

Prints by Richard Bosman, 1978-1988 : Elvehjem Museum of Art, University of Wisconsin-Madison, May 13-July 9, 1989.

Bosman, Richard, 1944-

Madison, Wisconsin: Elvehjem Museum of Art, University of
Wisconsin-Madison, 1989

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BOSMAN



Prints By Richard Bosman: 1978–1988

Andrew Stevens, Curator

Elvehjem Museum of Art
University of Wisconsin–Madison
May 13–July 9, 1989

University of Michigan
Museum of Art
August 15–September 24, 1989

Weber State College
Ogden, Utah
November 9–December 8, 1989

Art Gallery
Washington University
St. Louis, Missouri
January 19–March 11, 1990

Spencer Museum of Art
University of Kansas
March 25–May 20, 1990

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FOREWORD

The exhibition *Prints of Richard Bosman: 1978–1988* was initiated by the Elvehjem in response to a broadly based professional curiosity about the artist's graphic work. Perhaps because he is so well known as a painter, there has never been an exhibition of Richard Bosman's prints. Yet the aesthetic and technical merits of his graphic work have certainly attracted the attention of critics and curators throughout the printmaking world. The present selection of prints, which encapsulates the first ten years of his work in this medium, is intended as an introduction of Bosman's graphic work to a broader audience and as a response to the critical and intellectual need for a comprehensive overview. For the same reasons, the exhibition is accompanied by this catalogue raisonné.

On behalf of the Elvehjem, I wish to acknowledge the various individuals who through their efforts and good will made the exhibition and catalog *Prints of Richard Bosman: 1978–1988* possible. The exhibition was conceived and organized with remarkable initiative and scholarly diligence by Andrew Stevens, Assistant Curator of Prints and Drawings at the Elvehjem since June of 1988. I would also like to express the Museum's special gratitude to Brooke Alexander for his gracious cooperation and to three members of his staff, Ted Bonin, Elizabeth Sarnoff and Katy Little, who were especially helpful in providing photographs and biographical information vital to the curatorial process.

Thank you to Earl Madden from the University of Wisconsin–Madison Publications Office for designing the exhibition catalogue as well as to the Publications Office itself which has been especially generous with its time and assistance. Thank you also to the Madison Print Club and Tandem Press for their generous cooperation in bringing Richard Bosman to the Elvehjem.

As usual, the Museum staff has diligently attended to the complex tasks that accompany every such undertaking. Kathy Parks, Assistant to the Director, effectively coordinated the administrative details of catalogue production, Lisa Calden, the Museum's registrar, patiently processed the paper work associated with her office, while Dale Malner, the Museum Preparator, designed and installed the exhibition with good taste and a careful professional touch. Also, thank you to the Museum's fiscal and clerical staff without whose good efforts many things would have come to a standstill.

Finally, but most importantly, I wish to express the Museum's appreciation to the artist himself. Without Richard Bosman's creative talents and genius not only would there be no exhibition but we would all be deprived of many hours of pleasure and intellectual stimulation.

Russell Panczenko
Director

ARTIST STATEMENT

When I was about 12 I was given a scraperboard on which I made images by scoring away at the black surface to get a white line. "Drawing" on the scraperboard had many of the same attributes as making block prints. You work from dark to light, using a sharp instrument to scrape at the top layer to reveal what's underneath. I remember that most of the subjects I tackled on the scraperboard were villages in the snow, icebergs at sea and night scenes. All the images seemed to be dictated by the material and the process. Today, I still strive to have the same sense of inevitability in my print images.

In 1980, when I started making woodcuts, there were few contemporary woodcuts to look at. The preferred printmaking processes at that time were lithograph, silkscreen and etching. But I thought that woodcuts had a certain roughness, a "handmade" quality that contrasted with the fluidity of the other print forms. I was particularly influenced by an H.C. Westerman print, "Superman." I was also very impressed with traditional Japanese woodblock prints and their stylized figures and discovered how the speed and crudeness of the cutting became part of the emotional content of the print.

I'm always most eager to work on prints after a sustained period of making paintings in my studio. The painting is such a solitary process that the collaborative aspect of working with a printer is as much an attraction for me as the immediacy and demands of the printmaking.

For me painting is an additive process, a kind of image building. But woodblock printmaking involves a great deal of subtracting. The process of making the images requires breaking up the image into abstracted parts. The making of color separations and cutting the blocks is a reductive process. At the end, the blocks resemble nothing so much as jigsaw puzzle parts that magically fit together with the key block to create the final image.

Richard Bosman
March 1989

TALES UNTOLD

It seems inevitable that we will provide our own embellishments to Richard Bosman's work. The prints and paintings are far from realistic, yet the clear connections many of these scenes have with detective and adventure literature continually tempt us to embroider them with our own interpretations and at the same time provide us with a means of examining our handiwork. For instance, a print like *Fog Bank* (catalogue #69) calls forth our innate talent for creating a narrative with an amazing economy. Looking at *Fog Bank's* top half without the lower it becomes a graduated field of blue with some marks near the bottom. Without the title, there is not enough information presented to bring it into the realm of representation. However, when the bottom panel is added, our perception of the top is transformed. Only when the culturally loaded outline of the boat is placed in the field does the freight of associations come crashing in upon us, not only giving both parts of the print a physical depth, but also calling forth all of the narrative associations that a lone figure in a boat emerging from a fog bank can suggest.

The appearance of that boat from the chaos of fog is an apt analogy for the associative process which we go through when we look at both parts of the print. Once we have been given the vital clue, a mere silhouette, the abstract marks are transformed to waves, and a grey tone takes on a mysterious depth. We are beguiled into performing an act of constellation; just as people have always conferred meaning upon the random scattering of stars, we read tales of suspense even into the bare modulations of the top half of *Fog Bank*. The results of our imaginations' working on the scene may not be profound, for few of us can create myths, but the privileged position from which we witness our human ability to impose order upon chaos is fascinating. Even those works which have no figures in them at all raise up such specters of learned tradition and personal association that at times the image itself can be lost in the mist. The vast number and variety of previous interpretations of these scenes almost invariably color the viewer's response. The fact that Bosman chooses these culturally laden images to interpret in his expressionistic style is basic to the vitality of these works.

Bosman's understanding of expressionism is an integral element of this depth in his work. He is dissatisfied that he perceives the common definition of expressionism as "a style that lets you use mistakes." For his part, Bosman defines expressionism "as identifying with the audience, making contact. The artist comes through by means of the gesture, like Goya with that painting of Saturn devouring the child. That subject couldn't be dealt with any other way. It's the same way with the German Expressionists before the war . . . it's direct and emotional."¹ He identifies his Expressionism as being separate from his interest in narrative, but his interest in story telling, too, is informed by the same aim: "to come through to the audience, to make contact."²

In his oil paintings, the extraordinary texture of Bosman's paint, sculpted into gravity-defying peaks and whorls on the canvas, has a gestural immediacy that parallels the desperate situations depicted in these works; this linking of powerful style with emotional content has its roots in Expressionism. In many of the images of the ocean the execution of the agitated surface of malleable paint seems an end in itself, not to describe the rough water, but to augment the associations the viewer might have with high seas by overlaying them with the physical connotations of the paint handling. Consequently, along with the powerful immediacy of the works there is a continual hint of reflectiveness, a continual exploration of the actual relationship between Expressionism, with its implicit, straightforward correlation between style and subject, and the awareness of the artifice that underlies even expressionist work.³

The various print media Bosman has worked in raise slightly different questions of correspondence, but as with his paintings, an interplay between subject, style, and medium continues in the prints. For instance, the ragged gouges and splintering edges of a woodcut like *Suicide* (color plate 2) seem to embody the extremity of the situation, but literally behind the print lies the tinted Tari Red paper with its elegant, feathery inclusions, visible in the figure's face and hand. There is also a hint of humor running throughout Bosman's work that surfaces most clearly in two works; *Lobster Pot* (catalogue #33), and *Smokers* (catalogue #34). The slapstick humor of *Lobster*

Pot, with its crimson claw reaching out to grab a hapless gourmand, is an element in many of the prints, though rarely so overt. *Smokers'* humor is less physical: printing the image on a paper towel as if its figures were a mess that had been blotted up (and incidentally ensuring that in time the print will be rendered as yellow as a chain smoker's fingers by the decay of the paper). These departures from unmixed Expressionism provide the suggestion of a link back to the cool, self-conscious irony that informed many Pop works. As Pop artists often had, Bosman uses delicate adjustments of the relationships between a work's subject, its medium, and its execution to provide it with a characteristic tension.

Of all the Pop artists Lichtenstein, especially in his early prints, seems to be Bosman's most direct predecessor. But even a print like Lichtenstein's *Pow! Sweet Dreams, Baby!* (illustration 1) is enormously different in effect from, for instance, Bosman's *Mutiny* (color plate 1). Both Bosman's idiosyncratic figures as opposed to Lichtenstein's use of the stylistic conventions of the comic book and Bosman's lack of specific messages like the speech balloon and the "POW!" allow Bosman's print to stay at a further remove from its source. By creating works that could be direct quotations from comics, Lichtenstein invites the viewer to critique the style and content of his source. Bosman takes some inspiration from comic books, and professes to be particularly fond of Chinese comic books; however, by recasting the scene in his own style, Bosman opens his work to a broader range of response on the part of the viewer.

In this individualized style and comparative lack of specificity in narrative there is, perhaps, some influence of one of Bosman's teachers at the New York Studio School, Alex Katz.⁴ Like Lichtenstein's, Katz's work is distanced, offering few hints of personal revelation, but Katz's style is more individual than Lichtenstein's. Katz shares with Bosman a tendency to produce prints which



Illustration 1
Roy Lichtenstein
Pow! Sweet Dreams, Baby!, 1966
From the portfolio *11 Pop Artists III*
Screen print
37" x 27 1/4"
Museum of Art, Rhode Island School of Design
Purchased with the aid of funds from the
National Endowment for the Arts

are more allusive than Lichtenstein's. Less is explained about the individuals portrayed; there are no explanatory thought balloons in Katz's work, and no clear narrative; the titles most often consist of a given name with no surname, so that like the prints themselves, the titles suggest an individual identity without specifying it minutely. Though Bosman shares Katz's penchant for a style of representation (as well as a tendency in titling) that connotes rather than denotes his subject, the two part ways in terms of subject matter. The faces in Katz's prints are placid and the backgrounds are, as a rule, undefined. Where there is a hint of narrative, it too is calm and serene, as in *Good Morning II* (illustration 2). Compared to the crews of Bosman's vessels, most often struggling with high seas and each other, Katz's figures have a degree of assurance as opposed to "the inarticulate desperation of Bosman's."⁵ Despite these differences, both Bosman and Katz seem to have made implicit decisions about their subject matter and style and chosen to keep them closely tied, so that just as there is an assurance reflected in Katz's technique as well as his subject matter, the conflicts depicted in Bosman's work are mirrored by his "Struggle against [the] physical resistance" of his medium to bring his images to light.⁶ What set Bosman apart from Lichtenstein, that Expressionist drive to make contact, is what sets him apart from Katz as well, so in trying to come to grips with Bosman's work, it is necessary to pass from predecessors to a closer consideration of Bosman's particular brand of Expressionism.

