



TORONTO EXHIBITION

HUVAC INVITES CHAC "ARTISTS FROM 2 CITIES" AT THE HUNGARIAN CANADIAN CULTURAL CENTER

Dates: May 3 to May 10, 2008



Dear Artists,

This is an opportunity for our 2 Hungarian artists' organizations to develop ties & friendships that might prove interesting for future collaborations.

It is for this reason that we welcome HUVAC-President, Nandor Horthy's gracious invitation. At CHAC, we have enjoyed camaraderie, support, great food and good times both here in Montreal and in NB! We welcome the opportunity to do the same in Toronto.

1. MONTREAL Deliver works: On Sunday April 27, 2008 please deliver one of your best small ready to hang works (max size 20x30") to Youth Center 90 Guizot (next to Hung Catholic Church) between 1-3 pm

2. Labels: Works must be properly packaged with labels neatly printed, with artist name, title of work, medium and price. (60% of sale price returned to artist)

3. CHAC reserves the right to jury the material presented by CHAC members.

4. Transportation of work -cost per artist with Fero Transport both ways costs \$ 60 per artist- Please include a \$ 60 cheque (payable to CHAC) for transportation cost.

IF LIVING IN TORONTO:

5. Deliver work, directly to Hungarian House in Toronto on Friday May 2 between 12 - 4 pm and pick up work, Sunday, May 10, between 4 - 6 pm.

840 St. Clair Ave. West, Toronto, ON, M6C 1C1, Tel.: 416 654 4926, Fax: 416 654 4927E-mail: office@hccc.org, www.hccc.org

6. Please include a brief CV and photo of yourself.

7. Accomodation: Nandor Horthy suggests that artists who need accommodation may be put up by Huvac artists. Do let us know if you need this accommodation.



SNOWED IN...

Rose Szasz

It was a little before Christmas, on St. Nick's eve when a one day show was organized by CHAC as a fund raising event. Expectations were high, as all brought their work to the EM Cafe on the corner of Bernard and Park Ave. It was already snowing for two days, and a blanket of snow everywhere was quite deep.

As people were struggling through the waist high snow banks, everyone's spirits were high anticipating a good return for their efforts. The displays were ready for the 8 o'clock opening - and it was then that the city crew declared WAR on the SNOW. With tremendous noise and great courage they demolished the snow bank and created new mountain ranges of the white stuff.

Anyone on the road or sidewalks had to take refuge anywhere they could, at best escape home. In the Cafe no one showed up for the opening at 8 o'clock. A little later a few people dropped in seeking sanctuary from the elements and the war zone of snow plows.

In the Cafe the mood was surprisingly good, people enjoyed each other company and looking at each other's work, having lively discussions. All participants had a good time getting to know each other, passing time with a few jokes {some about the weather}, having an impromptu social... As the saying goes, in every bad thing there are some good things, too. You just have to look for it.

Well, St. Nick was not very nice to us - but we are not giving up, we will have another Fundraising Expo in the Spring...

Weather permitting.



CHAC BOARD SUPPERMEETING!
FEBRUARY 18, 2008 AT 6 P.M.
ANDREA'S HOUSE



CHAC-CARNIVAL



Julia Ciamarra at a farsang as the statue of Liberty!

INVITATION

by CHAC (Canadian Hungarian Artists' Collective) PRESENTATION

by **PÉTER PUSZTAI**

PHOTOGRAPHER

ON JANUARY **28** AT 7:30

POT LUCK SUPPER AT 6:30

AT THE YOUTH CENTER (BUSVAG OTTHON) 90 GAZDOK WEST, MONTREAL

PLEASE CONFIRM WITH JULIA C.

juliaciamarra@videotron.ca or 514-738-8968



THE PRESENTATION GIVEN BY PETER PUSZTAI

Rose Szasz

It was the first meeting of this year. The conversation was lively as all the people were busy sampling the goodies brought for the potluck dinner. It was a good turn out. It took a little while for everyone to settle down waiting for the real treat offered - The presentation given by Peter Pusztai.



A quietly imposing man holding everyone's attention with the well organized slide show on a big screen. Great many images were presented in a number of media; graphics, book illustrations, photographs and paintings. Any one of these techniques of art takes a lifetime to explore, it seems that he can easily create in any of these means of expressions. He talked about a magic line that runs through his work that takes the viewer to an alternate universe of emotions, a different sensation of reality.

