

# Cité

POINTE-À-CALLIÈRE  
SPRING-SUMMER 2019

## GENERATIONS MTL A NEW MULTIMEDIA SHOW



Show us your best side...  
put your **generosity** in the spotlight!

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

Coming soon to Pointe-à-Callière's renewed permanent exhibition *Building Montréal*, an installation made up of thousands of portraits arranged into a digital wall of 24 video screens will pay tribute to Montrealers. You will never be more moved by the faces of Montrealers from yesterday and today.

We are asking for your help to **enhance this presentation, to give visitors access to genealogical information on Montréal families, and to develop educational programs.**

We hope you'll show off your best and most charitable side. Please give generously.

Every dollar helps!

## CAMPAIGN OBJECTIVE

# \$100,000

[facesofmontreal.com](http://facesofmontreal.com)

**Please give!**



POINTE-À-CALLIÈRE  
FOUNDATION

Montréal Archaeology  
and History Complex



# HALF A MILLION VISITORS!



Caroline Thibault

Starting the new year is always a pleasure but, given the recent successes that are pushing us to constantly innovate, it's also a significant challenge. That's because in 2018, for the first time in our history, Pointe-à-Callière attracted a half-million visitors. We've been anticipating this magic number for some time, and it was the exhibition *Queens of Egypt* – an unmitigated hit – along with the museum's most recent expansion, Fort Ville-Marie – Quebecor Pavilion, that allowed us to reach this long-awaited attendance milestone. To be specific, the museum welcomed 527,216 visitors last year. I salute the creativity and professionalism of Pointe-à-Callière's staff, along with those of our partners, who have worked tirelessly to renew the museum experience. I am extremely grateful for their dedication and diligence.

We also had many reasons to celebrate at the Pointe-à-Callière Foundation, which had a remarkable year, enthusiastically marking its 25th anniversary. The foundation staff organized a record number of activities to acknowledge our members' engagement, introduce young philanthropists to the cause, and delight our donors during the major benefit events of the Montréal Builders Club, the Major Donors Evening, and the *La Petite Vie* red carpet event. So many magical moments for a good cause – preserving Montréal's birthplace and our local heritage.

## The gaze of new generations

But today, we look to the new year, which will most certainly be filled with discovery, innovation, and culinary delights. Our new multimedia show, presented as an introduction when visiting the museum, is worthy of its title: *Generations MTL*. We promise you an astonishing, moving, and electrifying digital odyssey in a space completely redesigned with the most up-to-date technology. We are not, of course, redesigning Montréal's history, but you will see it from the perspectives of previous generations who built our city and those who live here to this day.

Don't miss it! Nor should you miss our permanent exhibition *Building Montréal*, which has new captivating modules that put a very modern shine on our history: a majestic timeline, virtual characters based on artificial intelligence, a portrait gallery of Montrealers, and state-of-the-art displays.

Pointe-à-Callière's temporary exhibitions offer a powerful antidote to the winter blues. To commemorate the 25th anniversary of *La Petite Vie*, our exhibition halls have become a fun-filled destination for everyone who still remembers the program's 59 episodes aired on Radio-Canada from 1993 to 1998. This now beloved series has become a social phenomenon, and Pointe-à-Callière is spreading the good news until April.

I also want to welcome you to the fascinating world of the cabinet of curiosities, with the exhibition *Into the Wonder Room*. Starting in February, this Pointe-à-Callière exhibition, based on an original concept by the Musée des Confluences in Lyon, will immerse you in the splendor and eclecticism of the cabinets of yore. How intriguing! Then in May, all of your senses will be aroused – but especially your senses of smell and taste – with the exhibition *Dinner is served! The story of French cuisine*. Come sit at our table!

Lastly, 2019 will be all about youth. Why? Because Pointe-à-Callière's next generation of philanthropists is turning over a new leaf. We are opening up access to this group of Montréal enthusiasts and offering an eclectic program. Now there's nothing to stop you from joining our community. Until then, it's not too late to wish you a very happy 2019!

FRANCINE LEIÈVRE



# WHERE MONTRÉAL'S PAST MEETS ITS PRESENT AND FUTURE



Photos: Patrick Desrochers

Entitled *Generations MTL*, Pointe-à-Callière's new multimedia show takes a completely new approach to presenting the key moments that shaped Montréal's history. The design team has dedicated nearly two years of work to this renewal. Read about the creative process behind this fabulous project.

Since its inauguration in 1992, Pointe-à-Callière has presented a multimedia show to all visitors as an introduction to visiting Montréal's birthplace. The fourth incarnation of this show is a veritable journey through time to tell the story of Montréal from yesteryear to today. "As multimedia technology advances, as our knowledge of Montréal's history expands, and with the goal of giving visitors a new experience, we try to offer a new show about every 9 or 10 years," explains Pointe-à-Callière project manager Christine Dufresne.

### **Five fictional characters**

The task was given to the firm TKLN, which, in partnership with museum staff, designed a modern work within a strong architectural scenography. The show features five fictional characters – men and women from the city’s various cultural communities who live in 2027. They simultaneously represent Montréal’s past, present, and near future. Through their interlaced monologues, they relate key moments in the city’s history, from the Indigenous village of Hochelaga to the major 21st-century city.

