

not a single eye

1. Fog is conceptually connected to hiding, but also to obscuring. Fog as art theme reminds us of William Turner's paintings and Miguel de Unamuno's same name novel. In both works, the viewer/reader's imagination may fool them. What do you see after the fog fades away?

For me, the reason for the series NEBULA was a long 4 hour walk around a lake in Japan. There was a continuous fog present where we always faced new and mysterious surprises. A concrete dam popped up and disappeared again, buddhas carved into the mountain rose and then disappeared. I was searching in my work for this "fade away". The evaporation of things and time. I also feel that as people age they become more transparent, they become rarefied and disappear in their environment. Their material presence becomes elusive. Unlike Turner and Unamuno, for me it's not about hiding or disguising, but much more about the "elusive proximity". It is there and it is not there.

2. Is the inner space of your work a refuge or a prison? What are your expectations after a year of Covid-19 related news?

I never think of fleeing or being locked up. NEBULA is the freedom of imagination, seeing something and not being able to understand it initially, being confused, not knowing, the freedom of interpretation. Only the wearer knows how and why the work reveals itself in such a way; how the glass relates to the silver and what kind of negative space (Japanese MA) there is between the glass and silver. This is an experience that comes to mind as a maker. It is important that the viewer has multiple interpretations of the work and that the work is universal. To keep myself externally aware.

The nice thing is that I already developed the NEBULA series before the Covid-19, I was halfway through the making process when the pandemic broke out. Inevitably I saw comparisons with the uncertain invisible

horizon of Covid-19. The hard lock-down didn't last long enough for me. There was incredible peace in the beautiful stillness of the world. Unfortunately, we learned too little from it and everyone quickly went back to their old habits. It would have been much better if we had a cleaner and greener world from this standstill; unfortunately, we did not learn.

3. Is losing grip of the visible world scary or liberating?

For me it is more liberating to lose grip on things. It is about "not knowing" and that is an incredibly creative state of being. By not knowing you are in a no-man's land, a vacuum, the vacuum. You hold your breath and what will come next?

4. Roman and Byzantine art and architecture depicted the materiality of light through geometrical forms, in order to symbolize and support religious doctrine and imperial power. How do the silver geometrical elements inside the Nebula brooches relate to our perceiving of the fog and what is the metaphysical message they carry?

It's wonderful that you are looking for an art historical reference for my visual language. Unfortunately, I have to disappoint you, there is no metaphysical message in the NEBULA series. Formal aspects such as refraction, visibility and distance have been the guiding principle in the designs; searching for the essence of the form. Concrete forms that may or may not be present, forms that enchant and evoke confusion, but remain visible within my NEBULA.

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NEBULA Ruudt Peters at Gallery Spektrum guest at Gallery Klaus Lea München