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Photographic Boxes – Art Installations:
A Study of the Role of Photography in the Israel Pavilion at Expo '67

Expo '67 in Montreal marked the second international exhibition that Israel partic-
ipated in after its first foray at the World's Fair in Brussels in 1958.[1] Israel's Pavilion
in Brussels was deemed unsuccessful by the '67 organizers, and the country hoped
that the Montreal event would mark a shift in the reception of the country's repre-
sentation.[2] The implications of constructing such a pavilion during this period are
important to consider. For the young nation, the half-million-dollar fee required
for the Pavilion was not easy to obtain.[3] Yaacov Yannai, the general manager of the
Pavilion, explained that the exhibition committee knew early on they could not com-
pete with the large budgets of the other pavilions. However, Yannai felt the pressing
political climate in the region and the socio-cultural significance of Israel meant
that it had a powerful story to share with the world.[4] As such, instead of commem-
orating the State since its inception in 1948 as was done with the Brussels Pavilion,
the organizers decided that the most relevant theme for the Montreal World's Fair
was the history of the Jewish people.[5] The Israel Pavilion in Montreal would there-
fore address this history spanning over two thousand years, merging ancient and
contemporary times. The amalgamation of these historical narratives was meant to
demonstrate that the modern nation was built on the foundation of the biblical an-
cestral land.[6] When Expo '67 closed and the official statistics of the World's Fair were
released, the Israel Pavilion was ranked fifth in popularity, behind only the United
States, the Soviet Union, Czechoslovakia, and Ontario Pavilions. The Israel Pavilion
had received over 5 million visitors and had some 80 000 entries in its visitors' log.[7]

The success of the Pavilion was certainly impacted by the 1967 Six-Day War, as visi-
tors flocked to the Israeli exhibition to demonstrate support for the country. The de-
sign of the Pavilion however, speaks to the way it constructed a visualization of Israeli
identity. By presenting an overview of the interior design of the Israel Pavilion, this
paper explores the careful choices made by its designers. A major focus is placed on
the photographs displayed in the Pavilion in order to consider the use of this visual
form at a time when photography was developing in new directions and artists were
beginning to experiment with innovative photographic techniques.

Of central importance to the creation of Israel's narrative was the infrastructure of the
Pavilion. The architects Arieh Sharon, Eldar Sharon, and David Resnik were tasked
with forming a building which made possible a sequential presentation despite the
small space allocated for the Pavilion.[8] Its interior had to expand over multiple floors
in order to have sufficient room to accommodate the ambitious curatorial vision.
The resulting hexagonal-shaped building made it possible for viewers to experience
a chronological arrangement of the exhibition by coiling along a series of ramps that
led from one floor to another. These ramps and the exhibition walls that cordoned
off parts of the exhibition helped to form distinct breaks in the visual reading of the
narrative. This careful design approach is emphasized in these explanatory remarks,
probably written by George Him, head of the design team:

> As to the ideological presentation, I made several attempts to tell the story in a different way, for example by telling the story of a couple of Israelis born on the day the State was founded. I found that it would lead to too many complications for an exhibition…. What is attempted here is a sequence in which the past and present are blended. The main accent is on the fact that Israel is the HOME of the nation and has always been that.[9]

While the theme of Expo '67 was meant to reflect 'Man and His World,' like many World's Fairs, "[t]he concept of nation remained central throughout Expo 67…."[10] Thus, the Israel Pavilion used the space as a platform to project the nation of Israel as it was imagined to be.[11]

