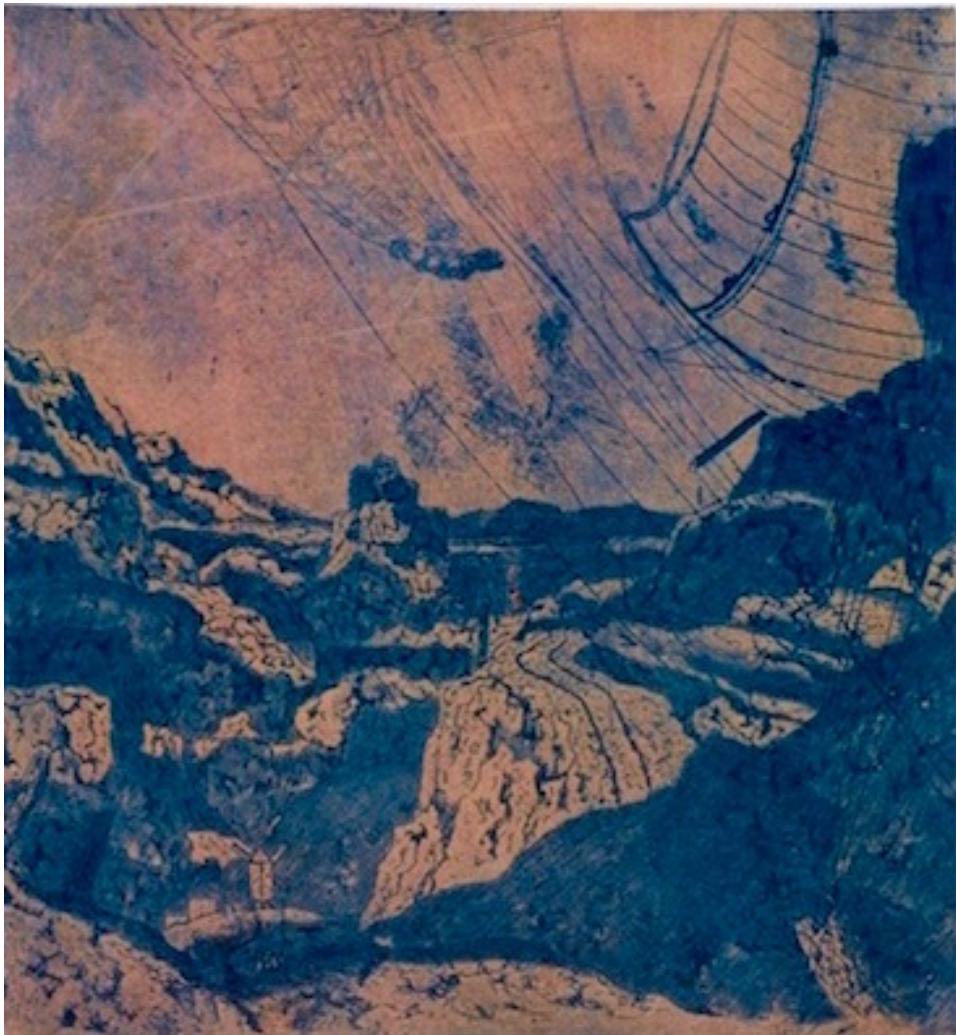


RIK LINA: *HERCULES SEGHERS*



HERCULES SEGHERS - The Ravine - etching

During my time at the academy I studied the etchings by Piranesi and Hercules Seghers in the Amsterdam Rijksmuseum. Especially the structures of Seghers that proliferate over his landscapes fascinated me immensely. I used the sugar-aquatint and „vernis-mou” invented by him in the etching technique, a technique I quickly exchanged for the alchemy of lithography (that noble technique that unfortunately is disappearing in the ravages of the digital age). I also experimented with “frottage”, the technique developed by the surrealist

painter Max Ernst, which sometimes resembles Seghers' etching art. The frottage technique is roughly the same as the rubbing of stone-cut reliefs by Chinese artists. But especially Seghers and Ernst's vision of nature was in line with mine, which was influenced by calligraphy masters from the Far East. The mountain landscapes that Seghers had never seen I knew well from my hitchhiking trips through North Africa and the Middle East. He found his subjects with painters who had traveled, such as Breugel, Hendrik Goltzius, or with Joos de Momper, who was also highly regarded by the surrealists.



