

THE ART WORLD OF RIEN VÖRGERERS





master

The background is a solid light gray. Overlaid on this are several thin, white, continuous lines that form abstract, flowing shapes. These shapes resemble stylized waves or organic, fluid forms. One large shape starts from the left edge, curves upwards and to the right, then loops back down and to the left. Another shape is more horizontal, with a gentle rise and fall. A third, smaller shape is positioned below the first one, also curving. The overall effect is minimalist and modern.

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Rien Vörgers was born in 1923 in Enschede, The Netherlands. He studied at the local Academy of Art before WWII, when it existed under another name. After having finished his art studies, using the then customary drawing techniques, Rien began his career with theatre stage decoration. This scene-painting aroused a life long interest in stage-management, which he only gave up in the early 1970's. Between 1945-49, he traveled through Southeast Asia with his own Netherlands Indonesian Welfare Artist theatre. Back in The Netherlands he took up further activities as a director of plays and musicals under his artistic name Nick Wanders. It was only in the early 1980s, that he realized full-time painting. It was then that he first created his own renovating "mosaic" style, which goes one step further than Mondriaan's work half a century earlier. His meditative way of creating resembles that of De Kooning's, who also dared to deviate from the then current fashion in abstract painting.

And though Picabia was the first modern painter using "transparency", he did not get rid of lines and contours like Rien does.

In the Dutch Government's Parliament building "Het Binnenhof" in The Hague, a seven months solo exhibition was organized in 2002/2003 especially for 24 of Rien's paintings. At that time when the Vice Prime Minister and Secretary of the Treasury were in office, Gerrit Zalm, opened his show.

In 2005 the Lorenzo il Magnifico Career Award Medal of the City of Florence, Italy was granted to Rien at the 5th Biennial of International Contemporary Art, where he showed a set of five acrylic paintings on canvas called "The Seasons" and "House". At that occasion Christo also received the same in honour of his participation in this event held in the Fortezza di Basso between 3 and 11 December 2005.

In 2009 Rien was awarded a "Diploma of Excellence (Honorable Award)" by the London Gallery Art Addiction. Rien has had 14 solo shows and took part in over fifteen international exhibits worldwide.

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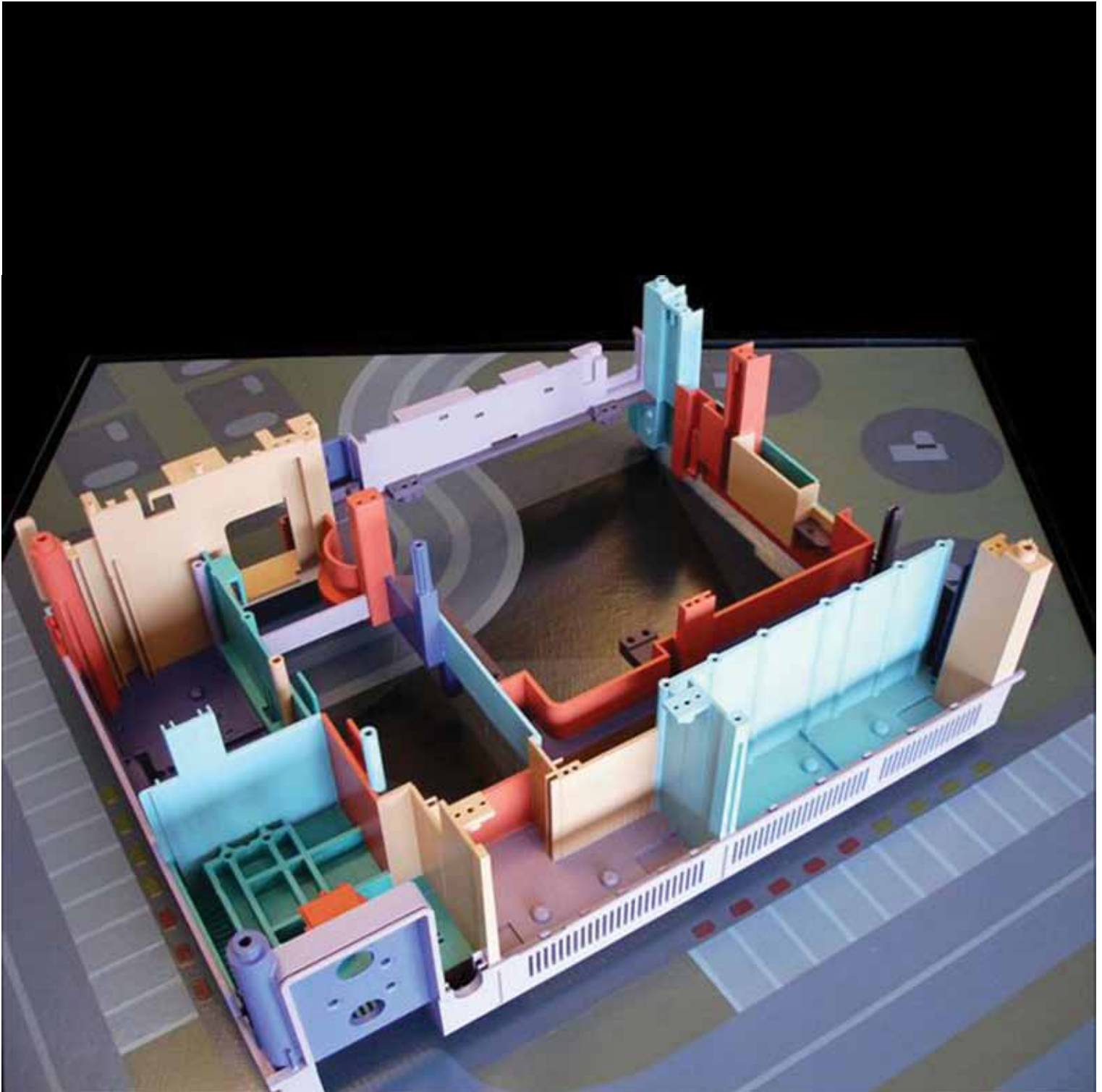
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of the contemporary Dutch
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↑ **ONCE UPON A TIME** 1998 ACRYLIC RELIEF ON PANEL 27 X 33 IN. / 71 X 86 CM.

