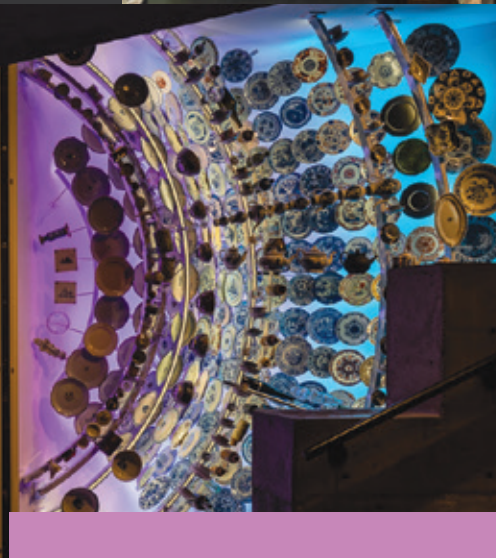




# Crossroads Montreal

— UPDATED EXHIBITION —



# Exhibition Space, Objects, and Works of Art

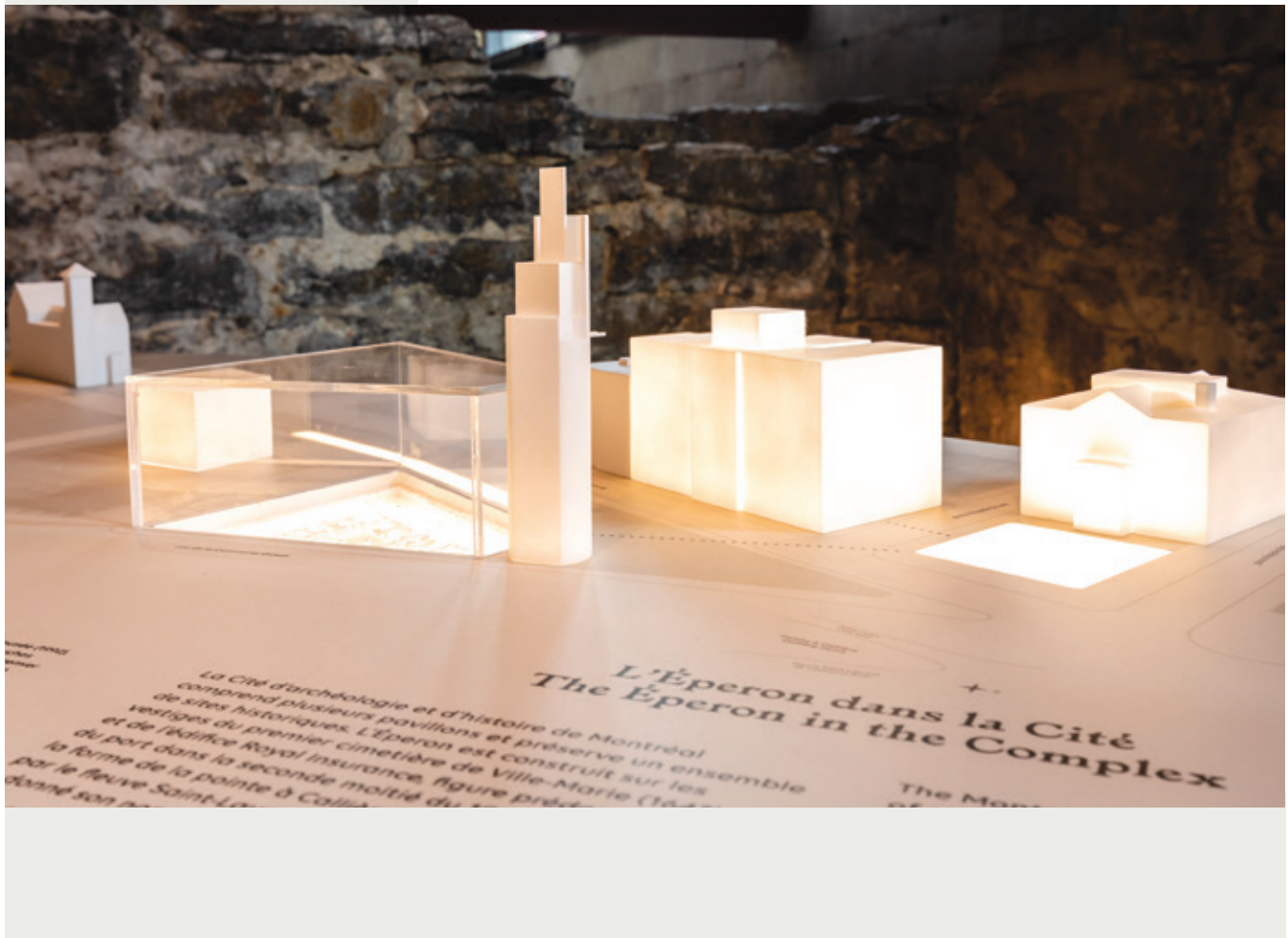
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## Introduction: The Éperon as part of the Complex

