



EDITOR'S MESSAGE

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 Szechenyi 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>)

*Andrew Benyei:
Public Opinion*



Mixed media, 47"

Rózsa



PRESIDENT'S REPORT

Next Members & Their Family Event:

Sunday June 24, 2007, 2 pm

Pot Luck & BYOB, Garden & Pool art at my home: at 5 Windsor Place, Beaconsfield.

People attending the symposium are invited to join us so that they can meet the others attending. We have had a busy year of a traveling exhibition to Pier 21, and constant evening presentations by our artist members and invited guests. Thanks to our program coordinator Julia Ciamarra, these have been successfully drawing large numbers of guests. In Montreal, our recent shift of location the Foyer Hongrois (Retirement Home for elderly Hungarians) has allowed us to offer these presentations to a population that may have problems accessing our other venues. Thus, we are providing an important cultural service to our ageing population.

From now till our Annual general Meeting in September, our focus will be:

- The Tantramar Art Symposium: Aug. 12 - Aug 19
- To upgrade our web site under the coordination of our vice-president Susan Dobbek
- To continue to explore exhibition possibilities, Andrew Benyei researching a Toronto area location, Mary Ebos a Hamilton/ Burlington location, and Sophie Fekete a possible exhibition at the Loto Quebec Gallery.

The CHAC Tantramar Art Symposium:

Organizing this year's symposium has been a mega challenge for me. Without a grant, I have missed the assistance of Kathy Trueman our local Coordinator in 2005, thus her work.



Nevertheless, over 60 people will be attending this symposium from Canada and the US.

We continue to receive inquiries and registrations and we welcome all of you to reconsider your summer program and include this event, as this will be our last NB symposium...

Many will be camping at our private oceanfront campsite. We have filled our first B&B The Indian Point Motel and are now filling the Seven Gables B&B. We have added more workshops and most of these are accepting total beginners and friends of artists: : Ghita Levin's Clay Workshop, Judith Klugerman's Printmaking workshop, Andrea Blonar's Mixed Media Painting workshop, Geza Hermann's Site Specific Installation Workshop.

Video and Filmmaking: Workshop is new this year and we are lucky to have Tamas Wormser as mentor. There will also be at Struts Gallery open to the General Public a constant playing of DVD's by our Hungarian Video & Film artists attending the Symposium.

Photography and Photoshop workshop Coordination: David Zsako, will not only be doing a photoshop workshop, but will also be constantly present for Gabor Szilasi's Photography workshop. Thus the photography participants will have the benefit of a technical expert at their disposition. We thank David for adding this important collaborative aspect to these 2 workshops.

Fiber Art Workshop: Daniel Ouellette Acadian Fiber Artists has mobilized local Acadian textile people to attend. This will I am sure create an interesting synergy and allow us to meet Acadians and experience their warmth and easy charm. Some will be staying with us on the campsite.

Cross Pollination: We will be putting the Printmaking and Fiber Art workshop in to the same location and time slot. This will encourage more camaraderie and artistic exchanges. This



also allows these 2 workshops to possibly change their hours to follow the high tide schedule of the ocean. This will then allow the participants to enjoy more of the warm ocean swimming.

Drawing a Community Interaction Sophie Fekete's drawing workshop will be interactive one inviting community passers by to participate.

Geza Hermann Site Specific Installation Workshop:

We are considering moving this workshop to the campsite to allow more of our participants the chance to take part in this process. This would reduce the travel times to Cape Jourimain and make for a more relaxed experience.

Andrea Blanar's mixed Media Painting Workshop and Gabor Szilasi's Workshop are almost full. So please register soon.

Psychiatry and Art: There will be participants and experts presenting on art therapy and the use of art with psychiatric clients.

New evening Program: The RCMP musical ride famous horse show will be taking place on Monday evening at the Port Elgin racegrounds. The Local Rotary has invited us at the reduced price of \$7. This will be a great local event where we can meet the local community.

