

# Cité

POINTE-À-CALLIÈRE  
SPRING-SUMMER 2020

CIRCUS!  
COMES  
TO TOWN



POINTE-À-CALLIÈRE

Montréal Archaeology  
and History Complex

Montréal



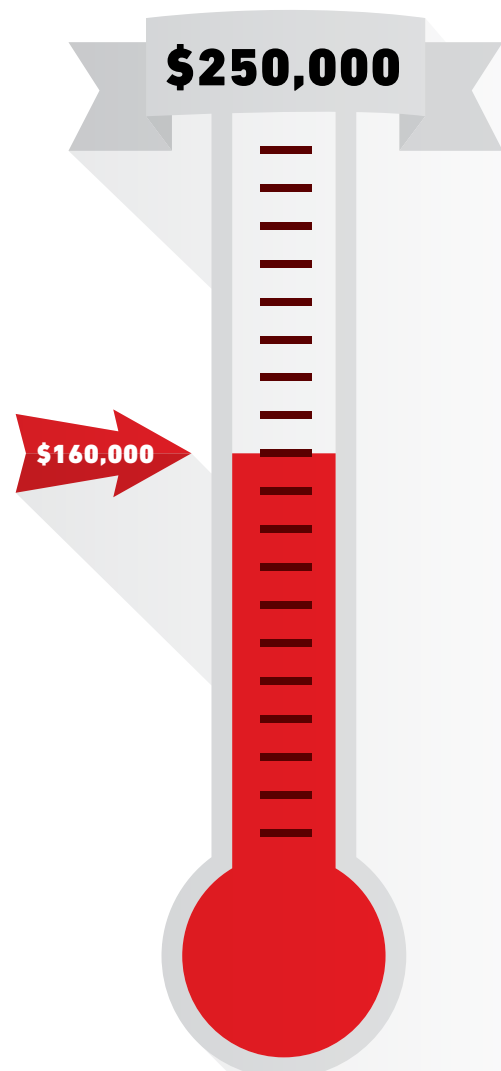
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learning centre at  
Pointe-à-Callière!**

**Your donation helps us...**

- Offer ground-breaking educational activities on the site of Montréal's birth.
- Promote our history and foster a better understanding of our society.
- Make Montréal's history more accessible to all.

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2019-2020 ANNUAL FUNDRAISING CAMPAIGN  
POINTE-À-CALLIÈRE FOUNDATION



A MESSAGE FROM THE EXECUTIVE DIRECTOR

## MONTRÉAL, CITY OF CIRCUS ARTS



As the Cirque du Soleil gets ready for its 35th birthday in 2020, the TOHU celebrates 15 years, and the *Montréal complètement cirque* festival comes up on 10 years, Pointe-à-Callière is opening its doors to circuses from both here and abroad. In numerous performance and broadcast venues throughout the city, Montréal will be a circus-arts showcase all year long. Montréal's renown as a city of circus arts has become a seal of excellence for Montrealers and tourists alike, and for good reason. To reflect this reputation, which has paved the way for the city's creators, artists, and troupes to conquer the world, we are presenting our first major exhibition on the subject in May.

The circus is not merely a series of gorgeous sets and flamboyant costumes under a colourful big top. Long before the audience acclaims a show's amazing feats of physical prowess and magical performances, the circus relies on teamwork, overcoming challenges, discipline, perseverance, creativity, trial-and-error, risk management, and a ton of hard work by everyone involved.

To measure the importance of this cultural industry, we have explored the great institutions that have delighted generations of children and their parents—attractions such as the Ringling Bros. and Barnum & Bailey Circus, Louis Cyr, and the Flying Marinos, which paved the way for the birth, decades later, of the Cirque du Soleil, The 7 Fingers, and the Cirque Éloize. Which is why we have chosen to make the circus part of our shared history through this wonderful exhibition. We can't wait!

### Unique collections

Pointe-à-Callière's collections are an important space for conserving and interpreting the traces of Montréal's past. So I am proud to present a portion of the collection recently donated to the museum by archaeologist Paul-Gaston L'Anglais in this issue. These approximately 1,400 meticulously assembled household ceramic and glass objects are representative of our material culture, and our research and knowledge of the history of Montréal will now be enhanced by L'Anglais' painstaking work.

Speaking of collectors, many people take up the pastime simply for the thrill and pleasure of collecting, and our exhibition *Into the Wonder Room*, produced by Pointe-à-Callière based on a concept of Lyon's Musée des Confluences, offers them a delightful space. I'm sure you will enjoy visiting this exhibition

and discovering whether such thrills appeal to you. Certainly, museumgoers have been fascinated by its entertaining and scientific look at some 1,000 rare, often exotic, sometimes bizarre objects, which is why I am pleased to announce that the exhibition's run has been extended, by popular demand, through the end of 2020. It's a must-see exhibition for the whole family.

### The Foundation – supporting our educational mission

The year 2020 will showcase the educational services provided by our staff for the over 100,000 young people who visit us each year, either with their families or on a school tour. The construction of LAB\_1642, a new vibrant and dynamic learning centre, will be completed this spring, and our staff is taking this opportunity to renew certain activities to better meet the needs of our school and educational visitors.

The Pointe-à-Callière Foundation supports the museum's educational mission through its annual campaign, launched last year, which thus far has raised 65 percent of its goal of \$250,000. On the strength of this success, late last year, the Foundation held its Major Donors Evening, presided over by collector and philanthropist Richard Béliveau. A spectacular Asian-themed evening for a great cause.

And while we ended 2019 with excellent attendance figures—over 504,000 people chose us as a destination last year—a new decade always brings a sense of renewal that guides us in our quest for excellence. Because you deserve no less! Thank you for your loyalty.

FRANCINE LELIÈVRE



# WELCOME TO THE CIRCUS!



The 7 Fingers, Cimon Parent

Ladies and gentlemen, welcome to the circus! This spring, Pointe-à-Callière invites visitors young and young-at-heart into the ring for a marvellous adventure amidst circuses from here and around the world.

