

Cité

POINTE-À-CALLIÈRE

FALL 2018-WINTER 2019

CLAUDE MEUNIER'S SMASH HIT CELEBRATED AT POINTE-À-CALLIÈRE



POINTE-À-CALLIÈRE
Montréal Archaeology
and History Complex
Montréal





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

2018-2019 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

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Please give!



POINTE-À-CALLIÈRE
FOUNDATION

Montréal Archaeology
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A PRESIDENTIAL VISIT TO POINTE-À-CALLIÈRE

Francine Lelièvre, executive director of Pointe-à-Callière, guides the president of the French Republic, Emmanuel Macron, and his wife, Brigitte Macron on a tour of Montréal's birthplace, Fort Ville-Marie prior to the G7 Conference. Québec premier Philippe Couillard and his wife Suzanne Pilote also took part in the tour.



Merick Séguin

When you learn that company's coming, you naturally want to put on a great spread. But when the president of the French Republic, Emmanuel Macron, along with the premier of Québec, Philippe Couillard, decided to visit Montréal's birthplace at Pointe-à-Callière, on June 7, the table was already set.

Our institution was perfectly primed to show them Montréal's most symbolic location – the site where Paul de Chomedey de Maisonneuve and Jeanne Mance, having travelled from La Rochelle, France, founded our city in 1642. You will recall that on May 17, 2017, for the city's 375th anniversary, we inaugurated our most important piece of heritage legacy, Fort Ville-Marie, for the enjoyment of Montrealers and visitors to our city. For the two men of state, it was a proud moment to explore our city's origins, when the French first came to Montréal. Some 376 years later, this almost sacred space has become a binding symbol of the close ties between France, Québec, and Montréal.

I would like to take this opportunity to note that the presentation and enhancement of Fort Ville-Marie was made possible in part by the Pointe-à-Callière Foundation, which celebrates its 25th anniversary in 2018. For a quarter-century, the foundation has helped us build ties with Montrealers and the business community, ties that have led to direct support for many of our projects, including the birthplace of Montréal. Tourisme Montréal also recently recognized its importance with a Prix Distinction for the project's excellence.

Without the support of the foundation and of our donors, partners, sponsors, major granting bodies, and members like you, Pointe-à-Callière would certainly not have the stature it enjoys today – the museum about Montréal for all Montrealers.

Rest assured that the coming fall and winter will once again be chock-full of activities, because we are constantly striving to enrich our visitor experience. It starts with the production of our new multimedia show, which will make use of the most modern technology to take you even deeper into Montréal's history. And in our permanent exhibition *Building Montréal*, you will encounter an inspiring portrait gallery of Montrealers with an impressive timeline and new virtual characters.

When our exhibition *Queens of Egypt* – which had already attracted a record 250,000 visitors by September – finishes its run in Montréal and begins touring elsewhere in the country and in the United States, our upcoming temporary exhibitions will both dazzle and entertain. We'll have some serious fun in the world of *La Petite Vie*, the hit TV series that became a social and cultural phenomenon whose as-yet unequalled ratings left an indelible mark on the history of our TV industry. And prepared to be astonished with the exhibition *In the House of Wonders*, a modern look at over 800 objects ranging from curiosities of nature and exotic elements to objects of the past and strange instruments, presented in a theatrical-themed museology.

Until then, my best wishes for the back-to-school period and my thanks for your loyalty. Your devotion is what drives us to always do more!

FRANCINE LEIÈVRE



CLAUDE MEUNIER REFLECTS ON THE SUCCESS OF *LA PETITE VIE*



The entire Paré family: front – Moman (Serge Thériault), Caro (Guylaine Tremblay), Thérèse (Diane Lavallée), and Popa (Claude Meunier); behind – Rod (Bernard Fortin), Rénaud (Marc Labrèche), Lison (Josée Deschênes), and Réjean (Marc Messier).

To celebrate the 25th anniversary of *La Petite Vie*, Pointe-à-Callière is inviting visitors into the wacky world of the Paré family, starting December 5. For anyone who remembers the 59 episodes of this television series produced by Avanti Ciné Vidéo and broadcast on Radio-Canada from 1993 to 1998, with many subsequent reruns, the exhibition will be a must-see. In 1995, four million viewers watched the show – ratings that have never been equalled. Today, *La Petite Vie* is a cult classic and a social phenomenon. The show's writer, Claude Meunier, aka Popa, reflects on its success.

What does it mean for you to have *La Petite Vie* come to Pointe-à-Callière?

