

Wil Aballe

1375 RAILSPUR ALLEY
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**CATHY BUSBY
GARRY NEILL KENNEDY**
UH-HUH/SORRY

Opening: Thurs, Jan 15, 6-8PM
Exhibition: Jan 15 – Feb 28, 2025



Image:
Cathy Busby
SORRY (Stephen Harper), 2014
Inkjet print

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UH-HUH / SORRY, works by Cathy Busby and Garry Neill Kennedy, includes a selection of prints from Busby's *SORRY Series* (2005-2014), her *WE ARE SORRY Fragments* (2013), and her *ATRIUM* prints (2010). Central to Kennedy's work are eight large-scale working drawings (1992-2009) mapping his floor-to-ceiling wall paintings, including *I DON'T WANT TO PAY THE FULL PRICE* (Centre A, Vancouver, 2008). In addition, is one of his *SEIZED* prints from *EXECUTIVE SUITE* (suite of nine, 1991), along with 18 preparatory drawings.

Busby and Kennedy worked in parallel over the 20 years of their relationship. They compared notes, and occasionally exhibited their work side-by-side and yet their practices remained separate and distinct. Kennedy found his art chops through the late-1950s and 60s; while Busby's art formation took place through the 1980s and 90s. They shared conceptual art roots and an overall concern with the political, both inside and outside art institutions. This is the first time Busby has put forward her work and, posthumously, Kennedy's.

Cathy Busby has a longtime personal and political interest in pain and care. From her extensive work on public apologies, to her humorous yet poignant collection of self-help books, her energetic, multi-modal work addresses timely and critical issues. She attended the Nova Scotia College of Art and Design (BFA 1984), where she directed the College's Anna Leonowens Gallery. Busby holds an MA in Media Studies and a PhD in Communication from Concordia University (1999). She was a Fulbright Scholar at New York University, and a Contemporary Art Researcher at the National Gallery of Canada (1997-98). She has exhibited extensively in Canada and internationally in New York, Beijing, Berlin and Melbourne. She lives in Vancouver.

Garry Neill Kennedy (1935–2021) was a distinguished Canadian conceptual artist, educator and long-time Nova Scotian, who lived his later years in Vancouver. In addition to his active career as an artist, Kennedy taught at the Nova Scotia College of Art and Design (NSCAD University) for more than forty years, while serving as the institution's president from 1967 to 1990. He exhibited widely, including a retrospective *Work of Four Decades* (2000-2001) at the National Gallery of Canada and the Art Gallery of Nova Scotia. He was the recipient of the Order of Canada and the Governor General's Award in Visual and Media Arts. An upcoming travelling retrospective of his six decades of work is scheduled to open at the Art Gallery of Nova Scotia in 2027.

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GARRY NEILL KENNEDY

WORKING DRAWINGS

Kennedy's working drawings were used to create his monumental wall-text paintings, enabling him to precisely integrate them with the architecture of the site.

Among the eight working drawings on view are *I DON'T WANT TO PAY THE FULL PRICE* (Centre A, Vancouver, 2009); *UH-HUH* (S.L. Simpson Gallery, Toronto, 1992); *FAILURE OF INTELLIGENCE* (McMaster University Art Gallery, Hamilton, 2005), and *SHIT HAPPENS* (CANADA, New York City, 2006). Each are poignant phrases, the first excerpted from the Lonely Planet phrase book, and presented in both English and Mandarin; the latter two clipped from news reporting on the American invasion of Iraq (2003). The colour palettes of these floor-to-ceiling wall paintings were often sourced from the names of house-paints. The font emerges from variations on Kennedy's signature Superstar Shadow.

While installing, Kennedy would keep these scale drawings close by, often tacking them up for easy reference while he and his crew measured, taped and painted. Now, as artifacts, they provide a window into the reasoning and artistic logic underlying these iconic works.

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Garry Neill Kennedy

SHIT HAPPENS (Wall-Text Scale Drawings), 2006

Water based marker, colour pencil, pencil, pen, collage printed matter, tape,
on graph paper, 17 x 100 in (43.2 x 254 cm)



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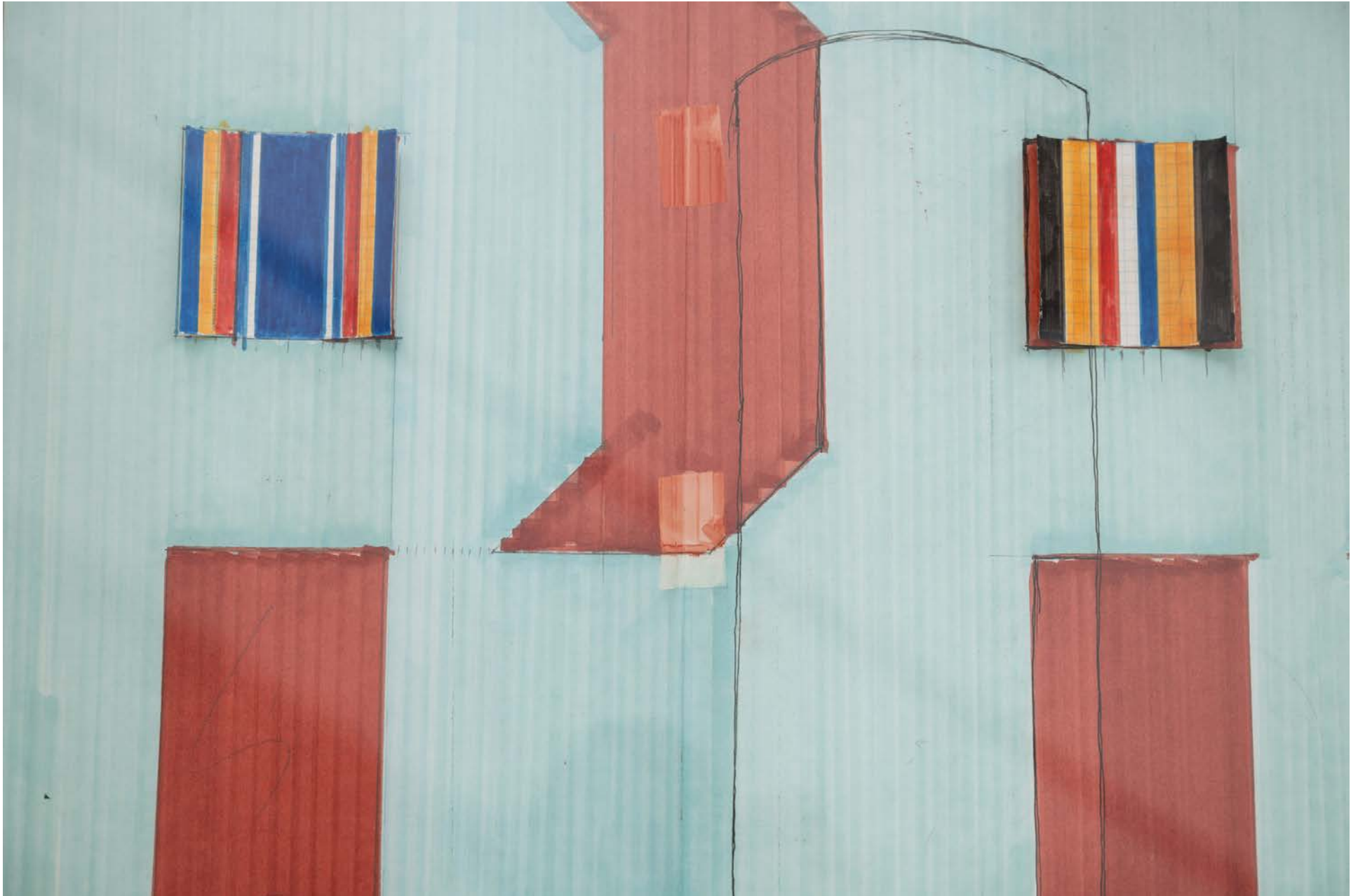
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SHIT HAPPENS, installation detail, wall-text painting,
SHIT HAPPENS / In Search of the Miraculous, Continued...
CANADA, New York City, 2006. Photo: CANADA



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Garry Neill Kennedy

I DON'T WANT TO PAY THE FULL PRICE (Wall-Text Scale Drawings), 2009

Water based marker, colour pencil, pencil, pen, self adhesive vinyl, tape,
on graph paper, 24 x 119 in (61 x 302.3 cm)



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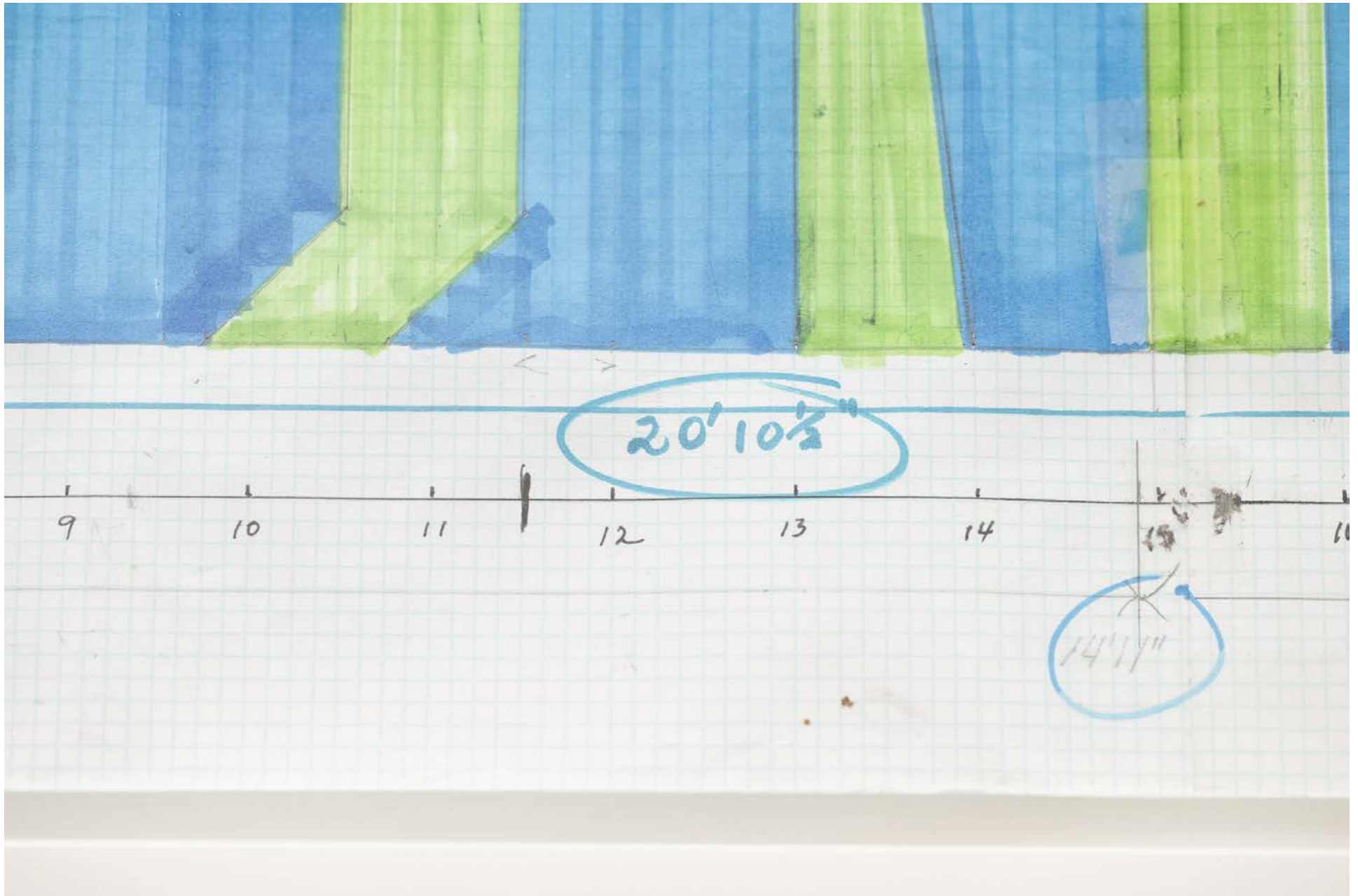


