IAAA Artist Gallery—Pluto

**Pluto and Charon**—acrylic on round canvas, Simon Kregar

**Overlooking Nitrogen Ice Glaciers on Pluto**—digital, Ron Miller
From the Editor

Welcome to another edition of the Pulsar. There are so many new discoveries, new leaps in technology in space exploration, and so many of you are doing incredible things with your art! I am sure there are many of you who are creating beautiful things out there who have not shared with the IAAA and I want to invite you to please send in your happenings. This issue highlights artists who have been with the IAAA from the start, are working in textiles (not a traditional medium for space art, but incredible work) and creating calendars in an unusual format. I have received a few articles and announcements a little too late for publication in this issue, but be assured, they will be in the next one.

Enjoy, and until next time, Ad Astra!

Erika McGinnis, Pulsar Editor, Pulsar-editor@iaaa.org

Table of Contents

Gallery showcase ..........................  P. 2, 16—19
Kudos ........................................... p. 4
Welcome New Members .................... P.5
Featured Artist: Roger Ferragallo ........... P.7-8
From Space Art to Space Art Quilting By Robin Hart ...... p. 9—12
An Evening With Alexei Leonov By Nick Stevens ......... p. 13
The Heritage of Astronomical Art in Arizona By Michelle Rouch .... p. 14-15
Gallery Showcase ........................................p. 16—19
Board of Trustees ........................................p. 19
Letter From the President ......................... P.20

Cover art: The Brain: A Cosmic Imperative, No 1 -2014- Roger Ferragallo

Art Science Collaborations, Inc ASCI, October 11, 2014 - March 29, 2015, at the New York Hall of Science

23"h x 34"w, Lightjet 430 print,

I remain awe-struck by the brain-mind which is a monumental work-in-process driven by a sublime cosmic imperative and complexity that knows no bounds. The human cerebral cortex is a thicket of branching neurons with 125 trillion synapses that roughly equal the number of stars in 1,500 Milky Way galaxies. I’ve spent a lifetime developing a visual language that takes the measure of this cosmic-colossus. It is near impossible to describe our unique human brain. My painting continues my attempt to develop a metaphoric visual language that embraces the inscrutable and wondrous brain as it relates to our universe.
**Kudos for members of IAAA**

**Don Davis**—published painting with this article about the North American mammoth extinction controversy: [http://wattsupwiththat.com/2015/01/07/study-casts-doubt-on-mammoth-killing-cosmic-impact/](http://wattsupwiththat.com/2015/01/07/study-casts-doubt-on-mammoth-killing-cosmic-impact/)


**Adam Block**—astrophotography was featured in Private Space Series: [https://www.youtube.com/watch?v=2m_GZ6iCob4](https://www.youtube.com/watch?v=2m_GZ6iCob4)

**Michael Carroll**—published in the May edition of Astronomy Now, an illustrated article entitled "Living the Dream on Titan"

**Dana Berry**—July cover art for National Geographic (and inside illustrations).


A whole bunch of you were involved in the making of the Nova series Chasing Pluto: Dan Durda, Ron Miller, Joe Tucciarone, Dana Berry, and Bjorn Jonsson. Sorry if I missed anyone, but here are the credits: [http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit1.jpg](http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit1.jpg) [http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit2.jpg](http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit2.jpg) [http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit3.jpg](http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit3.jpg) [http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit4.jpg](http://www.boulder.swri.edu/~durda/iaaa/NOVA_credit4.jpg)

**Most inspiring quote from the listserve:**

“This of course is a testament to the education and research done by the artists of the IAAA! I have been BLOWN away at the IAAA involvement and participation with New Horizons and Pluto! From Ron Miller on Nova, Dan Durda's New Horizons CGI model, Don Dixon's fantastic predictions, Carter Emmart, Don Davis and Andy Chaikin in the forefront of the NH PR and audience to David Hardy's work stolen for the BBC and the countless others! If there was any doubt our organization was irrelevant that has been soundly put to rest by all this activity and all the interest at least in our local community! AD ASTRA! and congratulations to all our artists who dared to dream the impossible DREAM!”

— Simon Kregar
Marc Ward—The hole in the fence was irresistible to an 8 year old boy with the early signs of testosterone poisoning. It was forbidden fruit. It was a grand adventure. It was such a quest, I was afraid to tell my friends about it… so, I always went in alone.

