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(Editing Team: ICHIKAWA Fumihiko, INOUE Satsuki, IWATA Yasushi, KIMISHIMA Ayako,
SANO Mayuko, SEKINE Hitoshi, UKAI Atsuko, TANAKA Mineto)

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Canadian History and Expos: Representing Dedominionization and Decolonialism at Expo 1967 Montreal and Expo 1970 Osaka

SUZUKI Kenji

Expo 1967 Montreal and Expo 1970 Osaka marked significant turning points, leading to the disappearance of colonialist elements and the introduction of new exhibition forms. Canada played a particularly noteworthy role in these expos. At Expo 1967 Montreal, Canada not only fulfilled its role as the host country but also led various innovations, such as the departure from colonialism and the promotion of participation by developing countries. For Expo 1970 Osaka, Canada was the first to announce its participation and took the lead in the preparation stages, establishing a special presence.

Canada's commitment to expos at this time was intertwined with the challenges facing modernizing world expos and Canada's own unique national issues. Unlike the Western powers that had advanced imperialism, Canada had never possessed colonies, setting it apart from traditional expo-hosting nations. While we take note of Japan's status as the first Asian country to host an expo, this distinction is often overlooked.

During the 1960s, Canada was distancing itself from the UK and the US and seeking a new national identity, which was reflected in its approach to expos. This paper reviews Canada's process of "dedominionization" through the lens of expo history. It then analyzes Canada's issues of concern at Expo 1967 Montreal and Expo 1970 Osaka from three perspectives—the country's indigenous peoples, French-speaking Canadians and bilingualism, and anti-Americanism and independent diplomacy—and examines how Canada's national vision was represented at these expos.

Expo 1975 Okinawa and the Peace Memorial Park: Ōhama Nobumoto and Inamine Ichirō

KIMISHIMA Ayako

This paper discusses the relationship between Okinawa Peace Memorial Park, located in the southern part of Okinawa's main island, and the Okinawa Ocean Expo, held from 1975 to 1976 in the island's northern part (Expo 1975 Okinawa). Focusing on Ōhama Nobumoto, President of the Ocean Expo Association, and Inamine Ichirō, an influential figure in Okinawa's political and business circles, the paper examines the background to the construction of Yamada Shinzan's Okinawa Peace Memorial Statue, which they supported. Then, it considers the contemporaneous nature of the expo and the statue's construction. The statue, initiated in 1957, was a long-term project that required extensive cooperation and funding. The changing circumstances surrounding it, such as Okinawa's reversion to Japan in 1972, prolonged its completion. The Okinawa Peace

Memorial Statue greatly influenced the establishment of the Peace Memorial Park, from land selection to landscape design. The statue's construction coincided with the Expo 1975 Okinawa's preparatory period. For Ōhama and Inamine, the expo was a means of promoting economic revitalization through tourism, while the Peace Memorial Park was a space for mourning the many lives lost during the Battle of Okinawa; thus, two spaces with distinct meanings were developed simultaneously.

Grouping Together the European Community Pavilions at Expos: 1975 Okinawa, 1982 Knoxville, 1985 Tsukuba, and 1986 Vancouver

NOSE Kazuhiro

This paper explores how the practice of grouping the European Commission and European Community (EC) member states at expos gradually took shape. This grouping was a major difference between the EC's participation in Expo 1970 Osaka and Expo 1992 Seville. By analyzing the debates surrounding its participation in Expo 1975 Okinawa, Expo 1982 Knoxville, Expo 1985 Tsukuba, and Expo 1986 Vancouver, this paper shows that this grouping in Seville did not suddenly occur but gradually became established. Even before Expo 1970 Osaka, the EC sought to strengthen its presence at expos by grouping member states and its pavilion in one location. However, opposition, mainly from the French government, prevented this from becoming a reality. After Expo 1975 Okinawa, steps towards grouping began, including the adjacent placement of the EC Commission and member state pavilions, sharing of pavilion facilities, and coordinating exhibits. By the time of Expo 1986 Vancouver, the pavilions of the EC and member states increasingly resembled a single "EC Pavilion." The grouping became a reality primarily due to the will of member state governments, led by the UK. Amidst a deepening economic recession, countries began to see the EC framework as an effective way to maximize their presence with limited budgets. While European integration is generally understood to have stagnated from the mid-1970s through the 1980s, participation in expos during this period reaffirmed European integration's advantages.

Prince Takamatsu and Expos: Expo 1958 Brussels in Post-WWII Imperial Household Diplomacy

MAKIHARA IZURU

Prince Takamatsu visited Expo 1958 Brussels as the de facto representative of Emperor Showa. This visit marked a resumption of exchanges between the Japanese and Belgian royal families that had existed before the WWII. As relations with the Belgian royal family deepened, the Belgian king invited Emperor Showa to Belgium during Expo 1970 Osaka, leading to him visiting Europe. This paper reexamines the relationship between Prince Takamatsu and expos, positioning expos as one axis of Japan's imperial household diplomacy based on diplomatic documents. A comparison of

Prince Takamatsu's attendance at Expo 1958 Brussels and his visit on the emperor's behalf to Expo 1967 Montreal reveals that while the former had a more experimental significance as it was the first large-scale international expo since the war, the latter was part of the preparatory process for Expo 1970 Osaka. Though his time at the venue was limited, the scope of his visit was broader. His visit to Expo 1958 Brussels was conducted as part of his visit to France and was funded by the Japanese side, making it a modest affair. In contrast, at Expo 1967 Montreal, he visited on Japan Day and issued a message for Expo 1970 Osaka upon his return to Japan. However, while the visit to Expo 1967 Montreal did not aim to build relations with a royal family, Expo 1958 Brussels marked the beginning of deepened ties between Emperor Showa and the Belgian court.