Sale of Art: We are thinking of allowing our participants to sell their art in my vast basement at the Church. This would allow them to recover some of their traveling costs and also allow CHAC to keep 20% TO HELP US TO BALANCE OUR BUDGET.

VISIT OUR WEBSITE FOR INFO: chaccanada.org

Andrea Blanar



CHAC EVENTS

LOVE STORIES
MARCH 10 - APRIL 14
EXHIBITION OF DRAWINGS
BALINT ZSAKO
THE PROPOSITION
559 WEST 22ND STREET
NYC 10011
OPENING RECEPTION
MARCH 10, 2007, 6-8 PM

ANNA NOÉH PAINTER
SATURDAY, APRIL 21ST, 2007
LUNCH AT 12:30,
PRESENTATION AT 2:00
THE FOYER HONGROIS
2580 ST. JACQUES STREET,
MONTREAL

Balint Zsako

Love Stories



The Proposition
559 West 22nd Street, NYC
March 10 to April 14
opening reception March 10, 6-8pm



You are invited to the CHAC
Annual Garden & Pool Party
POTLUCK & BYOB
to be held Sunday, June 24, 2 pm
at 5 Windsor Place Beaconsfield,
Tel if lost 514-697-0844
Please bring towels and bathing
suits, hats and sunscreen and bug
repellent.
Regards to all, Andrea Blanar
Please RSVP by E-mail



**I FELT IT WAS LIKE THE
NEXT DAY AFTER THE
CREATION' ANNA NOÉH**
by Sophie Fekete

In 2006, we greeted Anna Noéh as new member of CHAC. Many of us were eager to hear the renowned artist. Anna Noéh is a model for all painters. She succeeded in what seems impossible for so many of us: to share one's own sensitivity and make a decent living while doing it.



Her canvases are owned by companies like Bombardier, Nordair, Royal Bank of Canada and Museums of Beaux-Arts in Montreal and Québec. Speaking in English and in Hungarian with her soft voice, she presented images of the Arctic

landscape, people, commenting warmheartedly and sharing impressions and technique.

I had the honor to interview her personally. The name Noéh comes from the Huguenots that fled from France to Transylvania in the 16th century. In 1956 at thirty years old, Anna was in her fifth year at the Academy of Applied Arts in Budapest, mastering drawing, mosaics and the seco fresco murals. She confides that the Revolution put a stop to her designing of a big hotel in Budapest. She also had a special invention of white wood panels in a batik technique. It was hard to start a career in those times. There was a serious problem for practicing artists because everyone wanted the teaching jobs. She remembers one teacher fighting for the students. You couldn't be part of an exhibition because every art object was sold through a government agency. You had to be part of official artists association. Also you had to paint



social realism: “that’s why my work is so realistic, we learned to work hard, concentrate on anatomy but couldn’t change style or go modern. Picasso wasn’t even allowed”.

After that, on recommendation of the Academy, Anna Noéh received a grant from the Rockefeller Foundation to study in Vienna. She stayed there one year. Finally, she arrived in Quebec in the summer of 1957 expecting her daughter as she arrives on the plane. The first fifteen years in Montreal were very hard. ‘Nincs más hátra, mint előre’ as she said. You just do it. “There is no choice just forward.” She went to Ottawa to paint souvenir spoons of mounted police, worked in a factory making artificial silk flowers, did textile design and went to New York to paint portraits, while supporting a child and parents. She then took time to look around and tried to have an idea of what art was about in Canada. Next she tried different styles and joined Art

Associations. The Alex Colville exhibition made a strong impression on her. So did the landscapes of the Group of Seven, all which brought her to the conclusion that ‘Landscape is a real Canadian subject’. Like Alex Colville who does independent contemporary art, Anna Noéh never belonged to the art milieu.

After listening to a suggestion from a friend to draw Indians that sell well in auctions, Noéh found a small photo and enlarged it. She sold it. Then she went to the Westmount Library for more subjects and sold 150 works. Unfortunately not much is left after payments for frame and all. When she had the idea to go up North, it’s almost impossible to get there. There were no airlines, there no tourist programs. A few years passed after which she borrowed \$500 and went up in a World War II plane with a group that organizes fisheries.



