



CANADIAN HUNGARIAN ARTISTS' COLLECTIVE - 2006

NEWSLETTER - EDITOR: Rose Dancs Telch

Volume 3, No. 3

"Art is not a pastime but a priesthood." - Jean Cocteau

EDITORIAL MESSAGE

In a late afternoon in 2002, just before closing time, my husband George and I arrived at an Art Gallery in Hamilton, Ont., to meet the artists. Anna Torma sent me an invitation asking to interview the artists who had works displayed in the Gallery. Although we were late, the artists and even the owner of the Art Gallery were patient, they allowed me to take a look around the rooms and collect my information for a report. I remember it was the first time I heard of Andrea Blana's idea that was to bring together the Canadian Hungarian artists in a group and form the CHAC. I have seen Andrea's art works only displayed in the back room of the Gallery since she was already back in Montreal but one could feel her inspiration which culminated in Anna's enthusiasm. Anna could not explain, though, how this great dream will become a realization. That was a secret yet to be solved by Andrea.

As we see, the CHAC came into being now a wonderful reality – more than this – it is a big family. The Canadian Hungarian Artists' Collective has more than 80 members today, and it is well known and respected across Canada. It is an honor to be a member of the CHAC, however, this membership is an obligation also – to discover and reflect the major problems of humanity by our creativity. As we know, art is neither a joke, nor entertainment or propaganda, but real life experienced with blood and nerves.

Thank you for your trust giving me the editorial task of the Chac Newsletter.

I wish a successful teamwork for ourselves.

Róza

CONTENTS

ORGANIZATION LIFE

SPOTLIGHTS ON ARTISTS: GÁBOR SZILASI
EMILIA KUN

CALENDAR

CULTURAL EVENTS - IN MONTREAL
- IN TORONTO

ARTISTS' NEWS

NEXT PROJECTS

CLASSIFIED, PUBLICITY

MEMBERSHIP OF CHAC is once more expanding. With integration of the regions in mind, the newsletter is going through another transition. Wishing for it to be more diversified, we will soon share reports from different parts of the country. Until then, here are a few infos.

We welcome amongst us Robert Baptista, Susan Bardos Dobbek, Maria Jankovics, Kristi Ropeleski, Éva Paulay, Maria Sauerwald, Sheila Szabo-Butler, Magdolna Szabo, Katalin Tarczay-Gollner, Gina Varjas, Steve Sari, George Telch and Eva Ferenczy Reichman.



Tantramar, NB 2005

TANTRAMAR, NB 2005

"For me, it was a great experience, because finally I could paint after a long period of time. Since last year, I do not have to work from 9 to 5, so, I can turn back to my favorite activity. Besides, I was very happy to see my daughter how much enjoyed herself among other artists and how much she loved what she was doing."
(Agi Szeben)



INTERVIEW WITH GÁBOR SZILASI

Sophie Fekete-Feher

I viewed photographs of rural Quebec a few years ago while attending a conference. I thought this was the work of a Quebecer, but the photographer, Gabor Szilasi, had arrived in Canada from Hungary in 1956. His first job was in Quebec City as a 'cartographer' at Le Ministère des terres et forêts. He next seized the opportunity to become a darkroom technician in Montreal at l'Office du Film du Québec. That's when, as Gabor says, they discovered 'I can take pictures'. He did field work reportages for various government departments. These were his classes, he says. He also did commercial photography at weddings and other events but soon dropped this practice discovering PHOTOGRAPHY AS AN ART FORM. Szilasi's first exhibit was in 1967 in a gallery that was part of Loyola College in Old Montreal. These photographs were architectural with more pictorial accents.

By this time the Québécois were struggling to leap out of the révolution tranquille, working towards the affirmation of their identity. That's when, in 1970, for the first time Gabor went out to do a photo essay on the Charlevoix region along the St Lawrence River. This project led to his first short-term grant; next came La Beauce and Gabor Szilasi has never stopped since. We will have the honour of reviewing the photos he took in Charlevoix thirty-five years ago when they will be featured in a documentary film now in preparation by Quebec film producer, Catherine Martin.

Budapest born, Gabor was a young medical student until the troublesome year of 1949 when he tried to escape and was caught at the border and put in prison for five months. He says he really enjoyed the experience as assistant in a surgical room. It is not



difficult to view Gabor as a surgeon; considering the meticulous handling of time, tools and chemicals in a photo laboratory but most of all when one considers his incisive interest in people.