Why Archive Exhibition Videos? Insights from Japan's Expo Pavilions and the Need for Preservation

WAKIYAMA Shinji

“Exhibition videos” refers to video content used at events such as expositions and trade fairs, cultural facilities like museums, and commercial establishments such as theme parks and shopping malls. Their range of applications has continued to expand in line with advances in video technology.

Films have traditionally been projected on screens in theaters using film stock, and even when replaced with digital data, they still are projected onto a single screen. Moreover, there are international standards for their specifications, and as long as these standards are followed, films can be screened in cinemas anywhere in the world. Exhibition videos, on the other hand, are fundamentally different from films in that they are ephemeral and have their own specifications.

The first expo where Japan showcased an exhibition video was Expo 1968 San Antonio in the United States. The work, titled *Invitation to Japan*, was produced using a “24-screen multi-screen system.” However, no part of the video has been preserved, and the message Japan intended to convey through this video has completely disappeared. This reflects the reality of the preservation of exhibition videos at Japanese pavilions in expos.

The lack of guidelines or organizations for preserving exhibition videos, the fact that screening systems differ for each work, and the extreme complexity of these systems all contribute to the lack of preservation. Moreover, the relatively low level of social interest in exhibition videos compared to that in movies can also be seen as a factor behind their lack of preservation.

Exhibition videos are valuable audiovisual materials for examining contemporary society. Their forms are diverse, and the production is often complex, incorporating elements like audience participation. In the case of Expo 2025 Osaka Kansai, it will be necessary to preserve not only the content but also a record of the screening conditions to ensure accurate reproduction of such videos for future generations.

The Pioneer Namikawa Sōsuke and Expos: A New Approach to *Shippō* in Tokyo

MUTO Yukari

Namikawa Sōsuke (1847–1910) founded the cloisonné without wires technique. Alongside Namikawa Yasuyuki (1845–1927), a master of the *shippō* (cloisonné) technique, he was appointed an Imperial Household artist in 1895. By then, Sōsuke had already been awarded the Medal with Green Ribbon and was leading the emerging industry of modern cloisonné production. While he developed and employed numerous techniques, these have not been thoroughly examined.

This paper focuses on Sōsuke's cloisonné techniques, drawing on the following sources: the *Third Domestic Industrial Exhibition Jury Report* (1890), the “Matter of Awarding the Order of the Green Ribbon to Namikawa Sōsuke” (*Meiji 28 Public Documents Miscellaneous Compilation, Cabinet*, 3 1895), and “*Diploma, Appended to the Medal of the Green Ribbon. The World's Columbian Exposition. Extract from Reports of Judges of the Third National Exhibition Tokyo, 1890. Japanese Cloisonné*” (Namikawa Sōsuke, c. 1896). Through these documents, I investigate the development of Sōsuke's cloisonné business in the new capital of Tokyo and his endeavors to present his work to the world through expos.

The factory that Sōsuke operated in Ushigome-Yaraichō, Tokyo, employed a large number of Owari cloisonné craftsmen, primarily from the Tsukamoto clan, a major force in Owari cloisonné, through a joint venture with the Nagoya Cloisonné Company.

After acquiring factory rights in 1887, Sōsuke focused on promoting exports and production, actively incorporating exhibitions into the expansion of his cloisonné business. By leveraging his Medal with Green Ribbon, he conveyed to the world that his cloisonné and Japan's cloisonné industry were valuable as techniques and arts that expressed Japanese culture. Furthermore, Sōsuke produced works for the Imperial Household Ministry, the Imperial Household Construction Bureau, and other imperial household-related commissions, presenting new wired and wireless cloisonné products to the Imperial Family.

Having encountered cloisonné at Japan's First Domestic Exhibition, Sōsuke sought to establish new cloisonné innovations in the new capital of Tokyo, utilizing the advanced techniques cultivated in Owari cloisonné. The cloisonné business of Sōsuke, an ordinary citizen who lived through the end of the Edo period and the Meiji Restoration, embodies the transitional time from early modern Edo to modern Tokyo.

Expos and Imperialism

INOUE Shoichi

This paper provides an overview of expos from Expo 1851 London to Expo 1970 Osaka. It is a general history tracing the changes in expos, and it does not aim to analyze individual expos or focus on the relationship between specific fields and the history of expos. Instead, the focus is on the historical development of expos as a whole.

Many people associate expos with a history of racial discrimination. Scholars often argue that

exhibitions featuring colonies served as showcases of imperialism, and such critiques have become increasingly prominent, especially since the 1990s. The spread of post-colonialism in humanities research has further fueled this trend.

However, there has been little discussion about which areas of expo venues were imperialistic or about the demarcation of areas that were relatively less connected to racial discrimination. This paper proposes a hypothesis regarding the relationship between the spatial layout of expo venues and imperialism. In this regard, it gives special attention to Expo 1867 Paris.

It should be noted that the term “imperialism” carries connotations beyond those of post-colonialism. It has also been used as a Marxist term and originally belonged to the latter context. This paper seeks to incorporate a Marxist view of imperialism into the analysis of expo history to reveal the establishment and development of expos in a context different from previous studies.