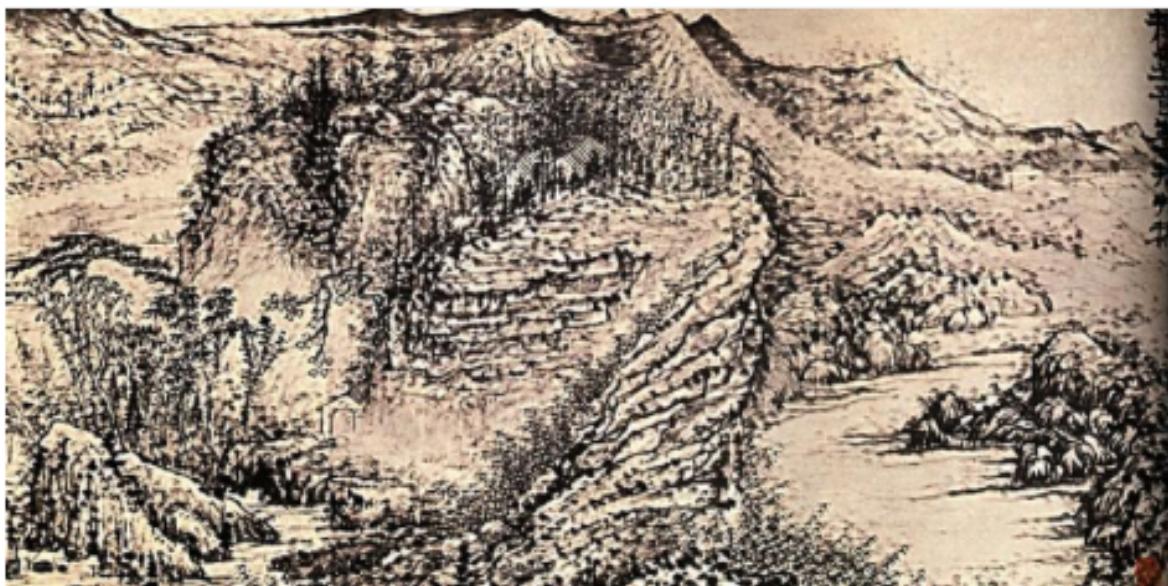
MAX ERNST- *La Vieuve Amour* - frottage 1925



JOOS DE MOMPER - ink on paper

Technically, his etchings are very special. He seems to have been the only painter of the past who actually started from random and coincidence effects and adventurous use of materials. But there's something else that strikes me about his work: it's so oriental. Just compare some of his works with that of a Chinese Taoist painter, the place that man occupies in both worlds: drawn minuscule. For example, in this ink painting by Tao-Chi, the small house at the bottom left, hidden against the mountainside. The entire composition also feels Seghersesque. But the atmosphere at Seghers, on the other hand, is almost alien, sometimes apocalyptic. A rampant chaos that flows into a river that makes its way towards the horizon, abstract signs in a firm perspective of rock-solid images that disappear in clouds of mist. I find his work so

modern - and at the same time so timeless.



TAO-CHI „*I traveled though all these fabulous landscapes and mad a sketch*”
1690 - ink on paper- 43x287cm.

When I looked up Seghers' work again in the print room of the Amsterdam Rijksmuseum in the early 1990s, this led to the application of another special technique that I thought I had discovered in the work of this illustrious but very mysterious ancestor. The reason was those extremely strange prints with ship rigging straight through a representation of landscape and clouds: “*The ravine*” (above) and “*River valley with waterfall*” (below) with a moon and some flying fences in the sky... apparently he didn't bother to polish them away. I saw this working method as foreshadowing the collage and even the re-use of works and recycling of materials with which I was experimenting at the time. In fact Seghers also applied this process extensively by making counterprints of his etchings, retouching them with oil paint or gouache, or using them as a background for

