

**Press Release**  
New Exhibition  
February 19 to June 14, 2015



Parc des Champs-de-Bataille  
Québec (Québec) G1R 5H3

418 643-2150  
1 866 220-2150

mnbaq.org

**Press Contact**

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**Québec City, Wednesday February 18, 2015** ✕ Ingrid Sischy, the famous international editor of *Vanity Fair*, said: “We all knew Bryan Adams had a voice. Now that he has worn his other hat, as a photographer, we get to see his eye.” This season at the Musée national des beaux-arts du Québec – the only opportunity in eastern Canada –, discover nearly one hundred portraits of subjects ranging from Queen Elizabeth II to Mick Jagger and from Oscar Niemeyer by way of Kate Moss and Louise Bourgeois, all of them special encounters encapsulated by a photographer who considers himself simply a “collector of memorable moments.”

Bryan Adams (born in Kingston, Ontario, in 1959) has been a successful rock singer-songwriter since the early 1980s, but he is also an acclaimed photographer, having published several books of his photographs, cofounded *Zoo Magazine* and earned numerous distinctions, including two Lead Awards in Germany. Self-taught, Adams documented his work on tour long before he became a professional photographer toward the end of the 1990s.

Specializing in portraits and fashion, Bryan Adams captures the personality and highly charged sensibility of his subjects, primarily actors, models and celebrities from the world of music and the visual arts. He is a contributor to fashion magazines such as *Vogue*, *Harper’s Bazaar* and *Elle*. In 2002, his portrait of Queen Elizabeth II done the previous year to commemorate Her Majesty’s Golden Jubilee was selected for a Canadian stamp.

## *Wounded — The Legacy of War*

The other selection of photographs presents his most recent work with British soldiers who have fought in Afghanistan or Iraq. These intimate images pay stunning tribute to the dignity and courage of these individuals seared in their flesh by battles that will forever remain graven on our memories. The images are also a testament to their loved ones, who have also had to learn to live with the aftermath of war.



The project began in 2008 when British journalist Caroline Froggatt visited renowned military rehabilitation centre Headley Court, where she met Marine Mark Ormrod, who had lost three limbs just five months earlier. What struck her was not what this young man had lost but what remained – his courage, humour and extraordinary fortitude. She approached Bryan Adams with a view to producing portraits that would spark curiosity and foster discussion. How did this person survive? What does this injury mean for him and his family? What does the future hold? Was it worth it?

In 2013, Caroline Froggatt and Bryan Adams published *Wounded – The Legacy of War*, a book featuring photographs and first-person accounts from 40 British servicemen and women, with proceeds from the book going to veterans' charities.

The portraits from this series were exhibited last year at Somerset House in London. A selection of these photographs is presented here.

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## Credits

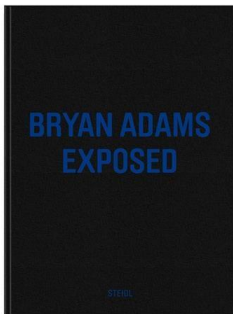
The exhibition *Bryan Adams Exposed* is organized by Crossover of Hamburg, Germany and curated by Anke Degenhard and Mat Humphrey. Its presentation at the MNBAQ is the only opportunity to see the work in eastern Canada.

**Curatorship**  
Anke Degenhard-Drinkhahn  
and Mat Humphrey

**Exhibition and Graphic Design**  
Marie-France Grondin,  
Design Technician, MNBAQ

*The Musée national des beaux-arts du Québec is a state agency funded by the Ministère de la Culture et des Communications du Québec.*

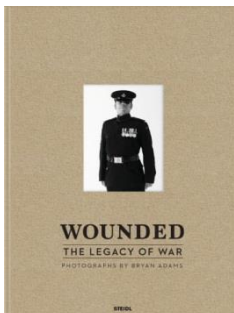
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## Publications

**Bryan Adams. Exposed**  
Available at the Musée's Boutique for the price of \$99.95

**Wounded. The Legacy of War**  
Available at the Musée's Boutique for the price of \$76.95



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## General Information

### OPENING HOURS OF THE MUSÉE

#### Until 31 May 2015

Tuesday to Sunday,  
10:00 a.m. to 5:00 p.m.  
Wednesdays till 9:00 p.m.