His photographs are more real than real, enriched with idea associations that are suggested by the juxtaposition of images. No wonder that he won a prize in photography in the US. His graphics works are impeccable, and all his work can be interpreted on many levels. The most enchanting and enigmatic pieces are his paintings with their elegant lines, sometimes monochromatic, occasionally endowed with vibrant colors always, to emphasize the concept of the subject matter. His subjects are often of women as he said "after all he was born to one." His style

of work defies classification; it is uniquely his own. His art is widely known and appreciated through his exhibitions in Europe, in the USA and lately a solo exhibition at Galerie Lauzon. After the presentation there was a lively discussion of his ideas and of techniques. Although the presentation was conducted mostly in French, Anna Biro translated either into English or Hungarian for those who needed it.





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Québec H2T 1V5 Canada tel.: 514-277-1584
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presents
TRAVELLING LIGHT :
ARTISTS ON THE MOVE
A FILM BY TAMÁS WORMSER

Travelling Light: Artists on the Move is an intimate documentary that follows the unfettered migration of five nomadic artists over several years. Filmed in 11 countries, this road-documentary explores the relationship between creativity and travel, freedom and attachment. Run through the back lanes of a traditional Japanese town, end up in a European market square. Get lost in a Spanish cemetery, find yourself waist-deep in snow in a Québec woodland. Step into a bordello in Rio, linger along a Dutch canal, cycle through time and space across three continents.

Our five protagonists are active idealists, fully devoted to their art, who share a need to feel life's intensity at its fullest.

Travelling Light tags along as they wander and search, question and find, arrive and depart – documenting how their beliefs shape their lives, and how their lives shape their art.

We follow photographer Nathalie Daoust from the streets of New York to the alleys of Brazil's City of God. We track Christina Haggmann, sailor and artist, from a port on the St-Lawrence River to the banks of the Rhine. We wander with László Kuli, painter and hermit, on a spiritual quest to his communist era hometown. We tour with Lundo from the medieval streets of La Rochelle to the concert halls of Montréal. We run with Jimmy Fachetti as he escapes

Montréal to Barcelona and then on to Kobe. Crossing borders of all types, our roaming protagonists take on the world, living life as an art form and providing tonic insight into contemporary society.

Move with them through landscapes and seascapes, mindscapes and escapes. See the world through new eyes. Leave it all behind – and take time to travel light.

Protagonists' Description:

Nathalie Daoust has lived on 4 continents since she left her native Québec, as her inspiration comes from culture shock. I want to show things that people can't see. Femininity and sexuality are recurring themes in her photographs. We walk with her from the prosperous streets of New York to the alleys of Brazil's City of God.

Christina Haggmann is a Swiss-Bulgarian artist, who has sailed the seven seas. Home is in the body. It is the only luxury we have. Her "bodyextension- art", balloon-like suits and capsules, have been part of major travelling exhibitions. For her, the ultimate art form is the relationship with others. We follow her from a port on the Saint-Lawrence to the banks of the Rhine.

László Kuli, a Hungarian-born painter, is a travelling hermit. When you enter the creative mind, it doesn't have borders, you somehow experience limitlessness. In the winter mountains of Québec, he lives in a small tent made from garbage bags. We follow him on his spiritual quest through the remnants of his communist era hometown to nature.

Lundo, the lead-man of La Chango Family, is a French-born troubadour musician, who travels with his singer wife and two children. "Family became a wandering refuge." With his songs, Lundo has found a key to open hearts on his path. At the dawn of his group's success, Lundo moves away from it all to start all over again. We tour with them from the streets of La Rochelle to the concert halls of Montréal.



Wandering is the way **Jimmy Fachetti** has survived the brutality of his childhood. A Ketchua Indian, he has been on his own since age 4. "I would not say I am a traveller, but an escaper, a searcher." Jimmy cannot stay in one place for long. We accompany him from Montréal to Barcelona and Kobe, where he's accepting the birth of his first child. Jimmy is a jeweler, a writer, a sculptor, an actor, a stuntman and more.