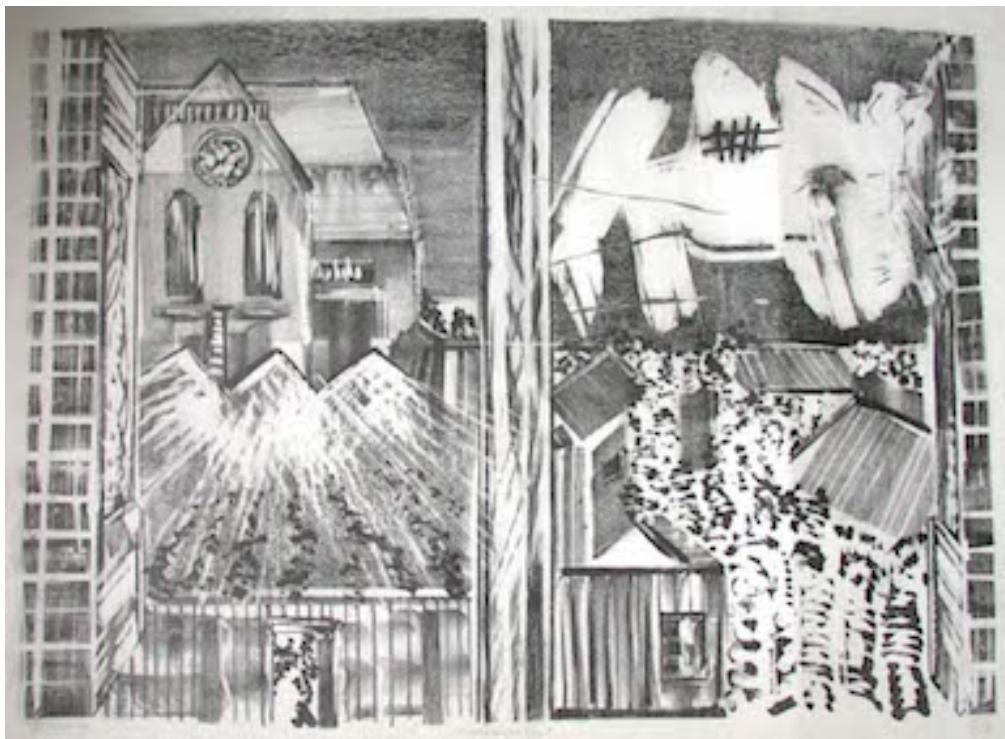
new work. His practice of making variations of a print, always printing them as a new possibility, was also familiar to me with my own graphics. My prints too are more painterly than graphic, and I also did not print my prints as a reproduction in edition but as research and purpose in itself, using lithography as a study for a painting - and not vice versa as a reproductive consequence. It may be clear that I saw him as a predecessor, as an inspiration, in the same way as that other Dutch surrealist Willem van Leusden, who is known to have even had a vision of Hercules Seghers!



WILLEM VAN LEUSDEN - „*Kopie van Hercules Segers*“ - etching

All this led me to make collages on large format paper or canvas, I enlarged his millimeters to centimeters and started by randomly sticking loosely scattered pages torn from fashion magazines, dampened and glued, thus

creating a whimsical structure over which I applied Seghers-like mountain landscapes with broad brushes and ink, later extended to other areas using acrylic paint, earth pigments, sand, mica, etcetera. A working method that has extremely precise and extremely coincidental moments at the same time. The application of a parallel automatism that opens up surprising areas with unknown aspects of reality and is thus related to the experimental working method of Seghers himself. What particularly struck me in his work was this dual approach to the landscape: on one hand its vast spatial effect - on the other hand a labyrinthine inner world. A double vertigo of space and abyss.



RiK LINA- „*Noorderkerk*” 1999 - stone-print lithography on Kaji or Tibetan Loktha paper- 46x62cm.

My lithograph “*Noorderkerk*” from 1999 was a special

homage when I transferred the image of his eponymous etching onto the stone, with also that extremely strange ghostly figure in the sky! A few years later I expanded it with a few print runs in color, after a Queen's Night celebration on Amsterdam's Noordermarkt where this church still stands, and titled it: "*Konininnennacht*" 2005. Hercules Seghers drew his print seen from the window of his house on the Lindengracht in the Jordaan and I lived on the Rozengracht - just like Rembrandt, also an admirer of Seghers! - and was therefore almost their neighbor in the Jordaan district. I also omitted the dome on the church, that was added in later years.



Rik Lina - „*Koninginnenacht*“ 2005 - stone-print lithography on Kaji or on Tibetan Loktha paper - 46x62cm.

With Hercules Seghers I feel the same obsession with technical aspects of the profession where an applied use of chance - as with the intervention of nature - is

decisive, whereby seemingly inextricable chaotic structures lead to visions, in the same way as those of my rainforest jungles, coral reefs and deserts. The rocky landscape of Seghers has the same function as Leonardo da Vinci's famous wall and gives meaning to my surreal, automatic approach. For me it is the feeling for nature that connects the vision of these master painters with that of their ancient Chinese predecessors - and with that of surrealists such as Max Ernst.



