

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

This book is the first to consider the presence of history and the question of historical practice in Walter Benjamin's work. Benjamin, the critic and philosopher of history, was also the practitioner, the authors contend, and it is in the practice of historical writing that the materialist aspect of his thought is most evident. Some of the essays analyze Benjamin's writings in cultural history and the philosophy of history. Others connect his historical and theoretical practices to issues in contemporary feminism and post-colonial studies, and to cultural contexts including the United States, Japan, and Hong Kong. In different ways, the authors all find in Benjamin's specific notion of historical materialism a dialectic between textual and cultural analysis which can reinvigorate the relation between literary and historical studies.

Since the 1800's, many European Americans have relied on Native Americans as models for their own national, racial, and gender identities. Displays of this impulse include world's fairs, fraternal organizations, and films such as *Dances with Wolves*. Shari M. Huhndorf uses cultural artifacts such as these to examine the phenomenon of "going native," showing its complex relations to social crises in the broader American society—including those posed by the rise of industrial capitalism, the completion of the military conquest of Native America, and feminist and civil rights activism. Huhndorf looks at several modern cultural manifestations of the desire of European Americans to emulate Native Americans. Some are quite pervasive, as is clear from the continuing, if controversial, existence of fraternal organizations for young and old which rely upon "Indian" costumes and rituals. Another fascinating example is the process by which Arctic travelers "went Eskimo," as Huhndorf describes in her readings of Robert Flaherty's travel narrative *My Eskimo Friends* and his documentary film *Nanook of the North*. Huhndorf asserts that European Americans' appropriation of Native identities is not a thing of the past, and she takes a skeptical look at the "tribes" beloved of New Age devotees. *Going Native* shows how even seemingly harmless images of Native Americans can articulate and reinforce a range of power relations including slavery, patriarchy, and the continued oppression of Native Americans. Huhndorf reconsiders the cultural importance and political implications of the history of the impersonation of Indian identity in light of continuing debates over race, gender, and colonialism in American culture.

This book analyzes how French dramatists reproduced certain images of India such as the burning widow, the lowly pariah or untouchable, and the exotic 'bayadere' or dancing girl in four plays and one ballet written from the eighteenth century through the twentieth centuries. Addressing questions of Orientalism, the book also argues that it was because the French lost their Indian colonies to the British in the eighteenth centuries that India became a part of the French literary imagination.

Today, many people take the idea of holidays for granted and regard the provision of paid time off as a right. This book argues that popular tourism has its roots in collective organisation and charts the development of the working class holiday over two centuries. This study recounts how short, unpaid and often unauthorised periods of leave from work became organised and legitimised through legislation, culminating with the Holidays with Pay Act of 1938. Moreover, this study finds that it was through collective activity by workers--through savings clubs, friendly societies and union activity--that the working class were originally able to take holidays, and it was as a result of collective bargaining and campaigning that paid holidays were eventually secured for all.

The only book to analyse the general relationships between Protestant missions and imperial Expansion in modern British history to 1914. A monumental book that draws extensively on the enormous range of literature represented by imperial history, religious history, and areas studies from the Far East to the Caribbean.

The twentieth century witnessed an unprecedented growth of research and publication on the history of Britain's empire, the Commonwealth, and British expansion overseas. Historical work by area specialists has transformed the state of knowledge concerning colonial North America, India, the Caribbean, sub-Saharan Africa, South and South-East Asia, the Pacific, and Australasia. Much has been written about Britain's interests and presence in areas and societies never formally subjected to British rule, such as Latin America, and the Middle and Far East. Most recently, a preoccupation with the reciprocal impact of overseas expansion and colonial possessions on Britain itself has produced a rapidly growing historiography. Publication on this scale has made it virtually impossible for anyone either to keep track of the results or to follow up particular interests. Britain's overseas history has never been well supplied with comprehensive bibliographical aids, and, despite extensive public interest in the subject, the position has steadily worsened. Following the recent *Oxford History of the British Empire*, this volume is therefore designed to provide a general source of reference and bibliographical guidance, at once wide-ranging, up-to-date, and accessible.

