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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.
Gallery Strategies
by Dennis Davidson

Introduction
This article outlines my advice for presenting yourself to fine art galleries. I am not going to define art or illustration in this article. Neither am I going to define "good art" even though I will use that term. What I will do is give the basics on stalking and approaching the elusive fine art gallery. In this business, two things count the most: having good sellable art and making the right contacts. Of course, much depends on timing, but that is one of life's vagaries. I will describe how to make initial contacts, creating good art is up to you.

Before you send anything to a gallery, do some research. First look at your work and try to find galleries which represent a similar work. You must determine the focus of your target gallery. You are going to have better luck with realist galleries than say a gallery which specializes in abstract expressionism or French impressionism. Otherwise, you are wasting their time, but more importantly it is a waste of your time. There are hundreds of galleries out there and thousands of collectors. Your job is to find a gallery out of those hundreds which can successfully represent you.

Most large cities have gallery guides which list galleries, the directors, the type of art they sell, and sometimes a list of artists represented. ART IN AMERICA publishes an annual which includes this information on over 3,000 galleries throughout the United States. It is published by Brant Art Publications, Inc. in New York and is available in most large bookstores. Call 800-247-2160 or 800-347-6969.

Each contact and slide set costs you money and time. Be efficient. Art dealers might review hundreds of artists per year. You goal is to find the best prospects to represent you and talk directly to the gallery owner or dealer. Don't bring in or send original work unless asked. Most galleries review by slides only. If they are interested in your work, they will ask to see it.

Once you've identified your target galleries determine their slide policy. Just call, they will tell you. Some galleries review work continuously. Other galleries will review work quarterly. Many galleries set aside one day a week for dropping off and picking up slides. Don't expect them to review your slides while you wait. Although if you are lucky and it is not a busy day, the owner may be at the front desk. Your strategy is to get past the receptionist without alienating him or her. Keep in mind that today's receptionist may be tomorrow's art dealer. In smaller galleries, the sales force does double duty as receptionists. Always be polite and cordial to everyone, no matter how you are treated.

On weekends galleries are usually over-run. However on weekdays the galleries are usually quiet. Scope it out. More than once I've approached the receptionist while s/he are talking to the gallery owner. I've waited patiently until their conversation was over, then ask to show my slides. Several times the directors took the time right there to look at my work. It's no guarantee I'll get a show, but at least I know I've reached the decision maker at that gallery. If the answer is no, they are not interested, be sure to ask of they know of any other dealer who might be interested in your work. Not only does this turn up unexpected galleries but it helps to say "Ms. Jones referred me" when making the next contact.

If you cannot drop off your slides in person then you must rely on the telephone and mail. Hone your telephone manners. Be direct and concise. Ask them if they are reviewing slides and get the name of the reviewer. This makes it easier on the follow-up call or visit. Ask for feedback if they give it. Some galleries don't, they simply see too many artists.

SLIDES, BIO, STATEMENT
Your job is to make the review process as easy as possible for
the art dealer. Send a slide page, and artist’s biography, and an artist’s statement. Include a SASE if you want your slides back. If you have a postcard of your work send it too.

Slides
Present only your best work on your slide page. If you only have six “good” pieces, send them then get busy painting. Most galleries would like to see ten to twenty slides. Make sure each slide is in focus and cropped. Don’t have anything in the background to distract the viewer from your art. Label each slide with title, date, your name, dimensions (height x width), and medium. Be legible.

Biography
The artist’s biography should include your name, address, location of birth, and if you want, your birthdate. Include pertinent education; solo exhibits; group shows; awards; publications; special projects. I list attendance at the IAAA workshops since so much of my inspiration comes from our IAAA “field trips.” I list only the year and location of the workshop. Don’t over do it in your bio. Try to keep it down to one page. If you’ve spent time under a master teacher name him or her and give the number of years of study. Name your exhibits by the year starting with the most recent show. List year, name of gallery, location (city, state), and name of show.

Artist’s Statement
Your artist’s statement is your chance to talk about the ideas in your work. Again, be concise. Maintain focus. If you are not a good writer, get help. If you can’t get help then leave the artist’s statement out of your promotional package. You are in this business because your strength is in the visual arena. Don’t be concerned if you can’t come up with anything coherent. Just leave it out. The artist’s statement is not as important as your slides and bio. Don’t write sophomoric, self-indulgent thesis. There is enough of that out there these days. Whatever you do, at least write it well. Whin I was on the IAAA membership review committee in 1987-88 I was appalled at the low level of writing submitted by some very good artists. If you do write an artist’s statement have it read by friends or colleagues who are not familiar with your work. If they can’t figure out what your saying then either re-write it or leave it out.

