Pulsar

September - October 1990
Official Newsletter of the IAAA
September/October
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WARNING:
This issue is full of things you need to do! Write to Senators, submit slides to shows as well as educational programs, & get a notebook for your archive catalog. Also please look at the address label on the front and note when your membership expires. If you are over due, or coming up due soon, mail it in! Don't just sit there get busy NOW!

All letters to Pulsar, and memberships should be sent to Laurie Ortiz at 339 W. University Ave. #A, San Diego, CA, 92103. Any other business please send to the president at the above address.
President's Message

From the President's other half

In the long ago's there were art patrons...........the likes of the Medici's......at whose table gathered the thinkers of the day, all of who seemed to be able to express their word in art form (paint, architecture, sculpture). Then there were the taverns and cafes where the likes of Lautrec, Van Gogh, Gaugin, Pissaro, Renoir, Saurat, Monet, and Cezanne sat discussing the phenomena of light. In the science of the times, the debate was the same........the behavior of light, thermodynamics and related phenomena. The attitude of astronomers at this time was that the realm the stars was static. Vincent obviously thought differently. He had noted that the flowers often rotated during the day, following the sun across the sky. He was thought to be outrageous and quite mad! I guess the point is that they all had other artists to relate to, to discuss experiments and ideas with, to explore with. They supported each other or drove each other mad; but the were "an era".

In the late 20th century, we have phenomenal methods of communication at our disposal. We don't all have to live in close proximity to wait weeks or months for the arrival of mail (well, I guess Quebec is a little backward......it take 10 days for a letter to get from Ottawa to us!!). We have faxes, computers, T.V.'s......access to seemingly infinite amounts of information. But we still need DIALOGUE. It seems to me that keeping this dialogue going between Hartal and Miller is a fantastic example of how Pulsar can be used. It is a recording of thought processes, the growing pains, the development of an emerging art "group". Pulsar's like the all night cafe.

Well, I could babble on. I've always said that English is really my second language, and that babble and gibberish are my first. So here I quit, I'm off to bed.

Gail

I'm Seeing (Cadmium) Red

by Michael Carroll

Among the most vibrant colors in the artist's palette are the family of cadmiums. Imagine trying to do a sunset without cadmium yellow or a volcanic eruption without cadmium red. Yet, if the U.S. Senate passes a proposed amendment to the 1989 Solid Waste Disposal Act, all paint containing cadmium will be off the U.S. market beginning in 1992.

The bill aims at stopping the flow of cadmium from industrial pollution of rivers and air. (Cadmium is used in the manufacture of batteries and protective coatings for metals.) But in its current form, the legislation would also ban "the use of cadmium as a pigment and the importation of products containing cadmium as a pigment." According to New York City gallery entrepreneur Sherry French, "banning cadmium would devastate the art industry." Cadmium paints give us the richest colors ranging from the yellows to deep maroon.

There is no debate that cadmium is nasty stuff. It has been proven to be carcinogenic, posing health risks in industry and to the environment. But the use of paint by artists is a miniscule contribution to worldwide cadmium pollution, probably less than half of one percent (although the actual value is not well documented).

It is possible that paint pigments will be exempted from the bill which is now before the Senate. What is needed is a calm, educated public outcry on the part of artists. If you would like to help save our cadmium paints, write to Senator Quentin N. Burdick (D-N.D.), chairman of the Environment and Public Works Committee of the U.S. Senate, Washington, D.C. If not, the Americans may be getting paint from their friends across the ocean!

Slides Needed for Educational Slide Set

The IAA is creating a series of slide sets for educators. Each slide will be clearly marked with artist's name and copyright. The sets will include a caption sheet and copyright warnings.

The objective of the set is to make quality space art available to the school systems of the world, to inspire students of all levels and to promote the genre of space art. These slide sets are being assembled as a result of the many requests we have had. The sets will be sold at cost.

The first two sets will be entitled THE SOLAR SYSTEM and SPACE ART: PAINTINGS OF THE COSMOS. If you are interested in having one or more of your images used, please send them to: Michael Carroll, Reuben H. Fleet Space Theater and Science Center, P.O.Box 33303, San Diego, CA 92163
IAAA IS CHANGING GEARS!

by Mike Carroll

With the close of the IAAA board meeting in Modesto, California, the IAAA will be making a few course changes. Overall, our objective is to better serve the entire membership at all levels. To this end, several areas will be addressed as follows.