History, heritage, and colonialism explores the politics of history-making and interest in preserving the material remnants of the past in late-nineteenth and early-twentieth-century colonial society, looking at both indigenous pasts and those of European origin. Focusing on New Zealand, but also covering the Australian and Canadian experiences, it explores how different groups and political interests have sought to harness historical narrative in support of competing visions of identity and memory. Considering this within the frames of the local and national as well as of empire, the book offers a valuable critique of the study of colonial identity-making and cultures of colonisation. This book offers important insights for societies negotiating the legacy of a colonial past in a global present, and will be of particular value to all those concerned with museum, heritage, and tourism studies, as well as imperial history.

"A people's history of the Olympics."—*New York Times Book Review* A Boston Globe Best Book of the Year A Kirkus Reviews Best Nonfiction Book of the Year The Games is best-selling sportswriter David Goldblatt's sweeping, definitive history of the modern Olympics. Goldblatt brilliantly traces their history from the reinvention of the Games in Athens in 1896 to Rio in 2016, revealing how the Olympics developed into a global colossus and highlighting how they have been buffeted by (and affected by) domestic and international conflicts. Along the way, Goldblatt reveals the origins of beloved Olympic traditions (winners' medals, the torch relay, the eternal flame) and popular events (gymnastics, alpine skiing, the marathon). And he delivers memorable portraits of Olympic icons from Jesse Owens to Nadia Comaneci, the Dream Team to Usain Bolt.

Patrick Geddes is considered a forefather of the modern urban planning movement. This book studies the various, and even opposing ways, in which Geddes has been interpreted up to this

day, providing a new reading of his life, writing and plans. Geddes' scrutiny is presented as a case study for Town Planning as a whole. Tying together for the first time key concepts in cultural geography and colonial urbanism, the book proposes a more vigorous historiography, exposing hidden narratives and past agendas still dominating the disciplinary discourse. Written by a cultural geographer and a town planner, this book offers a rounded, full-length analysis of Geddes' vision and its material manifestation, functioning also as a much needed critical tool to evaluate Modern Town Planning as an academic and practical discipline. The book also includes a long overdue model of his urban theory.

When Archibald Liversidge first arrived at Sydney University in 1872 as reader in Geology and Assistant in the Laboratory he had about ten students and two rooms in the main building. In 1874 he became professor of geology and mineralogy and by 1879 he had persuaded the senate to open a faculty of science. He became its first dean in 1882.

Imperial cities explores the influence of imperialism in the landscapes of modern European cities including London, Paris, Rome, Vienna, Marseilles, Glasgow and Seville. Examines large-scale architectural schemes and monuments, including the Queen Victoria Memorial in London and the Vittoriano in Rome. Focuses on imperial display throughout the city, from spectacular exhibitions and ceremonies, to more private displays of empire in suburban gardens. Considers the changing cultural and political identities in the imperial city, looking particularly at nationalism, masculinity and anti-imperialism.

The Oxford History of the British Empire is a major new assessment of the Empire in the light of recent scholarship and the progressive opening of historical records. From the founding of colonies in North America and the West Indies in the seventeenth century to the reversion of Hong Kong to China at the end of the twentieth, British imperialism was a catalyst for far-reaching change. The Oxford History of the British Empire as a comprehensive study helps us to understand the end of Empire in relation to its beginning, the meaning of British imperialism for the ruled as well as for the rulers, and the significance of the British Empire as a theme in world history. This fifth and final volume shows how opinions have changed dramatically over the generations about the nature, role, and value of imperialism generally, and the British Empire more specifically. The distinguished team of contributors discuss the many and diverse elements which have influenced writings on the Empire: the pressure of current events, access to primary sources, the creation of relevant university chairs, the rise of nationalism in former colonies, decolonization, and the Cold War. They demonstrate how the study of empire has evolved from a narrow focus on constitutional issues to a wide-ranging enquiry about international relations, the uses of power, and impacts and counterimpacts between settler groups and native peoples. The result is a thought-provoking cultural and intellectual inquiry into how we understand the past, and whether this understanding might affect the way we behave in the future.