It's like coming home, because in my mind, *La Petite Vie* took place in Montréal. The show's credit reel was filmed in Montréal and I always considered that the action happened in a neighbourhood like Rosemont, Petite-Patrie, or Villeray. The series is set in a French-Canadian community and is about a middle-class family, but the situations could have taken place anywhere in Québec. So for *La Petite Vie* to be exhibited in Montréal is like a culmination; for it to be at Pointe-à-Callière as well is an honour and a wonderful acknowledgement.

After 25 years, what of *La Petite Vie* remains with you?

La Petite Vie is still very much with me; truthfully, it's the work of a lifetime. After all these years, it has never left me. The series was such a critical success and had such high ratings that people still talk to me about it a lot. To make an analogy – without comparing myself to them – you could say it's a bit like *The Decline of the American Empire* for Denys Arcand or *Les Belle-soeurs* for Michel Tremblay. It's the most important thing I ever wrote. It was also a very happy time of my life from a creative standpoint. Today, the Paré family, with all its actors and craftspeople, is still alive. We had great fun doing the show, and we still enjoy seeing it.

What do you hope visitors will take away from the exhibition?

Visitors will immediately grasp the richness of the show, and I don't mean its scripts or the acting. The exhibition highlights the show's production – the artisans and craftspeople – and especially the creativity of the sets and costumes. The world of *La Petite Vie* was shaped by its designers. The scripts are hard to convey visually because they're so surreal and clownish. So the world created by the sets and costumes is what made the series so absurd and farcical.



Caroline Bergeron

Will visitors see anything of themselves in *La Petite Vie*?

Well, they'll certainly be surprised, because the visual side of the show was very rich and impressive. Visitors will get to know a Québec-based production, and those who understand French will have fun watching the featured episodes. But above all, they will be able to enter the sets and enjoy things like show excerpts, bloopers, and interviews.

And if you had to do it over again?

I wouldn't change a thing. It's got everything. I myself am surprised that I wrote *La Petite Vie*. At the time I worked hard and all the time. I was almost cloistered six days out of seven, focussed on the writing, and I wondered how people managed to take a break during the day, even just for a cup of coffee. Today, I consider myself lucky to have done it. I couldn't have hoped for it to be more successful and connect better with the audience. People saw themselves in *La Petite Vie*, and that's what made it a hit.

CLAUDE-SYLVIE LEMERY

December 5, 2018 to April 2019



Michel Tremblay © Avanti Ciné Vidéo

TEMPORARY EXHIBITION

WELCOME TO THE HOUSE OF WONDERS





Welcome to the fascinating world of the cabinet of curiosities – take a tour *In the House of Wonders*. This Pointe-à-Callière exhibition, based on an original concept by the Musée des Confluences in Lyon, France, will immerse you in the splendour and eclecticism of these chambers of old. Popular in 16th-century Europe, they blended collections from various fields of interest to create a compendium of the world's marvels.

With varied moods and an unusual scenography, *In the House of Wonders* introduces visitors to a myriad of objects – no fewer than 800 items in fact – all of them bizarre, curious, and rare, but above all magnificent, most coming from the collection of the Musée des Confluences. Objects from several Québec and Canadian museums will complement the European collection and enhance the exhibition's astonishing effect.

The era of the cabinet of curiosities

The exhibition opens with an amusing and surprising theatrical introduction that will pique visitors' curiosity. The prologue, with its elegant period décor, sets the stage for these 16th- and 17th-century collections by the European aristocracy. Visitors will learn about both cabinets of curiosities and the European cities where they arose. The exhibition also examines the phenomenon in North America; lacking the Old World's secular aristocracy, the New World could not produce such cabinets of curiosities strictly speaking, but North Americans nevertheless amassed collections.

Different eras, different lands

After the prologue, visitors enter a section that highlights the exotic and antique nature of a cabinet of curiosity. Collectors were partial to anything exotic, and they travelled far and wide to seek out the marvellous and bring back *exotica* from distant lands. Europe was also fascinated by the exploration of the New World and the rediscovery of Antiquity. An Egyptian cat mummy, Greek coins, or ancient Roman vases would stand beside objects from distant cultures, such as delicate jade figurines from China, a Siberian mouth harp, or shell necklaces from the Solomon Islands.

Between the real and the imaginary

Next, visitors enter a zone where the fantastic reigns supreme and the imaginary rubs shoulders with the real. Driven by the desire to possess rarities, cabinet of curiosity owners began to seek out the world's unexplained marvels. Mysterious objects with strange powers, legendary mythical creatures and animals, oddities of nature, and hybrids of the animal and mineral world are on display here. The tooth of a narwhal becomes a unicorn horn; the molar of a mastodon becomes a "real" giant's tooth. At a time when myths and beliefs flourished, such strange objects were like doors to the imagination.

