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Exhibition of 1851 was the outstanding public event of the Victorian era. Housed in Joseph Paxton's glass and iron Crystal Palace, it presented a vast array of objects, technologies, and works of art from around the world. The first industrial exhibition of international scope, contemporary commentators attributed much wider significance to it. Prince Albert, in particular, argued that the Great Exhibition would bring nations together in a spirit of friendly rivalry following the social upheavals of the previous decade. But the Great Exhibition's role and long-term influence is far from clear-cut: did it encourage free trade or risk giving foreign competitors an advantage? Did it celebrate the achievements of the workers or give more power to industrialists and factory owners? Was it ungodly even blasphemous, or did it promote Christianity across the British Empire?

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Great Exhibition of 1851 Jeffrey A. Auerbach, 2016-04-15 Britain the Empire and the World at the Great Exhibition is the first book to situate the Crystal Palace Exhibition of 1851 in a truly global context Addressing national imperial and international themes this collection of essays considers the significance of the Exhibition both for its British hosts and their relationships to the wider world and for participants from around the globe How did the Exhibition connect London England important British colonies and significant participating nation states including Russia Greece Germany and the Ottoman Empire How might we think about the exhibits visitors and organizers in light of what the Exhibition suggested about Britain's place in the global community Contributors from various academic disciplines answer these and other questions by focusing on the many exhibits publications visitors and organizers in Britain and elsewhere The essays expand our understanding of the meanings roles and legacies of the Great Exhibition for British society and the wider world as well as the ways that this pivotal event shaped Britain's and other participating nations' conceptions of and locations within the wider nineteenth century world

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What Makes a Great Exhibition? Paula Marincola, 2007-02-16 For better or worse museums are changing from forbidding bastions of rare art into audience friendly institutions that often specialize in blockbuster exhibitions designed to draw crowds But in the midst of this sea change one largely unanswered question stands out What makes a great exhibition Some of the world's leading curators and art historians try to answer this question here as they examine the elements of a museum exhibition from every angle What Makes a Great Exhibition investigates the challenges facing American and European contemporary art in particular exploring such issues as group exhibitions video and craft and the ways that architecture influences the nature of the exhibitions under its roof The distinguished contributors address diverse topics including Studio Museum in Harlem director Thelma Golden's examination of ethnically focused exhibitions and Robert Storr director of the 2007 Venice Biennale and formerly of the Museum of Modern Art on the meaning of exhibition and exhibitionmaker A thought provoking volume on the practice of curatorial work and the mission of modern museums What Makes A Great Exhibition will be indispensable reading for all art professionals and scholars working today

Britain, the Empire, and the World at the Great Exhibition of 1851 Jeffrey A. Auerbach, Peter H. Hoffenberg, 2008 This collection of essays discusses the significance of colonial and foreign participation at the Great Exhibition in 1851 including the exhibits publications officials and visitors before during and after the event in London's Crystal Palace These essays consider the ways that the Exhibition connected London England and many parts of the world suggesting strong imperial international and global connections and meanings In doing so the contributors consider the importance of the event for England and the

participating colonies and nations as well as the ways by which that participation affected their relationship to Britain and how the British saw their place in the world Unlike other publications this one emphasizes both nationalism and internationalism domestic and foreign issues **The Great Exhibition; Its Palace, and Its Principal Contents ... With Illustrations** Roberts STEPHENSON, 1851 **Official Catalogue of the Great Exhibition of the Works of Industry of All Nations, 1851** Weltausstellung (1851, London), 1851 *The Great Exhibition of the World's Industry Held in London in 1851: Described and Illustrated by ... Engravings, from Daguerrotypes by Beard, Mayall, Etc* William Gaspey, 1852

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