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Don't Forget:

Look at the address label on the front, and note when your membership expires. If you are overdue, or coming up due soon, mail it in!

ALSO: Don't forget to mail in an address change if you move!!!

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.
All IAAA members should have received, from Arthur Woods and his OURS Foundation, an invitation to ‘The 1st European Space Art Workshop’, to be held in Montreux, Switzerland from 21 to 27 March 1992.

This event has not been organised by the IAAA, and will include non-IAAA members. However, it is hoped that other artists who attend will wish to join our ranks, so it is partly a recruitment exercise! There is also an opportunity for space artists from all over the world to interact with members of commercial organisations connected with space, since it is being held in conjunction with Space Commerce 92.

The term ‘space art’ is liable to a more open interpretation at this workshop than at the workshops that most IAAA artists are used to, because it also involves projects to place sculptures in orbit, create artificial aurorae, etc. As readers of these pages will know, not all members agree with such projects, but this is an opportunity to discuss them with their originators, and perhaps find out whether the concerns that have been expressed regarding light pollution or ‘junk in orbit’ are justified... Exchanges of ideas such as this are always valuable. All enquiries regarding this Workshop should be addressed directly to: Arthur Woods, O.U.R.S., PO. Box 180, CH-8424 Embrach, Switzerland. Tel: 01-865 08 53 Fax: 01-865 26 65

Meanwhile, a space art exhibition is being held next June at Jodrell Bank, near the giant radio telescope. This is limited to UK artists, as it is being held in conjunction with BISY - British Industry in Space Year, as well as ISY - International Space Year. Several British artists will be exhibiting, and the IAAA will of course be heavily promoted.

On a personal note, my new book The Fires Within: Volcanoes on Earth and Other Planets has been delayed at the printers, and I'm just crossing my fingers that it will come out before Christmas. My next book for Dragon's World, which was to have been called The Final Frontier (no prizes for guessing what it was about: no, not Star Trek!) has been cancelled for at least 18 months due to the Recession which we are told has just ended. As a result, I am currently self-unemployed... German member Andrea v. Rétyi is working on a new book called Danger from Space, for publication in autumn (fall) 1992. It includes subjects such as the extinction of the dinosaurs.

We Want You!

As some of you may have guessed, we have no President right now. The current board of directors is deciding on an action plan and a new President.

The board is in need of new members... so if you are interested in being a more active participant please submit you name and a short paragraph or two on why you want this position and possible goals you would like to pursue as an IAAA board member.

Send to:
IAAA
P.O. Box 354
Richford, VT 05476
The Dangers of Spacey Art

Bill Hartmann

Generally I've supported a moderately liberal interpretation of IAAA goals and art content, even though my work is heavily slanted toward realism. For example, I thought that the real news in our interaction with the Russian artists was the collision of styles of the two groups, and I didn't hesitate to agree to a lot of non-representational work in our Soviet American book. (— a larger fraction than I would put in a straight IAAA book of space art).

However, recent experience have made me swing toward somewhat tighter, more realistic interpretation of IAAA's goals. These were interactions with artists who (apparently) had little astronomical knowledge, but traded on an authoritative aura of science, or we might say other artists, except for mine critiques, and let me deal in perception. I perceived it in public times with 2nd-hand fully researched fact: the fact that these were that they may be public artists' presentations.

I don't like to criticize formally supportively make plain that I don't like the situation with the public scientists. But my perceptions show that they are not meant to be

Case 1. In a meeting about art being placed into orbit, "space art" of an artist who was not present was described. As I understand it, this "space art" actually flew on the challenger, the first of "getaway special" art installations. The "art" consisted of some glass flasks that would open automatically in orbit, let Earth's air out, and "let space in." They would then re-seal, and be taken back to Earth. They would be put in museums, where people could walk up to within a quarter inch of "real space," and presumably marvel. This is scientifically silly, since the "content" of the flask would be mere vacuum, no different than the interior lining of a Thermos bottle. The public is misled by this work.

Case 2. An artist at the same meeting described her previous work, getting out a large portfolio. She unfolded a giant map of the Atlantic with an X on it. At this site, on the sea floor, her "sculpture" had been erected by a friend who had access to a submersible vessel. She showed her sketches of a snow-like figure, made (as I understood) by piling rocks. This is artistically silly, because it is what I call merely "idea art" that (a) could be thought up in 10 seconds, (b) was not actually constructed by the artist's craftsmanship, and (d) worst of all, is never seen by any other people, so that (e) the work itself does not communicate to others.