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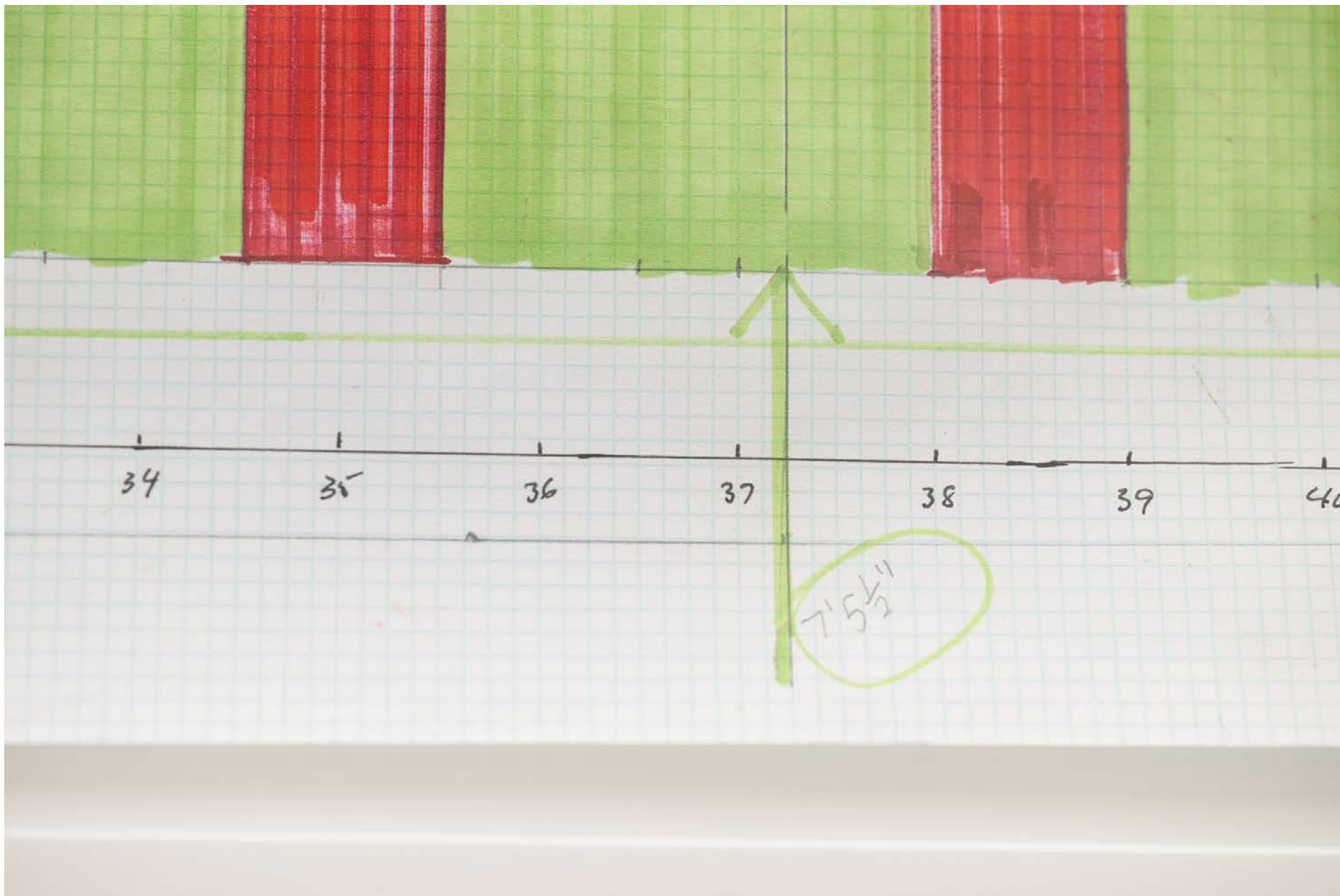


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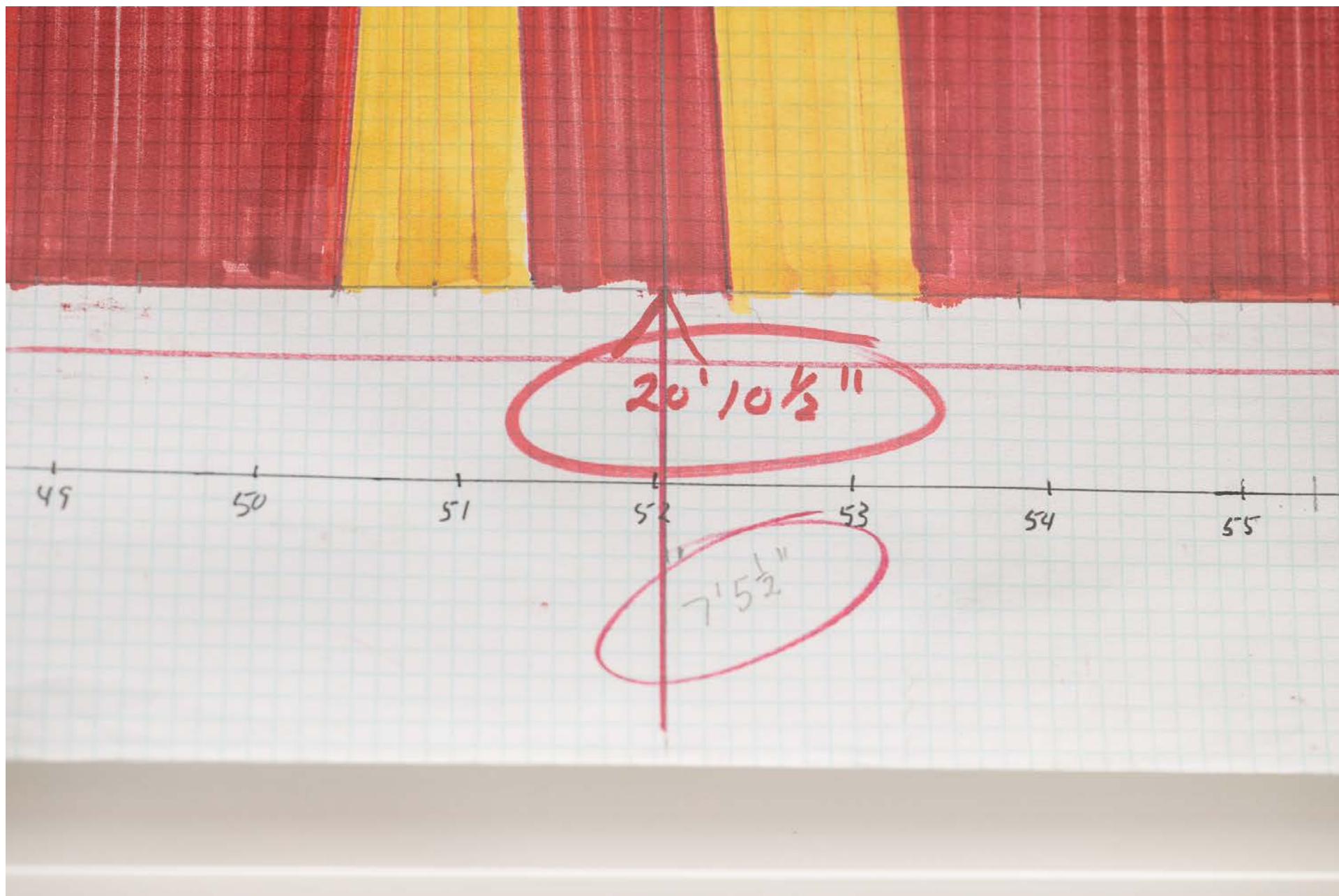


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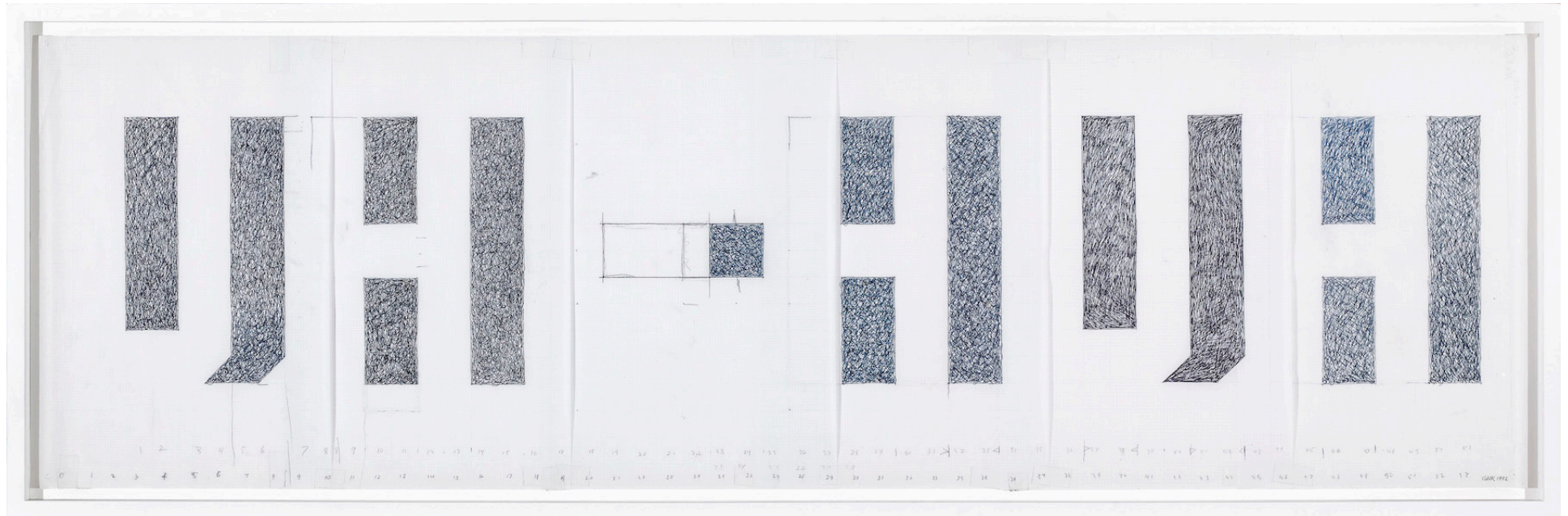
I DON'T WANT TO PAY THE FULL PRICE, installation view, wall-text painting
exhibited in *Beijing-Vancouver*
a two person exhibition with Cathy Busby, Centre A, Vancouver, 2009. Photo: Centre A



