



THE EDITOR'S MESSAGE

Thanks to our friend Christopher Adam's advice, we have registered our Newsletter at the National Library of Ottawa and Széchenyi National Library of Budapest.

From now on, information of CHAC members' activities will be available to everyone interested in artistic values created in Canada by the artists with Hungarian roots. The CHAC Newsletter is now accessible to the world for research.

Here is the URL for Library and Archives Canada's holdings of the Canadian Hungarian Artists' Collective Newsletter:

http://epe.lac-bac.gc.ca/100/201/300/cdn_hungarian_artists/index.html

Electronic Periodical Archive of Széchenyi National Library of Budapest:

<http://epa.oszk.hu/chac>

or:

Canadian Hungarian Artists' Collective Newsletter

Volume 3, No. 3 PDF - 349 KByte

<http://epa.oszk.hu/01000/01012/00001/pdf/00001.pdf>

Volume 3, No. 4 PDF - 234 KByte

<http://epa.oszk.hu/01000/01012/00002/pdf/00002.pdf>

Volume 3, No. 5 PDF - 2,9 MB

<http://epa.oszk.hu/01000/01012/00003/pdf/00003.pdf>

Volume 3, No. 6 PDF - 2,8 MB

<http://epa.oszk.hu/01000/01012/00004/pdf/00004.pdf>)

Go to the above addresses and try them. I guess each issue looks very nice. Personally, I am very proud of the outcome.

SCHEDULE OF THE UPCOMING ISSUES OF THE CHAC NEWSLETTER

• May 20, 2007 - Covering April, May and June, 2007

• August 20, 2007 - 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

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.

Róza



Julia Ciamarra's Artwork



JULIA CIAMARRA, A POPULAR ORGANIZER OF CHAC EVENTS

Julia was born in Budapest, Hungary.

After attending elementary and high school, she graduated in dress-designing.

In 1970, Julia came to Canada and worked in the needle-trade industry. She studied at Concordia University and received her BA in the Fine Arts program (concentrating on ceramics).

We are wondering why did you choose ceramics as your artform?

I tried many art forms over the years, but during the process of creating a 3 dimensional object out of clay gave me the greatest pleasure. When I pick up a handful of clay and I start shaping it, it feels like the clay has its own life; just by touching it, pinching it, rolling it, it becomes a pot, a bird or a shape of a human. It gives me a great pleasure also, that I am in direct contact with the clay while wedging it, because my whole body is involved in the process. This physically demanding time is not wasted; meanwhile kneading the clay, I visualize the final shape of the vessel.

How do you feel after finishing a piece of art?

At the end I create an "actual form in real space" with surface incisions, play of shadows and lights, smoky colors caused by oxidation and flare-ups in the primitive firing atmosphere. I am concerned with the technical challenges and the relationships of form, color and surface. When I succeed, I like to share this aesthetic satisfaction with others.

What are your plans for your future as an artist?

I am attracted by the historic aspect of ceramics. I would like to engage in researching the buildings and decorating methods of vessels found in the territory of prehistoric Hungary.

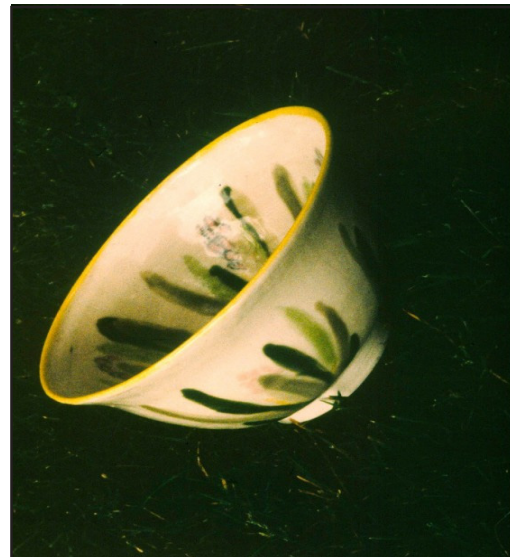
How can you manage your community work with your art and family?

I try to balance my time between my art, my family and my community work, but the latter is the most

demanding.

What would you like to accomplish as a major organizer of the Tantramar Symposium?

I am one of the executives of the Canadian Hungarian Artists' Collective whose summer workshops will be in New Brunswick. I will be participating this year as in 2005 at the Tantramar Symposium, recruiting new members, organizing co-driving and accommodation, but this Symposium is really Andrea Blanar's baby. (R. D.)



Julia Ciamarra's Artworks



YOU ME GALLERY - HAMILTON

January 7-28, 2007

LOKI GILI: SONG OF SORROW, SONG OF HOPE

From Toronto, a community art project about the Roma organized by Red Tree Arts Collective and Roma Community Centre. Additional works by *Sandor Monos, Mary Keczan-Ebos, Kathy Rohonczy, Tibor Nyilasi and Lynn Hutchinson.*



Loki Gili-Mural

**LOKI GILI****SONG OF SORROW, SONG OF HOPE**

By Mary Keczan-Ebos

The artistic community in the city of Hamilton has been very supportive of Hungarians as a nationality. Not only did the Art Gallery of Hamilton exhibit *Hungarian Splendor: Masterpieces from the National Gallery in Budapest*, but two other galleries in the city have shown adjunct exhibits about the people of Hungary. The *Workers Arts & Heritage Centre* at 51 Stuart Street and *YouMe Gallery* on James Street North hosted an exhibit from Toronto called **Loki Gili: Song of Sorrow, Song of Hope**. The exhibition, from January 12 to 28, was a community art project about the Roma organized by Red Tree Arts Collective and the Roma Community Centre. A Gallery Talk on Saturday January 12 was led by Lynn Hutchinson the Project Leader. Ron Lee, a Romani writer and scholar who teaches a course on the Romani people at the University of Toronto, gave a detailed and informative talk about the history of the Roma and the recent political events that occurred here in Canada.

