

## Chronicles

What is landscape? What is painting? Once you have started to look at the little painted drugs of the Belgian artist Stefan PETERS, you are already lost. It has morning moods and evening moods, thunderstorms in the mountains and storms in the steppes, peaks and plains, glaciers and desert, Arcadia and Gothic, Caspar David Friedrich and J. M. William Turner, Ferdinand Hodler and Gerhard Richter; it has the Palace of the Snow Queen, Dante's *Inferno* and even Calvino's *Invisible Cities* among them. All this is made visible 'only' through the gesture of the brushstroke. Stefan PETERS shows landscape in all its richness. The fascinating thing about this is that these landscapes, as appearances of a fictitious nature, invite us to discover the diversity of forms in nature itself and to make connections with the landscapes we have already seen, remembered, internalised. It is these remembered moments of landscape that are evoked in us, and it does not matter whether we are talking about the painterly in landscape or the landscape in painting. Only the blurring created by the brushstroke leads us to a focused and expanded view. The diversity of nature in the landscape can only be reproduced through the diversity and quantity of the micro landscapes. For this reason, we cannot really talk about one landscape, because there are too many. By giving us the opportunity to study the richness of landscapes, Stefan PETERS also makes us aware of what it means to lose this.

text by Harald Krämer for 'FUTURE MEMORIES. Utopia Dystopia Nature'