

# EPHEMERAL VISTAS

THE EXPOSITIONS UNIVERSELLES,  
GREAT EXHIBITIONS AND  
WORLD'S FAIRS, 1851-1939

Paul Greenhalgh



**Ephemeral Vistas History Of The Expositions  
Universelles Great Exhibitions And Worlds Fairs Studies  
In Imperialism By Paul Greenhalgh 1990 11 29**

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## **Ephemeral Vistas History Of The Expositions Universelles Great Exhibitions And Worlds Fairs Studies In Imperialism By Paul Greenhalgh 1990 11 29:**

Cultures of International Exhibitions 1840-1940 Marta Filipová, 2017-07-05 Beyond the great exhibitions expositions universelles and world fairs in London Paris or Chicago numerous smaller yet ambitious exhibitions took place in provincial cities and towns across the world Focusing on the period between 1840 and 1940 this volume takes a novel look at the exhibitionary cultures of this period and examines the motivations scope and impact of lesser known exhibitions in for example Australia Japan Brazil as well as a number of European countries The individual case studies included explore the role of these exhibitions in the global exhibitionary network and consider their marginality related to their location and omission by academic research so far The chapters also highlight a number of important issues from regional or national identities the role of modernisation and tradition to the relationship between capital cities and provincial towns present in these exhibitions They also address the key topic of colonial exhibitions as well as the displays of arts and design in the context of the so called marginal fairs Cultures of International Exhibitions 1840 1940 Great Exhibitions in the Margins therefore opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional and will make a vital contribution to those interested in exhibition studies and related fields **World of Fairs** Robert W. Rydell, 1993-11 In the depths of the Great Depression when America's future seemed bleak nearly one hundred million people visited expositions celebrating the century of progress These fairs fired the national imagination and served as cultural icons on which Americans fixed their hopes for prosperity and power World of Fairs continues Robert W Rydell's unique cultural history begun in his acclaimed All the World's a Fair this time focusing on the interwar exhibitions He shows how the ideas of a few particularly artists architects and scientists were broadcast to millions proclaiming the arrival of modern America a new empire of abundance build on old foundations of inequality Rydell revisits several fairs highlighting the 1926 Philadelphia Sesquicentennial the 1931 Paris Colonial Exposition the 1933 34 Chicago Century of Progress Exposition the 1935 36 San Diego California Pacific Exposition the 1936 Dallas Texas Centennial Exposition the 1937 Cleveland Great Lakes and International Exposition the 1939 40 San Francisco Golden Gate International Exposition the 1939 40 New York World's Fair and the 1958 Brussels Universal Exposition **Nation and Commemoration** Lyn Spillman, 1997-01-28 What do people think when they imagine themselves as part of a nation Nation and Commemoration answers this question in an exploration of the creation and recreation of national identities through commemorative activities Extending recent work in cultural sociology and history Lyn Spillman compares centennial and bicentennial celebrations in the United States and Australia to show how national identities can emerge from processes of cultural production She systematically analyses the symbols and meanings of national identity in these two new nations identifying changes and continuities similarities and differences in how visions of history place in the world politics land and diversity have been used

to express nationhood The result is a deeper understanding not only of American and Australian national identities but also of the global process of nation formation      *Prehistories of the Future* Elazar Barkan, Ronald Bush, 1995 Examining the emergence of modernism from the fin de siècle primitivist project this volume shows how ethnographic materials shaped a variety of high and low discourses ethnology social theory gender construction classical scholarship as well as travel photography at the turn of the century Illustrated with 98 photographs and drawings      **Spectacles of Authenticity** Hsuan Tsen, 2011 In the late nineteenth and early twentieth centuries America and Japan were in the process of establishing their positions as powers in a world dominated by Western Europe The two nations with unconnected histories and cultures found themselves in momentary sympathy as they embarked on their first forays into military imperialism expanded their trade and constructed civic institutions intended to compete with those of Europe It was during this period that mass entertainments developed and began circulating across national borders and drawing on tourist practices helped create a universal visual culture which coexisted with local particularities This dissertation undertakes a study of Japanese and American shared visual culture and modern entertainments with the goal of nuancing current scholarship on East West exchanges and expanding the definition of modernity Three modern phenomena panoramas World's Fairs and film form the core of my three main chapters and describe a process of appropriation assimilation and collaboration through their movements from Europe across America to Japan and ending with a return to America Many scholars have observed that Americans viewed Japan as a confusing cultural other with a baffling skill at appearing modern This dissertation begins with the premise that Japan was modern and re-examines American and Japanese cultural exchanges from this position with the aim of shifting the paradigms of modernity and modern visuality      *The Weir Family, 1820-1920* Marian Wardle, Brigham Young University. Museum of Art, 2011 The first major study to examine the artistic output of Robert Walter Weir and his two sons John Ferguson Weir and Julian Alden Weir      The Man on the Spot Roger D. Long, 1995-09-26 Focusing on the role of the individual in the periphery of the Empire this volume illuminates John Galbraith's thesis that events on the periphery of the British Empire led the man on the spot to expand the area of British control The man on the spot was a factor in imperial expansion as much as or sometimes more than imperial or company policy which often opposed control of further territory because of the expense The Empire continued to expand in spite of official policy because of individuals and events on the periphery Along these lines this contributed volume provides studies of the periphery of Empire whether in Africa Canada Malaya China or India The volume opens with three chapters dealing with aspects of the overarching subject of imperialism and imperial expansion The opening section is then followed by sections on Africa Canada India and Southeast and East Asia In the concluding bibliographical essay the man on the spot thesis is placed in context within the historiography of British Empire Studies