A glimmer becomes the Enlightenment

But what do these eclectic collections tell us about the world? The next section illustrates how scientific thinking slowly took shape over the course of the 19th century. The thirst for knowledge and the desire to understand the world began to prevail over mere wonder. Cabinets of curiosities thus began to specialize and gradually gave way to the first European museums, whose collections were organized according to scientific classification. Instruments of demonstration and observation, such as beautiful brass telescopes, an armillary sphere, and microscopes will be among the exhibited objects.

Chamber of wonders

The tour culminates in a modern chamber of wonders, where flights of butterflies and colourful birds intermingle, where fabulous crystals and unusual objects from all over the world are juxtaposed to create a breathtaking whole. Recreating the grandiose effect of the cabinets of curiosities of old in a modern, immersive museography, the exhibition will enthrall visitors with its abundance of splendours.

The collector's passion

While the era of the cabinet of curiosities has passed, the passion for collecting is as alive as ever. After the enchantment of *In the House of Wonders*, visitors are invited into the collector's mind to discover their passion. In a whimsical setting, visitors can take in the fascinating and unique world of some private Québec collectors. Selected samples from their collections will highlight their motivations for collection. Dolls, birds eggs, radios, small cars, ancient swords, or tea cups – a collection's only limitation is the collector's imagination.

Caution! Risk of catching collector's fever ahead.

ÈVE DUMAIS

February 2019 to January 2020

ARTIFICIAL INTELLIGENCE COMES TO POINTE-À-CALLIÈRE

Have you ever dreamed of conversing with an 18th-century letter writer like Élisabeth Bégon and her friend Mater about their life and hopes, about the Montréal of yesteryear, or about the gossip of the year 1749? What questions would you ask the Marquis de la Galissonnière, governor of New France at the time? What political strategies and great undertakings would you discuss?

Well, it will soon be possible in the renewed permanent exhibition *Building Montréal*. Using artificial intelligence, voice recognition, 3D modelling, and the technique of “optical theatre,” Pointe-à-Callière will give visitors a chance to speak in real time with the city’s builders. Presented as virtual “smart” characters installed in the museum on the archaeological site of Place Royale, the three “historical personalities” of Élisabeth Bégon, the Marquis de la Galissonnière, and Mater will stroll near the Marketplace just as they might have on May 28, 1749.

Over 25 years after the first generation of virtual characters made their appearance at the museum, Luc Courchesne, a world-renowned digital artist and associate professor at the design school at Université de Montréal’s Faculty of Environmental Design, is once again working with Pointe-à-Callière. This extraordinary interactive and participative experience will take visitors back to the 18th century to chat with these characters from Montréal’s past, who will talk about their lives, and the hopes and fears of society at time. To be continued...

Meeting the new virtual characters

Museum members and the next generation of philanthropists participated in a test group for the next generation of virtual characters to be deployed in the museum’s permanent exhibition. Also present for the test was Luc Courchesne, the world-renowned digital artist who created this second generation of virtual characters, which employ artificial intelligence.



Ganesh Baron Aloir

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1. This simulated image showing a visitor watching Élisabeth Bégon and Mater speaking with the Marquis de La Galissonnière is from the prototype of the interactive historical characters created for Pointe-à-Callière. Concept: Luc Courchesne.

2. Left to right: Luc Courchesne; Sylvie Dufresne, member president; Élisabeth Monast Moreau, Pointe-à-Callière project manager; and several participants of the test group: Magalie Lachapelle, Ganesh Baron Aloir, Marc Lavallée, Suzanne Verdon, Aline Roby, Grégory Taillefer, Colette Duhamel, Maurice Plante, and Pierre Lampron.

3. An impressive portrait gallery created from a series of colour and black-and-white photographs, many graciously provided by Montrealers, will offer an intimate look at the lives of Montrealers.

3



A tribute to Montrealers

As part of the permanent exhibition's renewal, the museum will also create a visual wall of 24 video screens immortalizing the faces of Montrealers who have inhabited the city's urban landscape. These faces of yesterday and today will never seem more touchingly real. We have sent out a public appeal to collect these photographs, which will be shown in a permanently playing digital montage in the museum's archaeological crypt.

Genealogical information about Montrealers, provided by a number of Québec genealogical societies, will also be accessible at modern interactive terminals. Visitors will be able to consult these and retrace the history of over 22,000 Montréal family names. The databases were provided by the Société généalogique canadienne-française, the Quebec Family History Society, the Canadian Jewish Archives, the Research Program in Historical Demography (PRDH), and the Drouin Genealogical Institute.