Upon entering the Pavilion, visitors were greeted by a large cabinet holding the Dead Sea Scroll known as *hodayot* or the 'thanksgiving scroll.'[12] The circular vessel was configured to echo the design of the Shrine of the Book, the building designed by the architects Armand P. Bartos and Frederic J. Kisler two years prior to permanently house the Dead Sea Scrolls in a wing of the Israel Museum in Jerusalem.[13] On one side of the cabinet was a mural containing a quotation from Psalm 126 in 35 languages presented in protruding gold letters that read: "When God restored the exiles to Zion it seemed like a dream. Our mouths were filled with laughter, our tongues with joyful song." On the other side were several antiquities featuring *menorahs* (Jewish candelabras) carved in white stone and a colourful glass mural by Jean David representing King David in warm earth tones.[14] The *menorah* was a significant choice to be used as a symbol throughout the Pavilion. Placed in the holiest part of the Temple in Jerusalem, the *menorah* has become "a symbol of Judaism for ages and has now become the emblem of the State of Israel."[15] As such, the *menorah* acted as a visual cue in linking the modern State of Israel to ancient times through its recurrent use.

To the left of the scroll the visitor encountered a large drawing by Shraga Weil of an eroded landscape which extended along the wall so as to be seen from the various floors of the exhibition. George Him explained the choice of the mural: "luckily, we decided after prolonged debates to use his artwork and not photographs in order to depict this subject. No photograph could evoke the sense of desolation in the way that Weil managed to conjure."[16] This statement sheds light on the thinking of the organizers. It makes clear that the designers had specific understandings of what each medium could produce. In the case of this wall, a photograph could not capture the imagined image that a painting was able to produce. Perhaps photography's connection to the index, or the real, made it difficult to utilize for a conceptual landscape. The wall label adjacent to the image declared "A miserable strip sparsely inhabited sun-backed wasteland – this is how the Holy Land appeared to the foreign visitors for many centuries. But to the Jews it has always meant HOME – The only real one they ever had for three thousand years."[17] The message of the exhibition is

explicit; the viewer through their visit participates in a journey home in this an-
cestral biblical connection to this land. For the designers, only a work of art rather
than a photograph had the creative power to convey this message. Furthermore, a
painting could symbolize a whole land, whereas a photograph could only be directly
connected to a specific location, despite its possible abstraction through framing.

The Beauty of Israel display, featuring sculptures by Ruth Zarfati and behind, *The Desolate Land,* mural by Shraga Weil. Ruth Zarfati (sculpture installation); Shraga Weil (wall mural); Dov Segal (interior architect), 1967. Photo: Sara Riesman.

As visitors began to ascend the ramp they saw the first photograph in the Pavilion,
a large landscape of Masada mounted on a wall. In this instance a photograph was
selected to convey the harsh reality of the siege of the Masada fortress which was
located on a large rugged hilltop in Israel. Masada, one of the last episodes of the
First Jewish–Roman War in 73 to 74 CE, is regarded by many Israelis as a place
of veneration that pays homage to the heroism of Jews struggling to the very end
against oppression. The selection of photography for this specific location affirms
that for the designers, photography was best used for real places. In this instance the

photograph acted as a witness to a location, and was therefore concrete proof of its existence. Masada, situated early in the Pavilion, was meant to reaffirm the Jewish historical connection to the land. Unlike the first representation by Weil, the viewer in this section was encouraged to consider the exhibition based on strict historical 'facts.' This was further supported by the inclusion of small exhibitions embedded in the walls on the theme of 'Exile and Return,' tracing the Jewish presence in the land of Israel from the days of King David to Jews' expulsion. Artifacts placed in the exhibition included weapons found at Masada, arrows, spears, swords, armours, and projectiles.
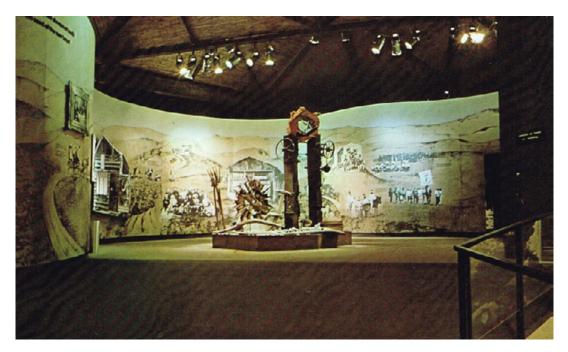

The ramp from the Entrance Hall displaying artifacts representing Jewish history and exile from the fall of Masada to the early 19th century, with *The Homecomers* wall mural seen at back. Samuel Grundman (designer); Naftali Besem (wall mural), 1967. Photo: Sara Riesman.

