INTERVIEW WITH DR. SAGDEEV: (a synopsis of the Jay Ingram interview with Dr Sagdeev, aired on CBC's Quirks and Quarks, February 11, 1989).

On January 30th the Soviet spacecraft Phobos 2 arrived safely to Mars as the first steps to an exciting and even daring space mission. It's twin sister ship, Phobos 1, was put out of commission when a technician accidentally pushed the wrong buttons.

Phobos 2 is orbiting Mars every three days with its closest approach about 800 km above the Martian surface. Already data is arriving at mission control in Moscow where scientists, including those from 50 other countries are analyzing the information.

The Soviet Scientific Leader of the Phobos Research Project, Dr Roald Sagdeev, pointed out that some of the experiments conducted will help resolve whether there is a Martian magnetic field. The Moon and Venus do not have one. In 1973 the Soviet space crafts, Mars 4 and 5, was not able to detect a magnetic field directly.

Using new measuring techniques, if Mars does possess a magnetic field it will reveal the planet's internal structure at the core. Only celestial bodies like planets and stars can support a magnetic field when there exists a conducting medium like melted liquid metal at the core.

In a few weeks, the spacecraft will leave the orbit and pursue a close encounter and approach with the tiny Martian moon Phobos. The rendezvous will be the first encounter to be made with a celestial body of such a small size. Experiments are designed to determine, what most astronomers already believe, that Phobos is a captured asteroid. In other words, the pristine material of which Phobos was made, is the very material that condensed 5 billion years ago into planetary bodies.

In the early solar system formation, the giant disk of primordial matter, consisting of gaseous and dust material, transformed, at the centers of resonance, by contraction, melting and volcanic activity into the various geological forms we observe.
In early April, the space craft will fly over the surface of Phobos very slowly at about 50 meters altitude. A small lander will be dropped to the surface which will hop scotch over the 27 km length of this island above Mars, drilling holes, analyzing core samples, and relaying spectroscopic results to the space craft.

Meanwhile, on board the space craft, a modest laser beam will touch small tiny spots on the surface of the moon, vaporizing about one millionth of a gram of which a small fraction of molecules will be captured by the nearby space craft. The analysis will confirm the chemical composition of the core samples. It's a fantastic experiment filled with high risk but the contribution for a mutual exploration of the solar system is a benefit for all mankind.

ACKNOWLEDGEMENT:

During this encounter, the Soviet, American and IAAA exhibition debuts in Moscow at the newly built Youth Centre. Phase three of the "Dialogues" project begins with the arrival of the "Western" delegation for the Moscow '87 workshop at the "Houses of Creative Activity" in Senezh near Moscow.

When the Soviet public views our paintings, they will see a dream come alive; a collaboration of nations focused on reaching out and into space in an effort to better understand ourselves, our planet and our direction.

The opportunity to participate in this Earth camaraderie during the exploration of Mars and Phobos was made possible when the Planetary Society initiated and sponsored "Dialogues: Communication Through the Art of the Cosmos". It was created to provide opportunities for Soviet and Western astronomical artists to meet, exchange ideas, explore and create together in workshops around the world. It is hoped that the art will inspire, educate and entertain the peoples of Earth as well as offer peace and goodwill.

The amount of work involved in such a project is unimaginable! Much of it goes unnoticed and unacknowledged. So, I will take this opportunity to thank the following for their encouragement and sponsorship in "Dialogues":

The Planetary Society
The Smithsonian Institute
National Air and Space Museum (NASM)
Association of Science and Technology Centers (ASTC)
Reuben Fleet Space Theatre

and to our IAAA artists whose unstinting hard work will see the various phases of this project brought to fruition. They have been the backbone of the project.

