

Disney Backgrounds

Richard Schickel

Walt Disney Animation Studios The Archive Series: Layout & Background Walt Disney Animation Research Library, 2011-10-25 This fourth installment in The Archive Series showcases the scenic background and layout art that gives every piece of Disney animation a time and place. The Animation Research Library and curator John Lasseter, the Walt Disney Animation Studios Chief Creative Officer, have assembled over 300 pieces of artwork from the company's shorts and masterpieces from Snow White and the Seven Dwarfs to Tangled, and even the upcoming Winnie the Pooh. With many two-page spreads and several 30-inch gate-folds, Backgrounds & Layouts includes famous as well as unpublished work of the great layout artists and background painters such as Eyvind Earle, Claude Coats, Walter Peregoy, Maurice Noble, James Coleman, Serge Michaels, Al Dempster, Bill Layne, Art Riley, Brice Mack, and Lisa Keene. Collectors and animation enthusiasts couldn't be more thrilled with the first three books in the series, and they are eager to add Backgrounds & Layouts to their libraries.

Disney Mickey Mouse Simple Backgrounds Disney Staff, 2000-01-01

The Disney Version Richard Schickel, 2019-09-01 "The single most illuminating work on America and the movies" (The Kansas City Star): the story of how a shy boy from Chicago crashed Hollywood and created the world's first multimedia entertainment empire—one that shapes American popular culture to this day. When Walter Elias Disney moved to Hollywood in 1923, the twenty-one-year-old cartoonist seemed an unlikely businessman—and yet within less than two decades, he'd transformed his small animation studio into one of the most successful and beloved brands of the twentieth century. But behind Disney's boisterous entrepreneurial imagination and iconic characters lay regressive cultural attitudes that, as The Walt Disney Company's influence grew, began to not simply reflect the values of midcentury America but actually shape the country's character. Lauded as "one of the best studies ever done on American popular culture" (Stephen J. Whitfield, Professor of American Civilization at Brandeis University), Richard Schickel's *The Disney Version* explores Walt Disney's extraordinary entrepreneurial success, his fascinatingly complex character, and—decades after his death—his lasting legacy on America.

Disney Stacy Mintzer Herlihy, 2022-02-04 Since its founding in 1923, the Walt Disney Company has become an American institution and one of the most successful businesses in history. This book takes an in-depth look at the evolution of this iconic and sometimes controversial corporation. It's hard to imagine a childhood without the ubiquitous presence of Disney. From classics like Cinderella and Bambi to such modern blockbusters as Mulan and Frozen, Disney's animated features have captivated audiences for decades. Visiting California's Disneyland or Florida's Disney World has become the quintessential family vacation. Children dress as their favorite Disney characters for Halloween, while young-at-heart adults collect all manner of Disney memorabilia. But how much do you really know about this integral piece of Americana? Part of Greenwood's Corporations That Changed the World series, this book provides readers with a richly detailed history of a company that has become synonymous with what it means to grow up as an American. It chronicles Walt Disney's early years and the evolution of the Walt Disney Company from animation studio to entertainment powerhouse. It also explores how Disney changed the landscape of animation and movie making forever. An unbiased look at the controversies that have surrounded Disney over the years will help readers better understand these contentious issues and how the company has responded.

Recasting the Disney Princess in an Era of New Media and Social Movements Shearon Roberts, 2020-03-20 In the late 2000s, the Walt Disney Company expanded, rebranded, and recast itself around "woke," empowered entertainment. This new era revitalized its princess franchise, seeking to elevate its female characters into heroes who save the day. *Recasting the Disney Princess in an Era of New Media and Social Movements* analyzes the way that the Walt Disney Company has co-opted contemporary social discourse, incorporating how audiences interpret their world

through new media and activism into the company's branding initiatives, programming, and films. The contributors in this collection study the company's most iconic franchise, the Disney princesses, to evaluate how the company has addressed the patriarchy its own legacy cemented. Recasting the Disney Princess outlines how the current Disney era reflects changes in a global society where audiences are empowered by new media and social justice movements.

