Now that the barn is built, the hay is stored, the firewood is split and stacked and the general farm country winter preparation is completed, we are ready to roll on PULSAR again...

REPORT ON THE FOURTH PHASE OF THE DIALOGUE PROJECT:

As Voyager 2 sharpened its aim on Neptune and its major moon Triton, NASA scientists prepared for the quickening tempo of discoveries in the "fourth movement of the Voyager symphony: \( \frac{2}{3} \cdot h \cdot \delta \cdot \psi \). The TV cameras and detecting devices were set. Neptune's light, the first close-up images, entered the camera and other recorders, were stored and made ready for transmission to Earth. At the speed of light, the time of flight to the JPL laboratories is 4 hours 10 minutes. The arrival time on Earth would be 7 PM, Thursday, August 24th 1989.

Imaging teams fidgeted. Analysts, strategists and other science specialists stood by anxiously waiting for the viewing, prime-time, of new and far more detailed time-lapse photographs, continuous television transmissions, and natural radio signals emanating from Neptune. The closest approach was expected around 9 PM, at approximately 3000 miles above Neptune's North Pole. Five hours later and traveling at 36,000 miles an hour, the Voyager's camera and other detecting instruments would be trained onto Triton for the closest approach to this moon at about 25,000 miles away.

Meanwhile on the other side of town, at the Pasadena Convention Centre, the Planetary Society was preparing to host PLANETFEST '89. A large hall, a foyer and a smaller chamber had been set aside with each room containing a giant, 15 foot square, TV screen mounted upon a stage with audio equipment and a table. A panel of scientists would visit the stages at various times throughout the evening and the night to discuss the latest data of photographs, hours before the rest of the world would enjoy them.

Amidst all the arranging of chairs for the close encounter, the American debut of the International Space Art exhibition was in earnest preparation. Beth Avary, IAAA Director of Exhibitions along with her two
sons (twins) Eric and Arthur, Deirdre von Dornum of the Planetary Society and fellow IAAA members. Michael Carroll, Carter Emmart, David Hardy, Mark Maxwell, Mark Mercury, and Laurie Ortiz, are frantically arranging paintings along with the Russian delegation.

The exhibition space takes up one-third of the entrance area of the large hall. Passing through the front doors, from the lobby, into the subdued lighting of the large hall, the public would pass through the exhibition area on their way to the TV viewing area. This arrangement was settled only a few short hours earlier by the Pasadena Fire Marshal and the lighting crew.

Once the labor crew had finished erecting the viewing panels, Beth began the Herculean task of orchestrating the network of artists where to place and to hang the pieces of art work for the greatest impact. This approach had to be tempered with moods, changing styles and transitory themes with one central thesis: the passion of astronomical awareness and the emotional reaction to it, through Art as inspired and influenced by the sciences.

At 3 PM, the countdown was on. The exhibition area had to be made ready for the 4:30 PM vernissage at which time the Soviet and IAAA artists would be on hand to officially open the exhibition to the media and the public. Later, around 7 PM, after clearing "customs" at the JPL laboratories, the Neptune photographs would be transmitted to the giant TV screens. Great anticipation filled the halls.

PLANETFEST '89 and The Soviet Artist Perspective:

The Cosmic Group of the Soviet Artists Union had arrived in Los Angeles on Tuesday night, August 22nd. Five hours earlier, they had left Washington DC after arriving direct from Moscow aboard Aeroflot. Fifteen hours of flying had taken its toll in exhaustion yet this was America and not a second was going to be missed.

Leading the Russian delegation was Vitali Myagkov, the secretary of the UA, and Andrei Sokolov, the dean of Soviet space art whose impact and influence in the astronomical art can easily be compared to that of the legendary American artist, Chelsey Bonestell. The rest of the group included Andrei Chebakin, Victor Dybrovin, Petr Kovalov, Togrul "opera" Harimianbekov, Boris Okorokov, Yuri Orlov, Yuri Poplavsky and Andrei Surovtsev. Their interpreters were Natasha "sunshine" Yamololskaya from the USSR (IKI) Space Research Institute and Oksana Samborskaya.

