

# Banpakugaku: Expo-logy, Issue No. 1

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## Contents

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The Publication of *Banpakugaku: Expo-logy*

.....SANO Mayuko, Representative, Society for Expo-logy

| Special Feature: Expos in a World without Colonies |

Expos and the Disappearance of “Colonies”: Focusing on the 1972 Revision of the  
Convention relating to International Exhibitions\* .....SANO Mayuko

Representations of Africa at Expos\* .....OUSSOUBY SACKO

Pavilions and Music: Maekawa Kunio’s Involvement in Postwar Expos\*

.....INOUE Satsuki

<Column> Support for Developing Countries at Expo 2025 Osaka, Kansai, Japan:

From the Perspective of Someone on the Ground .....ICHISAKA Hirofumi

<Roundtable Discussion> What Does it Mean to be Equal?

.....YOSHIDA Kenji, SATO Jin, IWATA Yasushi, SANNO Mayuko

| The Front Lines of Expo-logy |

Japanese Cameras in the 1950s: Exports, Exhibitions, and Expos\* ...SHIRAYAMA Mari

Expo 1876 Philadelphia and Saigō Jūdō\* .....SEKINE Hitoshi

The Holy Land of Expositions in Japan: Types and Stages of Expositions at Ueno

Park\* .....KUTSUNA Takahiko

| Expo Grab Bag |

<Column> Notes on Expo Attractions in European City Guidebooks

.....ICHIKAWA Fumihiko

<Column> Expos in Novels and Film

.....IWATA Yasushi

## \* Abstracts

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### Expos and the Disappearance of “Colonies”: Focusing on the 1972 Revision of the Convention relating to International Exhibitions

SANO Mayuko

How did expos become like they are today? People currently think of them as international peace festivals with pavilions from more than a hundred countries.

Since expos’ inception in the mid-nineteenth century, the existence of colonies “belonging” to the host or major participating countries was a given. Exhibitions of colonies continued until Expo 1958 Brussels, and only in the 1960s did expos begin to depict a world consisting of (only) countries, rather than countries and their colonies.

On the other hand, the 1928 Convention relating to International Exhibitions explicitly listed “colonial development” as an exhibition theme example, a provision that survived until the convention was amended in 1972, lagging behind the changing realities of expos. With this convention, a multilateral legal instrument that articulated the practices surrounding expos that had begun to take shape in the previous century, the expo institution had become official and based on an international agreement.

This article considers my initially-posed question from the following angle: how did colonies disappear from expos? After understanding that representations of colonies, which have been the subject of discourses critical of expos, were actually grounded in the legal framework that supported expos, I will reveal, using materials held by the Bureau International des Expositions (BIE) and the British National Archives, that the framework’s revision process was characterized by the self-transformation of the circle of developed countries that had been responsible for the expo institution carried over from the pre-WWII period; they accepted, while showing resistance, a changing world in which colonial independence was advancing.

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### Representations of Africa at Expos

Oussouby SACKO

This paper discusses the problems of cultural representations and their importance, with a focus on cases of Africa, which has been interpreted and represented mainly from outside perspectives. Representations of non-Western cultures have been studied in various quarters—*Japonisme* is a typical example—but often places like Africa have been omitted. The scholarship on representations of such places that does exist is by Westerners.

Unlike in early Expo history, as times changed, newly independent African nations became able to participate in expos as “countries.” However, the content of their displays has still been determined by how host countries perceive them. African countries have also responded to such

role expectations and exhibited the Africa outsiders want to see rather than the Africa Africans want to show. In the first place, many African countries were somewhat induced to participate in expos and did not understand the meaning of these events.

One effect of globalization is people being brought closer together. Amidst this, the cultures of countries, peoples, regions, and so on must be properly represented and interpreted by the members of those cultures. What is important therein is a systematic understanding of indigenous knowledge. In other words, tracing back as far as the process by which culture is recognized and given value as the heritage of a community. Expos of today should serve as sites for attempting and confirming the importance of this mode of cultural representation. I believe my arguments in this article are meaningful not only for Africa but also when applied to Asia and other regions.

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## Pavilions and Music: Maekawa Kunio's Involvement in Postwar Expos

INOUE Satsuki

After World War II, Japan participated in Expo 1958 Brussels, World's Fair 1964–65 New York, and Expo 1967 Montreal, and then hosted Expo 1970 Osaka. Being a series of large-scale expos over a short time, these expos were interrelated, with preparations for the next one being made while the previous one was being held.

From the perspective of music, this article reconsiders the expo pavilions in which Maekawa Kunio was involved. Although the issue of colonialism does not directly appear here, his involvement took place in parallel with the trend toward decolonization, and by looking at it, we can acquire a more composite view of the period that is the focus of this special feature.