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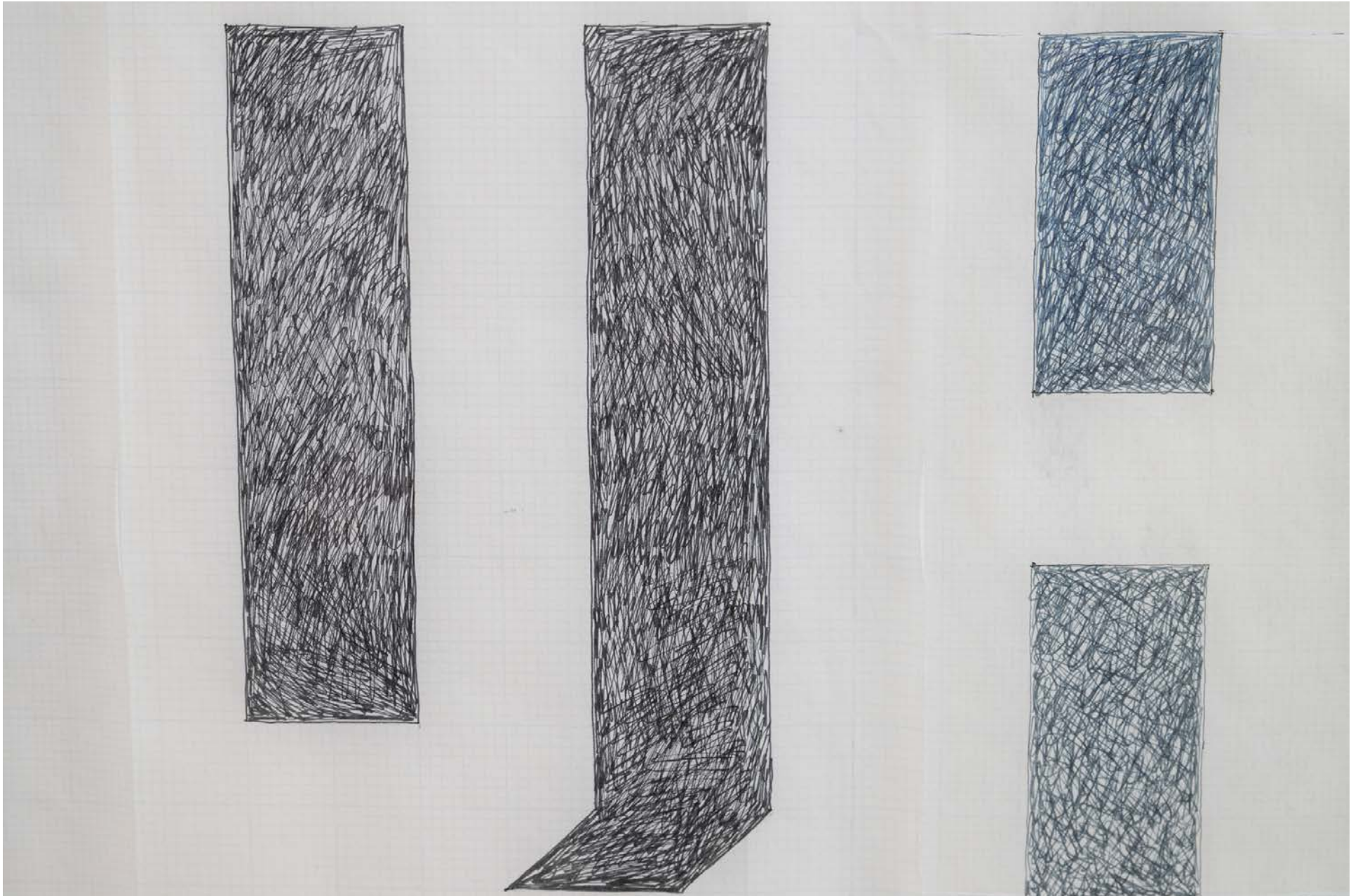
Garry Neill Kennedy
UH-HUH (Wall-Text Scale Drawings), 1992
Pen, pencil, tape, on graph paper
20 x 58 in (50.8 x 147.3 cm)



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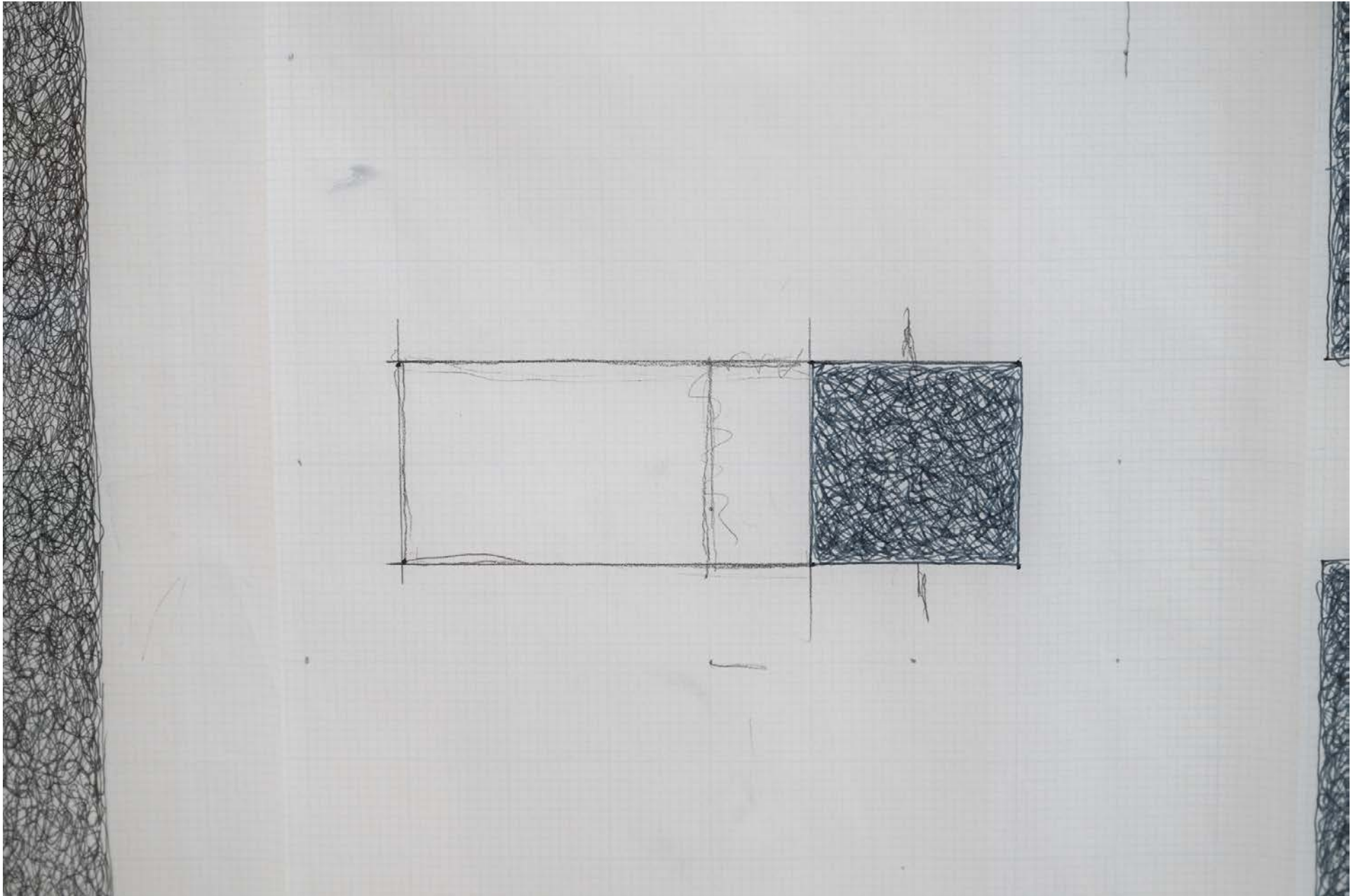
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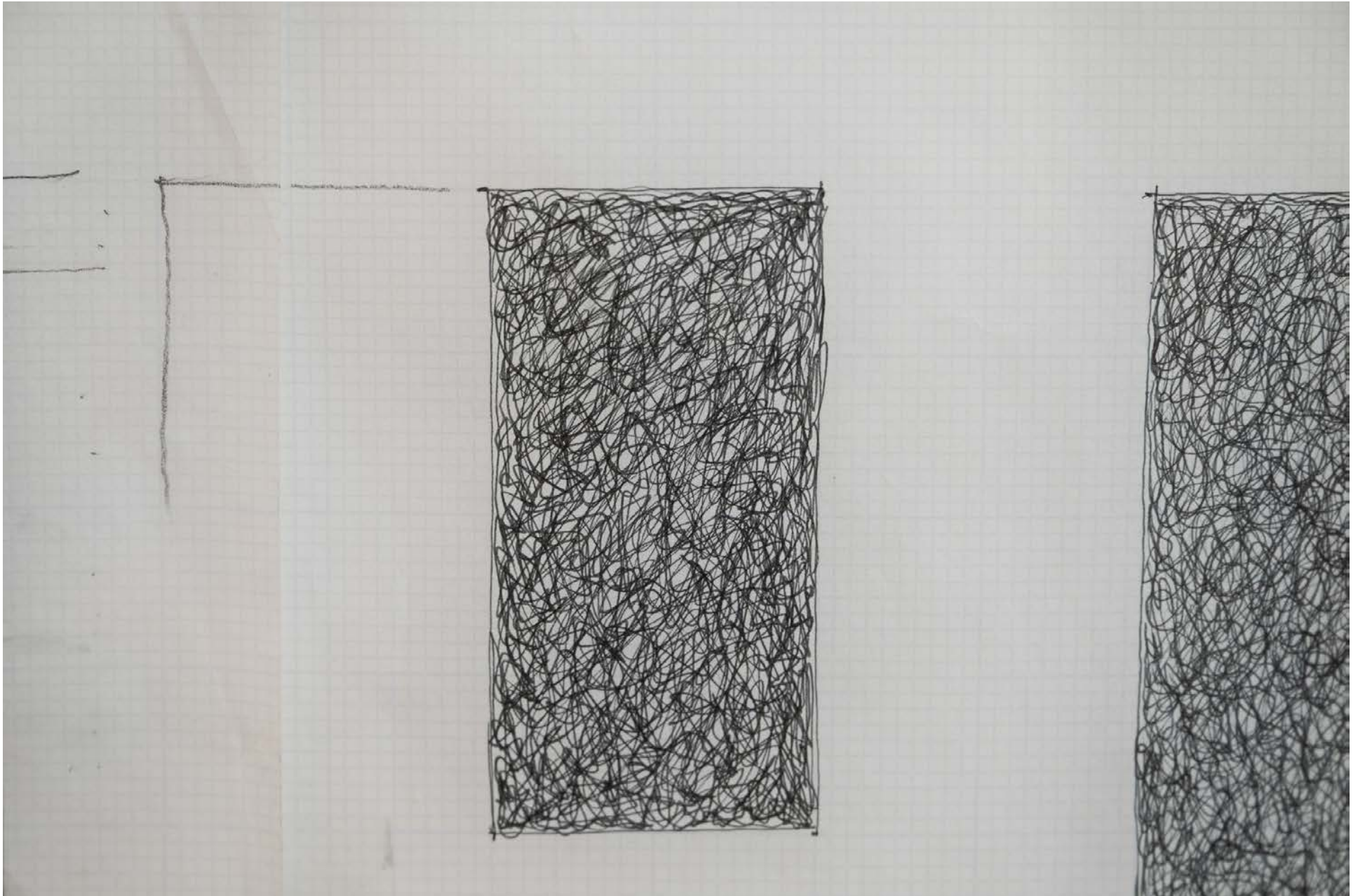
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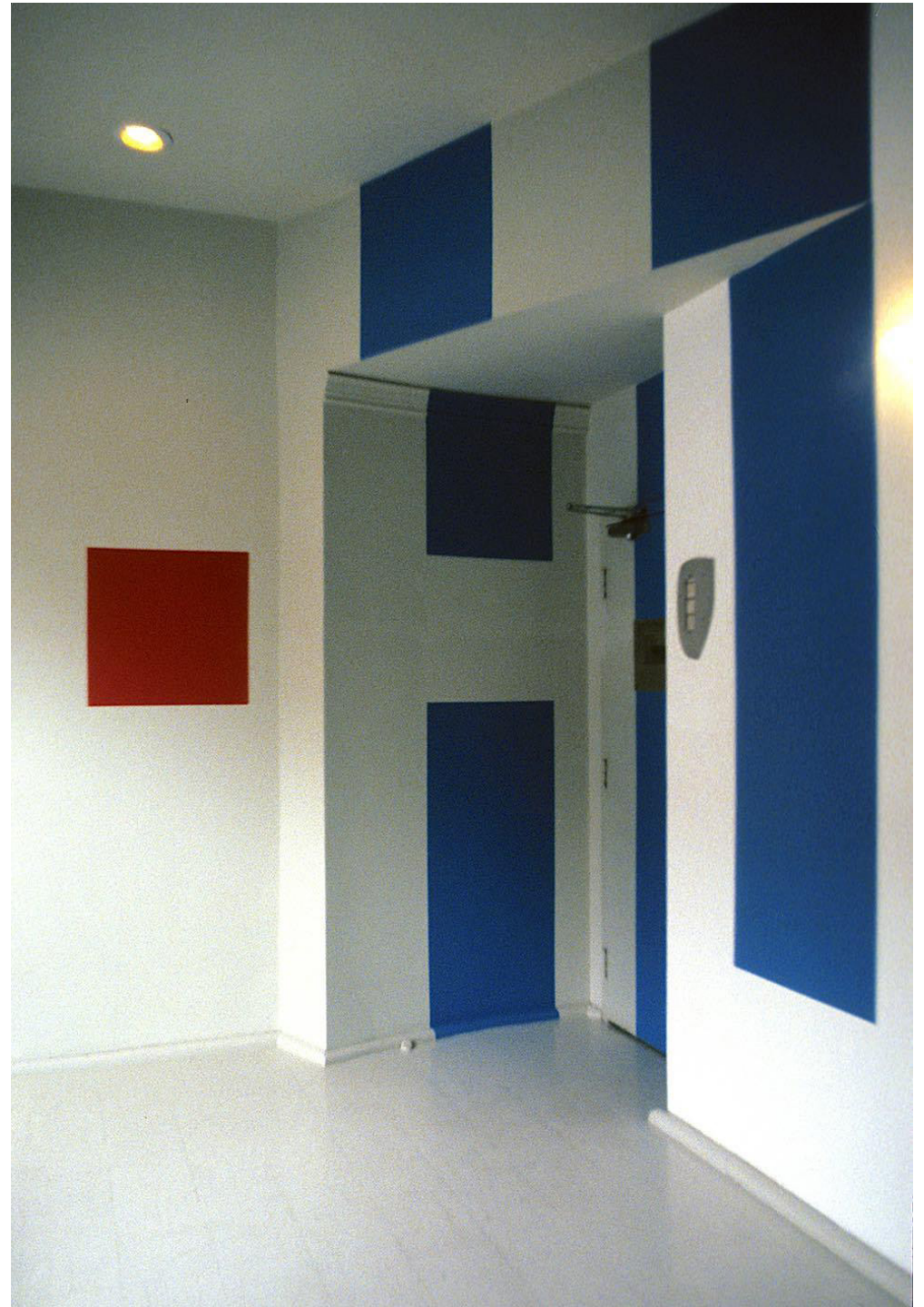
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UH-HUH, interior detail, wall-text painting
Sporting Type, exhibition at S.L. Simpson Gallery, Toronto, 1992.
Photo: Garry Neill Kennedy



