

THE ESSENTIAL ART OF RIEN VÖRGERS



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R.C.Benschop at riri@hetnet.nl
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Today, in artistic and poetic activities in general, I think it is absolutely necessary to retrace past paths again; from a strictly objective and not a deliberate subjective point of view. Only in this way is it possible to express the complexity of our time. The importance of recovering the concepts of "place" and "continuity", the necessity of historiographical revision - avoiding any cult of trend and tendency - will produce a vital, synergetic development and a straightening in whatever the artistic expression.

Ideologists subdued by the concept of "progress" (material, intellectual, etc.) have partly increased a sense of "uncomfortableness" in the human condition.

The results of this progress have contributed to the destabilization of man. He is no longer able to find his own center (both socially or individually) within reality. He is constantly conditioned to achieve accumulation, to acquire wealth, to pursue arid careers etc. - not only for economic safeness but mostly, to affirm his own identity consequently he has lost a certain sense of profound aesthetic pleasure. He wrongly tries to find his own legitimacy exteriorly, but doesn't find

it due to a consumerist system solidly founded on deprivation: a necessary assumption needed for its surviving and affirmation. Perhaps, too pretextly, contemporary art abusing metaphors even if ripe with undoubtful evocative values), has focused its effort on finding the most suitable symbol. But symbols - apart from a few involuntary, sporadic cases - can't be configured as autonomous objects.

Today, in contemporary art, the tragic sedimentation of signs, words, objects, its addition to something that is totally contrary to what it really is and being less, is due to the fact that art seems to become a perfect surrogate of fiction, an analogical simulation of imitation. Rather than conceiving forms and images, we presumptuously give form to ideas!, we communicate a sense or a meaning, without having previously understood its content, or, worse still, without having previously singled it out.

Within this progressive exhalation of the artifice, concepts are deprived from their substantial dynamically, consequently and inevitably

producing, an affected effect, rather than the necessary debates and participation. What should evolve will subsequently devolve.

Art is changing its own identity: it is becoming a way of a conceptual communication that just produces effect however, requesting and soliciting an effort of acknowledgment that is the exact contrary to the deceitful appearance of its supposed "truths".

This, at the same time, creates difficulties for the artists as well as for the creative management, and definitely creates difficulties for the fruition of shown art works in galleries, museums or alternative spaces. The public should be totally free to choose "how" to view, in accordance to its real effective needs and desires.

Contemporary art is truly art when viewed and recognized in all its passed meanings. It ought to have qualities such as continuity and openness, though now unfortunately, it only seems to survive because it has been disqualified to an inferior range, as if it were simply one of the many ordinary commodities.

The congestion of signs and images that characterize our society and culture is subdued by a constant, progressive impoverishment of the messages' inner meanings, which the artists wish to profuse in their works.

Today, messages only exist as mnemonic stipulations, weakly reactive: they are mere graphic or decorative signs.

Nevertheless, if the artists' desire is to reach an almost absolute ethical beauty, they will have to conceive a highly 'opener" art, and also maintain a boundless faith in the public's fruition. In fact, even if the artwork is autonomous and definite, it will still give rise to the inevitable, personal interpretation that renders it existent to one of its possible aspects.

However, a part from this personal consideration, I believe that art, nowadays, must look for continuity, progressive shifting, gradual transformation, and active integration, adopting languages capable of systematical and semantically re-conducting mankind toward the present experience of "today". A Pagnes
(Excerpt)