The Éperon, Pointe-à-Callière's main building, was built atop the remains of the Royal Insurance building, a prominent structure in the port during the second half of the 19<sup>th</sup> century. It follows the shape of Callière Point, which was once delineated by the St. Lawrence River and the Little River, and which gives the Museum its name.

### INTERACTIVE INSTALLATION

Illuminated model of the Montréal Archaeology and History Complex.



## Zone 1

# Early Indigenous Visitors

Objects made of native stone, bone, and copper found on the site during archaeological digs reveal that hunter-gatherers frequented the Point some 4,500 years ago. By the 1350s, a new ethnocultural group was present on the island and in the area around the Point: the St. Lawrence Iroquoians. An agrarian people who grew corn, squash, and beans, the Iroquoians lived in longhouses grouped into villages, including that of Hochelaga. From the provenance of materials found on the site, we can deduce that the island was the centre of a vast trade network among nations of the St. Lawrence Valley and the area east of the Great Lakes.

### INTERACTIVE INSTALLATION

#### Ancestral Memories of the Island

Narrative audio by descendants of the indigenous peoples who frequented the Point.

- The greeting ceremony, by Steve McComber, guardian of ancestral traditions and seeds, Kanienkéha:ka.
- A nomadic life, by T8aminik (Dominique) Rankin, Anicinape spiritual chief.
- The echo of age-old knowledge, by Andrée Lévesque Sioui, sharer of history, Wendat.



Models of a Longhouse

## Zone 1

## Early Indigenous Visitors

### ART

#### Tionhnekwen (Life Sustainers)

Soapstone, 2006  
Steve McComber  
Pointe-à-Callière Collection

Sculptor **Steve McComber**, who is Kanien'kehá:ka originally from Kahnawake, works in stone and wood. He is mainly interested in the legends of his people and knowledge handed down by his ancestors.

This sculpture brings together protective forces: Grandmother Moon, who regulates the growth of plants, and Thunder Man, whose rain replenishes Mother Earth. The mask represents the men and women who take care of sacred resources: corn, beans, squash and strawberries.



Photo: Paul Litherland / Pointe-à-Callière



### INTERACTIVE INSTALLATION

#### Indigenous Lexicon

A lexicon on a touchscreen allows users to hear and learn certain words in three native languages, Anicinape, Kanien'kehà, and Wendat.

## Zone 2

# Remains of Ville-Marie's First Cemetery

Discovered during archaeological digs undertaken in 1989 with the aim of creating the Museum, the first Catholic cemetery in Ville-Marie, located just steps from Fort Ville-Marie, was established by Maisonneuve, Jeanne Mance, and the Montréalistes, with burials taking place there from 1643 to 1654. A Notre-Dame parish registry identifies 38 graves—26 French, 9 Anicinapek, and 3 Wendat.

