NEW ELEMENT DISCOVERED!

The heaviest element known to science was recently discovered at the Lawrence Livermore National Laboratory. The element, tentatively named Administratium (Ad), has no protons or electrons, thus it has atomic number 0. It does, however, have one neutron, 75 associate-neutrons, 125 deputy associate neutrons, and 111 assistant deputy associate neutrons. This gives it an atomic mass of 312. The 312 particles are held together in the nucleus by a force that involves the continuous exchange of meson-like particles called me-moons.

Since it has no electrons, Administratium is inert. Nevertheless, it can be detected chemically because it seems to impede every reaction in which it takes part. According to Dr. M. Langour, one of the discoverers of the element, a very small amount of Administratium made one reaction that normally takes less than a second, take over four days to go to completion.

Administratium has a half-life of approximately 3 years, at which time it does not actually decay; instead, it undergoes an internal reorganization in which associates to the neutron, deputy associates to the neutron, and assistant deputy associates neutrons all exchange places. Some studies have indicated that the atomic mass actually increases after each reorganization.

November/December
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Please 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.
President's Message

In the past few issues of Pulsar, the dialogue on the nature, the definition, the role and the phenomenon of Space Art and the genre of astronomical art has been heating up. Both scholarly and individual reflective works have been published in which the authors have been actively pursuing the historical foundation of this genre as a new element in the periodic table of Art.

In the fusion of art, science and technology, with space exploration, a profound impact has taken root in creative minds. A consequence of this fusion, in its ability to inspire both the artists and the scientist to explore their relationship with the universe at large, has lead to an emerging planetary consciousness. From every shore, on our tiny island planet in the great cosmic sea, more and more creative people are reaching out to each other to share their views and their awe of the universe.

Creative expression, however, has many forms. Although the permutations of thoughts, facts and ideas provide an enormous resource of inspirations, philosophical views, styles and approaches, nevertheless, there remains some common resonances that differ only in the textures of our varied human cultures. How rich and beautiful our planetary cultures are. I encourage each and everyone of you to share and to participate in this dialogue, with open mind, heart and soul. We are all on the threshold of space travel and at a gateway to the stars.

Keep in mind however that there is a fundamental difference between a "dialogue" and a "discussion." Basically the aim of a discussion is to have the reader/listener accept a specific point of view. On the other hand, a dialogue allows several points of view without badgering anyone to accept one over another. As a consequence, a dialogue offers a comprehensive overview of all opinions that have been stated whether or not you agree. This is not the case in a discussion where often only a compromise can neutralize the competing points of view.

Be sure that, in every dialogue, you refrain from personal attacks against different points of view or its authors, as it does not further the cause of creativity nor the understanding of our cultural differences. There are many different species of trees (still) in the forest. Likewise the emerging global village, it is fitting to enjoy our rich cultural differences no matter how our individual points of view may vary.

At the annual meeting of the Board of Trustees this past summer, Beth Avary and Bill Hartmann were given a mandate to formulate a working paper which will lead to an IAA/A position for a manifesto of astronomical art and the genre of space art. This manifesto will certainly include the menu of art styles employed by our membership. Here is your opportunity to participate and be heard. Publishing your views and opinions involves you in this historic debate.

Kara

The Promise or Threat of "Space Art"

Recent Pulsar have begun to address the issue of art works that rely on the environment of outer space as essential to their completion. After some consideration as to what to call "art that happens in space," I can not think of a more appropriate or logical term than "Space Art." In fact, even if someone would come up with a new term, I think it will be difficult for anyone to call art that is to be realized in the space environment anything other than "Space Art," as most likely the press will not bother to ask in any case and will label this form of art as such if and when it happens. Furthermore, due to the immediate world publicity that will be associated with these art works in space, the term will most probably stick.

As to how this relates to the already established genre of "Space Art" and most specifically to space art as practiced as astronomical painting, perhaps one should consider it as an evolution of this particular art form and try not to be too worried about definitions. I personally don't think the public will care enough to be confused.

Sculpture and painting are the dominate forms of the visual arts and to my knowledge, there is as yet, no school of sculpture that parallels astronomical painting and we should perhaps welcome this expansion of the genre. I like what Kara was quoted as saying in Visions of Space..."from the chaos of our century, the Space Age has called our for a grand unification of all art styles as well as science. To understand our place in relation to the universe, be it cosmic or atomic, an "all art menu" must be employed." The question is are we ready?