Bosman's expressionistic style and his choice of narrative subject matter are closely linked. The fact that he characterizes the *New York Post* as a "neo-expressionistic newspaper" prompts a comparison between the style and narration in the *Post* and in Bosman's work.⁷ They share an interest in exploiting the visceral thrill that broad generalizations can give, whether as headlines or woodblock prints. Bosman and the writers of the *Post* consciously use the human fascination with the terrible and macabre to pique their audience's interest and draw it in. Moreover, in the same way that an inflammatory headline can belie the story it introduces, Bosman's provocative scenes and agitated style serve to introduce quite different concerns which develop from ideas apparent in his early linocuts.

Bosman's expressionist style and his interest in narrative first meet in a series of works from 1978. Expressionist in their feelingly cut, often angular figures, the prints are uniformly untitled; however, an early version of one of the prints bears the text "CHINESE RIDDLE/MY FATHER AS A PIRATE" (catalogue #2) giving the germ of a story, and the paintings which followed this and the other oriental prints give some intimation of an underlying narrative by bearing titles

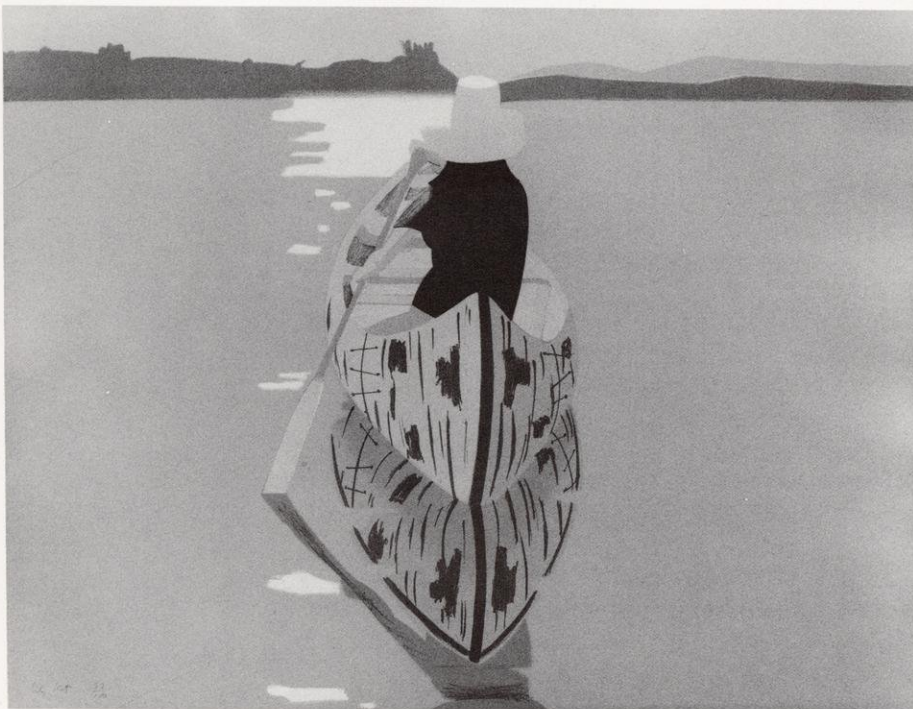


Illustration 2
Alex Katz
Good Afternoon II, 1975
Lithograph
36" x 27 1/2"
Photo courtesy Marlborough
Gallery, New York

such as *The Death of Judge Dee*. In a short autobiography published in Valencia as part of a catalogue of Bosman's painting, he explains that at the time these works were done he was "fascinated by the symbolic nature of clues and the logical nature in which the mysteries were solved" in novels. These images introduce exotic visual clues into the evocative scenes in a revision of the original narrative source. Stories derived from popular novels like Robert Van Orlick's Judge Dee series, the inspiration for *The Death of Judge Dee*, and from Bosman's own past (his father was chief officer of an oil tanker and a captain in the merchant marine) are clothed in Chinese costume, and these visual clues effectively obscure the tales' origin. Bosman's use of Chinese mythology gleaned from comic books gives the images strong narrative suggestions, but it is clear that he is searching for ways to broaden the significance of the works. For instance, by removing the text "CHINESE RID-DLE/MY FATHER AS A PIRATE" from the block in the second state of this print, he imbues it with an evocative power that is less hemmed in by personal biography, but no less powerful than the first state. The mix of fiction and biography continue to flavor his work, but the alien items of description give way to less outlandish conventions. Robes become suits and ties, features become Occidental as he takes up more complex print media. This too has the effect of enhancing the allusive power of the works by evoking associations that are more familiar to the audience.

At the same time, his titles become less explicit about the situation depicted and more connotative. For instance, while a title like *The Death of Judge Dee* has the most powerful meaning for the viewer who is familiar with one writer's work, *Poisoned* (catalogue #35) evokes a range of scenes from a broader variety of fiction.⁸ The sea takes on greater importance as a theme, and its frequent evocation resonates with traditions that run to the core, not only of western tradition, but of human culture. Images of the sea, of vertiginous falls, and of hand-to-hand combat are the raw material of Jungian dream-analysis. So it would certainly be possible to approach much of Bosman's work as psychomachia—a dream play in which the conflicts between characters symbolizes the conflicts occurring within the personality. Interesting though such analysis might be, it will be kept to a minimum here in order to concentrate on the relation of several individual prints to narrative sources.

Among these sources was the jacket of a book Bosman never read but which nevertheless provided the inspiration for the print *Man Overboard* (color plate 4).⁹ If one is inclined, it is possible to investigate *Man Overboard* as if it contained clues like those from the mystery stories that interested Bosman around this time. We see a figure plummeting toward moonlit waters beside what appears to be an ocean liner. Strangely, though the figure wears a man's suit and tie, he has no shoes on his feet. His eyes appear to be closed, although this is difficult to tell, and the lights are lit behind all the portholes, indicating that the time is early evening, before the passengers have retired. By the artist's own account the figure "Does look rather like he was pushed."¹⁰ But we also learn from Bosman that during his move to Australia at age twelve, a priest aboard ship committed suicide by jumping overboard, leaving a note in his shoes on deck.¹¹ There is an understandable temptation to revert to the psychoanalytic model of criticism to unite these clues, but the limitations of that method make it ultimately less useful.

If we know nothing of Bosman save what we see in the print, a detail like the bare feet can still be evocative in the same way as the "ambiguous symbolism of Borges" which Bosman admires.¹² So the psychoanalytic model isn't the most appropriate method of appreciation here, because, like the allusions to Oriental sources, the clues in *Man Overboard* are abstruse. Even if we do possess a few details from Bosman's life, the print's impact is unchanged; we can never hope to solve the ultimate mystery of why this man plummets from the ship. This in itself might have moved Bosman away from autobiographical subjects; by drawing from personal experience rather than the common cultural pool he runs a greater risk of failing to make contact with his audience. For, in fact, biographical detective work is not as successful with Bosman's later work. Even the potentially autobiographical *Studio Visit* (catalogue #55-#57) series couches the plight of the artist in such romantic terms that the three prints of the series become an essay on the relationship between the Romantic and Expressionist styles rather than products of either. To return to *Man Overboard*, I would suggest that whatever biographical significance it possesses for Bosman, he also recognized in the image from the book jacket something that would strike a responsive chord in most people. He would often return to falling or floating figures in subsequent works, so part of

Bosman's reason for borrowing the theme of the book jacket was to make use of a potentially powerful scene. Similarly, he uses scenes that are evocative from stories themselves.

Joseph Conrad is frequently cited as being one source of Bosman's sea imagery, and Bosman admits being interested in Conrad.¹³ It is not surprising that Bosman recognizes and uses significant imagery from Conrad, as he had from the book jacket; the images of death at sea in prints like *Mutiny*, *Drowning Man* (catalogue #22), and *Man Overboard* conjure just those fears which Conrad deftly manipulates in his fiction. A print like *South Seas Kiss* (catalogue #18) seems a clear allusion to Conrad stories like *Lord Jim* and *Heart of Darkness*. In addition, comparing some of Conrad's techniques with Bosman's, to the extent that comparison is possible across media, raises some parallels that go beyond simply reworking scenes.

Conrad was an experimenter with the structure of narrative. His perennial best-seller *Heart of Darkness*, expands and contracts narrative distance by creating tales within a tale. In *Heart of Darkness*, Marlow, the narrator, continually receives accounts of Kurtz, the most successful ivory collector in Africa, and follows the stories to their source: Kurtz himself. Dwelling at the heart of darkness, Kurtz is revealed not as the successful businessman and moral beacon spoken of in Europe, but a desperate and fallen man. So that act of narrative, of disclosing all the facts so that the whole truth is known, is revealed as a terrible power which Marlow pursues to the edge of the abyss into which Kurtz has plunged. Likewise in the narrative prints of Bosman there is a similar interest in the kind of sensational yarn that envelopes Kurtz in life and after. In many of the prints there is a sense of the desperate measures to which people can resort. And just as Marlow is drawn to find out more about Kurtz because of what he hears, viewers of Bosman's works are assailed by the feeling that there is something more to the works than at first meets the eye. For instance, the title of *The Rescue* (color plate 6) might lead one to expect a wholly positive image. A close look can raise reservations, though; the expressions on the two faces are difficult to characterize, and the hand on the neck seems more the hold of a strangler than a rescuer. The strange proportions of the hand, the way it curls from the sleeve like a tentacle, also give an uncertain edge to the print, as if its apparent heroism was awash with more menacing undercurrents. Here, and in much of Bosman's work there is an implicit sense that the narratives aren't entirely trustworthy, that these are more like rumors than evidence.

Part of this sense of uncertainty stems from the manipulation of narrative point of view in these prints. The most obvious example of this is the print *Double Trouble* (catalogue #37), in which the action is presented from one side and then the other of the chained doorway. However, a slightly different shift happens in *South Seas Kiss* (catalogue #18 and #19) and several other prints from the early eighties which were editioned in two states. In the color version of *South Seas Kiss*, narrative details proliferate, while the black and white version of the print pares the scene down to its barest essentials. Here, it is as if the scene were related by different people, the color version from the point of view of someone constantly aware of the scene in its smallest detail, while the black and white version presents the kiss divorced from incidentals of setting and events, as if told by a person wholly immersed in the lingering, sensual moment.

In the case of *Car Crash* (catalogue #28 and #29), one state uses reds, yellows, and oranges to represent the flames leaping from the wreck, while the palette of the other is reduced to a range of grays and red. The gray version is a cooler rendition of the narrative, and by lacking the excitement of the colors, but retaining the painstaking craft required to print multiple blocks, it points up the disparity between the immediate connection that the print can make with the viewer as opposed to the studied effort that goes into producing a color relief print. Like the two states of *South Seas Kiss* it also might be interpreted as being told by two different people, or even the same person at different times, to reflect the transformation of a scene in memory, capable of draining the color from even the most stunning scenes and paring them down to their essences. In any case, the two states of these and other prints constitute a telling and retelling of the story with the intent of examining the telling rather than the tale.