Nathalie



Birds



Christina



Jimmy



Photo:
Nathalie Daoust



Flight



Sophie Fekete

AN OUTLOOK ON LIFE, THE ART OF MARIE RÉVAY

26th of May 2007: A Presentation by Yvon Lamy

Artists sometimes forget that there are other motivations than art market to express one's self. Yes, we do try to figure our specifics about reality and we try to pass them on. We even strike sold sometimes (seldom) whereas most of the time we swim in the vast symbolic sea of perception. Yvon Lamy, the president of the ArtTherapy Association of Quebec reminded us of the importance of art in other disciplines such as psychopathology. He looked for the origins of art therapy and declares without a doubt: "we are therapists because of Marie Révay." He presented us an archival documentary film on the work that made her the first and oldest pioneer in Quebec. He was once her student before becoming the one she trusted with all her research documents. It took him twenty years to get things together. On March 22nd Lamy launched her biography at the Centre d'apprentissage parallèle de Montréal, a center where he leads groups of people for the injured mind. It is there that he led a symposium on creativity and mental health honoring Marie Révay for her lifetime achievements just six months before she died. Let us not forget that also our own Andrea Blonar has trained with Révay and worked for twenty years with her. It's very important in psychiatry, says Andrea, because before her, patients were left alone to create.



At forty Lamy was a graphic artist and a salesman. Captivated by psychology he went back to university but he didn't like rats and mice and went back again to Fine arts. There he encounters Beth Robertson an Occupational Therapist and is completely taken aback by the technique that joins psychology and art. Then he has the good fortune to meet Marie Révay with her big eyebrows like Joan Crawford. He was fascinated by such physical and moral strength. An optimist and health advocate she was still swimming and playing tennis at 70. She was from the Allen Memorial hospital and Lamy volunteered to help the elderly and people with committed difficulties of motor coordination. So they were throwing and tearing paper, doing collage... he admits he didn't really know what he was doing even though he knew they were doing things they could relate to: when the patients looked at their images they began to talk and communicate, even the Alzheimer patients. They felt alive not watching all day long the green walls or the TV.



Having lost his mother through sickness, Lamy says it was as if he had been given a spiritual mother. He enjoyed the exotic details of her life story. Budapest born, Marie emigrated in 1951. She lands in Nova Scotia on the SS Nelly, like many of us, including myself. Her mother came from a French family and they lived at La Malmaison in Paris with the father a doctor who was called to war. Marie was highly educated. She mentioned loving the Bourgeois life even if she felt overprotected sometimes. Once promised easy fortune and an easy fu-



ture the war takes everything away, parents and all. With her sister a doctor in literature, who had connections with women associations in Montreal they decide to leave. On the refugee boat Elizabeth was a journalist and Marie cooks. For her first job in Montreal she sold candies at Laura Secord after which she moved to a hat factory enjoying the play of shapes and forms (she had studied in a cubist school!). Next she was introduced to Arthur Lismer, director of the École des Beaux-arts who immediately wants her to teach at the School of Fine arts for children. Finally she heard of an opening at the Allen Memorial, five minutes away from her new apartment. Dr. Cameron wanted someone fresh to bring the magic of art to the patients. In this new context of theory Marie stuck to the concrete experience of caring by means of the visual dialogue for over 19 years.

In the studio space of the hospital there were plants turtles and flying birds, first she encouraged the patients to loosen up by dribbling to fill the paper (not being able was often a sign of loss of contact with reality). Secondly she would ask them to do verticals and horizontals to finish off with different shades of gray (depressed people do not succeed in making nuances). Also she would encourage a patient 'to sit watch and try'. This is how she helped them to structure their feelings. She believed that there was knowledge and skill in Abstract Art, freshness but no craftsmanship in the art of the children, but not necessarily skill and control in the art of psychiatric patients, even when very skillfully the art is put in context. Some say it is very judgmental to analyze the works of the mentally ill, but Marie insists that these strange images speak in place of the person who can't speak. There may be an empty face, a window in a head or a profusion of heads, it is a way to find out what's going on in the person's head. She could even predict a crisis and would inform the doctors.

Marie had an authority about her and a kindness. She was not cold like the other psychologists. But what was admirable was not that she made people paint, it was that she had this natural talent to teach and to let others know about her discoveries.

One of the founders of the American Art Therapy Association, she gained recognition from the French Société de l'expression pathologique. She organized exhibitions and lectured all over the States and Europe. Admired by all, she was all over the place, says Lamy. She confided to him that it was at three years old that she started doing art therapy in times of anguish and war she would draw to cope with loneliness and the tension in the house.