A more comprehensive discussion of this topic can be found in Roger Malina's paper Space Art: The Role of the Artist in Space Exploration given at last year's IAF Congress, which discusses seven broad categories of space art which are:

1. Fine art which exploits sensory experiences generated through space exploration. New landscapes become accessible through space photography and film. Space illustrators anticipated some of these, and make use of the photographic record from planetary exploration.

2. Art which expresses the new psychological conceptions developed through the exploration of space.

3. Art in space, viewed from Earth.

4. Art on Earth, viewed from space.

5. Art in space, viewed in space.

6. The applied arts such as space architecture, interior design and furniture design.

7. Fine art which takes advantage of new technologies and materials created through space activities. The most important of these make use of satellite systems to create simultaneous global artworks.
Dr. Roger Malina is the executive director of the Center for EUV Astrophysics at U.C. Berkeley, a member of the International Academy of Astronautics and is editor of the journal Leonardo which has been tracking the issue of "Space/Sky Art" for many years. Concerning the controversial nature of "Art in Space," Malina argues that the approval process for highly visible art in space should be no different than that for any other public art, except that the public is global.

As to the objections by the astronomers and scientists, space sculpture projects can be designed to avoid or take into account the concerns of the astronomical community as well as the problem of creating space debris. For example, the 1992 OUR-Space Peace Sculpture has avoided any criticism so far by integrating these environmental impact concerns into its concept.

Let's face it, we are not going to have a spacefaring civilization unless we develop the necessary infrastructure of orbiting space stations and other facilities. It has been pointed out that the originally proposed U.S. Space Station would be brighter than any of the current space sculpture projects and even astronomers have proposed telescopes "Vast Orbiting Reflectors" (VOR) with diameters of 100m to 1000m which coincidentally would utilize technologies similar to the OURS sculptures. These scientific facilities would not be invisible to their ground based colleagues, nor to any one else on the planet.

Both Malina and I find it ironic that the few proposed space sculpture projects that have a chance of being realized have created so much controversy among scientists and astronomers when the real space environmental problems rest with the military, commercial and scientific colonization of low earth orbit. These communities have had a free hand and much public funding to experiment and exploit the space environment without public review or unanimous public approval to do so. They have been permitted to make their mistakes as well as enjoy their successes and have suffered the consequences as well as reaping the rewards. If it is a question of territory, I feel artists deserve the same rights, as I believe down to the nucleus of my very last atom that art is as important as science. Art about space was and still is an integral part of the evolution of our civilization's movement beyond our planet. Today's reality was the "vision" of artists not too long ago and I still believe all space artists should still trust and nurture that vision that started humanity moving outward. Interestingly, very little of today's "mainstream" art has much to do with human activities in space. If space exploration and development are to ever be truly successful and universal, this situation will have to be rectified. If artists are not considered worthy to play and active role in space exploration, the Vision of Space and hopes of a spacefaring civilization will falter and founder on the backs of machines and in indifferent legislatures with other priorities.

In his book, The Meaning of Art, the famous British art historian Herbert Read wrote: "the artist and the community are profoundly interrelated. Traditionally, artists have been channels for the tempo, the tone, and intensity of their society. The function of their art is express feeling and to transmit understanding. In a genuine work of art one recognizes what is being shared by our own common humanity. Artists achieve this through an intuitive apprehension of the appropriate form and through the use of materials made available to them by the circumstances of their time.

If successful, Ezra Orion's Mars sculpture, a remote controlled piling of rocks, would have extended the concept of sculpture and likewise the reach of our culture millions of kilometers beyond our planet and into the solar system. Lowry Burgess has stated that he wanted NASA to add an official and public cultural dimension in space flights. Meeting such resistance, he persisted because he wanted to create a legal foundation for artists worldwide to legitimately have their ideas integrated into the space effort. The 12 year process of getting Burgess's artwork manifested and flown on the shuttle actually lead to the creation of the Non-Scientific Payload Program and to the popular Teacher in Space program that let Christa McAuliffe aboard the ill-fated Challenger. As a public relations initiative by NASA, artwork in space would have been much less of a P.R. risk.

Although I would agree that the Eiffel Tower space art competition was a publicity stunt, it should be pointed out that this was an activity organized by a private company that had no direct relationship to space, was ba
Editorial: It’s Time to Focus

by Michael Carroll

In 1984, a group of space artists founded the International Association for the Astronomical Arts. Since then, the focus of the organization has evolved and changed, some for the best. Perhaps it’s time for us to remind ourselves of this focus.

