

Paris World Fair 1937

Nick Underwood

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.

Paris 1937 James D. Herbert, 2004-02 Explores the cultural significance of 6 exhibitions or new museum installations, all opening in Paris between mid-1937 and early 1938: the commercially oriented world's fair titled L'Expo. Internationale des Arts et Techniques; the historical Musée des Monuments Français; the ethnographic Musée de l'Homme; two massive art retrospectives; and L'Exposition Internationale du Surréalisme. They competed with and yet also complemented one another in visually rendering the full scope of human accomplishment through time and across the globe. The exhibitions developed a particular sense of French nat. identity that would present a vivid contrast to the growing German nationalism of the third Reich. A pioneering text in the field of visual studies. 45 B&W photos.

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.

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

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.

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.

The Restless Hungarian Tom Weidlinger,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 Weidlinger 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.

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.

Lost Utopias Richard Pare, Jennifer Minner, 2016 The pictures in this book bring the argument about reuse and preservation into focus. What is worthy of retaining and what is dispensable? What are the criteria for considering whether a structure should be retained or demolished? How do you define the parameters of taste and utility in making decisions to preserve or destroy? How will future generations regard the destruction of certain structures, will we be considered cultural vandals for not having retained more of the structures that seemed irrelevant at the time? The preservation argument is heightened in the case of the exhibitions sites, as by definition an exhibition is considered a temporary event.--Page 9.

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.

Mexico at the World's Fairs Mauricio Tenorio-Trillo, 2024-06-12 This intriguing study of Mexico's participation in world's fairs from 1889 to 1929 explores Mexico's self-presentation at these fairs as a reflection of the country's drive toward nationalization and a modernized image. Mauricio Tenorio-Trillo contrasts Mexico's presence at the 1889 Paris fair—where its display was the largest and most expensive Mexico has ever mounted—with Mexico's presence after the 1910 Mexican Revolution at fairs in Rio de Janeiro in 1922 and Seville in 1929. Rather than seeing the revolution as a sharp break, Tenorio-Trillo points to important continuities between the pre- and post-revolution periods. He also discusses how, internationally, the character of world's fairs was radically transformed during this time, from the Eiffel Tower prototype, encapsulating a wondrous symbolic universe, to the Disneyland model of commodified entertainment. Drawing on cultural, intellectual, urban, literary, social, and art histories, Tenorio-Trillo's thorough and imaginative study presents a broad cultural history of Mexico from 1880 to 1930, set within the context of the origins of Western nationalism, cosmopolitanism, and modernism. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1997.

Health and Medicine on Display Julie K. Brown, 2009 With *Health and Medicine on Display*, Julie Brown offers the first book-length examination of how international expositions, through their exhibits and infrastructures, sought to demonstrate innovations in applied health and medical practice. -- Inside dust jacket.

The Rise of Heritage Astrid Swenson, 2013-12-19 A richly illustrated book exploring the origins of the modern fascination for heritage, comparing preservation in France, Germany and England.

Encyclopedia of World's Fairs and Expositions John E. Findling, Kimberly D. Pelle, 2008 This encyclopedia contains individual histories of each of the nearly 100 World's Fairs and expositions held in more than 20 countries since 1851. This

revised and updated second edition of the book originally published as *A Historical Dictionary of World's Fairs and Expositions* in 1990 includes new entries, including essays on the World's Fairs that will be held in Zaragoza, Spain, in 2008 and in Shanghai, China, in 2010. Many of the original essays have been revised and expanded. The topics covered include goods, tourism, architecture, art and culture, and exhibition fatigue. Each fair history includes its own annotated bibliography which provides, when possible, the location of relevant primary sources and comments on the quality of secondary sources. Several appendices provide information on the Bureau of International Expositions, as well as fair statistics, fair officials, fairs that did not qualify for inclusion, and fairs that were planned but never held. The book includes a foreword by Vicente G. Loscertales, the secretary general of the Bureau of International Expositions.