Americans have always shown a fascination with the people, customs, and legends of the "East--witness the popularity of the stories of the Arabian Nights, the performances of Arab belly dancers and acrobats, the feats of turban-wearing vaudeville magicians, and even the antics of fez-topped Shriners. In this captivating volume, Susan Nance provides a social and cultural history of this highly popular genre of Easternized performance in America up to the Great Depression. According to Nance, these traditions reveal how a broad spectrum of Americans, including recent immigrants and impersonators, behaved as producers and consumers in a rapidly developing capitalist economy. In admiration of the Arabian Nights, people creatively reenacted Eastern life, but these performances were also demonstrations of Americans' own identities, Nance argues. The story of Aladdin, made suddenly rich by rubbing an old lamp, stood as a particularly apt metaphor for how consumer capitalism might benefit each person. The leisure, abundance, and contentment that many imagined were typical of Eastern life were the same characteristics used to define "the American dream." The recent success of Disney's Aladdin movies suggests that many Americans still welcome an interpretation of the East as a site of incredible riches, romance, and happy endings. This abundantly illustrated account is the first by a historian to explain why and how so many Americans sought out such cultural engagement with the Eastern world long before geopolitical concerns became paramount.

This study of modernism's high imperial, occult-exotic affiliations presents many well-known figures from the period 1880-1960 in a new light. Modernism and the Occult traces the history of modernist engagement with 'irregular', heterodox and imported knowledge.

The first book to provide an historical survey of images of black people in advertising during the colonial period. Analyses the various conflicting, and changing ideologies of colonialism and racism in British advertising. Reveals the historical and production context of many well known advertising icons, as well as the specific commercial interests that various companies' images projected. Provides a chronological understanding of changing colonial ideologies in relation to advertising, while each chapter explores images produced to sell specific products, such as soap, cocoa, tea and tobacco.

A Companion to Asian Art and Architecture presents a collection of 26 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architectural history. Brings together top international scholars of Asian art and architecture Represents the current state of the field while highlighting the wide range of scholarly approaches to Asian Art Features work on Korea and Southeast Asia, two regions often overlooked in a field that is often defined as India-China-Japan Explores the influences on Asian art of global and colonial interactions and of the diasporic communities in the US and UK Showcases a wide range of topics including imperial commissions, ancient tombs, gardens, monastic spaces, performances, and pilgrimages.

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 built 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.

As an age of empire and industry dawned in the wake of American Civil War, Southerners grappled with what it meant to be modern. The fair expositions popular at this time allowed Southerners to explore this changing world on their own terms. On a local, national, and global stage, African Americans, New South boosters, New Women, and Civil War soldiers presented their dreams of the future to prove to the



world how rapidly the South had embraced and, in the words of Henry Grady in 1890, built "from pitiful resources a great and expanding empire." Nowhere was this more apparent than at the Atlanta and Nashville world's fairs held at the close of the nineteenth century. Here, Southerners presented themselves as modern and imperial citizens ready to spread the South's culture and racial politics across the globe. Unlike the World's Columbian Exposition held in Chicago in 1893, the Southern expositions also gave African Americans an opportunity to present their own vision of modernity within the fairs' "Negro Buildings." At the fairs, southern African Americans defined themselves as both a separate race and a modern people, as "New Negroes." In *Dream of the Future*, Cardon explores these assertions of Southern identity and culture, critically placing them within the wider context of imperialism and industrialization.