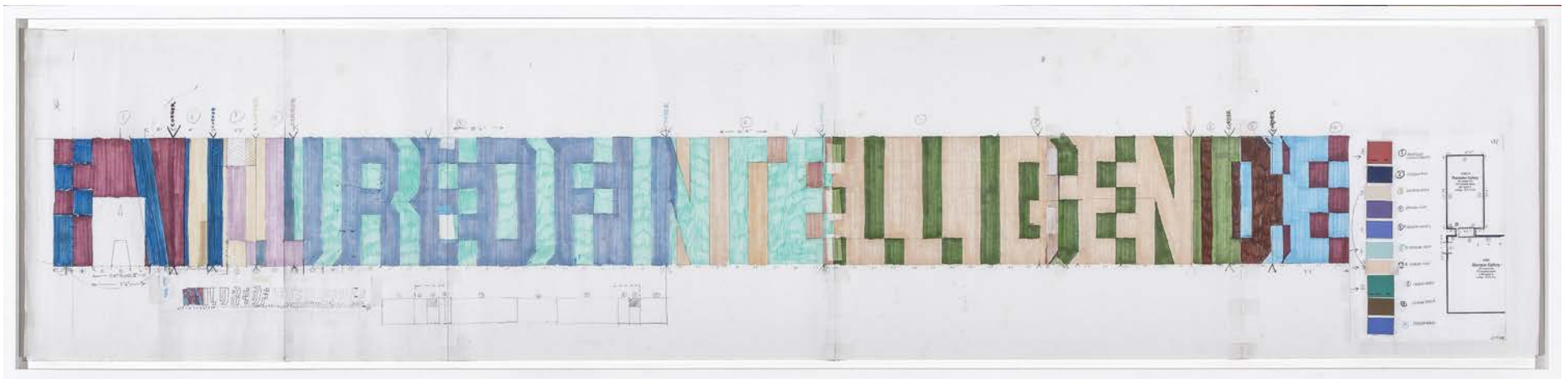
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Garry Neill Kennedy

FAILURE OF INTELLIGENCE (Wall-Text Scale Drawings), 2005

Water based marker, colour pencil, pencil, pen, collage printed matter and paint swatches,
tape, on graph paper, 19 x 80 in (48.3 x 203.2 cm)



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FAILURE OF INTELLIGENCE, installation detail
carpets borrowed from University community and wall-text painting
McMaster Museum of Art, Hamilton, ON, 2005. Photo: Issac Applebaum.



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Garry Neill Kennedy

NOTHING PERSONAL (Wall-Text Scale Drawings), c. 2003

Water based marker, colour pencil, pencil, pen, tape, on graph paper
19 x 66 in (48.3 x 167.6 cm)



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NOTHING PERSONAL, installation detail, wall-text painting and carpet installation
The Museum of Contemporary Art Toronto Canada (MOCA), Toronto, ON, 2007.



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Garry Neill Kennedy

TIT FOR TAT (Wall-Text Scale Drawings), 2004

Gouache, water based marker, colour pencil, pencil, collage paint swatches, tape,
on graph paper, 19 x 62 in (48.3 x 157.5 cm)



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TIT FOR TAT (Wall-Text Scale Drawings), 2004; Detail

