



Otto Eglau (1917-1988), Spirits Of Watts, 1982



250 EUR

Signature : Otto Eglau

Period : 20th century

Condition : Bon état

Material : Paper

Length : 33 cm

Height : 32 cm

Description

Otto Eglau (1917 Berlin - 1988 Kampen),
Wadden spirits,

1982. Aquatint etching, 14.5

cm x 18 cm (plate size), 32 cm x 33.8 cm (frame),

signed "Eglau" and dated

"[19]82" in pencil lower right, inscribed

"Wattgeister" in the center and

identified as no. 232 / 250 on the right.

Attractively framed.

- Three

minimal foxing spots in the white margin,

otherwise in very good condition

- The

imagination of the beach -

In this

puzzle, ghostly faces intertwine with the mudflat

Dealer

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landscape, which is
interwoven with rivulets of water that enliven the
entire sandy surface. Other
faces emerge from these faces, creating a puzzle
within a puzzle. These ghosts,
each with their own character, transform the floor
into a turbulent image, and
the work also reflects on the art of "looking" into
linear
structures. About the artwork

A wide
river landscape stretches out before us, its horizon
line running across the
upper part of the picture, creating the impression
of enormous depth. The depth
is further extended by the dark tree trunks, most
of which spill into the
picture, and at the same time rhythmized by their
different positions. This
sequence of movements gives the landscape a
strong dynamic moment. Indeed, the
landscape seems to be "fleeing" from beneath us.
To keep the gaze on
the foreground alone requires a real visual effort.
By looking at the foreground,
we have already arrived at the background.
Therefore, we cannot speak of
pictorial grounds in the classical sense. Rather,
we are confronted with a
structurally rhythmic continuum of space, the
dynamics of which are further
accelerated by the cut tree trunks in the
foreground and the upright trunks in
the background, which function as target marks.
Since the
narrow strip of sky has the same white tonality as
the ice, this area also fits
seamlessly into the spatial structure, so that a
deserted "structural
landscape" unfolds before us. The structure,
however, is not - as in the
case of Piet Mondrian - completely abstract and
thus something that exists
independently of itself, removed from the time of

natural space. The structures
that Otto Eglau discovered in nature remain
bound to it, which is why they
exhibit a temporality that corresponds to the
'course of things'. Even if they
correspond to an architecture of nature brought to
representation, the
structures are not substantial, but contingent.
Artistically uncovered, they
present themselves to Eglau at the very moment
he captures them. In nature
itself, these structures will never be repeated in
the same way. *Panta rhei* -
everything flows, even if the flow of time is
frozen by his artistic
representation and the image, for all its
dynamism, radiates calm at the same
time.

"The
structures I put behind things, and the lines that
hold my paintings, are signs
of transient life. They are random like the trace a
wave leaves in the sand,
blurred like the border between sea and land,
ephemeral like the life of a
shell I hold in my hand."

- Otto
Eglau