Closed Mondays (except March 2,  
April 6 and May 18, 2015)

#### 1 June to 1 September 2015

Monday to Sunday,  
10:00 a.m. to 5:00 p.m.

Wednesdays till 9:00 p.m.

### ADMISSION

Adults: **\$18**  
Seniors (65 and over): **\$16**  
Ages 18 to 30: **\$10**  
Ages 13 to 17: **\$5**  
Children 12 and under: **Free**  
Families: **\$40** (2 adults and 3  
children 13 to 17)  
Members: **Free**  
Wednesdays from  
5:00 to 9:00 p.m.: **Half-price**  
Reduced rates for groups

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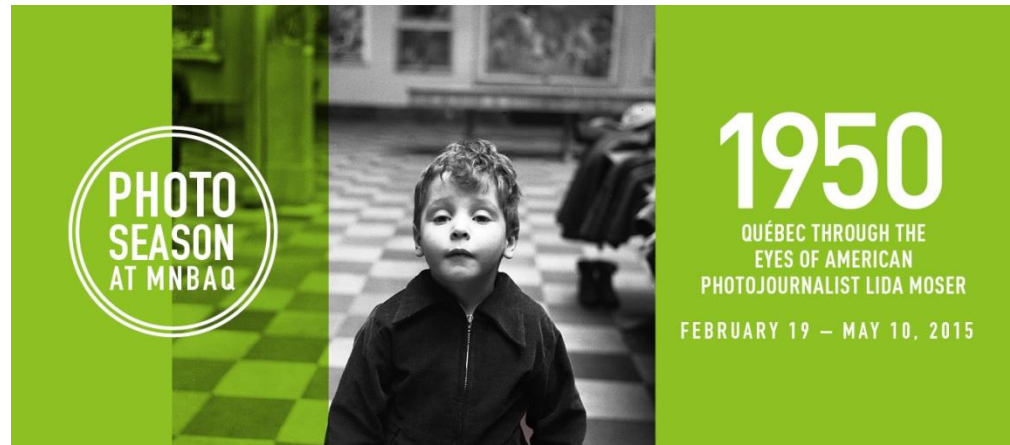
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**Québec City, Wednesday February 18, 2015** ✕ In July 1950, Lida Moser, thirty years old, discovered Québec while carrying out a reportage for the famous American magazine *Vogue*. Thanks to a series of astonishing and fruitful encounters, she criss-crossed the province, from Montréal to Québec City, Charlevoix to the Gaspésie, the Côte du-Sud to Montérégie, in a limousine chartered by the government of Maurice Duplessis. Urban and rural landscapes and photographs of architecture, works of art and handicrafts alternate with portraits – of children, sculptors, storytellers, actors, lovers and more – captured with tenderness and fascination alike. A unique body of work, Lida Moser’s reportage is a document of the profound changes and cultural effervescence taking place in Québec during the post-war years.

The some 1,700 pictures taken by Lida Moser form one of the most important photographic reportages ever undertaken on the Québec of the 1950s. The exhibition brings together a selection of works found in the Lida Moser collection of Bibliothèque et Archives nationales du Québec (BAnQ) and Library and Archives Canada, the collection of the Canadian Centre for Architecture (CCA) and private collections, as well as 59 new silver gelatin prints produced from original negatives preserved at the BAnQ.

## *Who is Lida Moser?*

Born in New York City in 1920 to Russian Jewish immigrant parents, Lida Moser studied photography in her 20s. Assistant to Berenice Abbott in the late 1940s, she was active in the New York Photo League until the group disbanded in 1951. She had numerous contracts with *Vogue*, *Harper's Bazaar*, and *Look*, among others, and pursued a career in photojournalism until the 1960s. She went on to devote herself to teaching photography, to writing and to graphic design for the publishing industry. She stopped working as a photographer in 1989. Lida Moser died in Rockville, Maryland, on August 11, 2014, at the age of 93.