In the last issue of Pulsar, Paul Hartal wrote, “I do not think that introducing ‘some criteria . . .’ would be a good idea . . . To come up with a definition (of space art) at present would be restrictive and undemocratic.” I couldn’t disagree more. There is a specific reason for the existence of the IAAA. Several organizations worldwide serve the interests of many types of artists. There are science fiction artist guilds, fine arts guilds for painting and sculpting, even computer arts guilds. Space art transcends the bounds of all these, but—and this is the crux of the issue—it is unique in some ways. This uniqueness is what motivated us to establish it in the first place. What sets “Space art” apart from all others is that is based upon science fact, and attempts to bridge the gap between what the scientists have discovered “out there” and the eager public, who is inspired by the natural beauty of the cosmos, and by the people and machines that explore it. It is NOT about astrology, Science fiction, or creation mythos. This is not a judgemental statement; the reason I say it is that these other subjects are already taken care of by other organizations.

As a non-profit organization, we leave our membership open to all, and this has given us the rich input and wisdom from a wide spectrum of friends in journalism, publishing, sciences, and many other walks of life. But we must be sure of the essence of what we are all about. Space art must establish a well-defined niche or it will cease to be unique. I don’t mind belonging to several organizations to meet my needs. I do mind belonging to an organization which has an identity crisis!

As Paul Hartal says, “Think for a moment of the Impressionists...” I agree that a free exchange of artistic ideas, styles and philosophies can only benefit us. However, the Impressionists would not have welcomed the German Expressionists as their own. To do so would have weakened the essence of Impressionism. While the definition of art may be a mystery, the IAAA must, for practical reasons, define the “space art” which IAAA is all about. Otherwise, why do we exist?
On the international front....... Kara Szathmary

The IAAA delegation to the Soviet Union has recently returned after three weeks of exploration in the Crimean landscape in preparation of art work for the Gagarin exhibition next April in Moscow. Our group, headed by Carter Emmart, Executive vice president, included Americans: Beth Avary, Ken Charon, Carter Emmart, Joel Hagen, Bill Hartmann, and Pamela Lee. Arthur Gilbert of Great Britain and JJ "Koos" Van Elfinckhuizen of Nambia. The exhibition in Yalta, called "Toward the Stars," was beautifully arranged with new Soviet and IAAA art works. Early reports, however, indicate that much more work needs to be done to establish the international character of the IAAA. Once again the soviet media continued to lump all Western artists into a single category -- the American side.

To end this characterization, we are continuing our efforts to expand our international base by developing and establishing more contacts and finding new members everywhere in Europe, in Saudi Arabia, and in Japan. Curiously, Arthur Gilbert (Great Britain) has recently proposed that a "international" collaboration, between a great number of Active IAAA artists, may be possible for the opening of the Gagarin Exhibition by staging a media event. This event would consist of receiving and posting FAXed art from the Active artists via a FAX machine at the exhibition. A contest is being planned to invite the submission of designs from our members with the theme based on Gagarin's 30th anniversary of his historic flight. The winning design will then be blown up to a huge billboard. IAAA participants will then FAX their contribution to Moscow on the opening date of the exhibition. If you are interested in participating, write to us so that I can gauge your level of interest. More on this later.................

Meanwhile the IAAA has been invited to participate in the auxiliary event to the 42nd International Astronautical Congress put on by the International Astronautical Federation when it meet in Montreal, Canada, next October 1991. Arther woods, OURS Foundation President in Switzerland, has submitted a proposal titled "Art in Space - Space in Art: Exhibition and Symposium" to Dr. Roger Malina, who is an editor of LEONARDO magazine and, at the same time, the chairman of the subcommittee of the International Society for the Arts, Sciences and Technology on the cultural impact of space exploration in the Art and Literature.

As the proposed title implies, the exhibition will include art that has the theme of outer space as it's central subject matter and the art that relies on the space environment for it's realization. Parallel to this will be a professional symposium on the themes relevant to this subject. The exhibitions and the papers will be selectively jured and will invite international participation. Stay tuned as preparations are only in the beginning stages.

Space Art or Space Science?  

Let me pose a cardinal question: What is the relationship between Science and Art? Is Science the Master or the servant of the Space Artist? The achievements of science and technology are truly astonishing. The whole fabric of our Western Civilization is supported by them.

