

Cité

POINTE-À-CALLIÈRE
SPRING 2022



• YEARS OF HISTORY

1992 | 2022



HAPPY ANNIVERSARY POINTE-À-CALLIÈRE!

The Pointe-à-Callière Foundation's major donors applaud the Museum's exceptional growth over the past 30 years. Congratulations to all who played a role in its development!

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30 Years of History with You, for You

Already 30 years old, but still youthful and brimming with projects for museumgoers. Pointe-à-Callière will blow out 30 birthday candles on May 17, 2022, and we hope you will join us in celebrating.

This special edition of *Cité—Pointe-à-Callière: 30 Years of History*—is a prelude to the festivities. It looks back on several surprising human interest stories, as told by museum staff. Thirty recollections that include some delicious anecdotes.

More than ever, our mission to foster an appreciation of Montréal, past and present, will guide our future actions. Society has been confronted with numerous social, cultural, and environmental changes over the past 30 years—changes that have come with challenges. The world moves fast, but the museum will continue in a spirit of openness and inclusiveness, facing these issues head on to harness and reflect this change.

This issue of *Cité* also introduces the museum's festive programming for the year to come. It contains a host of original and inclusive activities revolving around the history of Montréal and its citizens. In May, the Pointe-à-Callière website will be updated with a special anniversary section, where you will find details about these events and a wealth of other information.

Our Favourites

One highlight of our anniversary year is the exhibition *Favourites! Our Collections on Display*. For the first time, the museum is exhibiting a selection of 400 items from its reserve. The breadth and documentary significance of these items represents an invaluable legacy for future generations. Starting in February, this exhibition will take you on a journey back in time.

As is our tradition of presenting highly original exhibitions and offering new perspectives on different cultures and jewels of world heritage, the museum will be presenting the world premiere of the exhibition *Vikings – Dragons of the Northern Seas*. Developed in partnership with the National Museum of Denmark and *MuseumsPartner* and in collaboration with Ubisoft Montréal, this exhibition takes a new look at the fascinating and mythical culture of this people. This exceptional selection of 650 objects from Danish collections will be presented starting in April.

As the year unfolds, our programming will feature major exhibitions, special events and cultural activities, lecture series, publication launches, and various promotions. We can't wait for you to visit!

Since its birth on May 17, 1992, Pointe-à-Callière has grown thanks to the efforts of its dedicated staff and volunteers. I take my hat off to you all, and I salute Francine Lelièvre, who founded this wonderful institution, led it, and helped it thrive for 29 years. We are also indebted to the thousands of people from all walks of life who have helped the museum flourish over the years. I wish to highlight the loyalty of our members, the enthusiasm of our visitors, the kind support of our part-

ners, the outstanding work of our collaborators, and the generosity of our donors. And a special thanks to the trustees who volunteer to provide the museum and the foundation with good governance.

The museum emerged from the ground 30 years ago thanks to the efforts of the Ville de Montréal, our principal funder, to whom I extend my sincere thanks. I also want to acknowledge all the city's mayors since 1992, along with the elected officials and civil servants who have helped us grow and create a unique relationship with Montréal. Thank you!

We begin the year rooted in this fertile soil composed of the values of openness, goodwill, and excellence. We are driven by the desire to contribute to Montréal's vitality by offering our fellow citizens of all ages opportunities to share culture and knowledge. Welcome to Pointe-à-Callière in 2022!

Anne Élisabeth Thibault
Executive Director



Rodolphe Beaulieu



The Éperon, main building (1992), and the Mariners' House – National Bank Pavilion (2013).

The Éperon – humanist architecture

A jewel of Québec architecture, Pointe-à-Callière's main Éperon Building is the work of architect Dan Hanganu, who brilliantly rose to the challenge of designing a modern building on a historical site.

During the conceptual phase, a key priority was to maintain the shape of the point and the footprint of the previous building on the site, the Royal Insurance Building. The architecture was to be contemporary in style yet harmonious with the surrounding historical district by recreating previous perspectives of Rue de la Commune and Place D'Youville.

Dan Hanganu accepted the challenge. A man of culture and collaboration, he was always willing to share his ideas and architectural choices. "In all of his projects, he worked very well with other experts on the team, such as engineers, archaeologists, and museologists, sharing architectural issues related to the conservation and presentation of important but fragile archaeological remains," notes Francine Lelièvre, who was always delighted to work with the architect of Romanian origin. Dan Hanganu passed away in 2017.

"He was a kind and creative man. He told me that he was very comfortable with the architecture we had come up with because it agreed with his own human-centred vision of architecture."

Designed in a consortium with Provencher_Roy, the Éperon Building earned Hanganu a Governor General's Medal for Excellence for Architecture, the Grand Prix of the Ordre des architectes du Québec, and a Prix Orange, awarded by Sauvons Montréal for a building's successful urban integration.

Hanganu also had a hand in other Pointe-à-Callière development phases, again in consortium with Provencher_Roy. In 2013, he transformed the Mariners' House, a drab building dating from the 1950s, into a modern urban pavilion that opens out onto the city, the St. Lawrence, and Old Montréal. In 2017, the same consortium joined forces with the museum to restore Montréal's first collector sewer and the remains of Fort Ville-Marie—the birthplace of Montréal.

Thank you, Mr. Hanganu!

Multimedia magic

Since its inauguration in 1992, Pointe-à-Callière has always offered visitors a multimedia show by way of an introduction to the museum—a spectacular 20-minute preamble presented over a section of Montréal’s archeological remains in a state-of-the-art venue. The museum’s designers were highly committed to this project of developing a modern and dynamic method of encapsulating Montréal’s history.

“It was a fantastic challenge because it had never been done before. Unlike today, no museum had ever invited visitors to view a multimedia show before embarking on their tour. We were forerunners in this area,” notes Christine Dufresne, Pointe-à-Callière’s Director of Exhibitions – Technology and Multimedia.

It proved to be a successful formula. “We used technology to create a magical experience, introduce characters who could move around the ruins, give objects a ‘voice,’ and create an emotional connection with visitors right from the start,” adds Dufresne.

To update the experience and keep up with technological advances, Pointe-à-Callière creates a new multimedia show every 10 years or so. The current version, *Generations MTL*, is being presented in the newly redesigned multimedia hall. “We use technologies that we are confident will stand the test of time. We have to use very stable and sturdy equipment because the show is presented multiple times a day.”

The museum’s multimedia shows have won numerous awards. *Generations MTL* has received five national and international awards, including a Platinum MUSE Creative Award in the Experiential & Immersive category; in 2012, *Yours Truly, Montréal* scooped up a Gold Web Art award at ICOM-AVICOM’s International Audiovisual Festival on Museums and Heritage (FIAMP).

Our shows

Montréal: 1992 to 2000

Montréal, Tales of a City: 2000 to 2010

Yours Truly, Montréal: 2010 to 2019

Generations MTL: since 2019



Graphic design: Dominique Boudrias @Pointe-à-Callière

Since 2019



Alain Vandal

Yours Truly, Montréal: 2010 to 2019

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May 17, 1992 – two prime ministers and a mayor

Pointe-à-Callière officially opened on May 17, 1992, and on photographs taken to commemorate the occasion, several politicians who marked Canada's history can be seen together on the same stage at the museum. Among them, Québec premier Robert Bourassa, Canadian prime minister Brian Mulroney, and Montréal mayor Jean Doré, with their spouses.

“Both levels of government and the Ville de Montréal helped to fund Pointe-à-Callière, but it was Jean Doré who carried the project and asked that the museum open on the 350th anniversary of Montreal's foundation, on May 17, 1992,” relates Francine Lelièvre.

She recalls that it was a beautiful day. Good thing, because the agenda was packed! “First, we attended mass at Notre Dame Basilica, then we walked through Old Montréal to the museum. It's as though we were walking in the footsteps of the first inhabitants of what would become this great city.”

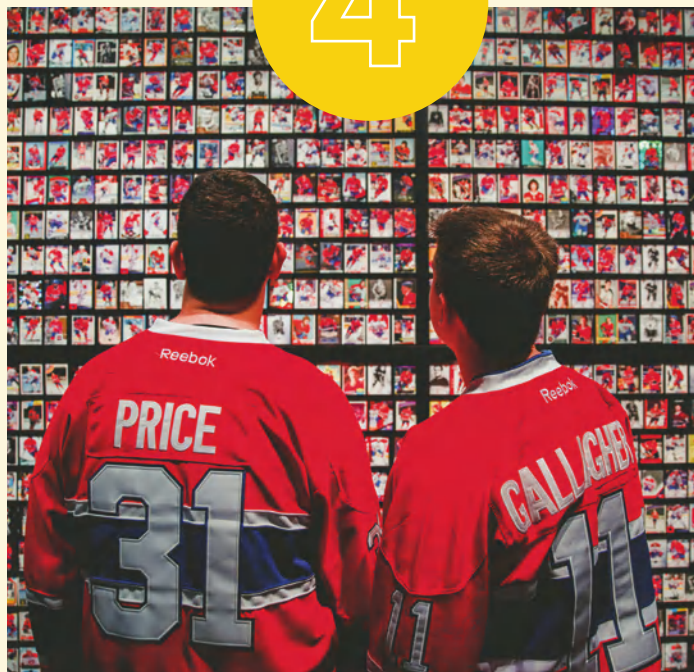
There were so many people both inside and outside the museum that it was hard to move around. In her speech, Francine Lelièvre quipped that “this museum is too small. We need to start planning an expansion.” Over time, her observation proved prophetic. Designed to accommodate 150,000 visitors annually, Pointe-à-Callière welcomed over 500,000 people in 2018 and 2019. The number of pavilions has doubled since 1992, and there are plans to develop two other major historical sites in the years to come: the St. Anne's Market / Parliament of Canada site, and a further section of the collector sewer. So Pointe-à-Callière's story is to be continued.