This original Pointe-à-Callière exhibition is sure to arouse a range of emotions and bring forth unforgettable memories. Visitors will encounter objects, images, and videos from numerous private collections and learn about circus performers' tricks and know-how, as well as the challenges awaiting them in the ring. A joyful juxtaposition of spectacle and anecdote will guide visitors through the exhibition with a blend of amusement, surprise, suspense, laughter, motion, colour, and light.

The exhibition features over 300 objects from the collections of the MuCEM in Marseille, the Ringling Museum in Sarasota, the Barnum Museum in Bridgeport, the Musée de la civilisation in Quebec City, many private lenders, and major circus troupes such as the Cirque du Soleil and Cirque Éloize.

### A parade of marvels

As visitors enter the exhibition, they are introduced to circus archetypes—famous characters who, by turns, offer performances, each more astonishing than the last, using special props, costumes, music, and codes.

Visitors will encounter Mr. Loyal, the ringmaster, who orchestrates the show and introduces the various numbers; acrobatic horseback riders, who share a unique relationship with their horses; acrobats, who demonstrate unrivaled feats of agility, flexibility, virtuosity, and strength; clowns, whose comedic antics keep the crowd relaxed and create a link between audience and performers; and animal trainers, whose daring and determination in handling exotic animals such as lions, tigers, and elephants astonishes everyone present.

Museumgoers will delight in the costumes and props of famous artists such as the animal trainer Sabine Rancy, the clown Emmet Kelly, and the contortionist Chester Kingston; a number of wonderful projections will give them a taste of the action.

### A well-oiled tour

The exhibition next gives visitors an insider's look at a circus tour to illustrate the huge amount of work that goes into each performance. Circus troupes were constantly travelling, moving from city to city to entertain audiences of all ages. Their arrival would elicit dreams and the anticipation of enjoyment and entertainment. The great American circuses would leave a profound mark on the imagination with their



grand complexes, advertisements, and extraordinary sideshows that amazed circusgoers with a mixture of novelties and rarities.

The spotlight will showcase Barnum and his famous Tom Thumb, along with a model three-ring circus depicting the logistics involved in a tour. Superb posters will illustrate the visual wealth of this world. And a musical space will give visitors a chance to experience a number of circus instruments.

Flying Marinos



### Family portraits of street entertainers and Québec's first circuses

While the first part of the exhibition introduces visitors to great modern circus figures from around the world, the second part stays closer to home. In Québec, different generations of circus artists, inspired by foreign acts, created their own troupes and contributed to the development of our local circus culture.

Visitors will admire the touching simplicity and authenticity of stage props and costumes of Louis Cyr, the Flying Marinos, the Adriano troupe, and Léon Dupéré. By the 1960s, local acts were pushing the envelope of these traditions, and Québec artists from a new circus genre began to borrow from other disciplines such as gymnastics, dance, and theatre.

Flying Marinos



### Back stage

One exhibition zone will help visitors grasp the huge and often unseen effort that goes into giving audiences a perfect performance every time, starting with the first years of a performer's training. Visitors will be able to explore and test several aptitudes that circus artists must have, handle equipment, and learn about the creative process through models and diagrams from original circus shows.

### Local circuses in the spotlight

Many of our local circuses now have world-wide reputations, thanks to the high quality of their performances, their originality, and their integration of multiple disciplines, including theatre and technology. Québec, and Montréal in particular, has given rise to numerous circus troupes. Some of these, including the Cirque du Soleil, the Cirque Éloize, the Cirque Alfonse, Machine de Cirque, Cavalia, FLIP Fabrique, and The 7 Fingers will feature prominently in the exhibition and undoubtedly elicit a sense of pride from local visitors.

An original companion publication for the exhibition will be on sale in the Museum Shop. Both magazine and bedside book, it will be a spectacle for the eyes and the heart. After its run at Pointe-à-Callière, a portion of the exhibition will tour various cities in Québec. Until then, welcome to our big top!

ÉLISABETH CÔTÉ  
Project manager

From May 27 to October 12, 2020

# A DONATION OF 1,400 UNIQUE OBJECTS

**Pointe-à-Callière has acquired a collection of over 1,400 household ceramic and glass objects from Paul-Gaston L'Anglais, an archaeologist specializing in the material culture of North America's historical period. This collection is unique in Québec; a mixture of documentary materials and fascinating works of art, several hundred of these objects will soon be exhibited at the museum in an astonishing installation. Here is a brief overview by the collector himself.**

1. The collection includes many plates, since they can be found in abundance both on eBay and at archaeological sites. Eighteenth-century French table service required numerous plates for each meal. Plates were more frequently decorated than serving platters, and the decoration is of an astonishing variety. The plates shown here are typical of three major regions of French faïence production: Moustiers (left), Rouen (right), and Nevers (below).



Paul Litherland

1



François Gignac

2

Like many young people, I decided very early on—at age nine!—to become an archaeologist after seeing a picture of an archaeologist at work in a history textbook.

After completing a bachelor's degree in Classical Studies at Université Laval, I did an excavation internship in 1982 at the Intendant's Palace site in Quebec City. It was a revelation. It seemed to me that the archaeology of historical Québec, then a young discipline, raised more questions about the past than it answered. Not to mention the study of material culture of centuries past, which examines the origins, function, and use of objects. This is when I began to take a serious interest in analyzing objects, something which ultimately became a specialty for me.

I started a master's degree to study lifestyles based on a collection of 18th-century French artifacts discovered in Quebec City—from the latrines of the Maison Perthuis—and I wrote a thesis that the jury felt was of

Paul Litherland

3



Paul Litherland

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3. The discovery of Dutch maiolica, or delftware, which copied Chinese Ming Kraak porcelain motifs, dated between 1620 to 1629 at the site of Fort Saint-Louis in Quebec City, led me to take an interest in this very old type of porcelain. All the more so since Europeans of this time did not yet understand the nature of this translucent and resonant (when tapped with a finger) material. So I acquired several pieces of this ancient and refined ceramic on eBay.nl (Netherlands). In the 17th century, the Dutch controlled trade with China, and many Dutch families have preserved and passed down Kraak porcelain acquired centuries ago. The inspiration of Dutch faïence-makers is revealing—on the left, Oriental Kraak porcelain; on the right, Dutch faïence.