Case 3. My ideas were brought to a head by our experience during our Hawaii 1991 workshop. We were given an evening to present talks about space art at the Kilauea Theater to a local audience of about 30 or 40. On the same bill was a video artist who had photographed the eclipse, and was to show her videos of the eclipse the day before, plus her multi-media slide show, assembled before the eclipse, with a title something like "Lava and Eclipse." The video machines did not work very well, and her videos (shot by her "team" of photographers) seemed no better over them, except to given access to a site Mauna Kea Observatory, supposedly with art credentials. She length how uncom- We understood she from some source show. This concluded a show visit to a Hawaii, and grades (from a book?), dio accomplishment, and images computer processed by the latest technology. The slides (in my opinion—I guess I have the same right as anyone else to be an art critic) were fairly routine lava shots, some underexposed, repetitive, and interspersed with some surrealistic-looking computer-distorted images. The audio consisted mostly of some David Lynch'esque industrial-sounding roar (representing the lava flow?), during which the collage strolled about the back of the room going "ding" on a little bell or carried, at apparently random moments, to which she gave an answering "ding" from a bell or triangle at the projector. None of the eclipse images was good enough to show the beautiful filamentary structure of the corona—they were the usual overly-contrasty ring of light with a dark center. The computer processing was not even done by the artist, nor did it produce images a painter couldn't have, but the implication that it gave technological mystique to the show. It was all done with an air of High Art with emphasis on the experience in the field with real lava flows, astronomical images, and computer technology.
My point in describing these cases is that something is going to upset me, and illustrates the dangers of spacey art, which is art that reveals (perhaps unintentionally) that it is UN-informed about nature and science in general, and astronomy/space in particular. Namely: certain artists trade the name of astronomy and space, to generate an aura of authoritative, which they impress the public, other artists, or funding agencies. The common denominator of spacey art, as I define it, is scientific nonsense or silliness. I have no objection to any artist presenting whatever he or she likes, but I do object to them implying that they are in touch with arcane scientific knowledge when they actually reveal they have very little of that commodity—but they get away with it because they deal with an artistic community that also lacks this knowledge and doesn’t even know it.

We don’t want the IAAA to become part of such a commodity, but rather to capitalize and prosper on the ART, offer an alternative to these shenanigans. In these cases, it is a legitimate function of the IAAA not to share the pretension, but the emperor has no (whether this is art or not) this is silly!

These artists are getting grants, perhaps asking for money, and spreading misinformation or trying to build glamor and acceptance not by their work on its own merits, but by cloaking it in supposed science. Beware of descriptions of artists telling you how they have crossed the sacred portals of NASA to get information (as if it were a church, open only to the initiated), or even the artist having actually talked to a scientist,” implying that they are therefore blessed and now have special grace.

One does not have to hang around the art scene very long to realize that the above a certain (price?) threshold, and in the big gallery scene, the work is traded not on the merits of the work itself, but largely on the notoriety and name of the artist, which presumably offers some assurance of investment potential. Thus, these artists, who are trying to get words like “space,” “science,” “orbit,” and “NASA” in their resumes, are, in a sense, taking science turf and distorting it to their own ends. They misrepresent science and NASA as a sort of private club to which they have been initiated.

It's one thing to have no science in your work—nothing wrong with that. It's something else unfairly to evoke the prestige of space art. IAAA defines it, or to claim (or perhaps worse to imply subtlety by context), that your work is blessed with scientific authority, when the content shows it to be merely silly, wrong, or both. This misrepresents to the public the real universe and real knowledge about it.

I think the main thing we need to accomplish in our manifesto debate, our exhibition guidelines, and our IAAA future is insure that IAAA functions and IAAA artists do not misrepresent science and the intellectual exploration of the universe in this way.
Exhibitions Update
Beth Avary

Art of the Cosmos
Dennis Davidson has confirmed that the crates have arrived in New York, so by the time you read this, Art of the Cosmos will probably be hung at the Hayden Planetarium in the American Museum, 81st and Central Park West, NY, NY 10024. Dennis is helping to write the captions for the work and will do some beautiful posters to go along with the exhibit.

He is not yet sure if there will be funds for an opening party, but one is tentatively scheduled for February 20. If you have any prints or cards of your work to sell, please contact Dennis: 212-769-5916, or write to the above address. The show will be in New York until August of next year and then go to the Discovery Museum in Bridgeport, CT through November. I am now working on bookings for ’93 and ’94.

Views of the Solar System
A new exhibit with two categories (or maybe two exhibits, one for each category): planetary geology and planetary atmospheres of our solar system is in the works. I am joining Michael Carroll who began work on a slide set with this theme some time ago. We are interested in continuing the slide set idea, with perhaps eventually a laser disk or video, that can be marketed to schools and institutions as well as interested individuals.