"*Indescribably Grand*" Martha R. Clevenger, 1996 In 1904 over 12 million people flocked to St Louis to take part in that year's World's Fair What was the spectacle like What were the Fair visitors thinking as they gazed upon scantily clad Filipino

tribesmen arts crafts from around the world mechanical marvels that promised a future of never ending prosperity progress INDESCRIBABLY GRAND DIARIES LETTERS FROM THE 1904 WORLD S FAIR readers will learn exactly what was on the minds of Fair visitors in the words of the visitors themselves INDESCRIBABLY GRAND reprints two diaries two memoirs one group of letters from a diverse group of Fair visitors revealing the wealth of sensation emotion that overwhelmed them once they entered the fairgrounds Featuring over one hundred period photographs informative annotations an insightful introduction by Missouri Historical Society archivist Martha Clevenger INDESCRIBABLY GRAND will be of interest to anyone interested in world s fairs or turn of the century culture 32 95 cloth ISBN 1 883982 14 6 22 95 paper ISBN 1 883982 09 X Order from Missouri Historical Society Press P O Box 11940 St Louis MO 63112 0040 *Subject Guide to Books in Print*, 1971 Forthcoming Books Rose Army, 1991 **Whitaker's Book List**, 1991 **Ephemeral Vistas** Paul Greenhalgh, 1988 Fair World Paul Greenhalgh, 2011 A history of world s fairs and expositions from London to Shanghai 1851 2010 **World Fairs and the Global Moulding of National Identities**, 2021-11-01 This volume examines the role of the broad variety of international exhibitions between 1851 and 1958 in two programmatic essays and twelve case studies covering not just France and the United States but also among others Sweden Romania Colombia Japan and the nascent European Community World fairs were global platforms for the construction of national identities The mix of national self profiling and commercial exoticism turned the nation into a brand while reframing the nation state from its nineteenth century positioning amidst neighbouring enemies towards being a competitor in a global consumer oriented trade and entertainment economy By presenting national identities in banal form as feelgood factors world fairs helped the nation to maintain its grassroots appeal across the century of totalitarianism and internationalism Contributors are Joep Leerssen Eric Storm Florian Gro Anthony Swift Cosmin Minea Claire Hendren Taka Oshikiri Robert W Rydell Sven Schuster Miriam Oesterreich Bartosz Dziewanowski Stefa czyk Christina Romlid Jonathan Voges and Anastasia Remes **World's Fairs on the Eve of War** Robert H. Kargon, Karen Fiss, Morris Fraser Low, Arthur P. Molella, 2015-11-11 Since the first world s fair in London in 1851 at the dawn of the era of industrialization international expositions served as ideal platforms for rival nations to showcase their advancements in design architecture science and technology industry and politics Before the outbreak of World War II countries competing for leadership on the world stage waged a different kind of war with cultural achievements and propaganda appealing to their own national strengths and versions of modernity in the struggle for power World s Fairs on the Eve of War examines five fairs and expositions from across the globe including three that were staged Paris 1937 Dusseldorf 1937 and New York 1939 40 and two that were in development before the war began but never executed Tokyo 1940 and Rome 1942 This coauthored work considers representations of science and technology at world s fairs as influential cultural forces and at a critical moment in history when tensions and ideological divisions between political regimes would soon lead to war **An Empire on Display** Peter H. Hoffenberg, 2001-05-20 An examination of world s fairs in Britain and

its two most important 19th century colonies Australia and India arguing that the fairs provided a forum for shaping both national and imperial identities Expo Anna Jackson, 2008-09 Following the enormous success of the Great Exhibition of 1851 expositions have been held in Europe America and Asia and provided a stage on which the world has come together to display its achievement and ambitions These momentous events have also exerted a profound influence on developments in architecture and urban planning transportation mass communication consumerism science technology art industrial design popular culture entertainment and leisure The revolver sewing machine telephone and television have all had their public launch at expositions the Eiffel Tower in Paris and Atomium in Brussels were purpose built for expositions and one of the greatest paintings of the twentieth century Pablo Picasso's Guernica was created specifically for display at the 1937 Paris exposition This book accompanies a touring exhibition originated by the Bureau International des Expositions and is written around three broad themes the city transformed the world displayed and the future represented It bridges the gap between a general overview and academic text providing a lively introduction to the history and significance of international expositions The experience of visiting an expo was essentially a visual one and the objects featured here are primarily graphic posters ephemera photographs books and catalogues all of which help trace the development of these events and the changing ways in which they were recorded as technology advanced from hand tinted print to aerial colour photograph BOOK JACKET

**Reports on the Paris Universal Exhibition** Great Britain. Royal Commission for the Paris Universal Exhibition of 1855, 1853 *Reports on the Paris Universal Exhibition, 1867* Great Britain. Royal Commission for the Paris Universal Exhibition, 1868 Reports on the Paris Universal Exhibition, 1867, 1869

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