Once back home she started to paint what she had seen, for the Games Gallery on Sherbrooke Street which was her first exhibition. Curiously, nobody showed because of the FLQ crisis! Suddenly in 1975 Noéh got a fantastic break. She had an exhibition at Dominion Gallery, the leading gallery at that time. She was nearly 50 years old. It was a sell out. To contemplate the fantastic landscapes of mountains of snow and the pastel skies, Anna Noéh went 10 times to Baffin Islands, experiencing Kantian beauty and meeting with the population of places like Pangnirtung, the biggest hamlet. She would travel in the summer when it's not so cold. We contemplate her tableaux in awe, the ice picks and fjords, the bare earth and sublime skies translated in atmospheric colors, imagining the smoothness of the oil, imagining the far away reality. She depicts an Alaskan mining town or an arrival at the airfield of Frobisher Bay.

Along the way she details her real, lived through experience, the squirrel fur costumes, the customers at the sole village store, the box style houses, the summer tents, the Anglican Church and the minister and so much more. Women are one of her favorite subjects. She finds the mixed blood women so beautiful. We see them working with babies on their backs; a young girl weaves. It is woman from Toronto who went up to teach them the Gobelin's technique. The tapestries are a marvel of traditional technique and Eskimo subjects. It's a good income for them. Children are Noéh's best subject. They are very resourceful, playing with anything they find. They feed gulls with cut off wings that are their chickens; they sit on floor, take off a piece of orange fat from a seal drying on the rock and just eat it. Concern for



Noéh's paintings lies in reality images of what she calls 'the transition from a nomadic life that was hit by modern civilization'. The word Eskimos given by the Indians means fish eaters. They don't like the word, consider it degrading. They call themselves Inuit. Times have also changed. There was a time that the indigenous people loved to get in contact with visitors. Today they fear the plane loads of tourists.

Although Anna Noéh still paints in acrylic and sells well. Who buys is often a well hidden secret. Even though her inner desire is always to evoke the immensity of the landscape, the buyers often insist she put in an



Summer evening in Pond Inlet

Eskimo. The more the Eskimos, higher the value! This is her clientele. Funny thing the world of art: in Toronto they didn't even want to organize exhibits because they wanted to raise the price of her pieces.



Preparation for sealhunt

In the Arctic there are little flowers yellow and mauve but there are also the living rocks. It just makes you want to pray before doing your painting, she says. She finds the paintings of Emily Carr and Robert Harris convey a similar feeling. Today 'I think I am more a Canadian now. I spent 30 years in Hungary, 50 years in Canada, a lifetime almost. I am only nostalgic of the Parliament and the Royal Palace.



ANDREW BENYEI
by Mary Keczan-Ebos

I first met Andrew Benyei at Nomi Szeben's house about two years ago, maybe more. We met there with Andrea Blanar and a few other CHAC artists with the idea of hashing out some ideas for creating an active version of CHAC in Toronto. The evening started out slowly with only a few of us there (but lots of food—we are after all Hungarians). But soon more people arrived (with more food naturally—we are after all Hungarians). Although a lot of ideas were tossed about, particularly as more food and wine were consumed we really did not come to any kind of consensus except that we would like to have something happen that focused on Hungarian artists. I suppose that Andrew and I were the most skeptical of the group (although happily eating, drinking and

talking) since we have been practicing our art and showing in the Greater Toronto area and the Niagara Peninsula (all of these art groups are connected).

The biggest problem we face is that Toronto doesn't know and doesn't care what is happening artistically outside its core area. Those of us under its umbrella struggle constantly for recognition from our giant sibling. Because the GTA and Hamilton have the second and third largest art galleries in Canada; the Art Gallery of Ontario and the Art Gallery of Hamilton we find ourselves competing for attention on a vast international and very multicultural scale.