Sophie Fekete

BODY MIND AND SOUL

AN INTERVIEW WITH MARIA JANKOVICS

It's not the first time Maria shares intimate details of her life with me. There is something so very open in everything she says and does. She tells me that she didn't always express her opinions in such a true manner. When she was young she was shy and quiet. She hated to be intimidated and not to be believed, so she always tried to tell the truth. Maria let my camera go through "the Illustrated book of her life", two volumes in which she recalls the poignant moments of her past in a half cartoon half magical manner. On October 9th she took part in an exhibition and panel discussion entitled The Power of Healing, which promoted health through creativity.



*WHEN DID YOU START PAINTING?*

Right now I'm a member of the Mental Health Program of the Cummings Jewish Center for Seniors. I am doing volunteer work. I've taken part in the newsletter called Brainstorm with my artwork my poetry and a vignette dedicated to my mother. My narrative begins on October 14th in 1949 in Budapest. I was born way too early before my scheduled appearance in the world so my struggle began in the incubator. The doctor proclaimed to my mother that my hands moved like those of an artist. At 9, I had a raging typhoid fever. I was in Sherbrooke in a hospital and the man besides me was painting by numbers so I asked my mom to get me some. I did ballerinas and Chinese sailboats. Next, at Royal Victoria hospital I drew Archies and Veronicas. I never tried to copy, I did free hand. Then I got to the Allen Memorial for the first time in 1966.



I don't remember much as I had a major breakdown when I was sixteen and a half, so close to my birthday. There I did oils on cardboard. That's when I met Marie Révay. I had "csontvelőgyulladás" what they call Osteomyelitis. It's an inflammation of the bone due to an infection. And I am bi-polar. I don't know... That's what they say. I'm like Frida Kahlo who also had both. I had a relapse in 1968 then again 1970. I obtained in 1989 a BFA as a mature student at Concordia. Art history was difficult for me; it is a language I don't understand. I nearly fled in panic. But I braved it because my mother was working two jobs. That's when my mother invented a way of stapling fringes on my paintings, then the next

year everybody was doing it. I recently found out that I am listed at the Bibliothéque Nationale and Archives Nationales du Québec.

WHICH IS MORE PAINFUL THE PHYSICAL OR THE MENTAL?

The mental of course. The bi-polar is related because the thing is you scream... The anguish still remains in the throat "mikor nyelsz", when you swallow. You don't know what to do with it. I survived so many traumas since escaping Budapest: they were shooting they didn't want to kill us but they frightened us so much. At age 2, I contracted raging scarlet fever and was hospitalized for two whole years then going through every child's disease known to mankind diphtheria, mumps. You name it, I had it. I could have died from any one of these. Imagine a skinny tiny little 4 years old and this machine with a big penetrating needle and they were holding me down to get out the pus of the infection. Anybody who suffered through all this, if they don't get sick afterwards... Three operations for my chronic Osteomyelitis and the last time I had a hip replacement. They saw the x-rays there was no more bone. I couldn't do anything so I painted all summer standing up and enduring the pain. I had twelve electric shock treatments. I ran away trying to reach home. They have 660 pages on me at the Allen Memorial. Pain is part of my life.

CAN ARTWORK HELP ONE OVERCOME PAIN?

It does help. I was an introvert and now I'm an extrovert. I became a very therapeutic and wonderful source of healing for me. It's like catharsis. My biggest two plates of collagraphy Childhood memories in Budapest was made in 2003. Usually I do series. I use my imagination. It comes from deep down from the pit "kihúzza a mélyből". A week or so after my mother died I did a four part print in a crucifix like shape that others qualify as macabre. It's my total pain. But I can be ecstatic just as well. You see my drawing of this girl in the poppy field. My work can be joy or trouble. You have to draw uninhibitedly non-conventionally. I don't try to please no one except myself. With moms support I



300 exhibitions, we did our way with help from no one. My greatest trauma is that from one day to the other I found myself completely alone when she died. I have to deal with it by trying to get back to printmaking. But then there's the leg. Art is the only way I could survive. For all it's worth, hope makes me continue. The Power of Healing event was dedicated to my mother, my very best friend Alice Jankovics.

