

Cité

POINTE-À-CALLIÈRE

FALL 2019 - WINTER 2020



MYSTERIES OF THE INCAN EMPIRE



POINTE-À-CALLIÈRE

Montréal Archaeology
and History Complex

Montréal

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AN AWARD-WINNING MUSEUM, A DEDICATED TEAM

Pointe-à-Callière has never received so many accolades as in the last few months. Twenty-seven years after the museum was founded, our honour roll features nearly 90 national and international awards, including seven in the past year alone. This success reflects well on Montréal – the city whose history we illuminate – on the museum, and on its staff, whom I wish to recognize and thank. The contributions and talent of our personnel continue to make Pointe-à-Callière a place of encounters and discoveries without equal.

Our honour roll also proves why our visitors and members choose to come to the museum, whether it's to understand the Montréal of yesterday and today, learn about the great civilizations, or discover the cultures of new Montrealers. The reason we strive to outdo ourselves is because you keep coming. Your presence inspires us and stimulates an ongoing cycle of renewal so that we can maintain the vitality embodied by our city.

Shortly after its inauguration on April 30, our new multimedia show, *Generations MTL*, won an award in the Experiential & Immersive category at the Muse Creative Awards, an international competition involving over 50 countries. Judging by comments from many attendees, which appear later in this issue, the new show, created in partnership with the Montréal firm TKNL, is already an impactful, vibrant hit. You can also read about our other recent awards from the Canadian Museums Association, Tourisme Montréal, the Canadian Society for Civil Engineering, and the Société historique de Montréal.

The Incas: a fascinating civilization

This passion for our work will soon take tangible form again, as we are preparing, with contagious enthusiasm, an international exhibition on the Incas and Andean culture, in particular that of Peru. The exhibition will be the North American premiere of a special partnership with the Royal Museums of Art and History in Brussels, whose collections from the Americas are among the world's most beautiful. It is certain to be one of the must-see events in Montréal this fall. Once again, we owe such breakthroughs on the international market to our hard-working staff. This work has also resulted in our exhibitions touring both locally and abroad – exhibitions such as *Queens of Egypt*, created in partnership with Turin's Museo Egizio. A huge hit at Pointe-à-Callière in 2018, helping set attendance records, the exhibition is currently at the National Geographic Museum in Washington D.C. through September 2019 and will continue on to the Nelson-Atkins Museum of Art in Kansas City until spring 2020.

This summer, the Canadian Museum of History is presenting *Fragments of Humanity*, an exhibition we created in partnership with the ministère de la Culture et des Communications du Québec to highlight the wealth and diversity of Québec's archaeological collections. On tour since 2016, the exhibition draws crowds wherever it goes in Québec and Canada. The tour will continue until 2021.

The collector's passion

The same passion that drives us forward can also be seen among our faithful partners, to whom we have dedicated several pages of this issue. You see it in a conversation we had with collector Richard Béliveau, selections of whose collection are featured in the exhibition *Into the Wonder Room*; and you see it in an interview with Luc Wiseman, one of Québec's most important television producers, who talked to us about his volunteer work with the Pointe-à-Callière Foundation.

Since one of the museum's functions is also to collect and preserve heritage items, this issue also features some of Pointe-à-Callière's recent acquisitions, including an authentic document signed by one of Montréal's founders, Paul de Chomedey de Maisonneuve.

An extensive educational program

Lastly, with the back-to-school period upon us, Pointe-à-Callière is more aware than ever that the some 100,000 young people we welcome each year are particularly interested in our history, which is why the museum continues to expand its educational services. With the ever-growing need for space suitable for educational and community activities, the museum is developing a new laboratory to enrich the experience of school groups and families. This attractive environment, conducive to discovery and exploration, will become *their* space. Indeed, the Pointe-à-Callière Foundation is launching its 2019–2020 annual fundraising campaign to support this project, which concerns us all because it is designed with the future of our young people in mind. We thank you so much for your support. Have a wonderful fall.



FRANCINE LELIÈVRE



THE INCAS, TREASURES OF PERU



The Incas are surrounded with an aura of mystery and admiration; the mere mention of their name sparks the imagination. But what do we really know about them? What was their significance in the history of the Americas? What is their legacy?

Produced in partnership with the Royal Museums of Art and History (RMAH) in Brussels and presented by Pointe-à-Callière in its North American premiere, the exhibition will take visitors on a captivating exploration of the Incan world and Andean culture from the beginning of our era to the modern period, showcasing the splendours of this civilization, which both inherited and handed down customs and know-how that make up some of the world's richest heritage.

In addition to the RMAH collections, the exhibition will include items from the collections of the Linden Museum in Stuttgart, Germany and the Royal Museum of Fine Arts Antwerp, in Belgium. It will also feature Incan items from France's Musée du quai Branly – Jacques Chirac and from private collections in Belgium and Spain.

As visitors tour the exhibition, they will encounter pre-Incan cultures and civilizations, their societies, their rituals and customs, and the functions and know-how related to artistic creations such as textiles, ceramics, metal working, sculpture, and architecture. These remarkably well-organized societies heavily influenced the Incas and led to the development of

THE INCAN EMPIRE

While their rule of the Andean cordillera lasted only about a hundred years (from 1450 to 1532), in less than a century, the Incans built one of the largest and most tightly controlled empires the world has ever seen, extending over modern-day Ecuador, Peru, Bolivia, and half of Chile. In creating this empire, they made commendable use of the knowledge and technical developments – both artistically and on economic, political, and social levels – of the pre-Columbian civilizations that preceded them. So great was their influence that even the terrible Spanish conquest could not wipe out Incan traditions, which live on to this day, as evidenced by certain modern artistic creations. The Incas both inherited and passed down customs and know-how that comprise one of the world's richest legacies.