The proceeds from the slide sets would benefit the IAAA, but would also be good publicity for the artists. The work in the exhibits will not necessarily be the same as in the slide set, but the two will be timed to go together. The work in the exhibit will be for sale, and we hope to do some good advertising to attract buyers.

We are interested in existing work in these categories, but are also looking for new and different views and ideas. Any active members with slides appropriate to this theme, or interested in working on this project please contact Beth Avary or Michael Carroll: 415-851-3125 or 619-292-5460 respectively.

Planetary Science Meeting
The 23rd Annual Meeting of the Division for Planetary Sciences of the American Astronomical Society was held in Palo Alto, California, November 4th through the 8th. Four IAAA members participated with varying degrees of attendance: Bill Hartmann (who gave a paper), Joel Hagen, Carter Emmart and myself.

Although the papers were quite technical, with many more graphs shown than photographs, it was still interesting to see science in action, and some of the findings may prove to have yielded up material for new paintings. Some of the more interesting highlights of the proceedings, to my mind, were the two panel discussions on the first day attended by practically everybody. The first was called "NASA and Planetary Science: Perspectives on the Future", and the second was "What is the Role of the Human Exploration Program in the Future of Planetary Science?"

What struck me about the first discussion was the general feeling that NASA lacks a driving reason for convincing congress to fund their programs. It was pointed out that pure science is not the most important reason, on the congressional list of reasons, for doing planetary exploration. In the past, the cold war kept everyone going; the space program was its child who worked to catch up with or surpass the Russians. The international scene is more difficult to understand now, and the domestic agenda has risen to the front of everyone’s concerns.

Still, the panel thought that the vote for the space station showed that the country wanted to invest in the future of the space program. One of them pointed out that unfortunately the members of congress didn’t realize what they were voting for because they didn’t understand that given the small 1 to 5% increase in NASA’s budget, we can’t have both a space station and a viable science program as well. They also felt that the space station would serve no scientific purpose. It was reported that Dan Quayle recommended funding a space station because “...great nations have them...” and Carl Sagan quipped “Surely nobody still thinks Russia is a great nation.”

The mood was not all gloomy though, as NASA’s planetary programs seem to have a lot going for them now with Magellan, the Mars Observer, CRAFT, and a number of others in the works.

The second panel discussion was a lively debate on humans vs. robots in the future of planetary exploration. It would be a lot cheaper to send robots, but could they do as good a job as humans? And don’t we need the human contact with space to keep the pioneering dream alive? Clearly, I thought, we need both robotic and human endeavor in various configurations, why limit ourselves to either or...
Space Available
by Joel Hagen

Disney Into Space

One of the most interesting and most interesting and thorough speculations on mankind's future in space was done in the mid 1950's by the Walt Disney Studios for the Disneyland television series. Three talents of such luminaries as Werher von Braun, Willey Ley, Heinz Haber, and Ernst Stuhlinger.

The first episode, "Man In Space" aired on March 9, 1955. In it, director Ward Kimball introduces von Braun who explains his four stage rocket concept with a winged nose cone to return the crew to earth. Dr. Heinz Haber explains the problems of living in space and the probable effects on humans of zero gravity. Animation in the show was supervised by Ken O'Conner, whose Disney experience stretched back to Snow White.

The second part, "Man and the Moon" also aired in 1955. Von Braun again hosts much of the program, showing the great Stuhlinger models of the space wheel station, the four stage transport rocket, the RM-1 moon rocket, and the "bottle" space suit. The finale of the program is alive action moon mission from the orbiting space wheel. the effects are excellent. "Mars and Beyond" was the third episode of the trio. Airing in 1957, this was the costliest segment to produce. The show culminates with a majestic animated mars mission set to the music of George Bruns with special effects by Eustace Lycett. The ships are Stuhlinger's beautiful 500 foot wide parasol designs with ion drive engines. The mars orbit and landing sequence speculating on what martian life might be like.

In 1960, Ward Kimball directed "Eyes in Outer Space" for Disneyland, carrying on the theme of the earlier space episodes. This segment explored the possibility of controlling the weather. Satellites and weather control towers were shown in interesting animated sequences. This program won the Thomas Edison Foundation award that year.

In his book, Backstage Adventures with Walt Disney, (1979, Windsong Books, International) author Charles Show recounts his suggestion for the space shows at a Disney staff meeting in the early 1950's. After von Braun was hired, Shows frequently drove him home from the studio and became acquainted with his habits. Sometimes after a 12 hour day at the studio, von Braun would take a taxi from Hollywood to Long Beach, a
distance of about 50 miles. From there he would hire a speedboat, pilot it 22 miles to Catalina island and skindive all night. At dawn, he would pilot the boat back to Long Beach, taxi back to Hollywood, shower in his hotel and report for work.

