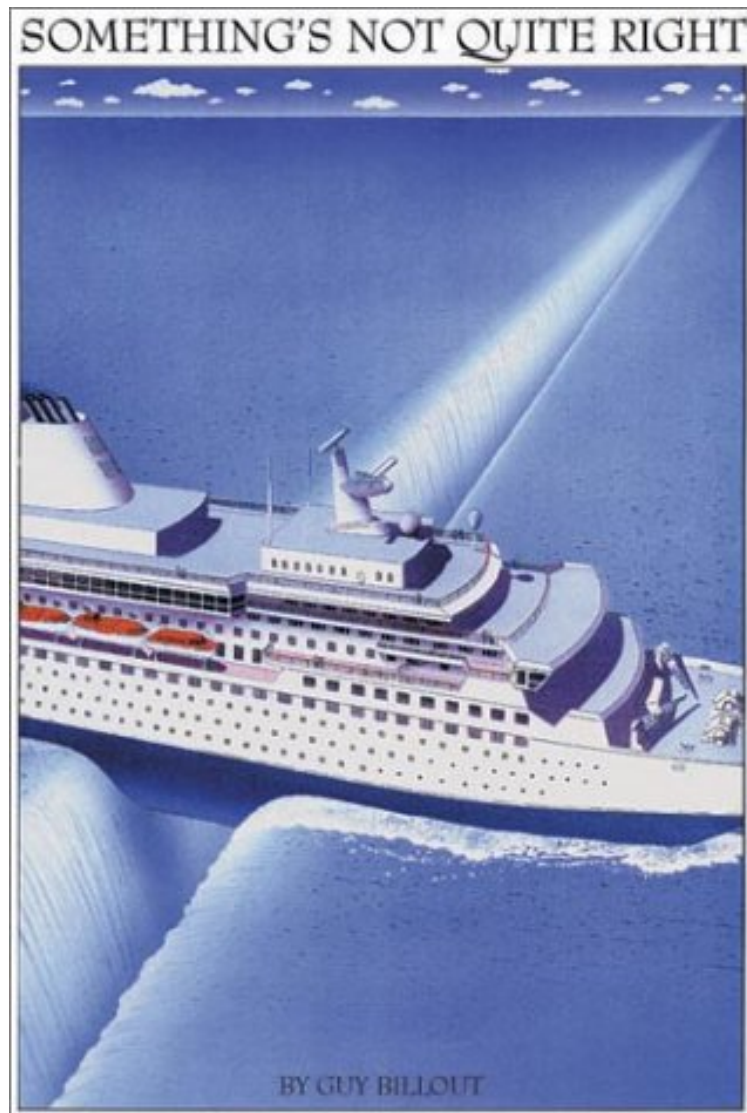


[Mobile book] Something's Not Quite Right

Something's Not Quite Right

Guy Billout

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#1378949 in Books David R. Godine Publisher 2002-10Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 .41 x 9.76 x 12.80l, #File Name: 156792230932 pages | File size: 18.Mb

Guy Billout : Something's Not Quite Right before purchasing it in order to gage whether or not it would be worth my time, and all praised Something's Not Quite Right:

0 of 0 people found the following review helpful. " I enjoyed it. A fast "readBy Kevin P. HoganIt's hard to review a book of paintings which are slightly off-kilter, except to say that a few of them made me sit up and say "Whoa."I enjoyed it. A fast "read," but I will return to it again.0 of 0 people found the following review helpful. Something About This BookBy AnnaeveMy nine-year old grandson loves finding the differences in "not quite books."While he enjoys the book, Something's Not Quite Right is actually written for adults.It is an out-of-print book. The price for this

slightly used book was very reasonably priced and in good condition. 1 of 1 people found the following review helpful. Humorous Art By D K Thin book, with no text at all! He lets the art speak for itself. A few may produce actual laughter. As original as the images are some common themes emerge. Perhaps a coffee table book, like a collection of New Yorker cartoons?

