LETTERS FROM OUR READERS

Creating space art is something that I have been doing for about half of my life. But for most of that time, I viewed my art work as merely an odd, albeit engrossing, hobby with no potential for producing anything of value in terms of actual art or employable skills. Recently, though, I have begun to seriously consider putting my creative resources to practical use, but as yet I am undecided as to what that use should be; what would best serve my art, and what my art would best serve.

The type of space art that I create could be described as speculative. Rather than render the things of the universe that are real or known as likely to exist, I try to imagine things that are possible but not known as likely or unlikely. The ideal in achieving this is to combine, but not subordinate, a vast creativity with immense scientific knowledge. As I do not have such awesome attributes, I just do the best I can with what I have. But if I do it well and get extremely lucky—there is always the remote chance that I might "discover" something before it is actually discovered.

Nicolas G. Jacoubowsky

.............................

...First; a few corrections and comments on Paul Hartal's article (PULSAR: Mar/Apr). Jules Verne did not write a book called "Journey to the Moon" in 1860; he wrote De la Terre a la Lune (From the Earth to the Moon) in 1865. Cyrano de Bergerac only wrote of a rocket- assisted trip to the moon (not the sun). The suggestion that he anticipated Newton's law is erroneous. Finally, it is not accurate to say that Poe "made important contributions to astronomy". While he had many advanced and well-thought-out ideas, they made no impact whatsoever nor did they have any influence on astronomical or cosmological thinking.

What bothers me more about Hartal's article is the attention, and legitimacy, attached to "space art" projects that appear to be little more than stunts...similar to the "happenings" of the 60s and 70s (and I would debate the statement that Pierre Compte
coined the term "space art"—does he have any documentation? Many of these do not even seem to make much sense. For example, Erza Orion's scheme to have the Viking landers build a sculpture in Valles Marineris. Exactly how did he plan to get either of the wholly immobile landers miles to the canyon?

Orion's "techno-celestial" "sculpture" comes close to the kind of ultimate art Thomas Wolfe satirically suggests we are headed for: art so minimal that no one even sees it (the ultimate painting would be one that the artist visualizes in his imagination, then dies). What precisely, pray tell, did this "intergalactic sculpture" accomplish. Anyway? Other than getting the artist some publicity, that is.

Even Burgess' "Quiet Axis" project teeters on the fine line between art and happening. The art is "invisible from the ground", so I ask again: exactly what is the point?

Do we need some criteria to distinguish between art and stunt?

Ron Miller

I would like to see the IAAA establish an annual award, similar to those given out by ASFA. There could be a number of appropriate categories. I would also like to see us give out a Grand Master Award, to honour those who have done significant work in the past, but who are no longer active. This award can also be given posthumously. Considering the ages of potential recipients, more than one Grand Master award could be awarded at any one time...to avoid unnecessary posthumous honors. I propose that the IAAA award be named in honour of Lucien Rudeau.

An annual award would not only give recognition to deserving artists and their work, but would generate excellent publicity for both the artist and the IAAA.

Ron Miller

I would like to suggest an addition to the Membership Application. I notice that ASFA has 16 different descriptions that can be attached to each member: Artist, Amateur Artist, Writer, Collector, etc. Every member can choose as many of these categories as he thinks is appropriate and the corresponding code letters are attached to his/her name in the ASFA directory. Therefore, at a glance, anyone can tell what a member's particular interests are. At the moment, it is not possible to tell whether any member of the IAAA is an artist, an editor, an interested party, a collector or whatever. I think that future applications should include a list of classifications similar to ASFA's, that potential members can check off. And it might be worthwhile to include a similar check list in PULSAR that current members can fill out, in order to bring the present membership directory up-to-date.

Ron Miller

"The latest PULSARs are the best yet in my opinion! Congrats...you keep getting better and deeper and more challenging. Keep up the good works!"

Judy Asbury

(Thanks Judy! eds.)

Thank you for your Fax of May 5th, on behalf of the IAAA, to congratulate my little group of local space artists at our Gallery of Space opening! That was a surprise and a special thrill for all concerned. Our opening was a great success.

Robert Brust
My primary effort has been to birth a universal type of Art, an Art that is objective in its cause and effect and not so much subjective. Art that could be recognised by almost any being of almost any culture (even ET’s) and effect a similar objective response. This is coming together now in the form of a school of visionary or metaphysical painting that I am starting in Denver.

The Space artist and the Metaphysical artist is a bridge builder in our world; one who with symbols, shows us metaphors of a transcendental state of being that we might fix the image pathway inside of us and more easily attain that higher state on our own. We are searching for archetypes which, like signposts can point the way to the truth of our being and the being of the universe.

Much help comes from dreamtime and I am always looking at my dreams to be a great part of the solution. I have found, for example, that in a lucid dream I can, by act of will, fly entirely off this planet and move into space beyond it and reflect upon it. Sometimes it looks like a NASA photo (only its 3-D) and sometimes it’s very strange and different than we would expect. Some of the perspectives in my paintings have come from dreams and I expect more are on the way, for many of us. Dream work is invaluable for an artist.