These intriguing documentaries are occasionally revived on television, and are well worth watching to add to a video collection. The episodes were also put out in comic book form by Dell and may be a bit easier to find. Strombecker released kits of the Stuhlinger models which turn up a rare kit shows. In the 1961 edition of World Book Encyclopedia, the section on Space Travel features a two page Boneville painting on the Disney -von Braun-Stuhlinger ships in space. Photos of the models appear in many books of the period, including *The Exploration of Mars* by Ley, von Braun and Boneville. Perhaps my favorite published photo of the Disney rocket in the August, 1955 National Geographic. The aviation medicine article concludes with a full page color shot of U. C. physicist Heinz Harbor holding the hard suit model and standing next to the large von Braun rocket.

LIFE cover, November 18, 1957 showing von Braun with the Disney RM-1 moon rocket.
The public night was also worth going to. Organized by the Planetary Society's Volunteer Network it featured David Morrison, Andrew Ingersoll, Ellen Stofan and Carl Sagan. Since this night was for the public, beautiful slides were shown to illustrate the speakers' concepts that along with Venus, focused on the Earth. Interesting bits of information like, the brightest thing on the night side of the Earth at one point was the Japanese squid fishing fleet, and yes, there really is a hole in the ozone that may cause us some serious problems. A JPL computer animated birds or space-ship eye view of the surface of Venus was shown, really striking!

There was also a banquet with a dance afterward. They had an exceptionally good 'blues-rock' band, and Carter arranged to have an interesting slide show flashing on two walls as everyone danced while letting it all hang loose. It was fun!

**WANTED!**

Member Ron Jones is in desperate need of space related prints preferably space art prints to decorate the hallowed halls (and his office) of Rockwell International. If you have any of the planetarium your working at is cleaning out their basement please send him anything to:

Ron Jones
Space Transportation Systems Division
Rockwell International
12214 Lakewood Blvd.
P.O. Box 7009
Downey, CA 90241-7009

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**Sur Les Autres Mondes**

*by Lucien Rudaux*

A very faithful reproduction of Lucien Rudaux's "*Sur Les Autres Mondes*" originally printed in 1937 is available at the following locations. It is all in French but is an incredible reference from the time period. With some of the finest astronomical art in history, it contains 73 black and white plates, and 20 color plates. Each planet has a representative painting showing what the sun would look like from the surface of that planet. A must for all space art buffs and artists alike.

**THE FRENCH AND SPANISH BOOK CORPORATION**
145 Fifth Avenue
NEW YORK, NY 10003

**IDEAL FOREIGN BOOKS, Inc.**
132-10 Hillside Avenue
RICHMOND HILL, NY 11418

**SCHOENHOF'S FOREIGN BOOKS, Inc.**
76 A Mount Auburnstreet
Box 182
CAMBRIDGE, MA 02138

**LIBRAIRIE FRANCAISE**
133 W 19th Street
NEW YORK, NY 10011

**CONTINENTAL BOOK C.Y.**
8000 Cooper Avenue
Bldg 20, Glendale
NEW YORK, NY 11385

**THE LA CITE GROUP**
La Cite des Livres
2306 Westwood Blvd.
LOS ANGELES, CA 90064-2186

**MODERN LANGUAGE BOOKSTORE**
3160 "O" Street NW
WASHINGTON D.C., 20007
First Europeans Space Art Workshop
Montreux, Switzerland
21 - 27 March 1992

This workshop introduces a new formula, alternating professional discussions and field activities with the more formal structure of a symposium, in which papers will be read to a wider audience. In addition, the participating artists are requested to bring with them a small selection of their work, to be included in the Space Art exhibition, to reach our further to other professional and public audiences.

The workshop is organized by the OURS foundation, with the support of the organizers of the Space Commerce 92 Conference & Exhibition which will provide the venue for the Symposium and Exhibition.

