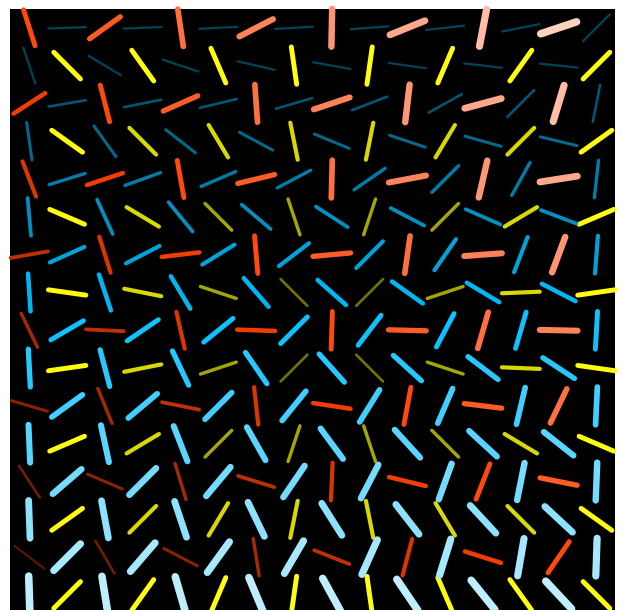
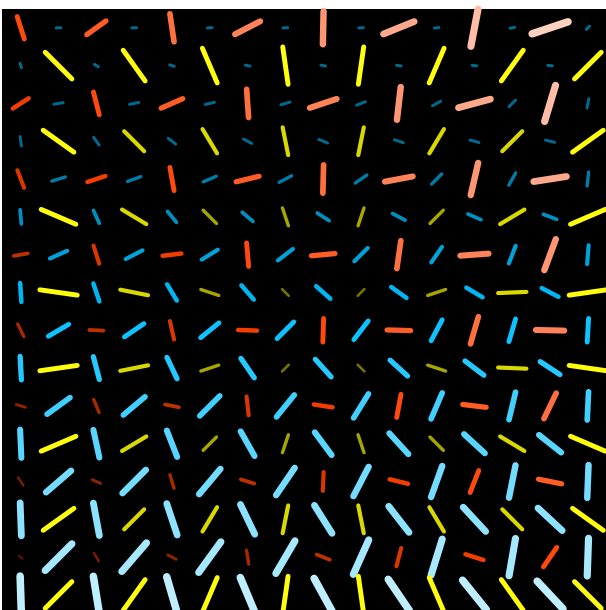
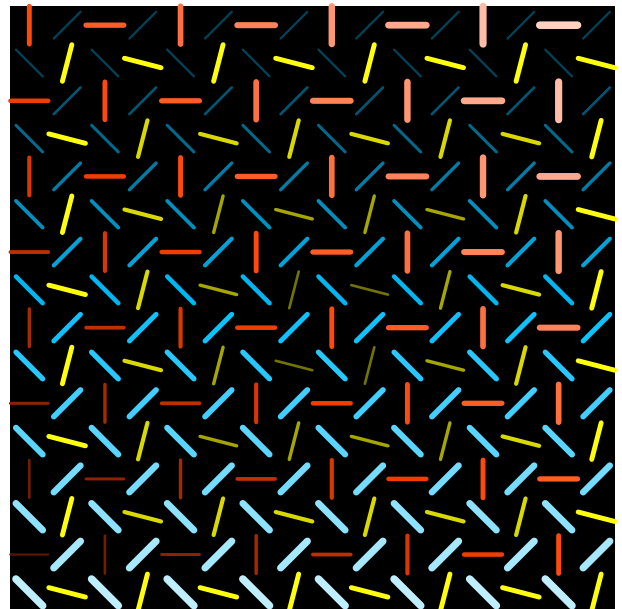
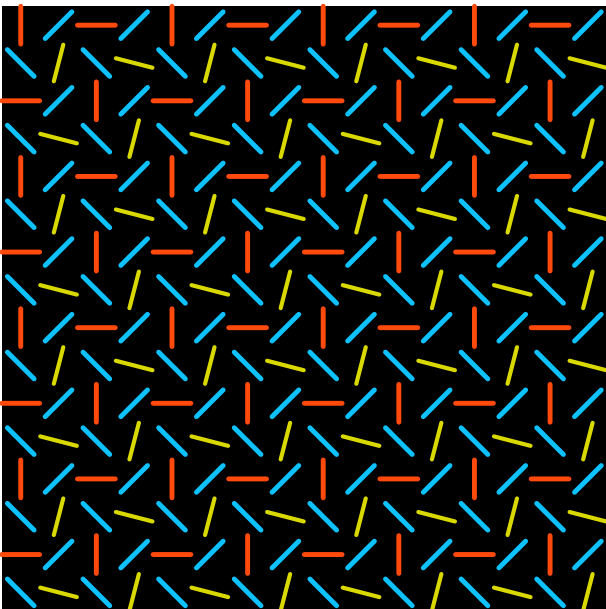


The Art of Fugue in Polyperspectivity.

Preface: Eugen Gomringer

Art: Axel Rohlf



Number of this copy:

Signature for these 36 works of art:

Eugen Gomringer (May 2020): The Value is in the Choice. On the Art Book "The Art of Fugue in Polyperspectivity" by Axel Rohlf.

"Yes, the mass has no value, the value is in the choice."

(quotation from Vilém Flusser in a conversation with Lisa Fritsch, 1991).

