Ours (Orbiting Unification Ring Satellite)

by Arthur Woods

The Challenge of Our Time

As we approach the year 2000, humankind is being confronted with the greatest challenge in its history. It is now technically possible to eradicate most diseases, to overcome hunger, to reduce pollution, to restore the environment and to explore and develop the immensity of outer space. There is a growing awareness of the interdependence of the human family and the interrelationship of all life. We have become aware of our place in the universe and the Earth as living entity. Today, we are potentially on the threshold of the greatest age in human history. Ways must be found that transcend our differences and our national boundaries, so we may work together to insure a peaceful and healthy future for our children and their children. The challenge of our time is both an opportunity and a responsibility.

To help meet this challenge, OURS is being proposed as a global art work that can be created, shared and experienced by the entire planet. Recent developments concerning the commercial use of outer space have created the unprecedented opportunity for cultural expressions to take place in the space environment which can be seen and experienced by much of the world's population. In this new context, the OURS is being designed to celebrate our passage into the next millennium by placing a visible circle in the sky as a global symbol of unity, wholeness and peace. This circle will be an enormous painted ring sculpture with a diameter of more than a kilometre. On its surface will be the artistic expressions of people from all nations and cultures. The names of everyone who made it happen will be sent with it into space. In the year 2000, the OURS will be placed in orbit around our planet and, illuminated by sunlight, it will be visible to the entire population of the Earth. It may then leave Earth orbit to remain in space forever. The sculpture is dedicated to our children and to their future.
A PIECE OF THE RING

As a means to both share and finance this global art work, a new art form has been created - the public painting. During exhibitions, the public is invited to paint on the metallic satellite material in the spirit of the project. Then, this communally produced painting is randomly cut-up into "pieces of the ring" measuring 10cm x 10cm. These are mounted, numbered and offered to project participants for a price of 50 Swiss Francs. For this same amount paid yearly one can become a project subscriber and will receive a new "piece of the ring" and a project update once a year. Students can participate in both programs for half price. Children can also participate by making drawings about the OURS and exchanging it for "a piece of the ring". It is planned that from these drawings a special book about the project will be published. For each child and student participant a donation is made from the project's funds to support a specific UNICEF program. Individuals, institutions and businesses can also participate with a contribution of services or materials helpful to the project. A signed and numbered "CERTIFICATE OF PARTICIPATION" is given for any contribution of 10 Swiss Francs or more. THE NAME OF EVERY PARTICIPANT WILL BE CARRIED ON THE OURS SPACE SCULPTURE(S). Our goal is to involve and share the project with as many people as possible so that OURS truly means "belonging to us".

Arthur Woods may be reached at:

P.O. Box 180,
8244 Embrach,
Switzerland
Telephone 01-665-0853

Editors note: Any of you with children of school age might consider making a photocopy of this article, blocking the children's aspect of the article in yellow marker and sending it to school to the attention of your child's teacher and principal. It is a fabulous awareness project.
TERMS, CONDITIONS AND BENEFITS OF BECOMING AN OURS ARTIST

Artists are being invited to make art for and about the OURS project which expresses some aspect of the project, the meaning or the form of the symbol, or any other relevant interpretation of the OURS concept, context or spirit. These works can be created in any artistic medium and will constitute a collection of art about the project which is being displayed in OURS exhibitions and included in its publications.

HOW TO BECOME AN OURS ARTIST

The first requirement is for an artist to become a full member of the OURS PROJECT. For a yearly fee of US $35.00 or 50 Swiss Francs, each member of the project receives a numbered "Certificate of Participation", a "Piece of the Ring" - a portion of the public painting, an information package and regular project information via OURS WORLD, the project newsletter. The name, signature, message or art work from each member will be digitally recorded and sent with the OURS sculpture into space. The first step is to complete and return the membership form.

MAKING THE OURS YOURS

Artists are invited to submit ideas, designs, the performance and/or the realization of the OURS space sculptures as art works. These submissions will be evaluated for their artistic and technical merit and may be included in the project's publications for discussion by the membership of the project. The artist will be credited for any ideas actually utilized or incorporated into the space sculptures and all suggestions submitted will be acknowledged.

Other artistic activities may require, invite and/or include the participation of our global network of artists. A mail art project which will "orbiate" the planet in 1990 and a large "OURS on Earth" floating sculpture which can be seen by astronauts or photographed by satellite are two projects currently under development. Integrating music and dance into the project's expression is also under discussion. To date, OURS exhibitions and presentations have been held or are scheduled to take place in 8 countries.