Growing up in Central Florida during the start of the Space Age was a life-shaping event. The hole in the fence was the perimeter surrounding the Air Force base. I made many clandestine trips through that hole and into the slash pine and palmetto woods. There were the animal sounds in the underbrush, the sound of trucks, and men talking, plus the heightened sense of doing something excitingly “wrong”. But, I had found the “mother lode”. It was the buried treasure for a far too inquisitive elementary school kid. I had found the dump.

And, the riches to be found there were fabulous. I dragged home radio equipment and other things with dials and knobs. I found things with levers and hoses. I had found the future artifacts of humanity in a large sandy pit. I had no idea what some of these things were, but they were cool and I was touching things that were part of the process. It was the process of making the rockets thunder into the sky. But, some of the coolest things were the 8X10 black and white images of rockets. I knew what they were. They were the documentation of our reach into the heavens. Well, it wasn’t that all encompassing of thought for a little kid, I just knew these were cool pictures.

The bedroom walls of children are the blackboards of their future. The first images I taped to my walls were those landfill-liberated 8X10’s of multi-stage boosters. Vanguards, Thors, Redstones, Atlas Centaurs, Titans, Satmars, and the numerous and always active Deltas. These were not just the rockets of a child’s imagination. They were very real… and I had the pictures to prove it. I was granted the privilege of standing in my front yard or at the beach and seeing these massive machines vault into space. I heard them… and I felt their earth shaking presence. I stood in awe with tears that I couldn’t understand or define, running down my cheeks.

I was a witness to history, standing on the side of the road in Cocoa Beach as John Glenn rode by in a local, impromptu parade before the nation held the ticker-tape parade in Manhattan. A man that lived near me had just orbited the Earth! He had sat on the tip of one of those flaming, ground-shaking machines and rode it into space and around the planet. My childhood awe and fascination with space and it’s exploration is still close to my heart and in my nightly dreams.

I left my native Central Florida in 1972 after the invasion of a giant, three-fingered cartoon rodent named Mickey. His magic kingdom changed the landscape and I was off to the hills of East Tennessee where I earned the much prized and always lucrative, Bachelor of Studio Arts degree. Was it Voltaire,… or maybe Groucho Marx, that said; “The world has no boundaries when you have no marketable skills”…. A few decades later, I’m still exploring the worlds of “no marketable employment skills” with the skills I’ve learned by never being directly employed. (www.cosmicvue.com )
New Members (continued)

Paul Lehto—I am 25, currently work as a martial arts instructor in the Sandhills area of North Carolina, I began creating space scenes with spray paint a little over two years ago. I started out with a couple cans of Wal-Mart brand paint and now I have a huge bin with at least 30 different colors from Liquitex and Montana. I have a facebook page under "Merkyrie Space Art" which has many examples of what I do, and currently in the process of making my own independent website (any advice on that would be greatly appreciated!) I really look forward to getting to know fellow members and doing some work, and learning new techniques to employ in my own work! Feel free to contact me and ask anything or just chat it up.

StorySTell Art by Vanessa Sancho

"A year and a half ago, I felt the pull to create a calendar with my first pastel paintings of galaxies and nebula. The calendar grew to hold also in it worldwide stories about the skies and info about astronomical events.

Now, I am in the process of crafting StorySTellArt 2016. As its older sibling, it merges art, stories and stars in a English-Spanish wall calendar, printed in FSC.

Though this time we go a few steps further: its aim is to help us remind we are cyclical beings in a cyclical Universe.

We are coming back to Earth, gazing at the cosmos through the spaceshift windows, and the eye that sees heaven and earth is the same that is being seen, and then unfolds itself as 16 lunar months in the shape of flowers, which change their colors as the seasons go by. Small planets, constellations and zodiac signs marking solar and lunar journeys appear in the petals, and the corners of the eye will be the place to show illustrations related to the full moon that we are into.

There's a lot more to it, though you'll have to discover it by yourselves!

