

**'EXHIBITIONS, EMPIRE AND INDUSTRY, 1851 – 1951'****Module Description**

1851-1951 was the century of exhibitions and world fairs, when Great Britain and many other countries, used the exhibition as a showcase for imperial and industrial achievements. They acted as showcases for modernity and attracted visitors in their thousands, generating an entirely new kind of social and cultural experience. They were exercises in national one-up-manship, but they were also driven by an agenda of education and patriotism and, in Britain, by a vision of imperial unity. Starting with Prince Albert's brain child, the Great Exhibition of 1851 which drew over 6 million visitors to its display, this module will examine the different variations of the 'exhibition culture' and their development over the century, looking at regional displays such as the Art-Treasures Exhibition in Manchester, world fairs such as that of Chicago in 1893, and conclude with the final flourish of the Festival of Britain, devised as a 'tonic for the nation' in a period of post-war recovery. We will analyse what the exhibitions were supposed to achieve, why they proved so successful, how they were represented and the ways in which they were experienced. The module will draw heavily on contemporary accounts by those who planned these exhibitions, the journalists who reported on them and the visitors who experienced them. Many of the artefacts that were displayed can still be seen in museums such as the Victoria and Albert and can be viewed their website.

**Intended Learning Outcomes****Subject-specific skills**

By the end of the course students should have:

- \* Acquired a detailed knowledge and informed understanding of the motivations, objectives, realisation and legacy of exhibitions in Britain and abroad.
- \* Gained an understanding of key theories surrounding exhibitions and displays and the historical debates surrounding empire, imperial exhibitions and world fairs in the period between 1851 and 1951.
- \* Analysed and discussed critically a wide range of source materials, particularly visual evidence.
- \* Constructed extended written and oral arguments supported by relevant historical evidence.

This module develops and assesses the following subject-specific skills in the manner set out below:

Skill To read, analyse, and reflect critically and contextually upon historical texts and other sources materials	How developed Through preparation for seminars and essay (s).	How Assessed Essay(s) and seminar work Examination
To develop an understanding of the varieties of approaches to understanding, constructing and interpreting the past, and of comparative perspectives on the past	In seminars, and through preparation for seminars and essays	Essays Examination
Gather and deploy appropriate evidence and data to develop and sustain historical arguments	In preparation for, and delivery of, seminar presentations, and essays	Essays Examination

This module develops and assesses the following skills outlined in the University's learning and teaching strategy in the manner set out below:

Skill IT	How developed Minor assignment and essay(s)	How Assessed Essay(s)
Numeracy	Seminar	
Written communication	Essay(s)	Essay(s), examination
Oral communication	Seminars	

### Key skills

By the end of the module students should have:

- Developed further their written and oral communication skills.
- Developed further their IT skills.
- Developed further their ability to analyse a varied range of sources and quantitative data.

### Teaching Method

Learning is based upon preparation for, attendance at, and participation in weekly seminars. Each seminar will contain an introduction to key topics, themes, and debates. Discussion, most of which will be student led, will then centre upon interpretation of secondary and primary materials. Each session will, in a practical sense, also be devoted to the development of different

historical skills. Every student will be required to undertake background reading and/or detailed analysis of source material by way of preparation for each seminar

We will start with a general introduction to the nineteenth century and the themes of industry, empire and exhibitions. We will consider the motivations behind national and international exhibitions, their changing scale and character and their impact upon local and national identities. The seminar will begin with a presentation from me, then a discussion. I may provide an introduction to the week's topic, but students will also be expected to take it in turns to prepare presentations on particular topics and to introduce the subject to the seminar. I will allocate groups of students for each week. A list of primary sources is given for every seminar and the presentation should be based on these: discussing them as sources in the light of the topics outlined in the introductory material and in the secondary reading. These presentations are intended to improve your oral presentation skills and to encourage you to think critically about historical sources and how they are used. Additional material for discussion will also be circulated in class and ALL students will be expected to participate.