### IMMERSIVE INSTALLATION

Projections and a soundscape are used to highlight the importance of this archaeological site and to foster contemplation.



## Zone 3

# The Great Peace of Montréal of 1701

A major event in the city's history, the Great Peace of Montréal brought together 1,300 indigenous representatives from some 30 nations in the summer of 1701, with a goal of bringing an end to Franco-Iroquois wars on the territory.

### INTERACTIVE INSTALLATION

#### Map and Treaty

A touchscreen allows visitors to browse the pages of the Great Peace treaty, see the signatures, and explore additional information about the various nations involved.



### PROJECTION

Life-sized projections of the 4 main actors who played a decisive role in the success of the peace mission:

- **Kondiaronk**, Wendat chief
- **Louis-Hector de Callière**, Governor of New France
- **Teganissorens**, Haudenosaunee chief
- **Ki8et**, young Anicinape chief

## Zone 3 | The Great Peace of Montréal of 1701



### CONTEMPORARY ART

#### 1701. The Great Peace of Montréal

Painted plexiglass, acrylic varnish, glass, 1997-2000  
Pointe-à-Callière Collection

#### Nicolas Sollogoub (1925–2014)

was born in France and settled in Montréal in 1951. The multidisciplinary artist was a pioneer of public art in Québec and was committed to bringing history to life by combining design and heritage

This panoramic stained-glass mural is both symbolic and figurative. It shows the main actors who participated in the signing of the Great Peace treaty and the location where the event took place.

An interactive element allows for an interpretation of **Nicolas Sollogoub's** stained-glass piece.





## Zone 3

## The Great Peace of Montréal of 1701

### ŒUVRES D'ART CONTEMPORAINES

**Nadia Myre**, who is Anicinape from the Kitigan Zibi community, is an internationally renowned contemporary artist who lives and works in Montréal. She is interested in the themes of identity and resilience.

These bronze pieces, inspired by the signing of the Great Peace, are models for the public artwork *While Waiting*, installed at the entrance to the City of Montréal, on the William-Ottawa block of the Bonaventure project.