The exhibition was of particular interest to us because it included work by three members of CHAC. Sandor Monos, Tibor Nylasi and I were asked to join the works that resulted from the collaboration between the arts collective and the Roma community.

Loki Gili comes from *loki* meaning "quiet, light, slow" and *gili* meaning "song" and refers to the wishful condition of the lives of the Roma people. For many outsiders the stereotype of a Hungarian generally is evoked in the image of a dark skinned mustachioed gypsy violin player with a beautiful colourfully dressed jewellery laden woman at his side reading palms. This is part of our mythology and the reality of our heritage. My favourite paintings in the *Hungarian Splendour* exhibition were the genre scenes that included the *cygan* or *cigány* (there are many other names for the Roma).

The information that promoted the exhibitions is included below and gives some background both of the project and the Roma people:

Who Are The Roma? The nation that eventually became the Roma consisted of several clans of the Rajput Confederacy in Gujara, northwest India. In the 11th century, along with their supporting castes of artisans, entertainers and animal drovers, they left their birthplace to escape a devastating period of war after the collapse of the Confederacy. They made their way north through what is now Kashmir, and then followed the Silk Road to ancient Persia. After several generations there, the original groups merged into one people who called themselves Roma. From Persia they travelled through Southern Georgia, Armenia, the Byzantine Empire, Greece, and eventually to Europe. When the Roma arrived in Europe, they created a sensation. Nobody knew where they had come from; and because all dark-skinned peoples from the Middle East were loosely called "Egyptians", the Roma were labelled as such. When they arrived in the British Isles in the late 15th century, the name was later changed to "Gyptian" and finally, "Gypsy".

In Western Europe they were driven from towns and cities by the trade guilds, who resented their artisan skills and competition. They faced genocidal persecution in the newly emerging nation states, and because of this, broke into small nomadic groups. In Romania they were enslaved until emancipation in 1864. Over the centuries, the continued persecution and ethnocide forced the Romani groups to fragment even further, until their cohesion as one people with one language was destroyed. In the Holocaust (*Porrajimos*, or "The Devouring") of the Second World War, over one million Roma died in the Nazi death camps and in Nazi puppet regimes or German protectorates such as Bohemia and Moravia. Roma have been recognised as an authentic people with rights to language and culture by the United Nations since 1979, when the International Romani Union was granted NGO status.

Roma in Canada Roma have been in Canada since the 1880s, with the arrival of the Vlach-Roma who left Romania after emancipation of Roma slaves in 1864. Although some of their descendants are assimilated into Canadian society, most retain their language and culture. In the early 20th century, English Roma (Romanichals) arrived. More recently, in 1997,



Slovak Roma came from the Czech Republic to claim refugee status, followed by the Hungarian Romungere. As well, Roma have come from Macedonia, Bulgaria, Romania, Bosnia and Serbia. There are approximately 6,000 Roma living today in Toronto, including the original Canadian Roma. Amongst the Romani population in Toronto today are teachers, workers, musicians, restaurateurs, businessmen and women, writers, historians, visual artists, and students from primary through university to post-graduate.

The description of the exhibition is as follows:

Loki Gili (*loki* meaning *quiet, light, slow*; *gili* meaning *song*) grew from a working partnership between the Red Tree arts collective and the Roma Community Centre. Their goal was to work on a community arts initiative that would celebrate Roma in Toronto.

Roma are often portrayed in art, music and photography – but by others. Loki Gili shows Roma as they see themselves, their families, their community, and their city. Community participants, working with Roma community animators and Red Tree artists, have developed this unique and dynamic vision of the rich Romani culture and its hopes for the future. Over a period of four months, this collaborative process produced a variety of pieces including a multimedia quilt; photographs; spoken word poetry by youth; and traditional music by Romani singers, including the haunting anthem, 'Djelem Djelem'. Two brilliantly coloured murals by women who were painting for the first time - working with artists Amelia Jimenez, Samina Mansuri and Lynn Hutchinson - were on display, along with the quilt. The murals depict the traditional life of members of a Romani community, and their subsequent move to Toronto. Also on display were a selection of the photographs taken by Romani youth, aged 11 to 16, working with photographer John Pinel Donoghue.

For more information on the Roma people please visit rctoronto.org

The itinerary for the exhibition was/is as follows:

2005 - CultureLink, Toronto

2006 - Toronto City Hall

Queen Victoria Public School, Toronto

Hungarian Cultural Centre, Toronto

2007 - YouMe Gallery, Hamilton, On



The Deportation of Scarlette (youth photographer) and Her Family



Boy with dog - Loki Gili



Grandmother - Loki Gili



Workers' Arts and Heritage Centre, Hamilton, ON
A Space Gallery, Toronto (in March)

The poster was from the Toronto City Hall Exhibition. The quilt was made by Gyongyi Hamori, Rita Korosi, Hajni Hamori, Maria Vincze, Elvira Kofalvi, Sue Fazekas with artist Amelia Jimenez. The photographs were taken by Romani children and are: the deportation of Scarlette (youth photographer) and her family; Bela's grandmother; Bela's brother or cousin; woman and child at Roma picnic.