However, scientific and technological achievements neither bring us salvation nor give us a clear understanding of the world. On the contrary, it seems indeed that the development of science has created a profound crisis with regard to the human condition (population explosion, alienation, unemployment, pollution, etc.), as well as with regard to grasping the nature of reality. It failed so far to relate the part to the whole and to produce a comprehensive system of psychodynamic wisdom. To a considerable extent the problem is related to the scientific method which proceeds through hypothesis, experiment and refutation or validation. It is a very powerful and successful way of investigation, but it also distorts, and in its application is limited. Science tends to reduce complex phenomena into simple abstractions and formulas. In its passionate search for objectivity it ignores the objects of passions, the unpredictable and unquantifiable subjective elements of existence. But by ignoring the subjective part of actuality the world does not become more objective. On the contrary, acute distortions result.

Rudolf Peierals, Nevill Mott and other leading physicists have denied the existence of subjective elements in the scientific creative process. However, intuition and objectivity, for example, is always a crucial subjective factor in that process. For the yawning gap that separates fact from theory is bridged by intuition. Max Planck had pointed out that most mathematically difficult scientific problems reach their solution only after the correct answer has already been guessed.

The scientist cannot trust the accuracy of the sense experience. For, the
perceived world of the color blind, for example, is not less real than the world experienced in full color. Or take another example: It is common knowledge that we observe as the movement of the Sun around the Earth is in fact the revolution of the Earth around the Sun. Due to the limitations of our senses the scientist must rely also on reason and the language of mathematics. Mathematics is of course a fascinating tool. The trouble with it is that numbers do not grow on trees. Einstein put it this way: "As far as the propositions of mathematics refer to reality, they are not certain, and as far as they are certain, they do not refer to reality." 1 He knew what he was talking about. Among other things, he invented an entire mathematical scheme in order to meet the requirements and implications of the Theory of Relativity.

Physics, like all othersciences, rely on language for investigation as well as communication. In a sense, physics is not a discipline that increasingly approximates the ultimate understanding of nature but the history of a specialized language talking about nature. Physics is invented reality. 2 All its pivotal notions—matter, space, time and quantity—are in fact metaphors.

Thus the scientist's world is not closer to reality than that of the artist. Many eminent thinkers, among them Vico and Schopenhauer, placed art as experience and knowledge on a higher ontological level than science.

Art and science are complementary symbolic systems, both hammers and mirrors of reality. Through them humanity interprets and structures actuality. Art is a valid and specific form of investigation which offers knowledge through observation, sensory experience, reason, feeling, emotion, intuition, judgement and analysis. Unlike science, art is concerned with the total human experience. It addresses values and provides catharsis. Science can help us top learn about Man, Nature and the Universe, but it cannot answer the great and ultimate questions: Who are we? Why are we here? What is the meaning of life? What is the goal of the human experience? What is the purpose of the universe's existence? Does God exist? How is man related to the Cosmos as a whole? How should we exercise our freedoms? How to live a good life? What is right and what is wrong? How can we adjust and survive in a constantly changing and unpredictable world? What is the purpose of evolution? Can we bring justice, prosperity and peace to all nations of the world? Neither science nor art of course can give satisfactory answers to these vexing questions. I am very skeptical that we ever would find out the entire truth about them.

Nevertheless, within the framework of the human universe, in the intricate castles of the mind and the heart we can find more than truth: Meaning, grace, faith, commitment, friendship and love. Truth as well as beauty dwell in all of them. I sometimes think that through their expanding ripples, through our interactions and consciousness, the universe expands and contemplates itself.

As a tool of investigation orthodox science is a rather limited device. We need inclusive wisdom for better results. As a problem solving entity inclusive wisdom incorporates all valid forms of knowledge, including art.

The search of the scientist seems to be more elusive, fragmentary and incomplete than that of the artist when it comes to the realm of the grand conundrums. The artist's performance in this respect appears to be more satisfactory, surprising and stunning. The artist's universe is a totality. A case in point is that of Einstein. "What really interests me", he said, "is whether God had any choice in the creation of the world. "He was unable to answer his question. Now compare this with a statement of Marcel Proust: "It has been said that the highest praise of God consists in the denial of Him by the atheist, who finds creation so perfect that he can dispense with a creator." 3

Under optimal conditions, the fusion of art and science is a well-balanced, synergic process. In the 16th century Giorgio Vasari already warned against the exaggerated use of planning in painting. He said that even the style of such imaginative and captivating artist as Paolo Uccello can turn dry and angular when excessive attention is paid to perspective and minute detail.

"To narrow the definition of "astronomical art " or "Space Art" [Pulsar, Sept.-Oct, 1990] might be interpreted as an attempt to turn the emerging movement into an uncritical and soulless servant of Scientism. What he says about Space Art appears to be a form of scientific illustrationism. I propose to name works resulting from this genre Scientific Astronomoscapes.