The knowledge that there are so many suns and worlds in our galaxy (over 100 billion) and that there may be hundreds of billions of galaxies shock the mind with the enormity and scale of the whole physical universe as we know it. Add to that shock the realization that we humans on Earth are being visited by strange beings from other worlds (I suppose) or other dimensions (maybe so) and our brain begins to overload. Then add the certainty of other dimensions of our reality like dreamspaces, astralplanes, and other etheric/spiritual realities and we are in an amazing Mega-universe far larger, far more strange and far more wonderful than our parents ever told us. Well, to put it into perspective, what else is there to do but paint?

Those of us who paint these far spaces are making a new Art which is only now beginning to gain the acceptance that it deserves. I have no doubt that one day our work will command the attention and prices of other genre work like Kim Pour says of the Cowboy Artists of America. I am also sure that some of the world’s greatest paintings (those that will resonate through future history) will be painted by IAAA members who are now focused on a much bigger world-view than most humans. Our paintings will be bridges to greater understandings between beings of all cultures.

I have developed a unique method of painting that is somewhat talked about in other papers I’ve included with this letter. Briefly, to bring it up to date I will say this:

I paint on the obverse surface of tempered plate glass which is the strongest, hard, clear surface I can find. I use nitrocellulose lacquer for the binder, and layer pigments and glazes and washes over and over to build up the details in reverse sequence. I bake the lacquer on with infra-red heaters periodically during the painting. The resulting painting is quite luminous and permanent.

Ron Russell

(editors note: more will be published about Ron’s technique in another issue or in the long awaited Space
Artists Handbook... a project to be discussed at the upcoming Board of Directors meeting in San Francisco at the end of July.

IAAA MEMBER SHOWS

Uwe Seidenfaden of East Germany will be holding his first West German exhibition at the Planetarium Wilhelm Foerster in Berlin - West, Munsterdamm 90, Insulaner. The exhibition is titled SPACE ART - MOONS, PLANETS AND GALAXIES and consists of two dozen paintings. It will run from July 11 through October 1, 1990. Congratulations Uwe! Your work looks exciting and should draw a good response.

An important event in the history of the Universe, SPACE '90 was held in ALBUQUERQUE, NEW MEXICO, April 22-26, 1990. Along with the American Civil Engineers Space Engineering Branch Conference, was an art show curated by IAAA member Doug Czor.

The show was honored to have as keynote exhibitor, Robert McCall. "The Dean of Space Painters", who is also an IAAA advisor and member. He gave a fascinating lecture using slides of his art work which included his National Air and Space Museum mural and a huge 360 stained glass installation (which is in a church in Scottsdale, Arizona) done in collaboration with his wife Louise McCall, also a gifted artist and a wonderfully warm human being. Robert McCall's lecture gave an historical view of space art through his long and brilliant art career...which is continuing. After the conference the McCall's were on their way to Russia where he is working on a collaboration with Soviet Space artist Andrei Sokolov. It was inspirational to see the depth and breadth of his art and to hear him clearly communicate how he and other artists are "intrigued and motivated by the magic and wonder of it all". He conveyed his sense of the spiritual connection to art creation.

Other IAAA artists exhibiting in the show included (in alphabetical order...and don't you wish your name began with an 'A') Judy Asbury, Doug Czor, Doug McLeod, Pat Rawlings, Leonard David, IAAA member and former editor of Ad Astra (presently with Space Data Resources and Information), also attended the conference.

Dan Namingha, internationally recognized Native American artist, was also in the show. Namingha and McCall have previously shown together at NASA with music accompanying their art (note space art and music is happening: ask Mark Mercury, Arthur Woods, Hans Hauptli, Sanje Elliot... and those of us who paint to music and make music in our studios).

Five other artists from New Mexico were exhibiting as well as student artists from the University of New Mexico, the Institute of American Indian Arts and from both the West Mesa and Highland High Schools. Doug Czor has been working with the Highland High School Camera Club producing laser refraction art work. These students' art work will be published in a special LEONARDO June/July issue. So be ready IAAA! There is a whole new group of space artists on their way and they're good! Maybe we need a student membership category.....

A unique part of this show was its diversity, its expansive consciousness and its cross-cultural view when dealing with the cosmos, its wide age range of participants.

Doug expressed his concern that Native American art be included in this show. Native Americans have some very important philosophies from which we may learn. According to astronauts and cosmonauts, going into outer space and looking down at Earth evokes spiritual feelings and a knowing that the Earth is alive...Gaia. The Native Americans have a strong tradition of reverence and communion with Mother Earth and have been travelling in spiritual form into outer space and looking back at Earth for a long, long time. Their input is valuable. As Doug states "a technological mythology is emerging about the Earth and there is no reason why that mythology shouldn't evolve together with the native mythology. Their warnings should be heeded (with regard to intrusion on the earth).