Sandor Monos: Winter Scene

Sandor, Tibor and I along with Andrea, Anna and Istvan were part of the original small group that envisioned the Canadian Hungarian Artists Collective so it was a treat to show again together. Tibor showed three pieces titled *Pop Singer (Paris)*; *School-yard Girls* and *Shoulder Shimme Walk* (a two part piece). Sandor's work was a mixed media bronze on granite relief, titled "*Winter Scene*." My contribution was a four part mixed media series titled the *Kawigamog Suite*. One of the parts was titled "*Füves Kert*" and told my mother's story about gypsies in her village in Hungary.

It seemed appropriate to me that this exhibition of marginalized people was not shown in the major public gallery along with the major works of the nineteenth century but rather as peripheral exhibitions. Seeing all the exhibitions together shows the complexity of our culture and our heritage.



Mary Keczan-Ebos: Füves Kert



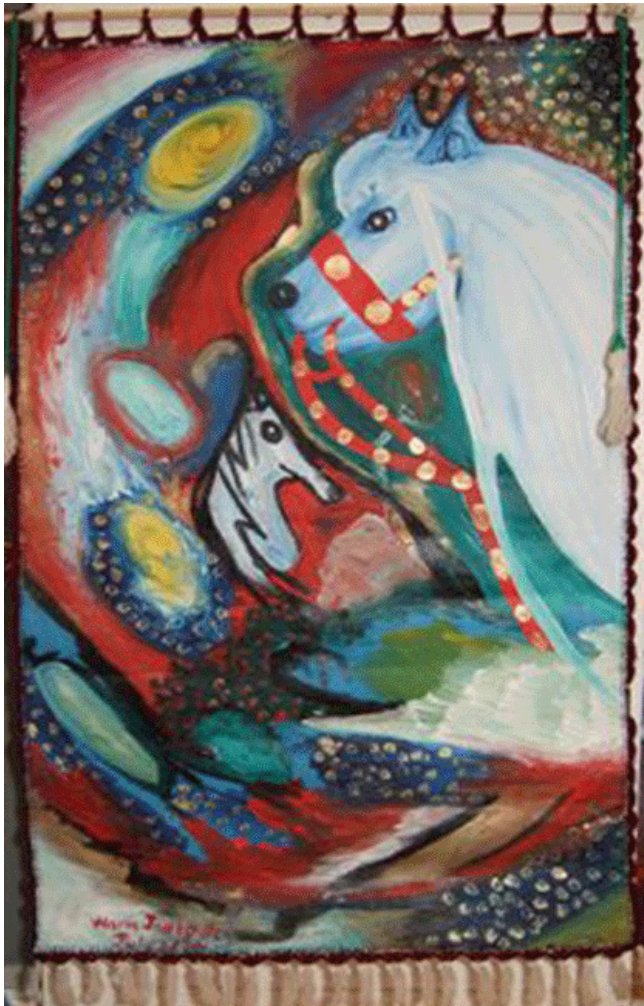


'RED-ROUGE' PULSION - GROUP EXHIBITION
March 3 - April 5, 2007 at the Maison de la
Culture Frontenac, 2550 de Maisonneuve
Bldv.W. , Montreal

One part of the exhibition is called 'Red-Rouge' Pulsion with a huge red wall consisting of 12" squared works by the members of the Vision sur l' Art Quebec Inc., a non-profit organization for handicapped artists.

The other part of the show is for the members personal vision on art which has been jury selected just as for the 'Red' part of this show. The red wall is a travelling exhibition and will be going afterwards to Abitibi, Quebec and other venues in the Montreal area.

CHAC member *Marika Jankovics*' big piece *Knight Star* over 7 feet in height by over 4 feet in width has been chosen for the personal aspect of this show.

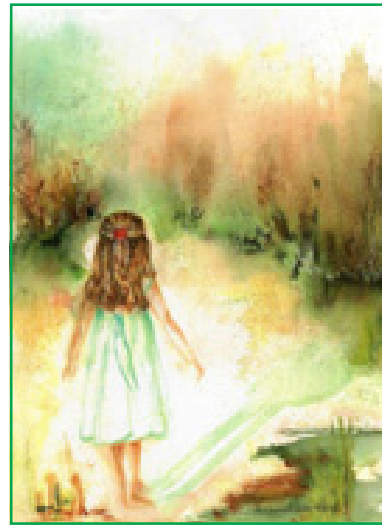


Marika Jankovics: Knight Star

PORTALS – GROUP EXHIBITION
at the Painting Studio of Francine Jones
The Lachine Canal Complex, 4710 St. Ambroise
St. Montreal.

CHAC members *Francine Jones* and *Susan Bardos-Dobbek* will be exhibiting as well other artists – *Valerie Shannon* and *Doreen Walsh*.

Vernissage Wednesday, May 30th, 2007
Exhibition continues Saturday and Sunday June
2nd and 3rd, 2007



Susan Bardos-Dobbek's Watercolours



Julia Ciamarra's Vase



TORONTO ART EXPO - March 15-18, 2007

Metro Toronto Convention Centre

Let's join *CHAC member SÁNDOR MONOS* for a weekend celebration of the arts in Halls A and B, North Building

TORONTO ART EXPO

TORONTO ART EXPO

MARCH 15-18, 2007

Metro Toronto Convention Centre
Halls A and B (North Building)

We invite you to take this opportunity to acquire superb works of art from over 300 distinguished Canadian and international leading gallery artists in person, at downtown Toronto's most elegant venue.

The Expo, as Canada's largest and premier fine art and cultural event of the Spring has now become Toronto's yearly 'Biennale' which includes over 50 world music and dance performers.

Spring is just around the corner! Come join us for a weekend's celebration of the arts.

