

New Editions 2014

Richard Bosman

Crossing (2014)

Woodcut, 20 x 29 inches. Edition of 30. \$1,500.

Round Trip (2014)

Woodcut, 33 1/2 x 25 inches. Edition of 30. \$1,500.

Squall (2014)

Linoleum cut, 19 1/2 x 24 1/2 inches. Edition of 30. \$1,200.

All printed and published by Tandem Press, Madison, WI. Prepublication prices subject to change.



Richard Bosman, *Crossing* (2014).

Three new relief prints from Tandem Press extend Richard Bosman's exploration of the drama of travel, particularly at sea. The theme was established in his first print publications in 1981, which included the iconic woodcut *Man Overboard*. Closely associated with the Neo-Expressionism of the 1980s, Bosman's work is enjoying renewed appreciation: he was recently interviewed by Ross Simonini, and his prints from 1981–1993 were the subject of a tightly focused exhibition at Owen James Gallery. In addition to the dangers of the sea, his substantial body of prints has also explored the latent anxiety of woodlands and urban environments. Bosman has continued to refine and expand what Roberta Smith described in a 2003 review as his "juicy and overdone" style, characterized by "slightly clumsy scale relationships between surface agitation, surface size and image."

In prints, this means simple block-like forms, expansive gestural marks, and saturated hues, all evident in these

latest prints. He exploits the distinctive characteristics of his materials—in *Crossing* the blocky nature of woodcutting is emphasized in the clouds and cabin of the cargo ship. In *Round Trip* (illustrated page 47) unaltered wood grain animates the clear blue sky around a generic passenger jet pictured approaching the viewer (top) and flying away (bottom). In the linoleum cut *Squall*, expanses of gray ink imbue clouds and ocean with a sense of impending doom. As in much of Bosman's work, each image seems to be a frame isolated from a wider narrative. He recently explained, "I prefer to think of what I do as making images that often imply a past, present and future. I think of [them] as fiction." ■

—Sarah Kirk Hanley