

EVENTS:

Curator's Tour

Sunday, November 11, 2:00 - 3:00 p.m.

Jessica Cochran discusses the evolution of Deborah Boardman's practice .

Reading & Singing & Drawings & Pie:

An intimate celebration of Deb Boardman

Saturday, December 1, 2:00 p.m. - 4:00 p.m.

Friends of the artist will continue to remember and celebrate Deb Boardman and her generous practices in life and work by engaging in some of them in the context of the exhibition: we will read aloud, sing together, collectively review some of the many, many drawings in her flat files, and enjoy some apple pie. This event is organized by three long-time friends of the artist: Jin Lee, Wendy Jacob, and Laurie Palmer.

Public Reception

Sunday, December 16, 3:00 - 5:00 p.m.

Refreshments will be served and park free at Kenwood High School.

Catalog Release and Closing Party

Thursday, February 21, 5:00 - 7:00 p.m.

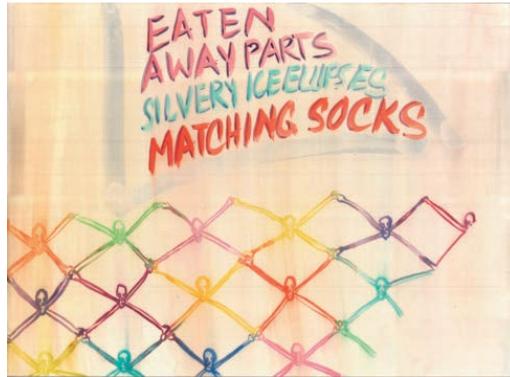
Get your copy of the first survey of Deborah Boardman's work with essays by curator Jessica Cochran, Kristin Korolowicz, independent curator, and Tate Shaw, Director of Visual Studies Workshop.

This exhibition was made possible by an extensive studio archive of hundreds of works and writings, as well as dozens of interviews and conversations with colleagues, family and friends, collaborators, students, and the tireless patience and dedication of Joe Ferguson. We are grateful for in-kind support from Navillus Woodworks and Karen Azarnia and for the generous loans of artwork from Mhairi Phillips, Elisabeth Condon and Karl Kelly, Wendy Palmer, Laurie Kanen, and the Joan Flasch Artists' Books Collection at the School of the Art Institute of Chicago.

The artworks on view are available for purchase through the Hyde Park Art Center. Pricelists are located in a binder at the front desk. If interested, contact exhibitions@hydeparkart.org.

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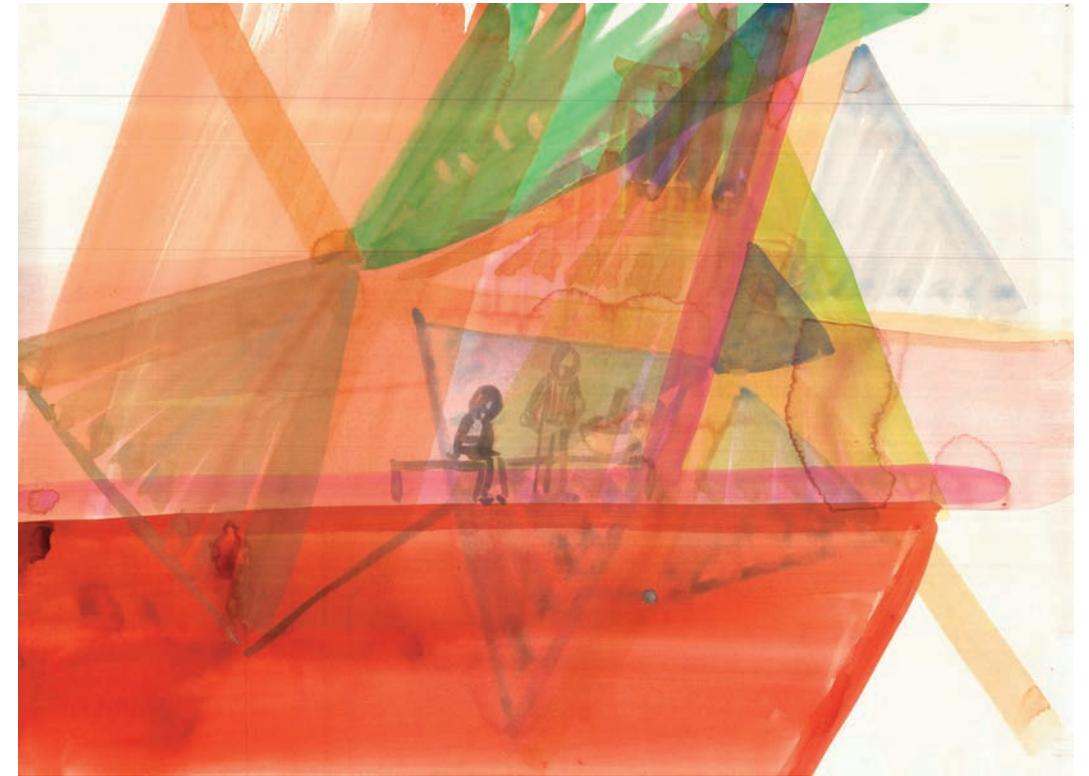
5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 www.hydeparkart.org. Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.