TORONTO LIFE THE GLOBE AND MAIL

www.torontoartexpo.com

Rime Canada - a NFP organization in support of arts in Canada

LINES OF FLIGHT

Hunter College Main Campus 695 Park Ave. NY, NY 10021, Main Lobby, West Building and 543 Hunter North Building

Tel.: 212-650-3415

Opening Reception: Friday, February 16, 4 - 7 PM

Exhibition Tour: Saturday, February 17th, 1 - 4 PM

Curated by: Celina Jeffery and Gregory Minissale

Sponsored by: The Leonardo Education Forum, The Hunter College MFA in

Integrated Media Arts and Film and Media Department, The Savannah College of Art and Design and Bitforms Gallery.

Artists: Rafael Lozano Hemmer, Thomson and Craighead, *Peter Horvath*, David Crawford

Short description: Lines of Flight addresses the following themes: the lines between technological, scientific and artistic practices from differing cultural perspectives; the negotiated status of the (networked) artist as an agent interacting and transacting in a global context; the flight from the self in collective creativity; spatial mediation suggested by open, interactive, and real time systems; mediation between inclusions and exclusions, insiders and outsiders; and processes of taking flight from the gravity of digital capitalism, digital privilege, and stratification.

Peter Horvath: Triptych: Motion Stillness Resistance





Directions:

By Subway the #6 train stops directly under the College at the 68th Street Stop. Major transfer points for the #6 train are: 14th Street-Union Square, 42nd Street - Grand Central, 51st Street & Lexington Avenue, and 59th Street & Lexington Avenue. There is an entrance to the school in the Subway station.

Room 543, Fifth Floor Hunter North

Enter the North Building at the 69th street entrance (between Park and Lexington Avenues). Take the elevators on the left to the fifth floor. Make a left through the double doors. Make a right and proceed to the end of the hall. Room 543 is on the right.

Dear Friends,
For those of you in NY this weekend, see below (*above, Editor*) for info on the exhibition "Lines of Flight". My piece "Triptych: Motion Stillness Resistance" will be installed as a large scale, browser based projection. Please drop by if you have a chance!

Peter Horvath

January 2007

Andrew Benyei was in a show called "About Face, Contemporary portraiture in all media" at the CANADIAN SCULPTURE CENTRE, 64 Merton Street, Toronto, Ontario.



Andrew Benyei and his wife Judy

**NOUS VOUS INVITONS CORDIALEMENT AU
LANCEMENT DU LIVRE
Marie Revaï**

Pionnière de l'art-thérapie au Québec



par Yvon Lamy art-thérapeute

le jeudi 22 mars 19h30

Vous pourrez apprécier une exposition d'œuvres choisies exécutées dans de les ateliers de madame Revaï à l'Institut Allan Memorial qui illustrent la biographie dont 61 en noir et blanc et 24 en couleurs. Des œuvres de la pionnière sont également présentées ainsi que des photos d'archives.

L'auteur présentera l'histoire de son mentor au public.

Centre d'apprentissage Parallèle de Montréal
4865 boul. Saint-Laurent, (514)843-5658



CULTURAL EVENTS IN
MONTREAL & TORONTO

MEET THE AUTHOR FERENC MÓZSI

February 24, 2007 - LITERARY EVENING



840 ST. CLAIR AVE. WEST, TORONTO, ON
HUNGARIAN - CANADIAN CULTURAL CENTRE

Ferenc Mózsai is the author of fourteen volumes of poetry. He was born in Budapest. He left Hungary in 1970 and lived for a time in Belgium pursuing literary studies at the Catholic University of Louvain.

In 1974 he moved to the United States and founded and edited the Hungarian critical and artistic review *Szivárvány*. At the 1984 World Congress of Poetry in Marrakech, Morocco, he was awarded an Honorary Doctorate in Poetry.

Ferenc Mózsai lived in Chicago where he was the owner of Sebok Travel Services.

The 60 years old author moved back to Hungary two years ago.

THE YELLOW DOOR
POETRY AND PROSE READING

www.yellowdoor.org/coffeehouse/spoken_word.html
3625 Aylmer, Montreal (between Pine & Prince Arthur)

Tel: 514-398-6243

Producer/ host Ilona Martonfi Tel 514-939-4173

ilona.martonfi@sympatico.ca

Thursday, March 15, 2007

Doors open 7:00 pm Reading 7:30 pm

At the door \$5

Poets & Prose Writers featured:

Hugh Hazelton is a poet and translator who teaches Spanish translation at Concordia University. His third book of poems, *Antimatter*, was published with CD by Broken Jaw Press in 2003.

Carolyn Zonailo is a visionary poet, founder of Caitlin Press, her studies include archetypal psychology & mythology. *the moon with mars in her arms*, (Ekstasis Editions, 2006), is her eleventh book of poetry.

Fortner Anderson's poems are found on his two solo CDs *sometimes i think* and *six silk purses* (Wiredonwords). He has performed his work in Canada, the United States & in Europe. (See www.fortneranderson.com).

Talleen Hacikyan fiction writer & printmaker. Author & illustrator of artist's book *Postcards* (2006). First prize winner at the 2005 Victoria School of Writing Postcard Story Competition. Short story published in *Ararat*.

Steven Price. His first book *Anatomy of Keys* is a poetic biography of Harry Houdini (Brick Books, 2006). Price currently teaches poetry & writing at the University of Victoria.

Gillian McConnell designer & actor, also paints & writes. *Rooms*, her latest book of poetry, (Publish America, 2006), has been used as a teaching aid for medical, social & poetry students in Canada, the US & the UK.