Vase, Peru, Wari culture; terracotta (600–900) Linden-Museum Stuttgart. Photo: D. Draschow

Ear ornaments, Peru, north shore, Chimú culture; chased and embossed gold (1100–1470) P. & D. Janssen-Arts Collection, L'Agence des Arts et du Patrimoine de la communauté flamande and the Musée des Beaux-arts d'Anvers. Photo: Hugo Maertens

Feather headdress, Peru, Inca culture; feathers and plant fibres (1450–1532) © Royal Museums of Art and History, Brussels

a powerful empire that controlled a territory of over 10,000 square kilometres in the 16th century.

The heart of the exhibition unveils the splendour of this civilization, its remarkable social structures, and its astonishing artistic achievements. Extraordinarily beautiful pieces made out of precious metals are featured alongside vases and bowls for both ceremonial and everyday use, funerary masks and ritual objects, and magnificent creations made out of feathers and textiles with breathtaking patterns.

Spectacular collections

The exhibition will feature close to 300 objects, giving visitors a chance to explore the astonishing pre-Incan and Incan civilizations and their influence on the colonial, post-colonial, and contemporary periods in the Andes. For Montrealers, it will be an amazing opportunity to view some precious historical objects. The RMAH's "Americas" collections are remarkably well preserved and considered among the finest and most beautiful in Europe.

The exhibition's engaging museography will show off the objects in their cultural context and take visitors on a sensitive and moving journey. Projections or videos of cotton fields, murals from the Huaca de la

Luna temple, architectural structures evocative of an Incan city, or a marketplace of the period will immerse visitors in Incan and Andean cultural heritage.

Visitors will also learn about modern-day artisans who continue to practice or revisit ancestral artistic techniques.

ANNE ÉLISABETH THIBAUT

Director, Exhibitions
Technology Development

The Incas, Treasures of Peru!
From November 27th, 2019 to April 13th, 2020



EMOTIONS FRONT AND CENTRE

In the spring of 2019, Pointe-à-Callière inaugurated *Generations MTL*, a brand new immersive multimedia show whose unique staging has been received enthusiastically. Produced in partnership with TKNL, the 17-minute show projected over Montréal's archaeological remains illustrates how the city has changed over time through key events in its history. The *Generations MTL* experience blends Montréal's past, present, and future to elicit a host of emotions and reactions. Here's an overview.

AN ODE TO MONTRÉAL

"A visually inventive, inclusive, and even galvanizing experience that transforms into an ode to Montréal and its people. Designed as a tale that one might relate around a multimedia fire to an audience of all ages, the film shines the spotlight on this community of people from all walks of life, united by the dream of a better life, regardless of the period they lived in. It even manages to restore the First Nations peoples to their role as founders without preaching the good word of "reconciliation." This surprising submersion takes us on a thousand-league journey through a forbidding and immaterial history. We surface with the firm desire to come and live in Montréal, if we don't already."

Maud Cucchi, Radio-Canada

A 17-MINUTE FILM THAT TELLS THE STORY OF MONTRÉAL

Screened in a theatre unique in the world, onto a stage installation of 390 square metres overlooking archaeological remains, *Generations MTL* combines technological prowess with artistic sensitivity to bring Montréal's history to life. Presented in the Hydro-Québec Multimedia Theatre, the show is a must-see introduction to any visit of Pointe-à-Callière, Montréal's birthplace. [...] The show juxtaposes contemporary scenery with its historical counterparts, reminding us that history is all around us, beneath our feet, in our streets and neighbourhoods, in the stones of buildings – in the very fabric of the city."

– Montreal.tv

INHABITING STONE AND SPACE

"Pointe-à-Callière's new multimedia show is perfectly in keeping with the times: inhabiting stone and space and bringing them to life with new technology. It's a wonderful display of innovation for the Montréal historical and cultural organization. The synchronicity of shapes and sounds works at every level: the show plays on numerous visual and auditory scales, and it's extremely stimulating to see a character emerge from the top of the installation or a background unfurl while a narrator speaks. It was 17 captivating minutes during which I also learned quite a lot about Montréal. It was perfect!"

– Katharina Bourgin, Canadian Red Cross



AN IMMERSIVE EXPERIENCE OF MONTRÉAL'S HISTORY

"While looking at the past, Pointe-à-Callière has both feet in the future and likes to use technology to keep history very much alive."

– **Julie Jasmine Boudreau, Radio-Canada**

SPICING UP THE PAST

"Pointe-à-Callière continues to find innovative ways to relate Montréal's history. The new multimedia presentation *Generations MTL*, which starting today takes over from the previous show's eight-year run, is firmly in keeping with this style and is intended as a splendid showcase for the Old Montréal museum. [...] The actors, who play descendants of the people who built Montréal over the years, succeed in giving this 17-minute technological achievement a beautiful poignancy."

– **Pierre-Marc Durivage, La Presse**

A WORTHY TECHNICAL UPDATE

"Even history museums have to stay up to date. [...] The Old Montréal museum has gone all in with its latest immersive production, which traverses the city's history in 17 short minutes. *Generations MTL* takes place in a theatre that can seat up to 144 people in bleachers that surround a more-or-less spherical surface of 390 square metres, made up of over 40 individual small screens. It's as if a multifaceted prism unfolded before us, with each edge made from an LED rod."