In 1988, as superintendent of the IFG Ulm (Internationales Forum für Gestaltung), after several meetings, I invited Vilém Flusser to a discussion with Max Bill. Like years before Max Bense at the HFG Ulm (Hochschule für Gestaltung), Flusser had exploded the thought experiment in Brazil. In doing so, he practically had formulated good insights. When Axel Rohlf sent me the preprint of his new catalogue with the question of a foreword, after I had already dedicated a few forewords to his works, I was thinking of a due expansion of his circle of friends and interests. At first glance, I noticed that Axel Rohlf had been again successful in founding authentically a design process. This is what you have to value, which he kindly explains clearly in his preface. It is a coincidence that while archiving I got my hands on a collection of Flusser's writings almost at the same time which evoked my memories of course. This is how the headline came about, which I found so fitting at the moment. I was already beginning to think of a proceeding against entropy using the technique of the fugue. In any case, Flusser's word *"the value is in the choice"* is also correct for my search. Flusser continues in the quoted conversation: *"I think one of the advantages of computation is that it offers us an abundance of devaluing alternatives, which we then exploit through our intervention."* Nevertheless, I continue to search further with "my" concept of entropy; for the energy distribution of this entropy I might also have come to the solution of the fugue. Axel Rohlf once again made the value in the only right choice.

Axel Rohlf: About my title "The Art of Fugue in Polyperspectivity"

a) concerning "The Art of Fugue":

- Working on a group of lines (which suggests illusion of space as a whole) by moving the vanishing points of the group, dividing and twisting, mirroring on the vertical or horizontal axis or on both, varying the colour, length, thickness, orientation or distribution;
- Variation in a series of four pictures = inductive-empirical aesthetics; constructing the line groups into each other using criteria of Gestalt Psychology = deductive-concrete aesthetics of Concrete Art according to Theo van Doesburg; both together = abductive-algorithmic aesthetics;
- Lines are sometimes side by side, in some cases one above the other, sometimes a line can be assigned to two perspective groups.

b) concerning "Polyperspectivity":

- mixing of different line groups (evoking different illusions of space) to poetical density similar to Polyphony; the line groups suggest different depth gradations by means of monocular depth criteria: by assimilation of the line colour to the colour of the ground, by shortening the line, thinning the line and aligning the lines to vanishing points, the line groups seem to go in and out of the common ground, but at different places in the picture and in different ways;
- Mixing (contamination) is a kind of aesthetical ambiguity (see also my theoretical volume *"Anatomy of the Work of Art. Production and Analysis of Aesthetical Ambiguity with Regard to Metacognition Based on Visual Semiotics and Gestalt Psychology"*, 2018);
- these works of art could be regarded as signs for *"philosophical perspectivism + metamorphosis potential"*: the vanishing point as a representation of the recipient that remains intangible + perspectives with one, two or three vanishing point(s) are mixed.

c) the works as signs for Polyperspectivity of two epistemological Meta-Perspectives:

c1) „perspective objectivism“:

„And just as the same town when seen from different sides will seem quite different -as though it were multiplied perspectivally- the same thing happens here: because of the infinite multitude of simple substances it's as though there were that many different universes; but they are all perspectives on the same one, differing according to the different points of view of the monads.“

(Leibniz: *Monadology*. §57).

versus:

c2) „perspective subjectivism“:

“There is only a perspective seeing, only a perspective ‘knowing’; and the more affects we allow to speak about one thing, the more eyes, different eyes, we can use to observe one thing, the more complete will our ‘concept’ of this thing, our ‘objectivity’, be.”

(Nietzsche: *The Genealogy of Morals*.)

Biographical notes: Axel Rohlf (born in 1971 in Bremen/ Germany)

University degrees:

- Architecture (Technische Universität Berlin, Diplom Ingenieur Architektur)
- German + Art (Universität Bremen, Master of Education).

Active as an artist of Concrete Art and of Visual/ Concrete Poetry, architect, teacher and since 2003 as assistant-collector of Prof. Vera Molnar (Paris, France).

Publications, works and further information:

see website of Deutsche Nationalbibliothek: **www.dnb.de**

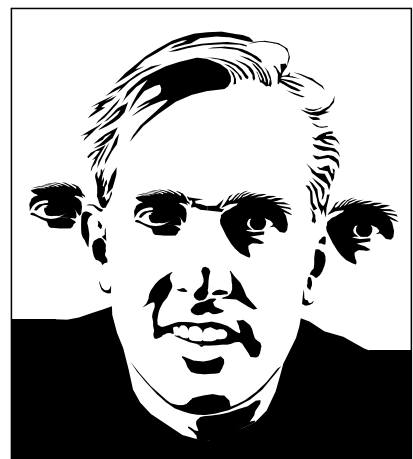
and his own website:

www.axel-rohlf.de

Axel Rohlf (2020): *The Art of Fugue in Polyperspectivity*.

Printed in 50 signed and numbered copies with 36 original art works (to hang in an order of 6 x 6 prints of the measure 21,0cm x 21,0cm).

Published also digitally on the website of Deutsche Nationalbibliothek www.dnb.de



Eugen Gomringer (Mai 2020): Der Wert ist in der Wahl. Zum Kunstband „The Art of Fugue in Polyperspectivity“ von Axel Rohlf.

„Ja, die Masse hat keinen Wert, der Wert ist in der Wahl.“

(Zitat nach Vilém Flusser aus einem Gespräch mit Lisa Fritsch, 1991).

Als Intendant des IFG Ulm (Internationales Forum für Gestaltung) habe ich 1988 nach mehreren Begegnungen Vilém Flusser zu einer Diskussion mit Max Bill eingeladen. Wie Jahre zuvor Max Bense an der HFG Ulm (Hochschule für Gestaltung) hatte Flusser in Brasilien das Gedankenexperiment explodieren lassen. Dabei hatte er quasi nebenbei gute Erkenntnisse formuliert. Als mir nun Axel Rohlf den Vorabdruck seines neuen Kataloges zustellte mit der Frage nach einem Vorwort, nachdem ich doch nun schon einige Vorworte seinen Werken gewidmet habe, dachte ich an eine fällige Erweiterung seines Freundes- und Liebhaberkreises. Ich habe auf den ersten Blick festgestellt, dass Axel Rohlf wieder die authentische Fundierung eines Gestaltungsprozesses gelungen sei. Dies also gilt es zu bewerten, was er entgegenkommenderweise in seinem Vorwort klar und deutlich erläutert. Es ist ein Zufall, dass ich fast gleichzeitig beim Archivieren eine Sammlung von Flussers Schriften in die Hände bekam und natürlich Erinnerungen nachhing. So kam die Überschrift zustande, die ich im Moment so passend nicht gefunden hätte. Ich dachte zwar bereits anflugweise an ein Vorgehen gegen die Entropie mit dem Mittel der Fuge. Auf alle Fälle liegt das Wort von Flusser „*der Wert ist in der Wahl*“ auch für meine Suche richtig. Flusser fährt im zitierten Gespräch fort: „*Ich glaube, einer der Vorteile der Computation ist, dass sie uns ein Übermaß an entwertenden Alternativen bietet, die wir dann durch unser Eingreifen verwerten.*“ Trotzdem taste ich jetzt weiter mit „meiner“ Entropie, für deren Energieverteilung ich womöglich auch auf die Fuge gekommen wäre. Axel Rohlf hat ein Mal mehr den Wert in der einzig richtigen Wahl getroffen.