From Sofie Fékété-Fehér

A JANUARY LITERARY & MUSIC EVENING IN MONTREAL

When it's cold it takes will power to get out of the house, but it's well worth the while when our hearts are warmed by poetry and music. On January 29th at the Hungarian Youth center in Montreal we had a chance to let in the flow of mental images arising from the poetry of *Ilona Martonfi*. Next we enjoyed the voice of soprano *Marie Pao* accompanied at the guitar by her husband *Ábel Nagytóthy-Tóth*.



Ilona Martonfi

Ilona Martonfi is a poet, memoir writer, creative writing teacher, producer/ host of The Yellow Door, producer/ host of the Visual arts Center Readings and co-producer/ host of the annual Lovers & Others. *Blue copy* is her latest book of poems, which will be published in 2007. Her work is autobiographical. She writes in long hand, and we sense that the entire process comes in a survivor mode not just from the head but also from the whole body. Born in Budapest, Ilona also lived in Germany. She has four children who are all artists. She started out the evening with something deep and emotional dedicated to her mom

A FUNERAL SONG FOR MAGDA

*On a bitter February day a light snow
falling mother in the blue sky (...)
Mother is the water washing her
daughter's hair laughing and crying
in my blind sister's kitchen (...)
Mother is the railway crossing (...)*

As she says some pieces come out of writing many pages, then all at once she sees something very unusual that reflects reality but at the same time it's images

MY DAUGHTER MARISA

*The man's hungry eyes stare at this child
women sitting beside him on a cement
bench her bony fingers pick a
blue song on the guitar
At Villa Maria station people pass
quickly glance briefly (...)
Belly flesh and fat odor in the room
I touched the door of my fear (...)*

She wrote some poems as a teenager and they didn't have necessarily to rhyme. It's like a prose poem. The first time she recited she lost her voice and left the stage. Then she hired someone to introduce her but then she decided she could do that too. Some poems are dark and some have dark humor. She may read national geographic and suddenly something speaks to her at different levels: *THE RED FOREST. THE DIARY OF A NOMAD*. Women connect to her personal history. Or you can let yourself be rocked by the words. Through her expression what seems a subjective dimension becomes a universal language. Softly recited, she quotes every offering in complicity with the audience.

*A world lost was brought back to vivid life
A world of beauty and peaceful relationships...
Layer on layer of beauty
A world you wanted to inhabit
Deep-rooted common places
A red chair on the balcony
Roof top Garden
My grand daughter digging roses*

The duo *Marie Pao and Ábel Nagytóthy-Tóth* resounded in symbiosis in our little space. The couple met in 1982. Marie is Taiwan born of Chinese origin. Very young she went to music school and studied piano. There was a lot of music in her home. Her clear powerful voice just lifts you. Ábel comes from Budapest and has traveled much through Europe. He never studied music but was a teacher at Cegep St- Laurent, Cegep Vanier and Concordia for 35 years. In melancholic resonance, we heard Händel's *Renaldo*, the story of a man who can have a woman to marry if he wins the war but doesn't. A joyful song followed from Brahms evoking a person who thinks intensely of spring. The presentation ended with Mozart's *Chloe*, a beloved woman.



VOULEZ-VOUS BULI AVEC MOI CE SOIR?

*Interview with Ági Horváth
The 3rd North American Hungarian Festival
The 40th anniversary of Gyöngyösbokréta
Folkdance Group*

Performance arts at its best, the entire weekend of February 16th to 18th was a time out for many to renew with Hungarian sensibility. For others it was a burst of unsuspected sensual experimentation. Yes there were embroideries and dance skirts; yes there was goulash and pálinka. Of course you had the Kocsma and the Táncház Dance House. But most of all you cannot imagine getting any closer to (...) the essence of Hungarian folkdance, improvisation. Bokréta takes care to let the originality of the peasant dancers shine through. (Kálmán Dreisziger Artistic Director) www.bokreta.ca, bokreta@hotmail.com

How long have you been with Bokréta?

I've been in it the longest. I started dancing in 1973-74. It's part of my life. It would be hard to stop. Our little culture is not artificial, it is very real. We think tradition is static but it is something always evolving. It's a wonderful way to get to know people. Some people have been in the group for a very long time. Like Pierre Chagnon, he's from Quebec and has basically melted in this Hungarian culture.

What are the big years of Bokréta?

It's a question of perspective. It was a big thing when it started. The lady that was honored on stage is Maria Farkas. She was president from 1986 to 1996 before she moved to Toronto. Prior to that it was Elizabeth Siket, founder since 1967. There were more female dancers then dancing karikázok. The troupe blossomed in 1976 on the 10th anniversary. The group was very sizable at that point. We had a senior group and a junior group. We were able to blossom to 15-16 couples and right now we are down to 5-6 in the senior group. However the dynamics have changed. First we had an adult group then an adult and junior group that merged.

We've been trying over the years to do a children's group and we succeeded. So now we have the kiddies group (4 to 7), the junior group (8 to elevenish), the teenagers-young adults and the seniors. I think it's a nice sign. Hopefully we can guarantee we're going to be here for the years to come.

What are your impressions of the festival?

It turned out wonderfully. The alumni came back to do a show. Some shows had guests from other cities. Originally we would have loved groups from Ottawa, Niagara Falls, New Jersey, Toronto, St. Catherines, New York but they are slowly disappearing. This Hungarian North American festival is held back and forth in the east and west coast. The first was in Montreal, the second in Vancouver and coming back to the east we incorporated the 40th anniversary of Bokréta. For such an event, there's a lot of planning to do. We raise money through sponsorship and the rest is strictly sales. It's extremely difficult because of the unknowns.

Where did you find all these amazing guests?