Disney Stories Newton Lee, Krystina Madej, 2012-04-26 *Disney Stories: Getting to Digital* explores how Disney, the man and the company, used technological innovation to create characters and stories that engage audiences in many different media, in particular in Video Games and on the Internet. Drawing on Disney films from the twenties and thirties, as well as the writings of historians, screenwriters and producers, *Disney Stories: Getting to Digital* explains how new film and animation techniques, many developed by Disney, worked together to evolve character and content development and produce entertaining stories that riveted audiences. Through an insider's perspective of Disney's legendary creation process, the book closely examines how the Disney Company moved its stories into the digital world in the 1990s and the virtual, online communities of the 2000s. By embracing the digital era, Disney led storytelling and technological innovation by granting their audience the unique opportunity to take part in their creation process through their online games, including *The Lion King Animated Story Book*, *Disney Blast* and *Toontown*. *Disney Stories: Getting to Digital* is intended for Disney fans and current practitioners looking to study the creation process of one of the most famous animation studios in existence. Professors teaching courses in new media, animation and interactive storytelling will also find this book a valuable asset.

Forgotten Disney Kathy Merlock Jackson, Carl H. Sederholm, Mark I. West, 2023-06-19 This work demonstrates that not everything that Disney touched turned to gold. In its first 100 years, the company had major successes that transformed filmmaking and culture, but it also had its share of unfinished projects, unmet expectations, and box-office misses. Some works failed but nevertheless led to other more stunning and lucrative ones; others shed light on periods when the Disney Company was struggling to establish or re-establish its brand. In addition, many Disney properties, popular in their time but lost to modern audiences, emerge as forgotten gems. By exploring the studio's missteps, this book provides a more complex portrayal of the history of the company than one would gain from a simple recounting of its many hits. With essays by writers from across the globe, it also asserts that what endures or is forgotten varies from person to person, place to place, or generation to generation. What one dismisses, someone else recalls with deep fondness as a magical Disney memory.

Walt Disney's Missouri Brian Burnes, Dan Viets, Robert W. Butler, 2002 The range of Walt Disney's accomplishments is remarkable. He is considered the most successful filmmaker in history. He won 32 Academy Awards, far more than those of any other filmmaker. He revolutionized the amusement park and resort industries, and his theme parks have been praised as among the most outstanding urban designs in the United States. As Ward Kimball, one of Walt Disney's most prominent animators, once said, At the bottom line Walt was a down-to-earth farmer's son who just happened to be a genius. Walt Disney spent his formative years in Missouri. Some of the direct influences of these years on his career are documented in this book. *Snow White and the Seven Dwarfs*, the first feature-length animated film to be produced, was inspired by a black-and-white, live-action silent film version of *Snow White* that he viewed as a teen-ager in Kansas City. A theatrical production of *Peter Pan* that he saw as a child in Marceline, Mo., led to his own animated version of the story. Born in Chicago in December 1901, he moved with his family to a farm near Marceline, where he lived from ages 4 to 9. To tell the truth, Walt Disney once wrote, more things of importance happened to me in Marceline than have happened since--or are likely to in the future. The town of Marceline was the inspiration for many features of future Disney theme parks, and the pastoral setting he lived in there is also reflected in many of his films. Except for a couple of years spent in Chicago and France, Disney lived in Kansas City from 1911 to 1923. During his years in Kansas City he learned the discipline that would enable him to persevere and prevail through the

many hardships he experienced as a struggling filmmaker. It was in Kansas City that he trained to become a commercial artist and an animator, and Kansas City was the location of his first film production studio, Laugh-O-gram Films. Walt Disney's Missouri not only tells the story of the young Disney growing up, but it also paints a picture of the Kansas City he knew. With the bankruptcy of Laugh-O-gram Films, Disney moved to California, drawing with him many of his Kansas City colleagues, who would eventually win fame in animation themselves. This richly illustrated book describes Disney's Missouri years and chronicles his many connections and returns to the state until his death in 1966. The book also details two little-known projects in Missouri that Disney seriously considered in his later years--theme parks in his hometown, Marceline, and in St. Louis. As his daughter Diane Disney Miller says in the foreword to the book, Walt Disney was truly a Missourian.

The Disney Middle Ages T. Pugh, S. Aronstein, 2012-12-10 For many, the middle ages depicted in Walt Disney movies have come to figure as the middle ages, forming the earliest visions of the medieval past for much of the contemporary Western (and increasingly Eastern) imagination. The essayists of *The Disney Middle Ages* explore Disney's mediation and re-creation of a fairy-tale and fantasy past, not to lament its exploitation of the middle ages for corporate ends, but to examine how and why these medieval visions prove so readily adaptable to themed entertainments many centuries after their creation. What results is a scrupulous and comprehensive examination of the intersection between the products of the Disney Corporation and popular culture's fascination with the middle ages.