Axel Rohlf: Zu meinem Titel "The Art of Fugue in Polyperspectivity"

a) zu "The Art of Fugue":

- Bearbeitung einer (Illusion von Räumlichkeit erzeugenden) Liniengruppe über Verschieben der Fluchtpunkte, Zerteilen und Verdrehen, Spiegeln an vertikaler oder horizontaler Achse oder an beiden, Variieren der Farbe, Länge, Dicke, Orientierung oder Verteilung;
- Variieren in jeweils einer Bildserie von vier Bildern = induktiv-empirische Ästhetik; Ineinanderkonstruieren der Liniengruppen mittels gestaltpsychologischer Kriterien = deduktiv-konkrete Ästhetik im Sinne Theo van Doesburgs; beide zusammen = abduktiv-algorithmische Ästhetik;
- Linien sind mal nebeneinander, mal übereinander, mal ist eine Linie zwei Perspektivgruppen zuzuordnen.

b) "Polyperspectivity":

- verdichtende Vermischung von unterschiedlichen Liniengruppen (die verschiedene Raumillusionen hervorrufen) ähnlich wie in der Polyphonie; unterschiedliche Tiefenstaffelungen werden suggeriert mittels Monokularer Tiefenkriterien: durch Angleichung der Linienfarbe an die Farbe des Grundes, Linienverkürzung, Linienverdünnung und Linienausrichtung auf Fluchtpunkte scheinen die Liniengruppen in den gemeinsamen Grund ein- und aufzugehen, aber an unterschiedlichen Stellen des Bildes und auf unterschiedliche Weisen;
- Vermischung (Kontamination) ist eine Art ästhetischer Ambiguität (siehe auch meinen Theorieband **"Produktion und Analyse ästhetischer Ambiguität bildender Kunst"**, 2018);
- diese Kunstwerke können auch als Zeichen für **"philosophischen Perspektivismus + Metamorphosepotenz"** aufgefasst werden: der Fluchtpunkt interpretiert als ungreifbar bleibende Repräsentation des Rezipienten + Ein-, Zwei- Dreifluchtpunktperspektiven sind verschränkt.

c) die Werke als Zeichen für Polyperspektivität zweier erkenntnistheoretischer Meta-Perspektiven:

c1) „**perspektivischer Objektivismus**“:

„Und wie eine und dieselbe Stadt, von verschiedenen Seiten betrachtet, jeweils ganz anders erscheint, wie sie gleichsam perspektivisch vervielfältigt ist, so kommt es entsprechend durch die unendliche Menge der einfachen Substanzen, dass es gleichsam ebenso viele Universa gibt, die jedoch nur die Perspektiven eines einzigen Universums unter den verschiedenen Gesichtspunkten jeder Monade sind.“

(Leibniz: *Monadologie*. §58).

versus:

c2) „**perspektivischer Subjektivismus**“:

„Es gibt nur ein perspektivisches Sehen, nur ein perspektivisches ‚Erkennen‘; und je mehr Affekte wir über eine Sache zu Worte kommen lassen, je mehr Augen, verschiedene Augen wir uns für dieselbe Sache einzusetzen wissen, um so vollständiger wird unser ‚Begriff‘ dieser Sache, unsere ‚Objektivität‘ sein“.

(Nietzsche: *Zur Genealogie der Moral*.).

Biographische Anmerkungen: Axel Rohlfs (geboren 1971 in Bremen)

Hochschulabschlüsse:

- Architektur (Technische Universität Berlin, Diplom Ingenieur Architektur)
- Deutsch + Kunst (Universität Bremen, Master of Education).

Aktiv als Künstler der Konkreten Kunst und der visuellen / Konkreten Poesie, Architekt, Lehrer und seit 2003 als Assistent-Sammler von Prof. Vera Molnar (Paris, Frankreich).

Veröffentlichungen, Werke und weitere Informationen:

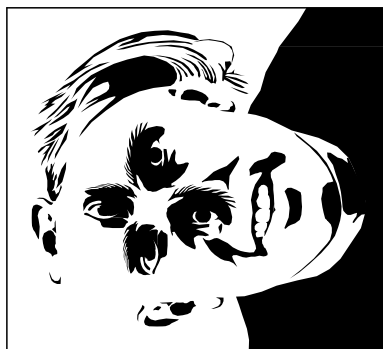
siehe Website der Deutschen Nationalbibliothek: www.dnb.de