“Ehret die Frauen! Sie flechten und weben
Himmlische Rosen ins irdische Leben ...”
(Honour the women! They plait and weave
heavenly roses in this earthy life...)

These lines from a poem of Friedrich von Schiller (1759-1805) cited in his 87th year by Rien Vörgers, remained in his heart since he was a little boy, growing up in the East of The Netherlands, near the German border, where cultural ties are not bound to specific nationalistic sentiments. This artist is definitely not a womanizer, but a sincere admirer of woman's unbroken strength, her bondage, her empathic mind, and her unwavering conviction that righteousness should prevail. See 'women in function'.

Being a romantic, Rien was passionate about painting in water colors: portraits and landscapes.

A teacher at the Art Academy in Enschede stated once that Rien's water colors exhaled the atmosphere of "magic realism". But around 1980, when a dramatic change in the

art world occurred and when a re-orientation in contemporary art took place, Rien had already for some years mused upon a new way of abstract expression. Since individuality in art had become accepted world-wide several decades earlier as the norm, something had to be done, in his opinion. His opinion was that losing the possibility of showing thoughts and circumstances in a tangible way (understandable for the consumer of modern art) ignoring the preferences of the mighty and the rich, had been a fashion that had served its purpose and should now be avoided.

Rien's delicate nature would not permit him to paint with rough strokes: his subjects stand out precisely. In detailed compositions he expresses his private feelings and views that are inspired by what society in all its various manifestations offers him. Here he is in tune with Benedictus XVI's desire, that art should play a binding part in society.

Rien's paintings treat a fundamental aspect in society where human coherence is at stake. In 1978, when he created a completely new way of

expression, walked a few steps ahead of the vogue. From that moment on, his illustrated observations, which were based on objective social criticism, have become exceptionally intriguing, sometimes even ambiguous. See 'shooting smokers'.

By experimenting with all kinds of different sizes of colored cardboard pieces, he initiated a method of creating images, consisting of forms that appear transparent on the surface, are yet painted next to each other, but look as if they overlap. In progressive photography images can indeed overlap each other, but that became in vogue at least a decade later. No one has as yet clearly understood how Rien came to the astounding production of this kind of art.

Remarkable is his gift of finding harmonious tones, exactly matching each other within the sometimes more than twenty colors of a painting. Every single one takes him hours to mix for the use of just one painting. That's how he makes every image a coherent and expressive novel of its own.

His mosaic style of painting could be explained publicly by Rien in 1993 during an interview on the regional television channel, which might have shown other artists a new manner of abstraction within realism.

Due to physical disability Rien Vörgers now lives like a hermit. However, he got to know how society works throughout his long active life within the world of glass building. He also acquired wisdom, thru advice to architects and construction companies on how to use colors on the outside of their buildings. His warm attachment to advancing mankind's future in a positive sense, would encourage observers of his pictures to think about the background of what is shown in the foreground, and remains his main source of energy. The tree with branches designed like barriers: a tree offers shelter, but everybody sees him/herself once in a while standing before a barrier. See 'Barrier'.

Although his painstaking way of painting requires much time, in the last thirty years, Rien's mosaic styled paintings amount to more than 300.



† DOCUMENTS (THEY ALL TURN OUT FROM ONE CENTRE) 1990 GOUACHE 31.5 X 23.5 IN. /80 X 60 CM.



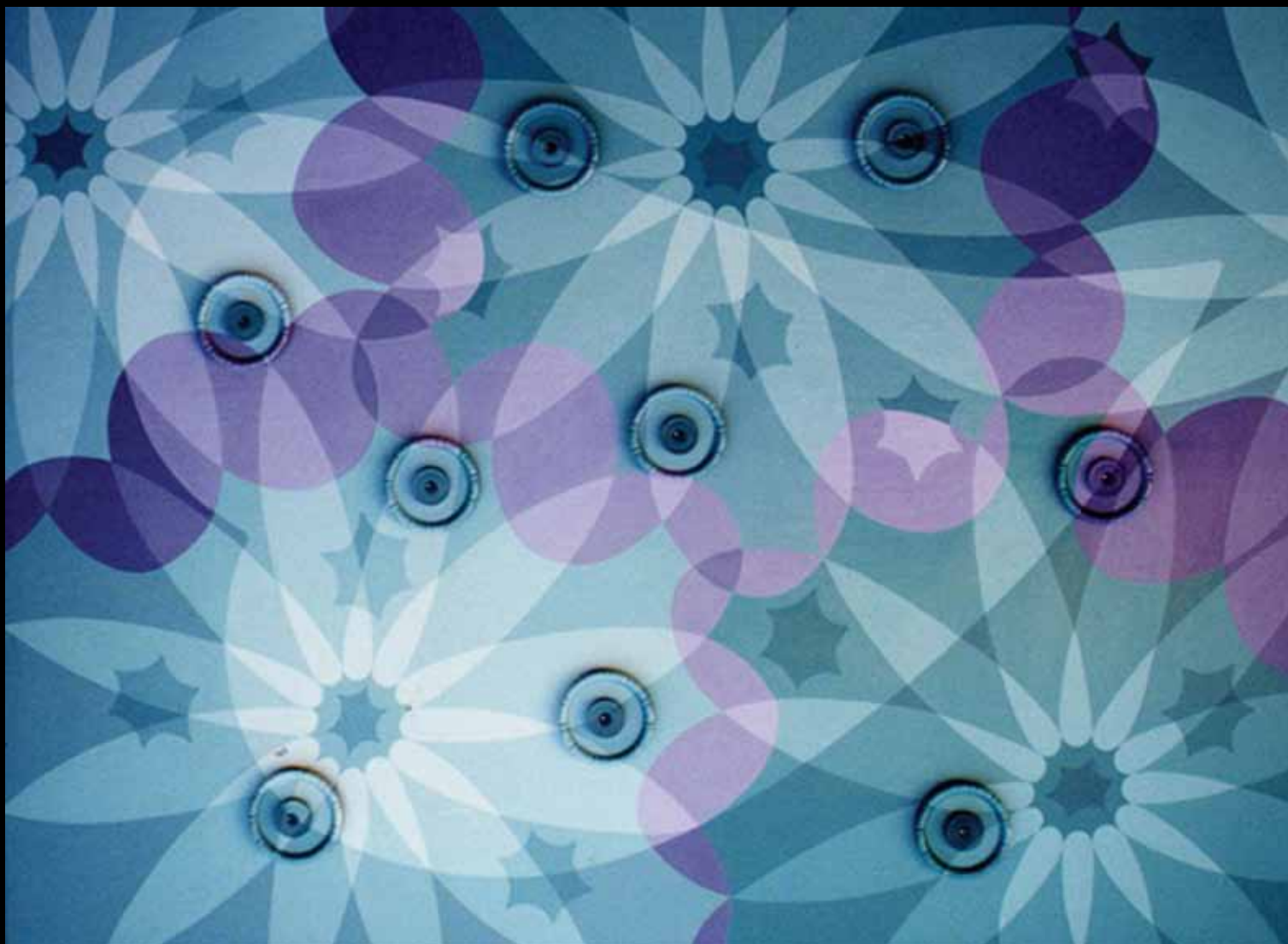
↑ **EIGHTH-RELIEF** 1996 ACRYLIC ON PANEL 40 X 28 IN. /100 X 70 CM.