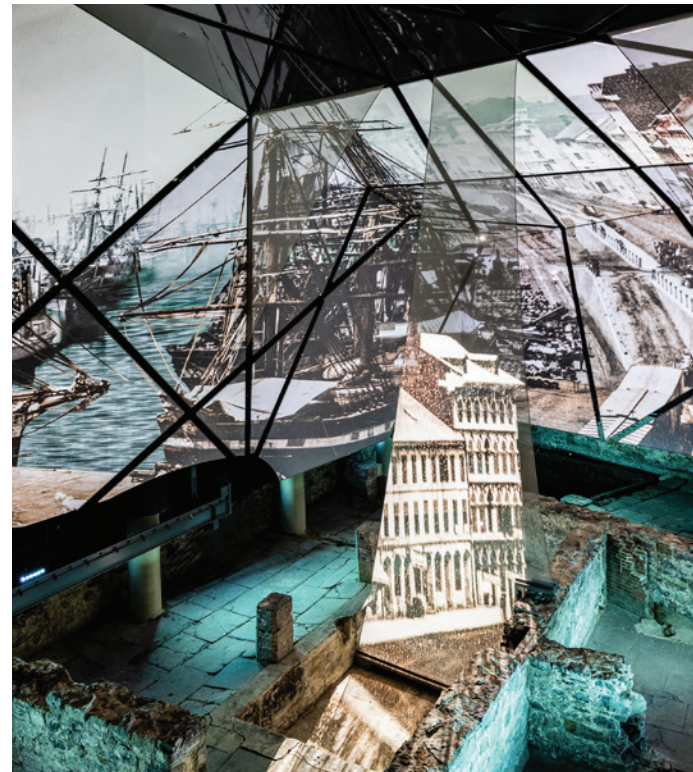
The show tells the story of Montréal – from prehistory to the modern era – in just under 20 minutes. “One of the major challenges of a project like this, where we have a relatively short time to tell over 375 years of history, is to avoid overlooking anything key,” notes Dufresne.

### **When past and present overlap**

The show makes use of dozens of archival images – paintings, illustrations, photographs, and videos. “Bringing them together required a lot of painstaking research among various organizations,” relates Alexis Laurence, who produced the project for TKLN. “It was a challenge to find unpublished visuals when this kind of raw material is rare.” Various graphical and animation techniques were also created, including composite 3D images with spectacular special effects, to enrich and support the visual archival content. An original soundtrack and high-definition soundscape add to the show’s emotional impact while supporting and enriching the historical content being conveyed.

At various moments, images from the past and present overlap. “We show the sites of historical events and then present them as they are today,” adds Laurence. This new approach helps viewers put history in context and recognize certain Montréal locations where important events from the city’s past occurred.

The new show also boasts a spectacular scenography that makes use of numerous projection surfaces, including suspended tulle netting, to depict characters in the ruins below the hall, bringing the action closer to the audience. There are also multiple screens along the sides and on the ceiling, framed by LED light strips to add a modern touch. These break into various tableaux like so many fragments of history.



### **A brand-new hall**

Installing the projection surfaces was a significant technical challenge. “To maintain the pavilion’s integrity, we couldn’t attach anything to the ceiling,” explains Laurence. “So we built a huge shell hooked to the walls. We had engineers come in to ensure that weight was properly distributed over the structure.”

Over the months, some 60 people worked on the new multimedia show. Scenographers, lighting specialists, scriptwriters, writers, musicians, programmers, actors, composers, prop masters, architects, and engineers, among others, all made contributions. Not to mention the team in charge of renovating the hall. Spectators will experience this immersive show in a completely redesigned space. New seats, cutting-edge equipment for business presentations, and improved lighting will give this space, which overlooks actual Montréal ruins, an even more unique character.

In short, it’s a show you shouldn’t miss!

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### **Opening: Spring 2019**

# A TIMELINE OF MONTRÉAL



Pointe-à-Callière's archaeological crypt is getting a makeover. The renewal of the permanent exhibition *Building Montréal* continues with the addition of a spectacular immersive timeline in the imposing space along the hallway leading to the Old Custom House pavilion. The timeline lets museum visitors trace Montréal's history from prehistoric times to the modern day and even into the city's future.

Offering various ambiances and an innovative and comforting scenography, the exhibition uses history, key events, and above all people to reveal Montréal's DNA.

## Milestones

Each historical period is given a unique treatment that emphasizes its key features. For each of the eight periods along the timeline, the scenography highlights a representative symbol. The historical content is conveyed through a modern museography – a uniform layout that brings the space to life and offers a summary of the city's history.

Featuring colourful LED lighting, this staunchly whimsical timeline illustrates how Montréal has changed over the years. Each milestone in Montréal's history is revealed and conveyed symbolically at a glance through broad artistic gestures, distinctive architectural features, or immersive video.



## Significant landmarks

A long, illuminated timeline threads through the entire journey. Montréal's chronological landmarks, along with national and global reference points, help visitors situate Montréal's history in the context of world history. Like Ariadne's thread, the timeline lets visitors follow Montréal's history through significant events and important dates but also through changes in its workforce – an indicator of its growth over time. The city's population, represented by pictograms at the start and end of each period, illustrate demographic changes.

And since Pointe-à-Callière is unique in that it features foundational archaeological sites in the city's history, this timeline identifies these sites according to their date of construction, thereby providing visitors with *in situ* points of reference.

The timeline also displays many historical objects, providing a tangible dimension to the history being related but also giving visitors a unique chance to discover Pointe-à-Callière's collections.



An immersive, luminous, chronological timeline.