Oxbow 119, 2014, paint on paper, 22 x 30 inches

Deborah Boardman *Painter, &*

Kanter McCormick Gallery & Gallery 5
November 11, 2018 - February 24, 2019



Ox-bow 128, 2014, gouache on paper, 22 x 30 1/2 inches

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Based in Chicago from 1997 until her death in 2015, Deborah Boardman worked primarily with paint, but also in video, installation, bookmaking, writing, activism, and performance. Accordingly, in one of her final interviews, she described herself as a “Painter, and...” As the first exhibition to consider and contextualize Boardman’s broad oeuvre, the goal of this project is not to be the final word, but rather a first move in understanding her evolution.

The exhibition is organized in a loosely chronological fashion, providing space to encounter the ideas and preoccupations that recurred and evolved over periods of time. As a painter, Boardman was deeply committed to the formal and expressive potential of color and gesture. Her subject matter was big and small, and always porous, endlessly iterative. It blossomed from very early performative and pictorial responses to the Catholic Church to encompass sacred architecture, studio interior studies, horses, French painting, heraldic emblems, dreamscapes and portraiture, all influenced by an ongoing fascination with mortality, memory, and the life of the artist. Her paintings and works on paper in gouache of the 1990s evolved from curvy, decorative, and dreamlike images in autumnal palettes to the bold, painterly renderings grounded in the present world of her life and studio from 2003 until 2011. In the final years of her life, her increasingly restrained, yet energetic, plaids, patterns, hand-lettered floating texts, dharmic wheels, and figuration were done in palettes of hot pinks, warm greens, yellows, and lake blues.

From 1994 until 2013, Boardman utilized her practice to foster human connections beyond the studio, exploring her own social agency through site-specific community projects. Five of her most ambitious works in this realm are documented through texts, archival photographs, and ephemera presented on panels in Gallery 5 (hallway).

Coupled with her reliance on intuition, Boardman continuously employed extensive modes of research on projects that intermingled deeply personal representations of self and studio with external subjects. Often embarking on exhibitions and projects with the assistance of spiritual dowsers, she explored topics of history (particularly around specific sites), spirituality, the environment, human frailty, and mortality until her very last painting. *Painter, &* features documentation of her



Untitled, 2009, paint on canvas, 42 x 25 inches

divining work with dowsers, as well as paintings that take as their subject the fault lines, water lines, and invisible energies.

Handmade artist books exist at the heart of Boardman’s interdisciplinary practice. A selection of unique painted books, zines, and editioned print works included here provide hundreds of pages of diaristic writing, poetry and memoir, alongside formal and playful color and composition studies in gouache and other media. These artworks are presented on a reading table, as well as on pedestals and shelves throughout the exhibition.

Toward the end of her life, Boardman’s output generously explored her psychic and physical vulnerabilities in the face of breast cancer. Shortly before her passing in 2015, art critic Lori Waxman wrote that her recent work grappled with the “unseen” and “ineffable,” articulating “what life looks like in that gracious limbo between life and death.” The back gallery inside the main exhibition space is dedicated to her later works, many of which were produced in residency at Ox-Bow in 2014 and specifically for her final exhibition at Experimental Sound Studio, titled *I can’t go on. I’ll go on*, in 2015.

Painter, & can only begin to scratch the surface of Deborah Boardman’s prolific oeuvre. As such, it can be thought of as an impression—a curatorial perspective that charts her evolution in an intimate and exploratory way. As such this approach reflects Boardman’s own “relational” strategies for showing works made along a continuum, in a manner that, as she wrote in 2002, reflects “upon and illuminates the particular spirit and architecture of the conditions of display.”

Jessica Cochran
Curator of *Painter, &*



[Deborah Boardman](#) (1958-2015) was born in Salem, Massachusetts, and raised in Marblehead, Massachusetts. She received her MFA from Tufts University in 1987. She lived in Chicago for 28 years with her husband and two sons, working from an Edgewater studio and teaching at the School of the Art Institute of Chicago since 1997. In addition to numerous exhibitions, residencies, and projects in Chicago and the United States at venues such as the Chicago Cultural Center, Experimental Sound Studio, Arizona State University, and Cornell University, Boardman mounted projects internationally in cities including Bangalore, India and Tabor, Czech Republic. Boardman’s artists books have been collected widely and are

included in special collections at the Brooklyn Museum of Art, Museum of Modern Art, Harvard University, Boston Public Library, and numerous others.