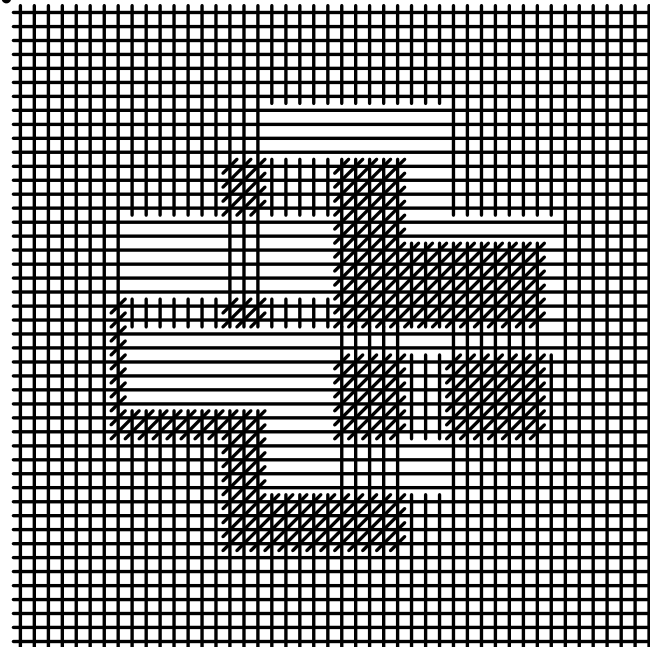
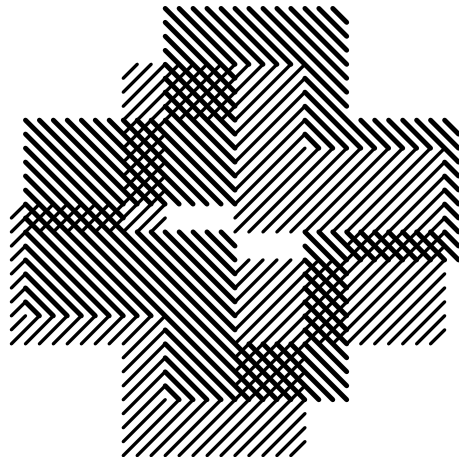
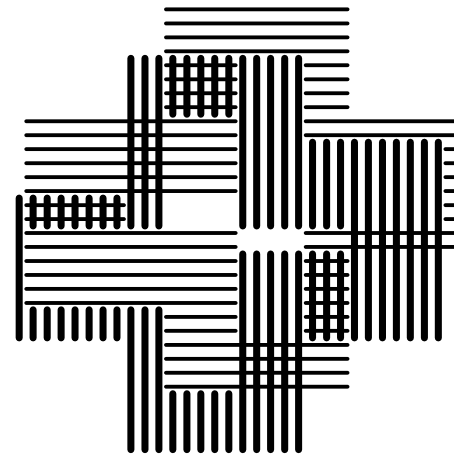
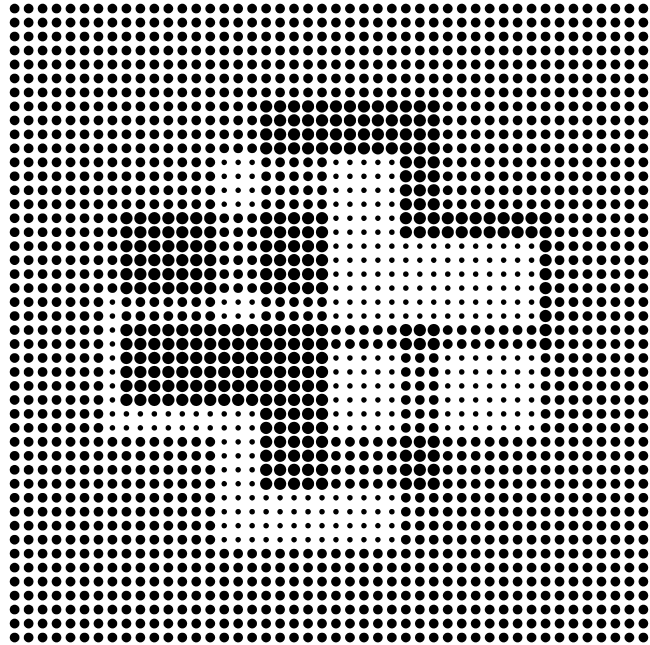




T r a n s A P p a r e n c y

from construction/
deduction
to variation/
induction
as TransAPparency/
abduction.

15 variations on a theme
by axel rohlfs
preface: eugen gomringer

300 signed and numbered exemplaires;

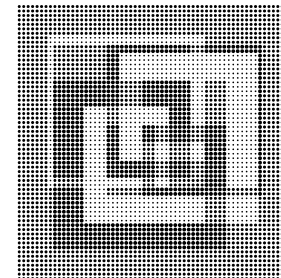
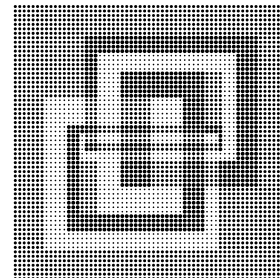
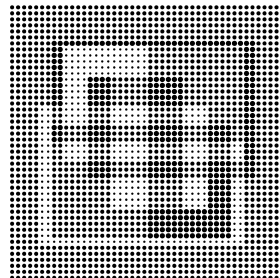
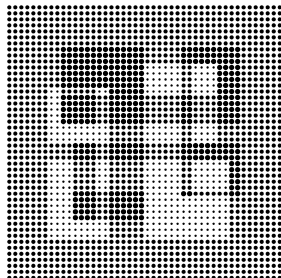
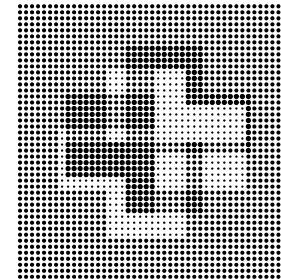
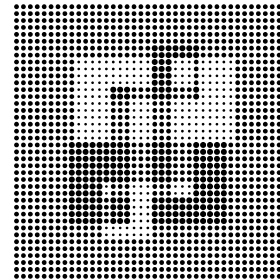
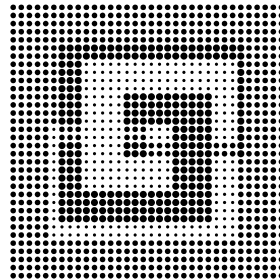
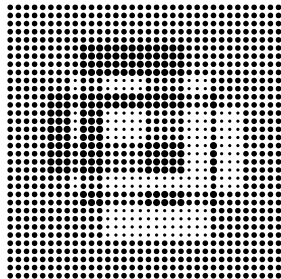
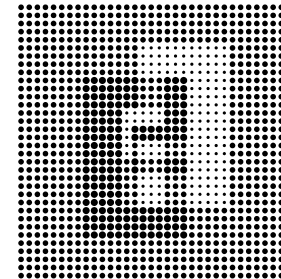
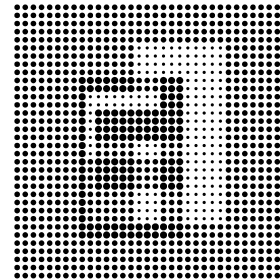
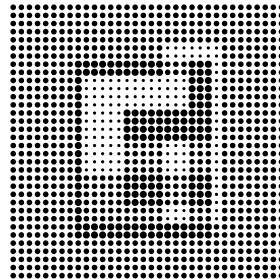
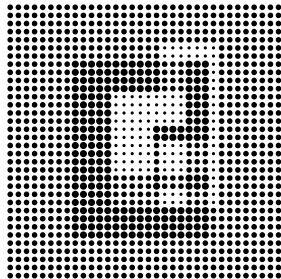
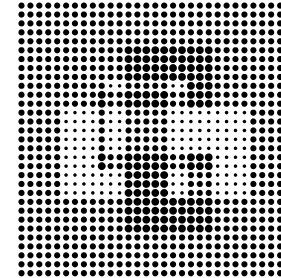
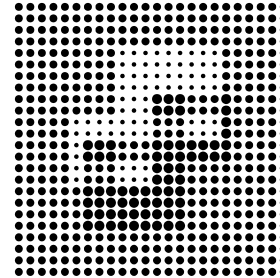
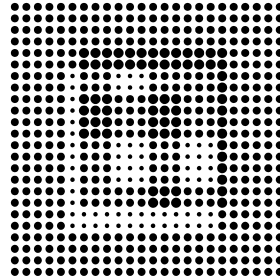
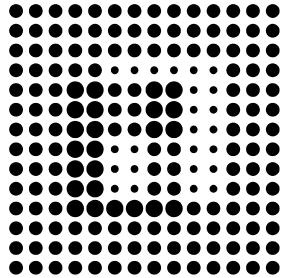
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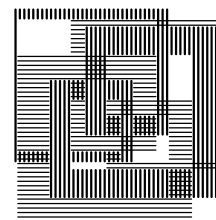
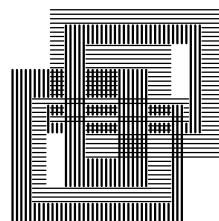
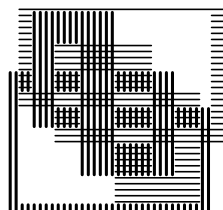
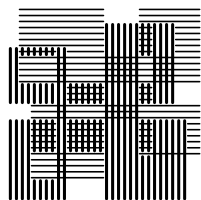
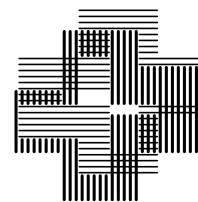
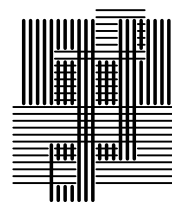
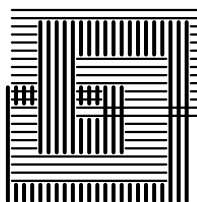
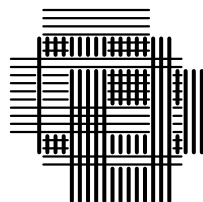
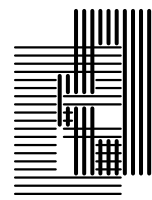
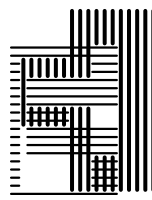
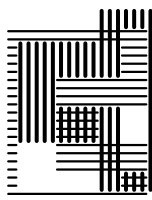
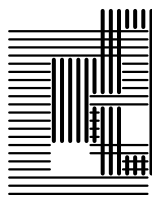
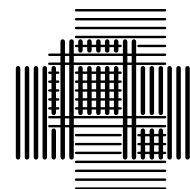
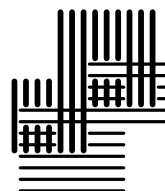
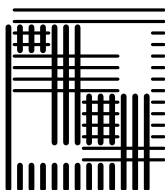
**axel rohlfs - hof sürstedt - 27243 harpstedt
- deutschland - www.axel-rohlfs.de
tel: 04244 - 436 - fax: 04244 - 2246 -
rohlfs_architekt@hotmail.com**

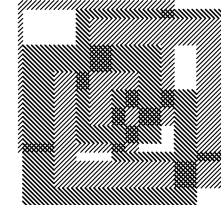
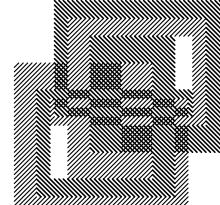
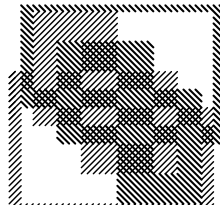
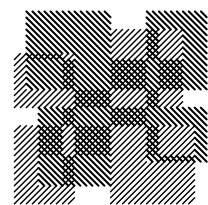
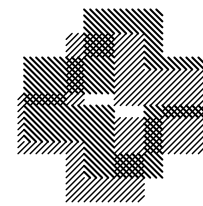
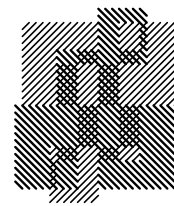
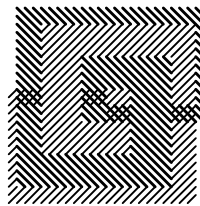
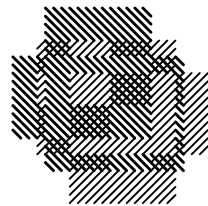
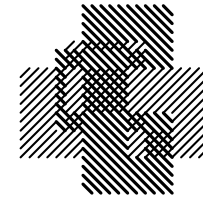
**for vera molnar
as a gesture of friendship**