You need not tell about all of your work or individual pieces. If you have a focus or “look” to your work. It would be easier for the dealer to represent you and it indicates a level of maturity in your career. Dealers and collectors want some sort of predictability and consistency. You are not going to look like a serious focused artist if your running willy-nilly through a laundry list of astronomical subjects. Remember, the subject of astronomy and space science is new to most art dealers. The art industry is more conservative than you might think. New usually translates as risky and most dealers are not willing to take risks unless they can be sure of sales. This is true for any kind of art.

Summary
Once you’ve got your foot in the door be prompt in your follow-up, but don’t be a pest. Give them a week or two to review your slides. Then call. Don’t wait a month or two unless asked. They won’t remember your work. If they do and are interested, they will contact you.

If your slides are reviewed by mail, follow-up with a telephone call. If they have time, gallery staff will tell you why they are not interested. You can learn a tremendous amount from rejections. Large galleries deal with hundreds of enquiries a month. Don’t be surprised if you don’t get any feedback at all. You will get a lot of rejections, everyone does. So get used to it, learn what you can, and move on. In most cases, go for the personal contact. Try to pick up your slides during off-peak hours. You’ll increase your chance of staff contact and honest feedback.

The fine art business is a balancing act between art and money. The
priority swing back and forth but the bottom line is this business is sales. Some dealers have scruples, others do not. Some will be interested in art and your growth as an artist while others will view you as an interchangeable commodity. It varies wildly out there.

We live in a time of tremendous interest in the arts. Never has there been as many artists alive than now. That means there is a lot of competition. Also, there is a wide variance in quality and prices. Schlock art abounds, while prices seem to have little to do with quality. I don’t claim to understand all of the art genres in the galleries, but I do know that our genre of space and astronomical art is definitely not understood, in part, because it is largely unknown. So it doesn’t do any good to trash the art you might not understand. Try to keep and open mind. After all, this is what we want of our dealers and collectors who are unfamiliar with our work.

At times this business seem arbitrary and capricious, even condescending and elitist. However, I’ve found some very dedicated, serious and passionate dealers, collectors, and artists here in New York. Space and astronomical art is a new art form. It is up to us to create the market for our work.

Ghost Ranch Workshop

Get your reservations in now for the New Mexico workshop!

It will take place from 9:00 a.m. (check in time) on the 14th of September to the evening of the 18th. Approximate cost per person will be between $50 and $60 dollars a night including food.

Location is the Ghost Ranch in Abiquiu, New Mexico with an elevation of 6,500 ft. Temperatures should be in the 60's during the day but cold at night. There will be a large painting room where we can set up, as well as have critiques in. There is only room for approximately 20 folks.

A tentative schedule of events is being worked up now. But most of the time will be spent adventuring, sketching, not to mention learning from and enjoying each other. Please contact Sarita Southgate for more information or reservations (602) 774-4393

Please note:

David Roth, manager for the Hayden Planetarium shop, would be happy to review postcards and prints for sale in the shop. During our exhibitions the shop receives numerous enquires regarding the availability of postcards and prints of the art on exhibit. In anticipation of this demand we are asking artists who are in the Art of the Cosmos show to send samples of postcards or prints which could be sold in the shop. This is no guarantee that the shop will carry your work; that decision is the shop manager's to make, not mine. Artists not represented in the show can send in slides or postcards. We are always willing to review work for both the planetarium shop and for possible inclusion in upcoming exhibits.

Thank you,
Dennis Davidson

Editor's Corrections and Apologies...

Nov/Dec issue -

The addresses for Sur Les Autres Mondes should have been credited to David A. Hardy, as opposed to the deceased Lucien Rudaux.