You can find more pics and details in here: http://www.viviendoelcambio.com/storystellart2016-en
Vanessa Sancho - storystellart@viviendoelcambio.com"
Featured Artist:

Roger Ferragallo

Since joining IAAA when it was forming here in San Francisco, I have felt that it has been an organization which I could support and believe in. I have enjoyed and deeply respect the Space-Art paintings done by member painters for their imaginative creativity and studious attention to scientific veracity. I admire these amazing works as fine art paintings that deserve to be heralded by galleries and museums world-wide. Thanks to the IAAA, they inspire and set the stage for public and professional support to further the exploration of our solar system and beyond.

My participation in the IAAA has been an inspiration to me and began with my having submitted one painting (“I Am What I See”) for the original exhibition that premiered eventfully at the California Academy of Science in San Francisco (1987). I was a member of the organizing committee that conceived of this show and without the gracious support of Lynette Cook, who was at that time, Staff Artist-Photographer of the Morrison Planetarium who made possible the exhibition space. The show had legs and would travel for many years under the aegis of the newly formed IAAA.

In the spirit of IAAA participation, I am submitting several recent digital paintings to Pulsar that carry spatial cosmic themes shown at the NY Hall of Science and mirror the body of my work. These surreal, largely philosophical, digital pieces arose from my first serious cosmic space painting created in 1962, titled, “Birth In Space”, done with oil crayon pigment on a wood panel measuring 20" x 30". It was the seed that re-ignited my early interest in an art of space and light which on hind-sight owes much to my four years in the air force with some of the time spent with the 21st Fighter Group in Iwo Jima during WWII. Those years led me to a GI Bill art education at the Chicago Art Institute (BAE ’50, MAE ’53). Early on, as a student at the Art Institute, I filled my sketch books with cosmic drawings that mirrored my interest in astronomy, cosmology and science. I was immensely influenced by the Institute’s many gallery shows and in particular, Hungarian painter, sculptor, photographer, film maker and Berlin Bauhaus professor, Laszlo Maholy-Nagy who authored, “Vision In Motion” (1956) and had settled in Chicago (Director of New Bauhaus) in 1937 (due to the Nazi crisis in Germany). Moholy-Nagy’s theoretical writing and his gallery collage light and kinetic constructions led me to acquire a 16mm Bolex film camera to virtually paint in light with a machine I called “a light generator.” I also came under the spell of visiting (“painting with light”) cosmic “Lumia” pioneer, Thomas Wilfred who personally toured me through the Chicago hotel where his clavilux installation in their ballroom featured—motion-driven light and color-form projection on a massive substrate that measured 200 ft in circumference. (continued)

"Panspermia in the Veil Of Her Moon", 2008 - Roger Ferragallo
23"h x 34"w, Lightjet 430 print, 2008

"Panspermia in the Veil Of Her Moon" derives from my interest in science and has driven me to view how profoundly connected we are to a vast fine-tuned universe that has in the past 75 years brought about an extraordinary higher consciousness of our place in the greater cosmos. This emergent view touches all of us to the extent we are participatory guardians of precious planetary life and this consciousness may well point us towards spreading life throughout the solar system and beyond into our galaxy. None of this will be possible without respect and reverence for mother earth, life and science. I chose to symbolically configure mankind evolving in dynamic flight with awe, science and space from an initial cosmic birth,

"The Muon Enigma" 2009

Muons (subatomic particles) mysteriously come from high energy cosmic rays crashing down on earth and they pass through each of us and earth from all directions; 600 extremely high energy particles pass through the atmosphere and through our bodies every minute.

View an exciting video of his work here: http://www.youtube.com/watch?v=awkGbVz30I
It was inspirationally enthralling to watch this pioneer artist play the keys of his image driven light generating Lumia console, as if an 'organ' pianist!

After graduating from the Chicago Art Institute I worked as a Designer in Chicago and returned to San Francisco in 1957. I continued to make films, worked as an Industrial designer and theatrical set designer for modern dance. I had also began my art-media college teaching career in 1960-88. As the 70's approached, I explored the reality of a stereoscopic light-space aesthetic with large acrylic canvases (employing cross-free-vision). When computers hit the scene in the early 80's, I characterized the first DOS computers to be something of a miracle, abandoning pigment, dye and ink to favor painting exclusively with what I called "a light generator in a box." This led to a series of digital cosmic themed works embracing both stereoscopic and planar cosmic "light" space-paintings that continue to this day. (documented: www.ferragallo.com)....

