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**From the Painted Past to Digital Futures:  
(Re)Mediating the Canadian Nation at Expo 2000**

Randal Rogers

A Dissertation  
in  
the Department  
of  
Art History

Presented in Partial Fulfillment of the Requirements  
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**Canada**



## Abstract

“From the Painted Past to Digital Futures: (Re)Mediating the Canadian Nation at Expo 2000”, Randal Rogers, Ph.D., Concordia University, 2004.

With the theme *Humankind: Nature: Technology: A New World Arising*, Expo 2000 was billed as the central event of the celebrations of the millennial year. As a “new world arising”, Expo 2000 was to be an innovative model for universal exhibitions that would distinguish itself from the modernism within which expo originated by positioning sustainable development at the core of the event. Moving away from the tourist of former universal exhibitions, Expo 2000 interpellated its visitors as agents who had choices about the type of world they wished to “arise” in the future. In what I have termed a *performative pedagogy of ethical action* the tourist was transformed into a historical subject with an important role to play in sustaining the earth.

Canada, for its part, produced an enormous pavilion in an already existing trade fair space. It is this pavilion that forms the nucleus of the present dissertation, with three central chapters dedicated to each of the three thematic elements of the expo – humankind, nature and technology – and intersected by the three thematic areas of the Canada pavilion itself – “Spirit of Community”, “Stewards of the Land” and “Connecting with the Future”. Using historical traditions of national representation – landscape and multiculturalism – and modernizing these simultaneously, the Canada pavilion remediated the nation in ways that are problematic and productive simultaneously.

The Canada pavilion was very adept in its primary goal of educating its visitors about the nation by engaging pedagogical models that not only “taught” in traditional terms via the rationality of the mind, but also by engaging the body as a pedagogical site. As Walter Benjamin suggested many years ago, the subject is undergoing a complex refiguration through its engagement with technology. This point was mobilized in the pavilion to produce a pedagogical form that is new to universal exhibitions, a hybrid form that I have termed *politicotechnoedutainment* in an attempt to grasp the crossings and imbrications of pedagogical models used in the pavilion. How these were leashed to national forms proved to be a problem, but this dissertation argues that the resulting “confusion” on the part of visitors to the pavilion is productive both for universal exhibitions and nations, an entry point into the presupposition of seamlessness in national representation where an open-ended, unfixed and transitional model of representation and the nation might be productively established.

In memory of David Craig  
who could not continue,

the flamingos of the Kalahari  
that nothing could stop,

and especially of Earnest H. Erler  
who brought me such joy for the past ten years

To Dad,  
who does not know the influence he has had on these pages  
and whose support for too long I hope they begin to repay

To Tim,  
“you’re simply the best, better than all the rest”



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## **Introduction**

### **Defining and Describing**

**“Passing down the central aisle, we are lost in bewilderment. The construction of the building permits us to see all over it; the wealth of the world is before us, and our sight is only limited by the exhibits. Where shall we go first? What shall we see? These are the questions one hears on every side.”**

**Visitor to the 1876 Philadelphia Centennial Exhibition**

**“Each epoch dreams the next, but also, in dreaming, strives toward the moment of waking.”**

**Walter Benjamin**

## *Introducing*

The universal exhibition has always been tied to capital and in recent years has been obliged to reconsider its place in a globalizing world and struggle for legitimacy as its own form of modernity evaporates.<sup>1</sup> This is no simple task for, as Walter Benjamin writes, the very nature of world's fairs is closely coupled with capitalism:

World exhibitions are the sites of pilgrimages to the commodity fetish. World exhibitions glorify the exchange of commodities. They create a framework in which commodities' intrinsic value is eclipsed. They open up a phantasmagoria that people enter to be amused. The entertainment industry facilitates this by elevating people to the level of commodities. They submit to being manipulated while enjoying their alienation from themselves and others" (152).

Timothy Mitchell, in his book *Colonizing Egypt* (1991), agrees with Benjamin when he describes universal exhibitions as "the conversion of the world to modern capitalist production and exchange, and to the movements of communication and the processes of inspection on which these were thought to depend" (Mitchell 1988: 16) and Penelope Harvey argues, furthermore, that museums and international exhibitions act as "crucial venues in the display of empirical evidence of progressive modernizing national cultures" (P. Harvey 1996: 57). I could not agree more with the above commentators but I remain reticent of the separateness of their analysis, a separateness that pervades work on universal expositions, and I do not believe that expo ever was unique in the manner suggested. Expo is hybrid, as even Benjamin suggests above through reference to the opening of a phantasmagoria. To use Raymond Williams' terminology, expo is a form that has both residual and emergent elements (Williams, 1981) and is, therefore, always

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<sup>1</sup> In this text I will alternate between the use of universal exhibition, universal exposition, expo and world's fair to refer to the same entity.



in process and never fixed as a form. This dissertation takes as its object of study a single pavilion, that of Canada, at Expo 2000 in Hannover, Germany, and attempts to locate the complex, as well as the often convoluted and contradictory, manners in which the pavilion produced meanings for tourist audiences within a space that used tradition and history to define itself while simultaneously revising these in favour an image of Canada as a diverse, modern, technological society, a beautiful place to visit and, perhaps most importantly, a stable environment in which to do business. I suggest in this dissertation that considering the phantasmagoria that is the universal exhibition today through a hybrid and multiple framework may lead one to spaces in which the meanings of universal exhibitions can be located more precisely, critiqued more effectively and its at times unconscious and unintended productivities mobilized both in terms of expo itself but also in terms of the nation, globalization and representation. Vision and modes of representation are also central preoccupations to this project, not only because they mark serious lacunae in expo studies but, more importantly, because universal exhibitions themselves are increasingly visual entities. This was particularly true of the Canada Pavilion at Expo 2000 where viewers were subjected to an virtual torrent of visual imagery , as will be shown. This, then, is the labour I have set for this dissertation, but not without difficulty for the universal exhibition has been suffering from an identity trauma over legitimacy for a long time now and I am not convinced that its work is complete.

From the outset in 1851 universal exhibitions have been social experiments, laboratories for working out social relations, with capitalism being only one of these. Benjamin in

another context refers to technology's tendency to submit humans to a complex form of training, industrial for Benjamin, in which the human subject is rewired through interaction with technology. Expo has always been a forum for the introduction of new technologies, from Roskill's root cleaner at the Crystal Palace exhibition of 1851 to the introduction of the ice cream cone at the Louisiana Purchase exhibition of 1904 to laser and IMAX technologies first seen at the 1967 world's fair in Montreal and to the digitally driven immersive environments of Expo 2000 in Hannover, Germany. Humans *are* undergoing a complex retraining through their interaction with technology as Walter Benjamin and Jonathan Crary have both suggested in different eras.<sup>2</sup> The retraining to which I refer is occurring in a variety of ways at expo with the technological refiguration being only one, if important, among them. Besides the continuing tradition of aesthetic and architectural competition, world's fairs have been central figures in social experiments based on class, education, national identity and colonialism (Auerbach 1999) as well being a bolster to the nation-state (P. Harvey 1996), a form of touristic utopia, a disciplinary and performative apparatus in the formation of citizens, a "futuring of the self" (Bennett 1995) as well as, in recent years, a model for sustainable development and globalization. Some of these ideas will be considered in more detail in the chapters that follow, but suffice it to say for the moment that hybridity must be the centre of any methodological approach to expo today. By hybridity I mean more than multiplicity or the crossings of form, although I use the term in these ways as well. For me, hybridity contains something of the incongruous and incommensurable in which formations refuse to align neatly when traversed, always producing a supplement that refuses to expire and

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2 See Walter Benjamin (1939) "On Some Motifs in Baudelaire" and Jonathan Crary (1999) *Suspensions of Perception: Attention, Spectacle, and Modern Culture* on the refiguration of the subject in modernity.

repeatedly returns to haunt the original form. With hybridity in mind I have coined the term *politicotechnoedutainment* in an attempt to grasp the imbrications of the multiple interpellations audiences underwent while visiting the Canada Pavilion at Expo 2000 as well as the assymetricality of such multiplicity.

The three chapters that constitute the main body of this text follow the theme of Expo 2000 itself and are arranged according to its order with humankind, nature and technology (the three pillars of the exhibition's theme) each being addressed in turn in a single chapter. These three thematic guides are then intersected by the three thematic areas of the Canada Pavilion itself: "Spirit of Community", "Stewards of the Land" and "Connecting with the Future", but not in a one-to-one manner. Rather, theoretical concerns about totalization, hybridity and representation have encouraged a method that weaves in and out of the pavilion's thematic concerns and moves back and forth through theoretical systems. In Chapter One I examine the relationship between the new universal subject of global citizenship defined at Expo 2000 in relation to the discourse of the nation in Canada, particularly as it is defined through multiculturalism and landscape representation. The desire for mimeticism in representation is positioned as a central problem. Chapter Two takes up the problem of national representation's mimetic compulsion in an investigation of sustainable development discourse as mobilized at Expo 2000. In it I discuss the imperatives of the "Rio Accord" or "Agenda 21" from the 1992 Earth Summit as the basis for the 2000 Expo.<sup>3</sup> How were the guidelines of "Agenda 21" followed on the Expo site? How was Canada's position on the "Rio

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3 "Agenda 21" can be found at <http://www.un.org/esa/sustdev/documents/agenda21/index.htm>.

Accord” articulated in the pavilion? Finally, how do these relate to national representation in Canada and to the self-identity of Canadians? As a central contemporary signifier of nationhood, technology is the subject of Chapter Three. How such a generalized entity can be articulated to national discourse is an interesting question. But more interesting still are the ways that new technologies and modes of representation relate to the mimetic drive of national forms. Chapter Three takes this as its central question. If Chapter Three asks the question of a potential visual mode to capture national forms, especially in Canada, then Chapter Four concludes with a small set of questions about the future of Expo, nations and national representation that must be addressed if expo’s own crisis of identity is to be resolved, not to mention that of the Canadian nation itself. The success of such an organization is yet to be determined, but this dissertation has been designed to question and critique certain forms of writing and representation that privilege unity, totality, narrative certainty and mimeticism. At the same time, this project asks how to productively mobilize other forms and ideas, some of which are inherent Expo’s forms while others are new. This dissertation is then primarily shaped by recent writing on the nation, globalization, sustainable development and technology, while always articulating these in relation to notions of representation and the modes through which they are established and governed.

If hybridity marks the universal exhibition historically, then one might expect writing on it to do the same but such has not been the case until very recently. In fact, writing on expo during its first generation, say for convenience up to 1995, might be identified precisely by its lack of hybridity. This, however, is not a criticism but a commendation

for the direction expo studies is currently taking. Early writing on expo, including that of Robert Rydell and Julie Brown, was dedicated without exception to the fairs of the nineteenth and early twentieth centuries and followed the primary theme of expo during those periods, the promotion of coherent national ideologies that “might confirm, extend and reconstitute the authority and values of the center of society” (Rydell 1983: 2). This was an implicit goal of the universal exhibition since its inception in 1851, remaining so until very recently, and is still true for many nations at universal exhibitions today. The transition follows the manner in which nations today define themselves. Increased diversity of population along with a more nuanced understanding of the ideological and discursive domains has produced a political environment increasingly structured by difference. Multiculturalism in Canada is an example of this movement that requires nations to redefine their form, not through a singular ideological unity but through a form of variation. The result of this shift at expo as elsewhere has been that nations are defined by a sense of self-reflexivity that works “with the paradoxes and problems which its modernist foundations have produced” (P. Harvey 1996: 24). Examples abounded at Expo 2000. The Albania pavilion featured a military bunker in which visitors, while standing, viewed a self-consciously edited film constructed of a large number of scenes from Albanian history. Next to it a slide show featured textual images that asked questions of the film and its representations. One question asked: “Given our recent history, how can Albania face the future?” Estonia was another example of the self-reflexivity of nations at Expo 2000. In an evocative, many-layered pavilion with a transparent floor through which ran cables connected to machinery on the lower level that moved metal trees on the roof, the pavilion addressed both humankind’s relation to the

nation as well as to nature. Films played in three separate areas while questions were addressed to the viewers: “Is there any space left?”; “Is nature man’s project?”; “Is there any trace of the Red Army?”; “Did this state arise from a song?”; “Is the universe built as a honeycomb?”; “If a meteor falls what has the nation to offer besides a crater?” These are only a few of the questions asked in a pavilion that looked to the past to interrogate the future while encouraging viewers to contemplate their own place vis-à-vis the nation, nature and technology in beautiful, evocative and compelling ways.

Expo is a technology of nationhood. From 1851 to the present day expo has been defined by and through technology with each and every universal exhibition utilizing technology to underline the modernity of nations as well as their desired path into the future. Canada is no exception in this regard but an important shift has occurred here as well.

Technology is currently being shorn of its relation to industrial production, with its emphasis on homogenization and standardization (P. Harvey, 1996: 69), and increasingly used in its electronic mode to emphasize communication networks and freedom of choice. Today, the unresolved tension between these two modes is in evidence ubiquitously at universal exhibitions, with its electronic mode increasingly privileged and employed to represent the heterogeneity of nations. In the emerging immersive logic of expo such movement beyond its serial mode is significant, I will argue, because it seduces bodily perception while it emphasizes difference and choice in ways not promoted within the logic of seriality.

Culture, and by this term I mean not the elitism of hierarchical societal or state forms but the manners through which all people live their “ordinary” daily lives, has become the central site of definition for nations today and here too one sees a shift at universal exhibitions.<sup>4</sup> Linked to the turn toward heterogeneity, national cultures have amended their form from the inheritance of the nineteenth century’s promotion of enduring and permanent nation-states to more ephemeral and elusive notions set by defining differences from within. At expo part of the shift in recent times is related to the increasing emphasis on globalization as the future of all nation-states as well as the potential disappearance of the nation-state as a form. In this sense expo today is experiencing an identity crisis. While fettered to its origins in capitalist production and national competition in the nineteenth century, recent pressures have ensnared expo between a history dedicated to nations and a global future potentially leading to their demise. This tension has not been resolved, resulting in certain contradictions in its intentions, representations and meanings. Perhaps it is here that expo has the most to communicate.

Canada is no exception to this identity crisis at expo. Indeed, its own protracted crisis of national identity makes it an ideal test case for many of the challenges of universal expositions more generally. Today, considered to be among the most popular pavilions, a position that seems to grow with each expo since 1967, the Canada Pavilion stands among the most visited at each successive world fair. With over 2.8 million visits during the six months of Expo 2000 the Canada Pavilion rivaled many of the national and theme

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4 See Raymond Williams, “Culture is Ordinary”, in *Resources of Hope* (1989).

pavilions in popularity, even when the overall attendance at Expo 2000 was reduced by more than half of that expected from 40 000 000 to 18 100 000. Compared to the last universal exposition,<sup>5</sup> the 1992 expo in Seville, Spain, which had an attendance of 43 918 000, Expo 2000 was considered to have been quite “unsuccessful” for various reasons – its location in north central Germany, weather and poor promotion being central among these – yet attendance at the Canada Pavilion at Expo 2000 grew over that of Expo 1992 from 1 981 700 to 2 800 000. Thus, while overall attendance shrunk by 59%, attendance at the Canada Pavilion increased by 29% at Expo 2000.<sup>6</sup> These are surprising figures and point directly to the interest garnered by the pavilion as well as to the reputation Canada has built at expo historically. In this sense the Canada Pavilion serves as an excellent test case for thinking about expo as well as for considerations of Canadian identity promoted in this internationally important forum, as I have argued in my MA thesis (Rogers, 1999). Canada’s historical commitment to participate in world’s fairs suggests the importance that has placed on this international forum by Canadian politicians and citizens while underscoring the desire to promote Canadian culture internationally. This commitment continues through the Canadian *Department of Heritage*’s pledge to participate in all future universal exhibitions.<sup>7</sup>

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5 Much like the Olympics Universal Expositions are governed by a body that determines locations and fair types for each expo. The Bureau International des Expositions (BIE) in Paris accepts bids for category 1, 2 and 3 fairs. Expo 2000 was a category 1 fair making it a universal exposition. Categories beneath this are deemed specialized fairs and fall into several categories depending on their themes and sizes. The BIE, was not formed until 1972, however, conventions had governed universal expositions officially since 1928, and unofficially since 1912.

6 For attendance figures see (<http://www.expo2000.gc.ca>).

7 For this see the Canadian Department of Heritage website [http://www.pch.gc.ca/index\\_e.cfm](http://www.pch.gc.ca/index_e.cfm).



Expo 2000 was the first ever to take place in Germany, the largest ever in terms of participants with 155 nations, corporations and international organizations, and was billed as the largest millennial event of the year 2000. National, corporate and non-governmental participants organized their contributions within the triadic formulation of expo's theme "Humankind: Nature: Technology: A New World Arising". Commissioner General to Expo 2000 Birgit Breuel<sup>8</sup> summarizes the spirit of Expo 2000 with important references to humanity's place in the natural world and technology's role in this new world that is "arising" when she writes: "At Expo 2000 man is at the heart as the party affected, player and party responsible" (Expo-Book 2000: 15). Breuel is, of course, referring to globalization and the role of nations and humans in determining its direction. Her references to active participation, choice and responsibility on the part of visitors marks expo as an ethical arena and its visitors as ethical citizens. This is not tourism in its traditional sense. Rather individuals are being interpellated within what I have named a *performative pedagogy of ethical action*:

[To] bring together specimens of industry and ingenuity of all nations; to encourage the communication of knowledge and the free interchange of ideas and to promote the friendly intercourse amongst different nations of the earth; to furnish stimulus to talent and enterprise; to provide opportunities for improvement to manufactures, artisans and mechanics who could use the exhibition to compare productions of genius and skill from around the world; to provide an opportunity for the artisan to display the results of his ingenuity and industry alongside those of the largest manufacturers; to teach the necessity of united action between skill and capital; to promote social and international harmony which cannot fail to advance the improvement of the human race (Auerbach 1999: 59-60).

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8 Birgit Breuel has worked in the health care industry as director of Novartis AG as well as having been a government minister for Lower Saxony in Germany in the positions of Minister of Economy and Transport and Minister of Finance.

The above quotation in its mood and tenor sounds as though it were being written today but is, in fact, Prince Albert speaking about the very first universal exposition at the expressly built Crystal Palace in London's Hyde Park in 1851, and while Prince Albert's speech discusses achievements in the arts and industries of all nations, it evokes links both metaphoric and material between human beings across the globe. It is perhaps surprising today to read Prince Albert's words articulating a discourse now considered to be so new – globalization – but for him Expo 1851, beyond its primary goal of promoting British imperialism, was also an opportunity to create and develop a global community dedicated to the improvement of human beings. Of course, today we do not consider colonialism to be the means by which humanity would be led to emancipation but under the rule of Queen Victoria the export of British knowledge and administration was seen in exactly this light. Current understanding of globalization is different from that articulated by Prince Albert in 1851 and Expo 2000 promoted this difference as its primary goal, but several key elements of that understanding remain and these will be taken up in the pages that follow. For Birgit Breuel it is a globally interconnected system of places, peoples and technologies brought together to find solutions to the advancing problems that earth's inhabitants face today – issues of environmental sustainability and equality between peoples being central amongst these – that is the goal of the universal exhibition, rather than Prince Albert's promotion of new markets and national competition as generators of human emancipation. Everywhere at Expo 2000 this commitment was in evidence. From the national pavilions to those of the non-governmental organizations and the theme pavilions the relation between humans, nature and technology was the focus of displays.

With Expo 2000 being split into two sections (plate 1), the first an already existing trade fair zone used annually for the world's largest computer fair, and the second being expressly built for Expo 2000 and containing the Garden of Nations, NGO pavilions like Global House and many of the individual national pavilions including Germany, France and Great Britain, which along with Canada were the largest national pavilions at Expo 2000, the Canada Pavilion was contained in one of the existing trade fair buildings in Hall 22. The pavilion's interior shell was designed and built by Kadoke Displays, Ltd. of Toronto and its thematic exhibits were designed and produced by Lambert Multimedia of Montreal, a company that has been associated with Canada's contribution to universal exhibitions since Expo 67 in Montreal.<sup>9</sup> The exterior of the Hall was covered with an enormous maple leaf and abstract landscape (fig. 1) integrating a "graphic signature" using the languages of the 1992 Rio declaration on sustainable development, while its interior covered 7500 square metres of floor space divided into three main exhibit segments: "Spirit of Community", "Stewards of the Land" and "Connecting with the Future", each showcasing a different rhetoric of display and mode of experience. Operating within a Canadian tradition dating to the Crystal Palace exhibition of 1851 the Canada Pavilion focused on the natural environment around which was constructed a dramatic multimedia installation:

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9 After many attempts over a long period of time to meet with people at Lambert Multimedia, I was finally refused access to information and an interview. I am not ready to say firmly why this occurred, but its timing in relation to the Liberal sponsorship scandal is interesting, especially given Lambert Multimedia's many government contracts relating to universal exhibitions (since 1967) and other areas of business. This is, however, a serious deficiency in this text, which has had to rely on Department of Heritage and Public Works and Government Services Canada proposal materials. As Expo 2000 materials are now between the Department of Heritage and the National Archive of Canada access to information requests have not yet been entirely met. This is ongoing work and will be settled, especially as I intend to work on the pavilion of Canada at Expo 2005, also designed by Lambert Multimedia.

The beauty of the natural environment, presented in *three-dimensional landscape painting*, is the first thing to open up before you as you enter the pavilion. Through the changing seasons you follow a river which is shown with the aid of 400 televisual monitors and slide projectors. The river flows into a 360-degree cinema which tells you of the country's wealth of raw materials and the development of Canadian know-how. Here you'll be shown a multi-sensory play of the kind you won't experience everyday. And, in a cyber room, you can extend your newly acquired knowledge at inter-active terminals. (The Expo-Guide 2000: 150) (author's emphasis).

Although it provides a brief overview, the above description from the official guide to Expo 2000 dramatically understates the experience of the multi-sensory and multimedia immersive environments that were the Canada Pavilion. After an average line-up wait time of three hours one entered the pavilion of Canada in total darkness to be met by a screen of cinematic dimensions, a form repeated throughout the exhibits, on which ten people appeared in sequence, digitally spinning in and out of focus (fig. 2). Who these characters "were" became apparent as one moved through the three display areas. After this, one passed a glowing map of Canada embedded in the floor before moving up a long ramp and turning into the first area of the pavilion titled "Spirit of Community" (plate 2).

In "Spirit of Community" (fig. 3) was experienced the first of four seasonal areas, a winter scene dedicated to Canada's north and defined by the digital river already mentioned. Each televisual monitor constructing the river contained a separate filmic loop of water flowing with a slightly different image carrying the viewer ever deeper into the exhibit on a river that changed seasons with the pavilion's displays, thus highlighting the Canadian natural environment, water and transportation. To the sides and above, placed so as not to inhibit traffic flow, were sculptural elements made from papier maché.

These included an inukshuk, four whalers and several Inuit figural representations hanging in cellophane clouds above, as well as representations of polar bears made to appear as soapstone carvings. If it sounds cheap, it was, yet in the darkness that shrouded the installation it was less so with the “sculpture” functioning as transitional constituents between the dominant displays of the pavilion, for here every surface was dedicated to representation with the sculptural elements taking a distant second place to the technologically focused displays that enveloped them. And if this was not enough, mirrors covered every blank surface, infinitely reflecting the displays and the images of their viewers throughout the space.

In this space, as in each area of “Spirit of Community”, reproductions of paintings by famous Canadian artists were used to accentuate elements of the theme. In the winter season Lawren Harris’s 1930 painting *North Shore, Baffin Island* (fig. 4) was transferred onto a transparent panel that resembled the dimensions of a cinema screen more than the format of a landscape painting. Importantly, the cinematic form of the backlit luminescent reproductions in all of “Spirit of Community” required that the paintings themselves be re-formed to fit the dimensions of the screens that supported them, thus privileging cinematic over painterly representation while simultaneously trusting the representational concerns of the painterly medium itself – paint, colour, brushstroke and the presence of the artist’s hand – to carry the reproductions’ identification, which was not always self-evident, as will be shown.<sup>10</sup> The appearance of such reproductions in this section was to link a discourse on historical national landscape representation in Canada,

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<sup>10</sup> Nowhere in the “Spirit of Community” were labels used to title, describe or in any other way provide information about works appearing there. I will explain the reasons for this later in the text.

Canadian art, Inuit art and inclusion within the national “community”. That this section was the first of the pavilion illustrates the centrality of Native identity and art to the Canadian nation, not to mention the importance of the winter season within the touristic imagination and art market: “When it comes to Canadian pictures, you can’t have enough snow. It’s what gets you every time”<sup>11</sup>. Amplifying the cinematic presence that underpinned the reproductions’ form was a Liquid Crystal Display (LCD) televisual monitor placed at the centre of the Harris painting – a proxy that would be performed on each of the paintings in “Spirit of Community” – which played a film loop with three separate images: a dog sled team, a film crew, and a film-shooting scene. Here the north of Canada was represented as integral to national identity and representation, while the digital film loops linked the historical representation of Lawren Harris and the Group of Seven with modern representation, imaging technologies and cinematic forms. Technology supplanted the centre of national representation in this hybrid image without replacing it absolutely, thus the historical traditions of Canadian national landscape representation were maintained while representational innovation was stressed through technology, a point I will address in chapter one.

Two other screens of the same dimensions as those described above also occupied the winter space of “Spirit of Community”. On each of these, viewers were introduced in more detail to characters first seen at the entry to the pavilion. There were ten characters whose narratives were traced throughout the pavilion with two seen in this area, the first

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11 Auctioneer C. Hugh Hildesley, the New York-based chairman of Sotheby Canada’s advisory board, speaking about selling Lawren Harris’ *Winter in the Northern Woods* (1915-18), *Globe and Mail*, 1 June 2004, on-line edition.

being a young “Black” woman who is defined by digital text as a graduate in communications while behind her several separate images flashed – northern Native people performing manual labour and dog sled riders – at which she laughed before riding her own “sled” out of the scene, a type of digital surf board that traveled on a wave of information. Her self-stated objectives were to assist northern Native communities through the use of information technologies. The second screen of this form showed a Caucasian woman described as a traffic controller while behind her were shown images of shipping lanes, ice flows and avalanche control procedures used to keep people safe while in transit in Canada where weather always threatens safety and survival.

This area of “Spirit of Community” also included three banks of three vertical televisual monitors (fig. 5) with each monitor synchronized to the next so as to play exactly the same loop. One set included images of northern Native people, government and education that ended with then Prime Minister Jean Chrétien signing the document bringing the new Canadian territory of Nunavut into being in June of 1999. Another bank of televisual monitors showed building supplies used to insulate followed by images of cold exterior and warm interior domestic scenes. The final bank of televisual monitors in this area represented a snow storm and the emergency response it entailed with images of sidewalk snow removal, flood level indicators rising, a fax delivery and emergency phone call. Thusly, the winter season was used to set the tone of the pavilion by tapping into pre-existing knowledge of Canada - particularly the centrality of Native peoples and landscape imagery to represent Canada’s winter as the dominant season in the “vast” “empty” territory that is Canada.

In the second seasonal area of “Spirit of Community”, spring, the representational format of the winter segment was continued. A reproduction of Paul-Émile Borduas’ *Cheminement bleu* (fig. 6-7) of 1955 was displayed in the cinematic format of Lawren Harris’ painting.<sup>12</sup> The repositioning of the painting so that it appeared as a landscape image fit well with the spring theme as the form on the left could be read as a tree still bare after winter awaiting the warmth of spring to bring forth leaves and the brush strokes in dark shades of blue and black could be read as migrating birds in flight. Furthermore, the overall colour scheme, with its chilled palette and scattering of whites and grays, was broken by areas of yellow and green suggestive of the first life of spring peeking through the last snows of winter.

A very different scenario was depicted in the film loop, which began with an image of the actual painting that exploded in a digital cloud from which emerged letters of the alphabet and books whose titles were difficult to read, although one could determine them to be in both French and English. The short loop ended with the words “sans reproche” before beginning again. Borduas’ painting, then, served to point to biculturalism, bilingualism and the relation between French and English cultures in Canada, while literacy was positioned as the path to reconciliation between the two

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<sup>12</sup> Interestingly, *Cheminement Bleu*, in a surprising (and perhaps illegal) gesture of artistic license, was turned on its side and flipped back to front for display. By doing this, the painting became less abstract and more like a landscape image with potentially recognizable forms like birds producing familiar signs for an audience less likely to be versed in the language of abstraction. It should, however, be mentioned that this painting has not had a positive history of reproduction. In volume LXXXVIII, number 7 (Sept. 1998) edition of *L’Action Nationale* on the fiftieth anniversary of the *Refus global*, *Cheminement bleu* was also reproduced mistakenly by being placed on its side. Perhaps this explains the error of display in the Canada Pavilion. However, it does not explain how the painting was flipped back to front and stretched to cinematic dimensions. Thanks to Francois-Marc Gagnon for spending time with me looking at Borduas’ production and for locating the *L’Action Nationale* mistake.



language groups even as their separateness was simultaneously highlighted. This was the only reference to biculturalism in Canada, as well as being the only specific allusion to the French language and to the culture of Quebec in the pavilion.<sup>13</sup> Like the Harris image discussed above, the Borduas painting and televisual monitor combination linked historical tradition and contemporary innovation, with innovation being privileged as the centre of representation while historical tradition, that is painting, was formulated as a necessary background and support for modernization.

Emily Carr's *Forest Landscape* (fig. 8) of 1943 also appeared in the spring segment of "Spirit of Community" and was transformed into highly abstracted images of musical notation through the televisual loop at its centre. On the two other screens in the spring area viewers were introduced to a farmer with images of cows and birds, rafting and planting while a wedding scene flashed behind, and then to an environmental toxicologist with images of tree planting, forests growing and children playing in the background. On the first vertical banks of televisual monitors played images of stormy weather and flooding that were followed by the actions taken and the technology used to intervene. On the second bank of vertical televisual monitors were images of highways, bikes, buses, trolley cars and sea buses with these images of transportation intercut with photographic representations of nature, underlined the necessity of sustainable transportation. This area also included papier maché sculptural elements in the form of a Haida totem pole and deciduous trees.

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13 It should be noted, however, that provincial, territorial, NGOs and private companies were able to purchase pavilion space in the final area of the pavilion called "Connecting with the Future". Of the provinces and territories, only Alberta and the Communities of Northern Ontario did so.

Summer, the third seasonal area of “Spirit of Community” was divided into two sub-segments. In the first, viewers were introduced to two more characters in the narrative, a young Caucasian woman described as an architect with images of the newly built Constitution Bridge and shipping as well as a Native man described as a forestry manager while images of children playing, a beach, fishing and hang gliding followed. On a third screen was a representation of J.E.H. MacDonald’s *The Tangled Garden* of 1916, an image of high summer about to transform into fall, while several images of Canadian pop music stars (such as Céline Dion, Brian Adams and Shania Twain) and of traditional Chinese opera were shown on the televisual monitor at its centre. On the first bank of vertical monitors was shown rows of trees on a farm used as a wind break to stop erosion and on the second were seen the processes of paper production. Beginning with viewers flying over a forest before images of tree planting, the measuring of trees to determine age and the processing of wood into paper, the loop ended with images of a huge roll of paper coming off of a production line while the overall representation privileged forestry management rather than industrial production.

The second sub-segment of the summer season of “Spirit of Community” was dedicated to the transition between the summer and fall seasons. Here was displayed a reproduction of Jack Shadbolt’s *Evening Valley Flight* (1977-79) (fig. 9), the only painting in “Spirit of Community” that matched the format of the cinematic screens along with more papier maché “sculpture” of trees and rocks. Various men, women and children engaged in amateur painting were represented on the televisual monitor.

Viewers were here introduced to two more characters from the narrative, an Asian man identified as an environmental educator and a Caucasian businessman. The environmental educator was seen with images of construction, an old man driving fence posts, a woman watering plants in a community garden and children playing and laughing. For his part, the businessman was seen with mountains, waterfalls and people while he was represented within an ethical frame dedicated to sustainability for having invented a technology to assist in oil spill clean up. The vertical televisual monitors underlined sustainable practices with images of industry, consumption and recycling on the first vertical monitors while on the second bank were images of solar energy – the sun, solar panels and green plants. Late summer and early fall were here represented as the time of preserving for the seasons to come with images of harvest and energy conservation being dominant, while the final season of “Spirit of Community” highlighted the fall as the season of preparation for the harsh winter ahead.

Another painting by J.E.H MacDonald, *Gleams on the Hills* (1921) (fig. 10), set the tone for the final seasonal area of “Spirit of Community”, its fall colours being repeated in the theatrical performances on the televisual monitor and the flames that at times consumed the scene. Viewers were here introduced to the three final characters of the pavilion, all Caucasian – a male weather forecaster, a female aerospace engineer, and a young male computer programmer. The weather forecaster was seen with outdoor images of harvest and preparation for winter, while the computer programmer’s youth was emphasized by images of leisure and the aerospace engineer was seen with abstract images alluding to modern technology and flight. The representations accompanying the aerospace engineer

provided a thematic link to the final bank of twelve horizontal televisual monitors (fig. 11) hung over the entrance to the IMAX cinema in the next area of the pavilion “Stewards of the Land”, which were entirely dedicated to technology. Images of flight training, computer manufacturing, biochemistry, DNA, virtual reality and the Internet alternated progressively from one televisual monitor to the next.

The second thematic area of the Canada Pavilion, “Stewards of the Land”, was an IMAX film viewed in a 360° cinema that featured an immense circular screen thirty-five metres in diameter, suspended from the ceiling (fig. 12) and viewed from below by the audience, who themselves were arranged on semi-circular benches. Eight smaller screens encircled the large one and in the middle of the cinema was a large fountain that concealed the technology of the display while simultaneously providing a supplemental aesthetic element to the experience. Viewers entered the cinema in a purple light and were seated to images of the night sky, clouds and the moon on the large screen (fig. 13) while images of cityscapes appeared on the synchronized small screens. When the film began, the audience was instantly transported by the digitized IMAX film, gripping their attention for the following twelve minutes. Beginning with an image of the human eye (fig. 14) on the large screen and with one of the characters from the pavilion’s narrative on the eight smaller screens, the scenes of the IMAX film dazzled viewers through their spectacular aesthetic qualities and, importantly, provided more context for the characters that were introduced in “Spirit of Community”, but who remained illusory until the film’s clarification. What unfolded before the viewer’s eyes in the IMAX film was a stunning

series of images dedicated to the representation of nature, landscape, humans and the technological links between them (figs. 15-17).

On the narrative side of the film were seen the characters performing in the careers identified in “Spirit of Community”. For example, accompanying the farm scenes were images of the farmer and a child checking the weather on a computer via the Internet, a wheat field being harvested (fig. 18) and the chain of activities that brings food to the table of Canadian consumers. The environmental toxicologist was seen taking measurements from the water supply (fig. 19), which were then communicated to Environment Canada. Images of people drinking water and using it for leisure activities accompanied her narrative. A toxic spill was intervened by the businessman mentioned above while the forestry manager was seen communicating the location of a fire that was then extinguished by a plane. Similar narratives were used to showcase the careers of the other characters in the film while between these narrative segments representations of nature and technology were projected, each serving to link the narratives while also introducing a non-narrative element to the film. The final scene of the film portrayed a young Caucasian girl on the centre screen with various other “ethnically-inflected” children on the surrounding screens, all using computers. The girl at the centre spun and threw a ball into the air. It transformed into a globe, a human eye and finally planet earth, thus linking the image of a human eye at the beginning of the film with the earth at its end. With its message of sustainable working and living the IMAX film ended with a clear message about the future, both in terms of human inheritance and survival of the earth itself.

The Canadian nation emerged in the first two areas of the pavilion through the figures of landscape, tourism, multiculturalism, social cohesion, prosperity, technology, sustainability, business and career opportunities. The third section of the pavilion, “Connecting with the Future”, extended these narratives through displays that examined the knowledge obtained in the pavilion while showcasing several government sponsored, non-governmental and private exhibits. Here, the pavilion’s former use as a trade fair building seeped into and informed the exhibit with the immersive elements of “Spirit of Community” and “Stewards of the Land” being replaced by a more serial form of organization (fig. 20).<sup>14</sup> In terms of organization, “Connecting with the Future” took an approximately rectangular form with exhibits on either side of a walkway and the gift shop as well as the exit being at the opposite end to the entrance from “Stewards of the Land” (plate 2). With viewers being free to wander through the exhibits of “Connecting with the Future”, many chose not to exit the pathway and engage fully with the exhibits, instead moving slowly past in the direction of the gift shop and exit. Such movement through “Connecting with the Future” makes sense, at least at one level, after the incredible spectacle of the two previous thematic areas. It simply could not compete perceptually.

In “Connecting with the Future” partners of the Canada Pavilion exhibited their products in attempts to promote business in Canada. For example, Team Alberta was a prevalent

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14 The difference between the seriality of this area and the seriality I have defined for earlier expositions is interactivity. Although a type of trade fair aesthetic was dominant here, with separate displays existing side-by-side, many of the displays were also inter-active, thus destabilizing their seriality through a weak form of immersivity.

exhibit in “Connecting with the Future” (fig. 21). With the theme “The Future Works Here”, the Team Alberta display was a mixture of private and government partnership dedicated to promoting German business interest in Alberta. It included a “Development Evening” hosted by Alberta premier Ralph Klein and an inter-active computer display featuring the diverse partners of Team Alberta: the cities of Edmonton, Calgary and Lethbridge, Travel Alberta, Biomira Inc., Imaging Dynamics, Nascor Incorporated, Alberta Innovation and Science, Alberta Agriculture, SMART Technologies Inc., among others (exhibit materials). While Team Alberta did promote Alberta as a tourist destination, its primary function was to promote investment in Alberta’s economy.<sup>15</sup> Most of the Canadian government exhibits in this area involved partnerships with private enterprise while very few private companies exhibited on their own.

### *Representing*

Canada has participated in nearly every expo since 1851, as mentioned above, and has become one of the most popular and visited pavilions at expo in the contemporary period. Canada’s self-representation at expo maintains certain continuities of tradition while innovation has also transformed Canada’s representational lexicon as new cultural logics have been tested and promoted. A primary historical shift in logic, although not universal, has been from seriality to immersivity, from linear to non-linear organization. For example, the Crystal Palace exhibition of 1851 was in a single exhibition building

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<sup>15</sup> Other private business and government partnerships in “Connecting with the Future” included: Digital Group of Telehealth Companies, Zenon Environmental Inc., Industry Canada, Parks Canada, Canadian Tourism Commission, Canadian Heritage Information Network, Canada Mortgage and Housing Corporation in partnership with Natural Resources Canada, Foreign Affairs and International Trade, Learning for a Sustainable Future, Communities of Northern Ontario, Gardner Museum of Ceramic Art, Canadian Ecology Centre, Canadian Heritage (Multiculturalism), I-Human Peace Initiative *Gun Sculpture* and the *Racism. Stop It!* advertising campaign.

(fig. 22) designed and constructed in London's Hyde Park by Joseph Paxton (Auerbach, 1999). Its overall design and organization was based on two forms of serial logic: material and territorial, with some areas dedicated to specific forms of raw materials or manufacture and other areas dedicated to nations and their products, with a section dedicated to Great Britain, another dedicated to its colonial holdings like Canada and an area dedicated to other nations, such as France, Germany and the United States. A surprising homogeneity marked the design of all areas of the Crystal Palace inscribing them within a serial logic in which each display followed the next in space in a highly organized manner that emphasized linear movement from one exhibit to the next.<sup>16</sup> Through such ordering, viewers were enticed to move from one item to the next before advancing to the exhibit that followed, a pervasive rhetoric of the individual displays as well as of the pavilion as a whole. This experience was developed and codified in two related display strategies of the nineteenth century, the museum and department store, emphasizing its roots in industrial capitalism, production and consumption (Bennett, 1995). At subsequent universal exhibitions serial movement developed into a "tour of the world" or "world as exhibition" organization, especially when individual thematic and national pavilions became the standard at the 1889 universal exhibition in Paris, although even here published guides suggested routes through the exhibits thus underlining seriality through a more openly defined concept of the curved line. Although national and thematic pavilions altered the overall structure of universal exhibitions, the linearity

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16 It should be noted however, that a building's design and organization, or that of any other kind of space, does not guarantee how it will be used. At the Crystal Palace, although the displays were inscribed by linearity one must also consider how people could move through the space according to their own viewing imperatives, which could be non-linear. Thus, when I am speaking about serial versus immersive forms, I am not arguing that they were absolute but am suggesting general trends that inhere in the display rhetoric and organization at the level of design rather than use.



of individual displays remained intact until a new logic began to develop after the World War II and took hold at Expo 1967 in Montreal. It should be noted, however, that this new logic of immersivity has not entirely displaced the former logic of seriality; rather, the two coexist today and produce one of the major tensions at expo between so-called developed and developing nations. Neither is the emergent logic of immersivity exclusive to expo, but has instead entered expo through technology, especially those dedicated to film and computer games – broadly speaking from the entertainment industry – where real-time virtual simulation and bodily sensation are privileged over pedagogical imperatives. Nor has museum art has been immune to the logic of immersivity, with much contemporary art being conceived of and displayed as immersive environments. Jana Sterbak's *From Here to There*, Canada's entry for the 2003 Venice Biennale, is but one example. Stan Douglas' *Nu•tka•* (1996) is another that has significations for this project both in terms of content and representational issues.<sup>17</sup> These various forms and strategies coalesce at expo in what I have named *politicotechnoedutainment* where exhibits attempt to provide a total experience for viewers by immersing them in installations that address a variety of bodily and intellectual sensations simultaneously, a point I expand upon in chapter three. Immersivity, then, refers to how contemporary exhibits envelop the viewer in an interconnected and non-linear structure in which "looking" is transformed into a mode that embeds sight in the multiple layers of the body (Crary 1999), a transformation that marks contemporary exhibitions significantly from their predecessors. I will have much more to say about this shift in the pages that follow.

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17 On Sterbak's *From Here to There* see Gilles Godmer with the collaboration of John Locke, *Jana Sterbak: from here to there: Canada L Biennale de Venezia* (2003) and on Stan Douglas' *Nu•tka•* see Diane Augaitis, *Stan Douglas* (1999).

Another transformation that accompanies that described above involves the relationship between industrial production and culture:

The great exhibitions of the late nineteenth and early twentieth centuries specifically aimed to promote the need for the domination of foreign markets, to make modernity unthinkable without colonialism. The lavish display of both exotic goods and the products of a burgeoning manufacturing industry were designed to provoke interest and admiration and enlist public support for the political economy of colonialism. Colonized nations were to provide both raw materials and markets for manufactured goods in an exchange that was presented as to the benefit of all (P. Harvey 1996: 25).

In the universal exhibitions of this period, then, industrial production itself was on display and the exhibits were conceived, designed and organized to privilege the relations of production and the benefits of industrialization to “modern” societies and those perceived to be in need of modernization. An example may be taken from Expo 1904 in St. Louis, Missouri. With the theme “Process” manufactured items were arranged in twelve major categories under the rubric “Man and His Works” (Rydell, Findling and Pelle, 2000: 53), while many of the individual displays were actually operating production facilities. In addition to displays like the Sylvania light bulb factory, the Bell Telephone operator switchboard exhibit or the Machinery Building itself – in which one could observe the engines that powered the electricity for the fair including the water cascade featured in the main plaza – one could also examine the operations of the School for the Blind and Deaf or the Native School in which perceived non-producing members of society were displayed performing “productive” duties such as ironing or sewing (Breitbart, 1999). Through the theme of process those people so considered were made

to reproduce their own labour power and thus “contribute” to society as a whole. All of the displays here pointed toward reproduction while the extensive colonial exhibits indicated the desire and need to export reproductive capacities to other places.

Canada’s exhibits were exemplary of these relations at early fairs, although perhaps less obviously than in the example just proffered. At the Crystal Palace exhibition Canada’s display was in the colonial section and featured a birch bark canoe used for transporting export articles like beaver pelts, as well as an exhibit of forestry products and wood manufactures (Prokopow, 2004). Here Canada appeared as a resource awaiting extraction with cut wood illustrating the productive capacities of this colonial holding while the canoe signified, somewhat abstractly, its mode of export as well as a Native labour force easily put to productive employ within the system. Canada’s exhibits at expo, in fact, have retained this resource extraction and production emphasis until the present day, although a shift has occurred here too and the figure of landscape has both allowed this thematic retention and produced its transformation over time. In the beginning wood signified a vast expanse of forest awaiting production with an inherent reference to a landscape rich in resources. After confederation in 1867 landscape art in Canada began to signify a national formation in which landscape representation was to be articulated to an emerging discourse on the nation (Reid, 1973). In the 1880s the incredibly popular publication *Picturesque Canada* illustrates one of the attempts made to capture the nation in representation, although the picturesque aesthetic was not ultimately successful in this regard in Canada, in part because of its extensive use by other nations. To walk a path already well-trodden, it was with the Group of Seven that

landscape art could finally be articulated to the nation in a manner distinct from its use in other places. A discourse on landscape from this time, then, was located in national representation and landscape art was its foundation (Bordo, 1992-93; 1997).

The grip on national landscape representation by the Group of Seven's art could not be stronger, even today. I described above its presence in the Canada Pavilion at Expo 2000 and mention it now to emphasize the dominance of landscape art not only to national discourse in Canada but also to its articulation in international forums like universal exhibitions. Landscape representation constitutes one of the major continuities I am mapping at expo more generally and within the Canada Pavilion particularly, where the first exhibit, "Spirit of Community", was even conceived of as a "three dimensional landscape painting" (*The Expo Guide*, 2000: 150). It is through historical landscape art that Canada has attempted to define its mimetic representation and it is also through representation that landscape has remained a "survance" of the resource mentality related to its historical representation at expo. Furthermore, the notion of resource has expanded in the expos of the last twenty years with business interests today being addressed and promoted in explicit ways. After a period of many decades during which, almost exclusively, large corporations planned exhibits for expo, today there has been a return of the small to medium-size businesses that were dominant at earlier expos, including the Crystal Palace Exhibition. In fact, today business interests could be said to vie for dominance with national interests, especially those based on culture, producing an interesting if unresolved tension at universal exhibitions that is directly related to its contemporary crisis of identity. The painting reproductions shown in the Canada

Pavilion at Expo 2000 point to the attempt to promote business through an ongoing resource extraction mentality, with a very particular form of national representation being articulated through the reproduced image in which certain iconic figures appear while others do not and certain thematic options are elevated above others.

Within the Canadian national landscape imaginary Tom Thomson is the penultimate figure who, while always alone fishing, hunting, canoeing and painting this “vast and empty” land, was literally swallowed by it when he drowned on Canoe Lake in 1917.

A.Y. Jackson, writing in the foreword to the *Catalogue of an Exhibition of Paintings by the Late Tom Thomson, March 1 - March 21, 1919* at The Arts Club in Montreal writes:

Round Canoe Lake is a ragged piece of Nature, hacked up many years ago by a lumber company that went broke. It is fire-swept, damned by both man and beaver, and overrun with wolves. Most of [Tom] Thomson's sketches were painted about Canoe Lake, which was his starting point and virtually his home. Early spring and autumn seemed to inspire his finest efforts, and the intimate charm with which he endows this waste of rock and swamp, friezes of ragged spruce, the slim birch which clings to the meager soil on the rocks, are but an expression of his love for the country (Hill, 1995: 23).

Love of country, here, for Jackson is directly related, not to rolling hills with green fields or fruit-bearing trees as far as the eye can see, but to this “waste of rock and swamp” to “ragged spruce” and “slim birch” that cling to “meager soil” which “found its first expression in the rocks, burnt land, trees, colour, and light of Algonquin Park”, a point Hill writes was perceived to match the Canadian people who were defined by “this same roughness, described as crudity” and who were also “perceived as lacking the refinement of the Old World” (Hill, 1995: 23). It is interesting that these formative elements in the

discourse of Canadian art and identity were elided in the Canada Pavilion's representational schema in the year 2000, and so too were missing works by Arthur Lismer, Fred Varley, Frank Carmichael as well as the commentator quoted above, A. Y. Jackson, although one could locate works by each of these artists that might have worked in the pavilion. My argument, then, is that this "originary" discourse on Canadian art and identity competed with the pavilion's imperative to promote Canada as a place to do business. Barren landscapes with trees barely able to survive in the nearly non-existent soil undermine the discourse of Canada as resource promoted in tourist and business literatures alike. In the Canada Pavilion it was not works such as *Scorned as Timber*, *Beloved of the Sky* (1935) by Emily Carr, Tom Thomson's *West Wind* (1917) or Fred Varley's *Stormy Weather*, *Georgian Bay* (1921) but, doubly, MacDonald's *The Tangled Garden* and *Gleams on the Hills* in addition to Carr's *Forest Landscape*, all of which are defined by their untouched wilderness allure and so densely covered with vegetation, trees and botanical growth that the earth below disappears in these memorials to bounty. Even Jack Shadbolt's *Evening Valley Flight* with its three intensely coloured and vastly over-sized butterflies, that seem to float on a watery plane suggestive of an underwater world occupied by creatures great and small, might be seen to emphasize a resource-based mentality in the representations of the pavilion.

However, I do not wish to suggest that a universal or totalizing reading of the images is possible, if desirable, especially as two works in "Spirit of Community" might be seen to compete with argument made above. They are Lawren Harris' *North Shore*, *Baffin Island*, a painting for which the distance from the viewer in addition to the long broad

brushstrokes erases all evidence of vegetation in favour of a generalized and abstracted landscape scene which privileges form over detail, and Paul-Émile Borduas' *Cheminement bleu*, the only totally abstract work in the pavilion. Or is it simply that one must consider resources in a broader sense. For example, rather than signifying a landscape rich in its capacity to grow, might not Harris' painting be seen in a geological framework wherein what is below the surface is significant? Certainly Canada's reputation for its oil, coal and gas reserves, not to mention the incredible northern diamond deposits discovered in the 1990s, make it possible to see *North Shore, Baffin Island* in this way, while its lack of vegetation signifies the lack of a barrier to the resource and its extraction. But perhaps more difficult is to read Borduas' *Cheminement bleu* within a resource extraction discourse; however, even here it is not impossible for although the painting is clearly non-representational there are "figures" within it that might be seen to represent flora and fauna, especially on the far left of the painting where a series of lines and various colours might be read as a tree trunk or on the right side where several bird-like figures are present. But this is weak analysis because of more significance is the painting's composition. While the cinematic-like screen upon which it was displayed lends itself to landscape forms, Borduas' work has been read within the framework of landscape representation:

son tableau garde quelquechose paysage, du moins dans la composition. Les touches se font plus denses et plus foncées vers le bas, plus dispersées et claires dans le haut du tableau...*Pulsation* combine à la fois l'idée du déferlement des vagues sur les roches de la côte, celle de la précipitation des cascades, et on ne sait quel mouvement triomphal ascendant (Gagnon, 1980: 382-83).

According to Francois-Marc Gagnon, then, Borduas' painting *Pulsation* evokes a landscape even while it is abstract in form. *Cheminement bleu*, produced in New York the same year as *Pulsation*, 1955, and being very similar in form can be said to operate similarly in terms of landscape forms.<sup>18</sup> With such a long history of viewing landscape representation in Canada within a framework of resource extraction, is it such a leap to suggest that an abstract image that reads as a landscape might also function within such a discourse? Perhaps, but it is not surprising in this arena of representation that a landscape-evoking abstract painting should be chosen to represent Quebec geographically, especially when one views other representations of Quebec landscape, such as André Bieler's "*Berlines*," *Quebec* (1928) or A.Y. Jackson's *Winter Evening, Quebec* (1931) and *Saint Fidèle* (1930), which are for the most part occupied, cultivated and cultured landscapes.

But, if landscape and its reproductive functions are a central "survivance" of Canada's expo, then the movement toward culture must be seen as the principal transformation of more recent exhibitions, constituting one of the ways in which nations define a relationship between tradition and innovation. Whereas racial difference was the primary organizational premise of early fairs, today it has been supplanted by cultural difference (P. Harvey, 1996). No longer operating within a hierarchical schema based upon the twin poles of colonialism - civilization versus savagery - today's universal exhibitions operate within a system of equivalence in which nation-states are defined by difference at the level of culture, and multiculturalism is the central organizational order of the fair.

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18 From a discussion with Francois-Marc Gagnon, June 2004. Thank you to Francois-Marc for a lovely morning spent discussing Borduas' work.



Strangely, this metamorphosis has ultimately erased difference at a deep ontological level while multiculturalism elevates cultural difference at the surface. Today, and especially in Canada, we are accustomed to the claims of multiculturalism and are familiar with them (Rogers, 1999).

If landscape remains a central feature and multiculturalism has become its focus, then a new feature of Canada's expo is the heightened attention to business interests.<sup>19</sup> One might consider the continuation of business interests as part of the resource extraction mentality tied to expo from its beginning, but with significant differences. With a more recent focus on sustainability, the resource extraction mentality has shifted toward sustainable business models and locating sustainability itself as a business interest. Of more significance, still, is the inverse relation between tourism and business in contemporary Canadian pavilions. The Corporate Review Branch of the Department of Heritage on the Government of Canada website lists eight objectives of the Canada Pavilion at Expo 2000 with the promotion of tourism holding last place while business concerns are emphasized in five objectives, including a single intention that states: "To correct negative perceptions about Canadian industry practices and to educate foreign audiences on relevant issues".<sup>20</sup> This rather defensive objective will be returned to in chapter two in my discussion of sustainability and I mention it now only to emphasize the direct role of business within the pavilion and its relation to traditional practices such as the promotion of tourism and multiculturalism. I argue in chapter two that the resource

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19 In fact, this is not an entirely new feature but one that dates back to the Crystal Palace exhibition of 1851 and has continued in some form to the present day; however, the emphasis on business interests has heightened significantly at the past several fairs.

20 For these objective see ([http://www.pch.gc.ca/progs/em-cr/eval/2002/2002\\_17/2\\_e.cfm](http://www.pch.gc.ca/progs/em-cr/eval/2002/2002_17/2_e.cfm)).

mentality of earlier expos here makes a renewed entrance in the guise of sustainable business.

The final transformation of contemporary Canadian contributions to expo is located in the transfer from the historical logic of seriality to the immersive logic of today's installation exhibits. The visual order of contemporary exhibitions is shifting. Since the introduction of IMAX film technology in the 360° cinema at Expo 1967 in Montreal an immersive logic has grown in popularity and significance. From the time of London's Crystal Palace Exhibition of 1851, a linear and serial logic has been the principle organizing the displays, as I earlier mentioned. Homogenization and standardization were key components of its visual order. This serial organization remains today in some areas of expo; however, since Expo 1967 this form has been increasingly challenged by another based on perceptual immersion and guided by a non-linear logic associated more with the network than the production line. Counter to the seriality of earlier universal exhibitions and other pavilions on the Expo 2000 site, Canada's pavilion was in part an immersive landscape environment organized by the flow of the digital river embedded in the pavilion's floor and ordered by the three thematic areas. Rather than a linear movement from separate individuated exhibits, visitors entered a phantasmagoria of representation in the pavilion in which one was quite literally inundated by thousands of images projected at viewers as they moved through the space. In "Spirit of Community" alone were seen: the digital river consisting of 400 televisual monitors; sixty televisual monitors each with digitized narrative loops of between ten and thirty seconds; many "sculptural" elements including a totem pole, Inuit soapstone carvings, geological forms,

trees and clouds made from tulle; and ten large “4 x 8” foot screens, which introduced the ten characters from the pavilion’s narrative and reproduced in oversized format iconic Canadian paintings. The bombardment of imagery continued in “Stewards of the Land”, a twelve-minute IMAX film in which the ten character narratives were extended by locating them within the context of their careers, landscape and sustainability and through the technological apparatus used to represent these. In “Connecting with the Future”, the last thematic area of the pavilion, an environment resembling a trade fair more than a cinematic or theme park experience, showcased sixteen exhibits from government, non-governmental and private contributors. Located between serial and immersive logics through the interactivity of several of its exhibits “Connecting with the Future” nonetheless extended the phantasmagoria of representation through sheer volume and especially through the inter-active computer terminals that tested one’s knowledge of Canada gained in the previous displays.<sup>21</sup> The encounter of the Canada Pavilion differed markedly because of its immersive logic. Here visitors were encouraged to experience the pavilion not simply through vision and rationality, but also through the body and sensation. The pavilion depended, then, upon experience drawn from mass cultural forms that privilege bodily experience but refused to allow this to be the only mode of address by constantly drawing visitor experience through pedagogical models. This is a much different situation from that of earlier fairs and serial logics that depended upon looking, reading texts and rational thought to guide one’s “education” in expo’s official displays, even if the exterior forms such as those appearing in the “midway” section

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21 On the days that I attended the pavilion these rarely worked and when they did function people lost interest very quickly.

seeped into the fair's organization over time. I will have much more to say about this relationship in chapter three.