At the top of the ramp the return of the Jewish people to Israel was expressed dramatically through Nafali Besem's mural painting *The Homecomers*.[18] The painting depicts a group of immigrants on a boat, accompanied by artifacts recalling biblical or Jewish symbols such as candle sticks (typically used to mark the beginning of Shabbat), a *menorah*, and a ladder. The mural is a personal testimony of the artist who, in 1939 at the age of fourteen, arrived in Mandate Palestine with a Youth Aliyah group, escaping the fate of his parents murdered in Auschwitz. In juxtaposition to the Masada photograph and this large-scale painting of immigrants arriving on a ship from Europe, this area served to demonstrate the Jewish connection and dedication to the land of Israel, which cut across time and place.

Once at the top of the ramp, visitors to the Pavilion came to a section called 'The Early Days.'[19] This space featured a large photo-mural installation wall by Shraga Weil

with pictures of settlers, and a sculpture by Igael Tumarkin composed of agricultural instruments. Here, the large uninhabited landscape of Weil's drawing in the first part of the Pavilion was transformed into an active landscape by means of an artistic installation of painting and photography. Unlike the photograph of Masada, Weil's work spread across the entire exhibition room, consuming the space and acting as the focal point. Used as a backdrop, Weil injected the painted brown rolling hills with black–and–white stock photos of early pioneer communities building houses and cultivating the land.[20] Also included were depictions of clearing land from stones around Petach Tikvah, a settlement founded in 1883 with the financial assistance of Baron Edmond de Rothschild, as well as more sombre reminders of the hardships faced by the early settlers such as tombs of malaria victims. Community leadership and the independence of these settlers whose presence was met with hostile resistance were also highlighted through photographs of *shomrim* (guards) and the fire brigade procession in Tel–Aviv.[21] The wall text, written directly on the mural, encouraged the viewer to consider the challenges these early settlers faced:

> At first, they were pitied and ridiculed as quixotic dreamers. Everybody and everything seemed to be against them. But they loved this land: it was their home and they were its people. The dreamers turned into practical idealists, undeterred by countless mistakes and failures. Out of their efforts grew the nucleus of the new Jewish community in the old land, and the new social forms which it made its own.[22]

CAPTION: Yigael Tumarkin's symbolic sculpture, and Shrage Weil's *The Early Pioneers* photo-mural, 1967 in The Early Days display. Photo: Sara Riesman.

Thus, Weil's mural which curved so as to enclose the space, illustrated the connection of the early pioneers to the land. The barren landscape has been regenerated by pioneers who, having returned to the land, were presented as crucial to the development of the country. By combining the painting with photographs and a sculpture, the installation situates the inhabitants of the land within the theme of 'Dream to Inception.'

The image of farmers taming the land and making it productive in Weil's mural is interrupted by a square door cut into the far-right side. Through this door the viewer came face to face with a visual memory of the Holocaust. Here, a photograph was enlarged, taken from the Stroop report about the suppression of the Warsaw Ghetto Uprising and its liquidation that was prepared by General Jürgen Stroop for the SS chief Heinrich Himmler.[23] The now iconic depiction of a group of Jews, captured by several Nazi officers and marching with their arms up, was cropped and focused a young boy in the foreground. The lighting for this section of the exhibition was dimmed, allowing for a single strong spotlight to shine on the boy, lighting up his face. At his feet lay a pair of shoes from a young Auschwitz victim. The designers explained the rationale for visualizing the Holocaust in this way:

