



WELCOME TO THE NEW CHAC

HONORARY MEMBER: DORA DE PEDERY-HUNT



The doyenne of Canadian medallists, has been a leading figure of the Hungarian Community for many years.

Born in 1913 to a family in which she and her sisters could develop their artistic tendencies, Dora spent her childhood and student years in Budapest. Her father was a true renaissance man, a physicist who could also enchant with his piano playing and drawings.

Dora earned her „Mester“ diploma at the Budapest Royal School of Applied Arts in 1943. After arriving in Canada in 1948, she was at first involved in architectural projects and interior design. She turned to medallic work only later, after a study tour in 1958 when she was inspired by an exhibition of beautiful Hungarian medals. On her return she immediately set to work, introducing Canada to this branch of art.

As a dedicated, helpful and enthusiastic college teacher, lecturer and seminar leader, she was generous in passing on her knowledge and sharing her talent, both here in Canada and abroad. Her captivating personality and unselfish participation enriched many an event, whether organized by Hungarian or Canadian associations.

Today her works can be found in museums and medal collections all over the world. As a designer of coins she is perhaps best known for her effigy of Her Majesty the Queen which can be seen on every Canadian coin minted since 1992. This was incidentally the first time that a Canadian and not a British citizen

had designed the official depiction of Queen Elizabeth II. Dora is a well-know and respected sculptor, too. Her sculptures adorn the walls of buildings and churches, while her small sculptures are regularly exhibited. Since 1974, Dora is an Officer of the Order of Canada.

Other Honours and awards:

Order of Ontario, L.L.D. Litt., York University, Toronto, Ontario, L.L.D. Law, University of Waterloo, Waterloo, Ontario, Civic Award of Merit, Centennial Medal, Government of Canada, Queen's Jubilee Medal, Government of Canada, Confederation Medal, Government of Canada, American Numismatic Association, Gold Medal for Excellence in Numismatic Sculpture, L.L.D. St. Michael's College, University of Toronto, Toronto, Ontario, „Pro Cultura Hungarica“ Medal, Ministry of Culture, Budapest, Hungary, J. Sanford Saltus Award Medal for Signal Achievement in the Art of the Medal, The American Numismatic Society, New York, U. S. A. (Rózsa Dancs)



The poet's plaque at the George Faludy Memorial Park, Toronto



Queen Elizabeth II by Dora de Pedery-Hunt



**A MESSAGE FROM THE COMMITTEE
NOMINATING HONORARY MEMBERS**

The criteria and definition of honorary membership The honorary member is an individual who made a significant to (CHAC) either as a benefactor or participation and service.

A nominee should be a truly outstanding individual who have distinction in their chosen field of Arts and significantly furthered the aims of the association.

The Commttee Members:

- Anna Noeh
- Doreen Lindsay- Szilasi
- Gabor Szilasi
- Anna Torma
- Rose Szasz, Chairperson



Dora de Pedery-Hunt: J. Polanyi

CHAC HOLIDAY PARTY

DEC 29, 2006, 7:30 pm

**AS USUAL POT LUCK AND
BYOB**

at Andrea Blanar's house

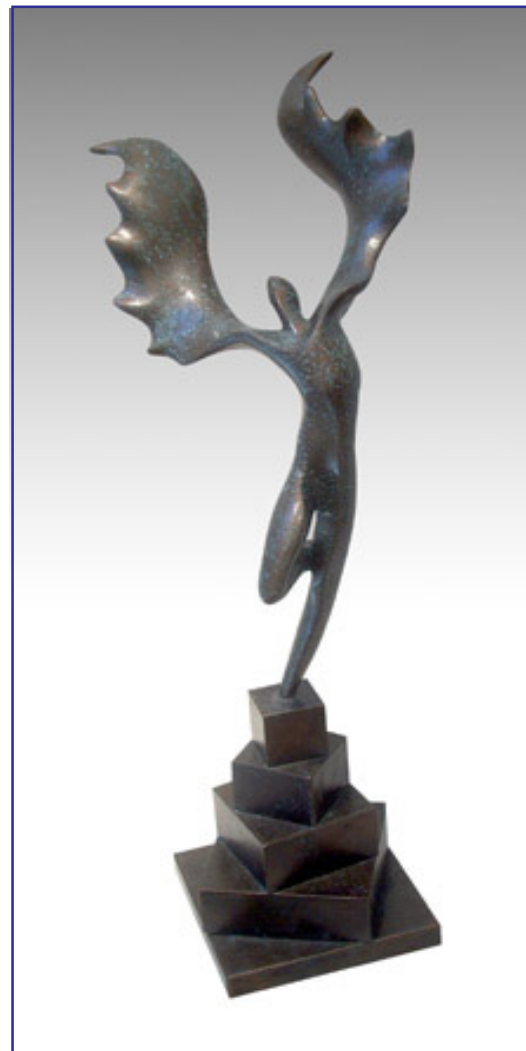
**5 Windsor Place, Beaconsfield, QC,
H9W 3Y4**

WELCOME TO THE NEW CHAC MEMBERS

KONSTANIN VELITCHKOV

"I perceive the human form as the most perfect and complex form in the universe. The subject of my work is the human with all it's trials, tribulations, joys and triumphs. Like the waves ,stones and currents effect the surface of the ocean ,our emotions and thoughts influence our exterior. I convey all that with expressive poses and images."

