

**MULTI  
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# Richard Bosman

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## Richard Bosman

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Richard Bosman was born in 1944 in Madras, India and lives in Esopus, New York. For more than four decades he has cultivated the harmonious marriage between painting and prints. In the 1980s, his artistic career revealed original inspiration for Chinese comics and *film noir*, within the Neo Expressionist figurative art movement. Drama, action, suspense, an exclusive diversity of cinematographic genres are interpreted in a two-dimensional oeuvres where the urban landscape appears as a secondary actor in the scene.

With the soul of a traveler, Bosman's gaze is from the past, the present and the future. His interest for the histrionics of the characters and the story cede to the turbulent brush strokes. You know that something happened, is happening or is going to happen. The mystery in his work is the autonomy with which he paints. Sometimes he positions himself as a silent spectator, whose look is focused on a specific place within the composition. The form is investigated in series, closely related to the memory that shelters it and keeps it alive.

Although Bosman is a school artist, an exquisite connoisseur of the technique, during his career he has not focused on creating “comfortable” creative formulas, he moves away from the market stereotypes and goes through the subtle door of constant change. He is an explorer. Glimpses the curious note about the different, changes from one subject to another without letting himself be manipulated by what is trending. Bosman is an artist who assumes with all magnificence the value of creative freedom.

In 1994 he received the Guggenheim fellowship and a large selection of his artworks are part of important public collections such as the Museum of Modern Art in New York, The Metropolitan Museum of Art, New York, Museum of Contemporary Art in Los Angeles, Museo Tamayo, Mexico City, among others. His recent exhibitions include "The American Dream, pop to the present", The British Museum, London, 2017 and "Crazy Cats", Elizabeth Harris Gallery, New York, 2018.

# DOWNFALL

Silkscreen print, 34.2 x 25.9 inches (87 x 66 cm)  
Produced in Canson 300 g 100% cotton paper



We are proud to have our first collaboration with the talented artist Richard Bosman.

In *Downfall* the woman screaming under the rain represents a kind of *femme fatale* or a *noir film* character. The interpretations of the scene can be diverse but maybe she is just reinventing her-self again .

*Downfall*, is a limited edition of 45. Is a silkscreen print on 300 g 100 % cotton Canson paper, which guarantees optimal preservation and excellent texture. Each print signed and numbered by the artist.

**Coming soon!**

[www.multiploeditions.com](http://www.multiploeditions.com)



# **Reinvent yourself again**

## **– a conversation with Richard Bosman**

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*by Maylin Pérez*

**From a Dutch father and Australian mother, you were born in India but you are Australian and you live in New York. Different situations contributed to a multicultural and dynamic life. How has this influenced your artistic career?**

I have travelled a lot and have been to every continent except for Antarctica. It does inspire a search for new images. I am a little wary of autobiographical reading of art but it's sort of inescapable. The opposite would be someone like Morandi. I do like to travel to different cultures and like that feeling of being an outsider.

**At the end of the 60s you went to London to study art, just at the time of the splendor of *Swinging London* with a fascinating scene of social changes, especially in fashion and culture. How would you describe your experience at this stage if you compare it with your later studies in New York?**

London was great during the 60's. I went to a small art school...The Byam Shaw which was all studio classes. It was basically a feeder school for the Slade, Royal College and Royal Academy. The girls came to class in mini skirts and hats. The Mods were all the rage and people were very style conscious in their dress. I was there for 2 years and decided to go to the New York Studio School which had a fabulous faculty. The style was very different: jeans and a T-shirt or old army fatigues. I used to wear a tie partly because I had a part time job and to be a little different. I finished school around 1969 and spent the next decade surviving in NYC. I had a variety of menial jobs during the day and painted at night. I guess the work reflected the prevailing style at the time (mostly abstract) and didn't feel terribly original.