Permanent exhibition renewal

Presented in a unique location that bears witness to the men and women who shaped Montréal, the exhibition *Building Montréal* features interactive animations and original multisensory and immersive experiences. Everything contributes to giving visitors an unforgettable encounter with people who represent the diverse origins of Montréal. It's a real-time multisensory connection with the heart of the city.

ÉLISABETH MONAST MOREAU
ÈVE DUMAIS



Renewal of the exhibition

Building Montréal: winter 2019

AN ARTIST'S VIEW OF MONTREAL'S STREETS



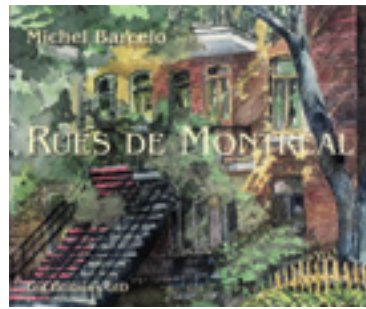
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Pointe-à-Callière has received a gift of 132 watercolours of the streets of Montréal, painted between 2007 and 2013 by Michel Barcelo, distinguished urban planner, honorary professor, and Montréal architect who, throughout his life, sought to represent the many cities he visited, “one drawing at a time.”

A nephew of Marc-Aurèle Fortin, Mr. Barcelo loved Montréal and explored the variety of the city’s landscapes and built environment in his drawings and watercolours, including Mount Royal and a number of boroughs. The streets painted might be either commercial or residential, but his works always convey their fabric and dimensions, along with the seasons, colours, trees, and architectural details, and they depict cars and pedestrians that bring urban spaces to life.

A portion of this collection is on display in the tribute showcase of Pointe-à-Callière’s main pavilion. These works form a unique perspective on Montréal’s architectural heritage. The collection was generously donated to Pointe-à-Callière by Mr. Barcelo’s wife, Michèle Bertrand.

1. Drolet Street, borough of Plateau-Mont-Royal

This view of Drolet Street emphasizes the highly colourful buildings and typical architectural features of the Plateau such as long wrought-iron staircases, balconies, cornices, dormers, and mansard roofs.

2. Atwater Avenue, borough of Ville-Marie

The framing offers a stunning view of this street, including the hills and curves that cross the landscape until it reaches what we sense is Mount Royal behind

large apartment buildings. This stretch of Atwater, between Sainte-Catherine and Sherbrook streets, also features many offices, shops, and entertainment venues.

3. Saint-Laurent Boulevard, borough of Ville-Marie, “Chinatown”

This view of Montréal’s Chinatown illustrates the many building sizes, materials, and architectural styles featured on this boulevard. The many restaurants and shops found here are not solely Chinese but also sell Korean, Uyghur, and Vietnamese products.

4. Place D’Youville, borough of Ville-Marie, “Old Montréal”

The long, slender shape of Place D’Youville betrays the former location of the small Saint-Pierre River. Stretching from McGill Street to Place Royale, this space was once home to the Saint Ann Market and later the Parliament of United Canada. The square has close ties to Pointe-à-Callière, many of whose pavilions open onto it, such as Fort Ville-Marie – Québecor Pavilion, the D’Youville Pumping Station, and The Mariners’ House – National Bank Pavilion.

5. Saint-Augustin Street, Sud-Ouest borough

Located near Canada’s first transcontinental railroad, where the village of Saint-Augustin was founded, later to become the city of Saint-Henri, these houses have retained their old-time village character. Saint-Augustin Street has managed to preserve its original architecture despite the damage caused by constant rail traffic.

Published by Éditions GID, *Rues de Montréal*, by Michel Barcelo, offers a lovely overview of the collection. This 280-page book is on sale at the Museum Shop.

ÉLISABETH CÔTÉ
LAURENCE MONDOR

Starting in October 2018



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KEEP AN OPEN MIND AND GIVE BACK TO SOCIETY

As **Vice Chair, Québec of Bell Canada/BCE Inc.**, **Martine Turcotte** is responsible for driving the company's business, government, and community investment initiatives across Quebec. She is an accomplished leader with more than 25 years of strategic, legal and regulatory achievements at Bell. In 1999, she became the first woman to lead Bell's legal department and the youngest ever to join the senior management team. In February 2017, in partnership with Bell, Pointe-à-Callière unveiled ***Hello Montréal!*, an exhibition on the history of telephony based on Bell's historical collection.** In this interview for *Cité* magazine, Ms. Turcotte speaks about her community engagement.



Bell

How has your career informed your philanthropic commitment today?

My career and philanthropic commitments are a little like vases that pour into one another. I use my expertise and business network to give back to the community, while my philanthropic experiences help give me a broader perspective. Philanthropy is an excellent way for me to keep an open mind and give back to society.

Why is it important for business people to get involved in the community?