Besides Doug, his wife Deb Peacock should be congratulated for her help with this excellent show. What would we artists do without the support of our families and friends?! Bouquets and hugs to you all!

1. In future, I hope the IAAA will be able to tape these lectures (such as Michael Carrolls talks in San Diego) for use by our members through our IAAA archives.

Judy Asbury
Dennis Davidson had a recent one man show in New York City at the Zohra Gallery. Several IAAA members were on hand to wish Dennis all the best...Beth Avary, Carter Emmart, Brian Sullivan, Gail and Kara Szathmary.

There were ten large, impressive, beautifully executed works that, via my excellent eavesdropping techniques, I can guarantee got rave reviews. The following is Dennis' artistic statement that accompanied the exhibition.

PLANETARY CURVATURES
This series of paintings, designated PLANETARY CURVATURES examines our gravitational provincialism and stubborn geocentricity which promote the maladaptive abuse of our planet. This narrow sense of local geo-reality prevents us from recognizing that humans are inextricably part of a complex, interdependent trans-species global ecology.

I have chosen to work with the idiom of space, using current and near future technologies of space exploration as tools to incorporate into my visual narrative a planetary perspective which has, until recent times, been simply inaccessible.

Although our understanding of the Earth's life systems is far from complete, some things we do know. We are witnessing the greatest mass extinction of species since Cretaceous Period ended some 75 million years ago. Wholesale elimination of continent-wide ecosystems is continuing at an unprecedented rate. Astronauts who have orbited Earth on several occasions over the past twenty years have remarked with alarm that the planet has quantitatively degraded since their first missions in the 1960s. The atmosphere is visibly polluted over vast areas due to industrial and agricultural fires. Coastal waters are brown with silt as a result of massive clear-cut logging practices worldwide. Even illegal dumping of toxic wastes from individual ships has been observed from the vantage point of Earth orbit.

All these problems are an outgrowth of a self-centered mode of thinking, one that identifies with an individual's local society and country instead of identifying with the planet.

In the PLANETARY CURVATURES series, I have extended my perspective beyond our planet to look back at Earth as a single entity. By examining the Earth in the context of its space environment, I see a planetary ethic which must be developed to meet the needs and demands of a mature global culture.

The development of a planetary aesthetic is a initial step towards creating a sense of awareness of our home planet as a highly complex living system existing within the realm of a solar environment. As humankind moves to a worldwide political and economic system, new paradigms of self and society must be created to address the conflicts and opportunities arising from this new global order.
The OURS PROJECT had a recent exhibit in Switzerland entitled "VISIONS of SPACE" (borrowing the title from David Hardy's book...which was also there for sale). It was the 1st International Space Art Exhibition in Switzerland and it accompanied the Space Commerce 90 - the 3rd International conference and exhibition of the commercial industrial use of outer space.

IAAA members who participated were:
Bibi Ahnstedt - Sweden
Judy Asbury - USA
Michael Bates - USA
Debra Corbett - USA
J.J. Van Ellinchhuijzen - Namibia
Carter Emmart - USA
David Hardy - England
Paul Hartal - Canada
Ron Russell - USA
Marianne Schmidt - Switzerland
Arthur Woods - Switzerland/USA

The show was a real success (the proceeds will be used by the OURS Foundation to inspire and enhance a public awareness of the cultural dimensions of space exploration and development). It was large - 108 paintings from 17 artists and 1 musician from 7 countries. The show was placed in the huge foyer (several thousand square feet) that was the entrance to the technology exhibit. The delegates passed through the exhibition each time they visited the technology exhibit. An aperitif was offered at the opening and a talk about space art was given by Dr. Bruno Stanek - famous Swiss TV commentator and expert for space activities, author of several books about space and astronomy and German translator of Ron Miller's book about space art. A Swiss musician, Hanspeter Hauptli gave a cosmic music concert on his synthesizer. We even managed to sell some art work. The show was taped by TV crews from three different countries and we are due to receive copies when they appear. The organizers of Space Commerce were especially pleased and look forward to working with us again in 1992. Also pleased was our exhibition sponsor - the OMEGA watch company which, by the way, supplies all the watches for all manned spaceflights.

The OURS project was also present at Space Commerce 90 with a large exhibit in the technology show. Significant was that a full scale mock-up of the OUR - Space Peace Sculpture, manufactured by NPO ENERGIA (makers of the MIR and Energia), was delivered and inflated during the exhibition. Everything seems on track for the realization of OURS - SPS 1 in 1992.

For those of you who do not know about the OUR - SPACE PEACE SCULPTURE PROJECT here is a recap - written by Arthur Woods.

When the Apollo astronauts stepped onto the surface of the Moon, they placed a plaque upon which were inscribed the words: "We came in peace for all mankind". The Soviet Union's manned space station currently circling our planet has been named "MIR", the Russian word for peace. Both the European Space Agency and Japan have dedicated their space activities to purely peaceful purposes. In this same spirit, one of the first art works ever to be placed in outer space will symbolize this link between space exploration and development and peace - an orbiting sculpture which will celebrate the emerging climate for world peace and will emphasize our urgent need to make "peace", not only with each other, but with "all" life on our home planet.