ART FOR OURS

Artists are also invited to create and submit an art work made specifically about some aspect of the project. This art work is a free interpretation of the project of its goals and a text explaining its relationship to the project is required. The art works should then be delivered to the project and they will be included in the OURS Artists art collection and will be displayed in OURS exhibitions, in the project's offices or galleries and/or reproduced in its publications. With the permission of the artist, their art work may be sold or reproduced and published as a print or poster to raise funds for the project. The price for the art work will be determined by the artist and shipping and customs costs, which are the responsibility of the artist, will be added to this price.

If the art work is sold, the artist will receive a commission of 50% plus a reimbursement of the shipping and customs costs. For posters and prints of the art work selected, reproduced and published and sold by OURS Project, the artist will receive a commission of 10% for unsigned prints or posters and 20% for signed prints. A 40% commission plus shipping costs will be paid if the artist is responsible for the production of the poster or print. Entire original art editions such as etchings, graphics, lithographs, serigraphs, multiples or photographs produced by the artists are welcomed and artists will receive a 40% commission. Any media or royalties will be on a 50% basis. Whenever practical, framing and display material will be the responsibility of the OURS Project.

With the permission of the artist, the art works may also be exhibited and sold in support of other related humanitarian, cultural, astronomical, environmental or educational activities that the project may be engaged in.

The OURS Project reserves the right to reject any works
which are considered to be distracting to, or incompatible with the spirit or image of the project.

**BENEFITS**

Participation in the OURS Project will be beneficial to the artists in several ways: They and their work will be involved and identified with an unprecedented global art event. Their art work will be exposed in international forums and exhibitions and will be reproduced and publicized. They will join an international network of other artists. They will be involved in the design and realization of a series of space sculptures that may become the most important art works of our time. They may profit financially through the sales of their art works by participating in the project’s fund raising programs. And most importantly, their art works may contribute to the success of the OURS Project and thus to creating a safer and healthier planet for all of us and for our children.

Again, please refer to Arthur Woods at the above address if you have any further questions.

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**REPORT FROM EXHIBITS:**

by Beth Avary

The "DIALOGUES: communication through Art of the Cosmos" exhibit is opening at the Alabama Space and Rocket Center on March 17 and will continue through June 15. They have seen slides of the show and are really excited to have it!

To get the show ready to travel, an "inventory party" was organized in Los Angeles by IAAA secretary Mark Mercury. Mark has also been our liaison with Cookes Crating, and arranged to get the show to Moscow via Victrans International when a deal for transport I was trying to swing with Pan Am fell through at the last minute.

I flew down and was met by Mercury who had meanwhile called and invited people from the area to help us go
through everything. Among those who generously gave of their time was founding member Robert Kline, new member Christina Wioch, and Moscow observer Don Dixon (whose painting has now been safely returned to the show after spending some time in limbo). Kudos to all. without your help the show would not now be in good shape to tour, and we were able to get everything done in just one day!

The board of trustees has unanimously approved the idea to do the "ART of the COSMOS" exhibit for International Space Year in 1992. For those of you not familiar with this exhibit, it was first conceived (1985) and produced (1987) in conjunction with the Astronomical Society of the Pacific and the Lawrence Hall of Science where it was held. Much of the work in the show was from IAAA members, and in fact this show is how I discovered and later joined the group.

The exhibit currently has 44 works (some of which may not still be available) in 8 categories. We will expand the show to approximately 100 paintings and include some computer generated art as well. The artists who were asked to be in the show before I started working for the IAAA will be invited to show as guest artists.

The remaining works will be selected from IAAA panels judges. Slides are due in DECEMBER of this year, a reminder will go out in each PULSAR until then. The theme for International Space Year is what you would like to see the space age bring, on Earth and in Space. So get busy!

SPACE ART EXHIBIT at BANDENBERG AIR FORCE BASE

July 16 - 20
Primarily a space launch operation, the art will be shown in an exhibition hall containing space hardware that will include a sixty foot space station! They will have a booth operating to sell prints. The audience will be 55% department of defense people, 45% aerospace, mixed with several hundred school children. If you are interested in showing your work, or sending prints to sell in their booth, please contact:

Ted Eckert, ITT/Federal Electric Corp.
P.O. Box 5728
Bandenberg Air Force Base, CA 93437
(805) 865-0238

SHARING IDEAS for the sake of CREATIVE JOY

(editor's preamble to Michael Carroll's article)

Astronomical Art occurs at the cross-section of the domains of art and science. Although the IAAA members share a menu of art styles, the common thread that
binds us all is our passion for visualizing the scientific knowledge we acquire. This knowledge can be augmented by sharing information and technique freely through our common vehicle—PULSAR.