2015

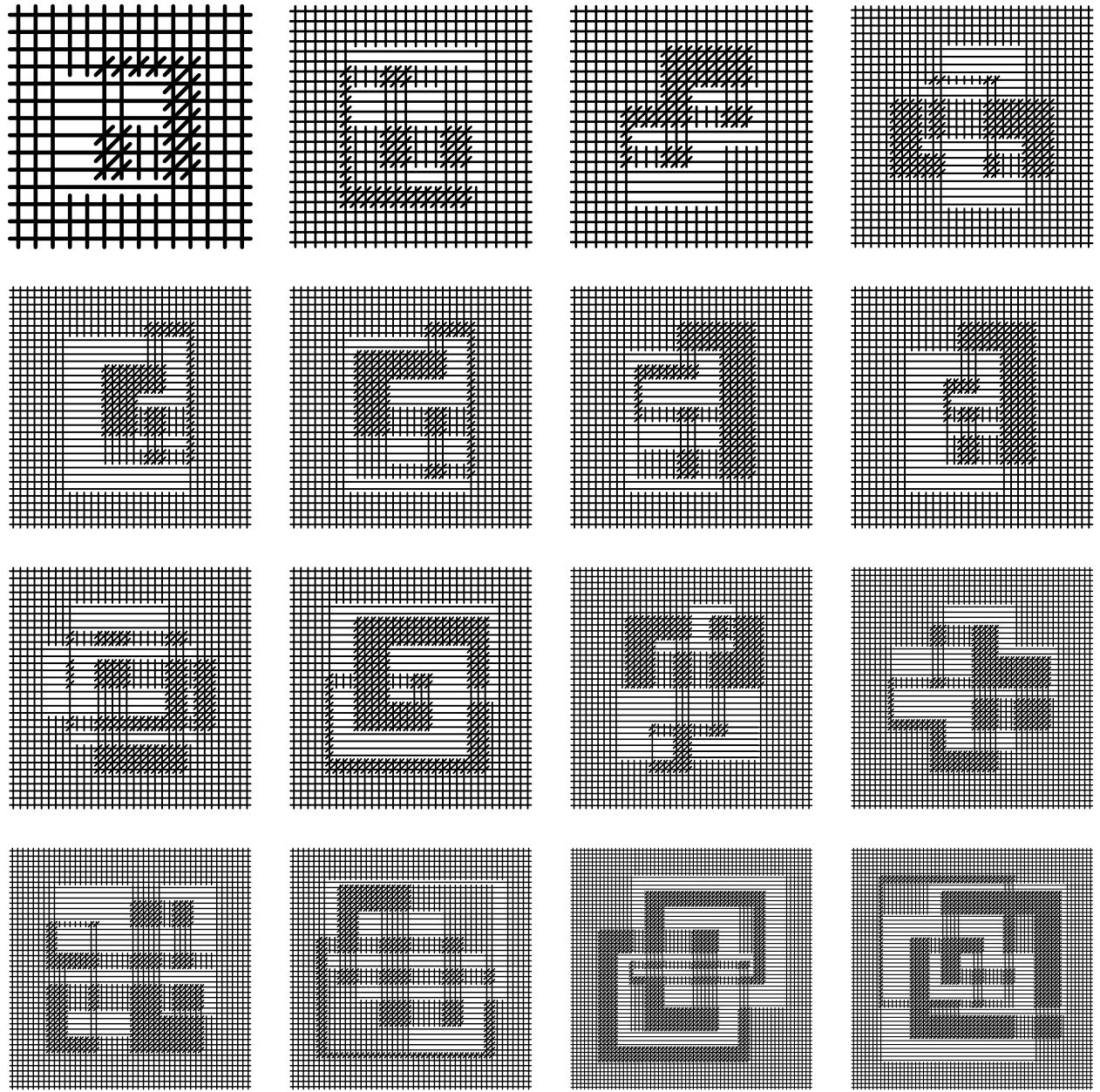


overview 1





overview 3



Eugen Gomringer:

Axel Rohlf's.

From the workshop of Axel Rohlf's we experience that Concrete Art will not lack self-referring problems for a long time. Because what we get to know and see in the present 'apparency' as a cocoon out of two parts - and it is thought in this way - does not suffer from internal scope. Rohlf's has acquired the conception of abduction from Peirce, which means the synthesis of rationalism and empirism. As "transapparency" he takes up - how one develops to the other transparently - his own basic understanding of the idea of "reciprocal forming of two endless-knots in a double-knot". In addition to this point there is a homage to Vera Molnar in the new book by making visible her capacity of changing parameters of an image by adopting the principles of deduction and induction.

Rohlf's has unified 15 pictures made out of four variants. You realize the basic structure of the knot first in the form of a grid of points and as leit-motiv and then you verify the variants formed by a grid of horizontal/ vertical lines, by a grid of diagonal/ counter-diagonal lines and by surfaces of hatching. The transition is transparent, which represents a clear extension in reference to simultaneity vis-à-vis the structure of the paper in Concrete Art. The 16 basic structures of double-knots - each formed by two endless-knots - are important works even before the following steps of forming and their unification on additional overviews are an enrichment of constructive art of structure.

Axel Rohlf's is a representative of the harmonic duality in Concrete Art. On the one hand it is perceived separately as a principle, on the other hand simultaneously also as interlacing, both in a dissoluble process. To show its capacity of transition out of the knot-structure into the described aesthetic variants for comparison the use of the classical elements of formation - point, line and surface - makes sense. These three elements show themselves purely and increase the potency of the variants. The parameters of an image appear more clearly within the principle of transparency than within the successive formation of fixed solo-representations in Concrete Art.

Axel Rohlf's advances in the universe of formation in Concrete Art by creating these new works according to the principle of "transapparency" intended by him. Thanks to his experimental energy this universe becomes visible.

(c) Eugen Gomringer

(Eugen Gomringer, born 1925, founder of Concrete Poetry, 1954 - 57 secretary of Max Bill at the "fifth Bauhaus", the Hochschule für Gestaltung in Ulm, 1977 - 1990 Professor for theory of aesthetics at the Kunstakademie Düsseldorf, since 1971 member of the Berlin Akademie der Künste (Academy of Arts))

Eugen Gomringer:

Axel Rohlf's.

Aus der Werkstatt von Axel Rohlf's erfahren wir von Zeit zu Zeit, dass es der Konkreten Kunst an selbstgenügenden Fragestellungen noch lange nicht fehlen wird. Denn was sich in der vorliegenden apparenz wie ein Kokon aus zwei Teilen ausnimmt - und so ist es auch gedacht - leidet nicht an innerem Spielraum. Rohlf's hat sich den Begriff "Abduktion" von Peirce zu eigen gemacht, worunter die Synthese von Rationalismus und Empirismus zu verstehen ist. Als "transapparenz" greift er - wie sich eines zum anderen transparent entwickelt - sein eigenes Grundverständnis der Idee vom "wechselseitigen Einanderformen zweier Endlosknoten in einem Doppelknoten" auf. Hinzu kommt in dem neuen Buch eine Ehrung an Vera Molnar, indem ihre Fähigkeit, Bildparameter durch die Aufnahme der Prinzipien Deduktion und Induktion abzuändern, erkennbar ist.

Rohlf's hat 15 Bildtafeln zu je vier Varianten vereinigt. Man nimmt die Knotengrundstruktur als Punktraster und Leitfigur zuerst wahr und prüft die Varianten horizontal-vertikales Linienraster, das Diagonal-Gegendiagonal als Linienraster und die Flächenschraffur. Der Übergang ist transparent, was gegenüber der Papierstruktur in der Konkreten Kunst eine deutliche Erweiterung hinsichtlich der Simultaneität darstellt. Allein die 16 Grundstrukturen der je zwei Endlosknoten zu einem Doppelknoten sind bedeutende Arbeiten und ihre Vereinigung auf Extra-Übersicht zählen zur Bereicherung konstruktiver Strukturkunst.

Axel Rohlf's ist Repräsentant der harmonischen Zweierheit in der Konkreten Kunst. Sie wird einerseits als Prinzip getrennt wahrgenommen wie jedoch gleichzeitig auch als Verschlungenheit und das in einem unauflösbaren Prozess. Um ihre Fähigkeit, aus der Knotenstruktur überzugehen in die genannten ästhetischen Vergleichsmuster, zu zeigen, ist es gegeben, die klassischen Gestaltungsmittel Punkt, Linie und Fläche in Anwendung zu bringen. Sie stellen sich selbst rein dar und erhöhen die Potenz der Varianten. Die Bildparameter treten durch das Transparentprinzip ungleich deutlicher hervor als dies im sukzessiven Vorgehen fixierter Einzeldarstellungen Konkreter Kunst möglich ist.

Axel Rohlf's unternimmt mit den neuen Arbeiten und dem neuen von ihm intendierten Prinzip "Transapparenz" einen weiteren Vorstoß in das konkrete Gestaltungsuniversum. Dass ein solches sichtbar wird, ist seiner experimentellen Energie zu danken.

(c) Eugen Gomringer.

(Eugen Gomringer, geboren 1925, Begründer der Konkreten Poesie, 1954- 57 Sekretär von Max Bill am "fünften Bauhaus", der Hochschule für Gestaltung in Ulm, 1977- 1990 Professor für Theorie der Ästhetik an der Kunstakademie Düsseldorf, seit 1971 Mitglied der Berliner Akademie der Künste)

about my double-knot-pictures.

in the double-knots both...

... the one "endless-knot"
and the other "endless-knot",

... one development of breadth
and the anti-development of breadth,

... "construction"
and "deconstruction",

... an into-one-another
and an one-another,

... unification
and disunification,

... parts/ registration
and "the whole"/ idealisation,

... "figure"/ "figures"
and "ground"/ "grounds",

... "points"
and "lines",

... "lines"
and "planes",

... "linear- temporal objects"
and "non-linear-spatial objects",

..."non-sign" for "exercise"
and "sign" for "representation".

zu meinen doppelknotenbildern.

in den doppelknoten sowohl...

... der eine "endlosknoten"
als auch der andere "endlosknoten",

... eine breitenentwicklung
als auch die breitengegenentwicklung,

... "konstruktion"
als auch "dekonstruktion",

... ein ineinander
als auch ein einander,

... zusammenschluss
als auch nichtabschluss,

... teile/ registrieren
als auch ganzes/ idealisieren,

... "figur"/ "figuren"
als auch "grund"/ "gründe",

... "punkte"
als auch "linien",

... "linien"
als auch "flächen",

... "linear- zeitliches"
als auch "nichtlinear-räumliches",

..."nicht-zeichen" für "übung"
als auch "zeichen" für "repräsentation".

AXEL ROHLFS

Axel Rohlf (born 1971 in Bremen, Germany) is a painter of concrete art (= non-figurative, geometrical and constructed art) and author of concrete and visual poetry. He studied architecture, real estate business, German and art pedagogics in Berlin, Detmold and Bremen. He lives and works in Bremen/ Sürstedt (Germany). His artistic aim is the construction of interacting figures as parts of double-knots in the framework of an aesthetic of deviance, ambiguity, simultaneity, absence and "Non-Identity"/ "Nicht-Identität" (T.W. Adorno). These principles can be discovered also in his visual and concrete poetry.