Carter Emmart and I along with Linda Porter of the Planetary Society and Kelly Beattie, Editor of Sky and Telescope magazine, greeted the Russians at the airport. The thrill of meeting during this fourth phase of the "Dialogue..." project was again very high. So was the intensity of reuniting, this time in America. The drive to Cal Tech in Pasadena was filled with a lot of chatter and amazed glances out the windows of the vehicles into the night... into America and Los Angeles proper, the city of lights and magnetic dreams. To the Russians, this was the land of everything. It was to be theirs for the next two weeks.

After a good night sleep, our Soviet guests began the next morning (Wednesday) exploring the territory. Each had their own special targets but all of them were quite willing to do it on foot. Some of them went looking for a restaurant, while others went looking for clothes and the latest fashions. A few just wanted to see as much of this American architecture as their feet would allow. Andrei Surovtsev went out to paint a city street corner; after all, his claim to fame are his street scenes in the USSR. He would do the same in Moab, Utah, during the Southwest workshop. By the end of the day, they were in a festive mood especially after toasting a few vodkas. They were ready and eager for more.

A brisk walk later to the Pasadena Convention Centre from Cal Tech, the Russians arrived to attend the opening night of PLANETFEST. Carl Sagan along with Bruce Murray, in cooperation with the Jet Propulsion Laboratory, were featured in a symposium on the final encounter of Voyager 2. This retrospective focused on the philosophic, the historic, the psychologic, the scientific and the technical accomplishments of this champion navigational feat of flight into the new
worlds of the Solar System by both Voyager 1 and 2. Unfortunately, the majority of the Soviet artists had no simultaneous translations available and fatigue began to take root.

The following morning Michael Carroll and Laurie Ortiz arrived with the SPACE-VAN which was kindly lent by the Ruben Fleet Space Theatre of San Diego, for transportation. Several IAAA members began arriving throughout the day as well: Don Davis, Dennis Davidson, Don Dixon, Bob Eggeston, Marilynn Flynn, Arthur Gilbert (UK), Joel Hagen, Bill Hartmann, Pam Lee, Jon Lomberg, Kim Poor, Joe Shabram, Brian Sullivan and others. Many more would show up later that evening for Planetfest's VOYAGER WATCH, to see live images transmitted from Voyager 2 along with hourly updates from scientists from the JPL.

In the mean time, the Soviet agenda for the day was to help Beth Avary hang the show in time for the 4:30 PM "vernissage" of the International Space Art Exhibition: Starzav of Humanity. Amazingly, despite the obstacles and circumstances, Beth Avary and Deirdre von Dornum had the exhibition ready. Hordes of people began arriving to the Civic Centre for the all night celebration, and all of them trekked through the exhibition area.

After a few hours, the Russian delegation, along with as many IAAA members that were present, went to celebrate the American "debut" at a Mexican restaurant. Toasts of recognition and congratulations went out to international friendship, to cultural enrichment, to the Planetary Society for sponsoring the Soviet participation during Planetfest, to the Ruben Fleet Space Theatre for the use of their Space-Van, their personnel and their financial commitment to the project, to General Dynamics of San Diego for their generous grant to secure the Soviet participation in the Southwest workshop and finally to the IAAA for their commitment, energy, hard work and faith in realizing this fourth and final phase of workshops of the Dialogue project. The celebrating and toasting continued into the night at the Soviet Cal Tech residency.

The next day, despite the lack of sleep, several Soviet artists had gone out to secure the morning paper. America and the world were buzzing the front pages of their newspapers with images of the Neptun encounter. At 10 AM the Soviet Cosmic group and a handful of IAAA were invited to JPL to see first hand the technical facilities where the Voyager data was reconstructed. Marion Rudnyk, our gracious JPL host, brought the whole delegation to see their backup spare space hardware archives. Before we saw the backup replica of 1) Explorer 1 (1958), 2) Pioneer 4 (1959), 3) Surveyor (1966), 4) Mariner (1967), 5) Mariner 6 and 7 (1969), 6) Viking Mars Lander (1975), and 7) Galileo (Jupiter bound) (1989).

After JPL, the remainder of the day took many of the artists to different places. Some returned to Planetfest, others went shopping or sight seeing. With so many IAAA members in one area, it would have been appropriate to have a meeting. Unfortunately, the organizational gymnastics of arranging a time and place was not readily available as the situation was compounded by a simultaneous telephone strike in the Pasadena area. The only meeting that was to take place between the Soviet artists and the IAAA members, who would not continue onto the Southwest workshop, did not materialize. Far too many IAAA members had traveled from far away places and preferred to use their time exploring the LA area or visiting friends. Never the less, later that evening while Sokolov, Myagkov and Natasha attended the National Space Foundation fund raising dinner as guests of the Planetary Society, the rest of the delegation enjoyed a pizza and beer party and a night of billiards at Cal Tech. The IAAA team was lead by Mark Hanwell, Joe Shabram, Carter Emmart and myself. A good time was had by everyone that came by.