Konstanin Velitchkov



Konstanin Velitchkov: ICARE II, Bronze, 22" X 16" X 6"



CLARISSA SCHMIDT INGLIS

Hamilton resident Clarissa Schmidt Inglis examines the dual devotion to religious and popular icons, to spiritual faith and to the culture of consumption. Her shrines to the Virgin and to Frida Khalo celebrate two influential female figures while a third female figure is of the artist herself.

Grants & Awards

- **2002:** Mississauga Arts Council, Finalist, Artist of the Year Award
- **1998-2006:** Ontario Arts Council, Exhibition Assistance Grants
- **1999:** Ontario Arts Council, Visual Arts Grant (mid-career)
- **1989:** Canada Council, Project Cost Grant
- **1980-86:** Ontario Arts Council, Material Assistance Grants
- **1980:** Canada Council, Project Cost Grant
- **1979:** Ontario Arts Council, Project Cost Grant
- **1979:** Ontario College of Art, George E. Reid Scholarship



Clarissa Schmidt Inglis' artwork

CALENDAR

November 10 - 26, 2006 - SPIN Gallery, Toronto

Bálint Zsakó - "Love Stories". New watercolour drawings

István Zsakó - "In English". Paintings

Opening Reception:

Friday, November 10, from 7 to 10 pm.

SPIN Gallery

1100 Queen Street West 2nd floor

416 530 7656

www.spingallery.ca

info@spingallery.ca



Bálint Zsakó - "Love Stories", watercolour



István Zsakó - "In English"

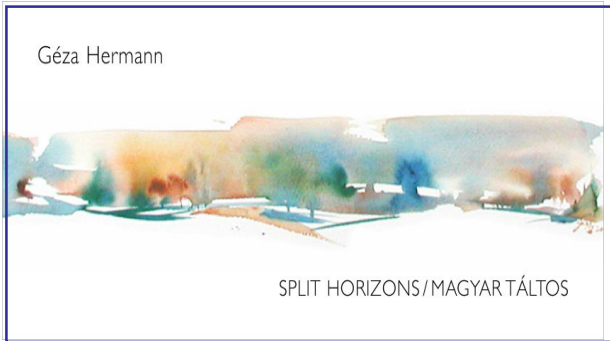


November 13 - December 3, 2006
Seagram Gallery at the Centaur Theatre

Geza Hermann - "Split Horizon/ Magyar Táltos/
Shamanic - Dream Series

Vernissage: Monday, November 13, 2006

453 St. François - Xavier, Old Montreal
514 270 1803
www.gezart.com
geza@gezart.com



November 25 - Dec. 21, 2006: Judith Klugerman

Solander Gallery - "Arrivals", Contemporary
works on paper from NZ & overseas

95 Tirangi Rd., Lyall Bay, Wellington, New Zealand
www.solandergallery.co.nz



LA GALERIE CIRCULAIRE

«EXPO-VENTE» - ART SALE

CHAC Members: Judith Klugerman and
Maria Jankovics

PRE-VENTE / Pre-Sale: 17h30 | VENTE:
18h à 21h

CEuvres à 100 \$ ou moins *All Artwork at
\$100 or less!*

EXPOSITION / SHOW ON: du 1er au 16
décembre, 2006

VERNISSAGE : le vendredi / Friday 1er
décembre dès 17h30

Heures d'accueil de la galerie :
mercredi au samedi 12h a 17h

*Gallery Business hours: Wednesday till Saturday
from 12 to 5 PM.*

5445, ave. De Gaspé, Espace 503, Montréal
(Québec) H2T 3B2
Tel.: 514-272-8874

www.atelier-circulaire.qc.ca
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**The women's choral
festival of Montreal**
1956-2006: REMEMBERING THE
HUNGARIAN REVOLUTION
Gala Concert, Oscar Peterson Hall, October 29, 3:00 pm

Featuring four women's choirs:
Chora Carmina
Concerto Della Donna
The Penzance Singers
Simply Sweetly

Presenting the music of György Orbán,
and the premiere of a new work by Julian Wachner.
Massed choir conductor: Iwan Edwards

Tickets: \$ 10/20
Information: 514-848-4848
Ticket sales: 514-571-4161

Salle de concert
Oscar Peterson
Concert Hall

The Oscar Peterson Concert Hall, 7141 Sherbrooke Street West, Concordia University, Loyola Campus



JULIA CIAMARRA'S REPORT ON RECENT EVENTS

On 15th of October, we (Erzsi Sivo, Susanne Dobek and I) went to the vernisage of **Alexandre Hollan** in Joliette. There were lot of people; we didn't have much time to talk to the artist. We wanted to invite him to Montreal, but the next day he had to go back to Paris. The exhibition is open until mid January. The museum is in a beautiful building; white walls and lots of light (natural and artificial). We met the director of the museum too and I told her it would be nice to exhibit there. I promised her, I will send a sample of our work on the internet.