MAX ERNST- „*Der Heuschreckenlied und der Mond*“ 1953 - oil on linen -

89x116cm.



Hercules Seghers - Riviervallei met Waterval

HERCULES SEGHERS - „*River valley with waterfall*”

Some of my collage paintings were exhibited in 1994 at Galerie Lumen Travo, Amsterdam, at Galerie De Zonnepoort, Haarlem in 1997 and at the International Bienale SIART in La Paz, Bolivia in 2005. One of these collage-paintings: "*Cold Mountain*" 1993 hung in my exhibition of tributes to master painters at Galerie Arttra, Amsterdam in 2020, and a year later at Galerie Arttra again a more extensive choice as a sequel.



ARTTRA Galerie

Tentoonstelling:
Ode aan Hercules Seghers van Rik Lina

ARTTRA Galerie

Van 6 november 2021
t/m 9 januari 2022

Opening:
zaterdag 6 november
16.00 – 19.00 uur



ARTTRA Galerie openingstijden:
wo t/m vr 13.00 – 17.00 uur en op afspraak in de weekeinden.

ARTTRA Galerie
Tweede Boomdwarsstraat 4 1015 LK Amsterdam
tel +31 (0) 20 6259303 www.arttra.com/galerie www.arttra.com





HERCULES SEGHERS - „The Great Tree”



RIK LINA - YGGDRASSIL 1993 - diptych - ink, acryl and collage on paper- 190x280cm.

in the exhibition :

Segher's "*The Great Tree*" became the starting point for my "*Yggdrasil*" the tree of life from the Germanic Eddas, the fierce horse of Odin; and for me also a connection with the "Divine Horsemen" of the Caribbean Vodou, recalling the ancient shamans, origin of so many newer religions. To my own surprise, a few birds even appeared during the work: the two swans mentioned in the Eddas? They don't look like it, but are a sign that the subconscious is working!



detail of „*Yggdrasil*”



RIK LINA- DEEP SEA MOUNT 1994 - inkt, acryl and mica on paper mounted on canvas - 75x55cm.



RIK LINA - *KELP* 1994 - ink and acryl on paper mounted on canvas - 75x60cm.



RIK LINA - *THE BORDER* 1994 - ink, acryl and collage on paper mounted on canvas - 45x75cm.



RIK LINA - *ALFA & OMEGA* 1995 - ink, acryl, sand and collage on paper mounted on canvas - 54x73cm.



RIK LINA - *LE NOUVEL* 1995 - ink, acryl, mica and collage on paper mounted on canvas - 70x90cm.



RIK LINA - *CLOUD ROOTS* 1997 - ink, acryl and Tibetan paper on canvas -
20x55cm.



RIK LINA - *FOREST EYE* 1997 - ink, acryl, collage and leaf on paper mounted on
canvas - 30x40cm.



RIK LINA - REEF LIGHT (*Homage to Hercules Seghers*) 2000 - acryl on a canvas flag - 50x60cm.

outside the exhibition :

several other collage-paintings from the same period, and several made later, since it is my habit, when out of oil paint and canvas to turn to collage. The never-ending stream of images flowing through my studio cannot be interrupted.



RIK LINA- WELL'S BAY - SABA 1993 - ink, acryl and collage op paper -
140x180cm.



detail „Well's Bay - Saba“



RIK LINA - *LEONARDONIAN WALL III* -1993 - diptych - ink, acryl and collage on paper - 180x280cm.