In terms of writing on expo, my argument suggests that there is a problem at the level of definitions of the nation in expo writing that very few expo scholars manage to resolve, with Penelope Harvey and Tony Bennett being exemplary of writers who work with notions of the nation-state as a problem in and of itself. Otherwise, the nation appears in expo writing as a default term considered to be a natural entity rather than a historical formation. The work of Robert Rydell, and several, especially American, scholars working in his tradition, stand as examples.<sup>22</sup> In some ways, such a concentration on national forms is sensible, especially when considering U.S. exhibitions, which were repeatedly organized to mark national achievements: the 1876 fair marked the centennial of the nation, the 1893 expo was to celebrate the 400<sup>th</sup> anniversary of Columbus' "discovery" of America (they missed it slightly) and the centennial of the Louisiana Purchase was feted at Expo 1904 in St. Louis. Similarly, in France the colonial exhibitions of 1900 and 1937, although not marking national events, were organized around the idea of national achievement. With the early focus in scholarship on fairs of the nineteenth and early twentieth centuries it is understandable that such national frameworks dominated expo studies and remain today. This is not to suggest however that the nation has no place as an organizing principle in expo studies. It does. However, the manner in which the nation has usurped the centre of writing constrains significantly

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22 See Robert Rydell's *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916* (1984) and *Fair America: World's Fairs in the United States* (2000), Julie Brown's *Contesting Images: Photography and the World's Columbian Exposition* (1994) and Eric Breitbart's *A World on Display: Photographs from the St. Louis World's Fair, 1904* (1997).

what can be asked of the expo archive and therefore limits what can be uttered. The problem as I see it is not the nation itself; rather, it is what form the nation takes when scholars put it into discourse. In Expo studies, the nation has entered discourse in a seemingly natural way and it is precisely this naturalness that locks understanding of nations and expo into a mould that is very difficult to break. Expo, in this framework, acts exclusively as a buttress to the nation-state.<sup>23</sup> In itself, this is not a problem. The difficulty resides in how this gesture forecloses other understandings while positing the naturalness of the nation-state as a formation.

The “naturalness” of the nation as a form seeps into representation of all classes. I argue that the drive toward representation on the part of nations is both inescapable and impossible. A visual form that is mimetic and analogic to align with its ideological contours is required by the nation-state. The nation must be seen as a representable entity and visual images undergo an incredible labour in efforts to capture the nation’s essential “nature”. Such labour draws attention to the visuality of nations, an important element for this project, and suggests that there is an attending visual form that is capable of representing nations *in toto*. Today, in the representational realm that is expo, what I call the *representational fragment* does this work for the nation and, within expo’s contemporary order, multiculturalism has become the dominant ideological form for

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23 This point was highlighted by many papers I witnessed at the annual Nineteenth Century Studies conference in St. Louis, Missouri in March 2004. In a conference “Cultural Imperialism and Competition: Travel, World’s Fairs and National/Colonial Image” such emphasis is both not surprising (due to the conference’s title) and surprising simultaneously (due to the number of papers that lacked critical understanding of the nation as an entity). However, it should also be said that several papers were excellent in this regard, including Michael Prokopow’s “The Duties of Empire: The Canadian Exhibit at the Crystal Palace and the Material Representations of Britain’s Imperial Economy” and Angus Lockyer’s “The Economics of Identity: Exposition, Entertainment, and Late Meiji Japan”.

nations, with nation after nation defining themselves in terms of multiculturalism, as I have stated. The presumed nature of multiculturalism – its multiple, fragmented yet totalizing form – is then plotted in relation to the representational apparatus, producing a connection between multiplicity and fragmentation at the level of images. In Canada, the nation as a representable totality is the result of the suturing of multiculturalism to the representational fragment, as I will argue in chapter one. Importantly, individual representational fragments are seen to “add up” to a totality. Assemblage, then, is the ideological medium of the representational fragment when sutured to multiculturalism and it was ubiquitous at Expo 2000.<sup>24</sup> For example, at the entrance to the pavilion of Great Britain one was met by a mural (fig. 23) that stated “Diversity: It’s In Our Nature” before being ushered into a large domed space with thousands of photographs of British citizens lining it (fig. 24). Utilizing a textual message to secure any ambiguity the pavilion’s meanings could not be clearer – Great Britain is a multicultural society and, significantly, it is naturally so. Through this single word – nature – the ideological is deemed innate to British citizenship while the representational fragment is stabilized as a means to embody such seemingly natural forms. Here, the representational fragment operates as an analog for multiculturalism itself, a mimetic form seen to be capable of capturing the multiplicity of today’s national forms without artifice.

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24 I am not arguing here that the representational fragment is unproductive in every use. Rather, I am arguing that when it is tied to multiculturalism in efforts to represent the nation as a total mimetic form it is a problem. The representational fragment can be very productive as well. The work of Alfredo Jaar is exemplary in this regard when he strategically refuses to provide his audience with the narrative unity sought by journalistic photography. *A Hundred Times Nguyen* (1994) and *Real Pictures* (1995) are wonderful examples in this regard of how the representational fragment can be used.

Within the immersive environment setting of the Canada Pavilion at Expo 2000 such uses of the representational fragment are important because they emphasize the visuality of the pavilion and of the nation as a form. Expo has always privileged visuality. Consider its relation to the development of photography in the nineteenth century, which occurred in a parallel and synergistic relationship with expo. Photography, a new technology in the nineteenth century and therefore automatically holding a place at expo, was a representational mode that carried expo's meanings more than any other form, producing an immense archive of images by the turn of the twentieth century. Expo's success is intimately connected to the popularization of photography, its claim to *mimesis* and its ability to disseminate images on an unprecedented scale. Equally significant, I think, was expo's role in the promotion of photography as a practice in both touristic and scientific contexts. At the Louisiana Purchase exhibition of 1904 Kodak constructed its first-ever pavilion from which portable "Brownie" cameras were rented to fairgoers, approximately 50 000 of whom used the service, thus producing an exceptional archive of images from the exposition (Brown, 1994).<sup>25</sup> At the same time, Head of the Department of Anthropology, Dr. W. G. McGee, was putting photography to work documenting the hundreds of people who had been brought to the fair to live in its anthropological displays. And many people who saw a photograph for the first time, did so at expo.

If one might consider historical universal exhibitions to be have been visual forms, then today's expo is increasingly so through its nearly total reliance on vision to convey

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25 This archive, because personal, has for the most part now disappeared, although there are large photographic archives of the 1904 universal exhibition housed at the Missouri Historical Society and the University of Missouri which contain many personal and anonymous images of the fair.

meaning. In the Canada Pavilion at Expo 2000 this was very much the case. That Canadian literature was present in the pavilion only through visual reference, that is, that there was no actually existing Canadian literature in the pavilion except through televisuality's generalized references, and that the human voice was almost entirely absent, replaced by musical interludes and ambient electro-acoustic sounds composed by Pierre Daniel Rhéault and performed by electro-acoustic artist Emmanuel Sévigny in every area of the pavilion, stress the pavilion's reliance on visuality as a generator and carrier of meaning. Such an emphasis on visuality was self-conscious in the Canada Pavilion: "As soon as visitors catch a glimpse of the Pavilion, they should gain an impression of Canada as represented on the building's exterior. Canada's logo would be visible from a great distance, soaring above the rooflines of the exhibition halls" (Department of Canadian Heritage, 1998: 10). In the request for proposals for the "Design Build – Canada's Pavilion at Expo 2000" (1998) by the Department of Public Works and Government Services Canada the visual emphasis is implied in section 4.10.2 titled "Target Audiences" where section (2) reads: "The written word should appear only occasionally" (Public Works and Government Services Canada, 1998: unpaginated). The Department of Canadian Heritage itself wished to distinguish the experience of the pavilion in this regard:

The universal exposition can be overwhelming for visitors, who usually rush through pavilions in order to see as much as possible, and spend their limited time waiting in queues. In this context, a didactic approach, dense with information, is doomed to fail. All elements of the design and content should be easy to grasp and should reach the affective level, shaping visitors' feelings and impressions (Department of Canadian Heritage, 1998: Appendix, p. vi).



The document states further that “Canada will be competing for visibility with hundreds of other attractions. A fragmented, individualistic approach, such as that taken at trade fairs, will not be effective” (Department of Canadian Heritage, 1998: Appendix, p. vi). It also asserts that “German audiences expect to receive a lot of information in the exhibit presentations, a fact that the document suggests can be solved by displaying information during “free-flow and exit experiences” (Department of Canadian Heritage, 1998: Appendix, p. vi). In this way, visuality became a privileged mode of information transfer to audiences in the Canada Pavilion; however, I must exercise caution here because the experience was more complex than I have suggested thus far.

In the displays discussed here, vision was not conceived as distinct from the body, as in the classical model; rather it was located within the larger perceptual systems of the body, as I will argue in chapter three. As Crary suggests, vision is only one layer of the body (Crary, 1999), a point understood well by Public Works and Government Services Canada when they write, also in section 4.10.2 of the proposal for design/build:

(1) Because of the multilingual, cross-generational nature of the audience, the messages in the Canada Pavilion will be conveyed, as much as possible, through visual, auditory, and sometimes kinesthetic means. Appropriate images, colors, movement, music, and sound effects must be creatively paced, combined and juxtaposed to create impressions, emotions and intuitive understandings in the target audiences that will deliver the intended messages. While these presentations should be informative and instructive, they should also be entertaining (Public Works and Government Services Canada, 1998: unpaginated).

The affective elements of the pavilion were also noted in the Department of Canadian Heritage “Theme Document for Canada’s Participation, Expo 2000, Hannover Germany”, from which I quoted above. It states further:

Powerful and effective communication usually begins by striking a “responsive chord” with audiences. This occurs when sounds, images, words or sensations stimulate memories, ideas, emotions or attitudes already in the mind of the receiver.

The Canada Pavilion will use all types of communication tools – sounds, images, colours, lights, movement, illusion – to strike a responsive chord with its diverse audiences. These media are more effective than words in striking universally responsive chords and in affecting feelings and ideas that visitors hold about Canada. Canadian audiences are especially attuned to the visual aspects of communication materials. For German audiences the auditory experience and the quality of sound are especially meaningful (Department of Canadian Heritage, 1998: v).

In the preceding quotations from two government departments is witnessed how the Canada Pavilion addressed, at least in theory, a variety of bodily sensations in their attempt to “intuitively” educate audiences about Canada and these modes of address are positioned in opposition to didactic trade fair models. The question is whether or not the pavilion as built was as effective as proposed. I suggest that the Canada Pavilion did indeed elicit a range of bodily responses as it addressed visitors through multiple perceptual frameworks. I further argue that it is precisely this fact that points to the productivity of the pavilion’s exhibits. At the same time, and against some of what the proposals suggest, it was visuality that drove the pavilion’s meanings. As proposed, kinesthetic elements were absent from the pavilion, with the IMAX film “Stewards of the Land” attempting to immerse viewers’ bodies but ultimately failing in this instance to meet the expectations of the IMAX experience by fragmenting vision onto nine separate

screens, thus dispersing rather than focusing it. Movement, beyond the controlled “pulsing” of the crowd through the pavilion, was not an element in any of the displays. Olfactory senses were left unaddressed as were haptic, except if one includes the controls used for the inter-active exhibits in “Spirit of Community”. This leaves auditory and visual address. Rhéault and Sévigny’s soundtrack for the pavilion was important in this regard for its combinations of composed music, ambient sounds and sampling:

The journey across Canada would be carried by the score from the orchestra, interwoven with the music and sounds of various festivals that highlight the visit.

Occasionally some of the events which the visitors would see would be announced by the Société Radio Canada in French, by the Canadian Broadcasting Corporation in English or for events such as the Arctic Winter Games, by a northern station in Inuktuk, one of Canada’s aboriginal languages (Department of Canadian Heritage, 1998: 14).

At various places the document discusses sound, which is repeatedly positioned as a support for the visual elements of the exhibit: “The film itself should have few words. It would instead rely on fairly simple streams of images and sounds to convey ideas” (Department of Canadian Heritage, 1998: 26); or “Sounds would emerge from the forest: murmurs of conversations, laughter, snippets of songs and the tuning of instruments” (Department of Canadian Heritage, 1998: 13). Taken together the auditory elements of the Canada Pavilion functioned more as a means to enhance visibility than as a distinct mode of address. This is not to argue that sound was not important to the pavilion’s meanings or to the manners in which ideas, emotions and memories were evoked for visitors. What I am suggesting, however, is that vision stood in the final product and, in

ways not conceived in the proposals, as the foremost sense addressed in the Canada Pavilion with sound finally functioning to amplify visuality's affect. The incredible abundance of visual forms made any equivocation of the senses impossible because the over-determination of the visual advanced the perceptual "disappearance" of other sensory modes in the pavilion.<sup>26</sup>

I am compelled by the relation between such perceptual stimulation and another of the pavilion's imperatives – to educate visitors about Canada. These may at first seem contradictory in their impulses. How to grasp the problem of perception and knowledge acquisition in immersive environments dedicated to perceptual excess is central to understanding meaning-making at expo today. This was in the Canada Pavilion at Expo 2000 a problem of visuality, as will be made clear briefly. I am arguing, then, for a new paradigm within expo studies based upon perception and visuality and this dissertation will examine what such a paradigm might look like.

What this visual paradigm will *not* look like is clear from the beginning. I am not suggesting that one investigate the visual order to the exclusion of all else. To argue for the centrality of visuality is not to seek an Ur-theory of universal exhibitions capable of explaining the form in its totality within a single frame of reference. This is exactly what I argue against. Expo is a hybrid form and requires thinking through multiplicity as a means to interrogate its meanings, which are not always consistent and coherent but often incongruous, contradictory and paradoxical, especially as they shuttle between the global

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26 In fact, when I was first asked about sound I had no response as I could not remember a single sound from the pavilion.

and national registers of expo. But I am also not claiming that one insert visuality as simply another register for theorizing contemporary expo. Such a claim filters and blocks difference while de-politicizing theory by drawing an equivalence among possible theoretical systems in which no framework can be seen to take precedence *as a matter of politics*. Some systems, simply put, are more useful than others. However, it should be said that I am not here theorizing a system, but am rather mobilizing visuality as a tool with broad, if not universal, significance to universal exhibitions and their study. Having stated these few negatively defined claims I find myself on wily and complicated terrain theoretically, for to argue simultaneously for multiplicity and for visuality as a paradigm is paradoxical. How can one claim theoretical multiplicity and privilege a single mode within it, especially when one considers recent philosophical work (Rodowick, 2001) that engages the separation between visuality and textuality as a fallacy in the Western philosophical tradition? For the moment, I am attempting to redefine the parameters of expo studies by insisting that it move beyond its “illustrative mode” based on a strictly defined textuality to consider the broader perceptual field in which visuality at times holds a generative position, as in the Canada Pavilion at Expo 2000.<sup>27</sup> This is a new paradigm for expo studies but one that must be flexible if it is to remain relevant. To simply assert visuality as the new centre of investigation risks reifying that which is most productive to investigation – mobility. Furthermore, visuality is, as Crary says, only one layer of the body and will therefore move in and out of investigative focus depending on the specific context of its articulation. This point is especially true for contemporary fairs in which technological refiguration is a constant pressure on representation.

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27 Whether or not visuality will remain in such a privileged position at universal exhibitions is questionable as immersivity moves closer to the centre of Expo as a form.

A few words need to be said about the slippery word representation. I maintain representation as a category of investigation in this instance because in the matter of nations and the ways in which nations enter discourse the notion of *mimesis* is an essential consideration. At a fundamental level, the nation is also a visual form for which there is considered to be an attending, mimetic and analogic representation. Nations are considered to be representable and much labour goes into considerations of what form a nation takes visually. As I have argued already, in Canada the political ideology of multiculturalism finds its mimetic form in the representational fragment, as seen in a portrait of a woman published in the “The Globe and Mail” on 6 June 2003 in a feature titled “The New Canada”, which appeared in the days leading up to Canada Day, 1 July 2003 (fig. 25).<sup>28</sup> The image is constructed from 506 individual portraits of Canadian citizens out of which the “ethnically inflected” representation of the woman appears, virtually constructed from the portrait background. The national message underscoring Canada’s “multicultural tapestry” is clear. From the 506 individual fragments surfaces a total portrait of Canada, female and ethnic. The image also functions in the opposite direction, where the individual female is a fragment of the larger background image that represents the nation in its totality. Multiculturalism is here emphasized through visuality and the representational fragment is the form that is used to secure this declaratively mimetic representation. Analogy, *mimesis*, representation are left unquestioned in such formulations in which visual images are articulated to political ideologies in a direct one-

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28 Other examples of the representational fragment being used to represent Canada as a multicultural nation are the notions of the “multicultural tapestry” and the “mosaic”. Thus, I am not arguing that the representational fragment’s articulation to multiculturalism is new.

to-one relationship. It is for this reason that representation is important to the considerations of national forms. The belief in mimeticism naturalizes its authority.

The nation, however, is not a natural formation with an appropriate attending representation; neither is the problem of representation one of defining a suitable symbolic vocabulary. Rather than representation being seen to always perform successfully, representation must always be regarded as a failure at a fundamental level, an event-process that never fully reaches its mark remaining always in excess of it. For nations, representation is a suture that defines a temporary closure “as if” it were permanent – representation permanences temporality as it seeks to occlude the void at its centre. I refer to this void as the impossible centre of representation, a space that defies interpretation and survives the confidence of the (art historian’s) gaze, which is unable to finally grasp that which it seeks to represent. In the gap in the formula  $A=A$  is found the basic problem of identity: the unity that is always taken to be the fundamental characteristic of identity in Western thought is seen to involve a mediation” (Sim, 2000: 37). According to Heidegger  $A=A$  speaks of the equality of the two identity terms rather than, as is assumed, their sameness. Also lodged in this formulation is the problem of representation itself, which like identity seeks a totality that acts as a perfect analog for the entity but can only ever exceed its mark for the thing itself is also a chimera, with the initial  $A$  being no more stable than the imitation  $A$  that proceeds it.

Representation is a switching station or crash site, a space of singular impossibility at which competing and contradictory ideas converge for an instant and proclaim

permanence, but this permanence is also illusory, a truth-claim that is at the most temporary and at the least unsustainable, impossible. There is play between the signifier and the signified in which *mimesis* always must fail. Representation, then, is an act of translation in which the one-to-one relationship between signifier and signified is severed from the outset and its ability to regain unity is not possible. In this sense representation acts like the Lacanian “Real”, the point of compulsive return to an identitary unity that permanently disappears during the mirror-stage’s fragmentation of identity, eternally seeking the unity perceived to be lost at the moment of representation and compulsively returning to the specter of unity even as it slips further from grasp with every attempt in this obsessive, repetitive, Sisyphean labour.<sup>29</sup>

Yet, this formulation goes beyond the problem of national representation that I am working on here. In the present text, it is not representation’s impossibility that is a preoccupation but the “seamlessness” that accompanies national representation.

Representation operates as a suture. It is an act of articulation that connects individual ideas rather than forming any natural correspondence between them. For multiculturalism in Canada the mode of representation is *assemblage*, where individual differences are imagined to “add up” to the “mosaic” that is national identity in Canada without being sacrificed to homogeneity. This use of the representational fragment draws attention to multiplicity and harmonious co-existence as it seeks to secure a mimetic representation through analogy. Cultural difference is the core value underpinning it. The representational fragment, then, is a useful mode in the fast-edit, mediatized visual

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29 See Jacques Lacan, “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience”, *Écrits: A Selection* (1977).



culture of the contemporary period precisely for its perceived ability to capture multiplicity and difference. The fragment and multiculturalism go hand in hand ideologically and assemblage acts as the suture connecting them. However, I will argue that multiculturalism and assemblage together fail to address difference beyond the level of the surface. In Canada, multiculturalism provides the illusion of engagement with difference but fails at a deep ontological level because it encourages contact with the Other even as it desires that the boundary between self and Other remain intact, thus preventing critical engagement with the urgent issues of racism, cultural difference and democracy (Manning, 70).

In the place of assemblage I argue in this dissertation for the usefulness of *montage* in considerations of difference. Montage as a representational mode seeks no intrinsic or natural relation between its elements. Indeed, montage, as will be argued later, is characterized precisely by the lack of such relations, privileging discontinuity between its elements in an effort to refigure relations, both formal and social, thus destabilizing the notion of belonging as possession. Provocative shock is montage's *modus operandi* and individual fragments cannot "add up" (Bhabha, 1994) but rather further undercut and destabilize the truth of the image, thus setting it at yet another remove from the "Real". In this sense, montage is a representational figure of difference able at the political level, to grasp what Chantal Mouffe describes as the "ineradicability of antagonism" (Mouffe, 1993) in her model of civil society. In the pages that follow, I will chart a critique of Canada's self-representation at Expo 2000 while outlining several ideas that point in a productive direction when considering the Canadian nation and its articulation of cultural

difference. As Stuart Hall argues, the ability to “deal with difference” is the primary challenge of the twenty-first century. I am hoping that this project can assist in addressing that challenge, by suggesting that an open-ended, unfixed and transitional model of nations is both desirable and possible without the total annihilation of stability. Can montage, that is a visual form, actually provide a model of the nation that is capable of addressing this difference?

## **Chapter One**

### **Humankind and the “Spirit of Community”**

**“This is not our Canada”  
Prime Minister Paul Martin**

**“Who was to know that many years later I would live in a place in  
which a similar scorn for shade would make people  
support what they called multiculturalism.”  
Francisco Ibañez-Carrasco**

### *Expo's Globe*

Universal exhibitions originated in the discourses of modernizing nations that coalesced in the mid-nineteenth century, although their philosophical roots appeared in the Enlightenment thinkers of the century before, whose ideas have been eloquently summarized by geographer David Harvey:

The idea was to use the accumulation of knowledge generated by many individuals working freely and creatively for the pursuit of human emancipation and the enrichment of daily life. The scientific domination of nature promised freedom from scarcity, want, and the arbitrariness of natural calamity. The development of rational forms of social organization and rational modes of thought promised liberation from the irrationalities of myth, religion, superstition, release from the arbitrary use of power as well as from the dark side of our own human natures. Only through such a project could the universal, eternal, and the immutable qualities of all of humanity be revealed (D. Harvey, 1989: 12).

Part of the shift toward human emancipation in the decades surrounding the first universal exhibition in 1851 involved the massive conversion of national cultures to a capitalist mode of production and exchange (D. Harvey 1996: 50) that would culminate in the system promoted by Henry Ford in his Dearborn, Michigan car factory in 1913 (Barker, 2000). Ford's industrial production line increased productivity by keeping the line-worker in a single place while the product moved along the manufacturing line and the worker performed a single repetitive action and was an extension of Adam Smith's pin factory. But more than this, Ford also introduced the five dollar, eight-hour day for his factory workers in an attempt to provide them with both the purchasing power and the leisure time to consume Ford products themselves (D. Harvey, 1989: 125). By further specializing the factory worker's labour Ford had standardized both sides of the

production equation, product and labour, a process under way since the beginning of the Industrial Revolution but now codified for decades to come.

Another important element of industrial production was the desire to expand markets overseas, both to colonial holdings in the late nineteenth century and to “developing” nations after WWII. The colonial body became evidence of the universal need to modernize and the universal exhibition was the primary site at which arguments for modernization were made and it, more than any other physical venue, was where popular consent for colonialism’s administration was fought and, for the most part, won. The Philippine exhibit at the Louisiana Purchase exhibition of 1904 is an excellent example. There, through the display of hundreds of Philippine people from diverse geographical areas and “tribes”, and with each group seen to exist at a different state of primitivism, consent for the war over American possession of the Philippine Islands was negotiated.<sup>30</sup> In relation to the ordered industrial complex that was the exhibition, the disorder of the Philippine village, bodies and rituals such as the eating of dogs was heightened, thus underscoring the perceived need for modernization. In this way, expo became an important site for the display of empirical evidence of progressive, modernizing, national cultures (Rydell, 1984).

The key term in this equation is progress. In the economies of scale that came into being and flourished in the nineteenth and twentieth centuries progress was very intimately connected to the capitalist mode of production (D. Harvey, 1989). This mode, which

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30 On the Spanish American War and the American possession of the Philippines see Joseph Smith’s *The Spanish-American War: Conflict in the Caribbean and Pacific, 1895-1902* (1995).

implicitly highlighted the connection between science and freedom inherited from the Enlightenment, promoted technology as the means by which progress was to be attained while simultaneously de-emphasizing the human and ecological costs related to large scale industrial production and the differential geographies produced through its centralization of production, manufacturing and labour. There can be no doubt that such scientific rationalization of industrial technology brought many forms of human emancipation in terms of sanitation, communication, education and scarcity; however, the costs of such rationalization on the other side of this equation were enormous when one considers the domination of nature and the relation between industrialized and unindustrialized economies that were implicit in this form of progress and elided within its own discourses of production, circulation, exchange and consumption. The tension between rationalization and degeneration, as David Frisby argues, is a central feature of modernity that has been obscured historically in favour of conceiving of rationalization as the means to eliminate degeneration (Frisby, 2001).

At expo, the relation between progress and “degeneration” was instantiated in part through the colonial body, which stood as empirical evidence of the desire and need for modernization, and comparison was the means by which such evidence was wrought. In the nineteenth and early twentieth centuries anthropology’s role in this system cannot be underestimated. Through anthropological method, which was based upon the comparison of cultures and bodies, colonialism entered its scientific phase and when seen in relation to expo’s own modernizing impulse, itself derived from forms of national comparison that in the nineteenth century that were filtered through racial more than cultural

imperatives, one witnesses the synergistic effects of the modernity's progress within several discursive formations simultaneously.<sup>31</sup> Progress, when distilled from these various nodes, took form through the triumph of the capitalist mode of production and its confidence in technology's role as the harbinger of multiple forms of freedom, the exchange of commodities that accompanied it, and the export of both to colonial holdings. Expo was a key site of this negotiation historically.

Confidence in technology's ability to produce the conditions of equality, freedom, stability and abundance for all of earth's human inhabitants has remained at expo since 1851 although today it takes a very different form. In this regard, technology, as a branch of scientific discourse, has in fact only increased its power over the course of the twentieth century where it is has been extended to all facets of human life and beyond, deep into outer space in one direction and into the body in the other.<sup>32</sup> At the same time, in recent decades the notion of progress and technology's figuration in it has shifted dramatically over the prior period of industrial capitalism. David Harvey argues that new modes of capitalist production and accumulation, particularly short-term contract labour, have accompanied the time-space compression that he considers to be a primary feature

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31 On the role of Anthropology at Universal exhibitions in the early twentieth century see Burton Benedict *The Anthropology of World's Fairs: San Francisco's Panama Pacific International Exposition of 1915*. For an Anthropological perspective on contemporary fairs, see Penelope Harvey's *Hybrids of Modernity: Anthropology, the Nation State and the Universal Exhibition* (1996).

32 The five space probes now circling, landed on or lost in the vicinity of Mars and the codification of genomics as the new root of the rationalizing discourse of science, with its perceived ability to explain all "disease", including sexuality and criminality with their implications of transmutability in the achievement of a perfect society, is further evidence of technology's seemingly implicit connection to progress. It is, however, also evidence of the contrary. Cloning, genetically programmable humans or the current debates about genetically modified food demonstrate how technology's entrance into the discourse of progress is always accompanied by the specter of its horrific and unknown consequences and uses. Cloning humans in order to harvest organs and stem cells are just some points of debate in current scientific discourse that speak to the reverse order of the discourse of progress.

of postmodernism (D. Harvey, 1989), with globalization being the term most often used to describe the conditions governing this transformation.

With national comparison today remaining an important ordering impulse at expo, primarily as a matter of tradition, individual nations are invited to participate by constructing their own pavilion or sharing a pavilion with other nations, expo's national orientation is shifting toward globalization as its emerging dominant order. Indeed, the tension between nationalizing and globalizing tendencies at expo today, with the concomitant difficulty of defining national identity while simultaneously contributing to the discourse of globalization, is felt at every turn as nations negotiate this at times contradictory terrain. In this chapter, I map the relationship between the global and national registers at Expo in relation to the subject, which is caught in the middle of these two orders of interpellation. How Expo 2000, and the Canada Pavilion particularly, negotiated this potential doubleness or splitting is a key question to be addressed. I then discuss the representations used to define Canada as a nation to foreign, especially German, visitors to the pavilion and discuss the mode of representation as a central component of meaning-making and the associated problems in relation to the question of the mimetic drive of national representation.

With globalization as the emerging centre of expo's meanings and the nation receding in importance, sustainable development is emerging as the mediating figure between the two orders. Through sustainability nations attempt to define national cultures while also contributing to globalization by developing "sustainable" solutions to global ecological



and social problems. And although globalization has been present in expo discourse from its inception when Prince Albert discussed it in a speech opening the Crystal Palace exhibition in 1851 (Auerbach, 1999), it has moved closer to the centre of expo's meanings, with each universal exhibition since Expo 1992 in Seville, Spain being dedicated to sustainability in its very form. At the 2005 universal exhibition in Aichi, Japan the dedication to sustainability will reach its highest form yet at any universal exhibition. With the theme "Nature's Wonder", Expo 2005 will be entirely committed to global ecological and social sustainability. With its form organized through the figure of the "commons", the shared territory of pre-industrial societies that citizens worked on, farmed, pastured livestock and maintained together, Expo 2005 is an excellent example of the manner in which sustainability has become the centre of expo's meanings, and importantly, of how it is entering discourse beyond its purely environmental roots to imagine social and political sustainability in a globalizing world as well.<sup>33</sup>

If globalization is the new focal point as expo renegotiates its identity in contemporary times, as I am arguing here, then who is the subject that accompanies this transformation and, importantly, what is the relation of this entity to the national subject so prominent in expo's formulations? I wish to be clear here. I am in fact not arguing that globalization will overtake expo entirely and finally omit the nation from its formulation. If such an occurrence were to take place, it will not be in the near future. Rather, I think that the tension between global and national orders will remain at expo, and potentially productively as new relationships are formed. At the present time, as globalization finds

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33 On the notion of the commons, see John Barrell's *The Dark Side of the Landscape: The Rural Poor in English Painting, 1740-1830* (1980).

its place in expo discourse, this is occurring as nations reformulate their identities in the face of expo's global imperatives and a new subject is emerging that traverses the border separating them. At once national and global, this new subject embodies the tension between the two orders of discourse.

Yet, expo's subject today is not the particular and localized subject more common in contemporary critical theory, such as feminism's use of the "situated subject", but a universal subject that in certain important ways resembles its Enlightenment predecessor. Commissioner General to Expo 2000 Birgit Breuel describes the circumstances that require such reconsideration of the subject when she writes that the "21<sup>st</sup> century needs new parameters: more sustainable, more intelligent, more human" (Expo-Book, 13) and further that:

With Expo 2000 we are concerned with making visible and comprehensible the chain from the use of nature up to technology and human consumption. So that each individual can be seen [sic] and decide what he can do to improve matters...Today we know that this new world really is arising...The visitors can try things out and participate. In this way visitors and participants will become actively involved in the overall programme (Expo-book, 2000: 15).

For Breuel a very different conception of expo's role and of technology's relation to it is required today. While still being articulated as the means by which the future will be secured, and therefore resembling each expo since 1851, Expo 2000 also confirmed technology's power in relation to progress while simultaneously questioning the positivism of earlier uses of technology in relation to environmental and political sustainability. It thus intervened in the modernist fiction historically associated with

technology. As Breuel suggests, technology today must be put to new uses based on sustainable futures. Importantly, as the reformulation of the universal exhibition's modernity occurs individual visitors are interpellated as ethical local, national and global citizens with rights and responsibilities to ourselves, to each other and to the planet that sustains our lives, while simultaneously promoting identity at the global level and difference at the national and local levels. Emerging from this interpellation is a universal subject whose interests are global even as these are articulated in relation to national and local imperatives, and this is where the difference lies in relation to the Enlightenment subject. The subject at Expo 2000 was situated at the juncture between three levels of identification or articulation and sustainability was the principle linking each of them. Through the promotion of visitors' rights and responsibilities expo has become a type of socio-ecological tourism in which gazing, the central component of touristic experience, has certain ethical implications meant to transform tourists into local, national and global subjects. Expo 2000's theme "Humankind: Nature: Technology" highlighted this "touristic" identity by repeatedly drawing attention to this triadic formation's imbrications throughout the Expo 2000 site with the theme pavilions being the principal locations demonstrating the relationship. With eleven pavilions constituting the thematic area "The Discovery of the New World", the future of the earth and its inhabitants was mapped in relation to the imperatives of "Agenda 21", the program established at the United Nations Earth Summit in Rio de Janeiro in 1992 (Expo-Book, 2000: 227). "Everyday Adventure" and "I'm in Charge", as sub-themes of exhibits, were emphasized throughout the displays which investigated social problems and "opportunities to break down barriers" such as that dividing north and south, while

also exhibiting the commitment of individuals engaged in the search for a truly civil global society (Expo-Book, 2000: 229).

The individual thematic areas included: “Planet of Visions”, “The 21<sup>st</sup> Century”, “Humankind”, “Environment”, “Basic Needs”, “Food”, “Health Futures”, “Energy”, “Knowledge”, “Future of Work”, “Mobility” and in each area another sub-theme of importance today and in the future was explored. For example “The 21<sup>st</sup> Century” exhibit was an archeological dig from four separate time periods viewed in reverse chronological order - 2100, 2070, 2030, 2000 - each of which featured the “everyday life” of residents of four cities - Achen, Sao Paolo, Shanghai and Dakar – with the tour being guided by an ethnically ambiguous woman named Lisa who aged in reverse from an old woman to a young child as visitors moved through the exhibit from 2100 to the present (fig. 26). The “21<sup>st</sup> Century” asked questions such as: how will life be lived in the twenty first century?; How will it be different from life today?; and most importantly to the argument here, “[H]ow, in the face of global problems, can visitors be so personally affected that they give up the role of the fascinated onlooker and become a participant, a witness?” (240). The shape of the future and the role of the individual were central elements of each of the displays in “The Discovery of the New World”, thus underscoring present actions in shaping future events and the responsibility of each person to make choices with these ideas in mind.

In another area of “The Discovery of a New World” called “Basic Needs”, the questions raised in “The 21<sup>st</sup> Century” were extended, asking visitors to assess their own needs for

sustenance. Of course, nutritional needs were central, but also included were needs that might not be considered basic to sustain human life: communication, love, sexuality and the freedom to choose one's own conditions of life. Through a series of multimedia exhibits called "The Cycle of Life" the basic needs of individual human beings were addressed, after which "The Global Village" section highlighted the basic needs of civil society. Sections that followed included individual group displays from all over the world, including exhibits from Bread and Puppets, Richard Gere and BASIN among others.<sup>34</sup> In the exhibit titled "The Environment" the survival of the "blue planet" was featured through several displays that featured global environmental problems and the innovative solutions being used to address them, making "it apparent that humankind is not accepting the threatened environmental catastrophe, but instead is doing everything possible around the world to protect nature and the environment and to use sustainable resources in the future" (Expo-Book, 2000: 252). Here again the visitor is located as a subject whose choices have direct consequences on future events thus producing a model for global citizenship for visitors to Expo 2000 that stands in direct contradistinction to models of the tourist under modernism<sup>35</sup> (Expo-Book, 2000: 198). Rather than expo being dominated by spectacle as in the fairs of the late nineteenth and early twentieth centuries, Expo 2000 constructed its visitors as ethical citizens with agency, actors whose choices can transform environmental, social and political forms and importantly, it

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34 Peter Schumann's Bread and Puppets theatre troupe did performances in "Basic Needs" that included amateur actors and the public. Richard Gere, a convert to Buddhism, had an exhibition about life in Tibet called "Pilgrim of Hope" and BASIN, an Indian network that works to provide homes for people of low income, produced an exhibit for the "Accommodation and Habitat" area of "Basic Needs" that focused not only on housing but on the cultural and social needs of people forming communities.

35 See Dean MacCannell's *The Tourist: A New Theory of the Leisure Class* (1976) for an excellent discussion of modern touristic experience.

incited action beyond the scope of the fair both in terms of space and time. This I refer to as a *performative pedagogy of ethical action*.

Global House, the first-ever pavilion at a universal exhibition dedicated exclusively to Non-Governmental Organizations, was the place from which this performative pedagogy of ethical action was promoted as a model of global citizenship (fig. 27). With the theme “Meeting People – Sharing Solutions” Global House maintained that:

Globalization not only holds dangers, it also offers opportunities of world-wide cooperation to a degree that has never been experienced before. In front of this backdrop, the problems of humankind in the 21<sup>st</sup> century appear to be easier to solve, if the members of the international community confront these tasks together. Government and citizens, institutions and business must work together (Expo-Book, 2000: 400).

Global House was based on and organized according to a “triumvirate for the future”, which showcased a thematic area of visionary exhibits including “Projects Around the World” and the “Global Dialogue”, encompassing pragmatic utopian visions as well as debate about the shape of the future. The thematic area consisted of eighteen small exhibits featuring historical and contemporary visions of globalization. “Global Dialogue” was a three-day-long series of events that brought together scientists, politicians, business people, non-governmental organizations and social groups to discuss sustainable development issues such as natural resources, shaping world society, poverty, rural issues, health, learning, working and society after 2000 (Expo-Book, 2000: 412).

The thematic core of Global House, however, was “Projects Around the World”, a series of 767 individual projects in 123 countries that promoted and implemented sustainable living and working internationally, thus producing a satellite for Expo 2000 that brought its ideas into the international forum and introduced individual initiatives into Expo 2000’s objectives. Although there are too many projects to consider in detail here, a few examples of the types of undertaking included in “Projects Around the World” provides an indication of its overall aspirations. For example, an initiative sponsored by the Deutsche Welthungerhilfe (German World Hunger Aid) called “Houses of Hope” entailed the construction of new houses for refugees driven from their homes during the violent conflicts in Rwanda in 1994. Individuals are trained in the production of air-dried bricks to construct houses, then are given tools and seeds to assist in establishing self-reliance through farming (Expo-Book, 2000: 323). An unexpected offshoot of the project occurred when cooperatives were established by people in the programme to assist each other with housing construction and agricultural cultivation. Another example sponsored by the Canadian International Development Research Centre involved the development of the “Mona Lisa” banana in Honduras. Because they are pest-resistant, the bananas do not require pesticide making them less harmful to workers involved in harvesting (Expo-Book, 2000: 353). The Mona Lisa banana is also part of an equitable farming initiative encouraging small plantations that must struggle to survive against the monopolistic practices of multinational companies like Dole and Chiquita. Finally, I wish to mention a project from Canada completed by and for the Cree nation of northern Quebec (Expo-book, 2000: 324). The village of Oujé-Bougoumou combines traditional and modern elements in its conception and design in an attempt to encourage the economic and

cultural survival of the Cree who have been, to severely understate the situation, adversely affected by mining and hydro practices that interrupted traditional hunting, fishing and migration patterns in northern Quebec. Education and eco-tourism provide new opportunities for the Cree people in an award-winning village designed by architect Douglas Cardinal that is based on traditional design elements while using state-of-the-art technologies such as a central heating mechanism that burns peat and furnishes heat to all of the buildings of the community (Acland and Stevens, 1999).

What each of the initiatives in “Projects Around the World” share is commitment to education and self-determination whereby individuals learn the tools used to produce their own lives rather than relying on “assistance” from development agencies or welfare systems. Although this formation is part of a larger movement in development and assistance discourse, its promotion at Expo 2000 marks a significant shift in rhetoric in which globalization is considered in terms of citizenship rather than the economic imperatives central to the free trade negotiations of the past decade, such as NAFTA. Importantly, “Projects Around the World” and the other related elements of Global House do not simply display solutions to local, national and global problems, but ask the viewer about their own relation to such initiatives and what each person can do to participate in the projects after returning home from expo. This performative pedagogy is how tourists are transformed into subjects, citizens of a global social, political and ecological system in which interconnection between individuals is privileged over the economic imperatives driving globalization and citizenship today.



However, I am not suggesting that Expo 2000's meanings were unified and that a new form of global citizenship has overtaken previous models. As indicated earlier, the tension between local, national and global forms was in evidence everywhere at Expo 2000 and nowhere more so than in Africa Place (figs. 28-29), a cavernous exhibition space in the trade fair area of Expo 2000 dedicated to the nations of Africa. Here more than any other place the contradictions in the contemporary discourses of globalization could be witnessed. With the exception of South Africa, which mounted a vibrant, youth-centred and technologically advanced multimedia exhibit, Africa Place's national exhibits operated within the linear and serial logic I have identified primarily with earlier expos. This is no surprise given the incredible poverty, disease, political and social problems associated with many nations in Africa, South Africa included, in which the basic infrastructure needed to guarantee political, social and environmental stability have deteriorated to the point of social and political instability in some regions. Indeed, the border between the serial and immersive logics of expo resides in part in the division between "developed" and "developing" nations where "developed" nations overwhelmingly focus their attentions on modernity and its latest form, which is always technological. Digital visual modes and the immersive environments attending them were the principle form modernity took at Expo 2000; however, this type of display is enormously expensive. For example, Canada is planning a pavilion based upon an interactive immersive environment for Expo 2005 in Aichi, Japan that will cost in excess of fifty million dollars, with the company hired to design and build it having to pay all associated costs up front before being reimbursed by the federal government after the expo takes place. Such overhead, which even for the Canadian government is too much

to pay beforehand, is quite simply impossible for many nations, especially those in the “developing” world that are unable to provide citizens with even the basic necessities of life. Thusly, the recent logical turn of expo toward immersivity restates and accentuates a divide that has occurred at expo since 1851 and, while not being put into operation as a racial division necessarily, it still functions to a large degree as such a divide. Expo’s modernity, then, continues to be articulated through cultural imperatives that have a decidedly racial element in which those bodies traditionally associated with colonialism and the perceived need for modernity remain locked within the same narrative frame.

Africa Place stands as witness to the contradiction in processes at expo’s centre and reminds one of the traditional role of the tourist within the culture of spectacle, as well as the performative pedagogy I am arguing is a new form at recent universal exhibitions. There were in Africa Place, however, displays that emphasized individual agency and interpellated viewers as ethical citizens, such as a video exhibit in the Sudan stall which showcased the Hayat el Bagara Women’s Training Center, an organization that provides training to assist women in supporting themselves individually. Through skill training courses, literacy classes, communal farming in addition to funded daycare women gain skills and opportunities through the centre not easily obtained outside. Aside from this, the centre offers a sense of community and shared experience for the women while underscoring individual agency and collective power. Individual business initiatives are also funded by the centre in the form of start-up loans so that not only is individual agency emphasized but so is independence within a framework that underlines self-determination while promoting communal values. The women also give back to the

centre by assisting in its soap production, the primary means by which the centre sustains itself.

The viewer of the video of the Hayat el Bagara Women's Training Center is encouraged to step outside of traditional touristic experience and expectations by witnessing the struggle for self-determination on the part of some of the earth's citizens. However, when I was watching this video I was alone, despite Africa Place being filled with people. They were elsewhere. Covering a large portion of Africa Place was a market selling "traditional" Africana to tourists who reveled in the experience of being "in" Africa while still being able to step outside for a lager and German sausage. The market was spectacular in every sense of the word recalling forms from early exhibitions like the Street of Cairo, an incredibly popular attraction that appeared in the midway section of expo in the nineteenth and early twentieth centuries and played on the exoticism and foreignness of the Middle East by reproducing an "authentic" Cairo scene (Celik, 1998). The African market at Expo 2000 was buzzing with tourists who moved from kiosk to kiosk looking at the articles being sold and bartering when an item such as a bowl, sculpture, carpet or "primitive" trinket was chosen in this simulacrum of Africa.<sup>36</sup>

If one could be excited about the recent turn toward ethical global citizenship being preferred at Expo 2000, then Africa Place could be equally depressing as one experienced expo in its original form in relation to contact with the Other. I mention Africa Place for

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36 And yet, this historical construction of Africa is also a reality today with "Africana" forming a significant part of many of the nations of the continent's economies in terms of tourism and manufacturing. In fact, it is through "Africana" that many African nations participate in global capitalism.

this reason because – to repeat - it more than any other space at Expo 2000, and there were others, emphasized the tension between local, national and global forms as well as the cultural and racial division at the centre of the tension over the form modernity will take. This tension, however, is not an element of expo that, in my opinion, needs to be overcome because it is precisely the space in which new lines of thinking might be traced and new subjectivities formulated. Thinking about globalization at expo necessitates also thinking about local and especially national forms. Nations will not soon disappear from universal exhibitions and any study needs to examine how nations negotiate the tension between local, national and global registers. This dissertation is an attempt to do so and I will now turn to Canada's contribution through an analysis of national discourse in Canada, its articulation in the Canada Pavilion at Expo 2000 and its relation to territorial imperatives of nationhood.

*The Nation, Canada and the "Spirit of Community"*

Historically the nation is produced through a very specific tension, that between tradition and innovation (Hobsbawm and Ranger, 1983) because nations require a set of conventions inherited from the past on which to base national narratives. National anthems are a good example of how the repetition of tradition through the singing of song in specific and constrained circumstances produces national sentiment. I remember as a child singing "Oh Canada", along with five other classes, every morning in the large open concept classroom of my elementary school and the sense of pride it inscribed on our sensibilities, even if we knew little of what it really meant. And there are many examples of how traditions uphold and perpetuate national forms, some in the political sphere like

the speech from the throne announcing the government's agenda for the coming year, the singing mentioned above, and others that come from folk traditions inherited and seduced into national form. The Scottish kilt, a symbol of the Highlands and Western Isles of Scotland, for example, only became "Scottish" in the late eighteenth century after having been a symbol of independence from Scotland prior to the administrative formulation of Great Britain in 1707 (Hobsbawm and Ranger, 1983). Nations must see themselves as forms that have history and much ink and blood has been spilled in the "invention of tradition" (Hobsbawm and Ranger, 1983). One need only consider the convoluted history of monarchy in England, France and elsewhere to witness the intense labour involved in formulating national narratives and the term "invention of tradition" encapsulates the sense of how this process unfolds. Eric Hobsbawm describes exactly what is meant by the term: "Invented tradition is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past (Hobsbawm and Ranger, 1983: 1). It is thus that a collective memory of the past serves to inform a people's experience of the present as is witnessed here in Quebec in sovereigntist circles or on occasions such as St. Jean Baptiste day; however, Quebec is not alone in this sense as it is a fundamental feature of national forms, those of Canada included.

Yet, the invention of tradition is not the only means by which nations are articulated. The past can only have relevance in relation to the present and therefore modernity, defining the self as modern, is the other characteristic identifying the nation in this broad sense.

This is done in several ways. The role of Canada's military as a peacekeeping force may be thought of as particularly modern form, as might the semi-sovereign status accorded to Native reserve territories. Multiculturalism is also an excellent example because it acknowledges the heterogeneous nature of nations in the contemporary period. Here, the inherited definition of the nation in which racial imperatives describing a "people" in singular terms is challenged by multiplicity and difference. Such challenges to singularity shift national designation and complicate the manner in which a "people" might be defined as well as how nations appeal to the past. Today the modernity of nations increasingly turns on notions of multiculturalism as hybridity and heterogeneity are privileged within national discourse. Multiculturalism more than any other idea defines national modernity while technology, communications and business accentuate modernity's nation today, as was the case at Expo 2000. There, technology was put to use in traditional ways for universal exhibitions within a positivist discourse in which technology necessarily leads to social harmony and abundance. It was, however, also articulated to sustainability and therefore the conventional positivism of its discourse was challenged by political, social and environmental responsibility. This feature of technology by no means unraveled its power. Indeed one could argue that its power was increased by humanizing it, by returning it to nature and humans at the moment its power seemed most unknowable, immediately following the Y2K scare that preceded expo by only a few months (Horrocks, 1999). Yet, while nations promoted technology's uses in relation to human and ecological concerns at Expo 2000 its real appearance was more covert and secretive, as the mode of representation in pavilions using technological displays, particularly those dedicated to immersive exhibits, like Canada. It was here that

technology did its real work at Expo 2000, where it was hidden behind representation, a seemingly neutral support to visuality unquestioned within the displays themselves. However, as I will argue in chapter three, the mode of representation is crucial to understanding Expo 2000 precisely for its perceived naturalness and transparency, especially in its digital mode. Yet it was in this way, I believe, that technology entered Expo 2000's meanings most compellingly, if furtively.

If the nation emerges through the relation between romanticism and positivism, between tradition and innovation, as I argue here, then nations must always tread the line separating these at times conflicting impulses. It is precisely such maneuvering that is the key to understanding what Benedict Anderson means by "imagined communities" (Anderson 1983). For Anderson, the nation takes form through the imagination. In this way, appeals to the past are important because they demonstrate how nations imagine themselves collectively. But the notion of imagined communities is also relevant to how nations define themselves in the contemporary period, unconsciously through singular actions that tie each citizen to the next through mundane activities, with Anderson's much-used model of newspaper reading being an excellent example. In the act of reading the *New York Times* individuals are connected to one another and by doing so have knowledge of their connection without ever needing to know all of the members of the community thus formed (Anderson, 1983). One takes one's communal place without instrumentality playing any role, a very important element of national discourse because it allows for an understanding of nationalism based not on conscious will or choice but on

routine and unconscious acts that add up to a national discourse without the individual act seeming significant to the nation in a specific way.

Since its publication in 1983, *Imagined Communities* has had a tremendous impact on how nationalism is understood. Anderson sees certain acts as significant in this regard, such as how the nation materializes through these seemingly insignificant and unconnected activities. “Adding up” is an apt description for this process in Anderson’s work because he is interested in the circumstances under which nations take form, which is in part why he spends much time writing about their origins and spread and less time discussing their contemporary manifestations. The process of adding up for nations, which must constantly reaffirm tradition while establishing innovation and modernity, is ongoing and can never be completed if a nation is to remain vital and competitive. However, while I accept Anderson’s claims I wish to look in the other direction, if you will, to the counter processes that refuse the “adding up” that I am identifying here as central. In the current context of national cultures difference forms the centre of their meanings and provides a constraint on what form of adding up will become dominant. Heterogeneity, as an emerging form within national discourse, poses a challenge to the potential singularity of the process of adding up, although multiculturalism is believed to address this dilemma. But multiculturalism is reified in the process – the thing-ness of multiculturalism takes precedence over a process that is ultimately connected to individual lives. Within this heterogenization how does national cohesion operate? I am not suggesting that one ignore Anderson’s theory, which I have found to be very useful as



I work out some of the issues of national forms but one must also remain cognizant of how this process of unification is constantly challenged by difference.

Homi Bhabha, whose voice readers will surely have recognized in the preceding ideas, argues that heterogeneity has always been a part of national forms (Bhabha, 1994) but repressed within singular models: “We are confronted with the nation split within itself, articulating the heterogeneity of its population” (Bhabha 1994: 148). Bhabha argues that modernity’s time, that is the time of nations, is not synchronous as it pretends, but is always-already split between the pedagogical and the performative times of the nation. There is ambivalence in national discourse: “In the place of the polarity of the prefigurative self-generating nation ‘in-itself and extrinsic other nations, the performative introduces a temporality of the ‘in-between’” (Bhabha 1994: 148). The singularity traditionally associated with national definition is here undermined by Bhabha’s call to consider heterogeneity as the base value of nations today, as well as historically. Ambivalence, the condition produced in-between the pedagogical and performative times of the nation, emerges as a condition with much productive capacity because the purity of national forms and subjects is questioned from the outset while hybridity emerges within national discourse, to become the fulcrum at the centre of its forms. It should be quickly noted however, that ambivalence and hybridity are not ideas to be celebrated and promoted, a utopic space to now be occupied with pleasure. Such promotion has the jingoistic flavour that Bhabha rejects in favour of a difficult and politically charged space that is anything but utopic for the transnational subjects who are affected to the greatest degree by such intellectual manoeuvres.

Heterogeneity is on the table, so to speak, for nations today. At Expo 2000, it was the form to which nations turned most frequently when doing the necessary work of self-definition. Penelope Harvey writes that at expo today “national cultures are often quite openly presented as heterogeneous and fluid communities. This is not to say that multiculturalism replaces a notion of homogeneity, but that concepts of sameness and difference are presented as compatible rather than opposed” (P. Harvey 1996: 69). While one can easily agree with Harvey here, I think that recent history tells one exactly what she suggests is not happening – multiculturalism is becoming a form of homogeneity. Her point is that the coherence of the nation no longer resides in the homogeneity of its citizens. What is occurring instead is that multiculturalism promotes heterogeneity at the level of the surface but does little for difference once the surface is breeched. However, Harvey’s point stands in terms of national discourse not relying on the homogeneity of its citizens. The United Kingdom’s motto from their pavilion at Expo 2000 is ample evidence of this movement: “Diversity: It’s In Our Nature” speaks directly to the issue of national homogeneity as well as to the United Kingdom’s simultaneous desire to subvert it as a category defining the national self by promoting diversity.

Multiculturalism very rapidly and effectively filled the void left when homogenizing versions of national identity began to retreat in the 1960s, even if today its work is incomplete and has surfaced in geographical areas still dependent on ethnic forms of nationalism (Hobsbawm and Ranger, 1983). They write that the nature of difference is of central concern in all national models: “While differences may be tolerated, even actually

promoted, deeper ontological differences are suppressed and excluded” (Hobsbawm and Ranger, 1983: 15). Stanley Fish refers to this phenomenon as “boutique multiculturalism”, effectively describing the manner in which multiculturalism has entered popular discourse where it is more likely to be experienced by citizens in a restaurant or clothing store, that is in the realm of consumer culture and exchange, than in the face to face encounter with the Other. Slavoj Zizek argues further that multiculturalism has become the central ideology of transnational capital in the contemporary period (Zizek, 2000), at once emphasizing the nature of exchange and the surface orientation of multiculturalism. As will be seen, this is an important problem for this dissertation particularly when filtered through the mode of representation used in the Canada Pavilion at Expo 2000, which I argue exacerbates the problem of surface orientations while presenting it as if difference was its end.

Multiculturalism’s formulation of difference has been remarked upon by several recent authors. In the Canadian context, Erin Manning stands out for the direct disputation of multiculturalism’s claims about difference in her book *Ephemeral Territories* (2003). Using a Deleuzian formulation centred on territory Manning employs the concepts of home and homelessness to question the nation’s repetitive return to territory as a marker of nationness. Following Arjun Appadurai, Manning argues that territory is the crisis of the relation between nation and state with territoriality being “a spatial strategy that is intimately linked to the ways in which people use the land, how they organize themselves in space, and how they give meaning to place” (Manning, 2003: xix). This formulation has deep resonances in Canada where the “vastness of the land” has operated as a

primary feature of national culture since before confederation and continues to feed national sensibilities today. Territory in Canada is the foundation underpinning traditional political ideology. It is for precisely this reason that homelessness is such an effective strategy for Manning in her search for ephemeral territories, those spaces that produce what she calls “errant politics” (Manning 2003: xxviii). Homelessness brings Manning directly to the problem of difference in Canada.<sup>37</sup>

If culture is now a central component of national discourse, flanking territory if not displacing it, then at universal exhibitions culture is also being conceived in Manning’s terms. Elusive, transient and ephemeral, the formulation of culture at expo has today shifted over previous eras that conceived it, along with language and territory, as permanent and enduring (P. Harvey, 1996). This is a necessary offshoot of the relationship between tradition and innovation in national discourse, with culture no longer occupying the tradition side of the equation exclusively but being the key figure around which innovation is seen to occur for nations today. Multiculturalism could not be more important in this regard because it responds to the global imperative of racially and ethnically (if not yet linguistically) open societies, a transformation of cultures for which there is no return. Manning argues that multiculturalism is rooted in a simplified notion of culture that is inextricably bound to the limits of identity politics: “What results is a depoliticization of the issue of identity, which prevents a critical engagement with urgent issues such as racism, cultural difference, and democracy” (Manning 2003: 61).

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37 While I have found Manning’s book to be very useful, there seems to be an uncomfortable lacuna in regard to actually existing homelessness in Canada. Homelessness emerges as a powerful theoretical trajectory in the book that would be strengthened by including material on homelessness as a material reality for many Canadians and not just as a theoretical concept.

Multicultural policy in Canada ignores the disjunctions and contradictions in historical and social formations while seeming to engage them directly. Manning adds that “the paradox of Canadian multicultural policy and ‘national identity’ is symbolized in the desire to make contact with the Other, even as we wish the boundaries of self and other to remain intact”, a biting indictment of multiculturalism in Canada to which she adds the phrases “commodification of difference” and “consumer cannibalism”, once again positioning multiculturalism in relation to the exchange of capital and the reification of social relations that it has the potential to produce.