**DIALOGUES: COMMUNICATION THROUGH THE ART OF THE COSMOS**

- **Phase ONE**
  - Moscow 1987
  - USSR Academy of Sciences symposium

- **Phase TWO**
  - Iceland 1988
  - IAAA-USSR workshop

- **Phase THREE**
  - Moscow 1989
  - IW Exhibition: USSR-IAAA Moscow-Klask-Lever
  - HQ workshop/phobos encounter

- **Phase FOUR**
  - Pasadena 1989
  - Exhibition: Planetfest
  - Voyager 2/Neptune encounter
  - Southwest workshops: IAAA-USSR

- **Phase FIVE**
  - San Diego 1989 Fleet Space Theater: Exhibition

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DIALOGUE PROJECT UPDATE:

MOSCOW '89 WORKSHOP: Michael Carroll Report

The estimated date of departure for Moscow is April 19th from New York, arriving in Moscow April 20th. The return date is tentatively May 2nd. We still await confirmation from Moscow. However, travel information may be obtained from:

TRAVEL INSIDERS,
3550 Benton St., Suite #4,
Santa Clara, CA 95051
1 (408) 244-7260
contact: Ewa Tabaka

A letter will be going out to all Moscow participants, informing them of the arrangements. In all likelihood, the cost of the flight will have to be absorbed by the individual artists, unless we come up with creative funding (which is still a possibility).

Many of the invited artists are already involved in collaborative works which began during the Iceland '88 workshop. Some of these works will be exhibited at the U.S. debut of "Dialogues" during Planetfest.

THE MOSCOW EXHIBITION

In the meantime, 39 IAA artists have had some of their art work selected by an international jury of 4 judges in the USA, Canada and Great Britain. If you have received notice of selection, prepare crating your art work and ship it to:

Cooks Crating,
5124 E. 11th St.,
Los Angeles, CA 90023
(213) 268-5101

Please send your cheque or money order, payable to the IAA, for $85 per piece to Beth Avary. This figure is up from the initial $48 per piece as the box is to be retracted into 5 containers. This is a more efficient solution than sending 65 or so individual crates. It will also minimize chance of loss as well as Insurance requirements.

All oversize art work measuring larger than 36 inches must be crated and sent to:

Brian Sullivan (203) 637-0112
27 Crawford, Riverside,
Connecticut 06878

If you have NOT as yet paid up your $100 IAA membership dues for 1989 or have paid only a portion of it, please send the balance to our Treasurer Judy Miller. She will receive your money and credit your status to full Active member. Only full status Active artists will have their art work travel to the Soviet Union. The exhibition will tour the USSR along with Soviet art until July when it will be returned to Pasadena California for the American premier at Planetfest.

In agreement with the Planetary Society, the IAA's jury of the Moscow-USSR exhibition have welcomed the NASM participation for the final jury selection of the best Soviet-American and IAA art for the world tour beginning at Planetfest. Brace yourself for this announcement.

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PLANETFEST/VOYAGER 2 ENCOUNTER WITH NEPTUNE

The American premier of the Soviet/American and IAA art makes its debut at the Planetfest festival August 22nd to the 29th. The exhibition coincides with the Voyager 2 encounter with Neptune. In order to create a comprehensive world class exhibition of our genre of art, the Planetary Society has requested the NASM to jury the final selection of 100 works from the Moscow exhibition. The works selected for this prestigious event will be reframed for Planetfest by the NASM before entering onto the world tour under the auspices of ASTC until 1992.

Those of you who would like to participate at the Planetfest gala opening and share the excitement of the arrival of pictures from the Neptunian system via Voyager 2, may apply to attend the festival by writing and submitting an $80 reservation fee to Beth Avary, the IAA Director of Exhibitions. Make your cheque or money order payable to the "IAAA". In order to prepare housing accommodations and itinerary surrounding this Planetfest-Voyager 2 celebration, we need to know how many of you are going to attend.


Ten to twelve artists from the Soviet All Artists Union will be present with us to experience first hand, an American rendezvous with the final gaseous giant in our solar system. We will have a common itinerary in the Los Angeles area.