"Transmutation of Matter into Causal Energy", 2011-
23"h x 34"w, Lightjet 430 print,

My art is driven by science and more recently, springs from on-going collaboration with cosmologist Conrad Ranzan who, with rigorous science, supports a "Dynamic Steady State Universe" (DSSU) theory. Astrobiology's recent discovery that interstellar space is filled with organic molecules is abundant in my imagery, such as benzene, oxygen, and even a cloud of sugar found in our galaxy! In this work, "Transmutation of Matter into Causal Energy," evolution is depicted symbolically via a man and woman locked in spiral motion emerging from a supernova. We know that intense heat, motion, and chemistry generated by supernovas are responsible for "cooking" our Table of the Elements and metallicity from which earth and all life arose. An image of the sun takes center-stage because all life-forms on our planet rely on its Alchemic energy -- indeed, harnessing this force, may become our answer to the development of non-polluting chemistries to benefit the planets atmosphere, oceans and general health. Perhaps the Earth's [and our] beginnings will be deciphered through chemical analysis of rock samples retrieved during robotic explorations of the solar system. As stardust beings and custodians of life and planetary health, we must urgently become more aware of the role chemistry plays in Earth's biosphere if our species is to survive into the future.

"Saturnalia Hexagonus" 2009
In Saturnalia Hexagonus, I contemplate the aesthetics of hexagonal geometries found throughout nature. There exists a huge mystery in the solar system: Why does Saturn display on its north pole a sharply defined rotating hexagon some 25,000 kilometers across, big enough to contain four Earths? (Discovered by Voyager 1 in 1980 and documented again by a Cassini craft in 2006, 26-years later)
From Space Art to Space Art Quilting
By Robin Hart

From the time I can first remember, art has always been the center of my life. At the age of three, I told my parents that I was going to be an artist when I grew up. Keeping to my chosen path, I have pursued both a professional career as a graphic artist/designer and expressed my personal creativity in fine art. During my college years, I was encouraged by one of my professors to incorporate something I was passionate about into my art. I had always been fascinated with space, astronomy and the space program, and when I integrated that subject matter into my work, I had an explosion of creativity that has continued over the years.

In the 1980’s I saw a PBS special on TV about space artists and the IAAA. I knew that here was a group of kindred spirits that would understand my cosmic perspective. I became a member after spending some time trying to find this elusive group. It was much harder in those days to locate an organization before the Internet and the worldwide web. In the last 40 years, I have participated in showing my work in juried art shows and galleries and had one of my paintings on tour around the world in the IAAA Artists’ Universe show. In my early twenties, I also had two one-woman exhibits of my space art at the Griffith Observatory in Los Angeles.

Over the years I have used a wide range of media for my space art; including watercolor, graphite, color pencil, acrylic, and airbrush with gouache and acrylic.

When computers, software and printers became sophisticated enough to considered as a serious artistic tool around the year 2000, I began to move most of my creative endeavors over to that platform. I have found working in digital media liberating and it has allowed me to express myself in ways that would have been more limiting in traditional media. I now do all my painting digitally and have traded paint for pixels and brushes for a digital tablet with a stylus pen. I use programs such as Photoshop, Painter and Adobe Illustrator to create my work on the computer.

The Great Spiral Whirlpool Galaxy 1
Since my digital painting is highly realistic, and I didn’t want my current work to be indistinguishable from a Hubble photograph, I decided to look for a new unique way to express my space art. I started doing art quilting about five years ago, and quickly saw that working with fabric and threads would be an excellent medium for depicting the cosmos. Art quilting is not like the traditional quilting that your granny did. It is a free form, fine art medium, where you create a tonal painting by using fabric, appliqué, and threads to build an image. I joined a local art group of fiber artists called the Mountain Art Quilters and decided to create my first space piece. We have to complete at least one challenge a year (from a list of subjects) to stay in the group and the one I selected was “Illusion of Motion.” I decided to do a close up of the planet Jupiter with two of its moons and swirling bands of gas. (See picture above) “Jupiter and Moons.” I used a range of orange colored batik fabrics to mimic the frenetic motion of the gaseous bands around the planet and then free motion machine stitched around the areas for emphasis. (Free motion stitching means that a person guides the fabric through the machine needle in patterns with only your hands. It is much more technical than traditional machine sewing, because the pressure you apply to the pedal with your foot, combined with your hand movement, dictates the length of each stitch. In regular sewing, “feed dog” guides push the fabric through the needle, keeping the stitch length consistent. These are lowered in free motion quilting.) My Jupiter piece was well received by my group and I won a “Best Interpretation of Theme” award for my efforts.