Paul Litherland

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4. The collection also features several exceptional pieces, such as this "Famille rose" Chinese porcelain bowl, which was repaired using two different methods, one involving metal staples and the other, gold joinery.

5. Late 18th-century English glassware, in particular "Air" and "Opaque twist" stemmed glasses, is magnificent and unique. The small size of the cups is also revelatory of period practices. The incredibly thin French glassware is just as remarkable. How have such fragile wine glasses managed to be preserved to this day? Several French wine glasses are also known to specialists as "crizzled" glass. The composition of this glass lacked a chemical stabilizer, which caused it to degrade over time, developing cracks and a pinkish hue.

sufficient quality for a doctorate if I added a comparative chapter concerning the collections recovered from Louisbourg, the French 18th-century fort city in Nova Scotia.

## A passion for collector's items

Like other collectors, I initially frequented antique shops, but with a very specific goal—to find objects similar to those we were unearthing at archaeological sites in Québec. This passion took a different turn when, about 15 years ago, I discovered websites dedicated to collectors and antiquarians. My first purchase was a mid-18th-century porcelain plate from China similar to a plate found at the "king's storehouse" in Quebec City and charred during a fire in 1760. A whole new world had opened up to me.

My collecting goals were essentially to find ceramic and glass objects of French, English, Dutch, and Oriental origin similar to those discovered in Québec at sites from the 17th to the 19th centuries. Initially, the collection was intended to enhance my knowledge of material culture by handling and examining whole objects. In terms of nomenclature, I always identified these pieces with the terms used at the time of their manufacture. So I gradually built up a corpus of objects unique in Québec.

Objects repaired in the past using staples were also sold at online antique shops. This is a fascinating category in many regards: they were valuable enough that their owner decided to repair them; the quality of the repair work varies, and some were clearly expertly repaired; and these fragile objects came down through the centuries to us. So it is unsurprising that we often find examples of this at our archaeological sites.

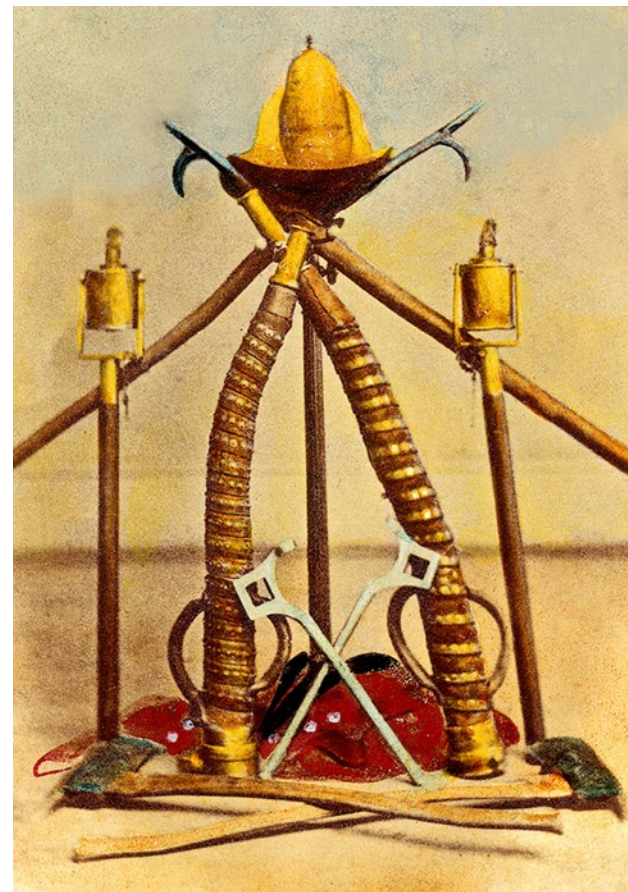
Why have I donated my collection to Pointe-à-Callière? Several years ago, I realized that the collection had significant pedagogical value. The collection's hundreds of pieces have helped me considerably refine my knowledge of 17th-, 18th-, and 19th-century European and Asian ceramics and glasswork, and I felt that it was important to offer this same opportunity to other specialists working in Québec and elsewhere in the world. I also wanted to share this unusual collection of objects with the general public.

Pointe-à-Callière, whose mission is to protect, analyze, and highlight sites from Montréal's colonial period, seemed like the ideal institution to make these wishes a reality.

**PAUL-GASTON L'ANGLAIS**  
Archaeologist

# AUXILIARY FIREFIGHTERS

## POMPIERS AUXILIAIRES de MONTRÉAL



1



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While firefighters work to put out a large fire, the occupants of a truck parked nearby provide first aid and hand out beverages, blankets, snacks, and warm clothes to firefighters and fire victims. For over 75 years, Montréal's auxiliary firefighters have been not only supporting firefighters and fire victims but also preserving this heritage. Since their establishment in 1944, they have restored, collected, and preserved photographs and objects related to the history of Montréal's fire department (Service de sécurité incendie de Montréal—SIM). Their role being so poorly understood, Pointe-à-Callière has decided to highlight their past in a history showcase located in the museum's main pavilion until the spring of 2020. Here are some of the key dates of this history.

### 1678 – Organization of fire prevention

The colony first organized firefighting activities in 1678. They established a rallying point, and buckets, hooks, shovels, and bags of sand were placed in a small closet.

1. Watercolour of historical firefighting equipment.

2. Firefighters enjoying a warm drink during a Québec winter cold snap.

3. Fire at the Calnex Oil Company, which was likened to a small volcano, during Expo 67 in Montréal.

4. First extension ladder, dating from 1892 and named "Collerette" by its inventor, Rodrigue Colleret, who worked for the Montréal fire department.

Photo credits: Ville de Montréal, Service de sécurité incendie de Montréal



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### July 8 and 9, 1852 – 1,112 buildings destroyed by fire

Undoubtedly, the most devastating fire in Montréal's history. During a heatwave, fire broke out in the centre of town. The shortage of water and high winds made the firefighters' job impossible. As a result, 1,112 buildings were destroyed, and 15,000 people lost their homes over two days.