LITERATURE about and of Axel Rohlf: see www.axel-rohlf.de

WORKS IN PUBLIC COLLECTIONS:

Sammlung Peter C. Ruppert Konkrete Kunst in Europa nach 1945, Museum im Kulturspeicher(Würzburg),
Museum für konkrete Kunst (Ingolstadt), Sammlung Prof. Eugen Gomringer (ikkp Rehau),
Mondriaanhuis (Amersfoort, Netherlands), Mobile MADI Museum (Budapest, Hungary), Szépművészeti Múzeum
Budapest (Hungary), Kunsthalle Messmer (Riegel am Kaiserstuhl)

EXHIBITIONS (selection):

2004

scholarship and exhibition as an artist in residence in the museum Espace de l'art concret in Mouans-Sartoux (Côte d'Azur)

2005

solo exhibitions in the ikkp (institut für konstruktive kunst und konkrete poesie, Prof. Gomringer, Rehau) and in the Institut Français de Brême, Bremen

2006

solo exhibition in the Gesellschaft für Kunst und Gestaltung, Bonn
exhibition in the Galerie La Ligne, Zürich

2007

Art Zürich (Galerie La Ligne)

2008

second solo exhibition in the ikkp (institut für konstruktive kunst und konkrete poesie, Prof. Gomringer, Rehau)

2009

exhibition together with H.-J. Glattfelder in the Galerie Fanal, Basel (Switzerland)
group exhibition "Seeking Constructive Concrete Structural 2", OSAS/ Vasarely Museum, Budapest

2010

group exhibition "100 years of concrete art/ 100 Jahre konkrete Kunst", Rehau

2012

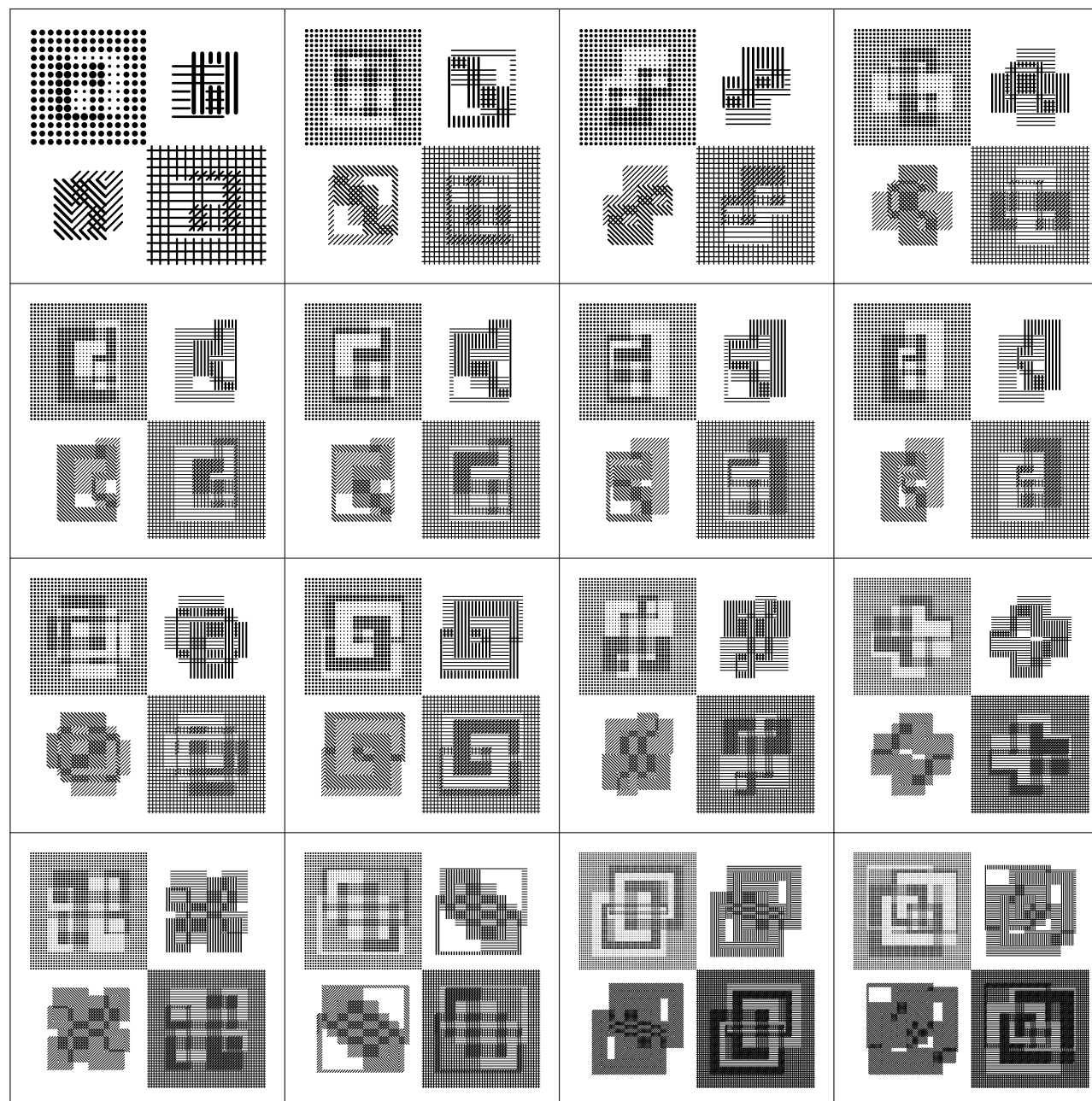
group exhibition 'chance as strategy', OSAS/ Vasarely Museum, Budapest

2015

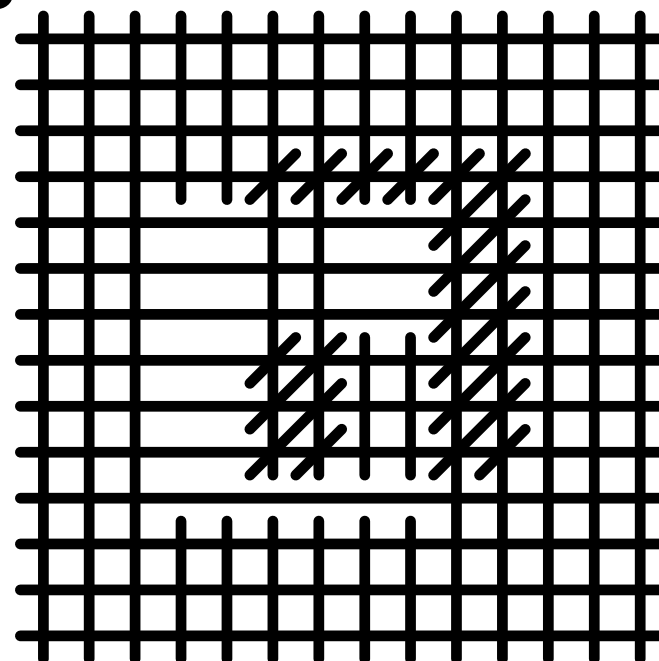
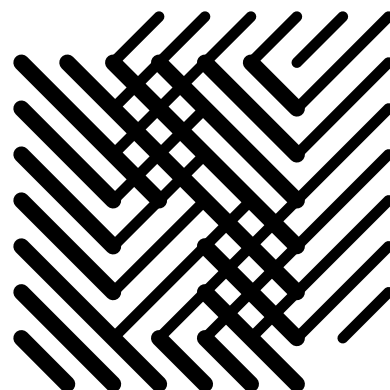
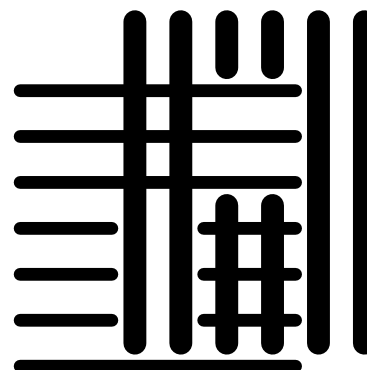
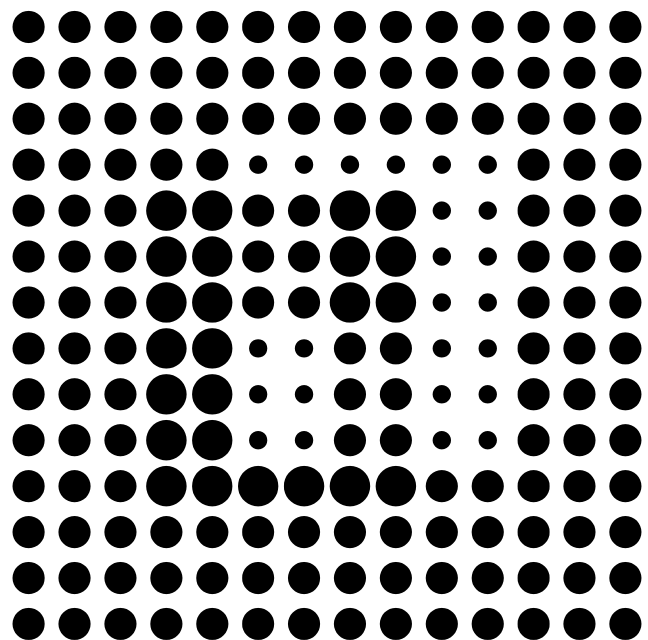
group exhibition Art Basel/ Edition Fanal

FURTHER INFORMATION:

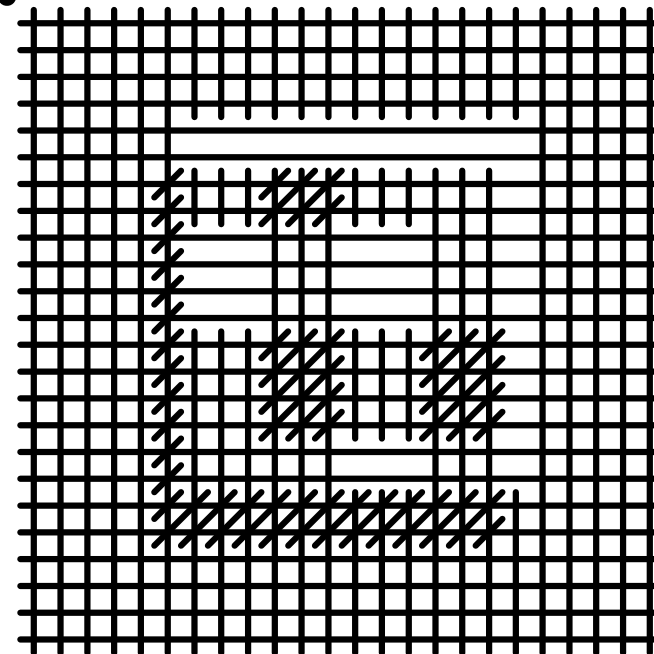
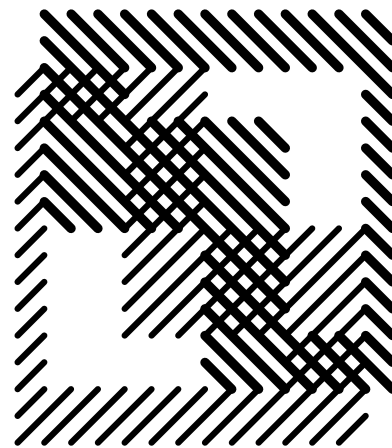
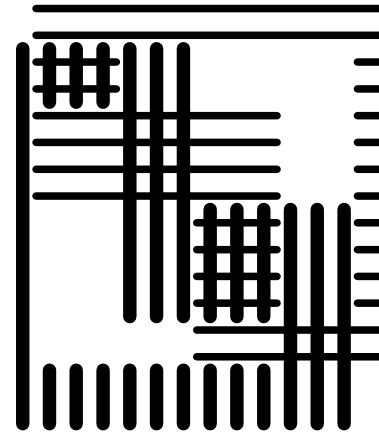
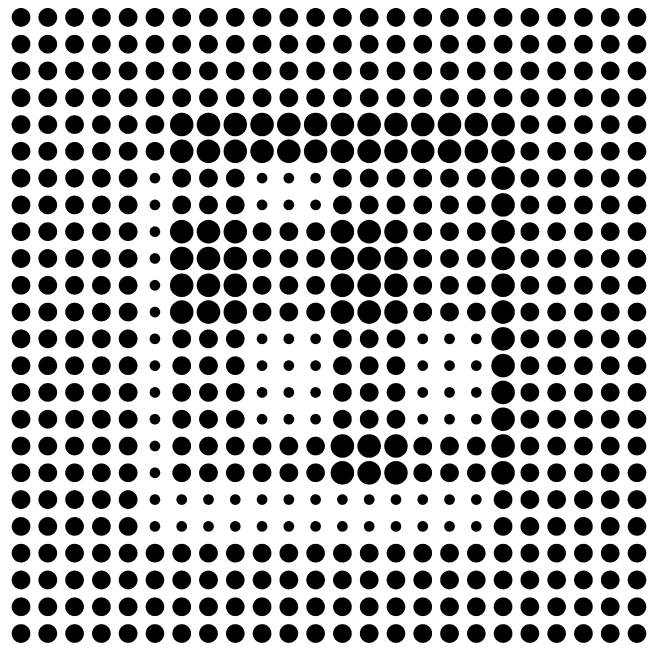
rohlf_architekt@hotmail.com
www.axel-rohlf.de