#810 HCA New York - Lambert Collection Comics Ivy Press, 2004

Discussing Disney Amy M. Davis, 2019-12-01 *Discussing Disney* has grown out of a conference of the same name, is a collection of 12 papers on topics which, though diverse in scope, all relate back to one another through their connection to Disney. As the field of Disney Studies continues to grow and evolve, those working within and contributing to it come from a range of backgrounds, including History, Myth Studies, Film Studies, Gender Studies, and Musicology (to name just a few), and therefore examine the outputs of the Disney company - and the company itself - in diverse ways. *Discussing Disney* seeks to continue the evolution of Disney Studies as an academic field that has now evolved beyond a discourse that merely, to quote Eric Smoodin (1994), ...[sought] to complicate the notions and uses of Disney discourse that currently make their way to the general public through the popular media. Though this was an important early step in Disney Studies, as it found it necessary to justify its legitimacy within the academy, in the intervening quarter-century, Disney Studies has established itself as a field of Animation Studies (which, simultaneously, has established itself as a branch of Film and Television Studies, as well as Cultural Studies), and is now recognized widely as a valid subject of academic enquiry in its own right. Film Studies as a whole - and Disney Studies as part of that - has also evolved in such a way that it has moved forward from insisting upon an overtly political (and therefore inherently biased) stance, and has taken up a more historically-based and/or cultural studies-based, politically-neutral approach that seeks to contextualize its subject in terms of the conditions in which the company's various outputs - animated shorts and films, theme park attractions, television shows, books, music, merchandising, and the like - have been produced, as well as understanding the audience for whom these were made initially. This is not to say that the field ignores politics - far from it - but rather that it uses political history and political theory as academic basis, rather than as a position from which to debate and opine. By looking at Disney from some of its many angles - the history and the persona of its founder, a selection of its films (from the blockbuster successes to the less than successful), its approaches to animation, its branding and fandom, and the ways that it has been understood and reinterpreted within popular culture - it is hoped that *Discussing Disney* offers its readers (and the field of Disney Studies) a more holistic understanding of a company that is arguably one of the most important forces within culture - popular or otherwise - within (so far) the Twentieth and Twenty-First Centuries.

Disney & His Worlds Alan Bryman, 2003-09-02 This work provides an overview of the Disney organization, in particular the theme parks and

their significance for contemporary culture. The author examines topics such as Walt Disney's life and how his biography has been constructed, the Disney Company in the years after his death and various writings about the Disney theme parks. He raises important issues about the parks such as: whether they are harbingers of postmodernism; the significance of consumption at the parks; and the representation of past and future. The discussion of theme parks links with the presentation of Disney's biography and his organization by showing how central economic and business considerations have been in their development and how the significance of these considerations is typically marginalized in order to place an emphasis on fantasy and magic.

The Walt Disney Film Archives. the Animated Movies 1921-1968 Daniel Kothenschulte, 2021-07 In TASCHEN's first volume of one of the most expansive illustrated publications on Disney animation, 1,500 images take us to the beating heart of the studio's Golden Age of Animation. Derived from the XXL book, this new edition again includes behind-the-scenes photos, story sketches, and cel setups of famous film scenes. It spans each of the...

They Drew as They Pleased Didier Ghez, 2018-08-28 The 1950s and 1960s at The Walt Disney Studios marked unprecedented stylistic directions brought on by the mid-century modern and graphic sensibilities of a new wave of artists. This volume explores the contributions of these heroes with special emphasis on the art of Lee Blair, Mary Blair, Tom Oreb, John Dunn, and Walt Peregoy. It includes never-before-seen images from Cinderella, Alice in Wonderland, Peter Pan, and Sleeping Beauty and discusses Disney's first forays into television, commercials, space, and science projects—even the development of theme parks. Drawing on interviews and revealing hundreds of rediscovered images that inspired Disney's films during one of its most prolific eras, this volume captures the rich stories of the artists who brought the characters to life and helped shape the future of animation. Copyright ©2018 Disney Enterprises, Inc. All Rights Reserved