– **Philippe Papineau, Le Devoir**

RETRACING MONTRÉAL'S HISTORY

"*Generations MTL* is the new colourful show created by Pointe-à-Callière, Montréal Archaeology and History Complex. Produced by the firm TKNL, a specialist in intense light shows, *Generations MTL* surprises from start to finish. With a projection method unique in the world, surrounded by vestiges of the city's past, the show transports us back in time so we can better understand the present."

– **Thomas MonteilLe, Lien MULTIMEDIA**



HISTORY IN THE PRESENT TENSE

"*Generations MTL* lets audiences relive the arrival of Paul Chomedey and Jeanne-Mance in New France, along with many other historical events, such as the appearance of the *Filles du Roy*, the Great Peace of 1701, the 1837 rebellions, the flood of 1886, the industrial revolution, and the Great Depression. The show also highlights the impact of inspiring women on the city's development, the passion of Montrealers for hockey and jazz, the changing relationship between the French- and English-speaking communities, and contributions of new arrivals in the past and today. With modern-day scenery and their historical counterparts, the presentation reminds us that history is everywhere, beneath our feet, in our streets and neighbourhoods, in the stones of buildings – in the very fabric of the city."

– **Pierre Marc Desjardins, Mère et fille blog**



Photos: Frédérique Ménard-Aubin

CONVERSATION WITH A COLLECTOR



When did you fall in love with Japanese culture?

I discovered Japan when I was practicing martial arts around the age of 14, and it was love at first sight. I come from a very simple working-class background; no one at home knew anything about Japan. Martial arts gave me a chance to discover this culture and its artistic refinement. I first fell in love with the values of the *bushido* code and the art of the samurai life; I was only 14 when I acquired my first piece.

What motivates you to acquire an object, and what is the rationale behind your collection?

The motivations for selecting a piece can vary greatly; in general, it's a spontaneous purchase, but the piece's aesthetic beauty, its historical context, its rareness, or even its iconoclasm are also factors. Each piece has a history that influences the acquisition. At first, I was less interested in swords, which required a great deal of historical expertise; over the years, as my knowledge grew, I was able to acquire really beautiful pieces. Then I went through different phases: a "mask" phase, an "armour" phase, and a "print" phase. The art market also influences the type of acquisition.

How have the pieces of your collection influenced your personal and professional life?

My collecting has never been driven or guided by the need to acquire objects in and of themselves. My collection was born from a desire to impregnate myself with this extraordinary civilization. The samurai culture found in *bushido* has its roots in Zen Buddhism, Taoism, and Shintoism. The samurai built a philosophy that helped them overcome the fear of

death by living in the moment. It's a philosophy that I have adopted and that I experience in my day-to-day life: the fight against cancer is a samurai's war; it's my microscopic war.

Pointe-à-Callière displays some of your pieces in its exhibition *Into the Wonder Room*. And in 2012, it dedicated an entire exhibition to your collection. Why is it important for you to share your collection with the public?

Sharing has always been one of the primary goals of my collection. Discovering martial arts and Japanese culture changed my outlook on life. I want others to have access to this culture and its beauty. By sharing both these objects and the knowledge I have learned about samurai culture, I hope that visitors will be able to take inspiration from the values of courage, resilience, creative strategy, and refinement in their own lives. These objects are catalysts of change that can create a sense of wonder but also help us reflect on our own existence and put it in perspective.

You are currently in the process of creating a private museum to exhibit a large number of your pieces.

It's more like a samurai house than a museum proper. I would eventually like it to house a Zen garden and a Japanese cultural space offering things like tea ceremonies, calligraphy workshops, and ikebana. For now, I have set up a temporary exhibition space to display a third of my collection. It covers all of the topics related to samurai life. It's not yet open to the public; for now, I'm only arranging tours for small groups by invitation.



Alain Vandal

RICHARD BÉLIVEAU
Ph.D. in Biochemistry, collector of Japanese art

A prominent Québec personality, Richard Béliveau holds a Ph.D. in biochemistry and is scientific director of the Chair in Prevention and Treatment of Cancer at Université du Québec à Montréal. An eminent cancer researcher and author of over 240 articles in medical journals around the world, he also has an abiding passion for Japanese civilization. He owns one of the world's largest collections of Japanese art.



Photos: courtesy of Richard Béliveau



You recently donated a number of works of Japanese art to the Pointe-à-Callière Foundation, to be auctioned off. What advice do you have for anyone wanting to build a collection?

Listen to your heart! Allow yourself to fall in love with the works. You have to be curious and let a piece's emotional content guide your decision to invest in purchasing a collector's item. I decided to donate some very distinctive works to the Pointe-à-Callière Foundation because a roll of calligraphy might resonate with some people while for others, swords might be more to their liking. Just as when two people meet, there are no hard and fast rules. The same way you have to allow yourself to be wooed by a person, you also have to give in to the charms of a piece.

Remarks compiled by
LEÏLA AFRIAT
Philanthropic development manager

AN AUCTION FOR A GOOD CAUSE!
Richard Béliveau has made an important donation of items from his collection to the Pointe-à-Callière Foundation including a wooden Buddha, a *musha* samurai doll, a katana sword, and a complete samurai armour. The items will be put up for auction this fall, with proceeds going to the Foundation. Keep an eye on our website for more information.

Katana, the blade of which was forged during the Muromachi period.

An Edo-period armour.

Sadamasa print.

THE MANY STATES OF CHOCOLATE

To celebrate the “Gastronomic meal of the French” and to give what UNESCO has recognized as part of the “intangible cultural heritage of humanity” a more substantial representation, Pointe-à-Callière has created an entire exhibition on the topic. *Dinner Is Served – The Story of French Cuisine*, which runs until October 14, 2019, takes visitors on a journey through the centuries to discover the distinctive qualities of the French meal, including its products, artisanal knowledge, specialties, and traditions, but also its current trends. Read on for a translated excerpt from the exhibition’s delicious companion publication. We hope you enjoy this morsel.