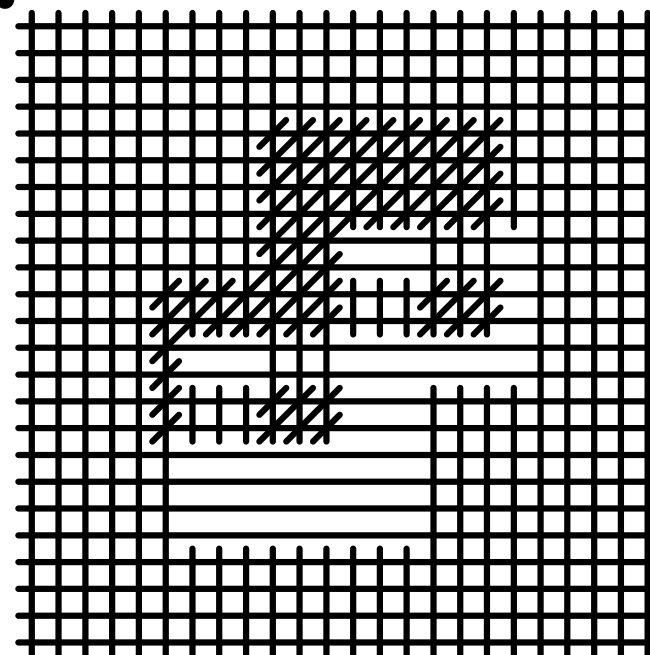
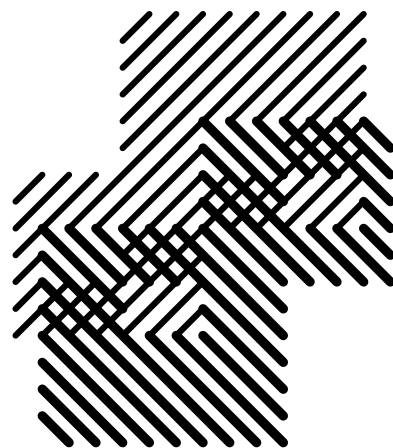
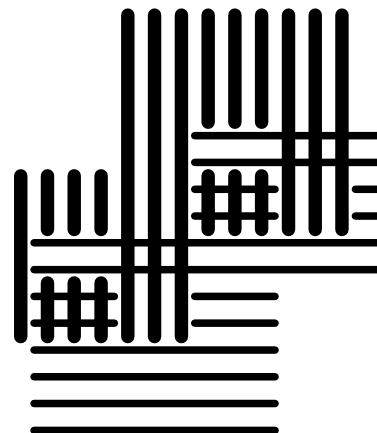
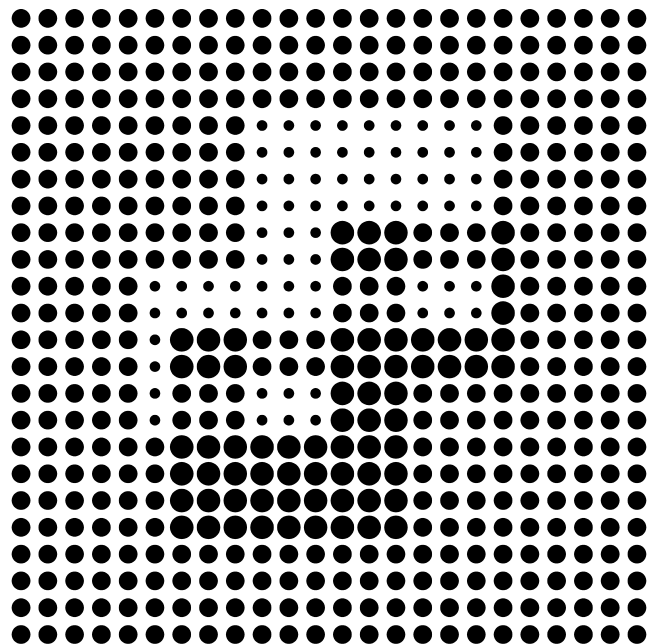
installation of the
 16 graphics
 (using frames of
 20cm / 20cm after
 folding the paper
 along the two lines)



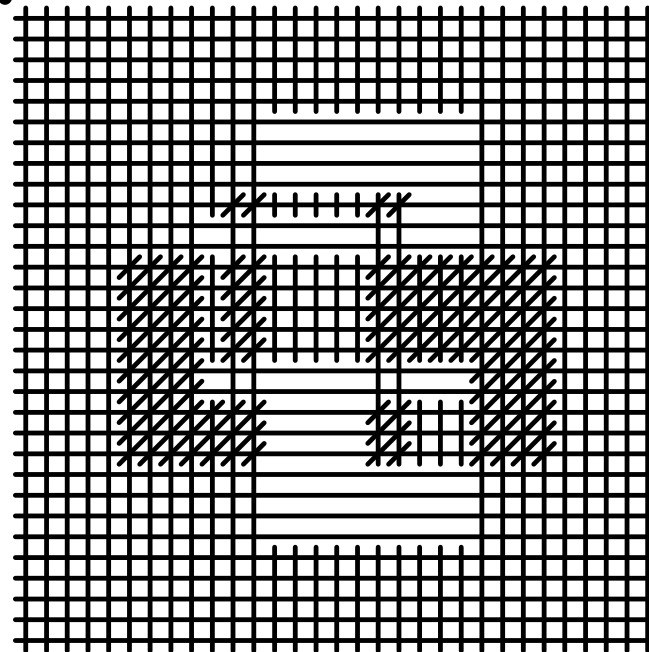
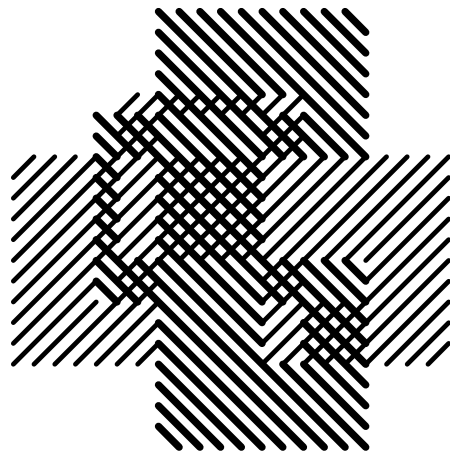
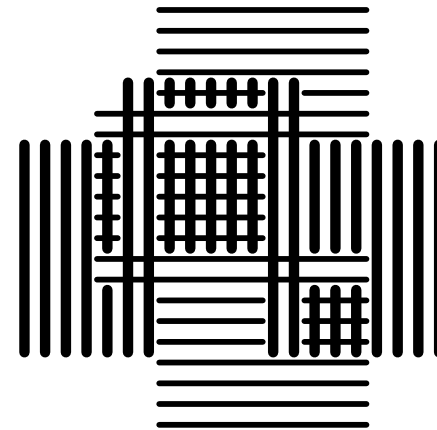
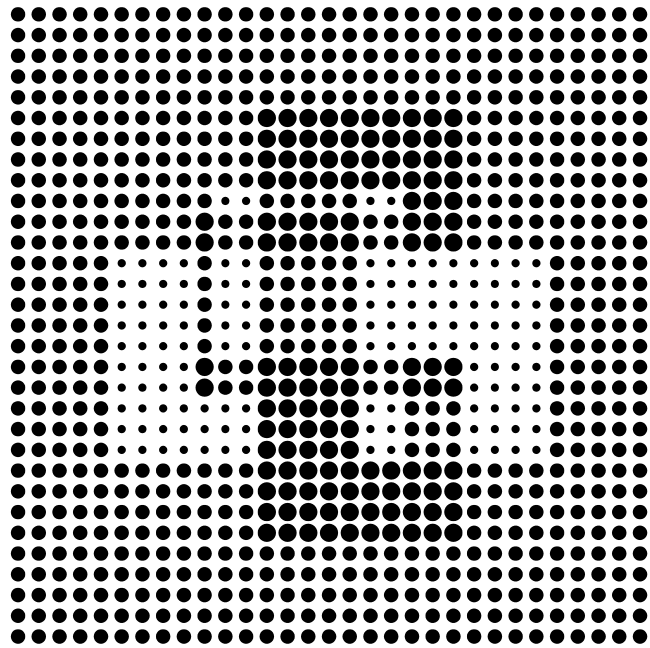
T.1
(double-knot
'TransAPparency' T.1)



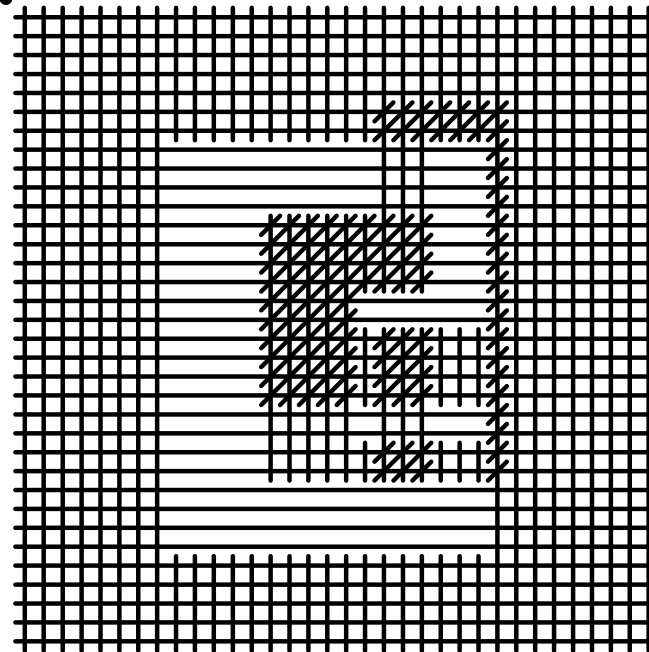
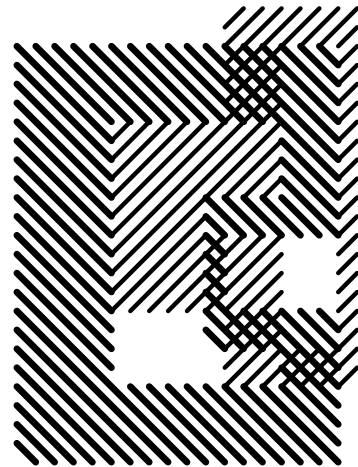
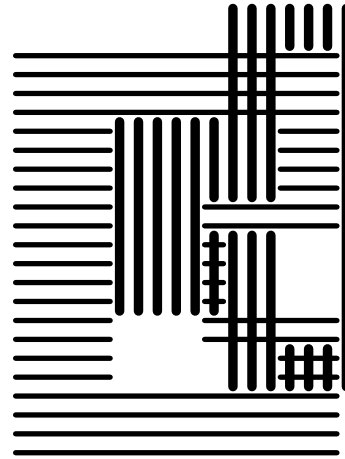
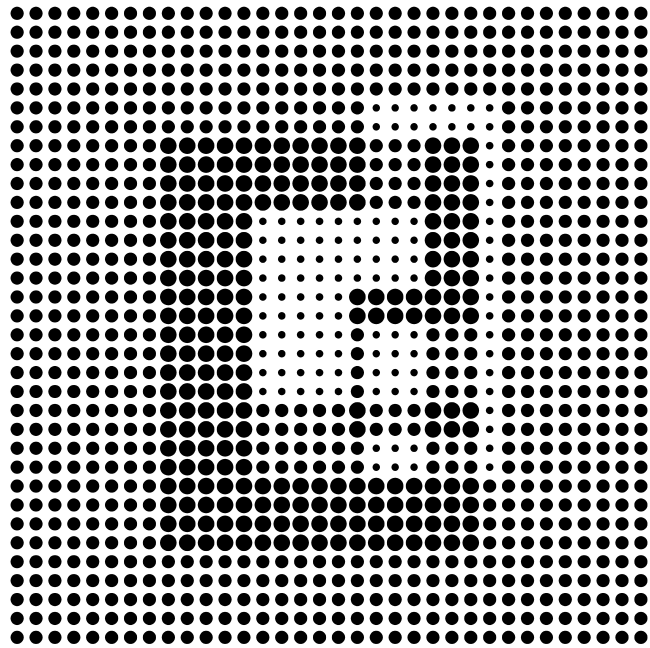
T.2
(double-knot
'TransAPparency' T.2)