↑ **LUCIFER** 1991 GOUACHE 20 X 27 IN. / 50 X 70 CM.



↑ **PAD** ACRYLIC ON CANVAS 27.5 X 40 IN. /70 X 100 CM.



↑ **CARBUNCLE** 1997 RELIEF WITH ACRYLIC ON PANEL 36 X 48 IN. /92 X 114 CM.



↑ **TINNED-MEAT-CATCHER (A CAT IS ALREADY VICTIMIZED)** 1997 RELIEF WITH ACRYLIC ON PANEL 36 X 48 IN. / 92 X 122 CM.



↑ **PARTIALITY OF GOVERNMENT** 2001 ACRYLIC RELIEF ON PANEL 27 X 23 IN. /70 X 60 CM.

↑ **SOUP (SOME THINK THEY CAN EAT SOUP WITH A KNIFE)** 1999 ACRYLIC RELIEF ON PANEL 30 X 38 IN. /78 X 98 CM.



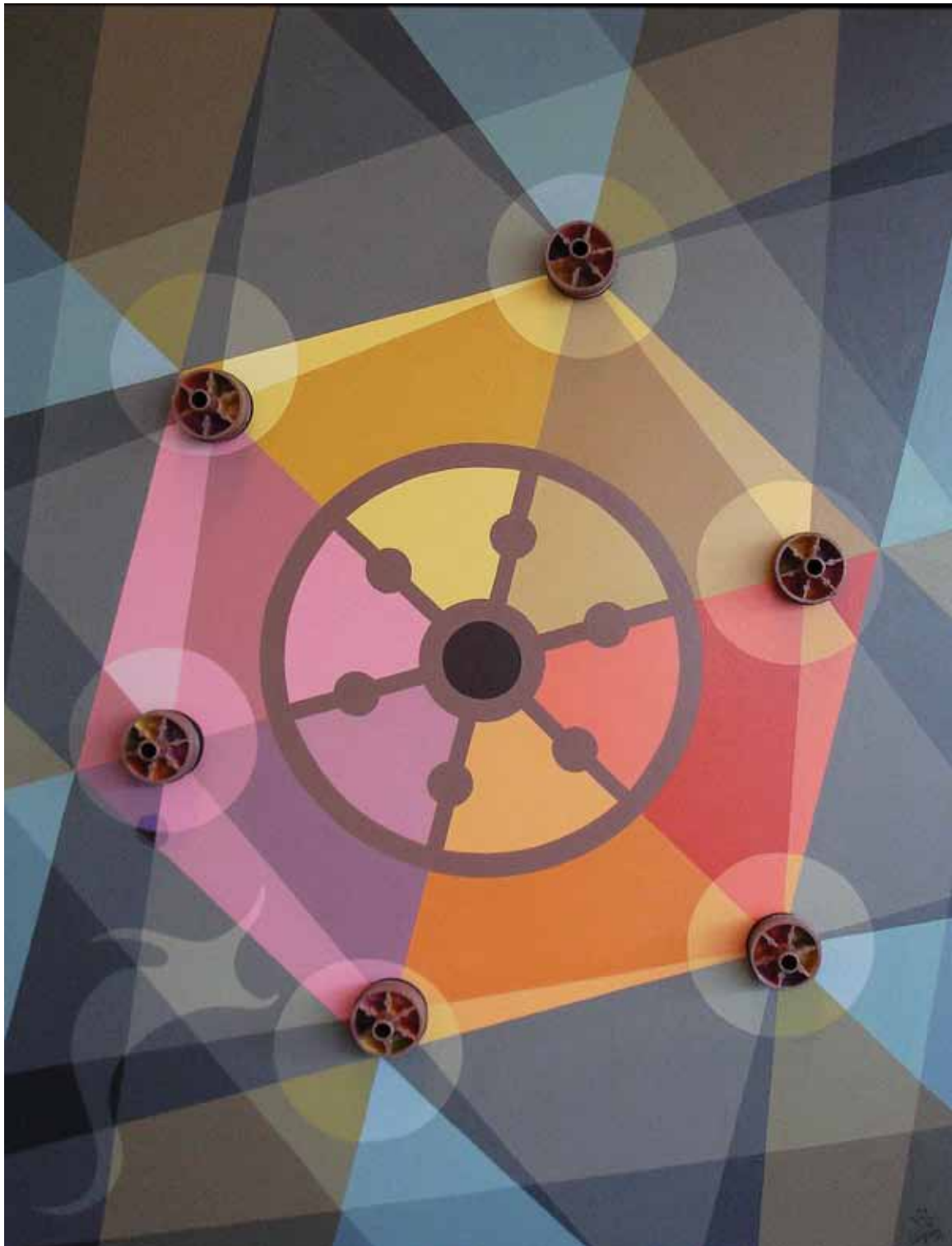
↑ AMNESTY (ONLY THE SAVED ONE IS LAUGHING) 1988 GOUACHE 23.5 X 31 IN. /60 X 80 CM.