**While Waiting (details No. 1 and No. 2)**

Bronzes, 2019

Nadia Myre, Pointe-à-Callière Collection



**Tiohtià:ke (Montréal)**

Shell beads, leather, and porcupine quills, 2020  
Pointe-à-Callière Collection

**Angel Horn** (fabrication), is a traditional Kanien'kehá:ka artist from Kahnawake

**Sylvain Rivard** (concept), Montrealer, multidisciplinary artist specializing in indigenous wearable art

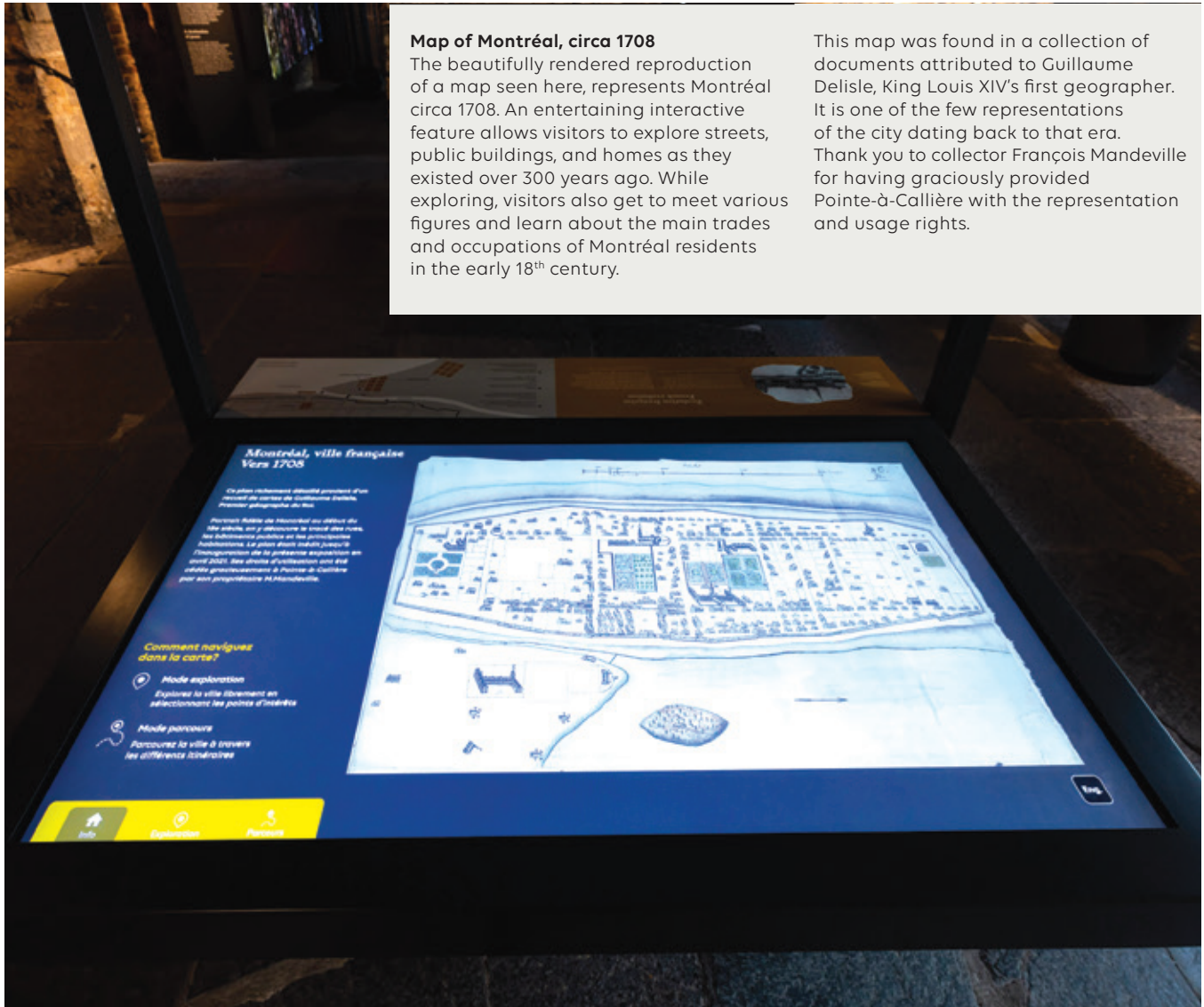
This contemporary work created by two artists uses stylized forms to evoke the City of Montréal's coat of arms with the fleur-de-lys, thistle, rose and shamrock, and the Great Tree of Peace in the centre. The border symbolizes water, and the white background the archipelago.

## Zone 4

# A French District, then British – 1710-1840

The signing of the Great Peace of Montréal allowed the city to open up to the continental interior. The port sector grew denser and, given its strategic geographic location, became the heart of a trade network. The city continued to evolve, becoming one of America's main French cities. After the British conquest in 1760, the population grew even larger as the city's economy diversified.

### INTERACTIVE INSTALLATION



#### Map of Montréal, circa 1708

The beautifully rendered reproduction of a map seen here, represents Montréal circa 1708. An entertaining interactive feature allows visitors to explore streets, public buildings, and homes as they existed over 300 years ago. While exploring, visitors also get to meet various figures and learn about the main trades and occupations of Montréal residents in the early 18<sup>th</sup> century.

This map was found in a collection of documents attributed to Guillaume Delisle, King Louis XIV's first geographer. It is one of the few representations of the city dating back to that era. Thank you to collector François Mandeville for having graciously provided Pointe-à-Callière with the representation and usage rights.