On 22nd of October we (Rita Simon and I) went to see the **Benyei** exhibit in Toronto at his house. We didn't take any pictures here. We didn't know he did paintings also. They were hard edge oil paintings. The sculptures were small scale, some kind of clay and bronze.

On October 21st we celebrated the **50th anniversary of the Hungarian Revolution** at the Salle Claude Champagne. The organizer was Rita Simon. Here are some pictures of the choral and the dance group.

30th of October Film Evening with Tamas Wormser; *Touched by Water* (46 min.) and a sociological document film, called *Believe in me* (30 min).

Next cultural event will be in The Catholic Church; **Dec. 3rd. Szeredy Kriszti and Puporka zenekar**



Szeredy Kriszti



Vernisage of Alexandre Hollan in Joliette.

**CLARISSA SCHMIDT INGLIS**

by Mary Ebos

Clarissa Schmidt Inglis is new to CHAC but is not new to the art world. She has an extensive curriculum vitae and she was given a solo along with Anna Torma and Peter Horvath as part of the *Hungarian Splendour* grouping at the Art Gallery of Hamilton this fall and winter. If you can it is worth the trip to see all of these exhibits. We are truly honoured. In this profile I defer to Clarissa's own writing and to the writing of Sara Knelman the Curator of Contemporary Art at the AGH as well as the writing of Judy Daley the Assistant Curator of the Art Gallery of Peel.

Sara Knelman, the Curator of Contemporary Art at the Art Gallery of Hamilton writes about Inglis's current exhibition:

"For thirty years Clarissa Schmidt Inglis has grappled with devotion – to Religious faith, to family, to popular culture, and to her own creation and expression as an artist. Born in Hungary, Inglis grew up shrouded by religion. As a devout Catholic, she found herself married at 25 with little understanding of her own sexuality and under pressure to defer her own identity and creative instincts for the needs of others. These often repressive early religious and cultural experiences continue to inform her art, as does her faith that feminist discourse and a deep consciousness of patriarchal systems can liberate her from that past. Her art making is devoted to expressing highly personal experiences in an accessible visual language, full of pop culture kitsch, ready-made mass-produced objects and recognizable iconography. By this method, she hopes to connect with others who have had similar experiences, and to generate a new self-confidence through that bond.

The pieces in the (AGH) exhibition expose intimate and intensely personal qualities, while at the same time speaking to a set of larger issues. In *The Virgin and The Whore*, the feminine twins of virtue and sin are gracefully captured in the tropes of romantic love – picture frames and rose petals. Inspired by her travels in Mexico, her shrines to the Virgin and to Frieda Khalo celebrate two influential female figures in temporary temples made up of disposable objects from Mexican markets and local dollar stores. Here Inglis

examines the dual devotion to religious and popular icons, to spiritual faith and to the culture of consumption. A third female figure in the exhibition depicts the artist herself – the installation *Cruciare/ Garden of Eden* literally lights up an exposed and vulnerable Inglis, a testament to her reclaimed knowledge and freedom.

Inglis, who turned 70 in May, has studied at the University of Toronto and the Ontario College of Art and Design, as well as at the Atelier de dessin et d'arts décoratifs in Paris. She has traveled extensively in Europe, North and South America, and is fluent in five languages. Inglis lives and works in Hamilton."

This text also describes the installation at the AGH:

This installation asks the viewer to inhabit a space between the crucified and the crucifier. On one side is *Garden of Eden*, a hybrid of sin and piety. It takes its shape from the laurel trees that Inglis encountered recently in Mexico, where their snaking branches bring to mind the serpent – an icon of transgression. As a countering element, the tree is decorated with bleeding flowers, the shape of the blossoms patterned on ornate chasubles that Inglis remembers contemplating as some of the outstandingly beautiful things in the churches of her childhood. On the opposite wall the illuminated photograph offers the artist up, a reenactment of her past sacrifices and a means of reclaiming her identity, in particular her feminine sexuality. Titled *Cruciare*, the image was made in the Spring of 2006, as Inglis lay in the cold, wet grass to complete the installation. In this image Inglis is both the creator and the subject – a stance that has, significantly, completely excised the male gaze from the conditions of creation. Left disembodied and without the capacity for desire by her early religious life in Hungary, now Inglis exposes her body unflinchingly: an expression of the restraints of her past made new with clear self-determination.