Over the years Bokréta had a love of travel, going to cities and villages in the States and in Europe, participating in intensive weekend camps, táboros and performances, making friends along the way. We are not the only people who have a love of the culture. It was unanimous. : Kodoba Florin, the young primás from Transylvania (that is Erdély) is full of energy, young and an extremely talented musician. He delivered. They say all night. The exciting part of such a festival is the dynamics. I actually did my first steps at the beginner's workshop. There are also kiddies' sessions. In a room women get together sitting in circle closing in to learn new songs. Musicians have the great opportunity to share in a workshop with such exceptional violinist as Orbán László. The young jump around. Then dance workshops are for all ages. They have specific references to places like Szék, Palatka (Mlinár Pali and Körösi Kata from Budapest, Toncsi Ács & Zsuzsi Tass). A couple hits the floor, and each guy goes for it. They say it's a guy thing, but you should have seen this



guy kneeling down and turning around a gal that was just going off with her feet and her skirt. Actually, through such a weekend, your best bet is to infiltrate a group. A violin starts somewhere at the top of the stairs or below the stage. A few dancers twirl around. Suddenly different musicians in the kocsma stand up and play as one. And you say to yourself this is the real show of life.

GROW AS WE DISCUSS

After shows like the one at La maison de la culture NDG, an exhibition where most of the artists were represented, CHAC started slowly but surely to build up a portfolio of all the artists. The putting together and digital presentation of the promotional kit is the work of Miklos Rogan. This PROMO PACKAGE CD is very important since it is the tool, the link between public establishments and us.

CHAC has an action plan for 2007-2008 that was delivered at the annual general meeting. But individual artists are strongly encouraged to come up with projects that they want to coordinate. Any artist or several artists can get together and come up with an idea that is a personal research. If a project expects CHAC collaboration and responsibility the artist or group of artists should just do it, go through CHAC to request a show and at the same time apply for a grant. With this in mind the possibilities are infinite.

Soliciting exhibitions is one important mandate of CHAC. So it was decided that there would be held from time to time projects meetings. These work sessions can take different forms. Just recently on February the 15th, members of the direction, Andrea Blanar, Susan Dobbek, Gabor Szilasi, Judith Klugerman and others got together to fine tune the promotional package: going through the covering letter that is to be attached to the CD; giving a special attention to the French version; making a list prioritizing which establishments are being solicited and the person in charge who will deliver the package and do the follow up. Targeted galleries: Mississauga, Hull, Laval, Rimouski, Joliette, Musée du Québec, Peterborough, McMaster, Burlington, Ernst and Zsolnay in Hungary.

This meeting was preceded by a brainstorm on future plans that was held at the same time as the monthly

show and tell at the Hungarian Church on Monday January 29th. Attended Rose Szasz, Gabor Szilasi, Judith Klugerman, Andrea Blanar, Julia Ciamarra and myself... Gabor feels that younger artists should be engaged to orchestrate more avant-garde on the edge collaborations, his point being that many of us are older and set into our own process and iconography. There was discussion on age noting that Istvan Kantor is no youngster.

Andrea would like to pursue an exhibition on the *Sacred in Contemporary Art* and follow up on the *feminist* exhibition mentioned by Elaine Hujer in Hamilton for the Mc Master Art Gallery and on the Museum of Hull Gallery Montcalm where the previous Hungarian ambassador had arranged and made the contact. There is also the possibility of a happening fund raising with Music composers collaborating with artists (with Yelka Acimovic).

Judith reminded us to look into other regions, spot an area elsewhere in Quebec and see if we can play a role in the community.

For my part I feel that we have to jump into the future. Yes we are a collective that got together on the basis of our past origins but how can we project into our present, into this mutational world. How can we rethink art? Are we not artists first? At a time when we are experiencing an inflation of artists, how can we make a mark? How can we provoke thought in art? ... We want grants. We need reviews. We have to create benefits for the public. We are privileged here in Quebec to have artist run centers, let's send out propositions. What is CHAC's statement on art? Interdisciplinarity? World beat? Personally I have a few art exhibition propositions to make. I think the whole industrial-militaro-imperialist complex we live in can use a little fantasy. Can you imagine the impact and force of fifty artists doing a show in a swimming pool, in a church, in a public market? We can do a show on weird esthetics, on babies, on robots. In an age when a rabbit is bio painted in fluorescent green, we might even go as far as assuming our age and *anesthetize* our creepy bodies.

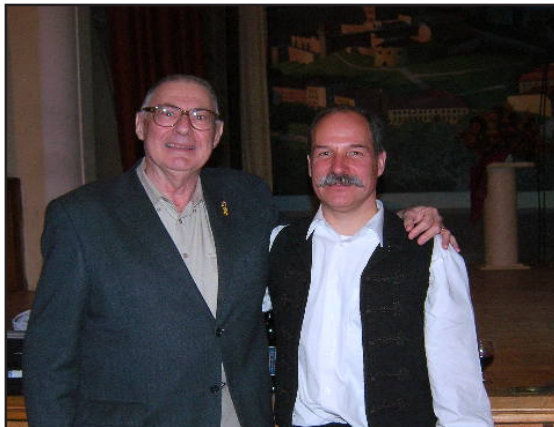
Have any ideas for shows? Have contacts?
Andreablanar@aol.com, sofie_fekete@hotmail.com