Business people can help a great deal and give back to their communities through their relationships and influence. I'm very proud to work for a company that values both human and financial engagement. At Bell, community involvement is everybody's business. For instance, in Québec, our 14,000 employees and 13,000 retirees put in tens of thousands of hours of volunteering every year.

Bell supports community initiatives and plays a leadership role in mental health. Can you talk about this commitment? What are you most proud of?

Yes, Bell partners with a wide range of cultural and community institutions and initiatives all over Québec. With respect to mental health, I'm extremely proud that we have chosen to support a cause that might not seem very popular but for which the needs are great. Our Bell Let's Talk initiative has really helped start a conversation about mental health. Since 2011, over \$93 million have been given to a large number of organizations, many of them in Montréal, to support research and access to care. Bell Let's Talk Day is the

main driver of our mental health initiative – last January, it resulted in over 138 million interactions on social networks. Year after year, I'm stunned to see just how many people get on social networks to raise awareness and share their stories.

How do you personally engage with your community, and how does it benefit you?

I currently work with several non-profit organizations. I chair the board of directors of Théâtre Espace GO, and I sit on the McGill University board of governors. It's stimulating to be around people from different backgrounds and gratifying to feel as though you are making a difference. It's also important for me to take time to be a facilitator, especially for managers just starting their careers and for women in business.

How, in your view, can high-level managers like yourself help young people develop a philanthropic spirit?

I think we can inspire young leaders to engage with the community by setting a good example. I began volunteering very early, and that's how I developed a portion of my network. I encourage young people to get involved by telling them that it's a good investment that will also give them experience that they can put to good use in their careers.

Lastly, what is your view of Pointe-à-Callière's position in Montréal's cultural landscape?

Pointe-à-Callière has a special place in Montréal. Being set right atop Montréal's birthplace, the museum is intimately connected with the city's history. Tourists who arrive here by the river notice it as soon as they disembark. The museum also has a special place in Bell's heart, since it is home to the exhibition *Hello Montréal!*, which takes an entertaining look back at the history of telephony and of Bell in Montréal, based on objects from our archives. Advances in communication have a direct impact on a city's social and economic development, and the Pointe-à-Callière team did a wonderful job of showing this. For instance, visitors will see the important role women played in our industry. It's an exhibition the whole family should see.

Mikael Theimer



A view of the exhibition *Hello, Montréal!* presented at the museum until January 6, 2019.

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WATER: DESTROYER AND PROTECTOR



Parks Canada. Thierry Boyer

Over the years, rivers and lakes all over Québec have been channelled and dammed to power water mills and drive the economy. Since the early 20th century, huge expanses have been flooded to create reservoirs for the production of hydroelectricity. Thus, a portion of human history recorded in our landscapes is undoubtedly inaccessible because it is under water. But to what extent? It is hard to say. Take the case of Lac Saint-Jean, for example. A dam built in 1926 increased the lake's water level to just over its previous spring flood levels; over the years, however, this led to shoreline erosion that dispersed certain archaeological remains. But the high water levels needed to generate hydroelectricity and the consequent flooding of archaeological objects may actually help to preserve them, though it also makes them harder to access.

Lac Mégantic basin

In southeastern Québec, a study of archaeological sites in the Lac Mégantic basin provides some relevant examples. Initially, it was the discovery of projectile points in the small Lac des Joncs during low water periods that led archaeologists onto the trail of groups of humans who had once occupied these lands, which had previously been above water. These stone artifacts helped date the occupation of this area to two periods: 8000–7000 and 6500–5500 BCE. Subsequent underwater explorations in 2003 showed the location of the lake's original shores – flooded by the 1893 construction of the first dam on Lac Mégantic (to which Lac Joncas is connected). A study of geological data gathered on the region's lakes indicated that their water levels had undergone a general decline between

1. Damage to the port side of the hull of HMS *Erebus*.

2. A Parks Canada underwater archaeologist removes a sample of marine life from the hull of HMS *Erebus*, resting in 11 metres of water.



Parks Canada, Thierry Boyer

Protecting our underwater heritage

There is increasing development in aquatic environments – activities such as the construction of ports, marinas, and pipelines; dredging; and laying underwater cables. The possible development of fossil fuels in the Gulf of St. Lawrence, for example, raises questions not only about protecting natural underwater environments but also about conserving our submerged heritage. Indeed, wrecks are sometimes damaged by dredging and fishing nets. But fishers, who now range over huge areas thanks to increasingly sophisticated methods, can also be allies by signalling unusual observations on the seafloor or artifacts raised with their fishing gear. And fortunately, society is advancing – slowly – toward a greater environmental conscience about places beyond the scope of everyday life. Education and public support for issues related to the conservation of our underwater heritage are thus vital.