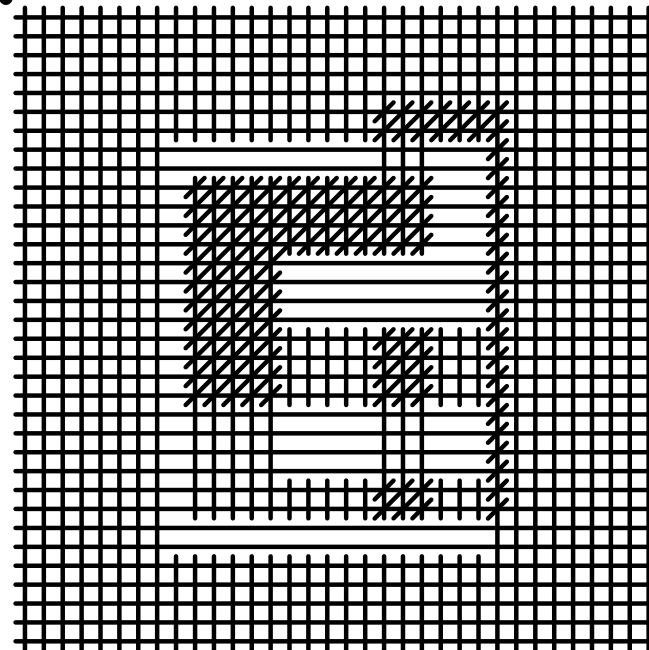
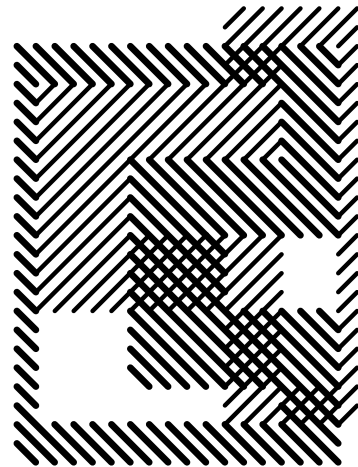
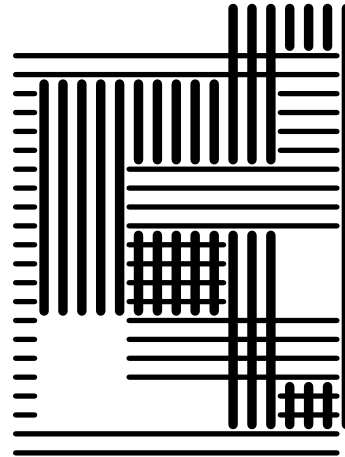
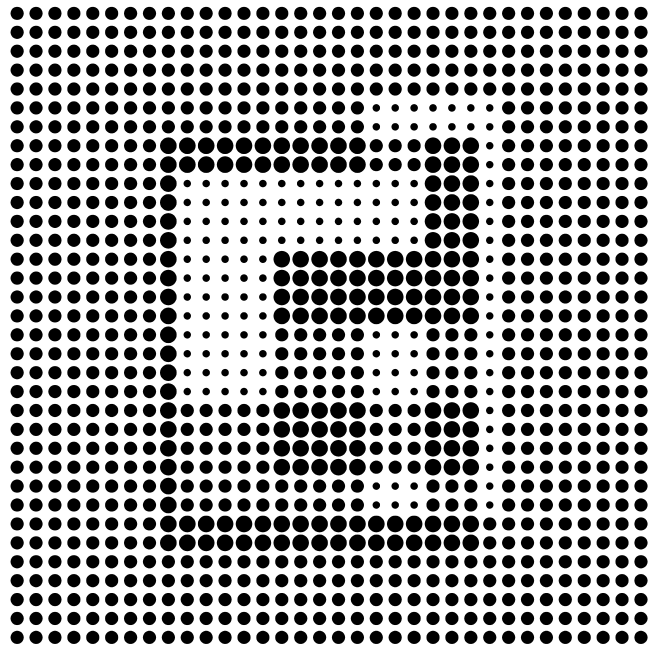
T.3
(double-knot
'TransAPparency' T.3)



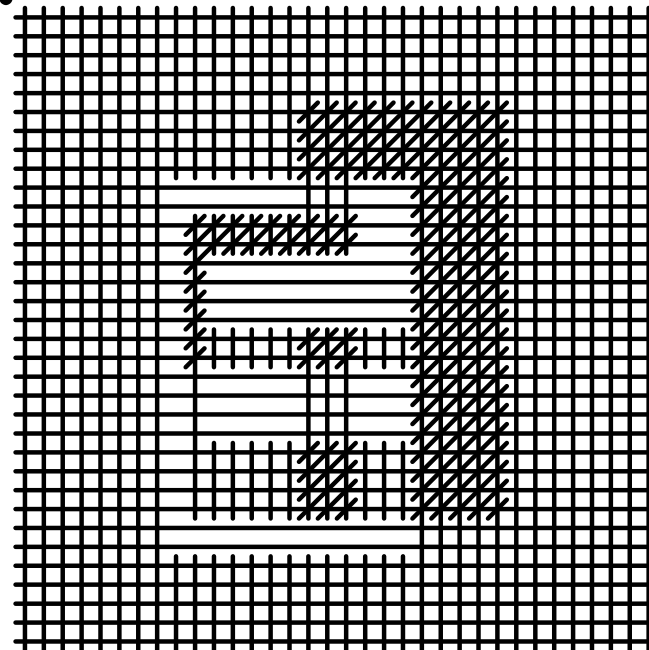
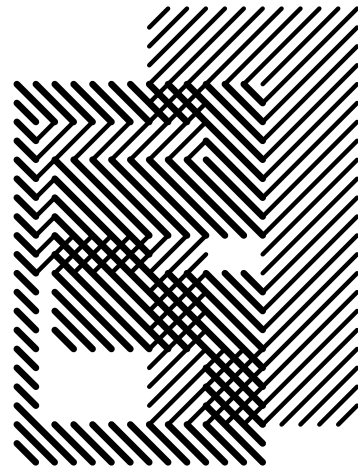
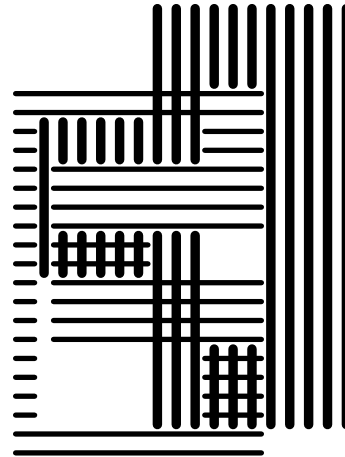
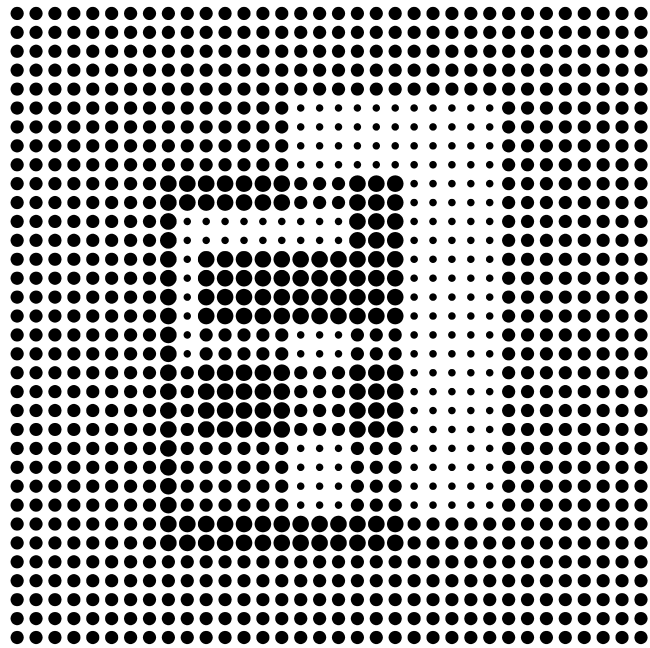
T.4
(double-knot
'TransAPparency' T.4)



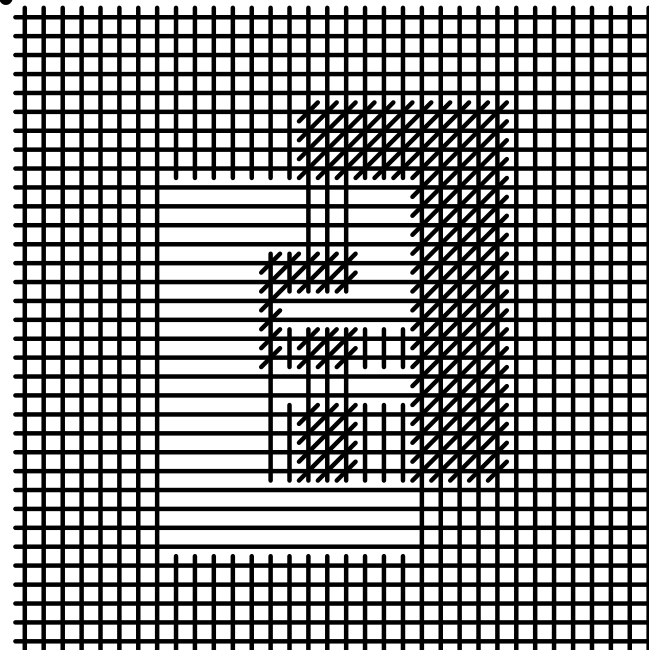
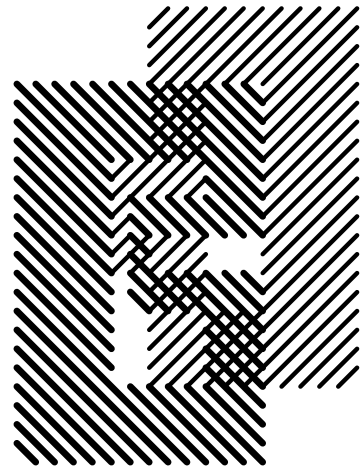
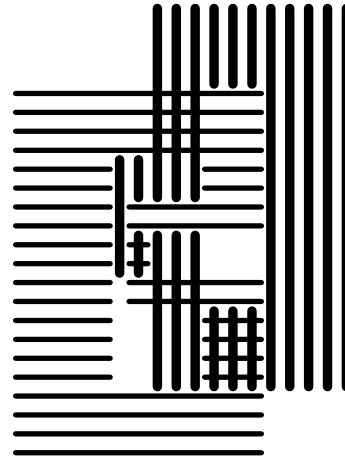
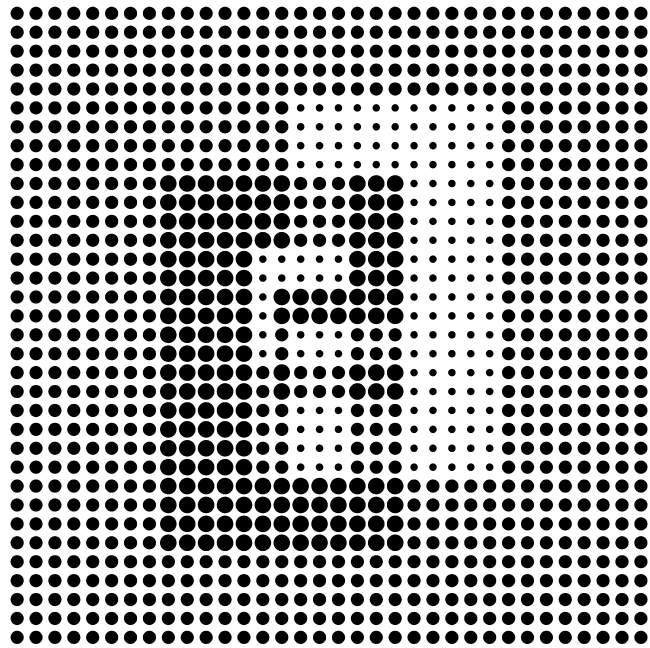
T.5
(double-knot
'TransAPparency' T.5)