### December 10, 1944 – Auxiliary firefighters founded

In 1944, a group of men in the Civil Protection Corps joined forces to support the Montréal fire department (SIM). And so the auxiliary firefighters of Montréal were born, providing an extra layer of support for the city's firefighters.

### DID YOU KNOW...

- The city acquired its first horse-drawn steam pump—cutting-edge technology of the day—in 1871.
- The Montreal Fire Society was only established in 1829.
- Montreal's firefighters travelled by horse with huge steam pumps until 1912.
- The first extension ladder was invented by a Montréaler, Rodrigue Colleret, in 1892. It could extend up to 95 feet (29 metres).
- The large ladders used by firefighters today can reach up to 42 metres high.

### August 19, 1967 – The summer of Expo 67 and the Calnex Oil Company fire

In the summer of Expo 67, a huge fire broke out at the Calnex Oil Company. In all, 250 firefighters and the port's fireboat were involved in subduing the fire, which was likened to a small volcano and which took a whole day to put out.

### December 9, 1971 – First major fire in the Montréal métro

It was a tough day for users of Henri-Bourassa métro station after two metro trains collided in the rear of the station. As a result, pieces of the concrete structure fell onto the tracks and 248 métro car tires burst from the heat. Firefighters were eventually able to reach the scene and get the fire under control. Fortunately, there was only a single fatality.

SARAH-JEANNE RAYMOND-BRIÈRE  
Pointe-à-Callière Foundation



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# THE COLLECTOR'S SPIRIT



Romain Guilbault

1



Romain Guilbault

2

What motivates collectors? The exhibition *Into the Wonder Room* introduces seven Montréal partners and their collections. While some of these collections may seem strange at first, they nevertheless represent a huge amount of work and illustrate the passion collectors have for their prized objects. These collectors open their private gardens in this exhibition, which runs until January 10, 2021.

### Diverse collections

As presented in the exhibition, cabinets of curiosity no longer exist, but there are still passionate collectors around, and each has their own style. Some are motivated by quantity, while others seek out the unique aesthetic of a single piece. This is Anouk Pannel's case, who attributes various graphical and visual values to boxes of all sorts. His collection includes a small blue cardboard box of host-shaped wafers that will take you back to childhood if you ever bought these snacks at the corner store in your youth.

The specialty of another passionate collector, Herby Dumoulin, is to assemble various representations of pigs. In each one, he sees some aspect of the people around him. Denis Allison, on the other hand,



Romain Guilbault

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collects dolls and teddy bears of diverse origins. He selects them based on outstanding value and their certification.

"In childhood, we were all collectors in some way, even if it was just pebbles or shells. It's very connected with human nature and curiosity. I think that it's part of all of us," explains Ève Dumais, project manager for *Into the Wonder Room*.

Aude Boudreau loves teacups and seeks out variety in her collection, either in colour, or the shape of the handle or base. The exhibition features a wonderful variety of her cups, including some beautiful porcelain specimens.

The museum has built strong ties with many collectors over the years, and its exhibitions would not be the same without their contributions. One such collector, Benoît Chouinard, is passionate about model cars, which he classifies very precisely, either by serial number or year of manufacture. And while his collection is well-rounded, he is still looking for his crown jewel, his Holy Grail—the 1964 Mercury Turnpike Cruiser.

Maxime Chouinard, an antique sword enthusiast, bemoans his lack of space for them at home. This leads

him to trade swords, even though he could acquire others. Despite space constraints, Chouinard maintains that you can collect anything, as long as you have a passion for it.

### No wrong way to collect

Collections might be expanded during trips, by trading, at garage sales, or through online purchases. Ethné and Philippe de Vienne take trips around the world, filling their suitcases with boxes of spices that remind them of their various encounters. They also own a spice store at Marché Jean-Talon called Épices de cru, which is open to the public and to all connoisseurs of good taste.

SARAH-JEANNE RAYMOND-BRIÈRE  
Pointe-à-Callière Foundation

1. Unique Barbies from the collection of Denis Allison

2. Assortment of porcelain pigs from the collection of Herby Dumoulin

3. Benoît Chouinard's large collection of toy cars

## A NEW VENUE FOR LEARNING AND DISCOVERY

The LAB\_1642 design project is a new modular and hybrid learning space that will breathe new life into the museum's educational services. It will be an attractive, dynamic, and inspiring space for the young people who come to the museum throughout the year for various activities. Its design will be functional, practical, and pleasant, facilitating the jobs of tour-guide staff and making it easier to hold related activities.