REFERENCES: 1 Albert Einstein, Ideas and Opinions [New York: Dell, 1954]; p. 228
Exhibitions Update

Beth Avary

The Soviet/IAAA exhibit "Dialogues:..." is currently at the National Air and Space Museum. The Florida International Space Arts Festival was unable to get their act together, a great disappointment for all concerned. They have since merged with a group called International Space Ambassadors, an educational organization. The new organization is still interested in having our next show "Art of the Cosmos" sometime in '92.

Meanwhile, NASM intends to keep the Soviet/IAAA exhibit for the entire year of 1991. They didn't like the name "Dialogues:...", and have renamed it "Art of the Cosmic Age" which was as close as they could get to "Art of the Cosmos" without actually saying "Art of the Cosmos". Speaking of which, slides are due as soon as possible. If you can't get something to me right away, please let me know when you will be able to send some. Also, don't forget to send a $5 per slide jury fee. There is a possibility the show will launch as early as August '91, so it's really important to get started now. If you want to be in the show, now is the time to act! For more information call (415) 851-3125, Beth Avary.

Notices of IAAA Show in Yalta, Crimea, USSR, October 1990

by William K. Hartmann, translations by Nadezhda Gorbunova

The following are translations of two reviews published in Soviet newspapers after our international show opened in Yalta. It was an honor to have two of our paintings published in the Crimean paper, and especially to have a notice on page 1 of Pravda. Unfortunately, the articles reflect the usual common misunderstanding, that our IAAA group is "American." In future interviews we need to try to stress that we strive to be international, even though most members are presently American.

SOVIET CRIMEA, 10 October, 1990, Page 2

(This article was accompanied by reproductions of Beth Avary's painting "Black Beach," and Bill Hartmann's painting, "Joint Soviet-American Flight Around the Moon.")

Space Art: An international exhibition called "Toward the Stars" has opened in Yalta, in the Exposition Hall belonging to the USSR Union of Artists. It has been organized by the Soviet Ministry of Culture, the USSR Union of Artists, and the Association for the Astronomical Arts, USA (sic). Paintings by Soviet and American artists are presented. All the painters, ten Soviet and eight foreign, were present at the official opening. The chairman of the Soviet group, V.A. Myagkov, and the American, Carter Emmert, greeted the visitors and spoke a few words explaining their creative intentions and their collaboration.

In the interview taken by the newspaper correspondent, Vitalye Myagkov spoke about the exhibition in detail. He said, "The first time we met the American space artists in Iceland in 1986 (sic, should have said 1988 - wkh). Last year a group of Soviet artists went to the USA to participate in the exhibition devoted to the flight of the spacecraft Voyager toward Neptune. We also went sketching to the famous Canyon of the Colorado. In turn, the American artists worked at our House of Creativity at Cenezh. Now we're preparing for the exhibition devoted the 30th anniversary of Yuri Gagarin's flight into space, which will be held next year. It will be opened in Moscow. Also, French, Japanese, German, and Dutch artists will participate."

Why the Interest in the Crimea?

"We have a House of Creativity in Gurzuf, but the main thing is that the Crimea is a cosmic country; there are a lot of places connected with space exploration. This will be reflected in our creative work."

All the creations of the exhibition artists speak about one thing - One world, one Earth. Ken Charon, from USA, produced an image of Gagarin and Joel Hagen, images of American astronauts Glenn and Shepherd. In Beth Avary's painting "We Can..." one can see the flags of all the countries, and the earth itself, on the flag planted on an unknown planet. In all this is a life-affirming inspiration for all mankind to live in peace on the planet, and explore space for everyone's benefit.

PRAVDA, (Moscow Edition) 14 October, 1990, Page 1

Yalta - The joint exhibition of Soviet and American painters, "Toward the Stars," which opened at the resort city of Yalta, invites everyone to have a look at cosmic vistas. It includes more than 40 paintings by twelve Soviet and eight Americans (sic) artists who are now working and resting in the House of Creativity on the southern Crimean coast. They came to the Soviet Union to take part in preparations for the anniversary exposition which will be opened next year in Moscow, paying tribute to the 30th anniversary of Yuri Gagarin's flight.
Letters to the editor...........

With the growth of the IAAA, the definition of space art seems to be posing a thorny problem for the organization. The founding group was small; it was easier to define commonality of interest for small organizations. Some of our members attempt to compare the IAAA to the Cowboy Artists of America, a group noted for managing to achieve astronomical prices for their art works. However, there are only 27 members of the Cowboy Artists; the IAAA has well over 120. Many of these artists are Active members and were accepted in that status despite the use of abstract styles.