The Japan Pavilion he designed for Expo 1958 Brussels was highly acclaimed for skillfully rendering the beauty of the connection between nature and architecture. From the beginning, he incorporated music into its display concept, aiming for an integrated and unified display. Maekawa was then put in charge of the architecture of the Japan Pavilion at World's Fair 1964–65 New York and took the musical aspect a step further, asking Mayuzumi Toshiro to compose electronic music. At Expo 1967 Montreal's Japan Pavilion, Maekawa's approach was not carried on. Architecture and the displays were separated, and no strong unifying theme existed. At the time, Japan's displays were heavily criticized both at home and abroad for their commercialism, a criticism that would influence pavilions at Expo 1970 Osaka, which were already being prepared. The Japan Iron and Steel Federation, which was planning to exhibit at Expo 1970 Osaka, appointed Maekawa as the general producer of their pavilion. Maekawa, adopting an idea of Ōhara Sōichirō that was considered but never used for the government's theme pavilion, completed the Steel Pavilion, the focus of which was a music hall equipped with the latest sound equipment. It aimed to be "a site of new music creation."

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## Japanese Cameras in the 1950s: Exports, Exhibitions, and Expos

SHIRAYAMA Mari

The Japanese camera industry, which produced optical weapons during World War II, got a fresh start after the war through exports sent in return for the food aid by the USA, as well as through goods sold to the occupying forces. In 1950, its products, which had previously been seen as “cheap and poor,” were recognized by *Photojournalists* of the USA for their quality. After Japan’s independence, it became an export promotion industry and went to the global market.

This article traces activities of the Japanese camera industry in the 1940s and 1950s, discussing the industry-wide participation in the Second Annual Japan Camera Show (New York, USA, 1955) and the exhibition of camera equipment at the pavilion of the Japanese government in the Expo 1958 Brussels. Soon thereafter, Japanese manufacturers fully participated in the world’s two major camera trade fairs, MPDFA (USA) and Photokina (West Germany), and in the year following the expo, their exports expanded significantly.

It is known that Japanese camera equipment received awards for their great performance at the Expo 1958 Brussels. However, recently found testimonials suggest that the international credibility obtained through being a participant may have made the industry possible to join Photokina. It seems that being selected as an exhibitor of the expo by the Japanese government realized the Japanese camera industry’s participation in the trade fairs in Europe, which in turn contributed to the expansion of its exports.

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## Expo 1876 Philadelphia and Saigō Jūdō

SEKINE Hitoshi

This article considers Saigō Jūdō and his participation in Expo 1876 Philadelphia. The government of Meiji Japan officially participated in this expo and established a commission to do so. The commission led Japan’s public and private sectors in sending many exhibition items to the venue. Although this expo has been studied from various perspectives as an important early Meiji period expo endeavor, the whole picture of Japan’s participation has not been made clear. There is little research on the commission, which played a central role.

The Meiji government appointed Saigō Jūdō, army lieutenant general, as the commission’s vice president and dispatched him to the expo. Jūdō was a military and political figure during the Meiji period, and is known for commanding Japan’s Taiwan expeditionary forces in 1874. Reviewing the history of Japan’s participation in expos, one realizes that it was unusual for a lieutenant general to be appointed vice president of an expo commission—the person in charge on the ground at the expo—and to travel to the United States.

Until now, scholarship has only briefly touched on Saigō Jūdō’s expo participation, and has not examined the details of his expo activities. Why was he appointed vice president, and what did he do in that capacity? This article examines the following three points: (1) the circumstances surrounding Japan’s participation in Expo 1876 Philadelphia, the situation at the expo commission,

and the background of Jūdō's appointment as vice president; (2) the circumstances surrounding his appointment and the reaction of people around him; and (3) his specific duties during the expo.

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## The Holy Land of Expositions in Japan: Types and Stages of Expositions at Ueno Park

KUTSUNA Takahiko

Ueno Park is a center of art and culture in Japan. During the Edo period (1603–1868), Mt. Ueno was a major religious site centered on the temple Kan'eiji and a sightseeing destination. One reason Mt. Ueno became Ueno Park and developed from the Meiji period (1868–1912) onward was expositions.

In this article, I compile a list of expositions held or planned in Ueno Park and classify them by organizer, name, and other criteria. They can be broadly divided into ones organized by government/public organizations and by primarily private actors. I classified privately-organized expositions into eight categories based on name, content, and other factors: a. Expositions of industries that had already existed before the modern period/trade fairs; b. Expositions of emerging industries; c. Expositions with “children,” “women,” or “household” in their titles; d. Commemorative expositions; e. Expositions mainly for entertainment; f. Expositions related to colonies and overseas; g. Expositions related to military affairs; h. Others/details unknown. Using my classification, I share the diversity of expositions held at Ueno Park.

Also, based on the classification above, I examine the five stages Ueno Park expositions went through over time—dawn, development, prosperity, transformation, and demise—and present the relationship between each stage and Japan's modern history.

In conclusion, I suggest that a bird's eye view of Ueno Park's expositions is a bird's eye view of the history of expositions in Japan. Ueno Park's transformation from a major site of expositions to an art and culture center was the result of the park, amidst Japan's modernization, continually fulfilling a role that of like international expo venues. I therefore propose the park is “the holy land of expositions in Japan.”