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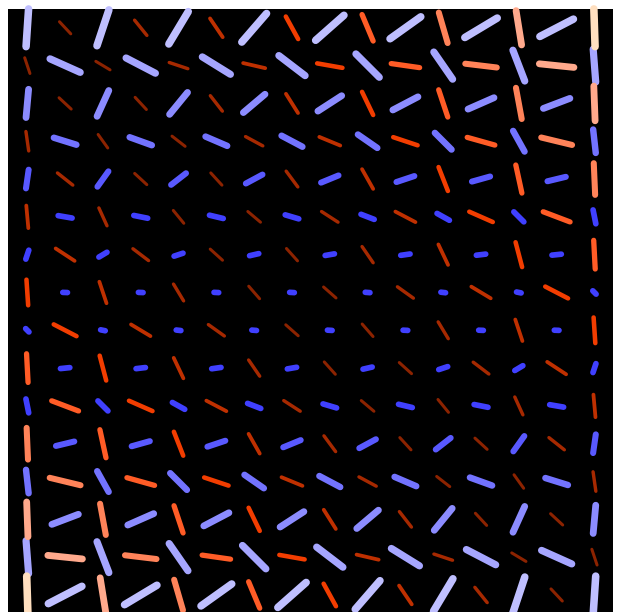
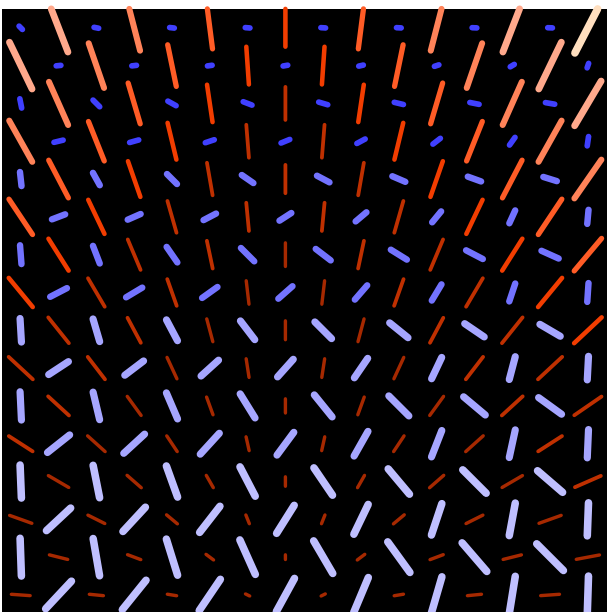
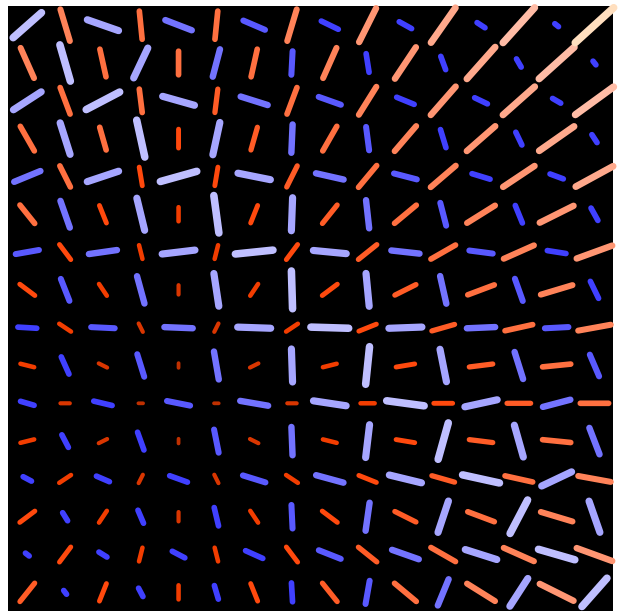
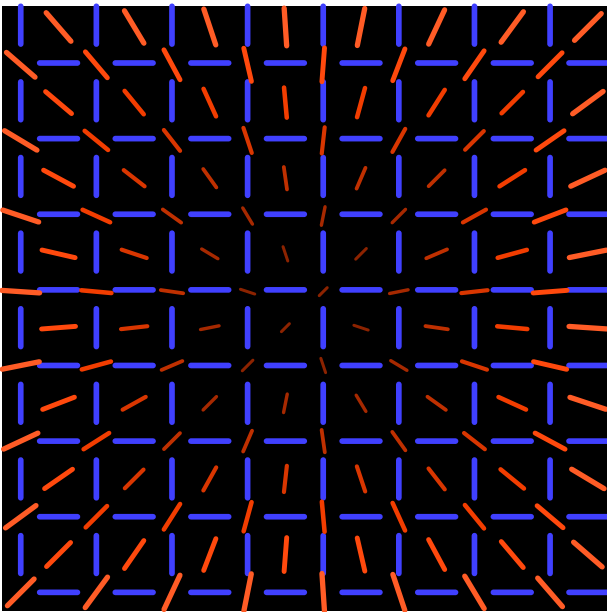
Axel Rohlfs (2020): *The Art of Fugue in Polyperspectivity*.

Gedruckt in 50 signierten und nummerierten Exemplaren mit 36 Originalkunstwerken (zu hängen in einer Ordnung von 6 x 6 Drucken der Größe 21,0 cm x 21,0 cm).