Many of the recognized schools of painting were small and localized; "members" usually had similar cultural backgrounds, were able to easily view each other's works and to discuss techniques and ideas - in other words to maintain a focus. Contrast this with the IAAA. Our membership spans the globe; members do not even share a common language; many may live hundreds of miles from their nearest IAAA neighbor; what we do share is the belief that "Space is the Place." It is natural and expected that over a hundred people with varying backgrounds would describe things differently.

Artists are creative people - accustomed to exploring new concepts and manners of expression. It is not surprising that our opinions and our art offer such a wide diversity.

Arriving at a definition for space art is more difficult for the IAAA than it would be for a much smaller organization. It is potentially a very divisive process. I suggest that a starting point might be to examine the intent of the artist - what was the artist trying to convey? Does it relate to space, etc? Approaching questions on a non-confrontational manner is essential. In other words, assume that, given the breadth of our membership, any subject matter may be appropriate in some space art context. As and example, I have a piece that includes a checked table cloth, planets, and a cornucopia, yet it conveys a definite message regarding the bounty of our solar system and space beyond. To myself and others, this is space art, although it is not technically accurate and contains a surrealistic combination of items.

Within the expanse of space art, small groups of individuals may wish to define specific subareas, but to consider details at this point is premature. Later we can discuss whether astronomical art is synonymous with space art and what to name hardware-oriented art.

The problem of defining space art presents us, as a group, with an opportunity. I hope that we will use it to grow in understanding and vision.

Cathy Yankovich

Science, it's probably the longest most involved word in the whole known universe. As big as space or space art itself. I joined the IAAA because I was intrigued with mixing the science and art together. I don't really care what it's called, astronomical art, space art, etc. I think the intent of the IAAA is still the same, to blend that hard core science, with some thing so emotional and non-tangential as art. I strongly agree with Ron Miller's letter about other outlets for the New Age philosophies in art etc. This organization was made to fit a niche that was, and to my knowledge, is yet unfulfilled by any other organization.

I was truly horrified to see the article about "cosmic" mind journeys. Come on! This organization is no place for that stuff! There are plenty of other places that would welcome things like that, but I think the officers of this organization should stick to their guns and remember what the founding fathers (and mothers) of the IAAA intended this group to be, and that does require defining what the term "Astronomical Art" means to this particular group. It would be ludicrous to think that everyone will agree with what we as a group define as Astronomical Art but that's OK if everyone doesn't agree, they can still be fun participating members or they can go start their own group.

I just got the chance to see the show at the Space and Rocket center in Huntsville. I loved Mark Mercury's Moon Picnic, it was fun, it had no push on philosophy, but was done with some basic scientific knowledge, and there has to be some whimsy in this world or we would all be too dull. I also love Beth Avary's Flag picture (Together We Can, I think it was called), a true piece of pure space art. However her other piece that was in the same show, was well done and a beautiful piece of art, but out of context with what the IAAA stands for. I think that any one who wants to, in the whole world, no matter what their philosophy, should be encouraged to join the IAAA, but to be aware of the message they (the IAAA) are trying to put across, when you submit slides for shows.

I saw a beautiful piece done by Mike Carroll some time ago, it was like you were on a planetesimal in space looking at two other planet/moonlike objects perfectly in line in the center of the painting, and around it was a ghostly image of a cathedral. It has always been one of my favorites. I would have to say that it was not "official" IAAA material. But I know Mike is capable of astronomical art, so therefore he would only be submitting to a particular IAAA sponsored show, those pieces that were applicable. In other words, any kind of art you do is great...........just keep in mind what this particular organization stands for. As for art (sculptures too) in space, WOW, wouldn't any one of you hard core astronomical artists love to have a piece that goes into space? And just think of the scientific knowledge required to get it there, if that isn't the perfect blend of art and science I don't know what is. But again this organization was set up to represent a certain genre of art, and maybe actual things in space need another whole organization?

There is this huge gray area, that the powers that be, will just have to take each case on an individual basis, when it comes time to judge slides for shows.