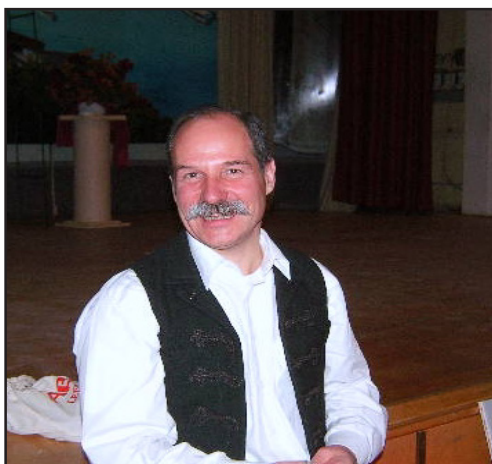
February 17, 2007 - ANDRÁS BEREZC FOLK SINGER/ STORY TELLER FROM BUDAPEST
840 ST. CLAIR AVE. WEST, TORONTO, ON
HUNGARIAN - CANADIAN CULTURAL CENTRE

András Berecz made his name as a singer with the *Ökrös* and *Egyszólam* groups but he has now become even more famous as a story teller. His programme *Sinka Song* features verses by the shepherd poet István Sinka, set to music, plus folk songs and children's tales from the Sinka area. The shepherds of this region often came together on the famous meadows and from under their heavy coats, emerged the sound of song, or their shepherd's staff. Man and song, polished together...

From these meetings evolved the art of István Sinka and much of the melodic world of the *Sinka Song*.



András Berecz and CHAC Member George Telch



András Berecz

2007. február 23-án 19 órakor
840 ST. CLAIR AVE. WEST, TORONTO, ON
HUNGARIAN - CANADIAN CULTURAL CENTRE



2007. MÁRCIUS 25 - én VASÁRNAP, 13 órakor

A Magyar Katolikus Templom Dísztermében.

90 Guizot W., Montreal. A jegy ára: \$22.

12-től Büfé

Jegyek kaphatók: Ciamarra Júlia: 514-739-1065,

Palkó Alíz: 514-426-9912.

2 órás koncert szólószámokkal és magyar nótákkal
Szeredy Kriszti primadonna és ifj. Kállai Kiss

Ernő virtuóz primás és cigányzenekara.

A budapesti margitszigeti Nagyszálló híres zenészei



*Szeredy Kriszti primadonna és ifj. Kállai Kiss
Ernő virtuóz primás és cigányzenekara.*



TANTRAMAR SYMPOSIUM 2007

August 11 - 18, 2007, Sackville

Cape Jourmain, Point de Bute and Baie Verte, NB.

To extend your stay contact: Tel: 1-800-561-0123,
www.Tourism NewBrunswick.ca

PROGRAMME OUTLINE

- Saturday August 11- arrival
- 1. Sunday Aug 12-Welcome Orientation
Breakfast/ Marsh & Wetlands Discovery Tour:
Historical and Biological Perspective/ Welcome Supper.
- 2. Workshops run 5 weekdays- minimum of 3
hours daily, from Monday Aug. 13 through to Friday
Aug. 17
- 3. Saturday, Aug. 18 - wrap up sessions/
summary panel discussion/ Farewell Supper.
- **1. Fee when taking One Workshop:** \$ 350.⁰⁰
per person includes 1 workshop, camping, socials and
evening program.
- **2. Fee for person not taking workshop:** \$
150.⁰⁰ includes camping, evening program and socials.
- **3. Fee when taking 2 Workshops:** \$ 450 per
person includes same as no 1.

**WORKSHOPS: each workshop runs on 5
weekdays, 3 hours daily**

1. ANDREA BLANAR: MULTIMEDIA PAINTINGS
 2. SOPHIE FEKETE: "THE JOY OF SEEING" – DRAWING
 3. GEZA HERMAN - "ODE TO THE LAND -INTERACTING
WITH NATURE"
 4. JUDITH KLUGERMAN: "RELIEF PRINTING"
 5. GHITA LEVIN - CLAY
 6. DANIELLE OUELLET - FIBRE ART
 7. GABOR SZILASI- PHOTOGRAPHY
 8. TAMAS WORMSER - "CAPTURING REALITY AND
BEYOND"- DOCUMENTARY VIDEO
 9. DAVID ZSAKO - PHOTOSHOP
 10. CHRISTOPHER BLANAR: DISCOVERY TOUR OF
COASTAL MARSHES AND WETLANDS
- EVENING PROGRAM AT STRUTS

**ACCOMODATIONS: CAMPING IN BAIE VERTE AUGUST
11 TO AUG 19 IS INCLUDED IN REGISTRATION FEE.**

MOTEL: Motel is not included in the registration fee.
Please reserve before Jan 15, 2007.

Tel.: 506-538-7586, email: flad@nbnet.nb.ca,
web site: www.indian-point.nb.ca

**TRAVEL: (DISTANCES EXIST BETWEEN WORKSHOPS A
CAR IS NEEDED PLEASE RENT OR CAR POOL)** By train/
bus to Sackville, by air to Moncton; car rentals at the
airport. By car from Montreal, it is an 11-hour scenic
drive. Artists can car-pool; sharing the driving & costs.
Ideally, people who car-pool should chose the same
workshops. Workshop members will be posted.

STRUTS GALLERY

To: Members@eastlink.ca

Scheduled for July/August of 2007, this
independent residency will provide an artist with a studio
and accommodations for three weeks.

Located in the (enterprising and laid-back) north
end of this east coast Canadian city, the Later Is Now
Halifax Artist Billet is a unique opportunity for an
adaptable artist to spend time in Halifax, Canada.

The site of the residency is an apartment flat
shared by four Halifax residents (young artist, curator,
architect and wild card).

A modest spare studio and bedroom will be made
available to the selected artist. The artist will have use
of the flat's amenities (kitchen, bathroom, dryer, balcony,
driveway, garden).

A gallery exhibition and technical facilities are
pending. The cost of travel, materials and food will be
the responsibility of the artist.

Applications must be received no later than
March 30, 2007 .