Michel Tremblay

Francine Lelièvre addresses guests at the official inauguration of the Museum on May 17, 1992—on the occasion of Montréal's 350th anniversary—with (from left) the mayor of Montréal, Jean Doré, and his wife, Christiane Doré; the premier of Québec, Robert Bourassa, and his wife, Andrée Simard; and the Prime Minister of Canada, Brian Mulroney, and his wife, Mila Mulroney, in attendance.

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S. Laroché

Spotlight on Montréal

Italian Montréal; St. Catherine's Street Makes the Headlines!; Old Montréal in a New Light; Lives and Times of the Plateau; Saint-Laurent, Montréal's "Main"; Passion: Hockey; Dreams and Realities Along the Lachine Canal. . . In addition to its permanent exhibitions, which tell the story of Montréal's founding—and what went before—Pointe-à-Callière has presented a series of exhibitions over the years about symbolic places and events that offer unique perspectives on the city.

"These exhibitions bear witness to how these neighbourhoods and their inhabitants have changed. Rooted in the present, they are a way for us to give Montrealers a voice," explains Christine Dufresne, Director of Exhibitions – Technology and Multimedia, pointing out that with these exhibitions, the museum strives to cover topics that will appeal to Montrealers in particular, and the coming years will be especially rich in this regard. The museum will also be looking into the issues of diversity, inclusion, sustainable development, and the environment.

These exhibitions are also an opportunity for fascinating discoveries. For example, singer Gilles Valiquette, a huge fan of the Beatles, agreed to lend the museum an unreleased audio recording of the band's show in Montréal. The museum went about transferring it to another medium, something that Valiquette had never dared do for fear of damaging the tape. "This allowed us to integrate the recording into our 2013 exhibition *The Beatles in Montréal* and also preserve it for the future," relates Dufresne.

For *Italian Montréal*, the museum made a space for objects owned by Italian Montrealers, who had assembled personal collections of items related to their lives in Montreal. "In the early waves of immigration, many Italians brought with them the key to the home they were leaving behind," explains Dufresne. "It was a powerful symbol of their decision to leave everything behind and start over in a new place; it's both beautiful and sad." These objects of everyday life on display are eloquent depictions of how these immigrants were uprooted and are moving reminders of the homeland.

From guide to MP

Museum guide, union leader, and member of parliament—it's no exaggeration to say that Marjolaine Boutin-Sweet has enjoyed a full career. An archaeologist, she was among the first team of Pointe-à-Callière interpreters, where she rubbed shoulders with Valérie Plante, who would go on to become the first woman mayor of Montréal.

She especially enjoyed working with children and took every opportunity to introduce them to the world of archaeology. "My children's friends would be a bit taken aback to find bones drying on the kitchen counter. I would often boil animal carcasses and use the bones as ecofacts in my introduction to archaeology workshop," notes Boutin-Sweet, who would also wear period-style costumes to portray a Babushka, the Russian grandmother figure, or little Lucy for the museum's Christmas events.

A cofounder of the museum's employee's union, her union activity gave her a taste for politics, and she ran in the Hochelaga riding as an NDP candidate in the 2011 federal election. The day after her victory, she came to Pointe-à-Callière to do her last guided tour. "Anthropology and politics are similar worlds. In both cases, we study people," observes Boutin-Sweet, who has been enjoying retirement since 2019.



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Normand Huberdeau / NH photographs

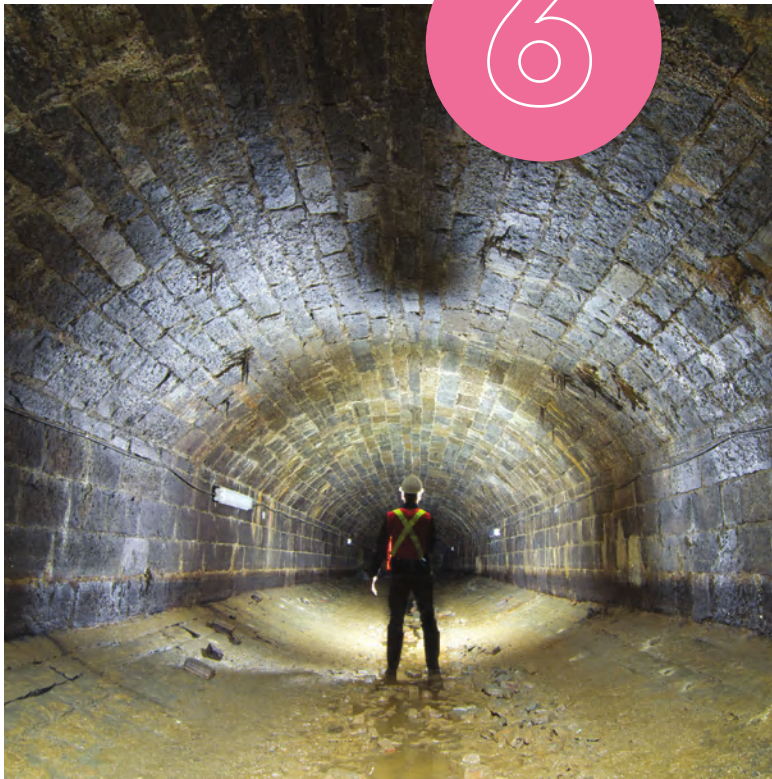
Saving a sewer

What a strange idea to visit a sewer, you might well say. But when Pointe-à-Callière restored one such remarkable feat of civil engineering, it allowed visitors to do just that.

“This collector sewer was built between 1832 and 1838, and it was the first to be constructed in North America. It operated for an exceptionally long time since it was used until 1989. It’s an architectural marvel,” remarks Louise Pothier, Pointe-à-Callière’s Curator and Chief Archaeologist.

But this unique urban infrastructure nearly fell victim to demolition crews. “After the sewer was decommissioned, there was a municipal project to build an underground parking lot along a portion of it. Fortunately, some elected officials opposed the project and supported a heritage study that ultimately revealed its value,” continues Pothier.

One short section of the sewer was integrated into the museum in 1992, and a second was added in 2017, for the museum’s 25th and Montréal’s 375th anniversary. The new section, restored over a length of 100 metres, was able to truly show off the sewer’s splendour. “The plan is to continue the restoration and make it publicly accessible along its entire length, especially the most beautiful part of the structure under Place D’Youville Ouest, leading to the buried ruins of St. Anne’s Market and the Parliament of the Province of Canada,” she adds. The museum hopes to achieve this major project in the years to come.



Andrew Emond



Caroline Bergeron

Caroline Bergeron

Father and son history buffs

In the Parent family, the passion for history and archaeology has passed down from generation to generation.

Charles Parent, an investment advisor with National Bank Financial, has been with the museum for over 25 years as a donor and trustee of the Pointe-à-Callière Foundation. His son Frédéric has worked as a guide at the museum since 2001. Trained in the theatre, he finds the work stimulating, and it gives him an opportunity to learn about Montréal and the world’s great civilizations and to pass on that knowledge to the public with passion and enthusiasm.

Father and son are both also fervent collectors. Charles owns a collection of hockey sticks, some of which were exhibited at Pointe-à-Callière’s 2017–2018 exhibition *Passion: Hockey*. Frédéric collects shot glasses. “I have over 250 with the logos of various sports teams.”

A few years ago, Charles Parent, always on the lookout for rare items, acquired an antiquarian book, which he gave to his son as a present. “Published in 1720, it recounts the beginnings of the settlement,” notes Frédéric. I ended up offering it to the museum, which acquired it because of its value as a document.” The book appears to have passed through many hands. On one of the endpapers, a handwritten inscription reveals that it once belonged to a Duke of Valentinois, a descendent of Diane de Poitiers and Louis Borgia.

A major discovery – Montréal's first Catholic cemetery

During the archaeological digs in advance of Pointe-à-Callière's opening in 1992, the discovery in 1989 of graves of French and Indigenous people at Montréal's first Catholic cemetery was a key moment. The find helped to pinpoint the location of Montréal's foundation. Archaeologists excavated seven graves at this burial site, established in 1643 near Fort Ville-Marie, the first French settlement on the island. The cemetery was located outside the fort's palisades but still fenced off, as was the custom.