Apologies to Joel Hagen and Bill Hartmann - Their articles were a bit hacked up due to (as Joel put it) an illiteracy function in my computer.
THE FIRES WITHIN: Volcanoes on Earth and Other Planets
by David A. Hardy and John Murray

Most of us in the astronomical art field have what could be called a “burning interest” in volcanoes and their associated geological phenomena. I am always searching for new, interesting, well-explained resources pertaining to this fascinating topic. I just found one. The Fires Within (Dragon’s World publishers, 1991) is not only entertaining, but provides an excellent collection of paintings by our own fine artist David A. Hardy. Don’t look for photographic resources here; the visual strength of this book lies in the painted masterpieces which bring life to historical eruptions and to volcanoes in places we cannot visit, from the sea floor to the outskirts of our solar system.

The text, written by John Murray, is easy-going and usually quite entertaining. The author assumes a reader with little or no background in geology. For those with a good science background, this may at times be a bit frustrating, but Murray quickly moves on to more technical ground. His explanations become complex enough to satisfy a wide range of readership. One helpful feature of the book is that technical terms are italicized and explained. When they appear later, the page number containing the original explanation follows the word.

Murray knows what he is talking about. He is a research scientist at the Open University, where his specialty is volcanoes. He is studying Mt. Etna in Sicily, and in the past has set up study programs at several Central American volcanoes. He also has expertise on planetary and lunar volcanism, which is evident in the final section of the book: volcanoes in the solar system.

Another aspect of the book which sets it apart from others of the same genre is the fine quality of diagrams and cut-away views of specific volcanoes, events, and types of eruptions. One can learn much by simply leafing through the diagrams and reading the captions.

There is room here for only a cursory description of the magnificent paintings in The Fires Within. Hardy’s distinctive style has been put to good use in a multitude of historical scenes, reconstructions of famous eruptions, and depictions of remote volcanic landscapes. Many are wonderfully moody. One of my favorites is a night scene of the volcano Stromboli seen from a ship out at sea. The incandescent lava fountain atop the silhouetted mountain is reflected in the undulating waves. A similarly moody work shows a sunset view of the 1973 eruption of Iceland’s Helgafell above the fishing port of Heimaey. Hardy is perhaps at his best in some of the more ancient historical pieces. Here, we find the devastation of Pompeii, the firestorm of St. Pierre, Martinique, and a terrifying tsunami engulfing a Japanese village. Hardy had fun, too. He shows what a painter in 1669 might have done with the eruption of Mt. Etna, and what Atlantis might have looked like. From the lava cascades of Mauna Ulu to an eruption witnessed only by prehistoric behemoths, the visual feast is full and wondrous.

Perhaps the best summation of the book is done by the authors themselves at the end of the forward: “This book, then, is a collaboration between artist and scientist. Both share a fascination with the drama and beauty of volcanoes, coupled with an abiding scientific curiosity. Between them they hope to convey the excitement and variety of volcanoes, in both space and time, as well as imparting a great deal of information...” They have done well.
Space Art: Origins and Influences.
by David A. Hardy

The idea that astronomical art developed at least in part out of the work of artists such as those belonging to the 'Hudson River School' of the late nineteenth century, such as Thomas Moran, is accepted by most of us. (Not all: Jon Lomberg, for one, does not agree, saying that those artists 'really went there and painted the landscapes'. Good point, Jon - but a bit unfair really! After all, most of us would 'go there', given the chance. Instead, as I pointed out in Visions of Space, we do the best we can by visiting the most alien landscapes on Earth and transforming those into other worlds.

I see this not so much as a 'school' or continuation of a movement as being due to the fact that there is always a type of individual artist who, regardless of style, is not satisfied with everyday 'pretty' scenes, but seeks out landscapes which can inspire a sense of awe and wonder. I expect that you enjoy, as I do, looking at the works of early artists, be they Pre-Raphaelite or Romantic, and trying to imagine how they might have treated astronomical subjects. The Hudson River School were lucky in having the great vistas of the American frontier to inspire them; but in Europe, a century before, artists found inspiration from the wilder side of nature. Some of these are quite surprising. Let's take the years around 1780.

Have you heard of Joseph Wright of Derby? (He is always known by that name: Derby is about 50 miles north of where I live, in the Midlands of England.) He was born in 1734, and his first bent was for mechanics. He used to watch men, such as blacksmiths, at work. But by the age of 11 a love for drawing took over, and he is best known as a portrait painter. He made copious notes on pigments, palette layout and stability of paints. But although he earned his bread and butter by painting the local gentry in a fashionable style, he preferred subjects such as the blacksmith he used to watch as a boy, his figure highlighted by his furnace. Another good example is 'The Alchemist'. And his portraits were almost always painted by candlelight or moonlight.