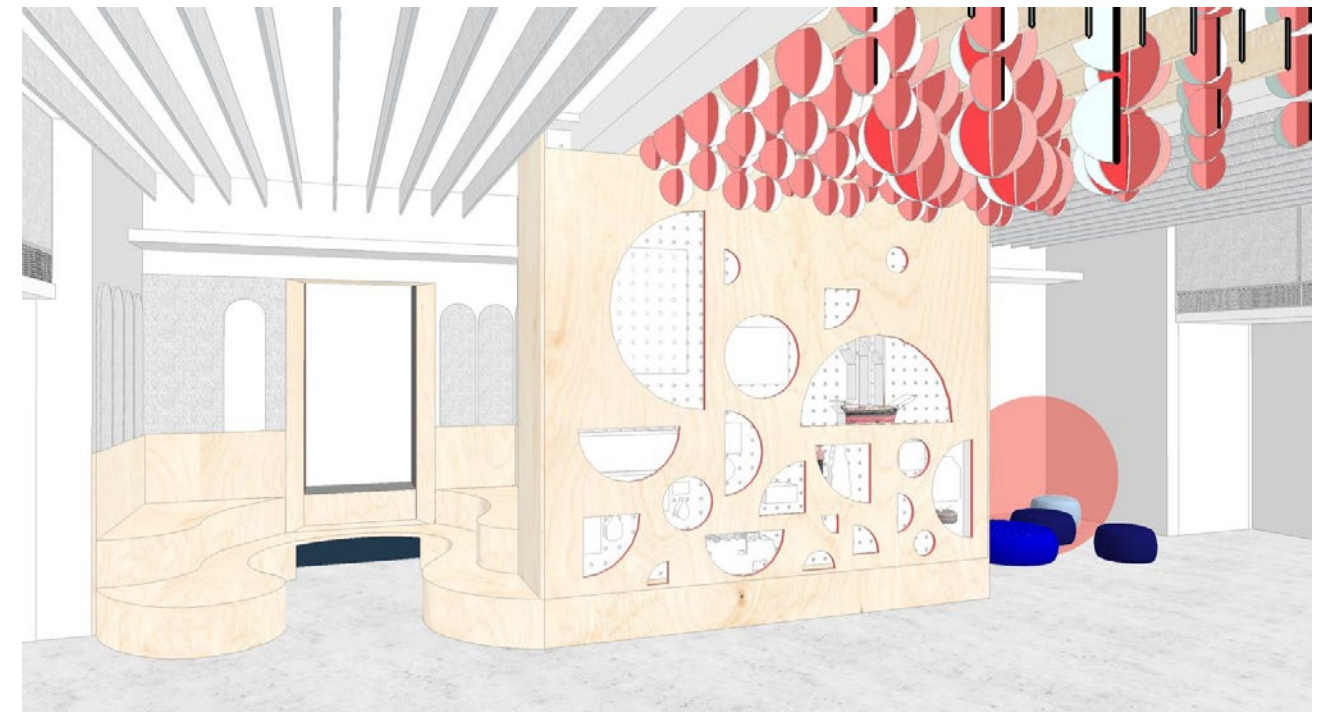
Under the supervision of a solid design team, the new space is gradually taking shape in the Old Custom House – Fondation J. Armand Bombardier Pavilion. The design features a playful and dynamic vision, which will be completed in the spring of 2020.

The experience begins at the stairway leading to LAB\_1642. The stairwell walls are transformed into an immersive mural that suggests fluid forms in various shades of blue and uses anamorphosis effects to usher young people to the space's entrance. This formal vocabulary becomes the central theme of the visual signature, which materializes into the overall layout

of the new lab. A blend of bright colours and light, natural materials bring the space to life and create an atmosphere conducive to learning and holding related activities.

Relaxation areas will be set around the entrance and exit to make the space more welcoming and inviting. Pebble-shaped stools in one and benches that integrate into a concept of stratum layers in the other will create a unique visual signature for these spaces. In the middle, colourful mobiles will spin to enliven the space and create an inviting and playful atmosphere. A series of ethno-historical objects from the museum's collection will be featured and placed in a display case, with unusually shaped cut-outs, whose forms and cavities will echo the space's wave theme.

To create a multi-use educational environment, workshop spaces will be optimized and laid out to facilitate several activities at once. Sound-isolating opaque glass panels may be moved to create individual activity alcoves while still allowing light to pass through. The space is considerably enhanced by the addition of



washbasins, which open up new possibilities by providing more versatile and diverse services for young people and families.

### Educational innovation

In parallel with the LAB\_1642 project, the education staff is continuing to develop the museum's educational services. We have taken this opportunity to update or renew certain activities to better meet the needs of school and educational visitors.

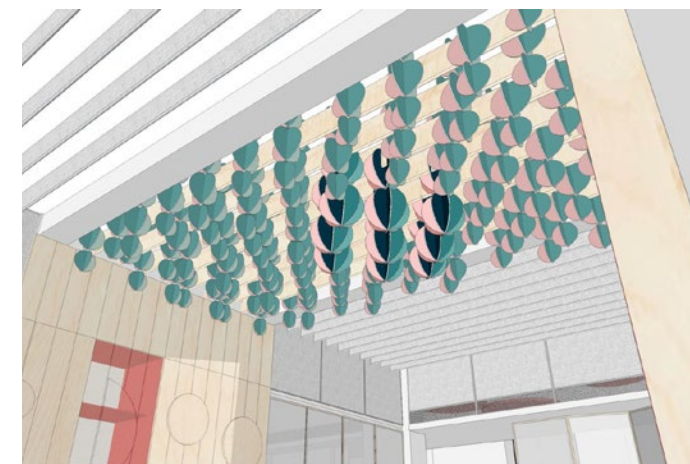
We recently launched new activities for the many day camps that come to the museum. For schools, we have reviewed other activities based on the government's educational objectives and to offer more activities for high school students. Over the coming months, we will be experimenting with creative activities in daycares to create a suite of activities adapted to this clientele when they come to the museum.

We have made teaching materials available online related to the activities we offer to help plan visits to the museum. Teachers find these tools useful because they help them prepare students for their visit to the museum and review the activity after their tour, to create an unforgettable experience.

**KATY TARI**  
Director of Collections —  
Public and Programs Services



Mockups  
Design and creative direction: La Camaraderie  
Interior design: Claudia Di Gregorio / Sarah Paradis.



# COMMUNITY-ORIENTED PROGRAMMING

Creating, having fun, discovering, discussing, and socializing are just a few of the objectives that guide Pointe-à-Callière's cultural activities, which have been central to our institution since its founding. In 2019, visitors had access to 108 days of activities, and 2020 promises to be just as active.

This programming introduces visitors to Pointe-à-Callière's archaeological sites, helps convey history, enlivens Old Montréal, provides a family-friendly

space, and builds fulfilling partnerships. Here's an overview of these inspiring projects.

## Experiencing and conveying history

One of the museum's flagship events, the 18th-century Public Market, has vitalized Old Montréal since 1993. Recreating the ambiance of a market day in Montréal under French rule, the Public Market offers visitors a constellation of history-immersing experiences—stalls selling products that would have been found in New France; artisans engaged in trades of old; musicians playing period tunes; actors portraying historical characters; troops carrying out military exercises; an encampment of Indigenous people, with artisans and presenters showcasing Indigenous traditions and knowledge; lectures; and numerous games and activities where participants learn while having fun. The market is held in the very same location as Montréal's first public market, and the event is rooted in our mission of bringing archaeological and historical sites to life. In 2020, the museum will hold the 27th edition of this event, which brings people together, draws over 70,000 visitors, and continues to be a key event on Montréal's cultural calendar.

