

Ink Paint The Women Of Walt Disneys Animation Disney Editions Deluxe

The goddess Guanyin began in India as the bodhisattva Avalokiteśvara, originally a male deity. He gradually became indigenized as a female deity in China over the span of nearly a millennium. By the Ming (1358–1644) and Qing (1644–1911) periods, Guanyin had become the most popular female deity in China. In *Becoming Guanyin*, Yuhang Li examines how lay Buddhist women in late imperial China forged a connection with the subject of their devotion, arguing that women used their own bodies to echo that of Guanyin. Li focuses on the power of material things to enable women to access religious experience and transcendence. In particular, she examines how secular Buddhist women expressed mimetic devotion and pursued religious salvation through creative depictions of Guanyin in different media such as painting and embroidery and through bodily portrayals of the deity using jewelry and dance. These material displays expressed a worldview that differed from yet fit within the Confucian patriarchal system. Attending to the fabrication and use of “women’s things” by secular women, Li offers new insight into the relationships between worshipped and worshipper in Buddhist practice. Combining empirical research with theoretical insights from both art history and Buddhist studies, *Becoming Guanyin* is a field-changing analysis that reveals the interplay between material culture, religion, and their gendered transformations.

Since the mid-1990s Taiwanese artists have been responsible for shaping much of the international contemporary art scene, yet studies on modern Taiwanese art published outside of Taiwan are scarce. The nine essays collected here present different perspectives on Taiwanese visual culture and landscape during the Japanese colonial period (1895–1945), focusing variously on travel writings, Western and Japanese/Oriental-style paintings, architecture, aboriginal material culture, and crafts. Issues addressed include the imagined Taiwan and the "discovery" of the Taiwanese landscape, which developed into the imperial ideology of *nangoku* (southern country); the problematic idea of "local color," which was imposed by Japanese, and its relation to the "nativism" that was embraced by Taiwanese; the gendered modernity exemplified in the representation of Chinese/Taiwanese women; and the development of Taiwanese artifacts and crafts from colonial to postcolonial times, from their discovery, aestheticization, and industrialization to their commodification by both the colonizers and the colonized. Contributors: Chao-Ching Fu, Chia-yu Hu, Yuko Kikuchi, Kaoru Kojima, Ming-chu Lai, Hsin-tien Liao, Naoko Shimazu, Toshio Watanabe, Chuan-ying Yen.

Experience the breathtaking masterworks of one of the most influential artists in Japan's history. Hokusai's *Brush* is a companion to the Freer Gallery of Art's yearlong exhibition that celebrates the artist's fruitful career. The Freer, home to the world's largest collection of paintings by Japanese artist Katsushika Hokusai, has put on view for the first time in a decade his incredible and rarely seen sketches, drawings, and paintings. Together with essays that explore his life and career, *Hokusai's Brush* offers an in-depth breakdown of each painting, providing amazing commentary that highlight Hokusai's mastery and detail. While best known for his woodblock print series "Thirty-six Views of Mount Fuji" and particularly the widely recognizable "The Great Wave off Kanagawa," Hokusai is said to have produced 30,000 pieces of art. He lived to ninety years old, and his last words were reportedly to say that if heaven were to grant him another five or ten years, then he could become a true painter. Every stunning page of *Hokusai's Brush* is a testament to the humility of that statement, emphasizing his artistry and skill, the likes of which shaped the Impressionist movement by inspiring artists such as Monet, Degas, and van Gogh.