Marie Garner

letters continued on next page
Regarding Mr. Hartal’s recent response (Pulsar Sept./Oct. 1990) to my letter (Pulsar May/June 1990); in which I took issue with some of the statements he made in his article, Poems of Distant Skies (Pulsar March/April 1990):

I am more than sufficiently aware that Jules Verne’s novel, De la Terre de la Lune, had a number of alternative titles in its English versions. These ran the gamut from Journey to the Moon to The Baltimore Gun Club. However, many if not most were either pirated or unauthorized translations (in the latter, for example, the “translator” quite literally rewrote Verne’s novel word for word!). The standard translation of the title, and that which most closely follows the original, is From the Earth to the Moon. However, this is really a minor issue.

I am more puzzled by Hartal’s peculiarly stubborn defense of having ascribed the wrong date to the Verne novel: when he tells us that “writing precedes publication”—he evidently means that by attaching the date 1860 to From the Earth to the Moon he meant to indicate when the book was written rather than published. If this is true, then Hartal is not only flaunting standard reference style, but is still wrong!

De la Terra a la Luna was published as a serial in the magazine Journal des débats politiques et littéraires from 14 September to 14 October 1865, and issued in hardcover immediately afterwards by Jules Hetzel. It was first published in English in 1869. The book itself is set in a time immediately following the American Civil War (which had just ended — Lee surrendered to Grant on 9 April 1865). The first several chapters of the novel refer to actual historical events that took place up to the beginning of 1865.

Which brings us to one of the most puzzling things about Hartal’s letter, about Hartal’s letter, which is his seeming overreliance on a small number of secondary references. He seems to be overcontent to say, “So-and-so wrote this so nothing more be discussed.” For example, even though the works of Verne, Poe and de Bergerac are readily available, Hartal insists upon sticking to what Amrit Goswami (whoever that is) says about them, even if this information contradicts the original source!

Hartal goes on to write: “Miller is also wrong with regard to Cyrano de Bergerac, for the Paris [-] born author did describe fantastic voyages to the moon, as well as to the sun....” Well, I never denied it. In Hartal’s original article (Pulsar March/April 1990) he wrote: “Cyrano de Bergerac (1619 - 1655) described journeys to the Moon and the Sun [sic] propelled by rockets in accordance with the laws of gravity before Newton actually formulated them.” I replied to this by saying, “Cyrano de Bergerac only wrote of a rocket-assisted trip to the moon (not the sun). The suggestion that he anticipated Newton’s laws is erroneous.”

A simple reading of the original text, something Hartal could have easily done, clears up much. Only in one of de Bergerac’s satirical novels did rockets appear. This was the Histoire Comique: Contenant les Etats et Empires de la Lune (1657 - 1659 but written and widely read at least ten years earlier). This was translated into English in 1659. In the story, Cyrano lands in Canada after several comic attempts to fly to the moon. He then builds a flying machine with wings and a “spring”. Once again he crashes into the earth. While he is attending to his bruises, several soldiers attach rockets all around the rear of the flying machine. The hoped that the combination of flaming rockets and flapping wings would fool people into thinking that it was a fire breathing dragon. They light the fuse and Cyrano seeing what is happening, rushes to save his invention. He climbs aboard just as it takes off. Once the rockets spent themselves, the machine falls back to earth. Cyrano however continues on to the moon by virtue of the beef-marrow he applied to his wounds (according to a folk-legend, beef-marrow is attracted to the moon). Three-quarters of the way to our satellite he does a somersault and falls onto the lunar surface. Now, at one point Cyrano makes this observation “...that Mass [the moon] being the less than ours, the Sphere of its Activity must be of less Extent also; and by consequence, it was later before I felt the force of its center.” In other words: since the moon is smaller than the earth, its attraction is less. This single line is the full and complete extent of de Bergerac’s “anticipation” of Newton’s laws of gravitation!

Poe, too, yields to the same sort of scrutiny. Yes, he wrote a number of essays and stories that dealt with astronomical concepts, and with a great deal of knowledge and insight, too (see especially The Unparalleled Adventures of Hans Pfafl — 1835). However, to say that Poe made any contributions to cosmology is not evident (unless we accept Hartal’s broad and slippery definition of cosmology). Typically, Hartal refers us to his own obscure references rather than quote any examples from Poe’s own work... or, for that matter, a citation from any standard history of astronomy.

Hartal’s sloppy research and specious reasoning worries me when he starts making pronouncements about space art -- especially when he tells us that we should accept anything submitted to the fold of Astronomical Art lest we reject something worth while. I agree that we need to maintain an open mind, but I do not think we need to go so far as to put a sign saying “No One Home.”