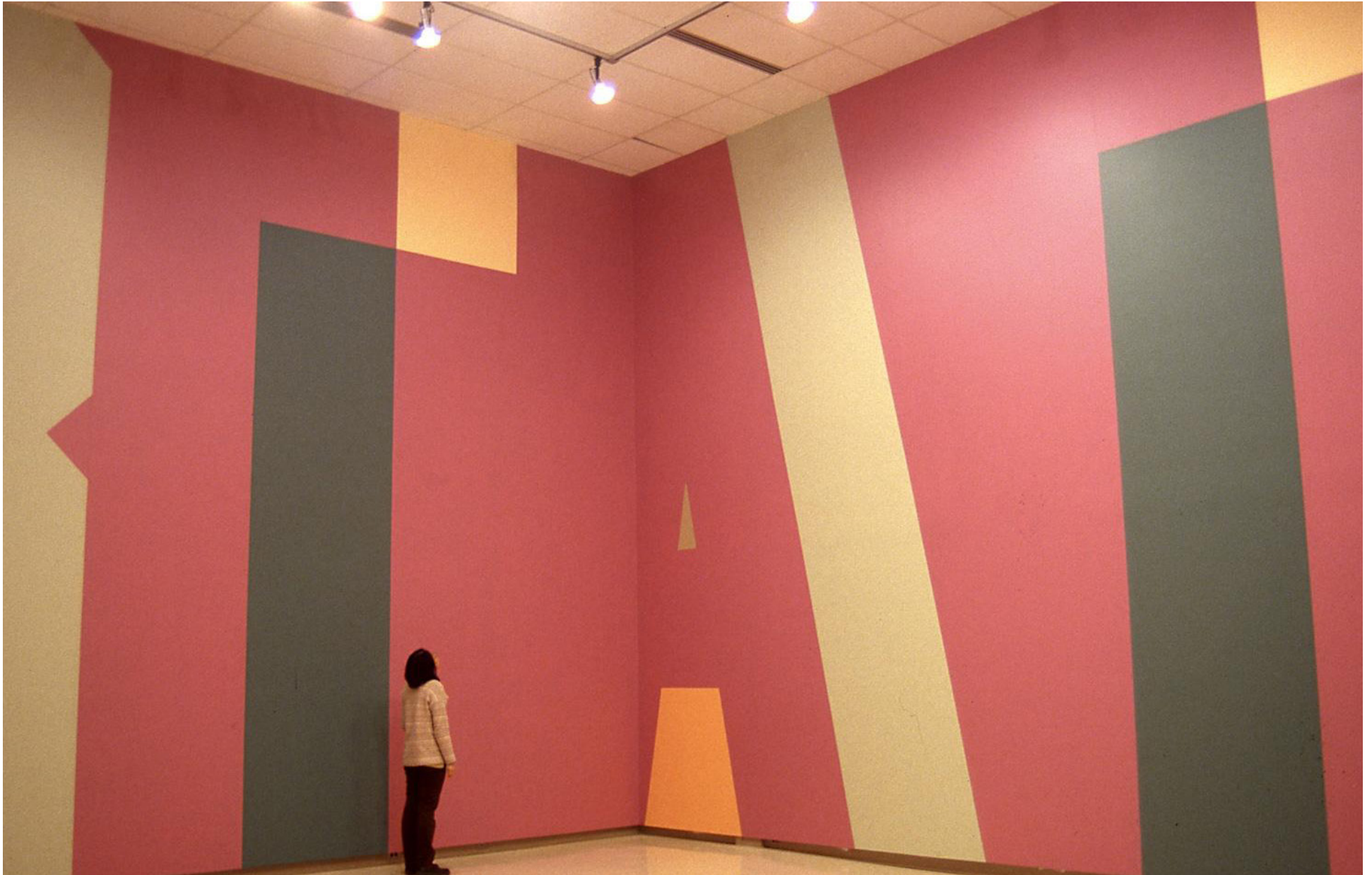
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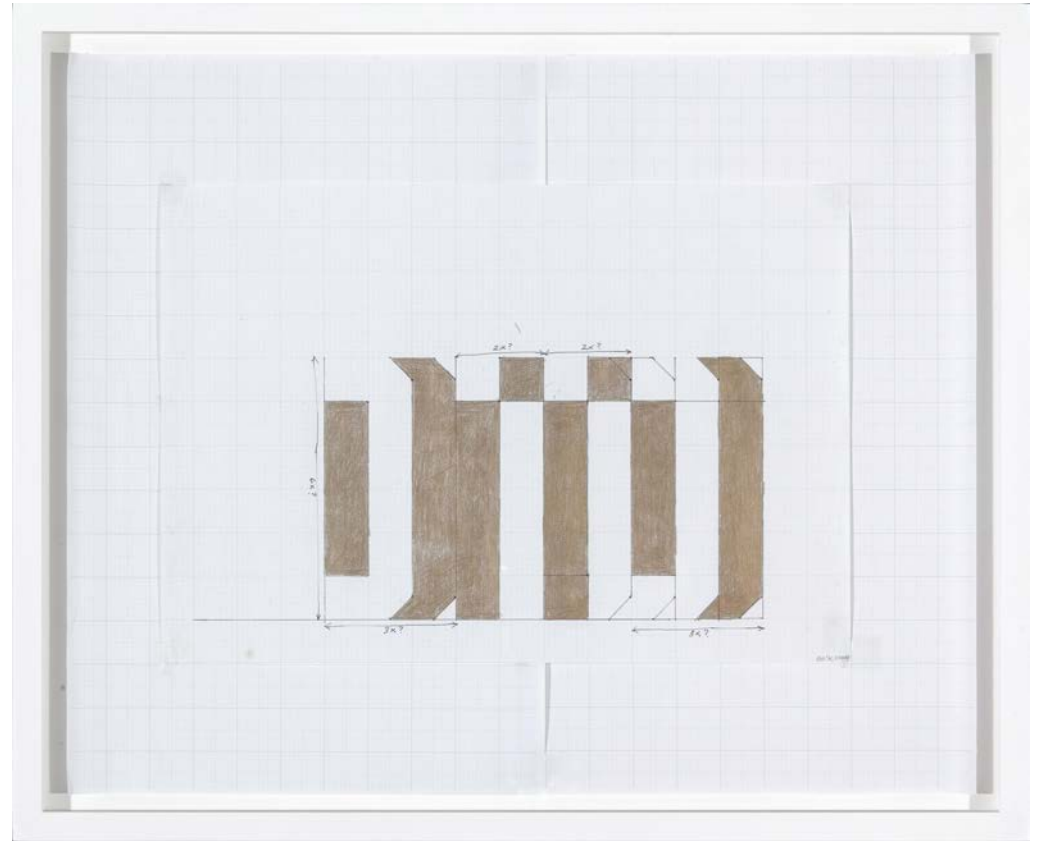
TIT FOR TAT on the Tantramar Marsh, installation detail, wall-text painting
The Ironic Turn exhibition, Owens Art Gallery, Mount Allison University, Sackville, NB, 2004.
Photo: Owens Art Gallery.



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Garry Neill Kennedy
OTTO (Wall-Text Scale Drawings), 2004
Colour pencil, pen, tape, on graph paper
23 x 19 in (58.4 x 48.3 cm)



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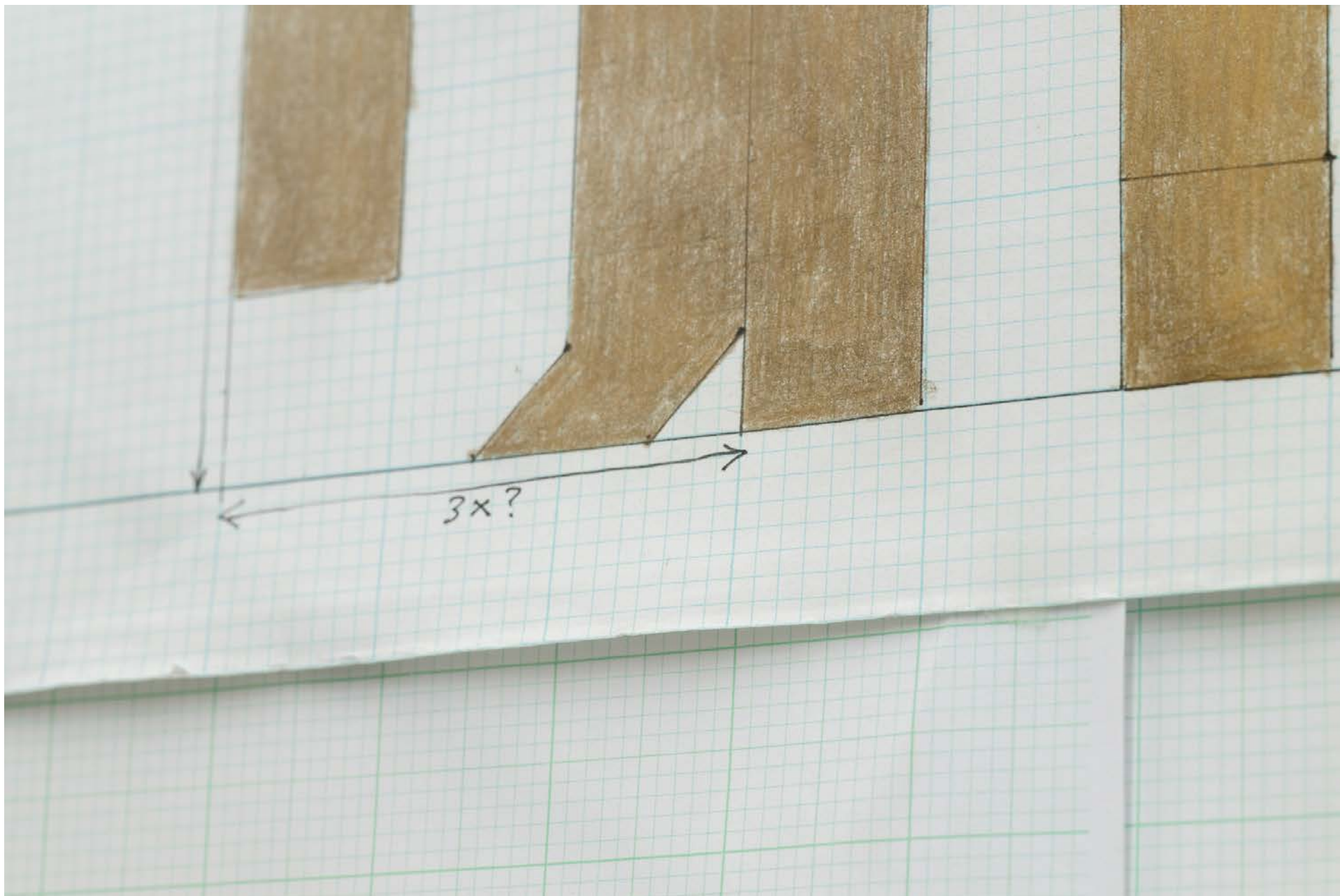
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Garry Neill Kennedy

OTTO (Wall-Text Scale Drawings), 2004; Detail

Colour pencil, pen, tape, on graph paper

23 x 19 in (58.4 x 48.3 cm)



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OTTO GOLD, installation detail, wall-text painting

The Ironic Turn exhibition

The Museum of Contemporary Art Toronto Canada (MOCA), Toronto, 2004.

Photo: MOCA, John Armstrong



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Garry Neill Kennedy

TWO NEW WARS (Wall-Text Scale Drawings), 2006

Water based marker, pen, pencil, on paper and graph paper
23.5 x 17.5 in (59.7 x 44.5 cm)



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Two New Wars, exhibition detail, wall painting installation,
The North End and Two New Wars exhibition, Emerson Gallery, Berlin, Germany, 2006.



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GARRY NEILL KENNEDY

SEIZURES / SEIZED

The *SEIZED* prints began with a collection of “Saturday Evening Post” and “Collier’s” magazines dropped off for Kennedy at his Nova Scotia College of Art and Design office where he was President. In them, he found and cut out the single-panel gag cartoons that took place in bosses’ offices, and titled them *SEIZURES*. Then he cut out the schematic paintings from each of the cartoon’s office walls and titled them *SEIZED*.

He went on to make a suite of nine *SEIZED* serigraph prints, entitled, *EXECUTIVE SUITE* (38”x38”, 1991). This work is part of Kennedy’s larger body of work about the workplace and administrative dynamics. One of these prints, a large-scale schematic of the artwork lifted from the boss’ office, is included in this exhibition, as well as Kennedy’s original hand-cut drafts of both *SEIZURES* and *SEIZED*.

