



**FACULTY OF  
ARTS AND SCIENCE**

Azrieli Institute of Israel Studies

**Tuesday, May 23, 2017**

**9:00 a.m. – 6:00 p.m.**

SB-Atrium, 1590 Docteur Penfield

**Wednesday, May 24, 2017**

**4:30 – 6:00 p.m.**

# Faces of Israel AT EXPO 67

PROGRAM





## **1 OF 13 IN '67: MEMORIES OF A HOSTESS AT THE ISRAEL PAVILION FROM THE ARCHIVE OF SARA RIESMAN**

centres on the incredible and extensive personal archive of the Israel-born Sara Riesman, who now resides in Montreal. Arriving in Montreal in the spring of 1967 from Tel Aviv, she was one of 13 young women specially selected and trained to be the hostesses of the Israel Pavilion. Israel, as a young nation – not even two decades old – sought at Expo to demonstrate the developments they had made socially, culturally, and industrially to the rest of the world. The importance of the 13 hostesses cannot be understated in this endeavour; as George Him the Chief Designer of the 1967 Israel Pavilion, said “they were the best exhibit we could have to show what the new nation was really like.” Through a curated selection of ephemera, photographs, and personal memories, *1 of 13 in '67* seeks to show a different side of Expo 67 and the Israel Pavilion: through the eyes of a hostess.

From representing Israel at the Miss Hostess competition, to feelings of anxiety during the Six-Day War, Sara's Expo memorabilia, historical news pieces, and stories of her time as a hostess paint a vibrant and personal portrait of a pivotal moment in both Israel's and Montreal's history.

Alyssa Hauer

The exhibit will be on display from May 23 to June 9 in the SB-Atrium



Dear Conference Participants and Guests,

We are delighted to welcome you to the **Faces of Israel at Expo 67** conference organized under the auspices of the Azrieli Institute of Israel Studies to celebrate and commemorate the 50th anniversary of Israel's participation in this landmark event.

We have prepared a rich and exciting program that brings together scholars from all over the world, students and members of our local community. The ideas, perspectives and memories that will be shared and discussed during the days of the conference will bring to light the personal emotions, the national and international complexities, as well the important and multi-dimensional connections between art, architecture, politics and cultural history.

Whether it is general interest in the subject matter or the nostalgia of your own personal memory of Expo 67 that brings you to the event, we are sure that you will be able to walk away with ideas to be remembered for many more years to come!

We would like to thank you for joining us at this conference and we look forward to welcoming you in many more of our future events!

Sincerely yours,

**Loren Lerner**

Professor, Art History  
Concordia University

**Csaba Nikolenyi**

Director, Azrieli Institute of Israel Studies  
Professor, Political Science  
Concordia University



Dear Conference Participants,

It's my great pleasure to welcome you to Concordia University, and to the *Faces of Israel at Expo 67* Conference.

While Montreal's warm and lively summers are always worth celebrating, this year commemorates a number of big anniversaries for our beautiful city.

In addition to fêting Montreal's 375th birthday, 2017 marks 50 years since the city played host to the hugely successful 1967 International and Universal Exposition, Expo 67.

In many ways, world fairs are time capsules, a showcase of the highest peaks of human innovation across cultures at a particular time in history, and a glimpse of our aspirations for the future.

Just as Montreal played host to Expo 67, Concordia is happy to welcome the *Faces of Israel at Expo 67* Conference to campus, organized by our own Azrieli Institute of Israel Studies, and featuring speakers from across Canada and around the world.

The first of its kind in Canada, the Azrieli Institute of Israel Studies encourages an interdisciplinary approach to the study of Israel. Its affiliated faculty, researchers and students work in a wide range of diverse fields, including archaeology, history, religion, political science, economics, arts, literature, anthropology and sociology.

I invite you to read through this program book for details about the great presentations and discussion schedule for the next two days, and to learn more about the Azrieli Institute of Israel Studies.

Best wishes for an excellent conference!

**Alan Shepard**  
President  
Concordia University



C'est avec grand plaisir que je souhaite la bienvenue aux participants du Conférence *Visages d'Israël à Expo 67*, à Montréal.