Following these experiments with states of his prints, Bosman creates several images that recall scenes from detective fiction (including *Double Trouble*). Though images of ocean peril will reappear continually in his work the move from the sea to the city once again brings his narrative closer to home and at the same time explores another variety of adventure fiction. These

prints often recall the cliffhangers used to whip up anticipation in the audiences of serials. The action is shown at its climax, but its resolution is delayed, in the case of the serial, until the next installment, though in the case of a print like *The Leap* (catalogue #32), resolution is forever deferred.

Perhaps this lack of resolution contributes to the almost irresistible urge to invent narratives for Bosman's prints to illustrate. Certainly the desire to have a story finished contributes to the success of the serial form. One of the pleasures of mystery, too, is that of resolution. The audience has some assurance from the outset that the chaotic factors in the story, those which depart from the everyday, will be rendered comprehensible—that the disarray will be seen to form a pattern, albeit only to those who are clever enough to discern it, so Bosman's unresolved mysteries seem to constitute a challenge to the detective in all of us. However, when we stop to examine the evidence closely, we are brought face-to-face with the insolubility of the problem. Unlike a photographic or audio record of the scene of the crime which we might subject to closer and closer scrutiny (a motif of countless mystery tales from *Blow-Up* to *The Conversation*), the closer we get to Bosman's image, the more we are aware of its fictional nature: the physical act of cutting the wood and the transfer of ink to paper.¹⁴ Thus, if we are to approach this work as a mystery we are paradoxically obliged to keep a certain distance from it, made all the greater by Bosman's often awkward figures. This acts, once again, to explore the nuances of narrative. Just as novels and movies evoke in us the suspension of disbelief, which allows us to accept ellipses and stylization and still react to a tale as if it were reality unfolding before us, Bosman intentionally elicits that suspension of disbelief by presenting a scene with great narrative interest. Integral to much of Bosman's work is the desire to discover just how far the suspension of disbelief can be pushed—how much stylization is possible, and how few clues can be left in a work and still have it engage viewers and elicit the visceral reaction which Bosman seeks.

Many of the prints, such as *The Fight* (catalogue #31) and *Attacker* (color plate 5), which are directly reminiscent of two-fisted detective fiction show this paradoxical strategy. The violence of these images is at once augmented by the vigorous style and subverted by its execution, so that in *Forced Entry* (catalogue #38), for instance, the narrative is almost overshadowed by the effort required to decipher the marks that describe face, hand and shoe.

Increasingly, Bosman's prints have also incorporated a contemplative tone, perhaps presaged in *Nightmare* (catalogue #39), where the wholly internal drama is played out in agitated linework which supports the broader strokes of color. The imagined narrative surrounding *Snowman* is even more internal and impenetrable, where, although the figure is riddled with clots of snow, the violence worked upon the linoleum block has no overt correspondence to the scene. This quieter tone informs Bosman's return to sea imagery in the prints *Adrift* (catalogue #49) and *Ashore* (catalogue #50), where the strong narrative associations conjured are not with passion and action, but their aftermath. Although the similar size and coloration of *Adrift* and *Ashore* seem to suggest that they are episodes of the same drama, each can stand alone in its presentation of a figure more dead than alive, enervated by the unwholesome lushness of the whelming sea.

The prints after 1984 continue to explore the theme of solitary introspection, but it had been integral to Bosman's work in prints from years before, in the recurring motif of the falling figure. The motif of the falling figure recurs in Bosman's prints, after *Man Overboard* there come *The Leap*, and *The Fall* (catalogue #44 and #45). Similarly held in space are the figures of *Drowning Man* (catalogue #22 and #23), *Meteorman* (catalogue #52), *Adrift*, and the two men swept helplessly by *The Wave* (catalogue #61). Literally images of suspense, these prints show affectless figures in the grip of powers greater than their own. Caught between leap and impact, between swell and crash, between whatever brought these characters to their impasse and the culmination of the situation, the prints do not present the climax of some unknown narrative but illustrate the void between the climactic action and final effect. The figures are held in that brief respite during which one's life is said to flash before one's eyes, but they retain their privacy, and it is the viewer's part to try to discern what lies behind the suspended action.

Andrew Stevens

Endnotes

1. Carter Ratcliff, "Expressionism Today: An Artists' Symposium," *Art in America*, Dec. 1982, pp. 59–60.
2. Ibid.
3. Thomas Lawson, *Artforum*, Jan. 1981, credits Bosman with the realization "that even the ways of handling paint considered to be most personally expressive are implicated in [a] tyranny of the already-known, of the clichés which control our thought even as we attempt to break free from them."
4. That Bosman attended the New York Studio School is recorded in several places, but in an interview with Anthony Clarke published Oct. 6, 1983 in *The Age*, a newspaper in Melbourne, Australia, Bosman expressly credits Katz as being a "great teacher."
5. Richard Field and Ruth Fine, *A Graphic Muse: Prints by Contemporary Women*, New York: Hudson Hills Press, 1987, p. 33.
6. Field, p. 32. For an incisive essay on Katz's prints see Field's essay in Elke M. Solomon and Richard S. Field, *Alex Katz Prints*, Whitney Museum of American Art, catalogue, 1974.
7. Carter Ratcliff, op. cit.
8. The possibility that Bosman is interested in drawing a broad range of response from his audience is supported by his comments about a series of paintings done later: 1986–1987. Bosman said he chose the sea as the subject for these paintings because it would provide more connotations for people.
9. *Print Collector's Newsletter*, May/June 1981, p. 47.
10. Ibid.
11. *Richard Bosman*, from the series *Coleccion Imagen*, series editor Artur Heras, 1987, Valencia, Edicions Alfons el Magnímic, p. 54.
12. Ibid., p. 8.
13. Ibid., p. 56. The specific influence of *Heart of Darkness* on Bosman is cited by William Zimmer in the essay "The Ocean Rolls In" included in the catalogue to the exhibition *Richard Bosman*, Sept. 26–Oct 24, 1987, Brooke Alexander, NY.
14. When accused of being "obsessed by the gruesome" Bosman replied, "They're not really gruesome—there's no real blood. Nothing is real, it's just paint and everything is a fiction." Jeanne Siegel, "Richard Bosman: Stories of Violence," *Arts Magazine*, April, 1983.



1.
Untitled, ca. 1978
Linoleum cut
12³/₄" x 19¹/₂"
Unpublished



* 2.
Untitled, ca. 1978
Linoleum cut
20⁷/₈" x 17¹/₂"
Unpublished

All prints appear in this catalogue
courtesy of Brooke Alexander
Editions.
All dimensions refer to the size of
the paper and are given with the
vertical dimension first.
* indicates print included in
exhibition.



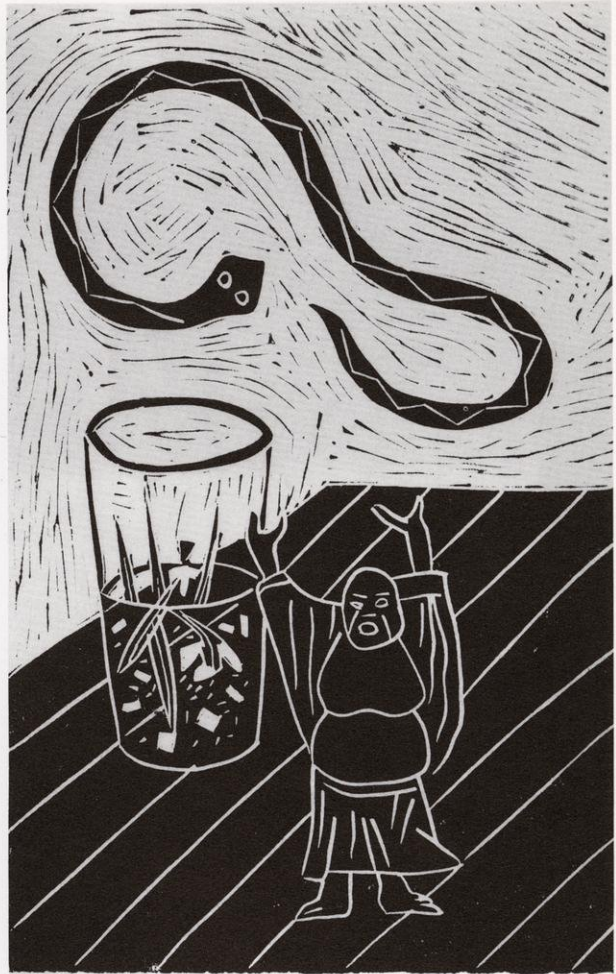
* 3.
 Untitled, ca. 1978
 Linoleum cut
 16³/₈" x 11¹/₄"
 Unpublished



4.
 Untitled, ca. 1978
 Linoleum cut
 21" x 17¹/₂"
 Unpublished



5.
 Untitled, ca. 1978
 Linoleum cut
 19 1/2" x 12 5/8"
 Unpublished



6.
 Untitled, ca. 1978
 Linoleum cut
 21" x 17 5/8"
 Unpublished



7.
Untitled, ca. 1978
Linoleum cut
21" x 18 1/4"
Unpublished



8.
Untitled, ca. 1978
Linoleum cut
20 3/4" x 17 1/2"
Unpublished



9.
 Untitled, ca. 1978
 Linoleum cut
 19 1/2" x 12 1/2"
 Unpublished



10.
 Untitled, ca. 1978
 Linoleum cut
 22" x 17 1/2"
 Unpublished



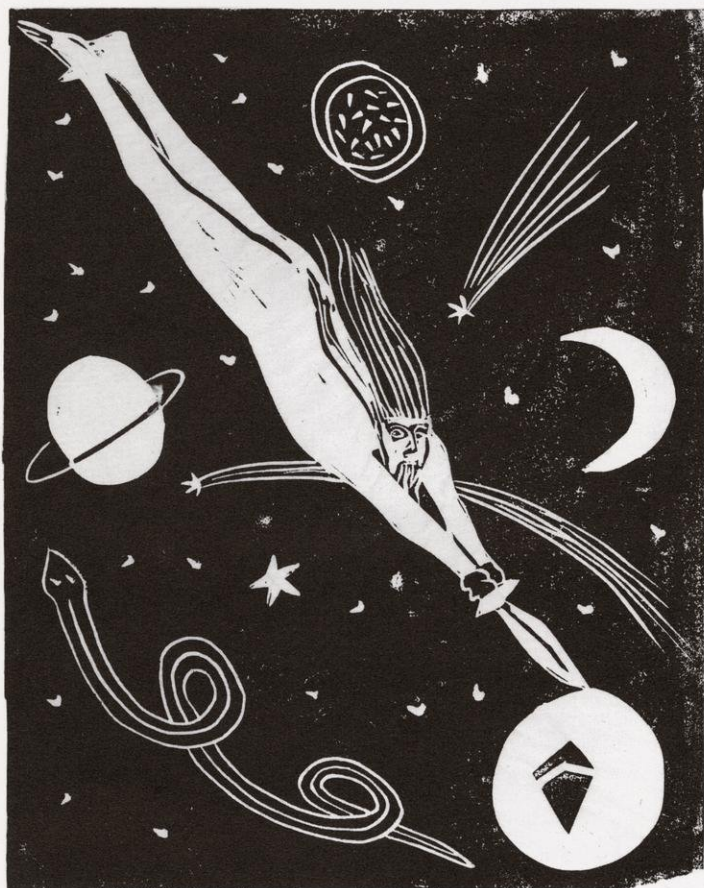
11.
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Untitled, ca. 1978
Linoleum cut
19 1/4" x 12 3/4"
Unpublished



13.
Untitled, ca. 1978
Linoleum cut
20 3/4" x 29"
Unpublished



14.
Untitled, ca. 1978
Linoleum cut
20 1/2" x 17 1/2"
Unpublished



15.
 Untitled, ca. 1978
 Linoleum cut
 18" x 22"
 Unpublished

*16. See Color Plate 1, page 37.