Another work that I did for a self-portrait challenge was “Myself in Eclipse” (See picture #5). I used a series of batik fabrics to show the sun’s progression in and out of eclipse with my self-portrait in the center of totality. This piece was one that was more whimsical in nature.

The next year, 2013, I began my most ambitious space art piece for the “Going in Circles” Challenge from my MAC group. I also found out that one of the local quilting shows had a space theme that year called the “Fabric of
Space” challenge. I designed this space art quilt to fit into both categories. The subject I picked was the Whirlpool Galaxy, inspired by a Hubble photograph. The title is “The Great Spiral Whirlpool Galaxy” (See Picture #1) and it was a labor of love that took me almost three months to complete. I divided the photo into a grid and designed a pixilated grid background, by choosing fabric squares that matched each corresponding square in the photo. I chose this technique because it is reminiscent of the old NASA photos that were low res and pixilated, which gave the background interest. These were all sewn together in adjoining rows. I then used appliqué to simulate the sweeping dark and light gases of the spiral arms. I used other brightly colored appliqué pieces and intricate stitching to highlight the gas clouds and stars of the galaxy. I then finished the piece by sandwiching the top, batting and back fabric together and free motion stitching all around the piece. This art quilt won another theme challenge award in my MAC group, a number of awards in several shows, was juried into the Pacific International Quilt Festival and is in Ron Miller’s “Art of Space” book.

In 2014, I created another deep space quilt inspired by a recent photo of the Ring Nebula from the Hubble Telescope. The title, “Eye of the Cosmos, the Ring Nebula.” (See picture #3, below) This was another challenge winner in my MAC group, for my design and integration of colored cheesecloth into the ring portion of the piece. I again used the grid method for the background, appliqué and a lot of stitching to simulate the violent ejection of the stellar gases from the dying star.

My latest space art quilt is titled “Ascension Island - Night of the Turtles, the Comet and the Blood Moon” (See picture #4, next page) The quilt was inspired by an excerpt of an article about a triple event of the green turtles laying eggs, during a full lunar eclipse, while a comet blazed in the sky on Ascension Island, in the tropics many years ago. This is my original illustrated design that I created as a vector file in Adobe Illustrator. I then worked with Julie Jones and her Art From the Soul company to have the digital file output on cotton cloth on a large format ink jet printer. I then embellished the design with a variety of colored thread and free motion machine quilting, with batting sandwiched between. I also used some fabric paint as well. This was an opportunity to push my creativity and explore new techniques, using digital printing of my original artwork on one piece of cotton fabric, rather than sewing the pieces together. There were a lot of small details in this art quilt that took careful patience in the free motion quilting. Doing the concentric circles in the sky, was a painstaking yet worthwhile endeavor to undertake, and it took many tedious hours to create the design pattern.

(continued next page)

Eye of the Cosmos, the Ring Nebula
Another MAC challenge winner for the “Nightscape” challenge and a recent 1st place winner in a local quilt show, I plan to enter this art quilt in a number of other shows this year.

I have decided that I would like to do a deep space series of 8 to 10 pieces and eventually have a show of the space art quilts in a local gallery. I also hope to create another one of my deep space art quilts later this year featuring “The Pillars of Creation”.

*Ascension Island: Night of the Turtles, the Comet and the Blood Moon*

*Myself in Eclipse - Self Portrait*

Robin Hart

Dan Durda shared this exciting link of things to come: [http://www.blueorigin.com/](http://www.blueorigin.com/)

This site has video of astronauts sharing their experience in space, highlights from the first flight, and even a jobs listing section for those of you interested in a change.
An Evening With Alexei Leonov
By Nick Stevens

Yesterday evening I went to the Science Museum for a talk by Alexei Leonov, first man to walk in space.