Planning has been underway for more than two years for one or more OUR-SPS to be sent into outer space during 1992 - helping celebrate the International Space Year with the introduction of a cultural dimension into the space environment. The message of "Peace on Earth - Peace off Earth - Peace with Earth" is contained in their symbolic form - a circle divided into quadrants by a central cross. This, the astronomical symbol of the planet Earth is also an ancient symbol of peace and of humankind's relationship to the universe. On the reflective surface of the sculptures will appear the word "peace" written in the languages of the world. Suspended in the centre of the OURS-SPS will be an Earth sphere containing a digitally stored archive of all the signatures, thoughts and art works of everyone who participated in the realization of the sculptures.
REPORT ON SPACE ART BOOK.. "IN THE STREAM OF STARS"

For the last six months, Ron Miller and I have been working hard on the IAAA-based space art book, *In the Stream of Stars*, which grew out of our IAAA collaboration with the USSR Union of Soviet Artists, including our joint workshops and "Dialogues..." Exhibitions:

I am happy to report that it is about to become reality, through the fine efforts of Workman Publishing Co. in New York City.

The Planetary Society originally conceived the project, but Lou Friedman asked me to take it over when he determined that the Planetary Society was too overcommitted to take it on. We decided to try to make it a showcase of IAAA work and our historic involvement with the Soviets during the period of glasnost.

I enlisted Andrei Sokolov, Ron Miller, Vitalie Myagkov and myself as the four person editorial board for the book. According to the book contract, these four will share 80% of the contract money to cover our work and expenses in writing and editing text, and our trips to Workman Publishing in New York, including a meeting with Andrei and Vitalie there in January. In addition, 15% is being donated to the IAAA, hopefully to support international participation in our workshops; and 10% is being donated to the Planetary Society.

The book is scheduled for release in the fall of 1990. I think there are well over 100 pieces in the book. It will be a gorgeous production, with virtually all the art well reproduced in colour. The Paul Hudson painting of flags on Mars was chosen by Workman for the cover.
Let me report on some positive and negative details. The book will carry a prestigious notice, "With the cooperation of the International Association for the Astronomical Arts, The Planetary Society, and the USSR Union of Artists". It will be a great showcase not only for our art, but for our adventures. I hope to have at least two copies sent to each participating artist, and will lobby for more if possible.

Already the important trade journal, Publisher's Weekly, has given the book a 1/4 page pre-publication article and advance interview — a very unusual and promising event. It means chain bookstore buyers will show interest. They focussed on the glassiest aspect and interviewed Sokolov and Myagkov when they were in New York.

For the most part, we are happy with the content. To avoid directly duplicating David Hardy's terrific book, we concentrated on what we had that was new and different; the first working Western contact with the Soviet space art world, the Soviet art itself, our experiences with the Soviet artists, and articles about space art by Soviet and Western artists and astronauts. Instead of a running text as in Dave's book, we have specific articles:

Archeology of Space Art ......... Ron Miller
NASA Art Program ............ Robert Schulman
USSR Union of Artists ........ Vitalie Myagkov
An Artist in Space .......... Alexei Leonov
An Artist on the Moon ........ Alan Bean
Art and Science .............. Wm. K. Hartmann
Toward Infinity ............... Andrei Sokolov

As for art, we typically have one or two pictures per artist who submitted material. They are grouped not by artists, but with text, loosely, as we felt appropriate topically. Biographical notes on artists will be included. There were a few cases of submissions where we felt none was suitable for the book, and a few cases such as Andrei Sokolov where an artist has three or four pieces in the book. We are very sorry that we received no material from a few notable IAAA members; in some cases I reached them by phone as the deadline neared and twisted arms to get last minute art; in a couple of cases I tried unsuccessfully to reach them by phone as the deadline neared.

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 frontierlands disappeared, and the link 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 re-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 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
Andrei, Vitalie, Ron and I had a two day meeting in New York to work on the book in January, 1990, and we made the first cut at picture selection. Personal note: Andrei’s father had been in New York in the 1930s and described the sights to him. He was very moved when we took him to see “the Freedom Lady” as he called the Statue of Liberty.

A book has to be a partnership with a publisher. We have an extremely happy and long relationship with Workman Publishing, but we were somewhat disappointed when they made a strong marketing decision that the newsworthy aspect of this book was not so much the global interaction but the specific cooperation of artists from the “mythic enemies” (to use a notable phrase from the N.Y. Times) – America and the USSR. They feel that the main audience will be North American readers interested in the new era of glasnost inspired artistic contact. On the good side, they feel that this sales approach will maximize sales and thus, exposure for our artists. Perhaps bearing them out, the writers for Publisher’s Weekly also concentrated mostly on the US-USSR angle. On the less positive side, the book therefore does not have as much global ambience as most of us wished.