**When you returned to New York in 1980, you participated in your first exhibition, *Illustration & Allegory*, a group show curated by Carter Ratcliff at Brooke Alexander, Inc, a renowned gallery for working with original artworks and diverse print techniques such as: drypoint, engravings, aquatints, lithographs, serigraphs, among others. What did it mean to you to do this show in collaboration with other artists like Robert Longo?**

My first show was a mixture of the sea and allegorical Chinese images. Almost all art was abstract at the time and *Illustration & Allegory* was an early example of the new figuration. It later became known as Neo Expressionism. Brooke Alexander would visit my studio regularly and became interested in linoleum prints that I made and the paintings that followed from the prints. He had a long history of print publishing and had just started representing painters. The show received favorable press in the NY Times and Art magazines. The following Fall I had my first one man show with Brooke.

**The 80s were very successful in your professional career. In this flourishing period, you complemented the figurative expressionist style with oeuvres inspired by Film noir, with a large dose of action and static photography. The influence of the cinema is evident. What attracted you to combining these elements in your work?**

I had to ask myself who I was and what made me different. So I started using images from Chinese comic books (Chinatown was nearby) and the allegorical nature of the images appealed to me. I was also reading Robert Van Gulik, a Dutch author who translated The Judge Dee stories from ancient China. Arguably the first Mystery stories ever. Judge Dee was both the detective and the law. Most crimes were solved by dreams or weird intuitions. All this led naturally to contemporary *film noir*.

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*“The woman screaming under the rain represents a kind of femme fatale or a noir film character. The interpretations of the scene can be diverse but maybe **she is just reinventing her-self again.**”*

RICHARD BOSMAN



**In the following years you developed serial artworks, inspired by nature, History, travels and the human being performing different actions that range from the everyday like swimming on a beach or even the unpredictable like crying desperately in the rain. What motivates you to switch from one topic to another and how it fits into the art market?**

Making figurative art in the early 80's brought a new set of issues that weren't present in abstract art... social, political, cultural etc. There was more of an emphasis on reinterpreting the content that came with the introduction of the figure and how it related to society at that time. It was very freeing and opened up a whole new set of possibilities. I'd like to keep that freedom as it relates to subject matter. I have always loved making prints which force the image to be reduced to its essence. Also its democratic aspect, which since it's a multiple makes it more widely available.

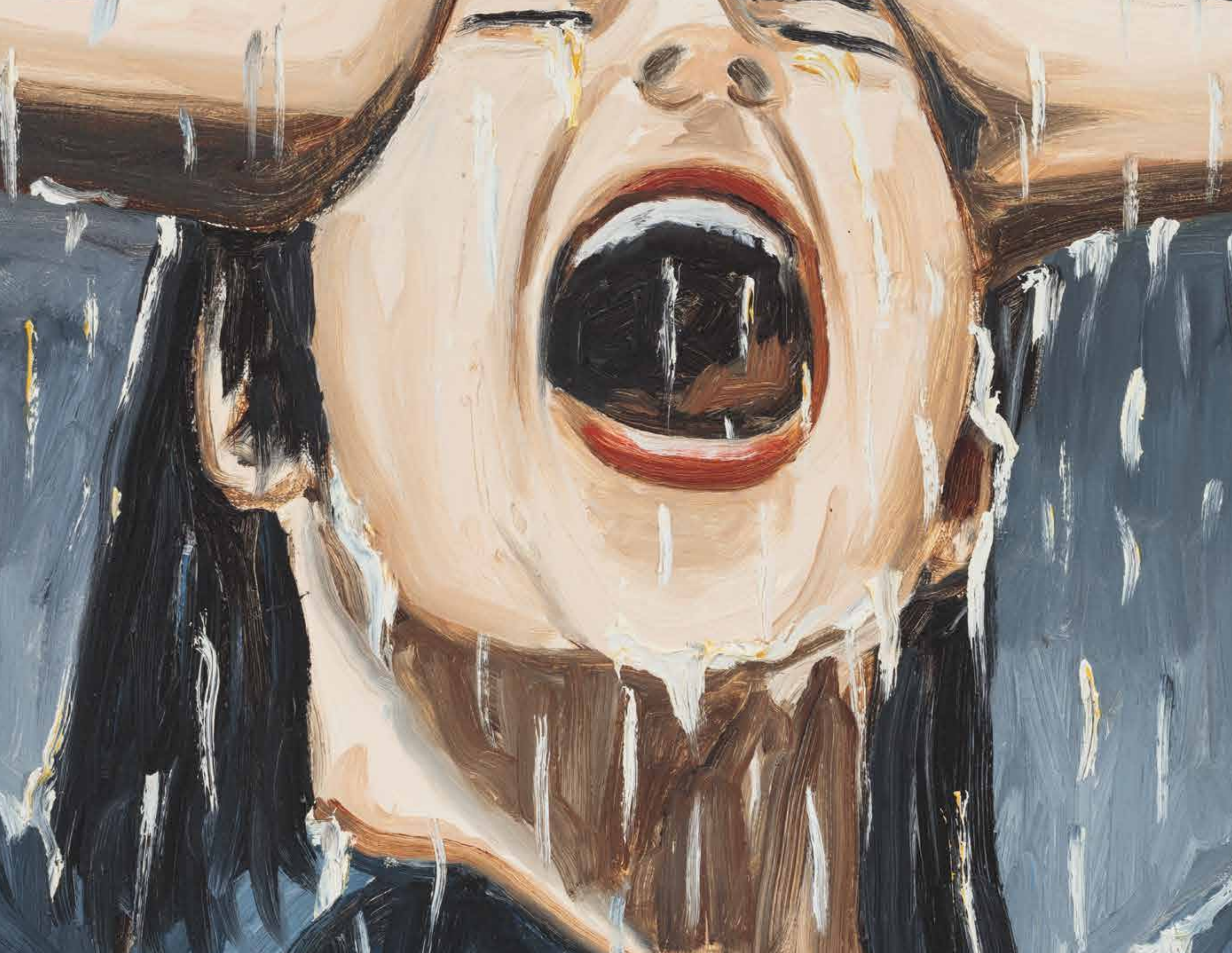
**You are currently collaborating with Multiplo on a new project with the work *Downfall*, printed in silkscreen. Could you share more info about this oeuvre and how important is it for you to carry out this project working with the Roux family, leading contemporary art collectors based in Latin America?**