As I have mentioned elsewhere, there must be some boundaries drawn. I am aware as anyone that in art, perhaps more than any where else, there are seldom any sharp divisions and that sometimes gray areas are very broad indeed. Nevertheless, unless we establish some definitions, some criteria, then whatever it is we are doing will be meaningless. Space art cannot be defined in the same way that science fiction was once facetiously defined: “Space art is what I’m pointing at when I say that is space art.” We must be able to say what space art is and what is not, and, most importantly not be afraid to do so.

Ron Miller
Does Your Airbrush
Make You Ornery?

Have you heard of the Aztec 3000-S? It’s made in England and marketed here by: Aztek, 620 Buckbee Street, Rockford, IL 61104-4891. I got mine from Dick Blick for $129. Aside from the airbrush body itself, that price included a six foot airhose, 2 color cups, 2 nozzles (these are self-contained needle/tip assemblies), and a few other small parts in a work station case. The case has two non-skid foot pads that hold it in place so the airbrush can be set in it’s cradle while you scratch your nose.

Except for some internal metal parts, the airbrush is plastic, which makes it somewhat lighter than one of my Paasche V-1’s. The air hose weighs only about a third as much as a braided hose, so the whole thing sits as light as a feather. The air hose connects to the back end of the airbrush body, which helps keep it out of the way.

There are two holes for the color cup, one on each side of the airbrush, so it can be used either left or right handed. A plug is pushed into the unused hole (two plugs are supplied in the kit). The nozzles screw in and off by hand - no wrench needed!

Clean-up is a breeze. I used to tear down and clean my V-1’s after each use. When I’m finished with my Aztec, I just spray some solvent through the nozzle, then twist it off, pull off the color cup, and drop both into some solvent to soak. The airbrush body requires no cleaning or maintenance (in fact, it’s one of those “no user serviceable parts” contraptions. The manual pretty much says “keep out!”).

The only disadvantage for me is a minor one and the result of my eclectic method of mixing my paint in the color cup. I first pour in a bit of water and then brush some liquified acrylic paint. The color cup is black, like the rest of the airbrush, so I have a hard time judging how much water I’ve put in there!

But the paint spray is the smoothest and most consistent I’ve ever seen. Each of the other airbrushes I’ve used had their own “personality,” some odd quirk that made them (or me) get ornery. But the Aztec, like an old commercial puts it, “works first time, every time.”

Hawaii Workshop Update......

Well, there are still a few slots left if you want to see the eclipse in Hawaii in July! Send your reservation now.

It has been suggested by Ron Miller that we design patches for our workshops. The cost is minimal and would be offered to all members. So... put your thinking caps on and start designing a patch for the Hawaii eclipse workshop! If this is a success we can go back and do ones for the Iceland, Southwest, Death Valley, and the other Hawaii workshops!

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

More art! More art! More art! For a group of artists I don’t have much in the way of artwork to put in Pulsar. Please feel free to submit line art or an 85 line screen half-tone. For the inside try to keep it small (approx. 2" x 3" or smaller). For the cover it can be up to 4" x 5 or 6". Your going to get pretty sick of Mike’s and my art all over the place.
CALENDAR

1990

• December: Slides due to Beth Avery for Art of the Cosmos Show  
  (Active members only)

1991

• May 24-26 Southern Chnia Technical Workshop
• July 6 - 14: Hawaii Eclipse Workshop, Volcano Art Center Hawaii  
  Contact: Laurie Ortiz

1992

• Spring Technical Workshops (Hold one in your area!)

Attention All Members!

Submissions are needed immediately for the 1990 edition of Parallax!  
Due to synapse malfunction, the call for entries was omitted in the last  
issue of Pulsar. We would like to see it come out in December each year,  
as the year's wrap up of all of the best, but this year it will not be ready  
until January or February (we will date it December 1990 in order to  
comply with having it come out at least once a year, how's that?) Please  
send your best articles to:

Beth Avary,  
70 Sioux Way,  
Portola Valley, CA 94028  
the sooner the better!

Archives

Location categories (first two numbers):

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 12 Geysirs
02 Arches 13 Glaciers
03 Badlands 14 Ice Fields
04 Buttes 15 Lava Rock Formations
05 Calderas 24 Misc.
06 Canyons 23 Mountains
07 Caves 16 Moraines
22 Cliffs 17 Mud Formations
08 Clouds 18 Mud Pots
09 Craters 19 Salt Pans/Fields
10 Dunes 20 Volcanos
11 Faults 21 Waterfalls

To look at slides at a time just send self-addressed stamped envelope  
with your request. The cost for mailing in the U.S. is .45 cents, in  
Canada or other countries the cost is .95 cents. I am always open to  
new categories and submissions of slides.