Perhaps it’s the world we live in: the American media think the big story is the US-USSR stuff...but we know it’s an emerging planetary consciousness. Anyway, Workman was initially inclined not to include art from outside North America, although we believe we have been successful in partially overturning this, and art from David Hardy and Julian Baum, for example, is still in the book as of the last meeting. Also, it was decided to use the subtitle line “The Soviet-American Space Art Book”. This was not my first choice! On the positive side, it is important that “Soviet” appear on the cover because that is what is new and different in our book. Dave’s book already gives a good international overview of space art. What we have as our topic in this book is the first direct contact with the Soviet space art community. Also, although we wanted a little more European art, we should note that Dave covers this, and that the IAAA has yet to mount a truly planet wide exhibition, with vigorous Japanese, Saudi and other participation. This book represents, perhaps, our first stage, when the IAAA was reaching out from its North American roots to our international project with the Soviets. So, remember that
this book is not the ultimate end-all planet-wide space art book. That can be a future IAAA project in another few years!

I hope the IAAA folks won't criticize us for what we weren't able to accomplish, and will accept the beauty of this book as a terrific showcase for the IAAA art from the majority of our active members. Taken together with Dave's book, which is much stronger in the European area, I think we have a pair of books that compliment each other and will promote exploration as a human endeavor, and, at the same time, help all of us and our field.

I hope we will all enjoy this striking result of our efforts, and I propose that, while we pursue our extraordinary Soviet collaborations, we also move on to a vigorous campaign soliciting Japanese and other international participation in our ordinary membership and in future planet-scale exhibitions.

As our book reminds us, we've accomplished an amazing amount since we voted ourselves into existence in a ramshackle motel outside Death Valley in 1983, and we have lots still to do!

Bill Hartmann

PULSAR EXCLUSIVE

a preview of MICHAEL CARROLL's new book, as yet untitled and still on the drafting table...

Chapter two (2167 A.D.)

He dreamed of the stars. Oh, how he dreamed! And his dreams became images that danced gracefully across canvases and graphic computer screens. He had been out there before. Aaron Parker had been to the moon twice, and he had spent a summer as an exchange student on Mars. But now, as part of the President's program for the Astronomical Arts, he was travelling through the moons which circled the king of the planets, Jupiter.

Standing on Europa was quite an experience. The sky was a theatre, continually performing for any audience that might watch. Jupiter hung low in the sky, slowly going through its phases. As it broadened from a graceful crescent to a half-disk, its bright bands became more pronounced. The great red spot swung around its edge every ten hours like some giant eye keeping watch. The ambers and pinks of Jupiter's cloud bands reflected in the icy landscape stretching out to the perfectly flat horizon. Europa was like an endless skating rink. Its tarmacs were crossed here and there by a ruler-straight, deep brown line under the surface. These mysterious fractures allowed dark material to well up just beneath the glassy surface. Below them lay a 60 mile deep ocean. Aaron wondered what secrets were lurking within that dark abyss. How wonderful all of this natural beauty was.

What a great monument to the Creator of this diverse and awesome universe, Aaron thought. He enjoyed marveling at it, taking it all in as he prayed to the great Father who made it all. Aaron Parker was much more than a religious man. He would not settle for being the kind of Christian that had become so familiar to him. He knew far too many people who thought about God on Sunday and when the rent...
was due. Aaron knew that the real God was too big for that. Jehovah had given signposts to the prophets for hundreds of years, and then delivered to the human race more than a messenger, more than a prophet. He Himself, the Creator, became creature, so that Aaron Parker could have a full life now and into eternity. That kind of a God could not be worshipped one day out of the week. Aaron worshipped Him in everything he did. He longed to immerse himself in the great ocean that was God, not simply to know of Him, but to know Him.

As he sat on a rocky outcropping, he noticed Io, another of Jupiter's family of satellites. Io was the size of Earth's moon, but bright orange. Crowned by violent sulfurous volcanoes, it was strictly forbidden territory except for short scientific expeditions. It lay closer to Jupiter, within the most lethal radiation belts generated by the great planet. Even here on Europa, radiation levels were monitored carefully. If there was one thing to be learned out here, it was this: there is no place like home.

Many people did not like that fact. They tried to reproduce their home on other worlds. Mars had been terraformed—transformed into an Earthlike world—by the opening of the twenty second century. Now it was studded with gardens and parks and towns and the kind of places that made for beautiful childhood memories. But even that was not enough for some. They had tried to make the Moon into an Earthlike world, but the optimistic projections of the late twentieth century proved unrealistic. Unless some massive amounts of water could somehow be brought there, The Earth's nearest neighbor would remain an airless, barren world. Some proposed strip-mining the moons of Jupiter for their water. They would send mountains of ice careening into the inner solar system, impacting on the lunar surface. But if it was within his power, Aaron would not allow this to happen. The natural beauty out here was astounding. It should be left untouched.