Charting the intersection of technology and ideology, cultural production and social science, Fatimah Tobing Rony explores early-twentieth-century representations of non-Western indigenous peoples in films ranging from the documentary to the spectacular to the scientific. Turning the gaze of the ethnographic camera back onto itself, bringing the perspective of a third eye to bear on the invention of the primitive other, Rony reveals the collaboration of anthropology and popular culture in Western constructions of race, gender, nation, and empire. Her work demonstrates the significance of these constructions—and, more generally, of ethnographic cinema—for understanding issues of identity. In films as seemingly dissimilar as *Nanook of the North*, *King Kong*, and research footage of West Africans from an 1895 Paris ethnographic exposition, Rony exposes a shared fascination with—and anxiety over—race. She shows how photographic "realism" contributed to popular and scientific notions of evolution, race, and civilization, and how, in turn, anthropology understood and critiqued its own use of photographic technology. Looking beyond negative Western images of the Other, Rony considers performance strategies that disrupt these images—for example, the use of open resistance, recontextualization, and parody in the films of Katherine Dunham and Zora Neale Hurston, or the performances of Josephine Baker. She also draws on the work of contemporary artists such as Lorna Simpson and Victor Masayesva Jr., and writers such as Frantz Fanon and James Baldwin, who unveil the language of racialization in ethnographic cinema. Elegantly written and richly illustrated, innovative in theory and original in method, *The Third Eye* is a remarkable interdisciplinary contribution to critical thought in film studies, anthropology, cultural studies, art history, postcolonial studies, and women's studies.

The collapse of the Habsburg Monarchy at the end of World War I ushered in a period of radical change for East-Central European political structures and national identities. Yet this transformed landscape inevitably still bore the traces of its imperial past. Breaking with traditional histories that take 1918 as a strict line of demarcation, this collection focuses on the complexities that attended the transition from the Habsburg Empire to its successor states. In so doing, it produces new and more nuanced insights into the persistence and effectiveness of imperial institutions, as well as the sources of instability in the newly formed nation-states.

These essays expose how meaning has been produced around the Great Exhibition. It contains readings of the historical record of the exhibition, exploring the use of industrial knowledge & the contested definitions of nation & colony.

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.

Written by two leading social and cultural historians, the first two editions of *A Social History of the Media* became classic textbooks, providing a masterful overview of communication media and of the social and cultural contexts within which they emerged and evolved over time. This third edition has been thoroughly revised to bring the text up to date with the very latest developments in the field. Increased space is given to the exciting media developments of the early 21st Century, including in particular the rise of social and participatory media and the globalization of media. Additionally, new and important research is incorporated into the classic material exploring the continuing importance of oral and manuscript communication, the rise of print and the relationship between physical transportation and social communication. Avoiding technological determinism and rejecting assumptions of straightforward evolutionary progress, this book brings out the rich and varied histories of communication media. In an age of fast-paced media developments, a thorough understanding of media history is more important than ever, and this text will continue to be the first choice for students and scholars across the world.

In recent years the increase in interest in Asian art has led to a number of books being published about Japanese and Chinese artists. However, the exciting Korean scene is still largely undocumented. Now Kim YoungNa reveals Korean modern and contemporary artists to the West. *Twentieth-Century Korean Art* provides a comprehensive, engaging survey that places emphasis on art historical narratives. It draws on primary sources and historical artefacts as well as on new interpretations of issues such as the identity of Korean art and the cultural ramifications of Japanese colonialism. Covering over one hundred year from the late 19th century through to the 1990s, the essays in this book examine how both external influences and wills-to-change within Korean society itself generated an artistic vitality against a shifting political, social, and cultural backdrop and how this necessarily involved East Asia at large and the West.

