



LOS ANGELES

La zona donde se encuentra la ciudad de Los Angeles, antes de la llegada de los españoles, estaba habitada por más de treinta tribus indias a la que los españoles llamaron con el nombre genérico de indios apaches navajós. El primer español en llegar a la zona de Los Angeles, a la llamada Alta California, fue Juan Rodríguez Cabello, que la reclamó para la Corona de Castilla el 6 de octubre de 1542. Algunos historiadores este privilegio se lo otorgan al extremeño Fernando de Alarcón.

La llamada Alta California es la que actualmente pertenece a los Estados Unidos de América, para diferenciarla de Baja California, hoy perteneciente a México. La zona fue poblándose gracias a los jesuitas que instalaron en ambas Californias sus famosas misiones. En 1767 el rey Carlos III de España ordena la expulsión de los jesuitas de sus dominios. Dos años después, el 2 de agosto de 1769, una expedición dirigida por Gaspar de Portolá, al que acompañaba el monje franciscano Juan

Crespí, llegó a California para expulsar a los jesuitas de sus misiones y que entendieran los franciscanos. En agosto de 1771 el franciscano fray Junípero Serra mandó construir la Misión de San Gabriel Arcángel, hoy el área metropolitana de Los Angeles. El 4 de septiembre de 1781 el gobernador inauguró el primer asentamiento con unos españoles, indios y esclavos, al que denominó El Pueblo de Nuestra Señora la Reina de los Angeles de Porciúncula, en honor a la Orden franciscana.

Los Angeles A Paper Picture

Andrew A. Erish



Los Angeles A Paper Picture:

The Pictures Generation, 1974-1984 Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market

Editor & Publisher, 1927 The fourth estate **The Capital**, 1898 Motion Picture Herald, 1927 Paper Trade Journal, 1923 *Hunter, Trader, Trapper*, 1922 Moving Picture World and View Photographer, 1915 **Vitagraph**

Andrew A. Erish, 2021-06-08 Winner of the 2022 Peter C Rollins Book Award and the 2022 Browne Best Edited Reference Primary Source Work in Popular and American Culture Award In Vitagraph America's First Great Motion Picture Studio Andrew A Erish provides a comprehensive examination and reassessment of the company most responsible for defining and popularizing the American movie This history challenges long accepted Hollywood mythology that Paramount and Fox invented the feature film that Universal created the star system and that these companies along with MGM and Warner Bros developed motion pictures into a multimillion dollar business In fact the truth about Vitagraph is far more interesting than the myths that later moguls propagated about themselves Established in 1897 by J Stuart Blackton and Albert E Smith Vitagraph was the leading producer of motion pictures for much of the silent era Vitagraph established America's studio system a division of labor utilizing specialized craftspeople and artists and developed fundamental aspects of American movies from framing lighting and performance style to emphasizing character driven comedy and drama in stories that respected and sometimes poked fun at every demographic of Vitagraph's vast audience For most of its existence America's most influential studio was headquartered in Brooklyn New York before relocating to Hollywood A historically rigorous and thorough account of the most influential producer of American motion pictures during the silent era Erish draws on valuable primary material long overlooked by other historians to introduce readers to the fascinating forgotten pioneers of Vitagraph

Dramatic Mirror of Motion Pictures and the Stage, 1918 Color and the Moving Image Simon Brown, Sarah Street, Liz Watkins, 2013-10-28 This new AFI Film Reader is the first comprehensive collection of original essays on the use of color in film Contributors from diverse film studies backgrounds consider the importance of color throughout the history of the medium assessing not only the theoretical implications of color on the screen but also the ways in which developments in cinematographic technologies transformed the aesthetics of color and the nature of film archiving and restoration Color and the Moving Image includes new writing on key directors whose work is already associated with color such as Hitchcock Jarman and Sirk as well as others whose use of color has not yet been explored in such detail including Eric Rohmer and the Coen Brothers This volume is an excellent resource for a variety of film studies courses and the global film archiving community at large *Propaganda in Motion Pictures* United States. U.S. Congress. Senate. Committee on interstate commerce, 1942 *Ink-Stained Hollywood* Eric Hoyt, 2022-03-22 A free open access ebook is available upon publication Learn more at www.luminosoa.org For the first half of the twentieth century no American industry boasted a more motley

and prolific trade press than the movie business a cutthroat landscape that set the stage for battle by ink In 1930 Martin Quigley publisher of Exhibitors Herald conspired with Hollywood studios to eliminate all competing trade papers yet this attempt and each one thereafter collapsed Exploring the communities of exhibitors and creative workers that constituted key subscribers Ink Stained Hollywood tells the story of how a heterogeneous trade press triumphed by appealing to the foundational aspects of industry culture taste vanity partisanship and exclusivity In captivating detail Eric Hoyt chronicles the histories of well known trade papers Variety Motion Picture Herald alongside important yet forgotten publications Film Spectator Film Mercury and Camera and challenges the canon of film periodicals offering new interpretative frameworks for understanding print journalism s relationship with the motion picture industry and its continued impact on creative industries today **The Brass Check** Upton Sinclair,1920 THE JUNGLE & OTHER BOOKS (8 Titles in One Volume)

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Fiction in 1943 *America's Corporate Art* Jerome Christensen, 2012-01-11 Contrary to theories of single person authorship America's Corporate Art argues that the corporate studio is the author of Hollywood motion pictures both during the classical era of the studio system and beyond when studios became players in global dramas staged by massive entertainment conglomerates Hollywood movies are examples of a commodity that until the digital age was rare a self advertising artifact that markets the studio's brand in the very act of consumption The book covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios Warner Bros and MGM During the classical era these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's *Singin in the Rain* and Warner's *The Fountainhead* Christensen follows the studios divergent fates as MGM declined into a valuable and portable logo while Warner Bros employed *Batman* *JFK* and *You've Got Mail* to seal deals that made it the biggest entertainment corporation in the world The book concludes with an analysis of the Disney Pixar merger and the first two *Toy Story* movies in light of the recent judicial extension of constitutional rights of the corporate person **Journal of the American Medical Association** American Medical Association, 1916 **Exhibitors Herald and Moving Picture World**, 1928 **Library of Congress Catalog: Motion Pictures and Filmstrips** Library of Congress, 1968 **Motion Picture Story Magazine**, 1921

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