

Paris World Fair 1937

Marta Filipová

Paris 1937 James D. Herbert, 2018-10-18 This elegant and theoretically informed book, illustrated with forty-five photographs, explores the cultural significance of six exhibitions or new museum installations, all opening in Paris between mid-1937 and early 1938: the commercially oriented world's fair titled L'Exposition Internationale des Arts et Techniques; the historical Musée des Monuments Français; the ethnographic Musée de l'Homme; two massive art retrospectives, one sponsored by the state of France and the other by the municipality of Paris; and L'Exposition Internationale du Surréalisme. James D. Herbert capitalizes on the proximity of these disparate exhibits to show how they competed with and yet also complemented one another in visually rendering the full scope of human accomplishment through time and across the globe. In this task, Herbert argues, they both succeeded and failed in interesting and productive ways. He asserts that the exhibitions projected and, in a sense, created (created precisely through the act of projection) the real world that they ostensibly only represented. In fact, Herbert argues, the exhibitions developed a particular sense of French national identity—one that, in managing to be at the same moment both inwardly focused and beneficently expansive, would present a vivid contrast to the growing German nationalism of the Third Reich. His epilogue takes a final look at these issues from the perspective of Jean Cocteau's 1950 film *Orphée*. A ground-breaking work in cultural history, *Paris 1937*, with its insightful examination of objects from a variety of fields, is a pioneering text in the field of visual studies.

France on Display Shanny Peer, 1998-02-26 Explores national identity in twentieth-century France.

Grand Illusion Karen Fiss, 2009 Franco-German cultural exchange reached its height at the 1937 Paris World's Fair, where the Third Reich worked to promote an illusion of friendship between the two countries. Through the prism of this decisive event, *Grand Illusion* examines the overlooked relationships among Nazi elites and French intellectuals. Their interaction, Karen Fiss argues, profoundly influenced cultural production and normalized aspects of fascist ideology in 1930s France, laying the groundwork for the country's eventual collaboration with its German occupiers. Tracing related developments across fine arts, film, architecture, and mass pageantry, Fiss illuminates the role of National Socialist propaganda in the French decision to ignore Hitler's war preparations and pursue an untenable policy of appeasement. France's receptiveness toward Nazi culture, Fiss contends, was rooted in its troubled identity and deep-seated insecurities. With their government in crisis, French intellectuals from both the left and the right demanded a new national culture that

could rival those of the totalitarian states. By examining how this cultural exchange shifted toward political collaboration, *Grand Illusion* casts new light on the power of art to influence history.

Great Exhibitions Robert Wilson,2007 A lively presentation of the great world's fairs - their histories, basic building architecture, highlights of decorative arts, medals, high points - tastefully illustrated

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.

The Spanish Pavilion at the Paris World's Fair Catherine Blanton Freedberg,1986

Czechoslovakia at the World's Fairs Marta Filipová,2024-11-30 Established in 1918, as a new state the First Czechoslovak Republic was keen to project a distinct image. Participation in World Fairs offered the perfect opportunity-. In this comprehensive account of Czechoslovak participation in international exhibitions of the interwar period Marta Filipová looks beyond the sleek façade of the modernist pavilions to examine the intersections of architecture, art and design with commercial interests, state agendas, individual action and the public, offering a complex insight into the production and reception of national displays. The rich collection of images - mainly photographs - provides a close look at the Czechoslovak pavilions. The design, content and context of the displays convey an idealized narrative that was created for the fairs and the myths on which the Czechoslovak nation and state were built. Heavy machinery, modern art, tourist destinations, and food and drink were presented as Czechoslovak, while many aspects of social life - particularly women or ethnic minorities - were strikingly underrepresented or absent. The book argues that the objects and ideas that the pavilion organizers put on display legitimized and validated the existence of the new state through the inclusion and exclusion of exhibits, people, and ideas. While Marta Filipová primarily focuses on Czechoslovakia, she also offers insights into how other emerging nations projected and sustained their image during this historical period and how interwar world's fairs accommodated them.

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.