This book examines contemporary artistic practices since 1990 that engage with, depict, and conceptualize history. Examining artworks by Kader Attia, Yael Bartana, Zarina Bhimji, Michael Blum, Matthew Buckingham, Tacita Dean, Harun Farocki and Andrei Ujica, Omer Fast, Andrea Geyer, Liam Gillick and Philippe Parreno, Hiwa K, Amar Kanwar, Bouchra Khalili, Deimantas Narkevičius, Wendelien van Oldenborgh, Walid Raad, Dierk Schmidt, Erika Tan, and Apichatpong Weerasethakul, *Art, History, and Anachronic Interventions since 1990* undertakes a thorough methodological reexamination of the contribution of art to history writing and to its theoretical foundations. The analytical instrument of anachrony comes to the fore as an experimental method, as will (para)fiction, counterfactual history, testimonies, ghosts and spectres of the past, utopia, and the "juridification" of history. Eva Kernbauer argues that contemporary art—developing its own conceptual approaches to temporality and to historical research—offers fruitful strategies for creating historical consciousness and perspectives for political agency. The book will be of interest to scholars working in art history, historiography, and contemporary art. The study of past society in terms of what it consumes rather than what it produces is - relatively speaking - a new development. The focus on consumption changes the whole emphasis and structure of historical enquiry. While human beings usually work within a single trade or industry as producers, as, say, farmers or industrial workers, as consumers they are active in many different markets or networks. And while history written from a production viewpoint has, by chance or design, largely been centred on the work of men, consumption history helps to restore women to the mainstream. The history of consumption demands a wide range of skills. It calls upon the methods and techniques of many other disciplines, including archaeology, sociology, social and economic history, anthropology and art criticism. But it is not simply a melting-pot of techniques and skills, brought to bear on a past epoch. Its objectives amount to a new description of a past culture in its totality, as perceived through its patterns of

consumption in goods and services. Consumption and the World of Goods is the first of three volumes to examine history from this perspective, and is a unique collaboration between twenty-six leading subject specialists from Europe and North America. The outcome is a new interpretation of the seventeenth and eighteenth centuries, one that shapes a new historical landscape based on the consumption of goods and services.

It is estimated that there are over 300,000 companies involved in the world's art market, employing around 2.8 million people. But the art world carries a veneer of mystery and secrecy that many people find daunting, and the language used by market insiders can be alienating and confusing to those new to the art market. The A-Z of the International Art Market not only clarifies useful terms and definitions, but also represents a significant contribution to the fast-developing processes of transparency and democratisation in the global art business. Comprising art market terms and core concepts – both historical and contemporary – this book is a long-awaited reference source that offers a unique introduction to a dynamic business sector. The A-Z of the International Art Market provides an accessible and thorough insight into critical areas of market practice and custom that anyone involved in the art market will find useful and enlightening.

The period in Europe known as the Belle Epoque was a time of vibrant and unsettling modernization in social and political organization, in artistic and literary life, and in the conduct and discoveries of the sciences. These trends, and the emphasis on internationalization that characterized them, necessitated the development of new structures and processes for discovering, disseminating, manipulating and managing access to information. This book analyses the dynamics of the emerging networks of individuals, organizations, technologies and publications by which means information was exchanged across and through all kinds of borders and boundaries in this period. It extends the frame within which historical discourse about information can take place by bringing together scholars not only from different disciplines but also from different national and linguistic backgrounds. As a result the volume offers new and surprising ways of looking at the historical period of the Belle Epoque. It will be of interest to scholars and students of information history and the emergence of the information society as well as to social and cultural historians concerned with the late 19th and early 20th century.