## *Lida Moser's Amazing Journey*

### Montréal

Newly arrived from New York City in early July 1950, Lida Moser first explored the area near her hotel, the Queen's, producing several photos of Montréal, in particular of the Golden Square Mile. Lida Moser, well versed in urban photography, borrowed her aesthetic vocabulary from the New York Photo League—a documentary point of view devoid of staging, capturing slices of daily life that had compelling journalistic potential. The spatial construction of her work brings out the play of oblique angles, emphasis on architectural lines, and effects of contrast, multiplication and series. In her strolls through the city, she photographed places that have since disappeared, among them the Prince of Wales Terrace, a group of townhouses built in 1860 and demolished a century later, like another set of houses on Tupper Street, iconic Montréal architecture with its typical outside staircases.



Commissioned to give an account of cultural life, Lida Moser immediately sought to connect with people who could expose her to eye-catching photographic subjects. Performances at the Montreal Festivals were occasions for initial contact with the arts community in the person of conductor Wilfrid Pelletier, whose career was divided between New York City and Montréal. Lida Moser discovered anglophone and francophone theatre and literary communities. Each new encounter led to another. She soon met Paul Guin, who invited her to join his tour of Québec with Lacourcière and Savard. Aware of what a unique opportunity this was, Lida Moser agreed to the venture. Just before their departure, She visited Boucherville briefly with Madeleine Lévesque, a member of the Compagnons de Saint-Laurent theatre company.



## Québec

With the Château Frontenac as her starting point, Lida Moser wandered about Old Québec, between Lower Town and Upper Town. She photographed many street scenes, as she had in Montréal, but, working with the capital's older architecture and its less rectilinear urban pattern, she employed different visual strategies. High-angle and low-angle shots, frontal effects and strong curves modify the structure of the images while showcasing the singularity of the urban fabric of Québec City in the North American context. The dimensions of public spaces contrast sharply with Montréal's urban landscapes, broad paved avenues giving way to narrow streets that required tighter framing. Old Québec's European architecture clearly inspired Lida Moser's compositions which call to mind Eugène Atget, the Parisian photographer whose work she knew through her mentor Berenice Abbott.



Lida Moser, who set out to photograph daily life in a historic architectural setting, was struck by the unexpected presence of modern advertisements in places that seemed to have stood the test of time. Old stonework, cobblestones and wooden sidewalks and steps became iconic signs for situating Québec City views in time, views that, in some cases, are identical today. Through her mastery of photographic technique, Lida Moser was just as able to blend into a crowd to capture the dense urban traffic of a bus station as to take a candid shot of a child or an old man in the spirit of the poetic realism of humanistic French photography. With Paul Gouin as her guide, she visited the École des beaux-arts de Québec, where she discovered the painter Jean Dallaire, roamed the city with authors and journalists Roger Lemelin, André Giroux and René Arthur, and met Monsignor Alphonse-Marie Parent, the newly appointed vice-rector of Université Laval.

## Charlevoix

Travel to the outlying regions began in Charlevoix, which, from the end of the First World War, had piqued the interest of Québec folklorists. A protected land of legends, Charlevoix was isolated enough to ensure the survival of its ecosystem as well as its traditional ways of life. In transitioning from urban to essentially rural subjects, Lida Moser changed her strategies and visual references. Several shots taken from the car heralded a formula she would return to throughout the trip. This approach linking vehicle, highway and the discovery of new worlds is a constant in post-war American culture. In many respects, Lida Moser's

Briefly captioned photographs are reminiscent of Jack Kerouac's syncopated narrative, *On the Road*.

The interest in popular culture shared by Lida Moser's travelling companions, folklorists Lacourcière and Savard, had a direct influence on her photo essay. Human types became a favourite topic at this stage of the journey. Attentive to the graphic quality of her compositions, in her portrait of the Pilote family, the photographer focussed on the girl's apron, whose stripes catch the eye and pull our gaze back systematically to the centre of the group. The textile's patterns draw our attention by establishing a singular relationship to the image's tactility. The same effect can be seen in the photos of Georges-Édouard Tremblay's tapestry workshop at Pointe-au-Pic.