À TABLE !

Annick Poussart, *À table!*
Le repas français se raconte.
 Publication director, Francine Lelièvre. Pointe-à-Callière, Montréal, 2019, 143 pages.
 Available at the museum shop and online for \$42.95.



In the 16th century, Spanish conquistadors brought back cocoa beans from Mexico. With the addition of sugar to counter the bitterness that put some people off, what the Aztecs called the “drink of the gods” would conquer Spain in return.

In 1615, on Louis XIII’s wedding day, his bride, Spanish princess Anne of Austria, gave her husband a cup of hot chocolate. The fashion spread throughout the French court, where it was made with water (milk came later) and sugar (or, occasionally, spices) and frothed in a “chocolate pot.”



“Nine people out of 10 say they like chocolate. The other is lying”

– Anonymous

The dark drink was the topic of much debate, however. On February 6, 1671, the Marquise de Sévigné lauded chocolate to her daughter: *If you have not slept well, chocolate will revive you.* Yet the following April 15, she advised against it: *Chocolate is no longer with me like it once was; as always, fashion led me astray. All those who once praised chocolate now speak ill of it, revile it, and accuse it of all the disorders to which we are subject. It causes vapours and palpitations; it caresses you for a time, then suddenly sparks an everlasting fever within you, leading to death.* On October 23, she was hesitant: *I don't know what to say anymore...* Before finally declaring, on the 28th, *I want to reconcile with chocolate. I find it pleasant.* Clearly, it is hard to resist.

Chocolate was also considered an aphrodisiac. Louis XIV would summon the woman he desired for the night by saying he awaited her for a cup of chocolate. And Louis XV, who adored chocolate, would prepare it for his mistresses.

Chocolate initially worked its charms in liquid form. But in 1779, Marie-Antoinette's pharmacist, Sulpice Debaube, had the idea of incorporating her remedies into chocolate lozenges. The “queen's pistoles” – shaped like the Spanish coin of the same name – were so pleasing to her that she named Debaube the Queen's Chocolatier. But it was not until the industrialization of the 19th century that chocolate gradually became available to all of France's people.

Bright ideas: the *trembleuse*...

French specialists call this set a *gobelet et soucoupe enfoncée*, meaning that the cup is ensconced into the saucer rather than simply sitting on top. But the pair is also called a *trembleuse*, because held in this manner, the chocolate is less likely to end up staining a beautiful dress. And since chocolate itself was very expensive, not a drop was to be wasted!

... and the chocolate pot

Once the chocolate is prepared, it is poured into the chocolate pot, with the frother stem protruding from the lid. The frother is then rolled back and forth between the palms, as if to light a fire with a stick, to obtain a creamy foam.

Why content oneself with a wet nurse's milk when you could drink chocolate?
Advertisement by Henri Gerbault (1863–1930), 1895

Soft-paste porcelain, enamel decoration, gilding
Manufacture de Sèvres, 1768
Montreal Museum of Fine Arts, purchase

Chardons chocolate pot with frother, presented at the 1900 Exposition universelle, where the Art Nouveau aesthetic was all the rage.
Silver, wood, stained ivory
Christofle Heritage

THE MUSEUM IN ACQUISITION MODE

Pointe-à-Callière is now a fixture in Montréal and its most important history and archaeology museum. As such, the museum is incorporating items that represent various aspects of city life and history into its collection. Last year was a highly fruitful one, with 1,978 objects and documents, along with 1,800 books, entering the Pointe-à-Callière collections. Below, we present several items with exceptional importance and historical value. The museum is grateful to all of the donors and collectors who have contributed to the development and influence of Pointe-à-Callière over the years.

1. Archives on the founding of Montreal

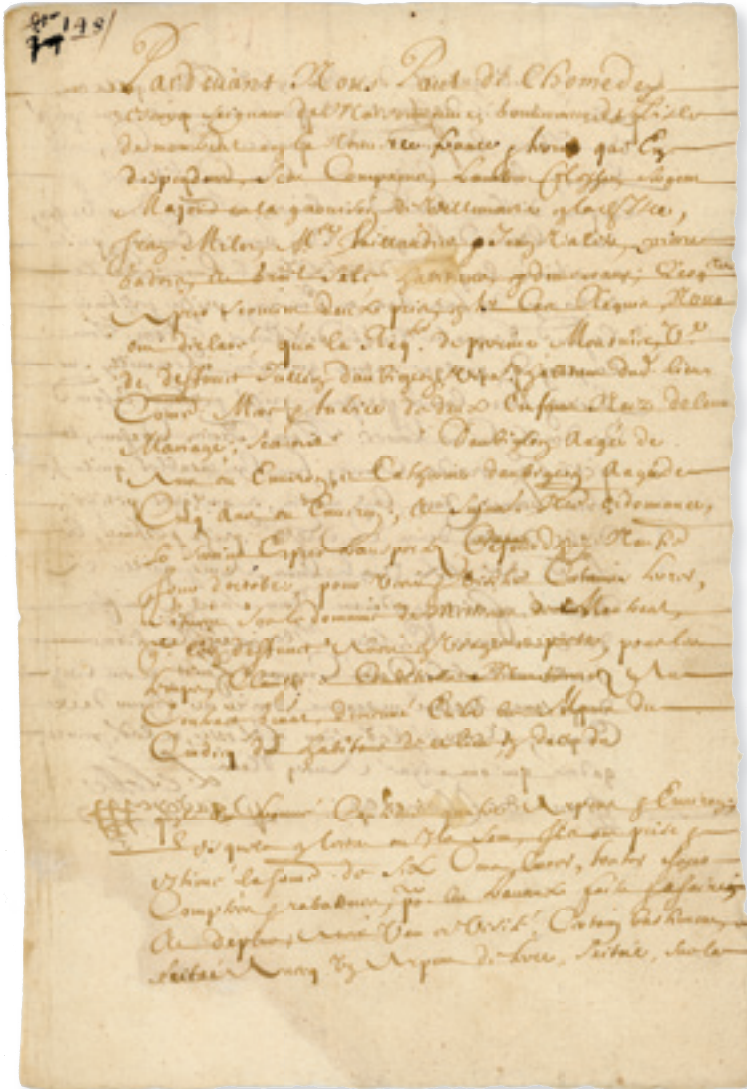
Made up of authentic documents, this unique archive illustrates the territorial formation of Montréal and surrounding areas, particularly the distribution of lands among religious communities, seigneurs, and senior colonial representatives of the French government. The archives include a document dated from 1658 signed by the co-founder and first governor of Montréal, Paul Chomedey de Maisonneuve. The document is an inventory drawn up following the death of Montréal inhabitant Julien Daubigeon at the request of his wife, Perrine Le Meunier, a resident of Fort Ville-Marie.

