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- Happy Christmas
to All Our Members!

The Official Newsletter of the
International Association for
Astronomical Arts

Editor: David A. Hardy
IAAA Website: http://www.novaspace.com/IAAA/IAAA.shtml

Saturn, seen through the clouds of its intriguing moon
Titan. By Ludek Pesek, from his new CD-ROM
Space Art.
The IAA held an excellent Workshop in Hawaii for the total solar eclipse of 1991 (and I saw the 1994 eclipse from Chile independently). If you have not seen a total eclipse, you've missed one of the most spectacular and magical events in nature. There is an opportunity in 1998; the following extract is from Joel K. Harris & Richard L. Taicott's excellent book Chasing the Shadow (Kalmbach pubs):

**TOTAL ECLIPSE OF FEBRUARY 26, 1998**

Just under 12 months after the cold Siberian eclipse comes a warm and probably clear Caribbean event. The February 26, 1998, eclipse promises nicer and more exotic locales for eclipse observers, ranging from islands in the Pacific and Caribbean to the South American mainland.

After traversing a good portion of the eastern Pacific, the Moon's shadow first touches land in the Galapagos Islands, some 750 miles off the coast of Ecuador. The eclipse path doesn't make a direct hit on the Galapagos — it clips the northern edge of the island group. The center line remains north of the islands, but the northern part of Isla Isabel and the small islands of Isla Marchena and Isla Pinta will see the total phase. Totality occurs in late morning, beginning at 16h37m UT, and lasts 2 minutes 42 seconds with the Sun 68° high in the east-southeast. On the center line north of the islands, totality will be a healthy 4 minutes 4 seconds long.

The eclipse track then heads to the northeast, reaching land again where Central America joins South America. (Maximum eclipse occurs in the Pacific between the Galapagos and mainland South America, where the Moon blocks the Sun for 4 minutes 9 seconds and the Sun is 76° high.) The path then crosses the southern tip of Panama, northern Colombia, and northeastern Venezuela before moving into the Caribbean Sea. The biggest city in the path of totality is Maracay, Venezuela, where the Sun disappears from the sky for 2 minutes 56 seconds, beginning at 18h04m UT and then 65° high in the southwest.
Michael Böhme (Germany)

Since I was a child I was interested in painting. I was attracted by the works of some of my favourite artists such as Dalí and Magritte and several landscape painters. When I first saw the paintings of Chesley Bonestell and some other space artists I was very much fascinated. I felt a burning wish to paint pictures like these. I saw this as a possibility to combine my desire for the stars and my wish to express my feelings in paintings. However my course of life was to run quite differently.

I was born in 1943 in Chemnitz, Germany. I spent my youth in Kassel and studied laws in Marburg and I'm now working as a lawyer in Konstanz, Germany, near the German/Swiss border. Fortunately my profession leaves me enough time to paint and although I sometimes regret that I don't have more time, my income allows me to paint what seems to be important to me and not to search for money.

Space Art and critical pictures, concerning with the destruction of our nature, are my main themes and I'm happy that I was able to find international attention for both by exhibitions and by publications.

Regarding my Space Art paintings, I especially feel encouraged by the interest of many international scientists, for example astronomers – and regarding my critical pictures, among other things they helped me to be admitted by reputable art associations and to be promoted by a professor of the art academy in Stuttgart, who became my friend and adviser.

In autumn 1995 I had the chance to give a lecture to the International Astronomical Congress in Oslo about my pictures. The topic was: "Saving Earth and Exploring Space", and the following abstract expresses what my aims are:

"Earth and Space are the two main themes in my art. As it is the cradle of humankind and the basis for its survival, the most important planet in the universe for humanity is its home planet Earth."

My Earth paintings deplore the destruction of nature on our planet. At first glance the paintings appear to be monotonous compositions, but upon closer examination they are seen to depict our relationship with nature and the predicted outcome of this apparent destructive relationship.

The painted images are often expressed in a surrealist manner and in unfamiliar settings but the images are always recognizable and are mostly symbolic of environmental concerns.

My space paintings show imaginative depictions of potential alien life which are based on our known laws of nature. These works are artistic explorations of imaginary worlds which invite the viewer to share in this form of "space exploration". It is my intention not only to excite the imagination of the viewers, but to make them ponder the question: "Are we alone in the universe?" and "Is humanity the crown of creation?"

Both the Earth and the Space themes of my paintings are intended to sensitize people's interest to the most important challenges of its history: the preservation of its home planet and the exploration of the universe.