Prefiguring the simplicity of direct cinema, which sought to achieve a new realism on the silver screen by reducing the technical equipment required for shooting a movie, Lida Moser invited herself to the homes of native islanders and described their way of life, rituals, work and environment. She organized her images around a detail or a contrast, as witnessed by her photo of the interior of the Saint-Isidore processional chapel at L'Isle-aux-Coudres, where Coca-Cola bottles filled with flowers decorated the top of the tabernacle. Large natural expanses gave her the opportunity to try a new type of photography, the non-urban landscape, which she often framed to include an unusual element, such as Duplessis's limousine against the mountainous horizon, beyond a farmer's rustic cart.



### Gaspésie

The ferry at Saint-Siméon and the discovery of the Matapédia Valley provided new photographic subjects. Already noticeable in a number of photos in Charlevoix, Lida Moser's reference to the work of Farm Security Administration photographers became more explicit in her observation of farm life. The visual imagery created by FSA photographers who were asked to document the impact of the Great Depression on rural populations in the United States captured at one and the same time landscapes ranging from magnificent to desolate, the reality of child labour and the precariousness of living conditions.



The Gaspé Peninsula was a famous haunt for many foreign photographers visiting Canada. Paul Strand, perhaps the best known among them, was preceded by the American Edith Watson and by Clara Sipprell, a Canadian who lived in New York. Percé charmed with its



scenery and was home to an artistic colony whose output, sometimes influenced by contemporary movements, attested to a genuine interest in local traditions. The tour of the Gaspé Peninsula produced the largest number of pictures of Lida Moser herself, along with scenes of work and daily life.



The photo series Lida Moser devoted to Luc Lacourcière's recording of fisherman-singer Jean Leblanc documented the folklorist's method of working. Comfortably ensconced in a room at Manoir Saint-Georges, Leblanc sang before having—perhaps for the first time—the opportunity to listen to himself. The different shots exhibited here show the singer's concentration, meditative pause and slightly shy smile. Lida Moser made several prints of the first photo, reframing them by removing the figure from its environment to isolate it in a more formal portrait, thereby making the context of the image less readable. Two other singers, John Collins and Antoine Clavet, were also immortalized while recording when the travellers visited the Gaspé Peninsula.



Fishermen's houses and the deserted coast were picturesque and popular subjects that Lida Moser in turn photographed, without, however, lessening the prominence of the human figure. From Maria to Baie-des-Sables, her predilection for children was undeniable, and she managed to touch on the ambivalent condition of young people born during World War Two or immediately afterwards, in the early years of the Baby Boom. This generation would be the driving force behind the tidal wave of social change in the following decade.

### Bas-Saint-Laurent Côte-du-Sud l'Île d'Orléans



In 1939, the government of Adélard Godbout officially acknowledged the value of wood carving for Québec culture, thereby ending several years of indifference on the part of the preceding government of Maurice Duplessis. This recognition, accompanied with financial assistance, made it possible to turn Médard Bourgault's studio into a training workshop and to increase the production of carvings. More than the financial dimension was at stake, for this was an opportunity to protect the work of the carvers which was considered a distinctive element of national creativity.

Lida Moser's continually renewed interest in humanity compelled her to capture the keen personal quality of the craftsmen's output, far removed from the anonymity of mass production. This humanistic and documentary approach contained an editorial element which sided with defenders of craftsmanship, who extolled variety in contrast to the uniformity and absence of identity of mass-produced products which were increasingly prevalent in the post-war era because of their low cost.



Paul Gouin was exceptionally skillful at connecting Lida Moser with the Côte-du-Sud artisan community and her work shows why—carvers, their workshops, their work and their families were represented with a force that gives a singular visual coherence to this part of the trip. Here Lida Moser worked serially, photographing doors, windows and banisters, like Walker Evans and Berenice Abbott before her. She systematically reproduced the same framing to facilitate comparisons and emphasize the diversity of arts and crafts and architectural expression.

