

Title: “No manlier sport”: Imperial and Indigenous Masculinities at the Christchurch International Exhibition and the Alaska-Yukon-Pacific Exposition

Abstract: This paper compares the use of photographs, lithographs, and other images by the Christchurch International Exhibition of 1906-1907 and the Seattle Alaska-Yukon-Pacific Exposition of 1909. While an extensive historiography already surrounds the intersection between imperialism and the mania for international expositions of the late nineteenth and early twentieth centuries, few works have taken both a comparative and transnational approach to this topic. Since Robert Rydell’s *All the World’s a Fair: Visions of Empire at American International Expositions*, scholars have largely limited their analysis and comparisons to fairs within the imperial projects of individual nation-states. This frame has illuminated the intersections of anthropology and racial ideologies, the use of expositions to promote specific imperial and colonial ventures and tourism, and the creation of ready-made historical memory for newcomers. However, a national approach can overlook how fair organizers’ apparently local and specific visions were entangled in and reflected transnational anxieties around the role of men and women in “primitive” and “modern” societies. Many analyses have also noted the ways in which gender and race influenced the spatial arrangement of these fairs, but few have directly compared the way that exhibition photographers and artists intentionally, and inadvertently, projected gender roles and imperial expectations onto both indigenous and settler subjects. This interest in the performance of masculinity and femininity is especially pointed at the fairs held on the Pacific peripheries of the British and American empires. This paper argues that images from both the Christchurch International Exhibition and the Seattle Alaska-Yukon-Pacific Exposition created, captured, and exhibited a settler colonial and trans-Pacific masculinity in response to contemporary anxieties about modernity and manhood.