Nous sommes particulièrement fiers d'accueillir cet important rassemblement international parmi cette année de célébrations: le 375<sup>e</sup> anniversaire de la fondation de notre belle métropole; le 150<sup>e</sup> anniversaire de la Confédération canadienne et bien sûr le 50<sup>e</sup> de l'Expo 67.

Ayant récemment conclu une mission réussie en Israël en novembre, je peux attester des liens culturels, économiques et institutionnels, notamment éducatifs, qui unissent Montréal et Israël. Les établissements d'enseignement jouent un rôle de premier plan dans ces relations - et je salue les efforts particuliers de l'Université Concordia et de l'Institut Azrieli.

J'ai eu l'honneur de rejoindre les membres de la famille Azrieli, mon collègue Ron Huldai, maire de Tel Aviv-Yafo et le président de Concordia, parmi d'autres partenaires clés, pour annoncer ce conférence spécial; Je vous souhaite à tous un rassemblement très réussi!

Sincèrement,

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It is with great pleasure that I welcome the participants of the *Faces of Israel at Expo 67* Conference to Montréal.

We are especially proud to welcome this important international gathering as we celebrate several milestones: the 375<sup>th</sup> anniversary of the founding of our beautiful metropolis; the 150<sup>th</sup> anniversary of Canadian Confederation and of course the 50<sup>th</sup> of Expo 67.

Having recently concluded a successful mission to Israel in November, I can attest to the flourishing cultural, economic and institutional - especially, educational - connections and ties among Montréal and Israel. Educational institutions are playing a leading role in these relations - and I salute the particular efforts of Concordia University and the Azrieli Institute.

I was honoured to join members of the Azrieli family, my colleague Ron Huldai, Mayor of Tel Aviv-Yafo, and Concordia's president, among other key partners, to announce this special conference; I wish you all a most successful gathering!

Sincerely,

Denis Coderre  
Maire de Montréal



# CONFERENCE PROGRAM

MAY 23 – 24, 2017

## TUESDAY, MAY 23, 2017

**9:00 a.m.**

**Registration and coffee**

**9:30 a.m.**

**Opening Remarks**

Csaba Nikolenyi, Director of the Azrieli  
Institute of Israel Studies

Jason Camlot, Associate Dean of Faculty  
Affairs for the Faculty of Arts and Science

Ziv Nevo Kulman, Consul General of Israel  
for Quebec and the Atlantic provinces

**10:00 a.m.**

**A Tale of Two Pavilions:**

**Jewish Participation in Expo 67**

Harold Troper, University of Toronto  
Department of Curriculum, Teaching  
and Learning

**Expo 67 in the Israeli and the Jewish Press**

Csaba Nikolenyi, Concordia University  
Department of Political Science  
Director of the Azrieli Institute of Israel Studies

**11:00 am**

**1967: Cells, Clusters, Systems**

Inderbir Singh Riar, Carleton University  
Azrieli School of Architecture & Urbanism

**On Unfamiliar Ground: Habitat 67  
as Representation, Home and Myth**

Irena Murray, Executive Director, Kaplicky  
Architectural Centre and Foundation, Prague

**12:00 p.m. Lunch break**

**1:30 p.m.**

**Photographic Boxes — Art Installations:**

**A Study of the Role of Photography in the  
Israel Pavilion at Expo 67**

Tal-Or Ben-Choreen, Concordia University  
Department of Art History

**Via Cyprus: Naftali Bezem's Art Workshop  
for Shoah Refugees**

Carol Zemel, York University, School of the  
Arts, Media, Performance & Design

**The Israeli Visual Narrative of Nationhood  
at World Fairs**

Loren Lerner, Concordia University  
Department of Art History

**3:00 p.m.**

**Israeli Newsreel about Expo 67**

**Opening Ceremony of the Israel Pavilion  
at Expo 67 (audio excerpt)**

**Impressions of Expo 67**

A film from the National Film Board of Canada

**3:30 p.m.**

**The Israel Expo 67 Hostesses-  
the Spirit of the Pavilion**

Kaya Deckelbaum & Sara Riesman  
Hostesses at the Israel Pavilion  
Moderated by Csaba Nikolenyi