> ...we felt it would be wrong to go into details of this tragic story, even though it was the Nazi atrocities which helped to sway world opinion towards the establishment of a Jewish State. On the other hand, it would be unthinkable to tell the story of Israel without mentioning it. What was needed was an emotional impact, rather than a documentary one. The solution we finally decided upon was to create a dark empty space which would contain just one authentic photograph and one caption... the utter simplicity of this presentation appeared to be much more effective and dignified than all the more elaborate solutions we had tried out before.[24]

With this in mind, photography was deployed precisely because of its relationship to a specific time and place, acting as a historical record. Significantly, not the entire photographic composition published in the report was reproduced in the exhibition space. The photograph did not depict the numerous people captured; rather it was cropped and enlarged to focus on a single person, the young boy. The placement of the photograph within a vacuous space demonstrated the designers' understanding of context and the way environment and display can impact the reception of an image. In this regard, placing the child's shoes at the feet of the boy was a poignant connective thread suggesting the boy's murder by the Nazis. Focusing on a single protagonist, a young innocent victim, personalized the Holocaust. The objective was not to grapple with the representation of whole communities lost – a concept difficult to represent – but to encourage the viewer to make an intimate connection with one child, to respond with intense feeling, and to recognize the more than six

million Holocaust victims. In this regard, much like the Masada photograph, the photographic image was used as a powerful way to communicate a tragic fact.

After viewing this one Holocaust photograph and a pair of children's shoes, the visitors emerged to find themselves in an exhibition titled 'The Return to the Homeland.'[25] This was envisioned in a large photomural by Samuel Grundman and Paul Kor of an array of new immigrants arriving in Israel. This image of life-sized figures was activated through the use of a continuous band of photographic strips on transparent plastic material. As these bands were lit with a luminous screen behind the photographs, they provided an illusion of movement, producing a shifting artistic installation.[26] The corrugated photographic strips were echoed in lines which snaked across the ceiling to the base of the floor framing the mural. The designers selected a blue and white colour palette to signify the Israeli flag. In addition, the text panel accompanying the installation was lit by a light which filtered into the shape of a *menorah* recalling the ancient *menorahs* at the opening of the exhibition. This mural welcomed the visitor to the climax of the exhibition which celebrated New Israel's achievements and the various challenges faced by the young country.

Entering this part of the exhibition dedicated to Israel's achievements, the viewer was greeted by a pyramid-like arrangement of documentary photographs of individual faces. These photographs were placed on various sides of stacked boxes to represent Israel's diverse population. Along some of the faces of the boxes was textual information which narrated the photos. The boxes were meant to provide brief explanations of some of the challenges that Israelis worked to overcome, such as providing food for its growing population, the challenges of developing a common language, and the lack of water. Dan Reizinger, the designer of this space, believed that Israel's challenges and achievements were best symbolized through an installation evoking the development of the desert into a fertile land.[27] To actualize the concept of irrigation, colourful mechanical flowers that opened and closed were placed in the centre of the room in a bed of water. Complementing this was a large abstract sculpture shaped like a crankshaft and composed of colourful halved sprockets containing mirrors with photographs of Israeli consumer items. The animated art piece acted as the focal point of the room, its lyrical form contrasting with the large assortment of black and white photographs. In this room photography once again was utilized by the organizers to represent literal people and places, while more abstract notions like Israel's development were depicted through sculptural artworks.

Israel's Achievements display in The Hall of New Israel. Samuel Grundman, Paul Kor, and Dan Reizinger (designers), 1967. The Arieh Sharon Archive. Photo: Michael Drummond.