Sharing not only shows confidence in ones own abilities, but also heightens the authenticity of our chosen field. The public is very curious as to how "real" the rendering of these different space landscapes is. Articles such as Michael's (and in previous issues, George Peirson, Bill Hartmann, Judy Asbury, to mention a few) are a joy and an inspiration to us all!

NOTES ON TRITON

by Michael Carroll

For those of you who have been wanting to paint the geysering of Triton. I have some pertinent information which might be helpful.

THE SKY

According to Andrew Ingersoll, meteorologist on the Voyager team, the sky at the surface is probably essentially black. Some haze might be seen toward the horizon, having the colour of brown or tan. At some angles there would probably be some Rayleigh scattering, adding a tinge of blue. One departing Voyager image seems to show clouds, which would probably be similar to noctilucent clouds on Earth. Keep in mind that the surface pressure is roughly similar to the best vacuum in terrestrial laboratories.

THE GEYSERS

They are not like Yellowstone or like erupting volcanoes of Io. According to Torrence Johnson and Ingersoll, they are more like very still columns of rising mist. At 5 to 8 km altitude, a wind shear causes the column to bend at 90 degrees. The nitrogen fog then drifts some 30 km across the landscape. In the Voyager photos, the geysers looked dark against the surface of Triton, but in reality they are quite light. (Triton

INTERNATIONAL ASSOCIATION
FOR THE ASTRONOMICAL ARTS
PAINTING THE NEW FRONTIER

In the 1880's, artists accompanied the explorers to the western frontiers and sent back colorful images of the new lands. Paintings of Thomas Moran and Albert Bierstadt spurred further exploration of the west but also helped to preserve Yellowstone, Yosemite and other areas as national parks. In 1872, Frederick Church, the highest paid painter of his day, financed his own expeditions to paint polar aurorae, icebergs in the Arctic Sea, and volcanoes in South America. But soon the Earth's frontierslands disappeared, and the line between art and exploration broke down.

Today, we receive images from a new frontier, rapidly expanding planet by planet into space. A new link between art and exploration is being forged by a new generation of "space artists". Armed with imagination, creativity, and science, they can construct realistic images of visions throughout the universe, from our own Earth to the stars. But not only realistic; surrealistic and impressionistic styles are equally valuable in this adventurous and innovative field.

Space art serves the most basic function of Fine Art: that of inspiration. It directs our focus towards the space frontier, where human destiny inevitably lies. We are in the midst of a human adventure that will be remembered when the international squabbles of our century are long forgotten. We are stepping off ancestral Earth, and learning what wonders and resources are scattered around in the sunlit blackness of space. It is an adventure for artists, scientists, and all humankind.

COME JOIN US!
The International Association for the Astronomical Arts

The IAAA was founded in 1982 by a small group of artists who journeyed through the fascinating but seldom trod territory where Science and Art overlap.

For these pioneering astronomical artists unliketheir colleagues in science fiction and fantasy, with whom they are sometimes confused by the uninformed, a firm foundation of knowledge and research is the basis for each painting. Striving to depict accurately scenes which are at present beyond the range of human eyes, they communicate a binding dream of adventure and exploration as they focus on the final frontier — space.

Since its founding the IAAA has grown to number over 150 members, representing fourteen countries. Their 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 forum 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 talents of an astronomical artist include personnel computers, NASA photographs, field geologists, space scientists, astronomers, astrophysicists, science writers, and travel agents... (Of course, some artists may also hold positions as any of the above.) They may find themselves in a training simulator at Johnson Space Center, exploring an active volcanic crater in Iceland or Hawaii, studying the erosion patterns in the USA's canyonslands, or talking to an Apollo astronaut about subtleties of colour in lunar shadows. Workshops are held, at which knowledge and techniques are shared; friendships among many nationalities are forged, at the same time as new landscapes are explored for future use literally!

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

SPACE ART

The object of the IAAA, as a non-profit foundation, is to implement and participate in space art projects, including the development of cultural enrichment, and to promote further international co-operation in artistic exploration. Associate Membership fee is currently $35.00. Active Membership $100.00.

If you wish to become an Active member, it would be helpful if you could send samples (slides or prints) of your space art to me at the address below.