The essays gathered in this volume present multifaceted considerations of the intersection of objects and gender within the cultural contexts of late medieval France and England. Some take a material view of objects, showing buildings, books, and pictures as sites of gender negotiations and resistance and as extensions of women's bodies. Other reconsider the concept of objectification in the lives of fictional and historical medieval women by looking closely at their relation to gendered material objects, taken literally as women's possessions and as figurative manifestations of their desires. Contents: Dedication to Carolyn P. Collette, American professor emerita of English language and literature and a specialist in medieval literature, as she retires from Mount Holyoke College. Part 1: Objects and gender in a material world: The "Thyng Wommen loven moost" : the wife of Bath's *fabliau* answer [The wife of Bath's tale', 'Canterbury tales', Geoffrey Chaucer] ; Zenobia's objects ; The object of miraculous song in "The prioress's tale". Part 2: Buildings, books, and women's (self-)fashioning: A gift from the queen : the architecture of the Collège de Navarre in Paris [the first royal college in Paris] ; Anne of Bohemia and the objects of Ricardian kingship ; Royal biography as reliquary : Christine de Pizan's 'Livre des fais et bonnes meurs du sage roy Charles V' ; A gift, a mirror, a memorial : the psalter-hours of Mary de Bohun ; "Parchment and pure flesh" : Elizabeth de Vere, Countess of the twelfth Earl of Oxford, and her book. Part 3: Bodies, objects, and objects in the shape of bodies: Objects of the law : the cases of Dorigen and Virginia ; Galatea's pulse : objects, ethics, and Jean de Meun's conclusion ; Transgender and the chess queen in Chaucer's 'Book of the duchess' ; Statues, bodies, and souls : St. Cecilia and some medieval attitudes toward ancient Rome.

Beautifully illustrated, comprehensive study of women's painted furniture, a long-lost art that sheds light on women's lives in the early republic"

The Way of the Brush: Painting Techniques of China and Japan examines the technique, style, traditions, and methods of Chinese ink painting and how they were interpreted in Japanese art. Illustrated with over 250 images and packed with instructions, *The Way of the Brush* covers every aspect of brush painting, from brushstrokes, composition and the painting surface to meaning, perspective and artistic philosophy. Part One is a study of the techniques of Chinese painting and explains the elements, techniques and principles which eventually carried over into Japanese painting. Part Two is devoted to technical challenges and basic problems associated with the art, including the issue of fakes and forgeries of Chinese art in Japan. Also included are three appendices and a full bibliography.

Indispensable for the student or researcher studying women's history, this book draws upon a wide array of cultural settings and time periods in which women displayed agency by carrying out their daily economic, familial, artistic, and religious obligations. Since record keeping began, history has been written by a relatively few elite men. Insights into women's history are left to be gleaned by scholars who undertake careful readings of ancient literature, examine archaeological artifacts, and study popular culture, such as folktales, musical traditions, and art. For some historical periods and geographic regions, this is the only way to develop some sense of what daily life might have been like for women in a particular time and place. This reference explores the daily life of women across civilizations. The work is organized in sections on different civilizations from around the world, arranged chronologically. Within each society, the encyclopedia highlights the roles of women within five broad thematic categories: the arts, economics and work, family and community life, recreation and social customs, and religious life. Included are numerous sidebars containing additional information, document excerpts, images, and suggestions for further reading. An introduction provides an overview the daily life of women through history, and a timeline highlights key events in women's history. Chronologically arranged sections on civilizations from across world history provide information on the daily life of women living in those societies. For each civilization, broad categories of daily life are broken into subsections, with each offering reference entries on specific topics. Photos help users visualize important topics, and sidebars provide interesting tangential information. Bibliographies direct readers to additional resources.

Daar waar Will Gompertz ophoudt, gaat Sarah Thornton verder: waarom is moderne kunst, kunst? Een briljante inkijk in de kunstwereld aan de hand van de belangrijkste

hedendaagse kunstenaars van dit moment Sarah Thornton volgde jarenlang 33 beroemde kunstenaars en was tijdens haar bezoeken aan hen als een vlieg op de muur. Ze ontmoet de politiek geëngageerde Ai Weiwei voor en na zijn gevangenschap, en ze spreekt met Jeff Koons over zijn rijke klanten in Londen, Frankfurt en Abu Dhabi. De lezer maakt verder kennis met andere wereldberoemde kunstenaars, onder wie Damian Hirst, Marina Abramovic, Cindy Sherman en Lena Dunham. Waarom maken zij kunst en wat betekenen hun kunstwerken? In *Wat is een kunstenaar?* stelt Thornton de vraag of een kunstenaar bij uitstek een ondernemer is of het kunstenaarschap juist een roeping is. Is het een filosofische bezigheid of is het puur vermaak? Thornton is de perfecte gids, die de wereld van de moderne kunst voor iedereen toegankelijk maakt. Na het lezen van *Wat is een kunstenaar?* wordt de kunst waar je eerst je schouders voor ophaalde opeens bijzonder interessant en gemakkelijk. De pers over *Wat is een kunstenaar?* 'Sarah Thornton is de Jane Goodall van de kunstwereld.' *The Washington Post* 'Een meesterlijk portret van 33 kunstenaars.' *Publishers Weekly* 'Zal zelfs de doorgewinterde kunstliefhebber versteld doen staan.' *San Francisco Chronicle* 'Een pageturner over de kunstwereld.' *Globe and Mail* 'Hoewel het boek over de modern kunst gaat, zijn de thema's universeel.' *The Bookseller* 'Geestdriftig, scherpzinnig en origineel.' *Financial Times* 'Briljant en gemakkelijk.' *The Guardian*