After his 1771 exhibition he never exhibited a portrait, having turned to landscapes - preferably wild and mountainous, as in the Lake District (now known as Cumbria). He specialized in strong and startling lighting effects, which had a more luminous quality and were more dramatic than the rainbows of Constable and Thirtle. The biggest light effect he experienced was the eruption of Vesuvius in 1774-75, of which he made many sketches and paintings. He also painted the blazing southern moonlight of Italy. He went on to paint fireworks displays, grottoes and caves, and Gothic-like paintings with titles like 'Landscape with Ruins, by Moonlight' (c. 1780-82). I'm sure that anyone who has seen these, or reproductions of them, will agree with me that were he alive today, Joseph Wright would be a member of the IAAAN (realistic school!).

I doubt, though, if many have thought of Gainsborough in that light. But take his 'Mountainous Landscape With a Boat', drawn in 1780. At that time, a representation of mountainous scenery represented a startling innovation in British art. It is often said that a clergyman, the Reverend William Gilpin (1724-1804; his younger brother, Sawrey, used to help out Turner by painting animals in his pictures) was responsible for the later Romantic response to Nature, with his theory of natural beauty, and this may be true. But his Essay on Picturesque Beauty, in which he stipulated that a picturesque view must be rough and irregular, with contrasts of texture and colour - i.e. usually, mountains and lakes - was not published until 1792.

There is an apparent mystery here. Gainsborough did not visit the Lake District (Cumberland, to be precise - where Gilpin was born) until 1783. So how did he manage to produce the above drawing? A contemporary publication, Fourteenth Discourse by Sir Joshua Reynolds, gives us a clue: 'From the fields [Gainsborough] brought into his painting-room, stumps of trees, weeds, and animals of various kinds; and designed them, not from memory, but immediately from the objects. He even framed a kind of model of landscapes, on his table; composed of broken stones, dried herbs, and pieces of looking glass, which he magnified and improved into rocks, trees and water.'

It is perhaps because of this method of working that there is little sense of scale, or of awe, in Gainsborough's mountain scenery. His strength is in their composition and the strange and delicate colours. Have you never worked from models? Bonestell certainly did.

Perhaps other artists would like to write about artists who, but for the accident of their date of birth, might have joined our ranks? It's an interesting exercise.
1st European Space Art Workshop, Exhibition and Symposium  
Space Commerce 92 - March 21 - 26, 1992 - Montreux, Switzerland  

Call For Art

The organizers of Space Commerce 92 have asked the OURS Foundation to prepare an exhibition of space art for this year’s conference. A Space Art Workshop is being held with an accompanying exhibition that is to be displayed on the premises of the Palais de Congrès in the main entrance hall of the space technology exhibition. The exhibition of space art is being organized around the theme of “Art In Space - Space In Art”.

The artists attending the Workshop have been asked to bring examples of their art with them. These artworks will make up the major portion of the exhibition. Parallel to this a Small Format Exhibition is being organized as an opportunity for space artists around the world to add their art to this important event.

Space and Humanity

1992 has been designated as the International Space Year. It is also a critical year for the future of our planet. Global politics and economies are in flux, uncertainties abound and many aspects relevant to the future of our planet are at stake.

Under these circumstances it is also a critical time for the international space community. Just what does the future hold for humanity in outer space? Is space development really vital to the future of our planet and to our species? Will space exploration be manned or robotic? Will this unprecedented adventure be limited only to governments, or will industry and even individuals be able to play active roles? What are the realistic visions and missions of a “spacefaring civilization”? Is it already too late? The 1992 International Space Year will indeed be a year of reflection, a year to examine and set priorities and a year to gaze into the future.

Small Format Exhibition

A call for art addressing the theme of «Space and Humanity» is going out to the international space art community. To facilitate a large international participation, ease of shipping and uniformity of presentation the artworks are to be similar in just one aspect - their format. Any medium and material is acceptable but the artworks must conform to the following dimensions: 21 cm x 29.7 cm (A4) - which is the international standard for letter paper - the exact size of the paper of this announcement. Upon arrival in Switzerland, the artworks will be framed in standard metal frames and included in the Space Commerce exhibition. A photocopy catalogue will be produced and made available at cost to all participating artists.