↑ **DESPAIR (FASHION TYRANNY)** 2008 ACRYLIC ON CANVAS 40 X 27.5 IN. /100 X 70 CM.



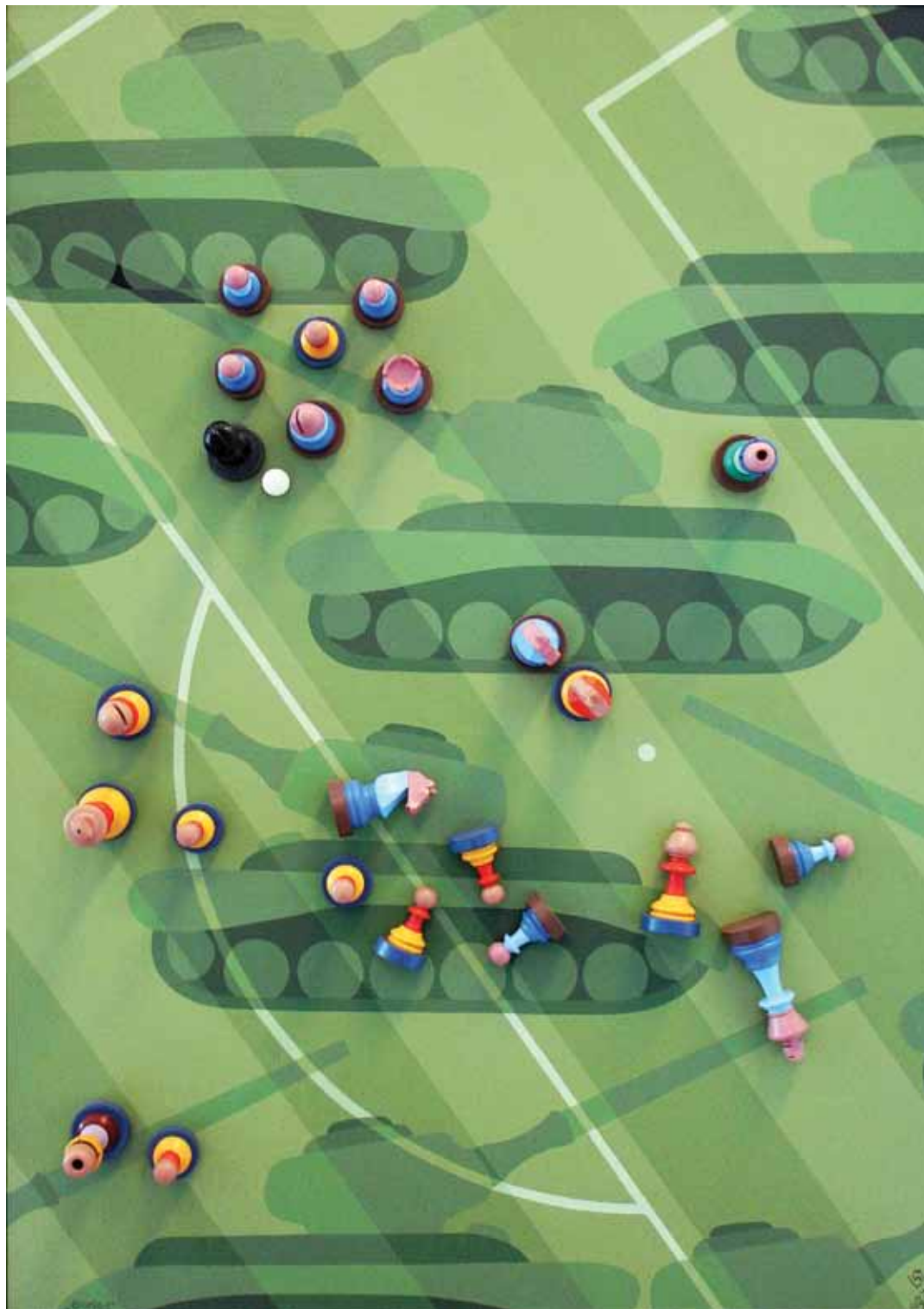
↑ **HOUSE (REFUGE FOR PERSECUTED WOMEN)** 1994 ACRYLIC ON CANVAS 32 X 28 IN. / 82 X 72 CM.



↑ FORTRESS (THERE IS ALWAYS AN OPENING POSSIBLE SOMEWHERE) 1997 RELIEFWITH ACRYLIC ON PANEL 31.5 X 23.5 IN. /80 X 60 CM.



↑ **BARRIER** 2006 ACRYLIC ON PANEL 31.5 X 22 IN. /80 X 56 CM.