In 1954, movie-going audiences were shocked and awed by Universal Studio's groundbreaking horror film *Creature from the Black Lagoon*. As the years passed, the film gained a reputation as a landmark of the monster-movie genre. But only a small number of devotees were aware of the existence of Millicent Patrick who remains, to this day, the only woman to have designed a classic Universal monster. That is, until film producer, horror-aficionado, and *Black Lagoon* acolyte, Mallory O'Meara begins to investigate rumors about the monster's creator only to find more questions than answers. Through diligent research, O'Meara learns that the enigmatic artist led a rich and fascinating life that intersects with some of the largest figures of mid-century America, including William Randolph Hearst and Walt Disney. The sudden, premature end to Patrick's career is defined by circumstances that parallel—uncomfortably so—O'Meara's own experiences in the film world, an industry that continues to be dominated by men. In a narrative with equal parts mystery and biography, *The Lady from the Black Lagoon* interweaves the lives of two women separated by decades but bound together by the tragedies and triumphs of working in Hollywood.

Established in October 1923, the Ink & Paint Department set up shop at the first Disney studios on Kingswell Avenue in Los Angeles before moving to the Disney Hyperion Studio, and finally to the Burbank Studios in 1940. At the height of production, the staff was comprised primarily of women, numbering more than 250 artists and technicians. Today, this vital division continues with a small number of talented artists who keep the hand-made magic alive, even with the advent of 3-D animation. In this glossy volume, featuring never-before-seen photos, artwork, and detailed accounts, the process, techniques, and contributions of the women-and men-who defined the Walt Disney Studio's legendary Ink & Paint Department over the years are carefully explored, preserved, and shared for future generations.

Throughout history, Japanese women have excelled in poetry - from the folk songs of the *Kojiki* (Record of Ancient Matters) compiled in 712 and the court poetry of the 9th to the 14th centuries, on through the age of haikai and kanshi to the 19th century, into the contemporary period when books of women's poems have created a sensation. This anthology presents examples of the work of more than 100 Japanese women poets, arranged chronologically, and of all the major verse forms: choka, tanka, haikai (haiku), kanshi (verse written in Chinese), and free verse. The poems describe not just seasonal changes and the vagaries of love - which form the thematic core of traditional Japanese poetry - but also the devastations of war, childbirth, conflicts between child-rearing and work, experiences as refugees, experiences as non-Japanese residents in Japan, and more. Sections of poetry open with headnotes, and the editor has provided explanations of terms and references for those unfamiliar with the Japanese language. Other useful tools include a glossary of poetic terms, a chronology, and a bibliography that points the reader toward other works by and about these poets. There is no comparable collection available in English. Students and anyone who appreciates poetry and Japanese culture will treasure this magnificent anthology. Editor and translator Hiroaki Sato is a past winner of the PEN America translator prize and the Japan-United States Friendship Commission's 1999 literary translation award.

In 'De zussen Van Gogh' haalt kunsthistoricus Willem-Jan Verlinden de drie dochters van de familie Van Gogh uit de schaduw van hun broers Vincent en Theo, en schetst een fascinerend tijdsbeeld van de turbulente ontwikkelingen tijdens de tweede helft van de negentiende eeuw en het fin de siècle. Het verhaal van de zussen Anna, Lies en Wil van Gogh is nooit eerder verteld. Ze groeiden op in een tijd dat er voor het eerst lange afstanden met de trein konden worden afgelegd, 'impressionist' nog een spotnaam was, de vrouwenbeweging net in de kinderschoenen stond en dromers van allerlei politieke gezindten op de barricades stonden om de revolutie af te kondigen. Willem-Jan Verlinden brengt de aspiraties, dromen, teleurstellingen en het verdriet van de drie zussen Van Gogh prachtig in beeld en geeft een unieke inkijk in een bijzonder gezin tegen de achtergrond van een wereld die in rap tempo veranderde.