The organization is striving for more European involvement, with a workshop planned for 1991. Regular reports from European Vice President David Hardy will appear in this journal to keep members up to date on European affairs pertaining to Space Art.

More regional workshops are proposed to reduce costs and make available IAAA benefits to more members. Associate members will have the opportunity to participate in these. Several regional one day seminars are in the works for early next year. Several members have volunteered to head up workshops in various exotic locations around the world in the coming years.

For those who have been unable to attend workshops, Laurie Ortiz has organized the slide archives. Members can check out images by either subject matter or workshop site heading. Some 300 slides (35mm) have been organized in the IAAA archives for use by members. Slides can be checked out by subject matter (i.e., SAND DUNES) or by workshop site (i.e., ICELAND). A b&w catalog is in the works, and will be published in installments (SEE Archives insert in next issue). IAAA archives depend on contributions of members. If you have slides which you feel would be beneficial to fellow artists, please lend them to Laurie Ortiz to be duplicated, or have them duplicated yourself and donate the duplicates to the archives. Originals will be returned quickly.

In addition to this Pulsar newsletter, an annual issue of Parallax will be published with a larger budget which allows for a slick cover (perhaps full color) and quality paper. According to its new editor, Beth Avery, each issue will take the best articles from the year's Pulsars, and will include new material about the genre of space art.

All of these steps are being taken so that IAAA will be able to better serve its membership worldwide. If you have any suggestions, please address them to the president or to the editors of Pulsar. ☺

Space Art?!............

by Ron Miller

I am very concerned about the lack of any concrete definition of the term "space art" or "astronomical art". At the moment I think that the definition of "astronomical art" is becoming so broad as to be quite literally without meaning. Our only recourse, if "astronomical art" is to have any meaning, is to narrow the definition -- make it more specific. This will mean, of course, leaving many things out that are now vying for inclusion; but without a hard-edged specific set of criteria, "astronomical art" will become so vague and all-inclusive as to lose all possible authority.

I believe that since we have decided to use the phrase "astronomical arts" in the name of the organization, we have committed ourselves to certain definitions and restrictions at the very outset.

The mere inclusion of planets, stars, galaxies, and other images from the universe around us does not necessarily qualify an artwork as "astronomical art." For example, a painting may depict all of these objects in a context or in combination with other images that are clearly inspired by, say, astrology. That piece of art, then, would be an astrological painting...........something quite different than astronomical art. And I think that difference exists by definition. I am not singling out astrological art except to illustrate that the mere use of astronomical images does not necessarily mean that a work of art belongs within the context of an organization representing "the astronomical arts".

In a similar vein, simply because the Earth is a planet is not enough reason to consider as astronomical art any painting dealing with the Earth. It is not even necessary to carry this to an extreme to see how this could ultimately include any terrestrial landscape art within the definition of astronomical art. Referring to Judy Asbury's remarks in the May-June Pulsar concerning native American art and its relevance to astronomical art, I find case in point. Aside from the fact that I have my
doubts about the flat statement that everyone who has travelled into space has returned with the conviction that "the Earth is alive". I do not believe that mythologies of any culture have any place within our definition of "astronomical art," for the very simple reason that they are mythology. Would a painting of Gaia herself -- the goddess, that is -- be considered "astronomical art?" The art of mythology already has a firmly established niche; there is no need to incorporate it within the IAAA. Perhaps artwork evolving from the Gaia hypothesis and the growing concern for the preservation of our planet needs to become a genre of art in its own right, perhaps parallel to but not necessarily part of astronomical art. Ecological Art?

The Gaia hypothesis is a very attractive one, but I do not think that we should be coming so close to having it as an "official" philosophy.

I find some discomfort, too, with artwork based upon "information" garnered via "spiritual" journeys into space. I do not, for example, see how some ancient American Indian view of the Earth comprises any more "valuable input" than does the ancient image of the Earth as being flat and possessing corners. Do these imaginary astral projections have any more validity for the astronomical artist than Ingo Swann's fraudulent psychic "voyages" to Jupiter and Saturn? I hope not.

That sort of thing is all well and good, and I do not condemn it, but I think that there is already a place for it; to include it within the IAAA definition of astronomical art only serves to dilute any meaning that it might have. I think too that any "astronomical" art that is clearly attached to "New Age" philosophies and symbology significantly weakens astronomical art's viability and uniqueness. New Age art already has established a niche of its own, of long standing in fact (especially if one considers that the "New Age" is the old Age of Aquarius recycled). Astronomical art has to demonstrate that it is different and it should try to maintain that difference.