Sophie Fekete

WE WILL ALWAYS NEED VIOLINS

A Presentation by Gyula Szentmihalyi

November 3rd 2007:

Can you imagine in the heart of the city of Montreal nested between three temples of entertainment, the Musée juste pour rire, the Place des Arts and the Musée d'art contemporain, a modest but oh so precious museum founded by 'the dean of Quebec, internationally known connoisseur' of viola and violin making, Jules Saint-Michel. He was the first violinmaker to be recognized by the Conseil Québécois de la musique. An Economuseum (a museum that showcases craftspeople and trades by opening workshops) displays Ancient and Contemporary instruments gathered from all over the world, bought or handed down. It offers a Documentation Center, Workshops on violin making and it receives hundreds of violins to repair every year. The tour was friendly and lively: with a glass of wine in hand and the soft sound of students practicing. We stopped

in front of each instrument with Gyula (Jules) sharing personal anecdotes and authentic know-how of production. Many secrets of the beginnings of the trade have been lost, but some things we know because important people like Galileo left writings. For example, in a letter for an order that failed to arrive it was mentioned that the instrument was still drying in the sun. For an example of specific sound we can refer to the epoch of Jacob Steiner (the best known violin maker outside of Italy): they did not understand why the sound was so pure yet so different from that of a neighboring family who chopped down their trees.



We know today that the wood used was floated down on water and physicists confirm by microscopic exam that it was impregnated with other matters from the water. The animal hide glue has to be warm and is more delicate than carpenter's glue. On the other hand, researchers are still looking feverishly for a recipe of a certain lacquer that disappeared around 16th and 17th centuries. The first instruments were the viola and the viole d'amour; they were not powerful enough for the spacious halls of the growing palaces. There were also instruments from China and Afghanistan used sometimes a few thousand of year's ago and still played today. There was the oriental rebab like the one Gyula Szentmihalyi brought back from Morocco... yeah, the one that makes cobra's dance. By the way cobras don't hear they only follow the movement! In Europe there had been epidemics that



nearly made us lose all trace of the art of violin making when plague and cholera hit. Fortunately Nicoly Amati survived. He was the grandson of Andrea Amati credited with making the first known violin in Cremona c 1511-1577. It is very important because that's where it all started. What a chance to take a peek at authentic instruments. There also was one whose whiny sound resonates into a trumpet, a tiny one, a guitar shaped one and one without the C-bouts that sounds just as good as any other violin but is 'ugly'! The Jesuits brought the violin to Quebec from France in 1700.

In olden days things were done slowly, slowly, say's Szentmihalyi, but "Who's gonna pay for three weeks of salary today?" Price of an individual piece is always a big question. Was it a King's? Did a famous composer play on it? Is the maker dead? So after the Italians came the Germans, the French, the Hungarians...especially the Gypsies. A funny story is the one of the people of Valencia who went to war with the Dalmatians, who were friends of Hungary. Curiously, the Hungarians sold the wood from the Juhárfa (maple) for the oars of the ships of Valencians... which broke, and they lost the war. Stuck with all that beautiful zebra streaked wood they started to make violins. Today the instruments made with this wood are the best in the world. All parts of the violin are made of maple besides the top plate, which is of spruce. Scientists have measured the frequency of spruce with its hard fibers between soft ones and have found that it resembles

that of glass. There are 62 pieces in a violin.

Violinmakers are always trying to improve their instruments, but it cannot be done, says Szentmihalyi. "It's like when you play false for a long time then you get a perfect sound. You cannot go more perfect than perfect". That would have been in the days of Antonio Stradivari and Bartolomeo Giuseppe Guarneri, at the end 17th beginning 18th centuries. Hungarian violins were so good in the 19th century that some times they would change the maker's name to Italian!

The violin's shape being same since its creation. What is it that makes one sound better than the other, asks someone. Well Szentmihalyi is often on juries around the world and listens to hundreds of violins. The debate is on for centuries, he say's. Is the sound of a copy of a Stradivarius less perfect than the real thing? Contests have often compared behind curtains the old and new. No difference. But don't tell that to musicians or collectors. Violinists prefer to play on ancient ones, that's were the value is, it's like an old painting. When you pay a million or two you have to believe it's better. Like the Nicoly Amati for sale at \$253,000 which Szentmihalyi would be proud to add to his collection.

Julia to proposed candidly "Well let's do a fund raiser".