The Workshop will be structured as follows:

Saturday, March 21
Arrival and registration at the Palais des Congrès, Montreux
Arrangement of the Art Exhibition
Dinner in the hotel, Keynote speech

Sunday, March 22
Workshop activities in Caux
Final arrangements of art exhibition

Monday, March 23
Symposium session 1 “Space in Art” in Montreux (Morning)
Opening of Space Commerce 92 Conference and Technology Exhibit
Vernissage of Space Art Exhibition

Tuesday, March 24
Symposium Session 2 “Art in Space”
Workshop activities in Caux

Wednesday, March 25
Mountain excursion with workshop activities

Thursday, March 26
Visit to CERN the European Organization for Nuclear Research
(the particle physics research facilities located in Geneva)
Space Commerce 92 and Space Art Exhibition Close
Space Commerce 92 Gala Dinner, Palace Hotel, Montreux

Friday, March 27
Workshop activities
Departure of the participants

continued on next page
ACCOMODATIONS
The workshop participants will have their accommodations included in the registration fee. The participants will be lodged in the Hotel de la Gare in Caux, a small hotel located in a village on the hill above Montreux and accessible by train. The hotel is very friendly, has an excellent restaurant and overlooks the Lake of Geneva which provides spectacular views of the Swiss and French Alps. The Gala dinner is on the official program of Space Commerce 92 and will take place in the Palace Hotel, one of the most elegant hotels in Switzerland.

REGISTRATION
Advance registration is strongly recommended. Registration will also be possible at the conference during Saturday, March 21, 1992, subject to the availability of hotel rooms. All participants, including family members will be charged a fixed workshop fee.

- Full workshop participants: SFr. 990
- Family members: SFr. 720
- Children up to 10 years: SFr. 240
- Symposium participants: SFr. 250
- Space Commerce 92 Delegates: Free (Symposium only)
- Registration surcharge for Workshop if paid on site: SFr. 150

The workshop fee includes attendance, documentation, hotel accommodation during the Workshop days (room, breakfast, and dinner), transportation while in Switzerland (8-day Swiss railway pass), and entrance to the Space Commerce 92 Gala Dinner. Fees are to be paid to:

- Account No: 10-574,921.0 310
- The OURS Foundation (Workshop 92)
- Swiss Bank Corporation
- 4002 Basle, Switzerland

DEADLINES!
Abstracts and proposals for contributions should be submitted to the Workshop Secretary before December 21, 1991. Notification will be made by January 31, 1992. If you do not wish to present a paper, you can still participate in the workshop and art exhibition.

PLEASE CONTACT:
Workshop Secretary, Dr. M.C. Bernasconi
The OURS Foundation/Workshop 92
Dorfstrasse 75
P.O. Box 180
CH 8424 Embrach, Switzerland
Tel: +41 1 865 08 53 Fax: +41 1 865 26 65
**CALENDAR**

**1992**
- Spring Technical Workshops (tentative) - contact: Mike Carroll
- September 14 - 19 Workshop at Ghost Ranch in New Mexico, contact Sarita Southgate.

**1993**
- Workshop in Huntsville (tentative) - contact: Mark Maxwell

**1994**
- January - New *Pulsar* editor (and assembler) along with a membership coordinator needed (one and the same person), currently every thing is on a Mac based system using Pagemaker 4.01 for *Pulsar*, and membership is on WriteNow 2.0

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**Archives** (see insert in this issue)
The archives were started with the fact in mind that not all members would be able to participate in the workshops. With the archive catalog (which is still being perfected) you will get a good idea of the slides available from the various workshops or other interesting locations. With this issue there is now a total of three pages to the catalog with more to come.
The numbers on the catalog are interpreted below, but they are mostly to organize the file into some semblence of order. If you have requirements not listed, please ask anyway as I still may be able to help you. To look at 8 slides at a time just send self-addressed stamped envelope with your request. The cost for mailing in the U.S. is .52 cents, in Canada or other countries the cost is .7 cents. I am always open to new categories and submissions of slides. Please do not keep slides for any longer than about 4 to 6 weeks. Thank you.

**Location categories (first two numbers):**
- 07 Alaska
- 06 Anza-Borrego Desert
- 04 California Coastal Rock Formations
- 02 Death Valley workshop
- 01 Hawaii workshops
- 05 Iceland workshop
- 03 Southwest workshop (Arches, Canyonlands, Goblin Valley)

**Geological categories (second two numbers):**
- 01 Alluvial Fans
- 02 Arches
- 03 Badlands
- 04 Buttes
- 05 Calderas
- 06 Canyons
- 07 Caves
- 22 Cliffs
- 08 Clouds
- 09 Craters
- 10 Dunes
- 11 Faults
- 12 Geysirs
- 13 Glaciers
- 14 Ice Fields
- 27 Ice Formations and Icebergs
- 25 Lakes
- 15 Lava Rock Formations
- 24 Misc.
- 23 Mountains
- 16 Moraines
- 17 Mud Formations
- 18 Mud Pots
- 19 Salt Fans/Fields
- 26 Steam Vents
- 20 Volcanos
- 21 Waterfalls