



2006

# CANADIAN HUNGARIAN ARTISTS' COLLECTIVE

NEWSLETTER - EDITOR: Rose Dancs Telch

Volume 3, No. 5

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

## Welcome to the New CHAC Honorary Member: Anna Noéh

Anna Noéh was born in Hungary in 1926. She studied at the Academy of Applied Arts, Budapest (1952-56); and the Academy of Fine Arts, Vienna (1956-57). In 1957, she immigrated to Montreal, Quebec.



*Anna Noéh: Summer in arctic Bay.  
Painting Acrylic*

Although her art works are created mainly in acrylic, she also uses oil, color graphite, pencil, silkscreen, photolithography and watercolour. She is best known for her scenes of Inuit daily life in the Canadian Arctic. She first visited Baffin Island in 1968.



*Anna Noeh: Children at Play, Baffin Island  
Media original, acrylic on masonite.*

## EDITORIAL MESSAGE

We welcome amongst us the new CHAC members: **Robert Baptista, Susan Bardos-Dobek, Eva Ferenczy Reichman, Peter Gottlieb, Balazs Kralovanszky, Susan Pap, Eva Paulay, Erika G. Simon, Maria Sauerwald, Magda Szabo, George Telbisz, Konstantin Velitchkov.**

We would also like to welcome and thank **Mary Keczan-Ebos** from Burlington, ON, who joins the CHAC Newsletter Committee. She will be reporting on our Ontario members. Mary has a doctorate in Fine Arts.

*Rózsa*

## Tantramar, NB Art Symposium

**August 11 – 18, 2007**

The Tantramar Art Symposium will be held from August 11 to August 18, 2007 in the wonderful coastal areas near Sackville NB. The workshops will run from Monday Aug 13 to Friday Aug 17, and there will be a wrap up session all day Saturday. Socials will include a welcome goulash supper, a lobster supper at the shore, a goodbye szekely kaposzta supper. The evening programme will include artists presentations and a Hungarian Film Festival.

Included in the \$350 fee includes camping at Baie Verte, we have reserved the 150 acre private ocean front campsite. Info will soon appear on our website.

*Workshops will be:*

- Judith Klugerman - printmaking
- Andrea Blana - multi media collage and painting
- Gabor Szilasi - Asthetics Photography
- Emilia Kun - digital transfers fibre art
- Geza Herman - in situ art
- Sophie Fekete - Drawing,
- Ghita Levin - clay constructions,
- Deanne Fitzpatrick - Fiber Art - Mats



**Spotlights on New Members**

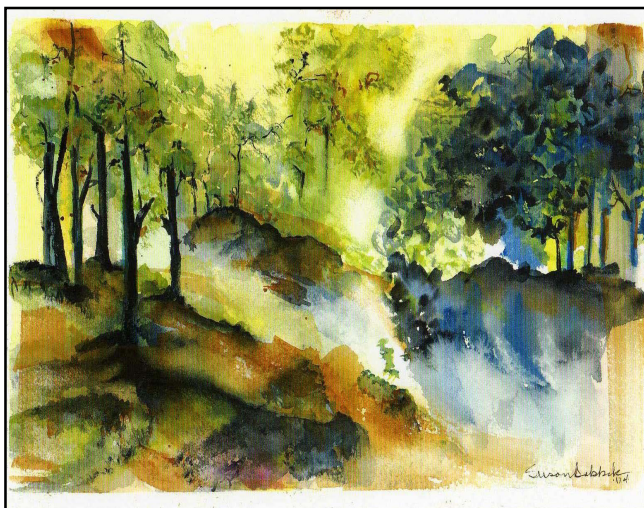
**Susan Bardos-Dobbek**

**Susan’s Statement:** “When I was asked to let my name stand to join the Board of CHAC, I said – “why not” I’m thinking – another volunteer activity, I’m already involved in many, I know a lot of the procedures, so it will be a challenge to learn more.

I have been involved with non-profit organizations, since my sons were very young. At that time I was involved with Kinsmen, an organization geared for young families, helping others. Here I held several positions, including president and sat on the board of the District executive. I learned a heck of a lot about giving, about feeling good about oneself when helping others in need, about seniors, about Cystic Fibrosis, the disease. But above all, it was fun.