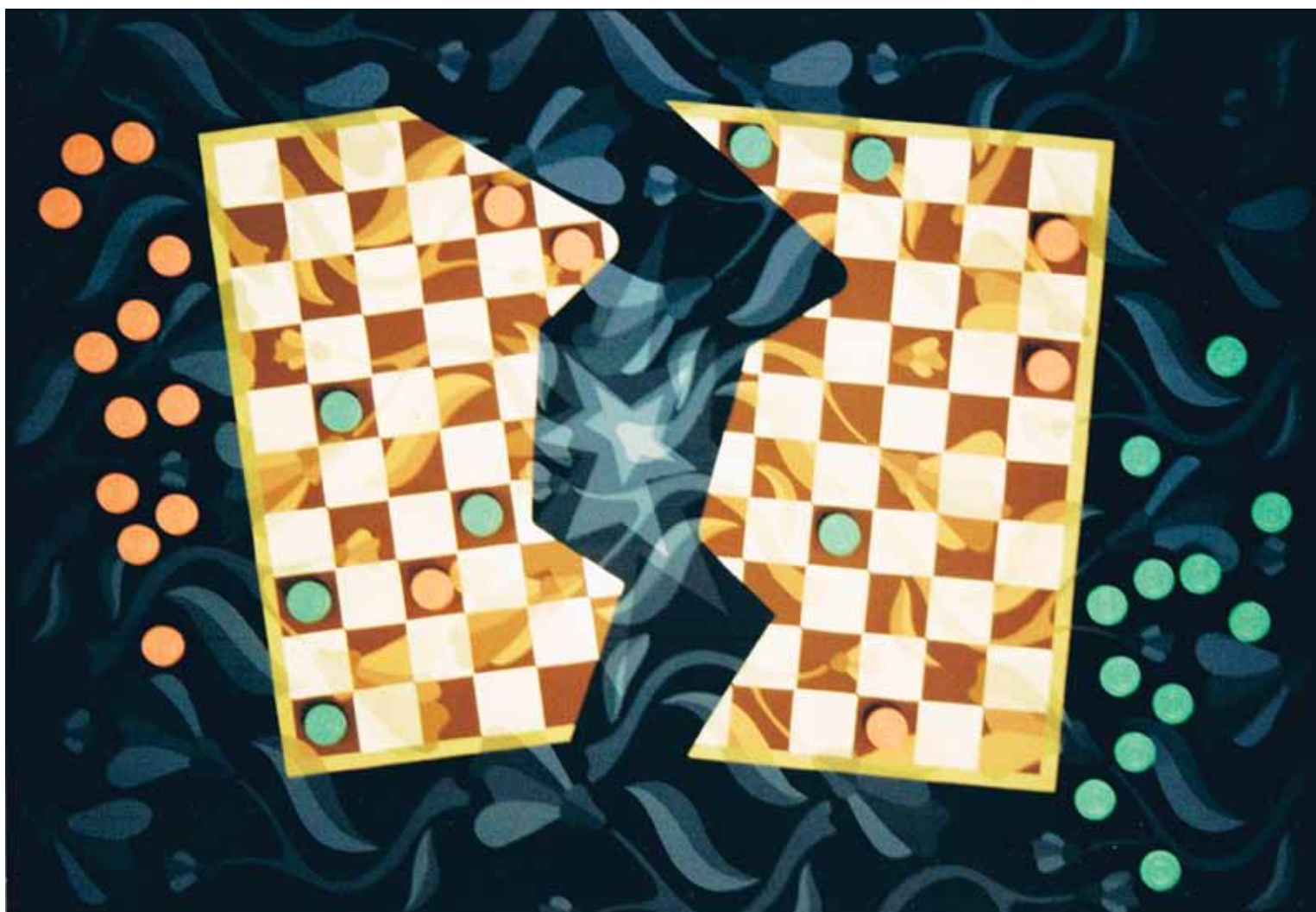
↑ **WAR (SOCCER IS WAR)** 1996 ACRYLIC RELIEF ON PANEL 29.5 X 20.5 IN. /75 X 53 CM.



↑ **VOLCANO** 1994 ACRYLIC ON PANEL 29 X 20.5 IN. / 74 X 53 CM.



↑ LINKS (THE CHAIN IS A STRONG AS THE WEAKEST LINK) 2005 ACRYLIC ON PANEL 27.5 X 20 IN. /70 X 50 CM.



↑ **BROKEN** 1999 ACRYLIC ON PANEL WITH RELIEF 27.5 X 40 IN. / 70 X 100 CM.



“Substantially as well as technically his work is unique” a statement uttered by interior architect G.F. Koopman, lecturer at the Art Academy of Enschede, on the occasion of a solo exhibition of Rien’s work. He concluded that “every centimeter of Rien Vörgers’ work is a full painting in itself”.



Another art critic, John M. Pameijer, stated that “this man makes, like no one else, mosaics in colors of inexorable quality working scrupulously careful, like a monk”.



He writes further in his daily paper: “Even though Rien never ends looking for problems, their solution lies always in the transparent representation of them. A gun that shoots cigarettes, which explode like crawfish, forces the fuming spectator to stop smoking. His art has the impact of a pamphlet, but is also tasteful enough for people with a healthy appetite for attractive art”.

† **GORDIAN KNOTS** 1993 ACRYLIC ON PANEL 15.5 X 20 IN. /40 X 50 CM.

† **BOBBINS** 1993 ACRYLIC ON CARDBOARD 13.5 X 20 IN. /35 X 50 CM.

† **BUILDING CASTLES IN THE AIR** 1993 ACRYLIC ON CANVAS 23.5 X 31 IN. /60 X 80 CM.



↑ **SCISSORS (DANCE LIKE AT A BALLET)** 1989 GOUACHE ON PAPER 20 X 27 IN. / 50 X 70 CM.