With this richly illustrated history of industrial design reform in nineteenth-century Britain, Lara Kriegel demonstrates that preoccupations with trade, labor, and manufacture lay at the heart of debates about cultural institutions during the Victorian era. Through aesthetic reform, Victorians sought to redress the inferiority of British crafts in comparison to those made on the continent and in the colonies. Declaring a crisis of design and workmanship among the British laboring classes, reformers pioneered schools of design, copyright protections, and spectacular displays of industrial and imperial wares, most notably the Great Exhibition of 1851. Their efforts culminated with the establishment of the South Kensington Museum, predecessor to the Victoria and Albert Museum, which stands today as home to the world's foremost collection of the decorative and applied arts. Kriegel's identification of the significant links between markets and museums, and between economics and aesthetics, amounts to a rethinking of Victorian cultural formation. Drawing on a wide range of sources, including museum guidebooks, design manuals, illustrated newspapers, pattern books, and government reports, Kriegel brings to life the many Victorians who claimed a stake in aesthetic reform during the middle years of the nineteenth century. The aspiring artists who attended the Government School of Design, the embattled provincial printers who sought a strengthened industrial copyright, the exhibition-going millions who visited the Crystal Palace, the lower-middle-class consumers who learned new principles of taste in metropolitan museums, and the working men of London who critiqued the city's art and design collections—all are cast by Kriegel as leading cultural actors of their day. Grand Designs shows how these Victorians vied to upend aesthetic hierarchies in an imperial age and, in the process, to refashion London's public culture.

Ephemeral vistas Manchester University Press Popularizing Science and Technology in the European Periphery, 1800–2000 Routledge

The vast majority of European countries have never had a Newton, Pasteur or Einstein. Therefore a historical analysis of their scientific culture must be more than the search for great luminaries. Studies of the ways science and technology were communicated to the public in countries of the European periphery can provide a valuable insight into the mechanisms of the appropriation of scientific ideas and technological practices across the continent. The contributors to this volume each take as their focus the popularization of science in countries on the margins of Europe, who in the nineteenth and twentieth centuries may be perceived to have had a weak scientific culture. A variety of scientific genres and forums for presenting science in the public sphere are analysed, including botany and women, teaching and popularizing physics and thermodynamics, scientific theatres, national and international exhibitions, botanical and zoological gardens, popular encyclopaedias, popular medicine and astronomy, and genetics in the press. Each topic is situated firmly in its historical and geographical context, with local studies of developments in Spain, Portugal, Italy, Hungary, Denmark, Belgium and Sweden. Popularizing Science and Technology in the European Periphery provides us with a fascinating insight into the history of science in the public sphere and will contribute to a better understanding of the circulation of scientific knowledge.

In *The Allure of the Nation*, Tze-ki Hon offers an account of early twentieth-century China where the nation was understood as a cluster of spatial-temporal relations that link individuals to a native place, a social network, and a territorial state.

The British empire was a huge enterprise. To foreigners it more or less defined Britain in the nineteenth and early twentieth centuries. Its repercussions in the wider world are still with us today. It also had a great impact on Britain herself: for example, on her economy, security, population, and eating habits. One might expect this to have been reflected in her society and culture. Indeed, this has now become the conventional wisdom: that Britain was steeped in imperialism domestically, which affected (or infected) almost everything Britons thought, felt, and did. This is the first book to examine this assumption critically against the broader background of contemporary British society. Bernard Porter, a leading imperial historian, argues that the empire had a far lower profile in Britain than it did abroad. Many Britons could hardly have been aware of it for most of the nineteenth century and only a small number was in any way committed to it. Between these extremes opinions differed widely over what was even meant by the empire. This depended largely on class, and even when people were aware of the empire, it had no appreciable impact on their thinking about anything else. Indeed, the influence far more often went the other way, with perceptions of the empire being affected (or distorted) by more powerful domestic discourses. Although Britain was an imperial nation in this period, she was never a genuine imperial society. As well as showing how this was possible, Porter also discusses the implications of this attitude for Britain and her empire, and for the relationship between culture and imperialism more generally, bringing his study up to date by including the case of the present-day USA.

