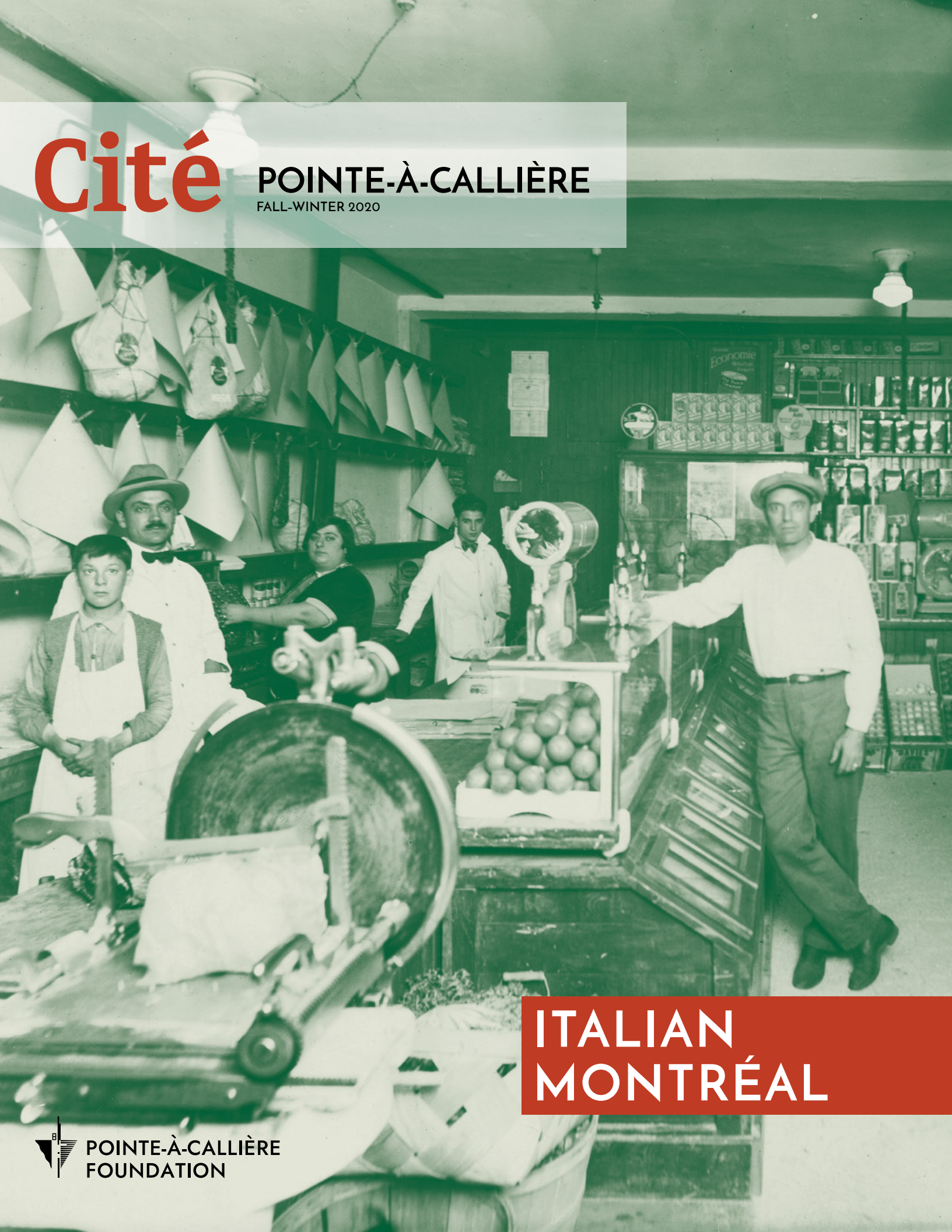


Cité

POINTE-À-CALLIÈRE

FALL-WINTER 2020



ITALIAN MONTRÉAL

2020-2021 Annual
Fundraising Campaign

COME ABOARD!

PIRATES OR PRIVATEERS?

A donation
in the name of
adventure!



Donate to the Pointe-à-Callière Foundation's 2020-2021 Annual Fundraising Campaign and have a hand in revamping the popular permanent exhibition ***Come Aboard! Pirates or Privateers?*** A new, unique, and immersive experience for adventurers, young and old!

Your donation will allow us to...

- ... add newly enhanced interactive elements and create a fun, streamlined exhibition itinerary
- ... highlight objects from Pointe-à-Callière's collection with reworked and updated museography
- ... make Montréal's naval history accessible to one and all!



THE MUSEUM STANDS TALL

One day, we'll certainly look back on 2020 as a historic year, one in which the world as we knew it came to a grinding halt. Our businesses—including the nearly 85,000 institutions that make up 90% of the world's museums—were forced to shut down temporarily. COVID-19 has shaken our families, communities and ways of life. First and foremost, my heart goes out to all those who were directly or indirectly affected by the pandemic. We are all looking forward to better days ahead.

Pointe-à-Callière's temporary closure from March to June and a summer season with hardly any visitors represent tremendous tests for the Museum, whose survival depends on attendance. Across the cultural scene, which is generally in perpetual motion, there was a palpable and unfamiliar stillness. In such unprecedented times, what else could a museum do but adapt and reinvent itself? And that's exactly what we did. During our 14-week hiatus, our teams ensured we kept extending our reach, albeit virtually. An astonishing amount of creative content was generated and shared through our online platforms. For example, visitors were treated to brilliant virtual tours of the remains and exhibitions hosted by our enthusiastic experts.

On June 25, the Museum finally reopened to the public. It was so wonderful to see everyone again! Our teams invested every effort to make sure our spaces met the new health rules and social distancing requirements without altering the content of the exhibitions or undermining the visitor experience. Two routes were set out to make visiting safer and even more enjoyable, and museumgoers can choose to follow whichever they prefer!

What about our exhibitions?

Indeed, what about our exhibitions? *The Incas, Treasures of Peru* is still attracting visitors! With its priceless artifacts and unique glimpse into the magical world of the Incas and pre-Columbian civilizations, the exhibition was slated to end this summer but has been extended until October 4, 2020, to the delight of visitors. Don't miss your chance to view this fascinating exhibition and discover all the wealth of the Incas' cultural heritage.

In this edition, I am also very proud to give you a sneak peek at the Museum's upcoming temporary exhibition, *Italian Montréal*, which will open this winter. Since the 19th century, the Italian presence

in Montréal has continued to grow, making our city home to the nation's second largest Italian community after Toronto. Italian Montrealers—the workers, shop owners, artisans and entrepreneurs—have enriched our cultural heritage. The exhibition will certainly awaken all your senses and reveal some of the finest moments in our city's history through photographs and historical objects, many of which will be on display here at Pointe-à-Callière for the very first time, lent by members of Montréal's Italian community.

A campaign focused on youth education

The 2020–2021 campaign to sustain our educational mission is now underway. I invite you to support the initiative to renew the *Come Aboard! Pirates or Privateers?* exhibition, which provides young visitors and their families with a terrific opportunity to measure themselves against the rough-and-tumble sailors who ransacked the St. Lawrence in the days of New France. The funds raised will be dedicated to redesigning the space, acquiring new objects and, above all, developing new educational tours for a wider range of age groups.

Finally, in such a demanding year fraught with uncertainty, we are able to meet this relentless challenge thanks to our loyal employees and you, our dear friends and ambassadors. Your unfailing support today and tomorrow is so important to us. It remains the cornerstone of the solid foundation that will enable us to regain our momentum in this new decade.

