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René Lalique at the Calouste Gulbenkian Museum



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Maria Fernanda Passos Leite : Rene Lalique at the Calouste Gulbenkian Museum before purchasing it in order to gage whether or not it would be worth my time, and all praised Rene Lalique at the Calouste Gulbenkian Museum:

6 of 6 people found the following review helpful. Valuable Reference SourceBy Britt Le BonzoThis books is valuable for fans of Lalique's jewelry. Some of the pieces shown aren't available in other books. The book is large and most of the photography is very good. A few shots are somewhat blurry and seem rushed. My first two choices would be, "Imperishable Beauty - Art Nouveau Jewelry", and "Rene Lalique - Exceptional Jewelry". This book was worth it, to see his Medusa paperweight, even though the picture isn't the best shot I've seen.1 of 1 people found the following review helpful. Science MagicBy OccamsEver see something and think, "Oh that's some science magic s*** right there"?That's pretty much everything in this book.14 of 16 people found the following review helpful.

DisappointingBy Number 7 of 9Being a lifelong fan of Lalique's jewels, I have been hoping for a book on the Gulbenkian Museum's collection. I am not simply interested in photos of the pieces, but appreciate an informed discussion as well. The translating service that was used to translate the text is terrible - I mean, the gist of the discussion is lost because the English is so confusing to read! It is as if you think you are understanding what is being

said, but the writing is so convoluted, exhausting to try to read - really! Here is an example: "Firstly a remarkable working capacity associated to an ever present demanding character which would make the artist become (as previously stated) one of the greatest, if not the greatest, Art Nouveau jewellery master, and later on a successful and acclaimed glass craftsman/industrial glassmaker; and Calouste Gulbenkian, who in addition to being a successful businessman, became also the collector who gathered an extraordinary amount of high quality art works - "only the best is good enough for me" - which are revealing of his own personal taste." or "One should note that Lalique, being a remarkable draughtsman, also dominated perfectly the goldsmith techniques he had learnt with his master Louis Aucoc. He also distinguished himself in sculpture, to which contributed the courses he attended at Bernard Pallissy School and later on the support he received from his father-in-law and brother-in-law, sculptors Alphonse Ledru, father and son, who collaborated with Rodin." If only the author's obvious expertise could have been translated more competently - this book would be an unqualified success, great photos and learned discussion. As it is, those of us who only read English will have to settle for half the loaf. Too bad.

Calouste Gulbenkian (1869-1955) was a friend of Ren Lalique for fifty years, as well as a great connoisseur of the various activities of this versatile artist. Between 1899 and 1927 he acquired eighty extraordinary works of art directly from the artist. Today, these are conserved in an exclusive space inside the Calouste Gulbenkian Museum in Lisbon. This unrepeatable collection of jewellery, art objects, artistic glass, and drawings, being published for the first-time in a large format catalogue gives the reader a complete and exhaustive idea of the entire artistic activity of Lalique.

The world's largest collection of jewellery, art objects, artistic glass, and drawings by Ren Lalique. About the Author: Maria Fernanda Passos Leite is chief curator of the textile and Ren Lalique collections at the Calouste Gulbenkian Museum in Lisbon. She is the author of *Cartier 1899-1949: The Journey of a Style* (Skira, 2007).