I'm a member of the Konstanz Art Association, the Esslingen Art Guild, and the Inter Art Stuttgart. I'm also proud to be a member of the IAAA.

[Michael attended the Tenerife Workshop, and has art in the IAAA exhibition at the Science Museum there.]

Sam Dietze (USA)

'The Pulsar Planets' by Sam Dietze

I've had a lifelong interest in astronomy. I grew up as a backyard astronomer, though I don't much of that now because of light pollution. In college I had to choose between art and astronomy, and astronomy won out. I have B.S. and M.S. degrees in Astronomy from Penn State and an M.S. in Astrophysics from Colorado.

My art got pushed aside for about eight years. After grad school I started drawing again in black and white and colored pencil, doing birds, butterflies, trees, houses, etc. I got involved in the local arts scene and began exhibiting my work.

A few years ago I decided to try space art and my interest in astronomy started coming back. Now I work mainly in acrylics on masonite or canvas. I like to paint deep-sky objects. I work from photographs, but I also work up my own ideas of planets, stars, nebulae, etc. from my own imagination. Sometimes I combine these two styles. Other times I just sit down and paint and see what happens.

I've exhibited my work at the local planetarium and library. The planetarium has been very supportive of my efforts, and I've had an ongoing exhibit there for two years, by taking new paintings in, old ones out, and so forth. I'm a member of the IAA, it was a big step for me to join such a diverse and spread-out group. I wondered what I could possibly gain by joining. I'd like to attend a workshop some day and participate in an exhibit. If I continue to do space art I think it could turn into a long-term commitment.

Joan Lee (Bryce) (UK)

I have always been fascinated by astronomy, space and the world around me. Initially, I combined these interests by sketching conjunctions of the Moon and planets and prominent constellations. I then added a landscape and worked it all into a painting. Meanwhile, I built up a collection of books on space art. Inspired by the work there, I was keen to have a go myself. I heard about the IAAA through David Hardy’s article in the August 1996 Astronomy Now, Britain’s most popular astronomy magazine. As it offered me the chance to develop my talents and hopefully meet other space artists from around the world, I was keen to join.

I paint mainly in acrylics and pastels and have also been experimenting with mixed media techniques. Now that computers are increasingly being used as an additional tool for the space painter, I would like to learn more about computer graphics and hopefully try them out for myself.

I work as a Materials Scientist in the Mullard Space Science Laboratory. I am mostly self-taught in art. I did it to A-level – two years before the image because my teacher forced me to since then I’ve developed entirely myself. But art wasn’t really a thing I ever intended to do as a career. The thing was, I did so much painting and drawing school – I even made silk-screen posters, I was able to join the IAAA, I’m also proud to be a member of the art association, the Esslingen Art Guild, and the Inter Art Stuttgart. I’m also proud to be a member of the IAAA.

Joan Lee (Bryce) (UK)

Mark R. Garlick (UK)

Ever since I was a kid, I’ve always been drawn to I used to draw dinosaurs so that in the end I began to look like in the end I eventually landed up looking like ET after a bad day at the hairdressers. I am mostly self-taught in art. I did it to A-level – two years before the image because my teacher forced me to since then I’ve developed entirely myself. But art wasn’t really a thing I ever intended to do as a career. The thing was, I did so much painting and drawing school – I even made silk-screen posters, I was able to join the IAAA, I’m also proud to be a member of the art association, the Esslingen Art Guild, and the Inter Art Stuttgart. I’m also proud to be a member of the IAAA.

Joan Lee (Bryce) (UK)

Joan attended the IAAA meeting here on 27 October. She was also generous enough to visit Novagrafics at Tuscon earlier this year.

Flying a Jumbo to the Moon?

So I did my Bachelor’s, but I was undecided about my future. I reasoned that the hell, perhaps I could pull off a Ph.D., eh? That was why I spent four years in the middle of a desert trying to draw a cat, dog or any other animal. I had an ongoing exhibit there for two years, by taking new paintings in, old ones out, and so forth. I'm a member of the IAA, it was a big step for me to join such a diverse and spread-out group. I wondered what I could possibly gain by joining. I'd like to attend a workshop some day and participate in an exhibit. If I continue to do space art I think it could turn into a long-term commitment.

Joan Lee (Bryce) (UK)

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How to sell your art by Kim Poor

JURIED SHOWS
- life in the fast lane

An artist can make a good living on "the show circuit" providing he/she has the necessary equipment, inventory and stamina. It is certainly possible to get into it gradually, in fact, it is the best way, in order to accumulate all the necessary equipment and experience that will make you a true show dog.