One of the questions of this project is how Canadian multiculturalism, as the source of nationalism in Canada, is articulated in the international forum of universal exhibitions. Although I maintain that the nation in Canada emerges through the traditional imperatives of nationhood such as language and territory, I also wish to investigate how it emerges through technology. This is important because of the visual concentration of the present project and of expo itself, which relies on visibility to materialize its meanings. Technology is not a neutral medium through which meaning is transmitted but is engaged in the act of signification in its own right, in part as a medium and in part as a representation itself. Technology is a tool of pedagogical production and as such is involved implicitly and explicitly in the formation of knowledge. In the framework of world’s fairs such a positioning of technology encourages one to think of expo as a form of technology itself where its foremost signification is at the national level, although it must be remembered throughout this dissertation that the national is at expo today

constantly set alongside and at times defined in contradistinction to local and global echelons simultaneously. These issues will be addressed in chapter three.

What I am suggesting is not new to expo. I mentioned in the introduction that technology has traditionally been the central producer of meaning at universal exhibitions, the means by which expo and nations that participate in it define themselves as modern as well as the means by which to secure the future of nations. Early on this could be said to be what expo was about, so to speak, and I am not convinced that this has changed substantially since 1851. The term *multimedia multiculturalism* I have coined as a means by which to investigate this phenomenon in relation to Canada's contemporary contribution to expo. It describes the imbrications of multiculturalism and media forms in Canada today, the manners in which politics and technology are bound together in a mutually supportive representational loop that is difficult to enter and rupture for its visual seamlessness. One sees in the digital image from *The Globe and Mail* feature article titled "The New Canada" (fig. 26) mentioned in the introduction an example of what I am describing. In it a single female figure emerges from 506 individual portraits of Canadians, a figure that I earlier argued was significant in terms of how the representational fragment is used to represent multiplicity and, at least theoretically, difference in Canada. I maintained that in Canada the representational fragment is articulated to the political model of multiculturalism without making any claim on the representational support itself. I am reminded of photography's claims to truth historically and especially of how such claims are being simultaneously unhinged and retrenched by digital modes today. Photography is a technology and a medium, a process set into play through the exposure of light on

chemically treated paper that reveals images under specific conditions. Today the materiality of the process is less evident. In the image of the “New Canada” from the *Globe and Mail* one sees photographic representations, but rather than referring to a chemical reaction they refer to a digital process whereby the relation between signifier and signified cannot be assumed because it has been translated into code written through an algorithm (Mitchell, 1992). This is not a photograph as we know it and it bears no relation to truth within the traditional terminology of photography. Yet, the reality-effect (Barthes, 1977) of digital images is growing in inverse relation to this deficit of truth, although I must be careful here because the deficit and loss to which I am referring (perhaps nostalgically) has never existed in the sense imagined and believed by promoters of photography. In both regimes truth is an effect of discourse and it is in discourse that they convene so effectively.

The phrase *multimedia multiculturalism* attempts to address the reality-effects of the digital multimedia environments that were the exhibits of the Canada Pavilion at Expo 2000, maintaining that they were not transparent but operated as a technology of nationhood while using photography and film’s perceived representational transparency and immediacy to underpin their meanings. Thus, multimedia multiculturalism describes a certain positivism within the discourses of nation and technology in Canada while referring to technology as a mediator of identity and, finally, as a component of identity itself, as witnessed by the use of Canadian-made IMAX film technologies at expo since 1967. It also refers to an unquestioned confidence in the representability of identity in general, in the belief that something so abstract, ephemeral and psychological can take

material form. These are points that will arise repeatedly in this dissertation. The remainder of this chapter will investigate how such mediation was articulated to a concept of nation, and how it might be productive as it underlines and undermines its own claims to truth.

### *Landscape 1: Representing*

I have mentioned already the centrality of territory to national forms. In Canada landscape has functioned historically as the first marker of national identity not only in the form of a landscape representation perceived to document the physical geography of the country but also as a form itself that molds national identity. It is through a relationship to the land that Canadians arrive at their “true” identity, as witnessed in much art and literature of Canada with the authors Susanna Moody and Margaret Atwood being exemplary in this regard. Charles Hill writes that the “great purpose of landscape art is to make us at home in our own country” (Hill, 1995: 83). And it is the particular challenges of survival (Atwood, 1972) that are seen as formative of character with the “vastness” and “emptiness” of Canada’s expansive geography perceived to have effects in sculpting “Canadianness”. Jonathan Bordo writes: “Inaugurated by the Group of Seven, modern art in Canada is intimately and inseparably linked, unlike other early modernist visual traditions, with landscape painting and a particular, if not special, view of the land as wilderness” (Bordo, 1992-93: 108). In Bordo’s formulation the landscape is accompanied by the erasure of the subject, emptied of human presence and purified as wilderness, thus adding to the perceived vast and empty character of the land in Canada. Of course, such a formulation, as Bordo adds, depends on a prior erasure of Native



presence rendering the land as always-already empty with European forms of representation (i.e. painting) declaring an originary status on the land. One might say that landscape art in Canada positions the painter as the first occupant of the territory and certainly as its first witness. The pavilion of Canada at Expo 2000 employed many of the conventional tropes of national definition in Canada, including landscape, which was an organizing structure presented in each of the three areas of the pavilion: “Spirit of Community”, “Stewards of the Land” and “Connecting with the Future”. In this section, I will focus primarily on “Spirit of Community” and the articulation of nationhood it promoted, with an emphasis on the relation between tradition and innovation. I will ask: what form does the Canadian nation take in this visual representation?

As the first thematic area that one encountered after entering the pavilion, “Spirit of Community” stood as the introduction to the pavilion both in terms of themes and the characters that appeared in subsequent sections. Organized, as mentioned already, by the “digital river” (fig. 30) and by the four seasons, which unsurprisingly began in winter as the most prominent season in Canada, visitors were taken through a multimedia journey consisting of: sculptural elements such as geological formations, a Haida totem pole, an Inuit soapstone sculpture and trees of the boreal forest; representations of iconic historical Canadian paintings displayed in each area; several film elements that presented landscape imagery, multicultural identities, technology and sustainable development practices in Canada. While the sculptural aspects were significant to the overall theme of “Spirit of Community”, it was the painting and film constituents that carried much of its meaning. The sculptural elements served primarily as transitional materials between the more

mediatized components of “Spirit of Community”.<sup>38</sup> The other high art traditions of the pavilion were exclusive to painting with works by canonic Canadian painters being displayed in each of the seasonal areas of “Spirit of Community”. Works by Emily Carr, Jack Shadbolt, Lawren Harris, J.E.H. Macdonald and Paul-Émile Borduas were reproduced in the oversize dimensions of cinematic screens.<sup>39</sup> The display of these artists in “Spirit of Community”, while also emphasizing cultural heritage through high art traditions, performed the dual roles of uniting gender and geography within the art narratives of the nation in Canada, but not in a simple one to one relationship. Emily Carr’s *Forest Landscape* (1943), while being situated in the geography of British Columbia also emphasized the inclusion of women in the art canon of Canadian art. Similarly Lawren Harris and J.E.H. MacDonald’s presence, as members of the Toronto-based Group of Seven, emphasized the inclusion of artists from Ontario and de-emphasized Ontario as a place. MacDonald’s *The Tangled Garden* (1916) presented a quiet overgrown domestic plot and Harris’s *North Shore, Baffin Island* (1930) demonstrated the inclusion of the North within Canadian national narratives. Similarly, MacDonald’s *Gleams in the Hills* (1921) makes no reference to a specific geographical location, functioning to signify “Canada” rather than the Ontario landscape that is

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38 Having mentioned this, however, I don’t wish to ignore the sculptural components entirely. Within the rhetoric of tradition being articulated in the displays the sculptural forms highlighted indigenous arts and traditions as well as geology within the national narratives of Canada. However, there is a less fortunate tradition that was also enunciated in this coincidence - that of Native people with natural forms, a tradition that other components of the pavilion’s displays attempted to challenge but which uncomfortably remained in this area.

39 Of note here is that while the cinematic screen’s ability to capture panoramic vision is very useful to landscape painting, most landscape painting does not appear in these dimensions but in those more like a picture window. Thus, each of the paintings in “Spirit of Community”, to the exception of Jack Shadbolt’s, had to undergo considerable alteration to “fit” the cinematic screens on which they appeared. This was accomplished by stretching the images horizontally, by using an enlarged detail and, as I have said about Borduas’ *Cheminement bleu*, by taking considerable artistic license so that the reproduction resembled the original only in terms of painterly style and colour.

represented. Jack Shadbolt and Paul-Émile Borduas sat less comfortably within this rhetorical system. With Shadbolt's national reputation being less well-established than the other painters seen in the exhibit, his painting *Evening Valley Flight* (1977-79) still contained references to botany and biology as well as to Native presence in Western Canada, this last point I think explaining his inclusion here as his career was to a significant degree rooted in this theme. Borduas, as a painter whose reputation is doubly inscribed in national narratives – those of Quebec and Canada – operated as a bridge between competing nationalisms and appeared as a representative of Quebec within the geographical system mapped through the paintings of “Spirit of Community”. Such organization implicitly emphasized gender, geographical and political parity while the specificities of each of the artist's lives and the works exhibited were entirely elided in favour of a general signification of Canada. That no artist from the Atlantic region or the prairie provinces was utilized is a serious lacuna within such a representational plan. It is important to mention that while I am arguing for a form of national inclusion as an organizing principle of “Spirit of Community”, practical aesthetic concerns on the part of Lambert Multimedia at times overrode geographical and political parity in aesthetic choices. With “Spirit of Community” having been organized according to season, colour played an important role and, I believe, was a determining factor, if not always the principal one, in the choice of art to be used. It is for this reason, in part, that J.E.H. MacDonald had two paintings in the exhibit, as they lend themselves so fittingly to the overall design concept. It is for this reason as well that Borduas' *Cheminement bleu* appeared with such a lack of respect for the original painting. Colour and design at times circumvented other aesthetic and political concerns. Furthermore, with no labels or

literature to provide context for the paintings the complexity of their significations was removed and the modernist territorialist myth of Canada left intact despite art history's recent questioning of the founding formulations of Canadian national art as well as of the evidence from the paintings themselves.

While landscape represented the principal tradition articulated in "Spirit of Community", certain other expected traditions of Canadian national representation were absent: "Eskimos", "Indians", "Habitants", maple syrup and Royal Canadian Mounted Police. In fact each of these appeared in the pavilion in a revised form.<sup>40</sup> One witnessed, then, in the Canada Pavilion at Expo 2000 a definitive effort to update the touristic representation of Canada and amend stereotypical portrayals of the nation and its people. If certain images related to national traditions of representation in Canada were present in the pavilion, then their revision at Expo 2000 was an attempt to modernize the nation while simultaneously recalling it as a historical form. The tension between tradition and innovation to which I am referring was most evident in the paintings already mentioned because, although each was a reproduction of an original work of art, the centres of the

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40 For example, while the sculptures of soapstone carvings pointed to a stereotypical role for Inuit people in the touristic imaginary of Canada, in the film portions of the pavilion Inuit people were seen in relation to technologies that are modernizing ways of life and altering Inuit traditions simultaneously, rather than emphasizing soapstone sculpture, igloos and polar bear hunting (Rony, 1996). In the final section of the pavilion, "Connecting with the Future" the Inuit people shared an exhibit with the Haida in the form of a small display with computer terminals connected to websites on the Canadian Heritage Information Network (CHIN). While the websites served as an introduction to the two groups in terms of tradition, history and geography, they also referred to the issues faced by the Haida and Inuit peoples whose identities are shifting as traditions are challenged by modernity as well as by their own internal logics and imperatives. Adaptability and self-determination were emphasized in displays that asked how cultural difference in Canada is being negotiated and the website as a form functioned to emphasize modernity and its use by Native groups whose lives are often lived far from the geopolitical centre of Canada while simultaneously being directly affected by it.

It is also of note that on 1 July 2000, Canada's "National Day" at Expo 2000, all of these traditional touristic figures appeared without revision.

paintings had been removed to be replaced by televisual monitors playing digital loops in filmic form. For example, at the centre of Emily Carr's *Forest Landscape* ran a loop of images featuring musical notation and people playing music; the televisual monitor of Jack Shadbolt's painting presented images of various people painting; the centre of Lawren Harris's *North Shore Baffin Island* was replaced by a loop of images including a voyage with dogsled team and a film crew shooting northern landscape scenery. If these images emphasized the importance of the arts to everyday life in Canada and the continuation and modernization of the art traditions of the nation simultaneously, then the other images highlighted more directly political concerns. The centre of Paul-Émile Borduas' *Cheminement bleu* "exploded", followed by letters from the alphabet, words and books in both French and English that blasted toward the viewer who then attempted to make sense of the brief visual barrage. Borduas functioned as a visual bridge between the two presumed linguistic solitudes of Canada (Taylor, 1993) while at once emphasizing the importance of literacy within national discourse. This is a political message. It demonstrates the primacy of multiculturalism in Canada and does so without addressing the difficult, belaboured and incomplete process defining the relation between Quebec and Canada. A similar process marks the digital images on the televisual monitor in MacDonald's *The Tangled Garden*, which played a brief loop of a woman who repeatedly bent down at the edge of stream and ran her hand through the water, a gesture revealed as political only later when she is defined as an environmental toxicologist who is testing the water's purity. The message could not be more transparent upon reflection. The incredible bounty represented in MacDonald's image of late-summer where nearly every surface, except the building peaking through the rear, is

covered in vegetation is protected in Canada by environmental policy that this woman checks and enforces, with her obsessively repeated gesture emphasizing the constant surveillance of the environment by government.

The supplantation of the centres of these canonical Canadian paintings with looping digital imagery is significant within the national representational framework I am attempting to define. Tradition and innovation are here intimately entwined and the tension between them is interestingly resolved. With the painted reproduction standing as a backdrop and context for the digital images simultaneously, it was neither erased from nor did it function as the unique source of national discourse. Painting thus remained an important foundation of aesthetic and political tradition in Canada even as digital imagery was emphasized as the current medium of national meaning in terms of aesthetics, politics and technology. While the content of the images played on tradition and innovation, as described above, the representational apparatus was also on display in these effectively multimedia images. Just as the content was revised to reflect contemporary life in Canada so was the representational support revised to reflect Canada's modernity; however, modernity did not here displace history in its entirety but occurred within national traditions in Canada.

The paintings and digital images already discussed represent only a small proportion of the images seen in "Spirit of Community". I discussed them first because they function as a bridge to the broader theme of tradition and innovation in which the tension between these terms is emphasized and resolved. The remainder of this section will focus on the

notion of innovation as it was the primary means by which Canada's modernity was emphasized in "Spirit of Community" and the digital loop was its primary form in this thematic area. There were sixty monitors consisting of three basic types that repeatedly presented images in loops of between ten and thirty seconds. The major category included four screens, one in each seasonal area, which matched in size the reproductions of Canadian paintings in dimensions and introduced viewers to the characters that would reappear throughout the pavilion while also presenting images of the Canadian landscape and technology. For example, a young "Black" woman is described as a graduate in communications. She appears in a snowy landscape image in which Northern Native people are seen, adults working with snowmobiles and dogsleds while children play in the snow. It was her work that was emphasized both by her career choice and the location in which she chose to work. Her departure on a wave of information that she rode with a type of digital surfboard connected her to the activity of "surfing the web", underlining the importance of information and learning to her career choices as well as technology's role in modernizing career decisions, locations and the cultures affected by such choices.

Similar arguments can be made for each of the screens highlighting character narratives in "Spirit of Community". When viewers were introduced to the environmental toxicologist she appeared before representations of tree planting, forestry growth and children playing. The work of the environmental toxicologist is seen to guarantee a healthy environment both for forest growth – and therefore all plant life – as well as for people, with children functioning here as evidence of Canada's commitment to the future.

Another example was the architect, a young Caucasian woman who appeared with images of the new Confederation Bridge connecting Prince Edward Island with the mainland of Canada. As ships pass under its span viewers are enticed to consider the form, engineering and construction of this massive undertaking that allows business to continue beneath it as before. That it is Confederation Bridge implicitly emphasizes the manners in which Canada maintains its connection with the provinces as well as technology's role in this connection, even though such a signification would be lost on most viewers in Germany who would not have known the bridge's name or that it was a bridge to Prince Edward Island because of the absence of textual markers identifying representations.

These are only a few examples taken from ten possible displays. I will return to them later in this section to further investigate their meanings in relation to the representations I discuss here, but wish first to discuss the other filmic forms in "Spirit of Community". I mentioned in the introduction several banks of televisual monitors that also ran digital film loops in tiers of three televisual monitors each playing the same loop. In the first room entered in "Spirit of Community", the winter season, one immediately encountered the first bank of such televisual monitors. On these were shown images of modern northern Native people at work and play along with representations of education and government with the loop ending when then Canadian Prime Minister Jean Chrétien signed the territory of Nunavut into being in April 1999. On another bank of televisual monitors viewers saw images of a blizzard and the emergency response to it. A city worker surveyed flood levels, read a fax and made an telephone call that began the snow



removal response, after which was seen images of trucks filled with snow and a sidewalk snowplow performing its work. In yet another example images of urban transportation such as highways, bikes, a city metro, buses, sea buses and trolleys were intercut with images of a pristine and untouched nature. Nature is therefore directly connected to one's choice of transportation while the decision is left to the viewer as to which form is best. Another example included a bank of monitors highlighting the sun as energy while solar panels and lush vegetation were positioned as the means and result of using solar power. Recycling was showcased in yet another set of vertical televisual monitors with representations of industry and consumption, thus emphasizing responsible business and consumption practices. In the final tier of televisual monitors I will mention paper production was presented, beginning with viewers flying over a forest of trees of various but uniform size indicating that it is a managed forest. The images then shifted to tree planting, measuring and ageing before the chemical processes involved in production were shown. The loop ended with huge rolls of paper coming off the production line. Here it is not industry shown in its conventional industrial form but the responsible management of industry that was demonstrated and promoted.

With all the digital film loops mentioned, and there are in fact several left unmentioned, it is important to remember that the majority of images were experienced while in movement, that viewers had to make conscious choices to stop before any representation because the flow of the crowd, its determined shuffle, produced difficult viewing conditions for those committed to close observation. This was not assisted by the enormous barrage of 3000 images viewed in "Spirit of Community", which was not

organized for careful and deliberate observation but for quick and easy access to the representations. The only places in which one might have lingered over the exhibits was in the last section of the pavilion called “Connecting with the Future” and at the final point of “Spirit of Community” when the crowd awaited the opening of the doors to the cinema for the IMAX film “Stewards of the Land”. Here, above the entry to the cinema was a bank of twelve horizontal televisual monitors each playing loops of images that shifted from one monitor to the next showing strings of DNA, computer assembly, biochemistry, virtual reality, Internet technology, and flight training. Here, at the endpoint of one exhibit and the entry point to another, at the cusp of two frames of reference, two forms of representation and two modes of viewer address, innovation superceded tradition just as science and technology supplanted art at this the only space in “Spirit of Community” that visitors were obliged to stop.

I began this chapter discussing modernity’s relation to universal exhibitions historically as well as the relation between their global and national registers, arguing that there exists a tension between these forms that expo must negotiate today. The same is true of nations participating in expo. Interpellating subjects as simultaneously global and national citizens is the primary challenge if expo is to retain, or one might say regain, its place in the contemporary world. How can the nation and all of its attending allegiances be promoted at the same time as global citizenship imperatives, which frequently contradict national obligations and loyalties? The link between modernity and tradition is essential in this regard. Today, modernity requires that difference be addressed in theories of citizenship for, as Stuart Hall suggests, the capacity to deal with difference

will be the principal global problem of the twenty-first century (Hall, 1993). In Canada, multiculturalism attempts to attend to difference and in displays like “Spirit of Community” multiculturalism is the figure around which the exhibit was built. This is focus group representation with extreme care taken to denote gender, race and geography in manners that correspond representationally to statistical figures (Canadian Heritage, 1998), which in itself is a way of modernizing Canada’s self-representation, however staid and predictable it may seem. But the constraints of nationhood require that modernity not be exclusive to definitions of the nation but always be conceived in relation to history and tradition. Thus, nations must carefully negotiate their representation in this regard. At Expo 2000 Canada navigated this tension by appealing to its landscape traditions while simultaneously revising them through the shift from painting to digital representation. In “Spirit of Community” this negotiation was subtle even if its meanings were clear: Canada emerged as a fully modern nation in terms of citizenship, sustainable environmental practices, career and business opportunities, tourism and technology, while it was also defined as historical through references to landscape, both in terms of territory and aesthetic traditions.

Environmental practices and technology will be investigated more fully in the chapters that follow as they are central elements of the pavilion. For the moment I simply wish to draw attention to their presence within the frame of business interests, with these being one of the principle objectives of the pavilion.<sup>41</sup> It was through sustainability and the

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41 It must be noted here that the United States did not participate in Expo 2000. With no federal government sponsorship for universal exhibitions, private interests were not sufficient to fund a pavilion. I believe it to be the first time this has occurred; however, the US has agreed to participate in Expo 2005 in Aichi, Japan.

character narratives that business interests in the pavilion were addressed. By highlighting Canada's commitment to sustainable environmental practices the exhibits subtly promoted Canada as a place to do business, both through an ethics of the environment and a political discourse emphasizing Canadian know-how, care and political stability. These coalesced in the figure of the businessman who was one of the characters from the pavilion's narrative introduced in "Spirit of Community" and seen in all three thematic areas. The businessman was emphasized for his ingenuity in developing a technology to assist in oil-spill cleanup, thereby uniting business and sustainability in mutually supportive roles, rather than potentially contradictory ones. Here business was represented not only as a sustainable practice but one for which the objective itself is sustainability.

The businessman is the most conspicuous example of how business was addressed in "Spirit of Community" while the other characters addressed business interests in a different, if consistent, manner. As mentioned in the introduction, each of the characters introduced in "Spirit of Community" was represented by the career they had chosen, with every character also being employed in work that highlights sustainability. In some cases this is evident, for example with the environmental toxicologist, environmental educator, forestry manager, whereas in others it is choice that aligns them with sustainability, as was the case with the computer programmer and architect, each of whom were involved in sustainable housing initiatives and projects. The choice to emphasize citizens with careers, and sustainable careers besides, is an interesting one because it stresses the

productivity of both individuals and nation – individuals here literally build the nation through work. This is a message directed at promoting business interests that presents Canadian workers as productive and fully employed while also erasing social issues like unemployment and environmental issues directly connected to business practices, especially of an industrial nature. It is, after all, business interests, for one, that are challenging ratification of the “Kyoto Accord” in Canada. The problem is, however, one of generalizing from business models to those of citizenship.<sup>42</sup> Canadianness, if one may speak of such things, cannot be located in people’s career choices. Where are other Canadians who are productive in different ways than those shown: mothers, artists, volunteers, to name only a few? And, beyond this, where are those Canadians who do not fit this model: people unable to work, homeless people, elderly and severely disabled people?

What, then, emerges as the image of Canada in “Spirit of Community”? While certain traditions of representation such as territory and landscape as well as the aesthetic traditions connected to these are maintained, the representation of Canada is also reworked in important ways. By avoiding many of the stereotypical touristic representations associated with Canada – Eskimos, Indians, Habitants, RCMP – its national representation was revised. At the same time, territorial and landscape elements were emphasized and modernized through their relation to technology, with paintings

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42 On this point, one contemporary scholar argues that it is precisely business that provides a new model for thinking about expo because the interests of business are not tied to the nation-state in the same manner as government. Although Angus Lockyer (Wake Forest University) is correct there remains a certain reticence on my part for thinking about citizenship through the frame of business. Lockyer presented this argument at the 2004 Nineteenth-Century Studies Conference in a paper titled “The Economics of Identity: Exposition, Entertainment, and Late Meiji Japan” that is part of a forthcoming book project.

functioning as the backdrop and context for the technological innovations presented in the digital film loops. This gesture, when considered alongside the digital river, which transformed nature itself into a digital multimedia form, aligned the Canadian nation with technological innovations that emphasized modernity while not breaking with the past and tradition completely. Thusly, in “Spirit of Community”, as elsewhere in the Canada Pavilion, technology too was on display, not only as a support for representation but as a representation itself, as will be shown in chapter three.

But a question needs to be asked of the productivity of such a formulation of the Canadian nation or any other. At first glance, such a revision of stereotype seems promising because it demonstrates government interest (at least politically) in attempting to accurately represent Canada’s varied composition on many levels. At the same time, the incredible self-consciousness of the Canada Pavilion homogenized representation through equivalence, thus flattening visual interest between representations and suggesting a certain paranoia about seeming inclusive. One result in terms of content is that the imagery, finally, looked the same throughout the pavilion, which only added to the drone-like pace of visitors. This was as true for the people represented as it was for the other forms in the pavilion. In fact, all of the non-Caucasian people in the Canada Pavilion’s narrative were defined precisely through their “lack” of ethnic specificity, privileging instead representations that noted racial difference for viewers without having to define it in relation to the characters’ lives, communities and, ultimately, their real difference from the Caucasian characters whose whiteness was conceived as a non-marker racially and ethnically. In a very real sense, the differenced characters were

hybrid representations that, through a strange sort of focus group scientific racism, highlighted the mixing that is the result of multicultural living – actually existing hybrid citizens – while never having to address their difference directly. The non-Caucasian characters, then, emphasized political inclusion while eliding the incommensurables of living in communities of difference. Race was diluted, tempered and attenuated in order to not offend while being presented *as if* racial inclusion was an *a priori* condition of citizenship in Canada. Multiculturalism’s inability to address actually existing cultural difference was once again emphasized here even while it presented itself as having already dealt with race. And this is to say nothing of the racial and ethnic groups that were entirely excluded from the “spirit of community” that was Canada at Expo 2000.

Another result is that the pavilion relied on spectacle to produce interest for its viewers, a conventional mode for such popular forms of entertainment. Technology was essential in this regard. It was primarily through the spectacular DVD-driven televisual apparatus that visual interest was produced in the pavilion thus privileging the mode of representation over the exhibit’s content. Although this is potentially problematic, I am not arguing that this gesture debases experience by definition; rather, I believe it to be productive in very specific ways negotiated through the connection between pedagogy and mass entertainment that will be addressed fully in chapter three. However, the focus on technology, which operated through the relation between presence and absence by alternately rendering itself visible and invisible, also underlined the modernity of Canada as an advanced technological nation.

If national representation was revised in the Canada Pavilion, then there were also problems associated with such amendment for the national representation that resulted. Central among these is the issue of the fixity of meaning. I am arguing throughout this dissertation for the partiality so important to Homi Bhabha's work, both in relation to the subject and to representation. The immersive exhibits of the Canada Pavilion, although they functioned through a supposed figure of "montage" by assailing visitors with the sheer number of representations, with these being multiplied *ad infinitum* in the mirrored surfaces, and although each of the individual digital film loops displayed only a short and incomplete narrative, the overall architecture of the exhibits was structured so as to "add up" to a totality that is the nation in Canada. Multiculturalism is the ideology underpinning this "montage" aesthetic that finally is not montage at all but assemblage, as will be made clear later. In Homi Bhabha's terms, the representations of the pavilion were designed to "add to" *and* "add up" (Bhabha, 1994) to the nation in Canada and therefore attempted to seamlessly link each of the individual representations of the pavilion and produce a totality that is assumed to be the nation. This is the imagined pre-supposition of national representation. That the nation is a form that is represent-able in its totality is one of the fictions of national representation to which I am trying to attend because it is pragmatically impossible and the representational fragment as the figure of multiculturalism divulges this impossibility precisely through fragmentation. Rather than it performing an infinite number of potential identitary combinations, that is hybridity, multiculturalism is delimited by being defined through categories that drastically reduce its ability to capture real hybridity and difference.



The result of such a formulation is that while multiculturalism and the representational fragment operate *as if* they accentuate openness, they actually fix national representation at another level. Multiculturalism and representational fragmentation attempt to demonstrate difference in national discourse but because of their *a priori* status openness is called into question. It is because multiculturalism and its articulation to the representational fragment is presumed to always-already have dealt with difference that fixity is stressed and difference undermined at exactly the moment when the system seems to be most open to it. The issue of open-endedness is crucial. In the pavilion of Canada the nation's self-image was upgraded but not destabilized, instead attempting to secure national representation within a framework that was at once easily recognizable to viewers while promoting the nation as a desirable place to visit, live, work and do business. Destabilization of national discourse is, of course, not the goal of universal exhibitions or nations, especially since the constant drive toward modernization operates through the logic of rationalization and stability; however, I wish to suggest in this dissertation that an open-ended, unfixed and transitional model of nations is both desirable and possible without the total annihilation of stability.

#### *"In-Between"*

As is typical for universal exhibitions generally, attempts to render representation stable were present throughout Expo 2000's pavilions. This was not the case, however, universally on the Expo 2000 site. "In Between: The Art Exhibition of Expo 2000", an exhibition curated by well-known German curators Wilfried Dickhoff and Kaspar König and featuring several artists of international renown as well as other artists whose careers

are now being established, took Expo's drive toward mimetic representation and its careful "construction of experience" as their sources of inspiration:

At a time when public urban spaces are being turned more and more into methodically staged and televisual monitored amusement areas, it seemed apposite in the year 2000 to embark on an art project that confronted the phenomenon of the world's fair in light of its history and its current structures, functions and meanings... 'In Between' is concerned with decisive interventions in the *mise en scene* of a public event space. The art works take up their positions in intermediary spaces at a mega-event organized by the 'experience industry', forming a series of intermezzi that refer to Expo 2000 while also putting up resistance to identities of all kinds (Dickhoff and Konig, 2000).

"In Between" was then conceived to confront the concept of the world's fair directly – "its purposes, dimensions, contents, meanings and structures" (Dickhoff and Konig: 11).

By locating individual artist's works throughout the Expo 2000 site the perceptual systems of expo, to use the words of Wilfried Dickhoff, "stunning helpless spectators into a state of passive amazement" (Dickhoff and Konig: 12), were repeatedly challenged by asking viewers to question the framework in which Expo 2000's meanings were formulated. Several artists including Carsten Holler and Rosemarie Trockel, Paul McCarthy, Maurizio Cattelan, Albert Oehlen, Tobias Rehberger, Gabriel Orozco, musician Glenn Branca and Tony Oursler, Roman Signer, Gelatin, Franz West, Lily Van Der Stokker, Yutaka Sone, Tobias Rehberger, and Marijke Van Warmerdam formed the roster for the exhibition and each produced an independent work that addressed expo's historical meanings and/or its contemporary form. For example, Gabriel Orozco's *Rueda de la Fortuna* (Wheel of Fortune) (fig. 31), a ferris wheel, suspended the expectations of expo visitors by placing the fulcrum of the mechanism at ground level, making one-half

of each rotation at the subterranean level.<sup>43</sup> By doing so, this miniaturized imitation of the original ferris wheel, which was designed and constructed for Chicago's World's Columbian Exhibition of 1893, intervened its rider's expectations by only raising them approximately ten to twelve feet above the surface of the site. With the original having been thirty stories tall and able to carry hundreds of people at a time in enormous cars – modernity was seen to be embodied in its form, a direct challenge to the modernity of the Eiffel Tower constructed for the 1889 world's fair in Paris. Orozco therefore positioned his work for Expo 2000 within the long history of universal exhibitions and mass cultural experience while simultaneously refusing the viewer's command over the scene – a simple and clever intervention.

Each of the artists involved with "In Between" presented work for expo's "landscape" that took up Orozco's challenge to expo's "construction of experience". Tobias Rehberger, for one, took landscape literally as his subject in *Tsutsumu* (fig. 32) by constructing a "Japanese" garden that provided a perceptual resting place for visitors to Expo 2000. Constructed in a park-like area at the extreme perimeter of the expo site next to a very busy highway *Tsutsumu* consisted of an approximately circular form filled with black stones, a spruce tree, bench and large eroded rock that was sculptural in form. The scenery was then each day covered in snow that melted as the day progressed (Dickhoff and König: 164). Within expo's construction of experience *Tsutsumu* provided a peaceful alternative to the frenetic energies of the remainder of the expo site. At the same time, it recalled contemporary interior design and advertising aesthetics that have

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43 This work was, in fact, not produced for Expo 2000 but was a pre-existing work. However, I have not as yet been able to locate its original exhibition details.

had such influence in the West in recent years and was “full of the promise of a meditative way of life” (Dickhoff and Konig: 164). But, what is the nature of this promise? With the roar of the highway only a few metres away and with the expo site clearly visible through the trees separating *Tsutsumu* from it, the Zen of this reflective setting was constantly at risk. Furthermore, the space would be defiled through actual use because the Zen aspect of the fresh snow that covered *Tsutsumu*'s surface and objects would be destroyed by a footstep or imprint of another type. The name *Tsutsumu* is also important in this regard. It refers to “gift” wrapping in Japanese, not only as an act of convenience but of belief and ritual that emphasizes respect and care and signifies not only envelopment but also demarcates the object as special and sacred. *Tsutsumu* separates the clean and pure from the dirty and defiled.<sup>44</sup> This separation is important to Rehberger because he located *Tsutsumu* at the boundary marker between two contradictory logics and accentuated the strangeness located therein by enticing the viewer with the Japanese garden's promise and refusing it simultaneously.

Rehberger's interesting use of landscape points to problems associated with landscape representation and its drive toward mimeticism, especially within the nationalist frame of universal exhibitions. His intervention is effective for the manner in which it compelled viewers to consider their experience of landscape and expo's construction of it. Marjike Van Warmerdam, another “In Between” artist, produced a similar type of intervention in her work *Open Space* (fig. 33), which consisted of a small cement box-like pavilion with no windows and four entrances the outside of which was covered in frosted glass, while

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44 On *tsutsumu* in Japanese culture see [http://www.japansociety.org/edu\\_minisite/culture/culture\\_detail.cfm?id\\_news=7890114&type=1](http://www.japansociety.org/edu_minisite/culture/culture_detail.cfm?id_news=7890114&type=1)

behind the glass was placed “disco” lights that when reflected through it were simultaneously reminiscent of Expo 2000’s logo (see fig. 40) and water droplets. Three walls of the stark interior were vacant and a single video projection consisting of a boy with his back turned away from the viewer, arms akimbo and the pockets of his yellow swim trunks turned out while he looks out over the landscape of a man-made lake in Berlin, produced an incredible calm in the near-silent space of the structure with only the buzz of the technology being heard behind the image. The video loop accentuated the sense of calm through a near total lack of movement – water droplets dripped from the boy’s trunks and threatened to drip from his left ear while the ripple on the water barely indicated that this scene is located in time. This video loop that eternally recurs and whose constant repetitions provoke an engagement with the passing of time stands in direct opposition to the perpetual present of expo’s time. But what might be said of this repetition, especially in relation to those viewed in the nearly innumerable televisual loops used in the Canada Pavilion at Expo 2000? In *Open Space* a hypnotic banality marks the loop and communicates the ambiguity at the centre of signification by refusing narrative: time before and after the loop is refused, forbidding its connection to events exterior to this moment.<sup>45</sup> Viewers cannot know the outside of the looped image, which suggests narrative through the image’s movement while dis-allowing access to it simultaneously. The viewer, like the boy in *Open Space*, is frozen, not in time in its totality but in this severely truncated time of repetition, while Van Warmerdam

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45 One might consider van Warmerdam’s work in relation to Stan Douglas’ monodramas and loops. On these see, University of British Columbia, Fine Arts Gallery (1992) *Stan Douglas: Monodramas and Loops*, 10 Jan. – 8 Feb. 1992, curated by Scott Watson.

dismantles the myth of the innocent eye by time after time returning one's vision to this seemingly conspicuous moment that is ultimately banal.

Such use of the televisual loop is productive for the considerations of representation that are important to this project. Within the perceptual systems of Expo 2000, and the Canada Pavilion particularly, Van Warmerdam's installation intrudes on the "compulsive relentlessness of image production and consumption" (Dickhoff and Konig: 101) so central to universal exhibitions historically, offering a space of peace for visitors while, more importantly, compelling consideration of how visual systems attempt to invisibly construct narrative through their very form. The title of the work alone suggests her attempt to produce at once a physical arcadian space and a discursively "open space" for reflection. And reflection is the key to understanding Van Warmerdam's intellectual ties to the exhibits of the Canada Pavilion at Expo 2000. In "Spirit of Community" the televisual loop was an important element both for its overwhelming presence and for its mobilization within national discourse because it served along with other elements, as I have already argued, to give meaning to the representational fragment as a figure of multiculturalism. But the loop functioned much differently in the Canada Pavilion than it did in *Open Space* because in "Spirit of Community", rather than conceiving time and narrative as problems of representation, these stood as natural and pre-determined entities within the pavilion's repertoire of images. The televisual loop operated in "Spirit of Community" as one of the means by which fragmentation, the representational analog to multiculturalism, was aligned with national discourse. In this sense, the loop functioned through addition. By adding each of the fragmented loops to the other representations in

the pavilion a total picture of Canada was to emerge as a single, if multiple, narrative, thus accentuating the assumption of “adding to” and “adding up” upon which national discourse is founded (Bhabha, 1994). The intelligence of Van Warmerdam’s *Open Space* lies in its ability to question expo’s perceptual systems and, for me, its relation to national forms. Van Warmerdam decelerated and distilled one’s experience of expo and in this gesture compelled viewers to consider expo’s construction of experience and the transparency of representational modes that communicate this experience, especially televisuality. *Open Space* is an instance of the “provocative shock” that has the potential to generate “critical distraction”, an issue I will take up fully in chapter three.

The problem, then, is not the televisual loop itself, but its articulation in discourse (Hall, 1995). Televisual loops are not singular entities and are unlocatable, therefore, as self-evident figures of political ideas (like conservatism or liberalism). Being unlocatable in this manner is precisely where the televisual loop’s productivity lies, not to mention its danger, because it may be a space of opening, as in Douglas’ monodramas or loops, but it may also be mobilized as a closure to discourse, a means by which meaning is finally and unambiguously secured, as in the Canada Pavilion at Expo 2000. The open articulation of the televisual loop returns one to “montage” as an aesthetic and political gesture, with the manner in which links between continuity and discontinuity are supposedly communicated through the loop being central to its form. In fact I argue that the articulation of “montage” to an aesthetic of continuity undermines the possibilities opened by montage’s aesthetic interests and that dissonance must be maintained at the centre of montage’s articulation to discourse.

Rehberger and Van Warmerdam's works for "In Between" suggest spaces of opening in expo's construction of experience as well as in the broader discursive realms of representation. But, could these interventions be found only outside of the Canada Pavilion? I have already inferred that the pavilion's modes of representation attempted to secure national identity imperatives even while emphasizing difference in national discourse. The nation-state in this international forum must be seen as constant and durable; therefore, its representation must be seamless in terms of the nation's self-presentation and identity. At Expo 2000 this was evident throughout the pavilions, with Germany and France being excellent examples, but were there also elements of the Canada Pavilion's exhibits through which one could garner a different understanding of the nation? If one might consider representation in this space to be a suture, were there specific physical, representational or technological objects, moments or events that compelled viewers to see beyond the surface of representation and view alternatives to the pavilion's seamless narratives of nationhood?

If there was an area that might perform a material incision into the seamless national body represented in the Canada Pavilion at Expo 2000 it is the third thematic area of the pavilion called "Connecting with the Future" for here, beyond the Government of Canada versions of history and nation mobilized in the first two areas, also existed provincial and private exhibits whose interests were not aligned with government interests in a direct one-to-one relation, although it must be added that these exhibits still fell within the government's purview and were thus sanctioned by it within this space. Nonetheless,



exhibits like the Canadian Ecology Centre's might be seen to reside in an uncomfortable relation to that of the Team Alberta exhibit, which contained a display of clean burning fuels and promoted coal as an alternative energy source. The interests of the coal industry, even if coal is burned more efficiently today than ever before, are not those of the Canadian Ecology Centre, whose position on greenhouse gases and global warming directly contradict those of business in relation to the coal industry. Such moments of contradictory relations appeared on a small scale throughout "Connecting with the Future". However, two of the exhibits are of particular interest for this project: the *Racism, Stop It!* advertising campaign and the I-Human Peace Initiative *Gun Sculpture*. These two physical spaces of "Connecting with the Future" usefully articulated the manner in which the Canada Pavilion's meanings were not fully secured by the apparent seamlessness of the pavilion's narratives.

I am seeking spaces of opening within the pavilion's narratives and structures; therefore, I wish to consider the *Racism, Stop It!* advertising campaign and the I-Human Peace Initiative *Gun Sculpture* as two elements within the pavilion that had the potential to produce or incite considerations beyond the attempted seamless and constrained formulation of multiculturalism in the other spaces of the pavilion, particularly in the immersive and filmic areas of "Spirit of Community" and "Stewards of the Land". For more than fifteen years the Government of Canada, through the Multiculturalism Program of the Ministry of Canadian Heritage, has commemorated the "International Day for the Elimination of Racial Discrimination" through an annual 21 March television campaign. As a youth-centred movement *Racism, Stop It!* uses messages designed by

youth and delivered televisually to hundreds of communities in Canada calling for an end to racism, which, for Expo 2000, was transformed into a global campaign for “respect, acceptance and equality” (exhibit materials).<sup>46</sup> The exhibit included a cyberpetition and commentary on racism from world leaders. In the exhibit for the pavilion of Canada visitors entered a projection shell that displayed Canadians’ views of racism and its destructive effects, including video clips from the actual campaign of several of the messages televised. I draw attention to the *Racism, Stop It!* campaign because of its enunciation within the discourse of multiculturalism in Canada and the Canada Pavilion at Expo 2000 and for its ability to generate an opening for contemplation of the nation in ways not necessarily aligned with those promoted at expo. *Racism, Stop It!* discloses racism in Canada by admitting that it exists as part of the national narrative while attempting to address it through action rather than through appeals to a pre-existing political ideology that elides racism in favour of defining Canada as an always-already civil society. Multiculturalism in this sense is a proxy that conceals racism while simultaneously operating *as if* racism has already been addressed. The resulting political effects of such a maneuver are detrimental to the nation’s long-term stability, that key to its representation in universal exhibitions, because the proxy refuses address and it is those members of racial and ethnic communities in Canada that pay the price of elision.

In a similar manner the I-Human Peace Initiative *Gun Sculpture* by Canadian artists Sandra Bromley and Wallis Kendal directed viewer attention toward the issue of violence in Canadian society as well as to global violence. The *Gun Sculpture* (fig. 34) is

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46 “Exhibit materials” refers to the texts that accompanied the exhibits in “Connecting with the Future”. These are not published materials.

composed of approximately 7000 decommissioned weapons of various kinds – guns, land mines, bullets and mortar shells donated to the project from people and groups internationally and includes weapons from Jamaica, Nicaragua, South Korea, Northern Ireland, South Africa and Canada, among other places. Composed as a block the size of a jail cell that one may enter, *The Gun Sculpture* is surprising in its mass and monumentality with its shining steel providing an extraordinary patina to the work even though its weight, both literally and figuratively, is palpable as visitors view and enter it to find a tiny hole in the roof revealing a ray of light that dimly illuminates its interior. One is reminded of Maya Lin's *Vietnam War Memorial* in Washington, D.C. when viewing *The Gun Sculpture* for the manner in which its form silently evokes an emotional state without using the human figure except as an index of scale. However, in contrast to Lin's use of engraved names on the monument's surface, Bromley and Kendal include a wall of snapshot portraits of victims of gun violence who remain unnamed, thus stimulating viewers to assemble potential narratives for the work while "quietly telling the individual stories about the human cost of violence" (exhibit materials).

Within the Canada Pavilion's narratives *The Gun Sculpture* stood in stark contrast to the thickly mediated images that preceded and surrounded it, producing a site, much like Van Warmerdam's *Open Space*, of reflection inside the over-determined representations of the pavilion and expo itself. This was supported by the potential deceleration of experience represented by the sculpture whose very materiality stopped visitors in their tracks while they were encouraged to interact with the work – circumambulate, enter, view photographs and write commentary about the exhibit. And it is this open-

endedness that is important, but with a qualifier of consequence, for its openness was anything but complete. Indeed, its message was solitary and clear: “[T]he exhibit spreads the message about the cost of violence and the need for peace to visitors from around the world” (exhibit materials). In this sense a direct link is made between *The Gun Sculpture*’s message and a broader view of Canada much promoted at home as both a “kinder and gentler” nation and as a leader in global peace-keeping missions. Both of these notions are implicated in Canadian self-identity and are imbricated in multiculturalism’s desire for diversity as well in the belief that that it exists as an *a priori* fact of the political ideology of the nation in Canada:

Canada is a nation of peace, with *The Gun Sculpture* representing the voice of peace in the Canadian Pavilion at Expo 2000...As a democratic work of art, it solicits open discussion on violence by asking visitors to comment on the project and the impact it has made upon them. These reactions will be included at the permanent exhibit of *The Gun Sculpture*. This peace initiative will become a lasting testament to the courage required to find peaceful solutions to conflict, one weapon at a time (exhibit materials).

On the front page of the national daily newspaper *The Globe and Mail* for 6 April 2004 reads the headline “This is Not Our Canada”, a quote from Prime Minister Paul Martin speaking the day before about the fire-bombing of the United Talmud Torah Elementary School in Montreal, a bombing which, significantly, destroyed the school’s library. The bombing of this site, the oldest Jewish day school in Canada, came only a month after a similar attack in Toronto and on the heels of increased violence directed against Jewish communities in Canada internationally and occurred on the eve of one of the most sacred times in Jewish religious practice, Passover. The reaction to the event was similar from other political leaders. Premier of Quebec, Jean Charest, declared the attack a “vile act”

while federal Minister of Justice, Irwin Cotler, described it as a “racist hate crime” and federal Conservative Party leader, Steven Harper, called it “cowardly”. While each of these statements is correct, I am interested in how such commentary enters discourse and its underlying effects for thinking about political culture in Canada.

Paul Martin said in a speech from Burlington, Ontario that attacks of this nature “have no place in a tolerant nation that prides itself on diversity” adding that: “[T]he assault was not directed against the Jewish community of Montreal”, [but was] “an act of violence directed at all Canadians and one to which we must collectively respond” (*Globe and Mail*, 6 April 2004: 1). From the Jewish community Rabbi Paul Sidofsky was quoted to say that “[I]t is the extremists that we are looking to eradicate from society” or “at least moderate their views” (*Globe and Mail*, 6 April 2004: 1). Lodged here but silent within commentary is a notion of political culture that is problematic for multiculturalism and for nations more generally, for in it lies the idea that threats to political culture come exclusively from the outside.<sup>47</sup> For Martin “we must collectively respond” to “violence directed at all Canadians” as a matter of necessity in “a tolerant nation that prides itself on its diversity”, for this is what “our Canada” is. Rabbi Sidofsky is more direct when he calls for the eradication of extremists. Terms like “we”, “collectively”, “itself” and “our society” are here connected to such words as Canadians, nation, diversity, prides and tolerant in interesting ways for the manner in which the collectivity described stands in opposition to the term extremist, which rhetorically must remain on the exterior of political culture and outside the border of the nation itself. This rhetorical gesture is of

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<sup>47</sup> This has become a notion known only too well in recent years as U.S. President George W. Bush and Republican Party wage the war on terrorism, with security of the United States being his primary argument for war.

direct and serious consequence for how nations address difference, as has been witnessed by recent history in the United States of America, where hate crimes have risen dramatically since 11 September 2001. The relation between the inside and outside of civil society is here translated into that between majoritarian and minoritarian subjects with the “we” of political discourse being unable to conceive of the extremist as part of the political body of the nation. This is in itself an example from the limits of national cultures, but speaks unambiguously to the problem of difference. The question is how do toleration and diversity function when the seeming outside of civic culture is shown to exist on the inside, especially at this moment when direct action resistance is on the rise and being politically reconfigured?

It is important to consider multiculturalism and difference in relation to this formation. When Paul Martin insists that the attack on the Jewish school was against “all Canadians” and is something to which Canadians “must collectively respond” he simultaneously defines the attackers as *not* Canadian, as exterior to the body politic and citizenship. Yet, is this not the same logic by which violence against women, GLBT (Gay, Lesbian, Bisexual, Transgender) people, racial/ethnic minorities, etc. is justified by their attackers whose endgame is, after all, dehumanization? It is the ability to see groups and individuals as non-human that underpins violence, a point that most Jewish people understand only too well through their collective experience before, during and after Nazi Germany. When Rabbi Sidofsky calls for the purge of extremism and Paul Martin states without ambiguity that “[T]his is not our country” while referring to such acts they are actually entrenching a form of thought that opposes the discourse of multiculturalism

with its references to tolerance and diversity, but through a reversal in which the claims of the victims and government displace, elide and ultimately erase the attackers civic and political identity – except as the constitutive exterior to the nation’s self-identity (Butler, 1993). If the body politic in Canada is based upon diversity and tolerance, then constructions of it that rely on insider/outsider relations must be seen as a logical fallacy – both forms cannot exist simultaneously.

Violence comes from within and without in Canada as elsewhere and conceiving of it as a constitutive exterior to civil society holds a certain irony for nation-states whose very existence, in every case, was made possible through violence, and thus declarations of the “need to work together towards its eradication” (*Gun Sculpture* exhibit materials) seem like platitudes in much the same way that appeals to the *a priori* existence of multiculturalism in Canada elides the fact of racial violence by constituting the nation as always-already civil. Through such rhetorical maneuvering the real violence that exists in the daily lives of some Canadians, or which enters people’s lives temporarily, is left unaddressed or worse refigured as un-Canadian, as is the case with yesterday’s attack on the Jewish boy’s school in Montreal. It is Canadian by virtue of the fact that it is happening here and now. The sooner that political discourse in Canada can be refigured to account for violence while not accepting it as a means to solve any problem, the sooner too its citizens will overcome their self-image as kinder, gentler, diverse and tolerant for, although these may be true at some level, they also preclude addressing difficult questions like racism and violence incited and enacted by one citizen upon another, one group upon another. The challenge is not to eliminate these by eliminating their source

of utterance, but rather, to turn racism and violence into discourse based upon civility and responsibility, group to group and citizen to citizen.

To return to the *Racism, Stop It!* and The I-Human Peace Initiative *Gun Sculpture* through which I introduced the above problems, I think that their presence at Expo 2000 is interesting, not because they address racism and violence in Canada in particularly productive ways, but because they were included in an effort to export Canadian political ideology abroad, while simultaneously their existence in the pavilion suggested that racism and violence were problems endemic to nations, with Canada being a leader in their eradication. And multiculturalism stood as the means through which this gesture of elimination was performed. Within Expo 2000's rubric of mobilizing local, national and global solutions to the world's environmental and social issues, the presence of these two exhibits makes much sense because, although each was successful nationally, it was their usefulness in international terms that was accentuated in the Canada Pavilion, thus also underscoring the value that Canadians, and the federal government in particular, place in multiculturalism and, importantly, the belief in it as an ideology of globalizing nations. Yet, it seems as if a disturbing goal resides in this exportation of Canadian ideology. If multiculturalism in Canada does not address difference effectively, as I have argued in this chapter, then its global exportation seems ironic, producing a form of nationalist sentiment that seeks permanence on exactly the terms it is seen to replace. Such stabilization exacerbates the surface orientation of multiculturalism by once again appealing to its *a priori* ontological status in Canada rather than seeking the means to address difference as an ongoing, incomplete and



perhaps unresolvable project. Difference is a problem of epistemology at least as much as it is of ontology and understandings of multiculturalism must attend to this fact before it can be effective at home or abroad. Until this is attempted multiculturalism will remain, as Slavoj Žižek argues, the ideology of transnational capital (Žižek, 1997) but not that of transnational citizenship. If the *Racism, Stop It!* and The I-Human Peace Initiative *Gun Sculpture* marked entry points into the attempted seamless representations of the nation in the Canada Pavilion at Expo 2000, as sites which incited reflection upon these issues of grave importance, then their existence depended upon visitors' making connections themselves, because within the bombastic and over-determined spaces of the pavilion such openings were difficult to locate and reflection oftentimes impossible in the strange pace of the pavilion's construction of experience. Van Warmerdam's work for "In Between" has been a useful entry point in seeking spaces that open discourse to other forms of relation. That such openings existed at all is important when considering the constraints placed upon them by the other imperatives of the Expo 2000's spaces. This chapter has attempted to address the nation's formulation in the Canada Pavilion and possible spaces of its disarticulation. The following chapter will extend this argument through an investigation of the second thematic area titled "Stewards of the Land" and its negotiation of "sustainability", the over-arching theme of Expo 2000, by arguing that a necessary link between environmental and social sustainability needs to be mobilized in Canadian political discourse.

## **Chapter Two**

### **“Stewards of the Land”: Expo’s Nature and Nature’s Expo**

“Canada...hmm...Canada...It’s cold...snow...the scenery was really spectacular”  
Carl from *The Station Agent*

“The film itself should have few words”  
“Theme Document for Canada’s  
Participation, Expo 2000,  
Hannover, Germany”

**think big**  
IMAX motto

### *Expo's Nature*

Let me begin with two examples that outline the framework for thinking about this chapter, where I investigate the discourse of sustainable development and its mobilization in the Canada Pavilion at Expo 2000. I suggest in this chapter that representation has had a formative role to play in the self-identity of Canadians and that landscape representation in particular has positioned the geography of Canada as an always-already sustained wilderness territory. In an episode of the American animated comedy television series “The King of the Hill”, about a working class family of three living in small-town Texas, the annual Cinco de Mayo block party is about to take place, although in this neighbourhood its historical significance has translated into a contest over who has the best lawn. Hank, the staunchly patriotic and slightly xenophobic father who works selling “propane and propane accessories”, takes the contest very seriously but consents to letting his friend Dale, a paranoid anti-government conspiracy theorist and pest controller, spray his lawn with pesticide in an effort to help Dale out financially. Of course, Dale over-sprays and Hank’s lawn begins to look less attractive than his Korean neighbour’s and Hank’s primary competition in the contest. Hank fires Dale and secretly replaces his lawn while Dale seeks retaliation by infesting the new lawn with Fire Ants. Hank’s son Bobby, who desperately seeks his father’s love but mostly scares Hank by not being “normal” in the strictest sense, finds an alternative “green” treatment for the lawn, a fly that lays eggs in the heads of Fire Ants simultaneously killing them and reproducing. Hank is very impressed with this clever use of nature stating: “[H]ere’s what the environmentalists should do, I tell you what, find forms of nature to kill other forms of nature that are inconvenient to man”.

A Shell Oil advertisement that has run periodically for approximately the last two years is about a Canadian “partnership” between Shell Oil, Native people and animals. In the advertisement is shown strip mining activity while a voiceover discusses the partnership, mentioning Shell Oil’s environmental commitment for having hired Native people to return the strip mines to their original states after the multinational oil company has completed its work. Through this partnership the advertisement suggests that Shell Oil operates ethically through a conservationist model that erases its former presence in nature. Conversely, the advertisement does not tell of resource extraction, production and consumption – the real culprits of strip mining – and totally elides the issue of mineral rights in the resource extraction industry, for which Native people have been a problem because of land claims in the Canadian judicial system. After all, it was Shell Oil that was embroiled in the 1988 “The Spirit Sings” exhibition debacle at the Glenbow Museum in Calgary, a problematic exhibition of Native artifacts and arts that ignored contemporary art and issues for Native peoples. Sponsored by Shell Oil at precisely the moment that the company was defending its exclusive right to resources below the surface of land in Alberta, in this case oil, The Lubicon Lake Indian Nation, who were also claiming rights to the resource, protested *The Spirit Sings* calling for a boycott of the exhibition and of Shell Oil.<sup>48</sup> Shell Oil has never been a friend to Native peoples and the use of a Native man in this advertisement functions as a suture over their historical relationship while also playing on nativist views of nature and conservation that finally

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48 See The Glenbow Museum catalogue, *The Spirit Sings: Artistic Traditions of Canada's First Peoples*. On the controversy, see Julia Harrison's "Museums and Politics: *The Spirit Sings* and the Lubicon Boycott", *Muse*, 5,4: 12-13; Ruth Phillips and Judy Thompson, "The Spirit Sings: Opportunity for Understanding", *The Ottawa Citizen*, 24 August 1988, A9.

only include this particular man within the economy of resource extraction, rather than being an actually sustainable solution. In the advertisement, however, everyone is happy. Shell Oil is committed to sustainable practices, Native people are employed and their philosophies of nature satisfied, and the moose that appears in the final frames of the advertisement is not disturbed in its habitat.