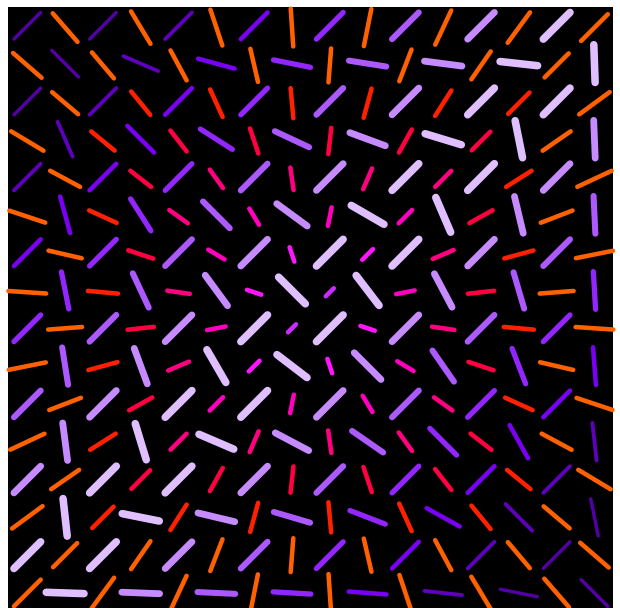
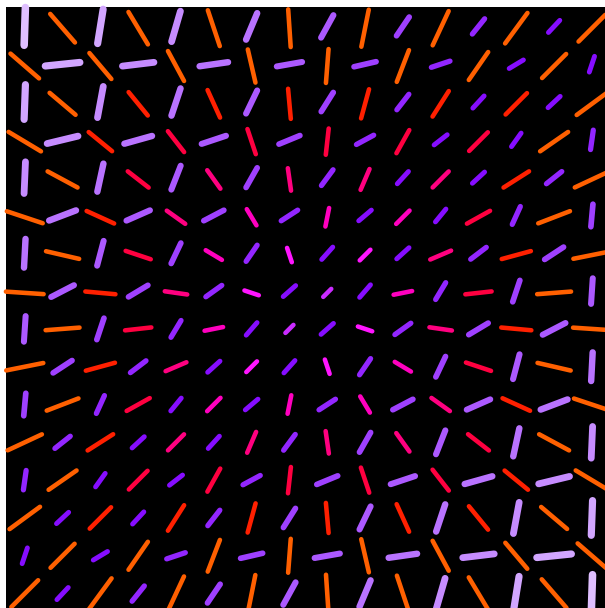
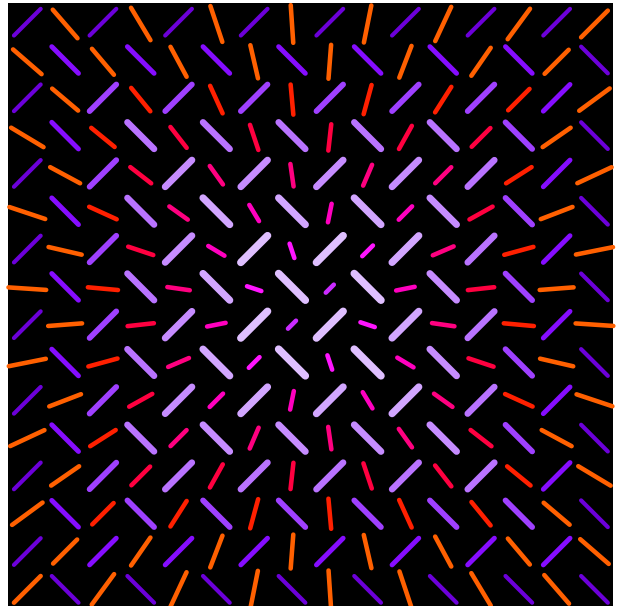
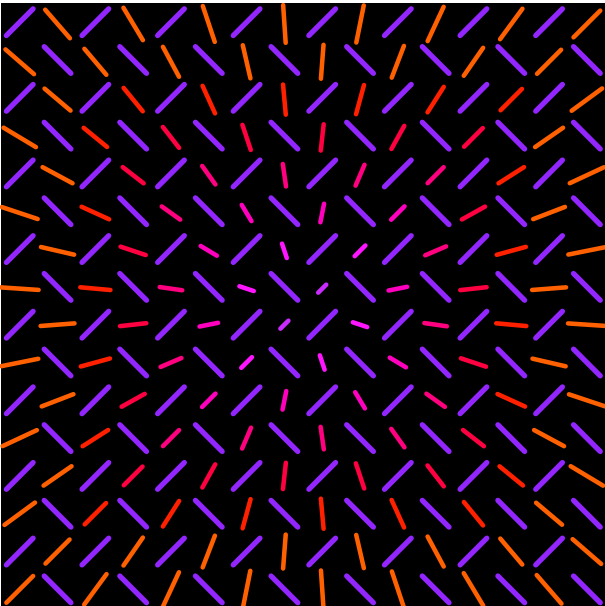
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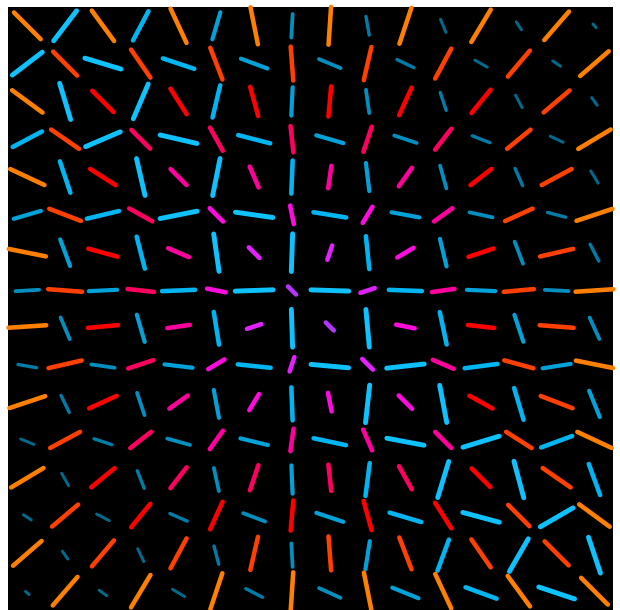
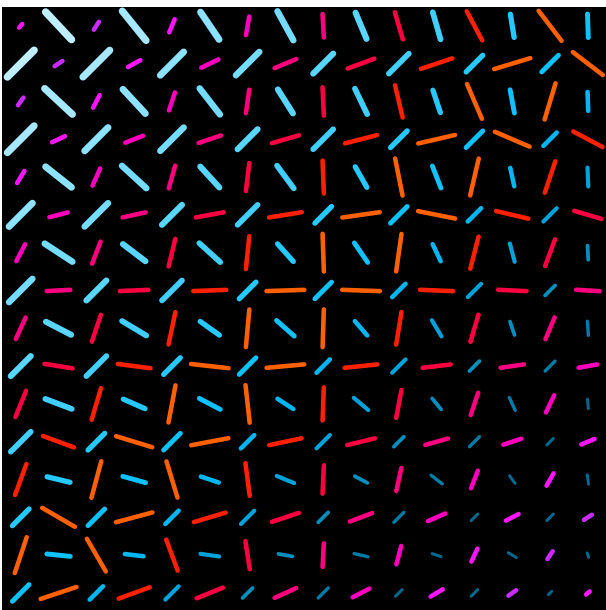