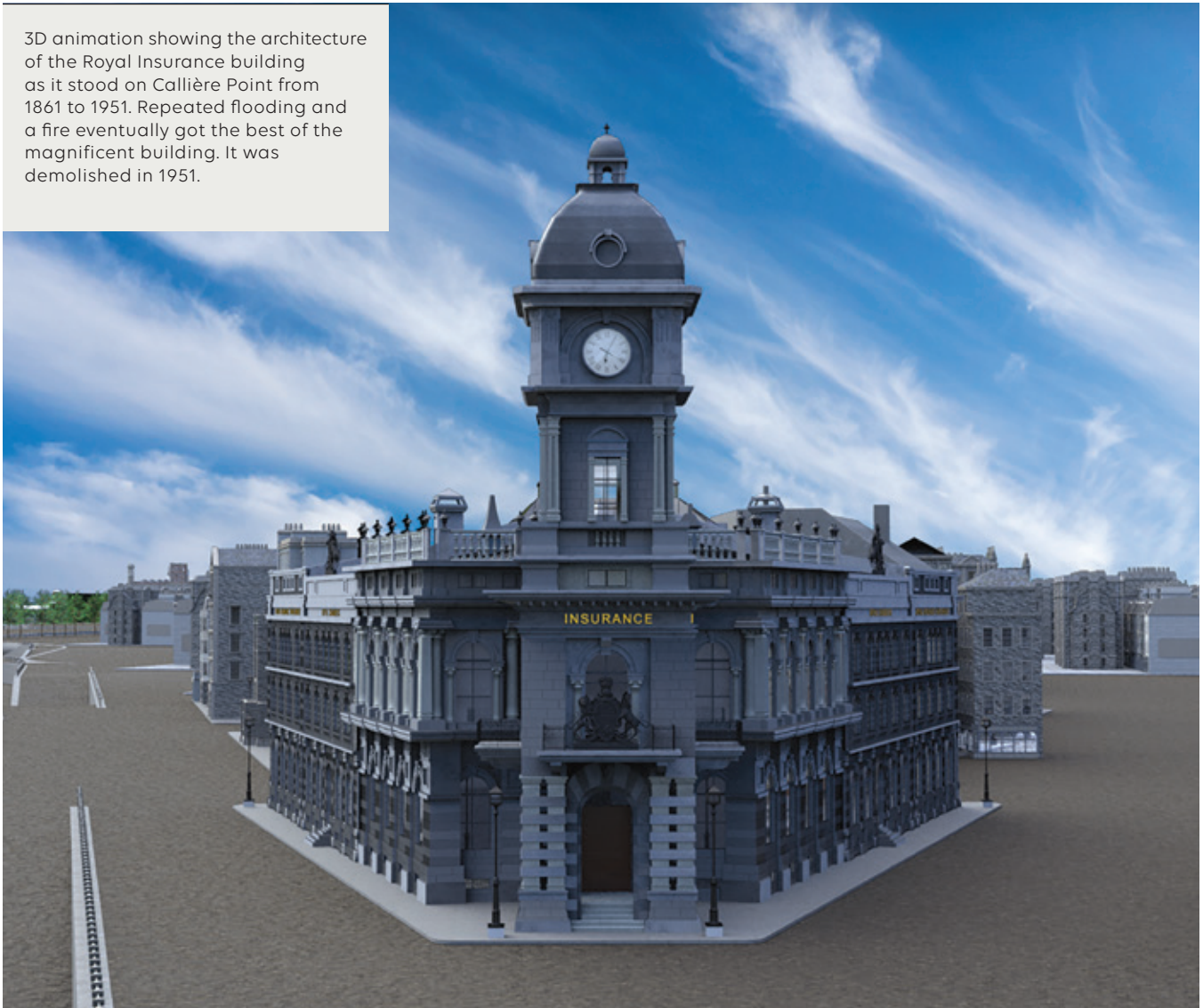
## Zone 5

# Seat of Influence – 1861-1951

At this point, Montréal was the country's metropolis, with its financial district developing near Place d'Armes. In 1860, the Royal Insurance company instead chose to build its Canadian headquarters near the port and the customs house, on Callière Point. Constructed in the Italian neo-Renaissance style, which was very popular with financial institutions at the time, it became an important symbol in the port area.