The above instances demonstrate the historical dispute over nature and human use of it, a long-standing point of philosophical inquiry that begins to appear in its modern form in the late sixteenth and early seventeenth centuries, especially in the work of Francis Bacon and Rene Descartes. For example, Descartes' philosophical split between mind and body here serves as a discursive node because consciousness is figured as a separate entity from the body rendering rationality the privileged term in the split. The body, then, is exterior to consciousness in Descartes' model and the mind, as consciousness, appears as the site of the subject's ontological status. The body and nature, then, are to be overcome. This philosophical position in Descartes was articulated in conjunction with the Scientific Revolution and the beginnings of a capitalist mode of production that would coalesce in the Enlightenment, with a further rendering of the human subject as the focal point of philosophical debates<sup>49</sup>.

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49 It is important however, to emphasize the heterogeneity of Enlightenment thought, especially the vein taken up in the romantic tradition, now considered a historical source of "deep ecology". On these points see Peter Gay's *The Age of Enlightenment* (1966) and Murray Bookchin's *The Ecology of Freedom: The Emergence and Dissolution of Hierarchy* (1991). The work of geographer David Harvey is also very useful, especially his book *Justice, Nature and the Geography of Difference* (1996).

In the “classical” political economy of Adam Smith and John Stewart Mill it is the freedom of the market, its “hidden hand”, that is promoted over conservation with freedom being conceived as freedom from state intervention and dynastic privilege, points retained in contemporary liberal thought (and conservative thought even more so) in its privatization and free market rhetoric (D. Harvey, 1996). Freedom of the market forced technological changes and mobilized science toward practical and productive ends as witnessed in the late eighteenth and early nineteenth century agricultural revolution in England. One recognizes this line of argument today in appeals to let the market do its work, a historical call that from the late seventeenth through nineteenth centuries was seen to lead to human emancipation and self-realization, a point critiqued by William Tabb in the context of contemporary globalization when he argues that social justice does not follow from the “amoral elephant” that is the free market (Tabb, 2001). The difficulty, as David Harvey notes, is that the domination of nature stands as a prerequisite to emancipation and self-realization within this model, a lesson Harvey takes from Karl Marx who in *Capital* argued that the hidden hand of the market delivers equality in exchange but oppression and exploitation of the working class in production and is therefore the market’s “fatally flawed promise” (D. Harvey, 1996: 125). For Marx, self-realization is delivered through the communal and must therefore be detached from individuals. However, the problem is that the model retains an instrumentalist view of nature: “the domination of nature, as well as the domination of human nature (particularly in the figure of the laborer) became subsumed within the logic of the market” (D. Harvey, 1996: 131).

It was not until the Frankfurt School thinkers questioned the separation of “Man” and “Nature” through appeals to dialectical thinking, which sought to reintegrate the two seemingly opposing sides, that the relationship between humans and nature began to shift significantly.<sup>50</sup> Harvey argues that in none of these positions were thinkers finally able to liberate themselves from Descartes and thus distinctions like “human and ‘nature’ or ‘society’ and ‘nature’ by pro-capitalist and ecological positions, that are solved in part by “ecoscarcity” and “natural limits” arguments, are privileged as a matter of common sense supporting the environmentalist position. Here nature is delimited as a resource with the common sense line that as population grows so shrinks the earth’s ability to support human life, a position seen throughout social and ecological theory today. However, Harvey argues that this is false logic because nature is always in flux and how it is used transforms over time, not always in the direction privileged within the common sense line of argument (D. Harvey, 1996).

It is the ecoscarcity, natural limits and common sense model that is mobilized at universal exhibitions today, marking a radical shift from previous eras in which nature appeared within a discourse of domination filtered through the national promotion of tourism and business models based on resource extraction, production and manufacturing. Nature as geology; nature as resource; nature as colonial peoples; nature as tourism; nature as landscape art – each of these was used historically within a promotional system of universal exhibitions based on nations, growth and the domination of nature, where

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50 I am not arguing, however, the Frankfurt School thinkers were environmentalists or that the environment was even a consideration in their thought. Their thought did, however, lead to spaces in which the environment became a subject of critical discourse.

nature in its infinite totality was offered for use to human beings. However, in recent decades a shift has been occurring at expo where nature is now seen as an entity in need of protection. Universal exhibitions, as I mentioned in the introduction, are seeking a modern identity differentiated from that formulated since their beginning in 1851 that separates expo from its history as a node within the discourse of modernization based on national comparison and domination. Environmental sustainability is the figure through which this new identity is emerging, with universal exhibitions now being dedicated to sustainability in their entirety – Expo 1998’s theme was “The Oceans: A Heritage for Our Future”; Expo 2000’s was “Humankind: Nature: Technology: A New World Arising” and that of Japan in 2005 is “Nature’s Wisdom”. As Commissioner General to Expo 2000 Birgit Breuel states in the Official Guide to Expo 2000: “more sustainable, more intelligent, more human” is the direction of expo and modernity today:

At Expo 2000 man is at the heart as the party affected, player and the party responsible. Nature, these are the natural resources that humans find in this world. Technology, these are the aids for living created by human beings. With Expo 2000 we are concerned with making visible and comprehensible the chain from the use of nature up to technology and human consumption. So that each individual can see [sic] and decide what he can do to improve matters...At this World Exposition every nation is presenting its solutions for the future in the equation of Humankind, Nature and Technology against the background of its history, its social and cultural situation and experience. Here differences and common features are waiting to be discovered...Today we know that this new world really is arising. We will show our visitors what this world will, or can, look like together with the nations and many partners. The visitors can try things out and participate. In this way visitors and participants will become actively involved in the overall programme (The Expo-Book: 13).

Today, then, an ethics of nature in which individuals are implicated in expo’s formulations through choice (what I referred to earlier as a “performative pedagogy of



ethical action”) has seemingly replaced one in which nature stood as an infinite resource for human use with each pavilion at Expo 2000 emphasizing the relationship between humans, technology and nature – at times provocatively – as the in Pavilions of Germany and Estonia, to give but two examples.

The model of sustainability that Expo 2000 would promote was outlined early in a document titled “The Hannover Principles: Design for Sustainability” (1992) produced by William McDonough Architects of New York, an incredible early commitment in Expo 2000’s formulation.<sup>51</sup> “The Hannover Principles” were announced at the World Urban Forum of the United Nations Earth Summit in Rio de Janeiro in June 1992, an event that would become immensely important to Expo 2000 and to nations attempting to outline sustainable development models in subsequent years and to environmental discourse more generally. The desire and optimism that were derived from the Earth Summit are stated in the document: “Ideally, humanity will redefine itself, its placement in nature, and refine the role of technology within the environment as a whole” (William McDonough Architects, 1992: 2). However difficult such aspirations are to fulfill, they marked a desire and expectation of Expo 2000 to lead in the area of sustainable development while questioning universal exhibitions’ history in the process, asking “Does the world need yet another world’s fair today?” and “What monument might be left by a world’s fair? (WMA: 14). Conscious of what “The Hannover Principles” refers to as the “Disneyland effect”, the document suggests that the “exposition will achieve

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51 “The Hannover Principles” were commissioned by Jobst Fiedler, Oberstadtdirektor of Hannover and principal liaison between the city of Hannover and the Expo 2000 commission, and was the first time that a universal exhibition has been so directly linked to an international body outside of its own BIE (Bureau International des Expositions).

greatness only if it makes people think, not gives visitors a giddy feeling of how fascinating the unknown future will be” (WMA: 20). Sustainable development is the key in this regard: “To be considered sustainable, a fair could become a community, integrating into the surrounding land – and city-scape once its celebratory role is reduced...The Disneyland effect is to be avoided here” (WMA: 18).

“The Hannover Principles” attempts to distance Expo 2000 from the universal exhibitions of the past by arguing for the immediacy of its ideological framework in ecological as well as social terms:

Human society needs to aspire to an integration of its material, spiritual, and ecological elements. Current technologies, processes and means tend to separate these facets rather than connect them. Nature uses the sun’s energy to create interdependent systems in which complexity and diversity imply sustainability. In contrast, industrialized society extracts energy for systems designed to reduce natural complexity. The challenge for humanity is to develop human design processes which may instill us in the natural context. Almost every phase of the design, manufacturing, and construction processes requires reconsideration. Limited linear systems of thought are not farsighted enough to serve the future of the interaction between humanity and nature. We must employ both new knowledge and ancient wisdom in our efforts to conceive and realize the physical transformation, care, and maintenance of the Earth (WMA: 4).

The document is explicit and critical in its consideration of expo’s history while suggesting concrete ways that Expo 2000 could shift its identity to encompass the new conditions under which universal exhibitions must struggle for identity. “The Hannover Principles” thus provides general guidelines as well as specific measures to be taken in the design and construction of Expo 2000 that emphasize its theme of sustainability and it does so through a set of nine general parameters:

1. Insist on rights of humanity and nature to co-exist in a healthy, supportive, diverse and sustainable condition.
2. Recognize interdependence. The elements of human design interact with and depend upon the natural world, with broad and diverse implications at every scale. Expand design considerations to recognizing even distant effects.
3. Respect relations between spirit and matter. Consider all aspects of human settlement including community, dwelling, industry and trade in terms of existing and evolving connections between spiritual and material consciousness.
4. Accept responsibility for the consequences of design decisions upon human well-being, the viability of natural systems, and their right to co-exist.
5. Create safe objects of long-term values. Do not burden future generations with requirements for maintenance or vigilant administration of potential danger due to the careless creation of products, processes, or standards.
6. Eliminate the concept of waste. Evaluate and optimize the full life-cycle of products and processes, to approach the state of natural systems, in which there is no waste.
7. Rely on natural energy flows. Human designs should, like the living world, derive their creative forces from perpetual solar income. Incorporate this energy efficiently and safely for responsible use.
8. Understand the limitations of design. No human creation lasts forever and design does not solve all problems. Those who create and plan should practice humility in the face of nature. Treat nature as a model and mentor, not an inconvenience to be evaded or controlled.
9. Seek constant improvement by the sharing of knowledge. Encourage direct and open communication between colleagues, patrons, manufacturers and users to link long term sustainable considerations with ethical responsibility, and re-establish the integral relationship between natural processes and human activity (WMA: 5).

Through the directives of “The Hannover Principles” a new form of universal exhibition was to emerge: “We recommend that Expo 2000 be built, but only if it is courageous enough to address the world’s problems, concentrating on the ecological links between local and global issues...The presence of diverse cultures of the world should be insured, but with a serious attempt to avoid mistakes so prevalent in previous world’s fairs, *despite* their good intentions” (WMA: 14). Thus, sustainability became the central focus

of Expo 2000 and was to be addressed at every level of the fair from planning to after-use, while “The Hannover Principles” provided a set of guidelines to assist in the challenge of mounting such a difficult challenge as well as existing as a critique of past attempts. It is the separation of humans from nature, “the moment we began to extract energy from nature, storing it to be consumed at will with no sense of the Earth’s cycles” (WMA: 42) that changed the human relation to nature because this “standing reserve” was inherently tied to the concept of waste. Energy from this moment was to be used, no longer something to employ in terms of necessity but rather something to consume (WMA: 42) thus paving the way for the industrial model discussed earlier in this chapter and producing a separation between human need and excess that innately implicates relations of exchange. However, the document also briefly outlines the ideas of several theorists who have attempted to think about this relationship in non-dualistic terms: Lewis Mumford, Jane Jacobs, Arne Naess, Paul Taylor, Niklas Luhmann and Hans Enzenberger, and concludes that sustainability is a difficult question that may be approached in multiple ways:

The ecologically sustainable vision for Hannover at the edge of the millennium is motivated by the fear of a devastated planet, with a desire to show that we have a real chance to save it and continue the evolution of our species at the same time. There are no easy rules to follow this course, and every choice not only hides another but implies further questions which require consideration. The full exploration of this interwoven net of questions is the sane path towards ecological resolution of the fate of this earth” (WMA: 59).

It is the openness of the question of the correct path to take suggested in the above quotation that became the focus of the multiple manners in which sustainability was addressed in individual national, private and theme pavilions. However, at the same time

were written into “The Hannover Principles” several concrete measures that underlined individual contributions.

Primary among these measures was the concept of decentralization. Expo 2000, although conceived as a single event to take place at a specific geographical location, was also imagined as a larger formation with satellite events and exhibits that took place outside of the Expo 2000 site. Global House’s “Projects All Over the World” endeavor was exemplary among these, as mentioned already. In terms of the human use of nature, decentralization operated in two distinct ways, firstly by reducing the ecological impact of enormous numbers of people descending on the Hannover area and the Expo 2000 site, and secondly by encouraging participation by individuals and groups who were unable to travel to Hannover either because of the economic or the practical imperatives of their projects. Indeed, the ecological impact of Expo 2000 on the Hannover area was a central consideration from the design stage through planning and realization. With 767 “Projects All Over the World” as part of Expo 2000’s programme, decentralization meant that space, time and monies allocated to these projects could be accounted for outside of the costs of the site while remaining within the overall budget of the fair. A single pavilion, Global House, would then showcase the projects from this programme simultaneously with several of the “Projects All Over the World” displayed in the appropriate theme pavilions. In this manner, and combined with the ecological and social imperatives of “Projects All Over the World”, Expo 2000 could, theoretically a least, be distributed across the earth and become a truly global event. This was an entirely new idea for universal exhibitions whose ideological concentration in previous times was to bring

tourists to the expo site rather than dispersing ideas from it and supporting local initiatives as part of its programme. Of course, decentralization contributed to Expo 2000's decline in visits, however marginally, in a summer plagued with terrible weather in Europe and taking place as it did only months after the Y2K scare that negatively impacted tourism for the majority of the year 2000. Another contributing factor to the decline in visits to Expo 2000 was its location. Being the first universal exhibition to ever occur in Germany, Hannover was chosen by the BIE (Bureau international des expositions) in part because this area of Germany, Lower Saxony, had been undergoing an extended economic decline since the reduction in production at the Volkswagen plant in Hannover, the very first Volkswagen factory and the site of its head office. In an attempt to renew economic interest in the area as well as to infuse the local economy with resources and money Hannover was chosen as the site for Expo 2000.<sup>52</sup>

In Hannover, revitalization of the city's economy was perceived to be central to Expo 2000's success and many projects were planned to assist in its recovery. Expo 2000 took place on an existing trade fair site and home of the world's largest annual computer fair, but was to be accompanied by an adjacent site built expressly for the fair. In addition, the area surrounding the exposition grounds was to be linked to both the German high-speed train system and that of the city of Hannover metropolitan trains (City of Hannover: 18-28) providing transportation to the existing residential area as well as to the new multi-use district produced by expo, which was to include business and commercial real estate,

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52 In fact, this has now become a standard strategy within the decision-making process of expo in the contemporary period. Expo 1992 in Seville was established in the economically depressed area of Andalusia while Expo 2005 is being constructed today in Aichi, Japan where revitalization after the Kobe earthquake of 1995 is desired.

mixed-class housing, parking and extensive parklands, bicycle paths and “open spaces” (City of Hannover: 3). Development around the Expo 2000 grounds was matched in the city by infrastructure changes to the transportation system. Specific interventions into the city’s development was also included by “redesigning various inner city streets, squares and green spaces, further enhancing the city as a festival and event venue” for Expo 2000 and beyond (City of Hannover: 5).

The “Hannoverprogramm 2001” as it was called invested 4.5 billion German marks into urban development, 2.2 billion marks of which were committed to transportation alone (City of Hannover: 5) and was a long-term proposal to connect the world exposition site, business and commerce to the existing and planned multi-use complex and countryside. The existing exhibition grounds, then, were extended and situated within a self-sustaining neighbourhood while afterward businesses could be supported by a consistent local economy as well as that obtained through the exhibition grounds. Simultaneously, the residential area would profit in terms of self-sustainability, while its proximity to the countryside was to offer unlimited leisure opportunities to its residents (City of Hannover: 27). This area, the Kronsberg District (figs. 35-36, plate 3), could eventually contain 6000 dwellings and a population of 15,000 within easy reach of the centre of Hannover, employment and the countryside. Expo 2000 post-utilization was thus a central part of the planning process in terms of the exposition, trade fair grounds, transportation, residential, commercial and leisure space as well as infrastructure concepts. Essentially, Expo 2000 produced a new suburb of Hannover that was built directly on existing agricultural lands. However, the Kronsberg District had been under

developmental evaluation since the 1970s in an effort to cater to the expanding housing demand of Hannover and the City of Hannover executive saw Expo 2000 as a prime moment to develop the land while integrating Expo 2000's theme into its development process by designing the district according to imperatives of "Agenda 21". Ecological optimization, the city as garden, the city as social habitat, environmentally friendly agriculture and marketing became the pillars upon which the Kronsberg District was constructed (City of Hannover: 21).

In the case of Hannover, then, post-utilization of the exhibition site and its integration into the urban life of the city was central to its design in ways that they have not been at other universal exhibitions. The list of world's fairs whose temporality entirely superceded long-term goals is long and includes the site of Expo 86 in Vancouver, which stood empty for many years after the fair with land too toxic for developers to buy until Victor Li purchased it for a fraction of its market value for development into an expensive neighbourhood for upwardly mobile professionals, despite promises that social housing would be included in its design. La Cartegena, the site of Expo 1992 in Seville, is another example. Developed as a shopping area after the expo it soon fell into economic difficulties and has since closed (P. Harvey, 1996). The fairgrounds of Expo 1964 in New York and of 1970 in Osaka, Japan have undergone similar fates so that the initiatives of Hannover stand as a distinct departure from previous notions of the temporariness of expo.<sup>53</sup> The success of the Kronsberg district is yet to be seen, however

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53 The Expo 67 site must also be mentioned in this regard. At first its post-expo use attempted to recuperate the exposition in several attempts that reached far into the 1980s. While plans for a parkland existed from the beginning, no long-term sustainable process was ever considered and the effects of this are present everywhere at the Expo 67 site.



Expo 2005 in Aichi, Japan is planning a comparable post-utilization strategy that renders expo a more sustainable long-term process with significant local impacts that are not wholly negative and have great potential if acted upon.

The attempt to support sustainable practices was carried from the design through the building stage, with “Agenda 21” standing as the blueprint for development for the Kronsberg District. “Agenda 21” is the set of principles that originated in the 1992 United Nations Earth Summit in Rio de Janeiro, Brazil and is also known as the Rio Declaration on Environment and Development (Osborn, 2000: xiv). It proclaimed twenty-seven principles to guide sustainable development globally with the most well-known being about climate change and green house gas emissions. “Agenda 21” begins with these words:

The United Nations Conference on Environment and Development,  
Having met at Rio de Janeiro from 3 to 14 June 1992,  
Reaffirming the Declaration of the United Nations conference on the  
Human Environment, adopted at Stockholm on 16 June 1972, and  
seeking to build upon it,  
With the goal of establishing a new and equitable global partnership  
through the creation of new levels of cooperation among States, key  
sectors of societies and people,  
Working towards international agreements which respect the interests  
of all and protect the integrity of the global environmental and  
developmental system,  
Recognizing the integral and interdependent nature of the Earth, our  
home,  
Proclaims that: [principles follow] (United Nations General Assembly,  
12 August 1992).

The UNCED, as it was called, launched an unprecedented global partnership for economic and social development and environmental protection founded on consensus

and commitment at the highest political level. It adopted a comprehensive and ambitious programme including many initiatives for sustainable development and produced the first-ever international conventions on climate change and biological diversity (Desai, 2000: 21). UNCED produced high expectations for sustainable development even though the challenges facing governments were large and daunting, while the Earth Summit showed clear commitment by government, business and NGOs to join forces to reverse the trends of environmental degradation, to use natural resources with a view to long-term development and to address the maladies of hunger and poverty: “The task then was to harness that political will and turn it into action and results” (Desai: 21). This final point would become the central problem of “Agenda 21” in subsequent years and will be addressed later in this chapter.

With over 170 participating countries “Agenda 21” formulated common political principles for global sustainable development and was followed by international conferences on individual issues such as climate, the role of women, forests and urban development (Expo-Book, 2000: 14). Not functioning simply as a document that privileged nature over human needs, the reverse of the industrial order described at the beginning of this chapter, “Agenda 21” attempted to define a matrix between humans and their natural environment. In this sense, the principles of “Agenda 21” are open in their formulation, such as in Principle #1, which states that “Human beings are at the centre of concerns for sustainable development. They are entitled to a healthy and productive life in harmony with nature” (United Nations General Assembly: unpaginated) and Principle #15 which asserts:

In order to protect the environment, the precautionary approach shall be widely applied by States according to their capabilities. Where there are threats or serious irreversible damage, lack of full scientific certainty shall not be used as a reason for postponing cost-effective measures to prevent environmental degradation” (UNGA: unpaginated).

The risk of openness in such endeavours, and “Agenda 21” is replete with them, is that interpretation can, and often does, lead to practices that are questionable in terms of their sustainability. I am, however, not writing this as a critique of the document because such openness is crucial to its adoption globally. What I wish to emphasize through reference to “Agenda 21” is the interconnection between humans and their physical environments that form the document’s centre while providing a generalized plan of action on sustainability. In this sense, “Agenda 21” operates in a similar fashion to “The Hannover Principles” by insisting “on the rights of humanity and nature to co-exist in a healthy, supportive, diverse and sustainable condition” (City of Hannover: 5). The Kronsberg District of the City of Hannover is but one example of how sustainability’s openness was interpreted by Expo 2000 and by governments, business and NGOs after 1992. Indeed, the principles of sustainability are still very much a point of contention as ratification of the Kyoto Accord, the main follow-up document to the Rio Accord that focuses on green house gas emissions, testifies. In the case of the Kronsberg District the sustainability of Expo 2000 derived from post-utilization strategies that embodied many of the principles of interdependence, respect, improvement, waste elimination and energy conservation, in housing and transportation particularly. Other elements important to the planning process included: demonstration of a broad range of social and ecological urban development concepts; co-operative project development and integrated planning processes; innovative

communications structures; education and training programmes related to sustainable development; and participatory planning processes involving residents and other interested parties.<sup>54</sup> Through these features of Expo 2000's post-utilization strategies, the Kronsberg District was to become a model living community.

I have mentioned post-utilization and decentralization as key concepts for the manners in which Expo 2000 negotiated sustainability. If the Kronsberg District might be loosely considered decentralized, at least on the local and municipal levels, then it is post-utilization that is its selling feature for sustainability in Expo 2000's terms. However, although considered a model neighbourhood according to the imperatives of "The Hannover Principles" and "Agenda 21" the Kronsberg District has thus far failed to attract a sufficient population to support its sustainable solutions economically. In 1992 the area had been considered a desirable site for development but economic conditions in the 1990s did not produce the housing market expected, especially the speculative market based on Expo 2000, which itself failed to perform as expected internationally. A key problem was that after Expo 2000, with approximately 6000 planned residents, only two-

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54 These generalized concepts (figs. 35-36) were conceived around three "pillars": construction praxis, socio-cultural considerations and the environment, with several "sub-pillars" included for construction praxis: compact layout, resource-efficient construction, mixed-use residential and commercial buildings, consultative planning procedures, traffic minimalization; for socio-cultural considerations: central facilities such as arts, community and advice centre, church and neighbourhood centre, health centre; social infrastructure such as kinderhouse with bakery, kindergartens, primary/middle/secondary schools, FOKUC housing project, Habitat international housing project, decentralized support for senior citizens; space allocation for community use; nutrition, Kronsberg Farm and market; and for environment: ecological standards for energy consumption and optimization, district heating systems, low energy buildings, electricity saving measures, "Solar City" with a district heating system, passive solar houses, wind turbines, photovoltaic cell technology; drinking water economy measures, rainwater management concept (ditches and trees on all streets to return water to the water table), ecologically compatible building materials and building waste concepts for residential and commercial use, soil management concept with inherited pollution removal concept, ecological landscaping and farming and environmental communications organized through KUKA (Kronsberg Environmental Liaison Agency) (<http://www.eaue.de/winuwd/190.htm>). See also <http://www.eaue.de/winuwd/190.htm>.

fifths of the Kronsberg district was scheduled for completion with the result that much of the land was sold to developers who had to agree upon guidelines from the original prospectus.<sup>55</sup> At present there is no firm completion date for the district and developers are operating on an on-demand basis that is projected to fill the space in the next ten to fifteen years. However, the “Kronsberg Standard”, as a response to these conditions, was immediately conceived and implemented thus providing long-term guarantees of the projections for the district through legal means that constrained development according to the codes of sustainability set for Expo 2000 and thus ensuring their implementation.

However slow it has been in developing the Kronsberg District is now serving, if in a limited fashion, as a model of sustainable development locally, nationally and internationally:

On the basis of the positive experience with the overall development of the Kronsberg project Hannover City Council has recommended ecological standards for energy, soil, nature conservation, waste, water and building materials, to apply to the entire local government area...By setting ecological construction standards for buildings within its sphere of influence, the City Council has met another of its obligations within the “Agenda 21” process. These standards may be applied in all German municipalities...Practical pilot projects such as Kronsberg, and dissemination across national borders of the experience gathered there, will be the basis for the holistic implementation of complex ecological objectives in Europe. Only intense dialogue and exchange of experience can prepare the way to pan-European sustainable development (European Commission: 61).

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55 This point itself marks it substantially from other post-utilization strategies by attempting to maintain the integrity of the original plan as much as possible. It is yet to be seen whether such a strategy is tenable in the long term as pressures of urban development transform over time. See for a prospectus on the Kronsberg District <http://www.eauc.de/winuwd/190.htm>.

The fate of utopian housing projects generated from universal exhibitions is an important consideration. Although in the early literature about the Kronsberg district where multi-use, multi-class, multi-ethnic housing was emphasized in recent writing it is the ecological elements of the project that are accentuated, with no comment being found about the human make-up of the Kronsberg district today or any projections about the future. One need only consider how Habitat 67 in Montreal was conceived by Moshe Safdie as a repeatable modular architecture he designed after his Bachelor of Architecture graduation project from McGill University, to see how such projects have difficulty remaining true to their original purposes. Today, Habitat is a prestige residence for people who are willing to wait to obtain a space in it rather than, if not a social housing project, a repeatable architecture that necessarily leads to cost reduction.<sup>56</sup> This is the risk of the Kronsberg project as well, especially as it is located in such close proximity to the city of Hannover's centre with various forms of transportation to facilitate access as well as being located in the highly desirable frontier between city and country in an enclosed space separate from the problems of urban life. Its future in this regard is yet to be seen.

The Kronsberg District remains an excellent example of how a shift has occurred in relation to universal exhibitions' self-identity, with the exposition site being transformed post-world's fair into a sustainable community rather than being sold to developers as occurred in Vancouver after Expo 1986 with devastating consequences for the city's urban poor who were forced to the margins of the city and into Stanley Park and who

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56 Of course, it should be noted that the savings associated with mass production must be passed on to the consumer for it to have any kind of social housing signification.

have recently re-appeared on the former exposition site as a protest in the form of a tent city. The directives of “Agenda 21” and “The Hannover Principles” were present throughout Expo 2000, but when one says “sustainable development” what does one mean exactly? I have mentioned that the openness of such documents formulating sustainable development as “Agenda 21” and “The Hannover Principles” exists as a matter of necessity, but the complexity of negotiating items like the Kyoto Accord is astonishing – as is defining the term sustainability. A starting point has been the first principle of the Rio Declaration on Environment and Development (“Agenda 21”) from the 1992 conference: “Human beings are at the centre of concerns for sustainable development. They are entitled to a healthy and productive life in harmony with nature” (UNGA: unpaginated). The World Commission on Environment and Development’s *Our Common Future* (1987), also known as the Brundtland Report and the site of origin for current discourse on environmental issues, defines sustainability as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (WCED: unpaginated). This definition was adopted by Environment Canada in an ambitious document published in 1990 titled “Canada’s Green Plan for a Healthy Environment” that pledged three billion dollars in new funding to target clean air, clean water, endangered species, climate change, ozone depletion, new national parks, the Arctic and, humorously, “better decision making” (Boyd, 2003: 296). The then-federal Minister of the Environment, Lucien Bouchard, stated the Canadian government’s goal: “to make Canada, by the year 2000, the industrial world’s most environmentally friendly country”<sup>57</sup> (Boyd, 2003: 296). In 1995, sustainable

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57 It should be noted that none of the three billion dollars materialized in environmental agencies or NGOs (Boyd, 2004).

development was emphasized once again through amendments to the Auditor General's Act (Boyd, 2003), which created the office of Commissioner of the Environment and Sustainable Development, thereby enshrining environmental concerns in the primary federal office overseeing governance. The final gesture on the part of the federal government came with the *Canadian Environmental Protection Act* of 1999, an "act respecting pollution prevention and the protection of the environment and human health in order to contribute to sustainable development" that states: "It is hereby declared that the protection of the environment is essential to the well-being of Canadians and that the primary purpose of this act is to contribute to sustainable development through pollution prevention".<sup>58</sup>

Something very interesting occurs between the wording of "Agenda 21" and that of the "Canadian Environmental Protection Act", the primary document on sustainable development in Canada today. Aside from this document, however, sustainable development is a miscellany of policies located in twenty-four federal departments and four Crown Corporations that administer twenty-eight separate sustainable development strategies. Add to this mixture provincial and territorial initiatives, the National Forest Strategy, the Canadian Biodiversity Strategy, the Federal Water Policy, Canada's Ocean Strategy and several initiatives on climate change and a daunting picture of sustainability in Canada begins to emerge despite the good intentions of government and the potential promise of the "Green Plan", which was abandoned in the mid-1990s (Boyd: 297). It has been argued that the end result has been disastrous for the implementation of sustainable

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58 <http://laws.justice.gc.ca/en/C-15.31/text.html>



solutions to environmental and social problems in Canada. In “Sustainability Within a Generation: A New Vision for Canada” (2004) David Suzuki writes that there “is a disturbing gap between our strong environmental values and our poor environmental record” (David Suzuki Foundation: 9), where Canada, according to the Organization for Economic Co-operation and Development (OECD), finished twenty-eighth out of twenty-nine nations in a study that examined twenty-five key indicators in categories including air, water, energy, waste, climate change, ozone depletion, agriculture, transportation and biological diversity (DSF: 9). Simultaneously, while some areas such as acid rain and ozone depletion are improving, the general trend in Canada’s environmental indicators is worsening and, more tragically, its contribution to sustainable development in the world’s poorer regions has been disastrously impacted by a 50% reduction in foreign aid during the 1990s (DSF: 9). It is here that David Suzuki picks up on the language issue I referred to at the beginning of this paragraph through reference to developing regions where sustainable development’s emphasis is on social before environmental issues, a point made in all international literature on sustainable development where three critical components co-exist: the ecological imperative – living within the earth’s physical limits; the social imperative – developing democratic systems of governance that enshrine and respect basic human rights; the economic imperative – ensuring that human needs and aspirations can be met worldwide (Dale, 2001). For fully one-third of the earth’s inhabitants the obligations of survival over-ride those of environmental degradation.<sup>59</sup>

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59 It must be noted here as well that sustainability operates differentially according to geographical location. For many of the earth’s inhabitants “sustainable development” itself might not be a consideration, but recycling is a way of life. Poverty requires immense creativity as a matter of survival and this is often manifested through re-use. One must be careful about one’s words and expectations in this regard, for the wholesale export of sustainable development discourse does not translate well to cultures in which recycling is not new. Furthermore, it is frequently Western “development” that has produced the environmental conditions that are

This number grows daily. Suzuki argues that instead of thinking about economic imperatives the language of sustainability must turn toward “wealth”, by which he means the “condition of well-being” that covers five key areas of capital: human, natural, social, manufactured and financial (DSF: 10) adding that “genuine wealth embraces the full range of qualities that make life worth living –like vibrant communities, meaningful work, outstanding recreational opportunities, clean air, clean water, healthy relationships with others, and dynamic economic prospects” (DSF: 11). This is a point to which I will return later in this chapter as it is central to my overall argument about sustainability.

In Canada, the diminishing commitment to environmental concerns contradicts Canadians’ view of the importance of it and study after study represents this view. For example, a 1999 report from Environment Canada titled “The Importance of Nature to Canadians: The Economic Significance of Nature-Related Activities” documented that eighty-five percent of Canadians take part in some form of nature-related activity.<sup>60</sup> More than half of all Canadians visited national or provincial parks or other protected areas for activities such as sightseeing, camping and hiking. More than one-third of Canadians cared for birds and other wildlife around their homes, and many enjoyed wildlife viewing, recreational fishing and hunting (Dwivedi et al: 24). David Suzuki concurs with the Environment Canada report:

Canadians love this big, beautiful country. We love the forests, parks, mountains, the Arctic, the Prairies, wildlife, rivers, lakes, oceans, and beaches. We base our national identity on nature – from the maple

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now such a blight on the “undeveloped” world. See Jacques Attali’s book *Millenium: Winners and Losers in the Coming World Order* (1991).

60 See this document at <http://www.ec.gc.ca/nature.html>.

leaf on our flag to the wildlife on our currency. Individual Canadians enjoy a deep-rooted connection with the natural world. 98% of Canadians view nature in all its variety as essential to human survival; 90 % of Canadians consider time spent in natural areas as children very important...Canadians are among the most staunchly pro-environmental citizens on the planet. Nine out of ten Canadians believe that environmental protection should be given priority over economic growth. This is the highest proportion of support for environmental protection in the 30 countries surveyed (DSF: 8).

Dwivedi et al. argue that images of Canada, including tourist brochures, postcards, calendars, paintings and other paraphernalia portray Canada as a country of stunning landscapes and untouched natural environments suggesting that these images are connected to citizen fondness for nature and outdoor activities as well as perceptions of environmental issues as “central to their health and well-being” (Dwivedi et al: 24).

What is interesting in this instance is that Canadian environmentalism is here attached directly to issues of representation, and commitment to the environment is seen as partially located in images of the Canadian landscape. This point is central to my argument about landscape representation and nationalism in Canada and is especially important to understanding how landscape representation in Canada serves to conceive environmentalism as always-already a *fait accompli* in Canada. This point will become clear as I work through the representational material that follows.

### *Landscape 2 – Sustaining*

This section will take up some of the questions raised earlier in the specific context of sustainable development while the overarching theme will remain landscape representation. I have discussed already the issue of landscape representation as a focus of the Canada Pavilion at Expo 2000 and in chapter one I suggested ways in which it is

tied to national forms in Canada, with tradition and innovation marking it as a historical form. There I also emphasized the physicality of the landscape, its form in the pavilion and how that form entered national discourse arguing that, while the Canada Pavilion's exhibits updated landscape representation through the pavilion's immersive environments that privileged digital technology and intervened in certain stereotypes of Canada, it also emphasized certain elements inherited from historical representation. For example, the reproduction of Lawren Harris' *North Shore, Baffin Island*, although revised in manners already detailed above, also tied the Canadian nation to the landscape through a historical construction originating to a large degree in visuality and much promoted through art history. In this section landscape representation will remain central, as will issues of representation; however, here I will also pick up on the narratives of the characters of the pavilion and the narratives in which they participate, define and promote as well as pavilion projects that addressed sustainable development directly. The root question in this section is of how the pavilion negotiated the national issue of sustainable development in its various exhibits.

Sustainable development was crucial to the pavilion of Canada's meanings and its exterior façade exemplified this point. It covered the face of the original non-descript trade-fair building and was characterized by an enormous stylized red maple leaf at its extreme right inscribed with the word Canada, while from the left was seen symbolic representations of the colours of the four seasons – blue, green, yellow, red – with several smaller leaves falling in the yellow and red sections before the giant maple leaf (see fig.

1).<sup>61</sup> The colours themselves faded at the edges as they turned from one hue to the next in a wave-like design. However, what is important to this façade was its text. A distinctive feature of the Canada Pavilion was its graphic signature on the exterior representing the 179 signatures of the participating countries in the Rio Declaration (United Nations “Agenda 21”) from the 1992 Earth Summit, the event that led to the development of the Expo 2000 theme.<sup>62</sup> Thusly, Canada’s commitment to sustainable development was accentuated even before entry to the pavilion, commitment also emphasized through the re-use of an existing trade-fair building for the pavilion.

While the entire pavilion of Canada addressed sustainable development, those spaces that did so most directly were the last thematic area “Connecting with the Future” and the second thematic area “Stewards of the Land”, which used sustainable development as its axis of representation. I will begin, perhaps counter-intuitively, with “Connecting with the Future” only because the issues raised for the material on “Stewards of the Land” provides useful continuity with the issues of the next chapter. Having already mentioned a few of the projects in this area in terms of my argument about the nation, I will now focus upon sustainability’s presence there. “Connecting with the Future” contained government of Canada displays including the “Canada House” exhibit, a virtual tour of the Canadian Embassy in Berlin from the Department of Foreign Affairs and International Trade, Industry Canada’s “Information Geyser” showcasing the importance of information technologies in Canada as well as an exhibit by the Canadian Tourism

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61 It should be noted that this colour configuration was matched in the first area of the interior of the pavilion titled “Spirit of Community” that began in winter, as it is the season for which Canada is known and from which its national symbolic vocabulary is largely drawn.

62 On the background to the theme of the Canada Pavilion see [http://www.expo2000.gc.ca/english/backgrounders\\_3.htm](http://www.expo2000.gc.ca/english/backgrounders_3.htm).

Commission. However, federal and provincial government partnerships with private industry and business were privileged in this thematic area, a sensible arrangement given government desire to mobilize and develop partnerships with foreign (especially German) business and to be seen as supporting business ventures in Canada. Indeed, this was a primary function of the Canada Pavilion where four of eight of its objectives were directly related to business and six less directly so, as witnessed in the post-Expo 2000 assessment process.<sup>63</sup> These partnerships formed the core of “Connecting with the Future” and included: “Alberta: The Future Works Here” by Team Alberta @ Expo 2000, “an alliance of private and public sector partners that includes representation from the corporate arena, industry associations, municipalities, key government agencies and institutions”, who produced an inter-active “multi-media habitat” featuring each of the partners’ “business” and Alberta as a place to do business and of tourism; Communities of Northern Ontario, Canada, a collaborative project produced by several northern municipalities in conjunction with the provincial government of Ontario; the Telehealth Exhibit showcasing the “Telehealth Nursing and Patient Station”, which uses video conferencing between physicians and patients in remote communities; “Iitl’hlaangaay-Inuusivut” (“Our World-Our Way of Life”), a primarily web-site based exhibit presenting the communities of the Haida and Inuit peoples of Canada and sponsored by CHIN (Canadian Heritage Information Network); Inuit Tapirisat of Canada (ITC) and Old Massett Village Council (OMVC). Finally, “Connecting with the Future” included private exhibits that paid for their space in the pavilion and were chosen to underline sustainable solutions to environmental problems. Very few private companies applied for

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63 See [http://www.pch.gc.ca/progs/em-cr/eval/2002/2002\\_17/6\\_e.cfm#1](http://www.pch.gc.ca/progs/em-cr/eval/2002/2002_17/6_e.cfm#1) for post-event evaluation of the pavilion’s objectives.

space due to exorbitant costs,<sup>64</sup> with only one being mentioned in the media package given to journalists, the “miraculous technology to end water pollution”, by Zenon Environmental Inc. of Oakville, Ontario, a company that also operated the water-waste system of the pavilion. This list is not exhaustive but indicates the types of projects that were promoted in this thematic area.

I will discuss only one of the exhibits from “Connecting with the Future” in more detail as it is exemplary of the manner in which one of the display rhetorics of the pavilion operated: “Keeping the Balance”, a joint project of Tembec Inc., Fednor-Industry Canada, Bell Canada and Larocque Elder Architects Inc.<sup>65</sup> At the focal point of “Keeping the Balance” was a display by the Canadian Ecology Centre (CEC) nicknamed “The Cocoon” (fig. 37), a twenty-foot-tall suspended cylinder that featured a virtual forest interior offering visitors the “still” experience of “peace and serenity” found in nature (GC-MCH, Canada: Expo 2000: unpaginated). Inside the cocoon nature images were projected onto an inverted pyramid screen and translucent layers of canvas allowed light, sound and colour to emanate from within the immense pod measuring twenty-three feet in diameter, where one could witness the “soothing whisper of the warm summer wind, the melancholic cry of the timber wolf or the haunting rhythm of native chanting and drums” (GC-MCH, Canada: Expo 2000: unpaginated). Within the at times bustling environment of “Connecting with the Future”, where five hundred people were released into the space every twelve minutes, such solitude and quiet was remarkable, if not quite

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64 Although the actual prices of participation have not been located, the word “exorbitant” is from the web-site reference.

65 These are not small names in industry. Tembec Inc. is, for example, the largest integrated forest products company in Canada.

as pure as the publicity literature suggests. The intent of the immersive experience that was “Keeping the Balance” was to have the “four orders of creation – mineral, plant, animal and humankind – come together to deliver a surreal educational experience that allows visitors to transcend to another state of mind” (GC-MCH, Canada: Expo 2000: unpaginated). In part, this was accomplished by inter-active computer kiosks located throughout the cocoon used to “connect” with nature through live, real-time, on-line images of the “natural Canadian landscape, the forest and its people. Through real-time images the “four orders of creation” were highlighted as pillars of the Canadian Ecology Centre’s philosophy by using the computer technology to “teach visitors about the natural world and how humans can co-exist in harmony with nature”<sup>66</sup> (GC-MCH, Canada: Expo 2000: unpaginated).

An example of the co-existence mentioned above was the CEC “Eco-cam”, a video link in which one experienced the Canadian forest through real-time images fed to the Canada Pavilion and displayed on a computer monitor inside the cocoon. It was not mentioned in the literature accompanying the computer’s images, but the “Eco-cam” was set up in Samuel de Champlain Provincial Park near North Bay, Ontario where the Canadian Ecology Centre is located. This is very near to Algonquin Park where much of the myth of Canadian landscape representation originated. Since opening in June 1999 the CEC’s philosophy has been to facilitate “informed choices – presenting a better understanding of the conservation and development issues and options, related to the environment and the

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66 Of course, the CEC’s ultra-modern research and education facility was also constructed according to strict ecological standards and state-of-the-art technologies that far surpass the standards of the Canadian Mortgage and Housing Corporation’s recommendations for Canada.



forest industry”, which it does through various educational programmes all with environmental messages including: “Environmental Education”, “Technology in the Forest”, “Wilderness Survival”, “Daytime and Night Vision Orienteering”, “Outdoor Discovery Camp”, “Teen Leadership Camp”, “Eco Camp”, “Environmental Leadership Camp”, “Integrated Resource Management”, “Corporate GPS Training Overview”, and professional Development for Teachers (“Teach Green” and “Focus on Forests”).<sup>67</sup>

“Informed choice” is the central pillar of the CEC that bridges the gap between views of the forest as industry and resource and views of it as a leisure and history, while using technology as a means of rapprochement between business, government and private citizens to facilitate its ever-expanding programmes.

“Keeping the Balance” was chosen to appear in the Canada Pavilion as part of the “Projects All Over the World” programme of Expo 2000 mentioned earlier, which presented 767 individual projects dedicated to the directives of “Agenda 21” and sought sustainable solutions to many of the “most urgent challenges facing the world’s people” (GC-MCH, Canada: Expo 2000: unpaginated). Physically located in Global House, “Projects All Over the World” were also showcased in many of the other pavilions on the expo site, such as the theme pavilions “Basic Needs”, “Mobility”, “Nutrition”, “Knowledge” as well as in several national pavilions. For its part, Canada had eight projects chosen by the international panel of experts hired for the larger programme,

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67 For the Canadian Ecology Centre see <http://www.canadianecology.ca/index.htm>.

including the Canadian Ecology Centre.<sup>68</sup> With its concentration on ecological education and human co-existence with nature, “Keeping the Balance” served well the imperatives of “Projects All Over the World” by displaying and promoting Canada’s dedication to sustainable living and working and once again accentuating government commitment to a healthy business environment. That “Keeping the Balance” was in two sites, Germany and Canada, simultaneously also emphasized sustainability by decentralizing the project, thus making it more widely available – a recommendation of the Expo 2000 theme – and reducing the ecological impact of the project through remote viewing.

The “Eco-cam” is particularly important in this regard. As a “real-time” video image visitors to the Canada Pavilion could experience Canada’s nature, the nation’s *raison d’être* for tourists, without leaving the relative comfort of the Canada Pavilion and they could do so seemingly without the mediation of the other forms of landscape representation in the pavilion, like the “painted” images of Borduas, Carr, Harris, MacDonald and Shadbolt which are suspect in historical photographic terms for their reference to the existence of an author. Real-time video privileges being “there” while refusing the representationality of the format and its mobilization. The “real” of the Canadian “wilderness” (Bordo, 1992-93, 1997, 2000) was thus left unquestioned – was indeed emphasized and promoted – while the “real-time” televisual image attempted to erase mediation, functioning instead as a proxy to both wilderness itself (the real) and to representation (the imitation). Neither/nor, both/and describes the function of the “Eco-

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68 The other Canadian initiatives from “Projects All Over the World” were Insecticide Treated Bednets, the Oujé-Bougoumou Cree Nation Village, Smartrisk Foundation, Education for a Sustainable Future, Fog-Water Collection, Mona Lisa Banana. See the Expo-Book for elaboration on these projects.

cam” in the Canada Pavilion and places representation in an interesting philosophical space that refuses to engage questions beyond the strictly defined functionality of the realness of televisual imagery. That the “real” was questionable from the beginning as the Canadian “wilderness” is today primarily a mediated entity, and in this instance it was Samuel de Champlain Provincial Park – a carefully designed, organized, prepared, maintained, promoted and narrativized space that has been touched by many feet since Champlain and today includes a park store, laundry facilities and electrified campsites as well as the more traditional camping offerings of hiking, swimming, boating, fishing and wild-life viewing. The wilderness viewed through the “Eco-cam” in the pavilion of Canada at Expo 2000 was less than untouched but was rather an official government park and campsite in addition to being a popular, not to mention extremely busy, site of leisure for tourists of many kinds, but mostly Canadian urbanites wishing to escape Toronto for the weekend without surrendering too many of its amenities.

The “Eco-cam” was a pretender – and in more ways than one. If it evaded representational issues such as those mentioned above in relation to the reality of the televisual image, then it also circumvented the notion of time, with “real-time” suggesting that what one saw occurred at the moment that it was viewed. “Real-time” ignores the fact of temporal lag, a primary site of work in televisual technology today that was much more of a technical problem in the year 2000, and gives emphasis to the belief in the immediacy of the visual order while counteracting the operations of representational mediation. Furthermore, the “Eco-cam” split the subject by placing her/him in two spaces and times simultaneously. Such a split could be productively

exploited philosophically, but was instead sutured into a continuum of experience for viewers, leaving them with a sense of wholeness to the experience at precisely the moment that their subjective unity was purloined and representation revealed as artifice. I will have more to say on the subject later in this chapter and in the next and hope it not premature to leave it here, but I wish now to turn to the element of the Canada Pavilion that addressed sustainable development in the most direct manner.

As I described in the introduction, “Stewards of the Land” was a twelve-minute IMAX film that was viewed in a round cinema on circular over-head screens and included expanded narratives of the characters introduced in the first thematic area of the pavilion along with stunning filmic images of the Canadian landscape and technology woven into them. The major development of the characters in “Stewards of the Land” was that they were placed within a broader context after a brief introduction in “Spirit of Community”, a context not defined by community, family, interests, etc., but exclusively by career choice. In fact, although each of the characters was described in “Spirit of Community”, for which the objective was to define a national culture and community, the characters were defined in relation to community in its larger sense rather than through the character’s individual relationships. The “Black” female university student studying communication is exemplary in this regard because her choice to work with Native people in northern regions situates her not within individual human relations but within a depersonalized extra-human political arena where her desire to work at the community level is emphasized but her own interpersonal relations are erased. Community is reified through this gesture just as her character is typologized. Conversely, “Stewards of the

Land” attempted to cultivate and develop the characters by placing them within a distinctive narrative after the brief overture of “Spirit of Community” at the same time as it stressed sustainable development within a national framework. I have described the individual characters and their careers already but the position titles are worth repeating here: meteorologist, traffic controller, farmer, businessman, graduate in communications, computer programmer, architect, environmental toxicologist, environmental educator, forestry manager. I will investigate two character narratives more fully here – farmer and environmental toxicologist – to illustrate the issues of “Stewards of the Land”.

In the introduction I mentioned that the farmer first appeared seated at a computer with a young boy that was presumed to be his son. They are using the Internet to determine harvesting strategies through examination of real-time weather reports available through the Environment Canada “Green Lane”, a “resource for weather and environmental information, [that] helps connect Canadians, exchange information and share knowledge for environmental decision-making”.<sup>69</sup> The next images on the main screen (fig. 38) represented a farm-combine harvesting a field of wheat while on the smaller screens surrounding it were images of food production, preparation and consumption with the final images of this segment of film showing the man and boy walking into the sunset. The relation between farming and human consumption was highlighted in this portion of the film’s general narrative with technology being emphasized as the means through which greater productivity is achieved, even in this very traditional practice that has remained so central to Canada’s identity and export economy.

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69 See <http://www.ec.gc.ca/envhome.html>

In the narrative of the environmental toxicologist, a woman, appropriately attired for her work, was seen in a remote-seeming location dipping a receptacle into a body of water and beginning visual analysis of it. On the surrounding screens were seen the reception of data from her computer via the Internet, further laboratory analysis and a computer graphic printout that was confirmed and relayed back to her before she exited the filmic frame. Here, once again technology was emphasized as the means through which the career of the person was portrayed. The persona of the environmental toxicologist as well as her career choice thus became the manner by which sustainable development was emphasized in “Stewards of the Land”, as was the case with each of the ten character narratives, which were represented with intense attention to gender and racial parity. Sustainable development, then, emerged through pre-existing forms in “Stewards of the Land” and were situated, not as an emerging discourse, but as a discourse that is already in place and fully implemented at every level of Canadian society, government policy and practice, at the same time as the career narratives emphasized the seemingly self-evident fact that Canadian citizens were employed in sustainable fields. That “Stewards of the Land” was about sustainable development may be seen to make this argument too self-evident on its own, however, there existed a strange circularity to the logic of the film that derived from its orientation toward business interests that I am suggesting laid rather too neatly beside national and environmental concerns. A mutually supportive system of interests occupied the centre of “Stewards of the Land” where careers, environment and nation were interwoven into a seamless narrative of employment, sustainability and citizenship. With sustainable development as the original driving narrative, the careers

that were selected for the film accentuated not only individual choice but also social value, with each of the character's careers presented as exercising a positive influence on the environment and, by extension, on Canadian society. I will pick up on the links between environmental and social sustainability shortly as their relationship is crucial here, but wish to first mention elements of the film that linked the character narratives.

Sustainability was not addressed only through the individual character narratives in "Stewards of the Land" but also through direct references to the Canadian landscape, nature and technology. It is these that bound the character narratives to one another as well as to the other issues raised by "Stewards of the Land". For example, the narrative of the meteorologist began with images of stormy weather and shifted to those of a Canadian coastguard rescue before finally moving underwater, where fish and whales were seen in their natural habitat. These underwater images then constituted the beginning of the next narrative sequence, that of the traffic controller who guides ocean and seaway vessels in Canadian waters. The links between the two scenarios are clear in terms of sustainability as the implication is that the traffic controller guides ships through the waters so as to protect sea life from the danger presented by such traffic. On the other hand the images that provide the transition between the narratives of the traffic controller and the farmer are of computer technology so that images of landscape or technology constantly alternated while providing the transitional substance between narrative sequences. Indeed, these transitions played a much stronger role than producing such shifts, as will be argued in this chapter and the next because these transitional events situated the narratives within the more expansive ones being defined and produced the

primary quality that interests me here – seamlessness. It was through the landscape representations especially that one recognized and identified the nation in “Stewards of the Land” as one was whisked through the absolutely stunning images that constituted Canada as a landscape and a nation in the film. Moving from the panorama to the snapshot and the extreme close-up (fig. 39), “Stewards of the Land” self-consciously mined the history of Canadian landscape representation and played with viewer sentiments through a visual aesthetic, assisted by IMAX, digital technologies and the ambient soundtrack, for which the words beautiful, astonishing and spectacular are finally inadequate.

However, less recognizable in the terms outlined above was the use of technology as a node in Canadian national identity. If “Stewards of the Land” was a type of business proposition, and it was, then technology was a necessary national node at Expo 2000, as it has been historically. With the first objective of eight according to the Canadian government’s post-event assessment having been “to represent a lasting image of Canada as a highly developed, bilingual, technologically and culturally sophisticated and environmentally conscious society” at the same time that technology is referred to indirectly in all of the objectives, this point is highlighted.<sup>70</sup> The difficulty for nations lies in how to articulate something so general as technology to a national discourse. In fact, this is the core problem of nations in each and every of their articulations because, at the core, they are all the same (P. Harvey, 1996). But, if one allows this crucial point to be suspended for the moment the problem of national technology remains. Of course,

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70 See [http://www.pch.gc.ca/progs/em-cr/eval/2002/2002\\_17/15\\_e.cfm](http://www.pch.gc.ca/progs/em-cr/eval/2002/2002_17/15_e.cfm).



there do exist products that are identified with nations and one of these, IMAX, is important to these pages, but technology itself is more difficult in this regard. This point, nonetheless, did not keep nations from declaring technology within their narratives at Expo 2000, both as a point of pride and a key constituting element of their modernity and nationhood.<sup>71</sup>

But what does the above say about how Canadian sustainable development actually emerged in the film “Stewards of the Land”? The character narratives carried the first layer of meaning in the film as they provided the concrete examples of sustainable development in action in Canada, with each and every character having a career defined through sustainability. In this way, sustainable development was underlined and promoted as a Canadian value. However, I am arguing that landscape and technology images were equally important in this regard, if not more so. If one considers the historical discourse of Canadian landscape, especially as it has been negotiated in landscape art and tourism (these not always being separate), then an important issue arises in relation to Canadian sustainable development, and the notion of wilderness is central. While tourist and high-art images alike have focused upon untouched “wilderness” and have gone to great lengths to erase human presence, especially a pre-existing Native presence, from landscape representation since at least the Group of Seven (Bordo, 1992-93, 1997, 2000) the effects have been to position the landscape in Canada as always-already “wilderness”, as always-already pristine and as an always-already

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71 Examples are numerous with the Philippine Islands featuring “Plyboo”, a unique form of plywood invented there. Germany displayed the very first Volkswagen car to be produced while France showcased the invention of photography and film as well as the new Airbus Industries A-380 airliner.

sustained environment. In fact, the term wilderness in Canada operates through a legitimating proxy (Clarke, 2000) whereby high-art and popular representation operate through a double movement by referencing, as a condition of pragmatism, the pristine condition of the Canadian wilderness historically and erasing its contemporary state simultaneously. That this occurs at precisely the moment that Canada is being scrutinized internationally for its sustainable practices is both surprising and not. If landscape has had an impact on representation in Canada, then, representation has had a compelling impact upon the Canadian landscape. This representational affect is crucial to understanding sustainable development in Canada, where nature is still considered by non-Canadians and Canadian alike to be untouched wilderness, even as its degradation mounts and international pressures enjoin Canada to act.

Technology plays a crucial role in the formation I am outlining. In sustainable development discourse at universal exhibitions, as elsewhere, technology remains the rescuer of the environment just as it remains, as I argued in chapter one, the champion of the nation-state. In the film “Stewards of the Land”, technology was positioned in exactly those terms when it was mobilized in the character narratives and the transitional spaces between them. Its privileged space suggests that it alone is the solution to environmental problems even though the film never provides concrete examples of exactly how this may be true, preferring instead to use abstract and vague references to technology, primarily through allusion to the Internet. Even the businessman’s narrative, which focuses upon his invention of a technology to assist in oil-spill clean up, never states what the technology is exactly, rather invoking it through actual images of an oil

spill being attended to in what seemed like conventional ways. Canadian technology, as the environmental hero that it was suggested to be in “Stewards of the Land”, needed specific address in the film if Canadian “ingenuity” in developing such technologies was to be emphasized in a real sense. Such was not the case.

However, Canadian technology did appear in “Stewards of the Land” in explicit ways through the use of IMAX, and this is, in fact, more important to Canada’s sustainable development discourse than generalized declarations of technology’s importance to nation-state definition. IMAX is a Canadian invention that was introduced, although in a different format than we know today, at Expo 1967 in Montreal, where it appeared as a circular cinema in which the audience stood at the centre and was surrounded by multiple film images projected from between the screens onto semi-circular screens, much like the panoramic paintings of the eighteenth and nineteenth centuries.<sup>72</sup> It is not, however, the Canadian-ness of IMAX technologies that interests me here. Rather, it is IMAX as a mode of representation and the manner in which this mode relates to the self-definitions of the Canadian nation that piques interest. When one first enters the IMAX website a Flash presentation displays the IMAX motto – **think big** – before continuing to the main page of the site. As a technology, IMAX film is ten times the size of regular film stock and three times that typically used in Hollywood (70mm)<sup>73</sup>, a form they inform visitors to the website “takes you places only imagined” by offering a viewing experience IMAX

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72 Indeed, IMAX’s use in the pavilion of Canada at Expo 2000 referred more to its original in Montreal than to the IMAX cinemas of today where the screens may be flat or curved but do not appear in circular form. See Oliver Grau’s *Virtual Art* (2003) on the history of immersive technologies.