Estimate costs for the week at Planetfest is approx. $500. plus transportation to LA. International IAAA members might consider applying for housing accommodations at Cal Tech by writing to:

Nancy Carlton
Manager of Housing
California Institute of Technology
Pasadena, CA 91125

Please refer to Jon Lomberg as your contact. There are, unfortunately, no guarantees. For the rest of us, accommodations will be arranged in the LA area by IAAA representatives, once we know the exact count of IAAA members wishing to attend.

For those who have never participated in an IAAA event, you might consider this Planetfest setting a unique opportunity to meet fellow artists and expand your professional contacts.

Southwest Workshop

The Southwest Workshop (SWW) is a go! This is a separate entity from Planetfest...ie if you go to Planetfest, it does not necessarily follow that you will attend the SWW and vice versa. At the present time there are still a few openings for active artists wishing to participate. If you have applied for active status and not yet received an answer and would like to attend the SWW, please submit your application with a note explaining your situation. IAAA workshops are the stuff memories are made of. The artists share openly in technique, critique and spirit. They are a learning experience for everyone.

The following is the itinerary created by Marilyn Flynn. She spent many long hours arranging the details and has presented an exciting adventure, Earth analogues of the geology of alien landscapes in our solar system.

August 28: Bus to Escalante. Petrified Forest, Devil’s Garden rock formations, 2 1/2 mile high waterfall...an astronomical visionaries dream. Overnight stay.
August 29: Bus to Pack Creek Ranch (Hoab) for 5 day stay. Horses available for riding to Arches or on trails. Hiking/sketching trips daily to the Canyonlands and arches parks. Optional boat ride through the canyons. Evening discussions and star gazng.
September 3: Bus to Capitol Reef. Sketching in Goblin Valley, at Geysir etc. Overnight stay.
September 5: Bus to Las Vegas. Your on your own!

The SWW fee should be just under $1,100.00. The reservations must be finalized by May 1st when all deposits must be paid. Therefore please advise us of your intent as soon as possible. The payment schedule for the workshop is as follows:

$80.00 ...immediate deposit (reservation fee)
$300.00...April 1st
$720.00...Before July 1st.

The $1,100. covers:
Flight from Burbank to Las Vegas
Tour bus for 10 days
All accommodations and meals
Horseback riding, white water rafting, boat trips through the canyon in the moonlight are not included. Bring extra. It sounds fantastic!

Your cheques should be made payable to the IAAA, and your application sent to:

Kara Szathmary, OR Kara Szathmary,
4540 Strobl Road, PO Box 334,
Dunham, Quebec, Canada Richford, Vermont,
JOE IHO USA 05476

The American address is so much faster if you are mailing from outside Canada.
MANIFESTO DEBATE:

Astronomy has been a hobby of mine for 23 years. I’ve been drawing space subjects almost as long, since I was a “doodler” (art student) almost as long.

Astronomical subjects (planets, moons, galaxies, etc.) were always more than images in the telescope eyepiece. To me, they were gorgeous worlds that I knew had to look a whole lot more impressive up close.

I guess I do space art because creating things with my own hands has always been fun, and the sky is full of things that awe me.

My science background has also crept into my work—great photographers like Ansel Adams weren’t around when the Earth formed, but stunning visuals were to be had.

To me, space art is fine art. Paintings inclusive of space hardware do have their places (mainly in corporate reports by hardware companies), but Ansel Adams never dulled his senses with cars and cameras. A great photograph of a beautiful subject never includes the photographers tripod. So, unless asked. I keep those all important Voyagers out of my pictures! That’s enough soapbox posturing!

Joe Tucciarone

The meeting that gave birth to the IAAA was held at the Death Valley Workshop several years ago. What had started out as a small group of friends with a common, intense interest in space art has now blossomed into a very large organization about to attain non-profit status. While this will bring us many benefits, and is necessary to control the large amounts of people in the group, it also has drawbacks. The one that fear most is that the ideas and plans of the original IAAA will be lost under the rolling avalanche of our new bureaucracy. Let’s not forget that we should always be artists first, and politicians last. (if at all).