DANIEL LAROCHE
Archaeologist

Translated excerpt from: Daniel LaRoche and Michel Plourde, *Eau – Dans le sillage du temps*, “Archéologie du Québec” collection, Éditions de l’Homme, 2017, 216 pp.

8800 and 5100 BCE. It thus became clear that with the level of Lac Mégantic significantly lower during this period, humans could have lived on its shores.

The conservation of shipwrecks on the ocean floor is no more certain than it is on land. Take, for example, a wooden ship that sinks suddenly to a great depth in fresh or salt water. It is likely to experience some degradation, but the hull may also stabilize after a time. The extraordinary state of conservation of ships sunk by arctic ice and rediscovered in Nunavut and the Northwest Territories is proof of this. Examples are HMS *Erebus* and *Terror*, the two ships of the John Franklin expedition, lost in 1848. The first was located in 2014 and the second in 2016. Two ships sent to the Arctic to find them, *Breadalbane* and *Investigator*, were also abandoned and sank in 1853. They were found in 1980 and 2010 respectively.

Legal framework

Archaeological research in Québec, including underwater archaeology, is governed by the *Cultural Heritage Act* and by the *Archaeological Research Regulation*. The act stipulates that anyone who searches for archaeological sites or intends to study them must hold a permit. In addition, under the *Canada Shipping Act, 2001*, any discovery or removal of a wreck or a portion thereof or of associated objects in Canada must be declared to the “Receiver of Wrecks.” In practice, however, compliance with these rules relies essentially on good faith. Ignorance of the law also sometimes leads to the removal or movement of objects, depriving researchers of precious information as to their origins. This heritage can also be harmed when salvagers do not realize that the sudden removal of an artifact from the water after so many years can lead to its rapid deterioration.



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.



LET'S GO TO THE MARKET!



This is how, in 1994, the museum invited the public to a new activity that would become a Montréal tradition: the *18th-century Public Market*. Ever since, the activity has taken place each year at the end of August, just in time to celebrate the harvest.

Held at Place Royale and Place D'Youville, the space comes alive with an extraordinary energy that takes us back in time. Every year, the market changes things up by featuring a theme particular to New France – the fur trade, a tribute to Acadia, women's occupations – or a specific event, such as in 2001, when it was part of the Great Assembly to commemorate the tercentenary of the Great Peace of Montréal in 1701. The one exception to the August date was in 2017, when Encounters in New France was held from May 19 to 22 to commemorate Montréal's 375th birthday. It was a huge event!

Each year, dozens of Pointe-à-Callière members join the museum's staff and volunteer in the market itself, behind the scenes, or in the costume shop to help make the event a big success.



The event's high standards have clearly made it popular with both the public and the media, as evidenced by a number of awards, notably the *La touche magique* award for original programming, the provincial and national Attraction Canada award in the "Best Cultural Event" category, and the *Coup d'éclat* award.

By developing a winning formula and making it an annual tradition for Montrealers and visitors from around the world, Pointe-à-Callière deserves much praise for the market's success. But the museum's volunteers, who tirelessly support the event with great enthusiasm and good humour can certainly also take some credit. Here's hoping this joyous summer activity, imbued with history and know-how, continues for many years to come. And thank you to all the valued volunteers who help make it happen. The 2018 market, held on August 25 and 26, was once again a testament to your commitment.

SYLVIE DUFRESNE
Member president



MONTREAL'S FIRST MARKETPLACE



Francis Back © Raphaëlle & Félix Back

Where the Old Custom House now stands was once the site of Montréal's first marketplace. City life in the 18th century revolved around the market. Every Tuesday and Thursday morning, people came here to do their shopping, and it was also where the bailiff announced royal orders and where public punishments were carried out.

In 1685, the square underwent a transformation with the construction of a wooden palisade (1685–1709) and later of stone fortifications (1717–1738). The walled city now opened onto the river through various gates, including the market gate. For over a century, the square remained relatively unchanged. The middle of the market was occupied by a stocky building where goods were sold; this was later replaced by 38 stalls.

In 1808, it was decided to move the market further east, to the site of today's Place Jacques-Cartier. The government of Lower Canada then built the Custom House (1836–1838) on the site of the "old market." In 1892, the square was given the name "Place Royale."

Traces of the original marketplace were first unearthed by archaeological digs conducted in the 1980s. Then in 1994, a Pointe-à-Callière initiative – the 18th Century Public Market – recreated the hustle and bustle of market days for the first time. Since then, every year on a weekend in late August, the site comes to life and takes visitors back to the time of New France.

SYLVIE DUFRESNE



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A delicious volunteer recognition evening!