Then I volunteered in the Scouting movement. Here I learned about children, about giving without any expectation, about being involved in helping young ones learn and experience the wholesome goodness of life.

Then I volunteered at the Foyer Hongrois, where I am presently the Treasurer on the Board for the past 5 years. Here I am still learning, and beginning to realize that learning never stops. The challenges of everyday life – oh yes - we do have those.



*Susan Bardos-Dobbek: Nightscape. Watercolour*

So you ask, why CHAC?

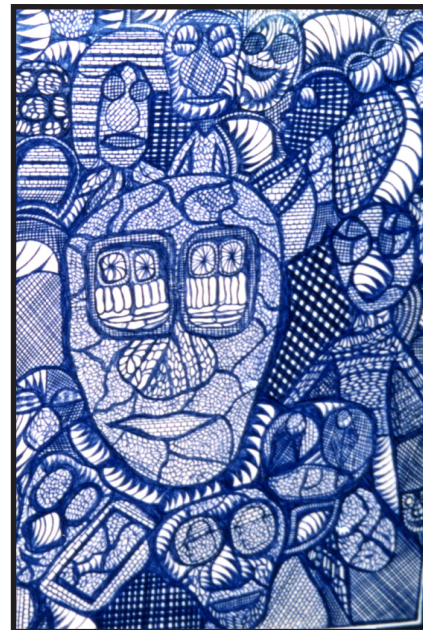
I am a member of CHAC for less than one year, but have felt like I already know a lot of the members. I have attended numerous meetings, and feel that I can contribute to the advancement of the association, in sharing ideas, being active in any decision-making.

My art/creativity stems from a long time love of painting, in the 1960’s I toyed with Fashion Design, I completed a B.A. in Fine arts at McGill, but alas, succumbed to life, and unfortunately, let my passion slide in order to create a family. It has been only in the last 5 years that I resumed painting; my medium of choice is watercolor. I love the interaction of the water with the paper, never fully knowing the final result, until it happens. The unpredictability of this interaction always fascinates me. I can draw an analogy of this unpredictability to life, - I go with the flow and wherever the flow takes me, I will be happy.”

**Peter Gottlieb**

„Sometimes with expressionist influences, sometimes with surrealist resonance, Peter Gottlieb constructs a unique and particular system of symbols.”

*(Rózsa Dancs)*



*Peter Gottlieb’s Artwork*

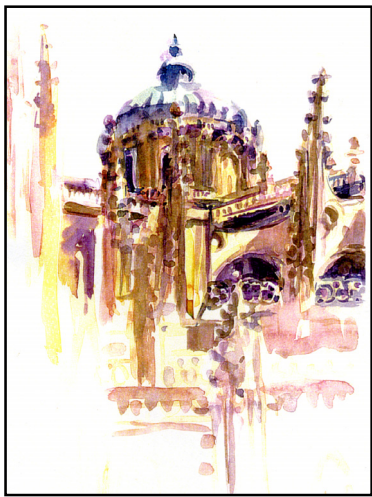




**Erika G. Simon**

"For Erika Gottlieb Simon, artistic creativity represents an escape from the stresses of daily teaching and writing. An expressive form has been formed under the impulse of her inner emotions. Erika has created order, a unity, an equivalent in form to her feelings. "

*(Rózsa Dancs)*



*Erika Gottlieb Simon: Toledo. Watercolor*

**Balázs Kralovánszky**

Photography became an integrated part of Balázs' life, from documentation to perception, it became an spontaneous form of artistic expression. He is working with high dedication and sensuality for perfect photos.



*Balázs Kralovánszky: Mea Culpa.*

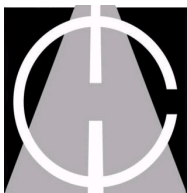
**CHAC Members at the Art Gallery of Hamilton**

Mary Keczan-Ebos

The official opening for the Art Gallery of Hamilton's (AGH) banner exhibition started with a wonderful reception on Sunday October 22, 2006. The exhibition is titled *Hungarian Splendour: Masterpieces from the National Gallery in Budapest*. Hamilton will be its only stop in North America since it is here with special permission from the Hungarian National Gallery (HNG). Patrick Shaw from the AGH and Gabor Bellák from the HNG are the curators. The exhibition runs from September 23 to December 31. If you are in the area at all (even if you are not) it is worth making the effort to go and see these incredible works from our "collective past" as Brent Foreman, the Chair of the Board of Directors noted in his opening address.