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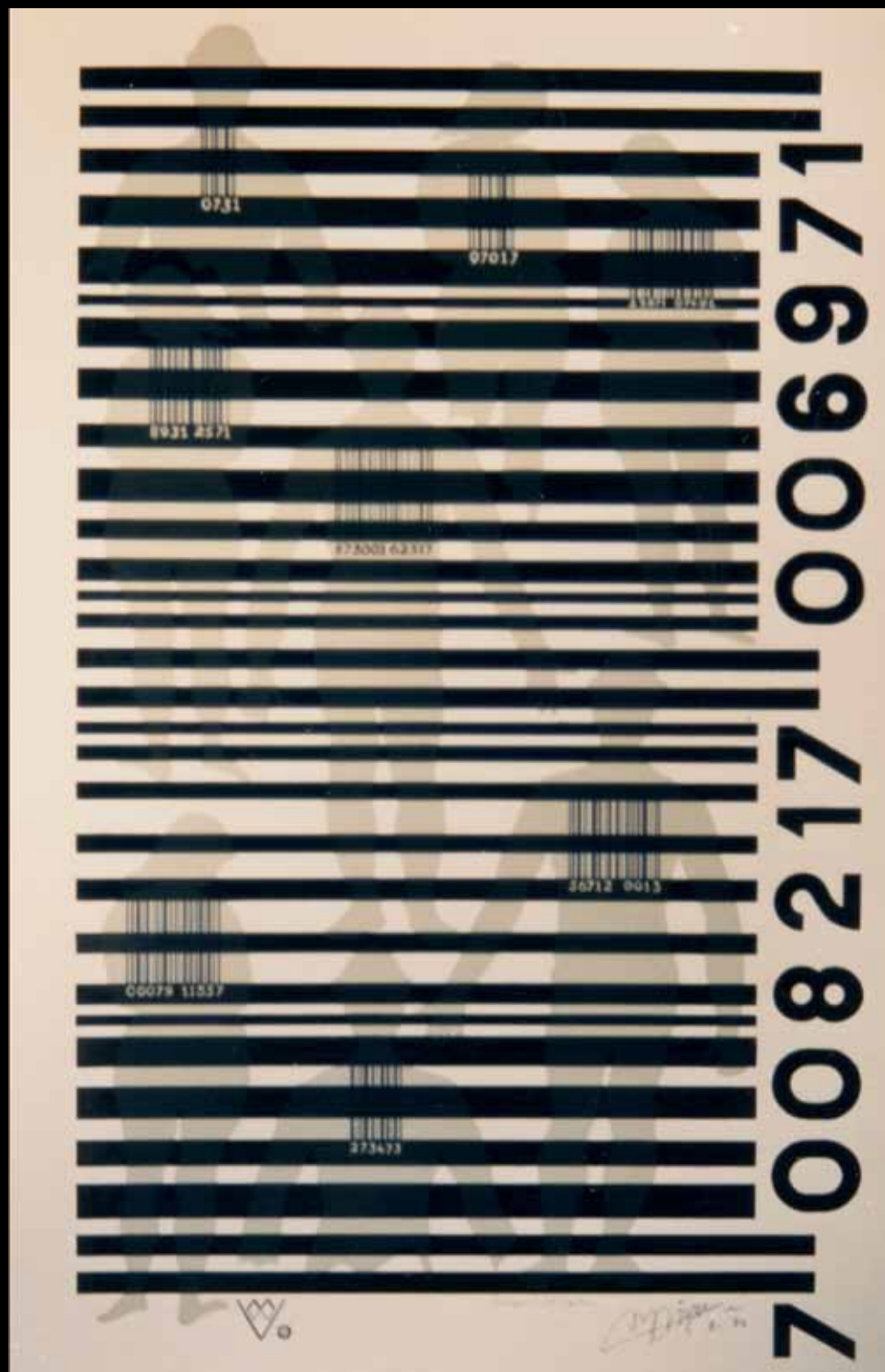