Artist's Statement

"Since 1979, I have challenged the cultural and patriarchal forces that have both defined and confined me. From the indoctrinations of Catholicism to the repressive routines of domesticity and pointed examinations of sexuality, my art practice is rooted in a deeply personal perspective. Serial in approach and



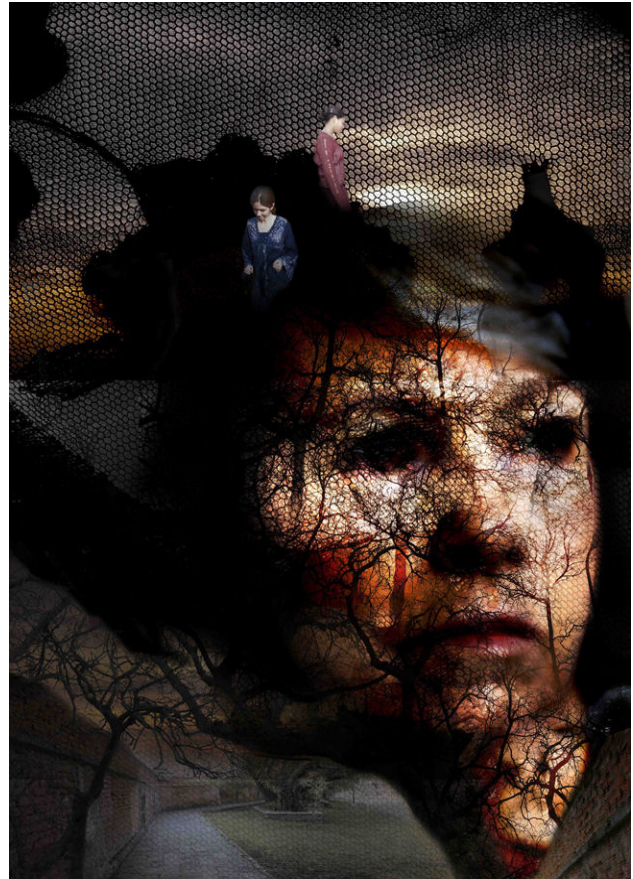
frequently looping back upon itself, my body of work reflects a consistent thematic evolution based in a unique visual vocabulary of wire, wire products and consumer items. In response to my restrictive Catholic upbringing with its extreme emphasis of the sinfulness of the female body, I have a tendency to sexualize ordinary objects, materials, textures, patterns, and religious symbols.

Seventy years ago I was born into a middle class family in Hungary. However, due to the communist persecution of business owners, our family of 7 were forced to leave Hungary in February 1949 and became both homeless and dispossessed overnight. As a landed immigrant in Venezuela, I, as the oldest of five children, worked in various factory jobs from age 14–16 to help the family survive, before I was enrolled in a Catholic convent school as a charity case.

The only thing that remained permanent throughout my formative years was my belonging to the Roman Catholic Church. The concepts of virginity, obedience, submission and self-sacrifice as the key feminine virtues were hammered into me both at home and in the convent schools I attended. In Caracas, for instance, extreme measures were taken to discourage resident convent students of ever touching their bodies, and to this effect we had to wear striped shirts (like prison inmates) to shower in so we wouldn't touch our skins directly when washing.

My years in Venezuela gave me a fluency in Spanish, which gave depth to my two month stay in San Miguel de Allende in Mexico this past winter. I was struck by the population's fervent practice of Catholic rituals and belief in superstitions. On the streets and markets, artifacts of such national icons as the Virgin Mary and Frida Kahlo were offered for sale, side by side, – reminding me of "the Virgin and the Whore" mythology. While in my youth the Virgin was my role model, in my maturity I feel close to Frida. Like me, Frida became a visual artist relentlessly exploring her identity. Also like me, she suffered through a number of orthopedic surgeries and was in chronic pain. Unlike me, however, her body always belonged to herself, and she did with it what she wanted."

Clarissa Inglis, August 2006



Clarissa Inglis: Mexican Suite

In 2006 Judy Daley the Assistant Curator of the Art Gallery of Peel (AGP) wrote a letter of support for Clarissa Inglis' application for a Chalmers Professional Development Grant. Daley describes the exhibition that she curated titled *Clarissa Schmidt Inglis: Twenty-One Years* that originated at the AGP and then travelled to the Grimsby Public Art Gallery. She describes Clarissa's work as being represented in numerous public collections across Canada including the Confederation Centre of the Arts, Charlottetown; Museums London; the McMaster Museum of Art, Hamilton; the Kenerdine Gallery, Saskatoon and the Art Gallery of Hamilton.