According to burial records, 38 people were laid to rest in this first cemetery, including 12 Indigenous people of the Anicinape and Wendat nations. It was unusual for Europeans and Indigenous people to be buried in the same cemetery in this period. Also buried here were members of founding families such as Laforest, Hébert, Archambault, Thibault, and Bonenfant.

Among the Europeans were 18 men and eight infants. Only a single adult woman was buried here, along with an Indigenous person of unknown age.

The cemetery was in use up to 1654, when flooding forced its relocation to a plot of land behind the hospital founded by Jeanne Mance on the far shore of the Petite Rivière. Thanks to the work of archaeologists, this site has revealed some of its secrets. But even today, a visit to this space in the museum takes on a solemn character.



Marc LaBerge / Vidéanthrop

The cemetery's graves when they were first unearthed in 1989.



Prestigious recognition

We start 2022 with some wonderful news: the *Association canadienne-française pour l'avancement des sciences* (Acfas) has recognized Pointe-à-Callière as a scientific breakthrough of the 1990s. "Acfas is marking its 100th anniversary in 2022 and has made a list of key scientific events by decade since its foundation," explains Louise Pothier, Curator and Chief Archaeologist. "It was a lovely surprise to learn that Pointe-à-Callière had been selected for the last decade of the 20th century, when we opened our doors, becoming a major centre for the dissemination of archaeology and history in Canada. Getting this recognition during the museum's 30th anniversary makes it all the sweeter."

By selecting Pointe-à-Callière, Acfas highlights the museum's important contributions to the advancement of archaeological and historical knowledge about Montréal and on the world's major civilizations. Videos produced by Acfas on the various scientific advancements will be distributed in 2022. To be continued!

Since it opened, Pointe-à-Callière has received nearly 100 prestigious national and international awards in the following categories: museography (22); communications and graphic design (20); tourism (16); technology and multimedia (10); cultural, educational, and community action (10); archaeology and history (8); architecture (7); and publication (2). In addition, the museum's former executive director, Francine Lelièvre, has received some 20 individual awards.

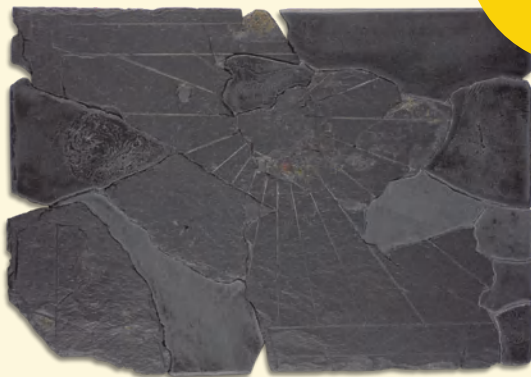


On the point, after the digs had taken place, the project enters an important phase: preparing the site and the remains for the construction of the Éperon, Pointe-à-Callière's main building.

Marc Laberge / Vidéanthrop



Luc Bouvrette



Alain Vandal

An intriguing discovery

Between 1999 and 2007, Pointe-à-Callière archaeologists painstakingly assembled 19 fragments of slate, many of which were etched with lines and circles. Intrigued by this discovery on the site of Fort Ville-Marie, the museum's experts sent the artifacts to the Centre de conservation du Québec for restoration. A technical examination identified the object as a sundial dating from the earliest days of New France. An exceptional discovery!

"Initially, we thought it might be a sort of protractor made from slate roofing tiles. It was only after the fragments had been reassembled that the object's true nature was revealed, and we could see that it was actually a sundial," relates Louise Pothier, Curator and Chief Archaeologist.

The object decorated either the wall of a building at Fort Ville-Marie (1642) or of the Callière residence (c. 1688). "It was typical of the day to affix a sundial to the side of a building so that inhabitants could see what time it was. This appears to be one of the oldest sundials in New France. Experts in gnomonics (the study, design, and construction of sundials) have confirmed that its angles were calculated to give the hour at Montréal's exact latitude."

Now restored, it is today on display at Fort Ville-Marie – Quebecor Pavilion. "It has been placed very close to where the fragments were actually found, so that it can continue to do its job of measuring time," notes Pothier. Right place at the right time indeed.

Jacques Lacoursière in the role of scrivener

Every August for 22 years, historian Jacques Lacoursière had a date with Pointe-à-Callière. Initially the principal historical advisor for the museum's 18th-century Public Market event, he later played the role of scrivener, instructing eventgoers in the art of writing with a goose quill and discussing Montréal history with attendees, who repaid his generosity by making his market stall among the most popular.

In addition to sharing his vast knowledge of Québec history, Lacoursière delighted in wearing period garb—despite the warmth of those old fabrics—at this flagship cultural event in Old Montréal, held around the museum in late August since 1994. Jacques Lacoursière was a fine communicator—he sadly left us in June 2021—who enjoyed strolling around the event site with other characters to inform visitors about life in the New France era.

To clothe the characters playing Montrealers or Indigenous peoples, the museum has a large collection of period costumes consisting of about 2,000 items. "We conducted extensive research to make sure our costumes are faithful to the clothing worn by people in the early settlement and by various Indigenous communities," explains Katy Tari, Director of Collections, Public Programming. "Many of the costumes are from film costume designers or historical programs such as the popular television series *D'Iberville*." Period costumes help both participants and eventgoers to immerse themselves in the ambiance of the time, just as it would have been at Place Royale over 300 years ago, as they spend a day at the market.

One of the museum's greatest hits over the past 30 years, this annual event beloved by fans of historical re-enactments will have its 30th edition in 2023.



Yves Renaud





Pointe-à-Callière



When an object doesn't fit through the door

Over the years and exhibitions, Pointe-à-Callière has displayed many objects whose cultural importance has been rivalled by their physical stature—objects such as John Lennon's Rolls-Royce, a Viking ship replica, huge statues of Egyptian goddesses, or a DeLorean, the mythical car used in *Back to the Future*. It can be a logistical challenge to get these kinds of objects into a museum exhibition space, and there is no room for improvisation in such operations. "We measure things down to the millimetre," notes Christine Dufresne, Director of Exhibitions – Technology and Multimedia.

Such was the case for one of the statues of the goddess Sekhmet displayed at the 2018 exhibition *Queens of Egypt*. The statue was nearly two metres high and weighed over a metric ton, so the floor structure had to be strengthened, and the concrete slab had to be removed to get it through the door... just barely.

"It wasn't easy to get the DeLorean into the exhibition hall for the exhibition *A Railroad to Dreams* either," adds Dufresne. "We actually had to make a hole in the wall. That wasn't the first time we've resorted to unorthodox methods. Once, we had to place a fairly large horse-drawn carriage in an unusual position to get it into the elevator. Let's just say that it wasn't resting on all four wheels!"

It was also a challenge to get John Lennon's magnificent Rolls-Royce into the Mariners' House – National Bank Pavilion for the 2013 exhibition *The Beatles in Montréal*. And to make matters more interesting, a maintenance operation specifically requested by the lenders meant that it had to be removed midway through the exhibition, in the height of summer, to take it for a drive on the Circuit Gilles-Villeneuve racetrack.

The most recent oversized object to enter the museum is a Norse drakkar, which will be exhibited in 2022 in an exhibition on the Vikings. The windows of Mariners' House – National Bank Pavilion had to be removed, and the 6.5-metre-long ship had to be dismantled and placed on tracks and then lifted to the second-floor exhibition hall.

"Even though we prepare thoroughly, it's always a relief when the objects are finally in place," confides Dufresne. And then it all has to be done again to get the object out.

Ancient Greece comes to North America



In December 2014, Pointe-à-Callière premiered the largest exhibition on Ancient Greece ever presented in North America. Produced in partnership with four North American museums, the exhibition featured exceptional pieces and treasures of human culture covering over 5,000 years of history. It was the first time that some of these priceless and fragile objects had ever left Greece.

With less than a year's notice, but unable to refuse such an opportunity to present this exceptional heritage in Montréal, Pointe-à-Callière reworked its programming to host this major exhibition. The challenges were numerous. "Above all, we were dealing with extremely stringent conservation standards. Many of the items were placed in special cases in a controlled environment," explains Christine Dufresne, Director of Exhibitions – Technology and Multimedia. In all, about a hundred display cases in the exhibition spaces were equipped with extra security features—invisible to the visitor—a necessary precaution due to the priceless nature of the objects. "We had never exhibited so many objects in a single exhibition before, one that brought together many important items from the country that gave us democracy, the Olympics, medicine, and philosophy."

The exhibition then travelled to the Canadian Museum of History in Gatineau before moving to the Field Museum in Chicago and the National Geographic Museum in Washington, D.C. The journey, which had a police escort, required a number of different transport companies—once again for security reasons.

Visitors flooded to the exhibition, shattering the previous attendance record with over 132,000 visitors over four months in the dead of winter.

The exhibition included over 500 artifacts from 21 Greek museums, under the aegis of Greece's Ministry of Culture and Sports. Among the exhibition's featured objects were some true treasures of humanity, many of which had never been exhibited outside of Greece.