Disney Discourse Eric Smoodin, 2013-01-11 Hirohito and his Mickey Mouse watch, Goofy and Donald as our Goodwill Ambassadors: Disney Discourse is an interdisciplinary examination of the founder and his empire. These essays use an interdisciplinary approach to read through Disney's domestic cultural production innocent national icons, as well as theme parks, cartoons and television to analyze the global impact of American popular culture, the politics of Disney, and the complex reception Disney productions have received around the world. The Disney corporation's ever-increasing visibility the opening of Euro Disney and new stores in malls and vast influence over global culture demands critical attention not only in film and television studies, but in international diplomacy, architecture, economics and other related fields. Disney Discourse consolidates the best of the current work on Disney and provides a representative sample of past analyses of the Disney empire. Contributors: Julianne Burton-Carvajal, Lisa Cartwright, Brian Goldfarb, Richard deCordova, Douglas Gomery, David Kunzle, Jon Lewis, Moya Luckett, Richard Neupert, Susan Ohmer, José Piedra, Mitsuhiro Yoshimoto, Alexander Wilson.

Popular Science , 1944-09 Popular Science gives our readers the information and tools to improve their technology and their world. The core belief that Popular Science and our readers share: The future is going to be better, and science and technology are the driving forces that will help make it better.

Keith Haring, Andy Warhol, and Walt Disney Bruce Hamilton, 1992 This book is the catalog of the Phoenix Art Museum exhibit of the same title.

They Drew as They Pleased Didier Ghez, 2016-04-05 As the Walt Disney Studio entered its first decade and embarked on some of the most ambitious animated films of the time, Disney hired a group of concept artists whose sole mission was to explore ideas and inspire their fellow animators. They Drew as They Pleased showcases four of these early pioneers and features artwork developed by them for the Disney shorts from the 1930s, including many unproduced projects, as well as for Snow White and the Seven Dwarfs, Pinocchio, and some early work for later features such

as Alice in Wonderland and Peter Pan. Introducing new biographical material about the artists and including largely unpublished artwork from the depths of the Walt Disney Archives and the Disney Animation Research Library, this ebook offers a window into the most inspiring work created by the best Disney artists during the studio's early golden age. They Drew as They Pleased is the first in what promises to be a revealing and fascinating series of books about Disney's largely unexamined concept artists, with six volumes spanning the decades between the 1930s and 1990s. Copyright ©2015 Disney Enterprises, Inc. All rights reserved.

Walt Disney Elizabeth Leebron, Lynn Gartley, 1979

Disney, Pixar, and the Hidden Messages of Children's Films M. Keith Booker, 2009-11-25 This work is a wide-ranging survey of American children's film that provides detailed analysis of the political implications of these films, as well as a discussion of how movies intended for children have come to be so persistently charged with meaning. Disney, Pixar, and the Hidden Messages of Children's Films provides wide-ranging scrutiny of one of the most lucrative American entertainment genres. Beyond entertaining children—and parents—and ringing up merchandise sales, are these films attempting to shape the political views of young viewers? M. Keith Booker examines this question with a close reading of dozens of films from Disney, Pixar, Dreamworks, and other studios, debunking some out-there claims—The Ant Bully communist propaganda?—while seriously considering the political content of each film. Disney, Pixar, and the Hidden Messages of Children's Films recaps the entire history of movies for young viewers—from Snow White and the Seven Dwarfs to this year's Up—then focuses on the extraordinary output of children's films in the last two decades. What Booker finds is that by and large, their lessons are decidedly, comfortably mainstream and any political subtext more often than not is inadvertent. Booker also offers some advice to parents for helping children read films in a more sophisticated way.