The following morning, a "champagne" breakfast, arranged and prepared by Laurie Ortiz, Michael Carroll, and Brian Sullivan, awaited the Russians and the rest of us. This Saturday morning was not going to be an ordinary day. After breakfast, the Soviet-IAAA group headed for Disneyland.
After a solid day of fun and laughter, the crew of rented cars and Space-Van headed to Huntington Beach to see and feel the edge of the Pacific Ocean. Although the Pacific washes the shores of the USSR, it is still thousands of miles from Moscow. This was an emotional occasion for most of them. Metaphorically, they were a little closer to home with the Pacific splashing at their feet. In quite reflection, they were reminiscing their Pasadena period and preparing themselves to head interior the very next morning to Moab, Utah, for the Southwest workshop.

There will be a complete report on the Southwest workshop in the next issue of PULSAR.

**Dialogues: Communication Through the Art of the Cosmos**

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

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

- **Phase THREE**
  - Moscow 1989
  - (a) Exhibition: USSR-IAAA
  - Moscow-Minsk-Kiev
  - (b) workshop/phobos encounter
  - completed

- **Phase FOUR**
  - Pasadena 1989
  - Exhibition: Planetfest
  - completed
  - Voyager II/Neptune encounter
  - completed
  - Southwest workshop: IAAA-USSR
  - completed

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

**Art from Earth: International Exhibition**

1) National Air and Space Museum 1990
2) Other US cities
3) Canada (Montreal-Toronto) 1991
4) Europe
5) Japan
CALL FOR SPACE ART FOR PUBLICATION

Plans have moved ahead to publish a book featuring Soviet and IAA space art, and emphasizing the relationship of this art to the space programs of the two countries. We are asking for submission of art to be considered for publication in this book.

BACKGROUND: In 1986, as plans for the current IAA-Soviet exhibition progressed, The Planetary Society discussed encouraging an art book based on joint Soviet/Western art activities. Lou Friedman discussed with me possible publishers and how to proceed. Finally, Lou asked Ron Miller and me to take over the editorial functions, on the grounds that he did not have time to pursue publishers or put the book together. Ron and I invited the leading Soviet space artist, Andrei Sokolov, to join us as co-editor. We also proposed the idea to Workman Publishing Co., who published our other books. I had several discussions with Andrei Sokolov concerning laying out the concept, content and design of the book. Finally, at the time of the Moab, Utah workshop, the secretary of the USSR Union of Artists, Vitalie Myagkov, asked to participate.

In the summer of 1989, after extended discussions with me, Peter Workman agreed to publish the book. We are now assembling the materials.

CONTENT: We visualize a set of essays on international space art. Ron will do a piece on the history of Space Art. Andrei has already written a piece on trends of space art, emphasizing the Soviet side. I will write an essay on science and space art. Gregory is working on a critical review of Soviet vs. Western space art and we've asked Vitalie to write on the role of the Union of Artists, which is little known by Western readers. Soviet art critic and journalist Gregory Anisimov will contribute an essay on space art in the USSR. Also, we anticipate pieces by Alexie Leonov and Alan Bean, about artists in space and on the moon. Perhaps these essays will be in the front of the book, followed by about 100 to 150 colour reproductions of art work, about half of which will come from the Soviet side.

FINANCES: As with the current space art book by David Hardy, we do not anticipate direct payments to artists. However, there will be a collective payment to the IAA, and additional benefits will be through exposure of the artists to a wide audience of art lovers and space buffs. One factor in this plan was that the publisher finds it difficult to make separate payments to so many contributors, especially internationally, and tax considerations also complicate this. Instead, Ron and I proposed to donate 10% of the advance monies to the IAA, primarily to pay for the workshop and related expenses to promote our space art. Also, we are donating another 10% of the advance monies to The Planetary Society, which has agreed. The rest is split between the Soviet editorial team and the American team of Ron and myself. These will pay for our expenses and work in writing, editing and assembling the book. As an active IAA member and space supporter, you should receive some benefit from the IAA and Planetary Society contributions.