For well over a thousand years Chinese and Japanese women created, commissioned, collected and used paintings, yet until recently this fact has scarcely been acknowledged in the study of East Asian art by Westerners.

What is Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In *Chinese Painting and Its Audiences*, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. Richly illustrated, *Chinese Painting and Its Audiences* demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition.

Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation, and the people. In discussing the changing audiences for Chinese art, Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting. Exploring the complex relationships between works of art and those who look at them, *Chinese Painting and Its Audiences* sheds new light on how the concept of Chinese painting has been formed and reformed over hundreds of years.

De ultieme brushlettering-gids van Peggy Dean is er een die iedere handletteraar iets te bieden heeft – van beginners die nog nooit een brushpen in handen hebben gehad tot ervaren letteraars op zoek naar nieuwe inspiratie. Dit complete oefenboek bevat de onontbeerlijke basics, faux calligraphy, flourishing, en pagina's met diverse alfabetstijlen. En natuurlijk heel veel stapsgewijze oefeningen.

Some of the most beloved characters in film and television inhabit two-dimensional worlds that spring from the fertile imaginations of talented animators. The movements, characterizations, and settings in the best animated films are as vivid as any live action film, and sometimes seem more alive than life itself. In this case, Hollywood's marketing slogans are fitting; animated stories are frequently magical, leaving memories of happy endings in young and old alike. However, the fantasy lands animators create bear little resemblance to the conditions under which these artists work. Anonymous animators routinely toiled in dark, cramped working environments for long hours and low pay, especially at the emergence of the art form early in the twentieth century. In *Drawing the Line*, veteran animator Tom Sito chronicles the efforts of generations of working men and women artists who have struggled to create a stable standard of living that is as secure as the worlds their characters inhabit. The former president of America's largest animation union, Sito offers a unique insider's account of animators' struggles with legendary studio kingpins such as Jack Warner and Walt Disney, and their more recent battles with Michael Eisner and other Hollywood players. Based on numerous archival documents, personal interviews, and his own experiences, Sito's history of animation unions is both carefully analytical and deeply personal. *Drawing the Line* stands as a vital corrective to this field of Hollywood history and is an important look at the animation industry's past, present, and future. Like most elements of the modern commercial media system, animation is rapidly being changed by the forces of globalization and technological innovation. Yet even as pixels replace pencils and bytes replace paints, the working relationship between employer and employee essentially remains the same. In *Drawing the Line*, Sito challenges the next wave of animators to heed the lessons of their predecessors by organizing and acting collectively to fight against the enormous pressures of the marketplace for their class interests—and for the betterment of their art form.

Introduces the Oriental art of painting flowers, trees, fruits, vegetables, animals, birds, and elements of the landscape using a brush and black ink

Het gewicht van inkt van Rachel Kadish is een episch verhaal voor de liefhebbers van Falcones' Kathedraal van de zee en Lewinsky's Het lot van de familie Meyer. Dit is de geschiedenis van Ester Velasquez, een emigrant uit Amsterdam, die werkt voor een blinde rabbijn in het Londen van de 17e eeuw; en Helen Watt, een hedendaagse Engelse historica met interesse in Joodse geschiedenis, die ontdekt dat ze ernstig ziek is. Helen krijgt een aantal Joodse geschriften uit de 17e eeuw in handen en begint aan haar laatste project: het achterhalen van de identiteit van de schrijver, de mysterieuze 'Aleph'... Leeservaring van uitgever Tom Harmsen: Een boek om helemaal in te verdwijnen, fantastisch mooi geschreven en boeiend tot de laatste bladzijde. 'Een pageturner. Kadish weet enorme suspense op te bouwen, en roept sympathie op voor haar personages.' Jerusalem Post