Thank you!



FRANCINE LELIÈVRE

Founder and Executive Director,
Pointe-à-Callière



Photo: Marcie Richstone

COME ABOARD! PIRATES OR PRIVATEERS?



***Come Aboard! Pirates or Privateers?* The brand new edition of the popular *Pirates or Privateers?* exhibition at Pointe-à-Callière is a unique immersive experience for adventurers of all ages. The newly added elements offer an unprecedented glimpse into the lives of pirates and privateers.**

Visitors seeking to be swept away will be thrilled to dive into the 17th and 18th centuries, during the golden age of piracy, as part of an immersive universe that blurs the line between real and imaginary.

Back then, the European, Mediterranean, Atlantic and Caribbean waters were teeming with pirates and privateers as wars divided colonies, including England, Spain, the Netherlands and France. Because military fleets were such a costly means of defence, sovereigns allowed private ships to wage their battles. Privateer crews headed out on missions to hurt the economies of enemy states by looting their ships loaded with treasures in their holds. At the same time, the turquoise seas of the Caribbean were bustling with fortune-seekers and renegades.

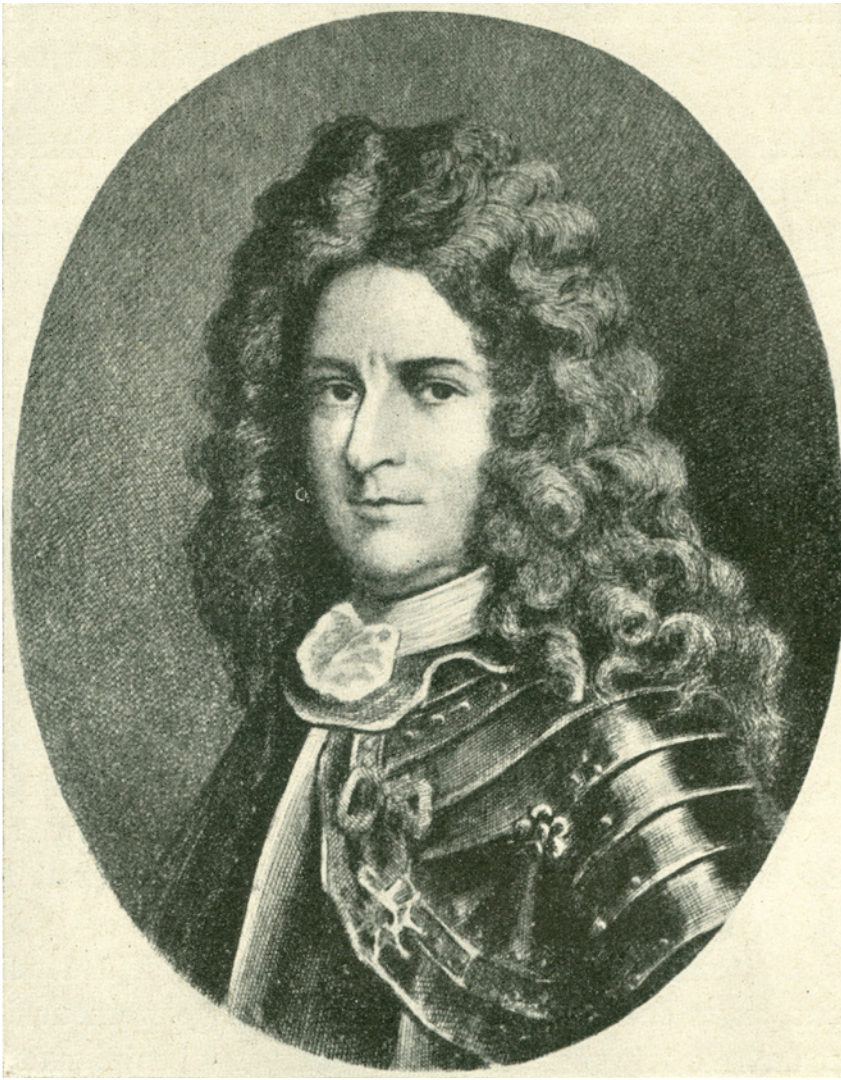
Privateer

Being on the high seas meant staying on the lookout! Distinguishing a pirate from a privateer was no simple task. They both sailed the oceans and ransacked rival ships. But a privateer's actions were all within the law, sanctioned by a ruler or governor in a letter of marque. A privateer was not an outlaw and could only intervene in a war. Easy job? Probably not, especially considering the difficult conditions on the ships. Besides the captain and seasoned sailors, the hires on a privateer's ship averaged only one expedition in their lifetime.

Pirate

Pirates prowled the seas in search of treasures to seize from passing ships. They raided for booty to pilfer and share in times of war and peace, no matter the flag—Spanish, French, English, Dutch, merchant or privateer—under which the vessels sailed. They were merciless, even for just a few gold coins, and knew full well that if they were ever caught, the authorities who captured them would be just as barbarous in bringing their lives to a brutal end. As a matter of fact, the word pirate is rooted in the Greek term *peira*, which means attempt. For pirates, the golden rule is to never get caught!

The tales of these women and men sweep us into an utterly extraordinary maritime world. These rebellious and courageous adventurers on the high seas gave rise to a literary, cinematic and imaginary world in which the boundary between reality and fantasy is sometimes blurred. Treasure islands, jewels and gold, cutlasses, hooks, wooden legs and all the elements associated with pirates that can sometimes seem bizarre and fictitious really did exist! Of all there is to see, read and hear about pirates, it can be difficult to draw the line between truth and fable. What can history—actual history, that is—tell us? You'll be amazed!



Productions Bien Joué Inc.

2

1. *Le combat du Pélican contre trois vaisseaux anglais, le 4 septembre 1697.* Ink and gouache on card, 1995 (33 cm x 26 cm), collection of the artist. © Christopher Milligan and David Smith / Illustration: Francis Back (www.checkmatebook.com)

2. *Portrait de Pierre Le Moyne d'Iberville.* Pointe-à-Callière, Montréal Archaeology and History Complex. Jean-Baptiste-Antoine Ferland, *La France dans l'Amérique du Nord*, Montréal, Maison Alfred Mame & Fils, 1930.

Pierre Le Moyne D'Iberville, Montréal's own privateer

Canada's most celebrated privateer, Pierre Le Moyne d'Iberville, takes centre stage in *Come Aboard! Pirates or Privateers?* The great navigator and clever strategist was the son of a lord. He embarked on his first adventure as a deck boy when he was only 12 years old and grew up to win a string of victories. In 1695, when Pierre Le Moyne d'Iberville was chosen to boot the English out of Labrador and Newfoundland, it took him just four months to destroy 36 settlements. In 1697, he fought his most famous battle at the helm of the *Pélican* to overcome three English warships. In addition to presenting a narrative of d'Iberville's story, the exhibition will feature accessories and ship models created by artist Frédéric Back (1924–2003) and Jean-Pierre Boileau for the Québec television series *D'Iberville*, which was broadcast in 1967–1968.

In *Come Aboard! Pirates or Privateers?* young visitors join a crew, learn about their role on board the ship and test their navigational, strategic and fighting skills. Along the way, they will meet Pierre Le Moyne d'Iberville, as well as terrible pirates such as Edward Teach, better known as Blackbeard, who wore six pistols in addition to his cutlass to better terrify his

enemies! To add to his mystery, Blackbeard would tie slow burning hemp cords to his hair, which created a menacing halo of smoke around his head. Just like the indomitable Edward Teach, young visitors will conquer the turbulent seas aboard an impressive full-size ship! The girls who have been taught that women were not permitted to sail in the 17th and 18th centuries should know that others before them fooled entire crews, and their fearlessness made history.