It was seriously good - despite being in his eighties he was full of energy, and extremely witty, (not easy when it's largely coming through translation). He just had a couple of blackboards, and sketched out what he was talking about as he went along.

It started with a video chunk from “Gravity” (he was apparently a consultant, as is one of mercifully few who have experienced the threat of being separated from his craft), and was followed by a clip from a forthcoming Russian film about space pioneers, (due next year), which looks if anything even better.

His talk was seriously wide ranging, covering everything from his own experiences in space, (varying from the utterly scary when he could not get back in and had to let most of the air out of his suit), to the funny (hearing state radio announce that he had already landed safely and was relaxing as he flew over Russia),

It covered his meeting Wernher von Braun, what he loved about the film 2001, and various exchanges with notables in the audience, including Brian May, and Helen Sharman, (his star pupil!), and at the end he presented a portrait to Steven Hawking, (also present), and joked that the next “Starmus” gathering would be in the Canary Islands, because it was easier to ship Steven there!).

He spoke briefly on the Soviet manned lunar program, blaming Korolev for being too cautious, (12 g re-entry was the issue - Alexei said he had been through 14 and considered it survivable - ouch! In general, like most astronauts, he was deeply scathing of the level of automation required for safety, considering that it lead to long delays, increased costs, and no safety benefit. He was particularly scathing about the Buran program in this regard.

There was much mention of what sounds like a truly impressive exhibition which will be at the London science museum this autumn - with over 300 major artifacts covering the dawn of the space age, shipped from Russia, most leaving the country for the first time. In fact, the session started late as our route to the auditorium was closed as Valentina Tereshkova’s “Vostok 6” was being moved through the galleries!

I was hoping to present him with a copy of my N-1 book at the end, but he was clearly exhausted, and there were still people queuing up to have books signed by him. I settled for handing a copy to a BIS official, who promised to ensure he would receive it.

A wonderful event, very glad I managed to get a ticket!
The Heritage of Astronomical Art in Arizona

By Michelle Rouch

Humans from all over have always imagined distant worlds. Arizona is no different and has an amazingly rich tradition of Astronomical Artists which continues today. The Flandrau Science Center and Planetarium proudly hosts “The Heritage of Astronomical Art in Arizona,” organized by the Tucson-Chapter of the International Association of Astronomical Artists (IAAA). This collection of masterful paintings sparks people’s imaginations and takes them to galaxies far, far away. Flandrau Exhibits Director, Bill Plant, hosted the art opening event. The evening was heralded with a presentation entitled "Dreams of Other Worlds" by Chris Impey, Distinguished Professor and Deputy Head of the Department of Astronomy of the University of Arizona.

Special featured works are on exhibition by Robert McCall, Chesley Bonestell, and Adolf Schaller, as well as IAAA founding members; Dr. William K. Hartmann, Kim Poor, Pamela Lee and Marilynn Flynn. IAAA Artist members showing at the event include: Earl Billick, Adam Block, Theresa Hentz, Dinah Jasensky, Simon Kregar, Mark Prusten, Michelle Rouch, Jim Scotti, Reid Silvern, and Matthew Stricker.

The "Heritage of Astronomical Art in Arizona" show will be on exhibit June 13th through August 30th at the University of Arizona’s Flandrau Science Center and Planetarium, 1601 E. University Blvd. Admission to the Science Center is $7 dollars for adults, $5 for kids 4-17 and children 3 and under are free. It is open 7 days a week and hours vary.

Our organization would like to thank Flandrau Science Center and Planetarium, Exhibits Director Bill Plant and his staff in giving our local artists this opportunity. Special thanks to Jamie Molaro, PHD candidate who has recently won the award for Outstanding Service and Outreach and who had offered to jury the show and selected the best pieces. We want to especially thank University of Arizona Museum of Art (UAMA) Archive of Visual Arts (AVA), which houses a collection of over 200 pieces of artwork by Robert McCall, for including 'Visitation' into the show. Special thanks to Christina White for making our local organization look professional and polished online and in print.
Astronaut with the Best Collection of Space Photographs

Don Pettit has spent over a year of his life in outer space. When he first went into orbit in 2002, he and the NASA team took around 56,000 pictures. “At that time nobody had ever taken that many pictures during a Space Station mission,” he told me recently. “Most folks were taking maybe two to three thousand pics during a six-month stay.”