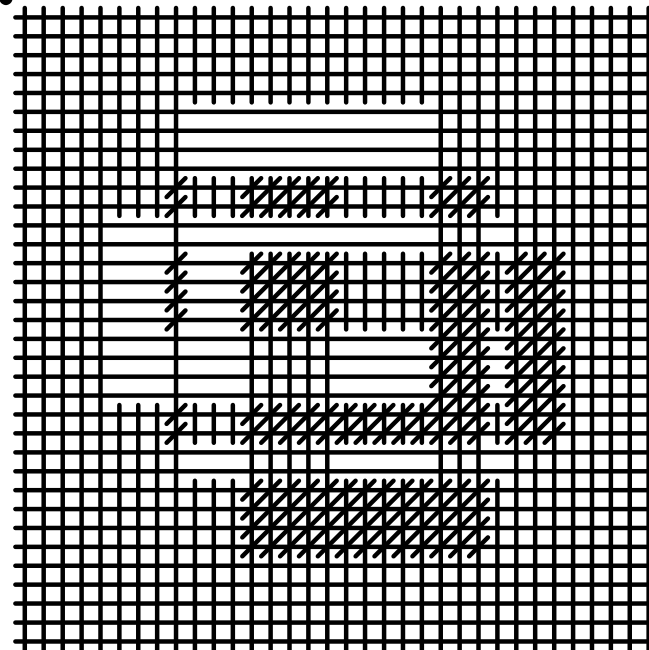
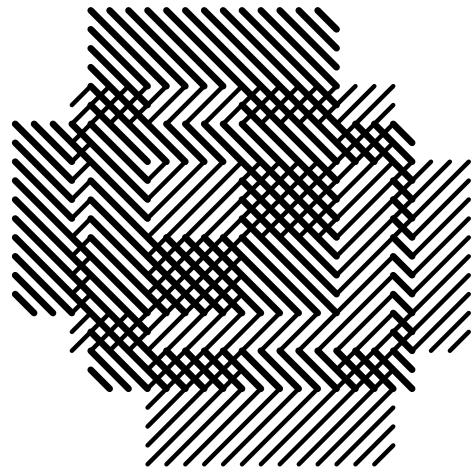
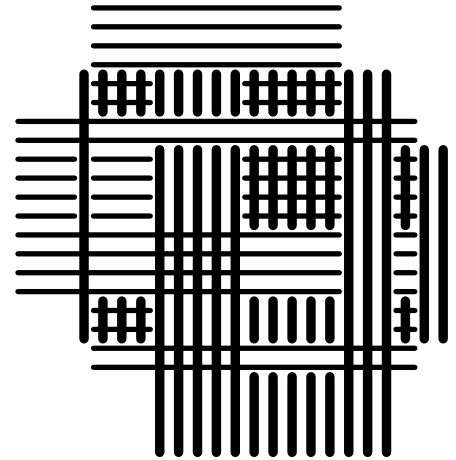
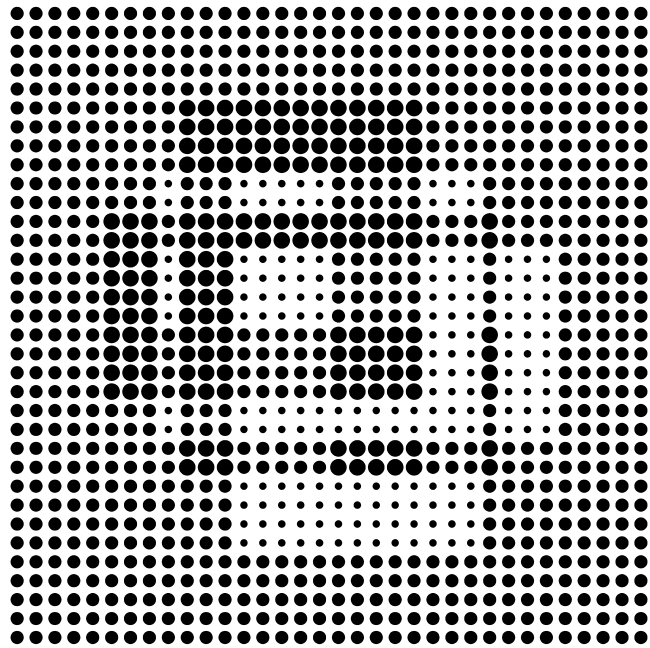
T.6
(double-knot
'TransAPparency' T.6)



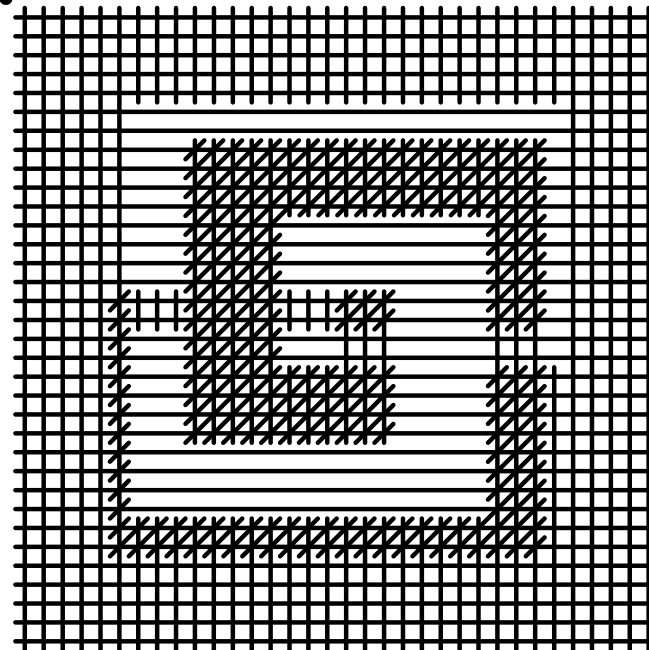
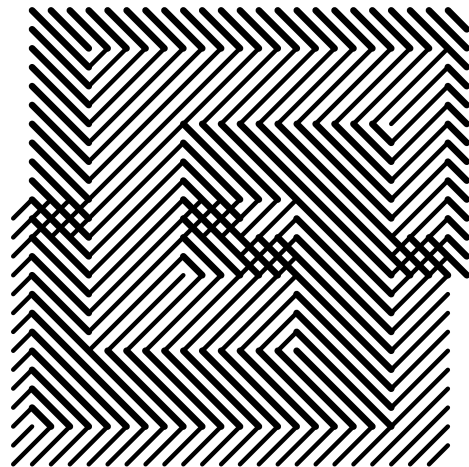
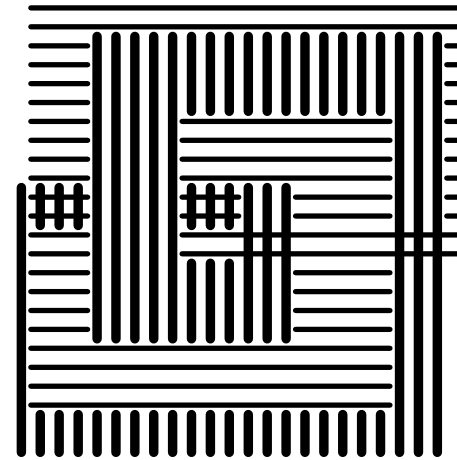
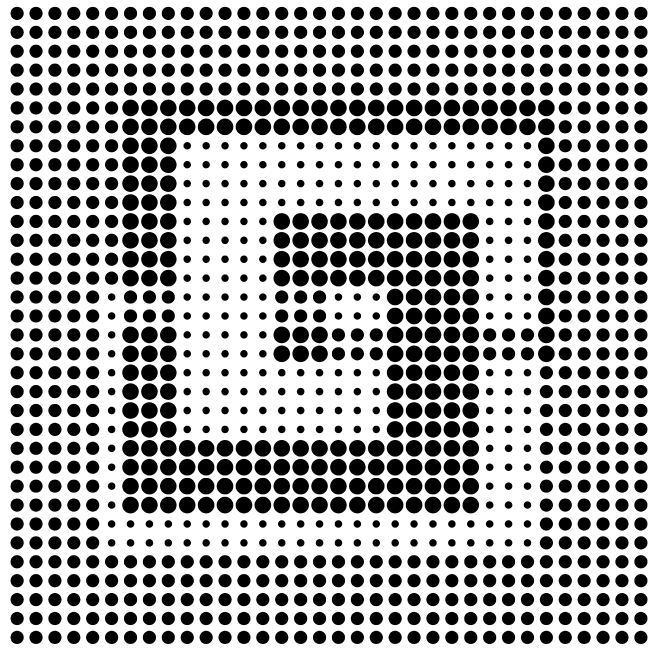
T.7
(double-knot
'TransAPparency' T.7)



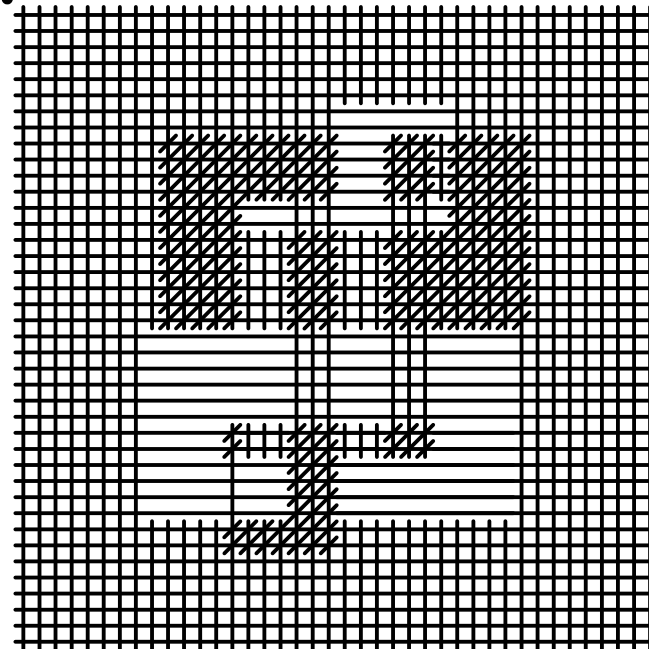
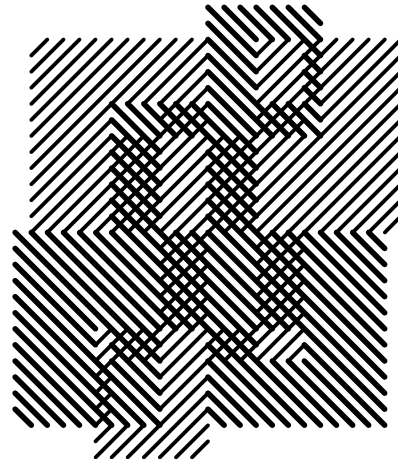
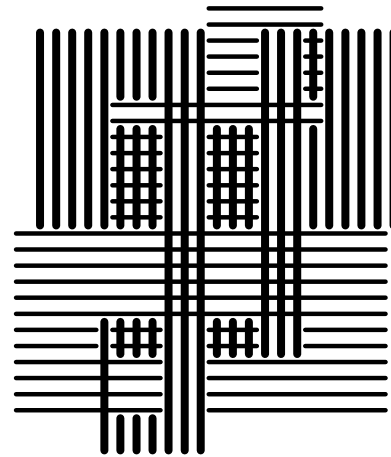
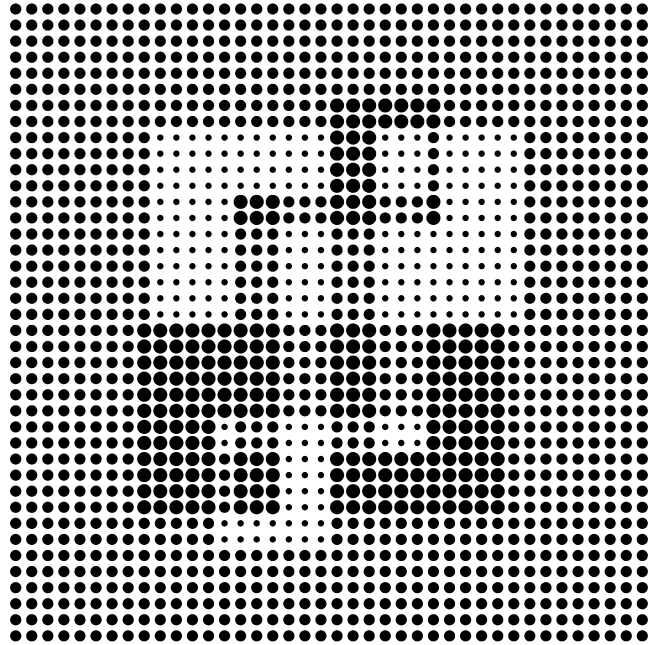
T.8
(double-knot
'TransAPparency' T.8)