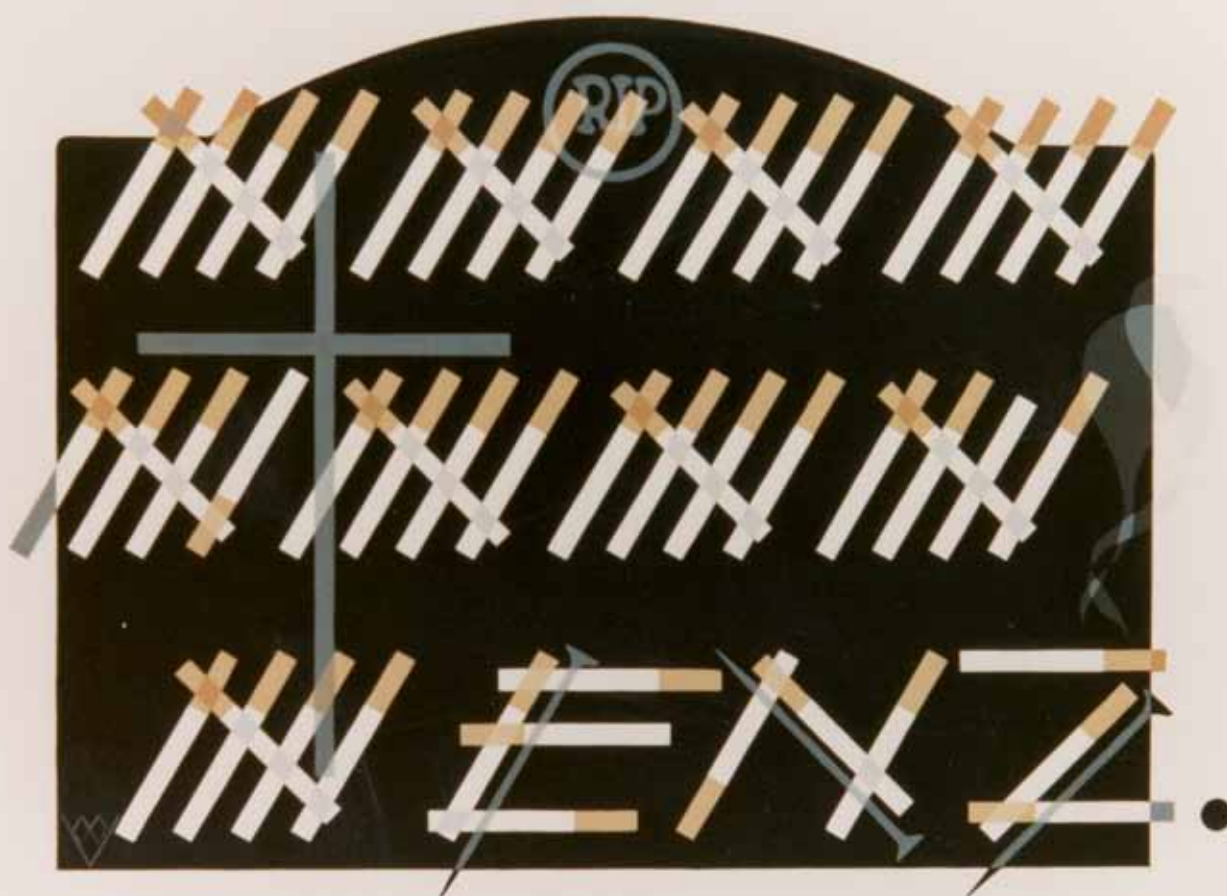
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