Since the trend of painting with wallpaper sweepers on canvasses as large as sheets has become history, Rien Vörger developed around 1980 his own original style of painting, which he called “mosaic-style”

(A German critic used in the late 1990’s the term “consensism” for a similar manner of painting).



Rien Vörger’s technique up-until now does not include contours, nor shadows or over-run tones, nor perspective. Every piece of color lies against the next one, so that even imaginary lines emerge.

This technique produces, together with the effect of the richly connected register of colors, a remarkable visual power. Apart from the early gouaches, Rien works mostly with acrylic material and started the last decade to originate powerful works with three-dimensional objects mounted on the painted panel.

↑ **ATMOSPHERE** 1987 GOUACHE 28 X 40 IN. / 72 X 102 CM.

↑ **WIND ENERGY** 2007 ACRYLIC ON CANVAS 40 X 28 IN. / 102 X 72 CM.



↑ **DUMPING (FISH IS CRYING)** 1989 GOUACHE ON PAPER 27.5 X 20 IN. /70 X 50 CM.



Although Rien's work mirrors man in a serious manner, his brilliant colors, each one having been mixed for hours by his own hands, leads to a cheerful result.

Rien Vörger's renovating method of painting gives him the rare opportunity to not only render emotions and impression, but to also generate thoughts and reflections.

Many of Vörger's paintings are an illustration of what modern society believes, as he follows its implication in a critical manner.

Rien Vörger's work is in the possession of among others, the Polaroid Europe BV, Grolsch Brewery Enschede, Pilkinton Benelux BV, Broadcasting organization TROS in Hilversum The Netherlands, Parliament Faction VVD in The Hague, and many private international collections.



↑ **EMBOUCHURE** 1992 ACRYLIC ON CANVAS 20 X 23.5 IN. / 50 X 60 CM.

↑ **LIBERTE / FREEDOM** 1993 ACRYLIC ON PANEL 20 X 30 IN. / 52 X 75 CM.

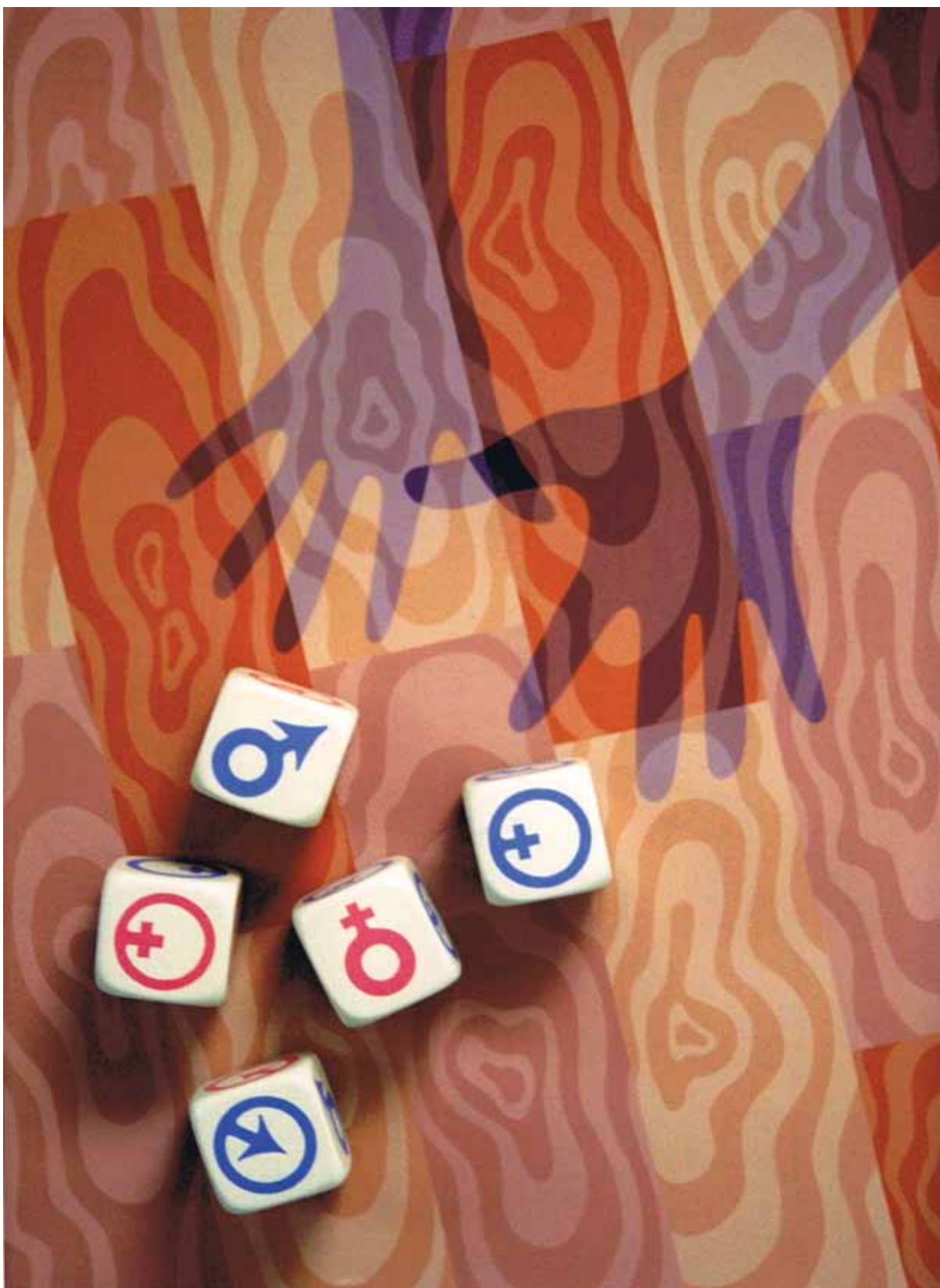
↑ **FERNWEH TRAVEL SICKNESS** 1994 ACRYLIC ON PANEL 20 X 30 IN. / 52 X 75 CM.