### **Week 1: Industry, Empire, and Taxonomy - historical context**

We will begin with a general introduction to the nineteenth century and the themes of industry, empire and exhibitions. We will consider how industrialisation created the conditions necessary for a culture of competitive exhibitions at both a national and international level. We will analyse the role of urbanisation, global expansion, mechanisation, social change and political enfranchisement in the evolution of an exhibition culture by the mid nineteenth century. We will be looking at the earliest examples of exhibitions. As the urban middle class established itself in commercial and industrial provinces throughout the early nineteenth century, it set about forging a new form of urban culture - one shaped by the needs of local people who valued trade and commerce over elite connoisseurship. We will be considering the way in which this culture evolved. What were the values that underpinned it? How was it funded? How did it affect the architecture and function of the towns affected? What kinds of institution or collection were created? How did it contribute to the creation of industrial and cultural urban hierarchies?

#### Reading:

M. J. Arnoldi, 'From the Diorama to the Dialogic: A century of exhibiting Africa at the Smithsonian Museum of Natural History' in P. Blanchard et al., (eds), *Human Zoos: Science and Spectacle in the age of colonial empires* (Liverpool, 2008), pp.307 – 327.

N. Daly, 'Technology' in F. O'Gorman (ed.), *Cambridge Companion to Victorian Culture* (Cambridge, 2010), pp.43-60.

J. Darwin, *The Empire Project: the rise and fall of the British world-system, 1830-1970* (Cambridge, 2009). See especially: 'Introduction' and chapters 1, 3, 5 and 6.

- P. Greenhalgh, 'Origins and conceptual development', in *Ephemeral Vistas: The expositions universelles, Great Exhibitions and World's Fairs, 1851-1939*, (Manchester, 1988), pp. 3-26.
- J. Elsner and R. Cardinal (eds.), *The Cultures of Collecting* (London, 1994). See especially chapters: 1, 5 and 8.
- T. Veltre, 'Menageries, metaphors, and meanings' in R.J. Hoage and W. A. Deiss, *New Worlds, New Animals: From Menagerie to Zoological Park in the nineteenth century* (Baltimore, 1996), pp.19-29.
- S. Shapin and B. Barnes, 'Science, Nature and Control: Interpreting Mechanics' Institutes', *Social Studies of Science*, 7:1 (1977), 31-74.

There are reports and tracts from a variety of mechanics' institutes available on JSTOR. Advertisements, notices and reports relating to small-scale exhibitions can be found in the local and national press throughout this period. Locate and read two or three using the digital source: *British Newspapers 1600 -1900*. Bring your notes to the seminar.

## **Week 2: Spectacle, Vision and Display: the significance of viewing**

The nineteenth century was a century defined by new forms of representation, display and spectacle. In this session we will examine some of the main theories of visuality, spectacle and perception, as well as the rich historiography surrounding Orientalism, Empire and the 'European eye'. By the end of the nineteenth century, photography, the illustrated press and even primitive cinema provided opportunities to educate the public in the nature of viewing as well as the subjects displayed. The result was a visually literate public who enjoyed access to an ever-expanding variety of visual materials which informed them about both their own national identity alongside those of other countries. We will be considering how and why this explosion in visual representations of various sorts contributed to the enthusiasm for exhibitions, especially those relating to industry and empire.

### Presentations:

On the basis of the primary material below, and that which you locate through your own research

1. How did new visual technologies affect the representation and perception of the world, populations, races, and nations?
2. Does secondary literature reflect the importance of such technologies in forging notions of empire and industry in the long nineteenth-century?
3. To what extent can international exhibitions be understood as both the product of, and the motivation behind industrial innovation?

### Primary Sources:

'A Journey Round the Globe', *Punch* (London) 21: 185, 4–5.

<http://books.google.com/books?id=EOVbAAAAQAAJ&pg=RA1-PA5#v=onepage&q=round%20the&f=false>

'A cross section of the Great Globe', *Illustrated London News* 7 June, 1851.

<http://www.sciencemuseum.org.uk/images/ManualSSPL/10435521.aspx>

There are a huge number of accounts of panoramas, dioramas, spectacles, and innovative technologies for viewing in nineteenth-century newspapers. Search for your own examples on *British Newspapers 1660-1900*.

Reading:

M. Warner, 'Anatomies and Heroes: Madame Tussaud's', in *Phantasmagoria: Spirits visions, metaphors and media into the twenty-first century* (Oxford, 2006), pp. 31-44.

C. Otter, 'Introduction: Light, vision and power', in *The Victorian Eye: A political history of light and vision in Britain, 1800 – 1910*, pp. 1-21.