Daley notes that while Clarissa's work has been mainly sculptural, since 1999 she has developed a strong body of multimedia and ink and collage on paper work. This has been a natural outgrowth of her three dimensional practice in terms of iconography, organization and intent. Daley writes, "for *A Woman, a Dog and a Walnut Tree* (2000), a pivotal work



exhibited at the Art Gallery of Peel, she first utilized scanned and digitized imagery drawn from various sources including personal correspondence, old advertisements and self referential allusions. This ambitious project consisted of 100 wall mounted steel tablets and formed a bridge between the two and three dimensional components of her oeuvre. Clarissa has continued to explore the potential of digital media in *Our Father* (2001) which expands upon the issues that have been at the foundation of her practice for decades: the social and sexual conditioning of women within patriarchy. In her newest work *Mexican Suite* (2006), she draws upon a substantial personal archive to construct multilayered images that are both ruminations on the past and testaments to the physicality of aging. This latter aspect has led the artist into difficult territory of self documentation, presenting herself exposed and vulnerable as seen in the recent installation *Garden of Eden and Cruciare* (2006)."

Daley continues, "a striking component of Clarissa's work has long been her innovative approach to both materials and process. The usage of found objects, disposable and non-precious items has underscored her examinations of women's domestic lives, and she has adapted knitting and other forms of traditional handiwork to industrial materials like wire. Throughout her career, she has consistently been receptive to new media and methodology. (Although self described as a person "who had never picked up a hammer", she learned to weld early on in her training.)" Clarissa, she says, is realizing some of the potential for digital photography in her recent work."

Clarissa is proud of her forays into digital media which come at a crucial point in her career although she not new to incorporating technology into her work; in the 80s, she produced three room-sized installations with soundtrack with all three in public collection. She is currently working on the 4th such installation. As a senior Canadian artist the advancement of her skills in using new technologies will afford her a more accessible means of work and will give her methods to adapt new media to her unique vision.

As a Hungarian artist who has made her work in Canada we proudly welcome her into the CHAC fold.

WHAT ARE WE? - INTERVIEW WITH GÉZA HERMANN

by Sofie Fékété

What a quest, while we... I... are still stuck with the *Who am I*. The nuances between the two are infinite. The paintings presented by Hermann in the cosy gallery of the Centaur theatre in October were all done this year. They represent landscapes under the title of *SPLIT HORIZONS*. A stroll in a natural setting? Blurred horizons. Double horizons. One cannot tell if they are realist or abstract. Sublime contemplation? We seem to spot a tree. How far can it be? Géza reaches out to each visitor and hands them the technology to go beyond the visible, a tool to look for the subtle. People are walking all around with little ultraviolet flashlights. The capabilities of light appear. We search for the hidden. Don't try to get it in one shot. White becomes black. You have to force your eyes to see. Everyone is dazzled. Is there a proper use of light? It's a lifetime search says Hermann. The watercolors are time specific in that they are impressions that go back to the boy of 8 escaping Hungary late at night and seeing the ephemeral mystical thing fluctuating between land and sky. This year being an excuse for research on Magyar, Hermann confides that this is his offering to the recollection of how he ended up here 50 years ago.

The revolution was in the fall of 56, how come you got to Canada in March 57?

We hid in a basement in Budapest before we ended up in Austria. We lived downstairs an apartment transformed into a lab and once a tank decided to blow the place up because it had a coat of arms. There, at the candlelight I was drawing incessantly, the coat of arms or the hanging flag, releasing whatever I had to be released and perceiving only a buzz. Drawing was a revelation and I did a lot. At one point my father and I went to a cemetery looking at unidentified bodies looking for my brother. (Fortunately, he was found alive).

What brought you to the art world?

It took me a lot of time to find my place. In Montreal, we were in ghetto areas and went to ethnic schools. I studied at D'Arcy McGee in the 60's. I didn't



get good marks in art classes. To the question *What is art* and to the answer *Something beautiful made by man*, I got an X all the time. That quote bothered me and I failed my 11th, not going to classes, researching on my own, Greek literature and getting hold of the Tibetan book of the dead. It was common before religion class the teacher would say: *Hermann get out*. I knew early I wanted to pursue in art, art had already went in my bones. In 1965, I was apprentice and helper to a Russian Icon Painter Valentine Firsoff Shebaeff well known for his work in Quebec cathedrals. The major transformation happened during the boom of Expo 67, because art came here. I was struck deeply by the works of Van Gogh, Picasso, Dali. I then travelled to see more originals in France, Germany. In 1972, I made friends with Abstract Expressionist Richard Pousette Dart (The New York School) who had a big influence on me, confirming that the right direction to significant art is through spirituality.

Why choose Landscape Painting?

I made my livelihood of designing building landscape and had the good fortune to continue to paint. My first one-man show was at La Sauvegarde, a gallery on Notre Dame in 77. I had already started my research on luminescent paint. The introduction of this other element transforms and reveals something else. It parallels inner transformation. Art becomes not an end in itself but a vehicle. IT'S A JOURNEY.

What's the place of art today?