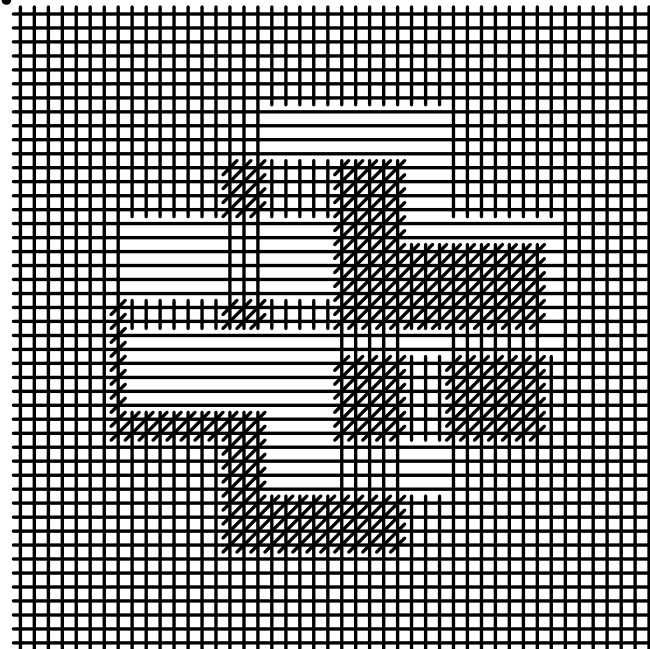
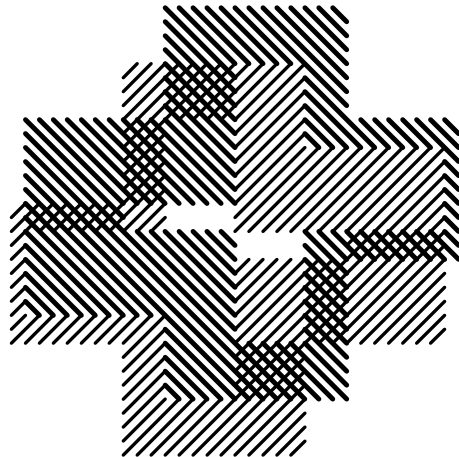
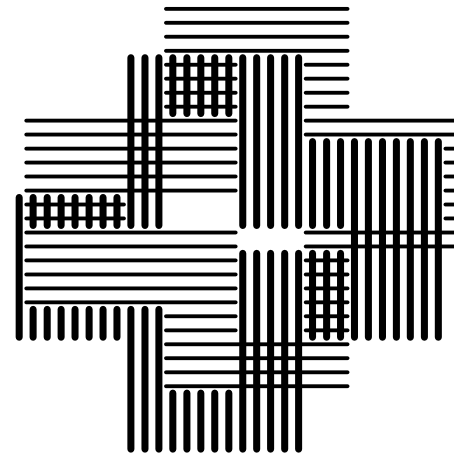
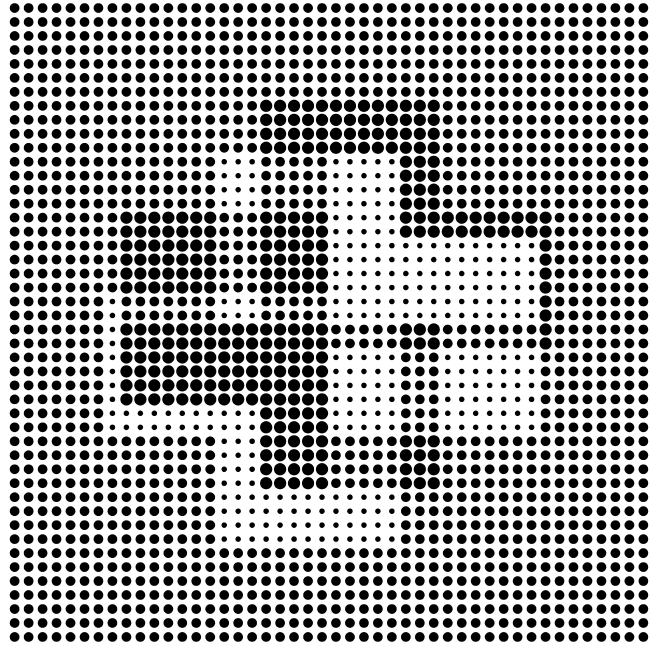
T.9
(double-knot
'TransAPparency' T.9)



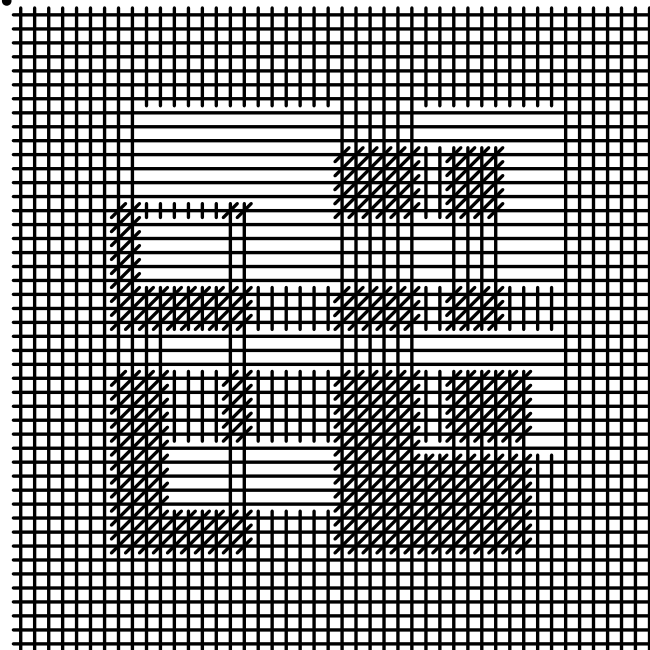
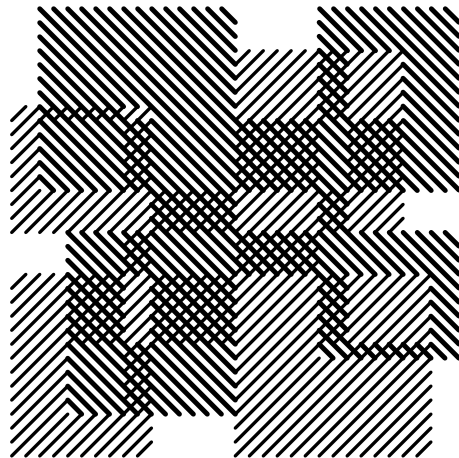
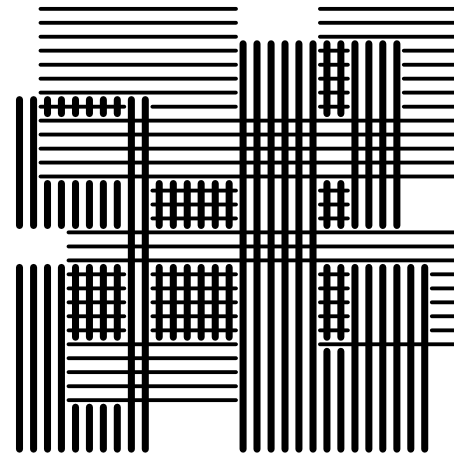
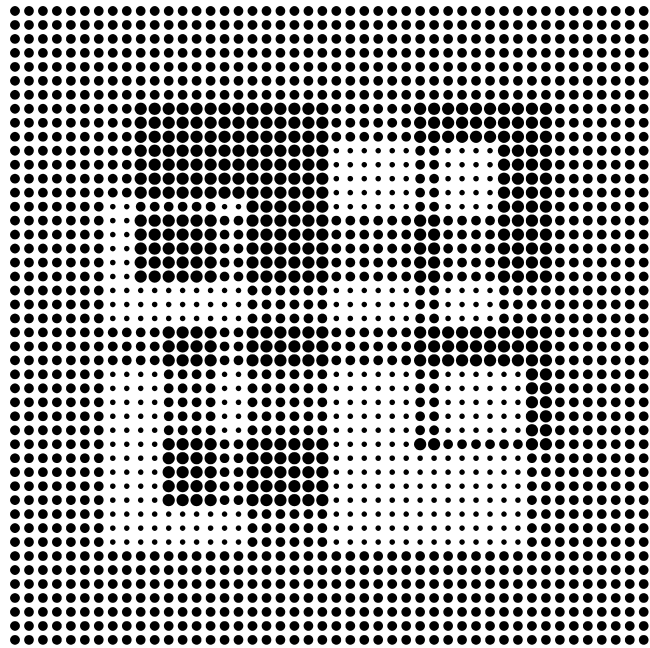
T.10
(double-knot
'TransAPparency' T.10)



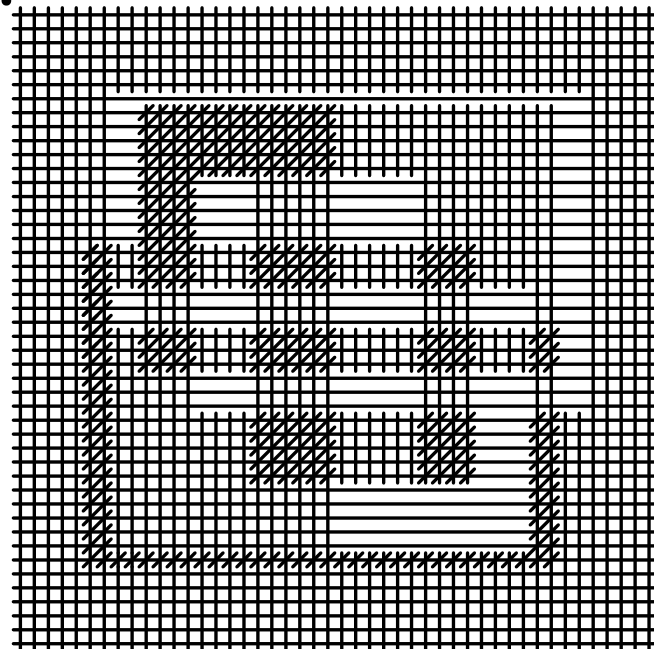
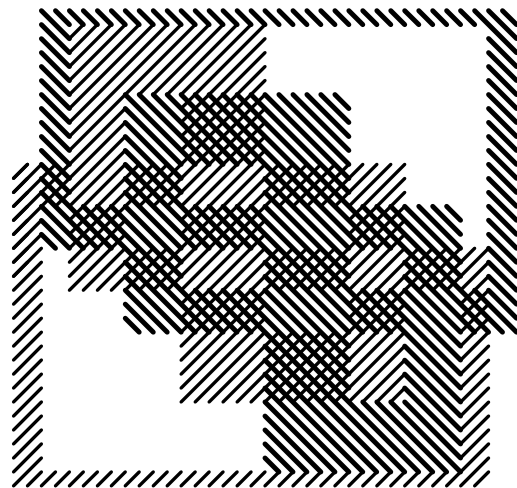
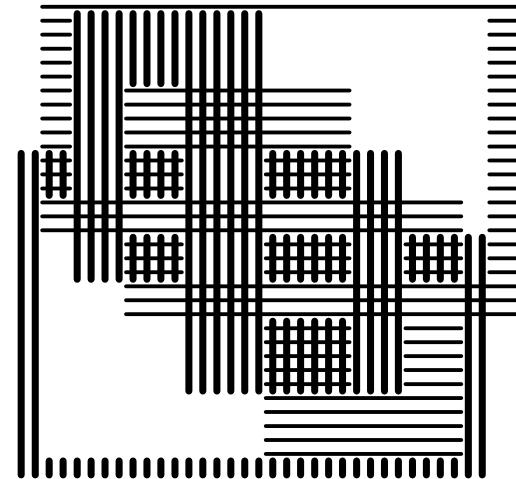
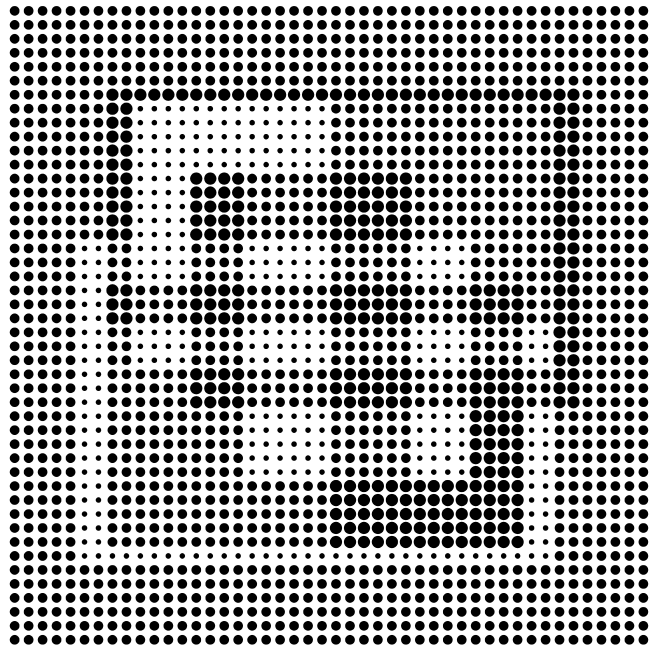
T.11
(double-knot
'TransAPparency' T.11)