K. Flint, *The Victorians and the Visual Imagination* (Cambridge, 2000), pp. 1-39.

J. Crary, 'Modernity and the problem of the observer' in *Techniques of the Observer: on vision and modernity in the nineteenth century* (Cambridge, Mass., 1992), pp.1-24

or

J. Crary, 'Modernity and the problem of attention' in *Suspensions of Perception: attention, spectacle, ad modern culture* (Cambridge, Mass., 1999), pp. 12-79.

'Whittington stereoscope, London, England, 1925-1940',

<http://www.sciencemuseum.org.uk/broughttolife/objects/display.aspx?id=92910&image=1>

**Week 3: 1851: exhibiting the world**

The Great Exhibition of 1851 was an ambitious project on an unprecedented scale. Incorporating stands and displays from almost every nation on the globe, the great crystal palace in South Kensington set the model for an entirely new kind of public event. In this session we will examine the motivations behind the event and the logistical challenges faced by the organisers. Focusing on the international courts we will consider prevalent historical arguments surrounding the exhibition: that the event represented an attempt to assert British dominance on a global market; that Asian and African stands received an almost 'ethnographic' treatment in the press and catalogues in contrast to the commercial value placed on Western European exhibits and those from the New World; that the Great Exhibition contributed to the construction of a semi-fictional notion of 'the East' that was a precursor to the 'Orientalism' of the 1890s. We will be evaluating the extent to which such criticisms are valid and what alternative reading might serve to contradict such readings. We will examine the role of individual towns in developing both the agenda and form of the exhibition. We will be looking at how exhibits were selected, categorised and displayed; how each towns was represented in both the exhibition and accompanying literature; how such representations confirmed or contradicted the popular image of industrial and commercial towns; and the impact of the exhibition on the society, culture and manufactures of the towns themselves.

Presentations:

1. Select one of the foreign courts represented as a case study and present it to the group. Discuss the organisation, content and potential legacy in the country concerned.
2. To what extent did the Great Exhibition signal the birth of Orientalism in Western Europe?
3. To what extent can the Great Exhibition truly be considered an international exhibition and to what extent was it fundamentally British?
4. Did the Great Exhibition enhance the sense of a single, unified project of Imperialism or did it actually cause greater tension and fractures between British cities?

Primary sources:

E. Hodges, 'The Exhibition and Foreigners' sheet poem, 1851.  
Available on Blackboard.

E. Hodges, 'The Great Exhibition of 1851' sheet poem, 1851.  
Available on Blackboard.

Coverage of the Exhibition, *The Times* 1850 - 1851. Available online. I don't expect you to read every entry but do try to read a sample from over the lifetime of the exhibition.

Coverage of the Exhibition in provincial newspapers such as the *Manchester Guardian*, *Liverpool Chronicle* etc. It is easy to search by key term using *British Newspapers 1600 -1900*. Again, get an overview and bring some examples with you to the seminar.

*The Crystal Palace Exhibition: illustrated catalogue*, (London 1851).  
(A 1970 facsimile edition is available in the library). See especially the introductory article on the history of the exhibition.

'The Great Exhibition; Civil Engineering and Mechanical Construction', *The Architect: In Co-operation with The Civil Engineer and Architect's Journal*, 14:328, (1851), 84.  
<http://books.google.com/books?id=QQAAAAAMAAJ&pg=PA328#v=onepage&q&f=false>.

For a diverse range of visual sources see the Victoria and Albert Museum's 'Great Exhibition collection' at:  
[http://www.vam.ac.uk/collections/prints\\_books/prints\\_books/great\\_exhibition/index.html](http://www.vam.ac.uk/collections/prints_books/prints_books/great_exhibition/index.html)

'Sheffield Contributions to the World's Fair', *The Illustrated Exhibitor*, August 23, 1851. Available on Blackboard.

'At Home and Abroad', *Knight's Encyclopaedia of the Industry of All Nations* (London, 1851). Available on Blackboard.

Reading:

L. Kriegel, 'Narrating the subcontinent in 1851: India at the Crystal Palace', in L. Purbrick (ed.), *The Great Exhibition of 1851: new interdisciplinary essays* (Manchester, 2001), pp.146-178.

L. Purbrick (ed.), 'Introduction' in *The Great Exhibition of 1851: new interdisciplinary essays* (Manchester, 2001), pp.1-25.