73 While consulting a film expert on this point, I was told that it is a matter of proportion rather than a one-to-one relation of scale. Rather than the “landscape painting” form of most cinematic film, IMAX film is more “square” in form.

states is “infinitely” more powerful.<sup>74</sup> IMAX film functions exactly as any other film but is bigger – and size matters – because from the increased dimensions of the film negative comes a correspondingly detailed, sharper and more clear filmic image that allows for a larger variation of film shot without losing detail on long shots while gaining it on close-ups. However, the importance of the IMAX experience is not only this but how the film is projected, which differs slightly from cinema to cinema with two main variations: the screen is enormous or it is a wrap-around screen. Either way, IMAX film viewing engages peripheral vision in ways unaddressed by traditional film experience so that IMAX is transformed into an immersive experience for viewers, a point that has remained true since 1967, and which I will explore in the following chapter.

These are important points when considering issues of representation. Both the size of the IMAX film stock and the size of its projected image contribute to the reality effects of representation by producing sharper images that are more detailed and, therefore, closer to nature’s truth. The imitative element of IMAX film is reduced through this heightened reality effect, thus the distance between real and imitation is seemingly diminished through a technology that focuses detail at every level, including that of the viewer. IMAX attempts to be a totalizing experience and peripheral vision is important in this regard as are IMAX’s wrap around screens because they allow the technology to focus the viewer in non-conventional filmic ways. Under normal conditions vision is focused more to the centre and less to the periphery of the eye, with fovial vision (that of the centre of the eye) being more dense and able to capture detail while peripheral vision is

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74 The IMAX website can be found at <http://www.imax.com>.

less dense and therefore sees less clearly, but is able to capture movement better than foveal vision (Crary, 1999). IMAX partially collapses the function of peripheral vision and tricks it into thinking itself foveal vision, thus altering the physiological operations of sight. The principal effect of this “play” is that vision is focused in IMAX cinema in ways not done in other forms. With vision so focused the heightened features of IMAX film are increased once more and the immersive experience is deepened for viewers.

In “Stewards of the Land”, then, an interesting representation of sustainable development in Canada emerged. With the characters providing the basis for sustainable development narratives and images of pristine wilderness underscoring seemingly always-already pre-existing sustainable environmental practices in Canada, technology was doubly mobilized: firstly as the necessary means by which to achieve sustainability, and secondly through the IMAX film technology’s claims to verisimilitude, which emphasized clarity, detail and sharpness in its images. At the same time the film was digitally “enhanced”, making it seem “even more real than real” (Baudrillard, 1994). In this way, representation’s reality effects have insidious consequences for sustainable development in Canada because, while the natural beauty of the nation’s geography is emphasized, promoted, enlarged and enhanced, representation also elides the fact of environmental degradation thus making representation a suture used to conceal and suppress the environmental wound of a nation whose track record has been internationally embarrassing. The post-event analysis of Canada’s objectives at Expo 2000 could not be clearer in this regard. I think that this way of using representation as a means to evade, dodge or sidestep suggests something about who Canadians think they

are as people. There is something about these “quelques arpents de neige”, to use Voltaire’s classification of Canada in the late eighteenth-century, that can account for both Canadian citizens’ attachment to the land and their inability to see it as truly at risk. Just as multiculturalism allows Canadians to believe that they have already dealt with racism, so landscape representation in Canada, both historical and contemporary, allows Canadians to think that sustainability is an ontological precondition of the Canadian landscape and nation rather than a metaphysical and epistemological question requiring address. The Canada Pavilion at Expo 2000, assisted by its representational technologies, only deepened the sense of Canadian environmental and social well-being rather than taking an opportunity to intervene in the crisis outlined in “Agenda 21”, even as its exterior proclaimed Canada’s environmental commitment.

I am suggesting a formative role for representation in the political ideology of sustainable development in Canada. And this brings me to the other side of representation, if you will, to things not seen in “Stewards of the Land” and finally to ultimate issue of this chapter – that of the needs of sustainable development discourse in Canada. The landscape images seen in “Stewards of the Land”, if not stereotypical, were at least recognizable within the aesthetic traditions of Canada, in both high art and popular. As well, technology’s articulation to the nation-state is not new, despite the marshalling of computer technology, the Internet and digital imagery at Expo 2000 in unprecedented ways. What was new in the Canada Pavilion at Expo 2000, and strange as a strategy, was that sustainable development found its expression firstly, if not exclusively, in the characters of “Stewards of the Land”, after whom the film is named. In fact, this was not

a new strategy in its entirety for at Expo 1998 in Lisbon, Portugal the Canada Pavilion's contribution to the fair's theme "The Oceans: A Heritage for Our Future" was a pavilion called "Discover a Sustainable Future" that included an exhibit titled "Haida Spirits of the Sea". In it the Haida people were the carriers of the meaning of sustainable development for their use of the ocean as a renewable resource from which, traditionally, they take only what is needed. The Canada Pavilion at Expo 1998, then, co-opted the Haida people's sustainable practices while promoting them as Canadian. "Stewards of the Land" avoided the racial pitfalls of "Haida Spirits of the Sea" at one level by promoting sustainability through career choice instead of ethnicity. However, at another level "Stewards of the Land" evaded the issue of citizenship except as a business issue.

While a few of the careers that were chosen for "Stewards of the Land" have applications beyond environmental sustainability the majority of them are exclusive to it. This in itself is not a problem, nor is the fact of "Stewards of the Land" addressing business clientele directly, unless – and this is important – one thinks of sustainability beyond its environmental applications. In North America, where there is relative prosperity for the majority of people, such a focus seems natural; however, in the poorest countries of the world, or those now considered so generously to be developing, sustainable development discourse begins, not with the environment, which in many cases has suffered precisely because of the "gift" of modernization, but with social issues such as poverty, disease and

war. How can one ask people to act on environmental issues when living under such conditions?<sup>75</sup>

Yet, in Canada, especially in government documents and initiatives, but also in popular and activist discourse, sustainable development retains a nearly exclusive environmental signification. In the documents addressed earlier in this chapter such emphasis is the case nearly universally, with the exception of David Suzuki's "Sustainability Within a Generation", which states "Canada needs to develop and implement an ambitious new environmental, economic, and social agenda" (DSF, 2004: 1). I think such a social agenda is being developed by such representations as "Stewards of the Land", however misguidedly. Models that attract business are not necessarily those that attract ethical practices socially or environmentally. In fact, the track record for business in Canada on both these fronts is dismal. Transforming an attractive business representation into a model of citizenship is a difficult pill to swallow indeed for the manner in which it actually circumvents the social, presenting instead a model of sustainability that foregrounds seemingly already pre-existing environmental sustainability, sustainability as a business opportunity and sustainability as a career choice.

The question is, who is left out of the social model located in "Stewards of the Land"? If one thinks about sustainability as necessarily, and by definition, containing a social

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75 This point stands not in relation to an arbitrary great divide between the nations of the globe but also operates within nations where the split between rich and poor is remarkable and increasing. In my neighbourhood, at the junction between Old Montreal, China Town and the Gay Village, this could not be more self-evident. The steady stream of urban poor people that passes under my balcony daily during the milder months seeking food, shelter and comfort is astonishing. The issues that guide their lives I do not know well but feel secure stating that abstract questions about the state of the environment are considered after food, shelter, violence and the struggle to live in the most dignified manner possible.



component, then the list is long: real and chosen families, NGOs, health-care workers, friends, community members, the elderly, teachers of all sorts, volunteers, windshield washing squeegee kids, activists of all types (including, perhaps especially, environmental) – to name only a few people that might contribute to sustainable living in different ways than those directives offered by “Stewards of the Land”, in which the professionalization of the social through career choice is central to the problem as I see it. There is real irony to the sustainable model of “Stewards of the Land”. Precipitated by the directives of “Agenda 21”, and supposedly representing its spirit, the inclusion of career choice as the driving force and the sole representative of the social side of sustainability is startling given the Expo 2000 theme, “Humankind: Nature: Technology: A New World Arising”. Principle One of “Agenda 21” states: “Human beings are at the centre of concerns for sustainable development. They are entitled to a healthy and productive life in harmony with nature” (UNGA, 1992). Just as the theme of Expo 2000 begins with humans, so too do the principles of the “Rio Declaration”, not only in terms of human practices in relation to environmental imperatives, but also in relation to the basic needs of human beings, which must be met along with those of the environment. A sustainable globe depends upon this fact. However, concentration on humans in this manner does not constitute a return to Enlightenment thought, but demands rather that human beings and nature be thought of as interdependent with humans requiring nature as nature requires humans today. This is the promise of green politics, as Douglas Torgerson argues in his book of eponymous title:

A major current running through the green movement is an ethical concern to move beyond a homocentric orientation, to embrace biocentrism or – even more comprehensively – ecocentrism. There is

no consensus on whether to make this move, or on what it would mean either conceptually or practically, but it is nonetheless clear that the green movement has thrown homocentrism into question and disturbed its conscience. Questions of the interests, rights, and value of non-human nature are as much part of the green agenda as are questions of environmental sustainability (Torgerson: 5).

But the question of the starting point for green politics is still very much a concern and calls to focus on human beings are not instrumentalist in their prior sense. The movement in environmentalist discourse is to situate humans within a broader ecological context rather than at the top of the hierarchy of the natural world, while still attempting to address basic human needs. Recent literature is clear and unified on this single point: sustainable development must be addressed across several variables simultaneously. Ann Dale in her book *At the Edge: Sustainable Development in the Twenty-First Century* (2001) writes:

Sustainable development can be regarded as a process involving the reconciliation of three imperatives: (1) the ecological imperative to live within global biophysical carrying capacity and to maintain biodiversity; (2) the social imperative to ensure the development of democratic systems of governance that can effectively propagate and sustain the values by which people wish to live, and (3) the economic imperatives to ensure that basic needs are met worldwide. And equitable access to resources – ecological, social and economic – is fundamental to its implementation (Dale, 2001: x).

This is a very tall order, indeed, and one should recognize in it the spirit of “Agenda 21”, if not its actual phrasing. The front page of the United Nations, Department of Economic and Social Affairs, Division for Sustainable Development, National Information Analysis Unit, in their August 2002 report and summary from The Johannesburg Summit titled “National Implementation of “Agenda 21”: A Report”, quotes Principle One from the Rio

Declaration as I did above, while the first item on their agenda is “Social and Economic Issues”, which included four sections, “Combating Poverty”, “Energy”, “Health” and “Transport”, and began with these words: “‘Agenda 21’ recognizes poverty as a complex multidimensional problem, emphasizing that country-specific solutions to tackle poverty as no uniform solution can be found for global application” (UNDECA Summary, 5). The report then goes on to mention that country-specific programmes require precise anti-poverty strategies on a full range of issues: demographic, health-care, education, the rights of women, youth and indigenous peoples, as well as the participation of local communities. This is a very different context to that of the Earth Summit in 1992, as VanNijnatten and Boardman state: “Canada’s (and indeed global) environmental problems have been shown to be more complex than originally thought, some even intractably so...Some problems we now face were not even on the agenda in the early 1990s” (VanNijnatten and Boardman: x).

As the 1990s was an important decade for environmental, ecological and globalization issues, change occurred very rapidly in some sectors while more slowly in others, so much so that by 1999 at their meeting in Seattle, WTO members were stunned by the presence and strength of a protest that shut down their meetings. And this protest has escalated with each subsequent meeting although public opinion remains rather ambivalent even as the WTO’s existence is increasingly questioned.<sup>76</sup> Sustainable development is at the core of the shift that VanNijnatten and Boardman argue was perfectly contained within policy discourse in the late 1980s but increasingly became

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76 See John Weekes and Mary Irace, “Has the WTO Lost Its Compass”, *The Globe and Mail*, 29 July 2004, on-line edition.

contextualized in broader systems throughout the 1990s (VanNijnatten and Boardman). This was the problem in Seattle. WTO members did not know that this had happened and quickly realized that new contexts require new strategies. Armed riot police, caged-in perimeters, tear gas, and in one case murder, was their unfortunate solution.

As sustainable development was detached from an exclusive government policy discourse in the 1990s new players kept stepping up and demanding specific address. “Agenda 21” was visionary in this regard because it very early on tagged the majority of issues that would become crucial to sustainable development discourse later in the decade (and still are) while calling for international action. Added to the strictly environmental issues such as green house gases, biodiversity, forest management, energy and water, were those less environmental in spirit – education, poverty, governance and disease – so that sustainable development by 2000 meant something very different than in it had in 1990 and the inclusion of social elements accounts for the difference (VanNijnatten and Boardman; Torgerson; Dodds). The shift to which I am referring is also reflected in the literature of the Government of Canada today in ways that it was not earlier. For example, in “Sustainable Development: A Canadian Perspective”, a document commissioned by the Government of Canada through the Earth Summit 2002 Canadian Secretariat as part of its summit preparation process, “Social Sustainability” tops the list of imperatives followed by “Sustainable Communities”, “Health and Environment”, “Conservation and Stewardship of Biodiversity”, “Sustainable Development of Natural Resources”, “Climate Change”, “The Canadian Arctic” and “International Cooperation” (Government of Canada, 2002). The Rio Declaration stands as the origin for the social

sustainability portion of “Sustainable Development: A Canadian Perspective”, with social investment, budgetary measures, eradicating poverty, regional equity, gender parity and Aboriginal people each forming sub-sections of “Social Sustainability”, but it must be mentioned as well that such thinking has been in place since the 1972 United Nations Conference on the Human Environment, the origin of Earth Day.

It should be mentioned as well that the movement of social sustainability into sustainable development discourse is incomplete and not present in all areas of the subject. Industry Canada’s 2001 report “Sustainable Development Strategy 2000-2003”, with sections titled “Sustainable Development Accomplishments, Challenges and Opportunities”; “Industry Canada’s Sustainable Development Strategy for 2000-2003”; “Implementing and Measuring Our Progress”, makes no mention of social issues but defers entirely to the language of business with references to progress, opportunity, productivity, efficiency, stakeholder consultations and, of course, technology. The phrase “Implementing and Measuring Our Progress” is particularly revealing in this regard as the word “our” suggests that Industry Canada is working alone. If one looks at the final appendix of the report titled “Consultation Within Industry Canada and Other Departments” one finds that no other departments are listed, while “bilateral meetings, focused multilateral meetings and workshops, and inter-departmental senior management committees” (Government of Canada, Industry Canada: 77) form the complete list, with only a single reference to the “Interdepartmental Network of Sustainable Development Strategies”, a body listed here that appears in no other reference materials about sustainable development on the Government of Canada websites, except as a single

reference on the Ministry of Agriculture's website and on the Western Economic Diversification Canada website.<sup>77</sup> It seems, therefore, that Industry Canada really does work alone, a general problem that arises in much discussion about co-ordination in sustainable development discourse. However, between these two Government of Canada documents lies a paradoxical vision of sustainable development in Canada, with Industry Canada working within older models hailing from purely business perspectives and directed toward policy initiatives exclusively, and "Sustainable Development: A Canadian Perspective" engaging the directives of "Agenda 21" not only on environmental issues but those of ecological import in its widest sense, including basic human rights and requirements.

In the pavilion of Canada at Expo 2000 "Stewards of the Land" was positioned between these two contradictory logics of sustainable development. I will use the Forestry Manager's narrative to situate this argument more materially. It is preceded by that of the Environmental Educator in whose story were seen images of forests as spaces of leisure and work that ended with a boy planting a sapling in a second-growth forest. From here an aerial shot connected the Environmental Educator's narrative to the Forestry Manager's, with people seen working in the forest before a plane flew overhead and a fire appeared. The Forestry Manager was then seen administering the response to the fire with a young Caucasian girl appearing in the final frames of the film once the fire was out. The film ended as various children of ambiguous ethnicity used computers and the girl on the centre screen threw a ball into the air, which then transformed into a globe, a

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77 For Western Economic Diversification Canada see [http://www.wd.gc.ca/rpts/strategies/sd/2003/04\\_dev\\_vision\\_susdev\\_e.asp](http://www.wd.gc.ca/rpts/strategies/sd/2003/04_dev_vision_susdev_e.asp)

human eye and, finally, planet earth. The young girl, of course, represents the future of the nation. But native identity is important here too. The Forestry Manager is visually identified as Native and is even more ideological in representation for, while his native-ness aligns him with stereotypes of Native people and their relation to nature, it is undercut by his specialized and certified career choice. The Forestry Manager works double-time for the nation of Canada in “Stewards of the Land”. At the same time, just as had occurred in the “Haida Spirits of the Sea” exhibit in the pavilion of Canada at Expo 1998, “Nativeness” emphasized Canada’s commitment to environmental protection by mobilizing the Native body and its associations of natural sustainability and ecological perception. This gesture accentuated the nation’s commitments to the environment as well as to its minority citizens, while also allowing the Forestry Manager to be seen as working in a variation of traditional Native work by situating him in the forest.

This narrative more than any other in “Stewards of the Land” is ironic. Within recent sustainable development debate indigenous peoples are central to the emerging social focus in Canada. Sub-section “Social Sustainability” from the previously mentioned document “Sustainable Development: A Canadian Perspective” contains a sub-sub-section that reads:

Overall, Aboriginal people are worse off than non-Aboriginal people in this country, and former Auditor-General in his end-of-term report noted ‘that improvements in the life of First Nations is proceeding at a frustratingly slow pace.’ The average annual income for Aboriginal people is half that of non-Aboriginal people, 50% of Aboriginal children live in poverty, the unemployment rate is three times higher, in some places reaching as high as 90 per cent. Infant mortality is two times higher. The death rate for First Nations’ infants from injury, poisoning and violence is five times higher, rates of tuberculosis are

six times the national average; and life expectancy for First Nations people is seven to eight years less than the national average...Rates of suicide, drug abuse, fetal alcohol syndrome, and HIV/AIDS are all significantly higher than for the Canadian population as a whole. High school graduation is half that of the non-Aboriginal population, as is the rate of college and university education. While the federal government has invested in new infrastructure to improve basic living conditions and overall health care of community members, it will take a long time to bring the conditions in Aboriginal reserves to the national average (Government of Canada, 2002: 27).

Here, a very dim situation is outlined that contrasts sharply with that of the Canada Pavilion at Expo 2000, although it must be noted that the document also presents “Canadian solutions” to the issues raised, like the settling of land claims, self-government (the establishment of Nunavut Territory), integration of Native voices into government decision-making, etc. The question is: how did such a difference of perspective arise in only two years time? Surely, the condition of Native peoples’ lives had not plummeted so quickly between Expo 2000 and the Earth Summit 2002. If not, then what accounts for the difference? Firstly, “Sustainable Development: A Canadian Perspective” is not a policy document, rather, like universal exhibitions themselves, it is a representation designed to sell Canada’s commitment to the environment and its communities at the Earth Summit of 2002, after Canada was roundly critiqued at the 1992 Earth Summit for largely ignoring the claims about green house gas emissions. This is important, but should also not render its significance moot because the document also publicly presents a position on sustainable development that is aligned with those hailing from non-governmental agencies such as the David Suzuki Foundation’s “Sustainability within a Generation” (2004). As discussed, “wealth” is described by Suzuki, not in terms of economic directives exclusively but in terms of the quality of life for Canadian (and



global) citizens. However, whether the situation is a repeat of 1992 or a serious commitment is yet to be seen.

Secondly, and more importantly, between the Earth Summit of 1992 and Expo 2000 sustainable development had advanced, at least as a theoretical concept if less in praxis. Furthermore, considerations of oppression globally found a place at the table in sustainable development debate in the years after “Agenda 21” was set in ways that it never had before, although it has been present as a whisper since the beginning. Since 1992 the whisper has been growing until the shrieks of 1999 in “the battle in Seattle” that remain today as the debates over globalization have expanded and become more entrenched. In this sense, “Stewards of the Land”, which promoted business models through the careers of characters and historical narratives that position Canada’s landscape as a resource that is always-already plentiful, managed and sustained, missed its mark in the context of sustainable development’s new social face, which stood as a direct challenge to the grasp of government and business on global issues. This would be shown again in April 2001 at the Quebec City “Summit of the Americas” where government and business leaders met to map a new free trade area of the Americas. With the momentum of the global protest movement from the WTO meetings in Seattle the protests at Quebec City, and those afterward, only grew in their commitment to global justice while business was increasingly held under scrutiny. In the year 2000, “Stewards of the Land” already seemed archaic and antiquated at the same time that its technologies declared the film’s narratives to be modern, developed and innovative, with Canada was declaring itself a leader in sustainability on the international stage. And, while the

strategy of promoting career over identity, which had been such a problem at Expo 1998 with the “Haida Spirits of the Sea” exhibit, overcame (a much better word is repressed) to a large degree the issue of race, with only very careful “positive” representations being promoted, its focus on business was out of touch with the sustainable development situation mounting rapidly and muscularly at precisely the moment of Expo 2000. Rather than using “Agenda 21” as its source, as was the single imperative of Expo 2000 and as was written on the Canada Pavilion’s exterior, “Stewards of Land” appeared more like it had been designed by the directives of Industry Canada. Even as the OECD was declaring Canada twenty-eighth out of twenty-nine in its environmental ranking (DSF: 53), Canada was proclaiming its sustainable superiority like a crazed deposed King who still wears his crown after traversing the border into a new and unknown land.

The model of sustainable development in “Stewards of the Land”, then, was outmoded before it even appeared at Expo 2000. By focusing on business directives and models it failed to grasp sustainable development in its social mode, which was not only growing at the turn of the millennium, but was becoming a demand of sustainable development discourse that would not and will not disappear, not only for activists but for government as well. “Sustainable Development: A Canadian Perspective” clearly shows this fact – if the lessons and imperatives of “Agenda 21” were not enough. The default social model of “Stewards of the Land”, based as it was on professional and highly-skilled labour and the social parity of its citizens, promoted sustainable development primarily as an issue of environmental concern while the film mobilized character narratives to accentuate an always-already existing sustainability in Canada in addition to a historical tradition of

representing the country as a resource awaiting extraction simultaneously. The Native Forestry Manager performed double-time in “Stewards of the Land” in this sense. While his appearance in the film permitted and encouraged a positive reading of Canada’s commitment to sustainable development through his Native identity, he also carried much of the burden of racial parity and opportunity so central to multiculturalism and was therefore the site at which a social model entered the environmental messages of “Stewards of the Land”. Yet, this occurred without ever having to engage actual social issues for Native people. If multiculturalism is inadequate for its inability to address difference in Canada, as I argue in chapter one, then “Stewards of the Land” was equally inadequate because of its inability to grasp the new conditions of sustainable development, which in 2000 were no longer strictly defined by environmental concerns but demanded social engagement. By eliding the principles of “Agenda 21” and pretending to engage them simultaneously “Stewards of the Land” undermined Canada’s self-identity as a leader in sustainable development globally at the same time as it retrenched its self-identity as a kind and gentle nation of racial parity and environmental harmony, which derives from a long-standing self-image that Canadians still hold today. That image has already been shattered, but many Canadians do not yet see it. The Government of Canada and Canadian citizens alike must awaken from their self-identitary slumber if the goals of “Agenda 21” and the nation are to be met in the future. I have suggested in this chapter that representation got us here. The question remains, can it also get us out?

## Chapter Three

### Expo's Technology and Technology's "Real"

"To remember one was to forget a thousand, and yet each was worthy to be seen."  
William Dean Howells on 1876 universal exhibition

"Everything seems to catch my attention. Even though  
I am not particularly interested in anything."  
From Stan Douglas, *Monodramas and Loops*

"Life Needs Filters"  
AOL Advertisement

### *The Nature of Technology*

In response to the question: “What is technology?” from his essay “The Question Concerning Technology” (1949) Martin Heidegger responds that “Modern technology too is a means to an end” (Heidegger, 1993: 313) and a little later on he continues by stating that technology “is a way of revealing” (Heidegger, 1993: 318). It is most pragmatic to consider technology to be a means to an end, literally a medium, but quite enigmatic to argue that it is a way of revealing. One might wonder, however, of what is technology revealing, exactly? Heidegger argues in the same text that technology’s essence resides not in technology itself, and importantly, that humankind’s relation to technology is not instrumental – humans are, therefore, neither all-powerful, nor disempowered by technology. With one of its foremost roles being to exhibit new technologies, especially as those relate to national forms, universal exhibitions have always been at the forefront of discourses on technology. From the Eiffel Tower at Paris’ Expo 1889 to the electricity-driven water cascade and telegraph at Expo 1904 in St. Louis to the atom first showcased at Expo 1958 in Brussels and the introduction of the laser at Expo 1967 in Montreal, universal exhibitions have provided a space of introduction for new technologies and discoveries. Expo 2000 was no different in this regard although its featured invention was less of a product than a mode, with the Expo 2000 logo (fig. 40) and theme song by the world-renowned German techno band Kraftwerk signifying its presence at Expo 2000, if the digital paving stones that branded the entire site with the twinkling of the global communications company Siemens logo were not enough.<sup>78</sup> Expo 2000 was the inter-active digital expo. In this sense, it did not promote a product or

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<sup>78</sup> These digital lights were inserted into the pavement of the expo site in a consistent and frequent grid-like pattern rather than being the only stones used. Their form was that of a web or network when connected.

discovery in the manner of earlier fairs so much as a medium, a mode of representation and a potentially new cultural logic. The enormous overhead Deutsche Bahn AG map of Germany that first greeted visitors to the Expo 2000 site was a route indicator board that represented every train in the country as they moved through the German landscape in real-time and it was a magnificent display. Deutsche Telekom AG produced the T-Digit (fig. 41), a huge inter-active telecommunications terminal in the form of a cube that occupied the central square of Expo 2000. Acting as an information kiosk where one could leave digital messages, it was also possible to communicate with T-Digit by mobile telephone from anywhere on the Expo 2000 site to receive information about Expo 2000. Add to these functions Internet access and a constant barrage of news and sports events (probably the widest use of T-Digit was for viewing soccer) and one forms an idea of the centrality of the inter-active and digital to Expo 2000.

Digital forms and interactivity were ubiquitous at Expo 2000, at least in the pavilions of the “developed” nations. One pavilion, Bertelsmann’s Planet-M, a corporate pavilion, was entirely devoted to digital forms but was for the most part impossible to see for those without immense willpower, as children were willing to line-up for six hours or more to view such spectacle. Many of the national pavilions, if not devoted to digital forms, utilized them extensively, with South Korea, Estonia, Germany and South Africa standing out for their commitment to digital modes. The theme pavilions, for their part, were especially committed to digital modes and tried to incorporate interactivity at every level. I mentioned already the reverse archeology of “The Twenty-First Century”, which moved backward in time from the year 2100 to 2000 with the assistance of a virtual guide

who is digitally aged from an old woman to a young girl (fig. 26). As visitors arrive in the year 2000 at the end of the exhibit, she quotes Gabriel Garcia-Marquez: “what matters is not expecting something from the 21<sup>st</sup> Century. It is the 21<sup>st</sup> Century that expects everything from you” (Expo-Book, 2000: 242), echoing John F. Kennedy’s famous words. Another example comes from the theme pavilion “Humankind” where many contemporary scientific questions were asked while inter-active displays gave various answers depending upon the trajectory the user chose. One exhibit was of a virtual human body that had been flayed, reminding one of medical illustrations from the 15<sup>th</sup> through the 19<sup>th</sup> centuries and asked such questions as: “How are we going to handle the results of genome research?; How will societies protect their cultural identities in the face of increasing globalization?; How will the co-existence of humankind change in societies with increasing numbers of human inhabitants?”. The body changed according to the responses given even if the links between the questions and the body’s reactions were difficult to negotiate, seeming at times that the programme was written for a different display. Yet another “inter-active” exhibit operated more like a theme-park ride in which visitors boarded small individual “cars” and traveled through a long tunnel representative of the human body while digital images of the body’s interior were projected at the viewer as they passed. In an era of theme-park rides that are ever-more spectacular, this exhibit felt a little bit like a children’s ride at Six Flags theme park combined with the 1960s film *Fantastic Journey* with visitors leaving feeling slightly blasé and uninspired.

More interesting was an area in the pavilion “Health Futures” for which the World Health Organization (WHO) was the sponsor. Upon entry visitors were faced with a series of questions: “What causes health?”; “Can we influence the future?”; “How can we as individuals and members of communities contribute to positive changes and create a more healthy future for everyone?” (Expo-Book, 2000: 284). One then entered a huge room filled with futuristic white reclining chairs with speakers installed in the headrests (fig. 42). A shimmering blue light engulfed the space that was otherwise void except for an area resembling a body of water at the front and toward which the chairs were oriented. Designed by Toyo Ito Architects, “Health Futures” was a contemplative space in which various light and sound effects lulled viewers’ bodies while simultaneously asking questions of them about what health means and, importantly, what it will mean in the future. Although it did not promote medical and scientific advances, “Health Futures” attempted to motivate people to be responsible for their health and to “show commitment, solidarity and responsibility for those less fortunate” (Expo-Book: 285) while emphasizing balance between body and mind throughout the presentation. “Health Futures” was also one of the only places at Expo 2000 where visitors were encouraged to do nothing physical while exploring the exhibit and I personally left feeling refreshed and questioning the exhibit’s contemplative mode for its contrast to other more spectacular strategies used to educate and thrill.

Perhaps most interesting of the inter-active and digital exhibits was in the pavilion “Knowledge”, created by Berlin based Zentrum für Kunst und Medientechnologie (Centre for Art and Technology), euphemistically called “The Swarm”, which consisted



of a series of robotic pods (fig. 43) that navigated the space while projecting “information” to viewers from the interiors of the pods onto their translucent plastic surfaces. In an otherwise dark space seeing the pods moving toward and then away from viewers was very interesting if at first unsettling, for they would approach upon one’s entry as though greeting the visitor. The pods scared some children (and a few adults) but the presupposition was that:

Navigation in the world of information, which continues to reach us through more new channels, will be one of the most important abilities of the future. Visitors, who take the role of a future navigator through knowledge, expect a huge swarm of moving information capsules which swarm through the hall. Each capsule contributes to a large picture story about the modern information world. The picture capsules react to the visitors, moving towards and away from them. They form thematic units and are always forming new connections. They talk about the (sic) human behaviour in the (sic) information society. They are both an exhibition and performance of a staged image on the Internet. This exhibit releases the “Net” from the computer televisual monitor, giving it a form of life never seen before...The “Knowledge” exhibition is characterized by distributed, networked thoughts and actions – “Connected Intelligence”...It is a model of the future connection of the biological nervous system with information and communication technology. The technology used is alive, fun and surprising. The Net is neither a fishing net nor a principle of order, but instead an open communications structure: everyone can be linked to everyone else, each individual is a jointly responsible component of the whole. The net is used as a principle of interaction as visitors are surrounded by a completely inter-active environment: they enter a variable atmosphere, experienced permanently through their behaviour in changing surroundings (Expo-Book: 294-96).

In this “Knowledge” exhibit the focus was more about communication technologies and the progressive networking of individuals through such modes as the Internet, than being digital or inter-active, although interactivity was present throughout with some pods acting as communication puzzles or games that tested the “information” know-how of

visitors. Connections were drawn between humans through communication technologies, questioning whether or not the world's peoples would grow closer due to such technologies or further apart, whether it is a democratizing trend or an elitist one, while still reminding people of the use of technology as a tool of surveillance and the potential loss of privacy that accompanies "interconnection". Thusly, the "Knowledge" thematic area attempted to stage a type of information habitat of media and communications networks that people navigated while gaining knowledge about information society and some associated philosophical questions, it also attempted to be a fun spectacle performed by eighty-four "technoids" that moved around the hall like a swarm of beings, which were connected and coordinated with each other in a complex technological choreography. In groups of twelve that used simple visual language the pods told "infomatic" stories "like a film spreading out in space", promoting the associative networking and self-organization of fractals rather than the linearity of traditional historical narrative (Expo-Book: 300). The choreography of the pods was accomplished through a computer programme controlling on-board movement sensors, which also generated the pods voices and the atmospheric sounds they emitted:

They move about all over the place, orienting themselves in their overall direction to the movement patterns generated by the main computer. They also try to follow the pace of their neighbour in case they get lost. They keep the same distance between each other and from people so that there are no collisions. Should visitors stop them, they will try to go around them. If there is danger, a pressure sensor turns the machine off for a few seconds. They move in groups which stay together. The location of all machines is checked several times a second by the main computer. Should themed groups be torn apart due to overcrowding by visitors, the projected images will leap over to the nearest object due to media control (Expo-Book: 301).

Much of the poetry of the exhibit is quite literally lost in translation here but one does perceive a sense of how the pods operated, although their “pack” mentality is revealed in the above quotation in ways not done in the experience of the space, which was nothing but serene, glowing and quietly beautiful in its aura, even if the “associative” model could be difficult to understand for an audience trying to move as quickly as possible through the space as though it was Disneyland rather than an “educative” experience. However, the main point of the exhibit was clear: navigation of the information systems of the twenty-first century is an imperative for global citizens, with individual pods transmitting “knowledge-emes” coming directly from daily life and attempting to trigger relationships for individual viewers about the relation between information technologies and their own lives. The final images were of the brain-computer interface with information storage and archiving of the “collective treasures of tradition” being central to how one self-orientes in the information world of “connected intelligence” (Expo-Book: 302).

For its part, Canada has always participated in the technological discourse of universal exhibitions, from the earliest fair in 1851 in which resource extraction methods were exhibited, to the laser and IMAX technologies so central to Canada’s self-image at Expo 1967. At Expo 2000, as I have already mentioned, it was the computerized, digital, DVD-driven and immersive environments of the Canada Pavilion as well as the spectacular IMAX film, “Stewards of the Land”, that carried the pavilion’s reputation. The current chapter will, in part, argue that technology is today a primary means by which Canada constructs its national identity in such fora as universal exhibitions.

However, technology is a difficult entity to claim in national terms. But declare themselves technologically advanced nations must in order to compete in global economic markets. The challenge for nations is how to articulate this gesture because national definition is necessarily about differentiation and, finally, competition. Nations must be seen as different one from the next and the challenge of sameness haunts the nation as it seeks difference at every turn. The remainder of this chapter investigates how Canada mobilizes technology in a national discourse while attempting to consider both the problems and productivities of such formulations, especially in the transfer of the nation to digital forms.

### *Landscape III – Remediating*

I refer to this section as remediation because it engages the transition, or perhaps a better word is translation, from the painted image to the digital, a point that I have already referred to on several occasions in this text, but which will now be explored more fully through the examination of landscape representation, that base of national representation in Canada historically and contemporarily. The argument is simple: while relying on historical landscape images, particularly paintings, Canada is in the perpetual process of modernizing its self-identity and universal exhibitions such as Expo 2000 are a major site of this refiguration. This chapter will make that argument, but will also attempt to consider the implications of such a gesture for national representation, while being attentive to its limits and possibilities. However, before advancing I wish to review very briefly a few items I have already covered in the introduction in order to extend them as arguments here. Throughout this text I have emphasized the importance of technology to

the Canada Pavilion's various displays and functions, and have made small suggestions about, for example: what it might mean to place a televisual monitor with a digital film loop at the centre of an iconic Canadian painting; how the immersive environments of "Spirit of Community" provide a perceptually distinct experience over more conventionally pedagogical displays, without trying to suggest that these two modes are divided absolutely; and how IMAX, especially when combined with digital "manipulation", invokes a very distinct relation to representation considered in "realist" terms.

Terry Flew writes in a discussion of Manuel Castells' research on the "information society":

the period since the 1980s has seen a new technological and economic framework emerge that is global, informational and networked. This marks a transition toward an informational mode of development, and the rise of the network society, and whose ramifications affect everything from the development of cities and regions, the conduct of everyday life, work force trends, contemporary politics, and the development of new forms of social identity" (Flew: 3).

Flew adds that this transition constitutes a "weightless economy" (Flew: 5) in which products are not necessarily material in nature. Lev Manovich argues along similar lines when he suggests that today we live in a new frame of logic, that of customization rather than the standardization of the era of industrial capital, where the subject had to find him/herself in the product instead of the product finding the subject (and he means this literally in the case of one-to-one advertising) (Manovich, 2001: 128). Using the computer user interface (CUI) as a metaphor, Manovich argues that the menu is

becoming a dominant cultural form in which the user chooses from a pre-defined catalog or database of options, as is witnessed nearly universally by the individuation to which people subscribe on their own computer desktops. Yet customization, particularly from the user side of the equation, is not based upon infinite choice but upon a pre-defined menu. Thus one's choices are constrained even as they are presented as unbounded.<sup>79</sup>

The term Manovich uses to describe this multiplicity of pre-defined choice is "logic of selection" (Manovich: 129) and it refers to both a need to select amongst a potentially infinite number of choices and to filter materials that are not required or are unsolicited. AOL has recently advertised that "Life Needs Filters", referring to the enormous amounts of information coming across individual desktops and to the control that AOL offers, especially to parents trying to protect their children from the "dangers" of the Internet. Manovich refers to the logic of selection as a "new form of control, soft but powerful" for the manner in which its design, while not preventing users from creating from scratch, makes it feel "natural" to follow such logic (Manovich: 129).

Technology is the medium through which the changes that I am referring to are being communicated with networks like the Internet constituting a "new social morphology not simply as physical objects, tools, and artifacts, but also in terms of the content they produce and distribute, and the systems of social knowledge and social meaning that accompany their use and development" (Flew: 30). If technologies are tools and artifacts used by humans to transform nature, enable social interaction or extend human capacities and systems of knowledge and social meaning that accompany such development, then

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<sup>79</sup> And users tend to not be so creative in this regard, for example, choosing the pre-defined colour palettes and images rather than producing their own colours. My screen saver, for example, is the Apple logo.

there must exist a type of social technology or techno-culture, technologies that facilitate communication through which culture is constructed and “enable things to be thought and new mental tools to appear” (Flew: 36). The “problem of technology” as Heidegger has warned, “is not simply one of which technologies to use, or who should control these technologies and to what ends<sup>80</sup>, since the technologies themselves are already bound up with particular ways of ‘framing’ or ‘revealing’ social and cultural reality” (Heidegger: 1993). Many agree that today’s “new media” constitute a form of cultural or social technology (Flew; Bolter and Grusin; Penley and Ross) with Manovich putting it thus: “As distribution of all forms of culture becomes computer-based, we are increasingly ‘interfacing’ to predominantly cultural data – texts, photographs, films, music, virtual environments. In short, we are no longer interfacing to a computer but to culture encoded in digital form” (Manovich: 69-70). For Manovich, we have entered “information culture” (Manovich: 13), the materiality of which William Mitchell enthusiastically endorses:

The trial separation of bits and atoms is now over. In the early days of the digital revolution it seemed useful to pry these elementary units of materiality and information apart. The virtual and the physical were imagined as separate realms – cyberspace and meatspace, as William Gibson’s insouciantly in-your-face formulation put it. This seemed a welcome release from the stubborn constraints of tangibility – until the dot-com bubble burst, at least. Now, though, the boundary between them is dissolving. Networked intelligence is being embedded everywhere, in every kind of physical system – both natural and artificial. Routinely, events in cyberspace are being reflected in physical space, and vice versa...Increasingly, we are living our lives at the points where electronic information flows, mobile bodies, and physical places intersect in particularly useful and engaging ways (Gibson, 2003: 4-5).

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80 Although in Heidegger’s case these really were a problem. Yet, he never backed down from the conviction stated here.

Indeed, for Gibson it sounds as if the event of technoculture is no longer emergent but is complete and to speak of it as new should make one feel slightly like a grandfather who still refers to the car as “the machine”. Totally embedded in our everyday lives, culture is already technologized and technology produces its own cultures, so Mitchell has it correct when he writes: “I assume that we shape our technologies, then our technologies shape us, in ongoing cycles that produce our everyday physical and social environments” (Mitchell, 2003: 6).

Yet, an ongoing feature of new media is what Richard Coyne has termed “technoromanticism”:

the return to a transformed golden age and the rhetoric of progress implicate digital narratives in the concept of utopia. The global village and the electronic cottage invoke a return to the ideal of pre-industrial arts and crafts...a new electronically induced return to unity, an age in which the material world will be transcended by information (Coyne: 10-11).

This is recognizable to anyone familiar with the history of Western philosophy and one hears embedded in these words traces of the Enlightenment’s narrative of human emancipation and Romanticism’s privileging of the individual as an active agent. If, as Coyne argues, new media is patently connected to older forms that it is said to supplant, then from where does the newness of the new media hail? Today we are in the middle of a new media revolution says Manovich in which all culture is shifting toward computer mediated forms of production, distribution and communication; however, as Raymond Williams suggested long ago, social forms, like the subject, are always caught in a paradoxical space that is both emergent and residual simultaneously (Williams, 1981). In



this sense, Williams grasps how newness enters the social, not as a completely new entity fully born, but as one that imitates or absorbs to some degree the conditions and context of its own making. The new is always produced with contemporary tools and cannot escape the hold of time's passing. Manovich asks what's new about the new media while Bolter and Grusin argue that new media production is primarily an act of remediation, a point I will explore more thoroughly later in this chapter.

First it is important to consider what is meant by the term "new media". Manovich is careful to suggest that being digital is not enough to account for the newness of new media, a point with which Terry Flew concurs. Digital media, Flew writes:

are forms of media content that combine and integrate data, text, sound, and images of all kinds; are stored in digital formats; and are increasingly distributed through networks such as those based upon broadband fibreoptic cable, satellites, and microwave transmission systems. Such media, or forms of digital information, have the characteristics of being: manipulable, networkable, dense, compressible and impartial (Flew: 10-11).

Manovich, in his list of differences between old and new media lists: numerical representation, modularity, automation, variability and transcoding as key issues for new media (Manovich: 27-48). New media is digital and is therefore composed through numerical representations – code – that makes it programmable; it is modular in this sense that it has the same structure throughout, represented as collections of discrete samples; being numerical and modular let new media be automated, allowing human intention to be removed from the equation; it is variable because new media can exist in

different and potentially infinite versions; and, most importantly for Manovich, it transcodes:

On the level of representation, it belongs to the side of human culture, automatically entering in dialog with other images, other cultural 'semes' and 'mythemes'. But on another level, it is a computer file that consists of a machine-readable header, followed by numbers representing color values as pixels. On this level it enters into dialogue with other computer files (Manovich: 45).

Reminiscent of the William Mitchell quotation above, Manovich argues that the technological and cultural "layers" of the computer influence each other: "in short, what can be called the computer's ontology, epistemology, and pragmatics – influence the cultural layer of new media, its organization, its emerging genres, its contents" (Manovich: 46).

With digitization forming a key term for new media, convergence and interactivity form its associated elements bringing together computing, telecommunications, media and information sectors into systems of two-way communication, which, as Mark Poster suggests, denotes a "second media age" over the prior era of broadcast media (Poster, 1994). Although recombance is not definitive of new media it is a central feature in many cases, where elements of new media derived from already existing content developed in other formats (text, photographs, video, film, music, television) are reproduced and combined in digital format. Recombance is not new, and is connected to the broader cultural phenomenon of the "retro" movements of the past twenty years approximately. Bolter and Grusin see recombance even more broadly when they employ the term "remediation":

We will argue that these new media are doing exactly what their predecessors have done: presenting themselves as refashioned and improved versions of other media. Digital visual media can best be understood through the ways in which they honor, rival, and revise linear perspective painting, photography, film, television, and print. No medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, anymore than it works in isolation from other social and economic forces. What is new about the new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media (Bolter and Grusin: 15).

Bolter and Grusin, then, seem close to Richard Coyne for the way in which they see new media emerging from, and being in dialogue with, prior forms in a type of new nostalgia marked by either remediation or technoromanticism, depending on whose terms one prefers. Either way, I think these two ideas provide compelling ways to consider the exhibits of the Canada Pavilion at Expo 2000 in Hannover, Germany, both in its national and technological frames of reference.

I discussed in chapter one how the nation is produced through the relation between tradition and innovation and suggested that the displays of the pavilion of Canada could usefully be discussed using such a framework. For this argument in particular, I was interested in the reproductions of Canadian paintings in which televisual monitors had been embedded at the centres and argued that the modernity of the nation was here being articulated while its history was maintained as a source of identity – that tradition and innovation functioned together to produce the nation. I also suggested in chapter one that the mode of representation was intrinsic to how the displays produced meaning for viewers, arguing that the transition from painted image to digital representations was

significant, especially in relation to Canada's modernity. And in chapter two I argued that technology functions as the environmental redeemer in Canada, as elsewhere, and that representation has had, and continues to have, a formative role to play in sustainable development discourse here. I further argued that IMAX film technologies heightened this role in the Canada Pavilion's film "Stewards of the Land", as well as tied the film to longstanding aesthetic traditions that situated nature in Canada as always-already sustained by reinforcing and amplifying the "reality effects" of filmic representation and their claims to verisimilitude in terms of size, clarity, detail and sharpness while digitization, I suggested, further enhanced the film by making it seem "more real than real".

I wish here to extend the arguments introduced in the last two chapters by returning to them in relation to technology and the nation's self-representation. I will begin with the issues connected to the transition from painted to digital representation using once again the reproductions of Canadian paintings with televisual monitors installed at their centres from "Spirit of Community", the first multimedia area of the pavilion, before addressing the issues of digital representation, particularly in relation to the IMAX film "Stewards of the Land", in the second area of the Canada Pavilion. I suggested early in this dissertation that national representation is guided by the notion of *mimesis*, that there is a direct relation drawn between the entity "nation" and its representation. The idea of the nation is imagined to include an attending representation that is thought to directly correspond to an idea. National representation may be thought to be "successful" in precisely the manner in which it seeks seamlessness through a certain circularity that

depends upon the one-to-one relationship between the idea and its representation. In this way, the nation becomes present, immediate and transparent through a representational gesture that is a sleight of hand because there can be no direct correspondence between idea and representation. Multiculturalism, as I have argued, attempts to capture diversity and difference by mobilizing fragmentation in its representations while painting traditions in Canada have relied on landscape imagery, which when taken together have provided formidable representational power for the nation. The images that I have discussed in this dissertation, while diverse, when taken together are presumed to construct a totalizing and complete image of Canada as a national space. They “add up” or assemble discrete images into a “tapestry” or “mosaic” of national representation for which the endpoint is meant to be seamless and real.

I described in the introduction several reproductions of Canadian paintings by artists such as Paul-Émile Borduas, Emily Carr, Lawren Harris, J.E.H MacDonald and Jack Shadbolt, and argued in chapter one that taken together a total image of the Canadian nation was to emerge both in terms of artists and landscape represented.<sup>81</sup> The “real” is what is at issue in these images.<sup>82</sup> Traditionally, landscape painting in Canada has held a powerful place in the discourse of the nation but one that must be updated if the nation is to be seen as modern, a requirement of national representation today that may be overtaking tradition as the two nodes of the national formation transform and compete over time. By placing

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81 The problem with representations that claim to be totalizing is that they must function in part through exclusion by practical necessity. In the instance of the Canada Pavilion, such exclusions were at times glaring, as I have mentioned in terms of some of the missing identities in the pavilion. In geographical terms, the exclusion of the east coast and the prairies was also evident, at least in terms of the painted image if not the televisual.

82 On the “real” in psychoanalytic theory see Slavoj Žižek, *Welcome to the Desert of the Real* (2002); Elizabeth Grosz’s *Jacques Lacan: A Feminist Introduction* (1990) is also useful.

televisual monitors at the centres of these painted images an emphatic gesture toward modernity was articulated, while simultaneously maintaining tradition as the site from which modernity hails. A remediation occurred in this gesture wherein, not only did the technology emphasize modernity, the images were also emphatically modern, again, not only through their content but through their mode of representation. While some of the images were filmic – I wrote earlier about the televisual monitor in Harris’ *North Shore, Baffin Island* presenting loops of a film crew shooting northern scenery – others were virtual, such as the digital loop on the televisual monitor embedded in Borduas’ *Cheminement bleu* (1955), in which words in French and English were projected at the viewer like a star simulation screen saver. Both of these forms of remediation recall Marshall McLuhan’s idea that the medium is the message, that the content of the “old” medium is the new medium (McLuhan, 1964), a concept seeming to have been self-consciously inscribed in the exhibit, where televisuality supplanted painting just as the digital mode supplanted analog media, and both have a particular relation to representation conceived in realist terms that are of the utmost significance. Oil painting in the naturalist tradition is an erasive medium for which the function is to conceal the fact of the picture plane and present a window onto the world, as Alberti states in *On Painting*: “On the surface on which I am going to paint, I draw a rectangle of whatever size I want, which I regard as an open window through which the subject to be painted is seen” (Alberti, 1966). Here, continuity between depicted and real space is produced and is heightened by the erasure of the painter’s presence, that ultimate mark of painterly skill. This seeming transparency is crucial to understanding representation’s relation to reality. Through transparency the immediacy of the visual image is accentuated along

with its presence and the distance between the real and its representation is theoretically diminished to zero. Such was the intent of the images in the Canada Pavilion.

With the advent of photography and film the distance between the real and representation was further abridged as these forms were not seen to utilize a medium, like a photographer, through which a scene is interpreted. Representation's transparency was once again heightened by this erasive fiction that posited the real in place of a mechanics and chemistry of lens, shutter and film. Transparency, immediacy, presence – these are allies of photographic and filmic representation that in the digital mode are extended infinitely. As Bolter and Grusin argue:

In order to create a sense of presence, virtual reality should come as close as possible to our daily visual experience. Its graphic space should be continuous and full of objects and should fill the viewer's field of vision without rupture... Virtual reality, three-dimensional graphics, and graphical interface design are all seeking to make digital technology transparent. In this sense, a transparent interface would be one that erases itself, so that the user is no longer aware of confronting the medium, but instead stands in an immediate relation to the contents of that medium (Bolter and Grusin: 22, 23).

A photographic or filmic image is an analog representation that varies tonally and spatially but is continuous. Conversely, digital images are discrete with tonal gradients broken into individual pixels. They are not a trace in the manner of standard photographic forms. William Mitchell argues that a digital image's claim to truth is severed from the outset because it is code that has no reference to truth in the conventional sense. Interestingly, as Lev Manovich argues in *The Language of New Media*, digital images are free of the constraints of camera vision. In digital film the

image is a composite of X number of layers, each one separate and situated one on top of the next spatially rather than in a temporal succession. But, this is not a window onto the world as no perspectival system exists to organize its visual order. Rather, it is a space of pure simulation in which perspective has been exchanged for a flat, many-layered simulation of space written as an algorithm through the model:

real⇒media⇒data⇒database. Yet, in spite of the potential of such a representational severance the nearly universal objective of computer graphics today is to make images appear as real as photographs, to make the image transparent, immediate and present, as well as to disavow its status as representation. However, having unlimited resolution and detail, no depth of field effects, and being free of grain with always saturated colours, digital images have an interesting relation to truth conceived in realist terms – they are in every sense too real, too perfect for human vision and must be downgraded to appear real to the human eye (Manovich: 202). Digital images, then, are hyper-real, beyond real, yet signify predominantly today in a one-to-one correspondence with the real. Seamlessness is sought as images erase their own mode of representation so that the viewer is no longer aware of confronting a medium at all but instead stands in an immediate relation to the contents of that medium (Bolter and Grusin: 23). Under these conditions the medium disappears.

However, it must also be mentioned that there are contemporary artists whose work often directly engages precisely this notion of transparency in representation. As Johanne Lamoureux writes in her text for the 2004 exhibition “*Nous venons en paix...*”: *Histoires des Amériques*:



Today, any history that might seek to present or impose itself as such by erasing discursive marks, i.e. by trying to mask the process of its fabrication on behalf of what it relates, would likely spark reactions such as suspicion, lack of interest, incredulity and denunciation. Any story that seems to tell itself, or to be told by no one in particular, is going to instantly come up against the accusation that it is the narrative of the conqueror, oppressor or colonizer (Landry, Lamoureux, Roca, 2004: 142).

Lamoureux here is referring to the works of several artists included in “*Nous venons en paix...*” who invert, challenge or intercept the transparency of historical narrative and representation. Robert Houle, Liz Magor, Kent Monkman and Rubén Ortiz-Torres are examples from this exhibition that stand out among many possibilities today. Stan Douglas is another from this exhibition that has many resonances, both intellectual and material, for the current project. Curator Scott Watson, in a discussion Douglas’ work writes:

His installations are structured around a split or division that forestalls any immediate absorption into the work but instead announces something irreparable. It is as if, in his use of cinema and video, he wants to reveal the structure of an illusion that can no longer be sustained but which is nevertheless deeply embedded in the histories of these media (Watson, Thater and Clover, 1998: 66).

In an interview with Diana Thater in the same book, Douglas himself describes the strategy:

But I have slowly been able to learn how certain kinds of images are generated – I’ve learned to identify clues in photography that tell you, for example, where the camera was standing, its focal length, the film used. All these things are *in* the image. It takes time to read these clues, but they are always there. That’s why I usually hide the gear in my installations – because it is already visible. Lately I’ve tried to

place details of the generation of the image within the image itself, as much as possible (Watson, Thater, Roca, 1998: 22).

In *Hors-champs* (1992) and *Win, Place or Show* (1998), to name just two examples, the strategy of revealing is implicit in the work. In *Win, Place or Show* this occurs through the multiplication of camera angles and the resulting repetition of scenes, and in *Hors-champs* through a two-sided screen that reveals a narrative while simultaneously refusing to let the narrative “add up” because the images that play on the other side are always out of the field of vision.

In Douglas’ *Nu•tka•* (1996), on the other hand, the revelation of technology is explicit. In the installation of the work are two separate sound tracks and a video projection (fig. 50) all synchronized to produce particular effects. Without going into the narrative to too great an extent, which Douglas himself describes in the Vancouver Art Gallery catalogue, *Nu•tka•* addresses the historical struggle for possession of the west coast of British Columbia and particularly the area around Nootka Sound. It should be mentioned as well that in the early 1990s the struggle resurfaced, not as a struggle between nations but as one between business and environmentalists who were trying to protect the last area of old growth forest in the province from clear-cut logging. In *Nu•tka•* the battle for possession is between the English and Spanish crowns in the late eighteenth century while the Native voice and body is entirely and strategically erased from the installation. Through narrative accounts of the situation on audio track monologues of the two captains emerge their psychological states while the camera pans the incredibly beautiful coastline of the western side of Vancouver Island. However, rather than the attempted

*mimesis* of photographic representation Douglas ruptures the seamless colonial history for which the two naval captains' voices stand in by projecting two separate video shots simultaneously (Augaitus, 1999: 36). This is accomplished by running alternating video raster lines rather than overlaying the images or using multiple projections (Watson, Thater, Roca, 1998: 66). Thus the video is a single channel that runs two images simultaneously. At the same time, the voices are out of synchronization producing fragmentation and dissonance in the installation. Periodically the video images along with the voice narratives synchronize briefly producing a transparency to the installation that remains only fleetingly. At the same moment that the landscape appears "in focus" the voices reveal the madness and paranoia of the captains before the synchronization fades just as it had appeared. In this way, the totality of representation is directly linked, not to rationality, but to the irrational. In *Nu•tka•* the present, immediate, transparent televisual image emerges in relation to paranoia and psychosis, through what Douglas refers to as the "Canadian Gothic" where "some past transgression haunts, then destroys the culpable person, family or social order" in this restaging of the return of the repressed (Watson, Thater, Roca, 1998: 132).

In *Nu•tka•*, as Watson argues, the resulting alienated landscape stands in opposition to touristic traditions of coastal landscape motifs that must "suppress the social and industrial conflicts that animate the history of this part of the world...In *Nu•tka•*, the uncertain claim of the old world on the new is refigured in an image that is running on two colliding tracks" (Watson, Thater, Roca, 1998: 66), thus refusing the disappearance of the medium which in turn reveals something about representation.

The disappearance, to which I refer to above, is accomplished in several ways in new media. Digital compositing is the central mode that Manovich discusses. He describes it as both an aesthetic and a new mode of representation (Manovich: 137, 142).

Compositing is a counterpart to selection, mentioned earlier, and functions through “assemblage” by compiling a potentially infinite number of elements to create a single seamless object, a very different strategy to the “cut and paste” aesthetics of earlier “hard-edge” operations. Compositing, then, is an aesthetic of continuity, a “soft-edge” aesthetic characterized by smooth transitions between images that is accomplished through the layering of successive images. In this sense, the various layers are blended together in an attempt to provide faultless transitions between filmic elements, with boundaries being erased rather than emphasized (Manovich: 206-07), an important point for my argument about national representation to which I will return. In digital compositing, individual images are not the primary issue, rather the concerns are of movement and transition between scenes because individual images lose resolution while in movement. Thus blending has become the central question driving digital graphic design today, for it is at this level that the immediacy of the representation does its work of bringing the simulated image closest to the real by making the transitions between images seem as natural as possible.