### Montérégie and Montréal



A guest of art historian Jean Palardy and painter Jori Smith in La Prairie, Lida Moser immortalized them in their home surrounded by books, art objects, textiles and original furniture. The portraits of both members of the couple call to mind the unique way they combined tradition and contemporary art that was typical of many in their social circle as well. Authors Alain Grandbois, Robert Choquette and Pierre Dagenais, painters Alfred Pellan and Stanley Cosgrove, the sculptor Louis Archambault and actor Jean-Louis Roux were among the guests. Lida Moser's photographic eye, which had focussed on social relations outside herself, changed at this point. While, all along, she had been an observer along for the ride with her travelling companions, now she felt freer, and her photographs show it.



The architecture typical of the area around Jean Palardy and Jori Smith's residence is the subject of a photographic series in which neighbours, too, are posed, fixed and solemn, in what recalls the iconic style of the German photographer August Sander. The visit to Montérégie ended in Saint-Marc-sur-Richelieu on the film set of Hollywood director Otto Preminger's *The Thirteenth Letter*, a remake of Henri-Georges Clouzot's *Corbeau*. Lida Moser, accompanied by one of the film's stars, Françoise Rosay, whom she had met at the Ritz-Carlton, visited one of the garages where Paul Gouin stored his collection of wood carvings. It was a golden opportunity to photograph the actress in an almost dream-like environment that magnifies Lida Moser's mastery of light.

The series of photographs of Paul Gouin's carvings was widely circulated and even appeared in a 1963 New York Times article on Québec craftsmen.

### *Lida Moser and the MNBAQ: a predestined story*



On her return to New York City in late summer 1950, when developing film in her darkroom, Lida Moser was struck by the similarity between the faces of the carved angels in Paul Gouin's collection and the faces of young Québécois. The idea of doing a story on this phenomenon made its way to Look magazine, which was interested in social photography. Contract in hand, Lida Moser returned to Québec in November and December 1950. Informed by Paul Gouin that his collection was then being stored at the Musée de la province, she headed to Québec City, where she gathered some fifteen students from the École moderne to work on her project.



Once again, Lida Moser strolled through the Old City, this time blanketed by snow. Several of her shots in both the Upper Town and the Lower Town are similar to the preceding summer's photos, witness to the artist's attachment to certain vantage points.

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February 19 to May 10, 2015, at MNBAQ  
June 14 to September 7, 2015, at Musée régional de Rimouski

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Photo 1 - *Lida Moser, in Boucherville*, photograph by Madeleine Lévesque. Collection Didier Morelli, Montréal

Photo 2 - *Tupper Street*, Centre Canadien d'Architecture, Montréal

Photo 3 - *Actor Madeleine Lévesque sitting by the side of the road, in Boucherville*, Bibliothèque et Archives nationales du Québec, Québec

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Photo 1 - *The roofs of the Château Frontenac*, Bibliothèque et Archives nationales du Québec, Québec

Photo 2 - *Monument to Cardinal Elzéar-Alexandre Taschereau and Notre-Dame-de-Québec Cathedral*, Bibliothèque et Archives nationales du Québec, Québec

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Photo 1 - *Clergyman and writer Félix-Antoine Savard with Abel Hervey, Captain Rosario Hervey's brother, on the ferry the Mont-Laurier*, Bibliothèque et Archives nationales du Québec, Québec

Photo 2 - *Workers loading log onto a schooner, at Saint-Joseph-de-la-Rive*, Bibliothèque et Archives nationales du Québec,

Photo 3 - *An oat field, in the Matapédia valley*, Bibliothèque et Archives nationales du Québec, Québec

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Photo 1 - *Folksinger Jean Leblanc at Manoir Saint-Georges, in Port-Daniel*, Bibliothèque et Archives nationales du Québec, Québec

Photo 2 - *Young Eugène McKinnis on the family farm*, Bibliothèque et Archives nationales du Québec, Québec

Photo 3 - *The sculptor Joseph Shink and his wood statuettes*, Bibliothèque et Archives Canada, Ottawa