When we held our first discussion about what the group should represent, and what kind of members we wanted, we decided that the thing that set us apart was our interest in the accuracy of the science of our paintings. We were also exclusively interested in astronomy and space program. That is why we got together in the first place, because we were dissatisfied with the other organizations which represented all scientific illustration, science fiction art, or fantasy art. We didn’t really fit into those categories. So I see IAAA’s original, and I hope, current, manifesto to be for the benefit of astronomical art/artists, and not for any other science. After all, we named ourselves the International Association of Astronomical Artists. I think it is getting too generalized to include particle physics or molecular structures. Yes, all those things are related to Astronomy, but everything in science and nature is related, so we might as well open ourselves up to all, and call ourselves the I.A. of Scientific Illustrators. Well, there is already an organization for that. I say we should keep ourselves highly specialized. Of course, sometimes, some of our members will paint a picture showing DNA in space, or whatever. For example—I also paint scenes of Earth landscapes. Is Earth not a planet too? If we include my Earth landscapes, then we must be open to all other landscape painters. And then we are just another general group of artists, which serves no useful purpose to furthering astronomical art as a specialty. I see Astronomical art as a method of conveying to people that the other worlds are real places. Not as a means to educate people on the grand cosmology of the entire universe, and not to show them how their body cell structure relates to the structure of the universe. Sure, those are valid, important messages, and there is a place for that kind of art work, but it should not be with the IAAA.

Marilynn Flynn

I am not so concerned about what the IAAA can do for me per se. I am more interested in what the IAAA can do for space art as a genre and educating the public about space (not space art).
I believe that we as an organization are past the informal activist stage and must be more formal in our actions. This means records of meetings and announcements. I am not saying that we cannot be informal or casual in our interactions with each other. I am stating that our organization has grown to a point where we must be able to reach out to the new members who don’t personally know most other members of the IAAA. By documenting our workshops, with journals, videos or photo essays, we are able to share these events with those members unable to attend. We must be more responsive to the requests of the members and to membership application processing. Also we must be prompt in publishing our periodicals. This is the only way for all members to have a common information base. Otherwise, again, it is the few “in the know” who are current on the latest happenings in the IAAA.

Secondly, I believe that we must promote our concepts of space exploration and space information as much as we promote space art as a genre. I know that one of the main reasons why I paint is to inform the viewer of my beliefs and thoughts about the universe we live in. I am not painting to educate the public about art or space art. Art is just one means of expression I’ve chosen at this point in my life.

Dennis Davidson

SPEAKERS CORNER:

View of the Cosmos from a Small Polluted Planet

Mother Earth needs our help. As space artists we are in a unique position to assist in healing a planet in need.

We are currently living in a time of crisis. This is not only from nuclear weapons, which have caused many of us (particularly children) sleepless nights, but from the steady degradation of our planet’s air, water, plants and animals. This destruction is caused by one species (you know who).

We, as space artists, have a cosmic vision that can help put the current crisis into perspective. With our scientific knowledge we can assist in the understanding of what has been and could be done to bring us back into balance.

The trip to NASA, Houston with IAAA in 1987 remains indelible in my mind, particularly the view of the tremendous destruction man has brought to the planet. It was visually portrayed in the shuttle slides by Chuck Woods and described by astronauts we met. To only see “fires at night from rain forests burning” is a description that is terrifying to imagine as is the erosion of our top soil and oxygen and the disappearance of so many species. An “iridescent Persian Gulf” may be visually beautiful, but the pollution it indicates (seen) at such a distance again is blatant and condemning. Add to these two examples of NASA’s many slides of planetary destruction this years environmental revelations: ozone hole, polluted oceans, leaking nuclear and chemical dumps, deforestation and floods, and the list becomes staggering even for an astronomical visionary.