**4:30 – 6:00 p.m.**

**1 of 13 in '67: Memories of a Hostess at  
the Israel Pavilion from the Archive of  
Sara Riesman**

Official opening of the exhibition and vernissage  
**Introductory Remarks by curator  
of the exhibition**

Alyssa Hauer, Concordia University  
Department of Art History





**WEDNESDAY, MAY 24, 2017**

**9:00 am – 4:10 pm**

**Annual Meeting of the Canadian Society  
for Jewish Studies**

**4:30 p.m.**

**Welcome and Greetings**

Rebecca Duclos, Dean of Faculty of Fine Arts

**Israel on Display: Expo 67**

Keynote Address for *Faces of Israel at Expo 67*  
and Annual Meeting of the Canadian Society  
for Jewish Studies

Eran Neuman, Tel Aviv University

Head of the Azrieli School of Architecture

Director of the Azrieli Architectural Archive,

Tel Aviv Museum of Art

## PHOTOGRAPHIC BOXES – ART INSTALLATIONS: A STUDY OF THE ROLE OF PHOTOGRAPHY IN THE ISRAEL PAVILION AT EXPO 67



### ABSTRACT:

The Israel Pavilion for Expo 67 consisted of an architectural space composed of multiple galleries that led the viewer

through a linear exhibition. To construct this narrative, site-specific art installations were commissioned and displayed alongside photographs and text panels. Each gallery space represented a different period in Jewish history, cumulating with the establishment of the State of Israel and representations of daily life in the country. Acknowledging the size and the breadth of countries involved in the Expo, the Israeli organizers recognized their pavilion had to communicate a concise and enticing message. As such, each space was curated with specific mediums to accurately represent an intended message. While photography was present throughout the Pavilion, it largely did not receive the same treatment as other artworks on display. This paper investigates how photography was deployed in the Israel Pavilion and the implications of these decisions.

### BIOGRAPHY:

**Tal-Or Ben-Choreen** is an artist and a PhD student at Concordia University in the Department of Art History. Her doctoral studies are supported by SSHRC and focus on the institutionalization of photography education in North American universities. She holds an MA from Ryerson University and the Eastman Museum in Photographic Preservation and Collections Management.

Ben-Choreen has conducted research on behalf of the New York Public Library, Visual Studies Workshop, and the National Gallery of Canada. Her work has been published in *Function Magazine*, *Third Floor*, *Matsart Auction Catalogue*, and *Afterimage Online*.

## 1 OF 13 IN '67: MEMORIES OF A HOSTESS AT THE ISRAEL PAVILION FROM THE ARCHIVE OF SARA RIESMAN



### ABSTRACT:

Introductory remarks by Ms. Hauer, curator of the exhibition.

### BIOGRAPHY:

**Alyssa Hauer** is

an MA student at Concordia University's Department of Art History, and holds an Honours Bachelor of Arts degree from the University of Toronto in Political Science and Art History. She has a concerted interest in community engagement and oral history, alongside an insatiable curiosity concerning objects, memories, and cultural narratives; consequently she is thrilled to have the opportunity to curate *1 of 13 in '67* which combines all these elements in order to explore the Israel Pavilion at Expo 67. Currently completing her MA thesis, her present research is centred on Nazi-era looted or confiscated art, collective memory, and the development of restitution policies and institutions in Germany and the United States.



## THE ISRAELI VISUAL NARRATIVE OF NATIONHOOD AT WORLD FAIRS



### ABSTRACT:

Beginning with the Jewish Palestine Pavilion in New York in 1939, this presentation explores the narrative of

Israeli nationhood at various world fairs. A central focus is the Israel Pavilion at Montreal's Expo 67 in how the Israeli nation was visualized as cohesive and unique within the framework of its history, achievements and aspirations. In this study spanning over seventy years the contributions of artists and designers will be emphasized to demonstrate the ways visual narrative systems were modified to enact Israeli nationhood.