The exhibition numbers 75 works covering the entire nineteenth-century. It includes landscapes, history painting, and portraiture and genre scenes. These genre scenes were some of my favourites, especially the ones by Miklós Barabás (1810-1898) who created memorably colourful scenes of gypsy and Hungarian peasant life. Some of the other well-known artists represented are Mihály Munkácsy (1844-1900) known for his Parisian interiors. Landscape painter Károly Markó (1822-1891), along with painters of the Great Hungarian Plain (Pusztá), Károly Lotz (1833-1904) and Pál Synisei Merse (1845-1920) captured the Hungarian countryside. Of course, there are a great many Hungarian artists represented here who painted in the styles of the period (Barbizon, Impressionist, etc.) and reflected the sophistication and international aspects of Hungarian art and culture during the nineteenth-century. Coming at the time of the 50<sup>th</sup> anniversary of the 1956 Revolution this exhibition reminds us of our troubled but proud history.

Along side this major exhibition, the AGH is showing the works of three contemporary Hungarian artists, two of whom belong to CHAC. We have all seen Anna Torma's exquisite textile works but she has been given the honour of a very large gallery to show



In the Central Staircase the digital montages of our own Peter Horvath are on display. The title of the exhibition is "Inventory of Being". His statement says that his artistic focus has been based around "the transitory nature of identity and human consciousness." The exhibition is a combination two series: one called "Head on Collision" and the other "Love and other Ubiquity". The images are lush, darkly colourful and really require more than one viewing to appreciate them properly. My only critique is that they are labeled in such a way that only the owner of the works is named and not Peter himself. I was not sure that these were his works until I reached the second landing of the art gallery staircase where his artist statement was on the wall. I have always had a problem with works hung in the staircase (also, it is not wheel-chair accessible). I think that Peter's works deserve better - at the very least, they need to be identified more clearly.

thirteen of her new pieces and they are nothing less than stunning. "Entering The Garden" is made up of works that are all recent: completed in 2006. The sheer size of the works and the depth of intimacy and intricacy is awe inspiring. The colours and textures are often unexpected and varied. As a viewer, you just want to stand in the middle of this large gallery and absorb the energy, at the same time, there is a pull to move up close and be magically charmed by the stunning stitchery and the multiple layers of memories and stories. I took my sister and she kept reaching in and touching the lushness (an art gallery non-no).



*Anna Torma: Entering The Garden*



*Peter Horvath's Artwork*





The final Hungarian artist represented in the Fall Exhibitions of the AGH (there are eight solos altogether, along with the banner exhibition) is Clarissa Schmidt Inglis. Along with Anna Torma, Clarissa Inglis is part of the Atelier Series the AGH includes in its programming to highlight regional contemporary artists. Although Clarissa is not part of CHAC she is an artist born in Hungary who lives and practices here in Canada. Her exhibition is a site specific installation titled "Devotion".



*Clarissa Inglis: Garden of Eden*

Her works deal with her early strict Catholicism and the repressive religious and cultural experiences that "resonate with . . . intimacy and intensely personal qualities." Clarissa's installation occupies its own small gallery - one that feels like a chapel. The artifacts on the two interior walls incorporate kitsch, disposable objects, popular icons and ready-mades. Clarissa's installation requires time to decipher its often disturbing messages - especially if you are a practicing Catholic. But it is worth the effort.

All three of the Hungarian artists represented in the current exhibitions at the Art Gallery of Hamilton use found objects, textiles, photographs or kitsch. All three rely on very personal memories as well as the larger ideas of human nature.

## Playing with Fire

by Sofie Fékété

*"Thanks be to God that I can share visually my joy and the celebration of life"* Eva Ferenczi-Reichmann

Summer's a time of leisure and inspiration. Val David is a beautiful place to wander off. It is known for its market place, its exhibition alleys, sculptures in the landscape, music events under the stars and you can even go picnic on the side of a breezy river. Most important, it features since 18 years *1001 POTS*, an outdoor adventure into the ancestral play with clay with over a hundred artists.