For a membership information package and the most recent issue of our journal, Pulsar, please write to:
The International Association for the Astronomical Arts, Membership Data Centre, P.O. Box 354, Richford, VT 05476, USA.
THE SURFACE

And now for the good news: Torrence Johnson says that with the active melting and freezing of the nitrogen ice cap, many exotic formations might be present on the surface. As they say, the sky's the limit! The permanent surface consists of water ice. At -393 degrees Fahrenheit, it behaves like rock. Over the top is the strange pink ice of frozen nitrogen. There is probably no liquid nitrogen on the surface. The wonderful sink holes, calderas and canyons will provide us with many fun Triton-scapes in years to come. Happy painting!

© Michael Carroll (1990)
Michael Carroll's above work is a beautiful example of Tritons geysers and landscape. This painting is a superb example of how sketches done at workshops such as the one in Utah (notably, Goblin Valley) can be used. Earth is a magnificent analogue of the solar system! Let's preserve it.

IAAA MEMBER ACCOMPLISHMENTS

CONGRATULATIONS TO:

Ron Russell for an exquisite cover painting for The Quest, a quarterly magazine we can highly recommend, as well as for several other works printed in the winter 1989 issue.

Michael Carroll for his "Frozen Plains of Triton" as well as his interview in Art Cellar Exchange, 1989 San Diego Arts Festival (Oct. 1989)

Mark Maxwell for exceptional cover and art works in CHALLENGE, winter 1989/90.

Dennis Davidson who will be having his first one man show entitled PLANETARY CURVATURES. His 10 Earth and Moon compositions will be shown at ZOHRA GALLERY
20 W. 22nd Street,
New York, N.Y. 10010
Tel: (212) 633-6658
Opening date is April 26, 1990.

Robert G. Brust who has recently had shows at Gallery Space, Monroeville, PA., Forum Gallery, Leechburg, PA. has won best of show at Penn Art Association's Annual at Community College of Allegheny County, has won Jurors Special Recognition at Pittsburgh Society of Artists, won First Place at the new Alle-Kiski Valley Arts Festival, Penn State U. and many, many more!

David Hardy who has effectively midwived the IAA into "being" with his exceptional, very comprehensive, well written and beautifully illustrated book VISIONS OF

SPACE. Thank you David for the opportunity you have afforded every participant!!

EXCERPTS of LETTERS from our MEMBERS

FROM RON MILLER

Here is a Ron Miller update: I've recently sold a trilogy of novels to Berkley Publishing Co. Tentatively titled The Bronwyn Trilogy, the three individual books are titled: Palaces and Prisons, Silk and Steel and Hearts and Armor. They are semi-fantasy, a kind of cross between Jules Verne and The Prisoner of Zenda. The publisher has described them as "a charming trio of novels." The first volume should be on the stands early next year.

I have also sold a major history of manned spacecraft to the Krieger Publishing Co., publishers of the Orbit imprint of aerospace books. This book is a chronologically-arranged catalog describing quite literally every manned spaceflight concept from 1600 to the present, as well as every significant event relating to the development of manned spacecraft. Both imaginary, speculative and actual spacecraft are documented. There will be several thousand entries and hundreds of illustrations.

Father Tree Press will be publishing Firebrands, a pictorial history of science fiction heroines. It will be accompanied by a 30,000-word essay by Pamela Sargent and an introduction by Lois McMaster Bujold. The book will have more than fifty full-page portraits of the most significant SF and fantasy heroines of the past several centuries. For more contemporary characters, the cooperation and collaboration of the authors was encouraged for accuracy--SF writers from A.E. van Vogt to Heinlein participated.

Finally, Amercon will be publishing Extraordinary Voyages, a reader's guide to the works of Jules Verne. The book is divided into two main parts: a 120-page Atlas of all the voyages and places visited by Verne's characters, as well as diagrams of his amazing inventions, and a massive, annotated Bibliography.
FROM ROBERT BRUST

From Robert: we owe Robert an apology for not having written up an earlier letter about an invitational group show of space art he proposed and organized. Please accept our apologies Robert.

GALLERY of SPACE will open Saturday, May 5, 1990 (7 - 9pm) and run through May 27 at Gallery – Space, a non-profit gallery located inside Monroeville Public Library, 2615 Moss Side Blvd., Monroeville, PA. Monroeville is a suburb east of Pittsburgh at the intersection of the PA Turnpike. Regular hours are 9 - 11 Mon. - Thurs., 11 - 5 Fri. & Sat., 2 - 5 Sun.; admission is, of course, free.

Here's the short statement I wrote for publicity: "With Earth's surface coming under control (at least temporarily), outer space truly is (along with the depths of the sea, and of the mind) one of the final frontiers left to mankind. As exploration of land and sea once were, exploration of space (and the technology needed for this) now are important sources of subject matter and ideas for art. And art (in turn) can help explain the importance of space to humankind's future. Yet no previous show in our region seems to have focused on this theme.