Come Aboard! Pirates or Privateers? is all about the mythical lives of pirates and privateers: from their recruitment to the treasures they discovered and ups and downs of life at sea. Life as a pirate could be harsh and sometimes as dreadful as it was incredible.

Are you ready to come board the ship and cross paths with real pirates and courageous privateers?

CHRISTINE DUFRESNE
Project Manager, Pointe-à-Callière

Opening in October 2020

ITALIAN MONTRÉAL



Archives de la Ville de Montréal. VM94_C270-0063

Beginning in February 2021, Pointe-à-Callière will present a temporary exhibition that highlights the contributions of Montréal’s Italian community and reveals the exceptional attributes of this rich cultural group: its ingenuity, its resilience and the impact its members have had on the history, life and cultural vitality of Montréal. Some 39,000 Montrealers were born in Italy, and over 250,000 have Italian origins.

The exhibition focuses on a number of sociocultural aspects. It recounts the community’s immigrant experience and how it shaped the city of Montréal. A contemporary reading of this history will provide perspective on the community’s evolution in its continuity and departures.

Unlike the international exhibitions presented at Pointe-à-Callière, most of the objects featured are not from museum collections but from the homes of Montrealers who contributed to the project by lending

their family treasures—those brought back from Italy and others made here in memory of life there. They reveal culinary traditions, serve as symbols of iconic businesses and important events or speak for the community members who have left their mark on the arts, business, sports or public spheres. Historical photographs and audiovisual and archival documents breathe life into the most significant moments in the lives of the earliest generations of immigrants.

Over the course of history, Italian immigrants have harmonized their culture and lifestyle with Montréal by adopting a number of districts. The exhibition tour is therefore much like a route that takes visitors to the community’s most quintessential locations. The approach underscores how Italian Montrealers quite literally built their living environments and gives meaning to the tour itself by anchoring a range of topics to shed light on the impacts community members have had on many areas of Montréal society.

Italian Montréal in five locations

The Italian community is one of Montréal's oldest immigrant cultural communities. The wave of immigration from continental Europe to Québec and Montréal peaked in the early 20th century. Of the newcomers, Italians made up the second largest group as far as numbers.

1. The vast majority of Italian immigrants arrived here to work, and the first exhibition zone explores employment starting at the train station at which immigrants arrived and continuing along Montréal's business street. The first to leave Italy worked in two booming sectors: railways and construction. In time, they became entrepreneurs by founding institutions and growing businesses that would eventually drive Québec's economy.

2. After the Second World War, cafés became popular places for people to meet. For many Montrealers, they still remain the ultimate expression of Italian Montréal. For the exhibition, the café space will stand out as the perfect spot for Italian Montrealers to discuss different topics, learn and share ideas and cheer for their favourite sports teams!

3. The symbol of a successful migratory project, home also plays a very important social role. It is where values, culture, traditions and delectable recipes with homemade ingredients are shared. Like language, food makes up the foundation on which identity is transmitted.

4. Church is also a symbolic place to explore artistic, religious and social themes. Traditions are imparted



Archives de la Ville de Montréal. VM6.R3576-2-2

- 1. Victoriatown, 1963
- 3. Parc Dante, 1963
- 2. Marché Jean-Talon, 1955

in rites of passage and through the village associations that communities recreated when they settled in Montréal. These observances and clubs are opportunities to meet and share experiences, come together and express a common culture of origin.

5. After arriving, acquiring property and creating institutions and businesses, the final rung of the social ladder is entering the public sphere. From day labourers and construction workers, Italian Montrealers became business leaders, entrepreneurs, professionals and artists and began to express themselves on the public stage. The many leading figures with Italian roots are a testament to Italian Montrealers' vitality and integration into our city's active life and reach. Today, the community defines the city's identity. That's *Montréal à l'italienne*.

SAMUEL MOREAU

Project Manager, Pointe-à-Callière

CHRISTINE TREMBLAY CORNEAU

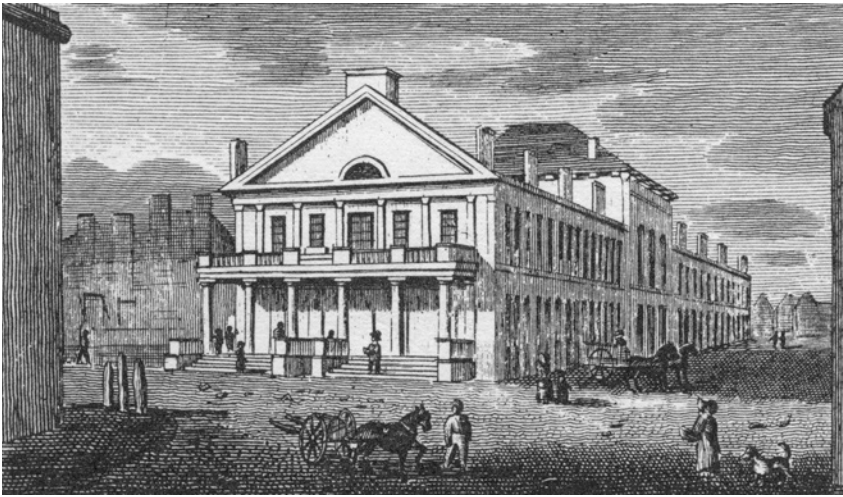
Exhibition Director, *Italian Montréal*

Opening in February 2021



Archives de la Ville de Montréal. VM94.A1.02-2-1963

FROM QUINCY MARKET IN BOSTON TO MARCHÉ SAINTE-ANNE IN MONTRÉAL



The architectural beginnings of Montréal's first covered market

In 2010, Pointe-à-Callière initiated a major research program to preserve and breathe new life into one of Old Montréal's leading recognized historic sites, Marché Sainte-Anne-et-du-Parlement-du-Canada-Uni, on which Marché Sainte-Anne market and the Parliament of the United Province of Canada once stood.

The building itself has a fascinating history. When it was completed in 1832, the stone construction that housed Marché Sainte-Anne was Montréal's largest civic structure. In 1844, the government chose it to become the seat of the very first permanent Parliament of the Province of Canada (or United Canada), making Montréal the capital of British North America.

Neoclassical building

Marché Sainte-Anne is designed in the neoclassical—and more specifically Greek Revival—style, which is characterized by ubiquitous symmetry, harmonious proportions and, of course, the integration of classically inspired elements. The work of architects John Wells and Francis Thompson, the market is largely inspired by Quincy Market in Boston, which was drawn by Alexander Parris in 1826. Both markets have the same proportions and a central body with two symmetrical wings ending in porticoes supported by columns. While Quincy Market is one third longer than Marché Sainte-Anne, the buildings are still remarkably similar. In both cases, the stalls

are aligned in the wings and cellars are located in the basement. The size difference between the two likely reflects the population density of each city. In 1825, Boston was home to some 50,000 people—nearly one third more than Montréal.

Marché Sainte-Anne

In 1827, a year after Quincy Market opened, the plans to build Montréal's first covered market got underway as part of a large-scale project to channel Petite rivière into a collector sewer that ran under the building. Workers broke ground in 1832, and Marché Sainte-Anne was officially inaugurated in spring 1834.