2. Engraving of Louis-Hippolyte LaFontaine

The museum acquired a rare engraving of Louis-Hippolyte LaFontaine bearing the motto of the reformist party: *Avant tout, il nous faut rester unis et nous faire respecter* (Above all, we must remain united and demand respect). A disciple of the politician Louis-Joseph Papineau, LaFontaine got his start in politics in 1830. Opposed to the use of weapons during the rebellions of 1837–1838, he travelled to London to propose constitutional reform to the imperial government. Along with Robert Baldwin and Francis Hincks, he founded a party bringing together reformists in Upper and Lower Canada that defended the use of French in the House of Parliament and that led to the introduction of responsible government. As the premier of the United Province of Canada, he fought to pass a law to indemnify the victims of the Lower Canada Rebellion, sparking protests from opponents who eventually burned down the parliament building in 1849. He is known in particular for enacting railway legislation, for reforming municipal and judicial institutions, and for founding Université Laval.

3. Bronze sculpture by Suzor-Côté

This beautiful work by Marc-Aurèle de Foy Suzor-Côté (1869–1937) of a Caughnawaga woman, also called *L'Indienne*. Dated 1924, the bronze statue, separated from the *Les Femmes de Caughnawaga* triptych, remains relevant in its more personalized perspective.



1



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4. Calling cards

A lot of calling cards apparently belonging to the politician, judge, lawyer, civil servant, and collector Louis-François-Georges Baby (1832–1906) has been added to the museum’s collections. These cards are of interest because they show photographs of members of the Baby family and their in-laws, along with political, cultural, or business personalities of the second half of the 19th century. Most of the photographs were produced by the Notman studio in Montréal and Livernois studio in Quebec City.

5. Book on the construction of the Victoria Bridge

Written by James Hodges (1814–1879) of London and published in 1860 by John Weale, the book entitled *Construction of the Great Victoria bridge in Canada* deals with the building of the Victoria Bridge. Illustrated with 17 coloured lithographies and a number of engineering views and blueprints, this substantial work describes how one of the jewels of 19th-century engineering in Montréal was erected. This rare copy of the book, which has its original binding, was a gift to the Prince of Whales. The span opened to rail and passenger traffic on December 19, 1859, and the book shows illustrations of the bridge in various stages of construction.

ÉRIC MAJOR
Media library manager



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DISCOVERING MONTRÉAL AN INTERACTIVE AND ENERGETIC APPROACH



Discovering, learning, feeling, and experiencing Montréal's history. For the past 27 years, that's what hundreds of thousands of young people have done at Pointe-à-Callière as they visit the ruins and permanent exhibitions. It says a lot about the importance of the museum for the education sector.

Over the years, Pointe-à-Callière has built a reputation as *the* archaeology and history site for young people. Since 2017, with the opening of Fort Ville Marie – Quebecor Pavilion, the educational impact of Pointe-à-Callière has increased tenfold.

Walking over the very ground where Montréal was founded and crossing the first collector sewer in Canada gives young people a unique and unforgettable immersive experience. With nearly 30 educational activities and tours led by the museum's professional guides, thousands of young people experience the journey through the fascinating story of Montréal. Out of their school books, they jump directly into real history.

Pointe-à-Callière's strength as a unique learning centre stems from its juxtaposition of the city's history with its archaeology – the *in situ* archaeological ruins are tangible evidence of this history. This sets the table for a myriad of activities based on the close relationship between history and archaeology.

Tales of Montréal

There are any number of angles from which to discover Montréal, from understanding the basics of archaeology to examining the presence of Indigenous peoples, especially the St. Lawrence Iroquoians. Young visitors might learn about the arrival of Ville-Marie's founders, the expansion of Montréal, the builders of the 19th century, or even health and wastewater treatment. A wide range of activities, including the brand new multimedia show *Generations MTL*, offer numerous ways to discover Montréal's history adapted to different age groups and audiences.

Interaction, dialogue, and participation are at the heart of the current mediation approach, ensuring that young visitors leave with the feeling they have experienced something unique and unforgettable. Many activities have been modelled and revisited, and new ones such as *Tales of Montréal* have been added to stimulate young people's senses and sense of discovery through experimentation, manipulation, and sharing.

New French improvement program

Educational programs must also offer cultural and seasonal activities, day camp and child care activities, and children's birthday parties for various age groups. In 2019, a new French improvement program was launched to foster the integration of new immigrants.