Following Space Commerce 92, a second exhibition will take place at the OURS Foundation and Arthur Woods Gallery in Embrach, Switzerland in April, 1992. The OURS Foundation will seek other exhibition opportunities in the course of the 1992 and may even arrange to send the exhibition into orbit.

With the artists’ agreement, the art may be for sale - the OURS Foundation will receive a 35% commission. The artworks may be sent through the mail or by commercial carrier, well packed in an envelope or tube. Insurance, mailing and any customs costs are the responsibility of the artist. Sent as a letter these should not be a problem. Please include your name and address, the title and the price. The unsold artworks will be returned to the artists at the end of 1992.

The artworks must arrive by March 15, 1992.

Send art to:  
The OURS Foundation, P.O. Box 180, CH 8424 Embrach, Switzerland  
Tel. +41 1 865 08 53  Fax. +41 1 865 26 65
The International Space Art Network

The International Space Art Network introduces an unprecedented space art information service designed to serve the international space community. To be introduced in March 1992 at Space Commerce 92, this service will be made available to all artists, persons, private and public institutions, organizations and businesses that are active or interested in the work and activities of space artists. It is being initiated under the auspices of the OURS Foundation - a non-profit cultural and astronomical organization based in Switzerland.

The aim of the International Space Art Network is to compile, update and disseminate information about space artists, their work and their projects. This information, in the form of pictures, sound and text will be directly solicited from space artists around the world and filed in an interactive database called the Electronic Space Art Archive. This archive will be made available to all the participants of the network, to the international space community as well as to the general public on a yearly basis in a form which can be viewed on a standard television set.

All active professional space artists are invited to become members of the International Space Art Network. As the Electronic Space Art Archive will be distributed internationally, space artists will benefit by having their current and best work seen by a large audience - enhancing awareness of their work, their reputation and, hopefully - their livelihood as well. The Electronic Space Art Archive will be updated yearly and, as such, it will be a valuable reference and ongoing record of this new and emerging art form. Also, it will be a means for artists to be able to see the latest works of their colleagues.

The heart of the International Space Art Network consists of an electronic databank of images, sounds and information. The system is housed in an Atari Mega ST4 personal computer that has been enhanced with a real time video digitizing component and database software. Image input into the system is via a Canon ION still video camera, video recorder or by color scanner. The video signal can be frozen, the image framed, isolated, digitized to a 16 Bit depth with a maximum of 65,536 colors and then stored in the computer. The database system permits input of sound and text data and the linking of these data with the digitized images as well as the categorization and sequencing of the information. The information is currently stored on 44MB interchangeable harddisks. The storage medium will be continually upgraded in storage capacity as the network expands to a predicted maximum of 650MB.

Space artists are invited to submit examples of their artistic work in the form of 35 mm colour print negatives or 35mm colour slides. From these sources the pictures will be digitized and stored in the system. Added to each artists' document will be a sound track of their voice and/or music plus an information page listing the area of artistic activity, appropriate technique, exhibitions, and professional relationships. The information will be filed specific to artist and cross-referenced by category in the database.

In its primary phase the Electronic Space Art Archive (the database) will be recorded and made available for distribution on standard VHS videotape in European (PAL/SECAM) or U.S. (NTSC) norms, but the ultimate goal is to make the database available on an optical compact disk utilizing the emerging CD-I (Interactive Compact Disk) technology which is presently being introduced world-wide and will be internationally compatible.

The Electronic Space Art Archive will be distributed on a yearly basis to all members of the network and made available to the international space community, to journalists, to publishers and to the general public via advertisements and direct mailings. The archive itself may be accessed by modem and high resolution images of pictures listed in the database may be sent anywhere in the world to interested parties. In this case the OURS Foundation may serve as an agent for the artist's work.

Each artist member of the International Space Art Network will be required to pay a yearly membership fee of 75 Swiss Francs which will cover the costs of soliciting and inputting the data into the system and for their personal copy of the current Electronic Space Art Archive. For this fee an artist will be represented in the archive with an information page, ten digitized pictures and a 30 second sound track. For an added fee of 10 Swiss Francs per picture, a member artist can expand their presence in the archive. The Electronic Space Art Archive will be made available to non-members for a fee of 150 Swiss Francs.

To become a member of the International Space Art Network an artist must submit to the OURS Foundation the following: 1) a curriculum vitae, 2) a description of artistic technique and goals, 3) ten 35 mm colour print negatives or colour slides (the pictures should be taken in a horizontal manner and negatives tend to give better results), 3) a list of the pictures including title, size, year, technique and price, 4) a 30 second sound track (voice describing your work or background music) on an audio cassette tape and 5) the membership fee plus fees for any additional entries.

