ABSTRACT

Study of the backgrounds and scenarios of the commercial animation cinema made in the United States in the 1980-2005 period. The 80 full-lenght feature films we understand as more representative of the industrial production of the period have been critically reviewed, bearing in mind, at all times, the context in which they were created: the commercial policy of the cinematographic studios and, most specially, the technological evolution along those 25 years, in which we witness the shift from traditional to digital animation, with all its intermediate hybrid forms. A synopsis of the United States pictorical styles evolution is also done, as possible references for the background painters.

To develop the central aim of this study the pictorial treatment of the different elements that compose the backgrounds are systematically analyzed. This elements can be natural (clouds, rocks, vegetation, etc.), human constructions (castles, ancient and modern cities, interiors and objects) and fantastic and futuristic environments. Likewise the use of light and chromatism in backgrounds is studied as a dramatic resource in the different situations of the cinematographic narrative.

Finally, on the basis of a synthesis of the perceptive phenomenon in the visual arts, the modalities of perspective (mostly conical perspective drawing, exceptions and alterations) used in the making of the backgrounds are analyzed, as well as the use, expressive possibilities and contribution of each one to the visual development and story dramatization.