Where's the spirit? The soul? Must feel good to sell but you got to have spirit to reverberate in the viewer, not a painting that matches the sofa. You have to remain in question all the time and not be complaisant about it. Everyone is an artist, in Africa or Inuit culture there is no such thing as an artist. You contribute. Otherwise art becomes a commodity like anything else. Art that has no mystery becomes industry and commerce. It's not about glory and fame. Like my Tai Chi teacher say's: it's nice but it's not Tai Chi. So, art is not about form and how nice it is. It's about real work. Work and work every time. You might adjust just a little bit. It's about being there and it's about sensation.

But what about aesthetics?

The goal of *The journey* is to reach fusion. It's long observations mixed in with spiritual ideas that you

come across over the years. Real abstract is not surface painting. It's contact with your inner self. Even Pollock was influenced by Navaho Indians. Visual aesthetics and gesture go hand in hand. The *raison d'être* is never to make a stroke. It's a thought form of that present moment. If you lose contact it's a mess.

So why do you do installations?

There is not just one form of art. Many installations are considered conceptual, bringing message or idea. This is more western and contemporary ideology and galleries are more geared to that. My installations are more about research, about finding out our place in nature and our relationship to the things we use. It's not just creating the land. It's exploration. And how I relate to it is part of my exploration. That's the real purpose: going back to the fundamental. Like the totem carver looking for symbolic significance. Is the individual perceptive or agitated? The work has to resonate on another level. You feel it or you don't. Working amidst nature is where impressions can occur. Depending where I am... certain things get absorbed, get churned.

What are the Split Horizons?

What I'm interested in is finding out why I'm here. It's not Site Specific. It's more Searching Landscape trying to eliminate the story, the no sky, the no bottom, allowing the entity to appear at that moment. It is also homage to Csontvary of whom I much appreciated the *Solitary Cedar*, a series of trees fluctuating between tree shape and cloud shape. Personal impressions keep coming back in certain works, like the *Taltos dream*. That's the Magyar shaman who believed that the sky was once flat as the earth but had been pushed up by growing trees.

But what about real life?

In fact myself am always changing. I would love to resist only on my artwork. But I have no more illusions. I'm looking for connections. That's real life. That's what it should be. Unfortunately the other stuff is the unreal life. This is where we get into philosophy and the search for something else that's out there. I don't think we're looking at the world the right side up. That's why we get into arguments. There's a lack of understanding. If you don't understand yourself how can you understand someone else?



COMMÉMORATION - 1956-2006

**21 October 2006, Université de Montréal
LA LIBERTÉ CONQUISE PAR LE SANG -**

Prof. Pal Pilisi

by Sofie Fékété



Geza Hermann's rose

CHAC HOLIDAY PARTY

DEC 29, 2006, 7:30 pm

**AS USUAL POT LUCK AND
BYOB**

at Andrea Blanar's house

**5 Windsor Place, Beaconsfield, QC
H9W 3Y4**

What a year.

At my daughter's christening party I took on me to remind these kids who have everything and take everything for granted that 2006 is in fact not only the birth year of their son. It seems they have even less grip on the past than myself. I responsibly took on me to bring to their minds the importance of this year. 2006 is in fact the Commemoration of the 1956 Hungarian Insurrection, a collective uprising that proved to be the first brick of the implosion of the Soviet Empire, an event that changed forever the geopolitics of the world.

For many artists of CHAC, it was a slow motion flashback of a not so far past when family, home and concept of nation were tied together. The Hungarian Committee of Montréal (Montréal Magyar bizottság) offered us a poignant Commemoration evening with the film of *The days of the revolution*, participation of opera singer Livia Budai, the Hungarian School and the Scouts and the performances of the Hungarian Dancers. Two Hungarians received the Order of Merit of the Republic of Hungary for their outstanding attitude in the interest of Hungarians. In academic approach, Dr. Pál Pilisi told us the real story of the repression: the demolition of the churches, the humiliations, the resistance of the young, the fate of Kolozsvár, the departures. Judit Havas recited poems of the revolution. The Choir of UQAM with artistic director Takács Miklós sang while voices joined all across the auditorium... "kis angyalom" and "mivel ölelsz engemet?" The lady in front of me hang her head down and was hugged affectionately by family.

Can I even start to try to understand the broken pieces of this people here in my comfortable Quebec and free America? No, I can only be receptive to the signs. But I can be thankful to have learned a bit of Courage, can be grateful to have so many Hungarian friends and mostly to be what I am. After the show, I then toured the documentary photos and panels with



THE HUNGARIANS AND MONTREAL – A SHARED HERITAGE.

by Françoise Saint-Michel Szentmihály



Bill Bantey et Associés

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The Montreal Hungarian Historical Society is a newly-formed organization which masterminded the exhibition *The Hungarians and Montreal – A shared heritage*. It is also dedicated to preserving Hungarian archives here for future generations.