### INTERACTIVE INSTALLATION

3D animation showing the architecture of the Royal Insurance building as it stood on Callière Point from 1861 to 1951. Repeated flooding and a fire eventually got the best of the magnificent building. It was demolished in 1951.



## Zone 6

# Time Capsule

The Royal Insurance building's old vault today holds 20 objects for future generations. Kept secret, the *Memory* collection conveys the values, lifestyles, innovations, and events of the 20<sup>th</sup> century.

### Evolution of material culture – Introduction area B



Photo: Alain Vandal / Pointe-à-Callière

**Karum (baby carrier)**  
Wood and leather  
Pointe-à-Callière Ethnohistorical Collection



Photo: Alain Vandal / Pointe-à-Callière

**Bellarmine**  
Rhenish brown stoneware  
Pierre-du-Calvet site  
Pointe-à-Callière archaeological collection

## Zone 7

# The Royal Insurance Building Tower

The foundations of the Royal Insurance building's tower remain visible beneath the tower of the present-day structure. An unexpected detail is hidden under these foundations: find out about it as you make your way along an astonishing path.



### VIDEO ANIMATION

Slowly animated photographs show the building through the seasons.

### ART INSTALLATION

#### **La montée**

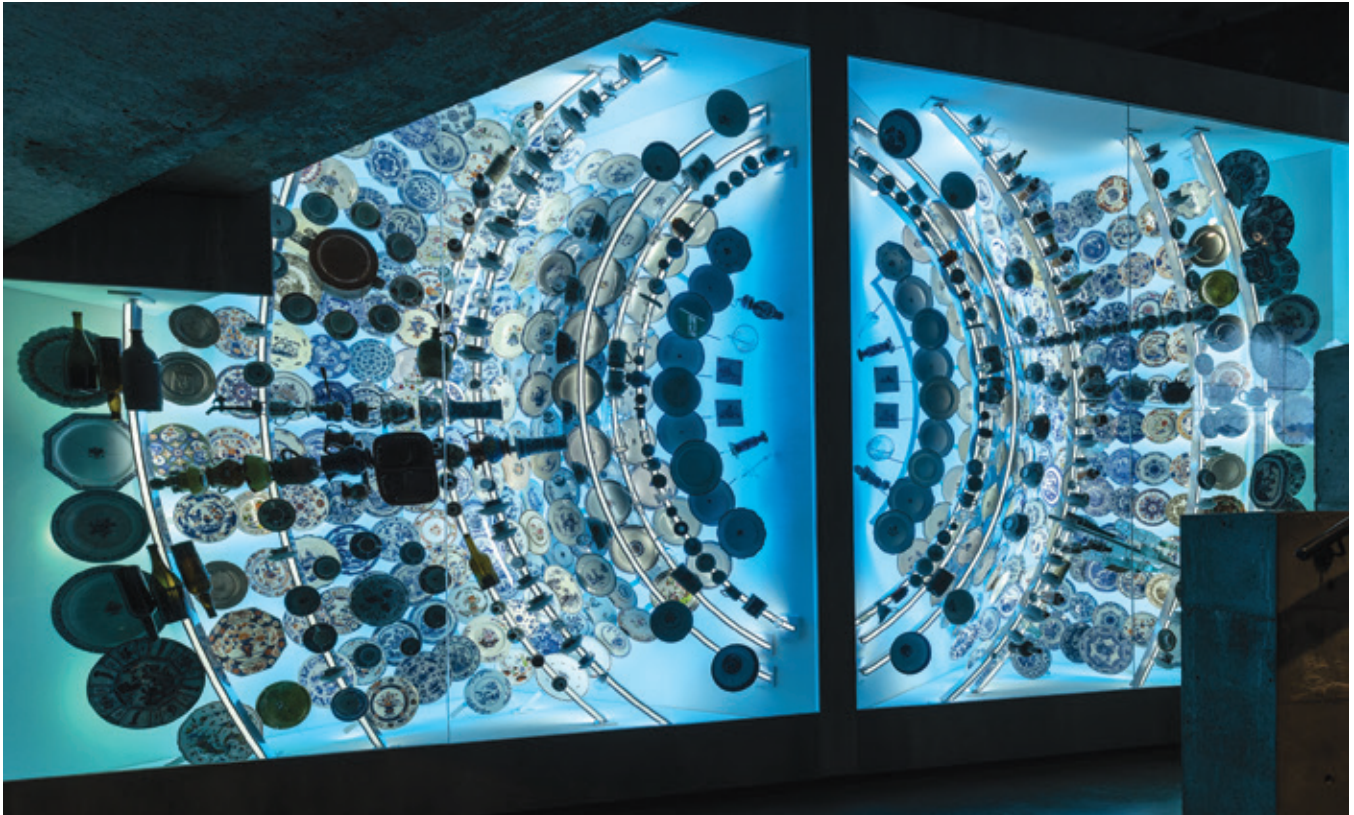
2021, by *Daily tous les jours*

Plastic materials from 150 single-use bottles

An immersive illuminated installation that poetically evokes a world in which water takes precedence over human construction.



## Zone | Farther Along the Path



### Cosmic Matter

Pointe-à-Callière's collection of ceramic and glass household objects. Installation of 800 objects selected from among the 1,400 pieces in the collection the Museum acquired from archaeologist Paul Gaston L'Anglais.

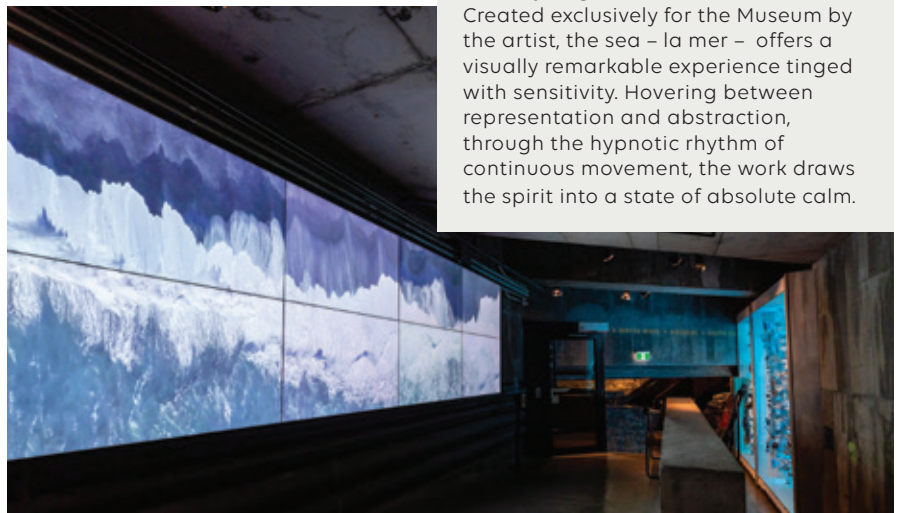
Skilfully staged by designer Ève-Marine Basuyaux, the ceramic, glass, and metal pieces take on a celestial air and are exposed to the light of day, as in an open collection.

### ART INSTALLATIONS

#### La mer

2020, by Ange Leccia

Created exclusively for the Museum by the artist, the sea – la mer – offers a visually remarkable experience tinged with sensitivity. Hovering between representation and abstraction, through the hypnotic rhythm of continuous movement, the work draws the spirit into a state of absolute calm.



POINTE-À-CALLIÈRE

[pacmusee.qc.ca/en](http://pacmusee.qc.ca/en)