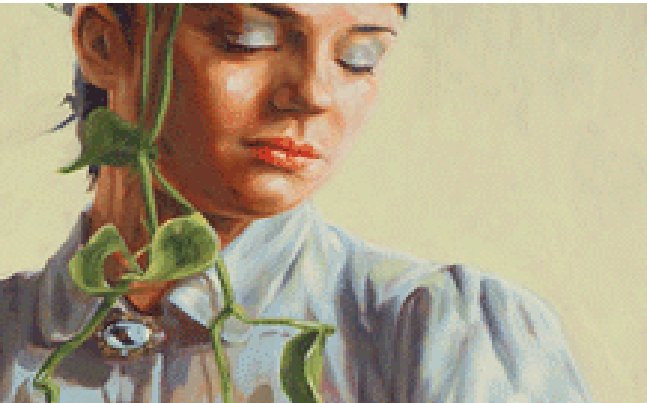
COMMITTED TO INK

a group show featuring the work of
Kristi Ropeleski, Steven Assael,
Shawn Barber, Amanda
Grandfield, Janice Urnstein
Weissman, Jack Smith.

February 7, 2008 through April 13, 2008

7 EAST ANAPAMU STREET,
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Kristi Ropeleski



CONGRATULATIONS!

Our Member Andrea Szilasi,
Doreen's and Gabor's daughter
gave birth to Lucas on February
3rd, 2008 on the very day of
Gabor's 80th birthday.

We all wish to Baby, Parents,
Grandparents happiness and
health.



HAPPY BIRTHDAY, GABOR!



Invitation

Balint Zsako

Works from the Bernardl
Collection

February 1 - April 20, 2008

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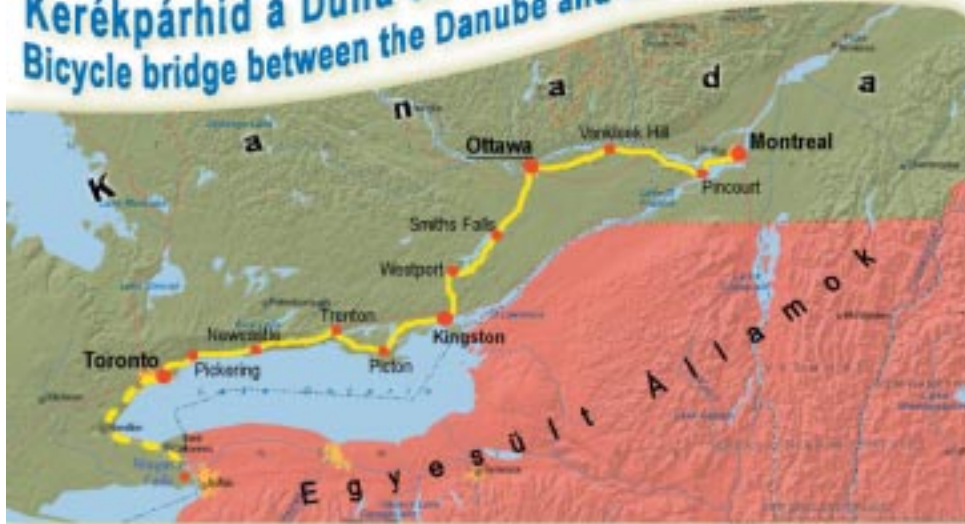
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2008. július 14. - augusztus 5.
14. July - 05. August, 2008.



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organist
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MIHÁLY MUNKÁCSY'S MONUMENTAL PAINTING, CHRIST BEFORE PILATE,
RETURNED TO HAMILTON AFTER A LENGTHY SOJOURN IN HUNGARY



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3-4 P.M. TOUR INCLUDING MUNKÁCSY'S PAINTING WITH A DOCENT OF AGH. \$20.00/ PERSON



FOR IMMEDIATE RELEASE

FEBRUARY 7, 2008

Art Gallery of Hamilton's Winter 2008 exhibition schedule highlighted by the return of an epic masterpiece The Art Gallery of Hamilton's Winter 2008 exhibition schedule sees the return to the AGH of a masterwork by one of Hungary's most renowned artists and a retrospective of sculptures by a Hamilton-based Hungarian-born artist and Holocaust survivor.