'Look it looks like Hungarian motifs' says Agi. We look closer at the fines lines of the gray vessels. It's Rose Szasz's. We then recall the presentation she did of her work for CHAC members. We had all been charmed by the touch of fun in the unusual animal imagery and decorative style. Then, someone mentions that Eva Ferenczi is on site. I had already met Eva but little did I imagine how profound she was. There is something fascinating about artists and artisans who challenge destiny in manipulating the 4 elements of the Ancients: air, fire, earth and water. Many ceramists like sculptors question the matter to yield a meaning from form.

Eva Ferenczi-Reichmann builds unique pieces. Her work is contemporary in that we experience, at the same time, the magic of the controlled matter through the metamorphosis of fire and the materialization of her personal vision. I take for example her piece of a goat climbing a baroque mountain. One cannot say if it is the grace of the curvaceous lines or the fantasy in the motifs that seduce the most. Viewing it on that morning just before it was sold, I was stricken by the high degree of symbolism simultaneous to the appeal of the senses.

*So how did you start?*

I was born here in Canada. Before I used to paint, I worked in the film industry also. I really liked antique blue and white plates and I wanted to learn to throw to have my own dinner set. (I never made it).



Actually, I started in 1980 in high school when I did a chest and my teacher entered me in a competition without me knowing it. I won first prize and got into the Museum of Fine Arts. Sometimes I feel I could go back to paint: the pressure, the money, the dust... It can really get messy sometimes. But my husband and I have invested a lot for equipment. And you see this broken piece in my hand. Another one. There was a big storm last week and all the workers rushed to lay down everything, but they must have done it too fast or it maybe it was blown down. Part of the deal here is that you take a chance. They used to have tents. I guess I should do pieces that go outside but I don't want to. I don't want to compromise. I probably should do more. Once I did a huge vase that just filled the kiln. It broke. I couldn't believe it. So I broke my entire production. Two whole months of working day and night. Gone in one second. It's merciless. But I haven't switched yet. You can glue a sculpture with epoxy but a glazed pot is gone forever. At home we drink from a broken teapot.

I want to bring joy, something fun so we can escape from the mundane, something pretty and graceful. I'm not ambitious at all. I don't care for money, we live modestly. We have everything we need. Ceramics is a way to live.

### *What's your inspiration?*

In the 18 years I came here, I only missed one year. I don't do series. Everything I create is unique, nothing is a masterpiece. Every year I look at my pieces and I don't like my work so I just do something else. I love to wander in my imagination. I love stories. I love story telling with my kids. (Lea and Emmi did little penguins over there at the children workshop). I did women and animal vases with very thin legs. My prices are low, they really went fast. I would have loved to do them in bronze. Actually I do sculptures on the wheel, this is not really a place for sculpture but they sell. I do 'flyé' figurative stuff not objects that mix function and form. I mostly use low temperature earthen ware, the white one not brown.

The piece with the goat climbing a mountain you saw this morning is gone to the south of France. I sell very well some years. This year is slower. Something is going on in politics and economy that upset sales... Canadian money is higher...tourism is down 36%.



*Eva Ferenczi-Reichmann's Artworks*

After viewing 1001 Pots I understand how people in need of functional vessels and plates are seduced with pieces that challenge the laws of physics and form. Next summer take a ride and encounter the ceramic sculptures of Eva Ferenczi that refer not to traditional craft forms but to high art and if you are lucky, have an Asian tea with her under the shade of a big tree. Only then will you understand that working with earth is a philosophy about optimism. If you listen, you may also hear the sound of a broken 'biscuit' resounding in the woods.



## **"Reflections Canada-Hungary" - in Halifax**

Andrea Blanar

The Pier 21 Exposition of "Reflections Canada-Hungary" opened in Halifax on Thursday. Joyce Millar, the curator of the exhibition flew down from Montreal. Anna Torma and Istvan Zsako drove down from Bai Verte, NB, and Peter and I drove from Montreal.

The first surprise was right on entering Nova Scotia at the tourist center, the large Nova Scotia tourist book opens up to advertise a full color page of "The Canadian -Hungarian Artists Collective" Exhibition at Pier 21. So we are getting amazing coverage.

Despite the hurricane like weather Pier 21 was full of visitors as several immense cruise boats that were 6-plus floor high had recently arrived. So our show is getting international visibility, as thousands of tourists and visitors arrive daily right next to Pier 21. The entire area is an active harbour area and artists' community with warehouses that have been converted to sculptor and artist studios, with a top class contemporary "gallery 21" located right at the Pier.