Photos: Caroline Bergeron

### **A view of the Island of Montréal**

As they go along, visitors' attention is drawn to a large animated map of Montréal showing how the island and its surroundings have changed over the centuries. In an impressive "motion design" video, Montréal reveals how its territory developed. From prehistory to the current day, a counter displays the years flying by while the landscape changes before your eyes. The journey through time has begun...

Visitors then head to Indigenous territory and encounter the island's first inhabitants in a video projection that illustrates the three periods of occupation of the First Peoples, who began frequenting the island some 4000 years before the common era. This provides a better understanding of the land and offers a moving, compassionate depiction of how these women and men lived.

Using various museographical techniques such as interactive displays on touchscreens, "View-Master" type viewers, display cases containing artifacts, or multimedia components, Montréal is revealed through its key periods. Hence, the timeline shows Montréal as a French city (1642–1760); Montréal as a British city (1760–1840); Montréal as Canada's centre of industry (1840–1900); Montréal in the 20th century as a modern city that endured significant events such as the Great Depression, the world wars, and the Baby Boom; and modern-day Montréal as a major French-speaking city.

### **Montréal of tomorrow**

What can Montréal expect in the next 10 years? What issues and challenges will the city face in the future? What will our city look like? What do Montréalers hope for in coming years? These are the questions asked in the last zone of the timeline. By way of short interviews, visitors encounter Montrealers immersed in fundamental questions such as the environment, Indigenous issues, new technology, culture, and mobility.

This is also where visitors can set their imaginations free concerning the Montréal of tomorrow. An interactive touchscreen quiz gives everyone a chance to voice their opinion on the city's future and on the directions they want it to take in the years to come. Visitors answer multiple-choice questions to discover their profile as Montrealers: hardcore geek, plugged in to the latest technology; green all the way, concerned with protecting the environment; or keeping it real, attached to Montréal's built and cultural heritage.

Don't miss this gem!

**ÈVE DUMAIS**

TEMPORARY EXHIBITION

# FRENCH CUISINE AS THE GUEST OF HONOUR





Foodies and food lovers will be thrilled to discover the many facets of the fascinating world of French cuisine in the exhibition *Dinner is served! The story of French cuisine*. Produced by Pointe-à-Callière, the exhibition honours the French gastronomic meal, classified by UNESCO as part of humanity's intangible cultural heritage. The exhibition will feature the countless dimensions of French cuisine from Gallo-Roman times to the modern day, as new products and foods arrived from Asia and the Americas.

Set in an elegant museography, nearly 1000 objects from the historical collections of many museums and great French houses will illustrate the role played by the French meal in the development of culinary art. The exhibition will explore the French meal as a tool of French diplomacy and related political, economic, and social issues. But above all, it will celebrate this act of socializing and fellowship, with its many traditions and *savoir-faire*, that shaped the French cultural identity.

Art, gastronomy, popular dishes, food-related professions, historical events, words, expressions, writers, gourmets... images, objects, posters, documentaries, cooking shows, cookbooks, films from yesterday and today... all are ingredients thrown into this simmering – or should we say boiling – pot of an exhibition.

#### **A meal told through objects**

In its creativity, quest for excellence, culinary genius; in its routine and its suffering; in its tastes, rituals, and the protocol of the “French table,” cuisine tells the story of France. The exhibition features magnificent, sometimes quirky objects from France that illustrate the country's culinary knowhow and, to be sure, the French meal. They include the treasure of Pouilly-sur-Meuse, the oldest example of “everyday tableware” used by a noble family. They also include amazingly delicate porcelains, kitchen utensils from 18th-century French households, and many, many other marvels.

#### **Kitchens – from a fine restaurant to a medieval banquet**

The exhibition begins in the kitchen of a fine restaurant. Everything is ready for the patrons' orders. Visitors on this succulent journey, which follows a broad timeline, then travel to a sumptuous villa of Antiquity, where the Hildesheim Treasure is revealed. They must then confront the knight guarding the banquet hall door. Woe to anyone who fails to leave behind their weapons or who dallies under the canopy, for the lord is impatient for his peacock to be served!

#### **New flavours**

The journey of course makes a stop at the splendour of the Renaissance. Here, visitors discover sugar, salt, and the spices used in French cuisine. Thematic islands illustrate the development of these products, so commonplace today. And continuing in the banquet ambiance, the arrival on the French table of a crucial utensil – the fork – does not go unremarked.

#### **Versailles during the reign of Louis XIV**

If there was one French king who had a large appetite, it was the Sun King, Louis XIV. So the exhibition introduces visitors to this great eater and great hunter. We learn that under his reign, the French table setting spread throughout Europe and that the large royal porcelain producers in Sèvres and Limoges began to produce table settings that decorated – and still decorate – rich French tables.

#### **From Enlightenment to Revolution**

In contrast to Louis XIV's large sumptuous meals, Louis XV preferred the intimacy of the dining room. Here, chocolate, tea, and coffee reign supreme, and hot chocolate pots, coffee pots, tea pots, and beverage sets are featured. The situation began to change with the reign of Louis XVI and Marie-Antoinette; revolution was just around the corner. Revolutionary-period items and royal services share the exhibition space.

#### **The rise of gastronomy**

Welcome to the 19th century. Under Napoleon I and until Napoleon III, cuisine would become a political and diplomatic tool. Visitors will admire the tables of the kings and emperors of France, but also of renowned French artists who were also gourmets. The 19th century also saw the rise of gastronomy. Antonin Carême started what is known today as *grande cuisine*, and the culinary arts began to develop and become more complex.