On view from February 16 to April 27, TD Waterhouse Great Masters Series: **Munkácsy's Epic Christ before Pilate** celebrates the return from long-term loan in Hungary of the Gallery's monumental painting **Christ before Pilate** by Mihály Munkácsy (Hungarian 1844–1900). When Munkácsy created the epic picture in 1881—his most ambitious project to date—he had already established himself in Paris as the most internationally successful Hungarian artist of the 19th century. Featuring a crowd of life-size figures posed in various attitudes, the massive picture measures over 4 by 6 metres, or 13 by 20 plus feet. Christ before Pilate entered the Gallery's collection in 2002 as part of the donation of The Joey and Toby Tanenbaum Collection. Carved by hand from blocks of soapstone, marble and alabaster in every imaginable colour, Ora Markstein's powerful sculptures reverberate with emotion.

In the exhibition Atelier: **Ora Markstein**, on view from February 16 to April 27, the artist lets the shape of the sculpture slowly reveal itself, transforming unwieldy slabs of stone into images of beauty. Markstein's legacy silently restores faith in humanity after her painful experiences during the Holocaust in Hungary. Although she consciously avoids recreating horror in her art, Markstein's work often describes the pain of death and loss, but counters the sadness through explorations of love and spiritual renewal. Also on view on Gallery Level Two and in the Jean and Ross Fischer Gallery, with free admission courtesy of Orlick Industries: On view until September 21, the exhibition The Word

Made Flesh: Images of Devotion presents religious art from the AGH European collection, depicting Christian saints, Biblical and historic narratives, and artists' personal imaginings of religious themes. Dating from the Middle Ages to the early years of the 20th century, the works on view include altarpieces, oil paintings of dramatic narratives, and carved and painted sculptures of saints. The Art Gallery of Hamilton's programming activities are assisted by Canada Council for the Arts, Ontario Arts Council, Department of Canadian Heritage and the City of Hamilton. The Art Gallery of Hamilton has organized an engaging lineup of film, performance, children's, family and adult programming to complement its varied roster of exhibitions. For complete exhibition and programming information, please visit www.artgalleryofhamilton.com. Art Gallery of Hamilton is located at 123 King Street West in downtown Hamilton, 905-527-6610. Gallery hours: Tuesday and Wednesday Noon to 7 pm, Thursday and Friday Noon to 9 pm, Saturday and Sunday Noon to 5 pm. Closed Mondays. The AGH is open from Noon to 5 pm on statutory holidays, including Family Day (Monday, February 18), Good Friday (Friday, March 21) and Easter Monday (Monday, March 24).

**2008 SOBEY ART AWARD, PRESENTED BY
SCOTIABANK ANNOUNCES
CALL FOR NOMINATIONS**

The 2008 Sobey Art Award, presented by Scotiabank, is officially accepting nominations for this year's prize. The \$50,000 award is Canada's premier visual art award given annually to a Canadian artist under 40 who has exhibited in a public or commercial art gallery within 18 months of being nominated.

The five finalists of the 2008 Award will be announced on May 20, 2008. Selected work from the shortlisted artists will be featured in an exhibition hosted by the Institute for Contemporary Cul-



ture at the Royal Ontario Museum and will run from August 30 to October 13 of 2008. The winner of the 2008 Sobey Art Award, presented by Scotiabank will be announced during a gala event at the Royal Ontario Museum on October 1, 2008. The 2008 curatorial advisory panel is made up of five distinguished representatives from a Canadian art gallery in each of the five regions: the Atlantic Provinces, Quebec, Ontario, the Prairies and the North, and the West Coast and Yukon.

The deadline for nominations is March 30, 2008. For more information and nominations guidelines please visit www.sobeyartaward.ca or email juliusst@gov.ns.ca

For more information please contact:
Svava Juliusson, Coordinator, Sobey Art Award
416-434-6883
juliusst@gov.ns.ca
C/O Art Gallery of Nova Scotia
1723 Hollis St., Box 2262
Halifax NS B3J 3C8
902 424 7359 fax
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JUGEMENT HISTORIQUE

Dans un jugement très attendu de la Cour d'appel du Québec dans l'affaire Marc-André Jacques Fortier contre Gestion B. Brisson et Associés et Brian Brisson, les trois juges confirment l'essentiel du jugement de l'Honorable Carole Julien, de la Cour supérieure, rendu le 16 mai 2006. Les Honorables juges Paul-Arthur Gendreau, Jacques Delisle et Marie-France Bich confirment donc la condamnation solidaire de l'entreprise, Gestion Brisson et Associés, faisant affaire sous le nom de Galerie St-Dizier, et de M. Brian Brisson. Ils confirment également l'obligation pour le galeriste de tenir une comptabilité séparée pour chaque artiste et de lui fournir le nom des acquéreurs des œuvres d'un artiste «et, le cas échéant, leur adresse respective». Cette décision fera jurisprudence en confirmant pour la première fois la validité d'une partie importante de la

Loi sur le statut professionnel des artistes des arts visuels, des métiers d'art et de la littérature et sur leurs contrats avec les diffuseurs (L.R.Q. c. S-32.01).