*17. See Color Plate 2, page 38.



* 18.
South Seas Kiss, 1980–1981
 21 color woodcut from 4 blocks
 on Japanese etching paper
 16 1/4" × 24 1/2"
 Edition: 31, 10 APs, 3 PPs
 Printer: Chip Elwell and Ted Warner
 Publisher: Brooke Alexander, New York



19.
South Seas Kiss, 1981
Woodcut from 1 block on Moriki paper
19 1/2" x 23 1/2"
Edition: 17, 9 APs, 2 PPs
Printer: Chip Elwell
Publisher: Brooke Alexander, New York



20.

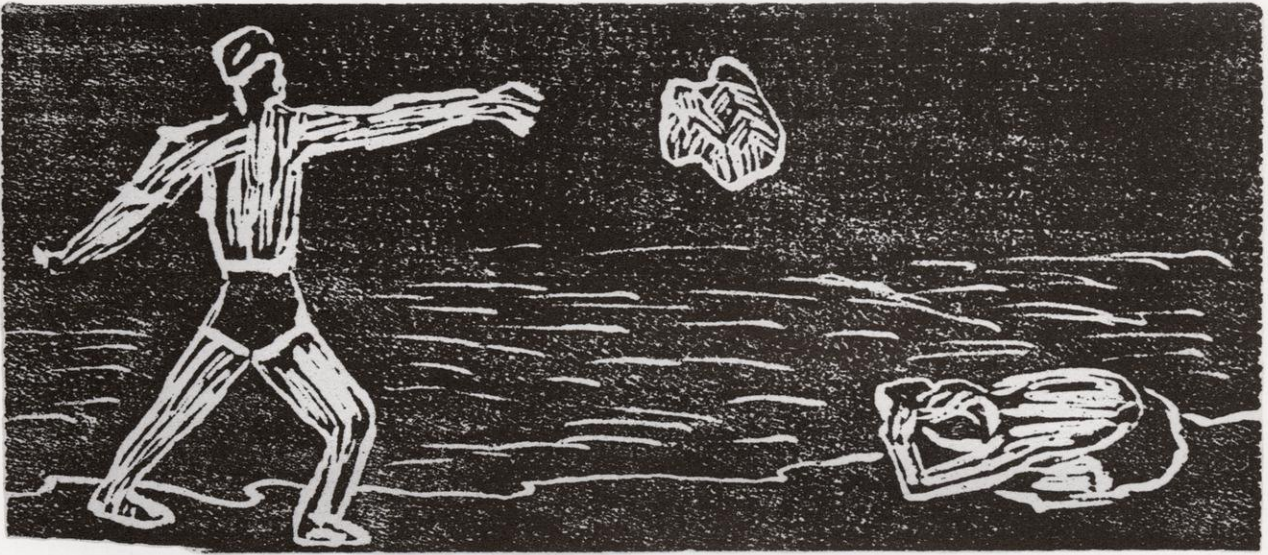
Untitled, 1981

Linocut cut on paper towels

11" x 31"

Unsigned, unlimited edition

Printed and published by the artist for the benefit of
Collaborative Projects, Inc., New York



* 21.
Cain and Abel, 1981
Woodcut on Japanese etching paper
8" x 13 1/8"
Edition: 25, 4 APs, 2PPs
Printer: Chip Elwell
Publisher: Brooke Alexander, New York

*22. See Color Plate 3, page 39.



23.
Drowning Man, state II (blue), 1981
 13 color woodcut from 4 blocks
 on Okawara paper
 47 1/2" x 30"
 Edition: 30, 10 APs, 3PPs
 Printer: Chip Elwell and Ted Warner
 Publisher: Brooke Alexander, New York

*24. See Color Plate 4, page 40.



25.
Man Overboard, 1981
Woodcut from 1 block
on Oriental DDE-4 paper
28 1/8" x 19"
Edition: 17, 9 APs, 3 PPs
Printer: Chip Elwell and Ted Warner
Publisher: Brooke Alexander, New York



* 26.

Polar Bear, 1981

5 color woodcut from 2 blocks
on Oriental DPA-2 paper

30" x 25 1/2"

Edition: 4 "Preface A," 10

"Preface B," 4 APs †

Printer: The artist, Brooke Alexander,
Chip Elwell, and Ted Warner

Publisher: Brooke Alexander, New York

† The portion of the edition designated "Preface A" has a green mountain printed over a black texture. The portion of the edition designated "Preface B" has the black texture printed over the green mountain. There is some variation in the printing of the artist's proofs; they were used as trial proofs in achieving the final colors and printing order.



27.
Polar Bear, State II, 1981
Woodcut from one block on Mulberry Bark paper
29" x 23 1/2"
Edition: 12 HCs, 8 APs, 3 PPs
Printer: Chip Elwell
Publisher: Brooke Alexander, New York



* 28.

Car Crash (color state), 1981–1982

8 color woodcut from 8 blocks on Okawara paper

36 1/2" x 49 1/2"

Edition: 60

Printer: John Erickson

Publisher: Brooke Alexander, New York



29.
Car Crash (gray state), 1981–1982
 5 color woodcut from 5 blocks with
 two silkscreen runs on Okawara paper
 34³/₄" × 47³/₄"
 Edition: 60, 9 APs, 3 PPs, 1 BAT, 1 HC
 Printer: John Erickson
 Publisher: Brooke Alexander, New York



30.
Adversaries, 1982
Woodcut on Indian handmade paper
30" x 20"
Edition: 42, 9 APs, 3 PPs
Printer: Chip Elwell and Ted Warner
Publisher: Brooke Alexander, New York



31.

The Fight, 1982

Woodcut from 1 block on Sekishu paper

27 1/2" x 51"

Edition: 36, 7 APs, 3 PPs

Printer: Chip Elwell

Publisher: Brooke Alexander, New York



* 32.

Leap, 1982

2 color woodcut from 2 blocks

on David Davis DPA-2 paper

33" x 16 7/8"

Edition: 35, 7 APs, 3 PPs

Printer: Chip Elwell and Ted Warner

Publisher: Brooke Alexander, New York



* 33.
Lobster Pot, 1982
2 color woodcut from 1 block
on Uda Thin paper
13 1/2" x 12 3/4"
Edition: 10, 3 APs, 2 PPs
Printer: Ted Warner
Publisher: Brooke Alexander, New York

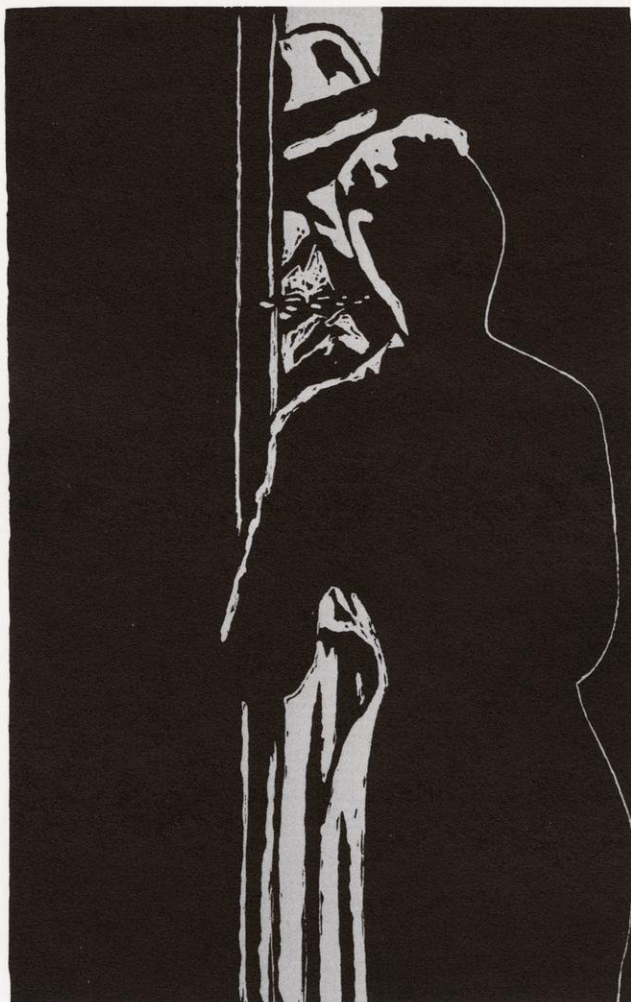


34.
Smokers, 1982
Linocut on paper towel
11" x 31 1/2"
Unsigned, unlimited edition
Printed and published by the artist for the benefit of
Collaborative Projects, Inc., New York



* 35.
Poisoned, 1983
Linocut on Speed Ball paper
18" x 12"
Edition: 50, 5 APs, 1 PP
Printed and published by the artist for the benefit of
Collaborative Projects, Inc., New York

*36. See Color Plate 5, page 41.



* 37.
Double Trouble, 1983
 Woodcut on Hanga paper
 28 1/2" x 34 3/4"
 Edition: 43, 9 APs, 3 PPs
 Printer: Chip Elwell
 Publisher: Brooke Alexander, New York



* 16.

Mutiny, 1980–81

11 color woodcut from 5 blocks
on Japanese etching paper

18 1/2" x 25"

Edition: 36, 10 APs, 3PPs

Printer: Chip Elwell and Ted Warner

Publisher: Brooke Alexander, New York

Color plate 1



* 17.

Suicide, 1980–1981

9 color woodcut from 4 blocks

on Tari Red paper

13 1/4" x 24 1/2"

Edition: 42, 10 APs, 3 PPs

Printer: Chip Elwell and Ted Warner

Publisher: Brooke Alexander, New York

Color plate 2



* 22.
Drowning Man (green), 1981
 9 color woodcut from 4 blocks
 on Okawara paper
 47 1/2" x 30"
 Edition: 47, 10 APs, 5 PPs
 Printer: Chip Elwell and Ted Warner
 Publisher: Brooke Alexander, New York
 Color plate 3



* 24.
Man Overboard, 1981
 8 color woodcut from 4 blocks on
 Japanese etching paper
 26 1/8" x 16 1/4"
 Edition: 36, 10 APs, 3 PPs
 Printer: Chip Elwell and Ted Warner
 Publisher: Brooke Alexander, New York
 Color plate 4



* 36.
Attacker, 1983
7 color woodcut from 3 blocks
on David Davis DPA-3 paper
32 $\frac{3}{4}$ " x 29 $\frac{3}{4}$ "
Edition: 48, 9 APs, 3 PPs
Printer: Chip Elwell
Publisher: Brooke Alexander, New York
Color plate 5



* 51.