We have chosen to use the word "astronomical" in the name of our organization to describe the sort of artwork that the organization represents. "Astronomical" already has a specific meaning and definition, I do not think that the IAAA ought to try, whether intentionally or not, to create a new or more all-inclusive definition for that word.

In evolving a definition of "astronomical art," as part of a manifesto, if you will, perhaps we ought to be concentrating on what astronomical art is not rather than what belongs within it.

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Exhibitions by Beth Avery

Are you getting your ideas together for International Space Year (ISY)- 1992? To celebrate this momentous event, the IAAA is gearing up to produce a new and expanded version of the 1987 exhibit held at the Lawrence Hall of Science in conjunction with the Astronomical Society of the Pacific called Art of the Cosmos. In a way, the LHS/ASP show can be thought of as the sketch, and our new IAAA/ISY will be the final version.

This exhibit will cover a broad range of work. Designed as an educational as well as inspirational event, the exhibit will show how the knowledge of the universe beyond our own planet brought about by scientific research has kindled the imaginations of many artists giving them a cosmic perspective from which to work. This perspective has given birth to a new genre of painting which I have called (by the most all-inclusive title I could think of) Art of the Cosmos. The show will take a comprehensive look at what is being done today in the discipline of painting as inspired by our new understanding of the universe. Some computer generated art and sculpture will be included as well.

The exhibit will also address specifically the question the VISIONS program of the International Space Year Association asks: "The International Space Year in 1992 will celebrate a new global age - the space age. What is your vision of what the space age should bring, on earth and in space?"

ISY: What it is:

The International Space Year will be highlighted by globally-coordinated space activities in 1992 and coordinated planning for activities extending into the 21st century. There also will be a wide range of public activities, including films, expositions, and student programs, dedicated to the ISY's themes.

ISY Themes:

The ISY's over-arching theme is global participation on the space frontier. Principal themes for ISY activities are discovery, focusing on scientific research; exploration, involving the human quest for new worlds; and education, including activities relating to the significance and potential of a new era of cooperation on the space frontier. An
important ISY program will be Mission to Planet Earth: Coordinated space based platforms will chart pollution, deforestation, and other threats to the Earth’s environment. Programs in the other space sciences, space communications, and human exploration are also planned.

**Space Agency Forum on ISY (SAFISY):**
SAFISY will coordinate space agency participation in ISY. SAFISY has 25 space agency members, including all the major powers, and it’s still growing. SAFISY is setting up panels of experts that will develop ISY activities for consideration at annual summit meetings of senior space agency officials. Summit hosts will be the European Space Agency (ESA), 1989; Japan, 1990; U.S.S.R., 1991 (the Soviet All Artists Union will hold an art exhibit to celebrate Gagarin’s space flight’s 30th anniversary); and U.S.A., 1992 (our turn with *Art of the Cosmos*).

**International Organizations:**
The International council of Scientific Unions (ICSU) is contributing to SAFISY expert panels through ICSU’s space science and Earth science divisions and activities. ICSU also is considering educational activities. The International Astronautical Federation (IAF) has established an ISY planning committee that is developing activities. The United Nations took up ISY proposals last June.

**ISY Visions:**
ISY Visions is a concept of the U.S. International Space Year (US-ISY) designed for development by the general public in a variety of formats. It seeks responses to the statement quoted above. ISY visions responses can be verbal or pictorial. They can be drawn, written, sculpted, filmed, recorded, or presented in any other accessible medium, to any size or length. They will be packaged and distributed by participating organizations - individually or in association, nationally or internationally, internally or to the general public. Their organized presentation will take many forms, including art and essay books and national and international exhibitions in 1992. (That’s us gang!)

US-ISY will serve as a clearinghouse, facilitator, and publicist for ISY Visions programs to the extent desired by participants. *Art of the Cosmos* will be slanted toward the ISY’s themes, but not limited to these. If you have other good ideas, please let us see them!
The work will be picked by a panel of IAAA judges, and we are asking a $5.00 fee for each slide to cover the costs of having dupes made so each judge will have a set to work from. The number of entries is limited to six. I am also negotiating to do a coffee table book based on the exhibit. Andrew Fraknoi, the Executive Officer of the Astronomical Society of the Pacific has agreed to be the science editor. I’ll keep you posted as this develops, but at the very least, we hope to procure funds to do a nice catalogue. What is your vision? Let’s make it happen!