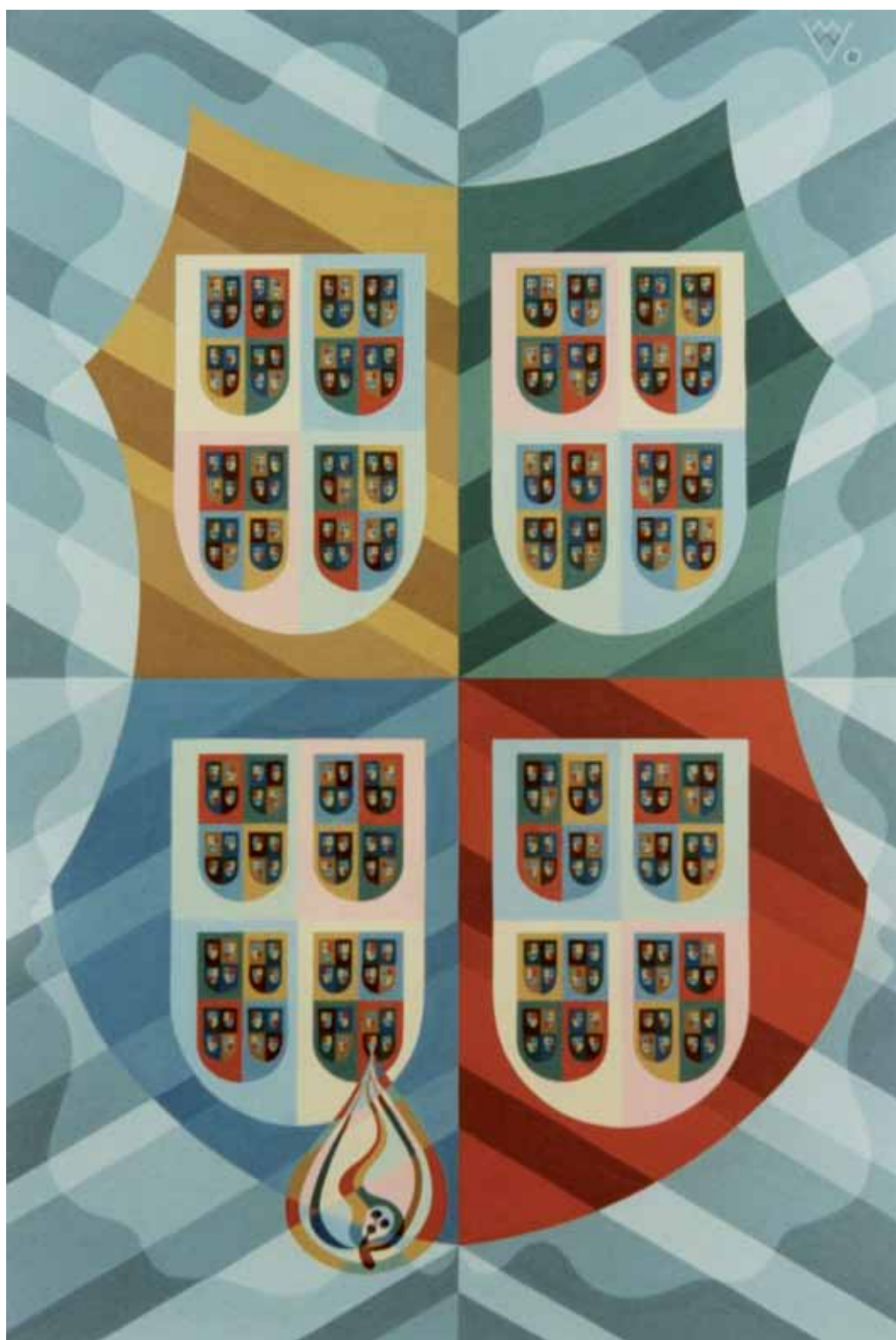
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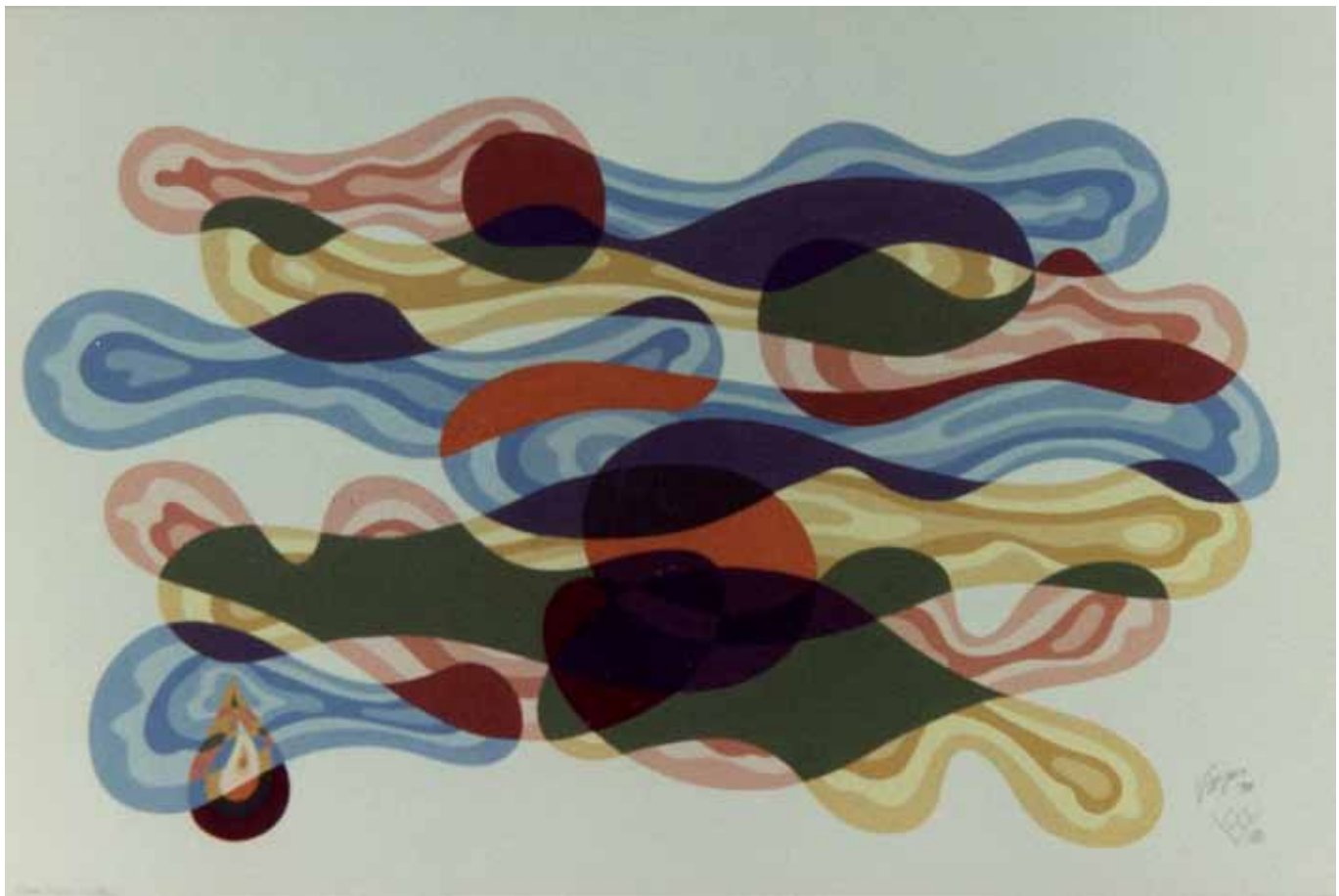