- P. Greenhalgh, 'Imperial Display', in *Ephemeral Vistas: The expositions universelles, Great Exhibitions and World's Fairs, 1851-1939*, (Manchester, 1988), pp. 52-81.
- A. Yagou, 'Facing the West: Greece in the Great Exhibition of 1851', *Design Issues*, 19:4 (Autumn, 2003) 82-90.
- J. Auerbach (ed.), *Britain, the empire, and the world at the Great Exhibition of 1851* (Aldershot, 2008), esp. D. Fisher, 'The Great Exhibition and the German states', pp. 123-45.
- L. Kreigel, 'Commodification and its discontents, labour, print culture and industrial art at the Great Exhibition of 1851' in *Grand Designs: Labor, Empire and the Museum in Victorian Culture* (Durham, 2007), pp. 86-125.
- J. Auerbach (ed.), *Britain, the empire, and the world at the Great Exhibition of 1851* (Aldershot, 2008).
- J. Auerbach, 'The Great Exhibition and historical memory', *Journal of Victorian Culture*, 6:1 (2001) 89-112.
- P. Anderton, 'Staffordshire and the setting up of the Great Exhibition 1851', *Staffordshire Studies*, 9 (1997) 35-68.

#### **Week 4: International Responses**

In this session we will shift our attention away from the Great Exhibition and examine the event's legacy on the Continent and in the New World throughout the latter half of the nineteenth century. Using examples such as: Paris 1855, Vienna 1873, Barcelona 1888, Philadelphia 1876 and St. Louis 1904, we will evaluate the extent to which the British event informed the European exhibitions and how they deviated from the London example. We will consider the legacy of 1851 in terms of: the architecture of the exhibition building; the importance placed on the host country's empire; the difference between a world's fair and a world city's fair; and the respective importance placed upon culture and commerce by each nation. We will also evaluate the manner in which such landmark events promoted a new set of values including: showmanship, glamour, entertainment and presented them in a format that was to lay the foundations for the C20th theme park.

#### Presentations:

1. To what extent is it possible to talk of a specifically Continental style of universal exhibition?
2. How did the role of art in continental exhibitions differ from the Great Exhibition of 1851?
3. Taking one example as a case study, examine whether the national identity of the host country more pronounced or less explicit in comparison to the Great Exhibition.
4. To what extent did exhibition in the New World emulate or diverge from European models?
5. How did the New World exhibitors negotiate issues surrounding First Nation populations and ethnography?
6. Taking one exhibition as a case study, provide a detailed introduction to that event.

### Primary Sources:

'The Great French Show: What the present visitors can see', *New York Times*, May 19 1889.

<http://query.nytimes.com/gst/abstract.html?res=9B06E4DE1030E633A2575AC1A9639C94689FD7CF>

There are also accounts of foreign exhibition in *The Times*, *The Guardian*, *The Illustrated London News*, *The Builder* and local newspapers. Search *British Newspapers 1600 – 1900* and bring your findings to the seminar.

P. Barratt, *World's Columbian Exposition of 1893*. (Illinois Institute of Technology–online resource) <http://columbus.gl.iit.edu/>

### Reading:

J. R. Davis, 'The Great Exhibition and the German states' in J. Auerbach (ed.), *Britain, the empire, and the world at the Great Exhibition of 1851* (Aldershot, 2008), pp. 147-72.

F. Anderson Trapp, 'The Universal Exhibition of 1855', *The Burlington Magazine*, 107:747, (1965), 300-305.

Z. Celik and L. Kinney, 'Ethnography and Exhibitionism at the Expositions Universelles', *Assemblage*, 13 (1990), 34-59.

S. A. Lukas, 'Theme Park as Oasis', in *Theme Park* (London, 2008), pp. 21-64.

M. Cunliffe, 'America at the Great Exhibition of 1851', *American Quarterly*, 3:2 (Summer, 1951), 115-126

T. M. Karlowicz, 'Notes on the Columbian Exposition's Manufactures and Liberal Arts Building', *Journal of the Society of Architectural Historians*, 33:3 (1974), 214-218

M. M. Lovell, 'Picturing "A City for a Single Summer": Paintings of the World's Columbian Exposition', *The Art Bulletin*, 78: 1 (1996), 40-55.

### **Week 5: Colonial Responses**

In this session we will examine colonial responses to the international exhibitions of the nineteenth century. Examining exhibition case studies, such as the Sydney in 1870, Melbourne in 1875, and Cape Town in 1877, we will explore the role of intercolonial exhibitions in forging alternative and sometimes defiant narratives of colonialism.