### BIOGRAPHY:

**Loren Lerner** has a cross-disciplinary formation in art history (MA, University of Michigan), library science (MLS, McGill University), and communication studies (PhD, Université de Montréal). Professor in the Department of Art History at Concordia University, she teaches an undergraduate course "City of Jerusalem: Ideas and Images" that considers different attachments to Jerusalem through visual perceptions and artistic representations at the religious, social and political levels. In association with this course she is editor of the *Jerusalem Art History Journal: An Undergraduate eJournal/Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle*. One of Lerner's areas of research is the intersections of contemporary art and religion, most recently in her writings on ethnic, diasporic and ethical consciousness for the journals *Religion and the Arts* and *Journal of Canadian Art History/Annales d'histoire de l'art canadien*.

## ON UNFAMILIAR GROUND: HABITAT 67 AS REPRESENTATION, HOME AND MYTH



### ABSTRACT:

Exploring, documenting and archiving the Habitat 67 project has been an important object lesson in cultural

history, sociology and geopolitics, as well as in the domain of architectural and urban design. When the Safdie archive was acquired by McGill University, the Habitat fonds posed unique challenges, both in regard to other projects and when confronted with the building itself. An important example of transnational architecture, and one of only a dozen buildings representing Canada in the world atlas of 20th century architecture, Habitat provides for one of the richest narratives of Expo 67 and one that is perpetually reinventing itself.

### BIOGRAPHY:

**Irena Murray** is an architectural curator, translator and historian. She obtained her M.Arch. and PhD in History and Theory of Architecture from McGill University where she served as Head of the Art and Architecture Library, Curator of the Canadian Architectural Collection and Chief Curator of Rare Books and Special Collections. In 2004, she was appointed the Sir Banister Fletcher Director of the British Architectural Library and Collections, the Royal Institute of British Architects (RIBA). Since 2016, she has been working as the Executive Director of the Kaplicky Architectural Centre and Foundation in her native Prague.

Irena Murray has edited, authored and translated numerous books and articles, including *Moshe Safdie: Buildings and Projects, 1967-1992* (McGill-Queen's University Press, 1996).

## ISRAEL ON DISPLAY: EXPO 67



### ABSTRACT:

Expo 67 opened to the public on April 27, 1967, at the height of the nerve-racking period leading to the Six-Day

War. The tense political situation in the Middle East and Israel's achievements during the brief but decisive war turned the pavilion into a powerful source of attraction; indeed, it drew in the third largest number of visitors, following the Soviet Union and the United States.

"Israel on Display: Expo 67" examines the story of the pavilion and the determination of its architectural character in the context of the Israel Pavilion at the 1958 Brussels World's Fair, the pavilion's physical location in Montreal in 1967 and the exhibition displayed within it. The Israel Pavilion in Montreal signifies a turning point in the official attitude toward the representation of Israel on the international stage.

### BIOGRAPHY:

**Eran Neuman** is an architect and the head of the Azrieli School of Architecture, Tel Aviv University, and the Director of the Azrieli Architectural Archive, Tel Aviv Museum of Art. Neuman's research focuses on postwar architectural culture. Neuman has published extensively, including articles in leading journals such as *Journal of Architecture*, *Leonardo*, *Mathematics and Architecture*, *Architectural Theory Review* and more. His book *Shoah Presence: Architectural Representation of the Holocaust* was published in 2014 by Routledge. In 2014, Neuman edited the book *David Yannay: Architecture and Genetics*. His book *Arieh Sharon and Israel Architecture* is forthcoming in 2017.

## EXPO 67 IN THE ISRAELI AND THE JEWISH PRESS



### ABSTRACT:

Expo 67 was a landmark event in the history of the young State of Israel as it provided an opportunity to

showcase the history and achievements of the preceding 20 years. Most importantly, however, it created the foundation for a lasting friendship with Canada, Quebec and the city of Montreal. This presentation looks at the way in which the Israeli press, both in the Hebrew and English languages, presented and introduced the Canadian national and the local Montreal context to its readership.