Why make photographs?

G. S.: Working in rural Quebec made me realize how things change constantly. It is important to take pictures because what we document today will eventually disappear. Also you cannot help but photograph what you like.

What's the difference between art photography and documentary?

G. S.: Documentary is dry. It shows things and environment as a record. It's not true that a picture is worth a thousand words. Photos and words have to work together. More than just the title, we need information on the subject to build significance. Social Documentary is more interesting because it deals with the transformation of humans and their society. This becomes humanist social documentary. A photograph becomes a work of art only when it touches you.

How can you describe your work?

G. S.: I look for traces and interventions of humans. The large antennas of Radio-Canada in the quietness and flatness of New Brunswick really fascinated me when I taught at the Tantramar Workshop this summer.

People tend to use humanist photography to describe



my work. In the social aspect of my work, I try to show changes and go further than a simple recording of the camera lens.

What about digital photography?

G. S.: Digital is great but we have to go beyond technical wizardry. Film is better. Make your negatives then digitalize them. Subtle shadows, grays and middle tones are sprayed and tend to sit on the surface on an inkjet print but they are really part of the paper on a silver print.

Advice for young photographers?

G. S.: Photograph things as they are now, then go back and take the pictures again. This way you get closer to humans and history. Take a lot of pictures. Look for variations. What's out there? Search for things that relate to you. A personal statement always goes further than a generalization. Look for content, look for relation of forms and shapes but also metaphorical meanings. We have to learn how to look at our own photographs. What do they bring to you? A photograph shouldn't seem obvious but should interrelate with you. Different relations, aesthetic and abstract, will bring different interpretations.

That's when a photograph speaks to the viewer.

LADIES DRAPING CLASSES!

You want the most original graduation dress, the classiest ball gown made to measure? Be it a classical flow or a tight fit to your own body, in 10 courses you will learn with Sofie F the basics of working with a mannequin.

Saturday afternoons, Feb. 11, 18, 25; March 4, 11, 25; April 1, 8, 15, 22. 18\$ a session.

Only place for 5 people
sofiefekete@hotmail.com

THE COLOURFUL WORLD OF EMÍLIA KUN

by Rose Dancs

What led you to textiles and not graphics?

K.E.: Embroidery and working with rags haunt me from early childhood. At age of three-years I already started to sew rag material into strips for weaving into rag carpets. I loved these tasks and how I could roll the strips into a ball. When I started school, our first writing exercises were the drawing of little lines and tiny circles. The bottom row was decorative and it was my favourite. It was made up of teensy-weensy spirals and other motifs. Then I could live out to the fullest my interest in repeated design elements which I saw on the wallpaper. I believe that what I am doing now is not new, because it can be traced back to those early experiences.

Where did you go to school?

E.K.: Up to grade nine I studied in Szatmár in a Hungarian language art school, then we moved to Nagybánya. There was only Romanian language music and art school. Here I had to repeat Grade ten, because I did not know the Romanian language well. However, in retrospect, everything has its advantage, even flunking of a Grade. Thus I attended for four years instead of three and it is likely that I was better prepared to be accepted by the University.

After graduation you continued your studies in Kolozsvár at the Ion Andreescu Academy of Fine Arts.

E.K.: I studied fashion design. At the University I learned a lot of techniques, still, my high-school training gave me the best foundation. In those days I had a better sense for form than for colour and I love graphics because I drew well. In Canada I learned new things that I can utilize now.

When I visited you in your home and studio in Hillsdale, Ont., I saw one of your creations, which really shook me, the 1956. You have condensed the feelings of hope, pain and agony, beauty and bitterness into one piece of work. It



pulsates with strength and energy, which raises a memorial to the tragically glorious historical event. What would you say about this creation?

E.K.: Actually, with the **1956** I wanted to introduce myself to the members of CHAC with whom I participated in a Symposium last Summer, during August 6 to 14, in Tantramar, New Brunswick. I prepared my creation for the Half-century Anniversary of the 1956 Hungarian Revolution and I will participate with this work in the 1956 Memorial Exhibition. Being together with other Artists at the Symposium, gave me wings and new ideas and plans, which I want to realize at any cost. I have a profession that is commensurate with my training and it pays well, but this more of a trade than art. After the Summer's Symposium, my increasingly maturing thought is to reduce my business related work to one-half time so that I would have more time and energy left for creativity. The Summer's Artists' Camp was very interesting because of the many artistic forms that were represented. Present were painters, sculptors, textile designers, ceramist and photographers. It was a wonderful feeling to exchange thoughts and ideas with them. There were some who gave lectures, others who demonstrated shop-work techniques, which gave an insight into the secrets of the craft.

