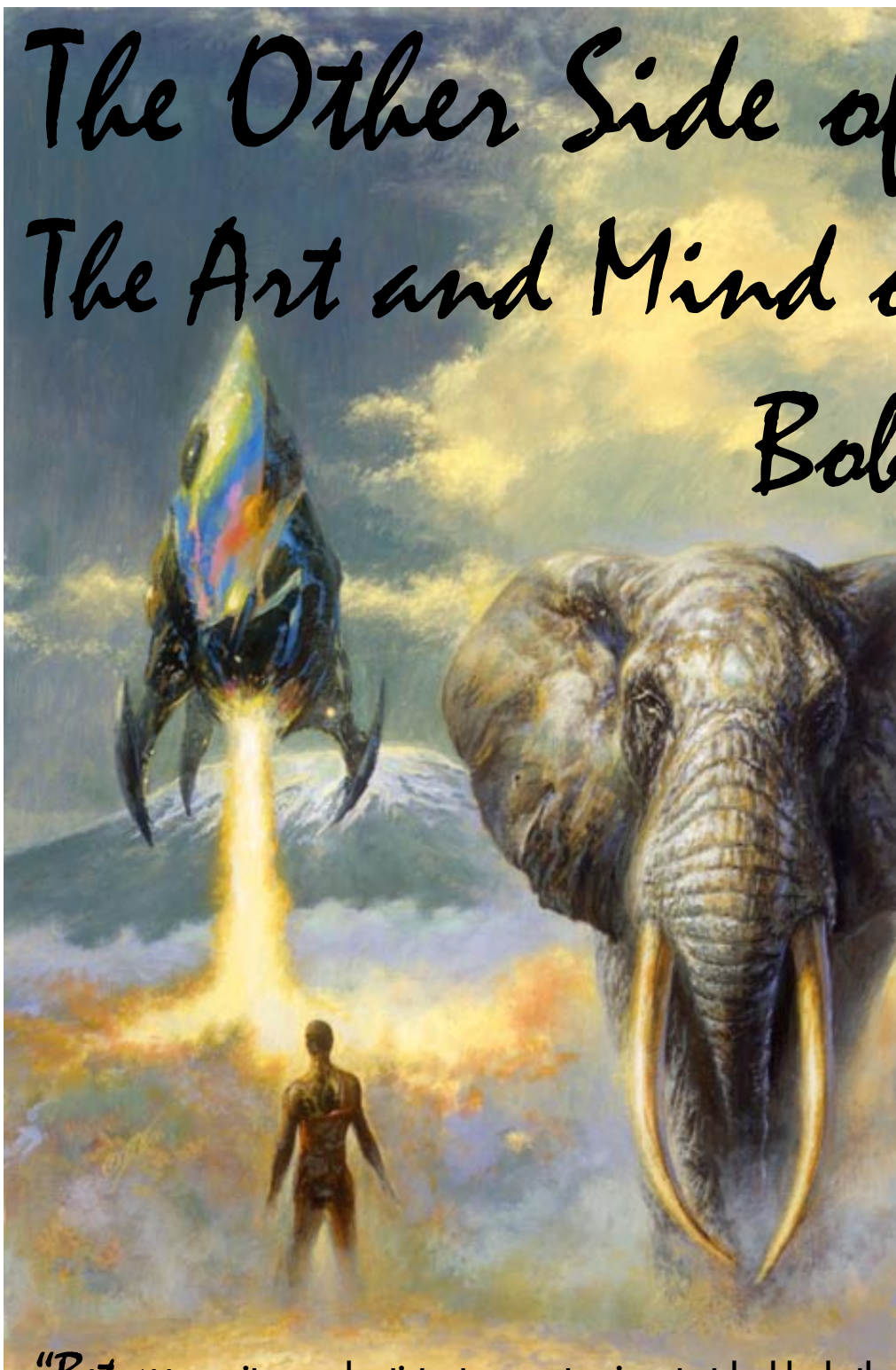


# The Other Side of Life: The Art and Mind of Bob Eggleton



< Cover for *Ivory*, written by Mike Resnick. Pyr Books, 2006.

*“Between* writers and artists strums a tension stretched by both envy and admiration.” Gregory Benford opened his article about Bob Eggleton, “A Lyrical Hardness” (*Science Fiction Age*, May 1994), with this quote. As the writer daughter of an artist, I have experienced this sensation first hand. I envy the immediacy of an artist’s work, as well as admire the skill and effort that goes into creating what appears effortless, once completed. At last year’s World Con, I left a short note for Eggleton, asking if he wouldn’t mind being interviewed for *The Genre Traveler*. He replied with an emphatic, “Thanks for your card at LACon. You said you wanted to do an interview, well, here I am!!!” Bob, you’re da bomb!





The Creature from The Black Lagoon, done for a poster for "Creature Fest" in San Francisco.

## Check Out Bob's Art du Jour

Ever trying to improve his art, Bob Eggleton recently launched an art blog at

[bobsartdujour.blogspot.com](http://bobsartdujour.blogspot.com),

where he strives to put up a new painting every day.

"It's kind of a mission of self-discovery," he says. At the blog, you'll find comments on the process of creating the paintings, as well as work on subjects as prosaic as two pears, and as fanciful as dinosaurs. All of the art is done in oils, and most are 8"x10" or 9"x12". All the works you see on the blog are available for sale at only \$100 a piece.

More of his work is for sale at

[bobsartforsale.blogspot.com](http://bobsartforsale.blogspot.com).



"Cover artists learn the arts of enticement, or they move on," Gregory Benford, science fiction author and physicist, once wrote. Artist Bob Eggleton is a master at this.

Look into the eyes of the elephant on the opposite page. What do you see?

There is personality there, intelligence.