Headed by President Christopher Adam, who curated the exhibition, the Society's executive committee is also made up of vice-presidents Maria Mailath and Julia Ciamarra; Barbara Tekker-Brzezinski, secretary; and Agi Szeben, treasurer. Other active members include Klara Bencsics, Andrea Tekker Blanar, Sofie Fekete-Feher, Dr. Bernadette Filotas Giguere, Victoria Madarasz, Marika Roy, Doreen Lindsay-Szilasi, Gyula Szentmihaly, Carolyn Torreiro and Catherine Udvarhelyi.

Five Hungarian-born residents of the Greater Montreal area today were singled out by their peers for their outstanding contributions to the community on the occasion of the 50th anniversary of the 1956 Hungarian revolution against the Soviet regime.

Announced at the official opening at City Hall of the exhibition *Hungarians and Montreal – A shared heritage*, the honorees are, in alphabetical order :

Andrea Tekker Blanar, of Beaconsfield, László Korsós, of Montreal, Gabor Szilasi, of Westmount, Miklós Takács, of Nuns' Island, and Marika F. Teakle, of Montreal.

Nominated by the readers of the Hungarian publication *Magyar Krónika* and short-listed by a select committee of the newly-formed Montreal Hungarian

Historical Society, the honorees have played a significant role in Montreal in the arts and medicine, community organizations, photography, music and immigration.

On hand for the ceremony were Marcel Tremblay, of the city's Executive Committee, and leaders of the Montreal Hungarian community.

The evolving Hungarian contribution to Montreal is spotlighted in the Hall of Honour exhibition, which will remain on view until Nov. 24. An Open House of the exhibition is scheduled for Saturday, Nov. 18, from 10 a.m. to 4 p.m. Guided tours will be given and admission is free.

Blanar is an occupational therapist and an artist. Born in Szeged, Hungary, she has lectured at the Université de Montréal and McGill University. Holder of a BFA magna cum laude from Concordia University, she has taken part in some 120 group exhibitions in Canada and internationally. She has lived in Austria, Belgium, the Dominican Republic and Japan before settling in Canada. Founder and president of Magor Foundation and the Canadian Hungarian Artists Collective, she was president of the Société des Ergothérapeutes du Québec from 1964 to 1969 and executive director of the Corporation des Ergothérapeutes du Québec from 1974 to 1978. She has been an active volunteer in several fields since 1962.

Korsós, born in 1923 at Papa, Hungary, was president of the Foyer hongrois for the aged from 2000 to 2005. He lived in Austria and France before emigrating to Canada in 1951. A graduate in management of McGill University in 1970, he has served as president of Our Lady of Hungary parish, president of the St. Stephen's Ball and president of the Hungarian Committee of Montreal.

Szilasi, a self-taught photographer, has had more than 30 one-man shows in various parts of Canada and Europe and participated in 60 Canadian and international group shows. He has received grants from the Canada and Quebec arts councils. He taught at the Cégep du Vieux-Montréal, Concordia University, the Academy of Fine Arts in Cracow, Poland, and Stanford University in California. Born in Budapest in 1928, he came to Canada in 1957. Says Szilasi: "My main interest has always been people and their environment, including portraits, interiors and architecture."



Takács is general and artistic director of the Société philharmonique de Montréal, director of the Université du Québec à Montréal choir, and professor of the UQAM Music Department. Born in Hungary, he emigrated to Canada in 1973. In his homeland, he was musical director of the Budapest Baroque Orchestra and professor at the Bela Bartok Conservatory in Budapest. In November, 2005, he conducted the New England Symphonic Ensemble and the Chœur de l'UQAM at Carnegie Hall, New York. It was the fifth time he conducted at Carnegie Hall. He also conducted other concerts in France, Germany and Hungary this spring. A major contributor to the promotion of Canadian musicians abroad, he holds the Governor-General's Medal (1992) and the Republic of Hungary's Pro Cultura Hungarica award (1993). He is also featured in a documentary entitled *L'odyssée de Miklós Takács*.

Teakle is sometimes called La Grande Dame of Quebec Immigration services. Born of Hungarian parents but educated in Bratislava, Czechoslovakia, she was a senior immigration officer and program administrative officer from 1949 to 1996. She was the first female immigration officer in Canada. Though retired, she still provides assistance to immigrants and refugees. Fluent in seven languages and possessing a good working knowledge of four others, she worked with the underground resistance movement in France and the American Red Cross field unit, U.S. Forces in the United Kingdom, from 1939 to 1946. She holds the Queen's Golden Jubilee Medal and the Silver and Gold Cross of Merit from Poland. She is a patron of honor of the Canadian Cancer Society, is active in Centraide and the McGill University Health Center as well as in community fund-raising.

Christopher Adam, curator of the exhibition, said that when a handful of Hungarians accepted the task of creating the show last June, "few would have thought that it would lead down a path of historical self-discovery. "It was like going up to the attic of the old family home and uncovering the yellowed, tattered pages of an old diary or the faded photographs in a long-forgotten family album. We soon found ourselves sifting through boxes of archival material."