In terms of representation, this naturalizing transition is important, as it seeks to heighten the *mimesis* of the represented image. Blending naturalizes the relations between discrete elements in digitized film. In the context of the Canada Pavilion the relations between

characters in “Spirit of Community”, and especially in “Stewards of the Land”, are brought into a seeming contiguity through digital compositing. In the digitized IMAX film “Stewards of the Land” (fig. 44) the issue of compositing is crucial because it was through clean transitions between scenes and frames that the nation of Canada appeared, with images of citizens working, landscape and technology being combined into a singular unbroken and faultless image through the aesthetic of continuity that is compositing, while being heightened and extended by the reality effects of IMAX film technology, as I have already argued. The objective is for the medium to disappear, to be hidden from vision so that the distance between the real and its imitation will remain unquestioned.

I mentioned above the hyperreal and would like now to turn to a few issues connected to the concept in an attempt to question the operations of the modes and aesthetics discussed so far. With digital images functioning through a model of simulation, an algorithm written in computer code, they are completely detached from the world of “real” objects in ways that the trace of photographic images are not. Yet, as mentioned, the objective of computer graphics today is to make images “appear as real as a photograph of the same object” (Manovich, 2001: 199), to seek immediacy, transparency and presence even when the synthetic image is free of the limitations of camera and human vision. Digital images are in every respect hyperreal, pure simulations that are too real for human vision and it is here that one finds a means to slip into the seamlessness of a representation so carefully contrived as “Stewards of the Land”, into the space of simulation itself. It is here that the image’s transparency, immediacy and presence are revealed as fiction. Manovich argues

that with technology the representational machine hides and reveals itself at moments in which representation's membrane is fractured. During these times the viewer becomes aware of the ruse: "The periodic reappearance of the machinery, the continuous presence of the communication channel in the message, prevent the subject from falling into the dreamworld of illusion for very long, make her alternate between concentration and detachment" (Manovich: 207). The term Manovich uses to describe this characteristic of new media is metarealism, which describes the oscillation between illusion and its destruction under the conditions of realism. Here the viewer no longer accepts the illusion of classical ideology for as long as it lasts (Manovich: 209). I think everyone with a computer today is aware of the oscillation between illusion and its destruction from having experienced it watching video clips or playing video games on-line, when suddenly the images slow or move unsteadily and one feels jolted by the experience. So too do television images break up into pixilated screens that jolt the viewer before returning to the imaginary of the "real". On X-Plane, my current distraction from work, the experience has improved with each version that has been released, but even now, periodically and without warning, the system slows, the aircrafts jerk and the controls are delayed – and I am sadly reminded that, indeed, I am not the captain of a United Airlines 747-400 or a British Airways 777-200.

Metarealism, then, captures the oscillation between illusion and reality where transparency, immediacy and presence are ruptured to reveal the technology that drives them as well as the chimera at the centre of representation, its impossible centre. While

Manovich uses metarealism, Bolter and Grusin use the term hypermediacy to describe a similar occurrence:

Where immediacy suggests a unified visual space, in which representation is conceived of not as a window on to the world, but rather as 'windowed' itself – with windows that open on to other representations or other media, the logic of hypermedia multiplies the signs of mediation and in this way tries to reproduce the rich sensorium of human experience. On the other hand, hypermediacy can operate even in a single and apparently unified medium, particularly when the illusion of realistic representation is somehow stretched or altogether ruptured. In every manifestation, hypermediacy makes us aware of the medium or media and (in sometimes subtle and sometimes obvious ways) reminds us of our desire for immediacy (Bolter and Grusin: 34).

The counterpart to transparency in Western painting, and more so in photographic and televisual forms, is hypermediacy, an awareness of mediation whose constant historical repression guarantees its repeated return. Hypermediacy is the alter-ego of immediacy (Bolter and Grusin: 34) in realist and naturalist modes of representation. In “Stewards of the Land”, although immediacy, transparency and presence were used to carry the film’s content in a flawless flow of representation, there were also moments that one might characterize as metareal or hypermediate, in which the technology revealed itself, if only for a moment. In fact, between each and every scene of “Stewards of the Land” as well as within all of the digital scenes of the film, hypermediacy was present. I will provide an example from the final seconds of the film when a scene of daisies appears on the centre screen while smaller images of daisies do the same on the surrounding screens

(fig. 45).<sup>83</sup> In enormous scale and fisheye view that was accentuated by the circularity of the screen, the daisies pushed past its surface to greet the viewer's gaze seemingly close enough to touch in stunningly saturated colour. From here the scene shifted to the children that occupy the final frames of the film. One sees two figures entering the frame as the daisies fade (fig. 46), where the petals of the flowers are seen receding to the edge of the screen, with the yellow of flower's stamen now simply forming a ring of yellow around the frame. The figures then begin to appear in their place but are not yet totally visible as forms. The child on the left looks as though leaping into the frame and the adult male on the right leans over as if looking into a well or out of a baroque frescoed dome. The man will soon disappear to be replaced by several children of various ethnicities for the film's final seconds but it is the incompleteness of the scene that is interesting, the translation from one moment to the next as the daisies fade and no longer hold a transparent relation to real flowers and the figures appear, as human yes, yet unfocused, unfinished and representationally emergent. The child seems more traditionally representational as it is a matter of focus that defines her emergence here; however, the man is more "modern" in his representational materialization, because, if one looks carefully, his coat, shirt, tie, neckline, ear, hair and part of his face are clearly visible and in focus while a strange and indefinable, nearly liquid cloud conceals the remainder of his visage. What is this form? It could be an object or liquid poured into a pool, or any other "thing" whatsoever. It is impossible to say, just yet. Like the yellow that has slipped away from its source at the centre of the daisies, this bluish cloud

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83 It should be noted that even in the image chosen for fig. 45 hypermediacy is impossible to purify. It seeps into the photograph on the smaller screens as the daisies enter or fade from the visual frame. Indeed, one might argue that between the images of the large screen and the smaller screens hypermediacy was always present in "Stewards of the Land".



ruptures our sense of seamlessness and reminds, if only for a second, that what we see is not real, except as a figure of technology and a gesture of its modernity.

Manovich suggests that technology constantly hides and reveals itself and that viewers today accept this fact, if demand is too strong a word. Some films today are simply special effects loosely strung together by a predominantly terrible narrative. One need only see “The Day After Tomorrow”, the current global warming block buster film about which reviewer Paul Clinton for CNN.com (27 May 2004) said: “This is the point where ‘The Day After Tomorrow’ becomes an amusement park ride rather than a film with any kind of even a semi-believable plot”, a telling commentary for this project. But Manovich’s point is an important one both for today’s technological and representational context as well as for this project because, although there remains a desire for immediacy and transparency in representation, technology in some fora is overtaking this desire, shifting it into a technological yearning that is being met and promoted by the entertainment industries. Expo is not exterior to this transition and the pavilion of Canada at Expo 2000 mobilized an entertainment industry expectation when conceptualizing its exhibits. Spectacle is the term used most often to refer to this formation, but the term fails to grasp how spectacle is intertwined with other interpellations of expo visitors, such as the pedagogical, political and technological. If the images of “Stewards of the Land” were pedagogical, that is to suggest that they taught audiences something about Canada, and political, that they taught about the nation of Canada, then their technological elements, those elements now used to define nations precisely as modern, must also have been present and recognizable as such. And they

were. Yet, if the objective of the new media is invisibility, or more precisely a concealment that points to the immediacy of the technology's content, then "Stewards of the Land" would have failed in its attempt to simultaneously signify nation and modernity if its technology was unconditionally hidden. That the technology of "Stewards of the Land" repeatedly hid and revealed itself was not a failure of its machinations but rather a self-conscious attempt to exhibit to the audience the Canadian technology that is IMAX and the digital modes mobilized to reveal the Canadian nation's modernity, as well as to meet audience expectations about technology's place in the entertainment industries. While at first seeming to be a contradictory gesture, the logic of concealment and disclosure revealed technology and technology revealed, to answer Heidegger's question, both the nation and its modernity. Furthermore, this was not classical ideology at work, but a means to address viewers specifically as both part of the illusion of immediacy and part of the modernity of its undoing. The audience invested in the artifice while simultaneously expecting it to unravel and knowing that it cannot anymore be permanent. And, in case there was any doubt, "Stewards of the Land" ensured that the audience really did "think big", to recall the IMAX motto, by repeatedly directing their attention to the underlying, but ultimate, meaning of the film – the technology that drove it.

*perpetual perceptual problems*

What does it mean to suggest as I have done above that the audience of the pavilion of Canada at Expo 2000 both invested in the illusion of immediacy and expected its rupture simultaneously? Walter Benjamin in his wonderful essay "On Some Motifs in

Baudelaire” writes: “technology has subjected the human sensorium to a complex kind of training” (Benjamin, 1939: 175). Writing in 1892, Max Nordau, in a book titled *Degeneration* from which I quote via Jonathan Crary’s *Suspensions of Perception*, considers the perceptual conditions of the end of the twentieth-century:

it will probably see a generation to whom it will not be injurious to read a dozen square yards of newspaper daily, to be thinking simultaneously of the five continents of the world, to live half their time in a railway carriage or in a flying machine and ...know how to find its ease in the midst of a city inhabited by millions” (Crary, 1999: 30).

Although the language of Nordau’s text feels slightly nostalgic, one is able to understand the essence of his words given the fragmented forms life often takes today, and technology is a principal site of that fragmentation, as Benjamin suggests. The personal computer itself was to set people free from other forms of labour through time saving, just as washing machines, dishwashers and various other machines promised in the past. Indeed today, with emergent Information Technologies and Artificial Intelligence, the notion that humans will one day be free of the constraints of the body is stronger than ever – human consciousness, it is thought, will be uploaded onto a “hard-drive” where humans can live forever without the body and its constant deterioration. N. Katherine Hayles, however, suggests that one must consider carefully these uses of technology, because such thinking is dualistic and the body and mind cannot be separated in such ways. Firstly, consciousness requires the body as a medium just as software requires a hard-drive and secondly, she wonders if escape from the body is desirable after all. Hayles here is aligned with the concept of technoromanticism from Richard Coyne who argues, as I mentioned earlier, that the rhetoric of technology in contemporary times

retains romantic and utopian elements in which information technology is viewed as an entity able to regain the perceived unity of pre-technological systems by transcending the constraints of the embodied world: “Cyberculture invokes a romantic apocalyptic vision of cybernetic rapture, a new electronically induced return to unity, an age in which the material world will be transcended by information” (Coyne: 10-11). In this section I will attempt to address Benjamin’s refiguration of the subject through technology and the consequent fragmentation that, despite technoromanticism, attends this reformation while also trying to consider how the subject negotiates such “shock”, to use a Benjaminian (à la Baudelaire) term that will become central to this argument.

Speed and the knowledge acquisition are central considerations for thinking about the exhibits of the Canada Pavilion and the broader perceptual frameworks of universal exhibitions today. As mentioned in the introduction, 500 people were admitted into the Canada Pavilion every ten minutes and 1500 people were present at all times, while it took approximately twenty-five minutes to experience the pavilion in its entirety. In that time, one was exposed to thousands of images in a constant barrage of representation that was experienced simultaneously at a dizzying velocity and a trundling pace. The assimilation of meaning is thus an important concern. Under such viewing conditions, how were visitors able to negotiate the links between speed and knowledge, between momentum and information acquisition, if they were able to do so at all? If one considers universal exhibitions in their historical framework, that is, as a pedagogical model aligned more with museums than popular forms such as amusement parks, then what form did learning take at Expo 2000 and in the pavilion of Canada particularly?

And, if one accepts expo's later identity as a form of amusement park, which is particularly true in the twentieth-century, are models of spectacle necessarily distinct from pedagogical models? If not, what does one learn on an amusement park ride? I will argue, as I have been suggesting throughout this work, that expo is a hybrid form and self-consciously mobilizes disparate and incongruous ideas today in ways that it has not historically. The Canada Pavilion was particularly apt at addressing hybrid experience by organizing three separate but intertwined experiential models: from mass entertainment, technological and pedagogical sites.

There exists a tendency today, just as there has historically, to view mass cultural forms as degenerative, especially in terms of the attention of the subject. A brief regard at the literature of ADHD (Attention Deficit Hyperactivity Disorder) notes that "deterioration" of attention is a central pedagogical concern for educators with critics pointing to forms such as action films and, particularly, computer games as sources for this deterioration (Degrandpre, 1999). Jonathan Crary argues against such formulations when he suggests that the individual is caught between the subjective dislocations of modernization and imperatives for institutional discipline and productivity (Crary, 1999: 1-10), a similar point to one made earlier by Marshall McLuhan, suggesting that education is organized in a linear manner in ways that minds are not. This leads to problems of attention that are generally solved through further discipline and, one should add today, medication. The outer limit of the phenomenon is schizophrenia, which is characterized precisely by the problem of selection. When all objects in the perceptual field are equated one is unable to select, hierarchize or filter those that are important from those that are not. Crary

intervenes in the assumption that modern “perception is fundamentally characterized by experiences of fragmentation, shock and dispersal” (Crary, 1999: 1). He argues, following Benjamin, that the subject is undergoing a refiguration that he argues began in the early nineteenth-century and importantly that the “forces of fragmentation and dispersal must be understood through their reciprocal relation to the rise of attentive norms and practices” (Crary, 1999: 2). Distraction and attention, then, are obverse sides of the same coin, always working in relation to each other. Experience, then, is a “multiplicity of conflicting impulses”. Any sensation, no matter how seemingly elemental, is always a compounding of memory, desire, will, anticipation and immediate experience (Crary, 1999). Within this system, vision, which Crary argues is but one layer of the body, is located between contradictory impulses: to bind and to disperse information. Furthermore, to inhabit the pluralistic world is to endure the oscillations between belongingness and disorientation (Crary, 1999: 92, 370). In Crary’s model, then, distraction must always be considered in relation to attention as they form a continuum that flows in and out of one another. Attention equals focusing plus forgetting.

Crary provides a very useful antidote to theories that view mass cultural forms as strictly degenerative to the subject suggesting that all experience, whether one imagines it to focus or distract, functions in the same manner under modernity. What is suggested, then, is a certain perceptual ability that guides the subject’s experience in a crowded urban setting, or an unoccupied rural one for that matter. However, the ideas that Crary expounds are not entirely new, having been the preoccupation of several people in the

last century, among them George Simmel, Siegfried Kracauer and Walter Benjamin – all writers whose ideas, at least in part, attempt to probe modes of urban existence and consider the rise of mass cultural experience at moments of escalating modernization and urbanization, particularly in the late nineteenth and early twentieth centuries. Charles Baudelaire set the stage for subsequent investigations in essays like “The Painter of Modern Life” (1863) where he writes: “By modernity I mean the ephemeral, the fugitive, contingent, the half of art whose other half is the eternal and immutable” (Frascina and Harrison: 23). If the eternal and the immutable mark the experience of the timeless and absolute, then the modern must be concerned with fragmented, impermanent and dispersed energies, as Benjamin suggests in the essay quoted earlier:

Moving through this traffic involves the individual in a series of shocks and collisions. At dangerous intersections, nervous impulses flow through him in rapid succession, like the energy from a battery. Baudelaire speaks of a man who plunges in the crowd as into a reservoir of electric energy. Circumscribing the experience of shock, he calls this man ‘a kaleidoscope equipped with consciousness’” (Benjamin, 1939: 175).

Each of the writers that I am discussing is interested in how the subject maintains its unity in the face of such energies, nervous impulses, collisions and shocks, with various historical ideas marking the mechanisms of perceptual unity and fragmentation that have been used to account for them (Crary, 1999). The assimilation of the “data of the world” has been a central concern historically (Benjamin, 1939: 158). Benjamin suggests that the threat from these energies is one of “shock” for which consciousness provides a protective shield, a type of “screen against stimuli” that he borrows from Sigmund Freud

(Benjamin, 1939: 163). Crary quotes at the very end of *Suspensions of Perception* from an account by Freud of the urban crowd in Rome on a warm evening in early fall:

on this particular Sept. 22 [1907] the crowd of several thousand, even when spellbound, does not in the least resemble the regressive, docile masses of Le Bon or others. In the 'delicious' evening air, the entrancing repetition of faintly glimmering images on a makeshift screen does not impede the spontaneous play of social aggregation within this enduring arena of conviviality and life (Crary, 1999: 370).

If, as Crary recounts, for the nineteenth century French writer Gustave Le Bon the crowd exists in a state of expectant attention that makes suggestion easy, and that individuals in the crowd are "incapable of observation" (Crary, 1999: 245), then something else entirely is occurring in Rome in 1907 where the crowd is anything but regressive and docile. It seems somehow simpler and yet more complex at the same time. Recalling Benjamin's quote from Baudelaire on the subject of urban experience as a "kaleidoscope equipped with consciousness", Crary is also arguing for complexity where perception at any given moment skates between attention and distraction with a certain tension between them always being stringently preserved.

It is no surprise that film, what Freud describes in the letter he was writing to his family that night in Rome as "the entrancing repetition of faintly glimmering images", is a part of the urban scenario of which he writes in 1907. When considering the training that the human subject undergoes through interaction with technology, Benjamin also saw film as central: "There came a day when a new and urgent need for stimuli was met by the film. In a film, perception in the form of shocks was established as a formal principle. That which determines the rhythm of production on the conveyor belt is the basis of the



rhythm of reception in the film” (Benjamin, 1939: 175). A student of Georg Simmel as well as colleague and friend to Walter Benjamin, Siegfried Kracauer was interested in “philosophical micrologies”, what Thomas Levin describes as “a minute decoding of the surface phenomena of modernity as complex historical ciphers” (Kracauer, 1995: 6). Kracauer writes: “We must rid ourselves of the delusion that it is the major events which have the most decisive influence on us. We are much more deeply and continuously influenced by the tiny catastrophes that make up daily life” (Kracauer: 5), at once indicating his penchant for investigating mass cultural forms as well as his on-going struggle with their value as he attempted to situate them within a system that denigrated mass culture as well as a revolutionary political system rooted in the mobilization of the masses. Photography and cinema play major roles in his study of the “surface” phenomena of cultural forms, where they were to lay bare to mass cultural audiences the disorder at the centre of sociality. They functioned as a step toward the breakthrough leading to rationalization and reason, as “ambivalent historico-philosophical allegory” pointing to the *mise-en-scene* of disenchantment (Kracauer: 75-88). In essays like “Cult of Distraction” Kracauer attempts to mobilize what he calls the radical superficiality of this cinema of attraction’s revolutionary responsibility and its promise: “Stupid and unreal film fantasies are the *daydreams of society*, in which its actual reality comes to the fore and its otherwise repressed wishes take on form...The more incorrectly they present the surface of things, the more correct they become and the more clearly they mirror the secret mechanism of society” (Kracauer: 24-25).

In conjunction with Kracauer's ideas about film came a theory of the "cinema of attraction's" "subject-effect" that is also connected to the notion of distraction. Rather than the coherent and self-identical bourgeois subject immersed in contemplative concentration, as is typically portrayed for "high" art experience, Kracauer describes distraction as the defining characteristic of cinematic spectatorship and recasts cinema as a non-bourgeois mode of sensory experience. By this he does not mean that the bourgeoisie does not attend cinema but that cinema's mode of perception is aligned with other mass cultural forms of experience that privilege, not focused concentration but, speed and abrupt transitions in experience, which he describes as hallmarks of cinema: "The stimulations of the senses succeed one another with such rapidity that there is no room left between them for even the slightest contemplation" (Kracauer: 326). In "Cult of Distraction" Kracauer locates this critical form of distraction as an emancipatory model for a distracted mode of attention able, to use the words of Thomas Levin, "to retool perceptual and motor skills for the new sensorial economy of modernity" (Kracauer: 26). Once again we are far from Le Bon's crowd and closer to that of Freud in Rome where, stripped of its pejorative connotation of denigration, distraction enters mass cultural experience recast precisely as a model for change: "Here, in its externality the audience encounters itself; its own reality is revealed in the fragmented sequence of splendid sense impressions. Were this reality to remain from the viewers, they could neither attack nor change it; its disclosure in distraction is therefore of moral significance" (Kracauer: 326). Kracauer continues:

But if scenes of real physicality are nevertheless displayed alongside the movie, the latter recedes into the flat surface and the deception is exposed. The proximity of action that has spatial depth destroys the

spatiality of what is shown on the screen. By its very existence, film demands that the world it reflects be the only one; it should be wrested from the three-dimensional surrounding, or it will fail as an illusion (Kracauer: 328).

It is the potential of the audience as collective that Kracauer is wishing to mobilize in an emancipatory moment of truly mass cultural and aesthetic politics, and film, having the capacity to reveal to the audience the externality of their own experience and therefore the disorder and disintegration of social life, is one of the mass cultural sites from which this mobilization might occur. Here, Kracauer is very close to Benjamin's "shock" as well as to Crary's model of perception. If technology has "subjected the human sensorium to a complex kind of training" (Benjamin, 1939: 175), as each of these writers argues, then this retooling is also held as technology's promise.

The preceding ideas have great relevance for the current project as I attempt to work out the modes of experience for the Canada Pavilion at Expo 2000, with its phantasmagoria of sensation, its intertwining of pedagogy, spectacle, technology and representation in a dizzying perceptual experience in which speed and the assimilation of the "data of the world" are central features. Benjamin suggests in his essay "On Some Motifs in Baudelaire" that cinema met the new and urgent need for stimuli, suggesting that not only did technology retool the subject but that human beings were, in a sense, awaiting their own restructuring, that desire played a role in such formulations. One must ask, then, what is meeting this need, this desire, today? If I have learned anything while researching this project it is the surprising impression that the world that I occupy today differs very little from that of Baudelaire. Some forms have changed and time has

accelerated, but in substance I am not convinced that Baudelaire would feel uneasy in Paris today or that the city would even seem unfamiliar to him. Of course, many would list the telephone, the airplane, space travel, the personal computer, the Internet, and today, digital representation – that mark of the new in contemporary times – as facts that times have changed qualitatively. And perhaps they are correct, but I think that if we are entering a new epistemology it is only beginning at this moment and that Baudelaire would recognize himself in each of us in ways that perhaps he could not in the decades that will follow. Digital forms (is it premature or late to say?) are the turning point, and if I were to answer the question posed above I would not do so by pointing to new forms but by suggesting that it is degree rather than form that must guide my response. The new and urgent need for stimuli is being met by digital forms, yes, but more so by interconnectivity and immersivity, that is by scale rather than by mode. I may be wrong here, I am not sure, but if one accepts Richard Coyne's formulation of technoromanticism in which digital forms attempt to restructure the unity of the subject through information and its technologies, or if one observes the current uses of digital technologies in the formulation of the "real", then my statement is perhaps less surprising.

In addition, hybridity must be seen as central to a response to the above question.

Kracauer argues that part of film's potential is to reveal disorder, to respond once again to Heidegger's question, while simultaneously serving through distraction as a critique of the bourgeois fiction of the coherent, self-identical subject and as a barometer of humankind's alienation from itself (Kracauer: 26-27). If experience has changed qualitatively since Baudelaire, perhaps it is here that the fiction is less and less able to

stand, where fragmentation and multiplicity take its place. This too, is where the productivity of the Canada Pavilion stood – in its hybridity, in its ability to hail subjects in multiple ways by mobilizing several forms of experience simultaneously in its three thematic areas: “Spirit of Community”, “Stewards of the Land” and “Connecting with the Future”.

My argument is that pedagogy was ubiquitous in the pavilion of Canada at Expo 2000 but that the term itself must be expanded to capture the multiple manners in which visitors “learned”. The Canada Pavilion was particularly successful in addressing pedagogy by shifting the modes of experience from one thematic area to the next and thus addressing different, not only channels of instruction, but also processes of learning that drew on contemporary forms of experience through self-conscious methods that hailed visitors in multiple ways and addressed compound learning styles – auditory, kinaesthetic and visual. In “Spirit of Community” visitors were subjected to an immersive experience, a total environment that encompassed the body and its senses in a manner associated with the spectacle of mass cultural forms such as action/fantasy/horror films, computer games, theme park rides such as those at Six Flags (La Ronde) and the immersive virtual reality rides of Universal Studios. Here, Baudelaire’s kaleidoscopic model was engaged to negotiate the overwhelming velocity of visual images assailing viewers in multiple forms as they moved through this phantasmagoria of ephemeral, fugitive and contingent sensation, while guides guaranteed the pace by herding visitors from behind.

After the enveloping immersive environment that was “Spirit of Community” the second thematic area “Stewards of the Land” activated yet another form of perception focusing the audiences attention after the distraction of “Spirit of Community” with vision itself functioning as the model both spatially and perceptually. The initial image of the film “Stewards of the Land” was of the human eye (fig. 47), a form that perfectly corresponded to the circularity, or rather ocularity, of the space, seating and the screens at its centre, suggesting from the outset that the underlying theme of this area was visually-based attention. Here, although incredible landscape scenes combined with character narratives and digital technological skill and flamboyance, it was the national technology of IMAX film that was promoted with various techniques mobilized to draw viewer attention to the technology, as discussed above. IMAX, a form that literally focuses the audience through its large-scale film format and enveloping oversized screens that promote foveal over peripheral vision, stood in direct contrast to the frenetic perceptual experience employed in “Spirit of Community”. Yet, the film did not eliminate spectacle entirely; instead, it directed spectacle toward the technology of IMAX, repeatedly drawing viewer attention to this national form rather than dispersing it through the multiplicity and fragmentation of “Spirit of Community”.

Perceptual frameworks shifted again upon entering the final thematic area with a trade fair model of experience and pedagogy being used in “Connecting with the Future”. Rooted in the serial experience of moving from one individual display to the next its pedagogical model was more conventional. Visitors circumambulated displays and read information texts describing what was seen. Bodily experience was not addressed as it

had been in the two previous exhibits, but rather served more conventionally as a means to move from one display to the next. This is, however, not to say that “Connecting with the Future” was traditional in every sense. It was not, as many of its displays were interactive, thus undermining the one-way communication of historical serial display forms and privileging the two-way communication of new technologies and media. If, in a sense, “Spirit of Community” distracted, then attention was reestablished in “Stewards of the Land” before being reformulated once again in the final perceptual framework of “Connecting with the Future” where more traditional modes of address were simultaneously employed and revised through interactivity.<sup>84</sup>

And so I return to the question of pedagogy and to the human subject experiencing this space. With these three distinct but inter-related models the Canada Pavilion at Expo 2000 played with perception by hailing individuals in different ways. Pedagogy remains today the central idea generating universal exhibitions (Bennett, 1995), and the Canada Pavilion at Expo 2000 very adroitly garnered methods of teaching and learning that addressed individual subjects in hybrid ways using traditional and non-traditional means in which, at times, people were conscious of learning while at other times not. I have coined the term *politicotechnoedutainment* to describe the trespasses of politics, technology, pedagogy, entertainment and spectacle that were employed and exploited in the Canada Pavilion in an attempt to capture the hybrid means by which visitors to the

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84 Although I have separated the three thematic areas in terms of perceptual address, I am not trying to argue that their modes operated to the exclusion of all other forms. I am, rather, describing dominant trends in the pavilion, which were at times intercepted by other forms of experience. In “Spirit of Community” immersivity, although prevailing, was intersected by seriality; in “Stewards of the Land” spectacle was present although the focusing of attention was primary; and in “Connecting with the Future” seriality was quite frequently intersected by minor forms of immersivity, such as in the Canadian Ecology Centre’s cocoon.

pavilion were positioned, taught and trained by these “disciplines” simultaneously, with none of them working in isolation. Expo is entertainment and spectacle, it is a type of political interpellation, it is Louis Marin’s utopia and Michel Foucault’s heterotopia, its technologies refigure the human subject, it is a node in the public sphere and expo educates. While pedagogy was retained as the overarching ideological form at Expo 2000, as well as in the pavilion of Canada, it was also constantly articulated through and held in tension with politics, technology, entertainment, leisure, amusement and spectacle, thus often hidden from view by being communicated through these other forms. I am arguing, then, in the tradition of Baudelaire, Kracauer, Benjamin and Crary, that the subject is able to negotiate the intricate, complex and at times difficult hybrid terrain that is the universal exhibition today, but perhaps in ways not always conscious. Writing on universal exhibitions has not done well in this regard precisely because it has been unable to grasp complexity by reasserting that the universal exhibition acts simply as a buttress to the nation-state, thus missing the imbrications that I am associating with expo today through *politicotechnoedutainment*, a concept which is rooted in the crossings of pedagogy with other forms. With pedagogy typically associated with rational discourse and the mind much is obscured from scholarly view as the body is underestimated as a pedagogical site. I am arguing that the body is crucial to the operations of *politicotechnoedutainment* as the perceptual systems of the subject are entangled within it while the body operates as a communicative fulcrum or switching station for *politicotechnoedutainment*’s multiple meanings.



As a way to advance further the ideas presented thus far I wish now to turn to an artwork presented as part of the “In Between” exhibit at Expo 2000, titled *Weltwunder* or “Wonder of the World” by the German art collective called Gelatin. *Weltwunder* (fig. 48-49), a circular pool, similar in diameter to a hot tub, was located at ground level in the Earth Garden on the Expo 2000 site between Hall 17 and Hall 26, only steps away from the Canada Pavilion in Hall 22. Even in its central location *Weltwunder* was not easily viewed without going off the beaten path, so to speak, and despite its familiar form *Weltwunder* was enigmatic because rather than being a soaking pool it required that people wishing to experience its wonder dive into it without knowing where it went or what it contained. With seeming unlimited depth, knowledge of exactly what was to transpire was withheld until one “took the plunge”, although one knew that something spectacular was to be experienced because people spoke in hushed tones afterward and one could witness people disappearing into its depths, thus producing titillation about its content on the part of those who had not experienced it and fear for those about to do so:

World’s fairs always tend to assume the character of a theme park. In this, they comply with managerial logic that is pop-compatible and attempts to obscure one’s orientation in space and time through over-stimulation and covert navigation. For this reason, there are no clocks in casinos, shopping malls or bars, for instance: the consumer is not supposed to notice how time flies. It is no coincidence that theme parks are organized inwardly, creating a kind of encapsulation, illusionist spaces that are usually separated clearly from the areas surrounding them...Structurally, [Gelatin’s] installations often resemble theme parks; walk-in spatial units, allowing people to experience extremes of confinement, expanse, cold, heat or height. Gelatin counts on people’s willingness to take part but, unlike the ever-present promise of safety given by so many theme parks, the group creates (apparently) dangerous situations instead of harmless enjoyment (Dickhoff and Konig: 85).

Gelatin works with theme park modes of experience and at the same time intervenes in the experience of the individual encountering them. A hot tub becomes an underground cavern filled with wondrous delights that can be experienced only by releasing one's apprehensions about the unknown and trusting bodily experience. Rationality reminds people that this is a potentially dangerous situation for which caution should be the guide, while the *weltwunder* itself beckons one to abandon all rationality and simply experience it, promising bodily pleasure while also potentially seducing one into contemplation of its experience as it relates to other forms. A new thrill ride at the Atlantis resort in the Bahamas called "The Shoot" operates in a similar mode to Gelatin's *Weltwunder*. On this waterslide one stands high above the park and a similar hot tub form to that of *Weltwunder* appears as the only escape, while here one knows that the dark cavern falls vertically to the level of the park below thus increasing one's reticence about the experience. The experience is not disappointed, for after jumping into the black hole one free falls nearly two hundred feet before being shot under water in a transparent tube that runs through the theme park's shark tank before one is deposited in a pool at its other end.<sup>85</sup> The experience of *Weltwunder* is similar, but while fully participating in the spectacle it also offers the subject a supplementary encounter that the Atlantis water slide does not by setting experience within a broader context of relations to expo's other perceptual systems and thus opening an alternative space of comparison and contemplation for the subject in the form of "critical distraction", in this case invoked by provocative "shock". "The Shoot", while spectacular, is simply located within the

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85 Free fall is not the exact term one should employ to describe this experience. The thrill ride is engineered so that the user feels as though free falling while actually being held at gravity's limit-point. The tube and water are felt just as one feels at the point of release from them.

context of more spectacle and, although I do not wish to say that provocative shock is impossible in this instance, it is not self-consciously inscribed in the work's relation to other exhibits in the broader framework of the park as was the case with *Weltwunder*.

I have been arguing for perceptual complexity at Expo 2000 and in the Canada Pavilion particularly, as well as for a subject able to negotiate such complexity, yet the assimilation of the data of the world remains incomplete as an investigation thus far. I have suggested, against theories that see mass cultural forms as a denigration of experience, that assimilation of information is possible in such sensorially over-determined spaces, but that the Canada Pavilion was not perfectly on message in this regard. In fact, viewers frequently left the pavilion feeling confused as to what exactly they had experienced. While landscape remained central to the pavilion's meanings, the multi-media immersive exhibits left tourists without the other traditional markers of Canada, leaving viewers unsettled and confused as to what exactly they had seen, although they "loved" the technological elements of the exhibits. Against the intentions of the Government of Canada, which seeks natural beauty and social stability in the representation of its national imaginary, confusion unwound viewer expectations but also had the potential to invoke critical distraction, thus potentially unfettering national signification rather than securing mimeticism, seamlessness and presence in representation. Or perhaps the *Department of Heritage* simply received more than it bargained for, with the pavilion outstripping government intentionality, and business interests particularly, which longed for transparent and immediate representations over the philosophical possibilities of hypermediacy. To once again recall Jonathan Crary's

ideas, the Canada Pavilion at Expo 2000 operated within the tension between attentive norms by alternatively focusing attention and distracting audience concentration, awareness and interest by manipulating three separate but interrelated perceptual systems and mobilizing technology as the medium through which such strategic choreography took place, while *politicotechnoedutainment* drove the pavilion's pedagogical models.

What, then, might a model that captures the manners in which the subject attends to the over-determined barrage of representations that was the Canada Pavilion at Expo 2000 look like? I am not sure yet that such a model exists but I would like to offer a few words by way of introduction that might begin such work while simultaneously intervening in many of the problems of national representation that I have outlined in this dissertation. Lev Manovich has suggested that the computer graphic user interface (GUI) is at this time migrating into a cultural form, a transformation which he argues is still in its very early stages (Manovich, 93). Although Manovich contends that the logic of the GUI is anything but well-defined and consistent today – indeed he considers it to still be acutely contradictory – he also argues that user expectations demand that certain consistencies occur in the system as a matter of necessity. Forward and back buttons, scroll bars, hyperlinks and so forth are standard features that allow smooth user understanding and operation between graphic interfaces. Paramount among these features, as mentioned, is the menu, which Manovich argues fits perfectly within the logic of advanced industrial and post-industrial societies “where almost every practical act involves choosing from some menu, catalog or database. In fact...new media is the best available expression of the logic of identity in these societies – choosing values from a number of predefined

menus” (Manovich: 128). One need only consider Nike’s strategy of having people “design” their own shoes by choosing the “look” from a preset series of menu choices to understand Manovich’s point. Another example is how GUI users individualize their own computer desktops largely from a predefined catalog of choices. Manovich contends that a set of social and economic practices are encoded in the software itself and generated through such choice, which he describes as a new form of control “soft and powerful” (Manovich, 129) that make it seem “natural” to follow the menu and its logic of selection. And it is this logic of selection that interests me as I consider the structural characteristics that the nation might take if it is to remain viable as a form.

Just as Erwin Panofsky defined perspective as a “symbolic form” so Manovich describes the database, arguing that while modernity privileged narrative as its key form of cultural expression the computer age so privileges the database (Manovich: 218). Narrative and database are “natural enemies” (225) locked in a binary relation he maintains; however, there is no natural and permanent divide between the two forms because narrative can function as a database while narrative forms are easily accommodated in databases (Manovich, 227). If one considers narrative in relation to the formation of nations its importance is apparent as nations are established through narrative in which certain events, dates, people and so forth are selected as important while others are not, although it must be noted that narrative form is flexible and allows for changes to its structure as time passes. I argued in chapter one that the nation appears through the relation between tradition and innovation and it is narrative that drives this process. Conversely, a database in its most open form is, according to Manovich, “a structured set of data”, a

similar definition offered to that of the *Oxford English Dictionary* which describes it as “a structured set of data held in a computer, esp. one that is accessible in various ways” (OED, 1995: 342). However, Manovich is quick to qualify this open definition by calling attention to the various types of database and how they use different models to organize data and therefore to represent the world (Manovich: 218). Nevertheless, he does write that the user’s experience of such computerized collections is “quite distinct from reading a narrative or watching a film or navigating an architectural site” while maintaining the sense of a database as a cultural form of its own (Manovich, 219) able to represent any object:

Any process or task is reduced to an algorithm, a final sequence of simple operations that a computer can execute to accomplish a given task. And any object in the world – be it the population of the city, or the weather over the course of a century, or a chair, or a human brain – is modeled as a data structure, that is, data organized in a particular way for efficient search and retrieval” (223).

Presumably, one may add the nation to the list of objects able to be represented by database logic. Today the nation in Canada uses the database as a form at every level from the Government of Canada website to the National Archives of Canada to the National Gallery of Canada to CHIN and many other Canadian cultural and extra-cultural sites, including the *Department of Heritage’s* expo websites. Indeed, the Canada Pavilion at Expo 2000 was itself a database driven by DVD technologies in which all representations from the virtual river to the 3000 images viewed on televisual monitors were digitized and operated through a unity controlled by computer technology.

I have spent considerable space and time discussing the onslaught of imagery in the Canada Pavilion as well as how individuals navigated its complex perceptual terrain, suggesting that it was possible to assimilate the “data of the world” (Benjamin, 1939) and that the pavilion assisted this process by alternately focusing and distracting viewers within a hybrid pedagogical model that I describe as *politicotechnoedutainment*. The other side of this assimilation must occur within the subject. Crary argues that individual perception oscillates in modernity between attention and distraction, between belonging and disorientation, inevitably fluctuating between these two poles: “it is a loss of self that shifts uncertainly between an emancipatory evaporation of interiority and distance and a numbing incorporation into myriad assemblages of work, communication and consumption...in which individuals constantly reconstitute themselves – either creatively or reactively” (Crary, 1999: 370). Selectivity, either conscious or unconscious, must play a role in the perpetual reconstitution of the subject about which Crary so wonderfully writes. Is it here that Baudelaire’s “kaleidoscope equipped with consciousness” might re-enter the scenario aligned with a database logic founded upon selectivity where the storm of images does not totally disorient or denigrate experience as the viewer has been trained to negotiate such terrain in various other fields of perception? Is there a way that non-instrumental choice comes into play in such environments, where the subject selects – at times consciously and at times unconsciously – what will be experienced? And if selectivity is already a part of how nations come into being then might not its presence in database logic be productive for thinking about nations as entities for the manner in which a database can retrieve information based on selection rather than inherited tradition and narrative? Severing the naturalness of national formations and refiguring

them within a system of random and potentially infinite combinations used to recall data might encourage new models of the nation. In this sense, is montage not a useful figure for thinking about national representation in Canada in ways that the current default national aesthetic is not? In montage, rather than natural, innate and artless connections being drawn between elements it is their difference that is emphasized. Indeed, provocative shock can be the *modus operandi* of montage, a form perfectly analogized in the database – a structured set of data – possessing no necessary correspondence between elements and holding the capacity to represent multiplicity, fragmentation and difference.

In fact, montage is not a singular entity and has been put to diverse uses historically so that its meanings are undetectable in its form, becoming meaningful only through montage's articulation, with its uses by the Nazis and that by Dziga Vertov, to provide just two historical examples among many, indicating just such differentiation. But what is montage and how does it differ from other forms, especially those I have discussed here – in “Spirit of Community” and “Stewards of the Land” particularly – forms I do not consider to be montage? In what follows I will attempt to argue for a particular notion of montage, not a singular definition but a composite that captures its uses for thinking about representation and its relation to political ideology, because if there is one sure idea to be expressed about montage it must be this – that it is political by nature. Yet, definitions of montage often do not recognize politics. For example, *The Concise Oxford Dictionary of Current English* (1995) defines montage in two ways:

**1 a** a process of selecting, editing, and piecing together separate sections of cinema or television film to form a continuous whole. **b** a sequence of such film as a section of longer film. **2 a** the technique of



producing a new composite whole from fragments of pictures, words, music, etc. b a composition produced in this way (Thompson, 1995: 881).

In his book *Recognizing European Modernism: A Montage of the Present* (1995) Allan Pred uses montage as an organizing principle, for a project he describes as:

a history of the present in montage form, an assemblage of images. More precisely, they constitute a set of distant, not so distant and very recent (geographical hi)stories, a totality of fragments which brings the past into tension-filled constellation with the present moment, which speaks to the here and now in strikingly unexpected but potentially meaningful and politically charged ways (Pred, 1995: 23-24).

In both the OED's and in Pred's definitions certain continuities are evident when considering montage, with the word "fragment" appearing in both texts while two other related words tie their content together: composite and assemblage. Of course, these three notions have been connected to montage since the beginning in all forms, and necessarily, because montage involves the reworking of "previously cultured material" (Kahn, 1985: 12-13). In the words of Christopher Phillips writing about photography, "photomontage begins whenever there is a conscious alteration of the obvious first sense of a photograph – by combining two or more images, by joining drawing and graphic shapes to the photograph, by adding a significant spot of color, or by adding a written text" (Teitelbaum, 1992: 28). Much time has passed since the introduction of photomontage, a form that developed differently according to geographical location, and much of its original significance has been flattened by social contexts that are increasingly dominated by the media forms it has generated. This excess and the resulting banality of photomontage was already felt in 1937 at the Paris World's Fair

where photomontage was utilized in several pavilions and served various aesthetic and political ends: “in the [pavilion of the] United States, montage was more and more recognized not as a means to evoke the flux and discontinuity of the modern world, but as a way to represent a dominant social theme in late-Depression America: the idea of the ‘unity in diversity’ of all classes and ethnic groups” (Teitelbaum, 1992: 35). This was not only true of American-style montage but also for many European forms because montage was also made to function as a means to represent machinic industrial production and technological rationalization, in this way connecting to the utopianism of the labour movements of the early twentieth-century. Such celebration worked well in the context of burgeoning urban development in its attempt to capture the growth, vitality and pace of cities as they expanded at the same time. Montage was about modernity. As Christopher Phillips argues, montage registered the transition from rural to urban life, from national economies based upon land to industrial production, and from social life rooted in family to the depersonalized aggregations of mass society:

Montage, then, is examined for its power to register something of the shock of these transitions. It serves as a sign of an old world shattered and a new world self-consciously in construction, of the fragmentation of the once reigning unities of life and an everyday reality that has suddenly burst the frame of experience (Teitelbaum, 1992: 28, 31).

The shock of transition, then, is marked as a catalyst for montage, a point also made by George Grosz in his contentious claims about the origin of montage when he writes that it “arose tactically in a context of dissent” (Teitelbaum, 1992: 25), suggesting, against the claims of the OED and Pred when they refer to such terms as “continuous whole”, “composite whole”, “totality of fragments” and “assemblage”, that the fragmentation of

montage was not to “add up” to a total, complete and unified form. Theodor Adorno says it precisely in his book *Aesthetic Theory* (1970) when he writes that the “principle of montage was supposed to shock people into realizing just how dubious any organic unity was” (Teitelbaum, 1992: 35).

It is this line within montage theory that I wish to mobilize in the present project, arguing that montage’s *modus operandi* is provocative shock within this tradition while the current use of quick editing styles, the primary characteristic used to define montage today, does not function as montage but operates, rather, within a discourse of assemblage in which “adding to” necessarily means “adding up”. This is, however, not to say that montage functions without exception strictly at the level of consciousness or that provocative shock comes from always easily determined relationships between images. Siegfried Kracauer writes in his book *From Caligari to Hitler* (1947) about an early style of montage film he refers to as “cross-section” films that reported actual urban life (in Berlin) through a combination of documentary shots:

In *Markt am Wittenbergplatz* (Street Markets of Berlin, 1929), Wilfried Basse used the stop-motion camera to condense the lengthy procedure of erecting tents and stands to a few seconds. It was neat and unpretentious pictorial reportage, a pleasing succession of such characteristic details as bargaining housewives, stout market women, glittering grapes, flower displays, horses, lazy onlookers and scattered debris. The whole amounted to a pointless statement on colorful surface phenomena. Its inherent neutrality is corroborated by Basse’s indifference to the change of political atmosphere under Hitler. In 1934, as if nothing had happened, he released *Deutschland von Gestern und Heute*, a cross-section film of German cultural life which also refused to “penetrate beneath the skin” (Kracauer, 1966: 188).

While many of the early cross-section films failed in their “true understanding of [Berlin’s] social, economic and political structure” and their capacity to “uncover a single significant context” (Kracauer, 1966: 187-88) several also seemed designed, according to Kracauer, to demonstrate how little substance was left to the spiritual life of Berlin workers because the films “bury their meaning in an abundance of facts” (Kracauer, 1966: 189). While Kracauer does not designate a significant political function to these cross-section films, he does suggest that the form retains something of potential precisely through their abundance of facts, reminding one of Douglas Kahn’s discussion of “mimikry” in his book on John Heartfield where mimikry emerges as a “tactical *mimesis*, tactics which can adapt and have adapted to political strategies of any coloration” (Kahn, 1985: 13). In the case of *Markt am Wittenbergplatz* the representations of people living their everyday lives is undercut by their sheer number and the equivocation that easily underpins film’s meanings by repeatedly drawing attention to the surface and the flatness that is film stock and projection, a point I hope sounds familiar to readers as I attempt to outline the operations of representation at Expo 2000.

It is, however, montage’s oppositional potential that most interests me, an ability that, as Matthew Teitelbaum suggests:

provokes the viewer to rethink the relations between objects, to re-establish a hierarchy of correspondences. In this sense, among others, montage practice is about radical realignments of power. In escaping the ‘limits’ of the straight photograph by dramatically repositioning various figures and objects, montage suggests new paradigms of authority and influence (Teitelbaum, 1992: 8).

Montage, then, offered a kaleidoscope of expanded vision that, as Heartfield hoped, would both stimulate a critical presence of the working class through cultural production and incite altered states of viewing and intellection through the realignment of relations and especially through the shock produced through the “detournement” of montage elements toward fragmentation, disjunction, discontinuity, dissonance and difference, thus undermining the unity of photographic representation and life in everyday reality. Ultimately, then, montage of this type was to operate as a call for social change with its representational strategies and tactics being formulated and positioned toward such incitement at the level of relations between images. At a moment in which popular representation, such as that offered by illustrated magazines, exploded the field of representation through sheer volume, montage emerged as a means to challenge the attempted seamlessness of photographic representation:

In illustrated magazines, the public sees the world whose reality illustrated magazines prevent from perceiving...There never was an era which was so ill-informed about itself. The device of the illustrated magazine in the hands of the ruling society has become one of the most powerful means of striking against the spread of knowledge. The successful implementation of this strike is helped by the jumbled arrangement of pictures. The arbitrary way in which they have been placed side by side systematically precludes the connection which stimulates consciousness. The picture idea ousts the real idea; the photographic snowstorm reveals the indifference to what the photographed objects were meant to convey (Kahn, 1985: 64).

Kracauer, here writing in 1927, suggests that photojournalism and by extension photography more generally has nothing to reveal about truth, that, in fact, it has become a weapon against truth, something Kracauer's colleague and friend Bertold Brecht corroborates when he writes: “The vast amount of pictured material that is being

disgorged daily by the press and that seems to have the character of truth serves in reality to obscure the facts” (Kahn, 1985: 64). Photomontage, then, was to stand as a corrective to photography in general but to photojournalism in particular. It is therefore no surprise that Heartfield’s photomontages appeared regularly in *A-I-Z (Arbeiter Illustrierte Zeitung [Workers Illustrated Newspaper])* as a means to unravel and disengage photojournalism’s claims to truth, its faultless, unspoiled surface and naturalized assertions of mimeticism.

Yet, it is not only the relations between images on the surface of representation where montage’s critical capacity can be located. As Kahn argues, “film has montage in its innards”, by which he means not only as an object produced by numerous people each with their own specific function involved in all moments of production, a collaboration that by its very nature undoes the notion of the artist as a single entity producing a unified object epistemologically, but also that as a mode the “projector runs just fast enough so images cannot be seen as they butt up against each other and just slow enough so that images are not superimposed. The former would be photography, the latter photomontage, a narrativity of film squeezed into a form not conducive to it” (Kahn, 1985: 113). Film itself is montage in an elemental way. In this sense, Kahn’s idea is aligned with others before him including Dziga Vertov and Sergei Eisenstein. For Vertov, cinema’s vocation was to capture the “feel of the world” through the substitution of the imperfect human eye with the “perfectible eye” of the camera’s lens, a position that foregrounds notions of technique, process and filmic language that stands in opposition to mimeticism:

on the contrary, the systematic development of the specificity of cinematic processes – of slow, accelerated, and reversed motion, of split screen, and of superimposition, those disjunctions, tensions and movements specific to cinema – were indeed to be harnessed in the services of revelation: but that revelation was a *reading*, a decoding of the world as social text, inseparable from the identification of class structure and class interests (Michelson, 1984: xlv-xlvi).

Thus the matter of form translated into the social through an ideological concern with the role of art as an agent of human perfectability, “a belief in social transformation as the means for producing a transformation of consciousness and a certainty of accession to a ‘world of naked truth’” (Michelson, 1984: xxv). The experience of montage, then, was to elicit a process of intellection through technical means, a revolutionary transformation of the audience through a type of shock via the oppositions of form in which the motion picture camera operated as a “truth machine”. For Eisenstein this was accomplished through what he called “intellectual montage” in which two separate shots (A + B) yield a symbolic meaning (C). For example, in *Strike!* shot A of a workers’ rebellion being put down is juxtaposed to shot B of cattle being slaughtered, producing the symbolic meaning that workers are cattle with a similar plight. Eisenstein was also interested in the hyper-multiplication of shots and kinaesthetics to produce audience reactions, using music and editing to elicit a heightened emotional state in audiences building to a climax that was to lead to revolutionary action.

Conversely, Vertov’s films stand as an attempt to capture that which has been, owing to the manner in which it has been perceived at natural speed, not the unseen but that missed by sight and subject to oversight. The interval, a detournement away from the appearance of the world, a transition from one movement to another as well as an

analysis of movements and rates of change, can provoke intellection, thus turning the human eye's imperfection into the critical vision of what Vertov called the "kino-eye", a point at which the senses become "directly theoretical in practice" (Michelson, 1984: xliv). Eisenstein preferred the term "kino-fist".<sup>86</sup> The kino-eye theoretically holds the capacity to make the invisible visible, the unclear clear, the hidden manifest, the disguised overt, the acted non-acted, thereby transforming falsehood into truth through the concomitant decoding of "life as it is" being used to spark consciousness, especially for Vertov worker consciousness:

Discovery always means learning that objects are not as we had believed them to be; to know more, one must first abandon the most evident certainties of established knowledge. Although not certain, it is not inconceivable that what appears to us as a strange perversity, a surprising non-conformity, as a transgression and a defect to the screen's animated images might serve to advance another step into the "terrible underside of things"...[film] seems to be a mysterious mechanism intended...for the subtle metamorphosis of stasis into mobility, of emptiness into solid, of continuous in discontinuous, a transformation as stupefying as the generation of life from inanimate matter (Michelson, 1984: xliv).

Montage holds the promise of the above-mentioned discovery by extending the real to something not yet seen, offering a kaleidoscope of expanded vision that replaces the image of a continuous life glimpsed through a window frame with a discontinuous and multifaceted surface able to provoke in the viewer a rethinking of the relations between objects, to re-establish or even destroy the hierarchy of correspondences, while suggesting a re-alignment of power and new paradigms of authority and influence.

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86 See Dan Shaw's essay on Eisenstein at <http://sensesofcinema.com/contents/disrectors/04/eisenstein.html> on the kino-fist.



If one considers the above in relation to the words from the OED and Allan Pred with which I opened this sub-section there is a surprising non-correspondence between their definitions of montage that see it as a “continuous whole”, “composite whole”, “assemblage of images” or a “totality of fragments”, and the line I have traced within critical montage traditions that foreground discontinuity, provocative shock and a potential shift of consciousness. One wonders how the political potential of montage has slowly slipped into an aesthetic that has taken its place alongside other equivocated art and advertising traditions. Yet, one should not be surprised as this had already occurred by the 1937 Paris universal exhibition and is, indeed, the fate of all radical thinking and avant-garde strategies, and although I am not calling for an aesthetic return I do wish to separate and distill the differences between practices and mobilize the potential of montage’s radical aesthetic history while simultaneously intervening in a present context that categorizes any composite representation as montage. Discontinuity and seamlessness are the twin poles around which such differentiation must occur. I have written throughout this project about the seamlessness of representation, particularly about how nations require an attending mimetic representation as a matter of definition and how in Canada this operates through the representational fragment, a form imagined to capture the racial differences supposedly embedded in multiculturalism. I have further argued that within the representations of the Canada Pavilion at Expo 2000 the “montage” aesthetic was mobilized to lay emphasis on difference while the techniques used, compositing and blending in “Stewards of the Land” for instance, actually undermined difference by producing continuity between individual technological and representational elements and erasing precisely those lines of demarcation that allow

difference to exist ontologically. The Canada Pavilion at Expo 2000 attempted to produce a totalizing representation of Canada by suggesting that the incredible barrage of images undergone by viewers “add up” to the nation in some fundamental way. And I am arguing that the consequent seamlessness of representation, with its emphasis on continuity and permanence, those other entities that underpin one side of national representation within the tradition/innovation construct, undermines both the ability of the Canadian nation to truly represent difference and the potential of montage as a means by which nations might productively define themselves. I am arguing, then, against all national logics, that seamlessness must never be a goal of national representation because it is where the impossibility of representation lies. Representation, rather, is a crash site that is impossible to reconstruct finally in its original form, to represent the events that led to the accident, in spite of art history’s very identity being defined through such goals. Difference necessarily and permanently intervenes in seamless representation just as representation resists any final statement of truth. And these are not facts to bemoan. Rather, they stand as challenges to national definition and to ways of thinking about representation. If Canada really is committed to all kinds of difference, but especially racial and cultural difference, then both are challenges that must be met. Montage in the form I have advanced here might be a way out of the national and representational impasse over difference that has been a concern in these pages. In my conclusion I will attempt to advance the relations between the nation, montage and the database that I have only pointed to here, while also suggesting openings toward the future for nations and their representation at universal exhibitions.

## **Chapter Four**

### **Into the Future**

**“One is under no obligation to pass through St. Louis, Missouri on a  
journey from New York to Dallas.”**

**Umberto Eco**

**“In the spleen, time becomes palpable; the minutes cover a man like snowflakes.  
This time is outside history, as it that of the memoire involuntaire.  
But in the spleen the perception of time is super-naturally keen;  
every second finds consciousness ready to intercept its shock.”**

**Walter Benjamin**

*What Kind of Nation?*

Montage, its articulation and theorization, has been a preoccupation as well as a theoretical underpinning of this dissertation's ideas. But, the time has come to state clearly what I have been attempting theoretically. Against the pluralism that I have suggested occupies the centre of multiculturalism's politics in Canada, with its references to diversity but also to equivocation, I am attempting to formulate national discourse with a more evocative, and hopefully more productive, figure of difference as its focal point. Within the tradition I outlined in the previous chapter montage emerges as a figure to capture difference in ways not yet mobilized in theoretical concepts of the nation, although several thinkers including Homi Bhabha and Chantal Mouffe come close. Mouffe in *The Return of the Political* (1993) uses the concept of the "agon" to define political relations between groups arguing that:

For a radical and plural democracy, the belief that a final resolution of conflicts is eventually possible, even if envisaged as an asymptomatic approach to the regulative ideal of a free and unconstrained communication, as in Habermas, far from providing the necessary horizon of a democratic project, is something that puts it at risk (Mouffe, 1993: 8).

Antagonism between political groups is, therefore, not a feature of democracy to bemoan for Mouffe, rather it is the "ineradicability of antagonism" that must stand as the base of democratic formations, an attribute seen as incompatible with the discourse of multiculturalism in Canada as it unconsciously attempts to erase the political through an equivocation of group identities. As Isaiah Berlin has said, "worthwhile ends are not able to be expressed as a common currency" because "not all good things fit together" (CBC

Radio One, *Ideas*, June 2000). Berlin suggests that political entities are not very well suited to “squaring values” and that some ideas remain incommensurable and cannot be measured by the same scale, a point he refers to as the “tragic dimension of life” but one might also say that it is the tragic dimension of nations because, as with life, choices must still be made. Difference of all kinds is central here as one attempts to think through incommensurability, with the current debates over gay marriage in Canada standing as only one example of how “not all good things fit together” in the realm of what Berlin refers to as “embattled private judgement”.