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Photo 1 - *The sculptor Médard Bourgault in the entrance hall of his home, in Saint-Jean-Port-Joli*, Bibliothèque et Archives nationales du Québec, Québec

Photo 2 - *The writer Alain Grandbois*, Bibliothèque et Archives nationales du Québec, Québec

Photo 3 - *The actor Linda Darnell during the filming of Otto Preminger's The Thirteenth Letter*, Bibliothèque et Archives nationales du Québec, Québec

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Photo 1 - *Group of École moderne students on a stairway at Musée de la province*, Bibliothèque et Archives nationales du Québec, Québec

Photo 2 - *Camera shots of a military parade on Grande Allée, near the Parliament Building*, Centre Canadien d'Architecture, Montréal

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## Credits

The exhibition *1950. Québec through the Eyes of American photojournalist Lida Moser* is organized by the Musée national des beaux-arts du Québec with the generous support of Bibliothèque et Archives nationales du Québec.

### Curatorship

Anne-Marie Bouchard,  
Curator of Modern Art  
(1900-1949), MNBAQ

### Coordination

Denis Castonguay,  
Curator of exhibitions, MNBAQ

### Exhibition and Graphic design

Marie-France Grondin,  
Design Technician, MNBAQ

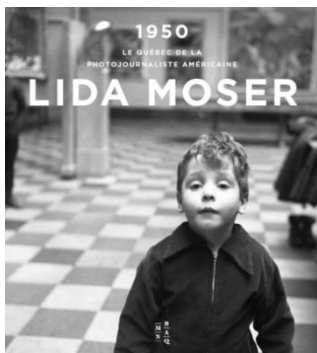
The works exhibited here are gelatin silver prints, most of which were produced by Lida Moser between 1950 and 1994. Fifty-nine new exhibition prints were made in the fall of 2014 by Alain Lefort, with the collaboration of photographer Gabor Szilasi.

*The Musée national des beaux-arts du Québec is a state agency funded by the Ministère de la Culture et des Communications du Québec.*

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## Publication

### 1950—Québec through the Eyes of American Photojournalist Lida Moser



This publication by the Musée national des beaux-arts du Québec, produced with the generous assistance of Bibliothèque et Archives nationales du Québec, retraces the exceptional reportage carried out by the American photographer Lida Moser (1920-2014) in Québec in the summer of 1950. The catalogue, edited by Anne-Marie Bouchard, curator of modern art at the MNBAQ, offers the first in-depth study of this body of work. It also includes an essay and ten generously-illustrated chapters on the different stages of Lida Moser's journey. The volume is available at the Musée's Boutique for the price of \$39.95.

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## Photography Contest: Lida Moser's Québec

On the occasion of the exhibition *1950: Québec through the Eyes of the American Photojournalist Lida Moser*, the Musée national des beaux-arts du Québec is organizing a creative challenge for photography aficionados, from 23 February to 1 April 2015.

### *How to Take Part*

- Familiarize yourself with the work of Lida Moser on the microsite [www.lidamoser.mnbaq.org](http://www.lidamoser.mnbaq.org) or visit the exhibition *1950: Québec through the Eyes of the American Photojournalist Lida Moser*
- Produce one or more black-and-white square photographs inspired by Lida Moser's travels
- Have an Instagram account where you can publish your photos
- Upload your photo(s) to Instagram using the hashtag #LidaMoserQc

Make access to your Instagram profile public so that your photographs can be listed on the voting platform

### *The Prizewinner Will Receive*

- A night at the Delta Québec hotel
- A pair of tickets to the MNBAQ
- The exhibition catalogue *1950: Le Québec de la photojournaliste américaine Lida Moser*
- Exhibition of the winning photograph in the *Québec through the Eyes of Lida Moser* exhibition from 7 April to 10 May 2015

Partenaire de la programmation



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2, April 6 and May 18, 2015)  
Closed 25 December