#### **A love of the table**

Ultimately, visitors enter the modern age, between restaurants and French cuisine. They discover the many facets of modern cuisine, travel by plane and ship with table services created exclusively for these modes of travel, and work at tables where they can learn about the art of pastry or the “bouchons” of Lyon.

If the exhibition makes you hungry, you can try some delicious French “bonbons” on sale at the Museum Shop. Dinner is served!

ÉLISABETH MONAST-MOREAU  
FANNY MASSICOTTE-VAUCONSANT

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**May 15 to October 13, 2019**

# WE ARE MONTRÉAL, OR THE ART OF WRITING



Illustrations and photo: With kind permission of Marguerite-De Lajemmerais high school



Wissame Malti



Maya Rebbani



Nan Doghri

*Nous sommes Montréal* (We are Montréal) sets a tone. This inclusive group writing project involved three classes of teenagers exploring the world and – for many of them – adapting to a new environment. This Pointe-à-Callière initiative was undertaken in partnership with Marguerite-De Lajemmerais high school and the poet and novelist Karim Akouche.

*Nous sommes Montréal* tells the story of three characters: Âlia, Mavy, and Ama. Three fictitious accounts that take readers into the characters' inner worlds, worlds strewn with encounters with the founders of Ville-Marie, the architects of the Great Peace of Montréal, and other characters discovered during a visit to Pointe-à-Callière.

The girls at Marguerite-De Lajemmerais high school worked on the stories for three months, learning much about the art of creative writing under Akouche's guidance.

"I got the students, under the watchful eye of their teachers Marie-Mylène Allard and Philippe Couture, to blend Montréal's broad history with anecdotal stories, to mould real and fictional characters, to play with the 'lying truth,' and transcend conventional and academic processes. After exploring genres such as the novel, poetry, theatre, and epistolary forms, we and the students opted for the tale, which the students found more motivating and which was perfectly suited to their unbridled imaginations," notes Akouche.

### **Loving the French language**

This new educational and cultural program used creative writing to develop the students' love of the French language in all its dimensions. As an implicit aspect of this primary goal, the young authors had to weave connections between Montréal's past and their own very modern experience of the city. Starting with the founding of Ville-Marie, the pioneering lives of the settlers, and their own adaptation to life in Montréal as raw materials, they folded their own dreams, hopes, and imaginations into the mixture.

By embarking on this adventure, Pointe-à-Callière hoped to root its civic action both in promoting the history of all Montrealers and using the French language. Doing the project at Marguerite-De Lajemmerais high school, the only all-girls school in the Commission scolaire de Montréal, was the obvious choice. With students from different sociocultural backgrounds, where French was rarely the mother tongue, the school was an ideal testing ground for the museum's desire to foster a love of history and French among an audience whose mother tongue was not French, while also providing a positive experience.

From the very first meetings, there was real affinity among the participants – in particular between Akouche and the staff at Marguerite-De Lajemmerais high school, including assistant principal Ariane Lavoie, pedagogical advisor Valérie Lagrange, and teachers Marie-Mylène Allard and Philippe Couture. Their obvious enthusiasm and desire to pursue a creative writing project based on the foundation of Ville-Marie contributed greatly to the success of *Nous sommes Montréal*. With such generosity and a steadfast desire to give the students a memorable experience during the fall semester, the participants took ownership of the project.

The participation of students in three French classes was a resounding success. The students believed in the project and took part with contagious enthusiasm. At the same time, other students in the school created illustrations to enhance the stories. To honour this collective effort, Pointe-à-Callière is undertaking to publish the work in winter 2019. You can also view the work on the museum's website, so you too can embark on the sensitive journey of exploration of Âlia, Mavy, and Ama.

**KATY TARI**

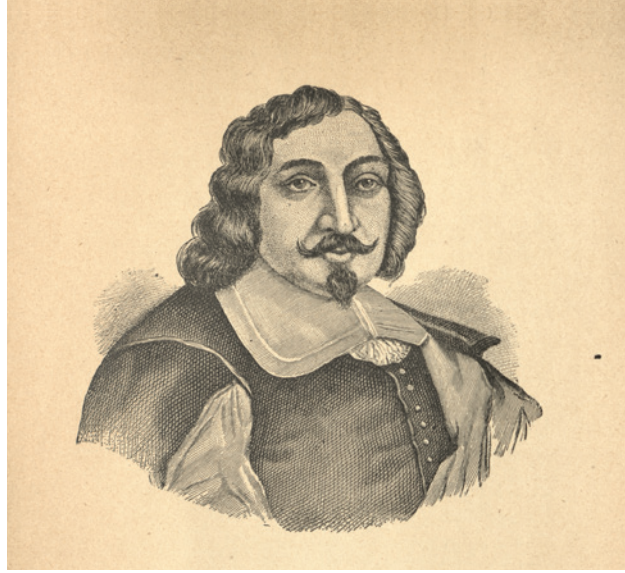
# WHO WAS SAMUEL DE CHAMPLAIN?



## THE NEW SAMUEL DE CHAMPLAIN BRIDGE

Opened in 1962, the Champlain Bridge spans the St. Lawrence River between Montréal and Brossard. Each year, some 50 million cars, busses, and trucks cross the bridge, making it one of North America's busiest crossings. Due to wear and tear on the span, construction on a new bridge began in 2015. The Canadian government selected the Signature on the Saint Lawrence consortium to construct, finance, and maintain the project. The new bridge will open in summer 2019 and be called the Samuel De Champlain Bridge. But who was Champlain?

