



PSYCHIC NEWS

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FLYING SAUCERS ARE BACK IN FASHION

IONEL TALPAZAN's colourful creations take to the catwalk



A Talpazan print on Christopher Kane's catwalk
(Photo: Christopher Kane)

WHATEVER mysterious force inspired Ionel Talpazan to dedicate his life to painting UFOs, it succeeded in making him a sought-after artist whose work can now be found in museums and galleries on both sides of the Atlantic.

Yet never in his wildest dreams could Talpazan have imagined glamorous models on a catwalk wearing fashionable garments adorned with his iconic flying saucer artistry.

But that's precisely what happened when London-based fashion designer Christopher Kane, a fan of Talpazan's work, incorporated his colourful images in his Pre-Fall 2017 collection.

"Outsider art is considered by some to be a lesser form of art," Kane declared. "I disagree, I see creativity in its purest form. This work comes from a very honest place, full of emotion and meaning."

The unveiling of his new collection was followed shortly afterwards by a special Christopher Kane and *Raw Vision* magazine joint event and installation, to celebrate the work of the famous UFO artist.

It was held in October 2017 at the fashion designer's flagship store in London's Mayfair. Among those attending was Henry Boxer, whose gallery specialises in Outsider art, the category into which

Talpazan's "inspired" work is usually placed. The Henry Boxer Gallery in Richmond, Surrey, displays several works by Talpazan.

All of which is a notable achievement for an artist who had no formal art training and endured an unhappy childhood in Romania, first with his parents and then with the foster parents they sold him to, before escaping by swimming to Yugoslavia across the River Danube. After spending time in refugee camps and a prison, Talpazan eventually journeyed to the United States. Even then, he endured periods of homelessness, living on the streets of New York.

Throughout, he was consumed by a desire to paint UFOs – a compulsion that brought him great happiness as well as recognition in later life. It followed a boyhood encounter which is believed to have been his artistic trigger.

"I met him selling his artwork outside the Outsider Art Fair, New York, in 1992, in the freezing snow," Boxer recalls. "He was



Ionel Talpazan's "Mysterios Energie din Cosmos UFOs" 1992
(Photo: Henry Boxer Gallery)

so sweet and I loved his art from seeing it that first time, I realised he was a true visionary and a lovely soul. I also felt sorry for him as it was so cold – his smile was infectious and he was so humble.

"Obviously the subject matter is iconic, mysterious and enigmatic. His drawings and paintings are masterful, complete and unique. I was always drawn to this mystery, from my early years also, hence there was an instant empathy."

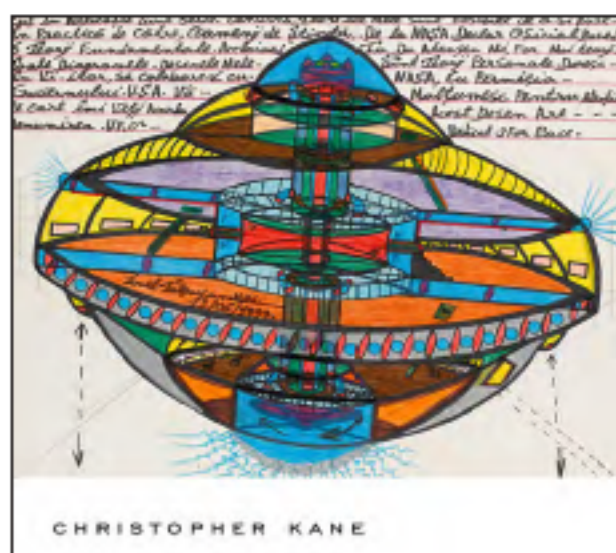
Boxer represented him from the mid-1990s as did Aarne Anton in New York, but concerned that selling through dealers alone might not enable him to exist, Talpazan continued to offer his works on the street, earning much less than his representatives would have achieved.