See the rest of the article here: http://www.newrepublic.com/article/116606/astronaut-space-photography-don-petits-amazing-art
Closest Approach—Lightwave, Sculptris, Sketchbook Pro and Photoshop, Ray Cassel

Pluto and Charon—acrylic painting and digital, David A. Hardy
Pluto—digital, Joe Bergeron

Plutonian Requiem Omega—acrylic, Michael Turner
Pluto, View From It's Moon Charon—Bill Hartmann

Pluto—3D rendered and extensively hand painted, Don Davis
Board of Trustees

April Faires
David A. Hardy
Aldo Spadoni
Jon Ramer
Nick Stevens
Kara Szathmary
Michael Turner

President
Jon Ramer
Vice President
Kara Szathmary
Vice President, Europe
David A. Hardy
CIO/IT Director
Christopher Doll
Acting CFO
Kara Szathmary
Archivist
TBD
Membership Secretary
Open
Director of Exhibitions
Jon Ramer
Director of Fellows
David A. Hardy
Editor: PULSAR
Erika McGinnis

IAAA Points of Contact

Memberships:
This position is open.
E-mail: membership@iaaa.org

Europe and UK Subscriptions:
David Hardy
99 Southam Rd, Hall Green
Birmingham, W. Midlands
B28 OAB U.K.
Tel: (44) 121 777 1802
E-mail: vp-europe@iaaa.org

Pluto and Charon as seen from Styx.-Acrylics on wood, Richard Bizley
A note from our President

Hi Gang,

I hope everyone has had a great summer! A lot has been going on in the background for the IAAA. First and foremost, if it isn’t up yet, it soon will be - the NEW IAAA website! It has the same address: "www.iaaa.org", and I’m sure you'll recognize it when you log-in. Even though there are tons of new features, it still looks like the IAAA web site that we've all known and loved for years. The new features include member galleries, news tiles, and much more. A huge thanks to the IT team for updating the site and coming up with new ideas to make it even better. If you have any suggestions/ideas, please forward them to anyone on the IT Team, Aldo Spadoni (Team Lead), Lonny Buinis, Christopher Doll, Bettina Forget, Dave Hardy, Julie Jones, Lynn Perkins, and Nick Stevens. And a special thanks to our new IT Director Chris Doll. Check out their efforts as soon as you can!!

Next up is workshop news. We have two - count them - two upcoming workshops! First is a stay at the amazing Biosphere 2 in Tucson, Arizona 3 to 6 Feb, 2016. Simon Kregar and Michelle Rouche are heading this one up and promise a truly amazing experience. We have been granted full access to all location inside the Biosphere, which should make for some unique "en plein aire" art. More info and the sign up at: "http://simonkregar.com/workshop-2016/". Next is the Great American Eclipse of 2017! It's been over 30 years since the last total solar eclipse has crossed America and this one is going to make up for the lost time. We're going to meet in Idaho and visit the Craters of the Moon National Park, Yellowstone, and some other interesting areas - and stay less than 10 minutes' drive from the line of maximum totality! It's two years away, but don't think you've got lots of time to decide about going, lodging in the area is already getting booked up and we already have 15 definite attendees. Reply to me on the listserver if you want to go.

Last thing from me, we are still in desperate need of volunteers to help run our organization. We need someone to step up and take on the duties of the Membership Secretary. It's actually a pretty simple job, just keeping track of memberships, renewals, and new applicants. The new web site has built in automation to take care of much of these responsibilities now. We also need some one who would like to take on the responsibilities of our Chief Financial Officer. That's a little more work, but still not much. Basically it involves keeping the checkbook, writing checks whenever the Board infrequently directs to do so, and keeping track of dues and workshop payments. Volunteers filing these positions have their dues waived while they serve in them. If you'd like to be more involved in your organization's future, here's how to do it!

That's it for now, everyone have great holidays and we'll talk to you after the Biosphere workshop....

Jon
President, IAAA

Pulsar is published as part of the membership benefits from dues paid. All contents are copyright of the IAAA except where noted. Individual artists retain copyrights to works contributed to this publication. Submissions may be sent to: Pulsar-editor@iaaa.org.