The market housed 28 basement cellars and 32 stalls flanking either side of the central body. The two ends were reserved for poultry vendors and fishmongers.

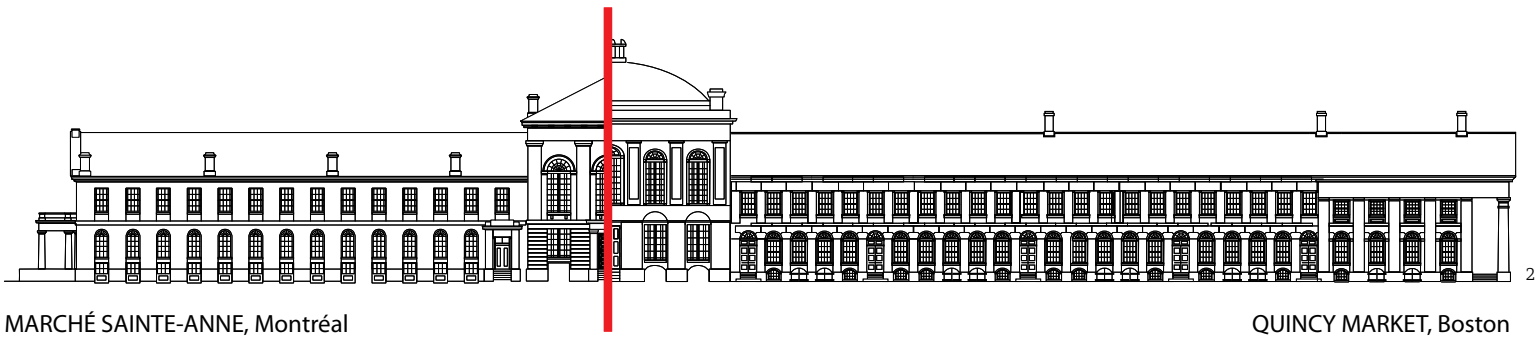
The market's top floor was dedicated to civic functions and leased to different sociopolitical organizations. It witnessed major events, including the abolition of slavery in August 1834 and a public assembly chaired by the mayor at which the agreement to convert the floor into the Parliament building of the new Province of Canada was signed.

New purpose

A complete overhaul was required to accommodate the parliamentarians. Designed by architect George Browne, the renovations were carried out on both floors. On the first level, the old butchers' stalls were converted into offices for the parliamentary clerks and writers. The stairs that were added to the porticos allowed couriers to run back and forth between the offices and assemblies.

On the top floor, one of the wings was transformed to house the Legislative Council. Able to accommodate 200 to 300 people, the space was described as spacious and richly decorated. The office of the clerk and Council library were located right behind the room. The west wing held the Legislative Assembly for the elected members. With nearly 500 seats, it took up almost the entire wing. Behind the room were smaller spaces, including the wardrobe and smoking room. Parliamentarians met in Montréal until April 1849. Among the legislative measures they passed under the roof of the former Marché Sainte-Anne was the principle of responsible government in 1848.

1. Marché Sainte-Anne in 1839. *Montréal: Recueil iconographique: gravures historiques et illustratives relatives à la ville de Montréal, province de Québec, Canada, 1535-1885*, Vol. I. Pl. 54, Charles P. De Volpi, F.R.P.S.L. – P.S. Winkworth. Collection Pointe-à-Callière.



MARCHÉ SAINTE-ANNE, Montréal

QUINCY MARKET, Boston

Re-emergence

On April 25, 1849, the Parliament building was destroyed by fire during a Tory revolt. The building and its contents, including over 22,000 volumes held in its two libraries, were almost entirely destroyed. Marché Sainte-Anne was rebuilt in 1851 over the ruins of the old market and later demolished in 1901. Around 1920, the site became a parking lot, and the traces of the earlier occupations lay dormant below.

The digs undertaken by Pointe-à-Callière from 2010 to 2017 enabled archeologists to delve into the vestiges of the building and gather the clues that would lead to the virtual reconstruction of the space's indoor configuration. In addition, the analysis of some 350,000 artifacts and ecofacts discovered on the site reveal the history of the space's occupants, from the butchers to the lawmakers. The many eyewitnesses confirm the dazzling richness of the site, whose history remained in the shadows for so many decades.

Discover the new outdoor exhibition on the Marché Sainte-Anne/Parliament site in the Pointe-à-Callière app!

FRANÇOIS GIGNAC

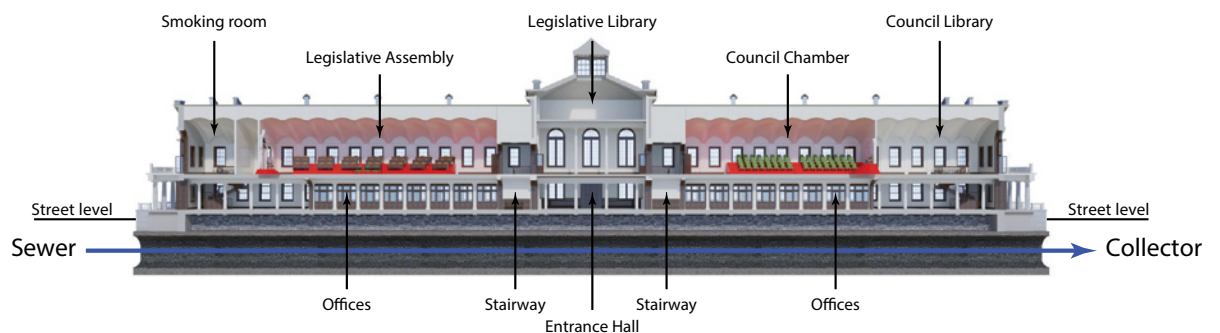
Conservation Technician, Pointe-à-Callière



2. Comparative elevation of Sainte-Anne and Quincy markets. Illustration: François Gignac, Pointe-à-Callière

3. Reconstruction of the first floor and Legislative Assembly. 3D Illustration: Guy Lessard, Architruc

4. Reconstruction of the Parliament of the United Province of Canada, sectional view. 3D Illustration: Guy Lessard, Architruc



HUDSON'S BAY COMPANY: 350 YEARS OF HISTORY



HBC Corporate Collection

In 1668, Pierre-Esprit Radisson (1636–1710) and Médard Chouart, Sieur des Groseilliers (1618–1710) were tasked with sailing to Hudson Bay to determine whether there was an opportunity to trade furs, minerals and valuable goods. At the outcome of their voyage aboard the *Nonsuch*, Des Groseilliers made first contact with the Waskaganish Cree and returned to Europe with 3,000 pounds of beaver pelts. On May 2, 1670, impressed by the quantity and quality of the furs from New France, King Charles II of England issued the Royal Charter granting the lands around Hudson Bay to the “Governor and Company of Adventurers of England trading into Hudson Bay.”

That was 350 years ago. For most of its history, the Hudson’s Bay Company dedicated itself to the fur trade from which it even derives its motto: *Pro Pelle Cutem* (Latin phrase meaning *a pelt for a skin*). The collaboration and support of Indigenous peoples, as well as the company’s many expeditions, led to the colonization of British North America and development of Canada.

1



HBC Corporate Collection

1. Illustrated map of the trading posts and historic territories of the Hudson’s Bay Company by Stanley Turner, published in 1955.