Perhaps that was one reason he was so passionate about painting these outer worlds. If he could convey their natural beauty to the peoples of Earth, Moon and Mars, perhaps the various powers would be more willing to preserve these remote places.

It had happened before. In the eighteenth century, explorers set out from the thirteen colonies to travel the unknown lands in the west. With them, they brought gifted artists, men such as Albert Bierstadt and Thomas Moran. It was the paintings of these explorers which were largely responsible for the U.S. Congress establishing the first national parks at Yosemite and Yellowstone. Perhaps Aaron Parker could someday add his name to the list of artists who changed the course of history. For now, it was time to get out the sketch pad and paint what he saw. Paint! so that he could share this eerie landscape with others, not through the eye of a lens, but through the eye of the soul.

NEWS ABOUT MEMBERS PROJECTS

Larry Kay has been working on a project that is truly out of this world! It's a diorama (a miniature scale model) of a future Mars colony. Complete with a volcano and lava, craters, mountains, boulders, rocks, and human-erected structures, it sits on a 3'x6' board, but it covers a vast landscape of Martian terrain.

Larry has put in a lot of time reading and paying attention to details to get a realistic effect and so far, the work has paid off. The first phase of the project is to create the Martian landscape in its natural format, the way it looks today, with several billion years of planetary evolution behind it.

The second phase will be a painstaking attempt to combine fact and imagination to project 500 or so years into the future, and construct a model of a permanent human colony on the planet. This phase won't be completed for months. When finished, it may well resemble what the surface of Mars will look like in the future.

He is keeping a photographic record of the various stages of his project and would be happy to show the pictures or discuss the details with anyone who is interested.

Excerpted from Table Talk, submitted by Larry Kay
POETS CORNER

Sparkles leap, and fall to Earth
Heavens Fire for all to see
What wonders infinities mind doth girth
Beyond the heat of gaseous spheres
Deep cold sublimating, rising
Endless turning, turning of years

Hearts quicken to take it in before it can be lost
Time...a thing so short
Choices thrown away...what cost?

Man forged of dust.
But an eye blink in the infinite

(c) L.J.

.......................

The rhythm of the universe
is created by
the winds the rhythm of the universe create

(c) Sonja Norman

.......................

GOOD OLD GOSSIP

Well, Carter Emmart is currently cycling from Amsterdam to Denmark...I wonder how he will navigate the rough waters? Knowing Carter, he'll improvise most creatively! Upon his return to the USA, he'll pack up and move to California where he joins NASA Ames.

Jon Lomberg is working on a new T.V. program slated for next year. This project will bring him to San Francisco in July. He and his wife Sharon (my apologies if I've misspelled your name Sharon) are expecting their first child in August. I hope you're practicing your breathing Jon and best wishes to you both.

Ever been invited to dinner with Omar Barshinsky? I hear from Laurie that the guy's a gas...would appear to have more than one alias up his sleeve. Laurie and her husband Larry (Ortiz) have a set design and construction business...Laurie also has a penchant for practical jokes...Hmmm. Not only that, she has the best black eye story yet...says she and her son were flying a stunt kite "I got pummeled not once, but three times!!!" and then her hamster chewed through her telephone wire...eaten at Laurie's lately anyone? Omar?

Bored? Want to hear a good recorded message? Call Michael Carroll or Rick Sternbach...creativity at its best.

Congratulations to Anna and Don Dixon and welcome to Sean Michael Dixon, born May 4th, weighing in at 8lbs 7oz. Apparently their household has been a three ring circus since the big event (I can surely identify with that Don...just get yourself a top hat and enjoy the show!). Don writes "Last night we even felt cocky enough to take him to a restaurant, thus joining the ranks of those barbarians who inflict screaming babies on fellow diners. It was a learning experience — one not likely to be repeated for five or six years." All this chaos doesn't appear to be affecting Don's creativity though...he is presently working on a cover for a Ballantine novel by Mike McCollum called The Clouds of Saturn. Waiting in the wings is a cover for Doubleday's revision of Isaac Asimov's Nightfall.

Pam Lee is moving to a new house and should be congratulated for courage above and beyond the call of duty...she is hosting the upcoming IAA board meeting.

SPEAKERS CORNER

A SHORT DISSERTATION on the RESPONSIBILITY of SPACE ARTISTS to PLANET EARTH

by Carl Chaplin

Having had the genetic fortune to have been born with pointed ears, it was assumed by my friends in the late sixties that my overly rational attitudes could be attributed to Vulcan origins.
They were wrong, of course. (I was born in Windsor, Ontario) but I often played Mr. Spock for all it was worth. It was only logical.

I was also an artist and artists are supposed to be emotional. Well, I was that too, when it suited me. In fact, I never felt any contradiction and was able to express both sides of my personality best when I painted science fiction. I tried to make it as real as possible. And when I painted science fact I tried to make it as fantastic as I could. I indulged in this escapism while studying biology in Detroit, surrounded by a concrete city whose rivers periodically caught on fire.