↑ **JUMPING** 2007 ACRYLIC ON CANVAS 40 X 27.5 IN. /100 X 70 CM.



↑ SELF-PORTRAIT (THE SWORD OF DAMOCLES) 1983 GOUACHE 29 X 20.5 IN. / 74 X 52 CM.



↑ **LITTER** 1999 ACRYLIC ON PANEL WITH RELIEF 27.5 X 20 IN. /70 X 50 CM.



↑ **FRENCH FRIED (WHEN DOES INDUSTRY COME WITH COLORED POTATOES)** 1990 GOUACHE 20 X 27.5 IN. / 50 X 70 CM.

WORK IN FRIETMUSEUM, BRUGGE, BELGIUM



↑ **HIGH MASS (WOMEN IN FUNCTION)** 1988 GOUACHE 25.5 X 20 IN. /65 X 50 CM.



↑ **PENG (SMOKING CROWD)** 1982 GOUACHE 27,5 X 20 IN. /70 X 50 CM.



↑ TOPS-OFF (REFERS TO THE GOVERNMENT SUBSIDIES ON ART BEING SHORTENED DECENNUIUM AFTER DECENNUIUM, SO THAT A DISSONANT APPEARS)

1986 GOUACHE 29 X 20.5 IN. / 74 X 52 CM.



↑ **MEAL** 2002 ACRYLIC ON PANEL WITH RELIEF 35.5 X 35.5 IN. / 90 X 90 CM.



↑ SPRING
↑ SUMMER

↑ AUTUMN
↑ WINTER

1995 ACRYLIC ON CANVAS 32 X 28 IN. / 82 X 72 CM. (EACH)



† **CROWD = STRENGTH IN UNION** 1985 GOUACHE 27,5 X 20 IN. / 71 X 51 CM.



↑ **AMPERE BOOM** 2006 ACRYLIC ON PANEL 31.5 X 18.5 IN. /80 X 47 CM.



↑ **ETERNITY** 1991 GOUACHE 40 X 27.5 IN. / 100 X 70 CM.



↑ **OUT (THE TENNIS BALLS ARE REAL IN PROPER SIZE)** 2000 RELIEF WITH ACRYLIC ON PANEL 35 X 23.5 IN. /90 X 60 CM.



↑ **HERALDRY** 1992 GOUACHE 27 X 40 IN. /70 X 100 CM.

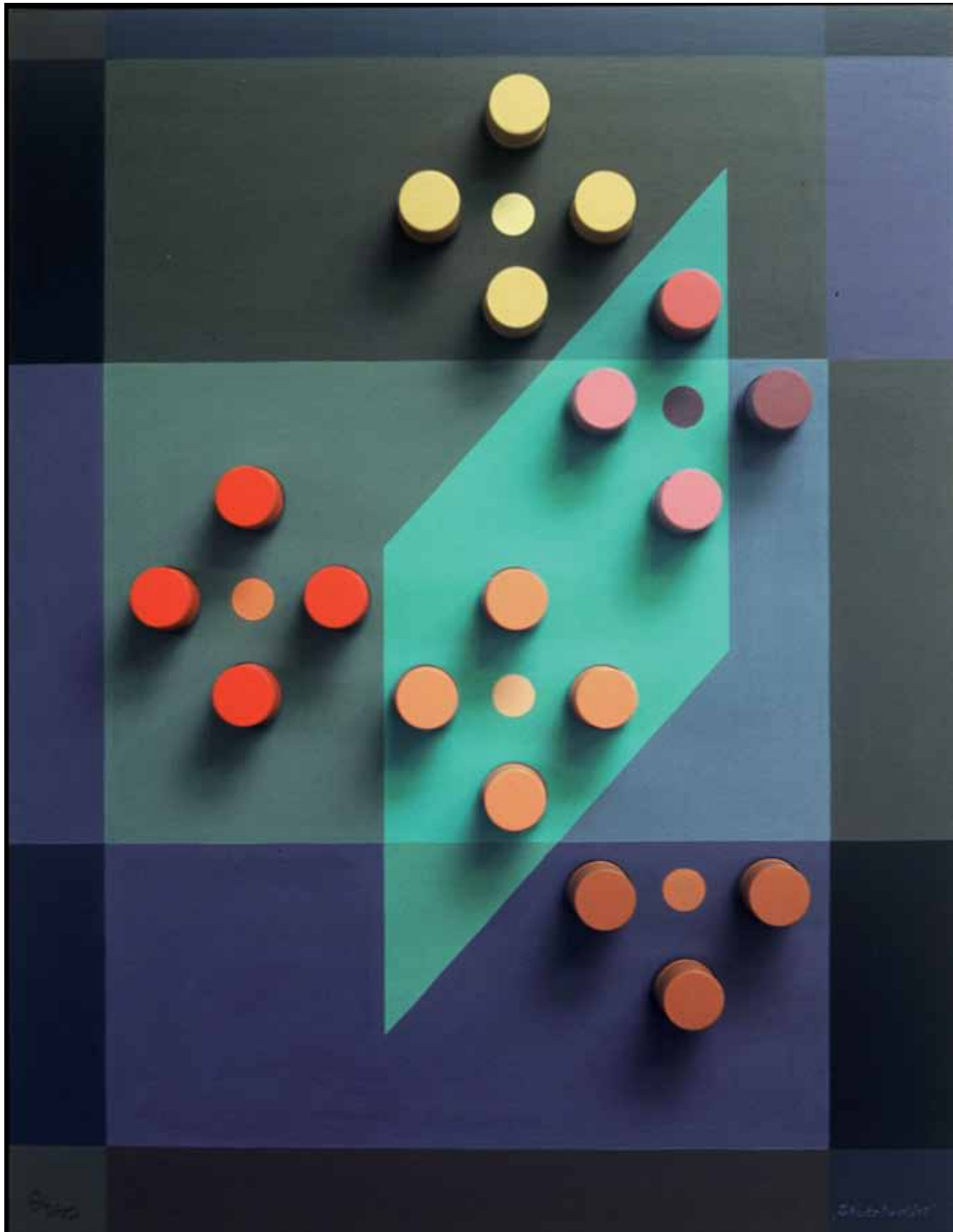


↑ **CYCLONE** 1992 GOUACHE 27.5 X 40 IN. /70 X 100 CM.



