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The art of looking sideways. by Alan Fletcher. Published by Phaidon Press. 534 pages, 2001 . The Art of Wet Paint. Reviewed by Tony Buchsbaum . Designer Alan Fletcher's books, which one could understandably assume to be about design, are less about design than intellectual stimulation. These big,

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Review | Beware Wet Paint and The Art of Looking Sideways

The Art of Looking Sideways is this amazing, and amazingly heavy book. I put it on my scales and it appears to

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The Blo ga zine 29/10/2013 Alan
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to wider public and its understanding of the world, it is rare to find designers of such depth, wit and intelligence whose work speaks directly to the hearts and minds of those unfamiliar with design practice.

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Describing himself as a visual jackdaw, designer Alan Fletcher has

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clear messages without words--messages that can be understood universally, by everyone who can see, regardless of the language they speak.

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professional skills, the creative process, and global trends that include social responsibility, ethics, and the rise of digital culture. How to Be a Graphic Designer offers clear, concise guidance along with focused, no-nonsense strategies for setting up, running, and promoting a studio;

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This book offers a rare chance to read what graphic designers feel about their education and profession. Fifty influential designers give the low-down about their student days and their professional lives. A piece of their college work is shown alongside an

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example of current work. Each designer also offers a key piece of advice and a warning, making this a must-read for anyone embarking on a career in design. The book looks at the process a designer goes through in finding their 'voice'. Topics addressed include how ideas are researched and

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developed; design and other cultural influences, then and now; positive and negative aspects of working as a designer; motivations for becoming a designer; and whether it's really possible to teach design. Contributors include Stefan Sagmeister, James Goggin, Karlssonwilker, Studio

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Dumbar, Cornel Windlin, Daniel Eatock, Spin, Hyperkit and Christian Küsters.

"Forget how good design is supposed to look. What you think is good design, is what other designers think is good design too. That's why design is in a

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rut. And that's not good. That's boring. This book is about how to get out of that rut; how to take an ordinary graphic problem and turn it into an original graphic solution. The 146 examples of the wit and imagination of Gill's solutions to the graphic problems in this unique collection are

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remarkable. But the most remarkable thing is that although 30 years of his work is represented here, you won't be able to tell Gill's early designs from his most recent ones."--Jacket.

A veteran art critic helps us make sense of modern and contemporary art

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The landscape of contemporary art has changed dramatically during the last hundred years: from Malevich's 1915 painting of a single black square and Duchamp's 1917 signed porcelain urinal to Jackson Pollock's midcentury "drip" paintings; Chris Burden's "Shoot" (1971), in which the artist was

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voluntarily shot in the arm with a rifle; Urs Fischer's "You" (2007), a giant hole dug in the floor of a New York gallery; and the conceptual and performance art of today's Ai Weiwei and Marina Abramovic. The shifts have left the art-viewing public (understandably) perplexed. In The Art

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of Looking, renowned art critic Lance Esplund demonstrates that works of modern and contemporary art are not as indecipherable as they might seem. With patience, insight, and wit, Esplund guides us through the last century of art and empowers us to approach and appreciate it with new

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eyes. Eager to democratize genres that can feel inaccessible, Esplund encourages viewers to trust their own taste, guts, and common sense. The Art of Looking will open the eyes of viewers who think that recent art is obtuse, nonsensical, and irrelevant, as well as the eyes of those who believe

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that the art of the past has nothing to say to our present.

A young journalist from the Midwest describes her sojourn in Iraq as the Baghdad Bureau Chief for the "Washington Post," detailing what it is like to cover a war under the constant

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