Andrew Benyei has been practicing in the Toronto art community for long enough to know that making a mark is very difficult. And yet he continues, produces amazing work and is succeeding on an impressive scale. His career has been productive and remarkable. His



works are insightful and amusing.

In an email interview he answered my questions about the issues facing CHAC in Toronto by responding. I was also thinking about the problems faced. Here is a summary of my take:

The biggest problems faced as Hungarian artists are:

Arts organizations are not well accepted by the arts establishment; As individual artists, it is difficult to become recognized in Canada until you become famous outside of Canada first; Hungarian organizations, while well organized and dynamic in general, don't always seem to work well with each other.

Describing the art scene in Toronto Andrew said:

"The other art group is HUVAC (Hungarian Visual Artists of Canada). It has about 20 to 25 members. In the past I tried to get the leaders to connect with each other but it didn't seem to have worked.



HUVAC is fairly dynamic in getting exhibitions organized. It would be great if the two could work together but I throw my hands up.

"You are correct about the difficulty in getting a curated exhibition for a society or group. Most curators are not interested in juried shows since they tend to be eclectic in nature. They may consider a group exhibition where there is a specific theme which is addressed by each contributing artist. These public galleries are also normally booked up to 2 years in advance. There are a number of places that can be rented. The Aird, as you mentioned." Neilson Park,



Todmorden. There are private galleries that rent out space but they may be more expensive.” For those of us in CHAC in this area we are faced with the problem of having to compete with another Hungarian art group that has been in existence in Toronto for a very long time. Andrew, wisely, has belonged and exhibited with them over the years. Andrew has had two recent exhibitions in Toronto recently and the invitations are as follows:

**Hungarian Helicon Society
An Evening with
Andrew Benyei**

On Wednesday, April 18, 2007 at the Toronto Botanical Gardens, Andrew Benyei presented slides of his work in a humorous and informative talk. He touched on the creative process as well as some of the technical aspects of sculpting. He also shared some of his personal experiences in

undertaking commissions for works of art from clients.

Andrew Benyei was born in Hungary in 1949, and came to Canada in 1956.

He developed an early interest in the arts through sketching and carving. During high school, he taught at the Royal Ontario Museum and various summer camps. At that time, art was not considered something one did for a living, so Benyei went to university and graduated with an engineering degree and an MBA in 1974. He began work in the corporate world, but continued to explore his talent as he attended and graduated from the Ontario College of Art.



*Two Graces
ceramic, oil paint, 12" high*



Eventually, Benyei decided that his art was much more important to him than a corporate career, and in 1990 left his job to concentrate on his artistic career. His work has been compared to the American, Edward Hopper. In his anecdotal sculpture, Benyei displays an endearing empathy with his subjects, who often reflect the ups and downs of life in the kinds of organizations where he spent much of his career. Much of his earlier work included paintings (oil, watercolour and acrylic), as well as elegant bronze sculptures. He continues to paint and many of his canvasses show favourite scenes from cottage country and his bronzes now include whimsical Ruben-esque figures, along with those of more aerobic proportions. Over a career of seventeen years, Benyei has earned accolades from critics and art enthusiasts. His work is bought and commissioned by both

corporate and private collectors around the world.

Beginning May 31 Andrew will be exhibiting at the Grace Gallery in Toronto:

Andrew.
Benyei



*Preferred Attitude, fibreglass and oil,
12" high*



WELCOM TO NEW CHAC MEMBERS

Adrienne Aranyos Sherwin
410 Roy, Dorval QC, H9S 3E1
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Montreal, Quebec H3H 2E1
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Eva Egerszegi
6301 Northcrest Place #4, H3S 2W4
Tel: 514 341-7599



ADRIENNE ARANYOS SHERWIN has graduated from the Szépművészeti Lyceum of Budapest. She completed her studies at the Budapest Iparművészeti Főiskola with a diploma in fashion design and worked in that field before emigrating to Canada.

Having arrived to Canada in 1957, Adrienne worked as a commercial artist.