In 1899 the United States, having announced its arrival as a world power during the Spanish-Cuban-American War, inaugurated a brutal war of imperial conquest against the Philippine Republic. Over the next five decades, U.S. imperialists justified their colonial empire by crafting novel racial ideologies adapted to new realities of collaboration and anticolonial resistance. In this pathbreaking, transnational study, Paul A. Kramer reveals how racial politics served U.S. empire, and how empire-building in turn transformed



ideas of race and nation in both the United States and the Philippines. Kramer argues that Philippine-American colonial history was characterized by struggles over sovereignty and recognition. In the wake of a racial-extremist war, U.S. colonialists, in dialogue with Filipino elites, divided the Philippine population into "civilized" Christians and "savage" animists and Muslims. The former were subjected to a calibrated colonialism that gradually extended them self-government as they demonstrated their "capacities." The latter were governed first by Americans, then by Christian Filipinos who had proven themselves worthy of shouldering the "white man's burden." Ultimately, however, this racial vision of imperial nation-building collided with U.S. nativist efforts to insulate the United States from its colonies, even at the cost of Philippine independence. Kramer provides an innovative account of the global transformations of race and the centrality of empire to twentieth-century U.S. and Philippine histories.

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author's extensive experience working with collections across the world, Geismar argues for an understanding of digital media as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historicised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects.

In the early decades of the twentieth century, engagement with science was commonly used as an emblem of modernity. This phenomenon is now attracting increasing attention in different historical specialties. *Being Modern* builds on this recent scholarly interest to explore engagement with science across culture from the end of the nineteenth century to approximately 1940. Addressing the breadth of cultural forms in Britain and the western world from the architecture of Le Corbusier to working class British science fiction, *Being Modern* paints a rich picture. Seventeen distinguished contributors from a range of fields including the cultural study of science and technology, art and architecture, English culture and literature examine the issues involved. The book will be a valuable resource for students, and a spur to scholars to further examination of culture as an interconnected web of which science is a critical part, and to supersede such tired formulations as 'Science and culture'.

*Empires of Antiquities* is a history of the rediscovery of civilizations of the ancient Near East in the imperial order that evolved between the outbreak of the First World War and the 1950s. It explores the ways in which Near Eastern antiquity was redefined It explores the ways in which Near Eastern antiquity was redefined and experienced, becoming the subject of new regulation, new modes of knowledge, and international and local politics. A series of globally publicized spectacular archaeological discoveries in Iraq, Egypt, and Palestine, which the book follows, made antiquity visible, palpable and accessible as never before. The new uses of antiquity and its relations to modernity were inseparable from the emergence of the post-war world order, imperial collaboration and collisions, and national aspirations. *Empires of Antiquities* uniquely combines a history of the internationalization of a new "regime of archaeology" under the oversight of the League of Nations and its web of institutions, a history of British passions for Near Eastern antiquity, on-the-ground colonial mechanisms and nationalist claims on the past. It points to the centrality of the mandate system, particularly mandates classified A, in Mesopotamia/Iraq, Palestine and Transjordan, formerly governed by the Ottoman Empire, and of Egypt, in a new culture of antiquity. Drawing on an unusually wide range of archives in several countries, as well as on visual and material evidence, the book weaves together imperial, international, and local histories of institutions, people, ideas and objects and offers an entirely new interpretation of the history of archaeological discovery and its connections to empires and modernity.

*Curating empire* explores the diverse roles played by museums and their curators in moulding and representing the British imperial experience. This collection demonstrates how individuals, their curatorial practices, and intellectual and political agendas influenced the development of a variety of museums across the globe. Taken together, these contributions suggest that museums are not just sites for accessing history but need to be considered as historical sites of significance in themselves. Individual essays examine the work of curators in museums in Britain and the colonies, the historical display and interpretation of empire in Britain, and the establishment of 'museum networks' in the British imperial context. *Curating empire* sheds new light on the relationship between museums, as repositories for objects and cultural institutions for conveying knowledge, and the politics of culture and the formation of identities throughout the British Empire.

[Copyright: 18d7a99cf54d4bfd9add5e5591930db6](https://www.pdfdrive.com/ephemeral-vistas-history-of-the-expositions-universelles-great-exhibitions-and-worlds-fairs-studies-in-imperialism-by-paul-greenhalgh-1990-11-29.html)