We also have our first booking - Titusville, FL - the Society for International Space Arts, Inc., December 1992!

For more information call (415) 851-3125, Beth Avery

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**Euro-Report......**

by David Hardy

There is a membership drive currently taking place, with quite successful results! Perhaps the best news is that we are being joined by Ludek Pesek, who is of course held in great regard as one of the leading astronomical artists of the last 20 or 30 years; his work came to prominence in the *National Geographic* magazine. Ludek lives in Switzerland, and says that he is currently working on some rough drafts for panoramic paintings for Stuttgart Planetarium as well as a series called “Cosmic Lyric Poetry.”

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drawings by G. Kappel
Letters to the editor

Regarding Kara Szathmary’s call for input on the matter of sky art versus space art in the July/August issue, I have this to say: About ten years ago a friend of mine, Robert Sombio, coined the phrase, “The sky is no limit.” This was a slight, but in my mind significant change from the more common expression, “The sky’s the limit.” I used the updated version on a poster I designed for a 1980 Space Day celebration held in San Francisco.

The overhead sky, as perceived from Earth, really involves a rich variety of atmospheric phenomena. There is the blue of Rayleigh scattering, the sundogs and rainbows of sunlight refracted from suspended ice crystals and water droplets, and the red of sunsets filtered edgewise through a huge arch of incomplete transparency. There is, of course, the full range of other weather phenomena: clouds, rain, snow, wind........ And celestial objects - Sol, Luna, and the distant twinkling stars - owe much of their poetic character to the distortions of an intervening lens of air. Even the occasional meteoric visitor from space must first announce its presence by entering into fiery battle with sentry air molecules.

I submit that when an astronaut in space looks outward to the stars, what she sees can no longer be considered a “sky.” It is perhaps, a vista, maybe a panorama, or even, simply, a view - but not a sky. The sky is a planetary, or atmospheric, phenomenon, bounded by a horizon. The sky is something to pass through on the way to space, and it is certainly no longer the limit it was before the development of rocket propulsion.

So having defined the sky as an atmospheric phenomenon, I think it would be appropriate for art that exists or takes place overhead in the atmosphere to be called sky art.

Now for art above the atmosphere in space (but not on another celestial body), it would seem that a necessary characteristic of the art is that it is subject to the laws of orbital mechanics. I think this art should therefore be called orbital art. A special case might involve art dragged through the atmosphere by a long tether attached to an orbiting object. Art with this mix of orbital and aerodynamic components might be called acerobital art. (I’m reminded of the common motion-picture stunt involving a person dragged across the ground by a tether attached to a galloping horse or moving vehicle. Maybe the stunt profession has a unique and descriptive term that artists could adopt).

Okay, I have defined sky art, orbital art, and maybe acerobital art. We are still left with the ambiguities of the basic term “space art” when trying to define art that depicts nonterrestrial subjects with tools in the range from canvas to video. Maybe the term is inherently too vague to ever be properly and widely understood. Maybe is, and has been, misused too often and can no longer serve as a useful linguistic vessel. Maybe the definition should ultimately be determined by each individual artist.

But in reviewing the IAAA introductory essay, “Painting the New Frontier,” I found one common thread throughout: Exploration. A descriptive term might then be explorational art, or perhaps explorationist art. And the “movement” might be explorationism. Are there any explorationists out there?

Jon Alexander

After casting doubts about the origin of the term "space art" in my letter published in the May-June Pulsar (Paul Hartal had claimed that Pierre Comte had coined it), I thought that I would look into the earliest references I could find. Clifford Geary was referred to as a "space artist" in Your trip Into Space (1953) and Virgil Finlay is less ambiguously called a "space artist" in Earth Satellites (1955). These are the results of a very cursory search. Can anyone find any earlier references?

Ron Miller

On stunts, artistic freedom and space art - reply to Ron Miller including corrections to his corrections (Pulsar, May - June 1990). Due to the space limitations of this forum I would like only briefly to take issue with Ron Miller’s comments on my article (Pulsar, March - April 1990).

Miller is apparently unaware of the fact that Verne’s moon adventure story appeared in English under different titles. Professor Amit Goswami in The Cosmic Dancers (1985) refers to Verne’s novel as Journey to the Moon and attaches the year of 1860 to it. Writing proceeds publication!