2. *Chief Trader Archibald McDonald Descending the Fraser, 1828*, by Adam Sheriff Scott, 1942. HBC 300th anniversary commemorative print. Collection Pointe-à-Callière

2

Pointe-à-Callière chose to mark the 350th anniversary of the Hudson’s Bay Company, North America’s oldest trading corporation, since Montréal is at the heart of its history, with company warehouses on Lachine Canal and an impressive retail store on Sainte-Catherine Street West since 1960. The following paragraphs provide a quick overview of four centuries of history.

1610: On a quest to find an Arctic passage to Asia, English explorer and navigator Henry Hudson discovers the vast expanse of water that would bear his name: Hudson’s Bay.

1670: On May 2, the signing of the Royal Charter confirms the foundation of the Hudson Bay Company.

1673 to 1684: The Hudson’s Bay Company opens trading posts as it establishes its presence along Hudson Bay and James Bay.

Of men and canoes

During the time of the fur trade, canoes were the most common method of transportation. The Lemaître and Duguay family dynasty of builders had a virtual monopoly on birchbark canoes, which had to be ordered in Montréal. The canoes set off on their



Leonard A. Hillyard, Hudson's Bay Company Archives, Archives of Manitoba, HBCA 1987

3



HBC Corporation Collection

4

maiden voyage of over 1,900 km from Pointe-à-Callière. Each one could hold up to 3,600 kg (4 tonnes) of goods.

1780: English weaver Thomas Empson is hired to create the very first point blanket, which would become one of the most sought-after trade goods.

More than just a blanket!

Warm, impervious and resistant, the point blanket was a favourite of fur traders, travellers and Indigenous peoples, who transformed them into

coats. The four colours—green, red, yellow and blue—were introduced around 1800. Why those colours in particular? Because they were easy to produce using high quality dyes!

1881: The Hudson's Bay Company releases its first mail order catalogue for the rural market and opens its first retail store in Winnipeg.

1907: From canned salmon to tea and coffee, the Hudson's Bay Company expands its product range and enters the wholesale market.

1960: The Hudson's Bay Company acquires ten stores from Henry Morgan & Company Ltd., a Montréal-based chain with a popular department store located at 585 Sainte-Catherine Street West.

From the fur trade to large department stores, the 350-year-old history of the Hudson's Bay Company is deeply intertwined with Canada's own history. In 2007, the Hudson's Bay Company Archives, which span the first 250 years of the retail group's history, were added to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) Memory of the World Register.

BRIGITTE LACROIX
Project Manager, Pointe-à-Callière

June 2020 to April 2021



HBC Corporation Collection

5

3. HBC point blanket display at the Saskatoon store, November 1939.

4. Coat of arms of the Hudson's Bay Company, 2009.

5. R.M. Ballantyne, Clerk and George Barnston, Chief Trader, arrive at Tadoussac, February 6, 1846, by Charles Fraser Comfort, 1941.

NOUS SOMMES MONTRÉAL – LA GRANDE PAIX RACONTÉE TOME 2



Pointe-à-Callière

The teenagers chose poetry as a medium to bring the Great Peace of Montréal of 1701 to life by delving into the depths of the protagonists' feelings, emotions, fears, troubles and hopes. Highly experimental, the project is part of a wider approach to foster inclusion and remains in line with the Museum's aim to be part of the Montréal community. *Nous sommes Montréal — La Grande Paix racontée* is an intricate lyric poem.

By familiarizing themselves with the basics of poetry, students found inspiration in the Great Peace of Montréal: a historic event in the history of Montréal and New France. With poet Karim Akouche, they worked on both a collective poetic work on theme of the Great Peace of Montréal and their own personal poems on war and peace.

The classes contributed to a dozen workshops during which each student took on the role of cultural actor and project leader. *Nous sommes Montréal — La Grande Paix racontée* was designed by and for young people. Fostering initiative, appropriation and academic perseverance, the project links the discovery of history, poetic and artistic creation, public speaking and French language skills.

A tribute to peace, the introductory section of *La Grande Paix racontée* is a voyage back in time, as Indigenous groups depart from their distant lands around the Great Lakes on a poetic expedition. The epic then transports readers to Montréal, where nations gather around the mythical characters of Kondiaronk and Callière. Hearts beating in their chest and carried by sound, light, blood, sweat and tears, they glide their canoes over vast lakes and rivers to converge at the meeting place where the peace treaty will be signed. The rhythm and musicality of the uncluttered and expressive texts transport the reader into a lush imaginary realm.

The second, more personal, section is inspired by the students themselves. Filled with the stories of families that overcame trials and tribulations to find their way to Montréal, it recounts personal experiences that the students were brave enough to share. In the writings, the themes of war and peace take on a new nature, another dimension. The sum of the students' short, one-page lyrical texts conveys a universe in which words become all the more intense.

Last year, we presented the first volume of the *Nous sommes Montréal* project in *Cité* magazine. Created by students at École Marguerite-De Lajemmerais high school, the collaborative writing project explores the immigration experience in connection with the foundation of Ville-Marie and arrival of the first Montréalistes.

For the second volume, Pointe-à-Callière worked in tandem with a special education class and two groups of French learners to support students for whom French was not their first language or who were having difficulty mastering the language. We had the privilege of pursuing the adventure with a second cohort of 50 students in two Montréal high schools: École Marguerite-De Lajemmerais and École secondaire d'Anjou. Guided by Annick Deblois (Pointe-à-Callière), poet Karim Akouche, slam poet Carl Bessette and educators Isabelle Bujold, Yasmine Carling and Philippe Couture led some 30 workshops to assist students in the development of the collective work.



Poetry reading/
 launch of *Nous
 sommes Montréal*.
 © Pointe-à-
 Callière, Montréal
 Archaeology
 and History
 Complex / Photo:
 Sébastien Roy.

The final section sets the stage for the signatories of the *Grande Paix racontée* in a composition of pictograms representing their own symbolic signatures based on those belonging to the signatories of the Great Peace of Montréal of 1701. Appearing at the bottom of every personal poem, each pictogram translates one of the author's personality traits and underscores the diversity of the students' cultural representation.

The reader will take the measure of the challenges the students faced: language barrier, lyrical composition and plays on words. For those for whom French is not their first language, the exercise was a daunting one. Others had only barely settled in Montréal. Throughout the project, the students were given the opportunity to learn and discover the subtleties of the French language and art of creating a poetic image.

There was one more challenge in store: a public reading at the book launch, which was attended by some 100 people, to acknowledge the authors' perseverance and creativity. Slam poet Carl Bessette supported the students in this adventure even further afield and prepared them by raising their awareness of the cadence, their breath and the sounds of the words.

For Pointe-à-Callière and its teams, the mediation project proved to be a very rewarding outreach experience. The participatory co-creation workshops are in line with the Museum's mission to increase knowledge and appreciation of the Montréal of yesterday and today. The initiative enabled 50 young people to discover the history of a landmark event in the city's history and reflect on theme of peace through French expression. For Pointe-à-Callière, this experimental and innovative citizen action and cultural mediation project is the very first to be led beyond the Museum's walls. These initiatives are essential and demonstrate the Museum's aim to forge lasting ties with its community.

The project was made possible by funding from the government of Québec as part of the program to promote the use of French in cultural activities.