I participated in both Gábor Szilasi and Anna Torma's presentations. My interest was in both textile art and photography, partly because both are my areas of interest, and partly because Gábor is not only senior in rank, but also an excellent, outstanding photo artist, from whom much can be learned.

Also, I gave an accounting of my work since I just met almost everybody for the first time. Therefore, I had to introduce myself to this group. It was the **1956** previously mentioned, that I used to introduce myself to the members.

Besides all that, the prevailing atmosphere of the camp was great. It was a wonderful feeling to react with others in a similar way and that for everyone there were moments when we commonly found something interesting.



Can you tell us something about the meeting of textile art and digital technology?

E.K.: We cannot really say that they met, because I believe that they always there, parallel to each other. In design and editing of pictures all techniques come together. Earlier you asked which was my favourite genre. I believe that my favourite discipline is taking together as one, textile art, digital technology and photography.

If you design a pattern by digital method, will that become a textile art?

E.K.: Yes, it is printable onto a piece of fabric. There are instances where I print the design onto several pieces of fabric, which I sew together to form a large piece. Alas, I cannot weave as I don't have the loom for it. When I work to order, my design's final form is on fabric.

What are your plans?

E.K.: I have a great many thoughts. Over a period of time, many ideas have accumulated, while it can be said that one's outlook has changed and sees things from a different perspective than before. In the future, primarily the textile art and form design excite me most, but photography is integrated into this too.



2006

CANADIAN HUNGARIAN ARTISTS' COLLECTIVE

NEWSLETTER

Volume 3, No. 3

"Art is not a pastime but a priesthood." - Jean Cocteau

CALENDAR

JANUARY 30, Monday

What do we see when we see?

A **drawing workshop** on the visual process given by **Sofie Fekete**.

This is not about true representation nor is it about drawing from a model. We will play games on the different ways we capture reality, using perception and memory. This has nothing to do with skills, so, if you really don't know how to draw, it's even better. Paper and crayons are supplied but you may bring your own stuff. At 19:00 h, potluck supper at 17:30. Visitors, 10\$.

At the Hungarian Church Community Center, 90 Guizot, Montreal, Youth Center

FEBRUARY 20, Monday

Update your C.V. A personalized assistance workshop with Doreen Lindsey as moderator. After the NDG show, we realized that many artists had difficulties in constructing their C.V. and/or artist's statement. You would like counseling by experienced artists? Bring your papers, data and slides and come work step by step to complete or maybe just begin your professional C.V. Don't forget a well prepared document is the only way you can ensure your participation in future shows. At 19:00. Potluck supper at 17:30., Hungarian Church Community Center, 90 Guizot, Montreal.

MARCH, 2006

Stewart Hall Art Gallery

Exhibition of 14 selected CHAC artists:

Reflections, Canada-Hungary

Andrew Bényei, Andrea Blana, Vera David, Sofie Fékété, Peter Horvath, Judith

Klugerman, Emilia Kun, John A. Schweitzer, Yvonne Singer, Andrea Szilasi, Gábor Szilasi, Anna Torma, Bálint Zsakó and István Zsakó commemorate the **1956 Hungarian Revolution**.

Tuesday, APRIL 18

DIRECTOR'S PRESENTATION: ATTILA BERTALAN. His first feature film "A Bullet In The Head" was selected as Canada's entry to the 1992 Academy Awards in the category of Best Foreign Language Film. The Montreal based filmmaker will present his most recent film "Between The Moon And Montevideo" filmed on location in Havana. This is a futuristic story about a man trying to escape from an isolated work colony that orbits between the Earth and the Moon and it features the Quebec actress Pascale Bussieres. (110 minutes, Color, Drama). At 19:00. Supper at 17:30. Hungaria Social Club, 3483, St-Laurent. Montreal

Note: The film is rated for 13 years of age and over (some violence and sexual content)

MAY 27, Saturday

TANTRAMAR CHAC SYMPOSIUM

A promotional evening and supper.