### Presentations:

1. What roles were performed by colonial subjects in exhibitions? Where/how do they encounter the exhibition narratives?
2. How did colonial exhibitions function to weaken or reinforce the perceived connection between 'mother countries' and their colonies?

### Primary Sources (available online):

International Exhibition, Sydney, *Official catalogue of exhibits* (1879).

International Exhibition, Sydney, *Report of the Commissioners and catalogue*

*of exhibits from Ceylon* (1879).

International Exhibition, Melbourne, *Official catalogue of exhibits* (1880).

International Exhibition, Melbourne, *The Colony of Fiji*, (1880).

<http://www.powerhousemuseum.com>. This museum has a diverse collection of visual material relating to the Sydney Exhibition of 1879.

#### Reading:

T. Barringer and T. Flynn, *Colonialism and the Object: Empire, Material Culture, and the Museum* (London: Routledge, 1998).

A. Burton, 'Making a Spectacle of Empire: Indian Travellers in Fin-de-siècle London', *History Workshop Journal*, 42 (1996), pp. 127-46.

D. Arindam, 'The Politics of Display: India 1886 and 1986', *Journal of Arts and Ideas* 30-1 (1997), pp. 115-45.

P.H. Hoffenberg, *An Empire on Display: English, Indian, and Australian Exhibitions from the Crystal Palace to the Great War* (London: University of California Press, 2001).

J. Mackenzie, 'The Imperial Exhibitions of Great Britain', in P. Blanchard et al., (eds), *Human Zoos: Science and Spectacle in the age of colonial empires* (Liverpool, 2008), pp. 259-268.

Mathur, Saloni, *India by Design: Colonial History and Cultural Display* (Berkeley: University of California Press, 2007).

#### **Week 6: Fin-de-siècle exhibitions**

This session will address the growing anxieties surrounding Empire and 'reverse colonisation'. Focusing on London, Paris and America, we will examine the impact of cultural movements such as Symbolism, Art Nouveau and the birth of Modernism and the impact upon the architecture, function and content of international exhibitions. We will consider how new technologies, such as electricity, contributed to a shifting focus away from manufactures and towards entertainment at the turn of the century.

#### Presentations:

1. To what extent does primary evidence indicate a shift in the form and function of exhibitions towards the end of the nineteenth century?
2. How did exhibitions in Paris reflect the flourishing artistic and cultural climate of that city? Was this mirrored in North American exhibitions?
3. What role did anxieties and fears regarding the 'end of the century' play in the format and content of fin-de-siècle exhibitions?

#### Primary Sources:

Edison's short films of Paris:

<http://www.youtube.com/watch?v=9edneeneTKU&feature=related>

There are a number of others viewable here too.

'Exposition Universelle (Paris) de 1900', *Folklore* 10:3 (1899), 366. (Available

on JSTOR)

A range of photographs and exhibits from the 'Exhibit of American Negroes' at the 1900 exhibition: <http://129.171.53.1/ep/Paris/home.htm>

Reading:

- R. K. Garelick, 'Electric Salome: Loie Fuller at the world's Fair of 1900', *Electric Salome: Loie Fuller's Performance of Modernism* (Princeton, 2007), pp.63-116.
- J. Schneer, *London 1900: the Imperial Metropolis*, (New Haven, 1999), pp.37 – 63.
- A. Briggs, 'The 1890s: Past, Present and Future in Headlines', in A Briggs and D. Snowman (eds.) *Fins de Siècle: How Centuries End 1400 – 2000*, (New Haven, 1996), pp.157-195.
- A. Pred, 'Spectacular Articulations of Modernity: The Stockholm Exhibition of 1897', *Geografiska Annaler. Series B, Human Geography*, 73:1 (1991), 45-84.

**Week 7: Spectacle of a Global Future: Chicago 1933 and New York 1939**

Focusing on the Century of Progress Exposition in Chicago in 1933 and the New York World's Fair of 1939, this week's lecture will address the changing nature of international exhibitions and the shift towards a focus on culture, consumption and humanitarian principles, rather than industrial and military competition. Chicago 1933 is one of the best documented events and represents a valuable case study so ensure that you acquire a good understanding of the event, its motivations and impact before the lecture.

Primary Sources:

*Encyclopedia of Chicago*: <http://www.encyclopedia.chicagohistory.org> – search under '1933' in the 'Historical Sources database'.