Caroline Bergeron

Guide for a day, guide for life

Virginia Elliott was one of Pointe-à-Callière's very first guides, having been hired a few weeks before the museum officially opened in 1992. She still remembers her job interview, when she was asked to tell the history of a cup that an archaeologist had just discovered. With no preparation, she had to find the words to convince the hiring panel.

Still on the job after 30 years, Virginia, a trained archaeologist, is still introducing people to the archaeological riches of Montréal and to the many temporary exhibitions that come from around the world. She immerses herself in a wide variety of material to come up with activities that will appeal to museumgoers. "It's an extremely stimulating creative process," she notes. "Visitors have a huge appetite for all things archaeology." Virginia has also had a hand in creating many educational programs for the thousands of school children who come to the museum.

Virginia is proud to be one of the guides who take visitors of all ages through the museum. Often trained in archaeology, history, or ethnology, Pointe-à-Callière's guides make a real difference in the museum's approach in terms of the quality of the tours and activities offered.

Though she is contemplating retirement soon, Virginia still plans on being there for the museum's 50th anniversary. Who knows, maybe she will see the first pair of shoes she wore as a guide on display, which she donated to the museum. "I have worn through many pairs. You need good shoes to walk on such ancient ground," she remarks.



Falling in love with Tokyo

When Francine Lelièvre asked to meet with officials from the Tokyo National Museum to discuss presenting an exhibition on Japan's prehistory, it was admittedly a long shot. "I knew that a major Canadian museum had previously made a similar request that had been turned down," recalls Lelièvre.

To her great surprise, the Tokyo museum's leadership agreed to meet with her. "They listened to me but didn't ask any questions, so I was sure I had failed." But two weeks later, she got a letter asking to specify which items she wanted to borrow. "I couldn't find any information about the Tokyo National Museum's archaeological collection, except for the items in their permanent exhibition, so I had to suggest about a hundred objects from among their most beautiful objects on display. But I was careful to note 'or equivalent items' in my request. Asking a museum to lend a significant portion (and indeed the core) of their permanent

Normand Huberdeau / NH photographes





Tokyo National Museum



exhibition is just not done, because no museum has the means to rework its permanent exhibition to make up for such a loss for several months. But in the end, the museum agreed to lend us 90 percent of the objects we had requested from their permanent exhibition—magnificent items that were among the most important pieces of Japanese heritage and classified as national cultural treasures.” The exhibition *Japan* was presented at Pointe-à-Callière as a world exclusive in 2006.

Later, when the Tokyo National Museum’s director came to Montréal, Francine Lelièvre wanted to know what had made them decide to lend their treasures to Pointe-à-Callière. “Because you were interested in archaeological pieces that reflected our ancient origins; all the other museums were only interested in objects related to geishas and the samurai. We saw it as an opportunity to showcase and highlight the most beautiful and meaningful objects of our age-old culture,” he explained.

Arigato!



Madelène Marcell

Over 30 years with Pointe-à-Callière

In the fall of 1990, what was originally to be a simple office temp job turned out to be a transformative experience for Diane Blanchette. The project team supporting Francine Lelièvre, Sylvie Dufresne and Yves Roy, was working from 20 Rue Saint-Paul Ouest, not far from the offices of architect Dan Hanganu. For two years, this solid team faced the many challenges of simultaneously coordinating major archaeological digs and building a museum *in situ*, including developing permanent exhibitions and the first multimedia show—and back then, there was no Internet to help.

Diane Blanchette has been a part of the team since Pointe-à-Callière’s inauguration in 1992. She has seen the museum grow and blossom. A witness to its successes and proud of the reputation it has earned over the years, she is still enthusiastic about coming to work every day. “I feel so privileged to be a part of this wonderful adventure. Thirty years already! I am so proud of this fantastic museum, and I am confident that it will only continue to gain in stature in the years to come,” she adds.

2022 Programming Pointe-à-Callière, 30 Years of History

JANUARY

FEBRUARY

Exhibitions

Favourites! Our Collections on Display
Frédéric Back, A Passion for the Planet – display case
30 Discovery Stops – route through the remains
Water on the Move. The Youville Pumping Station
Vikings – Dragons of the Northern Seas
A Parliament Beneath Your Feet: outdoor exhibition
Headdresses from Around the World

Anniversary

Pointe-à-Callière, 30 Years of History! Free admission to the Museum
 Big Quiz: *Happy Birthday Montréal!*
Raconter Montréal Podcasts – Season 2 Launch

Archaeology

Launch of the book *FEU*
 Archaeology Month
 Documentary video – *Fort Ville-Marie: DNA of an Archaeological Site*

Cultural Activities

Nuit blanche
 School Break at Pointe-à-Callière
 Outdoor Mural, with the participation of Accueil Bonneau
 24 Hours of Science – Tour of the Youville Pumping Station
 Montréal Museums Day
 Summer on the Point – Launch
 Musical Middays, every Thursday in summer
 Family Sundays
 Wish Tree – participatory outdoor installation
18th Century Public Market
 Journées de la culture – Architectural Tours
 Halloween at Pointe-à-Callière – *The Legend of McTavish*
 Holidays on the Point

Lectures

Black History Month – Lecture: Dorothy Williams
Favourites! Our Collections on Display
Vikings – Dragons of the Northern Seas
 Festival d'histoire de Montréal
 Montréal Cemeteries – Halloween at Pointe-à-Callière
Headdresses from Around the World

Members' Activities

Special Edition: *Cité Magazine*
Our Favourites! Spotlight on our Collections: PREVIEW
 Member Tuesdays (1st Tuesday of the month - bring a guest for free)
Vikings – Dragons of the Northern Seas: PREVIEW
 Member Thursdays (3rd Thursday of the month – exclusive tours of *Vikings* and *Headdresses*)
 Thank you to our Members: coffee and croissant event
Headdresses from Around the World: PREVIEW

Foundation

30 Years of Solidarity: Support the Foundation for \$30
 Lecture for donors with Karel Mayrand: *Water, at the Heart of our History*
 Acknowledgement Activity – Thank You to 30 Donors!
Montréal Builders Club – Tribute to Francine Lelièvre
La Relève benefit event
 Annual Campaign – Adopt an Artifact!
Major Donors Evening

MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
From February 24									
Until September 5									
From February 24									
From March 1									
	From April 14 to October 10								
		From May 15 to October 31							
								From November 17	
		May 17							
		May 17							
	April 28								
					August				
						September 15			
March 5									
March 5									
		May 6-7							
		May 29							
			June 21						
				July 7	August 25				
				July 10	August 21				
					August 27-28				
					August 30	September 1-2			
							October 29-30		
									From Dec. 1
March 11									
	April 22								
		May 14							
							October 29		
								November 25	
	April 5	May 3	June 7	July 5	August 2	September 6	October 4	November 1	December 6
	April 10								
	April 21	May 19	June 16	July 21	August 18	September 15		November 17	December 15
		May 15							
								November 13	
From February 20									
March 20									
	From March 1								
			June 6						
						From September 1			

Signs of the times

When Mariners' House was being restored in 2013, a surprise awaited the museum's staff. Encased in a façade wall was a copper box that contained still-intact objects such as British and Canadian coins from 1953, newspaper clippings, the program of a November 25, 1952 concert for the Montreal Sailors' Institute, annual reports from the Montreal Sailors' Institute, and a copy of the *Montreal Gazette* from October 26, 1953. The time capsule was placed there when the building was constructed in 1953–1954.

"The capsule gave us an important account of that period, and it led to the idea of creating our own time capsule, which we placed beneath a slab in the basement of the same building in 2013," relates Élisabeth Côté, Project Manager, Exhibitions – Technology and Multimedia. A number of items were placed in the time capsule, a stainless-steel box engraved with the inscription *La Mémoire du temps*: a message about the building's inauguration; a copy of the dignitaries' speeches, including that of the Québec premier at the time, Pauline Marois; and one document found in the original time capsule, as a sort of historical reminder.

The museum used the idea again in 2017 during the 375th anniversary of Montréal, creating another specially conceived time capsule. Various people with connections to the foundation of Montréal wrote tribute letters, and this correspondence was placed in a box that can today be seen in a special glass case in Fort Ville-Marie – Quebecor Pavilion. The letter writers included representatives of the Indigenous and religious communities present in Montréal when the settlement was founded, descendants of the first families, the mayor of Montréal, and the museum's executive director.

As a legacy for future generations and to mark the turning of the millennium in 2000, the museum also buried *La Collection Mémoire du 20^e siècle* in a sealed wrought copper chest. The capsule contains 20 objects that symbolize 20th-century lifestyles and events. Can you guess what these objects might be?



In 2017, parchment rolls with calligraphy texts were placed in a time capsule now on display at Fort Ville-Marie – Quebecor Pavilion.



A little-known collection

Pointe-à-Callière possesses a collection of rare and ancient books, a collection that is not well known but that has grown over the years. Most works are donations from collectors, while others have been purchased at antiquarian book fairs or online auctions. "We have made some wonderful finds," notes Éric Major, Pointe-à-Callière's media library manager.

The oldest book in the collection dates from 1572: *L'histoire universelle du monde* by François de Belle-forest and published by Parisian publisher Gervais Mallot. The book contains one of the first mentions of the toponym "Montréal."