An explorer, sailor, geographer, and writer, Samuel de Champlain was considered an authority on New France in his day, thanks to the wealth of knowledge he acquired during his many expeditions to North America between 1603 and 1635. Because of his tenacity in wanting to establish a French colony on the continent, he became known as The Father of New France.



Gabriel Gravier

### **Founder of Quebec City**

Samuel de Champlain is known above all for founding Quebec City. After two initial exploratory voyages to North America, he left Honfleur, France on April 13, 1608 for his third voyage to New France. He arrived in Tadoussac on June 3, whence he took a small boat up the St. Lawrence to build a dwelling on the “point of Québec,” beginning the city’s history. Of the 27 men with Champlain on this voyage, many would die of scurvy and dysentery the following winter, but the colony was established for good. Champlain would serve as Québec’s local administrator until his death on December 25, 1635, and while he was never officially named Governor of New France, he nevertheless served in that capacity.

### **Presence in Montréal**

After first travelling to Montréal in 1603, Champlain came again in 1611. On March 1 of that year, his ship weighed anchor under the command of his compatriot Sieur Dupont-Gravé. The crossing took 74 days, with the crew facing icebergs and ice floes. “We encountered ice thirty or forty fathoms high, or more,” wrote Champlain. “When night came, the fog arose so thick and obscure that we could scarcely see the ship’s length.” The ship arrived at Quebec City in May and, after stopping for a few days, continued up the river to a location he would name “Place Royale.”

### **Place Royale**

Hence, 31 years before the foundation of Montréal, he landed on an island, seeking “a place ready for building.” He ultimately selected what had been identified as the Indigenous village of Hochelaga during the time of Jacques Cartier, which had been farmed by the Iroquois and that would later come to be called Pointe à Calliere. On a nearby island, he had a wall built about 60 feet long by three or four feet high to see how it would survive the winter. But Champlain’s plans for the settlement went no further, and it wasn’t until May 17, 1642 that Paul Chomedey de Maisonneuve and Jeanne Mance founded Montréal.

However, one must not confuse today’s Place Royale – located in Old Montreal in front of the Old Custom House – with the point that Champlain named Place Royale. The latter is the same point where, 30 years later, Maisonneuve would build Fort Ville-Marie and where the Pointe-à-Callière museum stands today, built over the very spot where Montréal was founded.

### **Saint Helen’s Island**

Earlier, in the winter of 1609, Champlain had met Nicolas Boullé, King Henri IV’s Lord Chamberlain. The father of four children, Boullé took an interest in Champlain’s expeditions and his undertakings in New France. One of his daughters, Hélène, would marry Champlain on December 30, 1610. During Champlain’s subsequent voyage to Hochelaga, he also noted that near Pointe à Callière was an island “where a good and strong town could be built,” which he named after his young wife.

The motivations for the marriage have never been clear, as the couple rarely lived under the same roof and never had children. In 1645, 10 years after Champlain’s death, Hélène Boullé entered an Ursuline convent and lived out the remainder of her life there. However, her name lives on after her death thanks to her husband’s gesture, in the name of St. Helen’s Island.

As for Champlain himself, the most spectacular structure commemorating his voyage to Montréal is without a doubt the new bridge that will henceforth be called the Samuel De Champlain Bridge.

### **CLAUDE-SYLVIE LEMERY**

# EARTH, THE HUMAN IMPACT



Alain Vandal

Exquisitely adapted for survival, humans have acquired technical skills that have given rise to our modern societies. However, these societies have little in common with those of our distant ancestors. We have even forgotten the techniques that once allowed us to process materials and food. Instead, these important tasks are today delegated to specialists who use very different tools and techniques than those employed before industrialization.

Fortunately, while the gap between ourselves and nature has widened, archaeology has kept a record of the journey. Enter the world of biological artifacts – “biofacts” (or ecofacts); these relics of the living world are fragile and sensitive to decomposition but hold secrets that can often be deciphered.

## **The public market – a city’s heartbeat**

Marketplaces in New France first appeared very early on in the colony’s history, in Quebec City, Montréal, and Trois-Rivières. Located near the St. Lawrence to provide easy access for colonists travelling by canoe or small boat to sell their wares, these sites offered a wide variety of merchandise for sale.

The importance of markets – often central to urban life – has justified many archaeological digs, some of which have resulted in the development of facilities and displays, such as those at Pointe-à-Callière, Montréal Archaeology and History Complex, which preserve the city’s first marketplace – Place Royale – active for 160 years. Other similar sites have offered up some of their secrets, such as the St. Ann’s and

1. Cattle horn cores thrown into the Saint-Pierre River, early 19th century, just before the St. Ann's Market was built, near Rue McGill in Old Montréal.

2. Canadian Farmer by Mary Chaplin, 19th century: woven arrowed sash (*ceinture fléchée*), leather bag decorated in the Indigenous style, and high leather boots (*bottes sauvages*).



Library and Archives Canada

Recently, during construction on the Turcot interchange in Montréal's Saint-Henri neighbourhood, archaeologists were surprised to find the intact stone foundations of 18th- and 19th-century tanneries, along with other hide-processing artifacts such as vats, basins, fireplace floors, and wooden channels connecting to the Glen brook. After over 150 years, this work revealed an industrial neighbourhood inhabited by families of artisans such as the Rollands, the Lenoirs, the Décaries, the Cazalais, and others, whose labours were the origins of the town of Saint-Henri.