'De jongen, de mol, de vos en het paard' van Charlie Mackesy is een prachtig verhaal over vriendschap, liefde en jezelf zijn, poëtisch vertaald door Arthur Japin. 'Wat wil jij worden als je groot bent?' vroeg de mol. 'Lief,' zei de jongen. 'De jongen, de mol, de vos en het paard' van Charlie Mackesy is een moderne fabel voor jong en oud. De 100 illustraties en de poëtische teksten vertellen het verhaal van een bijzondere vriendschap, tussen de jongen en de drie dieren. De universele lessen die ze samen leren zijn stuk voor stuk levenswijsheden. De Nederlandse editie van 'The Boy, the Mole, the Fox and the Horse' is prachtig vertaald door Arthur Japin, waardoor de teksten nog dichterbij komen. Een moderne klassieker, die je kijk op het leven verandert.

Radical territories in the Brazilian Amazon sheds light on the creative and groundbreaking efforts Kayapao peoples deploy to protect their lands and livelihoods in Brazil.

While a slender body is a prerequisite for beauty today, plump women were considered ideal in Tang Dynasty China and Heian-period Japan. Starting around the Southern Song period in China, bound feet symbolized the attractiveness of women. But in Japan, shaved eyebrows and blackened teeth long were markers of loveliness. For centuries, Japanese culture was profoundly shaped by China, but in complex ways that are only now becoming apparent. In this first full comparative history of the subject, Cho Kyo explores changing standards of feminine beauty in China and Japan over the past two millennia. Drawing on a rich array of literary and artistic sources gathered over a decade of research, he considers which Chinese representations were rejected or accepted and transformed in Japan. He then traces the introduction of Western aesthetics into Japan starting in the Meiji era, leading to slowly developing but radical changes in representations of beauty. Through fiction, poetry, art, advertisements, and photographs, the author vividly demonstrates how criteria of beauty differ greatly by era and culture and how aesthetic sense changed in the course of extended cultural transformations that were influenced by both China and the West.

In *The Queer Question: Essays on Desire and Democracy*, Scott Tucker issues a fierce clarion call to radicals and queers to be true to the democratic potential of the United States.

Histories of women in Hollywood usually recount the contributions of female directors, screenwriters, designers, actresses, and other creative personnel whose names loom large in the credits. Yet, from its inception, the American film industry relied on the labor of thousands more women, workers whose vital contributions often went unrecognized. *Never Done* introduces generations of women who worked behind the scenes in the film industry—from the employees' wives who hand-colored the Edison Company's films frame-by-frame, to the female immigrants who toiled in MGM's backrooms to produce beautifully beaded and embroidered costumes. Challenging the dismissive characterization of these women as merely menial workers, media historian Erin Hill shows how their labor was essential to the industry and required considerable technical and interpersonal skills. Sketching a history of how Hollywood came to define certain occupations as lower-paid "women's work," or "feminized labor," Hill also reveals how enterprising women eventually gained a foothold in more prestigious divisions like casting and publicity.

Poring through rare archives and integrating the firsthand accounts of women employed in the film industry, the book gives a voice to women whose work was indispensable yet largely

invisible. As it traces this long history of women in Hollywood, *Never Done* reveals the persistence of sexist assumptions that, even today, leave women in the media industry underpraised and underpaid. For more information: <http://erinhill.squarespace.com>

This publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades, beginning with his early academic works, made in Holland before he moved to the United States in 1926, and concluding with his final, sparsely abstract paintings of the late 1980s.

Tom Sito (the legendary animator behind *Who Framed Roger Rabbit*, *Beauty and the Beast*, and other classic works) brings together the perfect fusion of culinary skill and animation in his cookbook, *Eat, Drink, Animate: An Animator's Cookbook*. Sito's book is a celebration of the works from legendary animation artists from around the world. Twelve Academy Award winners, five Emmy Award winners. From legendary animators from Hollywood's Golden Age, to modern masters. Not only does he demonstrate examples of their works, but he also includes their favorite personal recipe, and an anecdote from their professional lives that relates to food. Key Features: A rare look behind the scenes of some of animation's most memorable films. Usable recipes you can make yourself, tested and adapted by Rebecca Bricetti, former editor for *Stewart, Tabori, & Chang (Glorious Food)* and Robert Lence animator and gourmet (*Toy Story*, *Shrek*). Never before seen photos and illustrations. Anecdotes from behind-the-scenes of some of your favourite animated classics.