I believe science has set much of the tone of the world today. The paradigm is knowledge and information is power. However, as a species, we are not in connection with the Earth. It seems, using a theory of brain functioning, we are operating in only one area of our brain (the left: analytical, mathematical) and we need to reconnect with the other area (the right: wholistic, artistic).

Science, much of which is funded by governments or corporations with power and profit in mind, not knowledge, truth or beauty, has tended to focus only on results that are useful and not on how results are used. A certain detachment from ethical concerns has been prevalent. It feels like it’s time to reconnect with the Earth and the condition it is in — and by this I include the whole biosphere (Gaia). The Earth is deteriorating faster than science ever imagined. As painters are we in denial and some how hoping we’ll be able to get away to a purer, better place out there? To observe space is beautifully “awesome”, as my pre-teen daughter would say. To portray it is quite a wonderful experience but in the process questions reveal themselves. I know other IAAA artists have dealt with these issues in paintings also.
Are we taking the same old trash in our consciousness to space that we have here? Strip mining is ugly here. Will it be any prettier on the moon (or Mars) where the dust will make it difficult for research? Mining moons until they’re gone seems more than a tad intrusive. And who “owns” space anyway? The first person there? Which brings up the frontier ethic. If space and space art is a frontier that means we have to conquer it (and get there first)? The white male did that in America to the great destruction of Indians and buffalo in his path. The frontier ethic can become so linear and blind as to destroy all in its path to attain its goal... not that it’s ever satisfied (greed breeds greed). In our over anxiousness to get there must we ignore the beauty and mystery and destroy it? Are we in denial about death as well as the Heisenberg Uncertainty Principle and Quantum Mechanics? Are we going into space to make a buck or are we making a buck from space so we can go into it? Are we going into space because it’s “cleaner and purer” than “down here”. What’s the rush? Space has been there and will be there and is there and here.

The connections of space to the military concerns me. SDI seems dangerous and, according to many scientists, impossible and yet immense amounts of money are spent. What if that money was spent to clean up, reforest and reintroduce species lost in our current rush?

Expanding of human consciousness seems inevitable when in contact with space; both outward and inward, really the same. I was aware of that when talking with the astronauts. Planetary awareness has begun. IAA, with artists coming together from throughout the planet and sharing their art, is a beginning. I believe solutions are available and that we are in a unique position to help, both through our art and in practical ways, as a group or as individuals. As Herbert Read in Icon and Ideas: The Function of Art in the development of Human Consciousness asserts, the image always precedes the idea in the development of human consciousness.

I believe artists in the IAA are cosmically conscious and able to address these and many more issues of political, social and spiritual content. I believe we can help bring our Mother Earth back into balance... for as the saying goes... “Good planets are hard to find”

This article is dedicated to Bonecutter who had similar feelings.

Judy Ashbury

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NOTES FOR THE HISTORY BUFFS:

Field Notes on Astronomical Art History

Ron Miller’s book, Space Art, traces the roots of one of the main streams of IAA art back to the Victorian period and illustrates done for imaginative books such as those of Jules Verne. By “one of the main streams of IAA art” I mean the attempt to show how specific extraterrestrial scenes might look if you could be there, using aesthetic, artistic and scientific skills.

Many of you may have seen new evidence on this history in the November 1988 issue of Scientific American, on their page of quotes from issues of “50 and 100 Years Ago.” From Scientific American of November 1888, they carry a photo-realistic rendering of an eclipse of the sun by Earth, as seen from the moon. The short text says: “Since our sight, sharpened by the telescope, has been able to penetrate the distance of space... the question has arisen: How would the heavens appear from a different standpoint?... The astronomer, aided by the artist’s eye trained perspective, answers with the accompanying landscape...” The rest of the text describes the geometry of the situation, but does not give the name of the artist. The picture looks as if it might be based partly on a plaster model, as was done in the lunar studies by astronomers Nasmyth and Carpenter, of that period, and as was done later in some art by Chelsey Bonestell.