### BIOGRAPHY:

**Csaba Nikolenyi** is a Professor of Political Science and Director of the Azrieli Institute of Israel Studies at Concordia University, Montreal. He received his PhD from the University of British Columbia in 2000. His research focuses on the comparative study of political parties, electoral systems and legislatures in post-communist democracies as well as on the political systems of Israel and India. Dr. Nikolenyi has published extensively in comparative politics journals and has authored two books: *Minority Governments in India: The Puzzle of Elusive Majorities* (Routledge, 2012), and *Party Government and Institutional Design in Post-Communist Europe* (Oxford University Press, 2014). He was a Lady Davis Visiting Professor at the Hebrew University of Jerusalem (2007-8 and 2016-7), the Centre for European Studies at the Australian National University (2012), the Research School of the Social Sciences at the Australian National University (2015-6) and Science PO, Grenoble (2015). He is currently researching the politics of party switching and the history of "kalanterism" in the Knesset.

## 1967: CELLS, CLUSTERS, SYSTEMS



### ABSTRACT:

For architects and bureaucrats behind Expo 67 cellular construction promised to engender utterly new

kinds of architectures aimed at overcoming earlier modernist conceptions of space.

The ambition animated designs for many pavilions including Moshe Safdie's Habitat 67, the emblematic "prototype" for housing the Canadian middle class. At the world's fair, Habitat shared a larger intellectual program of adapting biomechanical metaphors of "change and growth," often gleaned from cybernetics and systems theory, as means to align labour power, industrial capacity, and cultural needs of entire societies, even nations.

### BIOGRAPHY:

**Inderbir Singh Riar**, an architectural historian, is an Associate Professor in the Azrieli School of Architecture & Urbanism at Carleton University, Ottawa. He holds a PhD and M.Arch from Columbia University. Riar explores ways in which architects and bureaucrats have imagined the modern metropolis as producing ideal citizenries. This work has taken several forms including an extensive look at Toulouse-Le Mirail, the consequential French ville nouvelle built in the 1960s, and, more recently, an examination of ideologies of "reconstruction" in West Germany. Riar is currently preparing a book (forthcoming 2018) on the intellectual and architectural programs of Expo 67.

## A TALE OF TWO PAVILIONS: JEWISH PARTICIPATION IN EXPO 67



### ABSTRACT:

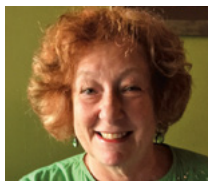
When the Montreal World's Fair, Expo 67, opened in the spring of 1967, it housed not one but two pavilions

that spoke to the Jewish experience. One was the Israel Pavilion – the official pavilion of the Jewish state – the other was a distinctly separate Pavilion of Judaism conceived, funded and operated under the wing of the organized Jewish community in Montreal. This paper will discuss why there were two pavilions at Expo 67 that bespoke Jewish experience and what distinguished one from the other.

### BIOGRAPHY:

**Harold Troper** is a professor at the University of Toronto. He has authored ten books including *None Is Too Many: Canada and the Jews of Europe 1933-1948* and *The Defining Decade: Identity, Politics, and the Canadian Jewish Community in the 1960s*. His most recent book is *More than Just Games: Canada and the Nazi Olympics*, written in partnership with Richard Menkis of the University of British Columbia.

## VIA CYPRUS: NAFTALI BEZEM'S ART WORKSHOP FOR SHOAH REFUGEES



### ABSTRACT:

Naftali Bezem's mural *Homeland* in the Israel Pavilion at Expo 67 is the culmination of an uphill climb.

Only partially visible in existing photos of the pavilion interior, the pictures' wall turns along a sloping corridor to announce the traveler-visitor's return. It is literally an aliyah—a going-up. But between his own aliyah in 1939 and the Expo 67 mural is Bezem's activity enabling World War II refugees to depict their post-war journey.

In 1946, boatloads of Shoah survivors en route to Israel were detained by the British in camps at Famagusta and Karaolos, Cyprus. For these refugees, the past was recently left behind; the future had scarcely begun. Paused en route, they were caught in a hope-filled present that echoed a horrific past. 23-year old Bezem was enlisted to set up an art program. The enthusiastic participants produced *Exile in Cyprus*, 26 signed prints that depict daily life in the refugee camp. Rarely exhibited, these images offer a closer look at that post-Holocaust moment and step toward aliyah. Doing so, they raise questions about visual testimony. How do trauma and internment in the present and the recent past mark this visual record? And how did Bezem enable survivors to convey their experience of transition and renewal?