Maya's Porch. Half imperial size

Adrienne's painting at the Canadian Watercolor Society's Show this Spring in Montreal. The Show travelled to six other cities in eastern Canada.

After her marriage to R. Sherwin, a chief aeronautical engineer, Adrienne looked after her family, nevertheless continued with her watercolor painting.

ILONA MARTONFI

Ilona Martonfi was born in Hungary and has lived in Montreal, Canada for many years. She writes poetry and short stories, and teaches creative writing. Ilona Martonfi organizes and hosts a highly successful poetry reading series at The Yellow Door. She also co-hosts the annual Lovers

and Others, held this year at Hurley's Irish Pub in downtown Montreal.

THE APPLE TREE

in my front yard
I bought it from Jasmine Pepiniere
had it delivered by truck
with purple burlap over its roots.
I prepared a three foot deep hole;
poured in a pail of cold water;
unwrapped the roots
that night, we made love
in front of our neighbours
the squirrels and the tulips
my billowing white dress hitched up
to reveal a blue garter belt
you lifted my skirt
to rip off the sash
with your fine teeth
you pulled off my virginity
later that night,
around midnight, we sat
bleeding red tulips
fell from your jacket
today, we are man and wife
in the windows gleam
fuchsia geraniums
with yellow dandelions



Sophie Fekete

**WHEN YOU SHOOT YOU REALLY SHOOT TO FRAME -
INTERVIEW: ANNE KMETYKO**

On February 26th at our monthly show and tell the audience had many questions for Anne Kmetyko. Did you bleach the foreground? To get that coloring did you color it after? How did you get that softness? Is it superimposed?

For the Quebec born photographer the camera has no secrets. She had one in hand ever since she was small. Studying at Ryerson University in Toronto, she learned processing photography and all things, she says, that come from another age. Making a living was hard and always passionate of film she then ended up on a set as photographer. Today she is studying at L'INIS to be a television film director.

What kind of photography do you do?

The kind that I like to do and where I started off and where I think my heart is the

documentary photograph, the more cultural environmental photograph, portraits of people in their daily goings about. I did black and white for a long time and I kept that sort of regiment or philosophy when you shoot you really shoot to frame. It's an aesthetic that speaks highly as far as an artist how you photograph if you're shooting for the finished product, not possibly cropping and readjusting your image after. So I'm a purist I guess. It's not just looking in the view finder, it's an emotion. It's how you connect with what you're seeing... shooting from the heart and the hip.

Can a photographer survive by his art alone?

My work is a cross between creative work and documentary practical work. One pays and one doesn't. One is self-done the other is work



for hire, promotional material for corporations, artists, performers, musicians. I worked in collaboration with *Parcours magazine*, *Just for laughs festival*, *Shakespeare in the park*, *Canada Day*, *Gay Pride Parade*. I do what they need but it's up to me to do it how I think it will look good. I worked for a while as photo journalist, at *Montreal Mirror*; I had stuff published in *Voir*. It was not easy, I find that it's a very difficult type of universe to work in, a lot of times it's just a question of connecting with the right people at the right time.

What about color photography?

Photography is a medium in much evolution. Although I love color photography, I think it's a question of type of message you're trying to convey. Images you see in *National Geographic* work in color because they speak of life. In

Life magazine and other, it's a different, a more hard view on life. It's a choice as artist or photo journalist.

How does film differ from digital?

We can do fun things with cameras with limitations like Polaroids. When I went to Nunavut in the Arctic I brought a Rolleiflex 2x4.

I'm a perfectionist. With film there's more media compressed into the image, it's richer because it has more information. The shape of the grain in digital is square and film is not. Pixels is much colder. The other day I was looking to do a contre-jour shot with a small camera, I just couldn't do what I want. My image of a woman swimming in a pool of frozen water has an emotional atmosphere like a Fellini image. Shot on tungsten film, the water is all purplish and the light at night phenomena makes the turquoise color come out even more. You can get the same light



by working your image on computer but the resolution won't be the same. Now I work in digital because of its simplicity. I go out and 15 minutes after you see it. Doing both is even better. You shoot in film scan it then work in digital mode.

