

Chapter 1 : Paris Exposition: History, Images, Interpretation & Ideas

The third Paris World's Fair, called an Exposition Universelle in French, was held from 1 May through to 10 November It celebrated the recovery of France after the Franco-Prussian War.

Background[edit] The staging of the first Exposition Universelle was motivated by a desire to re-establish pride and faith in the nation after a period of war. New cultures were experienced and an overall better understanding of the values each country had to offer was gained. The learning atmosphere aided in attempts to increase cultural tolerance , deemed necessary after a period of war. The early announcement and the massively positive response disenchanted the interest that had been circling around the first German International Exposition. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. At the exposition Rudolf Diesel exhibited his diesel engine, running on peanut oil. Brief films of excerpts from opera and ballet were apparently the first films exhibited publicly with projection of both image and recorded sound. This telescope was the largest refracting telescope at that time. The optical tube assembly was 60 meters long and 1. Light from the sky was sent into the tube by a movable 2-meter mirror. Washington , of his black students of the Hampton Institute were presented. Many of the buildings were built on a framework of wood, and covered with staff , which was formed into columns, statuary, walls, stairs, etc. After the fair was over, the buildings were demolished and all items and materials that could be salvaged and sold were "recycled". Russian sparkling wine defeated all the French entries to claim the internationally coveted "Grand Prix de Champagne". The top of the building was ornamented with the figure of a chariot led by hippogryphs and spewed multi-coloured flames. Foreign pavilions and events[edit] Tour du Monde pavilions displaying oriental architectures, such as those of Siam, Japan, and India Each country funded, designed and on occasion constructed their pavilions, carrying the burden of some of the cost of the fair and the also the glory that followed in the praise of their homeland contributions. Also known as Kingston House, The Hall home of the Moulton family was built around on the site of a much older manor house. The Hungarian cupola displayed mainly their skillful agricultural produce and hunting equipment. The pavilion displayed a faithful reconstruction of 8th-century Sari temple and also Indonesian vernacular architecture of Rumah Gadang from Minangkabau , West Sumatra. The Tour du Monde pavilion displayed a collection of exotic oriental architectures, such as the Siamese pavilion, Japanese pagoda , and Indian pavilion. Loubert, and 20, in attendance at the fair. These exhibits were used to exemplify African primitiveness versus French power, technology, and culture. Often ethnographic, economic, and geographic information accompanied the exhibits. They depicted Africans as inferior and exotic but also capable of advancement, based on stereotypes that usually incorrectly portrayed and degraded the people involved. The message presented by the African human zoos, eliciting confidence in the French race itself, supported the advancement of the French civilizing mission to the public. The Madagascar exposition included a Malagasy-style pavilion, huts, and Malagasy people working. Animals were imported to form part of the outdoor "Malagasy environment" that included native vegetation and landscaping. Small classrooms used for language instruction and music lessons allowed French exposition-goers to witness the "civilizing" of the people. By studying the effectiveness of the civilizing mission in action in these sort of foreign showcases, the French reinforced their superiority. The Dahomean portion of the exposition attempted to portray the Dahomey people as both savage and progressively militarized. Similar to the other groups represented, the miniature Dahomey included a pavilion, maps and charts, agricultural and ethnographic objects, and a tall military post tower. The people, consisting of ten men from the civilian guard, seven artisans, four servant boys, and five wives, participated in festivals, artistry, and music. They were also displayed in classrooms, but refused to engage in any sort of scientific efforts involving physical examination and study. The civilizing mission was supported by the presentation of the Dahomean as militarized but still savage and in need of a French education. The Senegalese exhibit included mainly soldiers and artisans and was located in the West African pavilion, which emphasized the main exports and artistic products of the region. In this exhibit, the French did not portray the Senegalese as being as savage as other African peoples. Though they did still attend

language classes, they served as "model" Africans because of their longstanding contact with the French which had already greatly "civilized" them. These exhibits largely aimed to display the most "authentic" African person, the most exotic and savage, next to assimilating groups in order to prove that the civilizing mission was successful. The French public was often unaware of just how inauthentic the colonial exhibits were, as they consisted of Africans who were paid to come from Africa to act in "authentic" African ways and were contained in artificial pavilions designed by Europeans.

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Illustrated Paris Universal Exposition (London,); English version of L'Exposition Universelle de , illustr e, May 7, through November 30, Isay, Raymond. Panorama des Expositions Universelles (Paris,).