A multitude of photographs on the workshops but also of sites and buildings, marshes and many beautiful people will be on display to share as we attend the screening of the 2005 video of the Symposium's individual workshops: photography, textile and fiber, site specific work integrated to nature, ceramics and mixed media painting.

Contact Géza Hermann and send in material for this mini exhibition at geza@gezart.com.

Hungaria Social Club, 3483 St-Laurent, Montreal.



GROUP SHOWS

Zsakó, Bálint

Dehuman, January 13 - February 12, 2006
With Daniel Erban, Dennis M. Jones
& Ed Pien
Thames Art Gallery, Chatham, Ontario.
Reception: Friday, January 13, at 7 pm



Zsakó, Bálint

Torma, Anna

Making Their Mark, January 13 - February 1
With Jean Sébastien Denis, James Kirkpatrick
& Romeo Savoie
Studio 211223 Lower Water Street,
Halifax, NS. Opening Reception:
Friday January 13, 17:00 - 19:00

Zsakó, Bálint

March 18 - April 30
With Daniel Erban, Dennis Michael Jones
& Ed Pien
Thames Art Gallery, Chatham, Ontario.
Vernissage Sunday, March 19 at 14:00

14 CHAC ARTISTS: *Réflexions, Canada-Hungary*

March 18-April 30
Stewart Hall Art Gallery, 176, chemin du
Bord-du-Lac/Lakeshore, Pointe-Claire
Tel: 514- 630-1254, 514-630-1285,
millarj@ville.pointe-claire.qc.ca

CULTURAL EVENTS IN MONTREAL

FEBRUARY 5, 2006, Sunday

Benefit Dinner for the Hungarian School.
Festivities and play by the teachers of the
school FAZEKAS MIHÁLY: *LÚDAS MATYI*
Right after the 11 o'clock mass.
Hungarian Church Community Center,
90 Guizot, Montreal.
Please reserve before Feb 1 at the presbytery:
514-387-9503. Adults: 15\$, children: 7\$

MARCH 19, 2006, Sunday, at 13:00

Nevettetőkabaré Műsor - Cabaret and supper

"SZERESSÜK EGYMÁST GYEREKEK" (2 H)
Primadonna: Csonka Zsuzsa, Énekes
Humorista: Bardóczy Attila, Szubrett: Vásári
Mónika, Zongoraművész: Hegedüs Valér.
Hungarian Church Community Center, 90
Guizot, Montreal. Tickets: 22\$, Dinner: 7\$
Contact: JÚLIA: 514-739-1065,
ALÍZ: 514-426-9912

MARCH 31, 2006, Friday, at 19:30

Poór Péter and the GIPSY JAZZ BAND,
Impressario: Pongráz Andrew
At the Vincent d'Indy School of Music,
628 Chemin de la Cote Sainte-Catherine,
Outremont. Tickets: 20\$. Contact: JÚLIA :
514-739-1065 or ALÍZ: 514-426-9912

Free Cinema Montreal Museum of Fine Arts

Vladimir Ptaschenko, **"The Hermitage, a journey
in time and space"**

In French: Sunday, February 5, at 15:00 pm
In English: Sunday, February 12, at 15:00 pm
www.mmfa.qc.ca. Pick up your ticket 30 minutes
before



CANADIAN HUNGARIAN ARTISTS' COLLECTIVE

NEWSLETTER

2006

Volume 3, No. 3

"Art is not a pastime but a priesthood." - Jean Cocteau

CULTURAL EVENTS IN TORONTO

JANUARY 20, 2006, Friday, at 7:30 pm

JANUARY 13, 2006, Friday, at 7 pm

Dr. Ernő Barsi, Professor, violin artist, folclorist, a former student of Zoltán Kodály, Győr, Hungary: *"The golden gate is open"*.

Zsolt Takács, the director of the Harmony Art Centre of Győr, the publisher of Dr. Barsi's books and CDs
Canadian Hungarian Cultural Centre, 840 St. Clair Ave. W. Toronto, ON



Dr. Barsi's *ars poetica* is:

"Let love to shine everywhere, because without love it is impossible to either to play music, to teach or to write. Everyone must love their own families, nation and values to be able to love that of others."

JANUARY 16, 2006, Monday, 7:30 p.m.