ANNE-MARIE BALAC  
CHRISTIAN ROY  
ROLAND TREMBLAY

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Saint-Laurent markets in Montréal and the Finlay and Saint-Paul markets in Quebec City.

Butchers played major roles in markets, both in terms of their number and because of regulations that gave them a near monopoly over the sale of meat – with the exception of pork, which other merchants could sell.

### Leather, colonial style

Butchers did not just provide the population with meat. In cities, butchers were also the main source of animal hides and items such as horn and bone. Once the animals had been butchered, the skins, either raw or salted, would go to tanners, who transformed these animal products into coarse or fine leathers.

In Europe, leather trades were highly diversified, with each one carried out by specialised artisans such as leatherworkers, saddlers, cobblers, or parchment makers. It was a different story in New France, however, where only two trades co-existed – the tanner-currier, who processed the raw material; and the shoemaker-saddler, who made leather items.

Early on in New France's history, leather trades played an important role, an importance that would continue into the early 20th century. Through the efforts of Intendant Jean Talon, Quebec City's first tannery opened in 1668. Montréal was not to be outdone. From the late 17th century to the early 20th, many tanneries operated in Saint-Henri and Côte-des-Neiges, whose many streams and spruce-hemlock forests made them ideal for this "industry," which was confined to less populated areas due to the pollution it generated.

Translated excerpt from: *Terre, l'empreinte humaine*, Pointe-à-Callière's "Archéologie du Québec" collection, Éditions de l'Homme. Coming May 2019.

Discover Québec from the unique angle of what archaeologists have discovered over the years on this immense territory. This is the adventure on which the "Archéologie du Québec" collection invites you to embark, an initiative of the Ministère de la Culture et des Communications and Pointe-à-Callière to provide an illustrated, easy-to-read yet thorough summary of 50 years of archaeology in Québec.

# PHILANTHROPY, A WAY OF LIFE



Pointe-à-Callière

A well-known business law attorney and senior partner with the firm McCarthy Tétrault, David McAusland is also known for his community engagement. He has never been stingy with his time or counsel in supporting the causes he holds dear. As a Pointe-à-Callière Foundation major fundraising campaign co-chair, he was instrumental in raising funds, in particular for the development of the new Fort Ville-Marie – Quebecor Pavilion and Memory Collector facilities.

Today, his son Ben is following in his footsteps as part of a group of young philanthropists created by the Pointe-à-Callière Foundation. For the McAuslands, a sense of community engagement is something that is handed down from generation to generation. During an event organized by Brigade Arts Affaires de Montréal (BAAM) in partnership with Pointe-à-Callière, father and son spoke with us about their love of history and culture, and about the pleasure of giving back to the community.

## An easy sell

David McAusland did not have to think long before agreeing to co-chair the Pointe-à-Callière Foundation's 2013 fundraising campaign with Louis Vachon, president and CEO of the National Bank. Before taking up this cause – as he would with any other – he asked himself two questions: “Can I make a difference, and will it be fun? The second question is important. This kind of commitment is a way to make a change from my day-to-day working life. It has to be enjoyable.” He also finds it rewarding to work toward a common goal with people from different backgrounds. “There are many ways to meet a challenge. We benefit from being exposed to other ways of doing things and from seeing different perspectives,” he observes.

The Pointe-à-Callière campaign was a great success, raising \$13 million and surpassing the initial goal of \$10 million. The ingredients of this success? “In addition to having an effective and well-structured organization, you need a cause that’s relatable and easy to sell. Pointe-à-Callière is a strong leader in the museum and culture community. Its exhibitions are innovative and make a splash internationally.

1. David McAusland and Louis Vachon at the launch of the Pointe-à-Callière Foundation’s major campaign.

2. Ben McAusland with Foundation Board Chair Robert Dumas.



That makes the Foundation's job of supporting the museum's development much easier," notes McAusland, a history lover who was awarded a Queen Elizabeth II Golden Jubilee Medal for his public and community service. "Knowing the past helps put the present in context," he adds.

### Deeply rooted values

This sense of commitment comes from his grandfather, who emigrated from his native Scotland to Montréal, on Rue De Lorimier, in the heart of what is today the Plateau Mont-Royal. He worked hard his whole life at the shipyard to provide for his family. "Even though he wasn't wealthy, he felt a sense of duty to his community, and he did everything in his power to improve it. I saw these values at work, and it had an influence on me."

His son Ben, a senior advisor at National Bank Private Banking 1859, could not but follow the family example. And while he shares many causes with his father, he expresses his engagement in his own way. As a member of the Pointe-à-Callière Foundation's Next Generation of Philanthropists, he is committed to raising awareness about volunteerism among younger generations. "It's not always easy to interest them in arts and culture, which only ranks 10th in terms of donations and engagement among various causes," he explains. "But we get there by offering experiences and access to exclusive venues, and by staying focussed on the museum's primary mission to share Montréal's history." Above all, it is important to remind young people that there are different ways to express their generosity – giving one's time or sharing one's expertise are also valuable contributions.

His desire? "My generation has to create more opportunities to bring together art and business, two worlds that can learn so much from one another," he notes. "Creativity is often associated with art, but it contributes to success regardless of what sector you're in." Words that McAusland Sr. cannot but endorse.