In the education sector, Pointe-à-Callière's reputation extends beyond Greater Montréal, reaching not only to the other Canadian provinces but also to the United States. For a number of years, many tour operators have been including Pointe-à-Callière in their tours for young people; the museum has become a must-see stop for discovering Montréal and its history.



Photos: Geneviève Ciguère

A scalable, hybrid laboratory

Pointe-à-Callière thinks big and continues to grow. With an energy and desire to meet and exceed visitors' expectations, the museum plans to start development of its LAB_1642 in 2020. This scalable, hybrid laboratory equipped with adapted furniture and a distinctive graphical signature will create an original and fun atmosphere that young people aged 4 to 16 will find colourful and inspiring.

The new lab will meet the growing need for space adapted to educational and community uses and provide an enriched experience for school groups and families. The space will be designed to appeal to young people, becoming *their* space in an attractive environment that fosters discovery and exploration.

The Pointe-à-Callière Foundation's 2019–2020 campaign is aimed at collecting funds for this inspiring project. Thanks to the foundation's generous donors, the museum will be able to grow and expand its services; it will also be able to pursue development projects that help maintain the undeniable excellence of its offerings.

KATY TARI

Director of Collections
Public Programs and Services



Let's support

LAB 1642!

[THELAB1642.COM](http://thelab1642.com)

**Pointe-à-Callière Foundation
2019–2020 Annual Fundraising Campaign**

LUC WISEMAN FROM SMALL SCREEN TO MUSEUM

Luc Wiseman is president of the production company **Avanti Groupe**, which works in television, stage shows, distribution, new media, and comedy. As a producer for nearly 20 years, he has overseen numerous television programs that have shaped Québec's cultural landscape and given the province international exposure, such as *La Petite Vie*, *Un gars, une fille*, *Tout le monde en parle*, *De garde 24/7*, and *Piment fort*. In addition to his production work, **Wiseman is actively involved on a number of foundations and industry associations**, notable among them the board of the Association québécoise de la production médiatique and the École nationale de l'humour. He has sat on the board of the **Pointe-à-Callière Foundation** since 2010.

How do you view your company's social responsibility?

Avanti Groupe operates primarily in the arts. We support foundations related to music production, performing arts, medical research, education, and various societal issues, among others. When a business is successful and profitable, I believe that it should, insofar as its means allow, allocate a percentage of its profits to philanthropy

How has your experience as a producer informed your philanthropic engagement?

As a producer, you have to be able to support creators in their artistic process from square one to the finished production. This requires a number of both creative and managerial skills, along with knowledge of certain legal matters. These skills are also helpful in philanthropy, not to mention that your personal network can also be useful beyond fundraising.

Where does your desire for social engagement come from, and how would you describe its benefits?

As I worked very hard to build my company and solidify my personal life, I felt a need to give back to society; the term "pay it forward" comes to mind. It might seem banal, but it started with giving clothes – including those of my daughters – to people of less fortunate means. Then it was bicycles and all sorts of other items that I could have sold, like many people do, but decided to give away. These simple gestures led to wanting to do more, giving more to those in need, and getting involved in various causes. The feeling of doing good for others.

What led to your deciding to get involved with the Pointe-à-Callière Foundation?

To be honest, it was a friend much younger than me, whom I met as a political attaché and who was on the foundation's board, who one day said to me, "Luc, since you're so fond of culture and exhibitions, you should get involved with the Pointe-à-Callière Foundation; the museum highlights the relics of Montréal, and it's our heritage." So I said yes!

How would you describe Québec's current philanthropy movement?

Quebecers are quick to react and very generous when disaster strikes. But I think we French speakers have a lot to learn from English speakers and other nationalities, who have a much stronger tradition of philanthropy. I get the sense that Québec businesses are slowly starting to allocate a percentage of their profits to various philanthropic causes. It's changing, and that's a good thing!



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**Pointe-à-Callière Foundation
2019-2020 Annual Fundraising Campaign**



Courtesy of Avanti Groupe

Do you feel that philanthropy is progressing in Québec?

It's a question of education and family tradition, and I think it's happening slowly but surely through example. You see it among young professionals, who increasingly get involved in various causes. It's hard to quantify donor involvement because many give anonymously, which can skew the numbers. Another consideration is that the population is aging, and some people bequeath a portion of their estate to various causes upon their death. This is also new and not really a tradition for us. Again, it's a question of education.

What do you feel are the qualities of a good philanthropist?

Engagement, empathy, conviction of the cause's necessity and importance for society, perseverance, passion, giving of oneself, generosity.

As a foundation board member, how do you view the future of Pointe-à-Callière?

The future is bright. There are always projects under development, and exhibitions are travelling outside of Québec. The museum frequently wins awards. Few people realize it, but the museum's international reputation – thanks to Francine Lelièvre and her entire team – grows every year. I'm very optimistic about the future. It's a dynamic, modern, and innovative museum. Its originality, the diversity of its exhibitions, its location, and its educational mission, both with students and the general public, make it a must-see attraction.

Remarks compiled by
MARIANE LEBLANC

QUEENS OF EGYPT RECOGNIZED BY TOURISME MONTRÉAL



1



3



2

1. Francine Lelièvre, executive director of Pointe-à-Callière, along with other Tourisme Montréal 2019 Prix Distinction winners.

2. Archéolab.québec website.

3. In the photo: Fernand Harvey, secretary of the Société des Dix, Christian Blais, Laurier Lacroix, Louise Pothier, Lucie Robert (behind), Gilles Gallichan, Marcel Moussette, Jocelyne Mathieu, Dominique Deslandres, Andrée Fortin, Jacques Perreault, dean of Université de Montréal's history department.