As part of the activities celebrating the Foundation's 25th anniversary, historian Catherine Ferland gave a culinary presentation to some 50 volunteers gathered in the Montréal 360° Space on August 24. Pointe-à-Callière's executive director, Francine Lelièvre, and member president, Sylvie Dufresne, took the opportunity to express their gratitude to our loyal supporters on behalf of the museum and the foundation. Photo 1 shows Francine Lelièvre with Nathalie Langevin, the very first member president in 1993. Attendees got an opportunity to sample products offered by certain merchants at the Public Market. A delicious evening was had by all!

Pointe-à-Callière's first member

The annual member's evening, held on February 17, was a chance for many to rekindle old memories. Photo 2 shows from left to right: Sylvie Dufresne, member president since 2015; Muriel Godard, 2017 volunteer of the year; Francine Lelièvre, the museum's executive director; Francine Perryman, the very first member of Pointe-à-Callière; and Sylvain Clermont, member president from 2005 to 2014.

2018 Public Market

Three generations of volunteers: Maurice Plante gets his family involved at the Public Market. He is joined by his grandsons Éloïc et Raphaël, his daughter Julie, and his son-in-law Yvan. (Photo 3)

The Pointe-à-Callière kiosk was staffed a number of volunteers: Gilles Gaudreau, Pierre Lampron, Aurore Serna, and Alexandre Jeong. We extend our warm thanks to all of them. (Photo 4)

Erratum: The last issue of *Cité* should have mentioned that Diane Paquin was member president from 2003 to 2005. We thank her for her valuable work.

EMMANUEL MACRON AND PHILIPPE COUILLARD VISIT POINTE-À-CALLIÈRE



Merick Séguin

While in Montréal prior to their attendance at the G7 Conference in Quebec City, president of the French Republic, Emmanuel Macron, and his wife, Brigitte Macron, decided to visit Pointe-à-Callière, where the city was founded by French pilgrims from La Rochelle in 1642. In particular, Mr. Macron wished to see Fort Ville-Marie, the pavilion opened in 2017 for Montréal's 375th anniversary. Along with Québec premier, Philippe Couillard and his wife, Suzanne Pilote, Francine Lelièvre showed the dignitaries around the ruins of the first permanent French settlement on the island. As they toured the exhibition, the visitors were astonished by the major challenges that our founders, Paul de Chomedey de Maisonneuve and Jeanne Mance, and their companions, had to overcome.

Francine Lelièvre promoted to Officer of the Ordre national du Québec

The executive director of Pointe-à-Callière was named an Officer of the Ordre national du Québec, the highest honour bestowed by the Québec government. On June 22, she received her insignia from Québec's premier, Philippe Couillard, who stated: "The Ordre national is our own special pantheon; it is our library of examples and models. Today, I am the messenger of the Québec people, and I express our gratitude to the Quebecers whose achievements have contributed to the standing and progress of our society. By entering the Ordre national du Québec, these women and men become part of our collective memory." It is an honour that reflects back on the entire museum.



Hélène Bouffard

THE MANY EXCLUSIVE ADVANTAGES OF MEMBERSHIP

On your own, or with a partner, friends, or family, come get your fill of discovery by becoming a member of Pointe-à-Callière. You'll be in on the celebrations all year long, and your membership can pay for itself in as little as two visits. Check out fondationpac.ca to see all our member activities.

International recognition

Earlier in 2018, Ms. Lelièvre was awarded ICOM Canada's 2018 International Achievement Award at the national conference of the Canadian Museums Association in Vancouver. Among the international achievements highlighted by the jury were her contributions to making human heritage accessible through the design and presentation of some 40 original exhibitions that featured unique, rare, and exceptional objects from all over the world. We congratulate Ms. Lelièvre!



The business community supports the Montréal Builders Club

A major group of business people and philanthropists gathered on June 4 at the Montréal Builders Club, an annual fundraising event for the Foundation. Organized around the theme of the exhibition *Queens of Egypt*, the evening was presided over by Karine Moses, president of Astral and Bell Media Sales Québec. The event was a grand success and the foundation received nearly \$100,000. Thank you to all our partners and loyal donors. On photo 1, in order from the left: Claude Chapdelaine of Desjardins and his partner, Karen Moses, of Astral; Louis Douville of Bell Media; Francine Lelièvre, Pointe-à-Callière's executive director; Anne-Marie Sigouin, municipal councillor; Marco Rusconi, General Consul of Italy in Montréal and his partner, Maja Vodanovic, Mayor of Lachine; and Yannis Mallat, CEO of Ubisoft Montréal and his partner. On photo 2, Paul Raymond and Pierre Turcotte of Alithya with their respective partners.