We were extremely well received by Pier 21 officials, you sensed their respect fondness for Hungarians. All the Officials were there the resident, CEO, the President of Board and members, the Pier 21 Volunteers. They organized a buffet reception inviting the local business community.

We were also welcomed by a group of Hungarians living in Halifax, who were hungry for Hungarian contact.

The Show itself was a challenge to hang, as their exhibition Space for visiting exhibitions was under construction and not finished. Nevertheless, we were well located right next to the huge permanent exhibition area that chronicles the story of Canada's immigrants. The visitors are drawn into the gallery space first by

Peter Horvath's video, on the long walls at the entrance the 2 huge Torma textiles, in the center one of my sculptures. Right at the welcome desk the well placed Klugerman works in fact looked more impressive than at Stewart Hall - the lighting being exceptionally good. Facing out and inviting the guests into the gallery space were Andrew Benyei's works, particularly successful as the work at the front wall leans out. These are figures squeezed into an elevator, and the frontal figure actually steps out of the composition. Popping out of the enclosures Andrea Szilasi's works could be seen from all angles of the exhibition space. Benyei's and Andrea Szilasi's works placement and lighting are dramatic. Again drawing the viewer frontally into the gallery was Yvonne Singer's video and below it her sculpture installation. As you entered the gallery space the wall on the right a ledge holding Istvan Zsako's sculptures, on the left the huge Fekete works, then the Schweitzer works. These are well hung with good lighting and an airiness about them that echoed their floating internal compositions. As one turned in the gallery space the entire side wall was for Emilia Kun, again very imposing works that received great deal of interest from those attending. My works were in the hallway space between the Kun and Schweitzer works. The gallery space then opened up into a private intimate space entirely for Gabor Szilasi's works. The intimacy here well chosen to draw the viewer close up into his work. The entire back wall of the exhibition dedicated to Balint Zsako's works, these forming a backdrop the exhibition and also then drawing the viewer into Gabor's mini gallery.

It was a heart wrenching day - tearful, the entire museum dedicated to the immigration stories - photo archives. The permanent exhibition space has as its welcome image a huge plexiglass image of Hungarians arriving at Pier 21, every one who visits carries Kleenex. I am still overcome by this experience - Here are our works, all of us immigrants, in this amazing structure that welcomed endless waves of immigrants - their spirits somehow still present... An amazing day for me.





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

### Ongoing CHAC Events. Group and Individual Shows

Art Gallery of Mississauga: July 20-September 10, 2006

#### Andrew Benyei - „Everyman”



**Benyei's Statement:** „The primary intent of much of my work is to explore the human condition. My situational sculptures reflect society as I see it – or more clearly, as I feel it. This perspective of people and life results from personal life experiences.

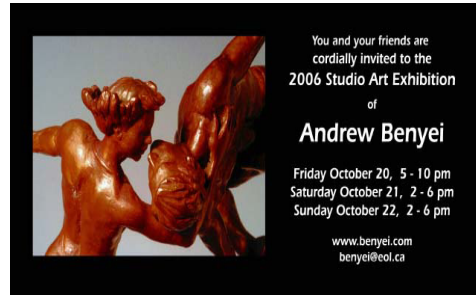
Much of my work appears traditional because of its realism. Actually, it moves beyond the traditional into ‘expressive contemporary sculpture’; the descriptive ‘contemporary’ relates to the portrayal of life as we all live it today. My sculptures are an emotional response to the intricate and complex interactions of people whose expectations have been tempered by life. In order to achieve this impact, I work on an expressive and imaginative level, empathizing with the subjects and visualizing how I would feel in their situation as I sculpt them.

My paintings offer a different perspective. Whereas I sculpt what I feel, my paintings are about what I see. My affinity with water and sky is always clearly visible, as is the sense of capturing a specific moment in time.

My bronzes reflect an interest in movement and the human form. This is interpreted in different ways: in

some, through the elegance of the dancer or gymnast, while others portray more Rubenesque figures with gentle appreciation.

As an artist, I view life through a frame; much of what I see will eventually be interpreted as a sculpture or a painting.”