It is interesting that this picture, with its concern for both art and realism, predates the work of Rudaux and Bonestell by several decades.

Through the very good fortune of an expenses-paid invitation to speak at a meeting in France, I was able to do some sleuthing about Rudaux’s pioneering work. A French astronomer friend and IAA supporter, Vincent Coude du Foresto, had already located some of Rudaux’s
original work in the files of his famous publisher, Larousse. In an old building on a little side street in Paris, I visited the sprawling Larousse headquarters, where I was led through labyrinthine halls to an old library room, with the evocative perfume of musty leather-bound volumes. Here was the storeroom of a more than a century of Larousse volumes. From some files my host brought forth eight or ten Rudaux original paintings and photos, which had been stored away with European efficiency (a New York publisher might well have tossed them by now).

Their size surprised me. The largest was only about 9\times12". They are rendered with a flat surface more reminiscent of water colours than oils.

Subjects: Saturn from a moon; Mars and Phobos through a spaceship window; telescopic views of planets. Many are in black and white, prepared for B & W reproductions in Rudaux's book, Sur les Autres Mondes (On Other Worlds). I noticed that Rudaux treated his photos as artistic illustrations also, with some of them lightly retouched to emphasize edges of clouds and other features. I think that these are French national treasures, since Rudaux was such a pioneer in astronomy in astronomy, art and education. Therefore we have proposed to Larousse that Vincent, Ron and I might do a small booklet on Rudaux, reviewing his work and reproducing as many of the best paintings as we can. Vincent, incidentally, has also visited Madame Rudaux, who is still living and reportedly has many of Lucien Rudaux's notebooks and sketchbooks. I am hoping we will have a favorable response that will give us a chance to give these materials the attention they deserve.

Finally, let me comment on the French meeting, which illustrates a brilliant idea the French have developed to improve contact between the public and scientists-artists-educators. The meeting was at the "Cite des Sciences et de l'Industrie", a huge modernistic science museum in Paris. They organized two sessions. Session B was for about 40 invited geo-scientists...an ordinary science meeting on the early Earth and plate tectonics. Session A is what was special. It was a public meeting for high school teachers, at which the scientists gave additional lectures. The teachers paid to come. The Cite got more than expected...1500

teachers! The fees they paid apparently covered the scientists' expenses, so the whole affair was self-sustaining.

This meeting left me with the feeling that the French were well ahead of the Americans in bringing the gap between science and the public, and in creating roles for scientifically influenced artists at the same time. I mentioned our travelling exhibitions to officials at the Cite Museum, and they expressed interest...a possibility we might want to follow up in connection with the Dialogues international exhibition.

Bill Hartmann

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Editors note: This section, History Buff, will appear in Parallax once it gets rolling. Anyone who wishes to submit articles of this type may do so by sending their work to:

Kathy Keller,
IAAA: PARALLAX Editor-in-chief,
2840 North Hackett Ave.
Milwaukee, WI 53211

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RELEASE FROM JPL:

Image processing scientists at NASA's Jet Propulsion Laboratory have created "Mars the Movie," an animated, three-dimensional look at the planet Mars.

Using computer-enhanced images taken by the Viking Orbiter spacecraft, scientists have simulated a flight through the enormous canyons and above the volcanoes of the Martian landscape. "Mars the Movie" takes the viewer on a tour through Valles Marineris, a canyon system near the Martian equator that stretches farther than the distance from Los Angeles to New York -- and over Tharsis Montes, a series of giant volcanoes more than twice the size of Mount Everest.