Open Wednesday 24 and 31  
December until 5:00 p.m

### ADMISSION

Adults: **\$18**  
Seniors (65 and over): **\$16**  
Ages 18 to 30: **\$10**  
Ages 13 to 17: **\$5**  
Children 12 and under: **Free**  
Families: **\$40** (2 adults and 3  
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Wednesdays from  
5:00 to 9:00 p.m.: **Half-price**  
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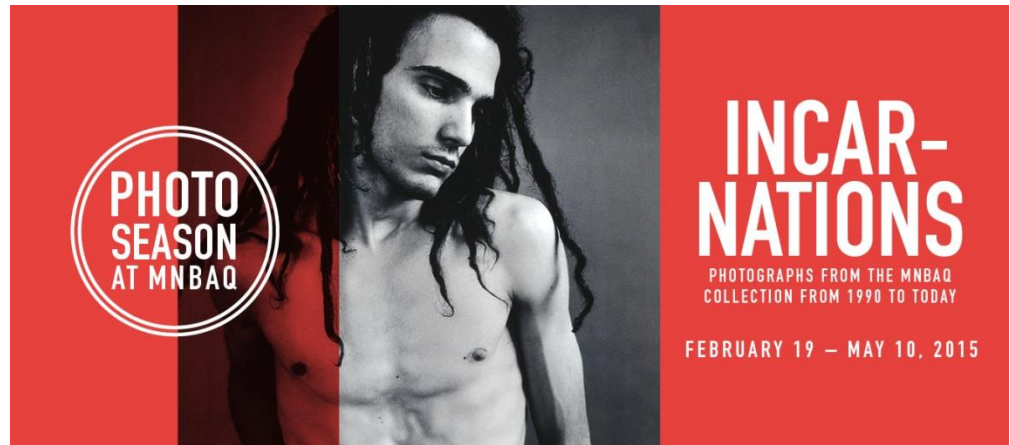
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**Québec City, Wednesday February 18, 2015** ✎ Digital tools smooth the skin or impart a rosy or golden glow, dark circles are erased and unsightly hair and folds disappear; authenticity is eradicated with a few mouse clicks. Armed with a smart phone, we snap incessantly to create the image of ourselves that we want to project and our selfies are shared on social networks. However, it is not an image we seek to validate, but rather an existence that we desire to have immortalized on the Web and exalted by the love of hundreds of virtual friends. Our success—or failure—in this quest is quantified by the number of “likes.”

Using the Musée collection as a point of departure, Incarnations, made up of some 30 photographs by Québec artists in which the body records the upheavals we experience, serves as a counterpoint to this surface culture. These works are therefore an elegy to the sensory world, to this flesh that can touch and be touched, to bodies that proudly wear the visible signs that they exist, feel happiness, suffer.

Une exposition bouleversante, qui se veut surtout le portrait de démarches artistiques essentielles, celles d’artistes ayant choisi de placer les rapports humains et la notion d’identité au cœur de leur art.



## Artists

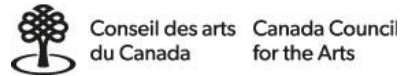
Raymond April, Nicolas Baier, Geneviève Cadieux, Michel Campeau, Donigan Cumming, Evergon, Éliane Excoffier, Nathalie Grimard, Milutin Gubash, Paul Lacroix, Corine Lemieux, Roberto Pellegrinuzzi, Jonathan Plante, Jean-Jacques Ringuette, Andrea Szilasi et Chih-Chien Wang et Irene F. Whittome.



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## Credits

The exhibition *Incarnations. Photographs from the MNBAQ collection from 1990 to today* is organized by the Musée national des beaux-arts du Québec.

**Curatorship**  
Maude Lévesque,  
in charge of the Art Loan  
Collection, MNBAQ

**Exhibition and Graphix Design**  
Marie-France Grondin,  
Design Technician, MNBAQ

*The Musée national des beaux-arts du Québec is a state agency funded by the Ministère de la Culture et des Communications du Québec.*

Page 2 – Geneviève Cadieux, *La Fêlure, au chœur des corps*, 1990. Épreuves à développement chromogène sur bois. 225 x 659 cm. Collection permanente du Musée national des beaux-arts du Québec

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