Naturally, I rebelled and moved to the wilds of Northern British Columbia where I painted warnings of an environmental collapse (a genre I call ART ECO) and nuclear annihilation (ART NU KO).

When the telemetry started coming in from the planetary probes I pulled out a special roll of black velvet and started painting portraits of all the other worlds. Then Jon Lomberg told me that the IAAA was being formed. It sounded like the best idea since warp speed. Here was a group of visionaries who could actually show me pictures of what it looked like far into space and time. It gave me a sense of hope that we had a future and a destiny. But I kept glancing over my shoulder back at planet Earth.

What would an alien anthropologist think if he were to stumble upon us? I sharpened my ears and sketched a few notes on my digital pad: All the usual problems an organic planet nearing the end of an over population cycle... -polluted -technology far in advance of its political/economic system -on the verge of world famine.

I wouldn't bet a cobalt plug that this slime ball could make it into the next century.

On its surface, however, are plenty of optimists that would eagerly put up their life savings on the theory that everything has a fix. Of course!, they have nowhere else to go and couldn't bear the thought that they might be wrong. But, for a visiting Vulcan, the math behind the chaos left little doubt as to the outcome. The only logical response was "Beam me up, Scotty!".

But nothing happened. I tried again. "Beam me up, Scotty!".

Oh no! Not another malfunction with the transporter. Am I really stuck here for the rest of my life?

Now it's my turn to start looking at the wrinkles in the equations...the small rays of hope...the logic that might be twisted so things will work out...if only enough people can be inspired to change their priorities.

I tried pleading with the politicians, the industrial lords, the lawyers and professors, but no one would listen to a man with pointed ears.

But we can't give up, even if the odds might be against us. And for those who have the greatest vision: that humankind can evolve to explore and live on other worlds, there is a special responsibility. We must draw attention to our immediate problems and the solutions here on Earth.

If we are ever to fulfill our dreams, we have to do something to save ourselves now. It's only logical.

Editors notes: Carl Chaplin is a remarkable and committed individual who has travelled the globe to present his visions. He is a prolific painter and I would consider him the forerunner of a new wholistic genre, artists in the service of Gaia and the cosmos. In 1980 he started a series entitled OTHER WORLDS which he has continued over the years with the arrival of new images and information from the probes. His portrait of Jupiter appeared on the cover of Astronomy Magazine's issue dedicated to that planet. His three dimensional version of the Jupiter system with its moons was used by the Vancouver Planetarium. At present his ART ECO/ART NU KO is foremost in his concerns. He can be reached at:

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2970 W. 5th.
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(604) 736-1399

or

Saltspring Island
c/o Lynda Lausway
(604) 537-4471
Fred Durant, Space Art International curator for the paintings of Bonestell, Iwasaki, Leonov, Miller, Peake, Sokolov and others, has recently sent me an amazing book for our Archives. The book is called GALAXIES and is about the art of our Monaco artist Lilika Papanicolaou. Lilika's paintings, are representationally abstract in form, with a pointillist impressionistic style of rendering. Her subject matter of astronomical phenomena include: The Big Bang, Jovian Atmosphere, Spiral Galaxy M51, Hurricanes over Earth, Orion Nebula, etcetera.

Her technique requires a palette knife to orchestrate, to blend, and to charge rhythmical plays of colors that generate a potent feeling of awe. This book will be made available from Laurie Ortiz, our Archivist, this September. In the mean time, to wet your curiosity here's what John Man and Paul Murdin have to say of her work.

INTRODUCTION

Traditionally, the moon and the stars have been regarded as an inspiration to poets and artists. In fact, as sources of inspiration they have in the past offered remarkably little. Those hard, fixed points of light reveal almost nothing of themselves. It is hardly surprising that there are no great painters of astronomical objects. If I were an artist living any time before, say, 1950, I would have sought a more inspiring inspiration than the Heavens.

Now, however, all that has changed. In the last few years, we have begun to probe beyond the foggy blanket of gas we call the atmosphere. Our instruments can pierce that haze and retrieve information we cannot sense ourselves. Our Universe, we now know, is an infinitely grander, weirder, more violent, more colorful, more interesting place than our predecessors could possibly have imagined. The stars—and what lies beyond—have at last become a true inspiration to scientists and artists alike.

The Universe is also much more beautiful than we could have believed possible. The pictures we receive from probes and telescopes cry out for an artistic response. Lilika Papanicolaou has provided one. It is, as it should be, an individual response. She does not pretend to represent scientific findings: science's own instruments can do that. She attempts to do for stars and galaxies what others have done for the natural world: to create impressionistic images with swirls of color that capture her own sense of wonder, and recreate it in the observer.

As artistic creations, her pictures speak for themselves. But it is important to see them not simply as abstracts, but also as portrayals of reality. It is worth saying something about the objects she depicts—stars, clouds of interstellar dust, galaxies—to provide a context for her work.