Structures[edit] General view of the exhibition The main symbol of the Fair was the Eiffel Tower , which served as the entrance arch to the Fair. The fair was held on the Champ de Mars in Paris, which had been the site of the earlier Paris Universal Exhibition of , and would also be the site of the exposition. Since the lifts had not been completed when the Exposition opened, the first visitors had to walk up to the second floor platform. When speaking of the dedicated workers, M. Salles, the son-in-law of Eiffel made the statement that "no soldier on the battle field deserved better mention than these humble toilers, who, will never go down in history. It was reused at the exposition of and then destroyed in At meters, the Galerie or "Machinery Hall" spanned the longest interior space in the world at the time, using a system of hinged arches like a series of bridge spans placed not end-to-end but parallel made of steel or iron. Although often described as being constructed of steel, it was actually made of iron. A follow-up report appears a late issue with this summation: In the first place, for its buildings, especially the Eiffel tower and the Machinery Hall; in the second place, for its Colonial Exhibition, which for the first time brings vividly to the appreciation of the Frenchmen that they are masters of lands beyond the sea; thirdly, it will be remembered for its great collection of war material, the most absorbing subject now-a-days, unfortunately, to governments if not to individuals; and fourthly, it will be remembered, and with good cause by many, for the extraordinary manner in which South American countries are represented. There were unseasonal thunderstorms in Paris during that summer of , causing some distress to the canopies and decoration of the exposition, as reported by the Engineering issues at that time. This was an elaborate iron and glass structure decorated with ceramic tiles in a Byzantine-Egyptian-Romanesque style. After the Exposition the building was shipped to Fort de France and reassembled there, the work being completed by Known as the Schoelcher Library, initially it contained the 10, books that Victor Schoelcher had donated to the island. Today, it houses over , books and an ethnographic museum, and stands as a tribute to the man it is named after who led the movement to abolish slavery in Martinique. At the Exposition, the French composer Claude Debussy first heard Javanese gamelan music, performed by an ensemble from Java. This influenced some of his later compositions. Heineken received the Grand Prix English: Grand Prize at the exposition. A central attraction in the French section was the Imperial Diamond , at the time the largest diamond in the world.

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Paris Universal Exposition of catalogue of the British fine art section Item Preview.

The fair displayed both artworks and industry-related items in the Crystal Palace, a temporary building especially designed for the event and built in Hyde Park, in the heart of the British capital. When the French decided to emulate the British and to organize a World Fair in Paris, it was decided that unlike what had been done in London, the Fine Arts and Industry products would be exhibited in two different buildings. Many exhibitions of industry had previously taken place in Paris, but the events were strictly national and had never been open to other countries. As for Arts exhibits, they were for the most part organized by the state. The annual and state-controlled Salon was the main institution showcasing contemporary works; but its importance as an institution started to be challenged around the middle of the century, as many painters started to exhibit their works in private galleries and selling them through private dealers. The diffusion of Art began to be ruled more by market laws and private sellers than by the state and the Salon. Exposition Universelle de [Top] Political regime: The Exposition Universelle was a landmark in the history of entertainment in France. Previously, the Salons or the national exhibitions of industry had always been free and open to the public. The Exposition Universelle, on the contrary, had an entrance fee that visitors needed to pay in order to enter. Napoleon III commissioned it in , arguing that the building would serve as an exhibit hall for future national industry exhibits. Its size was massive: Built in stone, its structure was supported by iron beams. The size and the bulkiness of the building were often criticized at the time. The Fine-Arts exhibit was originally to take place in the Louvre, but the idea had to be abandoned for practical reasons. It was then decided that a temporary structure would be built next to the Galerie, and the architect LeFuel was put in charge of the project. Exposition universelle de [Top] Political regime: Palais du Champ-de-Mars, pavilions. The second World Fair in Paris was also organized under the auspices of the emperor. This time, Napoleon III exploited the fair more efficiently as a means of communication to the public, and as an event susceptible to bring a political gain. The Emperor thus hoped to show his attention and his consideration for the lower classes. Instead of having several buildings housing the exhibits " as had been the case in " it was decided that the main site for the event would be the Palais du Champ-de-Mars. Built by engineer Frederic LePlay with the help of the young Gustave Eiffel as a chief designer, the Palais had an oval structure, and housed both the national sections and the thematic exhibitions. Most of the exhibit in the outer concentric circles was dedicated to industry, while the inner circles were reserved for Art. The building at the center of the structure housed an exhibit about currency and coins. Bureau 2, Place Saint Michel, The Exposition Universelle focused a lot more on industry than the one in It was also the first World Fair to have pavilions, restaurants, and amusement parks around the main building. The oval structure of the Palais allowed having thematically organized sections in the concentric circles and national exhibits in the galleries radiating from the centre. The last concentric circle the nearest to the centre was dedicated to the first thematic cultural exhibit to take place in a World Fair: Many illustrations of the time represent a few of its sections. As far as Fine Arts were concerned, the World Fair was less successful. A committee appointed for the event was in charge of selecting works of Art. Both Manet and Courbet opened their own private galleries next to the fair, in order to take advantage of the event and show their work to the public. The Paris World Fair had cost a lot of money to the state and had ended with a deficit of 8 francs. The Fair was more successful in that regard since the total gain was around 3 francs even though its costs were doubled compared to those of The number of visitors had also grown tremendously: The total surface of the World Fair site had also grown from 38 acres in to acres in This is probably due to the fact that the Fair included for the first time amusement parks, pavilions, and attractions outside of the main Palais du Champ-de-Mars. The World Fair took place under a very different political and financial climate than its predecessors. The Franco Prussian war, the Paris commune, and the downfall of the Empire left France politically and financially vulnerable. The Third Republic seemed very unstable at the time even though it was to last until the Second World War , and the country was going through an economic and political crisis. Even though France could not really afford its cost, the World Fair was indeed organized, and