What do you consider a good photography?

Sometimes I find that I'm sorta like a woman in the 40's or 50's wrapped in 2000. I see things the way they used to look like with people I respect and look up to, Robert Franck, Richard Avedon. That whole street photography phenomenon, people like Annie Leibovitch and Gary Winegran. That's just something I like about Americana that represents almost mythological things, images that resonate with everybody in a universal way. It's like the 4th July parade or a mother that loves her child. In my images from Detroit there's a powerful whole social thing

going. It's a question of stimulation, not knowing, having a kind of disconnection. I stole those images. When you do photo reportage you don't belong anywhere, you're just a living eye that drinks in. Today it's really hard to do politically and legally, think of the *Affaire Gilbert Duclos*. In that respect I had a lot of problems and issues over the last few years being invited with *World Press Photo*. You need a release. So it's a big challenge to do documentary. In a staged photograph, there are no problems. The photo is the story, a flash of a moment. I find it's like telling a story in that case somebody's personal story in that moment or on a larger set telling a story of something that's going on or maybe it's not going on, but I see it's going on and it's my story, my version of what's going on. When I do a photo that is a pose, I find I end up in the photo because I am the point of view of the subject. Unfortunately, the contact sheet



is lost where you see the something before and the something after. In my storyboards I am always erasing and fixing the picture and trying to understand how my mind works visually. The more I draw the better I am. Once you start you improve in just 2 minutes or in 2 weeks.

What kind of portrait do you do?

I saw some perspective landscapes at an event in Toronto...boring. A lot of time I want to ask "why." If you have nothing to say, if it's all esoteric and artsy I get very upset. Something needs to be in there. There's also what I call Physical Geometry, the way things are positioned in a frame I find is enormously important. These work differently like silhouettes in a Renaissance painting, one connecting with the painter and there are 5 or 6 things going on different levels. What I do is Environmental portraiture, that's the technical term which means someone is

not in the studio but in their own world, a shared moment like a bus driver on his bus, a baker in his bakery. We set up a time and place and whatever was the moment was the moment, some kind of conceptual moment. You get to know the person as you work. I find fascinating trying to capture the real essence of a person. It's making what you see esthetically going beyond reality not transform it but interpret it. I don't mind if something is brutal, disturbing. Not everybody can go on location to Kabul or Darfur. Amazing imagery in a space where there is a horrible person is not beauty but to be able to capture it and tell that story, that's so powerful. It has to touch you.



“BESTIARY”
THE ANIMAL WORLD FROM
THE FANTASY
OF CERAMIST ROSE SZASZ
MAY 17TH – JUNE 16TH 2007
VERNISSAGE : SATURDAY, MAY
19TH, AT 2 P.M.

The Canadian Guild of Crafts is proud to present “Bestiary”, an exhibition by Hungarian ceramist Rose Szasz.



Renowned artist Rose Szasz is exhibiting 15 animal sculptures based on the theme of “dispossession”, all of which were created in a spirit of playfulness and fantasy. She proposes a humorous look on the duality of animals, incarnating icons of nature and cartoon

characters or promotional sponsors. We invite you to discover the works of this accomplished artist whose unique imagination shines through with its mythical, yet contemporary persona.

Ceramist, sculptor and watercolourist, Rose Szasz graduated from the Artistic Grammar School, in Budapest, as well as the Concordia University, in Montreal. She is also a Master of Arts of the University of Guanajuato, in Mexico. Since 1987, she has presented many exhibitions in Quebec, Ontario and Mexico.