ART WORK: We expect to emphasize work from the international exhibition and artists participating in the IAA's international programs. However, the book is not at all limited to this work. We hope to showcase a wide cross section of artists who are "inspired by Space," with a preference toward art that depicts or is directly related to space flights (piloted and robotic), cosmonautics, and planetary exploration. We are less interested in overt space fantasy, but one of the emerging themes is the difference in approach between the "romantic, symbolic approach" of many Soviet artists, and the more realistic mode in the West. Certainly we would like to see scientifically informed symbolic paintings such as Jon Lomberg's DNA motifs.

Probably we will average two reproductions per artist.

Please submit 3 or 4 reproduction quality 4"x5" transparencies (or good quality 2 1/4"s)

PROMPTLY to:
Bill Hartmann,
2224 E. 4th St.,
Tucson AZ 85719
During and final selections by the editorial board will probably occur at a meeting in December or January. I’ll return the unused materials promptly, and hope to return your selected transparencies later, although the publisher may want to keep them for possible publication of foreign editions.

With each submission we need two items. First, 100-200 words giving the title of the piece and a paragraph or two about its content, your motivations in making the painting, your philosophy relevant to it, and/or your techniques. Second, a few lines of biographical information including: your name, birthplace, birth year, education, type of work (specializes in science fiction book covers, original paintings for gallery sale, etc.) typical techniques, and some of your successes such as notable publications of your work or shows you have participated in.

CONCLUDING THOUGHT: We hope this book will be a significant force in heightening public awareness of space art and expanding our market, plus highlighting it’s role in moving to a new international era beyond cold war. We hope you will all want to participate!

CALL FOR ENTRIES
The IAAAn will participate in the U.S. International Space Year Association’s ISY Vision with a new exhibit.

The details are still on the drawing board, but now is the time to start planning the work you want in the show.

Slides are due in December, 1990. That gives you a whole year to come up with something great!!

ISY Vision seeks a response to this statement: "The International Space Year in 1992 will celebrate a new global age – the space age. What’s your vision of what the space age should bring, on Earth and in Space?"

More details in next Faisal. Meanwhile, send your inquiries, ideas and comments to:

Beth Avary,
70 Sioux Way,
Portola Valley, CA, 94028
tel: (415) 851-3125

IAAA – SOVIET EXHIBITION as described in PRavDA:

The following is a translation of the text of the column "NEWS of CULTURE" from PRavDA for March 17, 1989. Please note that Soviet artists informed us at Moab that some errors had been introduced by the PRavDA editors.

ARTISTS AND THE UNIVERSE

The exhibition under the title "The Universe, Creativity, and I.* (1) , has opened in the Exhibition Hall "Construction." For the first time, artists from the USSR and USA showed many paintings, prints and sculptures on the theme of human space exploration. The scope of dreams, fantasies and spiritual imaginings gives the exposition a special quality.

************

All this began long ago, before the present exhibition in Moscow. On May 1, 1927 in New York, there opened an exhibition of space artists from Russia.."Amaravela." It represented works of B. Smirnov-Kusetskoy, P. Fateev, V. Tchernovolenko, and S. Shigod. Allowing for the naive ideas of Russian master painters, these showed a heartfelt approach.

But probably the greatest space artist who understood the mysteries of the universe was our Vasily Kandinsky. His discoveries showed many avenues toward the development of contemporary art.* (2)

I had a conversation with American artists who worked with their Soviet colleagues in the House of Creativity at Cenezh, near Moscow. With the president of the IAAAn, Kara Szathmery, and with Ron Miller and
Pamela Lee. From them I learned that when Americans saw photos of Earth from Space, they were really amazed. Before that, no one could be fully aware that our planet is a small blue ball. Probably that started this idea...to unite our efforts in the struggle for peace.

It was not only by chance that at Cenezh, one could hear the English word "collaboration." American and Soviet artists shared the same studios and made many collaborative works. The youngest artist in the American group, Carter Emmart, gave free play to his imagination. He painted the unloading of a spacecraft on Mars. And the leader of our group, Andrei Socolov, is concerned not only by cosmic problems, but also by our environment. In this exhibition he shows his best works, "The Aral Sea can be Saved!"