## Special lectures

In addition to this immersive event, Pointe-à-Callière offers a number of lectures and activities that showcase Montréal's history and our temporary exhibitions. Since 2005, the museum has joined forces with the Société d'histoire de Montréal and Université de Montréal's Belles Soirées to present various lectures both on-site and outside our walls. Through these actions and partnerships, a broad range of audiences learn about our exhibitions and gain a new perspective on history.

## Enlivening Old Montréal

Development of Place Royale and Place D'Youville have been complete since 2012, and these streets are pedestrian-only during the summer. A place to gather and to relax, the Urban Space offers an appealing layout that allows passersby to enjoy the sun and appreciate the neighbourhood's energy. Our Urban Space is brought to life with diverse and free-of-charge programming. In addition to the launch evening, pop-up activities, and historical recreations, we are offering Musical Midday shows for the fourth consecutive year in partnership with Pop Montréal, along with Family Sundays workshops. These shows, activities, and facilities for passersby, tourists, families, and Old



## 2020 PROGRAMMING CULTURAL ACTIVITIES

**Nuit blanche**  
February 29

**Spring break**  
February 29 to March 7

**Petits bonheurs festival**  
May

**24 Hours of Science**  
May 8 and 9

**Urban Space at Pointe-à-Callière (Relaxation and activity venue)**  
May 22 to September 8

**Montréal Museums Day**  
May 31

**Launch of Urban Space programming + Gens du Vieux evening**  
June 17

**Musical Middays**  
July 2 to August 27

**Family Sundays**  
Tightrope walking: July 5 and 6  
July 11 to August 30

**Public Market of the 18th Century**  
August 29 and 30

**Special activities for Archaeology Month**  
August

**Halloween activities – guided tours for the public**  
October

**Who is the Real Santa Claus – Guided tours**  
December

## LECTURES

**Société d'histoire de Montréal lectures (11 topics related to the history and archaeology of Montréal)**  
February 1, February 15, March 7, March 21, April 4, April 18, May 2, May 23, June 6

**De fils et de trames. Textiles et tisserands de l'Empire inca, by France-Éliane Dumais**  
January 25

**Au-delà des lignes de Nazca, by Hendrik van Gijsegem**  
February 8

**Journées de la culture – Lectures TBC**  
September 26 and 27

Montréal workers create an oasis of relaxation and cultural discovery in the heart of Old Montréal.

## A family-friendly space

Families can feel right at home at Pointe-à-Callière. Whether with our Family Sundays, creative workshops offered on school holidays, theatrical activities designed especially for Halloween and Christmas, engaging tour notebooks, or our major spring-break event, young people and families can take in a myriad of interactive and free activities. Our desire to reach more families has also translated into a new partnership with the Festival Petits bonheurs, which offers shows for children up to age 6. It is our hope that families with children of all ages feel welcome and have enriching experiences when they visit the museum. Pointe-à-Callière strives to be a social and accessible venue where everyone feels comfortable.

## Partnerships

Pointe-à-Callière's cultural activities are notable for their rich and varied partnerships, which allow the museum to develop original activities, attract new audiences, and broaden its reach. We work with numerous large-scale festivals and events, including Nuit blanche, organized by the Montréal en Lumière festival; the Journées de la culture; the Journée des musées montréalais; 24 Hours of Science; the Montréal Intercultural Storytelling Festival; and the Festival Petits bonheurs.

With its variety of cultural activities, Pointe-à-Callière strives to elicit wonder, a taste for learning, and enjoyment from all of its visitors. It is in this ongoing creative spirit that we dream up and develop new cultural activities for you every year.

## ANNICK DEBLOIS

Project manager – Public Programs



# A WOMAN AT THE HEAD OF THE ITHQ



Photo: Bernard Faugères

*After a stellar career in sports journalism, marketing, and broadcasting, **Liza Frulla** was named Québec's Minister of Culture and Communication, and later the federal Minister of Canadian Heritage. As a political analyst, program host, and columnist, she was involved in most of the debates that were shaping society. In 2015, she was appointed General Director of the Institut de tourisme et d'hôtellerie du Québec (ITHQ), Canada's largest hotel school, which she fiercely promotes to ensure its ongoing advancement and reputation. The ITHQ's innovative instruction, four-star 42-room school-hotel, two teaching restaurants, two research units, centre of expertise, and solid contact network make it the top choice for training a new generation of highly qualified hospitality workers. Pointe-à-Callière was privileged to work with the ITHQ as a partner for the exhibition Dinner is Served! The Story of French Cuisine. An interview with the woman leading the ITHQ, Liza Frulla.*

## **What was your greatest challenge in your first years at the ITHQ?**

When I was appointed General Director, after sitting on the ITHQ's board for six years, I wanted to continue the work of my predecessor and amend our act of incorporation in order to attract the best talent for fulfilling our mission, namely to train future managers and professionals so they are ready to tackle the job market and are equipped with the tools they need to find solutions to the various challenges the industry is facing. On June 13, 2018, the National Assembly passed Bill 150, which allows the ITHQ to issue university degrees independently, a project we are now working on enthusiastically. This change in status has allowed us to create two research units: ExpériSens, the first college centre for technology transfer (CCTT) specializing in multisensory customer experiences in the hospitality industry, and the GastronomiQc Lab, a joint research unit of the ITHQ and Université Laval, which takes a scientific approach to Québec gastronomy. With our two research units, the ITHQ is on the cutting edge of expertise in the service industry, which will make Québec a North American leader in this field.

## **What is your recipe for keeping the organization avant-garde?**

The quality of our programs, the expertise of our professors, our work-study programs, our mandatory internships in Québec and abroad, and our cutting-edge facilities are unquestionably keys to success for our students and graduates. But we cannot rest on our laurels. Every day, we strive to transform challenges into opportunities. We listen to the needs of the industry, seek out opportunities, and stay abreast of best practices at home and internationally.