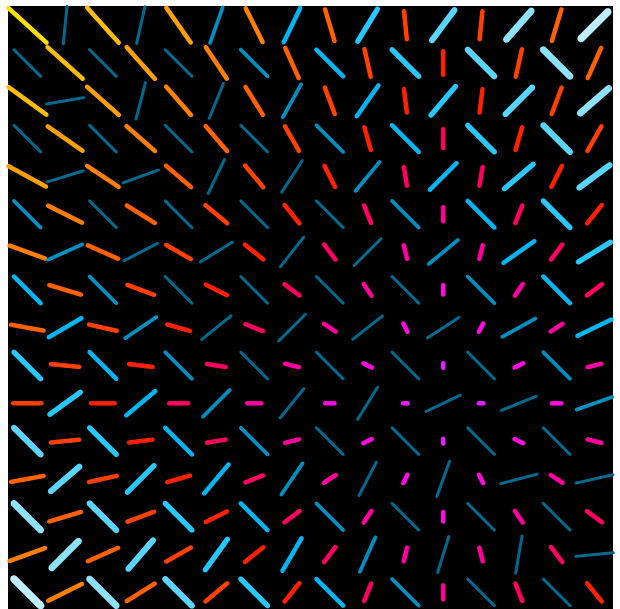
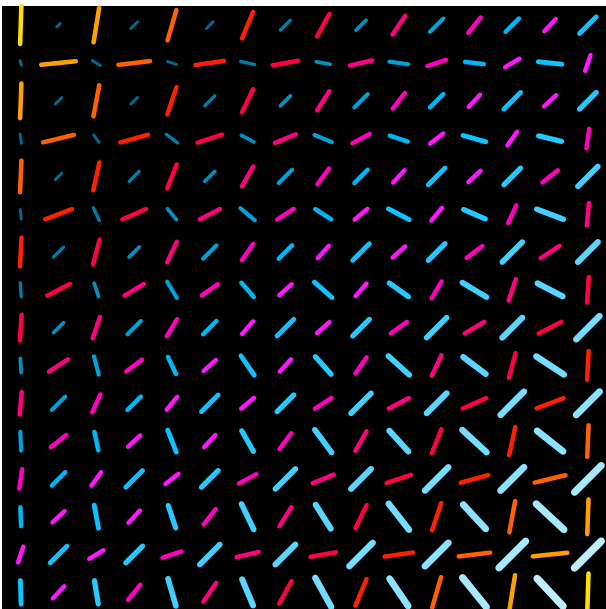
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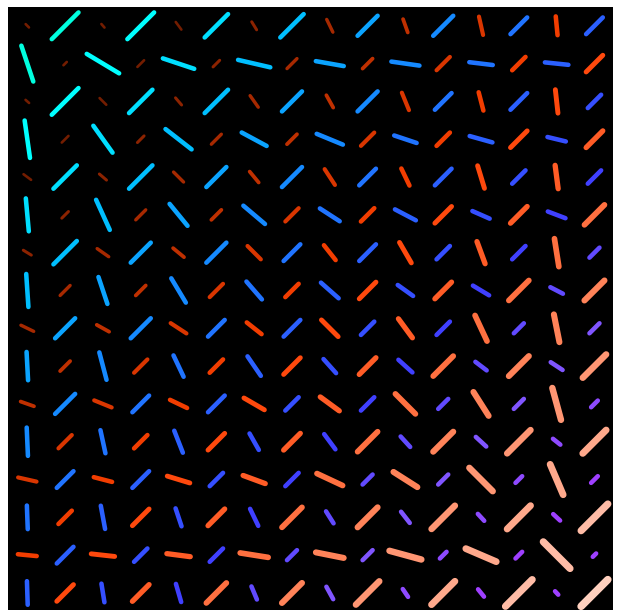
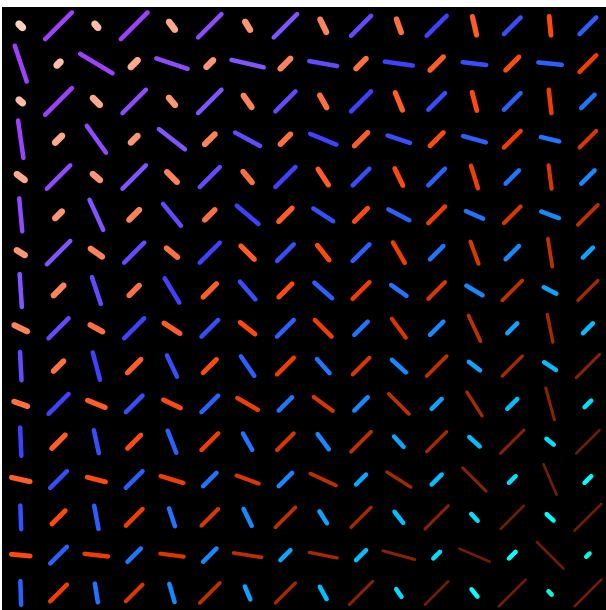
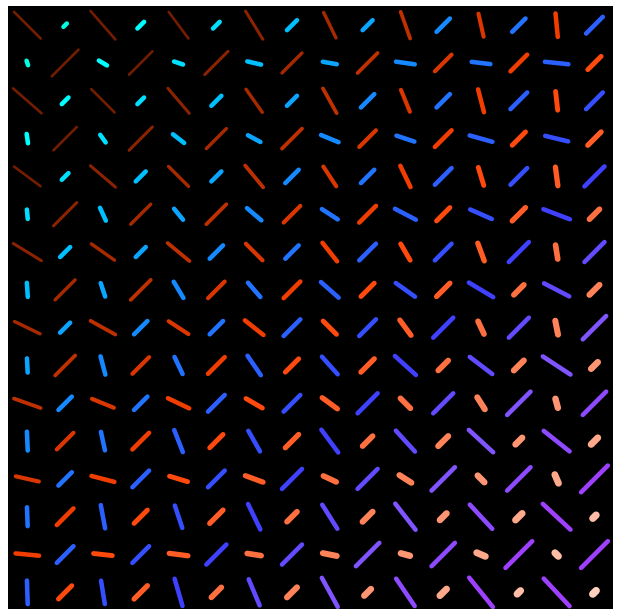