NH Photographes



2

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# GETTING INVOLVED IN A GOOD CAUSE



NH Photographie

As a father and partner at the law firm Mitchell Gattuso, where I practice civil and business law, I can count the minutes of free time I have on the fingers of one hand. But when I was approached to sit on Pointe-à-Callière's Next Generation of Philanthropists committee, I didn't hesitate for a second before agreeing. This place has given me unforgettable memories.

For as long as I can remember, I have been fascinated by archaeology. Like many children of the 80s, I first became aware of the field through the adventures of Indiana Jones. A few years later, during a summer heatwave and drought, I was prowling the shores of the Assomption River, looking for shards of porcelain, pottery, and other artifacts. I even made an appointment with Pointe-à-Callière's resident archaeologist to share my discoveries.

But in 2004, my relationship with archaeology went to the next level when I was fortunate enough to be hired as an interpreter-guide at Pointe-à-Callière, a job I kept for four wonderful years before leaving to attend Bar School.

### **An ambassador of our history**

During that time, I encountered other history and archaeology buffs, and I steeped myself in the magic of the ruins to be able to convey it to thousands of visitors from around the world. Today, I still feel fortunate to have had the chance to serve as an ambassador of our history.

I remember the wondrous eyes of school children from the Beauce, Westmount, Park-Ex, and even Vermont as they realized that for several minutes, as I was telling them about the ruins of Montréal's

Rémi Bourget, left, with two members of the Next-Generation committee, Philippe Valentine and Sébastien Boudreau.



Catherine Dumas



Lino Cipresso

## THE NEXT GENERATION OF PHILANTHROPISTS IS TURNING OVER A NEW LEAF

In 2019, Pointe-à-Callière wants to make it easier than ever to join the next generation of philanthropists. If you're 30 years or younger, you can join for the exceptional price of \$50, which entitles you to all the benefits of regular museum membership, plus access to Next-Gen Philanthropist activities. If you're 31–45, you can join the Next-Gen Philanthropists and get all the benefits of membership for the exceptional price of \$100.

### Exclusive Next-Gen Philanthropist activities

1. A visit with a collector in conjunction with the exhibition *Into the Wonder Room* – winter 2019
2. The arts and artificial intelligence – spring 2019
3. *Pleins feux* evening at Espace 360° Montréal – summer 2019
4. Speakeasy event in the Youville Pumping Station – fall 2019

### Other Next-Gen benefits

All the benefits of being a regular museum member are included among your benefits – permanent and temporary exhibition launches in February, March, May, and November 2019; many discounts with our partners; a subscription to the magazine *Cité*; and access to other activities offered to members, including the Annual Members' Celebration, lectures, and more.

## NEW

### Membership rate

- 18–30 membership: \$50 per year
- 31–45 membership: \$100 per year

**What are you waiting for? Come join our community!**

www.generationscite.com  
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Lino Cipresso

fortification, they had unknowingly been looking at them all along. I remember teenagers from Repentigny, Boston, and Toronto emerging from their listlessness when they became aware that they were standing in the middle of a huge collector sewer.

### The legacy of Montréal's 375th anniversary

I remember all the locals and tourists whom I spoke with about the museum's dreams of expanding toward Fort Ville-Marie, the birthplace of Montréal. This dream is today a reality – a legacy of Montréal's 375th anniversary celebrations.

And I especially remember the presence and weight of the history all around me every time I walk among these ruins, which at first seemed like a huge heterogeneous mass of limestone and clay before careful study revealed that each stone and fragment told its own story while also being part of an organized whole.

As Camus said, "Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world." A world I hope all have a chance to discover.

**RÉMI BOURGET**

# POINTE-À-CALLIÈRE WINS TWO PRESTIGIOUS AWARDS



Marion Desjardins, SMQ

1



Alain Vandal

2



Lino Cipresso

3



Lino Cipresso

4

For the exceptional museum experience it offers, for its innovative and creative spirit, for the exemplary quality of its ongoing multidisciplinary approach, and for its incalculable value as a heritage legacy of Montréal's 375th anniversary, Pointe-à-Callière won the 2018 Prix Excellence from the Société des Musées du Québec (SMQ). This prestigious award recognized the project dedicated to the museum's Fort Ville-Marie – Quebecor Pavilion and Canada's first collector sewer. Louise Pothier, Pointe-à-Callière's chief archaeologist, travelled to the SMQ convention in Quebec City in October 2018 to accept the award (photo 1). Pointe-à-Callière also won a grand prize from Opération patrimoine Montréal in the promotion category (*Faire connaître*) for the St. Ann's Market-Parliament of United Canada archaeological site (photo 2). These exhibits allow visitors to view the archaeological remains being unearthed, understand the

historical context of their origins, and speak with archaeologists at this important dig site. Congratulations to all the teams who contributed to this success. These prizes bring to 85 the number of awards won by the museum since its inauguration.

## Major donors in a 60s ambiance

The Pointe-à-Callière Foundation celebrated its 25th anniversary in style with the music of the 1960s at the 2018 Major Donors Evening, held at the Casino de Montréal on October 30 (photo 3). Guests, greeted by Foundation chair Robert Dumas and Pointe-à-Callière executive director Francine Lelièvre, enjoyed a tribute to the 50th anniversary of *L'Osstidcho*. Four cast members – Louise Forestier, Mouffe, Robert Charlebois, Yvon Deschamps – attended the event (photo 4). The band Les Requins and singer Nanette Workman also added to the musical ambiance. The event raised nearly \$200,000 for the foundation's work in supporting



the museum's development. Thank you to our generous donors and the Casino de Montréal, which also celebrated its 25th anniversary at this sold-out event.