Photo: Pierre Beauchemin, ITHQ



## **What are your strategies for promoting trades and professions in the tourism industry?**

In Québec, tourism generated \$15.7 billion in revenue in 2018. Its economic impacts benefit all Quebecers. Promoting trades and professions in this sector is thus vital if we want to remain a popular tourist destination and, by extension, preserve the province's cultural and economic vitality. Training is a big part of promoting careers in tourism, hospitality, and the restaurant industry. The ITHQ is much more than a school for cuisine; we also train the next generation of industry leaders. Sixty percent of our students are enrolled in management programs, and these graduates will become the professionals and managers who develop unparalleled home-grown knowledge and knowhow. You can't just improvise a career in the tourism industry.

## **When you think of the ITHQ, what are you most proud of?**

I'm really proud of our students; these creative and talented young people are the future face of tourism. I'm also proud of the influence of our graduates, professors, and researchers. Did you know that the Canadian entry for the prestigious Bocuse d'or international cooking competition—the Olympics of gastronomy—is an ITHQ professor and graduate? Samuel Sirois and his 100-percent ITHQ team will take part in the Bocuse of the Americas this spring, vying for a spot in the grand finale in Lyon, in 2021. When you study at the ITHQ, you're helping to make Québec shine.

# THREE AWARDS FOR QUEENS OF EGYPT



SMQ

1



Normand Huberteau

2



Paméla Lajeunesse

3

1. Francine Lelièvre, executive director of Pointe-à-Callière, accepts the SMQ's Prix d'excellence; with her are Katy Tari, Director of Collections — Public and Programs Services, left; Élisabeth Côté, project manager; and Josée Laurence of the Musée des Augustines in Quebec City.

2. Left to right: Magda Popeanu, vice-chair of the executive committee, head of culture and Montreal diversity; Christian Faure, "Premier Ouvrier de France"; Francine Lelièvre, executive director of Pointe-à-Callière; Franck Riester, Minister of Culture of France; Nathalie Roy, Minister of Culture and Communications of Québec; and Sophie Lagoutte, Consul General of France in Montréal.

3. At the launch of *The Incas, Treasures of Peru*. Left to right: Roberto Rodríguez Arnillas, Peruvian ambassador to Canada; Francine Lelièvre, executive director of Pointe-à-Callière; Alexandra de Poorter, director of the Art & History Museum in Brussels; and Hendrik Van de Velde, Consul General of Belgium in Montréal.

Pointe-à-Callière won the Prix d'excellence from the Société des musées du Québec (SMQ) for its exhibition *Queens of Egypt* at the 2019 SMQ awards last October. This award aims to recognize, stimulate, and highlight excellence in museum practices in Québec. The jury noted "the ambitious museum project that marked Montréal's cultural calendar in 2018." In November, the museum won the Prix d'excellence en tourisme awarded by the Alliance de l'industrie touristique, in partnership with Québec's ministère du Tourisme. Pointe-à-Callière also received the "Initiative de partenariat" award for the success of *Queens of Egypt*, which was produced through partnerships with several prestigious museums and Ubisoft Montréal. The exhibition was also recognized by the tourism industry at Tourisme Montréal's awards gala held in the spring of 2018.

## Ministers of Culture visit the museum

On October 10, Pointe-à-Callière was honoured to receive Québec's Minister of Culture and Communications, Nathalie Roy; France's Minister of Culture, Franck Riester; and special guests for a tour of the museum and the exhibition *Dinner is Served! The Story of French Cuisine*. They were greeted by Francine Lelièvre, executive director of Pointe-à-Callière. This excellent meeting helped forge cultural ties and showcase the museum's knowhow.



Caroline Thibault



Caroline Thibault

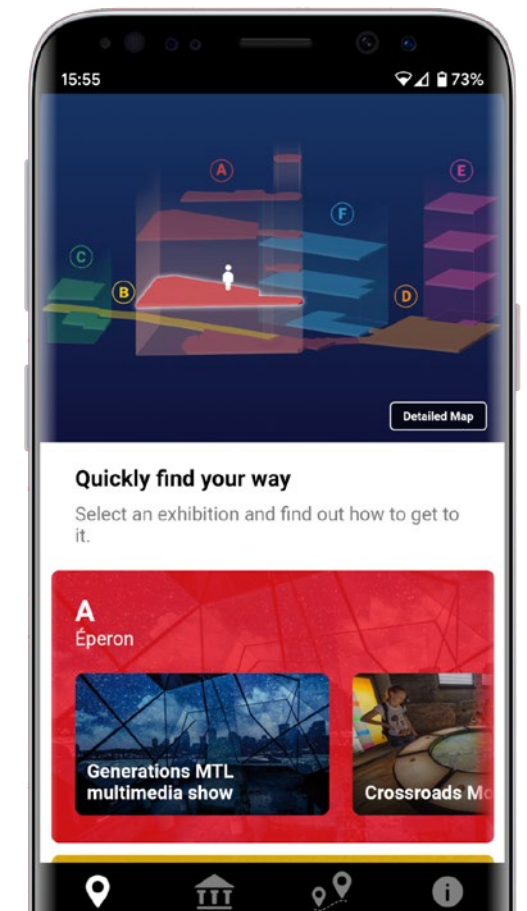
## Launch of *The Incas, Treasures of Peru*

The museum was packed on November 25 for the inauguration of the new exhibition *The Incas, Treasures of Peru*. Hundreds of people came out to discover the secrets of the Inca Empire, its origins, and its heritage, and to experience the incredible refinement of its artistic creations. The exhibition features nearly 300 objects, including works of gold, decorations, vases, funerary masks and ritual objects, clothing and accessories of stunning beauty, and magnificent feather and textile creations, some of them over 2,000 years old and incredibly well preserved. Running until April 13, 2020, the exhibition is an excellent occasion to experience the vast cultural heritage of the Incas.