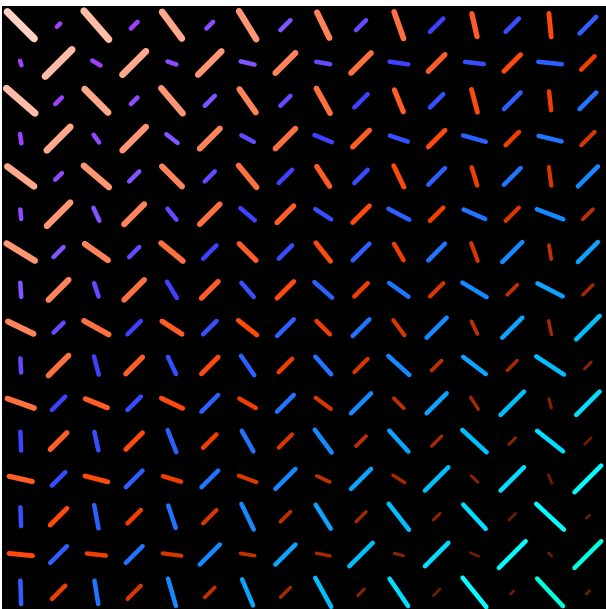
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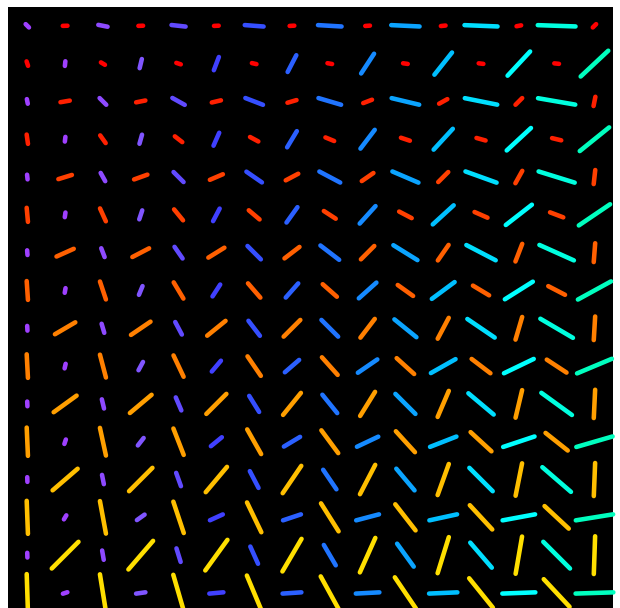
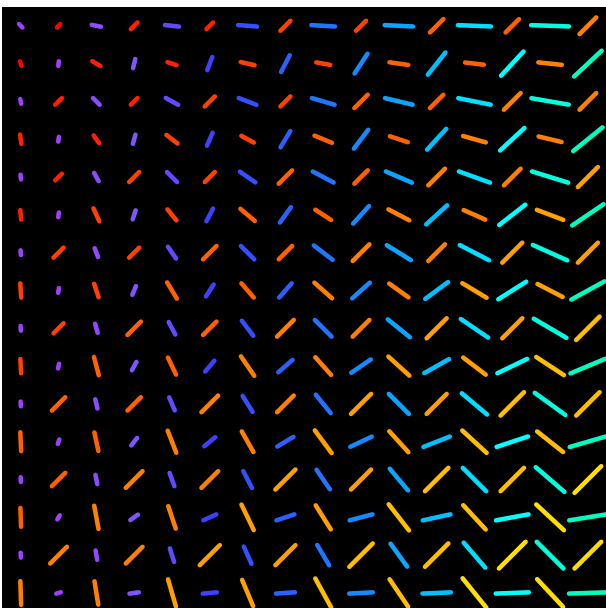
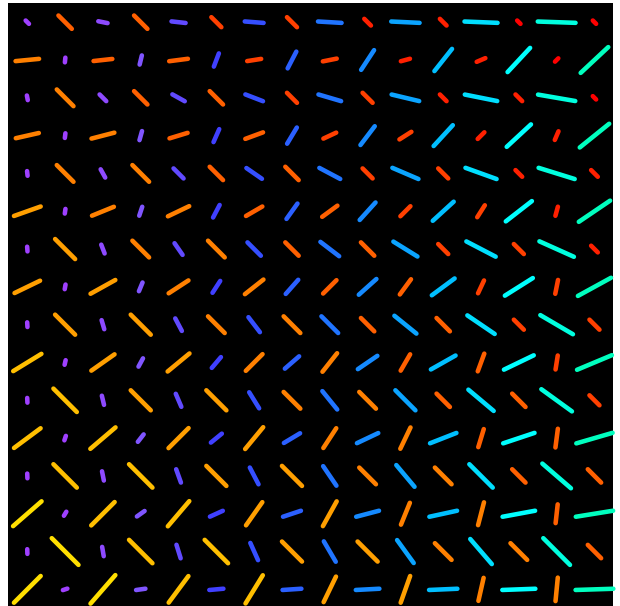
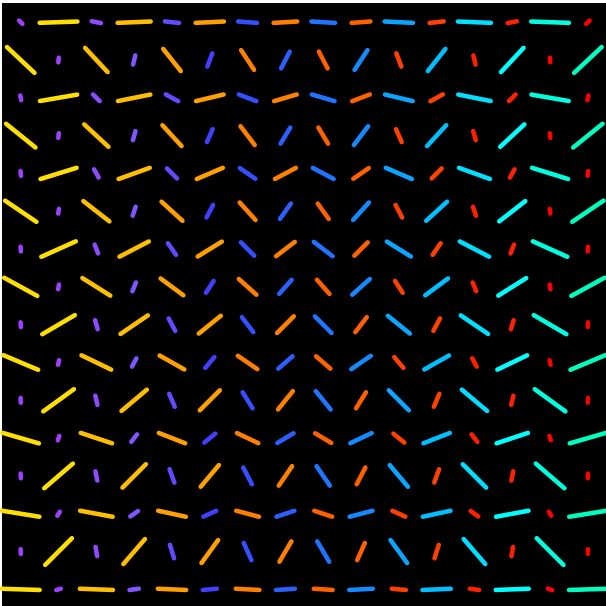