### BIOGRAPHY:

**Carol Zemel** is Professor Emerita of Art History and Visual Culture at York University, Toronto. Her work focuses on Jewish and diasporic issues and the ethics of visibility in modern art. Publications include *Looking Jewish: Visual Culture and Modern Diaspora* (Indiana University Press, 2015) and critical essays in *Images*, *Canadian Theatre Review*, *Studies in Contemporary Jewry*, and the *Jewish Daily Forward*. For the spring term 2017, she was a Fellow at the Mandel Center for Advanced Holocaust Studies, Washington, working on her book, *Art in Extremis*, a study of images made by prisoners during the Holocaust.

## THE ISRAEL EXPO 67 HOSTESSES – THE SPIRIT OF THE PAVILION



### ABSTRACT:

**Kaya Deckelbaum** and **Sara Riesman** will candidly speak about their unique experiences as



hostesses at the Israel Pavilion. They will explain how they came to be selected for this position, their reactions to the many different

visitors to the pavilion who knew little about Israel and nothing about the Holocaust, the difficult moments they recall particularly when Israel was at war and what it was like as young women to be living in Montreal.

### BIOGRAPHY:

In 1966, in the midst of Kaya's first year of university, her father submitted an application for Expo 67 without her knowledge. Passing to the interview phases, Kaya was accepted to be one of the thirteen hostesses at the Israel Pavilion. Expo ultimately led to Kaya's meeting with her future husband, Montrealer Richard Deckelbaum. They have four children who have each developed interesting careers in Canada, the United States and Brazil. Together, Kaya and Richard have traveled to Africa, Israel, Canada and the United States.

In 2006, Kaya discovered a talent for sculpting and has been engaged in her art ever since. A figurative sculptor, Kaya's principal medium is wire mesh which allows her to create dynamic sculptures. Kaya's art, heavily influenced by her Bulgarian, Canadian, and Israeli heritages and her extensive time in Africa evoke intense feelings, plays with light and shadow and is uniquely provocative to the eye.

Kaya is steadily growing an international audience, with her sculpture, *Ma'apilim* in the

permanent collection of the Hecht Museum in Haifa, Israel; winning the Lorenzo Il Magnifico prize (2015) for sculpting at the Florence Biennale; *The Spirit*, a tribute to Bulgaria's resistance to Nazi Germany and saving of 50,000 Jews, winning a space in the entrance to the Bulgarian Ministry of Foreign Affairs (2015). Kaya continues to dedicate herself to her sculpting creations, exhibiting and selling in different galleries across the United States. For more information, check out her work at [kayadeckelbaum.com](http://kayadeckelbaum.com)

### BIOGRAPHY:

In 1966, when the ads calling for candidates for the position of an official hostess at the Israel Pavilion at Expo 67 appeared in the Israeli press, Sara Riesman was just starting her first year at Tel Aviv University. To her surprise, it was her father who pointed the ads out to her. Like Kaya Deckelbaum, she applied, and was lucky to pass all the selection committees. Together with twelve other young women, Sara had the privilege to represent Israel and to experience six months of international congeniality, openness, and exposure to the best of each of the participating countries. Despite extreme tension and anxiety in the weeks leading to and during the Six-Day War, the overall feeling was one of excitement and intense satisfaction. Sara met her future Montreal husband during that summer and though after Expo she returned to Israel to continue her studies, they were married two years later and had two children. Sara completed her studies at McGill University's Faculty of Arts, and then obtained a graduate degree from Université Montréal in Linguistics. Sara also became quite involved in community work, especially in cultural affairs (e.g. Canada Israel Cultural Foundation and Israel Museum). As well, she has participated in various cultural community endeavours (e.g. the Montreal Symphony and the Montreal Museum of Fine Arts), mostly in volunteer capacities. Sara has stayed in Montreal since her arrival, and has traveled extensively throughout the world over the years.