Miller is also wrong with regard to Cyrano de Bergerac. For the Paris born author did describe fantastic voyages to the moon, as well as to the sun in his L’ Autre Monde, ou Les Etats et Empires de la Lune et du Soleil (1649). According to astronaut Michael Collins and researcher
Otis Fellows, Cyrano had anticipated Newton (Encyclopedia of Philosophy vol II, p. 286).

Concerning Edgar Allen Poe, the facts again contradict Miller's contentions. Professor Edward Harrison in his book, Darkness at Night (1987), stresses that Poe provided "a most interesting and important contribution to cosmology." It is enough to consult Harold Beaver's volume, The Science Fiction of Edgar Allen Poe in order to see how enormous Poe's influence and impact have been.

It is also important to bear in mind that cosmology transcends the domain of natural science and astronomy. The investigation of the human mind, for example, is not only a psychological theme but also a cosmological one because the human mind is part of nature, and because it is through the human mind that we learn about the cosmos. Furthermore, the phenomenon of evolution is not merely a physical one but a cultural process as well. In this respect the human condition is more determined by history than by nature. Since art is one of the defining properties and elements of human culture its investigation and development might be viewed as a relevant field to cosmology.

Miller complains that my article gave attention and legitimacy to space art projects that are similar to the Happenings of the 60's and 70's. He suggests to introduce some criteria in order to distinguish between art and stunt.

I record but do not judge the artistic value of individual projects. I neither approve them or disapprove them. If Miller cannot appreciate the innovation, the exploration, the investigation, the poetic subtleties and the philosophical aspects of these pioneering projects, others certainly can.


Although I understand Miller's concern with regard to the need for professionalism, I find them somewhat undemocratic, too. For what he implies in his words is a form of preventive aesthetics, a restrictive vision of art evantuating in the loss of artistic freedom. His allusion to Thomas (sic) Wolfe is improper. As an art critic Tom Wolfe failed to comprehend the aesthetic and socio-political significance of contemporary art movements. Like mathematics, certain art trends are not for everybody. The fact is, however, that the constructivists, post-painterly abstractions and minimalist made profound statements about color, light, form, space, texture and material.

The conceptualists remind us that all art is conceptual, that all art is based on concepts and that art can only exist conceptually. They expanded the boundaries of art, and their philosophical investigations are recognized by serious theoreticians as a remarkable achievement of contemporary culture.

Happenings explore and reflect the ephemeral, spontaneous, dynamic and fluvial nature of life and existence in contrast to the permanent design, static and solid qualities of paintings and sculptures. They are valid forms of art, random events that are associated with sociopolitical protest.

Both Happenings and Conceptualism represent an attack on museums, academic institutions as well as the established art market which have devoted themselves to the worship of art objects, to art as history. Contemporary artists have invented a variety of strategies in order to eliminate the traditional art object. They have used happenings, mail art, pure ideas, texts, and technological innovations as an attempt to bypass a commercial world of art which neglects and exploits the majority of artists and relegates art to the status of blue chip investment.

Contrary to Miller, I do not think that introducing "some criteria to distinguish between art and stunt" would be a good idea. In order to do so we would need and adequate definition of art, and art is beyond definition. The lack of definition does not imply that art should learn in this respect from science. After all biologists do not have an adequate definition of life either, and physicists still do not know what matter is. Art is still a mystery. We do not know enough about it to define it. To come up with a definition at present would be restrictive and undemocratic. An additional reason to avoid the use of definitions is related to the fact that the patterns and strategies of the past and of the present are inappropriate tools to evaluate schemes, attitudes and styles of the future. Think for a moment of the Impressionists, for instance. In the beginning they were ridiculed because they were judged by the criteria of the past.

Space Art is an integral part of contemporary culture. It is not isolated from the contemporary art scene. We can learn from the lessons of all art movements. Aesthetic democracy and tolerance are indispensable qualities in the theory and practice of all art, including SPACE ART.

Paul Hartal
How about going painting underwater at the Hawaii workshop! If all the logistics work out. I've done it out here in the Indian Ocean. It works, it's fun, it's an excellent simulation of painting on another planet - something a lot of us aspire to!