two large scale buildings were erected for its purpose: Hardy, architecte du Palais du Champ-de-Mars. Instead of having pavilions around the main building, the organizers came back to a centralized vision of the World Fair, and had the foreign pavilions built inside the big structure of the Palais du Champ-de-Mars: The Palais du Champ-de-Mars designed by architect Hardy was different from the one that had been built for the Fair: As he had done in , Gustave Eiffel participated in the design of the Palais of , designing the roofs of the main gate and of the side entrances. Technologically speaking, the building was very innovative: The building combined several architectural styles: The site was embellished by the grandiose waterfalls and sculptures that were installed in front of the building some of these sculptures, which for the most part represented wild animals, are today standing outside of the Orsay Museum in Paris. It was to be used extensively again for the next Universal exhibits. The Paris World Fair differed from the previous ones in so far as most of the exhibitors in the industry section were now big firms and companies, instead of smaller family businesses and sellers. The Fair made as much money as the one, but the cost of organization and construction represented the double of those of The World Fair was the second one to take place under a republican regime in France. It was symbolically important, since the year marked the hundredth anniversary of the French Revolution, and the Fair was announced as a celebration of the event. This frightened several European countries from participating openly in the fair: The event did not attract as many foreign countries as the organizers hoped, yet it was in the end highly successful. The scale of the World Fair was to be much bigger than the previous ones. And it remained particularly famous in the history of the capital for its main architectural realization: The Fair had this time two sites: On the other hand, east of the main site, the Esplanade des Invalides was housing a colonial exhibit, as well as several state-sponsored pavilions. The state was therefore much more visible than in the previous fair. Many buildings sprang up on the Champ de Mars, starting with the Eiffel Tower. A competition for the tower was launched by the state in , which Gustave Eiffel won in over more than a hundred other candidates. Yet, the Tower was far from being unanimously praised. It was even very harshly criticized: The main halls of the fair were next to the Eiffel Tower on the Champ-de-Mars. They stood right next to the Eiffel Tower. The Palais des Beaux-arts housed many Naturalist paintings, but the impressionists remained largely ignored by the organization committee. Pre-Raphaelite painters such as Burne-Jones and Millais were also exhibited there. Behind these two buildings stood the Palais des expositions diverses, which housed exhibits of furniture, bronze casts, crystals, mosaics, clothes and jewelry. The building was technologically innovative: This was made possible thanks to new progress in structural engineering. The Palais was made of steel and glass panels, and was about feet long. One could visit the industry exhibit on the ground floor, but one could also see it from above by taking the moving platforms that were going back and forth from one end of the hall to another. The Paris World Fair was financially profitable to the state. Its scale was also much bigger than the preceding Fair: The number of visitors doubled compared to , and the costs of were about the same as in The state made a profit of 8 francs, and acquired substantial real-estate in the process: Plateforme mobile, station du pont des Invalides. In Exposition universelle de , album of 50 fine photographic views. The Exposition Universelle was the fifth one to take place in Paris. The organization process started as early as , and the fair ended up being on a much bigger scale than any of the previous ones. Concomitantly to the fair, the city also hosted the second Olympic games of the modern era, which were the first to take place outside of Greece. Although the scale of the competition was much smaller than it would be today, the Olympic Games gave the Fair an even larger dimension. New buildings were erected the Grand Palais and the Petit Palais in particular , previous sites were expanded the Esplanade des Invalides site was prolonged up to the Grand and Petit Palais, on the other side of the Seine River , and the Eiffel Tower was painted in yellow for the occasion. There were many new attractions: Despite this array of events, exhibits, and entertainment facilities, the Exposition Universelle was not a financial success. Although the two buildings were designed by different architects, their styles and facades were similar. Built on both sides of the Alexandre III Bridge, the two buildings were conceived for the World Fair but unlike most pavilions, they were not temporary structures. Charles Giraut designed the Petit Palais entirely, and supervised several other architects with the conception of the Grand Palais. The Grand Palais was more innovative and stylistically original than the Petit Palais, since it combines a classical stone facade with art nouveau iron structures and

glass panels. Many technical difficulties arose with this building, since its foundations had to be reinforced and the dome turned out to be difficult to preserve. During the World Fair, both buildings hosted Art Exhibits. The inside of the Palais had a mirror system that made the visit truly impressive, multiplying the sources of light in a dazzling manner. Visitors could also attend water and light shows at night. Librairie Ludovic Baschet, Even though the Exposition Universelle was the biggest and most grandiose Paris World Fair organized so far, the event did not bring any financial benefits. Paris was not to host any other World Fair until , and by then much of the optimism and enthusiasm about technological progress and the ideal of a universal community had faded away.

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I am looking for a coloured map of Paris labelled 'Souvenir of Universal Exhibition ' which I discovered at the front of a book in English about French 'Impressionist' painters - both the author and title of which I have forgotten.

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Paris Universal Exposition of Les beaux-arts décoratifs v. 2 Paris Universal Exposition of ; Gonse, Louis. Gazette des Beaux-Arts.