"Szép Magyar Szó" - Literary Evening
Babits Mihály: Jónás könyve.
Classic Life Music
FIRTS HUNGARIAN REFORMED CHURCH
"KÁROLI GÁSPÁR" HALL
439 Vaughan Rd. Toronto, Ont. M6C 2P1
Minister: Rev. Zoltán Vass
zolvas@temre.com

ANNIVERSARY CONCERT: "REMEMBER HUNGARY 1956"- **Endre Hegedűs**, Internationally renowned artist of Budapest, Hungary
CHCC, 840 St. Clair Ave. W. Toronto



FEBRUARY 2, 2006, 14 p.m.

HUNGARIAN STUDIES INSTITUTE
Dénes Tomaj, the Ambassador of the Republic of Hungary:

"Hungary beyond the threshold of the European Community"

UoF T - FACULTY OF MECHANICAL ENGINEERING, ROOM 254, (Kings & College)

FEBRUARY 5, 2006, Sunday, 15 p.m.

„Our Hungarian Heritage” - Literary Afternoon

Literary Club of the Hungarian House

18 p.m.

PARAMETER CLUB & THE HUNGARIAN HOUSE

Literary Adventure!

Guest: Pablo Urbányi author
His book : **Naplemente szimptóma**, published by Nap Kiadó, Hungary
840 St. Clair Ave. W. Toronto



FEBRUARY 10, 2006, Friday, 7:30 p.m.

NEW MEMBERS

"Válogatott rögtönzéseim"

György Sándor, Comedian from Hungary
Canadian Hungarian Cultural Centre
The artist was awarded the "Karinthy Ring" in 2003

840 St. Clair Ave. W. Toronto

ANNE KMETYKO



"At present I am the guest photographer for the January February 2006 issue of the art magazine PARCOURS. There are 12 portraits in this issue that I created."

Marika Jankovics



MARIKA JANKOVICS

The Hungarian born artist lives in Montreal. Marika graduated from Concordia University in 1989. In the second semester at Concordia, Marika started to exhibit her paintings. Since those days Marika has had over a hundred seventy-five exhibitions, solos, duos and groups. Marika took a woodblock reduction relief print course with professor Bonnie Baxter. Her printing career resumed in 1996 at the Saidye Bronfman Center for The Arts, Montreal, working with silkscreen, and collography.



Marika Jankovics

SUSAN BARDOS-DOBBEK

"After some 25years of absence from art, I began painting again about five years ago. Watercolor has been my medium of choice. I am actively taking courses and finding that the interaction between the pigments, the water and the paper's surface are challenging and many times unpredictable. My approach is always an ongoing adventure, discovering new techniques; new ways to apply paint; experimenting with different mixed mediums. When I actually succeed in translating the spirit of my subject onto paper, be it a nature scene, or a pot of flowers, or a person – I feel truly blessed."



"Art is not a pastime but a priesthood." - Jean Cocteau



Susan Bardos-Dobbek



To: Canadian Artists

PETITION: A Living for Visual Artists

CARFAC and RAAV hope to significantly raise exhibition fees over the next few years. At the same time, under the Canadian and the Quebec laws on the status of the artist, CARFAC and RAAV are pursuing artists' rights through negotiations with presenters. Jointly, Carfac and RAAV are negotiating with the National Gallery of Canada. RAAV prepares important negotiations with Quebec presenters. These actions are extremely significant for artists and will impact on our ability to earn a reasonable income for years

to come. There is some opposition by public galleries to the fee increases. While the percentage of fee increase might seem large, these simply represent the percentages that are needed to catch up. Fees have not been increased, except for cost of living, over the past 20 years, and there was no differentiation in the fees paid by large and small galleries. When exhibition fees became a legal right for artists nearly 20 years ago some public galleries were reluctant to pay them. Some still don't want to pay them today. Many ask artists to waive many of the fees they are legally entitled to. Public art galleries are public institutions operating in a public economy. Artists are part of that economy and essential to the public exhibitions they present. As the creators of the work exhibited Artists deserve to be compensated. CARFAC and RAAV need your support in asking for fair treatment and our basic rights.

"I petition that artists in Canada deserve proper compensation for the work they present in our public art institutions. The rights that artists are demanding are basic human rights. As culture becomes more central to our social and economic well-being, artists have a right to fair compensation for the work they do and the right to decent living and working conditions."

"I support CARFAC and RAAV in their efforts to improve the livelihood of artists through the new 2005 fee schedule and fee policy, and in their efforts to negotiate a fair deal with National Gallery of Canada and other public presenters across Canada and Québec.

Sincerely,

Yves Louis-Seize

President of RAAV