The Rescue, 1984

10 color woodcut from 5 blocks on Rives BFK

38" x 50"

Edition: 32, 6 APs, 5 PPs

Printer: Wil Foo and John Stemmer

Publisher: Experimental Workshop, San Francisco

Color plate 6



* 61.
The Wave, 1987
10 color woodcut from 6 blocks on Suzuki paper
30" x 38 1/4"
Edition: 35, 5 APs, 4 PPs
Printer: John Stemmer
Publisher: Experimental Workshop, San Francisco
Color plate 7



* 63.

Sunset, 1987

15 color linocut from 2 blocks with pochoir on

Somerset Satin White paper

38³/₄" x 29¹/₂"

Edition: 40, 6 APs, 2 PPs

Printer: Joe Wilfer and Ruth Lingen

Publisher: Brooke Alexander and Spring Street

Workshop, New York

Color plate 8



38.
Forced Entry, 1983
Sugar lift etching on Bodleian Handmade paper
28" x 20"
Edition: 20, 8 APs, 4 PPs
Printer: Alan Koslin
Publisher: Brooke Alexander, New York



* 39.

Nightmare, 1983

Soft ground color etching, hand
colored with acrylic on Somerset Rough paper
22³/₄" x 29³/₄"

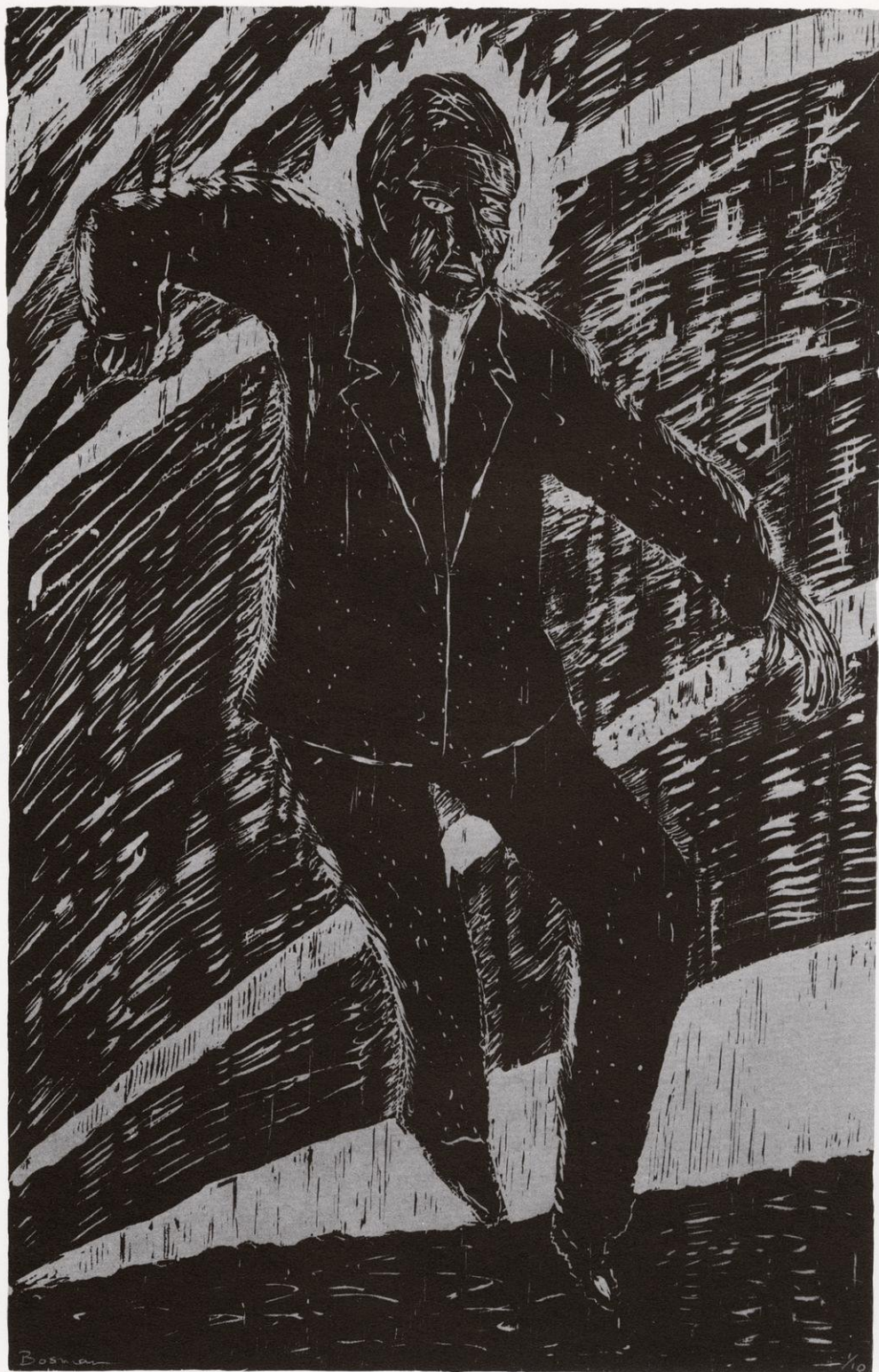
Edition: 20, 8 APs, 4 PPs

Printer: Alan Koslin

Publisher: Brooke Alexander, New York



40.
Revenge of the Cat, 1983
 Sugar lift etching diptych
 on T.H. Saunders paper
 31" x 43"
 Edition: 40, 10 APs, 4 PPs
 Printer: Alan Koslin
 Publisher: Brooke Alexander, New York



* 41.

Survivor, 1983

2 color woodcut from one block on Kozo Color 14
paper

38" x 25 1/2"

Edition: 10, 6 APs, 2 PPs

Printer: Chip Elwell and Ted Warner

Publisher: Brooke Alexander, New York



42.

Spider, 1983

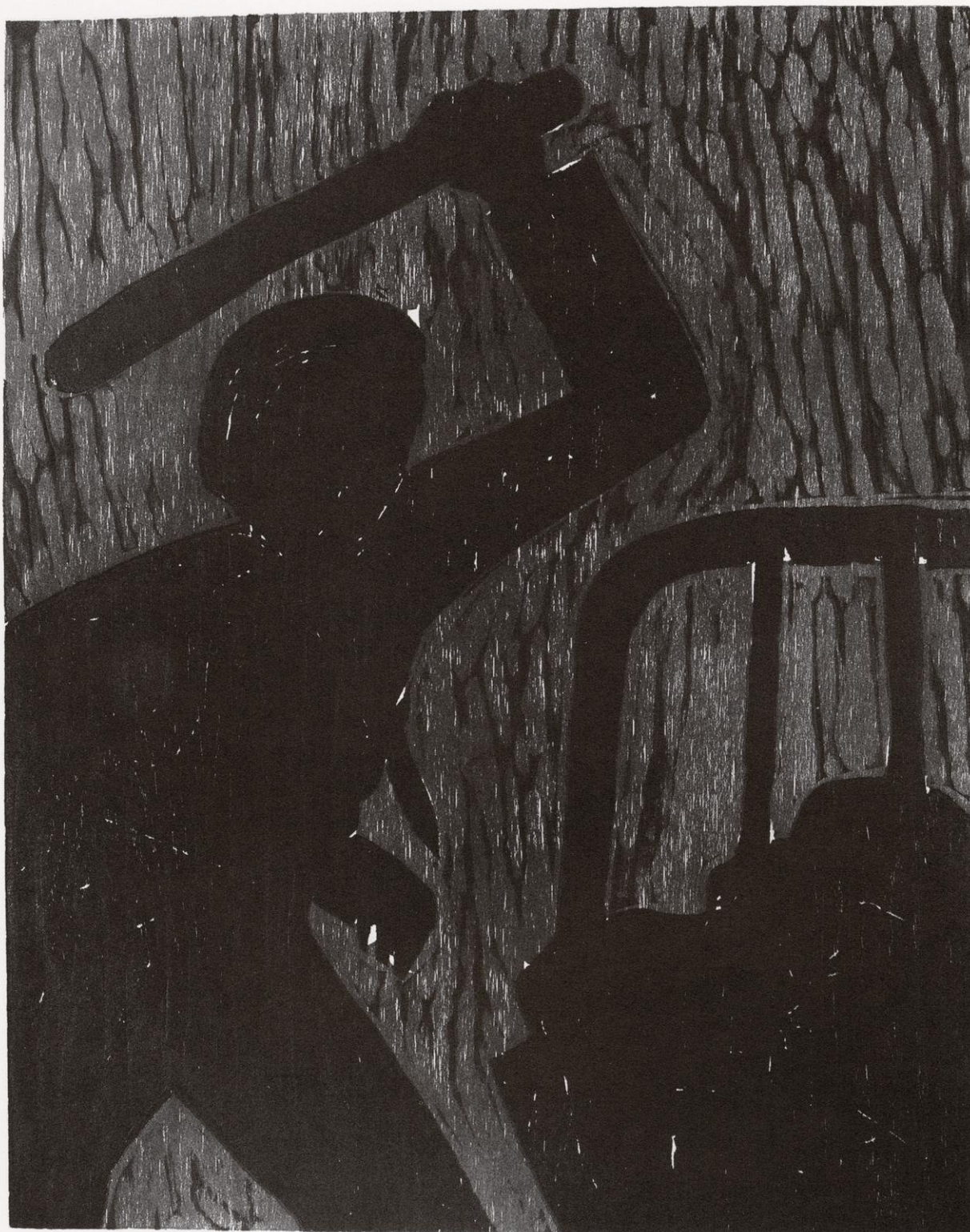
2 color woodcut on Okawara paper

17" x 12 1/2"

Edition: 10, 3 APs, 2 PPs

Printer: Chip Elwell and Ted Warner

Publisher: Brooke Alexander, New York



43.
The Clubbing, 1983–84
2 color woodcut from 2 blocks on handmade paper
31½" × 25"
Not editioned



44.

The Fall, 1983-1984

Woodcut from one block on Hiroshi paper

60 1/2" x 41 1/2"

Edition: 32, 6 APs, 5 PPs, 1 RTP

Printer: Wil Foo and John Stemmer

Publisher: Experimental Workshop, San Francisco



* 45.

The Fall, 1983–1984

4 color woodcut from 3 blocks

on Hiroshi paper

60 1/2" x 41 1/2"

Edition: 32, 6 APs, 5 PPs, 1 RTP

Printer: Wil Foo and John Stemmer

Publisher: Experimental Workshop, San Francisco



* 46.