The woman screaming under the rain represents a kind of *femme fatale* or a *noir film* character. The interpretations of the scene can be diverse but maybe she is just reinventing her-self again. This collaboration with Multiplo is very unique and exclusive because I don't have any project like this one in Latin America. Finally I'm always excited to see something new and that includes my art which I think of as a form of travel.

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Thank you Richard for the interview!





# Press

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04//2019

"Richard Bosman. Nicelle Beauchene Gallery. 7 Franklin Place."

by Jashin Friedrich



Richard Bosman, *Sailors Return*, 2013

# ARTFORUM

Fear eats the soul, and anxiety keeps it up at night, producing a string of symptoms onto which delusions and fantasies may freely attach. Follow the stairs up to Richard Bosman's exhibition "High Anxiety," and find yourself inside the modern human, whose mind balances on the knife-edge of total collapse.

Bosman has been painting noirish scenes of violence, romance, and anomie for nearly forty years—this intimate survey features works from 1981 to 2019. His canvases, which pull from a range of sources, such as comic books and stock photography, feel operatic. Painted wet-on-wet, his stroke is smooth but quick, as if he's grasping for something that's about to escape. In all but one piece, the subject is alone. Yet Bosman's masterful cinematic cropping always implies another presence, lurking, voyeuristic. Take *Hotel*, 2016, where we see what appears to be a woman lying in bed. Only her legs are visible. The sun is streaming into her room, and a book has fallen to her side. Is someone else there? Is she sleeping? Is she even breathing? *Woman in the Rain*, 2017, depicts the titular subject, hands on her head, during a torrential downpour, captured mid-scream. The picture seems to tremble. I found myself in a state of transference: Is she the one howling, or am I?

The people Bosman portrays are well dressed and polished, but don't be fooled. There is an insidious tension that emanates from so many fastidiously groomed facades. All of his models are mere moments away from cracking. As we paddle through contemporary life, a psychic rupture seems reasonable, or even healthy—just don't let yourself drift too far. Consider "High Anxiety" a gentle reminder of this.



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