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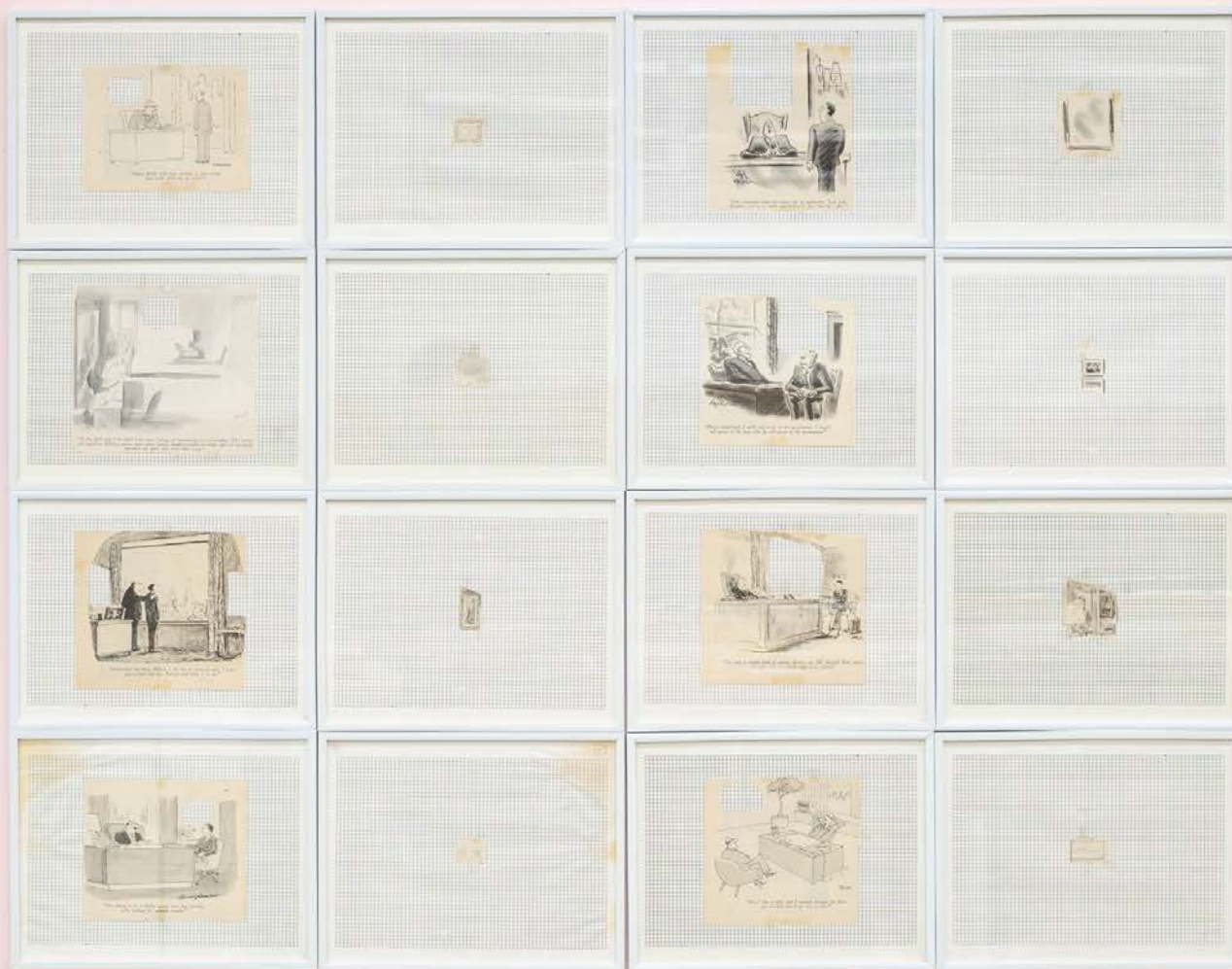
Garry Neill Kennedy
SEIZED (print), 1991
Edition 1 of 10
Silkscreen serigraph
42.5 x 42.5 in (108 x 108 cm)



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Garry Neill Kennedy
SEIZED, c. 1990
16 original collaged cartoons
8.5 x 11 in (21 x 28 cm) each



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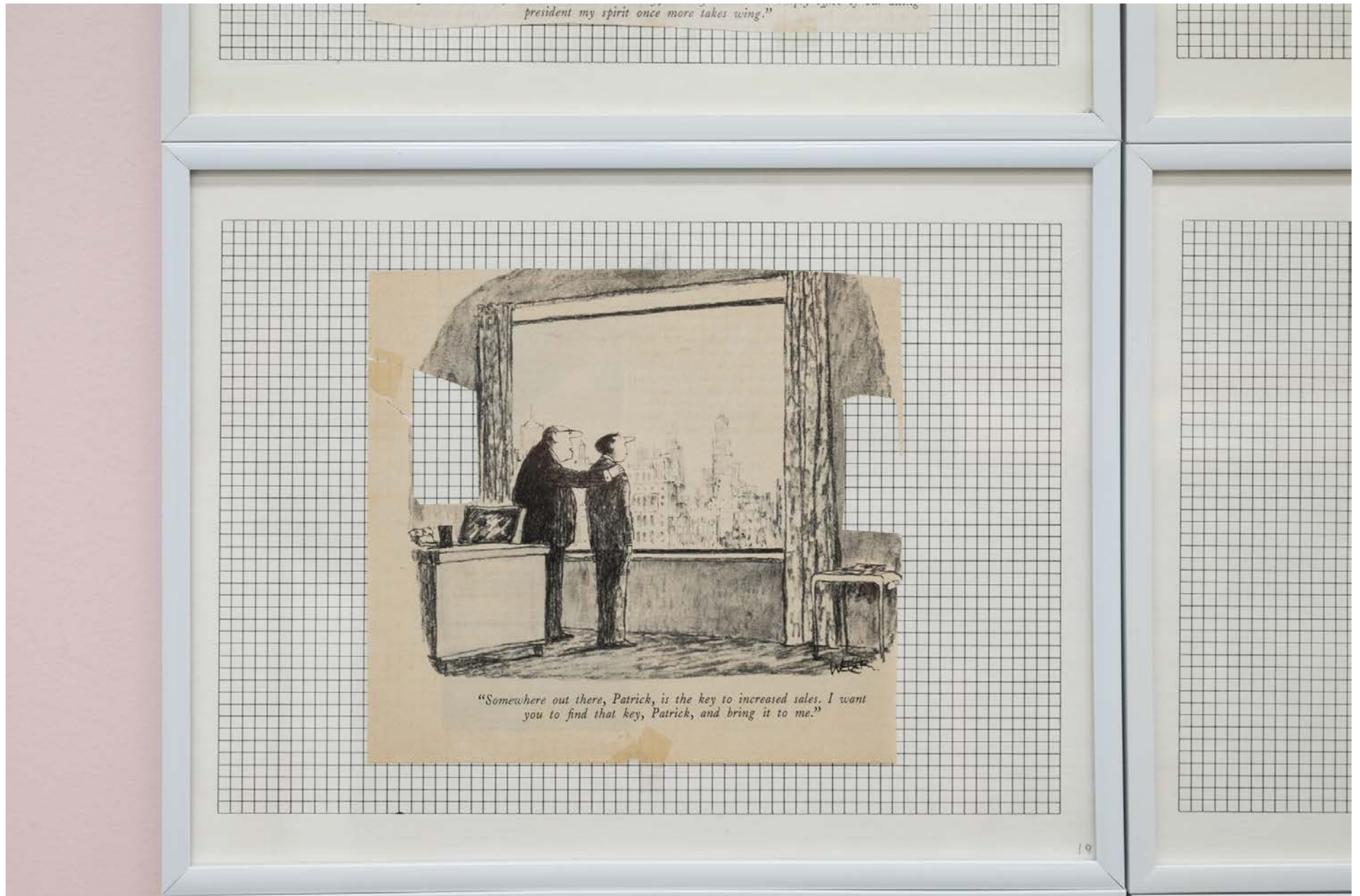
Garry Neill Kennedy
SEIZED, c. 1990; Detail
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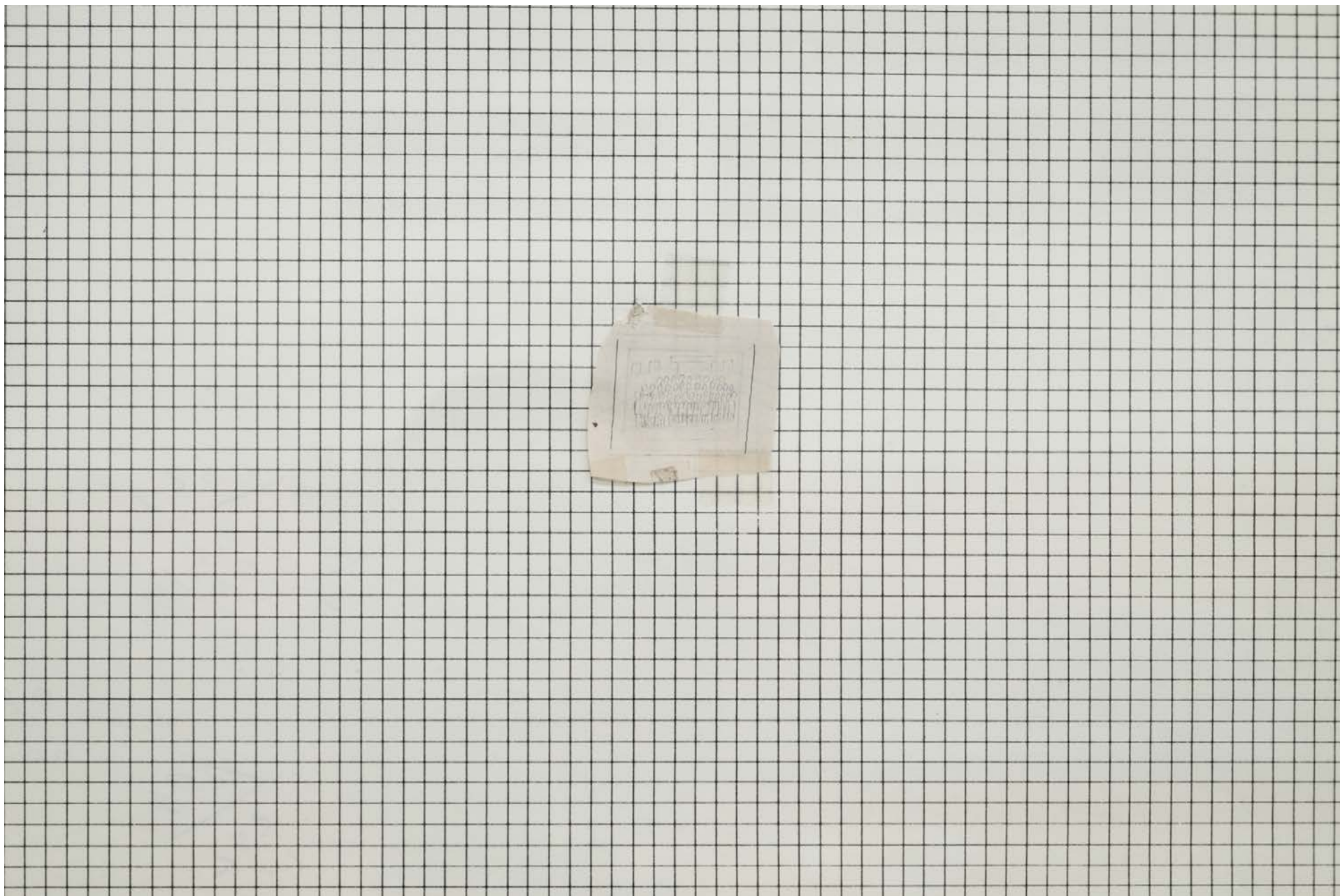
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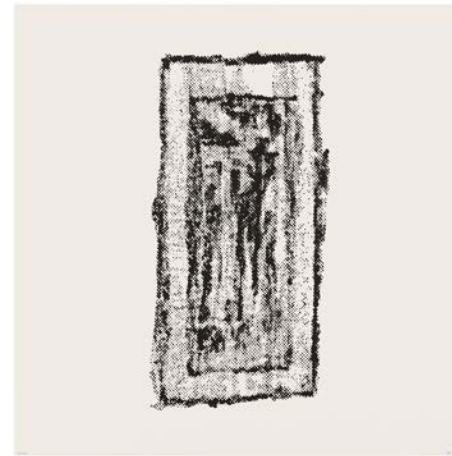
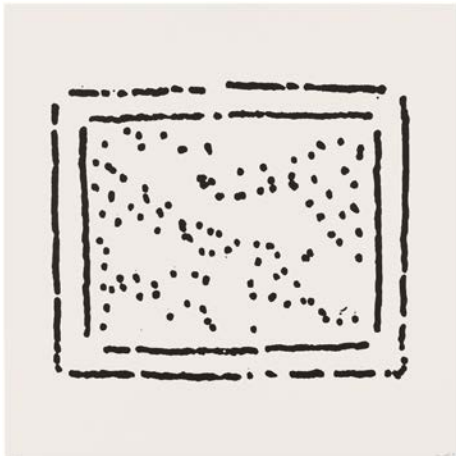
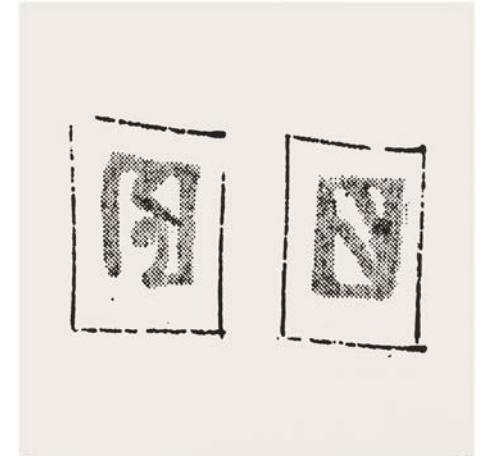
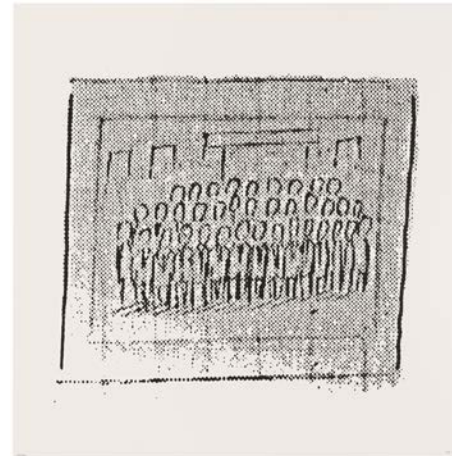
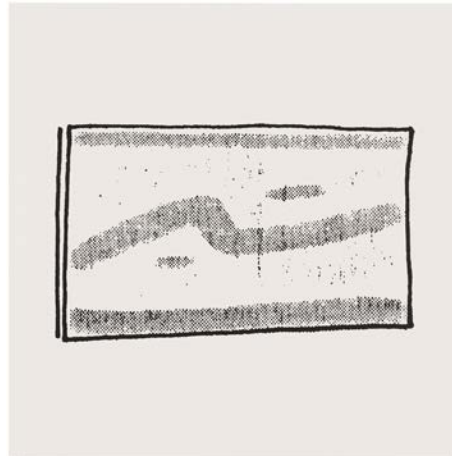
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Other available *SEIZED* (prints)