Please send cv, artist statement, images (slides,
digital, video etc), and letter of interest to:

Latter is Now Halifax Artist Billet c/o E Jones
2664 Fuller Terrace Halifax, Nova Scotia, Canada B3K
3V7, info@strutsgallery.ca



HERITAGE INNS & BB IN SACKVILLE PORT ELGIN & AMHERST NOVA SCOTIA AREA¹

Heritage Inn Gaspereau River Inn, Port Elgin

- Close to all locations, Renovated, upscale, most conveniently located for our activities
- Has a swimming access to the tidal river, close to all Symposium activities. Breakfast and supper offered in their restaurant.

- www.gaspereau-river.com,
- email: info@gaspereau-river.com

Amherst Shore Country Inn

- Oceanfront, gourmet dining
- private beach, open meadow overlooks ocean
- 4 course gourmet meals
- www.ascinn.ns.ca, innkeeper@ascinn.ca

Little Shemogue Inn, Port Elgin

- gourmet chef and wine cellars
- secluded and romantic ocean front

www.little-inn.NB.ca, tel.: 506-538-2320/ 506-538-7494

Marshlands Inn, Sackville Top Notch

- antique décor, bridal suite is incredible
- top quality restaurant
- www.marshlands.nb.ca
- Email: marshlands@nbnet.nb.ca

Different Drummer, Sackville

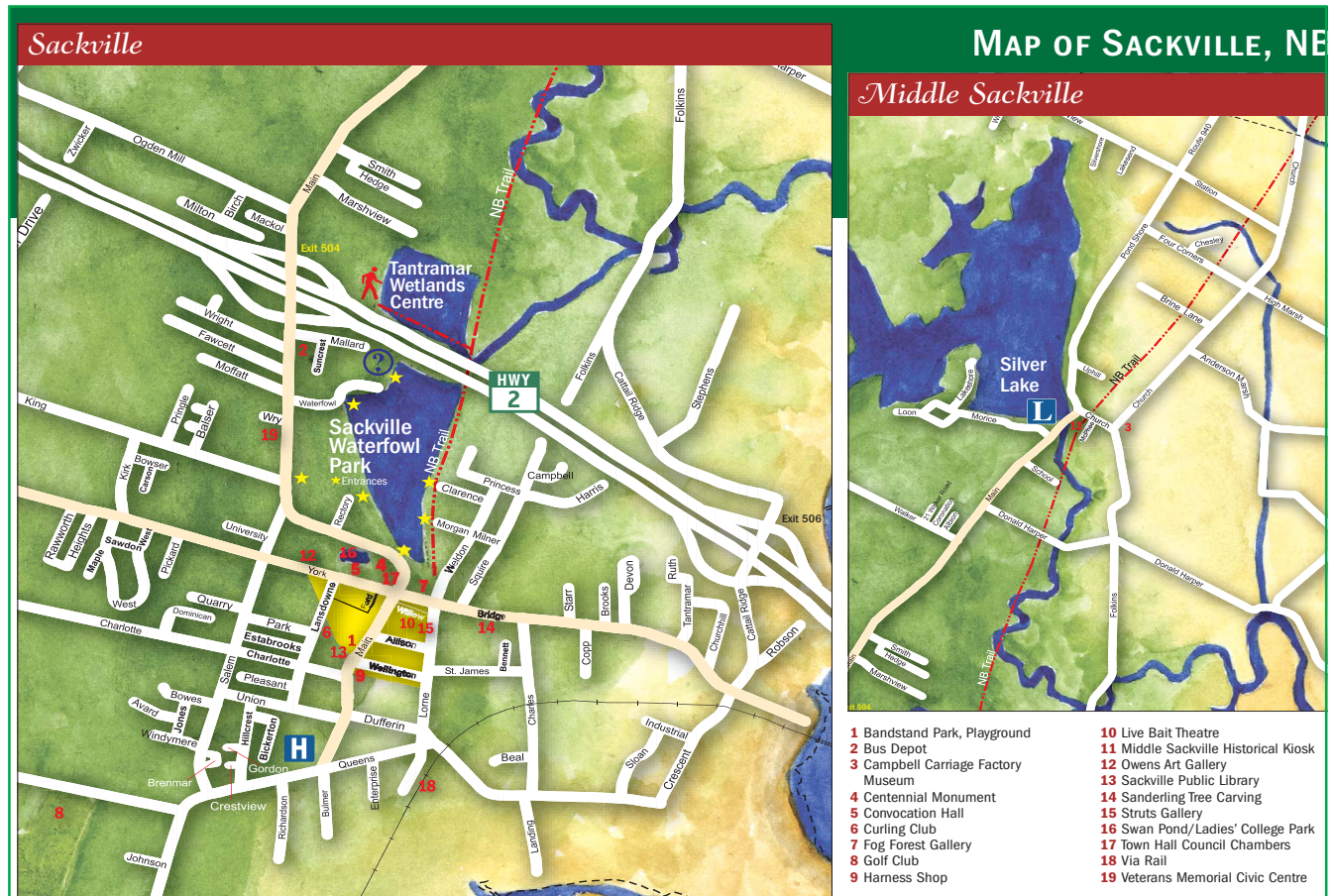
- Victorian home and carriage house
- www.bbcanada.com/7866.html
- Email: drummer@nb.aibn.com

Savoy Arms B&B, Sackville

- Historic, Beautiful décor
- www.bbcanada.com/701.html
- Email: savoyarm@nb.sympatico.ca

Sanderling B&B, Sackville

- Heritage, beautiful décor
- Hearty breakfast
- www.sanderling.ca
- info@sanderling.ca



¹Alternatives to our suggested Indian Point Motel if Indian Point is full