Send Membership Application and information to:

The OURS Foundation, P.O. Box 180, CH-8424 Embrach, Switzerland.

Payment to: (Cheque or Bank Transfer) (Credit Card: Number, Exp. Date & Sig. - Master/Euro Card & Visa)
OURS Foundation (Network 92), Swiss Bank Corp. 4002 Basle, Switzerland Acct. No. 10-574,921.0 310.
Airbrush

VORROR STORY

Ron Russell

Most of us enjoy the use of this wonderful tool, without which we would have a much harder time of feathered color blends and soft edges. Indeed, our airbrushes help us to create the verisimilitude that we and our audiences enjoy, and most of us would be hard pressed to give up this tool.

But there is a very grave danger to consider with their continued use and I wish to alert all of you to this. The toxic potential of the micro droplets inhaled into your lungs is very real. This is especially true of paints formulated from heavy metals like lead, mercury, arsenic, chrome and cadmium. Until we have comprehensive labeling on our paints and pigments, I would be very careful of them!

I was developing bad headaches that aspirin wouldn't help, a slight tremor in my hands, muscle weakness, unsteady gait and mild depression. When I dropped one of my airbrushes on my studio floor, in a most uncharacteristic lack of control, then I knew I was really ill. Just what could it be? After lots of medical tests - none of which measured heavy metal contamination - my doctor said I was developing multiple sclerosis and too bad but not much could be done. No cure they said, nerve damage forever! What a fate for a painter! Well folks, we've got to learn to question our narrow minded allopaths and look at the wealth of health and healing aids provided by alternative medicine.

A doctor of Osteopathy was smart and found high levels of mercury and cadmium, and suggested a diet high in sulphur. Foods like cabbage, broccoli, brussel sprouts, onions, and garlic act like a claw and grab metallic ions and transport them out of the body. He also suggested chelation therapy (a Greek term for claw).

I am recovered now and feel a duty to warn my fellows of the dangers of overspray when using an airbrush. You must arrange some sort of air exchange system or vents and filter traps or something to avoid the possibility of compromising your health.

The results of all this for me is change on many levels. First, I'm very aware that the overspray from our airbrushes can be quite dangerous and is to be avoided by good exhaust ventilation and masks.

Secondly, I am resigned to eating sulphurous vegetables as a main component in my diet as the remaining heavy metals slowly leach out of my fat tissues where they are cunningly stored.

Thirdly, I take the sulfurous supplements L-cysteine and L-methionine as well as vitamin C with a glass of good water early in the morning well before breakfast.

And lastly, I am very thankful to alternative medical practitioners who helped me to question the limited knowledge of the orthodox AMA/pharmaceutical doctors, and in doing so helped me regain my health.

Contest!

Michael Carroll

Announcing An IAAA Exclusive Contest For New Artists! To further encourage the use of IAAA archives, the IAAA is proud to announce our first members-only competition.

Who is eligible: If you have been published in a national magazine less than twice, you are eligible for this contest. This is open for both Active and Associate members.

Objective: To paint an astronomical landscape based upon material in the IAAA archives. You may use the catalog sheets or check out material.

Style and format: All styles are acceptable. This particular contest is for flat media such as paint or ink drawing. In the future we will hold similar competitions for other types of art (3D, video, etc.).

Prizes: First prize will be a FREE registration to the next IAAA workshop (worth up to $500, depending on site), half-off membership in IAAA for one year, plus the winning art on the cover of Pulsar (a possible portfolio piece!!). Second prize is $20.00 (US), half-off membership in IAAA for one year, plus winning art on the cover of Pulsar. Special mention goes to the artist which makes best use of workshop-related visual material for the art. This prize is half-off IAAA membership for one year, plus a cover on Pulsar.

Entries: Please submit 35mm slides to Pulsar (no original art, please). Entries will be judged by a panel of three judges. All entries must be postmarked by June 30, 1992. Winners will be announced in the Sept/Oct Pulsar. In the next issue of Pulsar there will be at least two more inserts for your archive catalog, and a short note about the archives.
Special Announcement...