Downtown, Watercolour, by Rose Szasz

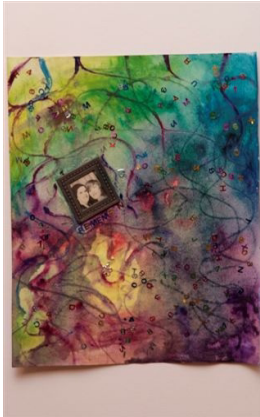
*Right: M. Jankovics' artworks
Remembering - Tribute to my dearest,
most cherished mom; Watercolour -
Extravaganza*



MARIKA JANKOVICS

ANNOUNCES:

I have a show coming up on May 28, 2007 at the Centre Culturelle de Georges Vanier, 2450 Workman, Montreal.



FROM PETER HORVATH

Dear Friends, I am pleased to invite you to the release of my newest net based audio/video work entitled "Boulevard". Reconfigured as a 3 channel DVD installation, it initially launched in April 2007 at ACA Gallery in Atlanta, and is now available as a web-cinema work.

"Horvath's videos have a sense of grand drama; frenetic, contemporary anxiety; and an interest in the collision of the beautiful with the grave."

"This drama of sexual angst has shades of David Lynch's Mulholland Drive and the edge-of-the-earth angst of contemporary California Gothics such as Magnolia and Crash. The central figure is a by-turns haughty and vulnerable beauty, one of Horvath's reoccurring angst-laden women passing through the glamorous and tawdry landscape of Los Angeles' Laurel Canyon."

Felicia Feaster, Creative Loafing, Atlanta



Sophie Fekete

**HUNGARIAN WELL AND ALIVE
IN MONTREAL**
12th of May 2007

Don't you just love it when you are in the Canadian Museum of Nature in Ottawa, standing in front of giant series of bones, and looking in you head for a certain name, a six year old pops up in front of you and tells you the correct pronunciation in Hungarian? Two buses left early Saturday morning from the Hungarian Church filled with 40 youngsters and their parents singing, laughing and listening to the devoted teachers who one by one took the time to explain in detail not only the characteristics of animals but also serious stuff like the functioning of a Parliament.

Did you know that 230 million years ago there were birds that ate horses! (BBC '*Rise of mammals*'). It was a world in which gigantic winged

dinosaurs flew over the forest to catch horses the size of dogs. Many dinosaurs have been found right here in Alberta. We cannot imagine the amount of work it takes to extract the bones not from sand or earth but from rock. Did you know that the dinosaur found in Hungary was called *Hungarosaurus*? Do you know the grizzly bear's favorite dish? The panda's? Well if you had come to Ottawa at the Hungarian Saturday School end-of-year *Kirandulas* you'd know all the answers and maybe you'd have even won a prize during the homecoming quiz.

The historic imagination was then triggered when we visited the Birket architectural splendor of the Hungarian Embassy. The ambassador Dr. Vastagh Pál being away, we were received by his wife Elizabeth Fenyvesi (Erzsike Néni). Kálmán Kristóf handed her flowers and recited *Hogyha egyszer* by Nagy Bando András. On the lawn, we sang the national anthem as we laid a bouquet of flowers in



front of the Kossuth Lajos sculpture (1802-1894). The Granite based bust is the work of Tibor Füzy and was donated by the Hungarian community in Canada. There was the usual little boy who tripped and cried right before singing. There were the happy faces for cake and juice. An emotional and most beautiful moment was the tableau of all the kids sitting in tight circle on the floor of the small but prestigious reception room with its marvelous stained-glass windows, original paintings, tapestry and Hungarian artifacts. You could sense the spirit of the little Tomi Szendrei searching in his memory for the lyrics of József Attila's *Mama*. There was also a display of authentic porcelain figurines including one of Petőfi Sándor, the poet and revolutionary of 1848. This is but a pretext for telling stories, a definite but fun way to reinforce identity. It is said that to the question of how can I make my children intelligent,

Einstein is known to have said 'tell them stories'. In the park is a strange nice fellow taking care of two dozen or more cats. These lucky critters have an all season royal treatment. Bet you didn't know that the central building had once burned down? That the benches of the decision makers in other countries are circular and in ours are opposite? That the carpet of the House of Commons is green and that of the Senate is red? That the style of the Senate is a mix of the House of Lords and of the American Senate? Does everyone know that the Commons represents the population by election and that the Senate represents the regions? Well I didn't. Yet this information is more than precious in the understanding of current headlines. The little minds that form the Hungarian School are already aware of all this. Thanks to the initiative and organizing skills of the amazing Julia Ciamarra.



