

Garry Neill Kennedy

**Conrad Black
and
Bob White**

A Wall Painting

**Cold City Gallery 30 Duncan St. Toronto
January 9 - February 3, 1988
Opening Saturday January 9, 3 - 6pm**

Black, Conrad Moffat, financier (b at Montréal 25 Aug 1944). The son of an affluent but unconventional Montréal businessman, Black received a BA from Carleton and a law degree from Laval. For his MA at McGill he wrote a biography of Maurice DUPLESSIS, later published as *Duplessis* (1977). In 1969 he and a few partners began buying small English-language newspapers, building the Sterling chain. In 1978, After the death of Bud MCDOUGALL, Black, through intricate corporate and financial manoeuvres, achieved control of Argus Corp, a holding company controlling a large number of Canadian corporations. This takeover gave him national prominence and a leading position in the Canadian BUSINESS ELITE.

C.G.C.

White, Robert, labour leader (b at Upper Lands, N Ireland 28 Apr. 1935). He came to Canada at age 13. He worked for Hay and Co. in Woodstock, Ont, and by 1959 had become president of United Auto Workers Local 636. He was appointed UAW international representative and in 1964 co-ordinator of organizing staff. In 1972 he became assistant to UAW director, Dennis MCDERMOTT. He travelled across Canada to mobilize protests against the federal wage-control program. He led the UAW opposition to corporate demands for wage concessions. Firmly believing that the Canadian wing of the UAW should act primarily in the interest of its 120 000 Canadian workers, White led the Canadian members in a strike and eventually a secession movement from the American UAW.

L.S.M.

Kennedy, Garry Neill, artist, teacher (b at St. Catharines, Ont. 6 Nov. 1935). Since 1967 he has been president of the NOVA SCOTIA COLLEGE OF ART AND DESIGN (Halifax), Canada's only degree-granting art college. Kennedy's other life is that of a nihilist artist, rooted in conceptual art, suspicious of art systems and traditions, and doubtful that valid art is possible unless founded in irony and disenchantment. A series of 1976-77 paintings began from the premise that the traditional reasons for painting were exhausted and that only the craft and the material conditions of painting — paint, brush, canvas — were realities. Scornful of references to taste, he produced a series of unexpectedly strange and beautiful works. With a shrewd sense of humour his subsequent work has probed the systems that operate in museums, commercial galleries and the art world in general. R.N.