Tourisme Montréal awards Pointe-à-Callière a Prix Distinction

Tourisme Montréal awarded the museum its Prix Distinction in the category of "Museum Institution – over 50,000 visitors" for its enhancement of Montréal's birthplace. The city's most important heritage legacy for the 375th anniversary celebrations, the new pavilion, Fort Ville-Marie – Québecor Pavilion is built over the ruins of Montréal's birthplace. The jury recognized that the new pavilion enhances the tourism appeal of Old Montréal's historical district by showcasing a historical, scientific, and archaeological discovery of unprecedented heritage value. On photo 3, from Pointe-à-Callière, Danielle Demers, Élisabeth Côté, and Louise Pothier collect the prize, awarded by Yves Lalumière, CEO of Tourisme Montréal.

ON THE AGENDA IN 2018

For donors and members

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

Launch of the annual fundraising campaign in **September**.

Annual members party

With a Halloween theme:

October 18

2018 Major Donors Evening

A benefit event honouring the 50th anniversary of the theatrical comedy *L'Osstidcho* at the Cabaret of the Casino de Montréal: **October 30**.

La Petite Vie

Member preview **December 2**.

La Petite Vie red carpet:

December 3.

New multimedia show

Member preview: **winter 2019**.

Keep an eye on our website and subscribe to the member newsletter for more information.



Catherine Dumas

1



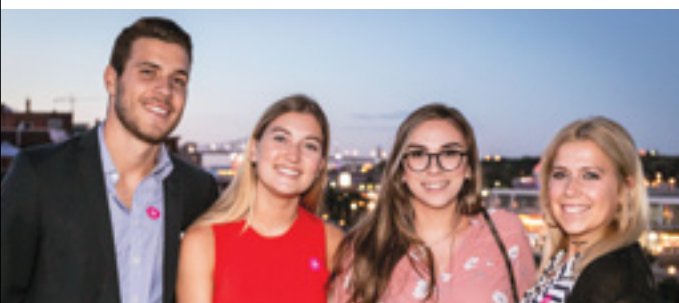
A. Deblais

4



Lino Cipresso

2



Lino Cipresso

3

Young philanthropists making waves

Pointe-à-Callière's young philanthropists took part in three networking activities organized especially for them. On April 30, along with a number of partners, including Moment Factory, about 100 people gathered in the *Memory Collector* and the exhibition *Where Montréal Began* for the 5@7 Speakeasy Underground. On July 18, nearly 150 people attended the *Pleins feux sur le Vieux!* evening, held on the roof of the Mariners' House – National Bank Pavilion to take in the International des Feux Loto-Québec. And on September 13, in partnership with Ubisoft Montréal, Pointe-à-Callière's Relève philanthropique got exclusive access to the rooftop terrace of the Ubisoft building, in the heart of Mile-End. Presented as part of the AND MTL series and our exhibition *Queens of Egypt*, this tour of one of the jewels of Montréal's multimedia industry was attended by over 150 people, who were able to network in an urban desert setting. (Photos 1 to 3)

New faces at the foundation

Good news! With the arrival of new staff members, the Pointe-à-Callière Foundation is at last ready for the 2018–2019 academic year. Claude-Sylvie Lemery was recently named the Pointe-à-Callière Foundation's director, while Leila Boily-Afriat will be the new philanthropy development manager. Photo 4 shows Ben McAusland, of the Relève committee, Sylvie Dufresne, member president, Leila Boily-Afriat, Marianne Saint-Laurent, foundation assistant, and Claude-Sylvie Lemery. We wish the entire team every success.

THE NEXT-GEN PHILANTHROPISTS STEPPING UP

Are you a young professional with a passion for culture, history, and archaeology, and, above all, who loves Montréal? Join Pointe-à-Callière's next generation of philanthropists. Check out generationscite.com to see all our activities.

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THANK YOU!

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

**25TH ANNIVERSARY OF
THE POINTE-À-CALLIÈRE
FOUNDATION**
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Four O'Clock

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NEW MULTIMEDIA SHOW
Project funded as part of the *Entente
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QUEENS OF EGYPT
An exhibition produced by Pointe-
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La Presse

LA PETITE VIE
An exhibition produced by Pointe-
à-Callière in partnership with the
production house Avanti Ciné Vidéo
and the Musée québécois de culture
populaire.
Presented by
Radio-Canada

IN THE HOUSE OF WONDERS
A Pointe-à-Callière exhibition based
on an original concept by Musée
des Confluences in Lyon, France.

**HELLO, MONTRÉAL! BELL'S
HISTORICAL COLLECTIONS**
An exhibition produced by Pointe-
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