Night Visitor, 1983–1984

Woodcut from 1 block on EXP paper

25 1/2" × 25 1/4"

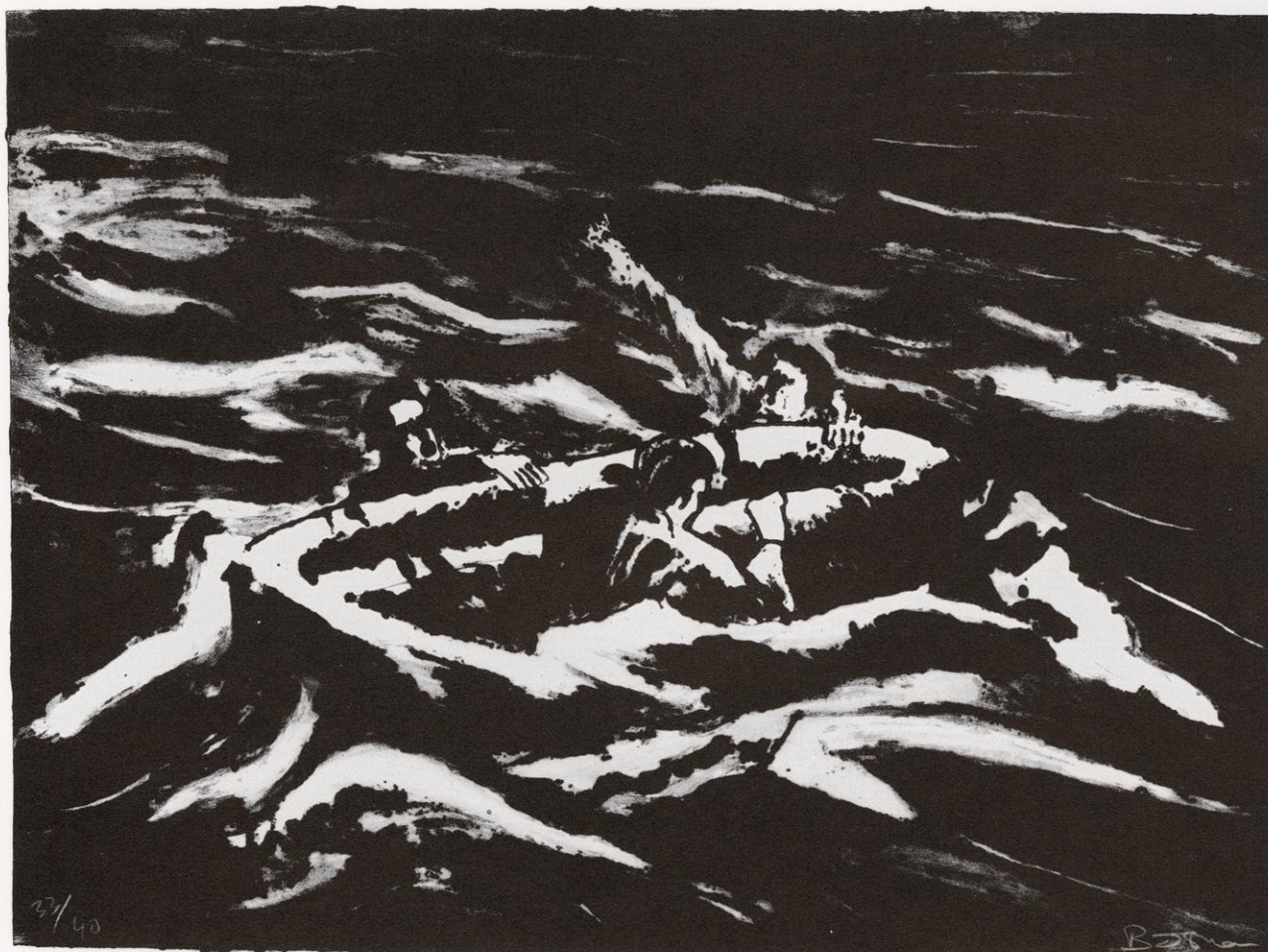
Edition: 32, 6 APs, 5 PPs

Printer: Wil Foo and John Stemmer

Publisher: Experimental Workshop, San Francisco



47.
Snowman, 1984
Linocut on Speed Ball paper
18" x 12"
Edition: 50, 5 APs, 1 PP
Printed and published by the artist for the benefit of
Collaborative Projects, Inc., New York



* 48.

Life Raft, 1984

Carborundum etching on Rives BFK

gray, torn inside plate mark

22" x 29 1/2"

Edition: 40, 10 APs, 4 PPs, 5 TPs,

Printer: Alan Koslin

Publisher: Brooke Alexander, New York



* 49.

Adrift, 1984

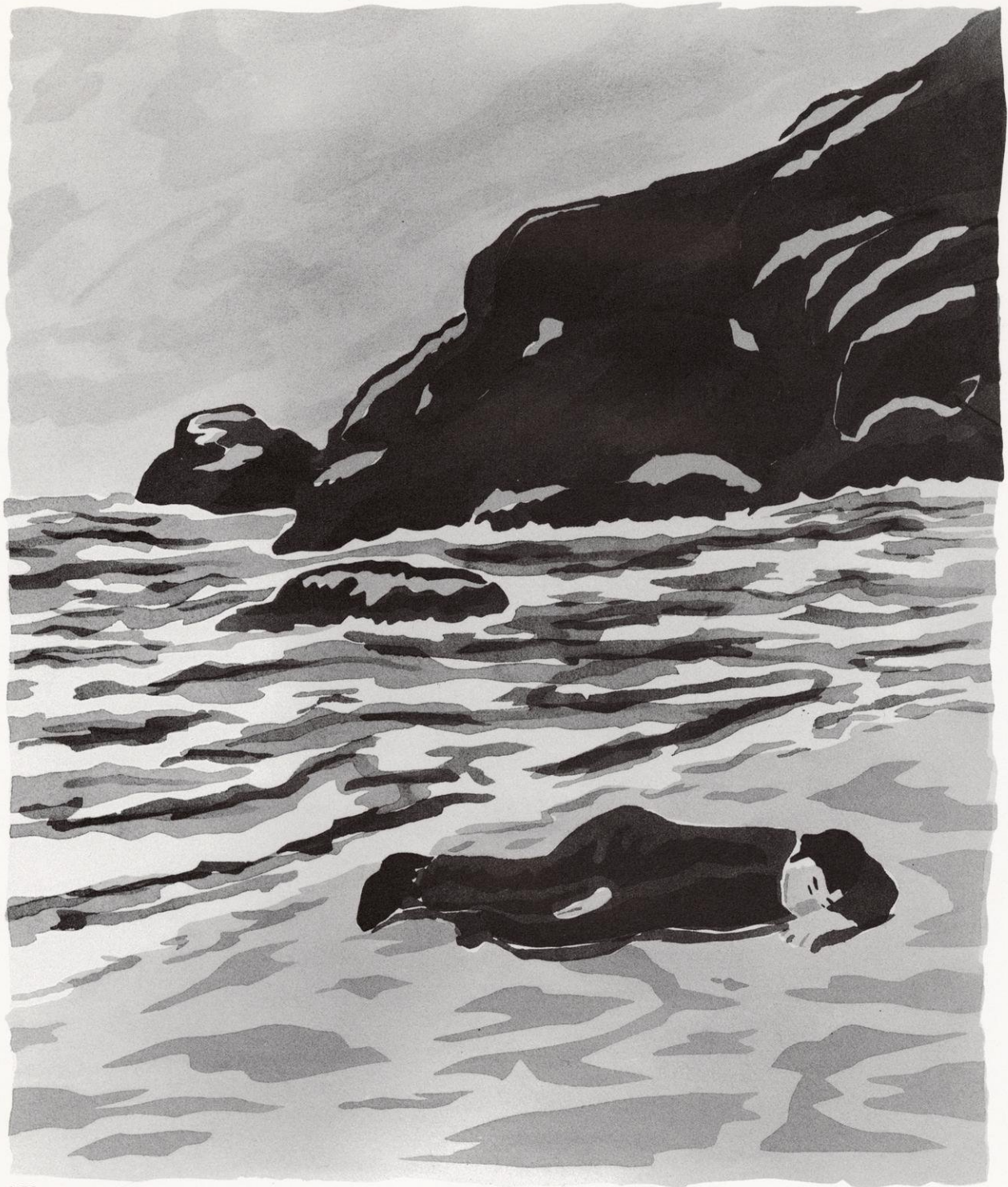
7 color pochoir from 11 impressions
of 6 stencils on Arches paper

28 1/4" x 23 3/4"

Edition: 25, 7 APs, 3 PPs

Printer: Chip Elwell

Publisher: Brooke Alexander, New York



* 50.
Ashore, 1984
12 color pochoir from 16 impressions
of 7 stencils on Arches paper
28 $\frac{1}{4}$ " \times 23 $\frac{3}{4}$ "
Edition: 25, 7 APs, 3 PPs
Printer: Chip Elwell
Publisher: Brooke Alexander, New York

*51. See Color Plate 6, page 42.



* 52.
Meteor Man, 1985
Lithograph on Mulberry paper
34" x 24 1/2"
Edition: 28, 3 PPs
Printer: John Erickson and Marsha Immerman
Co-publishers: the artist and Anderson Ranch Arts
Center, Snowmass Village, CO



* 53.
Confrontation, 1985
Linoleum cut on Rives
26" x 19"
Edition: 50, 10 APs
Printed and published by the artist for the benefit of
Collaborative Projects, Inc., New York



54.
Sea Hunt, 1985
 3 color lithograph on Rives BFK white paper
 40" x 30"
 Edition: 21, 1 PP, 1 Anderson Ranch proof
 Printer: John Erickson, Matt Christie, and Marsha
 Immerman
 Co-publishers: the artist and Anderson Ranch Arts
 Center, Snowmass Village, CO



* 55.

Studio Visit I, 1985

Lithograph on Rives BFK white paper

30" x 22 1/2"

Edition: 26, 1 APs, 3 PPs,

1 Anderson Ranch proof

Printer: John Erickson, Matt Christie, and Marsha Immerman

Co-publishers: the artist and Anderson Ranch Arts Center, Snowmass Village, CO



* 56.

Studio Visit II, 1985

Lithograph on Rives BFK white paper

30" x 22 1/2"

Edition: 26, 3 PPs, 1 Anderson Ranch proof

Printer: John Erickson, Matt Christie, and Marsha
Immerman

Co-publishers: the artist and Anderson Ranch Arts
Center, Snowmass Village, CO



* 57.

Studio Visit III, 1985

Lithograph on Rives BFK white paper

30" x 22 1/2"

Edition: 26, 1 APs, 3 PPs,

1 Anderson Ranch proof

Printer: John Erickson, Matt Christie, and Marsha

Immerman

Co-publishers: the artist and Anderson Ranch Arts
Center, Snowmass Village, CO



* 58.

Overboard, 1985

3 color lithograph on Rives BFK white paper

40" x 30"

Edition: 20, 1 PP, 2 TP, 1 Anderson Ranch proof

Printer: John Erickson, Matt Christie, and Marsha Immerman

Co-publishers: the artist and Anderson Ranch Arts Center, Snowmass Village, CO



59.
Besieged, 1986
Carborundum and engraved intaglio on arches
29³/₄" x 22³/₈"
Edition: 65
Printer: Alan Koslin and Betty Winkler
Publisher: State University of New York at Purchase,
Center for Editions, Division of Visual Arts



* 60.