## ACKNOWLEDGEMENTS

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Alex Dworkin Canadian Jewish Archives  
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Canadian Society for Jewish Studies  
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David J. Azrieli Central Archives and Israeli  
Research Center for Architecture, Tel Aviv  
Museum of Art  
Department of Art History

Digital and Image Slide Collection  
Faculty of Arts and Science  
Faculty of Fine Arts  
Howard Liebman  
Office of the Mayor of Montreal  
Office of the President, Concordia University  
University Communications Services,  
Concordia University

An additional thank you to the panel chairs:


*Dr. Norma Joseph, Associate Director of the  
Azrieli Institute of Israel Studies and Professor,  
Department of Religions and Cultures,  
Concordia University*

*Dr. Amir Locker-Biletzki  
Post Doctoral Fellow, Azrieli Institute of Israel  
Studies, Concordia University*

*Dr. Catherine MacKenzie, Professor,  
Department of Art History, Concordia University*

Alyssa Hauer wishes to give a special thanks to:

*Sara Riesman; Dr. Csaba Nikolenyi; Jennifer Solomon;  
Dr. Loren Lerner; Concordia University's Digital  
and Image Slide Collection; Tel Aviv Museum of Art;  
Tal-Or Ben Choreen.*





### ISRAEL ON DISPLAY: EXPO 67

Expo 67 was the second time the State of Israel participated in an international event of this type (the first was the 1958 World's Fair in Brussels). The young state, established only nineteen years before the Montreal exhibition, attributed great importance to showcasing its accomplishments as a developing country. In the years between the Brussels and Montreal exhibitions, Israel invested heavily in developing the proper concept for presenting itself to the world. The best creative minds were called upon to design the Israel Pavilion and to curate the exhibition. Architects Arie Sharon and David Resnick, along with Eldar Sharon, were chosen to plan the pavilion. The exhibition itself was designed by a host of artists and designers, including Dan Reisinger, Igael Tumarkin, Jean David, Samuel Grundman, Paul Kor, Shraga Weil and Naftali Bezem. The pavilion plan was based on a structured envelope made from reinforced fiberglass, formed as a woven, multi-ribbed hexagonal grid. The exhibition inside used contemporary leading-edge technologies to chronicle the Zionist narrative that led to the establishment of the State of Israel in 1948.

**Israel on Display: Expo 67** examines the story of the pavilion and the determination of its architectural character in the context of the Israel Pavilion at the 1958 Brussels World's Fair, the pavilion's physical location in Montreal in 1967 and the exhibition displayed within it. Looking back from our current vantage point, fifty years after both Expo 67 and the Six Day War, the

*Israel Pavilion in Montreal signifies a turning point in the official attitude toward the representation of Israel on the international stage.*

Eran Neuman

(The above is an excerpt from the original exhibition text)

A selection of photos of the Azrieli Architectural Archive, Tel Aviv Museum of Art exhibit will be on display in a PowerPoint presentation from May 23 to June 9 in the SB-Atrium.

### Canadian Society for Jewish Studies Société canadienne des études juives

CSJS/SCEJ was founded in Winnipeg, Manitoba in 2004 with the purpose of providing a venue for the presentation of Jewish studies research and information. Our membership continues to grow, representing faculty, librarians, graduate students, and independent scholars from across Canada and at several international institutions.

The Society will be holding its 13th Annual Conference on May 24th and May 25th, 2017 in the Samuel Bronfman House atrium at Concordia University in Montreal, Quebec. New members and the public are welcome to attend.

Conference registration available on site.  
\$30 or free with new membership  
(\$30 regular / \$15 student and senior)

For more information or to register as a member, please visit: [csjs.ca](http://csjs.ca)







**FACULTY OF  
ARTS AND SCIENCE**

Azrieli Institute of Israel Studies

The Azrieli Institute of Israel Studies where  
the academy and the community meet to  
study Israel.



**SAVE THE DATE:**  
**1948-2018: 70 YEARS**  
**OF STATEHOOD**  
**International conference May 2018**

[concordia.ca/azrieli](http://concordia.ca/azrieli)