A fascinating look at the partnership of artist James McNeill Whistler and his chief model, Joanna Hiffernan, and the iconic works of art resulting from their life together "[A] lavish volume. . . . Illuminating. . . . MacDonald's deep research has . . . unearthed important new facts."—Gioia Diliberto, *Wall Street Journal* In 1860 James McNeill Whistler (1834–1903) and Joanna Hiffernan (1839–1886) met and began a significant professional and personal relationship. Hiffernan posed as a model for many of Whistler's works, including his controversial *Symphony in White* paintings, a trilogy that fascinated and challenged viewers with its complex associations with sex and morality, class and fashion, academic and realist art, Victorian popular fiction, aestheticism and spiritualism. This luxuriously illustrated volume provides the first comprehensive account of Hiffernan's partnership with Whistler throughout the 1860s and 1870s—a period when Whistler was forging a reputation as one of the most innovative and influential artists of his generation. A series of essays discusses how Hiffernan and Whistler overturned artistic conventions and sheds light on their interactions with contemporaries, including Gustave Courbet, for whom she also modeled. Packed with new insights into the creation, marketing, and cultural context of Whistler's iconic works, this study also traces their resonance for his fellow artists, including Dante Gabriel Rossetti, Edgar Degas, John Singer Sargent, and Gustav Klimt. The essays in *Gender Studies* explore relationships between gender and creativity, identity, and genre within the context of literary analysis. Some of the essays are psychoanalytic in approach in that they seek to discover the sexual dynamic/s involved in the creation of literature as an art form. Still others attempt to isolate and examine the sexual attitudes inherent in the works of particular authors or genres, or to determine how writers explore the sensibilities of each gender.

Traces the development of this subtle, yet beautiful, art form from its Zen Buddhist origins, through Chinese influences, to the modern Kano school

From the late eighteenth century until about 1840, schoolgirls in the British Isles and the United States created embroidered map samplers and even silk globes. Hundreds of British maps were made and although American examples are more rare, they form a significant collection of artefacts. Descriptions of these samplers stated that they were designed to teach needlework and geography. The focus of this book is not on stitches and techniques used in 'drafting' the maps, but rather why they were developed, how they diffused from the British Isles to the United States, and why they were made for such a brief time. The events of the late eighteenth and early nineteenth centuries stimulated an explosion of interest in geography. The American and French Revolutions, the wars between France and England, the War of 1812, Captain Cook's voyages, and the explorations of Lewis and Clark made the study of places exciting and important. Geography was the first science taught to girls in school. This period also coincided with major changes in educational theories and practices, especially for girls, and this book uses needlework maps and globes to chart a broader discussion of women's geographic education. In this light, map samplers and embroidered globes represent a transition in women's education from 'accomplishments' in the eighteenth century to challenging geographic education and conventional map drawing in schools and academies of the second half of the nineteenth century. There has been little serious study of these maps by cartographers and, moreover, historians of cartography have largely neglected the role of women in mapping. Children's maps have not been studied, although they might have much to offer about geographical teaching and perceptions of a period, and map samplers have been dismissed because they are the work of schoolgirls. Needlework historians, likewise, have not done in depth studies of map samplers until recently. *Stitching the World* is an interdisciplinary work drawing on cartography, needlework, and material culture. This book for the first time provides a critical analysis of these artefacts, showing that they offer significant insights into both eighteenth- and nineteenth-century geographic thought and cartography in the USA and the UK and into the development of female education.