After Moscow, this joint exhibition will be shown in the U.S. and some Soviet artists, participants of the joint group at Cenezh, will also visit the United States for joint work. Also the agreement on publication of a book of the best works of space artists was signed.*(3)

Gregory Anisimov*(4)

Notations by W.K.H.:
*(1): "Starways to Humanity" was the immediate exhibition title; "The Universe, Creativity and I" was the title of the concurrent seminar.
*(2): The place of Kandinsky and other Soviet artists of that era is assured in art history, but most IAAA members or Western astronomical artists would not consider them to be "space artists," unless it can be shown that they were directly inspired by cosmic knowledge of the day. Certainly they are not in the same line of development as artists who predicted or visualized the appearance of space exploration, such as Pudaux or Bonestell. Kandinsky was not a prophet of space exploration or visualizer of space themes and was a "pure abstract" painter of forms and colour.
*(3): A contract to produce this book, edited by W.Hartmann, A.Sokolov, R.Miller, and V.Myagkov, is in preparation at Workman Publishing Co., New York. We expect the book to represent the works of many American space artists, and to be published by
The International Association for the Astronomical Arts

The IAAA was founded in 1982 by a small group of artists who journeyed through the fascinating and seldom tread territory where science and art overlap.

For these pioneering astronomical artists, a firm foundation of knowledge and research is the basis for each painting. Striving to accurately depict scenes presently beyond the range of human eyes, they communicate a binding dream of adventure and exploration as they focus on the final frontier of space.

Since its founding the organization has grown to number over one hundred fifty members represented by fourteen countries. The work has also grown to incorporate a variety 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. They may find themselves in a training simulator at Johnson Space Center, camped in a windy desert ravine studying erosion patterns, or talking with an Apollo astronaut about subtleties of color in lunar shadows. At the workshops, knowledge and techniques are shared while new landscapes are explored for useful detail.

From this fertile background of research and imagination comes the body of artwork known generally as the genre of space art.

For more information, write:
the International Association for the Astronomical Arts,
Box 354, Richford, VT 05476
Christmas, 1990. See accompanying call for works.

(4) Gregory Anisimov is an art critic and journalist for Izvestia. He is expected to be a contributor to the art book derived from the Soviet-IAAA interactions.

COIIOZ ХУДОЖНИКОВ СССР
ПРАВЛЕНИЕ

KARA SCULLY
PROFESSOR OF MATHEMATICS
CHAMPLAIN REGIONAL COLLEGE
900 RIVERSIDE DR.
ST. LAURENT, QUEBEC
CANADA

121018, Москва, Гогольский бульвар, 10
Для телеграмм: Москва, Г-18, Союзхудожников.
Тел. 290 41 10, 290 49 30, 290 49 73, 290 45 89
or 318 17 99

DEAR KARA,

On behalf of the Union of Soviet Artists and especially of the artists-participants to the exhibition in Pasadena, we would like to thank you and also artists from different countries, who made this exhibition "Star Way of Humanity" possible.

Our workshop was a success. Without doubt interesting and we consider it to be one more step on the way of strengthening our friendly relations and creative links.

Now, in our "Space and science" commission the plans of further collaboration are under discussion and we hope that we will be able to inform you about our settled proposals by the end of 1989.

Best regards,

Secretary of Board of the USSR Artists Union

V. Vyatkov
HOWDY FROM YOUR FRIENDLY IAAA ARCHIVIST!!!

For those of you who didn't know there was an archive, it is because up until only recently it was never decided just what the archive should contain and the purpose it should serve. Well, now, for the first time I have some plans and services to offer the members.

First on the list is a photo archive (in the form of slides) of greatest hits of geological formations from the workshops. So that many who could not afford to go can still benefit from these wonders. You will be able to check out a maximum of 8 slides at a time for a period of 4 weeks. I am setting up the following categories as follows (yes, I realize it is not in alphabetical order yet):

- Alluvial Fans
- Volcanoes, Calderas, and Craters
- Caves
- Mud Pots, and Geysirs
- Waterfalls
- Alluvial Fans
- Ice Fields, and Glaciers
- Lava Rock Formations
- Canyons
- Buttes
- Arches
- Dunes
- Salt Fields
- Badlands
- Mud Formations

In future issues of Parallax I hope to be able to insert half-tones of some of these images so you'll all have some idea as to what is available. You will have to send a self addresses stamped envelope with your request. You will be expected to return the slides within the time period so that they will be available to others. I can't afford to make more than a couple of copies of each entry.