KATY TARI
 Director
 Collections – Public Programs and Services
 Pointe-à-Callière

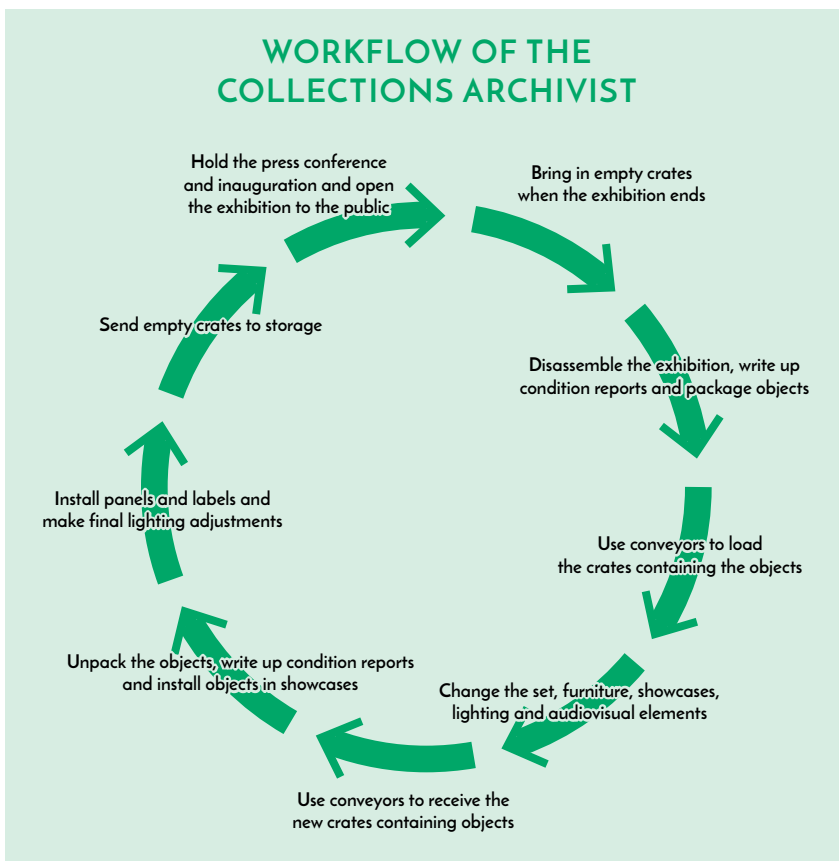
DISCOVER THE WORK OF A COLLECTIONS ARCHIVIST

When you visit a temporary exhibition, do you ever wonder about the steps leading up to it or the people who made it all come together?

I'll try to provide some of the answers in the next few paragraphs! My name is Marie-Ève Bertrand, and I'm a collections archivist at Pointe-à-Callière. Surrounded by a very large team of people in different fields, I play a key role in the exhibition development process. Getting a temporary exhibition off the ground requires the collaboration of so many people: the producer, scientific committee, designer, audiovisual team, furniture manufacturing team, handlers, specialized carriers, documentalists, museology technicians, conservation technicians and a skilled team of communicators! The project manager, who supervises and coordinates everyone, oversees each and every step, from research to the final selection of objects and inauguration of the exhibition.

When preparations for an exhibition get underway, my contribution as a collections archivist begins when I receive the list of objects. First, I create a database that contains a file for each object with the lender's name, object's name and photo, acquisition number, size, materials, date, provenance, insurable value and exhibition and conservation conditions. As the project moves forward, I add more details, like the exhibition area, showcase type and number and travel crate number. The database serves throughout the exhibition development process, since it is important to the loan agreements, insurance certificate applications and object condition reports.

When I get the final design plans, I work with the museology technician to make sure the showcases selected to display the objects are available. At this stage, work meetings with the team of expert technicians, who we call the *white gloves*, are essential to determine the type of support required for each object. Depending on how they'll be set in the showcase and how fragile they are, the objects may require made-to-measure bases. I then have to list the materials we'll need and the number of people who will set them up and disassemble them.



Samuel Moreau, Pointe-à-Callière

People sometimes ask me what I consider to be good news at work.

Lenders who provide transport crates and bases for their objects help us save a tremendous amount of time and money when setting up an exhibition. When all the objects in a display case are from the same lender, it's much simpler to prepare and coordinate the calendar. Also, things go smoother when we know the conveyor with which we're collaborating. Because we've already built our trust, the work is easier.

I also get asked what my biggest challenges are at work.

The size and weight of the objects can sometimes cause a lot of headaches! I have to make sure the objects and crates fit in an airplane's cargo space, our exhibition hall and the freight elevator to the halls. The more fragile objects aren't the easiest to transport and handle. Some objects are made of materials that are sensitive to temperature and light. Others need special permits to travel to and from the territory, like the CITES certificate required when an object is made from specimens of endangered species such as ivory or feathers, which can take time to obtain. A delay in the transmission of an object's description can be problematic when it comes to drafting the labels and sending the exhibition catalogue off to the printer.

Once those stages are completed, I draw up a detailed calendar of the steps until the exhibition's inauguration. We generally have five to six weeks from the time one exhibition ends and the next one opens to make the switch. It's in this critical period that the efforts everyone has invested start to pay off. It's an exciting time. We all get an adrenaline rush as everything finally comes together.

As the furniture and new design take shape, I head off to the airport to receive the objects arriving by cargo plane, help collect the crates and meet the conveyors. These operations require the support of a forwarding agent, who specializes in customs and the transport of collections. We observe as the crates are handled and transported by truck to the Museum. This part is always very exciting! One of the challenges is gaining the trust of the representatives from other museums by showing them how professional we are, ensuring them that everything is under control and demonstrating that we're ready to unpack and install the objects in the exhibition hall. Once the objects are out of the crates, we sign the condition reports and sort the items by showcase. The *white gloves* then examine the objects to create safe and tailored bases to display them. At this point, my job is to coordinate the teams, make sure everyone is where they're supposed to be and keep things on schedule.



Samuel Moreau, Pointe-à-Callière

There are a lot of steps! The production of an exhibition depends on so many human relationships linked by the objective to see a common project through. Being part of an exhibition production team at Pointe-à-Callière is such a fabulous job! Each exhibition is unique and always presents a new challenge we all tackle together. It's a privilege to be able to bring my personal touch to a project and especially contribute to this huge team effort at Pointe-à-Callière.

MARIE-ÈVE BERTRAND

Collections Archivist, Pointe-à-Callière



Pointe-à-Callière

MEET MAXIME BOISSONNEAULT, YOUNG ENTREPRENEUR AND PHILANTHROPIST



Maxime Boissonneault is an angel investor and accomplished entrepreneur. As the co-president and co-founder of Moov AI, he works to deploy concrete artificial intelligence and machine learning solutions to meet clients' real business needs. True to his entrepreneurial spirit, he is also the co-founder and a partner in the Portage Gin, White Keys Vodka and Rhum Saint-Marie brands of spirits. In his free time, Maxime is an active philanthropist who supports and serves on the boards of directors of a number of charitable organizations, including the Fondation du CHU Saint-Justine, Fondation Sainte-Anne and Pointe-à-Callière Foundation.

How would you define philanthropy in Québec today and ten years from now?

In my opinion, philanthropy is all too often overlooked in Québec in comparison to other provinces or other industrialized nations. It's still a challenge to actively and unconditionally commit to a cause that's close to one's heart. Philanthropy should become more democratic so everyone can contribute within their means—in time, money or expertise!

What made you choose the Pointe-à-Callière Foundation?

That's simple: I'm passionate about our history! We're lucky to have so many artifacts at Pointe-à-Callière, and it's our duty to take every measure to preserve them. They represent such an incredible—and absolutely not renewable—source of wealth! And just a quick chat with Francine Lelièvre reveals how passionate and knowledgeable she is about our city and its history. It's completely addictive!

What were your first philanthropic experiences? What advice would you give a young person who wants to get involved in a cause?