We could do it two ways, snorkeling or scuba diving. Scuba is more astronaut like - like what with the equipment and all. There are probably charter intro-dive boats available in Hawaii, you don't need to be certified. But snorkeling also works well. Better than you might imagine - if there are reefs in shallow waters. If snorkeling we could go to a beach take a raft or small boat to hold supplies. Out here the best method I've found is to go around low tide and stay in water shallow enough to stand up in. Obviously it also needs to be in a calm place without breakers or much current. A weight belt can be helpful, but I've found I can anchor myself fairly well simply by dropping my legs down or sitting on a rock or coral head. You aren't bobbing up and down for air between paint strokes - it doesn't work like that!

If we went scuba diving, we would have to make sure we got a dive outfit sympathetic to our goal. We need a dive master willing to sit there for an hour while we paint. I would suggest we do not go very deep. First, it will save time, and second, the colors will be brighter at shallower levels. We don't need a hugely magnificent reef to paint at, just some colorful bits with fish. The goal is not so much to see an incredible coral formation (you can save that for a regular, deeper dive) but to experience what it feels like to paint in an alien environment.

As for gear, here are my suggestions based on what I've used out here. I've found you need a wet suit or at least a t-shirt and leggings even for the very warm Indian Ocean. You get chilled just sitting in one spot painting. You don't need to go out and buy a neoprene dive outfit, there are lots of alternatives. A "goody-bag" is necessary to lug your supplies around. A weight belt can help stabilize you if there is a current (and there usually is), and of course, you will need basic snorkeling gear; fins, mask, and snorkel. For painting; a small stretched canvas (it does not warp!), any paper product would obviously just "melt," oil paint sticks (the thin kind are easier to use, I use Shiva's, and you have to take the wrappers off), a brush to blend the paint, but you can do o.k. just using your fingers, and some turpentine to clean up with on shore. I have never tried oil pastels, and I have recently seen some oil color pencils I'd like to try. The paint sticks can be a little messy - but not as awkward as trying to use paint from a tube underwater! If you have an idea for a different media you can always try it out in a bathtub full of water at home first. ☺

Hawaii Workshop Update.......

Hurry! Hurry! Hurry! Save your money and send me $275 (which is half of the total fee) by January 31, 1991 to save your spot. The remainder of the money will be due by May 1, 1991. The total fee is $550. Again, that will include food, lodging, gas, rental cars, etc. Of course, you can pay the whole thing in one lump sum to me tomorrow if you want.

We have a special deal with Delta Airlines for a discounted fee on the airfare. You have to give them a secret code number that only I have. You have to pay $275 to get it out of me. Unfortunately the secret code number will not work for international flights. So......for our non U.S./Canadian friends the cost will be $500 for the workshop since you have to come so much further.

Again the workshop dates are from July 6 (arrival date) to July 14 (leaving date) Contact Laurie Ortiz 339 W. University Ave. #A, San Diego, CA 92103

and one more thing.......... 

Please feel free to submit anything to Pulsar. If it is an article try to limit it to about 800 words. If it is a letter to the editor, somewhere around 600 words or less would be best. But anything you would like to see on these pages would be greatly appreciated, whether it be poetry, tid-bits of information, technical tips, etc., etc. Next deadline for submission is November 15. I'm still working out the bugs on design, format, budget, etc.

Rumors and here-say...............As you have noticed, we have heard from Marilynn Flynn! Her address is 2210 S. Mill Ave. Suite #10, Tempe, Az. 85282. David Hardy has been nominated for prestigious Lensman Award, he is one of four nominees. Awards take place after press deadline, so good luck David! Jon Lomberg and his beautiful wife Sharona now have a beautiful new daughter. Congratulations!
CALENDAR

1990
• October 1-20: The Crimean Workshop, Yalta, USSR
• October 6-13: 41st International Astronautic Congress Dresden, East Germany
• October 6 - Nov 30: Visions of Space Exhibition University of Colorado, Boulder
• October - November Dialogues Exhibition Ottawa, Canada
• December: Dialogues Exhibition Titusville, Florida
• December: Slides due to Beth Avery for Art of the Cosmos Show (Active members only)

1991
• July 6 - 14: Hawaii Eclipse Workshop, Volcano Art Center Hawaii Contact: Laurie Ortiz

1992
• Spring Technical Workshops

Attention All Members!

We received a letter from Bill Buckingham with the Ohio Center of Science and Industry. He is interested in Mars artwork to display with his Mission to Mars exhibition. Since this is not an IAAA sponsored exhibition, all members can submit art. For more information contact:

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