Daniel Wojcik, professor of English and Folklore Studies at the University of Oregon, first met Talpazan in 1999 and got to know him well. His book, *Outsider Art: Visionary Worlds and Trauma* (University Press of Mississippi, 2016) provides the most extensive coverage of his life and work so far, although he is currently working on a new book, tentatively titled *The Art of Ionel Talpazan: Cosmic Visionary*

and the *Blue Light of Manhattan*, which is due out at the end of this year or early 2019.

He shares with *Psychic News* what the artist told him about his life-changing childhood experience:

"One day during the summer of 1963, when Talpazan was seven years old, his foster mother beat him for accidentally losing a farm tool. He ran away, hiding in a ditch beneath a metal grate in a field throughout the night. There was a downpour of rain, and he huddled there



Artist and UFO enthusiast Ionel Talpazan (Photo: Henry Boxer)



Ionel Talpazan's "Future UFOs Diverse Diagramme: 22 Modele Advanced Extra Terrestriale Tecnology for Planeta Earth," 2000. Oil crayon, marker, pencil and ink on paper (Photo: James Wojcik)

shivering and afraid.

"The rain stopped, and he suddenly saw an enormous blue light overhead, a glowing, spinning, blue beam that surrounded him. He watched this light in amazement and fear for a long time. Recalling this event many years later, he said [in his imperfect English], 'I look and look at this light, it was blue energy that covered me, it was like from another world. The light was a beautiful colour and moved in circles. There was no noise. It was very strange. I see things I never see before.... This was not a dream.'

"Talpazan did not understand the experience at the time, but he went on to believe that the blue light he witnessed may have been from a UFO. This incident completely altered him, and he relates subsequent events, his aspirations, and his life's purpose to that experience: 'That blue energy, it gave me some kind of dream in life, some kind of vision. It gave me ideas, it opened up my mind into the domain of the UFOs.'

"A few years after this experience, he became fascinated with the popular lore about flying saucers, and at the age of 12 he began to draw them obsessively."

It is believed he produced more than 1,000 pieces of art; mostly paintings but later he began sculpting them. Intriguingly, Talpazan viewed them as much more than creative art. To him, they were meant to be instructive. Believing that he had caught a glimpse of a method of harnessing cosmic forces for the benefit of humanity, many of his paintings' meticulous drawings are said to show the crafts' inner workings and are adorned with hand written information that has been described as an "almost indecipherable hybrid of Romanian and English".

"My dream is to collaborate with researchers at NASA," he told one interviewer. "My work is a combination of art and science." The space agency never took up his offer but others have taken notice of his art, though most are unaware of the revolutionary UFO propulsion patents that are said to be hidden in his drawings.

Although Talpazan resisted the "Outsider" description because it is interpreted by some as "weird" or "crazy", it is as appropriate to his life – spent away from his parents and home country – as it is to his art.

But that changed in 2014, when he was almost 60, and he achieved his dream of becoming an American citizen. It was, he said, "the happiest day of my life". No longer an outsider in terms of his nationality, he was so happy he changed his name to Adrian da Vinci. Sadly, he died in September the following year.

"We loved lonel and miss him deeply," says Henry Boxer. ■

UFOS AND ART

UK DRAWINGS OF STRANGE PHENOMENON

UFO Drawings From the National Archives
by David Clarke (Four Corners Books, 2017)

COUNTLESS UFO books have been published during the seven decades that the phenomenon has been under investigation by the UK's military, scientists and the media.

Their authors have been hampered for much of that time by the reluctance of the government to reveal the contents of their secret files. The very fact that they were cloaked in secrecy suggested to many that they were hiding the truth that UFOs were extra terrestrial in origin for fear that it would result in public panic.

Another reason for secrecy, however, could be that publishing the files would give other countries information about technological developments, such as radar and aircraft capabilities, that could be

useful to an enemy.

Whatever the reasons, that secrecy has now largely evaporated, and in the UK it was the persistence of author and lecturer Dr David Clarke, of Sheffield Hallam University, using new Freedom of Information legislation, that persuaded the government to release previously secret UFO files.

It even appointed him as a consultant of the The National Archives project which lasted a decade, ending last year. That enabled him to write *The UFO Files: The*



The National Archives DEFE24-1206