My first experience in philanthropy was the Fondation du CHU Saint-Justine. I've always been very moved by the adversity and misfortunes some children face. Because my own two children are healthy, I choose to give part of the time and money I would have had to spend if that hadn't been the case to families in

need. To be frank, those moments of philanthropic work—the activities presented at the hospital and events organized by Moov AI year after year—are just unforgettable.

So, I would tell anyone who wants to support a cause to just do it! Do whatever you can! You can make a donation even if you aren't millionaire, and you can give of your time even if you don't have all that much of it. No one actually has free time. But there's always a person, cause or foundation that needs help. Often, money isn't the only thing they need. I also involve my children in these decisions. What cause do we support? When? How? And I do that only because I want them to understand how lucky they are and be used to giving back within their means in the future.

How does your experience as an entrepreneur benefit your philanthropic commitments?

In terms of boards of directors, my experience enables me to contribute to their management and vision, but, overall, I'd say that I really draw on my general knowledge. When you know a lot of people, it can be a bit easier to have a major impact, but, as far as the rest, it doesn't change a thing! Even when your circle is small, you can still have a considerable positive impact.

Based on your experience, what would you say are the qualities of a good entrepreneur in 2020?

Many important qualities make a good entrepreneur in 2020: positive leadership, emotional intelligence and the capacity to surround oneself with the right people. But being able to adapt is essential. Things are changing and evolving so quickly, and it's important to know how to adapt right away and then rely on positive leadership to really align your team. I'd add that not being a superhero, especially when hiring, is paramount. I believe it's important to surround oneself with people who are more skilled than you are at certain things to achieve greatness together.

How important is social responsibility within your businesses?

Social responsibility is part of our values. Whether its purchasing, hiring or corporate culture, it's always present. We've also chosen to invest a lot of time and money in responsible spheres, including education. We strongly believe that today's problems will likely be resolved through education tomorrow, and it's natural for our team members to wholly invest themselves in shaking up and reinventing the system.

Considering your commitment to philanthropy and interest in creating a better work world, would you say that humans are at the heart of what you do?

For sure, 100%! Our goal for artificial intelligence is clear: we don't want to replace humans with AI but rather use AI to propel humans by making them more productive and more efficient and even resolve problems that couldn't be unlocked without data science. That's what we want to do at Moov AI. Humans are at the core of everything.

Moov AI's strength lies in artificial intelligence. Considering all that's happened in 2020, what role will AI play in the business world? Has technology become the key to innovation?

A few years ago, I read an article in the *Harvard Business Review* that mentioned how organizations that hadn't begun implementing artificial intelligence in their operations were falling very behind, and I found this view quite extreme. A few years down the road, I realize that the journalist was right. Today, those that have found a way to capitalize on the science are able to stand out in terms of their operations, sales, customer service and every aspect of their business. AI has been around for nearly 70 years and has evolved so much. It's recently grown exponentially to reach maturity and can quickly meet corporate challenges. AI is essential to one thing: maintaining our competitive edge through ongoing innovation before our international competitors take our place and we no longer dominate on the global stage.

POINTE-À-CALLIÈRE COMES TO YOU!

Because our loyal members and visitors spent so many weeks away, Pointe-à-Callière decided to come to them! The Museum created a number of fun resources to help people learn more about the exhibitions on view and history of the city! Through Facebook, Instagram and the website, Pointe-à-Callière made exclusive content more available than ever to Montrealers and visitors from around the globe! It was the perfect opportunity for people from all over to see the Museum and its collections on their first, or latest, visit. #PACchezvous.



Pointe-à-Callière

Live!

Every Thursday since the closing and until June 18th, the Museum featured short videos hosted by our experts and virtual guided tours live on Facebook in collaboration with Desjardins. Online visitors had the opportunity to meet and share with museum professionals to learn more about their day-to-day at work, our collections and our exhibitions and their content. Through the very popular virtual guided tours, participants benefitted from our guides' expertise from the comfort of their homes. From one Thursday to the next, we were even able to create a pool of regulars of all ages and from all walks of life! Among the busiest online tours was the one led by our guide Maude Bouchard Dupont, who walked nearly 160,000 virtual visitors through the collector sewer!

Didn't catch our live videos? Head to our Facebook page or the *Pointe-à-Callière live* section of our website.



@unvegetalienamontreal

Pointe-à-Callière, as if you were here!

It is now possible to take a free virtual tour of some of the permanent exhibition halls in the museum complex from home. Using Google Street View, visitors can move through the site where Montréal was founded to marvel at the objects in the collections. It is even possible to zoom in and read the labels! The Museum is proud of this virtual initiative, which provides access to the many treasures housed within its walls.

A different look at #IncasPeru!

A victim of its success before the shutdown, *The Incas, Treasures of Peru* temporary exhibition was truly missed by the public but came back to life online during social confinement. In eight captivating videos, Pointe-à-Callière experts provide an overview of pre-Colombian civilizations, the Incas and Peru in images. Accessible on the Museum's YouTube and Facebook pages, the clips enabled visitors to enjoy the exhibition until our reopening. *The Incas, Treasures of Peru* opened to the public on June 25 and has been extended until October 4 to meet popular demand and allow this fascinating exhibition to be fully appreciated by museumgoers.



© Caroline Thibault



Pointe-à-Callière

A virtual quiz that will go down in history!

Pointe-à-Callière isn't just for kids! We teamed up with Randolph gaming pub to launch a live quiz on Montréal and its history. Players joined a virtual group of friends and then made their way to the Museum's Facebook page to take the quiz hosted by none other than Normand D'Amour! And what better day to test one's knowledge of Montréal than May 17, the anniversary of the city's founding? Over 13,000 people took part in *Quiz Live | Bonne fête Montréal!* We are very pleased with the success and reach of this fun and educational event that brought so many of us together.

Activities for everyone

Every year, Pointe-à-Callière usually welcomes nearly 100,000 young people. While 2020 has certainly come with its share of challenges, it was important to the Museum to remain in contact with its young visitors and satisfy their thirst for discovery and adventure. We created a range of online activities so families could draw, learn, take quizzes, play educational games and participate in creative workshops. There was something for everyone! From a family strategy game to paper weaving and colouring inspired by the Incas, kids could choose from different educational tools to keep having fun and learning at home. Go to the *Museum for families* section of our website for all the activities.

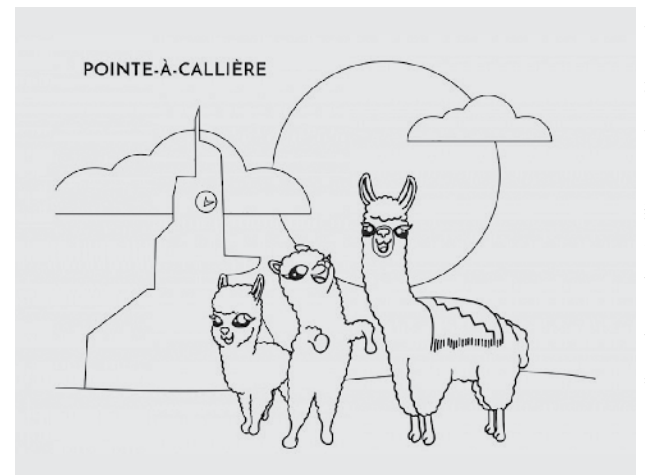


Illustration: © Pointe-à-Callière / Samuel Tremblay-Boucher

Spotlight on Montréal’s cultural diversity!

