation. Categories include:

A(*) - Lifetime Active member
A - Active member
B - Associate artist with one more year of apprenticeship
C - Associate artist with two more years of apprenticeship
M - Associate (general) member

If your submission is not evaluated as "A" the your dossier will be returned to you and you will be reimbursed $45. A $20 fee will be kept for processing and handling. All associative members may apply only once a year for Active membership.

We are presently finalizing the style of the certificate every member shall receive acknowledging their membership as either ASSOCIATE or ACTIVE member. The following is a proposed draft.

---

INTERNATIONAL ASSOCIATION
for the
ASTRONOMICAL
ARTS

Kata Péla Antal Szászmáty
IN RECOGNITION AND CERTIFICATION OF BEING ELECTED
AN ACTIVE MEMBER OF
THIS ASSOCIATION

December 1984

FOUNDED 1983

---

Apparently, amongst the files not yet transferred to me by Kim Poor, are other proposals prepared by Ron Miller. I am awaiting these transcripts before making a final decision.
AGREEMENTS

The Planetary Society

and

The International Association for the Astronomical Arts

In keeping with the general agreement between the USSR Union of Artists and the US Planetary Society for the period of 1988-1992, the IAAA, representing astronomical artists currently from a dozen countries from around the world including those nations from the USA, the USSR, Canada and Great Britain participating at the Moscow '87 and Iceland '88 workshops, here agree:

1) to be identified as the group of artists participating and contributing to the space art project "Dialogues: Communications through the Art of the Cosmos".

2) a) to be friends of the project along with other artists and artists agents (i.e. International Space Art)

   b) to contribute juried art works from its professional guild of artists for exhibition to debut in Minsk (March 1989), Kiev (April 1989) and Moscow (May 1989) in the USSR

   and

   c) to participate on joint work in space art at the Moscow (1989) workshop on the occasion of the encounter of Phobos spacecraft with Mars.

3) a) to contribute the art work on exhibition in the USSR and any pieces created in collaboration as a consequence of the various workshops for a traveling exhibition beginning in the USA with the Planetfest, going next to the Fleet Space Theatre and then on to other venues with the National Air and Space Museum one stop along the way in the world tour: The Art from Earth.

   and

   b) to plan, organize and conduct a Southwest US workshop for joint work with participating Soviet astronomical artists starting a few days before and extending for 10 days after the opening of the Planetfest exhibition on the occasion of the encounter of the Voyager 2 spacecraft with the planet Neptune.

4) to finances:

   a) the building of the creates,

   b) the shipping of IAAA art work from New York City to Moscow, and

   c) the reservation expenses of the Southwest workshop for 30 participating artists.

and lastly,

5) to allow a one time reproduction of the art work for:

   a) a catalogue of the exhibition and

   b) some posters using exhibition art as promotion of the whole tour for the purpose of defraying hard costs incurred by the Planetary Society for Iceland '88 and the Southwest US '89 workshops for participating Soviet artists.

Louis Friedman
Executive Director

Kara Szathmary
President

The Planetary Society

The International Association
for Astronomical Arts

Beth Avary
IAAA Director of Exhibitions

November 8, 1988
is the American premiere of the world tour of Soviet/American and IAA art work. The name of the exhibition is yet to be determined. If you have a suggestion (example: In the Spirit of Columbus) submit them to us.

MARYLYNN FLYNN REPORT ON THE SOUTHWEST WORKSHOP

Marylynn has recently put together the itinerary for the Southwest workshop starting August 27 when the troop departs Pasadena for Burbank airport for a flight to Las Vegas. There we will meet our bus and driver to begin the 10 day workshop in the Utah-Arizona region. Her research of the area brings a fabulous selection of analogues of alien landscapes to our disposal. Our Russian guests and IAA artists are sure to experience a rich palette.

The southwest is loaded with eroded sandstone formations, badlands, canyons of all kinds, ancient lava formations, waterfalls, arches, fossils, exotic animals and plants. Martian analog abound, but there are places that might resemble Miranda’s cliffs, Venusian landscapes, and perhaps few Triton analog.

If you would like more information regarding to the this drawing/painting excursion, write to Marylynn and ask her to send you her Southwest workshop newsletter. Do hurry as there are only 12 to 15 positions available for the IAA contingent. If you are interested you must send a $80 deposit before December 20th to reserve the position. Others will be notified that they are on the waiting list when their cheques are returned. The total cost of this 10 day event will be $1100 per person.

It includes:

* Your airport transfer from Pasadena to Burbank airport.
* Your one-way airplane trip from Burbank to Las Vegas.
* A bus and driver for the 10 days. The bus is airconditioned, has a toilet, fridge, and a bar (for the vodka). The driver will be at our disposal for taking us to trail heads, etc, everyday.

* All of your meals, (3 a day) plus snacks. We might leave the last meal open, for an expensive-as-you-like last dinner blow out at the Grand Canyon, as is our workshop tradition.
* Accommodations for 10 days (9 nights).
* A 10% donation for the Planetary Society, to offset their expense for inviting the Russians to Iceland etc.
* A $50 non-refundable workshop fee. A workshop of this size and complexity requires the organizer to expend funds on telephone, mailing, printing, and other expenses.