The entire length of Valles Marineris is traveled in about five seconds at an average speed of roughly 600
SPACE FAIR IN JAPAN

A major space fair is being planned in Japan for this coming July. This large exhibition of space related items are being amassed for sale. These items include books, paintings, posters, slides as well as videos. Professor Fred Stevens of the National Space Society is one supplier of merchandise for the exhibition for the US broker negotiating the trade with Japan. If you have any space related items you’d like to sell directly to the broker, please contact:

Elizabeth Hargrove
Ad Company
Clearlake, Texas 77008
(713) 480-7767
FAX (713) 480-7775

AGENTS REQUESTED

Several Active members have requested the names of agents to represent them in NYC, LA and San Francisco. If such a guild is available to our members, to whom they can write or call, I would appreciate knowing their addresses and phone numbers for the next issue of PULSAR.

MEMBERSHIP RENEWAL REMINDER

If you have not as yet paid up your 1989 dues or have paid only a partial amount, please send your unpaid balance as soon as possible. Without your membership fee, the IAAA cannot function effectively. We cannot organize projects, nor publish and mail PULSAR or PARALLAX punctually.

If you have submitted your dues or any correspondence but have not received any acknowledgements, please bear with us. All paid up members will be receiving a certificate of membership to the IAAA.

Associate membership---------$ 35
Active membership-------------$ 100
Lifetime Active membership---$ 500

I have received Ron Miller’s certificate proposal. If there are other suggestions, please send them to me so
that your ideas can be shared by the membership. The
Board of Trustees will select the certificate in June.

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 exhibits and
workshops of the IAAA. Occasionally, associate
artists may be invited for exhibits and workshops
when an opening becomes available. Lifetime A(*)
membership is available for Active members for $500

Associate artist members may in 90 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
and 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 year of
   apprenticeship
C- Associate artist with two 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 associate members may apply only
once a year for Active membership.
presidents background:

name: kara bela antal szathmáry

born: w. germany, 1946, of hungarian parents
immigrated to canada in 1951

education: bsc physics/mathematics honours, 1970
mcMASTER university
mSc astrophysics, 1972, university of
western ontario
ed. cert., 1976, mcgill university
études libre, fine arts, 1974-

status: happily married, father of 3 children,
draco, 13, orion, 10, ursa, 6

occupation: teacher of mathematics, champlain college
president of chirpman - zeethoot inc. and
creator of quantum baseball, a board


game.

president iaaa, prerequisite: 8 yrs. as
forest ranger & fire fighter.

exhibitions: numerous group and solo

publications: low-dispersion spectroscopy of white
dwarf suspects, 1972
artists/usa, 1979-80, 1981-82

conferences: the interwoven fabric of astronomy &
art, sutton, 1983-84, toronto, 1984
montreal, 1985

workshops: iaaa, hawaii, 1986
iaaa, johnson space center, 1987
iaaa, iceland, 1988

president's mandate

-to coordinate the remaining phases of the iaaa
involvement with the "dialogue:" project.

-to negotiate from strength and to represent the iaaa
as a reliable international business partner.

-to define a "manifesto" which best represents the
menu of styles and art approaches of the group.

-to continue the process of incorporating as a non-
profit foundation.

-to resurrect parallax as the prime magazine of the
iaaa leaving pullulan open as a correspondence
newsletter about iaaa business.

-to spark dialogue amongst all members: be it the
initial core founders or the recent recruit.

-to bring future options to the iaaa.

philosophy have always stimulated my creative
energies. to understand, i sought to visualize,
through art, my emotional response.

i also enjoy the zen state of painting, en plein air.

i delight in observing the movements of plant life,
especially the wild flowers that grace the earth's
surface, as they follow the sun across the sky: some
opening towards the sun, while others opening just
after sunset. as i perceive it, the earth is alive as
are the stars above.

in 1984 i joined the iaaa because we shared in common
a kindred spirit for the cosmos and an awareness to
our humanity. as man prepares to step off ancestral
earth via the exploration of the solar system and
eventual space travel, i want to be part of the
process.

president's statement

although my formal education has been physics and
astrophysics, my passions have always found expression
in paint. many of my themes are metaphors of the
interaction of scientific knowledge, philosophic
intuition and emotional reflection. science and
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