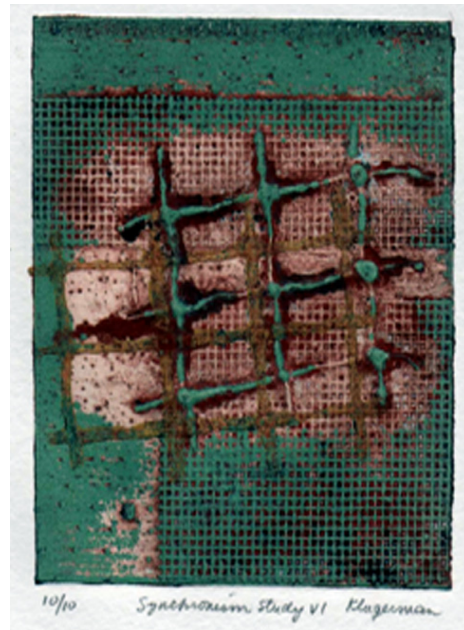
#### Judith Klugerman

8th International Miniature Art Biennial, Salle Augustin-Chénier, Ville Marie, Québec, May 20 to Sept. 3, 2006

Miniature Museum of Montélimar in France, Oct 4 to Dec. 5, 2006

1st MAAPS Printmaking Biennial, The Anna Leonowens Art Gallery, Halifax, Nova Scotia Sept. 12th. to 23rd, 2006;

The Pier 21 Heritage Museum, opening Nov. 5th, 2006.



10/10 Synchronism Study VI Klugerman  
Judith Klugerman's Artwork





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

**Peter Horvath**

**RHIZOME COMMISSIONS 2005-2006**

New Museum Store, 556 West 22nd Street,

New York, NY 10011, Tel: (212) 219-1222, NYC

**2006 Savannah Film Festival**

Peter Horvath will be on a lecture panel (Monday, October 30, listed below) as well as an open discussion, part of the "Porch Talk" series on Tuesday October 31 @ 1 pm

**Monday, Oct. 30, 2:30 p.m., Red Gallery**

The festival begins on Saturday, October 28th with a Gala Opening Night Screening and Reception. Throughout the week there are scheduled competition screenings, special screenings, workshops, lectures and receptions. Saturday, November 4th will conclude with closing awards ceremonies followed by a Special Closing Night Screening and Reception.

**Nuit Blanche Toronto**

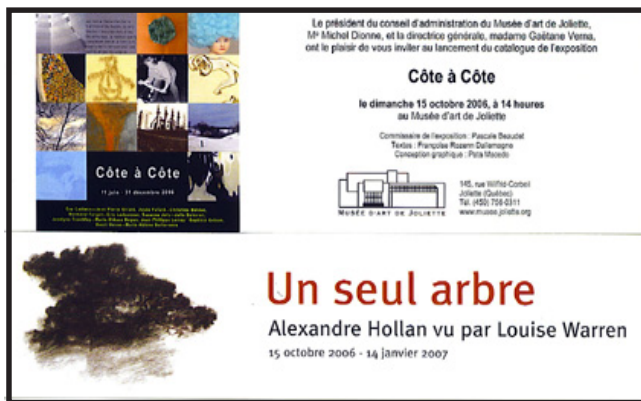
**Saturday, September 30, 2006 - Sunday, October 1, 2006, 7:00 PM - 7:15 AM**

Video documentation of installation -

*Triptych: Motion Stillness Resistance* - <http://www.6168.org/installations/nuitBlanche/nuit.html>

**16 – 24 of November, 2006**

Only by invitation. There will be an open house on **18<sup>th</sup> of November, Saturday.**



**Marika Jankovics**

**Visions sur l'Art (Quebec Inc.-non-profit organization for handicapped artists)-members exhibition, titled 'Rose' to 'Stop Breast Cancer' at 'La Tours de la Bourse' 800 Square Victoria. **October 2-October 30,2006.****

**Museum Mont-St-Hilaire-53 accepted professional members of Atelier. **October 15-November 26,2006.****

**Centre Culturelle Sud-West-Georges-Vanier-2500 Workman-Soltice d'Hiver 11 theatre d'ombre et de lumiere-du 5 decembre 2006 au 20 janvier,2007.**

**One of the three artists chosen from CHAC members to exhibit at the newly built and largest Museum in Gangzou, China. Maria (Marika) Jankovics, Andrea Blonar and Andrea de Gostonyi.**

**Marika's Statement:** "One of my three pieces that were selected is La Femme-nine-part abstract acrylic painting (taking an abstract form of a figure) assembled it together with her wonderful crochet; my dearly beloved mom-Mrs.Alice Jankovics (who has passed away Tuesday, July 26,2005). It has wooden



*Marika Jankovics's Artwork*



pieces to hold it sturdy by its back, loops at its top and fringes at certain sections for decorative effects.