World's Fairs Erik Mattie, 1998 As showcases of design, architecture, technology, industry and politics, world's fairs have served as overviews of society's accomplishments as well as barometers of the optimism for the future. While many of the products and ideas promoted at past fairs never materialized, many became commonplace: television, for example, was first shown at the 1939 New York fair. Similarly, while many buildings and landscapes built for fairs have become world-wide icons - the Eiffel Tower, the Crystal Palace, the Barcelona Pavilion, the Seattle Space Needle, the Buckminster Fuller Dome in Montreal - hundreds of splendid structures have been forgotten.

Picasso and the War Years, 1937-1945 Steven A. Nash, 2003-03 This absorbing book draws upon new research and works that, in some cases were held out of public view in Picasso's own collection, to explore the critically important--but still under-studied--period of his life from the Spanish Civil War through World War II and the Nazi occupation of France. This span of years is marked by some of the most intensely personal and expressive work of his career. The subjects he painted changed dramatically in direct response first to the horrors of war and then the dangers and privations of life in occupied Paris, where, though branded a degenerate artist by the Nazis, he chose to remain until the Liberation.

Calder/Miró Elisabeth Hutton Turner, Oliver Wick, 2006-03-16 The sculptor Alexander Calder (1898-1976) and the painter Joan Miró (1893-1983) first met in Paris in 1928 and became life-long friends. This original and visually stunning book places the mobile sculptures of Calder alongside the poetical paintings of Miró and provides fresh insights into the visual dialogue between these two artists. What did the painter see in the sculptor? What did the sculptor see in the painter? These questions are answered through an extensive examination of the exchange of artwork and correspondence between the two artists, maintained across two continents and through the turmoil of war.

The Great Exhibitions John Allwood, 1977

Primitivism and Twentieth-century Art Jack D. Flam, Miriam Deutch, 2003 This is a much needed, important collection--a goldmine of sources for scholars and students. The texts articulate the key Primitivist aesthetic discourses of the period, offering crucial insight into the complex and always changing nexus between culture, politics, and representation. Because of

the breadth of the materials covered and the controversies they raise, this anthology is one of the all too rare volumes that not only will provide reference materials for years to come but also will feature centrally in classroom discussions.--Suzanne Preston Blier, author of *African Vodun: Art, Psychology, and Power* For almost a century art historians have fretted about the notion of primitivism in the arts. This comprehensive-in both senses of the word-anthology is a peerless source of the history of responses to works categorized as 'primitive.' In its range, the book touches upon all the troubling questions-formal, anthropological, political, historical-that have bedeviled the study of the arts of Oceania, Africa, and North and South America, and provides the grounds, at last, for intelligent pursuit of keener distinctions. I regard this book as a superb contribution to the study of Modern art; in fact, indispensable.--Dore Ashton, author of *Noguchi East and West* An extraordinarily useful and complete collection of primary documents, many translated for the first time into English, and almost all unlikely to be encountered elsewhere without serious effort. Its five sections, each with a lively and scholarly introduction, reveal the diverse views of artists and writers on primitive art from Matisse, Picasso, and Fry to many far less known and sometimes surprising figures. The book also uncovers the politics and aesthetics of the major museum exhibitions that gained acceptance for art that had been both reviled and mythologized. Recent texts included are all germane. This book will be invaluable for any college course on the topic.--Shelly Errington, author of *The Death of Authentic Primitive Art and Other Tales of Progress* An exceptionally valuable anthology of seventy documents--most heretofore unavailable in English--on the ongoing controversies surrounding Primitivism and Modern art. Insightfully chosen and annotated, the collection is brilliantly introduced by Jack Flam's essay on the historical progression, contexts, and cultural complexities of more than one hundred years' ideas about Primitivism. Rich, timely, illuminating.--Herbert M. Cole, author of *Icons: Ideals and Power in the Art of Africa*

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.

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