Each:

Edition 1 of 10, Silkscreen serigraph
42.5 x 42.5 in (108 x 108 cm)



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CATHY BUSBY

SORRY / WE ARE SORRY FRAGMENTS

SORRY (Stephen Harper), *SORRY* (Mike Harris), and *SORRY* (Gordon Campbell) are selected from Busby's *SORRY SERIES* (suite of 30, edition of 5, 2003-2014) for this exhibition. They are a response to the plethora of public apology news stories by politicians, CEOs, and sports stars. Her *SORRY* artist book (2008) accompanies the prints.

WE ARE SORRY (2009) was an installation made up of two large sign-vinyl panels (each 25' x 45') with excerpts from the 2008 landmark apologies to Indigenous peoples made by Prime Ministers Stephen Harper (Canada) and Kevin Rudd (Australia). Done by invitation of Melbourne's Laneway Commissions, the panels were installed side-by-side on the façade of the Citipower substation in Melbourne. The installation remained on the building for over three years, at which time, UBC's Belkin Art Gallery invited Busby to show a version of it in the Witnesses, Art and Canada's Indian Residential Schools exhibition (2013).

Since the time of these apologies (2008-2013), there had been many contradictory actions taken by the Canadian and Australian federal governments. In Canada, major federal budget cuts were made to many Indigenous organizations. Busby wanted to acknowledge these breaches in a new version of *WE ARE SORRY*, so rather than showing them verbatim again, she exhibited a large fragment of the Canadian apology, filling the available wall, thus rendering the apology partial and incomplete. In addition, she cut the remaining panels into over a thousand fragments for visitors - a symbolic way of remembering the promise of the now disgraced apology.

WE ARE SORRY FRAGMENTS

During their years-long outdoor installation in Melbourne, the pinks of the panels which represented the apologizers' complexions, had baked in the sun, been drenched in the rain, and had faded in the process. In *UH-HUH/SORRY*, Busby signals the weathering by painting the balcony-facade and the upper and lower back walls of the gallery in the muted tones of the Fragments.

In Witnesses, Art and Canada's Indian Residential Schools, the Fragments were accompanied by a folder, explaining their origin, and providing a lengthy list of news stories documenting and demanding accountability for the federal government's continued contradictory actions toward Indigenous rights. In *UH-HUH/SORRY*, 13 years later, Fragments are elevated to the balcony facade and once again accompanied by this information-rich folder.

Over the years, fragments have been dispersed into homes, institutions, and delivered to the front steps of the federal Parliament buildings in Ottawa, by the late artist and hereditary Chief Beau Dick and accompanying collaborators, in *Awalaskenis II Journey of Truth and Unity* (2014). Busby appreciates that as the Fragments of *WE ARE SORRY* are dispersed into new hands, and different locations, there's a symbolic sharing of the collective memory of these apologies.

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Cathy Busby
SORRY (Stephen Harper), 2014
Edition 1 of 5; Inkjet print
60 x 48 in (152.4 x 121.9 cm)



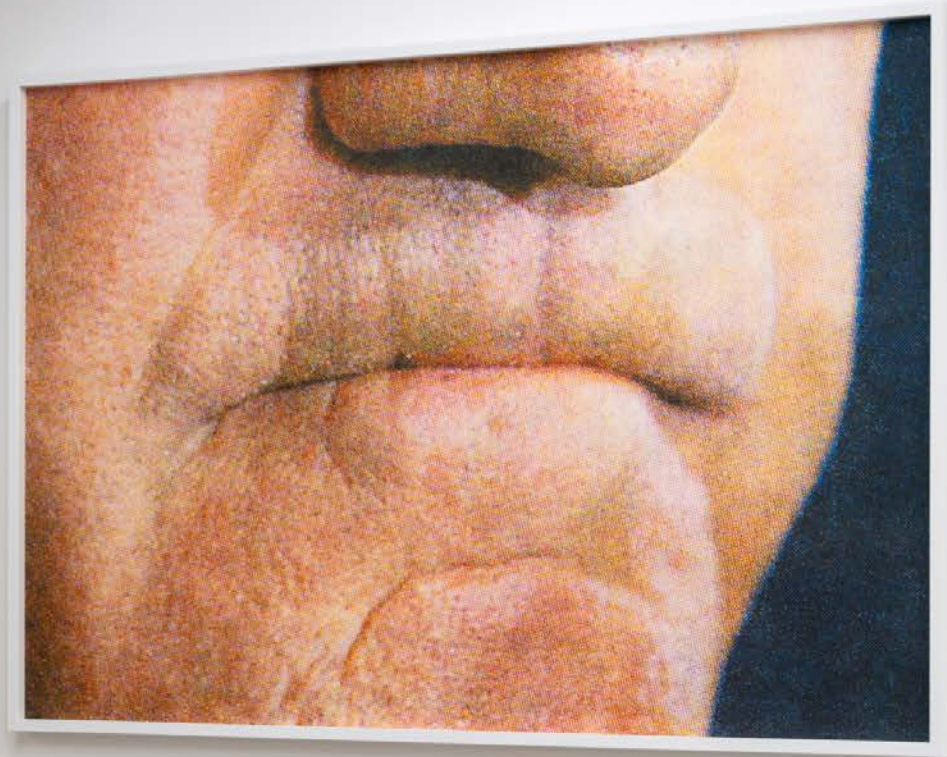
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Cathy Busby

SORRY (Mike Harris), 2014

Edition 1 of 5; Inkjet print on archival watercolour paper
60 x 48 in (152.4 x 121.9 cm)



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Cathy Busby
SORRY (Gordon Campbell), 2014
Edition 1 of 5; Inkjet print on Hahnemuhle paper
23 x 35 in (58.4 x 88.9 cm)



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Cathy Busby
WE ARE SORRY (Fragments), 2013
33 prints
19 x 19 in (48.3 x 48.3 cm) each



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CATHY BUSBY

ATRIUM

UH-HUH/SORRY includes four of Busby's *ATRIUM* (2010) prints, silhouettes of the shapes of artworks that were on display at the Art Gallery of Nova Scotia (AGNS) 2009-10 while Busby was artist-in-residence. She made these prints as a permanent record of her temporary wall paintings.

ATRIUM began as an installation of 17 painted silhouettes reproducing the shape of artworks found in different exhibits at the AGNS (Halifax) in Fall 2009. They encircled the walls of the Gallery's atrium, an architectural feature. The silhouettes were the colours of the gallery walls where the actual artworks were displayed. Each silhouette stood in for an artwork made by an Indigenous artist, or it included subject matter or a title which referred to Indigenous cultures or languages. The selection was drawn from works outside those on display in the First Nations gallery located directly above the atrium.

A folder accompanied the work, providing a legend to the painted silhouettes and is also on display as part of *UH-HUH/SORRY*. The work's title, *ATRIUM*, refers both to the architectural 'heart' of the building that the silhouettes encircled, and suggests that since these collections connect to living histories, the relationships between Indigenous artists and gallery collections are at the 'heart of the matter'.

