

Expositions: propaganda and building up of identities through a modern phantasmagoria



Hobsbawm defined International Expositions as new, allegoric and majestic rituals of self-glorification of capitalism. According to Lotze¹, they are the typically modern celebrations, while Benjamin states that they introduce a phantasmagoria to please people. Born in the bourgeois state of the XIX century, they crossed totalitarian regimes and evolved until nowadays. Expositions can be considered as an attempt to catalogue national identities and official main cultures.

This issue of *Diacronie* focuses on this phenomenon from its origins on, taking into account both its national and international dimension, using the theoretical frames of social history, and heterogeneous sources. We welcome in particular interdisciplinary researches analyzing these mega-events that occur in “non-places” within the cities and affect urban environment and culture.

Proposals can be related to (but are not restricted to) the following topics:

- national stands: the building and spread of the identity;
- the propagandistic use of the expositions;
- expositions for peace during the war: the narration of conflicts in the expositions;
- critical theory of the expositions.

Bibliography

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¹ LOTZE, Rudolf Hermann, *Mikrokosmos*, vol. 3, Leipzig, 1864, cit. in BENJAMIN, Walter, *The Arcades Project*, Cambridge, London, Massachusetts, London, The Belknap Press of Harvard University Press, 2002, p. 201.

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HOBSBAWM, Eric, *The Age of Empire 1875-1914*, New York, First Vintage Books Edition, 1989, pp. 34-55.

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Please notify as soon as possible, by contacting the editors, of your intention to participate with an article. The deadline for the proposal abstract (500 characters) is 31th January 2014: we will notify of the acceptance or rejection of the proposal by 7th February 2013. Final submission must be sent by 7th April. 2014.