The next part of the exhibition illustrated Israel's use of Hebrew. While Hebrew was spoken by the Jewish people for centuries it had come to be used primarily for religious ceremonies, prayer, and Torah study.[28] The young country, however, had modernized the language beginning with the extraordinary initiative of Eliezer Ben-Yehuda and his friends in 1881 who agreed to converse only in Hebrew. To celebrate this achievement, short colour films were played on a single large screen suspended from the ceiling that showed Israelis speaking Hebrew in everyday life. This screen was encircled by nine black and white documentary photographs printed on rectangles of the same size as the film screen. In the centre of this circle was a speaker in the shape of a large drum, which projected sounds of spoken Hebrew, thus giving voice to the interactions depicted in the images such as a motorist in an argument with a police woman, a doctor working in a hospital, and a couple exchanging vows.[29] Much like the pyramid of photographs, here photography and film were used not for artistic expression but for documentation.[30]

As visitors progressed through the various parts of the Pavilion more photographs were utilized to depict Israel's living reality. In the next section of the Pavilion, which introduced the visitor to Jews from many lands who had immigrated to Israel, the photographs communicated the "striking co-existence of these apparently contradictory cultural trends."[31] Jewish communities at the time were immigrating from Eastern Europe as well as from across the Middle East and North Africa. The land-

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scape of Jewish religious practices therefore featured Ashkenazi, Sephardi, and Miz-
rachi customs. Photographs on the wall illustrated the different religious, cultural,
and social practices. These included a picture from Safed of a modern abstract paint-
er with prayers in the background; an orthodox scientist controlling an automatic
reactor; a wedding of a bride from Bokhara, Uzbekistan and a groom from Frank-
furt, Germany; a Yemenite dancer performing for a European audience; and a fash-
ion show of Maskit women's clothing. Complementing this was a variety of posters
displayed on two circular display stands nearby. From here, the viewer was led to
a two-and-a-half-minute film about Israel's kibbutz ideology. To substantiate Is-
rael's international contributions, photographs were also on view depicting Israelis
working abroad as well as foreigners training in Israel from countries such as Ghana
and Japan.[32] These photographs selected by designer Arnon Adar were placed against
the wall on a series of protruding angular rectangles.[33] The goal of his design was to
create an illusion of movement: one photograph built upon the next, encouraging
a forward motion to suggest that the individual accomplishment depicted in one
image was not as significant as the accomplishments in the collective, in that some
images were difficult to view due to their placement along the wall.[34] The alignment
of the photographs could also be read as symbolizing Israel's increasing progress
and development, with one successful international collaboration leading to the next.

From there, the visitor descended a staircase leading to 'The Beauty of Israel' exhi-
bition. In this space, two artists, Jean David and Ruth Zarfati were commissioned to
produce works to visualize different locations in Israel. In a toy-like configuration,
Zarfati fused scenes of contemporary life in Israel with its biblical history, whereas
Jean David chose to create a multi-panel photographic mural, each panel depict-
ing the historical significance and present-day reality of the major cities of Israel.
George Him explained, "David's task was difficult: he knew from experience that no
one is likely to look at painted landscapes in an exhibition of this kind. Something
was needed that would be neither painting nor photograph, and might generate cu-
riosity because of it."[35] He went on to explain that "provisions were made, of course,
for the showing of colour slides and films but none of them had a convincing quality.
It was strongly felt that we ought to make at least some effort at an artistic inter-
pretation."[36] To be sure, a more complex understanding of photography and painting
came into play in David's mural. Unlike Weil's mural, David painted on the pho-
tographs and did not ground them in a landscape. The images floated whimsically
throughout the composition. In responding to the artist's map-like collage of photos
and painted images, the viewer was encouraged to associate freely the meaning of
the people and places David selected to characterize each city – Jerusalem, for ex-
ample, in comparison to Haifa.[37]