### **Comedy night: *La Petite Vie* red carpet**

The last benefit event of 2018 for the Pointe-à-Callière Foundation was held in conjunction with the presentation of the exhibition *La Petite Vie* at Pointe-à-Callière (photo 5). How to accurately describe this red-carpet event, held on December 3? A seriously good time with the amazingly generous writer and actor Claude Meunier. With host Jean-Sébastien Girard, who offered a heartfelt tribute to the actors and creators of the TV series. With Judi Richards and Yvon Deschamps, who had fun with the sets of *La Petite Vie*, wearing wigs like Thérèse and Réjean. With series producer Pierre Séguin and actor Marc Messier, who finally got a chance to get behind the wheel of Ti-Mé's Chevy Impala. With shepherd's pie, "tomato-top sandwiches," Lison's cretons and date squares on the menu, not to mention Château Ragoût... What more can be said? A huge thank you to Claude Meunier, the evening's president of honour, to our donors, and to event partner Desjardins.

### **Thank you to our volunteer board members**

At the traditional Chairperson's Cocktail, the Pointe-à-Callière Foundation's 25th anniversary was celebrated by honouring several of our volunteer board members, including John LeBoutillier, the Foundation's first board chair in 1993. The contributions of several other board members were also recognized by current board chair, Robert Dumas, along with Andrew Molson, chair of the museum's board of directors. The event, attended by our board members, partners, and sponsors also acknowledged Pierre Hébert, Karen Laflamme, and Robert Y. Girard for their years of service (photo 6).



## **FOR YOUR CALENDAR IN 2019**

For museum donors and members

### ***La Petite Vie***

Until April 7

### **Spring break**

March 2 to 8

### **Next Generation of Philanthropists**

An encounter with a private collector, [winter](#)

### **Show us your best side...**

### **put your generosity in the spotlight!**

Annual fundraising campaign, [through the end of April](#)

### ***Into the Wonder Room***

Launch for members: [February 10](#)

[Opens February 13](#)

### ***Generations MTL***

### **New multimedia show**

Launch for members: [spring](#)

### ***Building Montréal***

### **Permanent exhibition**

Launch for members: [spring](#)

### **Next Generation of Philanthropists**

Artificial intelligence and the arts: [spring](#)

### ***Dinner Is Served! The Story of French Cuisine***

Launch for members: [May](#)

[Opens May 15](#)

### ***Montréal Builders Club***

Benefit event on [June 3](#)

### **Next Generation of Philanthropists**

*Pleins feux* evening at Montréal 360° Space: [summer](#)

### ***Pointe-à-Callière Public Market***

[August 24 and 25](#)

**Keep an eye on our website and subscribe to the museum's newsletter for more information.**

# A MEMORABLE YEAR OF FRIENDSHIP



1 Pointe-à-Callière



2 Lino Ciproso



3 Lino Ciproso

1. Volunteer recognition evening. Historian Catherine Ferland and Sylvie Dufresne during a lecture-tasting offered to volunteers in August 2018.

2. Annual members evening. Museum members got a chance to dress up and channel the spirit of Halloween – not to mention the *Queens of Egypt* exhibition – at a photobooth in October 2018.

3. Launch of *La Petite Vie*. Writer and actor Claude Meunier with museum members at the event launch in December 2018.

In 1993, the Pointe-à-Callière Foundation was just taking off, throwing open its doors to anyone wanting to become a museum ambassador. In 2018, we celebrated our 25th anniversary all year long with programming that paid tribute to our members' contributions. The festivities kicked off in February at our annual members' celebration, which paid special homage to the various Member Presidents since 1993 – Nathalie Langevin, Patrick McDonnell, Diane Paquin, Sylvain Clermont, and myself – along with 13 members who, since 2005, have been named Volunteer of the Year. Whether it's supporting the Foundation staff or helping out at special activities, volunteers make a valuable contribution to the museum's vitality.

Then in April, many members came out for the launch of the spectacular exhibition *Queens of Egypt*, which helped the museum smash its attendance numbers in 2018. Taking advantage of the 24th edition of the Public Market at the end of August, which draws so many of our volunteers as costumers, people in period dress, and Foundation kiosk attendants, we offered a lecture/tasting. What a wonderful time sitting around the table, having history presented so delightfully, bite by bite, by historian Catherine Ferland.

In mid-October, the festive spirit was once again on hand at the Annual Members' Day. Masks and disguises combined with the laughter of guests urged to don Egyptian ceremonial garb for a fun photo op. And then there

was the preview of the exhibition *La Petite Vie*, attended by writer and actor Claude Meunier, who was so happy to share this special moment with members. So many photos taken in the bed of Popa and Moman!

This marvelous year with you, dear Members, will go down in history. But here is 2019 already upon us, and we are preparing a new year of activities for you. I thank each and every one of you for your loyalty!

**SYLVIE DUFRESNE**  
Member President



## 2019 Membership Committee

Marie-Andrée Bérubé  
Colette Duhamel  
Alexandre Joang  
Pierre Lampron  
Marthe Lemery  
Maurice Plante  
Marion Radenne  
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Pointe-à-Callière extends its sincere thanks to its partners  
who make its exhibitions and events possible.

## 25TH ANNIVERSAIRE OF THE POINTE-À-CALLIÈRE FOUNDATION

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Ville de Montréal

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## LA PETITE VIE

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An exhibition produced by  
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