4. *Terre – L'empreinte humaine* book cover.

For the second year in a row, Tourisme Montréal has awarded Pointe-à-Callière a Prix Distinction, this time for the exhibition *Queens of Egypt*. Tourisme Montréal recognized the outstanding vitality and originality of Pointe-à-Callière's exhibitions, and *Queens of Egypt*, presented in 2018, was an excellent illustration of this, "skillfully dramatized by video projections representing scenes of everyday life in ancient Egypt." Tourisme Montréal also noted the novelty of the exhibition's subject matter, highlighting the role of women in Egypt's New Kingdom era, a focus rarely seen in international exhibitions. The exhibition also contributed to a significant increase in Pointe-à-Callière's attendance figures, with the museum attracting 527,000 visitors in 2018, an all-time record dating back to its opening in 1992.

National Outstanding Achievement Award for Archéolab.québec

The online reference collection of Québec archaeological artifacts, Archéolab.québec, received an Outstanding Achievement Award from the Canadian Museums Association in the New Media category. Produced by Pointe-à-Callière and the ministère de la Culture et des Communications, this virtual collection gives access to representative artifacts from the 10,500 archaeological sites catalogued in Québec to date. Since it went online in 2017, over 2,100 artifacts have been digitized, documented, and uploaded to the platform, along with videos and data sheets, making Archéolab.québec a key hub for Québec archaeology resources.

Honours for Pointe-à-Callière archaeologists

Louise Pothier, Pointe-à-Callière's chief archaeologist, was awarded the 2019 Prix des Dix, given by the Société des Dix, which honours a person who has made remarkable contributions to the field of Québec or French North American history. The Société recognized the work on numerous fronts and in different historical periods of this high-calibre researcher and communicator. Pothier has an impressive track record: at Pointe-à-Callière in particular, she was one of the key players in the conservation and showcasing of the archaeological remains of Fort Ville Marie and Canada's first collector sewer. She also led the archaeological work at the Saint Anne's Market/Parliament of the United Province of Canada site.

Pothier and the rest of Pointe-à-Callière's archaeology team, including Hendrik Van Gijsegem, François Gignac, and Alain Vandal, received the Société historique de Montréal medal, awarded since 1922 to a person who, over the course of their career, has made exceptional contributions to the history of Montréal, its heritage, or to the organization itself. The Société sought to highlight the important contribution and role of Pointe-à-Callière, whose archaeological digs, publications, and exhibitions help raise awareness of Montréal's history in extraordinary fashion.

The first sewer named a national historic site

The Canadian Society for Civil Engineering (CSCE) has recognized Montréal's first collector sewer as a national historic site. A plaque certifying the recognition was unveiled on June 13, attended by CSCE president, Glen Hewus. Affixed near the sewer entrance in the museum, the plaque pays tribute to the builders' knowhow. The sewer was constructed between 1832 and 1838 and was in service for 157 years; in 2017, Pointe-à-Callière opened it to the public, just one of the impressive tour sites inaugurated during Montréal's 375th anniversary celebrations. To date, the CSCE's National History Committee has named some 75 civil engineering works of local, regional, national, and international importance as historic civil engineering sites. Now Montréal's first sewer is one of them.



Launch of *Terre – L'empreinte humaine*

The latest volume in the prestigious *Archéologie du Québec* collection, an initiative of the Ministère de la Culture et des Communications and Pointe-à-Callière to provide an illustrated, easy-to-read yet thorough summary of 50 years of archaeology in Québec, *Terre – L'empreinte humaine*, was launched on May 16, 2019 in Quebec City as part of the joint meeting of the Canadian Archaeological Association and the Association des archéologues du Québec. The book's authors, archaeologists Anne-Marie Balac, Christian Roy, and Roland Tremblay, invite readers on an exploration of the myriad faces of this tangible memory. The book series, directed by Louise Pothier, focuses on the elements – air, water, earth, and fire – and on material culture (*Fragments d'humanité*). *Terre* is the fourth of five books in the collection.

MAGICAL EVENING AT THE MONTRÉAL BUILDERS CLUB



Lino Cipresso

Left to right: The Montréal Builders event was attended by Aliyah Mhamdi; Christian Faure, “Meilleur Ouvrier de France”; Robert Dumas, chair of the Pointe-à-Callière Foundation; Anne Gros, heritage manager for Maison Christofle; Christine Germain-Donnat, director of heritage and collections at the Musée national de la céramique de Sèvres; Francine Lelièvre, executive director of Pointe-à-Callière; Benoit Dorais, president of the Ville de Montréal executive committee; Lucie Martel; and Jean-Marc Blais, director general of the Canadian Museum of History.

The Pointe-à-Callière Foundation invited its donors to a culinary journey into the heart of the French gastronomic meal, included on UNESCO’s list of humanity’s intangible cultural heritage. For the 25th edition, held on June 3, 2019, the Montréal Builders Club paid tribute to the French meal with a prestigious evening and a decidedly French atmosphere.

Things kicked off with a champagne cocktail in the Montréal 360° Space, followed by a gourmet meal served in the archaeological crypt and a masterful dessert table created by Christian Faure, a “Meilleur ouvrier de France.” Not to mention a sneak peek at the major exhibition *Dinner is served!* The evening was jointly presided over by honorary co-chairs Christine Germain-Donnat, director of heritage and collections at the Musée de la céramique de Sèvres, and Anne Gros, heritage director at Maison Christofle. A silent auction was held to increase the funds generated by the event. The Pointe-à-Callière Foundation thanks all of its partners and sponsors, including the SAQ, Maison Christian Faure, Capucine Traiteur, réZin, Vinum, and Fauchois Fleurs, along with the some 30 partners and sponsors who provided services. The funds collected will go toward the development of LAB_1642, a brand new lively and dynamic learning centre for educational groups.