The exhibition begins at the end of the 19th century with the arrival of the first Hungarian immigrants amidst immense political turmoil and uncertainty and lost more than 72 per cent of its historic territory. Over 27,000 Hungarians arrived in Canada during the interwar period and many of them settled in Montreal, then Canada's largest city. An estimated 3,000 Hungarians had come here by the early 1930s.

The first part of the show explores the early days of the city's Hungarian cultural and social life by introducing the three institutional pillars of the interwar Hungarian community — the Hungarian Social Club, founded in 1926 on St. Laurent Boulevard, the Hungarian United Church and the Hungarian Catholic community (later Our Lady of Hungary parish) created in 1928 with the celebration of the first Hungarian mass here. The most momentous time for Hungarians across Canada was the arrival of 38,000 refugees in late 1956 and through 1957 following the Hungarian revolution Oct. 23. An outgrowth of this influx was the creation of St. Stephen's Ball, one of the largest balls in Canada.

A special section of the exhibition focuses on the entrepreneurial spirit the Hungarian immigrants brought with them to their host country, with the 1960s and 1970s proving a golden era for Hungarian businesses and restaurants, the latter dotting Stanley Street and much of downtown Montreal.

"The period beginning in the late 1980s to the present day has presented new challenges for the city's Hungarian community," said Adam. "With the 1989 democratic regime changes in Hungary and the end of large-scale Hungarian immigration to Canada, community institutions have shown signs of ageing and the effects of assimilation."

Special sections of the show centre on churches, literature, culture and the media, science and medicine, the Hungarian school and dance ensemble, scouts and guides, the Foyer Hongrois, the Artists' Collective, the performing arts, architecture, the Order of Canada, sports and other activities.

"The exhibition will not only raise awareness of the Hungarian contribution to Montreal but will also help preserve the Hungarian heritage for its people today and for generations to come."

**TOUCHED BY WATER - EAUX DE VIE**

October 30th Film evening with Tamás Wormser,
Hungaria, Montréal
by Sofie Fékété

There are truly Hungarian artists who cherish the memory of traditions. Then there are the others who look towards the future, who look forward to transmit. Tamás Wormser belongs to both categories. Building a family, he has young kids that look at Hungarian cartoons. He is a committed artist. We had the honour to view in his company two of his films, one that was featured at the Montreal World Film Festival in September, *Touched by water*. It was also on air on ARTV a few times in November. The other film presented us a facet of his film making that was new to many of us. It was *Believe in me* and we became immediately aware of his sociological preoccupations. In a very strict documentary mode, we heard different teenage fathers. They had taken part in a research group. As Tamás says so much is said and done on women issues and not so much on men. Words were intimate and each dad shared his open hearted emotions: how one can come to accept himself, how the experience of fatherhood makes one grow to be a man.

Some confess that it can be hard. I cannot run away, says one. For the other, it's one of the happiest moments of his life. He is proud to be dad, to live the responsibility. Another lucidly admitted that the legal system can be a trigger for anger. There's a lot of proving to do. These dads felt they can make wonderful positive contributions. Changes in society are slow. This half hour film appeared to us as a privileged sharing of these young men. Through it we got information than we never suspected. Through it we learned that custody of a child is all about a system that's in place.

Next we religiously viewed the chanting and flowing sequences of *Touched by water*. We went around the world, stopping with delightful pleasure in the familiar baths of Hungary. For those who missed it, don't worry, this film will be around for a while. Check out the revues : www.artesianfilms

Many people wonder about the difference between a documentary and a fiction. It is only for

economic reasons that there has been a long cleavage between the two. Is there really a difference in a landscape in a documentary and in a fiction. Do you know that the first projection ever (Les Freres Lumieres) was presented in the morning but cinema entered officially the cultural realm in the afternoon because that's when spectators payed an entry. Today the dichotomy has hardly any meaning anymore. We have the proof with *Touched by water* that a documentary has not to be dull and can also make us dream as much as a fiction. The very first projections were supposedly reproducing reality without the mediation of the human.. with a machine.. Today we know, cinema is all about mediation. Anyway, films are never about achieving total likeness but are a way of looking at the world. Today documentary film means a director has a personal view on the power of cinema to bring forth a vision of the real. This is what allows us to be a contemporary of your own times making visible something unnoticed until then. In this Tamás Worsmer succeeds in a masterly manner detecting social phenomena and constructs even before we even suspect them.

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 "székely káposzta" 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 Blanar - multi media collage and painting, Gabor Szilasi - Aesthetics Photography, Dávid Zsakó - Photoshop, Geza Hermann - in situ art, Sophie Fekete - Drawing, Ghita Levin - clay constructions, Deanne Fitzpatrick - Fiber Art - Mats