In this slightly offbeat, deliberately challenging, and strikingly oversized book, one of our favourite artists (who we would argue is possessed of a talent bordering on genius) offers up 33 full-size paintings that portray scenes where things are, well, not quite right. Not obviously not quite right, but just enough so most children, with a little help from their parents, will be able to spot the clever anomalies and dichotomies; e.g. the gaping gaps in the suspension bridge, the pigeon with landing gear for feet, the Boeing 747 about to land with no wheels, the golf ball lodged in the ostrich's gullet. But, to be really honest, we're publishing the book because Billout has always seemed to us a genuine original, among the most talented, inventive and ingenious artists (not illustrators) working today.

From Publishers Weekly This gallery of surreal images by Billout (Number 24) does not follow any narrative. Instead, each high-definition graphic presents an independent scene from nature or a sharp architectural rendering in which "something's not quite right." A page labeled "Dune" pictures a smooth white mountain against a blue sky; a person in robes climbs one side, suggesting desert sand, while a figure in a parka climbs the other, suggesting drifted snow. In "Secession," Billout neatly bisects all the bridges that cross the Seine River, allowing Paris's Ile de la Cit to float free; in "Skyscraper," he pictures a pointy steeple scratching a blue line across the face of the full moon. New York's Flatiron Building features in two panels, forcing its way through a snowy crust ("Ice Age") and poised on the brink of a sand-colored abyss where Broadway and Fifth Avenue used to intersect ("Canyon"). Billout's dark humor comes through in images like "Probabilities," which pictures a zebra whose stripes form a bull's-eye pattern and, in the foreground, the silhouette of a hunter and a rifle's barrel; he has a more whimsical touch in "Attack," which pictures a military general's statue, a solitary pedestrian recoiling in shock, and a snowball which seems to have come out of nowhere. Billout illustrates for the Atlantic Monthly, and it is easy to imagine these puzzling stand-alone images as magazine covers; admirers of Magritte or Istvan Banyai will want to take a look. All ages. Copyright 2002 Reed Business Information, Inc. From School Library Journal Grade 3 Up—One glance at the ocean liner that is traveling right over a huge gorge on the cover of this oversized book is enough to warn readers that "Something's not quite right." Billout's large paintings bordered in white fill every page, and each one contains the unexpected: impossible juxtapositions of climate and place; structures that are interrupted; creatures and objects where they don't belong. A man in a field of snow looking up at a statue of an equestrian soldier would hardly be remarkable, but the fact that a cannon is aimed at his head, his hat is on the ground, a snowball is at his feet, and the title above is "Attack" delivers a jolt. A structure that resembles New York's Flatiron Building looks very much like the prow of a ship cutting through ice on a street of ice, a penguin in the foreground, along with the title "Ice Age." Surprises like these abound. The back-cover copy states that, "The smallest detail can make the greatest difference" and urges readers to solve the "tiny mystery" on each page. They will relish doing just that, and older children may also take up the challenge to discover how the page titles, the only text in the book, relate to the illustrations. Billout's clever wordplay and unusual pairings are reminiscent of David Macaulay's work, and using this book with his *Shortcut* (1995) and *Rome Antics* (1997, both Houghton) will spark many discussions. Marianne Saccardi, Norwalk Community College, CT Copyright 2003 Reed Business Information, Inc. From Booklist Gr. 6-12. Salvador Dali's surrealist paintings and M. C. Escher's optical illusions have long attracted teenage fans. Drawing from both traditions, Billout's witty paintings of a crisply drawn world that's startlingly off-kilter may attract a similar audience. Billout is a frequent contributor to the Atlantic Monthly, and many of the pictures in this oversize book reflect a sophisticated humor that will fly over the heads of most teens: a piece titled "Prometheus," for example, pictures a man rolling away a stolen circle of lamplight; in "Calefaction," a mountain climber peers into a snowy abyss that's filled with flame. But many images are more accessible; "Dune" shows two people hiking up opposite sides of a white slope, one dressed in polar gear, the other in Arab robes. Even if young people miss the relationship between some of the titles and pictures, they'll delight in the skewed visual reality and unexpected juxtapositions. Like Chris Van Allsburg's *The Mysteries of Harris Burdick* (1984), these evocative picture puzzles, for an older audience, will make excellent exercises for creative-writing students and will also inspire young artists. Gillian Engberg Copyright American Library Association. All rights reserved