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transformed everyone's  
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vision of what an exhibition  
might be. The first truly  
international event of its  
kind, it was an encyclopedic  
attempt to sum up the  
progress of the world so  
far.

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Great ...

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fairs, 1851-1939.  
Responsibility. Paul  
Greenhalgh. Imprint.

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Manchester ; New York, NY :  
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description.

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cultural emphasis embraces

studies of migration and

race, while the older

political, and

constitutional, economic and

military concerns are never

far away. It incorporates

comparative work on European

and American empire-

building, with the

chronological focus



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primarily, though not  
exclusively, on the 19th and  
20th centuries, when these  
cultural ...

## Imperialism By Paul

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...

The Ephemera Society of  
America was born with  
Ephemera USA 1, at the  
Harrison Inn, Southbury,  
Conn., in May 1980. It was  
the first event in World  
Ephemera Year, a concept  
created by The Ephemera  
Society in England, "a non-  
profit body devoted to the  
conservation, study and  
presentation of printed and  
handwritten ephemera" since  
1975.

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Early history of The  
Ephemera Society of America

Worlds Fairs Studies In

EPHEMERAL Meaning: "lasting  
but one day;" extended sense  
of "transitory" is from  
1630s. Related: Ephemeraly;  
ephemerality. See  
definitions of ephemeral.

ephemeral | Origin and  
meaning of ephemeral by  
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World's Fairs and  
Expositions. The Bureau of  
International Expositions.  
The Paris-based B.I.E. was  
established in 1928 to  
officially sanction world's  
fairs and was created to  
prevent too many fairs from

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being held at the same time  
and to ensure that the fairs  
held were of good quality.  
The Bureau covers all non-  
commercial international  
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three weeks that are ...

World's Fairs and  
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lasting a very short time;  
short-lived; transitory: the  
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Christmas is the most widely celebrated festival world over, and also the most popular festival globally.

We have tried to present you with not only the history of Christmas, but also

enjoyable information on the different Symbols like Santa Claus, reindeer, star and the reasons behind their association with Christmas. In fact, these things have become so common with the celebration of ...

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Great ...

The history of the Yule log  
cake stretches all the way  
back to Europe's Iron Age,  
before the medieval era.

Back then, Celtic Brits and  
Gaelic Europeans would  
gather to welcome the winter

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The Delicious History of the  
Worlds Fairs, Studies In  
Yule Log - HISTORY

Established in the belief  
that imperialism as a  
cultural phenomenon had as  
significant an effect on the  
dominant as it did on the  
subordinate societies, the  
"Studies in Imperialism"  
series seeks to develop the  
new socio-cultural approach  
which has emerged through  
cross-disciplinary work on  
popular culture, media  
studies, art history, the  
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The Knights Templar was a large organization of devout Christians during the medieval era who carried out an important mission: to protect European travelers

Knights Templar - HISTORY

A lake formed at Badwater within Death Valley National Park during the unusually wet winter and spring of 2005.

Ephemerality (from the Greek word ??????????, IPA: [/e?fi.me.ros/], meaning 'lasting only one day' [1]) is the concept of things



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being transitory, existing only briefly. Typically the term ephemeral is used to describe objects found in nature, although it can describe a wide range of things, including human artifacts intentionally made to last for only a temporary period, in order ...

Ephemerality - Wikipedia

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Ephemeral definition: If you

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describe something as  
ephemeral, you mean that it  
lasts only for a very  
short... | Meaning,  
pronunciation, translations  
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Greenhalgh (1988) T395 .G745  
1988 Eiffel's tower: and the  
World's Fair where Buffalo  
Bill beguiled Paris, the  
artists quarreled, and  
Thomas Edison became a count  
/ Jill Jonnes (2009)

# Acces PDF Ephemeral Vistas History Of The Expositions Universelles Great Exhibitions And Worlds Fairs Studies In Imperialism By Paul

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

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literary imagination.

Great Exhibitions And  
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Imperialism By Paul  
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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

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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

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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.

Beyond the great exhibitions, expositions universelles and world fairs in London, Paris or Chicago,

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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

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research so far. The chapters also highlight a number of important issues from regional or national identities, the 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



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through the prism of the regional, and will make a vital contribution to those interested in exhibition studies and related fields.

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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.

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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

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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.

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

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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

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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

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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.

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

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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

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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



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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.

“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

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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.

Curating empire explores the diverse roles played by

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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

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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.

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

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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

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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.

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