



Background article from local

newspaper in golden frame

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Free your story



IJMUIDEN AAN ZEE - Er is een einde gekomen aan de voortslappende juridische procedure. Uitbater van strandpaviljoen Beach Inn Peter de Bie is vergunninghouder Cathariene Cleeren. De Bie is voortaan onbetwist de eigenaar en uitbater van het paviljoen op het IJmuiderstrand. „Het voelt als een nieuw begin”, zegt de kalme IJmuiderenaar.

In 2005 zou De Bie het strandpaviljoen van zijn oom Herman Smit overnemen. Omdat De Bie niet over horecapapieren beschikte, werd Cleeren om hulp gevraagd. Zij beschikte wel over de benodigde papieren en zou de zaak met De Bie exploiteren totdat deze zijn horecapapieren zou hebben behaald.

„Toen dat eenmaal het geval was, ontstond onenigheid. Zowel De Bie als Cleeren stelde de door Smit beoogde opvolger te zijn. Onverwacht bereikten de twee partijen donderdag, tijdens een hogerberoepprocedure, overeenkomst.

Cleeren laat haar gepreterende rechten op de exploitatie varen en maakt geen aanspraak op de koopoptie op het paviljoen. Ze staakt de hogerberoepprocedure waarin ze haar in eerdere uitspraken ontnomen rechten probeerde terug te krijgen.

De Bie doet afstand van de dwangsommen en beslaglegging ter waarde van ruim twintig duizend euro die hij Cleeren had opgelegd.

Voor Peter de Bie breekt daarmee de tijd aan dat hij echt kan vooruit kijken met zijn paviljoen. Hij timmert aan de weg

met diverse plannen. De uitbreiding in de vorm van het zuidterras is bijna afgerond. „Over een week of twee is hier alles klaar”, zegt hij tevreden.

Als bij toeval hij de laatste tijd bezig met voorbereidingen van de projectie van een documentaire over de Beach Inn. Een documentaire die begint met de enorme schade aan het paviljoen die ontstond tijdens een storm in 2007. „Filmmaker Bart van Broekhoven maakte eerder docu's in Afrika maar vond IJmuider slag zo'n bijzonder stukje Nederland dat hij besloot hier te filmen”, vertelt De Bie.

Zodoende maakte hij ook opnames en interviews over de felle storm die de strijd om het eigendom van Beach Inn was. „Het projecteren van die film en de schikking bij de rechter kunnen nu samen als een soort veldropstanding van het paviljoen”, zegt De Bie. „In dat geval willen we film met Pasen vertonen. Maar het is maar de vraag of we dat halen.”

De projectie zal bestaan uit veertien kleine schermen waar interviews worden getoond. In een groot bioscoopscherm is de gehele documentaire te zien.

An artist who feels that his driven into creating by an external deprivation and who is then again obstructed by a longing for life can rise above these conflicts to a renunciatory view of life which recognizes that it is not only impossible but perilous to live out life to the full and can, willingly and affirmatively, accept the limitations that appear in the form of moral conventions and artistic standards, not merely as such, but as protective measures against a premature and complete exhaustion of the individual. This means the end of all doubt as to whether he is to dedicate his whole life to art or send art to perdition and simply live; also of the question whether he is to live a Bohemian life in accordance with his ideology or live an ordinary life in despite of his art; and in the end his creativity is not only made richer and deeper by his renunciatory attitude, but is freed from the need to justify one or the other mode of life - in other words, from the need ~~for~~ for compensation.

But this justifies a question as to whether such a human solution of the creative conflict may not have an unfavourable influence either on the urge to create or at least on the quality of the work. A study, psychological and ideological, of the artist and the history of art certainly gives the impression that, as we said above, the great artist and his work are due to a forced justification or a strained over-compensation; but also that only the greatest artists at the end of this struggle ~~xxxxx~~ reach a renunciatory philosophy. The "at the end" is important, for it would indicate that their chief work dated from the period before this achievement and therefore came into being out of the still unresolved conflict of life and creation. It is certainly clear that a thoroughly satisfied bourgeois existence would give no stimulus for creation; it is equally clear on the other hand that the creative genius must approximate to such a life if he is not to sacrifice the one to the other and so possibly land himself again in sterility. We often see the artist, and the neurotic, who ~~xxxx~~ vacillates in a similar conflict, manufacturing the conflict (or intensifying it if it already exists) just so that he may resolve it. For the neurotic this is a test which he fails; he remains neurotic and proves himself that he must do so. For the artist these self-created conflicts are also ultimately tests, but, in contradiction ~~y~~ to the neurotic, they ~~proves~~ prove his capacity to create, since he masters the conflict, in form and content, by giving it aesthetic shape. ~~This~~ This tendency, which is especially marked in the Romantic, to dramatize this experience does not, then, come from a mere wish to make oneself interesting, but is deeply connected with the general problem of artistry. On the whole we may say that the great artist ~~xxx~~ - and most admirably in the Classical type - can free himself from the parallelism between his life and work, while the Romantic is more dependent on the dramatization of his experience on the lines of his ideology, since his creativity has definitely a compensatory ~~character~~ character.

Otto Rank in 'Art and Artist', page 417 - 418 ('Deprivation and Renunciation')

Who we become, as well as what we see, is determined by Perception -- which can be said, simply, to create the world.

Remember that power and perception go hand in hand.
How, then, does perception work?

The mechanism of perception is like a movie theater where the projector is consciousness itself. The forms on the film are the attractor energy ~~patterns~~ patterns, and the moving pictures on the screen are the world that we perceive and call ~~reality~~ "reality." We could say that the configurations on the film are the ABC attractor fields in mind and the moving picture on the screen is the $A \rightarrow B \rightarrow C$ observed as the phenomenal world.

This schema provides a model for a better understanding of the nature of causality, which occurs on the level of the film, ~~on the~~ the level of the screen. Because the world routinely applies its efforts to the screen of life at the level of ~~XXXXXX~~ $A \rightarrow B \rightarrow C$, these endeavors are ineffectual and costly. Causality stems from the attractor patterns of levels of energy, the ABCs of the configurations imprinted on the film of mind, illuminated by consciousness.

David R. Hawkins in 'Power vs Force', page 247 - 248
('The Evolution of Consciousness')

THE MAJOR LIMITATION OF
CONSCIOUSNESS IS ITS INNOCENCE.

DAVID R. HAWKINS

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Comparison of the Way of Strategy with the Way of the Carpenter

A general, like a master carpenter, should know the overall rules of the country and adjust the rules of his own province to fit with them, just as the way of the master carpenter consists in regulating the measurements of the house he is going to construct.

Being fast and efficient; being vigilant with regard to the surroundings; (see below, 1) knowing substance and its function; (see below, 2) knowing the high, medium or low level of ambient energy; (see below, 3) knowing how to energize the situation; and knowing the limits of things: Above all, a master carpenter must possess all of these. It is the same for the principle of strategy.

- 1) "Being vigilant with regard to the surroundings," "not relaxing one's attention and going into detail."
- 2) "Knowing substance and its function":
 - "Great ~~xxxxxxx~~ courage" or "courage manifested in the accomplishment of an important thing."
 - "Function, effect, use".
 - "Essential point".
 - "Substance and its application" (Buddhist term)
- (3) "Ambient energy": Ki, "air," "ambience," "vital energy."