In conclusion, so important were the photographs to the Israel Pavilion that one
visitor commented, "It is wonderful to see the resurgence of Judaism and its re-

flection in your photographs. In my opinion Israel is a fantastic state."[38] In fact, the importance attached to the uses of photographs in the Israel Pavilion was indicative of the prominent practice of photography in Israel. Israel's visual identity since its inception had depended on photography. For example, the Jewish National Fund and Keren Ha-Yesod commissioned photographs to document Zionist pioneers in the 1930s. Among Israeli artists of the 1960s there was also a budding interest in photographic experimentation.[39] In concert with these developments, photography was used both as documentation and creative expression in the Israel Pavilion at Expo '67. Photographs were presented as documentary evidence, either through projections or mounted on large cubes, pyramid-like boxes, and protruding rectangles. They were intended to both inform and evoke an emotional response. The photographic screens, which documented the daily use of the Hebrew language, for example, were purely informative. On the other hand, other photographs, such as the picture of Masada and the Holocaust photograph of a young boy were effectively staged in association with poignant objects to evoke a strong emotional response. Complementing these photographs, the artistic installations – Weil's mural with pioneer figures bringing life to the land, the illusionistic photomural by Samuel Grundman and Paul Kor of new immigrants arriving in Israel, and Jean David's fanciful cityscapes – explored the expressive possibilities and imaginative characteristics of a new photographic art.

The Israel Pavilion proved that photography was coming of age with a potential to communicate in many different ways. At the same time the individual creativity of the artists who chose to incorporate photography in their works had to be subsumed in telling Israel's story of nationhood. As George Him stated: "A purely aesthetical presentation... was ruled out by the fact that Israel has very little to show in terms of exhibitions of high artistic, scientific, or technological importance which would be able to stand up to the competition in the international arena. On the other hand, however, Israel can offer the fascinating, and, perhaps unique, story of an ancient nation, retuning to its ancestral home and trying to rebuild itself while restoring it."[40] He goes on to explain: "[A]lthough every one of our architects, artists, and designers involved in our project was trying to do his work to the best of his artistic abilities, our aim was, not to create works of great originality and superlative beauty, but to convey, as well as we could, the image of the country in which we are all emotionally involved. All artistic invention and individuality had, therefore, to be absolutely subordinated to the demands of the subject." [41]

George Him explained succinctly the kind of works that were commissioned for the Israel Pavilion. Indeed, most of the artists and designers selected to produce works for the Pavilion were recognized as prominent producers of public art who understood the need to promote Israeli nationhood.[42] They knew that for the Israel Pavilion to be successful their creativity had to be used not for personal aesthetic expression but

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to create a cohesive historical narrative. In this context, a complex understanding of the photograph was at play with photography acting as both testimony and creative imagery. As testimony, photography's connection to reality offered a strong alternative to detailed text panels. Concurrently, the organizers acknowledged the ability of photography to provide an engaging exhibition that met with the public's growing taste for the medium.[43] In the Israel Pavilion this multifaceted use of photography in association with paintings, sculptures, cultural objects, and historical artifacts succeeded in telling a compelling narrative that met with an enthusiastic response of visitors to Expo '67. To be sure, the place of the Israel Pavilion in Montreal at a time when Canadian and World Jewry were intent on celebrating the accomplishments of the young nation and concerned about its survival were factors in its success, as well as worldwide curiosity about this new country. But these factors alone cannot account for the five million visitors to the Pavilion. The Israel Pavilion was an outstanding achievement because of its creative use of photography as image and reality in a manner that captured the imagination of visitors to the Pavilion.

1
Material cited in this article was obtained largely from The Arieh Sharon Archive at the The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv. At times, papers do not name an official author. When this occurs, the paper references the citation as the committee organizers. Quotations are further complicated as material citing the same information is attributed to different people in different fonds locations. When this occurs, a [?] is located beside the author's name. The author is selected based on the cited file within the fonds. Furthermore, the *Israel Pavilion World Expo in Montreal 1967* publication does not name an author; for this document, the Worldcat cataloguing system was consulted, that names Yaacov Yannai as the author.

2
Yaacov Yannai, *Israel at Expo 67*, [page 1 and 5], The Arieh Sharon Archive, [Israel Pavilion] הדנק ןתיב (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

3
Ibid.

4
לואירטנומב תימלוע הכורעתב לארשי ןתיב ,יאני בקעי 1967 ,(ירושלימ: המדפיס הממשלתי בירושלים), [3] source translation: Yaacov Yannai, Israel Pavil-

ion World Expo in Montreal 1967 (Jerusalem: The Governmental Printers in Jerusalem, 1967), [3]. Accessed through The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv. (Translated by author).