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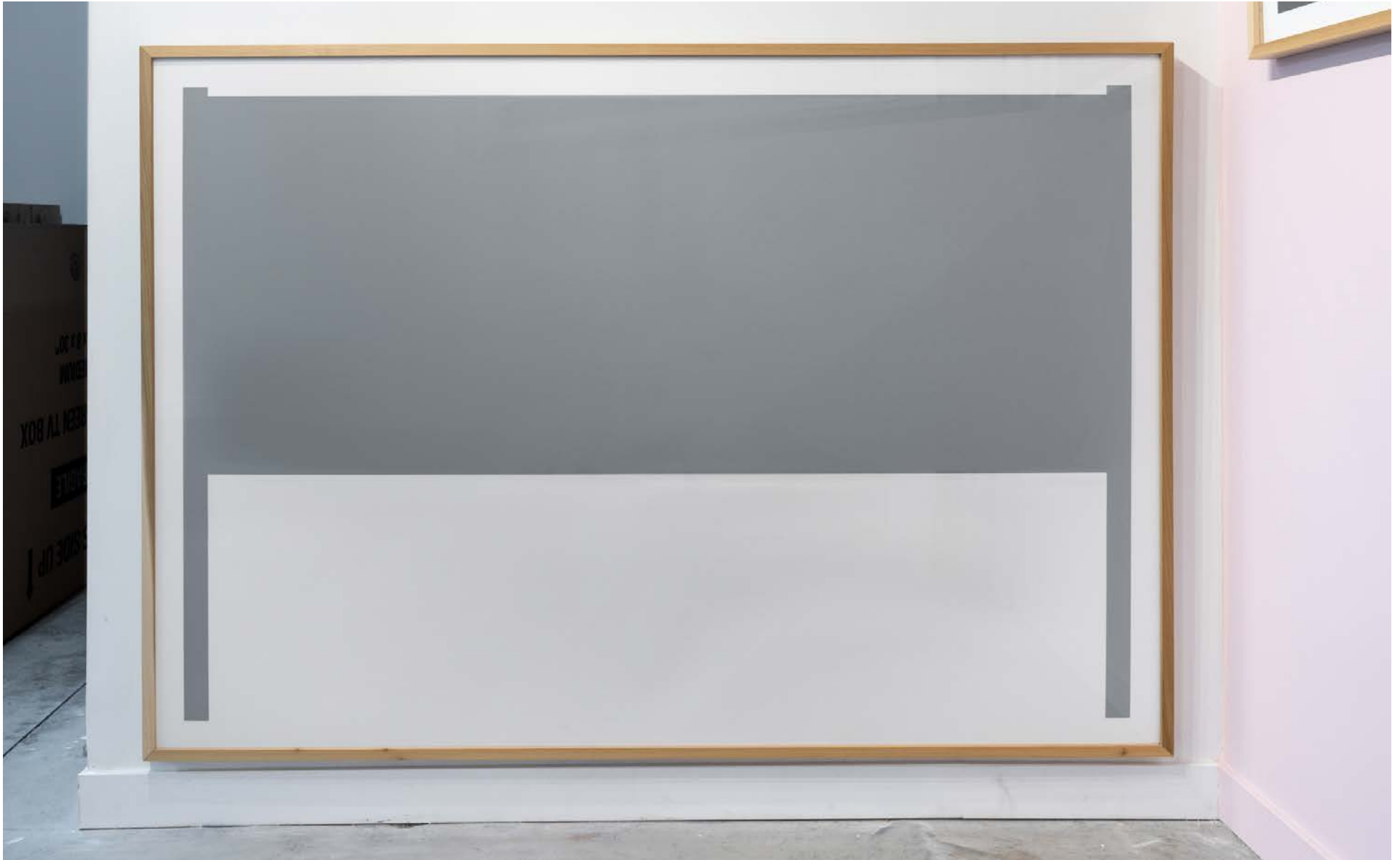


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Cathy Busby

ATRIUM Silhouette Vitrine (Incised Birch Bark Box, c. 1850; replica, Concordat Wampum, V. Nibby Halverson, J. Nibby, A. Nibby Woods, Kiskuke'k L'nu'k (Today's People), 1999; replica, 19th-century basket, Margaret Pelletier, 2005), 2010
Monoprint
36 x 60 in (91.4 x 152.4 cm)



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Cathy Busby

*ATRIUM Silhouette Plinth (Groundstone Harpoon Tip, c. 2000 BC;
Petroglyph Stone, Kiskuke'k L'nu'k (Today's People), c. 1850), 2010*

Monoprint

48 x 18 in (121.9 x 45.7 cm)



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Cathy Busby

*ATRIUM Silhouette Arms of Nova Scotia (The Arms of Nova Scotia,
Hudson Langille, c. 1920), 2010*

Monoprint

21 x 17 in (53.3 x 43.2 cm)



Wil Aballe

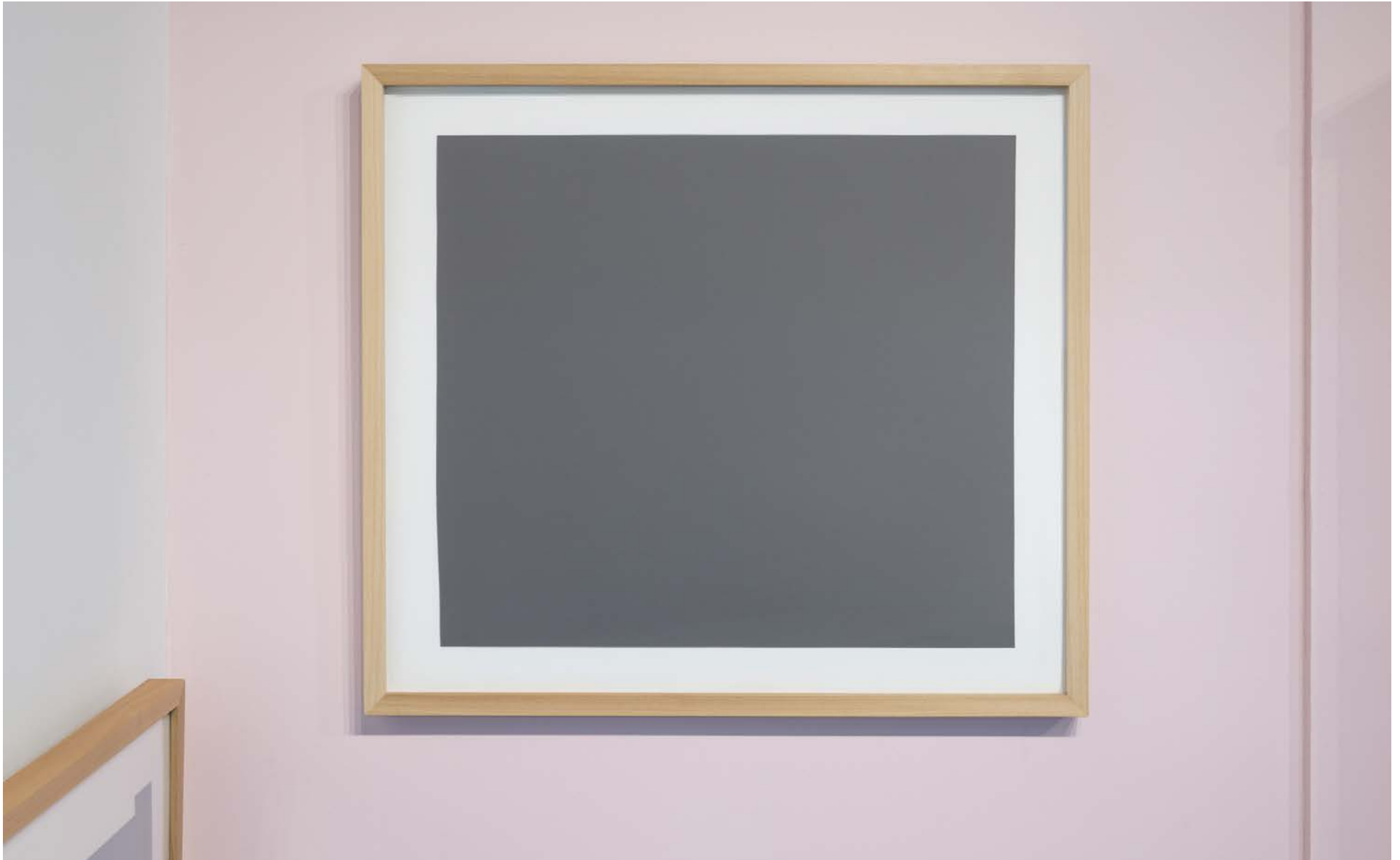
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Cathy Busby

ATRIUM Silhouette Painting (An Eskimo Dice Game, William Kurelek, 1975), 2010

Monoprint

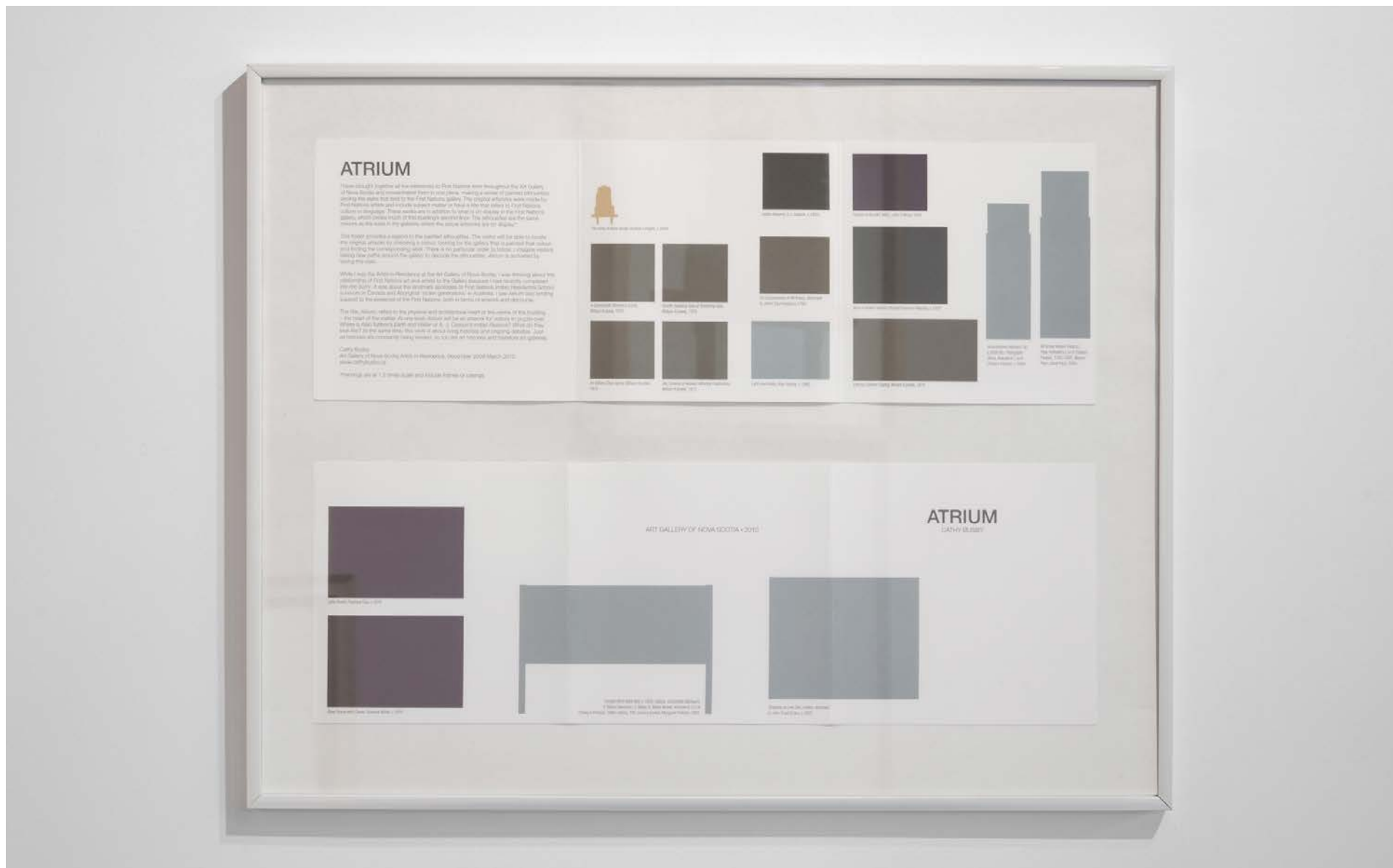
23 x 26 in (58.4 x 66 cm)



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Cathy Busby
ATRIUM Descriptive Folder, 2010
Paper
16.5 x 20.5 in (41.9 x 52.1 cm)



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