The paper focuses on the Czechoslovak pavilions at the 1967 and 1970 World Expos. Both events took place in the period around 1968, when, however briefly, the Czechoslovak visual arts partially overlapped with the state’s cultural policy. The pavilions (especially at Expo 70) also reflected the socio-political contexts of the year 1968. In Czechoslovakia towards the end of the 1960s, the purpose of “exhibitioning” – i.e., the state-sponsored exhibition trade – was to communicate with the public and to (re)present the country abroad. Its main goal was to promote and spread the ruling ideology. On the other hand, the Czechoslovak visual arts scene was beginning to consciously work with the medium of the exhibition as a comprehensively composed unit, either through innovative exhibition design and installation or through installation art. While the exhibition trade reached its high point in the 1960s and began to disintegrate into rigid mannerism towards the end of the decade, real experiments with the format of the art exhibition were just beginning. This study focuses on the question of how these two fields (art and the exhibition trade) approached the medium of the exhibition in the 1960s. I study the Czechoslovak pavilions as a cultural artifact in which aesthetic, social, political, and economic forces come together. My focus is on the mechanisms of their preparation and the circumstances of our country’s participation, which I have been able to describe in detail primarily on the basis of previously unstudied archival sources. The surviving visual materials have also allowed me to reconstruct the visual form of both exhibitions, including the arrangement of the exhibited items. The paper also includes the first more detailed report on the Expo 67 pavilion’s relocation to the Canadian island of Newfoundland and its current state.