Well, after quite a long time, I am about ready to begin work on the space art newsletter that I proposed much earlier this year. I would like to implement Kara's suggestion that this newsletter replace the existing (or non-existing as the case may be) Parallax. While published with the cooperation of the IAAA, the newsletter would be an independent publication available to IAAA members at a discount. At the moment I plan on 12 issues a year at a non-member rate of $36. This version of Parallax would publish material relating to the history and practice of space art, biographies, and profiles, articles on collecting, creating, displaying, purchasing and exhibiting space art, the philosophies of space art, general interest news about the IAAA, painting materials and techniques, etc. There would be no dialog pertaining to the internal machinations of IAAA; this would be solely reserved for Pulsar.

Contributions of material are welcome, of course. Since Parallax would be available to the general public it would be an excellent advertisement for both the IAAA and space art in general. I plan to advertise its existence in publications such as Air & Space, Ad Astra, Spaceflight, and so forth.

Please send any comments or suggestions or articles to:

Ron Miller
Rt. 2 Box 851-E
Fredericksburg, VA 22405

Letters to the Editor...

I'm always interested in David Hardy's reports; and especially liked his self-description (p.2, Nov/Dec) as "currently self-unemployed." I wish I'd thought of that, as it describes my situation, currently and in much of the past year! I enjoy the cartoon and little illustrations, as long as they are space-relevant and well done. However, as space (in the other meaning) always seems to be in short supply, they should be used when worthwhile for their own sake, and not just as filler. The cartoon in this issue is amusing (and VAG's on art materials hazards, p. 19 Nov/Dec, is relevant to growing concerns of many of us). The plump shuttle (p.12) could have been titled "After the Holidays..." This issue was a bit light on content, and I would like to see a return to more substantial articles on ideas, techniques, etc., as in some recent issues. However, I understand that you're at the mercy of members, as you must wait and see what we send for your use; and I can't complain much, as I've been as guilty as anyone of sending you nothing substantial to print.

Robert G. Brust
Dear Artists,

The 1992 International Space Year has just begun and the 1st European Space Art Workshop, Exhibition & Symposium is less than 3 months away. Even with the recession in full blast and the world rearranging itself in unpredictable ways, we were pleased that many of you contacted us. With the interest expressed so far, we can already promise a diverse and interesting event with approximately equal interest from both sides of the "Art in Space - Space in Art" spectrum.

This letter is intended as an update on developments and logistics and to give you some idea of the program at this stage. It is also another invitation for your participation and personal contribution. And even if you can't attend in person, we would like to invite you to add your art to the "Small Format Exhibition" and/or join us via your presence in the "International Space Art Network & Electronic Archive." These projects are explained in the center insert.

As of today, the Exhibition will present artworks from artists coming from Germany, France, Sweden, Switzerland, and the United States. A special presentation of the work of Luděk Pesek is being arranged and he plans to join us in Montreux for at least one day. Also we plan to show documentation and models of several "Art in Space" projects, not only the OURS, but also "ARSAT" of Pierre Comte and the "Celestial Wheel" by Jean-Marc Phillips, both of whom, have expressed interest in making a presentation of their work in the Symposium.

William Hartmann will arrive from the U.S. to address the burning topic of "Space Art vs. Space Art" as will as give us a history of the I.A.A.A. and "Space Art as a synthesis of Science and Art." Kitsou Dubois, a modern dancer from Paris, will discuss weightlessness and dance, and will present her video of her recent parabolic flight and hopefully, make a dance performance that integrates this experience. Dr. Marco Bernasconi will discuss inflatable space structures technology and the possible applications for sculpture in space. Ruth Trapane will discuss "encaustic" painting technique as an ideal media for space art. And, if the launch of his astronomical experiment does not coincide with our event, Roger Malina, astronomer, editor of LEONARDO and president of the International Society of the Arts, Sciences, and Technology, will be on hand to share his views on the role of the artist in space exploration. I will speak about past and future OURS space projects and the aims of the OURS foundation.

Though the official deadline for contribution proposals to the Symposium has passed, we are still receptive to your ideas and will do our best to integrate any promising presentations if at all possible. As several people have indicated that they plan to bring along family members, it appears that our reserved hotel is going to be soon fully occupied. We may be able to accommodate a few more in a neighboring hotel. This, a first come first served policy is in effect which is based on the date of your payment. As soon as we receive notice of your payment we will send you a confirmation. Please note that on site registration will be subject to a surcharge of 150 Swiss Francs and that hotel rooms in Montreux will probably cost $100 or more a night.