One of the most spectacular titles is undoubtedly a book about the Victoria Bridge, published for its inauguration in 1860: *Construction of the Great Victoria Bridge* by engineer



Normand Huberdeau - NH photographes

James Hodges (1814–1879). “This is an outstanding book that contains technical and artistic plates. There are only a few copies of it in the world. It is so voluminous and heavy that it takes two to move it,” notes Major. The work will be on display in the exhibition *Favourites! Our Collections on Display* starting in February 2022.

But a book does not have to be old to be rare. For example, monographs from collections with limited runs published by Collectophile, or the beautiful book *Pour le Christ et pour le roi*, published by Libre Expression in 1992, which tells the story of the first Montrealers in words and images. “It’s quite sought after on the used book market, so it’s hard to find. That’s what makes it a rare book,” explains Major.

The collection contains some 2,000 titles, including books, monographs—particularly iconographic documents—loose sheets, posters, and *ephemera*. It contains numerous works on the history of Montréal, from its foundation to the modern-day, but also unique works linked to exhibitions presented at the museum. A rich source of knowledge.

A history-loving financier



Normand Huberdeau - NH photographes

At the launch of the Pointe-à-Callière Foundation’s major campaign in 2013, Louis Vachon (left) and David McAusland, co-chairs of the campaign, with the museum’s executive director, Francine Lelièvre.

In November 2021, the Association of Professional Philanthropists paid a heartfelt homage to Louis Vachon, outgoing CEO of the National Bank, for his outstanding overall contribution to philanthropy. Among the causes he supported, Pointe-à-Callière held a special place.

For this history buff, it was only natural to support an institution whose mission was to bring the history of Montréal to life. “It was Sophie Brochu, the current chair and CEO of Hydro-Québec and one of his childhood friends who first introduced us,” relates Francine Lelièvre. “Louis Vachon is a friendly, approachable, and organized man. He agreed to co-chair the major fundraising campaign of the Pointe-à-Callière Foundation, launched in November 2013. Every year, he supports a cultural cause, and that year, he chose Pointe-à-Callière.”

The campaign, co-chaired with David McAusland, an associate with McCarthy Tétrault, was a resounding success, raising over \$13 million, well above the initial goal of \$10 million.

Today, the Pointe-à-Callière Foundation recognizes how crucial that campaign was in galvanizing the museum personnel. This private-sector engagement, an indicator of the museum complex’s importance for all stakeholders in society, was also a major factor in gaining the trust of various levels of government. The support stimulated a remarkable pace of growth and helped make the museum what it is today—Canada’s most important archaeological museum complex and the largest history museum in Montréal.

The Dead Sea Scrolls come to Montréal

Over the years, Pointe-à-Callière has frequently presented collections or objects of human cultural heritage that had never before travelled. To achieve the masterstroke of bringing the Dead Sea Scrolls to Montréal in 2003, Francine Lelièvre had to exhibit a combination of finesse, determination, and strategy.

“In the mid-1990s, I visited the Israel Museum in Jerusalem, and I was floored by what I saw there, which included these famous manuscripts. But it was completely unrealistic for a young museum like Pointe-à-Callière to dream of producing an international exhibition around these artifacts. The museum had to prove itself internationally and establish a track record and reputation before making such a big ask, because we would only get one chance at it. When a museum is turned down, it implies waiting another 10 years before asking again. So we had to develop a strategy. We started to build a relationship with the Israel Museum by bringing a small travelling exhibition to Montréal for Easter. The exhibition revolved around the only evidence of the practice of crucifixion in the Roman Empire during the time of Christ,” relates Lelièvre.

A few years later, Lelièvre was ready. Backed by Montréal’s Jewish community, she dared to request some special and unique pieces from the first and second temples of Jerusalem, objects mentioned in the Bible, and fragments of three of the first Dead Sea Scrolls.

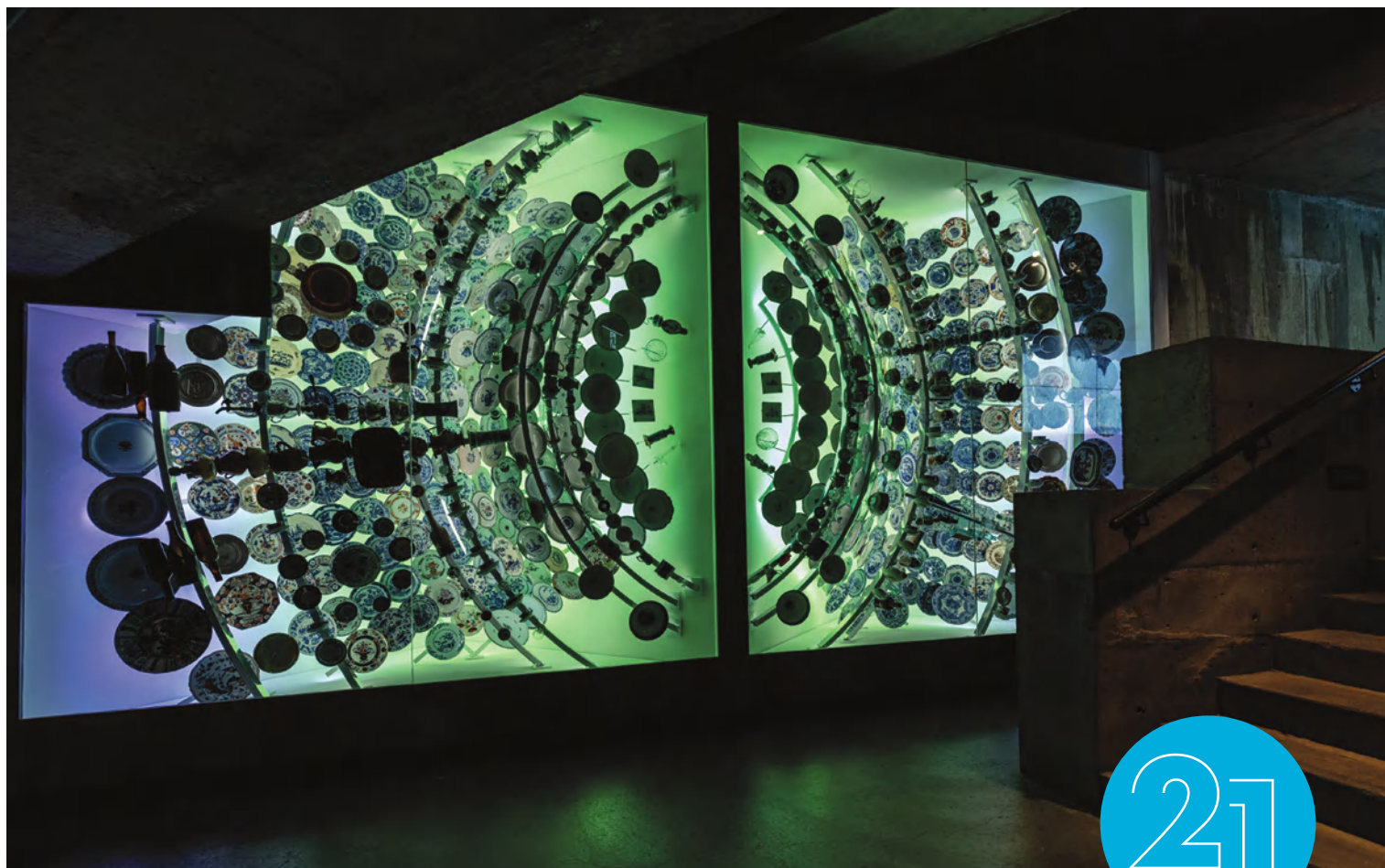
“We chose our moment well. At the time, the Israeli-Palestinian conflict had flared up again, and there were few visitors to the Israel Museum. So they agreed to lend us the core of their permanent exhibition.”

These historical treasures were ultimately presented at Pointe-à-Callière in the 2003 exhibition *Archaeology and the Bible – From King David to the Dead Sea Scrolls*. Pointe-à-Callière also negotiated for them to be presented at the Museum of Canadian History in Gatineau. “None of the seven Dead Sea Scrolls, one of the great discoveries of the 20th century, had ever left the Israel Museum, and they have never left since. It was absolutely exceptional to present them in North America.”

It was a major coup that did not go unnoticed, even in the European press. “The director of the British Museum in London called me up to ask what sort of institution we were that we were able to get a hold of pieces like that.” A young museum with big ambitions, she answered. “This success with Israel not only paved the way for us to borrow valuable objects from the British Museum, but also from other major European, U.S., and Asian museums.”

The exhibition also won the Québec tourism’s Grand Prix and a Prix Ulysse from Tourisme Montréal in the tourist attraction category.





Patrick Desrochers



Reference collections

Pointe-à-Callière recently acquired a collection of over 1,400 ceramic and glass household objects from archaeologist Paul-Gaston L'Anglais, an expert in material culture from the New France period.