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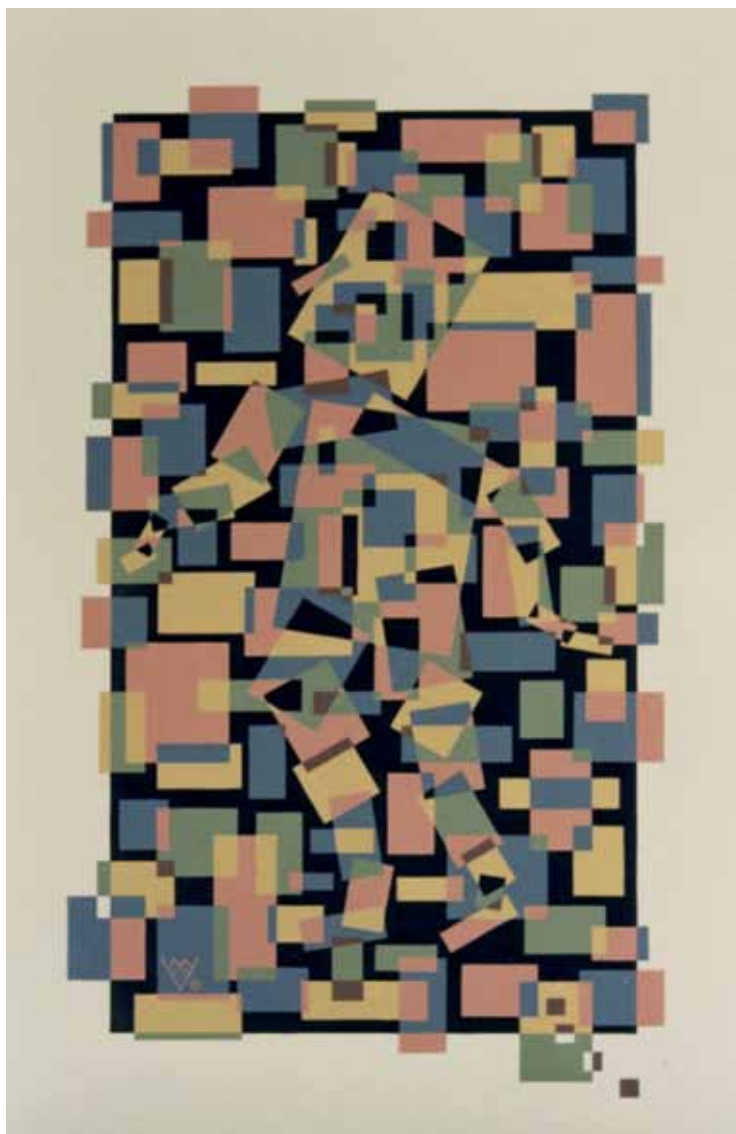