Also some areas that are seriously lagging in the photo films are Monument Valley, Lake Powell, Caves, Icelandic Waterfalls, Myvatn Lake, and Viti. If you were at these workshops please let me borrow the images you think would be most helpful just long enough to make a few dupes and get them right back!

Eventually I may be able to offer planetary reference slides at cost.

Second on the list is press releases from past shows, such as Visions of Other Worlds. If it opened in your town and you've got a press clipping please send me a copy, or if you could put forth some extra effort and request a copy from your local paper. We should have records of our past successes in order to get grants from large cooperative donators.

Even though the IAAA has been around for a few years we are still a volunteer group and depend 100% on your personal support, not only money wise, but in time and effort. If everybody does just a little then no one person will be stuck doing a lot.

Third, how about tooting your own horn a little! If you have a private showing of your art, I would welcome any press or announcement, etc!

You'll hear from me again in the next issue of Parallax!

So long for now, 

Laurie Ortiz
Reuben H. Fleet Space Theater
P.O. Box 33303
San Diego, CA 92133
(619) 238-1233
LETTERS FROM MEMBERS

(Editors note: all letters are welcomed and will be printed as written. This newsletter is a means of communication for everyone. Please feel free to let us know about your work, opinions, suggestions etc. I would especially like to see rebuttals to letters if you are of a different opinion. Variety is indeed the spice of life.)

From Joe Tucciarone:

I've just returned from several weeks in France with planetarium colleague George Brown of Memphis. We were researching French astronomy and were fortunate to have had an interview with Audoin Dollfus, who discovered Saturn's moon Janus and who's made decades of fine planetary drawings. One French astronomer told us that "seeing" at Pic du Midi observatory (where Dollfus worked) would steady down to an incredible 0.2 arc second at times.

One Dollfus drawing of Mars made during the 1956 opposition shows a detail later identified in Mariner photographs as Valles Marineris! And his drawing of Saturn in 1960 shows some of the ringlets not "discovered" until the Voyager encounters!

For me, the most memorable moment in our interview came when, needing to sharpen his pencil, the man who has been doing "seat of the pants" space art for 50 years pulled out of his desk one of those bubble-gum-sized shaver-type pencil sharpeners I remember costing about $0.19 in the first grade!

From Jay Patrick Ryan:

For most of my life I've loved looking at and learning about the night sky; I've been awed by meteor showers and eclipses and rejoiced at the reappearance of a seasonally - lost planet. Many times, when lost, I've found my way home by the Big Dipper. Orion and Taurus seem like old friends. Our ancestors believed that the planets were either gods or demons, revealing their will through celestial apparitions. Modern science has shown us a magnitude of cosmic grandeur unimagined by the ancients. It has also shown us how much larger the plan of the true God really is, and how humble we are and helpless to controvert His will.

Down through the centuries, artists displayed their love of Creation through Landscape Art. This genre lost impetus with the advent of photography. Today, our concept of God's Creation is much larger. Also, the scant photographs revealed by our interplanetary probes have only whetted our appetites for planetary vistas which we may never see with our eyes. In that regard, today's Space Artists fulfill the same necessary function as the Landscape Artists of bygone days, rather a "Hudson River School of Space."

It is my personal goal as a Space Artist to contemplate what is known to be factual about our cosmic neighbors, to speculate, albeit crudely, using mere pigment on cloth, upon the vision of my Creator who paints with matter and energy upon the four-dimensional canvas of Spacetime.

CONGRADULATIONS TO ANGELA MUNNO

I would like to excerpt briefly from the excellent write up highlighting Angela's participation in the "Return to Flight" art exhibit at the Gallup Center, Kennedy Space Center, Florida. This exhibit was to honour the U.S. return to space flight one year ago.

"Ms. Manno says that her artwork for NASA reflects her appreciation for the profound influence the space program is having on the way we as human beings perceive ourselves and our planet. Of her own personal experience, she continued, "looking to the stars for inspiration brought me unexpectedly to a deeper understanding of myself and the world of which I am apart."