"It's a unique collection because each piece was selected based on archaeological criteria," notes Louise Pothier, Curator and Chief Archaeologist. "It has great instructive value about customs and practices during this historical period."

L'Anglais took part in many archaeological digs in Québec, unearthing fragments of various ceramic and glass objects that might have graced the tables of colonial intendants or of the settlers themselves. In an effort to learn more about material culture, he browsed antique stores and websites looking for entire pieces similar to those discovered at digs in Québec.

About 800 items from his collection are currently on display at Pointe-à-Callière. Beautiful yet fragile, they are protected in a huge display case. The museum hopes to create an application to allow visitors to examine them from any angle and bring them to life. "This will let visitors examine and appreciate the true wealth of this collection," asserts Pothier.

This collection adds to the hundreds of thousands of objects and fragments accumulated since the 1980s thanks to archaeological digs in Old Montréal, even before the museum opened, on sites that are now part of the museum.

To complement its archaeological data and build a coherent historical record that paints a picture of Montréal history, Pointe-à-Callière has also created an ethnohistorical collection. These are objects that have been acquired through donations or bequests, or, more rarely, purchases based on an overarching theme—Montréal as a nexus of national and international networks. The museum draws from its collections to recreate Montréal history in its exhibitions. Depending on the type of object, they may also be conserved in the museum's reserve or media library.

This latter collection comprises nearly 8,000 objects and artifacts; 1,729 photographs; 1,067 rare books; 135 works of art; and nearly 30,000 posters, prints, and postcards. Only 30 years old, it is still a young collection that will only grow over time and will help to preserve Montréal history through authentic objects that speak volumes about their time. Once part of the museum, such objects take on a second life—they become objects of learning, sources of knowledge, and vectors of emotion that bear witness to the city's identity.

Tricentennial of the Great Peace of Montréal

In the summer of 1701, Montréal hosted a milestone event in terms of relations between the region's Indigenous nations and the French. The signature, on August 4, of the Great Peace treaty ended over a century of war. Wanting to erect a white stone to mark the 300th anniversary of this key historical event in 2001, the organization Land InSights and Pointe-à-Callière rekindled the treaty's spirit in 1999 when they created a corporation, co-chaired by André Dudemaine of Land InSight and Francine Lelièvre, executive director of Pointe-à-Callière. Sylvie Dufresne was project director of the effort to commemorate the 300th anniversary of the Great Peace.

Under their leadership, some 60 partners organized 150 activities over 150 days, culminating on August 3, 4, and 5, 2001, when representatives of many of Québec's Indigenous communities camped at Pointe-à-Callière during the museum's Public Market event and a white pine, the Tree of Peace, was erected in Place Royale. On the morning of August 4, the area around the museum was bustling with activity. The day started with a peace parade of rabaska canoes in the Old Port Basin, followed by a long procession to the Museum and the site of the Great Gathering. In the afternoon, before a packed crowd,

a re-enactment of the 1701 treaty signing between representatives of 39 Indigenous nations and the governor of New France, Louis-Hector de Callière, was carried out.

Recognized by UNESCO as a landmark event in the International Decade for a Culture of Peace and Non-Violence for the Children of the World (2001–2010), this commemoration was honoured with numerous awards of excellence, including the Prix québécois de la citoyenneté. In 2001, Montréal renamed a portion of Place D'Youville "Place de la Grande-Paix-de-Montréal."

Today, in an entirely redesigned space, the museum's permanent exhibition gives visitors an opportunity to learn about the languages of the Anicinape, Kanien'kehá, and Wendat nations and to meet the people involved in the Great Peace of Montréal in a magnificent glass work of art by Nicolas Sollogoub. At the end of the exhibition, presented in the Fort Ville-Marie –Quebecor Pavilion, a jump through time revisits the symbolic significance of the Great Peace. A large fresco depicts the recreated signatures of the 39 representatives of Indigenous nations. Lest we forget that this event was a defining moment in the history of Montréal and international diplomacy.



R. Fortin

At the festivities marking the 300th anniversary of the Great Peace of Montréal in 2001, on the roof of the Éperon, the Museum's main building.



Courtesy of Terry Knowles

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Dedicated translators

Among the very first members of Pointe-à-Callière, having signed up when the membership program began in 1993, Pamela Ireland and Terry Knowles have had an opportunity to experience many of the museum's exhibitions long before the general public—and even before other members. That's because, as professional translators, they have lent their expertise to Pointe-à-Callière in translating many exhibition texts and publications into English over the years, including the 1999 exhibition *Montréal, by Bridge and Crossing*, "one of the first ones we translated," recalls Ireland, or, more recently, *The Aztecs, People of the Sun* and *Costa Rica, Land of Wonders*.

Even so, they never miss visiting an exhibition. "We have been to almost all of them. We often go as a family with our daughter or with friends visiting from out of town. The museum has become one of our favourite destinations," says Knowles. "We have followed its growth closely," adds Ireland. "A museum that showcases a city's birthplace is so unique. It really contributes to Montrealers' sense of belonging."

Directed by Sophie Deraspe

Sophie Deraspe is the director of *Antigone*, an internationally acclaimed film that won the award for Best Canadian Film at TIFF (the Toronto International Film Festival) before being chosen to represent Canada in the Oscar race for Best International Feature in 2019.

Two years earlier, Ms. Deraspe had directed two videos for Pointe-à-Callière, shown as part of the permanent exhibition *Where Montréal Began*, which explores the story of the city's founding through its archaeological remains in the Fort Ville-Marie – Quebecor Building, opened in 2017 for the 375th anniversary of Montréal.

In designing this exhibition, the Pointe-à-Callière team worked with *Daily tous les jours*, a Montréal art and design studio, to create various interactive installations that showcase the early days of the colony.

"We also agreed that there should be two videos to add a vibrant, human dimension to the story," explains Élisabeth Côté, Project Manager, Exhibitions – Multimedia Technology. "The task of creating these videos went to Sophie Deraspe, who was noted for her work in such films as *The Amina Profile*. She is a brilliant and sensitive filmmaker who is able to tackle a documentary subject with emotion."

The first film tells of the spring floods in 1642 and the promise made by Sieur de Maisonneuve, founder of Montréal, to erect a cross on the mountain if God would save the people from the flood. "Sophie Deraspe offers a dreamlike account of the event, relating it to the cross that overlooks the metropolis today," says Élisabeth Côté. The film adds an immersive element to the space. The second projection, titled *Beyond the Palisade*, covers an entire wall of the exhibition room. Inspired by the passage of time across four seasons, in an era when flora and fauna were omnipresent, it depicts the physical environment in which the first Europeans settled, while also portraying encounters among Indigenous populations passing through the territory. A must-see!



Excerpt of the film by Sophie Deraspe.

PJ Dufort

Indigenous Art: From the Past to the Present

While Pointe-à-Callière covers several centuries of history from the Indigenous period to the present day, in recent years, the Museum has also enhanced its collections of contemporary works by Indigenous artists. “These are mainly works of Indigenous art that relate to history and the perspective of these communities,” explains Katy Tari, Director, Collections – Programs and Public Services. “Others involve identity, memory, and resilience, recalling specific historical facts that left their mark on these communities.”

Pointe-à-Callière holds pieces by Nadia Myre from a series of 56 works entitled *Indian Act*, based on the law introduced in 1876 and amended in 1985, which serves as a framework for Indigenous life. The artist reproduced 56 pages of this law on fabric that she then beaded using a traditional technique, thereby erasing the text that is deemed patriarchal and colonial.

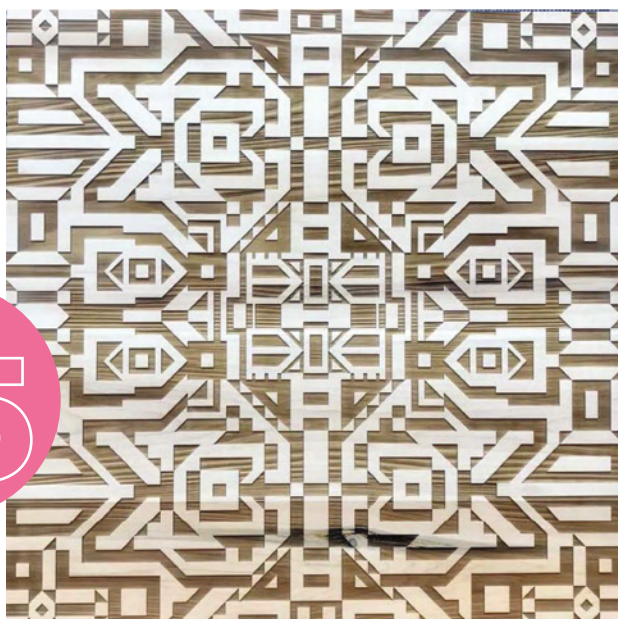
The Museum has also acquired a magnificent steatite (soapstone) sculpture entitled *Life Sustainers*, by artist Steve McComber, from Kahnawake. This piece, which depicts the powers and resources that watch over humanity, is displayed in such a way as to allow visitors to explore it from various angles and fully appreciate its fine details.

