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The Self-Portraits of Science and Technology Nations at Expo 1967 Montreal: In Light of Expo 1970 Osaka

ARIGA Nobumichi

Throughout the history of expos, nations have always displayed their cutting-edge technologies. This paper takes Expo 1967 Montreal, one of the major expos held during the Cold War, as a case study to examine the kinds of science and technology each country exhibited and how they were positioned. It covers seven countries—the United States, the Soviet Union, Great Britain, France, West Germany, Japan, and Canada—and, focusing on the compositions of their government pavilion exhibits, which can be gleaned from official records, compares and deciphers their approaches. In addition, by comparing the exhibits with those at Expo 1970 Osaka, held three years later, it clarifies the differences in the approaches of each country in the late 1960s.

While the Japanese exhibit emphasized science and technology, such as electronics, the theme of living in a vast and harsh natural environment was more prominent in the Canadian case. The United States and the USSR's space race unfolded through their exhibits. However, the U.S. pavilion could be interpreted as presenting space development as part of American culture, while the USSR pavilion's space development showcase was an extension of its comprehensive display of science and technology. As for major European countries, France emphasized basic science while Britain highlighted its scientific tradition, and West Germany presented science, technology, and art as an integrated whole. These were all features of the self-portraits painted by these major countries' governments.

Expo 1970 Osaka as an Extension of U.S. Foreign Information Policy

MORIGUCHI (TSUCHIYA) Yuka

During the Cold War, the U.S. government positioned expo exhibits at the forefront of international politics and as an extension of its foreign information policy, keeping a close eye on the psychological effects this had on the citizens of other countries. This paper analyzes how the exhibition division of the United States Information Agency (USIA) planned for and evaluated Expo 1970 Osaka, based primarily on USIA documents in the U.S. National Archives and Records Administration. From the historical record, we can see that USIA specialists took their job of presenting the United States quite seriously. The United States had refined its information dissemination techniques through the Committee on Public Information during World War I, the development of domestic public relations during the New Deal period, as well as the advancement of the advertising industry. In this context, USIA attracted a pool of highly skilled and knowledgeable individuals from the advertising industry and mass media. This accumulation

of information dissemination-related skills and knowledge was on full display at Expo 1970 Osaka. However, the image of America that the USIA wanted to show was only partly communicated to visitors. While the image of the country as a scientific and technological superpower was well conveyed through the space exhibit, the exhibit showing the diversity of the U.S. did not have much of a presence and could not completely dispel the country's negative image related to racism and the Vietnam War.

Confrontation and Sales: The Dual Strategy of the Eastern Bloc at Cold War Expos

ICHIKAWA Fumihiko

This paper focuses on the participation in expos by the socialist countries of Eastern Europe, one party to the post-WWII Cold War. It takes note of their strategy vis-à-vis their opponents (Western developed countries) that was projected on expo venues and their connected measures to attract developing Third World countries. This strategy had a dual nature—based on the two simultaneous and contrasting aims of political and military “confrontation” between East and West that characterized the Cold War period and the “sales” of Eastern Bloc products to the West—and brought about a complicated situation.

This paper also discusses how the Eastern Bloc's participation in expos was complexly linked, under this dual strategy, to other non-expo exhibition opportunities, such as international trade fairs and independent industrial exhibitions. Their expo exhibits were intended to be not stand-alone but integrated into a series of various exhibition opportunities.

Such international exhibits of the Eastern Bloc focused on industry displays but involved careful preparation of representations and programs that conveyed member countries' socio-cultural characteristics and highlights. This was particularly true for the Soviet Union's participation in international trade fairs, which extended to presenting its industries, art, and lifestyles, like its participation in expos. Displays also served as a catalyst for economic cooperation between the Eastern camp and the Third World. The Eastern Bloc's dual strategy took a concrete form through participation in such events.