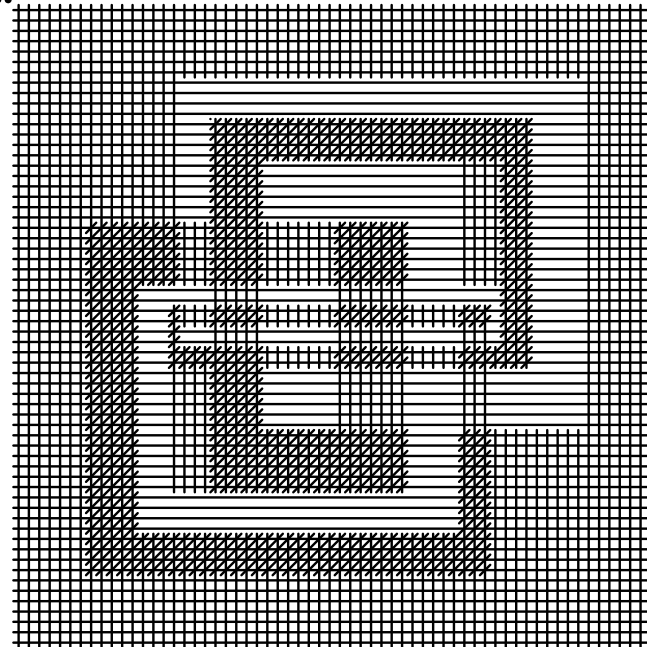
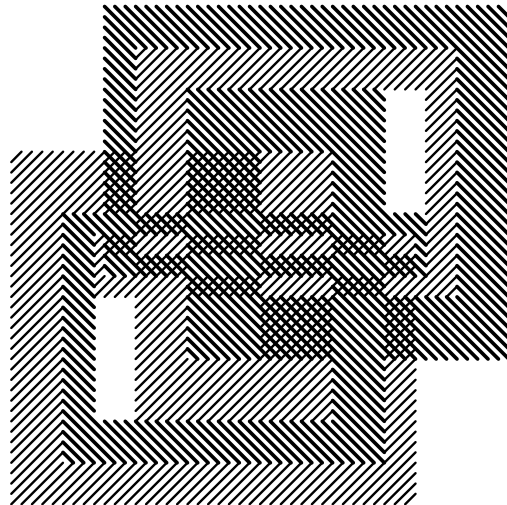
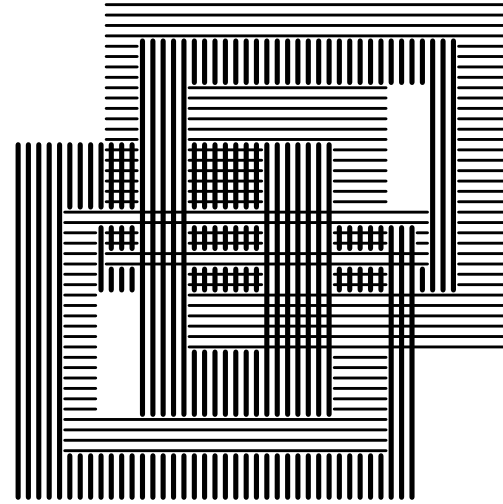
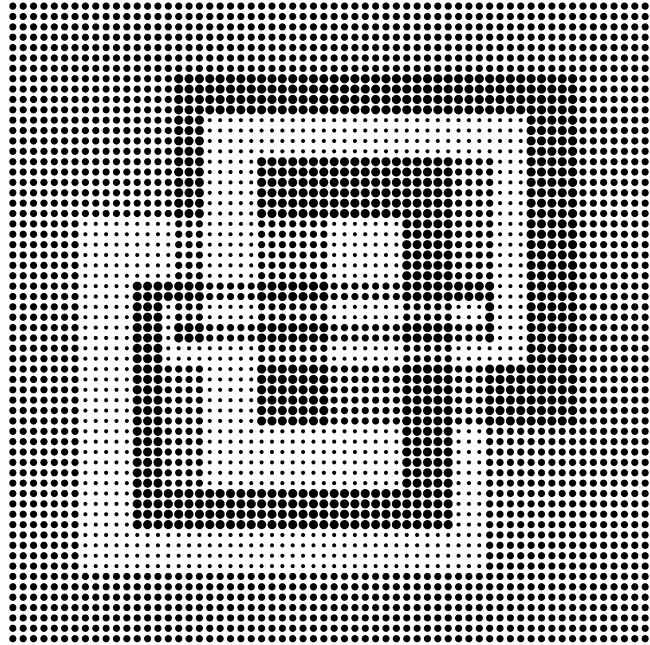
T.12
(double-knot
'TransAPparency' T.12)



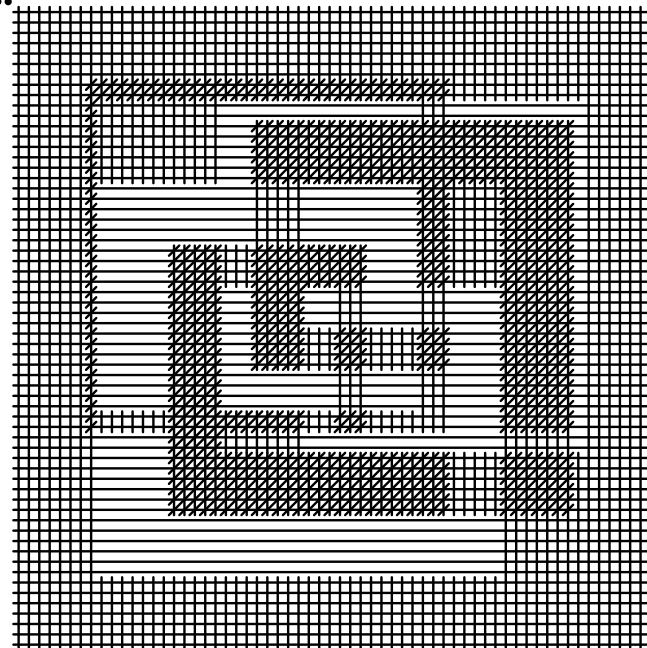
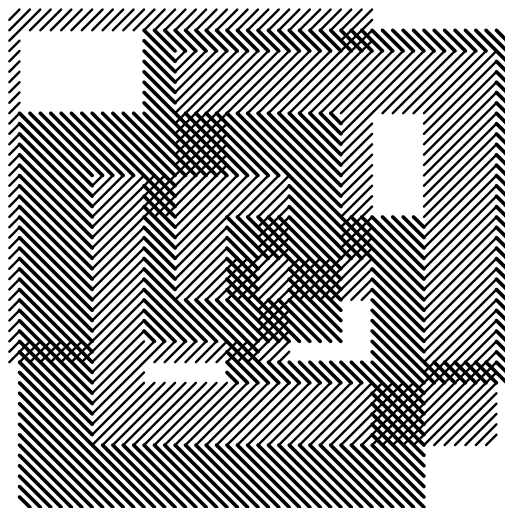
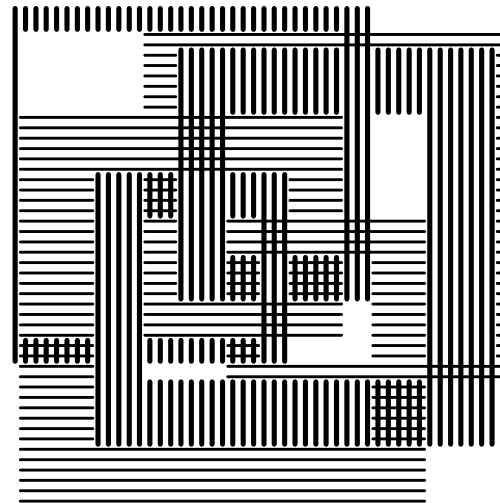
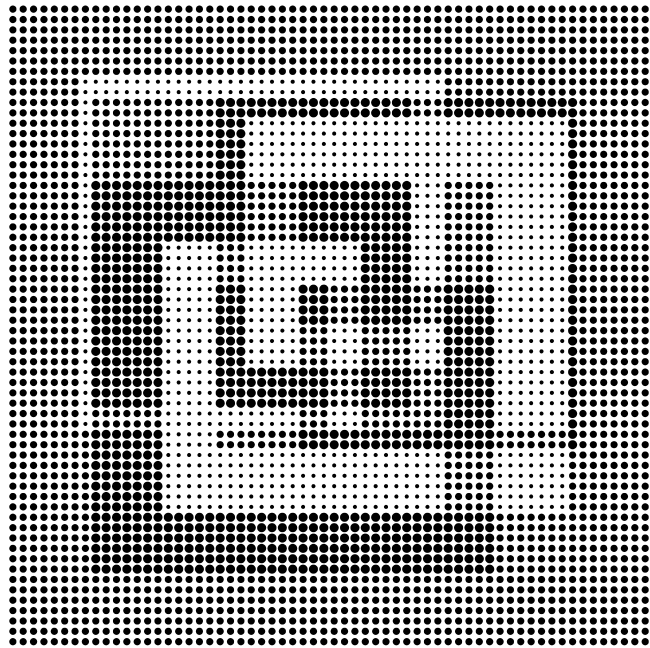
T.13
(double-knot
'TransAPparency' T.13)



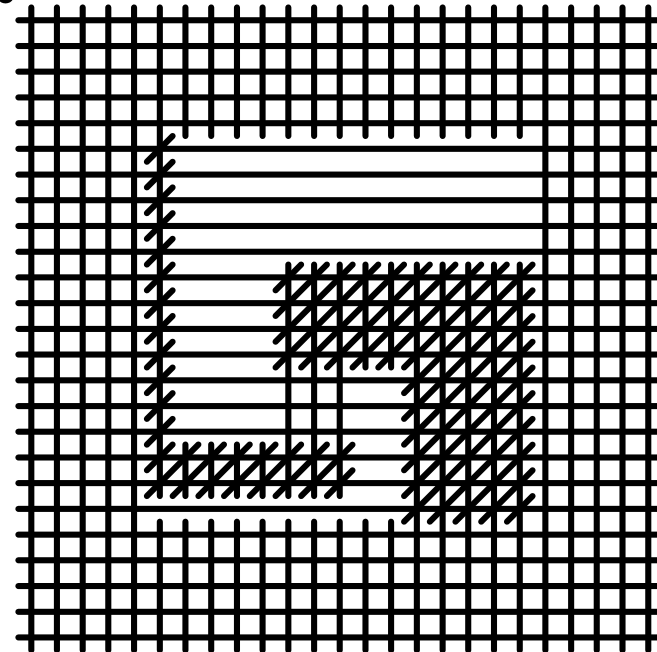
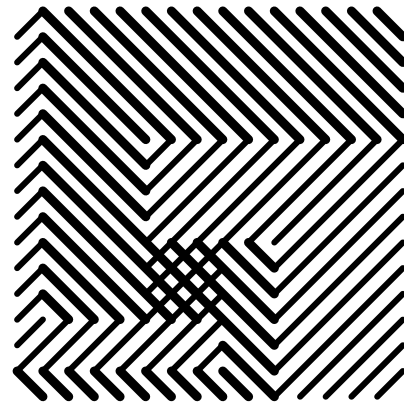
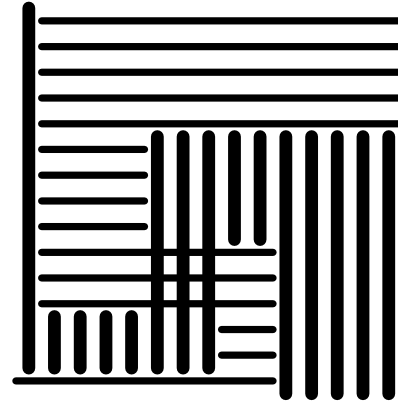
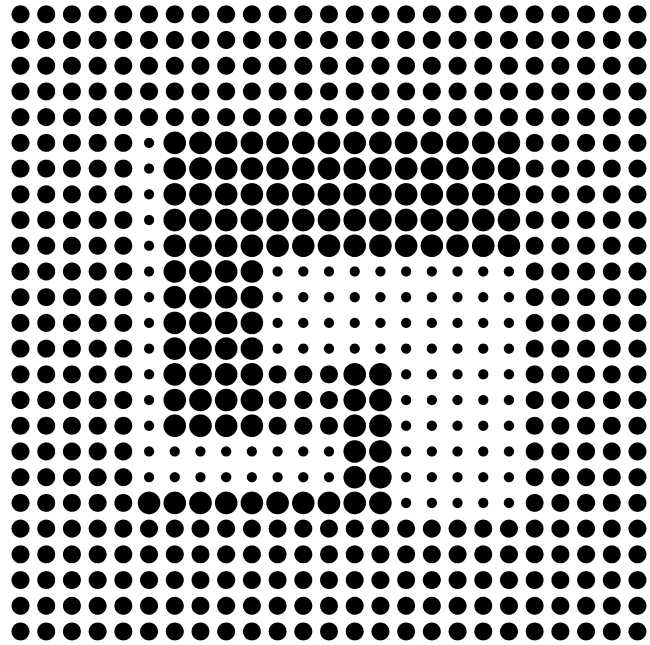
T.14
(double-knot
'TransAPparency' T.14)



T.15
(double-knot
'TransAPparency' T.15)



T.16
(double-knot
'TransAPparency' T.16)



postscript