5
Ibid., [3].

6
Unknown author, *Sketch Project for the Israel Pavilion, Montreal 1967*, [1], The Arieh Sharon Archive, [Israel Pavilion] הדנק ןתיב (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

7
George Him [?], *The Genesis of the Pavilion*, 11, The Arieh Sharon Archive, [Israel Pavilion] הדנק ןתיב (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

8
1967, ןתיב לארשי הכורעתב תימלוע ןומברטנואיל [25]. (Translated by author); Arieh Sharon, *The Architectural Concept*, The Arieh Sharon Archive, [Israel Pavilion] הדנק ןתיב (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

9
Sketch Project for the Israel Pavilion, Montreal 1967, [3].

10
Rhona Richman Kenneally and Johanne Sloan, "Introduction: Dusting Off the Souvenir," in *Expo 67: Not Just a Souvenir*, ed. Rhona Richman Kenneally and Johanne Sloan (Toronto: University of Toronto Press, 2010), 7.

11
'Imagined nationalism' draws upon the ideas of Benedict Anderson who defines nation as "an imagined political community – and imagined as both inherently limited and sovereign." This, Anderson explains is due to the fact that while members of a nation will never know their entire communities, they imagine that they are all connected. See Benedict Anderson, "Imagined Communities," in *The Origins of Nationalism: Reflections on the Origin and Spread of Nationalism,* (London: Verso, 1983): 48-59. The purposeful simplicity of narrative at the Israel Pavilion at Expo '67 to project a national agenda is presented best in the following remarks: "All delicate political matters, it seems to me, should be completely eliminated as they could not be dealt with without going into detail and getting involved in argument. All we want is to tell the simplest possible story in a dramatic manner. All I should like the visitor to remember is that here is a small nation with a rich past which managed to rebuild itself in spite of tremendous odds and has something to contribute to the wellbeing of others." *Sketch Project for the Israel Pavilion, Montreal 1967*, [3].

12
Unknown, *Israel Pavilion – 1967 Montreal Expo*, January 1966 Memo, The Arieh Sharon Archive, [Israel Pavilion] ביתן קנדה (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

13
"The Building of the Shrine," Israel Museum, accessed May 15, 2017, http://www.english.imjnet.org.il/page_1356.aspx?c0=14786&bsp=14389.

14
The Genesis of the Pavilion, 5.

15
Israel Pavilion – 1967 Montreal Expo, [1].

16
Ibid, 6.

17
George Him, *Israel Pavilion Montreal 1967 Provisional Story – Board*, Nov. 30, 1964, The Arieh Sharon Archive, [Israel Pavilion] ביתן קנדה (Box 594, folder 9), The David J. Azrieli Central Archives and Israeli Research Center for Architecture, Tel Aviv Museum, Tel-Aviv.

18
Israel Pavilion – 1967 Montreal Expo, January 1966 Memo.

19
ביתן ישראל לתערוכה הבינלאומית במונטריאול 1967, [16]. (Translated by author).

20
Pioneer communities were largely influenced by the Zionist movement. Zionism, a term coined by Nathan Birnbaum, describes a movement which encouraged the Jewish peoples' return to their homeland. See "Zionism: A Definition of Zionism," accessed September 18, 2017, <http://www.jewishvirtuallibrary.org/a-definition-of-zionism>. Photography played a central role in visualizing Zionist ambitions. During the establishment of early pioneer communities in Palestine, photography was utilized as a means of producing documentation which would be used by organizations such as the National Jewish Fund to gain support and funds for the communities. For a detailed account of the construction of the Zionist pioneer vision see Ruth Oren, "Zionist Photography, 1910-41: Constructing a Landscape," *History of Photography* 19 (Autumn 1995): 201-209.