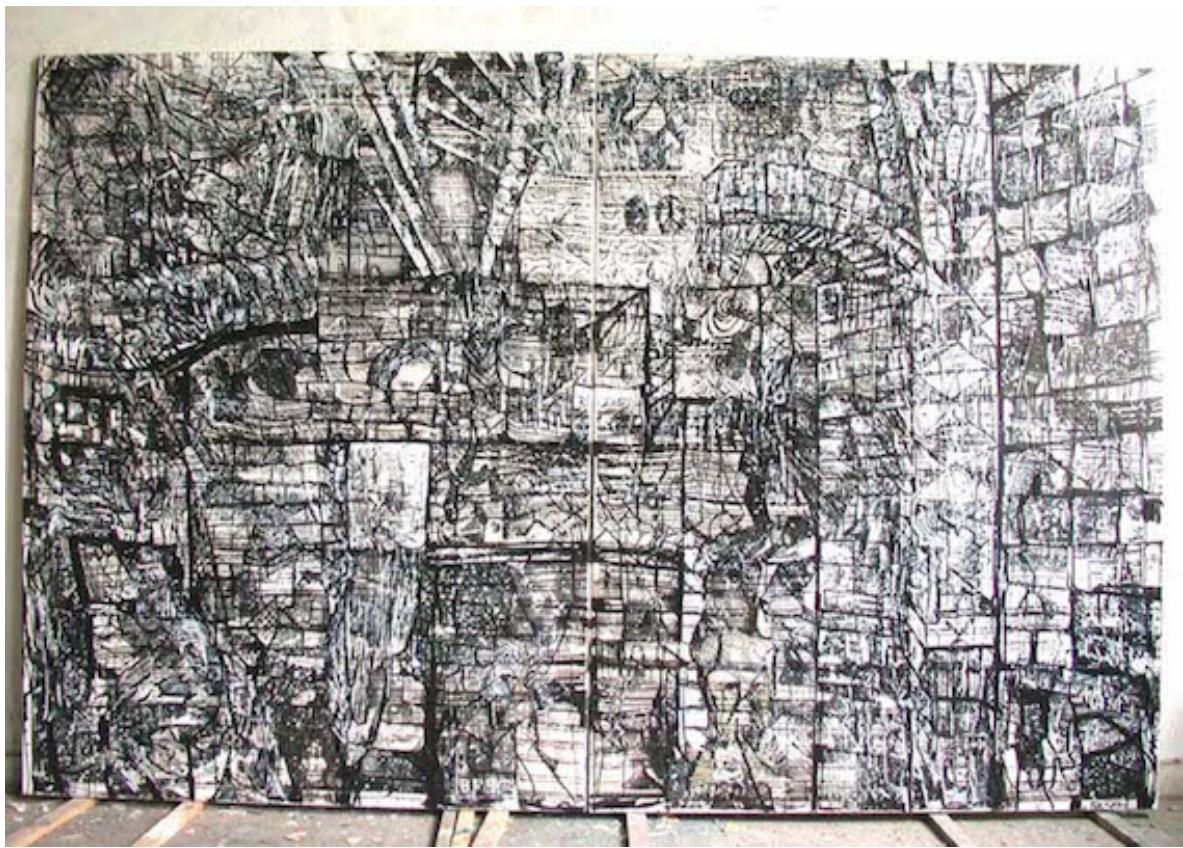
detail „Leonardonian Wall iii”



RIK LINA - *LEONARDONIAN WALL II* -1993 - diptych - ink,acryl and collage on paper - 185x280cm.



detail „*Leonardonian Wall ii*”



RIK LINA - *LEONARDONIAN WALL I* -1993 - diptych - ink, acryl and collage on paper - 185x280cm.



detail „*Leonardonian Wall I*”



RIK LINA - IMAGE FOREST 1997 - ink, acryl, sand and collage on canvas -
89x116cm.



RIK LINA - OCEAN RAIN 1996 - ink, acryl, pigments, sand, collage on paper -
140x185cm.



RIK LINA - *HURRICANE COAST* 1997 - diptych - ink, acryl, pigments, sand and collage on paper - 180x280cm.



detail „*Hurricane Coast*”



RIK LINA - ACTO DE JUGAR 2001 - ink, acryl and collage on Tibetan Loktha paper
- 56x78cm.



RIK LINA - IRENA (Azulejos de Bernia) 2001 - ink, acryl and collage on Tibetan Loktha paper - 56x78cm.



RIK LINA - *ONIMA (Cactus Cacique)* 2005 - ink, acryl and collage on paper -
185x140cm.



RIK LINA - **BLUE ICE 2005** - ink, acryl and collage on paper - 180x140cm.



detail „**Blue Ice**”



detail „**Metropolis (The Face of Chaos)**”



RIK LINA - METROPOLIS (*The Face of Chaos*) 2005 - ink, acryl and collage on paper - 180x140cm.



RIK LINA - *METROPOLIS 2018* - ink, acryl and collage on paper - 190x250cm.



detail „*Metropolis*”