It is minoritarian politics that are most at risk in nation-state formations because the political majority has no self-evident and measurable stake in the rights of minority groups, a central preoccupation of Homi Bhabha’s work as he attempts to frame and critique national forms:

The discourse of nationalism is not my main concern. In some ways it is the historical certainty and settled nature of that term against which I am attempting to write of the Western nation as an obscure and ubiquitous form of living the *locality* of culture. This locality is more *around* temporality than about historicity; a form of living that is more complex than ‘community’; more symbolic than ‘society’; more connotative than ‘country’; less patriotic than ‘patrie’; more rhetorical than the reason of State; more mythological than ideology; less homogeneous than hegemony; less centred than the citizen, more collective than the ‘subject’; more psychic than civility; more hybrid in the articulation of cultural differences and identifications than can be represented in any hierarchical or binary structuring of social antagonism (Bhabha, 1994: 140).

Bhabha here calls for something more complex than how nations have historically been defined – through race, geography, language, religion, memory and a sense of a shared

past<sup>87</sup> arguing that time is a crucial consideration while calling for another form of writing “able to inscribe the ambivalent and chiasmatic intersections of time and place that constitute the problematic ‘modern’ experience of the Western nation” (Bhabha, 1994: 141). With the nation being split between the homogeneous, synchronous, accumulative time of historicity and a performative time marked by the repetitive and recursive discontinuity of the daily lives of the nation’s citizens, ambivalence, Bhabha argues, is the primary feature of the modern nation-state. Citizens are constantly negotiating the space “in-between” the pedagogical and performative times of the nation and its writing, a space particularly complex, arduous, challenging and fractious for non-majoritarian subjects as they attempt to become national citizens. However, the ambivalent “in-between”, liminal or “third space”, as Bhabha also identifies it, as well as the failure of mimicry, is not to be lamented (or celebrated) because it is also the space in which an “agonistic minority position” might be established against the narrative authority of the nation’s writing. Indeed, the *Location of Culture* is a study of writers whose work and lives are situated within the third space of the national text: Fanon, Morrison, Kristeva and Rushdie to name a few. “Minority discourse” Bhabha writes “acknowledges the status of national culture – and the people – as a contentious, performative space of the perplexity of living in the midst of the pedagogical representations of the fullness of life” (Bhabha, 1994: 157).

The national subject, then, is split like the nation itself between times pedagogical and performative, and accompanying this splitting function comes the failure of viewing the

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87 These are discussed in Ernst Renan’s famous lecture “Qu’est-ce qu’une nation?” delivered at the Sorbonne 11 March 1882. Renan concludes that the nation is a “soul, a spiritual principle”, “a daily plebiscite” and a “moral conscience”.

nation as a unity. It is here that I take issue with Benedict Anderson's notion of the "imagined community" for, despite his discussion of creolization, his interest in how the nation takes form as a total and complete unity, a "deep horizontal comradeship" he calls it, finally fails to grasp the complexity of how racial and cultural differences relate to national forms, and particularly how they might stand as a challenge to such forms. Bhabha's work is important in this sense because he looks in the "Other" direction, at the nation's unity necessarily, but also at how unity is challenged by forms and identities that destabilize the nation and force one to rethink its underpinnings, multiplicities and boundaries. It is here that the notion of "adding up", to which this text has repeatedly referred, is made clear. Against the idea of "adding to" and "adding up", that is against the notion that to "add to" the national text also "adds up" to a national unity, Bhabha positions the performative where "adding to" produces a supplement to the national text that cannot be contained within its unity but is always in excess of the nation's boundaries (Bhabha, 1994: 154-55). "Adding to" actually disturbs the nation's unity rather than confirming it, a crucial point for thinking about minority discourse:

It is in this supplementary space of doubling – *not plurality* – where the image is presence and proxy, where the sign supplements and empties nature, that the disjunctive times of Fanon and Kristeva [for example] can be turned into the discourses of emergent cultural identities, within a non-pluralistic politics of difference (Bhabha, 1994: 154).

Bhabha continues slightly later in the text:

The aim of cultural difference is to rearticulate the sum of knowledge from the perspective of the signifying position of the minority that resists totalization – the repetition that will not return as the same, the minus in origin that results in political and discursive strategies where

adding *to* does not add up but serves to disturb the calculation of power and knowledge, producing other spaces of subaltern signification. The subject of the discourse of cultural difference is dialogical or transferential in the style of psychoanalysis. It is constituted through the locus of the Other which suggests both that the object of identification is ambivalent, and, more significantly, that the agency of identification is never pure or holistic but always constituted in a process of substitution, displacement or projection (Bhabha, 1994: 162).

Thus, what emerges in Bhabha's work is a flexible and adaptable anti-essentialist theoretical framework that mobilizes difference to intervene in the seeming unity of the nation-state and its discursive address, a unity pedagogical time promotes while, "at the same time", the performative unravels:

national narrative is the site of an ambivalent identification; a margin of the uncertainty of cultural meaning that may become the space for an agonistic minority position. In the midst of life's fullness, and through the representation of this fullness, the novel [*The Satanic Verses*] gives evidence of the profound perplexity of the living" (Bhabha, 1994: 167).

In these two writers, Mouffe and Bhabha, exists reference to the "agon" or conflicting political positions within (national) discourse. I argued in chapter one that multiculturalism finally fails to grasp racial, ethnic and cultural difference due both to its surface orientation and to an always-already present historical belief that multiculturalism has done its work in Canada. I further argued that the exhibits of the Canada Pavilion at Expo 2000, while attempting to promote difference in its content, actually undermined it by mobilizing modes that promoted seamlessness in national representation. Seamlessness and difference are obverse sides of the same coin and the agon is the means by which to pry them apart, a site from which to accentuate hybridity while not



simultaneously undercutting its claims in representation, as I have suggested is the case in Canada. I tentatively submit that thinking about the nation in terms of montage, as I introduced in the last chapter, may be productive to the processes of defining the nation for its ability to capture difference, to add to without adding up, as well as to maintain the agon of the political, a necessary part of politics that must never be seen to be in opposition to operations of the nation-state. As Mouffe suggests, “antagonism is ineradicable”, and the desire for its elimination must be seen as counter-intuitive to democratic political processes, a point necessary to underline in Canada where multiculturalism suggests that all cultural groups live in a harmonious utopia, thus failing to grasp notions such as racism and internal racial violence as endemic to the nation itself.

But, what would montage look like as a national form? This is a large question that I can only begin to adumbrate in this dissertation and will take up in a more substantial project of which the present work is only a part. Lev Manovich, as I have mentioned, suggests that the database is transforming into a cultural logic today, with the Internet being a prime example of the immense archive of information that is accumulating in cyberspace. On a more practical level, the database has entered forms where its logics now buttress a vast amount of information of a national nature. The nation is becoming an archive produced in digital form through the database and its logics. The digitization of the National Archives of Canada or the National Gallery of Canada, not to mention the hundreds of other branches of government, such as the Department of Heritage, shows how national forms are gradually translating into digital archive database forms available

outside the walls of the institutions that hold them. Jacques Derrida has suggested we live in a time of “archive fever” (Derrida, 1996) in which all forms, cultural and other, are being placed into an ever-expanding digital archive while the influx of information is not necessarily making people better informed, but overwhelmed. This is an important point to be made in relation to notions like memory, which can function not so much as collective remembering but as an inability to forget, where the database archives information *ad infinitum* and without a natural hierarchy. But perhaps too, this is where its productivity lies. In historical concepts of the nation, notions like those mentioned above – race, geography, language, religion, memory or combinations of them – are privileged as the means by which to produce the imagined community that is the nation. What if, just what if, these were all eliminated as the necessary roots of nations and database montage was put in their place? What would such an entity look like? And, more importantly, how would it function? Perhaps it is premature of me to state exactly at this time but a few ideas might inform its visualization – and it is a visual form. The database, as a “structured collection of data” (Manovich, 2001: 218) is permeated by montage. There are no inherent or natural relations in database logic; rather the database functions through a logic of selectivity able to call attention to multiplicity without necessarily evoking homogeneity. Relationships are constructed either by writing an algorithm to perform specific functions or, as in a Google search, by using keywords to recall specific parameters within the search, thus only the documents (i.e. web pages) with those keywords contained in them will appear within one’s search results. One might consider the nation and its citizens in similar terms. What if there was no inherent relation between individual subjects within a nation-state formation? How might one

speak of notions such as belonging or community without reference to those problematic and essentialist notions tagged by Renan over one hundred years ago, and which continue to embroil nations in bloody conflict? Without seemingly natural ties, even such loose ones as reading *The New York Times* (Anderson, 1983), is one still working within a national frame or has the state, with its references to law, order and governance overtaken the nation in such a formulation? What are the consequences of such a rhetorical gesture for the subject and its place in the political and social community? Can a national community be structured from such non-essentialist forms as montage where individuals exist side by side without ever having to consider their relation to one another in racial, geographical, linguistic, religious or memorial terms? This is the ultimate physical fate of the subject in a globalizing world where one is increasingly in contact with people whose lives have no connection to one's own. Under such conditions, how does one speak of responsibility, and I think responsibility is the key, to each other, within groups and to oneself under such conditions of dis-unity? I have suggested that montage is based on difference, with its *modus operandi* being to seek new relations through the juxtaposition of discontinuous and disruptive elements. What new relations or "lines of flight", to use the term Elspeth Probyn borrows from Gilles Deleuze, might be evoked by placing citizens side by side without the required elements of community traditionally garnered to bind them together? Would anarchy prevail or might the logic of database selectivity produce another order of community not rooted in inherent connections but in those consciously or unconsciously chosen by individuals? Such formations already exist in various forms, some negative and others positive. Queer people learned long ago the necessity of crossing traditional boundaries of identity to form another order of

community, to give just one example that operates in both negative and positive terms. One might think of Hip Hop culture along similar lines.

I am simply asking for the moment, what if? And with this “what if” comes the question of responsibility, of citizens to the nation, of the nation to its citizens and, I think most importantly, of citizens to one another. Montage foregrounds difference. But what under such civic conditions binds difference communities together in the larger entity that is the nation? I am at risk here, and I am still considering its productivity, of abandoning the nation altogether and reproducing it as a state containing only legislative and juridical powers without the concomitant symbolic language of nations and their tendency toward patriotism. Of course, democratic values must form the core of such an entity with the state’s function being to adjudicate the agon of politics, but outside of the framework of reproducing national values. Is it simply the separation of nation and state, like the separation of church and state undergone in the nineteenth and twentieth centuries (and still ongoing today), which I am calling for? As yet, I am unsure.

*On a Train from Hannover to Köln*

But allow me to tell a little story that might point in a productive direction. I have just boarded the ICE high-speed train that will take me from Hannover, Germany to Köln, where I will transfer to another high-speed train, the Thalys, from Köln to Paris. My seat is at the window and I am next to a young man, perhaps in his early to mid twenties, who was already on board the train when it stopped in Hannover. He is coming from Berlin (the origin of this train at least) and reads as we hurl through the German countryside at

three hundred kilometers an hour, while I am unable to stop thinking about the uses of trains here in another time and he is engrossed in his book, a thick hardcover biography that is approximately half way complete I observe with a side-long gaze. He speaks to the conductor in German and I listen attentively to their discussion while speaking, in turn, in English. Otherwise there is no communication between us although I can barely contain my desire to ask him what he is reading. But he makes no sign that a discussion is imminent or desired. I am then transported to what I have just experienced, a week of research and pleasure at Expo 2000, attempting to make sense of this whirlwind tour of the globe and its meanings for my dissertation project. Outside, only the hypnotizing sound of telephone poles flashing by at an alarming rate interrupts the quiet interior of the train and the few hushed conversations being conducted. This calm, which I am actually in the process of taking in, is broken when I sneeze, suddenly shattering the quiet with a loud and uncontrolled burst of energy that feels indescribably good, as all sneezes do. I excuse myself quietly and the young man turns toward me openly offering “Gesundheit”, that polite German pardon understood by most in the West. This single word breaks our silence but for a second as he smiles, eyes now looking directly into mine in a most sincere and friendly manner while I try to muster a response. All I can think of in the eternity of this moment is “Merci” but it seems somehow wrong as does “Thank you”, so I smile too as we both realize that we have communicated and that we have reached our communicative limit simultaneously in this one word. I regard him appreciatively as he does me and then laughter bursts from both of us in uncontrollable fits that would rock our bodies until we exited the train together at Köln nearly two hours later, by then friends who knew not so much as where the other was going but who had understood one

another perfectly, if only for an instant. This, of course, is the laughter that Foucault so wonderfully describes while reading Borges, but in reverse, for instead of it shattering all of the “familiar landmarks of my thought” (Foucault, 1970: xix), our laughter instantiated a community of shared understanding. Momentary, fleeting even, ephemeral and impossible to sustain, but no less compelling for these characteristics, a German youth and a Canadian researcher (is that all we were?), formed a community of singularity in which the only thing that brought us together was the flash of understanding that we shared and that would evaporate in the next instant just as it had arrived, a moment of belonging that was constituted only by our belonging together in that instant and at that juncture and a belonging that would evaporate just as it had materialized.

I wish to make much of the sneeze-event that occurred nearly four years ago now. Does he remember it as I do? Or has nostalgia and theoretical expediency altered my vision with a rose-coloured lens that never existed in the original? It makes no difference whatsoever because, even if the event is entirely fabricated, its usefulness for thinking about communities of identity is not. The Benjaminian shock of the sneeze-event encouraged an alternative consciousness that brought clarity, community and belonging without any of the trappings of identity politics. Belonging has always been a difficult issue for identity politics and the national cultures based on them. Belonging is ontology and desire in one: being and longing simultaneously. In this sense it marks a movement rather than a status, a desire for more than what is and an ongoing in-betweenness (Probyn, 1996). Against fixity, this concept of belonging seeks transverse connections and “lines of flight” that might lead to “other” relations and forms. Both Probyn and

Lawrence Grossberg discuss Giorgio Agamben's concept of singularity from his book *The Coming Community* (1993), a term that refuses problems of essence and generality by foregrounding the "whateverness" or "so-whatness" of being. Agamben writes: "The Whatever here relates to singularity not in its indifference with respect to a common property (to a concept, for example: being red, being French, being Muslim), but only in its being such as it is" (Agamben, 1993: 1). Refusing to position belonging as a possession or an intrinsic quality, Agamben charts belonging as relation and movement through the figure of singularity thus considering it, not as a function of a common shared property, or as the absence of conditions, but by "virtue of its metonymical...relation to the set itself" (Agamben, 1993: 104).

Such a concept of belonging might work well with some of the other concerns of this dissertation. Assemblage, a form I have argued is implicit in multiculturalism, as well as in the digital mode of representation used in the Canada Pavilion at Expo 2000, I have argued privileges homogeneity while simultaneously and unconsciously undermining difference. On the other hand, montage as a representational mode seeks no intrinsic or natural relation between its elements. Indeed, montage is characterized precisely by the lack of such relations, privileging discontinuity between its elements in an effort to refigure relations, both formal and social, thus destabilizing the notion of belonging as possession. Provocative shock is montage's *raison d'être*. In this sense, montage is a representational figure of difference able at the political level to grasp Mouffe's "ineradicability of antagonism", the agon of the political, in a model not based on

communities “just getting along”, but on what Stanley Fish refers to as “deep difference” (Fish, 1997), those elements that the surface orientation of multiculturalism fails to grasp.

Lev Manovich, when discussing the films of Zbigniew Rybczynski, mentions a notion he describes, but unfortunately does not elaborate, as “ontological montage” by which he means the “coexistence of ontologically incompatible elements within the same time and place” (Manovich, 2001: 159). In his example, Manovich describes Rybczynski’s 1982 film *Tango*, where individuals walk around the periphery of a single room while never coming into contact with one another. The effect is a compositing aesthetic while the actual film uses layering and not digitization to achieve the separateness of one person from the next as they move around the room without ever coming into contact with each other. Ontological montage comes closest to describing the relation of individual citizens within the “national” form I am attempting to define. Belonging is being and longing, ontology and desire in one, making ontological montage, with its references to construction and the constant movement of being, a useful way of thinking through the relations between individuals as well as being an aesthetic capable of capturing such movement and the multiple ways of living that any form of belonging must encapsulate today.

It is yet to be seen whether it is possible to mobilize the ideas I am outlining here in real terms, but a few words about montage’s relation to my methodology are important. In this dissertation I have drawn on many ideas that hail from various theoretical sources and I have done so not to seek plurality and multiplicity within my own methods, and



neither have I done so to seek a general theory capable of being applied to all national forms, and universal exhibitions particularly. No such Ur-theory exists and the desire for one is a Sisyphian labour destined to failure. And for me, it is important that not all the ideas used to explain any form fit perfectly together, not only because social forms resist total explanation or interpretation but also because of the negative aspects that can underpin such searches for totality and have done so historically. Montage, as a methodological foundation is useful in this sense because, rather than being accumulative and attempting to “add up” to a unity capable of explaining all social phenomena, a form of assemblage, montage foregrounds incommensurability wherein various theoretical frameworks overlap, butt up against and contradict one another, thus refusing to become a unified field or general theory. Montage’s discontinuity seeks new relations, not just the explanation of existing ones, just as it encourages openness in theoretical systems.

Having said this, readers of this text will find buried in it reference to many theoretical systems and authors that have not been directly addressed here, residing frequently in the text through reference or implication rather than through direct engagement. The ideas of Jurgen Habermas and Antonio Gramsci are foremost among these. As a National Popular form both historically and in the contemporary period, universal exhibitions have been central sites of the establishment of the consent required on the part of the power block to establish hegemony, to use Gramscian terminology. And certainly, as I have suggested, new subject positions might emerge from expo’s forms that complicate and perhaps even intervene in its construction of the world. These are facts that must be mentioned and accounted for, yet, I remain reticent of Gramscian notions here precisely for how they

mirror in scale the problems I see as central to the nation and which I have tried to distill and rework away from concepts of identity that are conventional. But I am hoping that Gramsci is recognized in this text, for instance in my discussion of Kracauer and film because, if cinema is about the revolutionary transformation of its audience then it is also about the establishment of hegemony, a point that must be made about universal exhibitions themselves.

A similar reason has kept Habermas from occupying space in this text. Habermas is important to any consideration of the public sphere today, but universal exhibitions produce a particular problem for thinking about the public sphere. As Habermas writes:

The bourgeois public sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the general rules governing relations in the basically privatized but publicly relevant sphere of commodity exchange and social labor” (Habermas, 1989: 27).

Habermas seeks to revive the progressive potential of formal democracy by seeking a sphere of general interest sufficiently basic that discourse about it need not be distorted by particular interests, but whereby critical rational debate will lead to democratic forms. A problem occurs here for some readers of Habermas who read words such as Enlightenment, bourgeois, rational, objective and truth as contributing to a failed project that now must be left behind. This is not my problem with Habermas’ public sphere, and I find it extremely productive in other areas of research, even believing that his ideas have some use when thinking about universal exhibitions. The difficulty resides, not in

his addressing the Enlightenment project, but rather in the status of the public sphere itself as a space between civil society and the state. Universal exhibitions are, primarily, entities of the nation-state and, although there is a space and tradition of critique and protest accompanying them, expo functions, often against its own declarations, more in terms of hegemony where states and corporate actors develop legitimacy than in terms of public sphere politics rooted in defining democracy. Modern media and its style of appropriation have all but removed dialogic communicative ground in favour of a monologic communication wherein public discourse is replaced by consumption (Calhoun, 1992). At universal exhibitions this has been exacerbated by the form itself being rooted in deeply mediatized forms and modes of consumption that tend to undercut political debate while, at the same time, promoting democracy nearly ubiquitously. Even what I have termed the “performative pedagogy of ethical action” is not left unaffected by the forces of media and consumption at expo, and it should be said, that I am not convinced they are necessary evils. But they do exist as forces with immense power through which states develop authenticity. Thus, while acknowledging that thinking about universal exhibitions as public sphere formations has some value, it is constrained and undercut by being sanctioned by the nation-state itself and is therefore limited theoretically in critiques of the universal exhibition as a formation.

There are, conversely, ideas that I think particularly useful for thinking about universal exhibitions in terms of critique and productivity. Tony Bennett, in his book *The Birth of the Museum: History, Theory, Politics* (1995) draws on Michel Foucault’s concept of discipline for his notion of the “exhibitionary complex” by which he links the birth of the

art museum to the emergence of a wider range of institutions – history and natural science museums, dioramas and panoramas, international exhibitions, arcades and department stores, as well as to new disciplines such as anthropology, biology, history, art history and their attending “technologies of vision” (Bennett, 1995). While partially maintaining Gramsci’s perspective on the state as a coercive and consensual apparatus, Bennett also argues that these forms are part of a new disciplinary apparatus that was coalescing during the nineteenth century and was rooted in making “extended populations governable” (Bennett, 1995). Foucault discusses the “democratization” of power that occurred following absolutism in which power shifted from being located exclusively in the body of the monarch and its public display to a form of “governmental” power in which it is dispersed and withdrawn from the public gaze:

The scaffold, where the body of the tortured criminal had been exposed to the ritually manifest force of the sovereign, the punitive theatre in which the representation of punishment was permanently available to the social body, was replaced by a great enclosed, complex and hierarchised structure that was integrated into the very body of the state apparatus (Foucault, 1977: 34).

Bennett’s exhibitionary complex accompanied this transformation of power but demonstrates how social bodies were projected into public spaces, new regimes of visibility, and techniques of display. Population, statistics and public order are central here (Foucault, 1991). But rather than this disciplining power rendering the populace visible to power only, it also sought to invest individuals with the power to know and to see themselves from the side of power, both as objects and subjects of it. The Crystal Palace, built for the first universal exposition in 1851, Bennett argues, is exemplary of this power that is both discipline and exhibition. At the Crystal Palace people could both

“see” and “be seen” in this architecture of transparency that provided vantage points from which to gaze and to be the object of the gaze. Thus, there is accompanying Foucault’s disciplinary apparatus, which is defined in part by visualizing, individuating and rendering docile, a concomitant exhibitionary complex that Bennett summarizes as a type of “show and tell”.

I have discussed already the notion of universal citizenship being promoted at Expo 2000 as a “performative pedagogy of ethical action” and I have argued that visitors to Expo 2000 were seduced by a mode of address that positioned them, not only as passive viewers of the spectacle surrounding them but, as ethical citizens with rights and responsibilities. In fact, following Tony Bennett once more, I argued that visitors were educated at Expo 2000 to view themselves as not only objects of a disciplinary regime but as subjects and agents. Of course, at Expo 2000 this agency related to the types of society global citizens wish to live in as well as to the choices one makes in relation to environmental issues. Expo is about the “futuring of the self”, to use Bennett’s words, in which technology is seen to bring the future into the present, not only as a modernization of the subject but also as a “civilizing technology”. Universal exhibitions, Bennett suggests, are “best regarded as providing their visitors not, as is commonly supposed, with texts for reading, but, rather, with props for exercising. Less a field of representation than an “injunction, the laying out of a task, a performative imperative in which the visitor...is enlisted for the limitless project of modernity...expositions allow – invite and incite – us to practice what we must become if progress is to progress, and if we are to keep up with it” (Bennett, 1995: 214). I would state the same argument for

Expo 2000 with slightly less of a disciplinary tone by emphasizing the pedagogical element that encourages agency and choice within a performative framework.

### *Expo's Future*

What about the future of the universal exhibition itself? How will Canada meet the challenges inherent in its form? I have attempted in this dissertation to provide a critique of the form of the universal exhibition by using the Canada Pavilion as an example to launch both a discussion of universal exhibition history, of its present and future, of its failures and productivities as well as ways of thinking about its form. In some ways, the Canada Pavilion at Expo 2000 was a resounding success with its 2.8 million visits making it among the most popular at the fair. In other ways, the pavilion was an enormous failure. Reading the post-exhibition evaluation produced by the Government of Canada's *Department of Heritage* one sees that the ministry's objectives, especially in relation to its primary goal of promoting business in Canada, were not only not met, but completely missed their mark. How can this triumph and disappointment co-exist? Business is not a model for citizenship and expectations at universal exhibitions are not met by addressing visitors as potential clients. Expo is not a place to drum up business in the self-conscious sense that the Canada Pavilion at times attempted at Expo 2000. Perhaps this is a point American business people understood better. Not having enough support for the pavilion from business sector, the U.S. constructed no pavilion at Expo 2000.<sup>88</sup>

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88 In the United States funding for universal exhibitions is private. In 2000 there was not enough "interest" from business to finance a pavilion. The reasons for this lack of interest have remained uninvestigated by this researcher. It should be added however, that the United States announced its participation at Expo 2005 in October 2003.

I see the Canada Pavilion at Expo 2000 as having been both a resounding success and a colossal failure, but not in relation to the self-determined goals of the *Department of Heritage*, the business community, or even because of the number of visits to the pavilion. While still operating as a form of legitimacy for the nation-state, and therefore subject to its representational expediencies in terms of mimeticism, however constructed I have argued it is, I have also wished to consider the productivities of the Canada Pavilion as a form not only for universal exhibitions but for the wider fields of representation and social life. The Canada Pavilion's hybrid modes of address are central in this regard for the manners in which they mobilized the seeming rationality of serial forms while setting these alongside modes that engaged the body as a pedagogical site. Once again thinking about Baudelaire, Benjamin writes:

In the spleen, time becomes palpable, the minutes cover a man like snowflakes. This time is outside history, as is that of the *memoire involuntaire*. But in the spleen perception of time is supernaturally keen; every second finds consciousness ready to intercept its shock (Benjamin, 1939: 184).

The spleen, an ignored and misunderstood organ, is often surgically removed from the body without incident but may leave the patient open to bacterial infection. In fact, the spleen has a differentiating function in the body. Monitored by t-cells, the spleen seeks non-self invaders and produces anti-bodies to them; however, upon its removal the body immediately engages other systems to do this work rendering the spleen finally useless.<sup>89</sup> In this sense the spleen is the most bodily of organs, being simply there or not. The

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89 On the spleen see <http://www.jdaross.mcmail.com/lymphatics5.htm>

spleen of science exists exquisitely in all of its so-whatness and experience simply washes over it, while art's spleen exposes the passing moment in all its nakedness and guards against the dreamwork (Benjamin, 1939: 184). *Politico technoedutainment*, as I am formulating it, engages the spleen and its trust in the body's so-whatness covers the subject like Benjamin's snowflakes *and* renders it open to perceptual "shock" and the potential workings of the mind. In this sense, the Canada Pavilion borrowed from mass culture its trust in bodily sensation and experience rather than privileging rationality as the sole receptor of meaning so that, although normal pedagogical practices based on looking, reading, analyzing and absorbing were present, they were combined with practices that also engaged the body in interesting and familiar ways for visitors.

Technology, politics, entertainment and spectacle coalesced in this system producing a form of hybrid pedagogy that differed significantly from those of previous universal exhibitions while submitting individual subjects to a kind of training that not only taught about the nation of Canada but also, and more unconsciously, taught about its modernity while advancing the technological retooling to which Benjamin and others refer.

It was precisely this pedagogical hybridity that produced one of the most common responses to the pavilion of Canada on the part of its visitors – confusion. My own reaction, after having visited the pavilion on several occasions and spent many hours with its displays and guides, was that it lacked an overall focus and was unclear in its intent. Furthermore, guides repeatedly told me that people left feeling awed by the representations and technology but confused as to exactly what Canada is today. That many of the stereotypes of Canada were re-mediated or absent entirely, left audiences



without the conventional moors of nationhood for tourists and without the traditional touristic lexicon of Canada (except, that is, landscape), with technology alone standing in their place. Confusion stemmed from being unable to effectively bridge the gap between representations of the nation as stereotype and the nation as technology in a single pavilion visit. However, perhaps it is just this fact that accounts for the productivity of the Canada Pavilion's representations in a broader sense, for is confusion not a productive state for the subject, a place of openness and anticipation? I am arguing, then, that the pavilion was successful in a more openly defined sense where it inadvertently, or unconsciously, elicited a state of "critical distraction" in which Vertov's "kino-eye" or Eisenstein's "kino-fist" surfaced through a perceptual "shock" that consigned the subject to a state of expectation and anticipation in which bodily sensation was heightened and vision sharpened by the technological apparatus.<sup>90</sup>

Confusion is "shock" in Benjamin's terms and "critical distraction" in those of Kracauer, where the subject is potentially returned to considerations of the technological apparatus and its representations while the immediacy and presence of the "real" is undermined by its alter-ego hypermediacy/metarealism, thus multiplying the signs of mediation and fracturing the transparency of representation and its claims to truth (Bolter and Grusin). That people left the pavilion feeling confused suggests an entry point that is productive because confusion is the most open state pedagogically for the subject for the manner in which it encourages contemplation and "lines of flight" toward other relations rather than

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90 I am thinking here of a similar state to the fight or flight response that is undergone by animals and people when under threat, a response that the entertainment industry today mobilizes in film, theme park rides and computer games. Vision is sharpened and the nervous system readied to respond, but the threat never arrives. This primordial sensation is now becoming an expectation for audiences in these arenas, a point I wish to further investigate.

hermetically sealing meaning through modes of representation in which meaning is always-already determined, narrative locked and the “real” formulated as an actually existing entity. Confusion refuses the seamlessness of representation.<sup>91</sup>

But the question of an aesthetic form’s relation to social transformation remains. I have attempted to outline in this dissertation the usefulness of montage for thinking about issues of representation and the nation. At the same time I think of the uses of Realism historically, of Russian Suprematism and the theoretical interest in collage in the 1980s, and their ultimate failure. Visuality is central to formulating discourse. I have been interested here in examining just how certain modes and images are mobilized in Canada to produce the nation in narrative form, while also trying to articulate an alternative visual mode that cannot be co-opted by the forces of homogenization, that is, to begin to formulate a place where difference might live visually and discursively. The fragility of my own discourse is a constant concern as it so closely relates to the forms it critiques, so that its emancipatory potential is at risk from the outset, if it ever existed. The problem is of the prescription of a model, however mobile and attuned to the problems of totalization and multiplicity. That no general transformative potential might exist should not stop one from considering how people experience representation. The intentions of the Canadian Department of Heritage were not met because visitor experience of the pavilion was manifold and contradictory. Confusion was the dominant reaction. I have suggested that this is productive but now must step back to consider this fact in relation to

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91        However, I am not here suggesting a universal interpellation of the subject, as it must always be remembered that the potentiality of film and art as a tool of transformation has only ever been theoretical. The subject, finally, decides, consciously or unconsciously, whether an opening will be addressed or not.

my desire for social change and my search for models to propel it. Is the potential for viewers to engage their confusion subsequently in a critical manner, without generalized social change, enough? As yet, I cannot answer that question. However, as I write these words today, the Canada Pavilion is being constructed for Expo 2005 in Aichi, Japan. With the theme “Nature’s Wisdom”, Canada is producing a pavilion called “Wisdom of Diversity” in which “Canada’s story is being told through three conceptual and interconnected spheres”, the Geosphere, the Biosphere and the Ethnosphere:

More than just a story of varied panoramas, places and people, Canada celebrates its uniqueness in the ways it has chosen to develop as a community – with values and principles that accommodate, respect, protect and promote environmental and cultural diversity. Drawing upon this ever-evolving 'wisdom', Canadians are discovering that while diversity in nature strengthens our biosphere, diversity in language and culture enriches our ethnosphere, both at home and abroad.<sup>92</sup>

Designed by the same company that produced the Canada Pavilion at Expo 2000, Lambert Multimedia, it is yet to be seen what forms this representation will take – and what lessons, if any, will have been learned from the past.

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92 For Canada’s plan for the 2005 Expo in Aichi, Japan see [http://www.expo2005canada.gc.ca/canadapav\\_e.shtml](http://www.expo2005canada.gc.ca/canadapav_e.shtml).

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Main website: <http://www.pch.gc.ca>

Post-evaluation of Canada's participation: [http://www.pch.gc.ca/progs/em-cr/eval/2002/2002\\_17/15\\_e.cfm](http://www.pch.gc.ca/progs/em-cr/eval/2002/2002_17/15_e.cfm)

Post-evaluation objectives, [http://www.pch.gc.ca/progs/em-cr/eval/2002/2002\\_17/2\\_e.cfm](http://www.pch.gc.ca/progs/em-cr/eval/2002/2002_17/2_e.cfm)

*Canada at Expo*

List of Universal Exhibitions: [http://www.expo2000.gc.ca/english/expo\\_info\\_1.htm](http://www.expo2000.gc.ca/english/expo_info_1.htm)

*Canada at Expo 2000*

Main website: <http://www.expo2000.gc.ca>.

Background to theme: [http://www.expo2000.gc.ca/english/backgrounders\\_3.htm](http://www.expo2000.gc.ca/english/backgrounders_3.htm)

*Canada at Expo 2005*

Main website: [http://www.expo2005.gc.ca/canadapav\\_e.shtml](http://www.expo2005.gc.ca/canadapav_e.shtml)

*Expo 2000 related websites from text:*

**Expo 2000 Post-Utilization Strategies**

Kronsberg District prospectus: <http://www.eaue.de/winuwd/190.htm>

*Sustainable Development:*

Canadian Environmental Protection Act: <http://laws.justice.gc.ca/en/C-15.31/text.html>.

Environment Canada document "The Importance of Nature to Canadians: The Economic Significance of Nature-Related Activities": <http://www.ec.gc.ca/nature.html>.

Canadian Ecology Centre: <http://www.canadianecology.ca/index.htm>.

Environment Canada Green Lane: <http://www.ec.gc.ca/envhome.html>.



Western Economic Diversification Canada:  
[http://www.wd.gc.ca/rpts/strategies/sd/2003/04\\_dev\\_vision\\_susdev\\_e.asp](http://www.wd.gc.ca/rpts/strategies/sd/2003/04_dev_vision_susdev_e.asp)

*IMAX:*  
<http://www.imax.com>.

Eisenstein  
<http://sensesofcinema.com/contents/directors.04/eisenstein.html>

figures



fig. 1

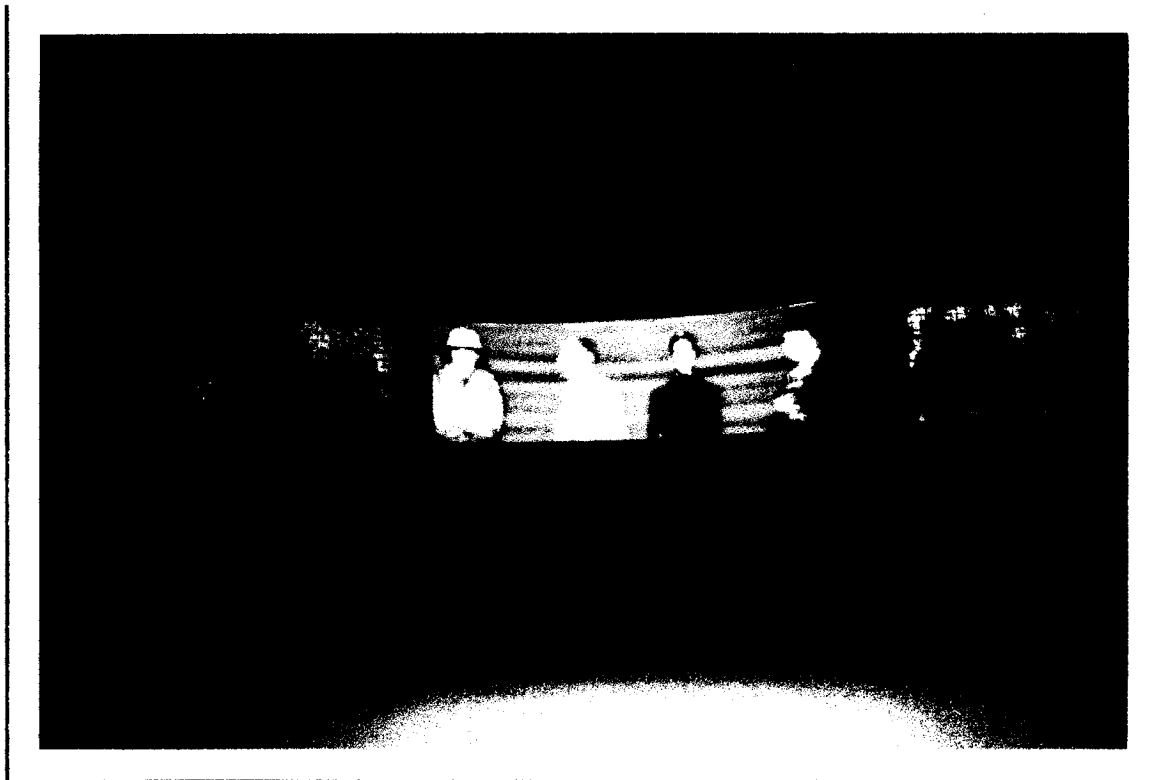


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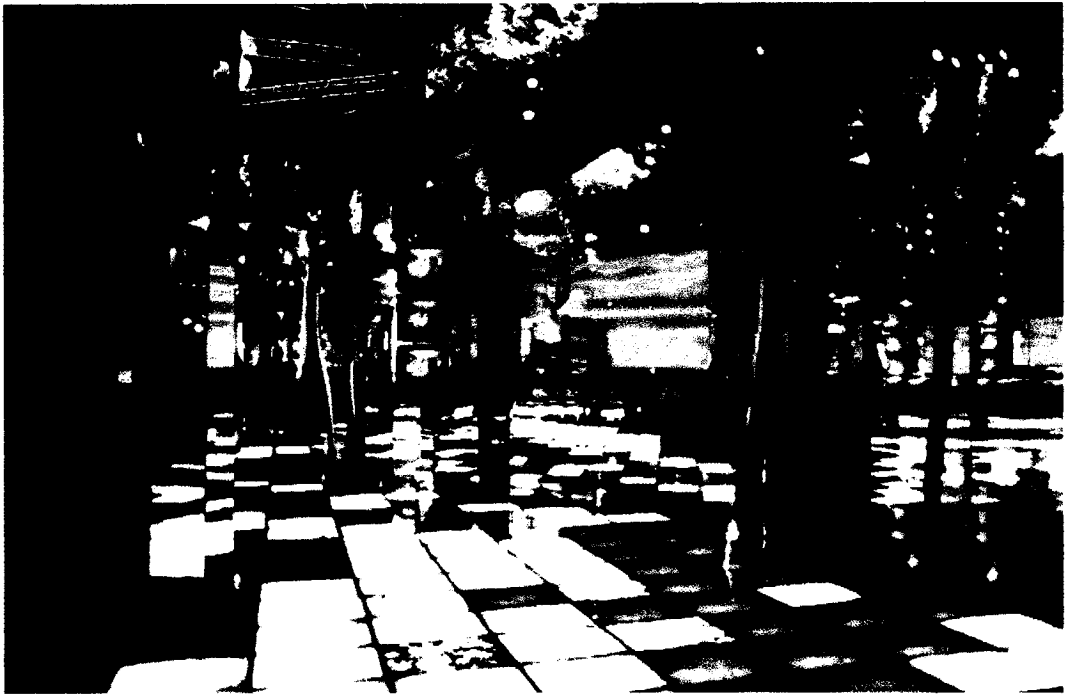


fig. 3



fig. 4



fig. 5

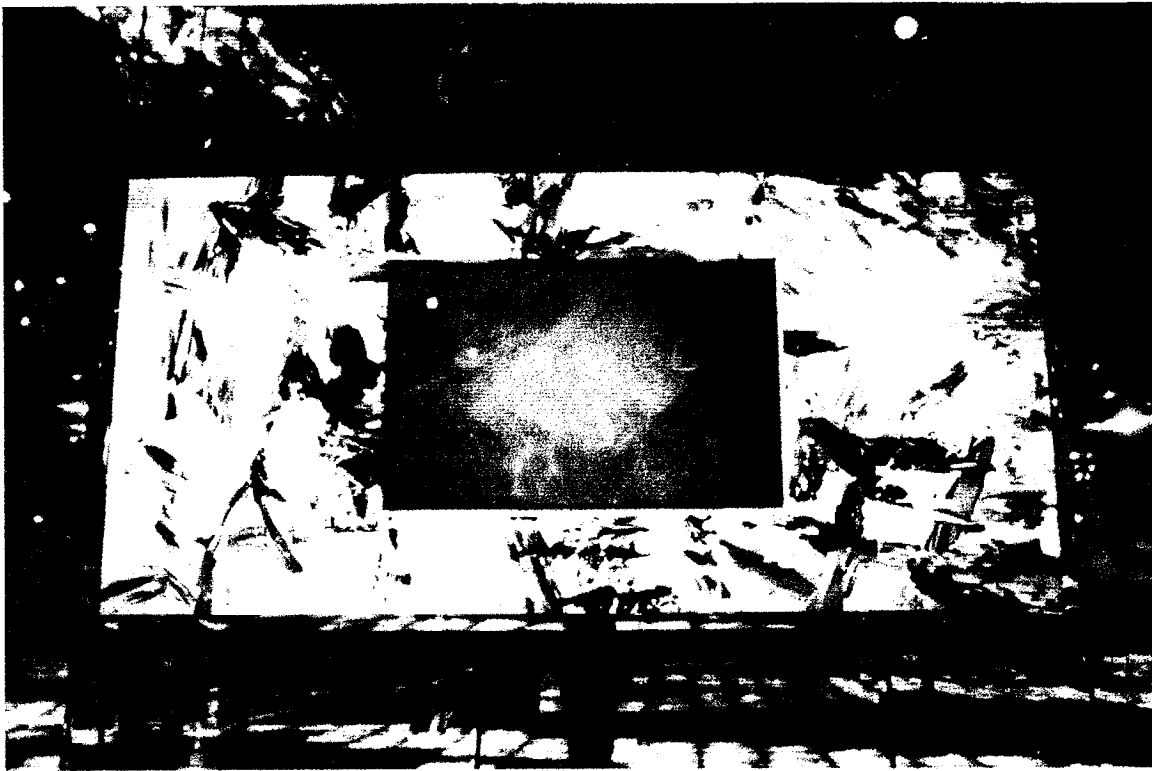


fig. 6



fig. 7

From Musée du Québec





fig. 8

From Hill, 1995



fig. 9

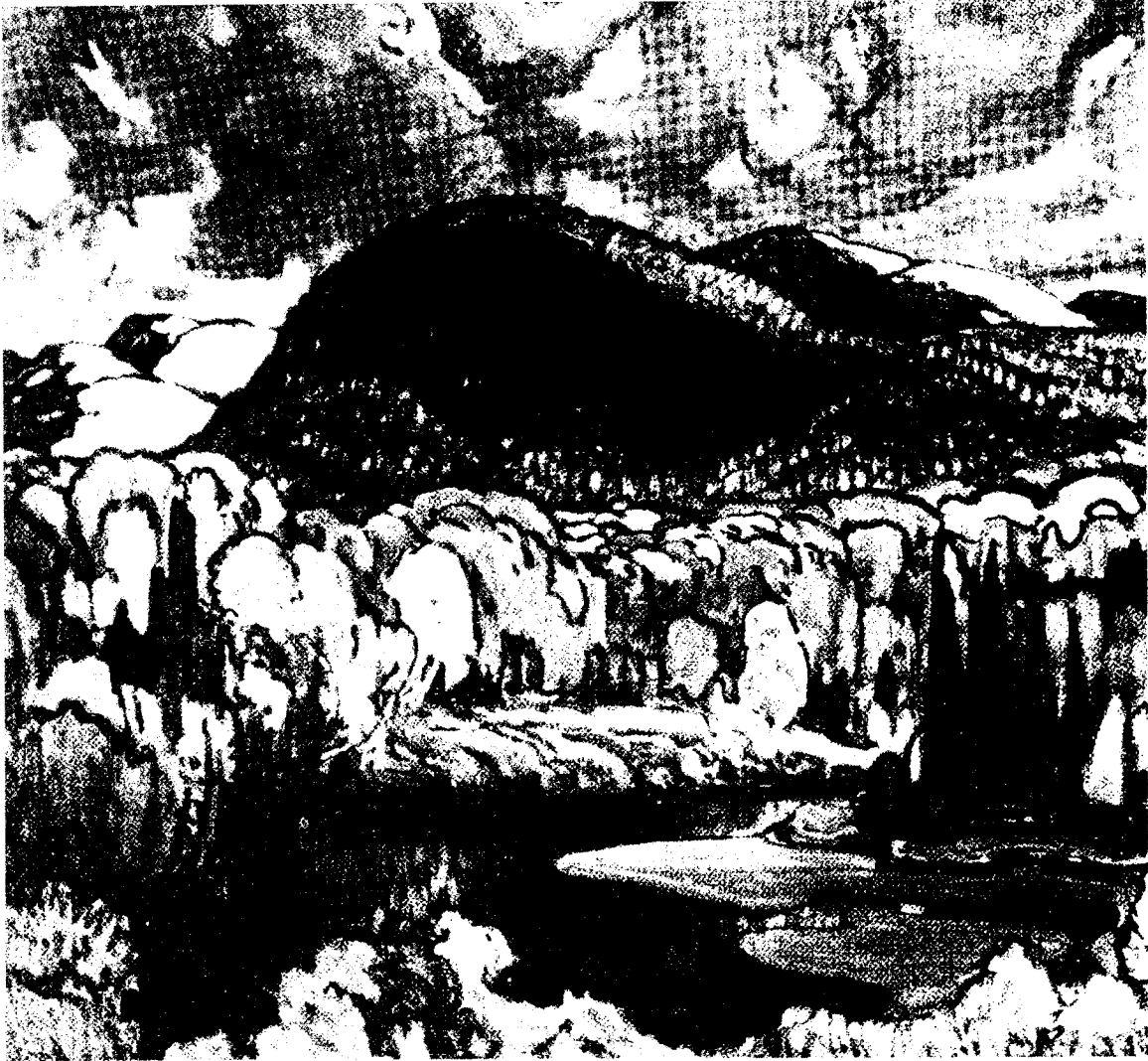


fig. 10

From Hill, 1995



fig. 11

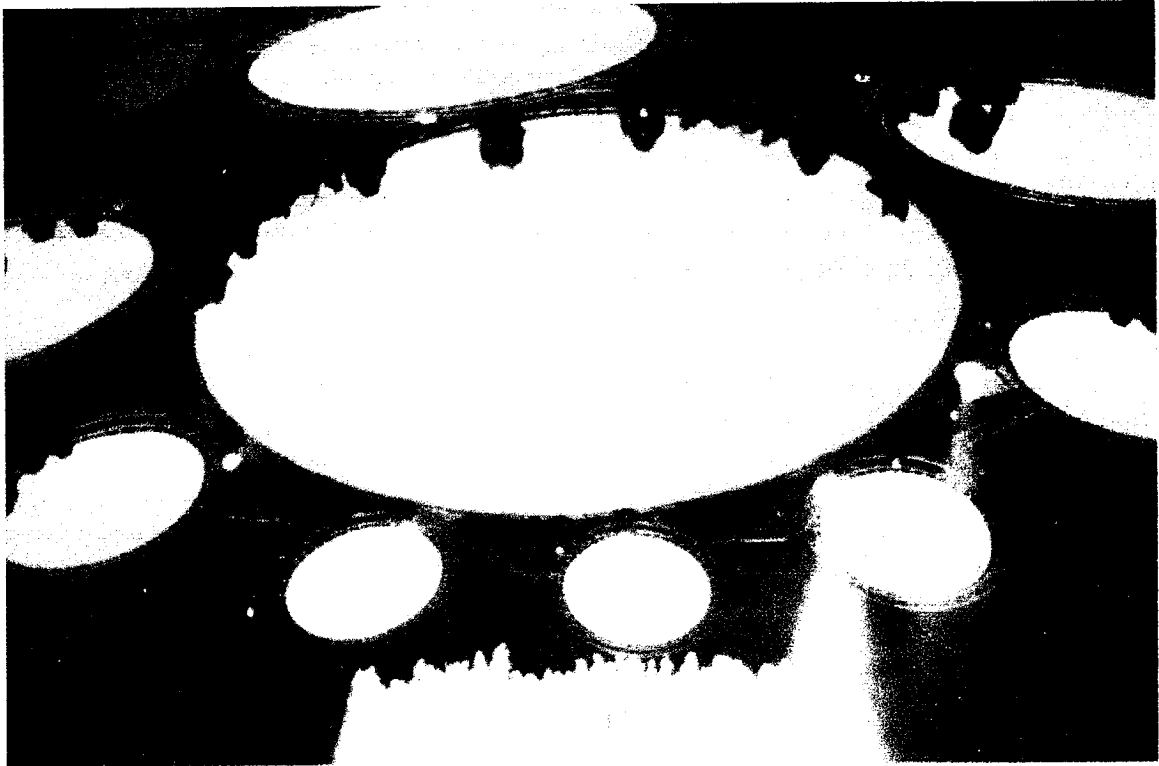


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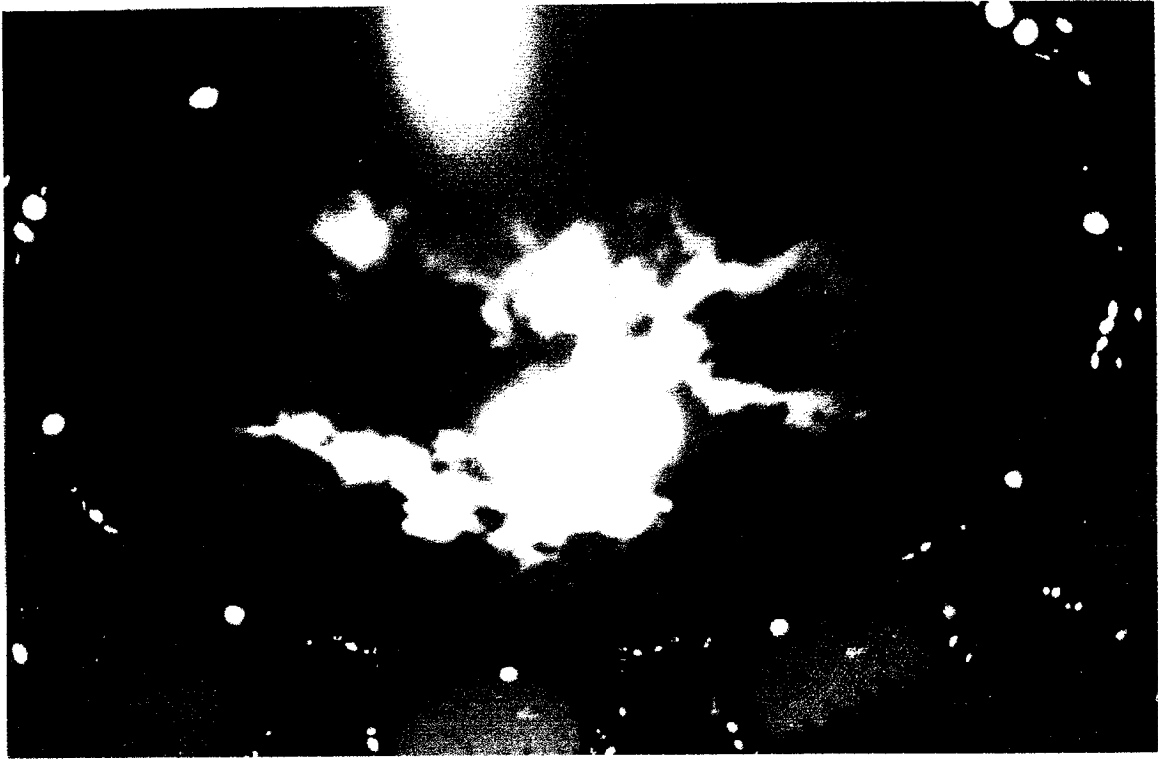