*World's Fair Chicago 1933 -*

[http://www.youtube.com/watch?v=UVGuBKw\\_GSY](http://www.youtube.com/watch?v=UVGuBKw_GSY)

*The Fair at Night -*

<http://www.youtube.com/watch?v=6pDHm5zUK7U&feature=related>

As before, most of these sources are original footage but the soundtracks are later additions. If this is the case, just turn the sound down...

*Dawn of Tomorrow, 1939 New York World's Fair Part 1 -*

<http://www.youtube.com/watch?v=1fP4t3bte30>

*ELEKTRO the Smoking Robot*, excerpt from the motion picture "The Middleton Family at the New York World's Fair" -

[http://www.youtube.com/watch?v=T35A3g\\_GvSg](http://www.youtube.com/watch?v=T35A3g_GvSg)

*1939 WORLD'S FAIR NYC -* <http://www.youtube.com/watch?v=-FOxIoHDRKM>

Reading:

C.R. Ganz, *The 1933 Chicago World's Fair: a century of progress* (Chicago, 1933), esp. pp. 52 – 66 (available on Blackboard).

M. Obniski, 'Exhibiting modernity through the lens of tradition in Gilbert Rohde's Design for Living Interior', *Journal of Design History*, vol. 20, No. 3 (Autumn, 2007), 227-242.

J.R. Gold and M. M. Gold, *Cities of Culture: staging international festivals and the urban agenda 1851-2000* (Aldershot, 2005), pp. 77 – 104.

A. Griffiths, *Shivers Down Your Spine: cinema, museums and the immersive view* (New York, 2008), pp.159 – 194.

B.E. Conekin, *The Autobiography of a Nation: the 1951 Festival of Britain* (Manchester, 2003), pp. 46 -79.

A.Jackson, *EXPO: international expositions 1851 – 2010* (London, 2008), pp. 91 – 113.

P. Overy, 'Visions of the future and the immediate past: The Werkbund Exhibition, Paris 1930', *Journal of Design History*, vol. 17, No. 4 (2004), 337-357.

**Week 9: The 'experience' as exhibition: birth of the modern theme park**

This week we will focus on the changing phenomenology of the exhibition and the development of the role of sensation and experience in the C20th exhibition environment. The primary sources given here are all archive film. As well as considering the visual nature of the theme park, we will spend some time analysing the manner in which these sites are represented in film – the use of Technicolor and artificial light to accentuate the 'otherness' of these environments.

Primary sources:

*Coney Island USA* (1952) - <http://www.youtube.com/watch?v=r9l31TcyacY>

*Coney Island, Luna Park by Night* 1905 - <http://www.youtube.com/watch?v=zMagNBLMelk&feature=related>

*Blackpool Pleasure Beach, Lancashire* 1926 - <http://www.youtube.com/watch?v=VvUjbKUBMmo>

*Blackpool Pleasure Beach c. 1955* (advertising film) - <http://www.youtube.com/watch?v=2nGLzuRr3ms&feature=related>

Reading:

S.A. Lukas, *Theme Park* (London, 2008), esp. pp. 21-64 and 134 – 171.

J.R.Gold and M. M. Gold, *Cities of Culture: staging international festivals and the urban agenda 1851-2000* (Aldershot, 2005), esp. pp. 23 – 48 (available on blackboard).

M.H. Bogart, 'Barking architecture: the sculpture of Coney Island', *Smithsonian Studies in American Art*, vol. 2, No. 1 (Winter, 1988), 2-8 and 11-17.

A. Stulman Dennett and N. Warnke, 'Disaster spectacles at the turn of the

century', *Film History*, vol. 4, No. 2 (1990), 101-111.

### **Week 9: Race, Ethnicity, Nationalism and exhibiting difference**

In a change of direction, this week we will look at the misuse of the exhibition format of taxonomy, ethnography and the nationalistic elements of exhibitions. Throughout the nineteenth century, the notion of empire was heavily informed by evolving notions of surrounding nationality, ethnicity and anthropology. In both America and Europe, the pretexts of education and cultural awareness were used to justify 'exotic exhibitions', ethnographic 'show' that have since been condemned as 'human zoos'. Using analytical criteria identified in previous classes, in this session we will examine the motivations behind these exhibitions and the manner in which organisers attempted to relate these shows to the noble objectives of trade, international cooperation and self-improvement that ostensibly underpinned international industrial and commercial exhibitions. We will seek to establish whether the increase in number of such shows throughout the nineteenth century indicates an increasing anxiety about 'reverse colonisation', international competition, dependence upon foreign trade and even urbanisation. Moving on to consider the exhibitions of Nazi Germany, such as: Entartete Kunst and the Munich Arts Festival, we will explore how, in the C20th, the now well-established authority of state-sponsored exhibitions was exploited in order to validate false social, cultural and racial narratives.