Women in International and Universal Exhibitions, 1876-1937 Rebecca Rogers, Myriam Boussahba-Bravard, 2017-08-14 This book argues for the importance of bringing women and gender more directly into the dynamic field of exposition studies. Reclaiming women for the history of world fairs (1876-1937), it also seeks to introduce new voices into these studies, dialoguing across disciplinary and national historiographies. From the outset, women participated not only as spectators, but also as artists, writers, educators, artisans and workers, without figuring among the organizers of international exhibitions until the 20th century. Their presence became more pointedly acknowledged as feminist movements developed within the Western World and specific spaces dedicated to women's achievements emerged. International exhibitions emerged as showcases of modernity and progress, but also as windows onto the foreign, the different, the unexpected and the spectacular. As public rituals of celebration, they transposed national ceremonies and protests onto an international stage. For spectators, exhibitions brought the world home; for organizers, the entire world was a fair. Women were actors and writers of the fair narrative, although acknowledgment of their contribution was uneven and often ephemeral. Uncovering such silence highlights how gendered the triumphant history of modernity was, and reveals the ways women as a category engaged with modern life within that quintessential modern space—the world fair.

The Restless Hungarian Tom Weidinger, 2019-04-16 *The Restless Hungarian* is the saga of an extraordinary life set against the history of the rise of modernism, the Jewish Diaspora, and the Cold War. A Hungarian Jew whose inquiring spirit helped him to escape the Holocaust, Paul Weidinger became one of the most creative structural engineers of the twentieth century. As a young architect, he broke ranks with the great modernists with his radical idea of the “Joy of Space.” As an engineer, he created the strength behind the beauty in mid-century modern skyscrapers, churches, museums, and he gave concrete form to the eccentric monumental sculptures of Pablo Picasso, Isamu Noguchi, and Jean Dubuffet. In his private life, he was a divided man, living behind a wall of denial as he lost his family to war, mental illness, and suicide. In telling his father's story, the author sifts meaning from the inspiring and contradictory narratives of a life: a motherless child and a captain of industry, a clandestine communist who designed silos for the world's deadliest weapons during the Cold War, a

Jewish refugee who denied he was a Jew, a husband who was terrified of his wife's madness, and a man whose personal saints were artists.

The Rise of Heritage Astrid Swenson,2013-12-19 Where does our fascination for 'heritage' originate? This groundbreaking comparative study of preservation in France, Germany and England looks beyond national borders to reveal how the idea of heritage emerged from intense competition and collaboration in a global context. Astrid Swenson follows the 'heritage-makers' from the French Revolution to the First World War, revealing the importance of global networks driving developments in each country. Drawing on documentary, literary and visual sources, the book connects high politics and daily life and uncovers how, through travel, correspondence, world fairs and international congresses, the preservationists exchanged ideas, helped each other campaign and dreamed of establishing international institutions for the protection of heritage. Yet, these heritage-makers were also animated by fierce rivalry as international tension grew. This mixture of international collaboration and competition created the European culture of heritage, which defined preservation as integral to modernity, and still shapes current institutions and debates.

The Columbia History of Twentieth-century French Thought Lawrence D. Kritzman,Brian J. Reilly,M. B. DeBevoise,2006 This valuable reference is an authoritative guide to 20th century French thought. It considers the intellectual figures, movements and publications that helped define fields as diverse as history, psychoanalysis, film, philosophy, and economics.

Dreams of Peace and Freedom Jay Winter,2008-10-01 In the wake of the monstrous projects of Hitler, Stalin, Mao, and others in the twentieth century, the idea of utopia has been discredited. Yet, historian Jay Winter suggests, alongside the "major utopians" who murdered millions in their attempts to transform the world were disparate groups of people trying in their own separate ways to imagine a radically better world. This original book focuses on some of the twentieth-century's "minor utopias" whose stories, overshadowed by the horrors of the Holocaust and the Gulag, suggest that the future need not be as catastrophic as the past. The book is organized around six key moments when utopian ideas and projects flourished in Europe: 1900 (the Paris World's Fair), 1919 (the Paris Peace Conference), 1937 (the Paris exhibition celebrating science and light), 1948 (the Universal Declaration of Human Rights), 1968 (moral indictments and student revolt), and 1992 (the emergence of visions of global citizenship). Winter considers the dreamers and the nature of their dreams as well as their connections to one another and to the history of utopian thought. By restoring minor utopias to their rightful place in the recent past, Winter fills an important gap in the history of social thought and action in the twentieth century.

The Great World's Fairs and Expositions ,1986

Locating the Global Holger Weiss,2020-08-10 This volume adds to the plurality of global histories by locating the global through its articulation and manifestation within particular localities. It accomplishes this by bringing together interlinked

case-studies that analyse various temporal and spatial dimensions of the global in the local and the interactions between the local and the global. The case-studies apply a spatial approach to analyse how global questions of space, movement, networks, borders, and territory are worked out at a local level. The material draws on the Nordic countries, Europe, the Atlantic world, Africa, and Australia and ranges from the seventeenth to the twentieth century. It is further divided into sections that address topics such as the translocality of humans and goods, local articulations of identities and globalities, parliamentarism and anti-colonialism, the organization of knowledge and the construction of spaces of representation and memory.