This invention of using crocheting for most of my paintings on heavy canvases was her idea and it was conceived in I believe 1991-92 when I had painted twelve miniature acrylic paintings on the bedroom door, and liked it to be one piece so mom crocheted all twelve together and this was the birth of our collaboration of artist and artisan and this was her unique invention, from then on, large paintings, even old ones that initially were on stretchers, she crocheted and the work became like tapestries or wall-hangings that many artists tried to copy (using ready bought fringes that was stapled on, loops also bought and incorporated into that particular artist's work). But nobody could outdo this original concept of my dear mom's invention.

So we were truly the originators of this Mother-Daughter team, that others, tried to achieve but somehow, we were the first and the 'Pioneers'. Just like when I was exhibiting so extensively in 'Alternative Spaces' like restaurants, hairdressing salons, bars, and since I am so good at getting publicity, in 1991, when I had 21 exhibitions, solos at these alternative spaces, and having my name three or so times in the Gazette, Mirror etc. etc. I was known as 'La Reine de l'Espace Alternatif' and then of course other artists started to try to do likewise, but couldn't keep up our pace.

I made my name known at this time, and mom and I achieved all this without a car, to deliver to and from. When I stopped doing these type of shows then the other artists did likewise.

Bravo, Mama! If it hadn't been for you I would never have been able to become an artist in the first place."

## A Word from (Montreal) Sofie

Chapeau. Bravo to Andrea, Steve, both Agi's and all the others for officially conducting our first annual general meeting. We are now back on track working on programs and exhibition venues, here and abroad.

If you are preparing for a show in a Gallery, in an Artist Run Centre or in the intimacy of your home, I press you to send the information.

If you know or are taking part in any conference, if you hear of a book launch, a film première, workshops, please contact [sofie-fekete@hotmail.com](mailto:sofie-fekete@hotmail.com). Or leave me a message on my page: 514-614-5681

Keep in mind that every art manifestation by its specificity and its accompanying discourse not only brings food for thought to each individual but impacts the dynamics of the collective as a whole. Recently I took an active part in *Les Journées de la culture* and was amazed at all the artists who generously opened their studios, the many interactive installations and the profusion of committed cinema.

I therefore remind you to check the art scene and go often on the Internet

- **RCAAQ** (le Regroupement des centres d'artistes autogérés du Québec) talk about everything that's going on: data and texts on exhibits, articles in the news and just everything you have to know in Quebec

- **La grande Bibliothèque de Montreal** is full of resources and archives especially in October, le Mois des Bibliothèques, chosen month in Canada by the Canadian Library Association (CLA)

- **The Museum of Fine Arts** has many things going on: matinees of free cinema on Sundays (FIFA: Festival International des films sur l'art) and films and guided tours on present exhibit (call or write Sofie if you wish to join a group of 2-3 and chit chat over coffee afterwards)





2006

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NEWSLETTER

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Volume 3, No. 4

## DEADLINES:

### - Canada Council for the Arts

· December 1 - Assistance to visual artists, projects grants

· March 1 - Jean A. Chalmers Fund for the Crafts

· January 1 and March 1 - Travel grants for artists

### - Conseil des Arts et Lettres du Québec:

April 1 - Research and production. For travel: at all times 6 weeks ahead.

## A Word from the Editor

### Here is the Schedule of the upcoming issues of the CHAC Newsletter

- November 20, 2006 - Covering October, November and December, 2006
- February 20, 2007 - Covering January, February and March, 2007
- May 20, 2006 - Covering April, May and June, 2007
- August 20, 2006 - Covering July, August and September, 2007
- November 20, 2006 - Covering October, November and December, 2007

Please send me by the deadlines all your information you would like to have included in .doc (text) and .jpg (picture) format.

My e-mail address is [rosacae@hotmail.com](mailto:rosacae@hotmail.com)

If you wish to be featured in the Newsletter, please contact Mary Keczan-Ebos (those living in Ontario) and Sophie Fékéte (those living in Montreal area) for a review or interview.