It is hard to look at an Eggleton painting once and move on. Benford wrote that "closer inspection reveals more" than what you take in at first glance. "Cunning details tucked in here, obscure jokes provoking a smile there." Eggleton's work draws you in, which is one reason he's such a successful book cover artist.

How does he accomplish this? "I look at reality," Eggleton says. "The

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Typhoon







Newton Abbot

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better I understand reality and can paint that, Con-  
the more fantastic the fantasy stuff will be. It's really  
simple, actually. Form will follow function everywhere."

It was at the gentle age of nine that Eggleton first  
realized he wanted to be a science fiction artist. The  
Monolith of 2001: A Space Odyssey "spoke" to him, he  
once said in an interview for SciFi.com.

His parents supported him in his artistic endeavors;  
making sure he had the classes he needed to devel-  
op his talent. By the age of 17, he was selling land-  
scapes, making \$600 one Christmas. This just encour-  
aged him further.

"I wasn't going to 'settle' like a lot of people I know  
did," says Eggleton. "I didn't want to be part of the  
'system.'"


In 1980, he entered some of his sketches at Noreas-  
con II (the 38th World Con), in Boston. He took home  
an award – Best Monochrome Artwork, Amateur Di-  
vision – as well as \$200 (a fortune at the time). Within  
four years, he was painting covers for Baen Books.

Eggleton attributes much of his success to being a  
"renegade." "I do things with my own definitions of  
success and failure," he says.

He tries to stay one step ahead of himself, experi-  
menting with different media, approaching each  
a bit differently. "I find I have to re-invent myself on  
occasion," he says. "Which is tough. But being on  
the edge keeps you always looking for what you'll  
do next that's the best. I try not to fall into ruts."

He is inspired by a wide variety of  
sources: English Romantic painter, John  
Constable; Swiss Symbolist painter,  
Arnold Böcklin; American portrait artist,  
John Singer Sargent; even The Moody  
Blues, ABBA, Rob Zombie and Led  
Zeppelin. He's a big fan of Godzilla, The  
Creature from the Black Lagoon, and  
dinosaurs, which populate much of his  
work.

"The idea of a totalitarian, staid exist-  
ence I find appalling," he says. He be-  
lieves that you understand a lot when  
you see on the edge, from the strange  
side.

"It's a matter of doing what you want,"  
he says, "and not worrying so much  
about 'image'... The idea is to think for  
yourself, don't be influenced by the  
media, the politicians and so forth." 

> Cover for *Demogorgon*, by  
Brian Lumley. (Delirium Books)



Torquay Bay







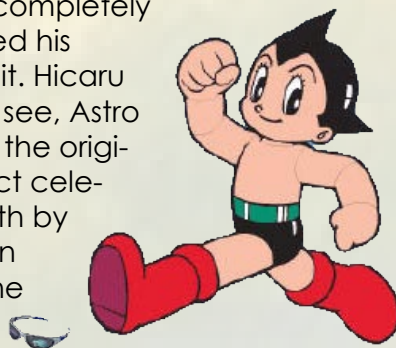
Illustration for L. Sprague de Camp's story, "Gun For A Dinosaur."

## Around the World with Bob

**O**f all the places Bob Eggleton has traveled, Japan is his favorite.

"Here you have a culture that just looks in some ways like it was born out of manga [Japanese comics] and tokusatsu [Japanese special effects films, such as Godzilla and Battle in Outer Space]," he says.

For example: "We're on a train packed with people," he says, "and we stop at a station and, as the doors open, I hear the Astro Boy theme on the speakers... How completely cool is that?" He asked his friend, Hicaru, about it. Hicaru replied, "Ah, but you see, Astro Boy was born here in the original story. So the district celebrates his fictional birth by dedicating the station to him and playing the music."



Founded in 1962, Astroland is the home of the 80-year-old Cyclone, Coney Island's last roller coaster and a New York City and National Historic Landmark. Also at the park is Dante's Inferno, a ride-in-

the-dark haunted house that is one of just a few of its kind currently operating in a fixed-site amusement park. For more information about Coney's Island's history, visit [www.coneyislandhistory.org](http://www.coneyislandhistory.org).

## New Stuff Coming to Six Flags Parks in 2007

On June 16, **Six Flags Over Texas** will launch an original Cirque de Soleil show: *Cirque Dreams Coobrila*. The show will play in the newly renovated Music Mill Amphitheatre for 65 days. For more information, visit [www.sixflags.com/parks/over texas/parkpress/coobriladescription.html](http://www.sixflags.com/parks/over texas/parkpress/coobriladescription.html).

In May, **Six Flags Great America**, Chicago, will premiere *Operation SpyGirl*, an original live action adventure show created and produced exclusively for Six Flags by Joel Surnow, the creator of the TV series 24. The show will take place on a custom-built tropical set featuring an animatronic volcano. Over the next several years, the show will debut at other parks, as well. For more information, visit [www.sixflags.com/press/spygirl.asp](http://www.sixflags.com/press/spygirl.asp).

## Changes at Disneyland

In early January, Disneyland transformed **Space Mountain** into a rock 'n' roll adventure, adding music from the Red Hot Chili Peppers. The change is planned to continue through the spring.

The **Submarine Voyage**, is reopening, this time with a *Finding Nemo*



theme. Currently scheduled to open this summer, the ride features new technology: instead of looking at animatronic creatures through portholes, guests will peer through special effects boxes attached to these same portholes. The effect will be as if the characters from the animated Pixar film are actually swimming in the Tomorrowland Lagoon.

## In Brief

Universal Studios Orlando closed the *Back to the Future* ride to make room for a new attraction.

Disney delayed the opening of the *Monsters Inc.* Comedy Club show. It was supposed to open in January.