#### Presentations:

1. Explore how the 'foreign' was present at exhibitions in terms of in both exhibits and visitors.
2. How did the media and popular culture respond to ethnographic exhibits and foreign visitors?
3. Did the exhibition format serve to enforce or erode racial and national stereotyping?

#### Primary Sources:

B. Staniland Wake, 'The World's Columbian Exposition, 1893', *The Journal of the Anthropological Institute of Great Britain and Ireland*, 21 (1892), 320-321 (available on JSTOR)

M. R. Sanderson, *The future trade relations between Great Britain and the United States, and the World's Columbian Exposition to be held at Chicago in 1893* (LSE Selected Pamphlets, 1892). Available on JSTOR).

These sources are original film footage but some of the soundtracks are later additions. If this is the case, just press mute...

1937 International Expo Paris in Colour -  
<http://www.youtube.com/watch?v=Egr3HOYN2Hg>

1939 Hitler, Himmler and Goebbels at the Art Fest in Munchen -  
<http://www.youtube.com/watch?v=yLV--D3YpM>

A series of images of the Entartete Kunst exhibition are available to view at:  
*Entartete Kunst - Arte Degenerada.wmv* -  
[http://www.youtube.com/watch?v=oQJx\\_snFrlw](http://www.youtube.com/watch?v=oQJx_snFrlw)

1938 German Folk Fest in Bayern & "De Nacht van de Amazonen" -  
<http://www.youtube.com/watch?v=PAKRyBH7CBM&feature=related>

#### Reading:

- B. Reiss, 'Barnum and Joice Heth: the birth of Ethnic Shows in the United States', in P. Blanchard et al., (eds), *Human Zoos: Science and Spectacle in the age of colonial empires* (Liverpool, 2008), pp. 73-80.
- N. Durbach, 'London, Capital of Exotic Exhibitions from 1830 to 1860', in P. Blanchard et al., (eds), *Human Zoos: Science and Spectacle in the age of colonial empires* (Liverpool, 2008), pp. 81-88.
- T. Richards, 'Selling Darkest Africa' in *The Commodity Culture of Victorian England: Advertising and Spectacle 1851-1914* (Stanford, 1990), pp.119-167.
- P. Greenhalgh, 'Human Showcases', in *Ephemeral Vistas: The expositions universelles, Great Exhibitions and World's Fairs, 1851-1939*, (Manchester, 1988), pp. 82-111.
- Z. Celik and L. Kinney, 'Ethnography and Exhibitionism at the Expositions Universelles', *Assemblage*, 13 (1990), 34-59.
- M-M. Goggin, "'Decent" vs. "Degenerate" art: the National Socialist case', *Art Journal*, vol. 50, No. 4, (Winter, 1991), 84-92.
- J. Hagen, 'Parades, public space, and propaganda: the Nazi culture parades in Munich', *Geografiska Annaler. Series B, Human Geography*, vol. 90, No. 4 (2008), 349-367.
- N. Levi, "'Judge for Yourself!"- the "Degenerate Art" Exhibition as political spectacle', *October*, vol. 85, (Summer, 1998), 41-64.
- J. D. Herbert, *Paris 1937: worlds on exhibition* (Ithaca, 1998), esp. pp. 13 – 39.

#### **Week 10: Post-War Optimism: The Festival of Britain, 1951**

In the final lecture and seminar we will conclude our study with an examination of the Festival of Britain. After an initial introduction to the event, we will focus on the realisation of the scheme in London and around the country. Themes to consider in your reading include: commemoration and the 1851 event, the division of pleasure and science, the role of scientific optimism, technology vs. industry, empire, nationalism, and reconstruction. Using souvenirs, ephemera and film, we will consider the impact of the exhibition on the popular imagination as well as the economy, urban renewal and industrial reconstruction.

### Primary Sources:

G. Russell, *Design in the Festival : illustrating a selection of well-designed British goods in production in the Festival year 1951* (London, 1951).