Iedereen kent Karl Marx als een van de invloedrijkste denkers van de negentiende eeuw en als de man wiens levenswerk Het kapitaal de wereld zou veranderen. Liefde en kapitaal onthult echter zijn tumultueuze privéleven en schetst een portret van een revolutionair, een rokkenjager, een grappenmaker en bovenal een gepassioneerd man - zowel politiek als privé. Als arme student viel Marx voor Jenny, de dochter van een Pruisische baron, en zij en hun kinderen zijn hem ondanks alle tegenslagen en politieke obsessies altijd trouw gebleven. Het gezin zwierf in het kielzog van vader Karl jarenlang door Europa in een tijdperk van politieke spanningen, en naast zijn werk als intellectueel ontpopte Marx zich tot een beschermende vader en liefhebbende echtgenoot. Door gebruik te maken van nooit eerder toegankelijke bronnen biedt *Liefde en kapitaal* een intieme blik in de beproevingen, de ellende en de hartstochten van een man die, meer dan elke andere denker, vormgaf aan onze moderne opvattingen over werk, geld en sociale relaties. Succesvol biografe Mary Gabriel studeerde journalistiek in Amerika en Parijs en werkte daarna als redacteur bij Reuters in Washington en Londen. 'Liefde en kapitaal is een reusachtig, vaak aangrijpend boek. Het geeft een vermakelijk en evenwichtig portret van Karl Marx, zijn kleurrijke milieu van ballingen, freaks en revolutionairen, en van het nauwelijks bekende gezin van Marx. Gabriel geeft een levendig beeld van een worstelende, maniakale bohemien en intellectueel in de hoofdsteden van middennegentiende-eeuws Europa.' the new york times book review 'Gabriel geeft een magistrale weergave van het leven van Karl Marx en zijn vrouw. Met een vloeiende stijl die haar uitgebreide onderzoek niet verhuult, biedt Gabriel ons de menselijke familiekant van een man die gewoonlijk gezien wordt als een berekenende theoreticus.' publishers weekly 'Gabriel stelt, terecht, dat de sleutel tot het begrijpen van wat Marx dreef niet alleen ligt in inzicht in de grote stromingen van zijn tijd, maar vooral in het begrip van zijn

chaotische privéleven en de mensen die hij liefhad.' washington independent review of books

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. In this beautifully written and deeply researched study, Hannah Frank provides an original way to understand American animated cartoons from the Golden Age of animation (1920–1960). In the pre-digital age of the twentieth century, the making of cartoons was mechanized and standardized: thousands of drawings were inked and painted onto individual transparent celluloid sheets (called “cels”) and then photographed in succession, a labor-intensive process that was divided across scores of artists and technicians. In order to see the art, labor, and technology of cel animation, Frank slows cartoons down to look frame by frame, finding hitherto unseen aspects of the animated image. What emerges is both a methodology and a highly original account of an art formed on the assembly line.

From the bestselling author of *Rise of the Rocket Girls*, the untold, "richly detailed" story of the women of Walt Disney Studios, who shaped the iconic films that have enthralled generations (Margot Lee Shetterly, New York Times bestselling author of *Hidden Figures*). From *Snow White* to *Moana*, from *Pinocchio* to *Frozen*, the animated films of Walt Disney Studios have moved and entertained millions. But few fans know that behind these groundbreaking features was an incredibly influential group of women who fought for respect in an often ruthless male-dominated industry and who have slipped under the radar for decades. In *The Queens of Animation*, bestselling author Nathalia Holt tells their dramatic stories for the first time, showing how these women infiltrated the boys' club of Disney's story and animation departments and used early technologies to create the rich artwork and unforgettable narratives that have become part of the American canon. As the influence of Walt Disney Studios grew -- and while battling sexism, domestic abuse, and workplace intimidation -- these women also fought to transform the way female characters are depicted to young audiences. With gripping storytelling, and based on extensive interviews and exclusive access to archival and personal documents, *The Queens of Animation* reveals the vital contributions these women made to Disney's Golden Age and their continued impact on animated filmmaking, culminating in the record-shattering *Frozen*, Disney's first female-directed full-length feature film. A Best Book of 2019: *Library Journal*, *Christian Science Monitor*, and *Financial Times*

Based on Mindy Johnson's critically acclaimed Disney Editions title, *Ink & Paint: The Women of Walt Disney's Animation*, this nonfiction picture book is a fun and inspiring look at many of the amazing women who have worked at Disney Animation over the years—from Story Artists, to Animators to Inkers and Painters, all with unique personalities and accomplishments, such as becoming a record-holding pilot, or designing Hollywood monsters, or creating an international club for tall people!

[Copyright: 409854d8895971d78fae49b72f1823ab](https://www.amazon.com/dp/B0854D8895971D78FAE49B72F1823AB)