



Glacial Period

Nicolas de Crécy

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For the first time in the US, ComicsLit brings over the latest enfant terrible of European comics, a mad genius, and for the first time, the Louvre museum is involved in a co-edition of a series of graphic novels. There will be four and each will be a vision of this great museum by a different artist. De Crécy, at the sight of the incredible richness of the museum's collection was overwhelmed and felt small and ignorant. The result is a story set thousands of years hence in a glacial period where all human history has been forgotten and a small group of archeologists fall upon the Louvre, buried in age-old snow. They cannot begin to explain all the artifacts they see. What could they have meant? Their interpretations are nonsense, absurd, farcical.

Glacial Period Details

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Author : Nicolas de Crécy

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From Reader Review Glacial Period for online ebook

Nate D says

An obese dog archeologist and various humans seek the ruins of the Louvre beneath the post-climate-collapse ice. Weirdly, it was commissioned by the Louvre itself, as part of an initiative to get new comics artists to interpret their collection, so it's full of classic paintings being entirely misinterpreted by a future attempting to learn everything about our civilization from a purely classical, painted record. Nicolas de Crecy is one of the better people who I've found purely via random issues of Heavy Metal (with Fogliatto, since republished as a single book, though not apparently to the knowledge of GR) and this displays his typically gorgeous watercolor art, with the added advantage of its being his own weird writing as well.

Metin Y?lmaz says

Masals? bir gelecek senaryosu Buzul Ça??. Çok uzun zaman sonra kay?p bir k?ta olmu? olan avrupaya giden ka?iflerin maceras?.

Ksenia (vaenn) says

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Tina Haigler says

3 1/2 stars

Story: 3 stars

Art: 4 stars

This one was kind of all over the place. Part sci-fi, part fantasy, it flipped back and forth between the two too often. I think this story would've been better sticking with one or the other, preferably sci-fi. The sci-fi parts were enjoyable and saved it. The fantasy parts were just odd. Also there were a few major plot holes and inconsistencies. It jumped around a little too much and became disjointed and feeling incomplete. Not a bad read but not a great one either. I see potential but unfortunately this volume was lacking.

Joshua says

When the ones who come after us find our art, our writings, our sculpture, what will they think of us? What values will they believe we possess, and what will our passions be defined as. More important, will our art seem to have some kind of a soul, or will it be boiled down simply to a collection of sentiments and impressions. Glacial Period asks this question in a unique and positively eccentric way.

This can be a pretentious book I suppose, but Nicolas de Crecy tells the story of a group of explorers who are exploring the Icy Continent, which is Europe following some manner of cataclysm. A dog creature named Hulk, and a group of historians discover the ruins of The Louvre and after that the story is just an exploration of what these people think of the human beings who made such a building, while the art comes to life, desperate to escape before utter oblivion.

Crecy has made a fascinating graphic novel, one that is relevant as the climate of our planet changes and we consider what the future of our species is going to be. And while there is some morbidity to the final conclusion, CRecy still manages to get the reader to consider whether or not art is charged with real life, or whether we simply create to preserve some moment or impression, hoping that the energy and spirit of that moment will live on past us.

David Schaafsma says

This has an odd and amusing premise with really lovely artwork. Most people, based on the low overall rating, appear to not like it much, though I haven't read any reviews yet to see why. Maybe because it is that odd premise, which is that global warming has pretty much destroyed the planet and we see archaeologists a century in the future apparently exploring in the arctic, or on another planet, but no, it is here and they are looking for ancient buildings, such as The Louvre, which they in fact find, half buried under snow. We have to be presume that these archaeologists haven't seen art at all, as they try to interpret the world as depicted by great artists, such as Delacroix... all the nudes, what can it all mean? What does this say about life as it was lived then? Then we have to accept that in the future dogs talk and are both intelligent and for some reason petulant about everything. Bizarre world this guy builds, for sure, and so improbable I can see why people

might not like it, but I was intrigued.

Sort of like a Martian view of anything first encountered, or chidden seeing canonical art for the first time. Somewhat amusing, and a kind of irreverent look at Great Art. I can't imagine reading four volumes based on his exploration of The Louvre alone, though, which is (was?) his plan! I mean, some of it is funny, but it feels like the joke is already getting old.

But I did like it, it's so bizarre and almost surreal in places. For some reason for a good long time we have this serious archeological set up, they are all freezing to death ala any old classic arctic exploration, especially since they also seem to be inexplicitly underdressed for the expedition, with little or no food, and a love triangle emerges... all red herrings in the mystery... and wtf, he throws in these fat talking dogs for some weird reason. But finally it all made me smile. Who knows, I might read another volume!

Sam says

I'm kind of torn by this book, on one hand the premise sounded great but it didn't really meet it and the language is a little funny/stilted/just doesn't feel right while on the other hand I did still find it interesting and the art work is amazing. There was also significant bits of this that didn't get explained including the pig dogs/dog pigs and the talking statues and other art in the museum (this confused me so much I read the book twice to try and find out what was going on!). I don't know if some of these things just got lost in translation or not but it was kind of off putting. There were also a few odd explanations for some of the pieces in the museum with the archaeologists stating somewhat illogical theories about the museum and its purpose and the state of the civilisations that created them. On a positive note though when one of the pig dogs does touch upon the more philosophical and moral questions it does get interesting and it does make you think a bit about where we as individuals and society are going. And the art work is incredible and so detailed it practically jumps off the page.

Dov Zeller says

Is hulk a pig or a dog?

Duh, he's an archeologist.

But still, come on, just answer the question. Is he a pig or a dog?

A dog?

I spent the first ten or so pages of a book really stressed out about that particular question (the Pig vs Dog question.) It turns out Hulk really is a dog, but a few pages after I felt confident about that fact, I discover that he is a pig too! Genetically modified pig-dog who uses his sniffer to carbon date all forms of artifact. He also speaks fluently and becomes a messianic figure of sorts after finding his way to the Louvre.

The humans in this story are less charming than Hulk for the most part, though I suppose Juliette is okay.

I loved a lot of things about this book. Mainly, the futuristic post-apocalyptic explorers trying awkwardly to

form theories about all sorts of art forms, from graffiti to classical nudes, and hoping to immortalize themselves through their theories and discoveries. In other words, this is a social and cultural satire, but one with a great appreciation for art in its "lower" and "higher", past, present and future forms.

According to a goodreads reviewer, this book was commissioned by the Louve "as part of an initiative to get new comic artists to interpret their collection." Nicolas de Crecy clearly has a lot of fun building a relationship between a post apocalyptic future and ancient, classical and contemporary art forms.

My only complaint is just that the ending just got a little too fantastical for me. I liked it okay, but I also just didn't buy it within the context of the story.

Jan Philipzig says

Intriguing, gorgeous, half-baked, pretentious. Style over content - the curse of European comics...

Sesana says

Sadly, it fails to deliver on its fascinating premise. It would be interesting to see what future archaeologists would make of us from our museums, but that isn't really what we get here. Only a few pages even attempt to address that, and I'm not sure that any of the conclusions drawn on the page would be reasonably drawn in real life. Why would an archaeologist assume that an art gallery means a civilization hasn't mastered writing yet, particularly when some of the art works are labeled? Most of the dialog is oddly stilted, which might be translation. I was really looking forward to this, but nothing really worked.