COMMUNIQUÉ

Pour diffusion immédiate

Montréal, le mardi 19 février 2008

« JUGEMENT HISTORIQUE »

VICTOIRE DE L'ARTISTE MARC-ANDRÉ FORTIER

CONTRE LA GALERIE ST-DIZIER

La cour d'appel du Québec tranche en faveur de l'artiste

et confirme le jugement de première instance.

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L'importance de ces jugements, celui de la Cour supérieure confirmé par celui de la Cour d'appel, est majeure car ils constituent en fait une première et solide jurisprudence touchant un artiste en galerie et la Loi sur le statut professionnels des artistes des arts visuels, des



métiers d'art et de la littérature et sur leurs contrats avec les diffuseurs (L.R.Q. c. S-32.01). Pour la première fois un artiste en arts visuels, Marc-André-Jacques Fortier, sculpteur et membre du RAAV, a osé pousser jusqu'au bout la défense de ses droits face à une galerie privée qui négligeait de signer des contrats et de tenir une comptabilité appropriée relative aux œuvres de l'artiste. Défendu par un avocat d'expérience, Me J. L. Wolofsky, l'artiste a permis de démontrer sans contredit l'efficacité de la loi en ce qui a trait à l'obligation qui y est prévue relativement à la signature de contrats individuels entre un artiste et un diffuseur privé. L'effet de ces jugements rejaillira sur l'ensemble de la profession, puisqu'ils viennent confirmer l'obligation pour le galeriste de signer des contrats, de tenir une comptabilité claire et séparée pour chaque artiste dont il vend les œuvres, en plus de préciser qu'un galeriste doit fournir sur demande de l'artiste les informations sur ses ventes, incluant le nom et l'adresse des acquéreurs de ses œuvres. Ce jugement de la Cour d'appel du Québec, rendu le 8 février dernier, vient conclure une saga longue de neuf ans, lourde de rebondissements et d'émotions, et qui aura impliqué des frais légaux importants pour l'artiste et pour le propriétaire de la galerie. Il est dommage qu'il ait fallu une telle saga pour affirmer l'importance de conclure des contrats, de tenir une comptabilité appropriée, et de permettre à un artiste de connaître le nom et l'adresse des acheteurs. Il envoie un message clair aux artistes aussi bien qu'aux galeristes: au début de votre relation négociez et signez de bons contrats, clairs et complets, afin de baliser vos droits et obligations et d'éviter d'éventuelles procédures judiciaires, car c'est la LOI. Incidemment, cette loi célèbre son 20^e anniversaire cette année, on peut conclure qu'il s'agit là d'un beau cadeau d'anniversaire.

M. Marc-André Jacques Fortier est disponible pour des entrevues. Pour de plus amples renseignements :

Christian Bédard, Directeur général

Regroupement des artistes en arts visuels du Québec (RAAV) 514-866-7101 # 30

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Carolyn Zonailo Founder of Caitlin Press. The Moon with Mars in her Arms, (Ekstasis Editions, 2006) is her eleventh book.

Hugh Hazelton is a poet and translator. His third book of poems, Antimatter, was published with CD by Broken Jaw Press in 2003.

Marcia Goldberg Author of Waking/Seasons, Kill Devil. Hills & Hot Teas (chapbooks), In Mud Season (Empyrean Press, 2000).

Steven Manners Author of a novel, Ondine's Curse, two short fiction collections, Mytho/Genies and Wound Ballistics, and the non-fiction Super Pills.

Talleen Hacikyan Author & illustrator of Postcards. Published in ARARAT Quarterly & Room Magazine.

Barbara Rudnicka Writer & researcher who focuses on memoir & biography. Her non-fiction & poetry has appeared in Carte-blanche.

Ehab Lotayef Poet, playwright & activist will be reading selections from his recent and older English and Arabic poems.

Barbara Lewis is a singer / songwriter who specializes in music that explores deep "life-journey" issues. Her latest one-woman show Crossroads, recently enjoyed a 3-week run at the Centaur Theatre.