The interview continues later..."Thanks to the space program, we have begun to understand ourselves as part of a larger system—the Earth system. We are coming to realize that to care for Earth is to care for ourselves. Thus, the notion of 'self' takes on a
larger meaning. This expansion of global consciousness parallels my own quest for self awareness."

"It is for this reason," she explained, "that I chose the shape of the mandala, a precise circular form used since ancient times in meditation to seek balance and integration. This painting represents my wish that our journey into space lead to an even greater insight into our true nature as human beings, our interconnectedness to each other, and an increasing appreciation and reverence for Mother Earth. For this reason, an astronaut is pictured at the center of the mandala, among orbital views of the north, south, east and western hemispheres of the globe. He represents both the spirit of human exploration and of human compassion—which is in itself an outgrowth of understanding. STS 26 is seen orbiting the entire mandala which in itself symbolizes our Earth."

CONGRATULATIONS TO KIM POOR AND NOVAGRAPHICS:

In their most recent catalogue, NOVAGRAPHICS has put together an outstanding and very beautiful collection of astronomical art items in the form of prints, posters, greeting cards and post cards. The catalogue itself acts as a gallery without walls. Furthermore, their definition of SPACE ART echoes the spirit of this genre of art by focusing on the historical roots as well as its raison d'être.

SPACE ART
art for a new millennium

Art and Science — usually regarded as two opposite ends of the spectrum. Space art is once again combining these two, as they were during the time of Leonardo Da Vinci. Space art is a refreshing hybrid whose artists produce skilled and precise artwork that still evokes the visual and emotional excitement associated with traditional fine art.

These scenes are reminiscent of art a century ago when Thomas Moran, Albert Bierstadt, Frederick Church and others painted fantastic scenes of Earth's last frontiers; Yellowstone, the Arctic, South America ... only now the frontiers are the planets, stars and fantastic scenes of the universe.

Space artists are unique: they must combine careful research with creativity, and a calculator is as necessary as the palette and brush. The artist then combines these elements to create a realistic view of someplace he has never been, and will likely never see.

Astronomical art, like art throughout the centuries, reflects mankind's fascination with the untamed frontier. Space art has surged in popularity as the "high frontier" becomes a part of everyday life. Top movies, books and magazines devoted to space themes illustrate our preoccupation with the subject. It is not a boredom of Earth; rather it is an inevitable outgrowth of the human spirit.

Space art is expanding out of aerospace boardrooms and corridors and into the living rooms, family rooms and dens of homes around the world. Colorful and thought-provoking, space art proves that art need not be bland and generic to fit into the decor. It promotes conversation among your guests. When was the last time you had a conversation piece on your wall?

The art work includes prints of paintings by Kim Poor, Alan Bean, Jon Lomberg, Marilyn Flynn, Joe Tucciarone, Dennis Davidson, Michael Whelan, David Hardy, Alan Gutierrez, Michael Carroll, Bob Eggleston, William Hartmann, B.E. Johnson, posters by Kim Poor, Alan Bean, Pat Rawlings, Robert McCall and Leonard Parkin, as well as Greeting cards by Pam Lee, David Brian and Mark Maxwell.

If you were thinking of a marvelous Christmas gift for someone special, then enquire by writing to:

NOVAGRAPHICS
SPACE ART GALLERY
PO BOX 37197
TUCSON, AZ 85740

FUTURE PROJECTS AND ENQUIRIES:

The IAAA has received several correspondences informing the group of upcoming projects. Without any further delays I am publishing these letters for your curiosity and interest. If you'd like more information or submit your personal opinion as to how the IAAA ought to proceed with regard to these proposals, then
The International Association for the Astronomical Arts

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For these pioneering astronomical artists, a firm foundation of knowledge and research is the basis for each painting. Striving to accurately depict scenes presently beyond the range of human eyes, they communicate a binding dream of adventure and exploration as they focus on the final frontier of space.

Since its founding the organization has grown to number over one hundred fifty members represented by fourteen countries. The work has also grown to incorporate a variety 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. They may find themselves in a training simulator at Johnson Space Center, camped in a windy desert ravine studying erosion patterns, or talking with an Apollo astronaut about subtleties of color in lunar shadows. At the workshops, knowledge and techniques are shared while new landscapes are explored for useful detail.

From this fertile background of research and imagination comes the body of artwork known generally as the genre of SPACE ART.

For more information, write: the International Association for the Astronomical Arts, Box 354, Richford, VT 05476
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