Full Moon, 1986

3 color woodcut from 3 blocks on Rives BFK paper

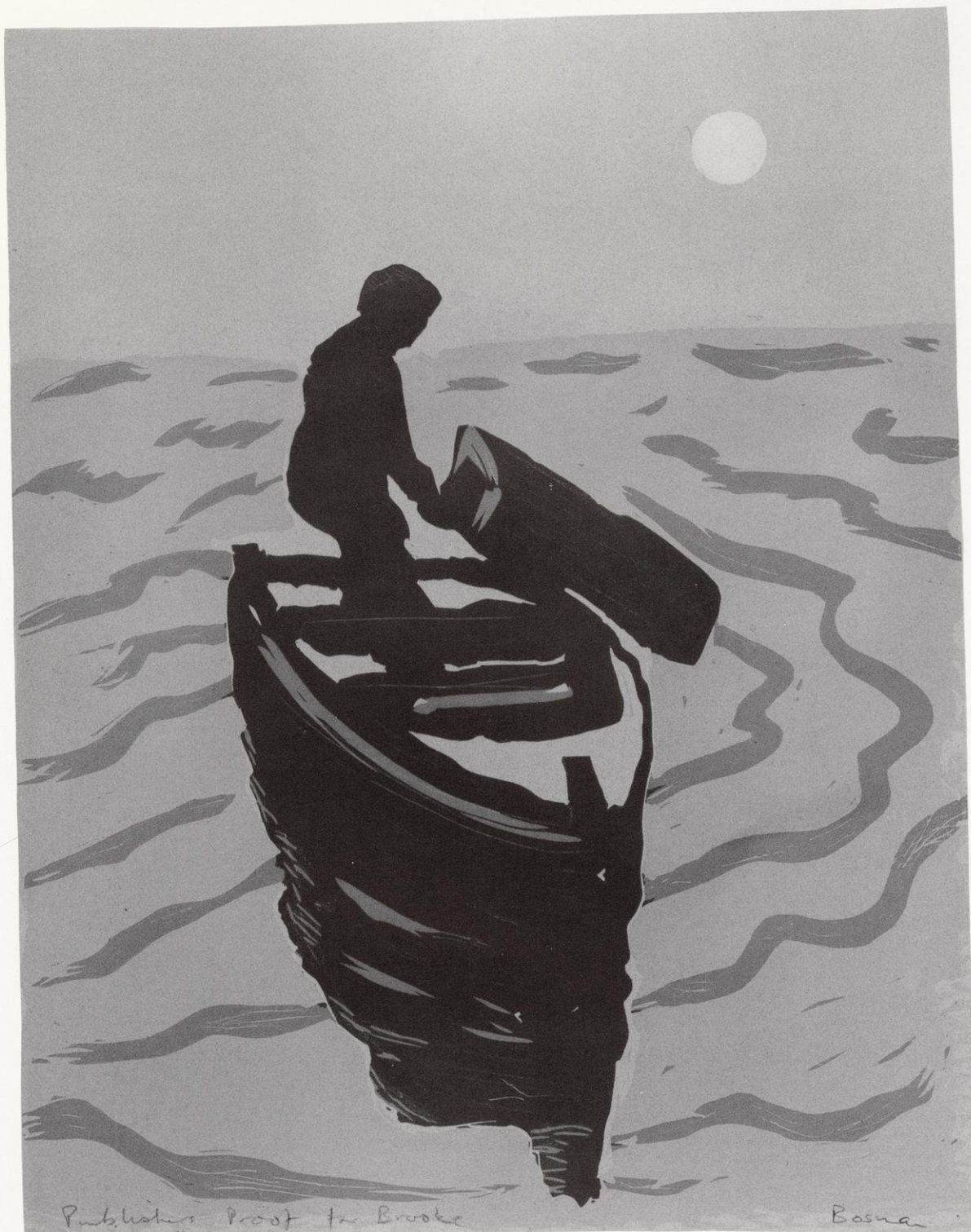
35" x 46"

Edition: 35, 5 APs, 5 PPs

Printer: Wil Foo, Andrew Saftel, and John Stemmer

Publisher: Experimental Workshop, San Francisco

*61. See Color Plate 7, page 43.



* 62.

Buried at Sea, 1987

4 color linocut on Canson Mi-Tientes 354 paper

22 1/2" x 17 3/4"

Edition: 35, 8 APs, 2 PPs

Printer: Ruth Lingen

Publisher: Brooke Alexander and Spring Street
Workshop, New York

*63. See Color Plate 8, page 44.



* 64.

White Caps, 1987

12 color woodcut from 3 blocks

on Korean Kozo paper

24" x 32 1/2"

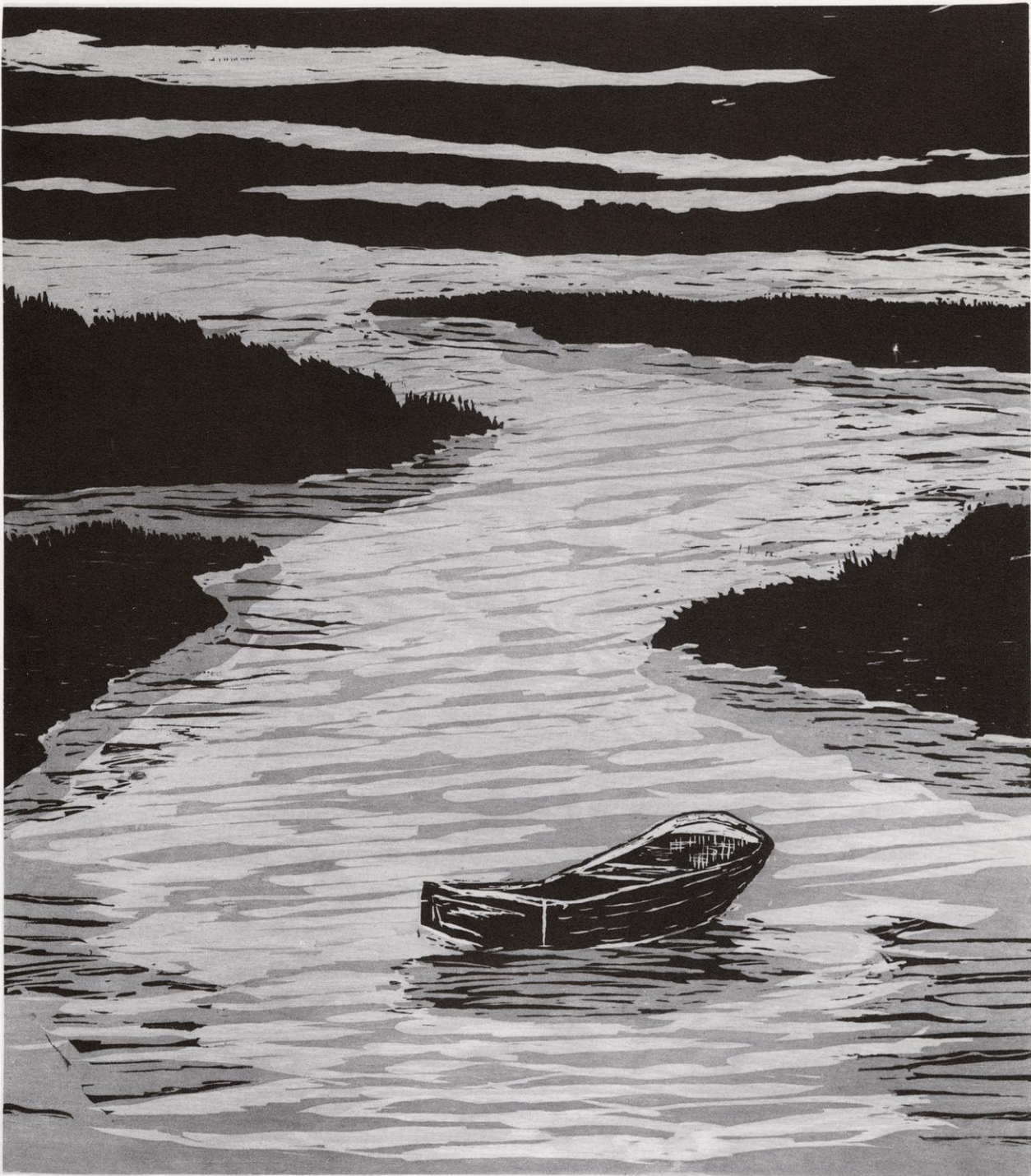
Edition: 36, 6 APs, 2 PPs

Printer: Joe Wilfer and Ruth Lingen

Publisher: Brooke Alexander and Spring Street
Workshop, New York



65.
Untitled (study for *Estuary*), 1987
2 color woodcut from 2 blocks
on Kozo Art Goyu paper
15⁵/₈" × 23³/₈"
Edition: 25, 7 APs, 2 PPs
Printer: Ted Warner
Publisher: Diane Villani Editions, New York



* 66.

Estuary, 1987

3 color woodcut from 3 blocks on Suzuki paper

42" x 37 1/4"

Edition: 35, 2 APs, 2 PPs

Printer: Ted Warner

Publisher: Diane Villani Editions, New York



* 67.

Rapids, 1987

3 color woodcut from 3 blocks on Suzuki paper

42" x 37 1/2"