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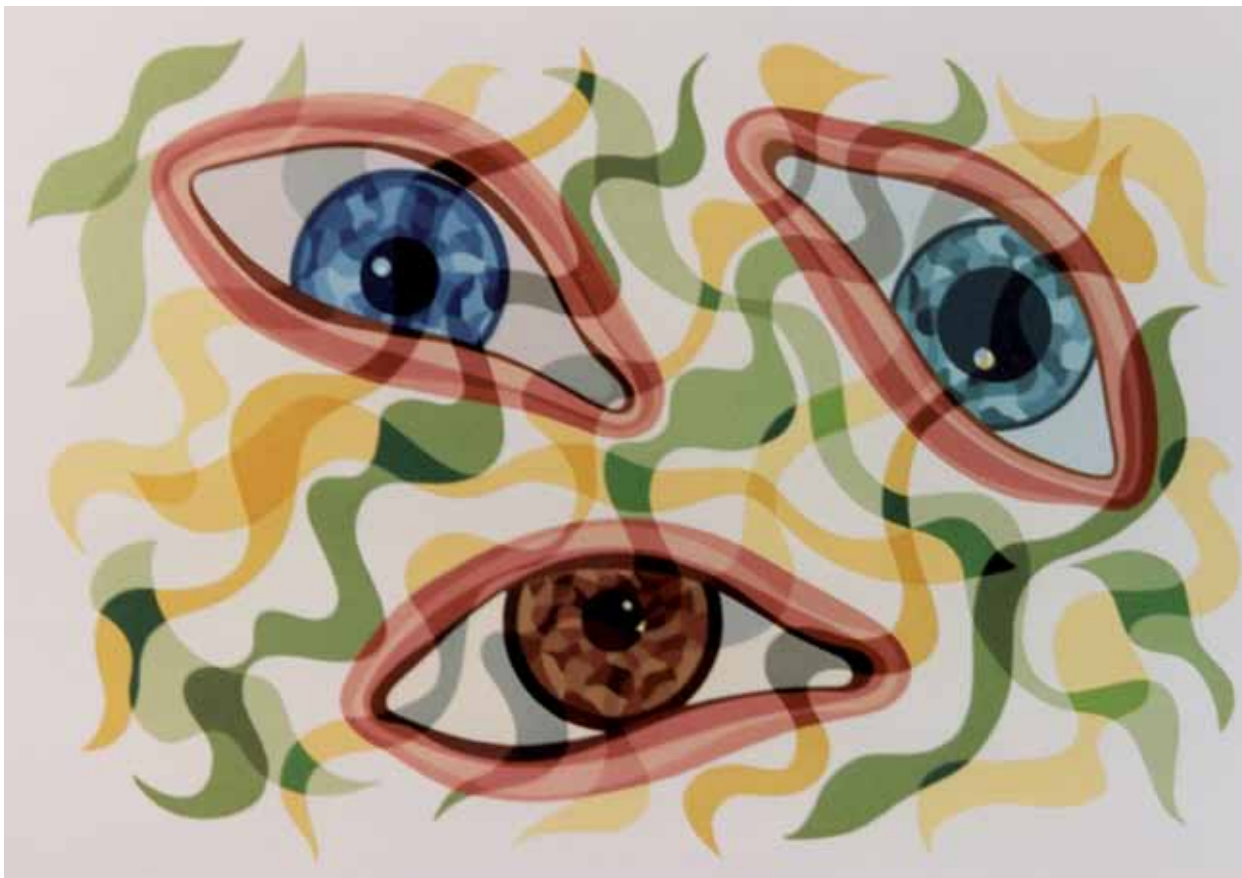