Stars are all fireballs, more or less, like our own sun. It is only their distance that makes them seem small. They vary however in size, color and temperature. Some are small, super-dense objects made of matter so crushed by gravity than on Earth a thimble-full would weigh millions of tons. Others are massive bodies thousands of times the size of our Sun. Many must have planets.

Stars are not fixed and unchanging. They are born, evolve and die. Stars are born from clouds, or nebulae, of free-floating material between the stars, material infinitely more diffuse than any vacuum on Earth, which, under the force of gravity, gradually condenses to form gaseous balls. These, further compressed, heat up and eventually burst into a long series of nuclear reactions. After billions of years, the nuclear furnaces choke themselves on their own 'ashes', and the star either dies or explodes in a cataclysm that returns to interstellar space the material (now much changed from its original form) from which it was made. The discharge can then in its turn be incorporated into new stars.

The gas clouds that Lilika paints, therefore, are both the wombs of new stars and the shrouds of old ones. Some glow with their own light, some are lit by stars old and new, some retain the circular shape of the star that ejected them, some conceal, like massive thunder clouds, the stars that lie behind them.

The stars and dust-clouds are all—in terms of the scale of the Universe—our next door neighbors in space. They are part of the extended stellar family we call the galaxy, or Milky Way. All the stars we can see with the naked eye, and millions more, are tied by gravity into single Catherine Wheel structure revolving in space.
In our earthly terms, the Galaxy is immense. It takes light (which travels seven times round the world in a second) four years to reach the nearest star; but it takes 100,000 years to cross the Galaxy.

Yet even the most distant of these stars is close compared to the vast reaches of space beyond them. Two million light years away, visible to the naked eye as a minute blur in the constellation of Andromeda, another galaxy wheels around in space. It looks much like our own Milky Way, yet distance reduces its billions of individual stars, even in a powerful telescope, to a single, blurred spiral of fire. Beyond the Great Spiral in Andromeda, stretching away in every direction, are other galaxies by the million, many of them spiral in structure, some ovoid, some round, some exploding, some colliding, in uncounted profusion out to distances of tens of thousands of millions of light years.

One final point to explain just one of the pictures in this book.

We have known for 50 years that galaxies are moving away from each other, and the further away they are the faster they are receding. The Universe is expanding. This fact has a startling implication with which scientists are still wrestling, namely that in the past the galaxies were close together—so close, indeed, that they formed a single point, the physical nature of which is a matter of mere conjecture. Somehow, at a particular moment, whatever then existed exploded. Very shortly afterwards—in fact, a minute fraction of a second afterwards—the laws that govern our present Universe came into existence, along with the matter from which it evolved. This event is known, with charming simplicity, as the Big Bang. Science can tell us something of the Big Bang, but for God's-eye-view we shall always have to depend upon the artistic imagination. Lilika has seen the Beginning in her mind, and set her vision down on canvas.

John Man,
Author and General Editor of "The Encyclopedia of Space Travel and Astronomy"

As a professional astronomer I can often photograph the sky with a large telescope. This involves sitting inside the telescope at the upper end about twenty meters above the floor, in complete darkness and at a disorienting angle. I sit for hours at a time with my back to the stars and galaxies which I am photographing and I face and I record their reflection in the telescope's giant mirror.

It is there and then that I am torn between conflicting emotions. Professionally, as I must be, I am detached from the Universe which I study: I have my back to the stars and I look at a dim reflection of it. But emotionally I am suspended in space, part of the Universe and awed by its variety, its forces, its size, its abundance, its colour.

Lilika's paintings express to me these, my own feelings about astronomy. The paintings dimensions encompass light years and hint at light-years unseen. Flares thrust above the sun and cascade back to its surface. A pulsar vibrates in its surrounding void, but constricts its immediate environment with crushing force. The Horsehead Nebula penetrates the bright nebulae in Orion, but is losing its fight against viscous drag.

Of course, Lilika's paintings have their own validity and it is not necessary to know their referents to perceive their meaning. But as an astronomer I find the paintings speaking to me on an astronomical level in a language which I understand and bringing from me emotions within myself.

Lilika's paintings are a bridge across the unfortunate gap between science and art and a powerful statement about man's place in the Universe.

Paul Murdin,
Research astronomer at the Royal Greenwich Observatory
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IAAA CALENDER 1990

June 4-8: The Case for Mars IV, Boulder Colorado
July 16-20: Space Art Exhibit
Bandenberg Air Force Base, California
July 31-Aug 2: IAAA Board of Trustee Meeting
Modesto, California
October 1-20: The Crimean Workshop, Yalta, USSR
October 6-13: 41st International Astronautic Congress
Dresden, East Germany
October 6-Nov 30: Visions in Space Exhibition
University of Colorado, Boulder
October-November: Dialogues Exhibition
Ottawa, Canada
December: Dialogues Exhibition
Titusville, Florida