

"The 'Fenetre' as a title is still a reminiscence of concrete reality, but from the perspective of the means of expression one can already glimpse a new form of expression. They are windows open upon a new reality." (1939/40)

Josef Albers

"Sehen vollendet sich erst dann, wenn es uber die blasse Wahrnehmung hinausgeht und geistige Erfahrungen im Betrachter auslost. So ist das Bild kein Fenster zur sichtbaren Welt mehr, sondern zum Verborgenen im Sichtbaren." (1967)

Gunther Forng

"The 'window' has always been a theme in my photographs; when I for example photographed the window's of Haus Lange or in the Villa Wittgenstein and juxtaposed them, they became abstract patterns." (2011)

Binnenste

Amsterdam, April 2013

"Windows have fascinated me because they are a passageway between the exterior and the interior (Henri Matisse, 1951)

"Perhaps the pictures, panes of glass, etc. are metaphors for a dilemma that our sense of sight causes us to restricts and partly precludes our aperture, doors, windows. It fragments the space. A window that presented a red, a yellow, a blue, what was it? I had to go close to it, to touch it, and a curtain. I had to back up and look again, which I didn't know then, was an experience." (1971)

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Binnenste Buiten
Een installatie van Angeline Donk
Opening 30 - 5 - 2013 17.00 u
Te zien t/m 2 - 6 - 2013

Adres
Kleine Houtweg 26 Haarlem
t.o. Kunstacademie

Robert Motherwell

"The open series means more to me than the technical problem of a greater working harmony between the extension of the canvas and the 'sign' or image, or than the various associations with the 'window'; indeed, so mysterious in artistic possibilities is the conception that five years later I am still contemplating its mysteries in scores of later works." (1972)

mijn Franse huis zodanig te benaderen dat ik van veraf de lichten, het schijnsel, de schaduwen kan zien (zie ook: Angeline Donk, Binnenste Buiten docu, 2013).

Vanaf het moment dat ik serieus ging schilderen verschenen er ramen op mijn doeken. Uitzichten en zichten. Met een raam er tussen, als drempel of als Waar houdt de invloedssfeer van buiten op, waar begint 'echte binnen' en omgekeerd. Wat maakt een huis tot een 'ter' ? Hoeveel muur en raam kun je weghalen tussen 'binnen' en 'buiten'?

"Een huis met te veel ramen wordt verlegen." (John O'Donohue, Anam Cara, a celtic book of wisdom)

In het project 'Binnenste Buiten' komt een aantal opvattingen en opvattingen samen. Mijn persoonlijke fascie voor verlichte ramen in het donker. Mijn bewondering voor de schilderkundige idee en uitvoering van 'het raam' als doorgang tussen binnen en buiten, de schilderijen van o.a. Ma Bonnard, C.D.Friedrich, Picasso en impressionisten. Het raam als grensbepaler tussen de invloedssfeer van 'buiten' van 'binnen'. Het romantische idee ('yearning motif' of het raam als een doorkijkje naar de wereld daarbuiten with a view'). En de moderne opvatting van het raam als frontatie met datgene van waaruit je kijkt en de kijker. Zowel in letterlijke als overdrachtelijke zin. 'In-zicht op de relatieve en absolute werkelijkheid waarmee we als mens omgaan maken hebben. De psychologische opvatting van de ziel als bewustzijn als raam of als spiegel: kijken we naar de wereld wat zichtbaar is in de spiegel of het raam of richten we onze aandacht op het raam of de spiegel zelf? Een goed voorbeeld is de spiegel in de film 'The Double' van de Nederlandse film-maker Theo van Gogh.