## NEW!

### One complex, one app

Visitors to the museum recently got access to a new mobile application designed to enhance their experience. It's easy to download for iPhones or Android devices from Apple's App Store or the Google Play store and offers the following features: a 3D map that geolocates and guides visitors step-by-step as they discover the museum; thematic tours, based on the user's tastes and curiosity; a description of the exhibitions currently running; and information about various museum services such as the gift shop and restaurant. The app is an excellent tool to prepare your visit to the museum and better orient yourself within the museum's many pavilions.





Belle Gueule

**Halloween: A museum escape**

On October 31, Pointe-à-Callière held a unique experience for Halloween, with a giant escape game among the museum's archaeological remains. Offered in partnership with *Échappe-toi – Aventure immersive*, the activity was a unique experience for nearly 800 people that evening. Welcomed by music from a DJ, participants had to solve various mysteries as they travelled through Ville-Marie's first Catholic cemetery or walked above the remains of Fort Ville-Marie. Throughout the adventure, they encountered various characters who helped them free the spirit of the cursed governor. A colourful evening full of surprises and disguises.

**Exhibitions that get around**

The North American tour of *Queens of Egypt*, designed and produced by Pointe-à-Callière, continues. After its run at the National Geographic Museum in Washington in 2019, it is now being presented at the Nelson-Atkins Museum of Art in Kansas City until March. It will be back in Canada in October 2020 at the Canadian Museum of History in Gatineau. Pointe-à-Callière is also touring another of its exhibitions, *Fragments of Humanity*, the first major exhibition dedicated entirely to archaeology in Québec. After its run at Pointe-à-Callière in 2017, it went on a tour of Québec and Canada that took it to Melocheville, Sherbrooke, Saint-Jean, Gatineau, and, lastly to Saguenay-Lac-Saint-Jean, where it is being presented at the La Pulperie de Chicoutimi regional museum until September 2020.



Caroline Thibault



**Daniel Desjardins: new chair of the museum's board of trustees**

Pointe-à-Callière, Montréal Archaeology and History Complex is pleased to welcome Daniel Desjardins as chair of its board of trustees. Appointed on October 1, 2019, Mr. Desjardins takes over from Andrew Molson, who has been the museum's board chair since 2014. Mr. Desjardins is currently a senior vice-president of Bombardier Inc. and chairman of the board of Bombardier Transportation. He was formerly senior vice-president, general counsel and corporate secretary until May 2019. He was a founding member of the museum's board in 1992 and has been involved with the institution on many occasions over the past 25 years, in particular as a board member of the Pointe-à-Callière Foundation.

4. *Queens of Egypt* travelled to Washington and Kansas City before moving to Gatineau next October.

**ARIGATO RICHARD BÉLIVEAU!**



Normand Huberdeau

The evening's head table:

Seated: Francine Lelièvre, executive director of Pointe-à-Callière; Luc Maurice, president and founder of Groupe Maurice; Richard Béliveau, guest of honour; Robert Dumas, president and chief executive officer, Sun Life Financial, Québec and chair of the Pointe-à-Callière Foundation.

Standing: Lucie Martel; Benoit Dorais, chair of the executive committee and mayor of Sud-Ouest borough, Ville de Montréal; Yves Beauchamp, vice-principal, administration and finance, McGill University and vice-chair of the Société du Musée; Hélène Rousseau; Magda Popeanu, vice-chair of the executive committee, head of culture and Montreal diversity; Borhane Annabi, chair in cancer prevention and treatment, UQAM; and Dominique Mainville.



Normand Huberdeau

The Pointe-à-Callière Foundation held its 2019 major donors evening, presided over by Dr. Richard Béliveau, cancer researcher and great collector of Japanese art. This magical Japan-themed evening was a success in every way, completely filling the Entrepôts Dominion venue. Emceed by Geneviève Borne, the evening featured performances by Japanese musical groups Matsu Take and Komachi Montréal. Attendees were treated to an Asian-inspired inspired menu and experienced a *sake* tasting with sommelier Kuniko Fujita. The guest of honour put several objects from his collection of Japanese art up for a very popular silent auction. The evening raised over \$150,000 in support of the museum's educational mission and its new LAB\_1642, which will be inaugurated in 2020. Our loyal donors, partners, and sponsors once again demonstrated their incredible generosity. *Arigato* to all!



Normand Huberdeau

THE FOUNDATION IN BRIEF



Lino Cipresso



Lino Cipresso

1. Robert Dumas, Sylvie Dufresne, and Daniel Desjardins

2. Daniel Desjardins and Lisa-Marie Turpin

**Chair's cocktail acknowledgment evening**

The acknowledgment evening for donors, partners, sponsors, trustees, and volunteers of the museum and the foundation was held on December 4. The chair's cocktail was a chance to warmly thank everyone who contributes to the development of Pointe-à-Callière. Daniel Desjardins, chair of the museum's board of trustees, took the opportunity to highlight

the contribution of Lisa-Marie Turpin, named a member emeritus, who was a board member of the Foundation and then the Société from 2010 to 2017. Robert Dumas, chair of the Foundation, thanked Sylvie Dufresne, member president, and Marthe Lemery, who set up a new program of tours outside the museum's walls for museum members in 2019. Our warm thanks to everyone!



Villedephoite

**A Speakeasy under the sun**

On December 5, Pointe-à-Callière's Next Generation of Philanthropists presented its Speakeasy evening in the magnificent Youville Pumping Station, a unique industrial heritage building in Montréal. To showcase the museum's new exhibition *The Incas, Treasures of Peru*, guests got a chance to taste a Pisco sour and Peruvian-inspired hors d'oeuvres, while taking in contemporary photographs of Peru by professional photographer Geneviève Lesieur.

**Danny Serraglio named to the Foundation's board**

The Pointe-à-Callière Foundation is pleased to welcome Danny Serraglio to its board of trustees. Vice-president, Business Solutions for TELUS, Eastern Canada, Mr. Serraglio has been with TELUS' management team since 2007. He is proud of TELUS' values and very engaged in the community. The Foundation is honoured to have access to his expertise. Mr. Serraglio joins a board made up of 25 volunteer trustees led by Robert Dumas, president and chief executive officer, Sun Life Financial, Québec



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 Contortion number entitled  
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