It does NOT include:

* Optional horse-back riding
* Optional 4-wheel drive trips to the bottom of the canyon
* Booze (alcohol)
* Gambling in Los Vegas
* Your flight home from Las Vegas
* Any Planetfest costs

We are getting group discounts on most of our meals, accommodations, flights, etc. Future payments will be requested according to a schedule which will be listed in the next Southwest workshop newsletter. Basically, the remaining fees will be due in installments several months apart, with the final payment due about a month before the workshop.

SPEAKERS CORNER

The Editors of Orion Nature Quarterly have published in their Autumn 1988 issue an intriguing article entitled The Expressionistic Landscape by the Birmingham Museum of Art. They discuss the grandeur of the North American landscape which has always been a fertile subject for artists.

The 19th century Hudson River School viewed the landscape as a metaphor for the promise of freedom, abundance and spiritual renewal, an endless source of inspiration. In the early 20th century, nature attracted those artists who prized individualism and spiritualism to the landscape which was used to provide solitude and introspection.
As subject matter, nature offered a sympathetic vehicle for the expression of emotional states rather than the simple detailing of external reality. The North American landscape was reconstituted through the artists' perception and feeling. This impulse provided an emotional and intuitive connection with the European Expressionists who were formulating an aesthetic based on emotional expression.

One such group, the Blaue Reiter, particularly Franz Mark and Wassily Kandinsky, viewed that nature and man were part of the same whole. The artists turned to the inner mystical structure of the world. Their voyage lead many to decorative art and abstraction.

Now at the threshold of the last decade of the 20th century, the landscape artists have returned. If we reflect now on the role of the IAAA artist, we have broadened the word "nature" to include all of space and elevated earth landscapes to cosmic landscapes. The deterministic view of the world as defined by classical physics influenced the 19th and early 20th century artists to seek out the paths to the inner core of man's emotional response to reality. Consider Vincent Van Gogh's Starry Night as an example.

Since Quantum Theory and Relativity have overturned the narrow view of classical physics and provided a window into every aspect of the larger "reality" of the universe, the paradigms of science of a hundred years ago have been replaced by more profound images. These radical new ideas are now beginning to have a major influence and provide a driving force for the artist to explore the landscape in the realm of space and time.

If you have an interesting idea or point of view and wish to share it with the rest of us, then send it to the SPEAKERS CORNER. Every month we'll try to give a forum to help spark other ideas through this exchange. I look forward to it with great anticipation.

FOOTNOTES

In the December 1988 issue of Astronomy magazine, Tom Hunt has written an exciting account of his experience at the Iceland workshop. The article is loaded with photographs, sketches and paintings based on the field work rendered on location. Some additional art work includes paintings that grew out of the workshop, in particular Michael Carroll's view of Jupiter from the rim of a caldera on the moon Io. Out of this world!

David Hardy has been commissioned to write and compile a major new book about space art, to be published internationally by Dragon's World/Paper Tiger books. This book will include a history of the genre (from Nasmyth and Rudaux through Bonestell etc) and he hopes to include illustrations from as many artists working in the field today as possible. As a bonus, the publication of the book in 1989 will coincide with the Soviet-American and IAAA international travelling exhibition. The price is expected to be about $18.

COMING UP NEXT MONTH

- personal background of your president
- a presidential statement which will include his mandate for the next four years

IAAA CALENDER

1989

APRIL Phobos Encounter with Mars, USSR
APRIL 10-30 Moscow '89 Exhibition
            Soviet/IAAA workshop, USSR
MAY 26-29 Space Development Conference, Chicago
AUGUST 21-26 Planetfest '89 Exhibition, Pasadena
            JPL-Voyager 2/Neptune Encounter
AUGUST 27  to  SEPT 5 Soviet/IAAA Southwest workshop
NEW MEMBERS

Paul Hartal (514) 747-4571
Center for Art, Science and Technology
2360 Valade St., St Laurent Quebec
CANADA

JJ Van Ellinckhuijzen
Art Studio Swakopmund
1427 Swakopmund
SWA/NAMIBIA 9000 Africa

Bibbi Ahrnstedt
Borgstigan 3
13333 Saltsjobaden
SWEDEN

Andreas v. Retyi
Herzogsweg 21
8635 Dorfles-Esbach, bei Coburg
WEST GERMANY

Soviet/IAAA Southwest Workshop

MariLynn Flynn
#F5 5303 Cortland Blvd.,
Flagstaff Arizona, USA 86004

IAAA
PO Box 1594
NEW YORK CITY, NY 10011

PRESIDENT
Kara Szathmary
4540 Strobl Rd., East Dunham Quebec, Canada JOE 1MD

EXECUTIVE VICE-PRESIDENT
George Perison
23409 Gilmore St., Canoga Park, CA 91307

VICE-PRESIDENT of WESTERN EUROPE
David A Hardy
99 Southham Rd. Hall Green Birmingham, England B28 QAB

TREASURER
Judith Miller
Route 10 Box 53, Fredericksburg, VA 22401

SECRETARY
Mark Mercury
6361 Waring Ave., Los Angeles, CA 90038

DIRECTOR of EXHIBITIONS
Beth Avari
70 Sioux Way, Portola Valley, CA 94025

PARALLAX
EDITOR-IN-CHIEF
Kathy Keller
7221 W Green Tree Rd
Milwaukee, WI 53223
ASSISTANT EDITOR
Brian Sullivan
27 Crawford
Riverside, CT 06878

PULSAR

ACTING EDITORS
Kara and Gail Szathmary