Expos and International Politics during the Cold War: Expo Research as a Cold War - Decolonization Contact Point

IKEDA Ryo

Much expo research has focused on contexts related to imperialist policies from the latter half of the nineteenth century onward. However, with regard to expos during the Cold War, the emphasis of expo research has been on the U.S. and the Soviet Union competing with each other, showing off their technological prowess through exhibits. This paper focuses on the fact that although the imperial order in international relations from before World War II changed superficially with the independence of colonies after the war, in a substantive sense it still exists. Importantly,

during the Cold War, the U.S., the Soviet Union, and other countries in the Eastern and Western blocs competed for the support of the Third World, and colonial independence was one of the phenomena that resulted from this competition. This paper thus both points out that analyzing the Cold War not only from the perspective of the conflict between the Eastern and Western camps, but also from the perspective of the Third World, could be a new perspective for Expo research, as well as raises issues based on this perspective.

This paper draws from Sano Mayuko's "Expos and the Disappearance of 'Colonies': Focusing on the 1972 Revision of the Convention relating to International Exhibitions" (*Banpakugaku: Expo-logy*, Issue No. 1). It primarily covers the 1972 revision of the Convention relating to International Exhibitions and the active involvement of the United States after 1980, pointing out that the expansion of the "Expo World" during the Cold War was, like that of other international organizations, the result of the U.S.–Soviet conflict and U.S.–European conflict within the Western bloc. This was because while the U.S. and the Soviet Union both advocated anti-colonialism, all the colonial suzerain states were part of the Western alliance. Finally, this paper raises issues regarding research on the post-Cold War expos, noting that remnants of the imperial order can still be seen in the post-Cold War period.

Expositions as Ceremonial Spaces of the Emperor: National Industrial Expositions and Two Exposition Concepts

HASEGAWA Kaori

At the national industrial expositions (*naikoku kangyō hakurankai*) of the Meiji period (1868–1912), the emperor attended the opening, closing, and awards ceremonies. These ceremonies were extremely political ones that illustrated the ruling system of the Empire of Japan that centered on the emperor. Temporary ceremonial halls were set up at the venues to serve as stages for them. This paper focuses on these expositions as ceremonial spaces and attempts to place them at the intersection of two different genealogies: that of Euro-American world expo venues and the ceremonial venues of Japan's modern emperor system. It covers large-scale government-led expositions held or conceived in Japan from the Meiji period to the mid-Shōwa period (1926–1989), when the emperor presided over the openings and closings of expositions and the award system that characterized Japan's modern expositions was adopted, and analyzes their venue plans and ceremonial hall architecture. The expositions are as follows: the first through fifth national industrial expositions in the Meiji period, the Great Exposition of Japan (*Nihon Dai Hakurankai*) at the end of the Meiji period, and an expo marking Japan's 2600th anniversary during the mid-Shōwa period.

I found the following. (1) The emperor's ceremonial acts consistently dictated the frameworks of these expositions' venue plans. (2) A complex balance and tension between Japanese (or Eastern) and Western elements can be found in the evolution of the ceremonial halls. (3) A political space in which the ruler and his nation encounter each other may have been envisioned, particularly for the ceremonies of the planned expo marking Japan's 2600th anniversary. These characteristics of

the ceremonial spaces at modern Japanese expositions appear to reflect the state of the emperor system and Japan's international standing at the times the expositions were conceived.

Reconsidering Libraries and Expos: From Recent Advances in the Acquisition of Official Expo Documents

TAO Cheng; LUO Yunqing

Since 1851, several kinds of libraries have participated in expos in diverse ways. After performing a content analysis of exhibit classifications, official guides, official newspapers and periodicals, jury reports, final reports, and participants' reports covering thirty-five expos, we reached the following conclusions: 1. Libraries have been multi-dimensionally involved in expos; 2. Libraries have used their spaces, collections, services, technologies, personnel, and large reader flow to create win-win outcomes with organizers, participating countries, and suppliers; 3. The multiple values libraries offer have been widely recognized worldwide over the past centuries.