“Contemporary Indigenous art is important, allowing us to explore the world of these communities by adopting a different perspective to further dialogue,” states Katy Tari. “We also strive to discover the work of emerging artists like Caroline Monnet, who has created pyrographic works on wood and abstracts representing designs that are characteristic of Indigenous nations.”



Nadia Myre, *Hair Receiver*, digital print, 2016 (2018.26.01).

Caroline Monnet, *Lot #XI – Front de la Rivière Désert*, wood-burned engraving, 2018 (2018.28.02).



With the *Queens of Egypt* exhibition, presented here in 2018, Pointe-à-Callière has shared its know-how in several cities across Canada and the United States.

This exhibition transported visitors to ancient Egypt, where they met remarkable women—the wives, mothers, and daughters of the pharaohs. It featured over 350 objects, most of which came from the Museo Egizio in Turin, Italy, which holds one of the world's largest Egyptian collections.

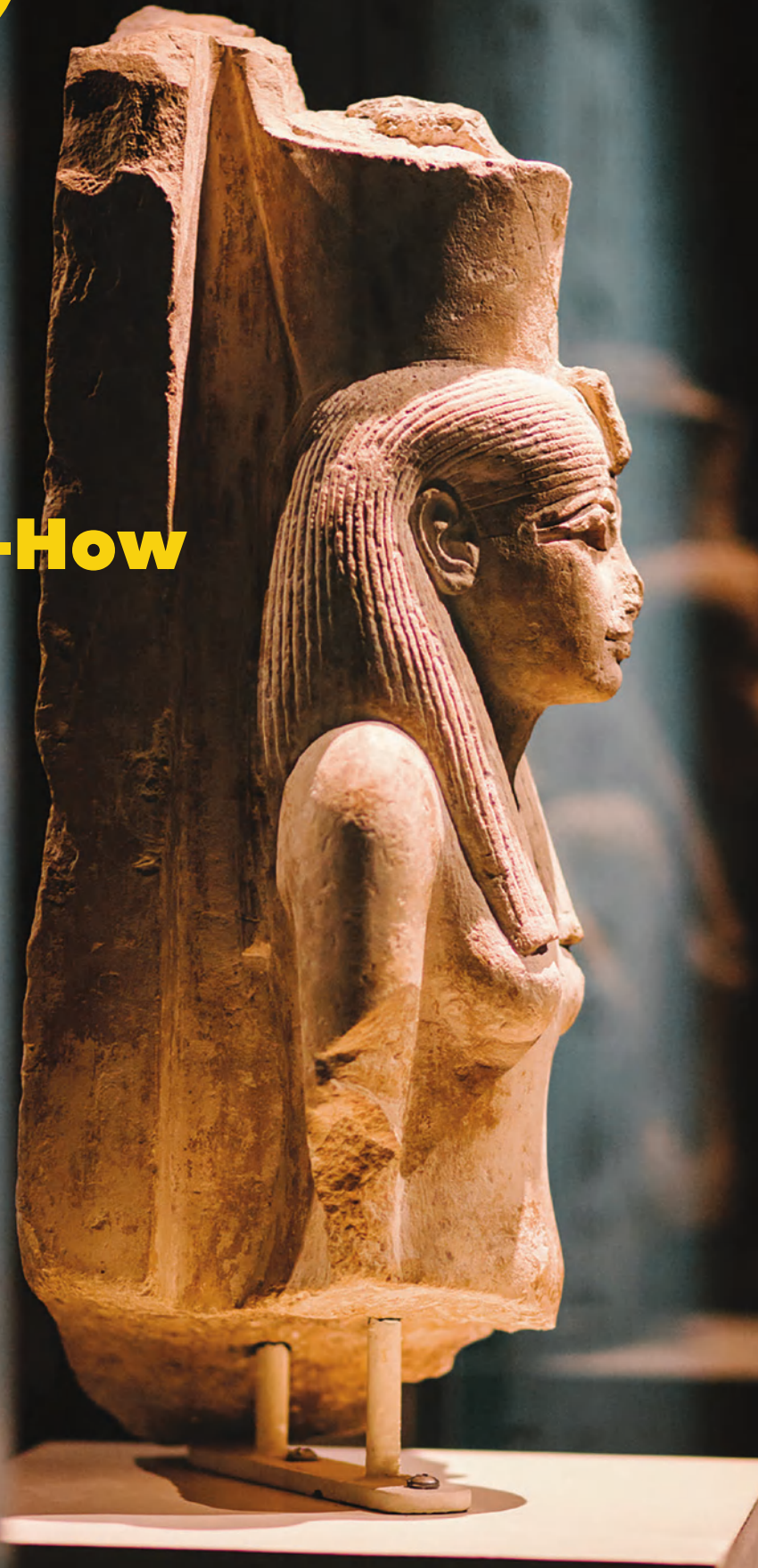
Queens of Egypt: Pointe-à-Callière Exports its Know-How

“The immersive exhibition design was created by the Museum’s teams. We were able to build this environment using videos and soundscapes from the Ubisoft game *Assassin’s Creed Origins*, which is set in ancient Egypt. Through projections on large surfaces, visitors were given the impression they were walking through the very heart of such legendary locations as a village in the Valley of the Queens, the banks of the Nile, and the desert in the Valley of the Kings,” explains Christine Dufresne, Director, Exhibitions – Multimedia Technology.

Pointe-à-Callière won two awards for this original exhibition—from the Société des musées du Québec and Tourisme Montréal—in 2019. The exhibition was a resounding success—it was seen by more than 300,000 visitors in Montréal and thousands more in Canada and the United States.

After the exhibition closed in Montréal, Pointe-à-Callière produced its North American tour, which saw it travel to the National Geographic Museum in Washington and the Canadian Museum of History in Gatineau, among others.

The goddess Mut, Museo Egizio, Turin (Italy).



Agatha Christie's Grandson Visits Montréal



Had it not been for the *Investigating Agatha Christie* exhibition presented at Pointe-à-Callière in 2015, Mathew Prichard—the famous British writer's grandson and administrator of the family's foundation, The Christie Archive Trust—may never have set foot in Montréal.

When the Museum decided to put together an exhibition on Agatha Christie, its then Executive Director Francine Lelièvre found an ally in Mathew Prichard.

“With this exhibition, we wanted people to get to know Agatha Christie as a writer, while also documenting her passion for archaeology,” explains Ms. Lelièvre. The writer was married to Max Mallowan, an archaeologist of the British Museum known for his archaeological digs in Mesopotamia. “Agatha Christie had always accompanied him on his digs. These journeys influenced her writing, with several of her famous novels—such as *Death on the Nile* and *Murder in Mesopotamia*—featuring elements of history and archaeology.”

A relationship of trust developed between the Museum team and Mathew Prichard, who was one of the principal lenders for the exhibition, contributing Agatha Christie's Dictaphone, typewriter, secret notebooks, and other personal objects.

“This was the first time the family agreed to lend Agatha Christie's personal objects and manuscripts. There was also a film, owned by her nephew John Mallowan, that Agatha had shot at one of the archaeological sites, as well as many photographs she took,” adds Ms. Lelièvre, who had the pleasure of welcoming the two men to the exhibition's inauguration in September 2015, the 125th anniversary of the author's birth. Several artifacts found on digs carried out by Agatha Christie's husband were on loan from the British Museum for the exhibition, which was noted to be one of the largest events organized to coincide with this anniversary. Another world exclusive!



© Agatha Christie Ltd.



The official coat-of-arms of Great Britain, gift of Robert Kaplan (above).



The Return of The Royal Coat of Arms: Its True Destiny

A chance discovery led to Pointe-à-Callière's acquisition of the official royal coat of arms of Great Britain that once hung above the speaker's chair in the Legislative Assembly chamber of the Parliament of the United Province of Canada, located in Old Montréal from 1844 to 1849. The existence of this coat of arms—unexpectedly saved from the flames when the parliament was burned down—had heretofore been unknown.

"In 2010, the Honourable Robert Kaplan, former Solicitor General of Canada, read an article in *The Globe and Mail* that mentioned the archaeological digs we were carrying out at the parliament site," says Francine Lelièvre. For some thirty years, it seems Mr. Kaplan had in his possession what he had been told was the famous coat of arms from the parliament in Montréal, which he had purchased at a flea market in New York State. "He gifted us with the precious object, whose authenticity was validated when we had it assessed by the Canadian Conservation Institute (CCI)."

The analysis confirmed that it was indeed the coat of arms that had been saved from the fire started by rioters in 1849. "The piece had been damaged during the riot and the scars seemed to correspond to its treatment, as described by a witness from the era, Amédée Papineau, son of Louis-Joseph Papineau. It has since been restored by the CCI."

Mr. Kaplan came to Montréal to attend the ceremony formalizing his donation. "He was very ill. He passed away on November 5, 2012. It is thanks to him that the coat of arms found its way back to Montréal."

The coat of arms will once again be on display in its original location once the Museum completes the final phase of its expansion project—the preservation and development of the archaeological site of St. Anne's Market and the Parliament of the United Province of Canada, located in Old Montréal, on present-day Place D'Youville, between McGill and Saint-Pierre Streets.