Gallery of Space is an invitational group exhibition of space art by local artists. Artworks (in a variety of media and style) ranging from illustration to imaginative realism to abstraction will be included. They only must relate to outer space — whether to what we can already see of it, the actual early exploratory ventures of our time, or science fictional possibilities of distant places and the future. Making these fit together will be an interesting challenge. We hope that the resulting show will interest children as well as adults; and workers in scientific and technical fields as well as more traditional art audiences. We hope that seeing these works will expand visions of what is possible for humankind and for art in the future."

FROM DAVID HARDY

VISIONS OF SPACE: ARTISTS COPIES: an explanation

As Kara rightly points out in the Nov/Dec issue of PULSAR, most artists received not six but five copies of the book. If they refer to my original letter requesting work, they will see that I did in fact explain that they would receive five copies on publication.

The confusion arose later, when I received six copies (normal for authors) and mentioned this number in correspondence and articles, such as the one in PULSAR. My apologies for this!

Incidentally, the space art exhibition which forms part of Space Commerce 90, being held in Montreux from 26 - 29 March 1990, is also being called 'Visions of Space'. This is being organized by IAA member Arthur Woods (an American artist living in Switzerland, who is also meeting Ours). He was able to include three artists living in Switzerland, including ten paintings of Mars by Ludic Pesek, after seeing the new book, which will also be on sale there. One of Carter Emmart's 'Case for Mars' original is also included, as well as work from several other US and European artists, and two paintings by myself on the theme of space tourism.

This exhibit was originally to have been combined with a space art auction to be sent over by the International Space University, but unfortunately this was cancelled by the ISU in December 1989 due to organizational reasons. Even so, this should be a good 'local' as well as international showcase for space art.

SPECIAL THANKS TO DON RAMAGE

We would like to thank Don Ramage for the donation of his wonderful talent and time in creating the logo for the San Diego "Dialogue..." exhibition.

The city of San Diego helped bring the exhibition to the Reuben Fleet Space Theatre as part of the city's
"Russian - American Festival ". The exhibition at Reuben Fleet was very well received.

Don's beautiful commemorative logo is available in T-Shirt form (highly recommended...we love ours) by writing to:

Laurie Ortiz
C/O Reuben Fleet Space Theatre
Balboa Park,
P.O. Box 33303,
San Diego, CA 92103

CERTIFICATION OF MEMBERSHIP

Membership certificates, as discussed in previous PULSAR issues [Nov-Dec (1988) and Jan-Feb (1989)], are almost ready. The three levels of subscriptions are:

- **Associate** $35/year
- **Active** $100/year
- **Life** $500

As we have obtained our educational non-profit status, the IAA no longer requires a jured evaluation procedure of submitted work for admitting new members to Active status. Nevertheless, we encourage and recommend to everyone to submit slides and/or prints to help locate an applicant's artistic affinity upon the periodic table of art.

IAAA PIPELINE: International Networking

We have been very busy networking across Canada and the USA as well as internationally to Europe, Japan, Saudi Arabia and the USSR. Our pipeline fuses not just the independent art studios of our membership but also with various interest groups, institutions and organizations pursuing creative cross-cultural pollination and global cultural enrichment in the Sciences and the Arts.

Since our palette consists of a menu of art styles from 18 countries, an educational facet is available to us as a service for the curious global village. We can play an important role in visualizing the changing and emerging paradigms of science including both the macro as well as the micro-scopic natural philosophic world views.
International Association for the Astronomical Arts

PRESIDENT

Kara Szathmary
4540 Strobi Rd., PO Box 354
East Dunham, Quebec or Richford, Vermont
Canada J0E 1MV USA 05476

ACTING-EXECUTIVE VICE PRESIDENT

Carter Emhart
287 County Road, Demarest NJ 07627

VICE PRESIDENT FOR WESTERN EUROPE

David Hardy
99 Southam Rd, Hall Green, Birmingham, England B28 0A0

TREASURER

Gail Szathmary
PO Box 354, Richford VT 04576

SECRETARY

Mark Mercury
6381 Waring Ave, Los Angeles CA 90038

DIRECTOR OF EXHIBITIONS

Beth Avary
70 Sioux Way, Portola Valley CA 94025

PARALLAX

Kathy Keller
2840 N Hackelt Ave, Milwaukee WI 53211

PULSTAR EDITORS

Gail and Kara Szathmary
PO Box 345, Richford VT 04576, USA