↑ **AUSDAUER GOTTIN** 1996 ACRYLIC ON CANVAS 40 X 27.5 IN. / 102 X 70 CM.

↑ **OFFSHORERELIEF** 1995 ACRYLIC ON PANEL 29.5 X 20.5 IN. / 75 X 53 CM.



↑ CITY GARDENS 1995 PANEL WITH RELIEF 25.5 X 20 IN. / 65 X 50 CM.



↑ **FALSE SAFETY** ACRYLIC ON CANVAS 35 X 27.5 IN. / 90 X 70 CM.



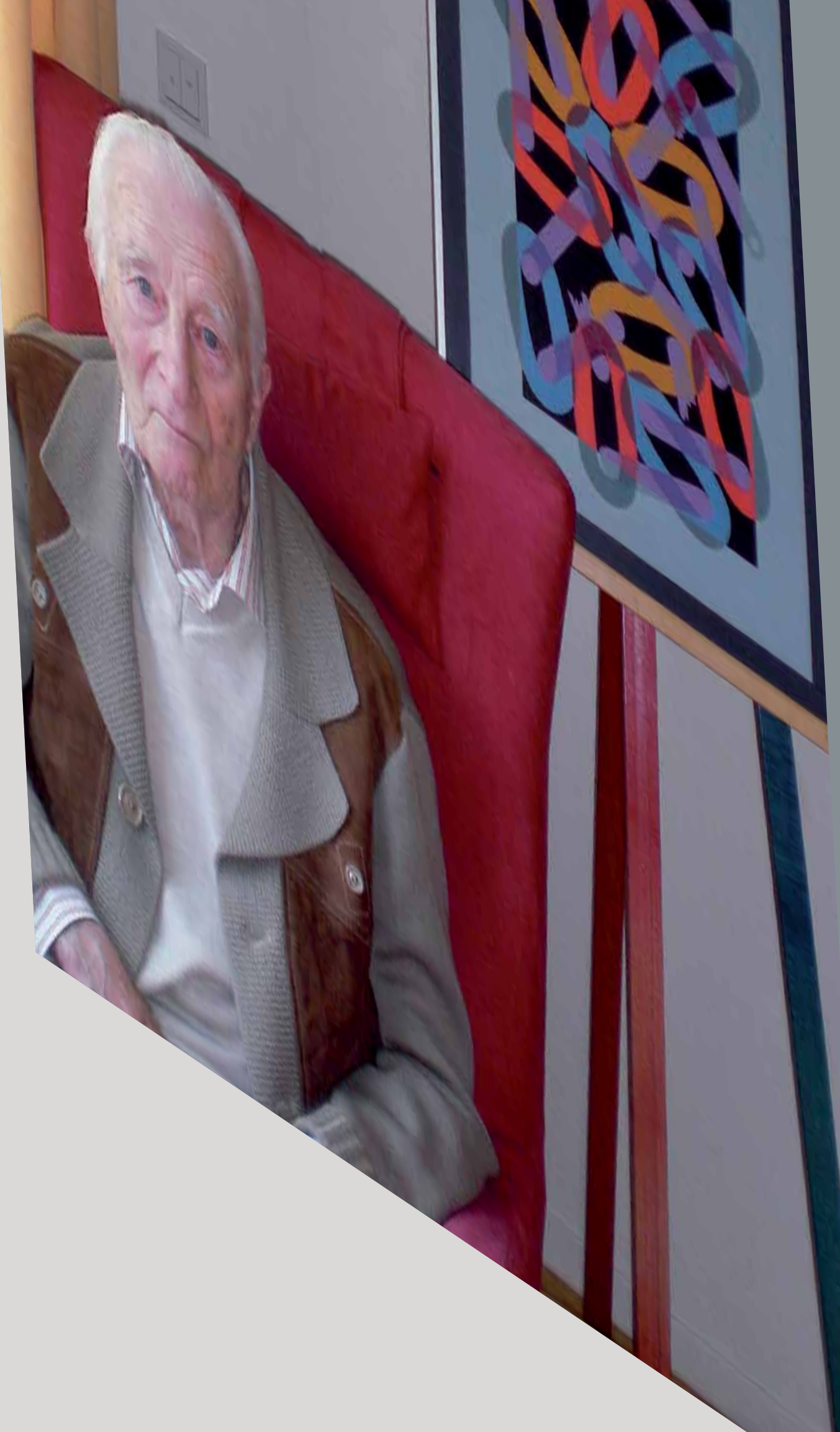
↑ **BRANDS** 1989 GOUACHE 29 X 20.5 IN. / 74 X 52 CM.



↑ **DALTONISM** 1991 GOUACHE 27.5X 39.5 /71X101 CM.



↑ **HORIZONTAL PROGRAMMATION ON TV** 1991 GOUACHE 24 X 35.5 IN. / 61 X 91 CM.



RIEN
VÖRGERS



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The background is a solid light gray. Overlaid on this are several thin, white, continuous lines that form large, abstract, organic shapes. These shapes resemble stylized, elongated letters or calligraphic flourishes, with some having sharp points and others being more rounded. The lines are scattered across the upper and middle portions of the image.

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