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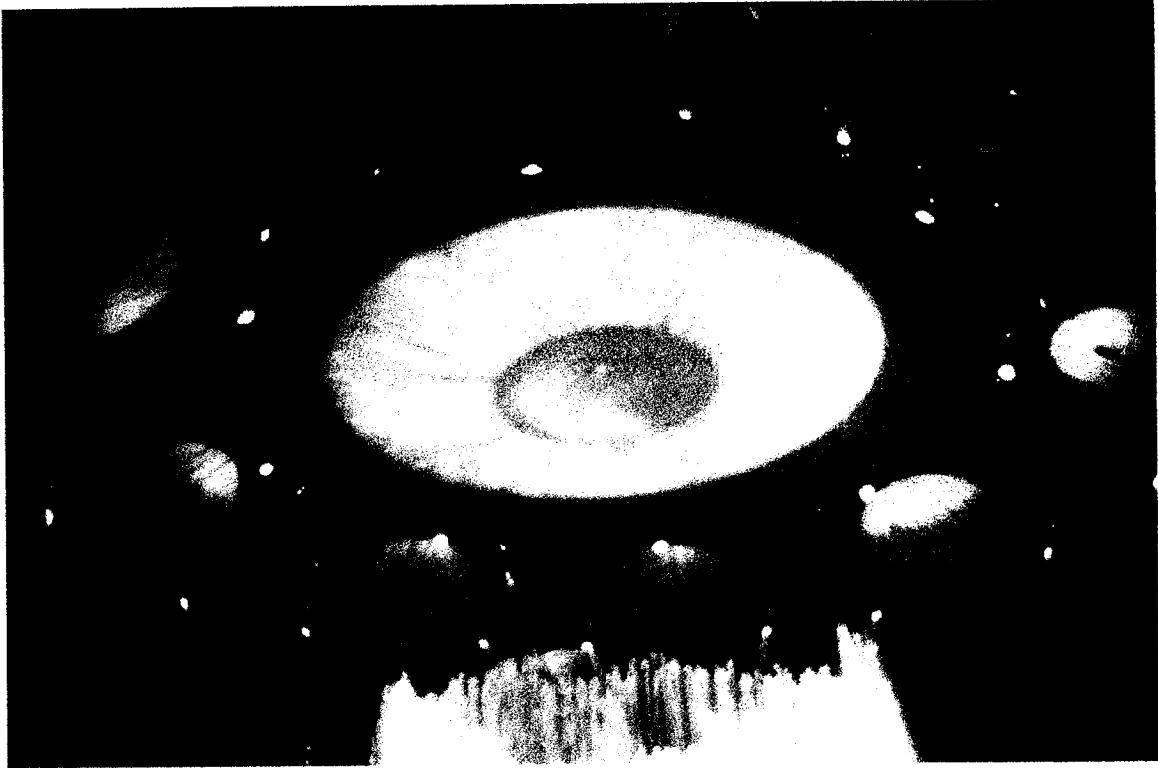


fig. 14



fig. 15



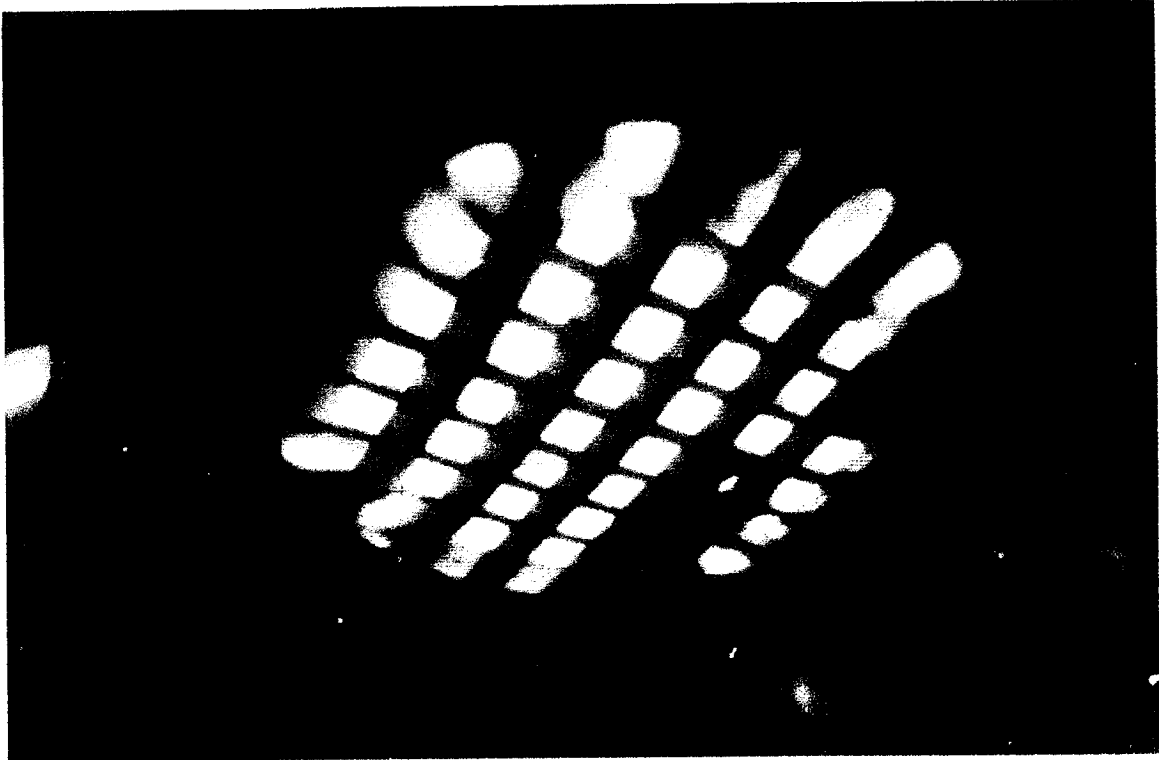


fig. 16



fig. 17



fig. 18



fig. 19



fig. 20

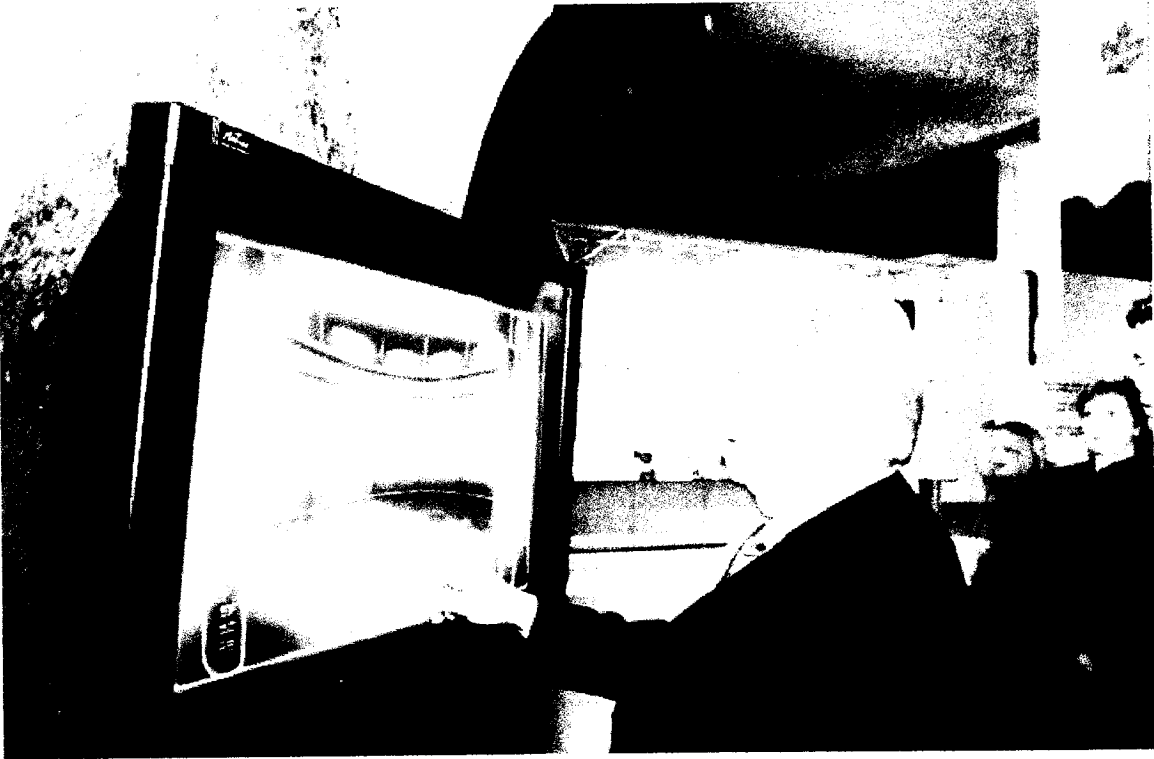


fig. 21

# PLAN OF THE CRYSTAL PALACE

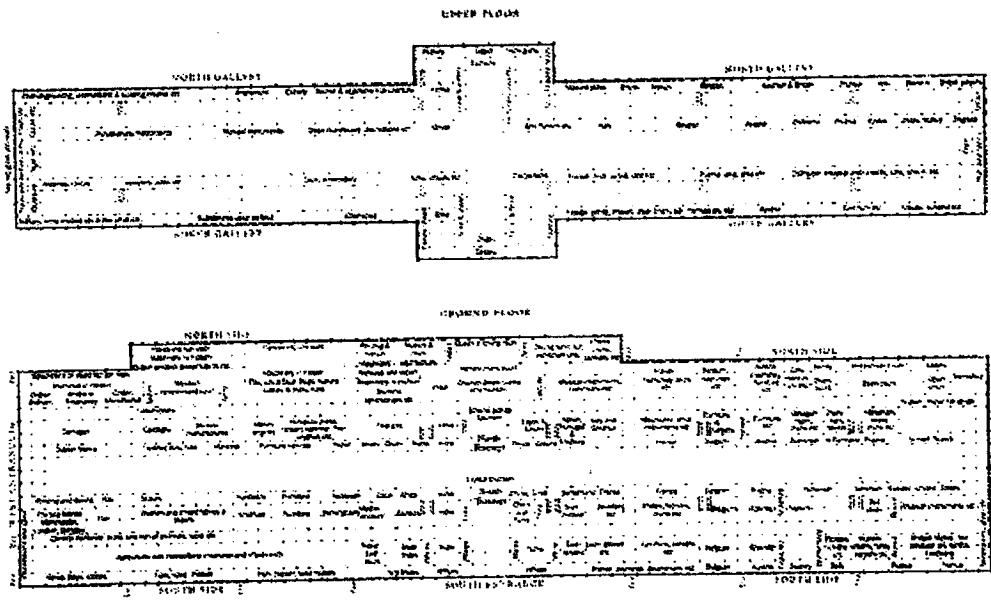


fig. 22

From Auerbach, 1999

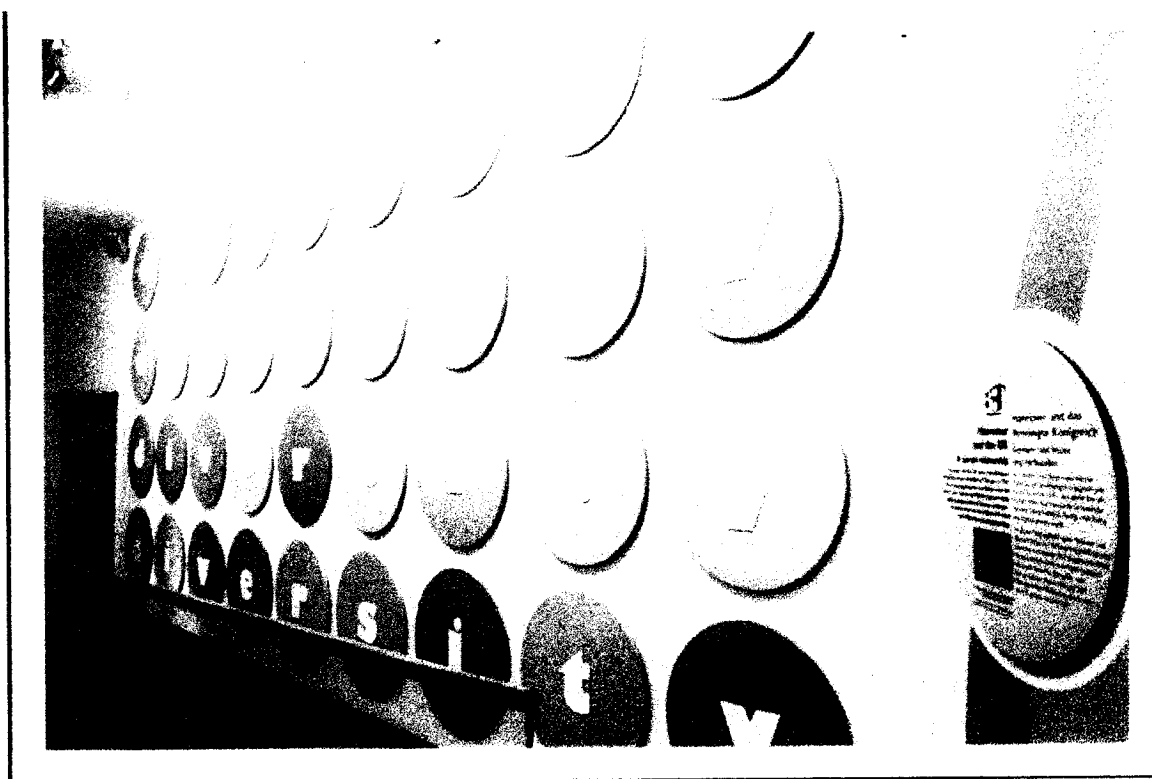


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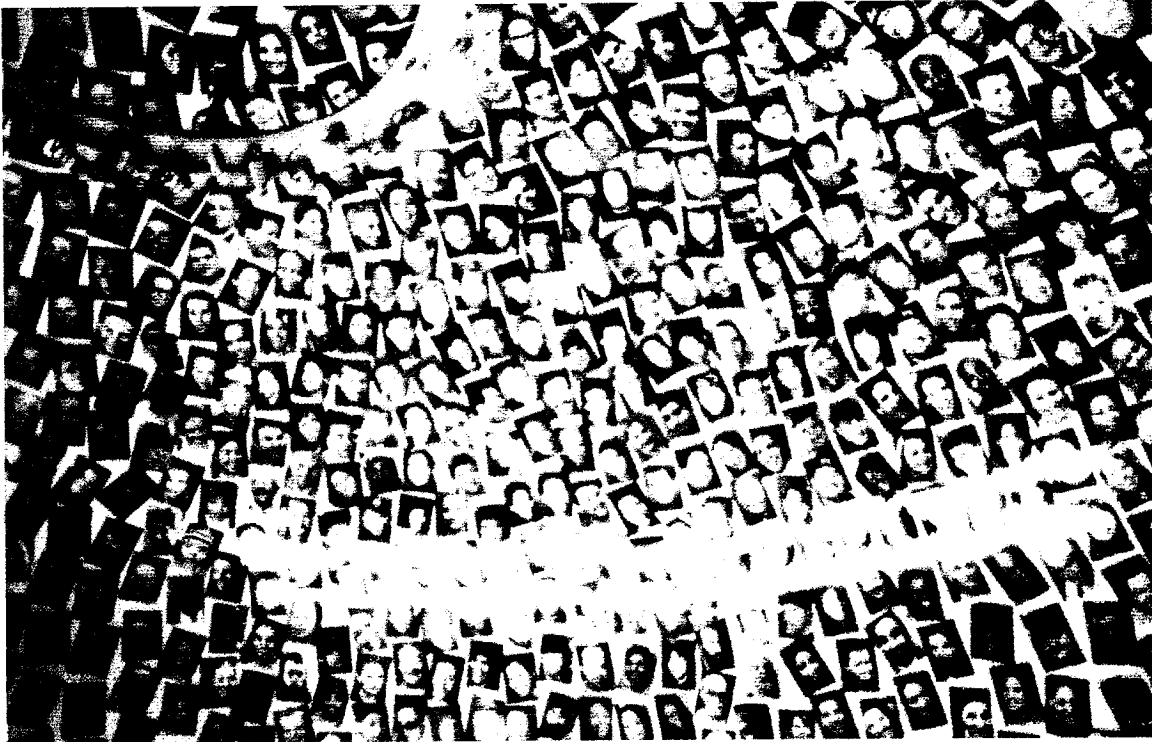


fig. 24



fig. 25



fig. 26



fig. 27



fig. 28



fig. 29



fig. 30

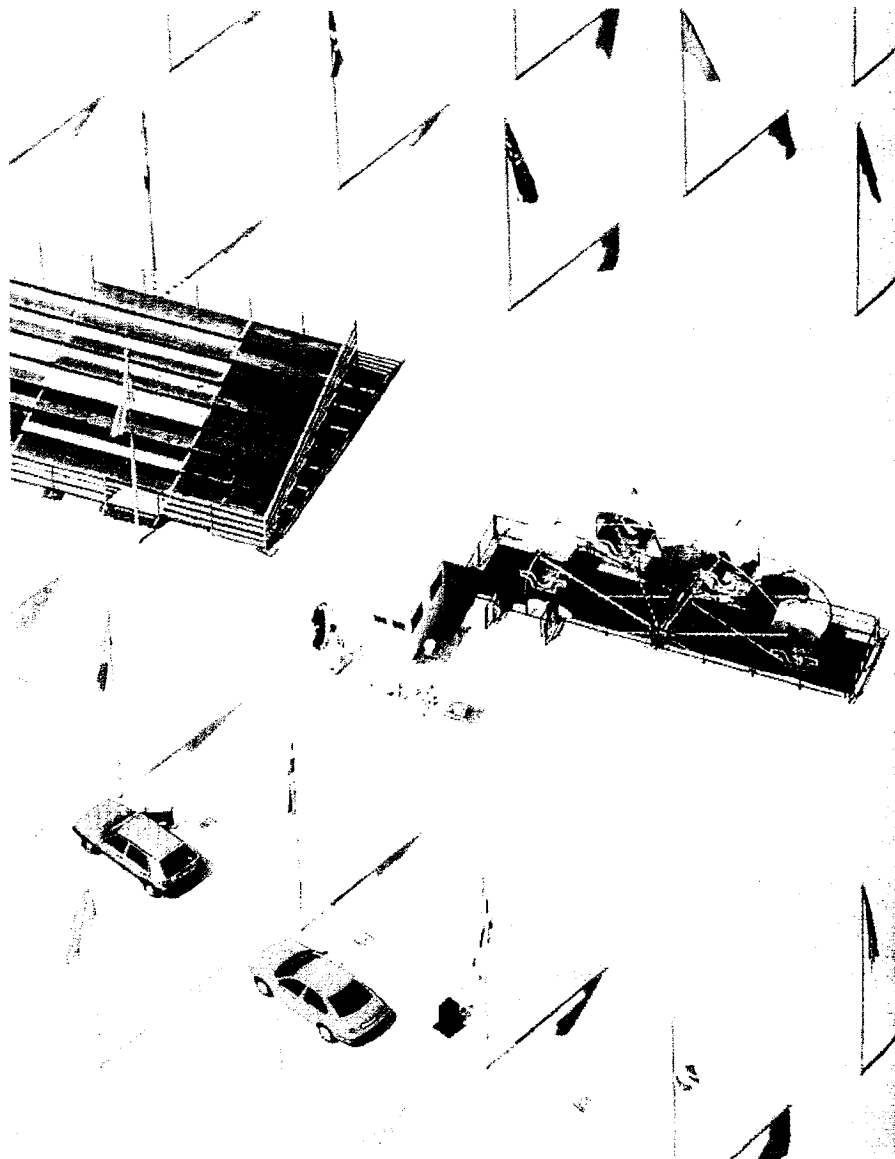
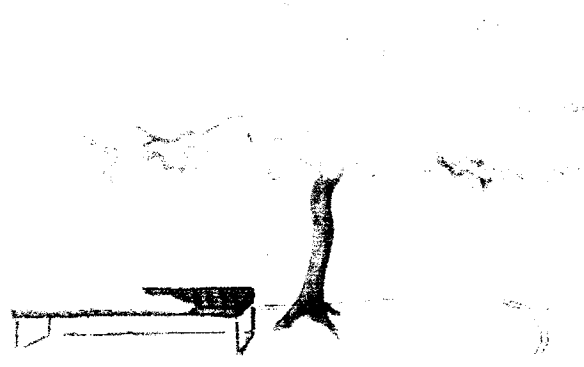


fig. 31

From Dickhoff and Konig, 2000





Edwards, B. S. (1994). Art & Design.

**fig. 32**

**From Dickhoff and König, 2000**

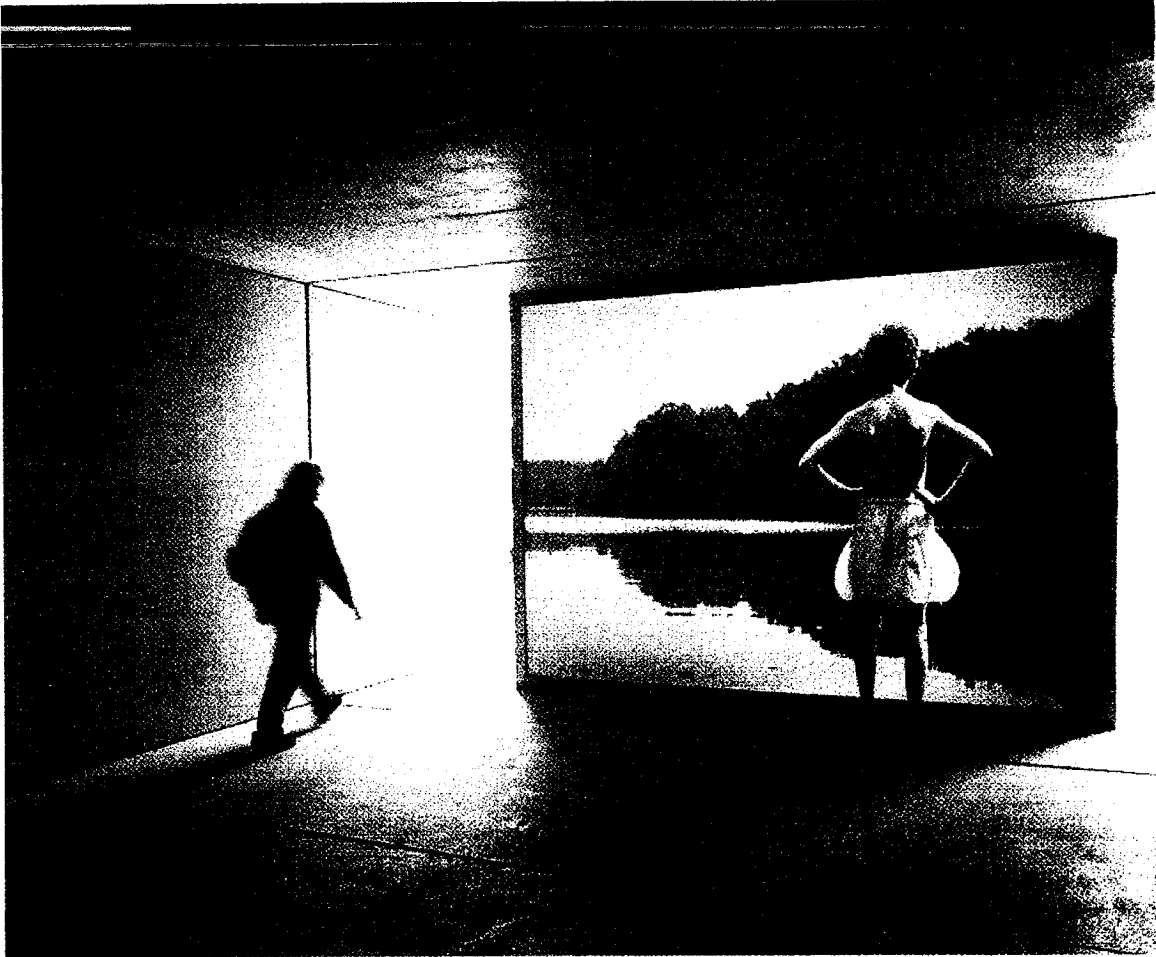


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From Dickhoff and König, 2000

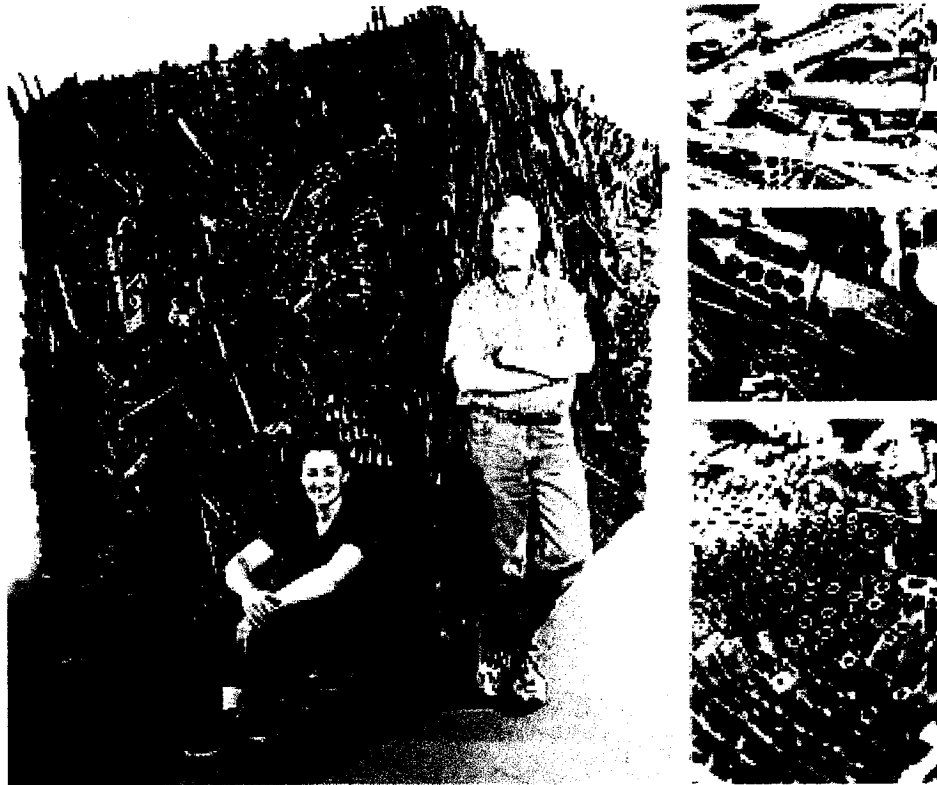


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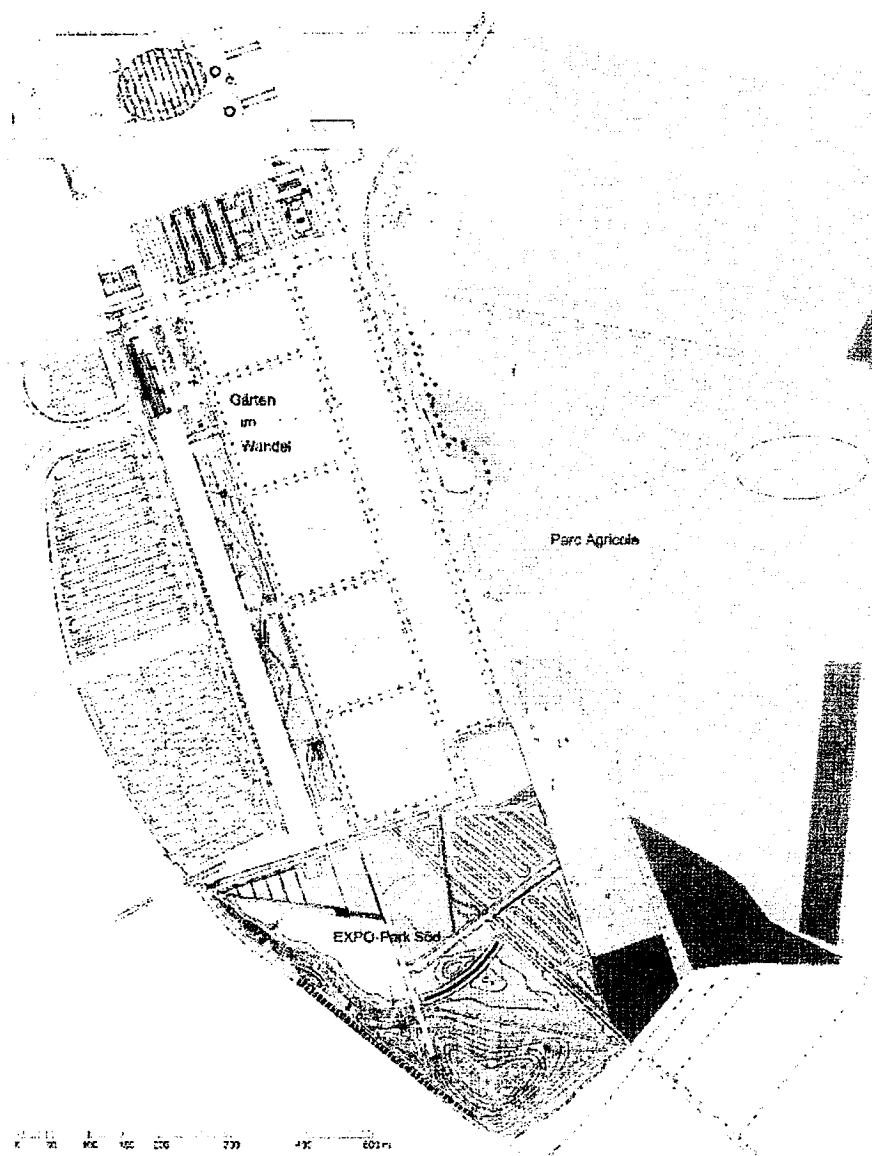


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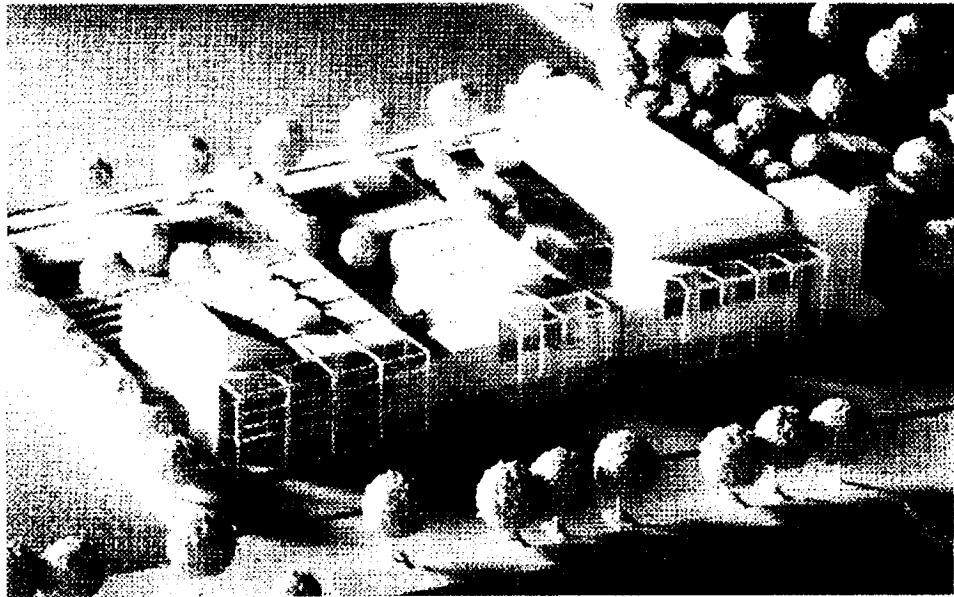
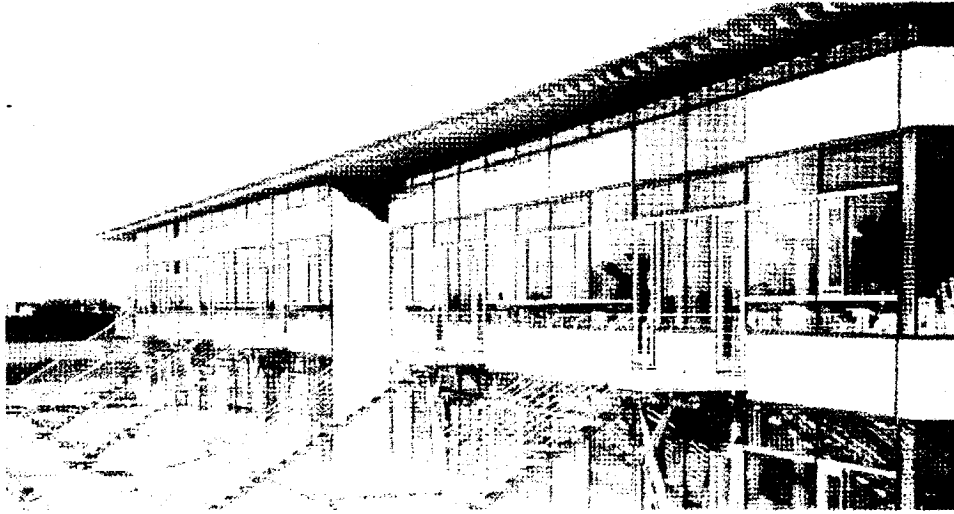


fig. 36



fig. 37



fig. 38



fig. 39



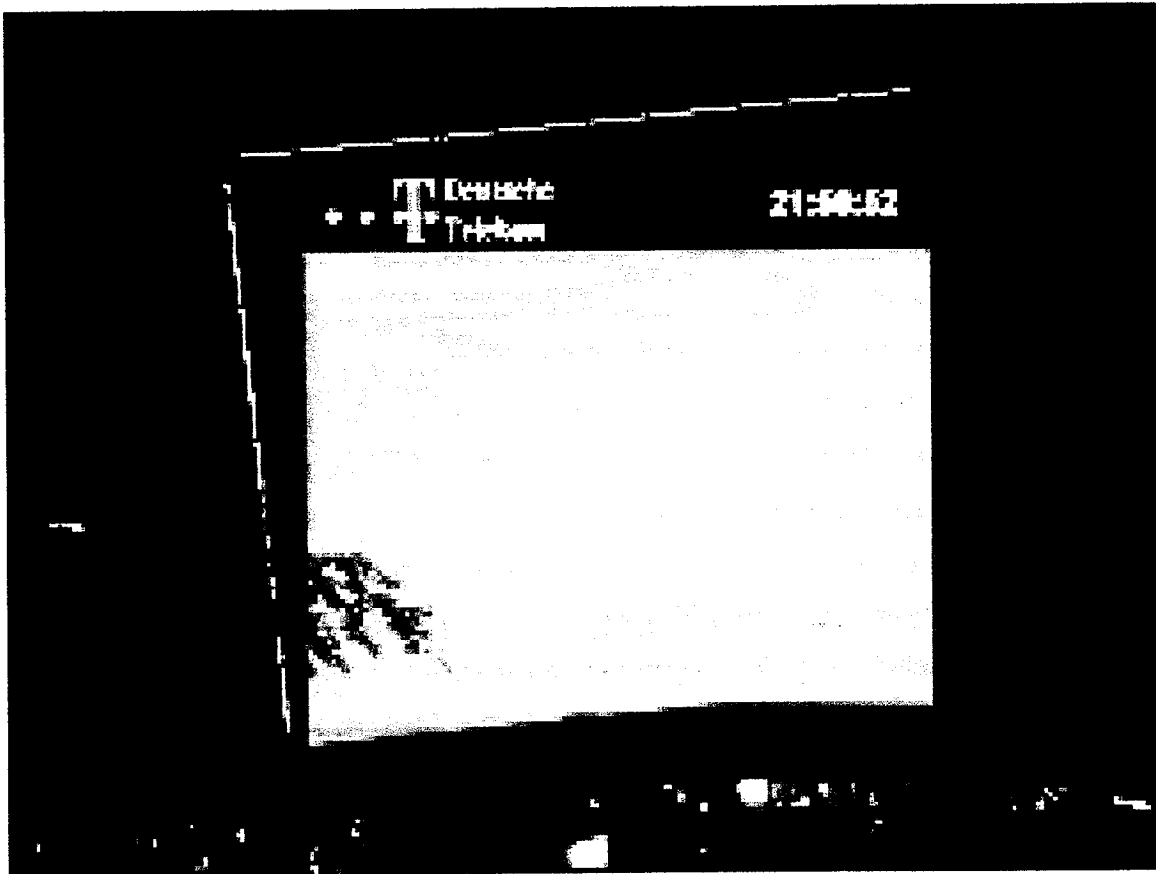


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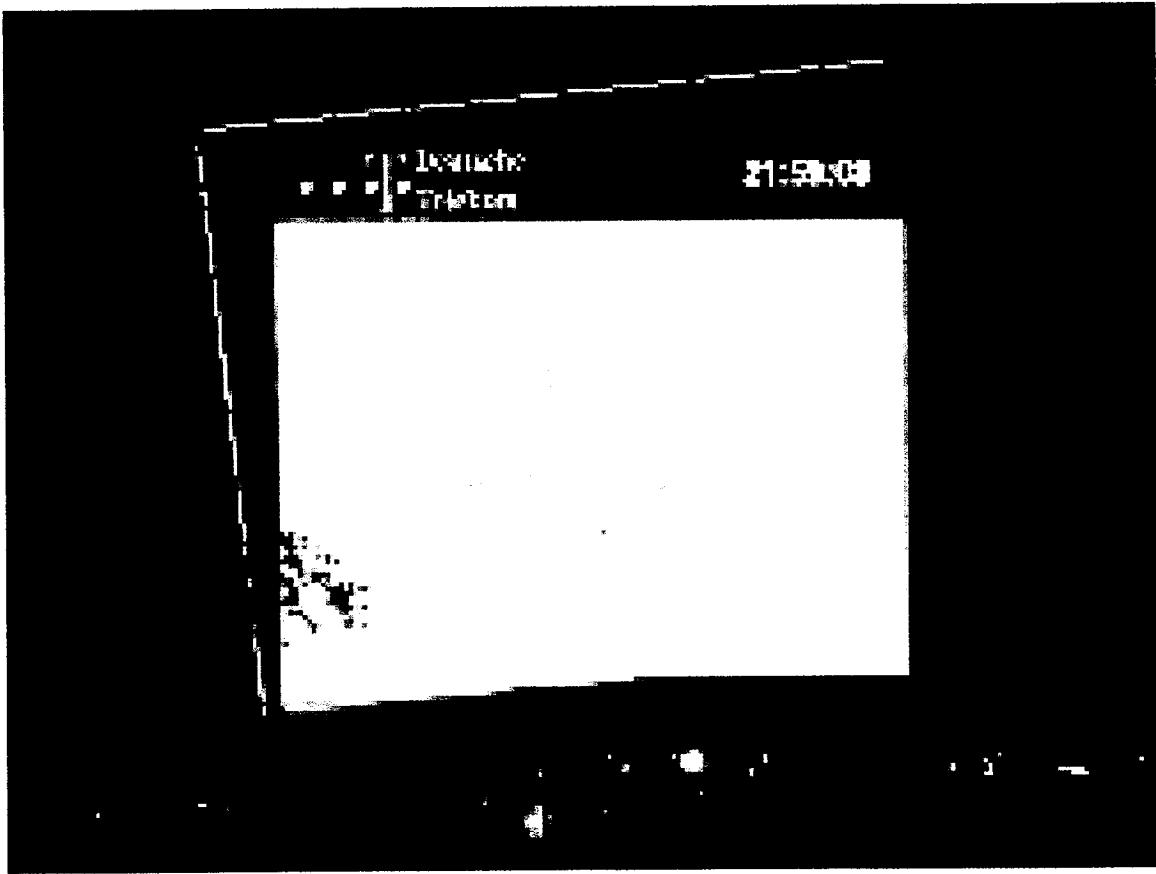


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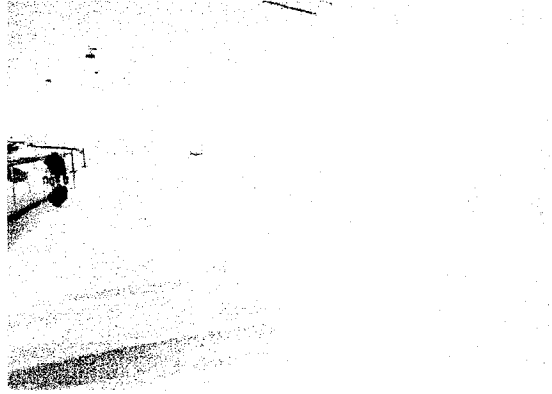
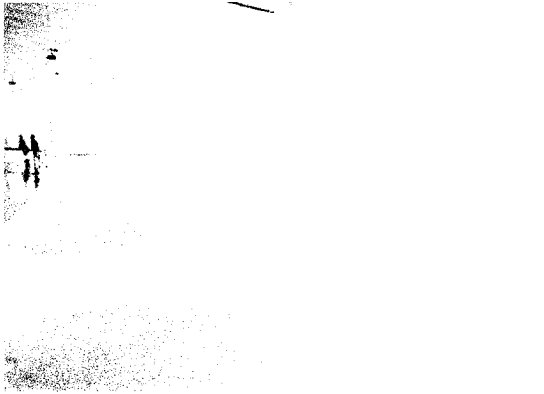


fig. 42



fig. 43

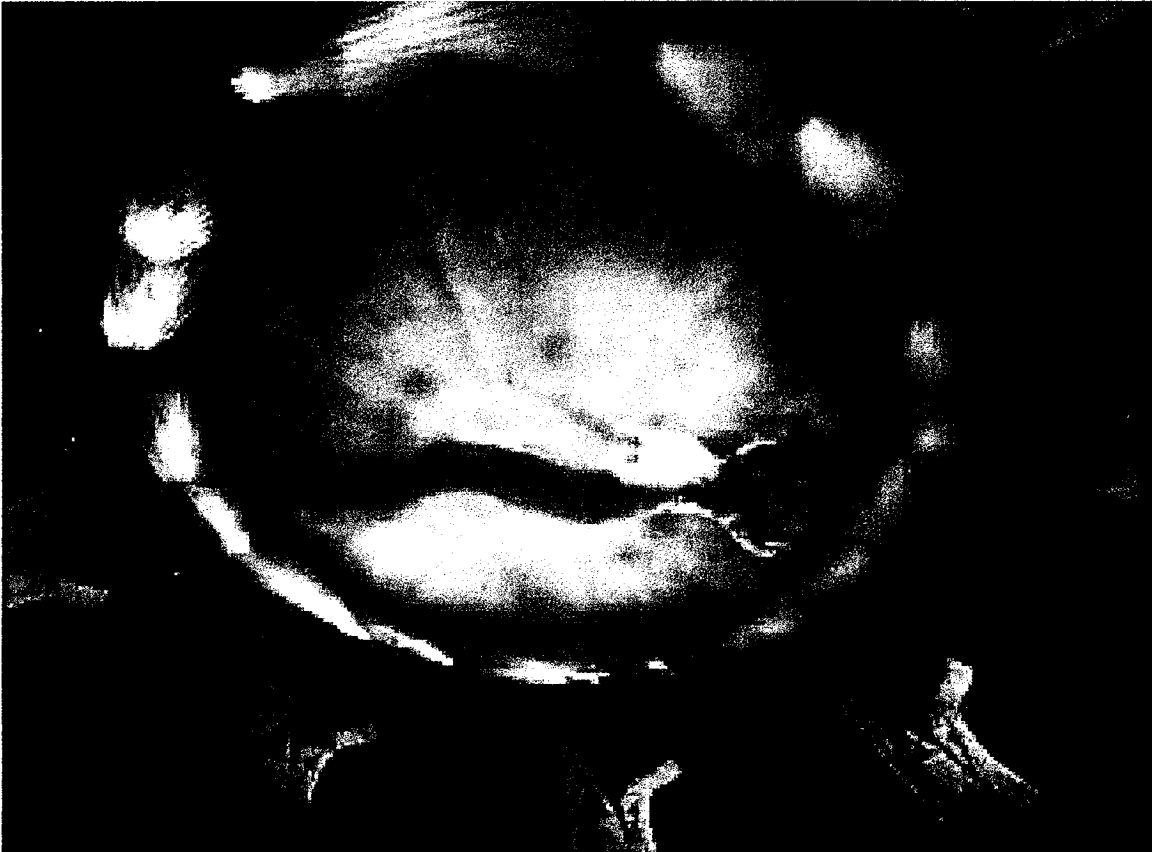


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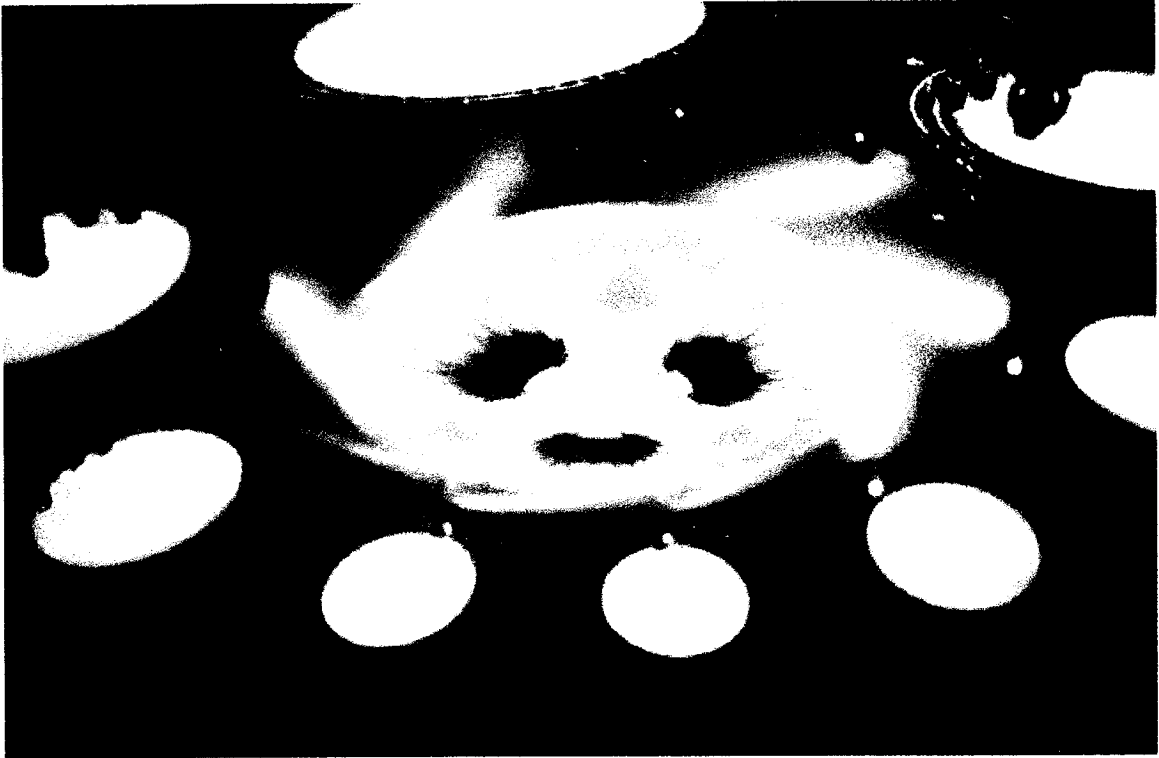


fig. 45



fig. 46



fig. 47



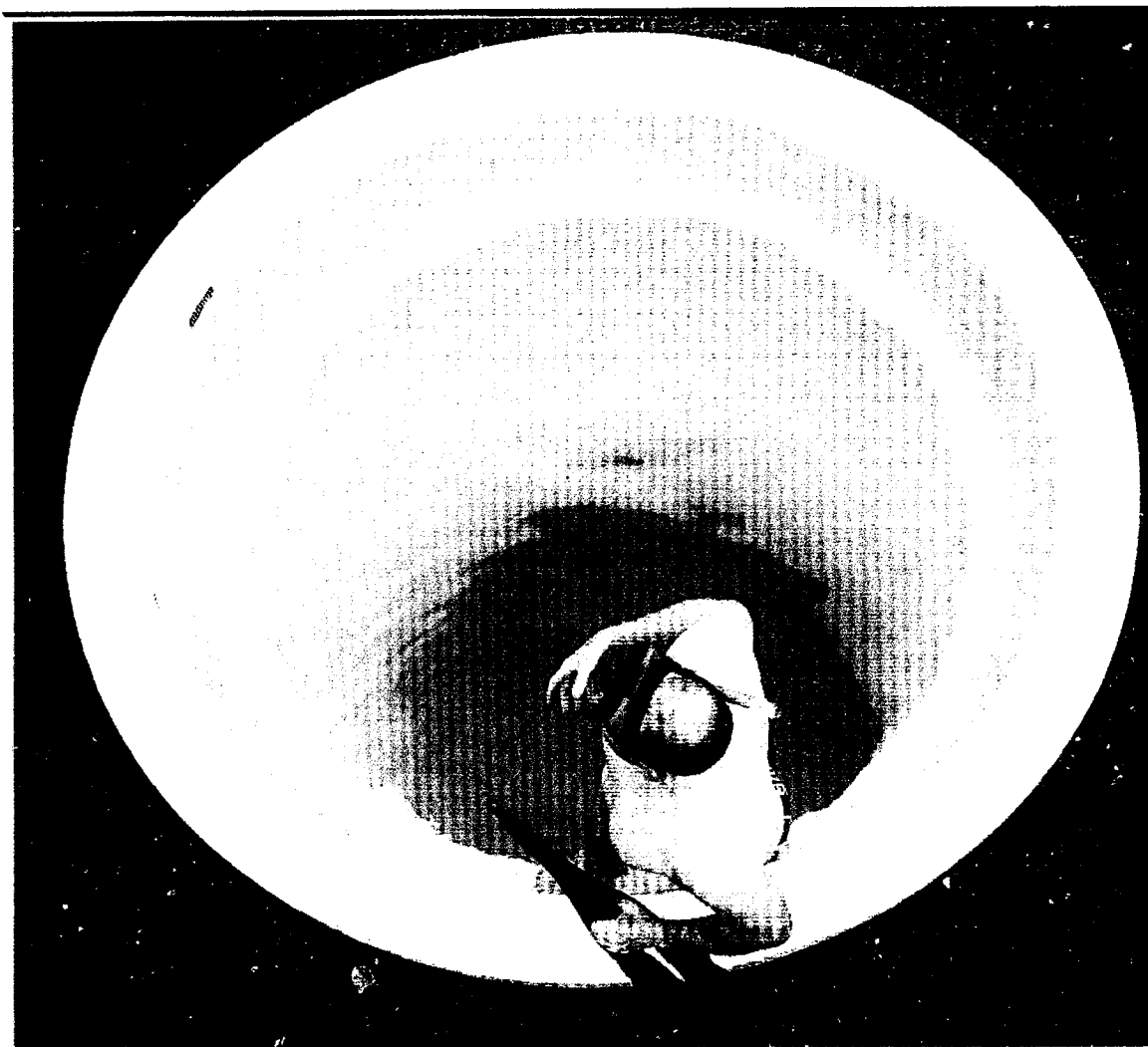


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From Dickhoff and König, 2000

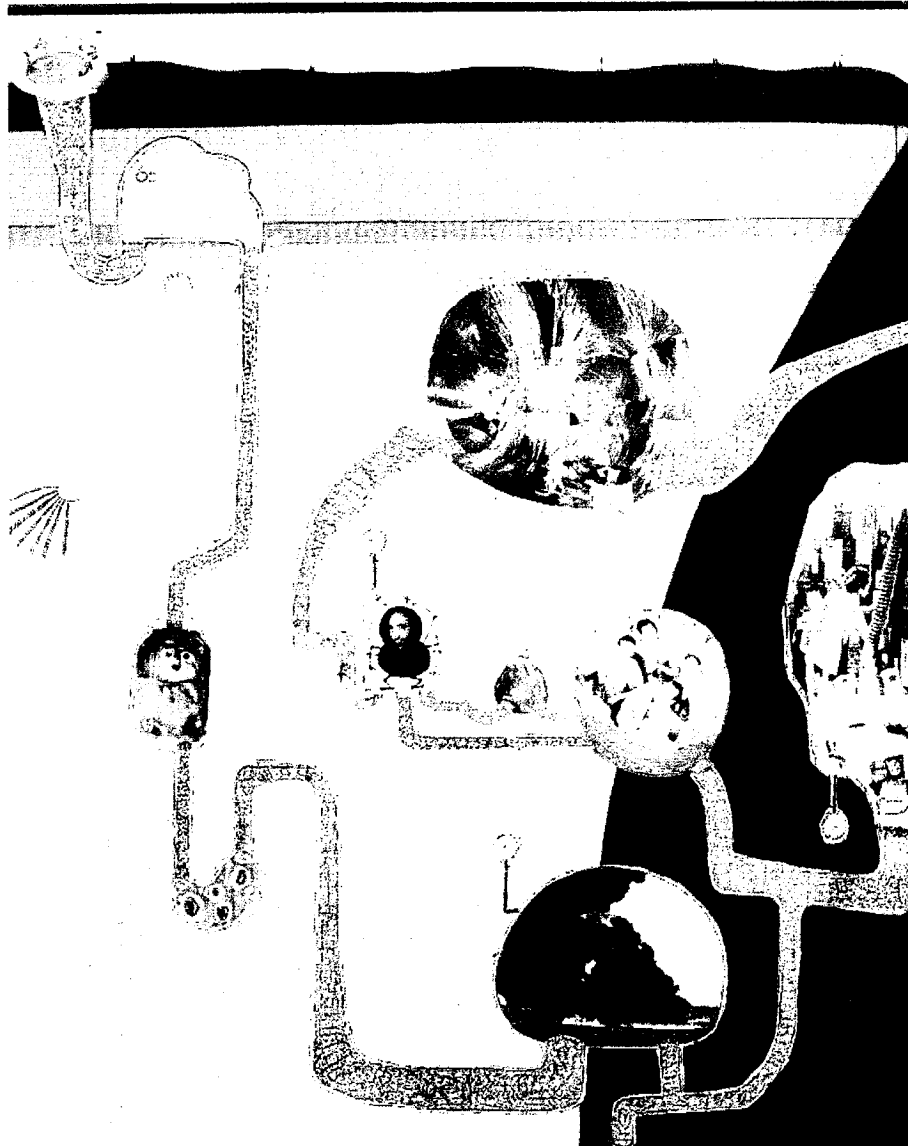


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From Dickhoff and König, 2000

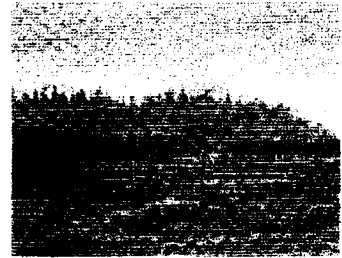
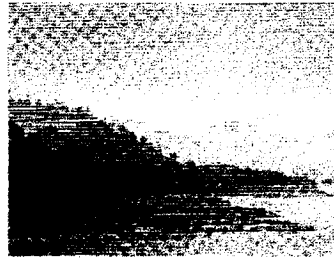


fig. 50

From Augaitus, 1999

plates



plate 1

Canada Pavilion

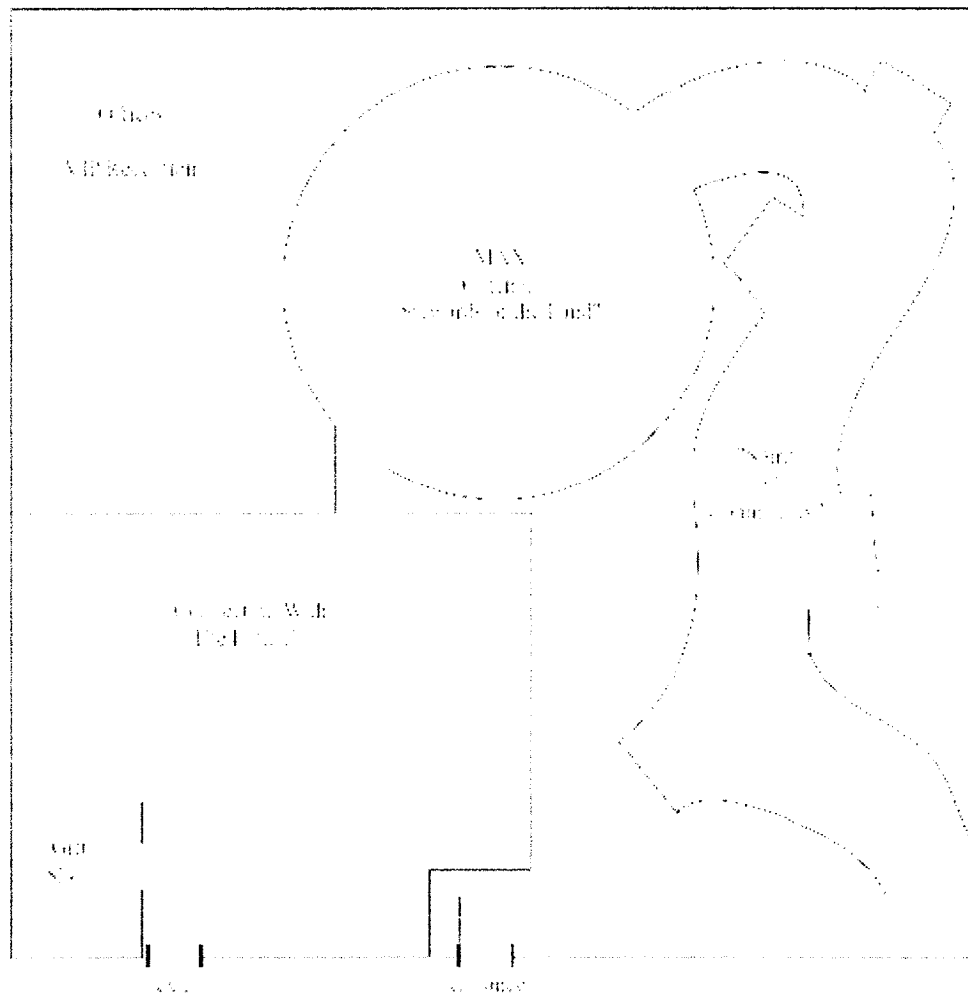


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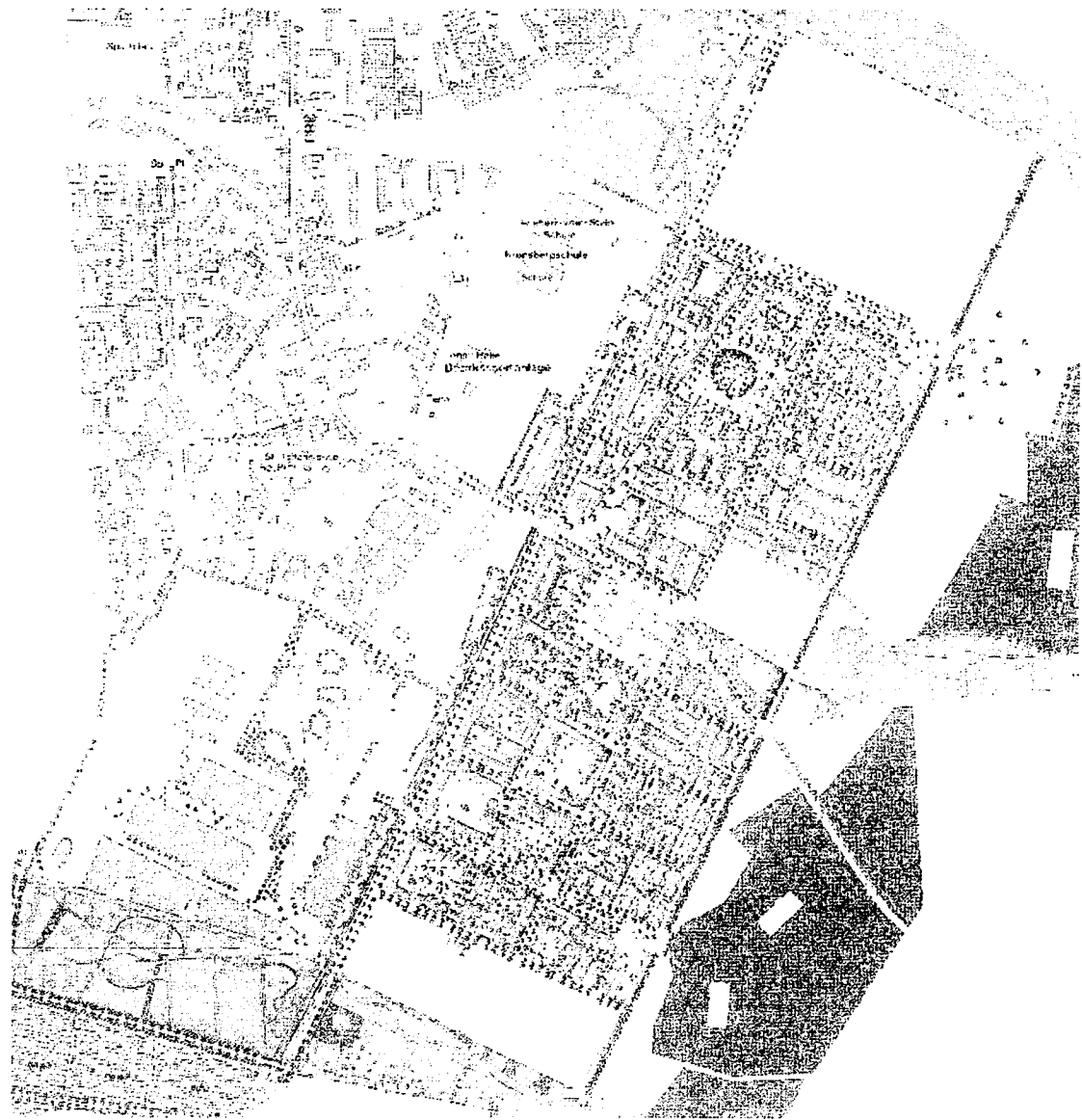


plate 3