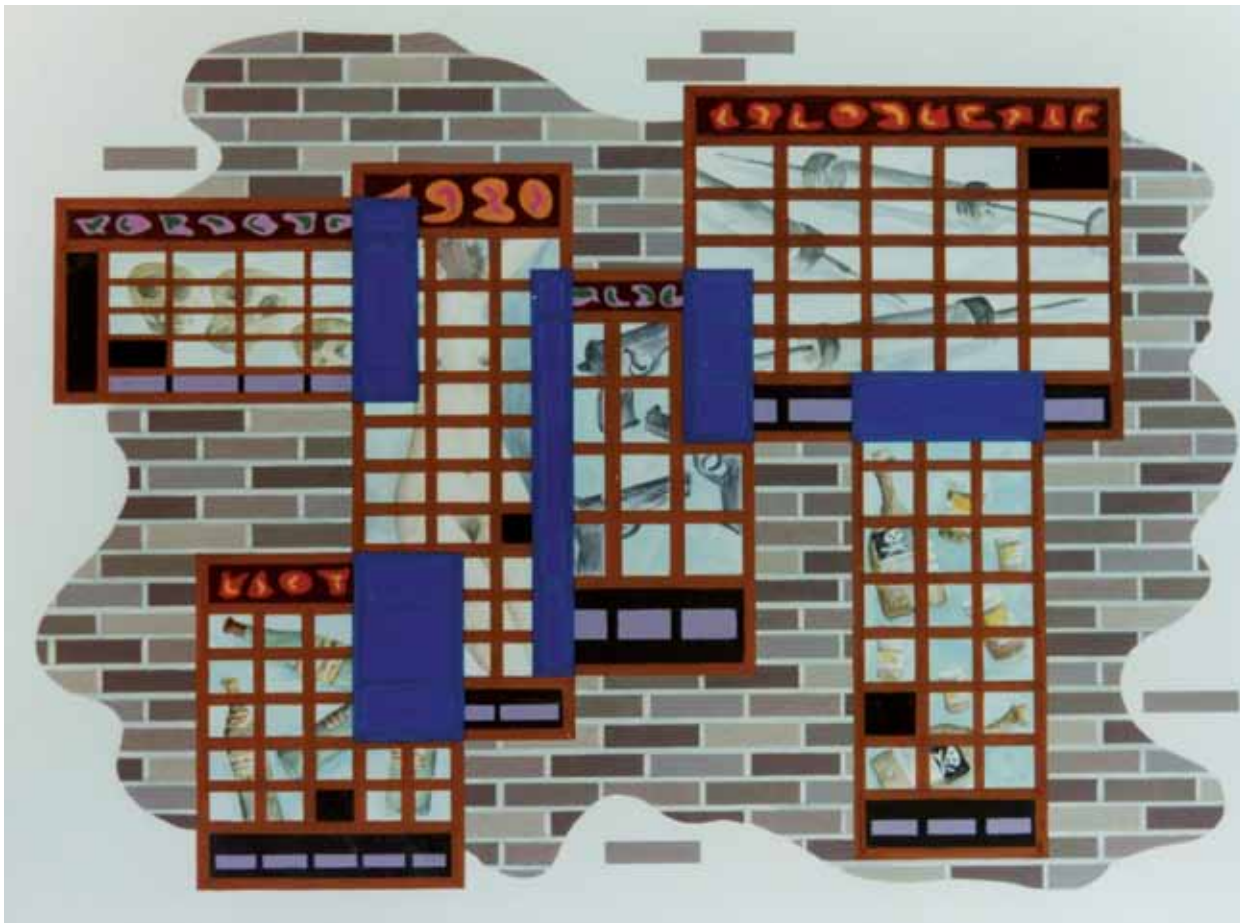
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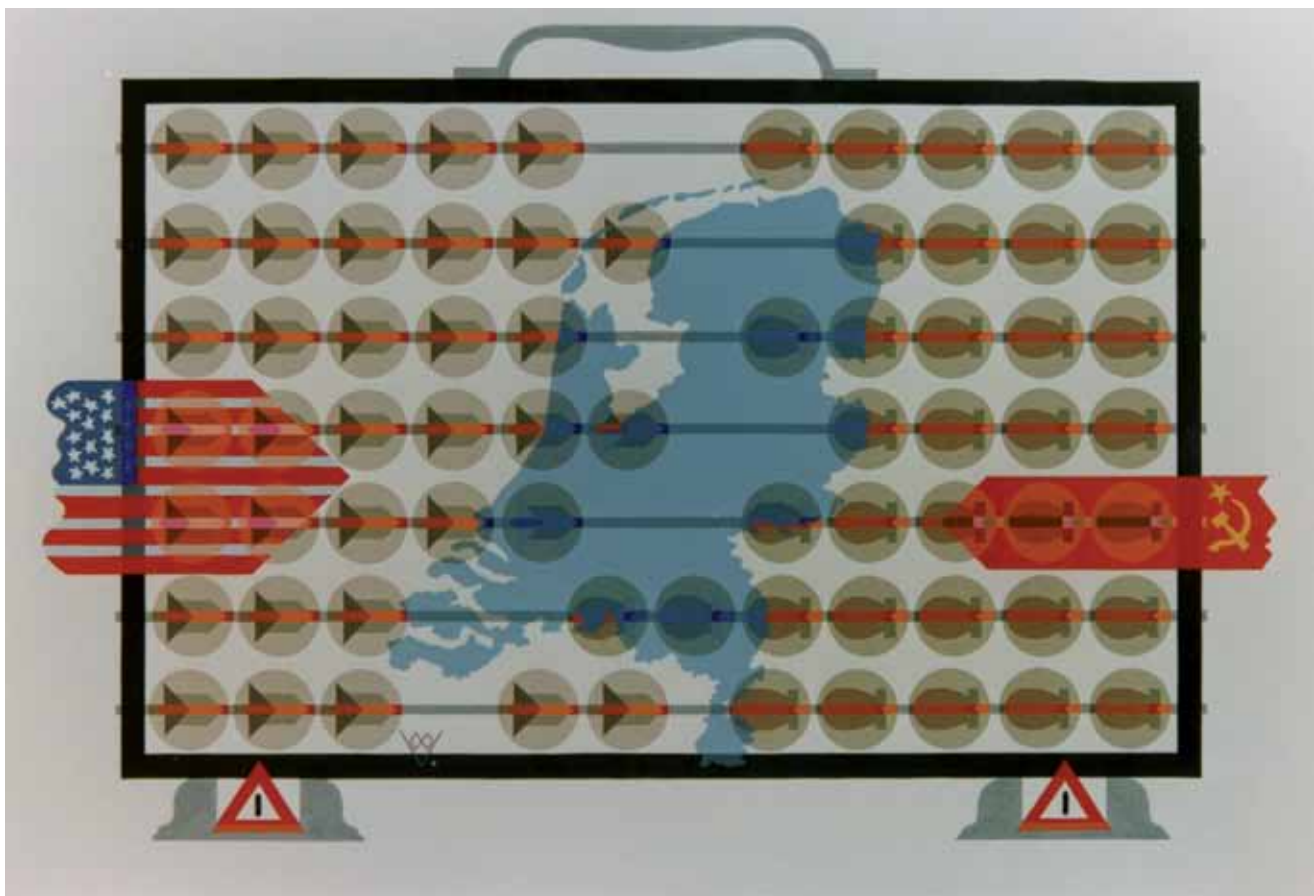
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Rien Vörgers was born in 1923 in Enschede, The Netherlands. He studied at the local Academy of Art before WWII, when it existed under another name. After having finished his art studies, using the then customary drawing techniques, Rien began his career 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 Picasso 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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