Yiddish Paris Nick Underwood,2022-03 Yiddish Paris explores how Yiddish-speaking emigrants from Eastern Europe in Paris in the 1920s and 1930s created a Yiddish diaspora nation in Western Europe and how they presented that nation to themselves and to others in France. In this meticulously researched and first full-length study of interwar Yiddish culture in France, author Nicholas Underwood argues that the emergence of a Yiddish Paris was depended on culture makers, mostly left-wing Jews from Socialist and Communist backgrounds who created cultural and scholarly organizations and institutions, including the French branch of YIVO (a research institution focused on East European Jews), theater troupes, choruses, and a pavilion at the Paris World's Fair of 1937. Yiddish Paris examines how these left-wing Yiddish-speaking Jews insisted that even in France, a country known for demanding the assimilation of immigrant and minority groups, they could remain a distinct group, part of a transnational Yiddish-speaking Jewish nation. Yet, in the process, they in fact created a French-inflected version of Jewish diaspora nationalism, finding allies among French intellectuals, largely on the left.

Catalogue of the Public Documents of the [the Fifty-third] Congress [to the 76th Congress] and of All Departments of the Government of the United States United States. Superintendent of Documents,1896

The Third Rome, 1922-43 Aristotle Kallis,2014-07-29 What kind of city was the Fascist 'third Rome'? Imagined and real, rooted in the past and announcing a new, 'revolutionary' future, Fascist Rome was imagined both as the ideal city and as the sacred centre of a universal political religion. Kallis explores this through a journey across the sites, monuments, and buildings of the fascist capital.

Placing Internationalism Stephen Legg, Mike Heffernan, Jake Hodder, Benjamin Thorpe,2021-11-04 Exploring how modern internationalism emerged as a negotiated process through international conferences, this edited collection studies the spaces and networks through which states, civil society institutions and anti-colonial political networks used these events to realise their visions of the international. Taking an interdisciplinary approach, contributors explore the spatial paradox of two fundamental features of modern internationalism. First, internationalism demanded the overcoming of space, transcending the nation-state in search of the shared interests of humankind. Second, internationalism was geographically contingent on the places in which people came together to conceive and enact their internationalist ideas. From Paris 1919 to Bandung

1955 and beyond, this book explores international conferences as the sites in which different forms of internationalism assumed material and social form. While international 'permanent institutions' such as the League of Nations, UN and Institute of Pacific Relations constantly negotiated national and imperial politics, lesser-resourced political networks also used international conferences to forward their more radical demands. Taken together these conferences radically expand our conception of where and how modern internationalism emerged, and make the case for focusing on internationalism in a contemporary moment when its merits are being called into question.

Yiddish Paris Nick Underwood, 2022-03-01 Yiddish Paris explores how Yiddish-speaking emigrants from Eastern Europe in Paris in the 1920s and 1930s created a Yiddish diaspora nation in Western Europe and how they presented that nation to themselves and to others in France. In this meticulously researched and first full-length study of interwar Yiddish culture in France, author Nicholas Underwood argues that the emergence of a Yiddish Paris was depended on culture makers, mostly left-wing Jews from Socialist and Communist backgrounds who created cultural and scholarly organizations and institutions, including the French branch of YIVO (a research institution focused on East European Jews), theater troupes, choruses, and a pavilion at the Paris World's Fair of 1937. Yiddish Paris examines how these left-wing Yiddish-speaking Jews insisted that even in France, a country known for demanding the assimilation of immigrant and minority groups, they could remain a distinct group, part of a transnational Yiddish-speaking Jewish nation. Yet, in the process, they in fact created a French-inflected version of Jewish diaspora nationalism, finding allies among French intellectuals, largely on the left.

Whispering the Secrets of Language: An Mental Quest through **Paris World Fair 1937**

In a digitally-driven world where monitors reign supreme and immediate conversation drowns out the subtleties of language, the profound techniques and mental nuances concealed within words usually get unheard. Yet, situated within the pages of **Paris World Fair 1937** a charming literary value blinking with fresh emotions, lies a fantastic quest waiting to be undertaken. Written by a skilled wordsmith, that marvelous opus invites readers on an introspective trip, lightly unraveling the veiled truths and profound affect resonating within the very fabric of each and every word. Within the emotional depths of this poignant review, we will embark upon a genuine exploration of the book is key styles, dissect their fascinating publishing type, and fail to the powerful resonance it evokes heavy within the recesses of readers hearts.

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