The table is set: A tribute to French cuisine

Many guests and museum members attended the launch of the exhibition *Dinner is Served! The Story of French Cuisine* in early June 2019. The exhibition, which celebrates the French gastronomic meal and brings this intangible cultural heritage recognized by UNESCO to life, takes visitors on a journey through the centuries to discover what makes the French meal special. *Dinner is Served* will appeal to a wide audience and especially to foodies, experienced and amateur cooks, and culinary arts enthusiasts, giving visitors a chance to appreciate the importance of France's culinary heritage both for our local cuisine and internationally. The exhibition runs until October 14, 2019.



The official opening of *Dinner is Served! The Story of French Cuisine* was attended by Laurence Haguenauer, consul general of France in Québec; Anne Gros, heritage manager for Maison Christofle; Francine Lelièvre, executive director of Pointe-à-Callière; Christine Germain-Donnat, director of heritage and collections at the Musée national de la céramique de Sèvres; and Émilie Thuillier, mayor of Ahuntsic-Cartierville and executive councillor in charge of democracy and transparency, communications, citizen experience, and heritage.



Pascal Lépine, founding president of Atypic

New board members at the Foundation

At the end of its annual general meeting, held in the spring, the Pointe-à-Callière Foundation, chaired by Robert Dumas, President and CEO of Sun Life Financial, welcomed five new members to the board of directors: Sandrine Debbané of Ivanhoé Cambridge, Madeleine Féquière of Domtar, Pascal Lépine of Atypic, and Vanessa Cherenfant of COGIA. They join a board whose members volunteer their time to guide the foundation. We extend warm thanks for their commitment to: Robert Y. Girard of Fasken Martineau, Caroline Émond of the Caisse de dépôt et placement du Québec, Pierre Hébert of Norton Rose Fulbright, Maxime Boissonneault of Groupe GSoft, Mario Bédard of Industrielle Alliance, Pierre Courchesne of ESI Technologies, Louis Douville of Bell Media, Johane Frenette of HEC Montréal, Gilles Gaudreault of AKWA Technologies, Yves Bonin of PricewaterhouseCoopers, Mireille Jaeger of Hydro-Québec, Marc Légaré of Sérénia, Laurent Liagre of EY, Charles S. N. Parent of National Bank Financial, Alain Primeau of NAPA Auto Parts, Maxime Rémillard of Groupe V Média, Éric Rufer of the Casino de Montréal, Pierre Savard of Magnus Poirier, and Luc Wiseman of Avanti Groupe. Welcome!

Geneviève Giguère

The next generation of philanthropists grows

Made up of young Montrealers who love archaeology and history, Pointe-à-Callière's Next Generation of Philanthropists is growing. Since we revamped our membership benefits, this group has grown to nearly one hundred members, who have been invited to three very popular activities since the start of the year. First, a private tour and conversation with collector Richard Béliveau in conjunction with the exhibition *Into the Wonder Room* on March 14. Initially planned for 40 people, nearly 60 attended the event, during which Béliveau spoke about his love of collecting. On April 16, an Arts and Tech 6@8, held in partnership with the Junior Chamber of Commerce of Montréal, gave the approximately 175 attendees a sneak peek at our new multimedia show *Generations MTL*. And the *Spotlight on Old Montréal!* evening at the Montréal 360° Space was a chance for over 160 people to enjoy the International des Feux Loto-Québec from the roof of Mariners' House – National Bank Pavilion, with a decidedly French atmosphere on July 10.



Geneviève Gay

The Next Generation of Philanthropists in partnership with the Junior Chamber of Commerce of Montréal.

The scent of Downton Abbey in Montréal

Museum members got a chance to attend a talk by Lady Carnarvon, owner of Highclere Castle, where the TV series *Downton Abbey* was filmed. She was at Pointe-à-Callière to give a presentation on the art of entertaining at Downton Abbey, during which she highlighted the presence of some famous Canadian guests at the castle in the 19th century. Organized in partnership with the Canadian Museum of History, the talk, held in Montréal on April 28, was also given in Gatineau and Toronto.



Lino Cipresso

Spotlight on Old Montréal!
A Next Generation of Philanthropists event.

A MICRODONATION FOR THE CHILDREN OF LEUCAN

This fall, for the first time, the Pointe-à-Callière Foundation is launching a microdonation campaign to support and strengthen its social role. The Foundation is teaming up with Leucan to open its doors and offer healing activities to young people fighting cancer. Along with friends and family members, the children will be able to attend an activity that includes access to one of our children's birthday party packages: *Archaeology is cool!* or *Are you pirate or privateer?*, including the services of a tour guide and access to a private space for a birthday treat and gift giving. Watch the museum and foundation websites, as well as our social media accounts, for more information.



CS Lemery

Lady Carnarvon, owner of Highclere Castle, where the popular television series *Downton Abbey* was filmed.

Cité

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Publication director
Claude-Sylvie Lemery

Contributors
Gabrielle Gagné
Marie-Josée Robitaille
Marianne St-Laurent

Revision
Éric Fontaine

Translation
Peter Christensen

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Épicentre

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**Pointe-à-Callière
Montréal Archaeology
and History Complex**
350 Place Royale
Montréal, QC H2Y 3Y5

General information:
514-872-9150

Member services:
514-872-4643

pacmusee.qc.ca

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The Incas, Treasures of Peru
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Photo: Hugo Maertens

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who make its exhibitions and events possible.

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