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painter of the 18th century his luminous poetic frescoes while extending the tradition of baroque ceiling decoration epitomize the lightness and elegance of the rococo period tiepolo's father who had been engaged in the shipping business died in 1697

giovanni battista tiepolo bacchus and ariadne the - Sep 09 2022

web giambattista tiepolo was arguably the greatest painter of eighteenth century europe celebrated for his grand decorative cycles in venetian churches and in the villas and palaces of italy germany and spain tiepolo was equally prized as a draftsman his powers of invention brilliant and prolific

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web giovanni battista tiepolo italian pronunciation dʒoˈvanni batˈtista ˈtjɛːˌpoːlo march 5 1696 march 27 1770 also known as gianbattista or giambattista tiepolo was an italian painter and printmaker from the republic of venice

giovanni battista tiepolo the metropolitan

museum of art - Dec 12 2022

web overview catalogue entry provenance
exhibition history references notes loan
restrictions title the flight into egypt artist
giovanni battista tiepolo italian venice 1696
1770 madrid date ca 1767 70 medium oil on
canvas dimensions 23 5 8 16 1 4 in 60 41 3 cm
classification paintings

the death of hyacinthus tiepolo giambattista
museo nacional - Feb 02 2022

web the death of hyacinthus tiepolo
giambattista museo nacional thyssen
bornemisza collection exhibitions activities
education this large canvas dates from the
period when tiepolo was working in würzburg it
was first attributed to the artist by sack in 1910
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art** - Jan 13 2023

web born in venice in 1696 to a prosperous
merchant giovanni battista giambattista tiepolo
chose to pursue a career in painting he was
taught by gregorio lazzarini 1655 1730
studying under him probably c 1710 in 1717 he
was inscribed in the venetian painters guild as
an independent painter

the banquet of cleopatra giambattista tiepolo
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web mar 27 2023 details title the banquet of
cleopatra creator giambattista tiepolo creator
lifespan 05 march 1696 27 march 1770 creator
nationality italian creator gender male creator
death place

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metropolitan museum of art october 2003 the
venetian giovanni battista tiepolo 1696 1770
was arguably the greatest painter of eighteenth
century europe and the outstanding first master
of the grand manner

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web summary of giambattista tiepolo the great
18 th century venetian painter tiepolo ranks as
the supreme exponent of the ornamental and
asymmetrical italian rococo style tiepolo is thus
associated with decorative airy frescoes that
displayed a partiality for pastel shades and
sumptuous costumes

the immaculate conception tiepolo
wikipedia - Apr 04 2022

web the immaculate conception is a painting by
italian painter giovanni battista tiepolo 1696
1770 the painting was one of seven altarpieces
commissioned in march 1767 from tiepolo by
king charles iii of spain for the church

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della nascita ed lionello puppi padua 1998 vol 1
pp 267 270 proposes a new allegorical reading
of the dolfin cycle on the basis of a re
examination of florus and livy identifying this
painting as the proud counsel of the defeated
jugurtha believes the roman victories are
primarily exempla

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web type oil paint on canvas dimensions 250 3
by 357 centimetres 98 5 in 140 6 in location
national gallery of victoria melbourne the
banquet of cleopatra is a painting by giovanni
battista tiepolo completed in 1744 1 it is now in
the national gallery of victoria in melbourne
australia 2 3

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web giovanni battista tiepolo t i ' ε p ə l ɒ u tee
ep ə loh italian dʒo'vanni bat'tista 'tjɛːpolo 'tjɛː
5 march 1696 27 march 1770 also known as
giambattista or gianbattista tiepolo was an
italian painter and printmaker from the
republic of venice who painted in the rococo
style considered an important member of

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web may 28 2023 giovanni battista tiepolo
march 5 1696 march 27 1770 was a venetian
painter his work was strongly influenced by the
venetian artist paolo veronese in 1721 tiepolo
married maria cecilia guardi sister of the
venetian painters francesco guardi and
giovanni antonio guardi by whom he had ten
children

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cleopatra 1743 1744 oil on canvas 250 3 357 0
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web giambattista tiepolo o giovanni battista o

zuan batista venezia 5 marzo 1696 madrid 27 marzo 1770 è stato un pittore e incisore italiano cittadino della repubblica di venezia È il maggior pittore del settecento veneziano tra i suoi figli vi furono i pittori giandomenico e lorenzo tiepolo

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web giovanni battista tiepolo a venetian was the greatest italian rococo painter although his style was founded on the grand manner of the high renaissance his imaginative decorative frescoes are light in colour and airy in feel the national gallery s allegory with venus and time was part of a ceiling decoration and is similarly light and airy

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web giambattista tiepolo s the immaculate conception 1767 69 was placed to the left of the high altar with his saint francis receiving the stigmata 1767 69 museo del prado as its pendant on the right and saint pascual bailón adoring a vision of the eucharist 1767 69 two fragments in the museo del prado on the high

altar itself

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