*The Festival of Britain* (1951) official promotional film –  
<http://www.youtube.com/watch?v=m9uGlfvyH0M>

Royal Leamington Spa Art Gallery, *Art Treasures of Warwickshire: a Festival of Britain exhibition [held] August 2nd to September 30th, 1951* (Leamington Spa, 1951).

*Southwick* (film produced for Festival of Britain 1951) -  
[http://www.youtube.com/watch?v=XZ\\_KWfKACXc](http://www.youtube.com/watch?v=XZ_KWfKACXc)

J. P. Lamb, *Sheffield: a handbook prepared for the Festival of Britain* (Sheffield, 1951).

Anon., *Festival of Britain 1951, in Northern Ireland: official souvenir handbook Festival of Britain, 1951* (Belfast, 1951).

Scottish Committee for the Festival of Britain, *Catalogue of an Exhibition of 18th-century Scottish books at the Signet Library Edinburgh* (Cambridge, 1951).

### Reading:

B.E. Conekin, *The Autobiography of a Nation: the 1951 Festival of Britain* (Manchester, 2003), pp. 4 -42 (available on Blackboard).

R. Burstow, *Symbols for '51 : The Royal Festival Hall, Skylon and sculptures on the South Bank for the Festival of Britain* (London, 1996).

M. Banham, *A Tonic to the Nation: the Festival of Britain 1951* (London, 1976).

R. W. Liscombe, 'Refabricating the imperial image on the Isle of Dogs: Modernist design, British state exhibitions and colonial policy 1924-1951', *Architectural History*, vol. 49, (2006), 317-348.

P. Rennie, *Festival of Britain: design* (London, 2007), esp. pp. 56 – 126.

S. Forgan, 'Festivals of science and the two cultures: science, design and display in the Festival of Britain, 1951', *The British Journal for the History of Science*, vol. 31, No. 2, (1998), 217-240.

F. M. Leventhal, "'A tonic to the nation": the Festival of Britain, 1951', *Albion: A Quarterly Journal Concerned with British Studies*, vol. 27, No. 3 (Autumn, 1995), 445-453.

### **Assessment:**

This module is assessed through coursework and a 2-hour examination. The coursework consists of two assignments of 2,500 words each.

### **Assignment 1**

For this essay I want you to focus on a particular exhibition, be it the Great Exhibition of 1851, Paris in 1900, or any other exhibition. I don't mind which one you chose but do ensure that there is enough primary and secondary

material available. Write a report of 2,500 words on the way in which the exhibition was organised, funded, designed, publicised and represented. You should provide specific examples to support your observations and it is expected that you will draw heavily on an arrangement of primary material including visual as well as written sources.

## **Assignment 2**

You should write an essay of 2,500 words from one of the questions listed below. If there is another topic which you would particularly like to write upon, see me. DO NOT make up your essay question yourself without consulting me.

You are expected to use primary sources in answering all these questions, even when you are not specifically directed to particular texts. Similarly, your answer is likely to be stronger if you illustrate your points with reference to specific examples, rather than making sweeping generalisations.

1. To what extent can the small, local exhibitions of the late eighteenth and nineteenth centuries be understood as precursors of the Great Exhibition of 1851?
2. How was exhibition architecture used to express the values associated with international exhibitions?
3. Discuss the changing role of ethnography and/or race in exhibitions between 1851 and 1951.
4. Discuss the role of education as a motivation behind public exhibitions during the second half of the nineteenth century.
5. Why were British provincial towns so keen to participate in and host industrial, mercantile and cultural exhibitions throughout the nineteenth century?
6. Discuss the manner in which new visual technologies informed the design, reception and representation of exhibitions. You may examine the entire period covered by this course, or you may focus on a shorter time frame.
7. Account for the changes in the design and focus of the Crystal Palace complex upon its relocation to Sydenham in 1852.
8. Evaluate the extent to which the 1933 Century of Progress Exposition demonstrated a shift in focus away from industry and towards culture and humanitarian objectives.
9. Using at least 2 exhibitions or events to demonstrate your argument, explore the various ways in which the notion of 'the future' informed exhibition design and content between 1851 and 1951.

10. To what extent was the Festival of Britain (1951) a truly national event?
11. Discuss the relationship between art and science as defined in exhibitions between 1851 and 1951.
12. Explain the shift in emphasis within exhibitions from improving trade towards mass entertainment.