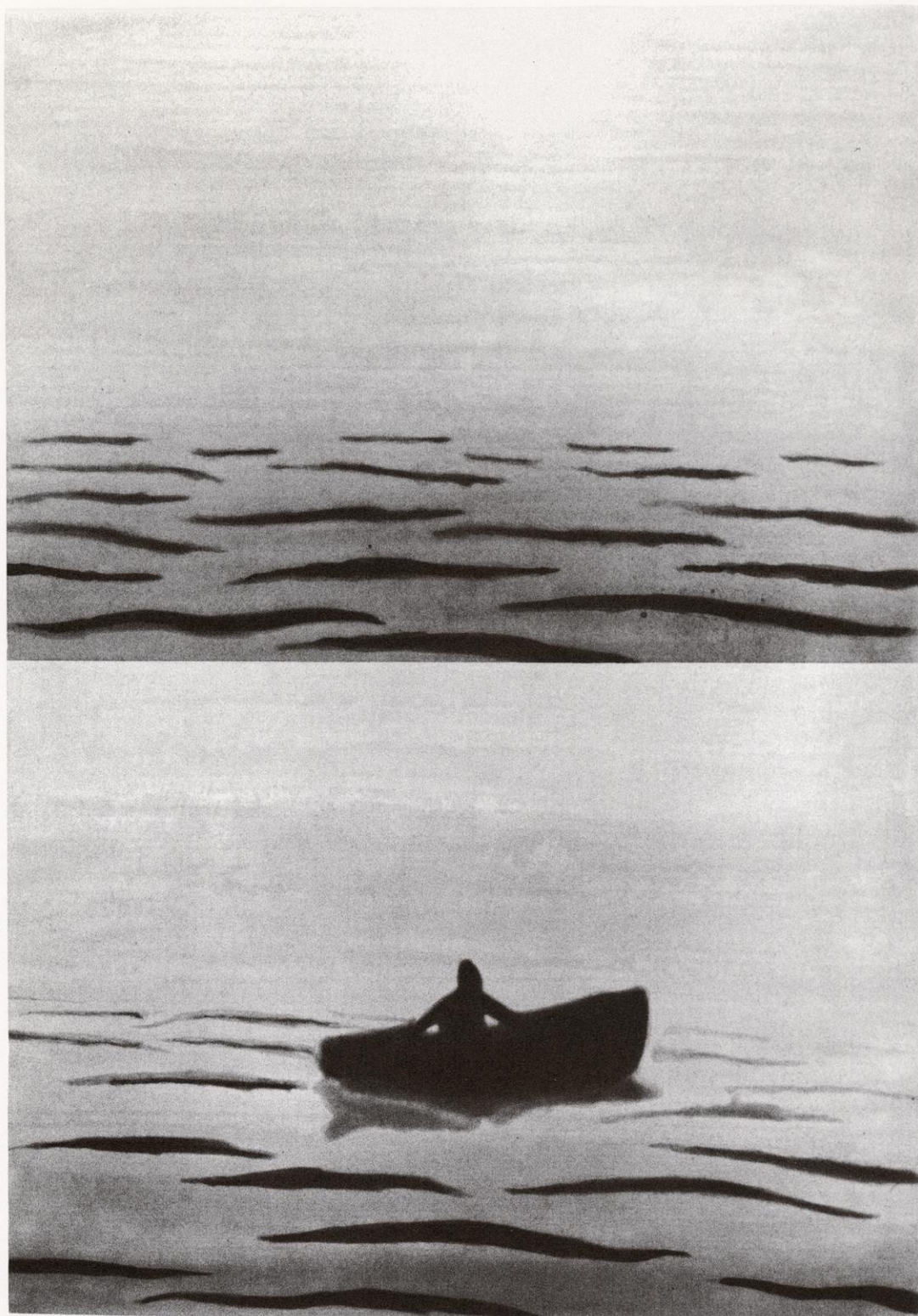
Edition: 35, 7 APs, 2 PPs

Printer: Ted Warner

Publisher: Diane Villani Editions, New York



68.
Thou Shalt Not Covet Thy Neighbor's Goods, 1987
 5 color lithograph from *Ten Commandments Suite*
 on Dieu Donne paper
 24" x 18 1/2"
 Edition: 84, 15 APs, 5 PPs
 Printer: Maurice Sanchez/Derrier L'Etoile Studios
 Publisher: Art Issue Editions, New York



* 69.

Fog Bank, 1988

Spit bite and aquatint on Hannemunel paper

Image: 24" x 17 1/4" paper: 31 1/4" x 22 1/4"

Edition: 50, 8 APs, 10 PPs

Printer: Aldo Crommelynck

Publisher: Atelier Crommelynck, New York



* 70.

Adrift I, 1988

Softground spit bite and whiteground
with two shades of blue on Hannemunel paper

Paper: 24" x 29"

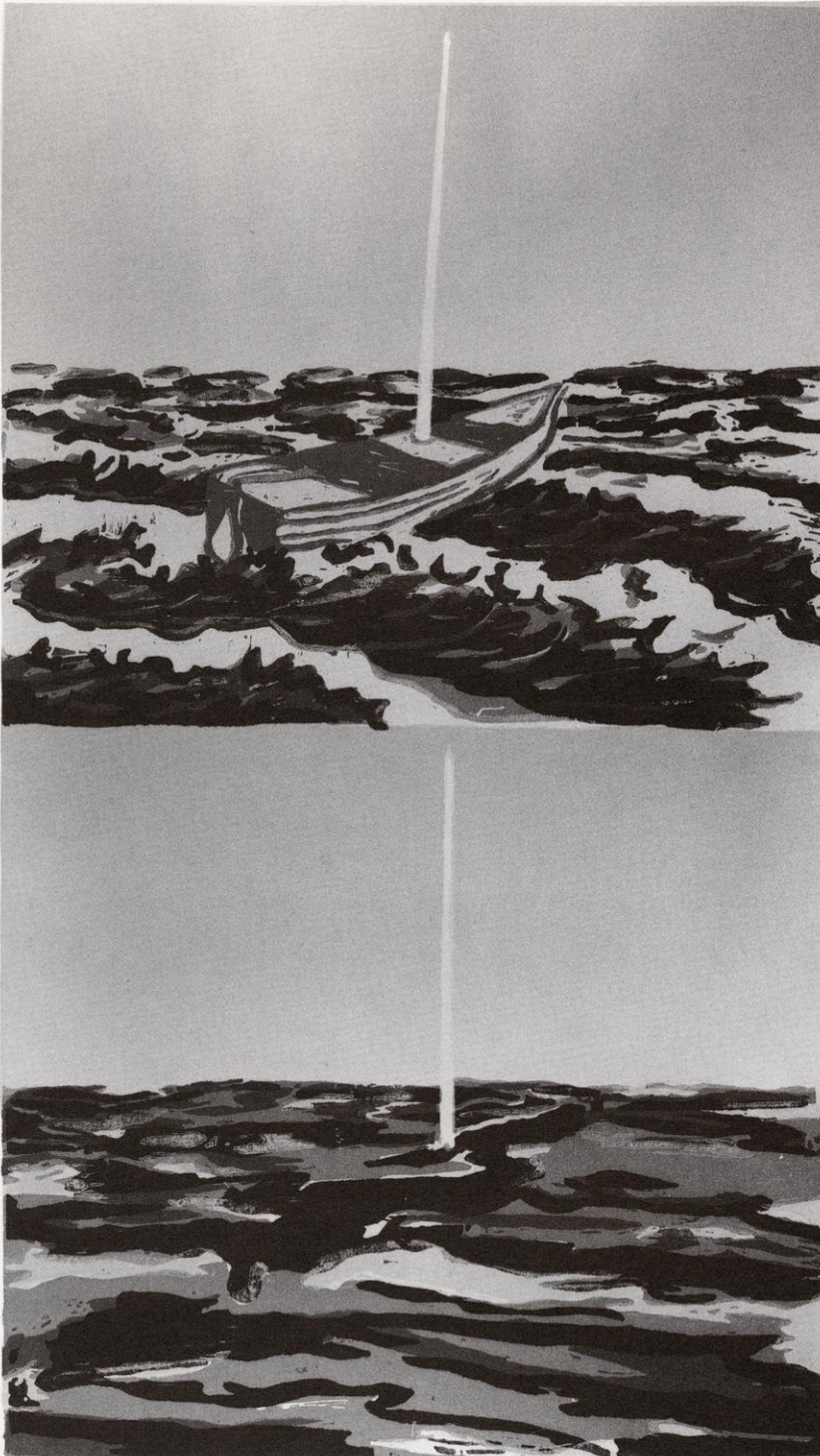
Edition 50, 8 APs, 10 PPs

Printer: Aldo Crommelynck

Publisher: Atelier Crommelynck, New York



71.
Adrift II, 1988
Spit bite on Hannemunel paper
Paper: 24" x 29"
Edition 50, 8 APs, 10 PPs
Printer: Aldo Crommelynck
Publisher: Atelier Crommelynck, New York



* 72.

Awash, 1988

7 color woodcut from 5 blocks and 1 stencil pochoir
on Korean Kozo paper

37³/₈" x 23¹/₄"

Edition: 30, 1 APs, 1 PPs,

1 press imp., 1 archive imp., 1 scholarship imp.

Printer: William Weege and David Johnson

Publisher: Tandem Press, University of Wisconsin,
Madison



73.

Flood, 1988

3 color woodcut from 3 blocks on Tableau paper

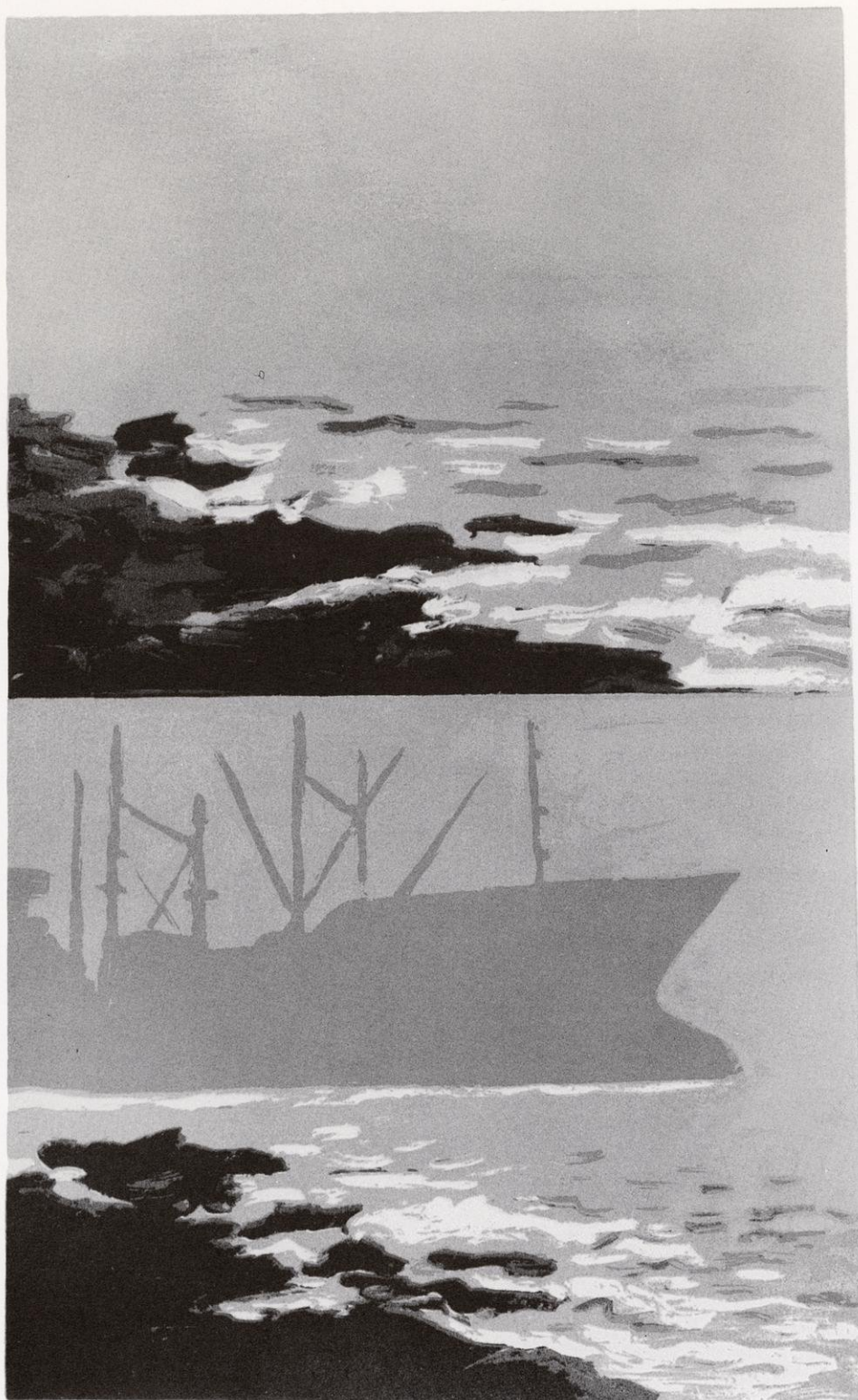
18 1/8" x 25 1/4" paper size

Edition: 18, 3 APs, 1 PPs, 1 press imp.,

1 archive imp., 1 scholarship imp.

Printer: William Weege

Publisher: Tandem Press, University of Wisconsin,
Madison



74.

Aground, 1989

4 color serigraph on Masa paper

29" x 20 1/2"

Edition: 120, 20 APs, 1 PP, 1 Press Imp.

Printer: William Weege, Hal Bundy, David Johnson,
and Andy Rubin

Publisher: Madison Print Club, WI

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