Pointe-à-Callière aims to complete the *Building Montréal* permanent exhibition, which was partially renewed in spring 2019, with an area that illustrates the history of immigration in Montréal and the city’s vast cultural diversity. Beginning in July 2020, visitors will have the opportunity to appreciate the contributions of Montréal’s largest cultural communities embodied in 60 objects from around the world lent by Montrealers. To spark emotion, we produced a fun and touching video featuring some of the young newcomers who attend École primaire de la Mosaïque. We hope that this addition to our permanent exhibition will truly reflect the diversity of today’s Montréal.



Samuel Moreau, Pointe-à-Callière



Photo: Luc Bouvrette © Pointe-à-Callière

Our exhibition on tour

Fragments of Humanity – Archeology in Québec, our first major exhibition on the province’s archeological history, is still travelling across the country! Presented at La Pulperie de Chicoutimi regional museum until September 13, 2020, it will head to Musée POP in Trois-Rivières from September 25, 2020, to March 14, 2021, then to the Centre d’exposition d’Amos from April 2 to June 13, 2021, and finally to the Timmins Museum: National Exhibition Centre in Ontario from July to November 2021. Don’t miss your chance to experience (or reexperience) this ambitious exhibition on the archaeology of our Belle Province.

The exhibition received financial support from the government of Canada.

A Railroad to dreams

Beginning November 18, Pointe-à-Callière will present *A Railroad to dreams* on the fascinating world of model trains. More than toys, the tiny trains mirror the reality of railroads and connect with the key chapters in Canada’s railway history, which is inextricably intertwined with Montréal’s. In addition to the functional networks that will crisscross the hall, the exhibition will highlight interesting parallels with astonishing private collections, the universe of toy trains, different railroad trades, some of Canada’s leading train manufacturers and film. One thing is certain: superfans of *Back to the Future Part III* are in for a thrill!

Between the real and imaginary, the exhibition climbs aboard on the railroad to dreams.

An exhibition developed by Pointe-à-Callière, Montréal Archaeology and History Complex, with the participation of Exporail, the Canadian Railway Museum.

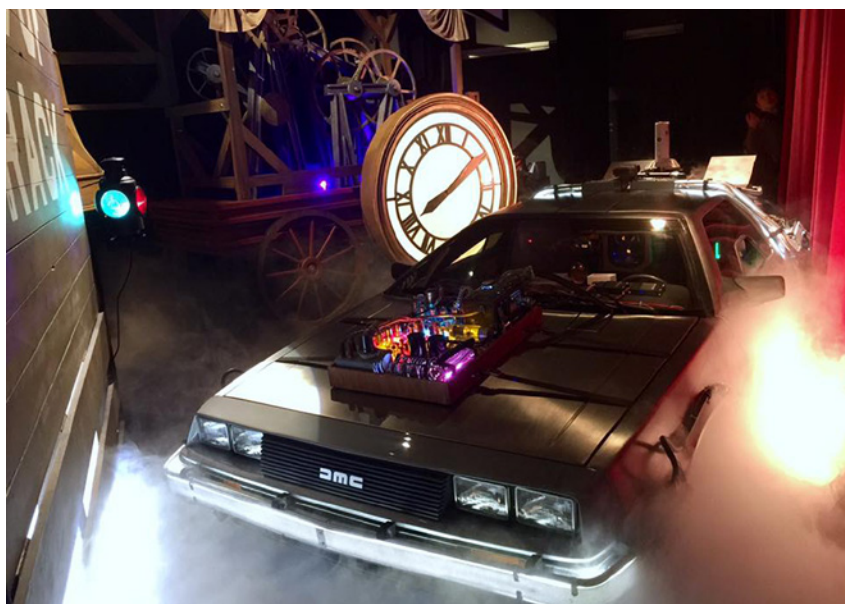


Photo: Thierry Lacombe, Expériences Lockzone

UNCONDITIONAL SUPPORT!

Members

Pointe-à-Callière so missed its loyal members during these long months of confinement, and to make sure they fully benefit from all the perks of joining, we have extended their memberships for a period equivalent to the time we were closed. Members who renewed their one- or two-year membership during the period were granted a three-month extension and 25% off. It's our way of saying thank you!



Pointe-à-Callière

Supporting the Foundation, box by box!

This fall, support the Pointe-à-Callière Foundation and enjoy culinary delights concocted by Chef Philippe Mollé in the comfort of your home! Order exclusive seasonal meal boxes that will be prepared and delivered to satisfy your inner epicure! Skilled chef and food columnist Philippe Mollé, who is now at the helm of Bistro

l'Arrivage at Pointe-à-Callière, has composed an inventive and affordable menu inspired by local products.

Visit our website to order your restaurant-quality meal box. Be sure to hurry, though: quantities are limited!



Photo: Philippe Mollé

Open now!

Discover—or rediscover—Bistro L'Arrivage by Philippe Mollé, Old Montréal's premier culinary and cultural destination.

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Pointe-à-Callière

#givingTuesday at LAB_1642!

The Pointe-à-Callière Foundation invited its bighearted donors to take part in Giving Tuesday, a global movement for generosity and solidarity, by donating to the Museum to support the Lab 1642 educational space for young visitors. Even in today's challenging times, many donors spoiled us. The Foundation sincerely thanks everyone who took part in the campaign.

NEWS FROM LA RELÈVE!



Katerina Armela Tzotzi

Research assistant,
University of Montreal

Pointe-à-Callière

Who make up *La Relève*?

La Relève de Pointe-à-Callière brings together young business professional who share a love of Montréal, its history and the preservation of the sites at which it was founded.

Because the annual philanthropic events were not held, the group could not get together. Instead, three active members of *La Relève* would like to introduce themselves!

Meet Sébastien, Katerina and Adrián!

Katerina Armela Tzotzi

For me, *La Relève* is the perfect opportunity to promote art and culture in the heart of Montréal.

Why get involved? Because of my passion for art and history that unifies cultures and determines Montréal's identity.



Adrián Noriega de la Colina

Research coordinator,
Centre de Recherche
de l'Institut Universitaire
de Gériatrie de Montréal

Pointe-à-Callière

Adrián Noriega de la Colina

For me, *La Relève* is the best way to support and preserve Montréal's cultural heritage for the next generations.

Why get involved? Pointe-à-Callière has always been the cultural heart of Montréal, and I wanted to be part of its present and future!



Sébastien Boudreau

Director,
Manufacturing sector
NATIONAL
Public Relations

Pointe-à-Callière

Sébastien Boudreau

For me, *La Relève* is a committed group of people who want the many treasures in Pointe-à-Callière's collections to shine.

Why get involved? Pointe-à-Callière is much more than an ultra-modern archaeological site. It's an interactive glance at the many foundations that make Montréal so beautiful, vibrant and diverse. It's the discovery of our often overlooked origins, our passages through the eras and the faces and stories that make our city proud.

La Relève will soon be announcing its upcoming activity, so stay tuned! To join La Relève and stay up to date on its activities:

@releve_pac

<https://pacmusee.qc.ca/en/support-the-museum/philanthropic-tradition/>

Cité

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Inside Mr. Lembo's grocery store on Rue Dante in Montréal (1910).

BAnQ Vieux-Montréal, Collection

Félix Barrière, P748,S1,P2697

THANK YOU!

Pointe-à-Callière extends its sincere thanks to its partners who make its exhibitions and events possible.



Caroline Bergeron

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An exhibition produced by Pointe-à-Callière in partnership with the Brussels Art & History Museum.

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