**NEILSON PARK
CREATIVE CENTRE - TORONTO**

**FINE ART EXHIBITION BY
THE HUNGARIAN VISUAL
ARTISTS OF CANADA
TUESDAY, MAY 15, 2007 To
SUNDAY, JUNE 3, 2007
OPENING RECEPTION
SUNDAY, MAY 27, 2007 1:00
P.M TO 3:00 P.M.
GALLERY HOURS:
TUESDAY - SATURDAY: 9:00 A.M.
- 4:00 P.M.
TUESDAY EVENINGS: 7:00 P.M. -
9:00 P.M.
SUNDAY: NOON - 4:00 P.M.**

**56 NEILSON DRIVE,
ETOBICOKE, ONTARIO,
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www.neilsonparkcreativecentre.com

CONDOLENCES

On behalf of our board and members, we would like to extend our loving sympathy to Geza Hermann, our colleague on the board of CHAC, for the loss of a dear father.

We would also like to send our love and sympathy to Tom Kapas who very recently lost his mother, and Victor Kapas, his aunt.

We would also like to send our love and sympathy to our dear friend Julia Ciamarra, our colleague on the board of CHAC, for the loss of her husband Nick.

We hope that they can gain some comfort from their pain by their many positive memories of their loved ones.
Andrea Blantar



SUMMER FESTIVALS



Carnivalissima Masters of World Music Spiegeltent'ntavern
New World Stage Readings Pulse Front **Luminato** is Toronto's pre-eminent cultural festival, linking the world of art and the creative spirit with every aspect of Canada's largest city - the most ethnically diverse on earth. Transformational, thoughtful and accessible, Luminato facilitates and encourages artistic exchange between organizations, communities, individuals and audiences alike.



EUROfest – The Eastern European in Montreal taking place from May 31st to June 2nd is presenting its first edition programming which is proposing a unique experience, a mix of tradition and modernity at the confluence of music, photography and film. EUROfest is the biggest cultural Eastern European celebration in Montreal.

**MEET THERE MONTREAL
FILMMAKER TAMÁS WORMSER**



**INTERNATIONAL ART SHOW
OF THE HUNGARIAN ARTISTS
LIVING ABROAD
BUDAPEST - KULTURINOV
ON CASTLE HILL**

**PARTICIPATING
CHAC MEMBERS**

**KINGA BERTÉNYI-TAHI
ANNA BIRÓ BORBÁLA
ANDRÁS MIKECZ
ANDRÁS NIKOLICS
PÉTER CSERHÁTI
NÓRI PÉTER
MARGIT HIDEG**

**A NOTE FROM THE
CHAC VICE-PRESIDENT**

The CHAC web site is currently being updated under the coordination of Susan Dobbek, CHAC Vice-President.

If you are not on our web site, this is a good time for you to do so. The fee for inclusion is \$80.00 (this includes English and French Text) payable to

CHAC and mailed to: Agi Szeben, CHAC website
7465 Mulberry, Montreal (TMR) QC. H3R 2S8

A new web site mailbox will be created shortly which will be communicated to you. This should be where all the following information should be sent:

- ◆ Name
- ◆ Discipline – art form – general definition
- ◆ Artist statement – English and French – goals, inspiration etc.
- ◆ Existing Web page address – to link your existing site to CHAC's
- ◆ E-mail address - if you wish to have it posted
- ◆ Other contact information: address, telephone, fax etc.
- ◆ Max. 5 images – with titles, the medium used – preferably in .jpeg format
- ◆ Portrait of the artist – preferably .jpg format – if you wish to have it posted.

Susan Dobbek