In the Days of Montréal, the Capital

In his dress uniform, Governor Metcalfe made a spectacular entrance in the new parliament in Montréal, surrounded by his honour guard and a brass band, as the sound of cannons thundered on St. Helen's Island to mark the great day: on November 28, 1844, a session of parliament opened in Canada's metropolis for the first time. Painter Andrew Morris was on the scene to sketch this very formal first session.

This is but one of many events punctuating the history of Canada in the mid-19th century, now described in the captivating accounts included in the book *Montréal, capitale*. This period, marked by political confrontations and heated verbal jousting between often irreconcilable parties, also bears witness to major advances in the recognition of the principles of democracy. Recent research on the period stretching from the Patriots' Rebellions of 1837-1838 to Confederation in 1867 has finally uncovered some insightful new information: what was simply seen to be a mere political aside has now revealed itself to be a pivotal period in Canadian history.

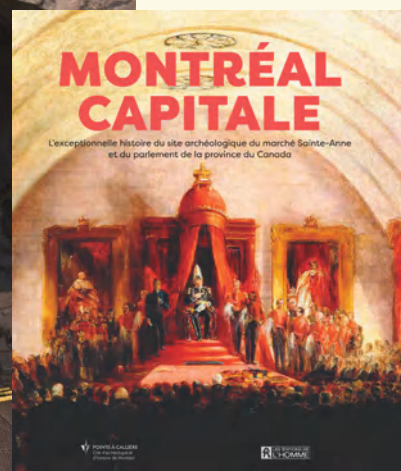
This ensemble work brings together the writing of some twenty archaeologists and historians, who shed some light on Pointe-à-Callière's recent discoveries at the archaeological site of St. Anne's Market and the Parliament of the United Province of Canada in Old Montréal. They immerse readers in Montréal society, where

we meet the men and women of the market—whose voices for once manage to reach out to us in an audible and tangible way—, as well as the Indigenous peoples who came from as far away as Lac Saint-Jean and Sault-Sainte-Marie to assert their rights before Governor Elgin in 1848.

The book also offers an opportunity to explore the extraordinary material heritage unearthed from the rubble of the Parliament, which was burned down in 1849: official seals, charred books from the Parliament's libraries, and inkwells—not to mention personal objects and English tableware that could very well tell the story of the chief messenger and his family, who lived in the Parliament building!

These lavishly illustrated pages offer an account of this captivating moment in our collective history, through the exploration of an incredibly rich archaeological site that still has much more to reveal... and that Pointe-à-Callière plans to showcase!

Montréal, capitale is a further addition to the Museum's 70 publications produced since 1992—books relating to its exhibitions, various other topics, or the fruits of its research—most of which are available in English and French. An infinite source of discovery!



Curator and Chief Archaeologist Louise Pothier, along with Museum archaeologists François Gignac (left) and Hendrik Van Gijsegheem (right), who contributed to *Montréal, capitale*.



Arianne Bergeron

Archaeology of the Future

Pointe-à-Callière may very well be a museum that uses the past as a learning medium, but it can also look to the days ahead. *Digging in the Future*, an all-new immersive and participatory experience designed especially for teens, has now joined the Museum's many other educational offerings. This innovative, multidisciplinary activity involves a great deal of participation and reflection, while raising civic awareness. Participants get to experience the exact processes used by archaeologists, as they experiment, handle objects, test their ideas, and acquire information on their own.



The “archaeology of the future” theme is the common thread that gives participating high school students the opportunity to further their knowledge of the archaeologist's scientific methods and to reflect on our lifestyle's repercussions on the environment and on generations of tomorrow.

The activities address archaeology in a contemporary context and serve to demonstrate its usefulness and importance in understanding human beings and their impact on the environment, be it in the past, present, or future. The activities also examine our ecological footprint and the possible actions that can be taken to reduce our environmental impact. Through this original new activity, the Museum hopes to play a role in raising young people's civic consciousness. Today's issues serve as a starting point for further reflection about Montréal's past and future.

For 30 years now, the Museum has been offering stimulating school programs and a wide variety of activities for daycares and day camps. These activities are led by qualified guides who lend their support to participating youths and educators. With *Digging in the Future*, the mission continues unabated!



Courtesy of Madeleine Féquière



Courtesy of Pascal Lépine

Perspectives on the Museum

The celebration of a 30th anniversary provides an opportunity to look back on various milestones in the life of the Museum, as well as to look to the future. Two members of the Pointe-à-Callière Foundation's board of directors—Pascal Lépine, founder of Atypic, and Madeleine Féquière, Corporate Credit Chief at Domtar—expressed their wishes for this institution to which they have committed themselves.

Q – What are your wishes for Pointe-à-Callière on its 30th anniversary?

M.F.: My wish is that it will continue to amaze us, to kindle our love of Montréal's history and its past, and to provide food for thought. Above all, I hope it remains with us for a long time to come.

P.L.: I hope it continues to promote Montréal heritage and to be a unique and innovative space in North America.

Q – What motivates your commitment as an administrator in the Pointe-à-Callière Foundation?

M.F.: The Museum is an organization that is rooted in the past but, like all vibrant organizations, it is constantly being transformed to adapt and exist in the present by exploring and developing new ways of doing things. I am driven by my conviction to support this organization that constantly reminds us of our past, helping us better preserve our heritage and our value system while moving us towards the future. All the exhibitions take us back in time, showing us the opportunities we have in the present and will have in the future.

P.L.: Personally, it's the quality of Pointe-à-Callière's offerings and the dedication of the entire team that speak to me.

Q – How important is it to raise awareness of Montréal's history among younger generations?

M.F.: Knowing the history of the place where you live is essential in shaping who you become as a person. This gives younger generations a sense of belonging. It gives them a better understanding of their place in society and their duty towards it. Furthermore, it allows them to better succeed in this society.

P.L.: It's essential. You can't know where you're going without understanding where you came from.

Q – What makes young people appreciate Pointe-à-Callière as a Museum?

M.F.: It puts them in direct contact with their past, a source of pride—not of nostalgia or paralysis.

P.L.: The use of technology in the exhibitions and the very nature of certain exhibitions are elements that speak to younger visitors.

Q – When you speak about Pointe-à-Callière to someone who has never visited the Museum, how do you describe it?

M.F.: Pointe-à-Callière is the first place I would have liked to visit when my parents and I immigrated to Montréal over 50 years ago. It would have allowed us to immerse

ourselves in the history of our city, right from the start, if only to give us a sense of belonging upon our arrival. It's a historical site, one that leads to reflection, to creativity, while providing a feeling of peace. It's really a museum that lives, that breathes, through its architecture. It's truly a magical and inspiring environment.

P.L.: Pointe-à-Callière is a unique place to discover (or rediscover) Montréal.

Q – If you had to choose a qualifying term to describe Pointe-à-Callière, what would it be and why?

M.F.: Memory collector—this is in reference to the collector, the first collector sewer built in North America, which is just beneath your feet when you walk through the Museum and Old Montréal. The collector sewer is considered to be a monumental work of engineering.

P.L.: Unique—because no other place like it exists anywhere else in the world.

Q – If you had to choose a qualifying term to describe Pointe-à-Callière's path to date, what would it be and why?

M.F.: Constant. It's a Museum with its own identity, that remains true to its brand and that embodies its vision, its mission, and its values.

P.L.: Dazzling. It's a Museum that has seen strong growth in its first 30 years.

Q – If you had to choose a qualifying term to describe Pointe-à-Callière's future, what would it be and why?

M.F.: Certain. In my view, the extraordinary history of the archaeological site of St. Anne's Market and the Parliament of the United Province of Canada—the Museum's next phase of expansion—is just the tip of the iceberg.

P.L.: Ambitious. Because the team and the boards of directors of the Museum and the Foundation are very ambitious about what comes next.

Q- What role do you see the Museum playing during the pandemic?

M.F.: The pandemic changed nothing as far as the Museum's social role is concerned. Pointe-à-Callière must continue to adapt its offerings to safely welcome the public, in small groups, to reduce the pandemic's harmful effects on well-being and mental health, while at the same time maintaining or enhancing its number of digital exhibitions.

P.L.: The Museum is here to give visitors a chance to escape from the ordinary by coming to experience the extraordinary, as reflected in our exhibitions. We've got everything one needs to escape everyday reality during this pandemic.

Q – Where do you see the Museum in 30 years? How do you envision its future?

M.F.: Québec is changing at high-speed, and the Museum can play an important role in better making this change a reality; for example, by putting a greater emphasis on young people in the promotion, protection, and development of the Montréal Archaeology and History Complex, thereby ensuring that future generations follow in our philanthropic footsteps. Lastly, I see a Museum that fosters cultural diversity, the diversity of its exhibitions, and creative diversity.

P.L.: I think the Museum will continue to further its growth to highlight Montréal's heritage: more places, more exhibitions. I also see the Museum gaining greater recognition both at home and abroad.

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Thank you!

Pointe-à-Callière sincerely thanks
the partners that make it possible
for the Museum to produce its
exhibitions and activities.

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