This is also the best thing you can do for the space art genre. Be seen by the public. If more of us did this, it would be better than doing traveling exhibits to planetariums, and MUCH MUCH better than sitting on your duff at home painting beautiful scenes that everyone will blithely assume is a photograph. You need to get out and MIX with other artists, the common people. Get the word out. You'll also be surprised at the contacts you'll make. The sheer numbers of people attending art shows make the chances good of meeting that special client, a movie producer; corporate hot dog; ad exec looking for something unique. You'll receive compliments up the kazoo, which studio painters never get. It's the best thing you can do for your career and to perpetuate the genre.

The only space artist
It takes some moxie to do the show circuit. You have to believe your work can stand up to the best art in your region. You will probably be the only space artist in the show, which will work in your favor. Your work will certainly be unique, so it is easier to jury in. You may get a better position in the show for the same reason. It will be easier to get press coverage and publicity.

Often while sitting at a show, I'll hear "Oh! this must be the guy's that's always in Omne!" You won't be able to explain that there are others. You're the only space artist they've ever seen, so you're the only space artist there is. You must the guy from Star Trek (sorry, Rick).

Nevertheless, 95% of the people will blow right past your booth and not even look in. It's all the more reason to look grimace. They're looking for some Indian art or something normal. This stuff is too spooky. There's another 1% who will be fascinated. . . sure there will be the SF crowd. You can easily detect them by their bad grooming, Dr. Who scarf, greasy fingers, etc., but they won't buy anything besides their convention trinkets. Urge them to come to your con so they can get your stuff cheap. Give them a business card so they'll go away.

Ah, but there's the rest. . . REAL people who are mesmerized. If you figure 100,000 people at a festival, that's 100 potential customers. You can easily add a hundred customers to your mailing list. You can exercise your Carl Sagan complex and expound on the wonders of the universe. You can explain your paintings to them. This is what you live for.

"Juried Show" means a show in which you are required to submit slides of your work to determine if your art is good enough for the show. Some juries are merely formalities, while others are quite strict, and even many high-quality artists are rejected.

There are various flavors of juried shows:

- Mall Shows
- Outdoor Shows & Festivals
- Competitions
- Travelling Exhibitions

IUK members may think that the above applies mainly to the USA, but we do have such shows here -- we just don't normally call them 'Juried Shows'. Local Arts authorities put out newsletters asking for slides to be sent in prior to an exhibition; it's time we arrange for transport to him.

Erik Viktor, Villa Gregoire, Chen
Plan Guillou, F-38440 Callian, France
Tel: 0033 4 94657116 Fax: 0033 4 94831777

and there is of course no guarantee of payment, although paintings will be sold, in addition to books and prints. The exhibit was favourably received and I think there are others. You're the only space artist there is. You must the guy from Star Trek (sorry, Rick). You won't be able to explain that there are others. You're the only space artist they've ever seen, so you're the only space artist there is. You must the guy from Star Trek (sorry, Rick).

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Magazines for Astronomers

We all know Astronomy and Sky & Telescope, and in the UK Astronomy Now and Popular Astronomy. Here is a magazine, with extensive Web access, of which you might not have heard:

Observatory Techniques is a quarterly magazine published by amateur astronomers about astronomy, observatories, fantastic projects, and new research. It covers the entire range of astronomy including "How to Build" projects. It's library classified as unique research. It's also heavy into CCDs, imaging, and sky projects.

A yearly subscription is $28 USA. $38 overseas surface mail or $54 airmail. All back issues are currently available, though several are now in short supply and will soon go into reprinting.

The editor claims: "more exciting things are planned for 1997, including the introduction of color, and a full merge with Modern Astronomy to support our rapid expansion. " Observatory Techniques subscribers will also have free access to its new online robotic telescope, accessible through the internet and CompuServe, once it is in full operation.

Observatory Techniques Magazine is merging its own MarsQuest with Marswatch. The combination will allow members of either group to enjoy the benefits of both. You can post your latest Mars images to the electronic web site via Marswatch, then have your collection of images, observations, and results published in Observatory Techniques Magazine. For more about Observatory Techniques magazine, visit the web site at http://ourworld.compuserve.com/homfpages/observatory

For questions about Observatory Techniques, e-mail editor/publisher Mike Otis at 72674.471@compuserve.com or write to: Mike Otis, Observatory Techniques Magazine, 1710 SE 16 Ave., Aberdeen SD 57401-7836, USA

A few UK members might also not have heard of Amateur Astronomy & Earth Sciences: 25 Ashley Court, Norfolk Street, Cambridge CB1 2NF, England.