Those of you who are arriving from outside of Switzerland will need to send us a photocopy of your passport indicating your pass number, your permanent address and the dates of your arrival and departure so that we can obtain the 8 day Swiss Railway pass in advance.

Concerning the art you wish to bring with you, you are advised to have some documentation on you, showing that it is your personal property and that it is part of your presentation at a space art conference. If it fits inside your suitcase you should have no problems going through customs. If in doubt, you may ship your art to us in advance but please arrange for your shipper to be responsible for customs fees which are 10% of value and should be recoverable when the art is returned to you. Frames are available in the sizes of 40 x 50 cm, 50 x 70 cm, and 60 x 80 cm for works on paper. Please let us know in advance of you need these.

Those of you wishing to have your art available for sale or wishing to leave it in Switzerland may contact me at the Arthur Woods Gallery at Dorfstrasse 75, CH-8424 Embrach, Switzerland for further details. There, I am planning a "Space Art" Exhibition beginning right after the conclusion of Space Commerce 92.

We will have art materials available for those wishing to sketch or paint during the workshop. Our trips to a Swiss mountaintop, to CERN - the European particle physics research facility, as well as the space technology
exhibition at Space Commerce should provide plenty of inspiration. A communally produced painting at Space Commerce and a Workshop T-shirt are also possibilities for us to be creative together.

We would be happy to assist those of you wishing to extend your stay in Switzerland or in Europe in any way we can. If you have any such plans, please ask. It may be of interest to some of you that the European Space Congress will take place in Munich, Germany the week after.

The OURS Foundation once again invites your participation at the 1st European Space Art Workshop, Symposium and Exhibition. If you cannot join us in person, please plan to participate in the "Small Format Exhibition" and/or be with us electronically via the "International Space Art Network & Archive." Looking forward to seeing you in Montreux and wishing you a successful and happy 1992 International Space Year, I remain,

ars ad astra

Arthur Woods,
President

Exhibits Update
Beth Avary

Art of the Cosmos
It was an honor to be asked to give a slide show of Art of the Cosmos the other night for YLEM, Artists Using Science and Technology. Andrew Fraknoi, Executive Officer of the Astronomical Society of the Pacific and editor of their popular astronomy magazine MERCURY, gave his Grand Tour of the Universe talk before I went on, setting the stage, so to speak. Some of the paintings in the show were the same ones in the original exhibit that Fraknoi and I put selected together, but most of it was new. The original art of the Cosmos exhibit was held at the Lawrence Hall of Science in 1987-8. Andy appeared impressed by the new show, and asked for the names of several people to contact. He is thinking of having a small section in MERCURY for astronomical art, and said he would be in touch to arrange something. Close to 100 people came to the event, and from the comments I received afterward, they seemed to really enjoy the art!

Views of the Solar System
Don't forget: 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. 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.

CONTACT
An organization started by Joel Hagen and Jim Funaro called CONTACT will hold its yearly meeting in Palo Alto the first weekend in March. An alternate world building group, they will be joined by folks at NASA Ames this year. There will be a small art show of painting, sculpture and computer art. Call me if you are interested. Beth Avary (415) 851-3125.
CALENDAR

1992
- March - CONTACT meeting - contact Beth Avary (415) 851-3125
- March 15 - Deadline for Smshl format show in Switzerland - see insert and... deadline for IAAA contest, see page 13 of this issue.
- March 21 - 27 - First European Space Art Workshop - contact Arthur Woods, see insert.
- September 14 - 19 Workshop at Ghost Ranch in New Mexico, contact Sarita Southgate (602) 774-4393.

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 everything is on a Mac based system using Pagemaker 4.01 for Pulsar, and membership is on WriteNow 2.0

Address Changes:
MariLynn Flynn
925 North Stapley Suite B
Mesa, AZ 85203
(602) 898-4290
FAX (602) 833-3206

Wayne Parrish
1507 Marlce Ln.
Arlington, TX 76014-1437
(817) 265-4138

Andreas v. Rétyi
Herzogsweg 21
8635 Dörfles-Esbach
b. Coburg
Germany

Accidentally left out:

New Member:
Christopher Mark Hempsell
10, Silverbirch Ave.
Stotfold, Nr. Hitchin
Herts SG5 4AR
England

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 semblance 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