21
Israel Pavilion – 1967 Montreal Expo, January 1966 Memo, 6.

22
Sketch Project for the Israel Pavilion, Montreal 1967, [3].

23
Photographer unknown, Warsaw Copy of the Stroop Report, *Mit Gewalt aus Bunkern hervorgeholt [Forcibly pulled out of bunkers],* 1943. From Jürgen Stroop, *Es gibt keinen jüdischen Wohnbezirk in Warschau mehr! [The Jewish Quarter of Warsaw is No More!].*

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Israel Pavilion – 1967 Montreal Expo, January
1966 Memo, 6.

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1967, [16]. ביתן ישראל בתערוכה העולמית במונטריאול
(Translated by author).

26
The Genesis of the Pavilion, 7.

27
Ibid, 7-8.

28
Haim Blanc, "Hebrew in Israel: Trends and
Problems," *Middle East Journal*, 11/4 (Autumn
1957): 397-398.

29
The Genesis of the Pavilion, 9.

30
In fact, originally the organizers wanted this
exhibition to contain multiple films playing
at once. Each film was meant to fade from a
black and white photograph into a colour film
which would activate the scene. Unable to
achieve this goal, they settled upon a single
film screen with photographs of the same size
to produce the illusion of a multiple screen.
1967, [21]. ביתן ישראל בתערוכה העולמית במונטריאול
(Translated by author).

31
Israel Pavilion – 1967 Montreal Expo, January
1966 Memo.

32
Unknown, *Israel Pavilion – 1967 Montreal
Expo*, January 1967, 11, The Arieh Sharon
Archive, [Israel Pavilion] ביתן קנדה (Box 594,
folder 9), The David J. Azrieli Central Archives
and Israeli Research Center for Architecture,
Tel Aviv Museum, Tel-Aviv.

33
The Genesis of the Pavilion, 9.

34
Ibid., 10.

35
Ibid., 10.

36
Ibid., 10.

37
The final section of the exhibition was of a
more commercial nature, typical of the pavil-
ions at World's Fairs. Here were small displays
of various items of folk art, a gift shop, a
Kosher restaurant, and a tourist information
desk.

38
"לפני האלר תואר את תיחת תחית והתודות השתקפותה בצילומיסק.
(ל. חט, זו וירוק) "!לעדתי ישראל – מדינה נפסטית!" (ל. חט, וירוק)
לקח העראה תורות במברקים ואוריח של ביתן ישראל
במונטריאול, The Arieh Sharon Archive, [Israel
Pavilion] ביתן קנדה (Box 594, folder 9), The
David J. Azrieli Central Archives and Israeli
Research Center for Architecture, Tel Aviv
Museum, Tel-Aviv. (Translated by author).

39
For an overview of Israeli photography history
see, גיא רז, סקירה קצרה של צילום מקומי (תל אביב:
סל תרבות ארצי, 2010).
Guy Raz, *Short History of Local Photography*
(Tel-Aviv: Sal Tarbut Artzi, 2010). (Translated
by author).

40
The Genesis of the Pavilion, 1.

41
The Genesis of the Pavilion, 11.

42
George Him for example acted as design
consultant to El Al and was commissioned by
Ben Azri to be the first art director to guide
the corporate identity of El Al. "El Al Airlines,"
accessed on May 15, 2017, http://www.
georgehim.co.uk/elal.html.

43
The growing demand for photographic
spectacles may have been encouraged by the
popularity of the Museum of Modern Art's
1955 exhibition *The Family of Man* which trav-
eled to thirty-eight countries between 1955
and 1962 and was visited by over nine million
people. References to such exhibitions can be
seen throughout Expo 67 at diverse pavilions
including the Christian Pavilion. Monika Kin
Gagnon, "The Christian Pavilion at Expo 67," in
Expo 67: Not Just a Souvenir, ed. Rhona Rich-
man Kenneally and Johanne Sloan (Toronto:
University of Toronto Press, 2010), 152.