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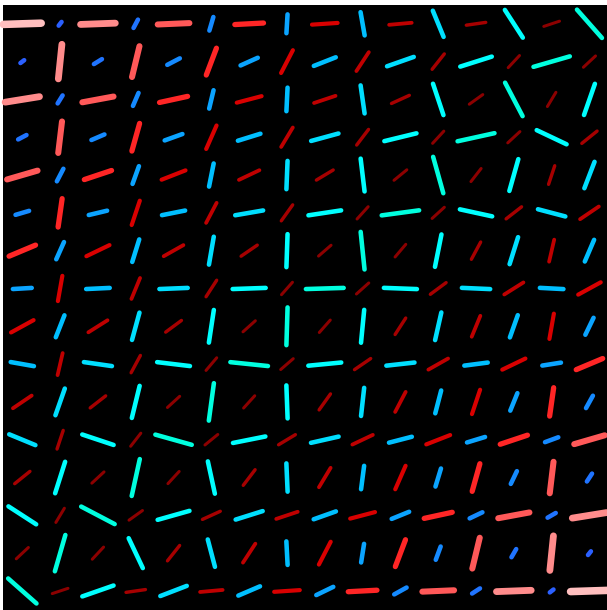
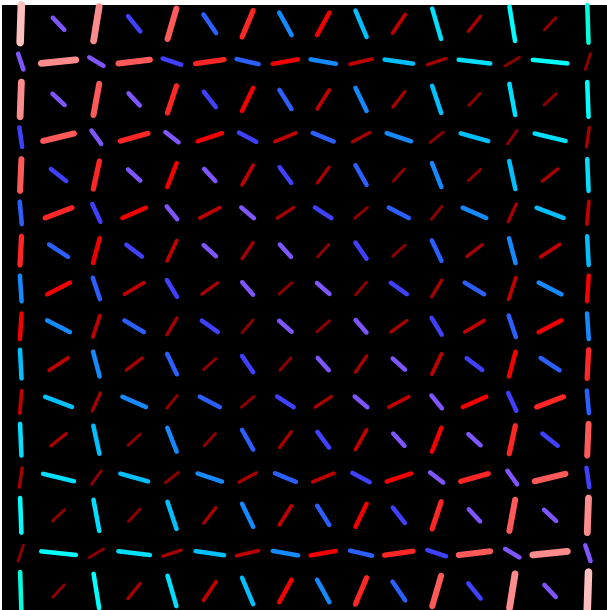
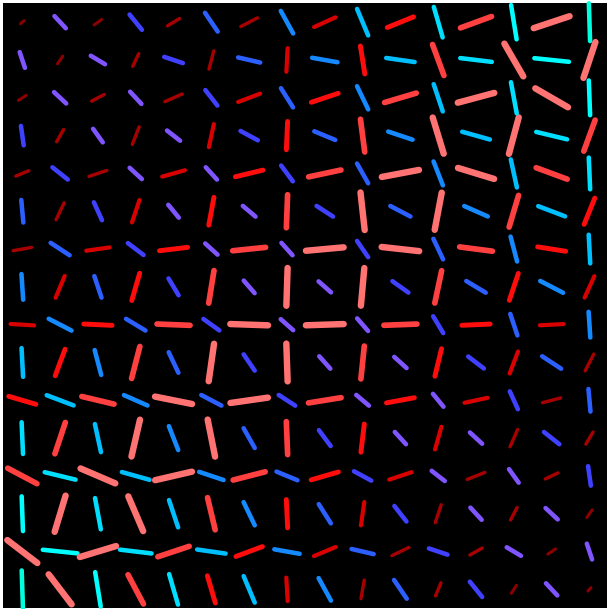
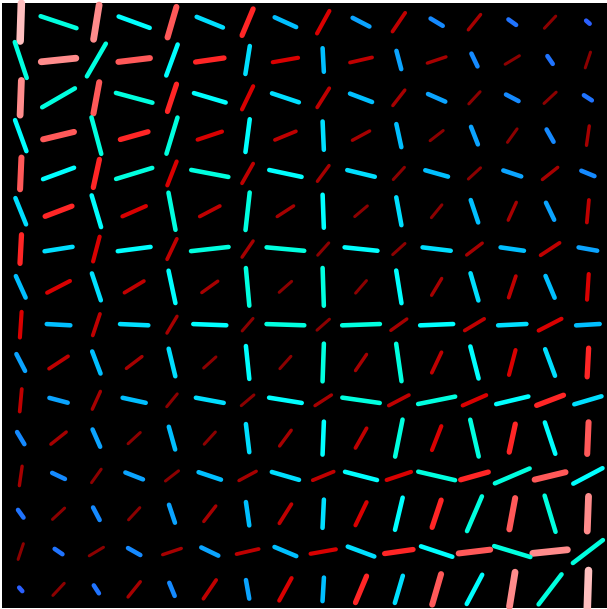
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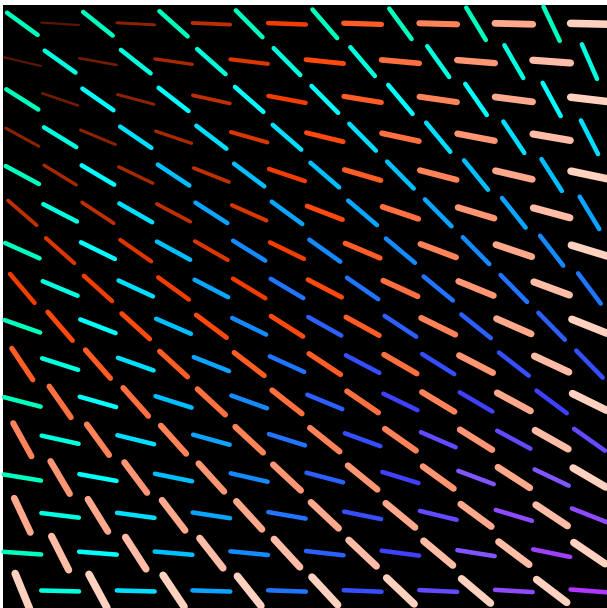
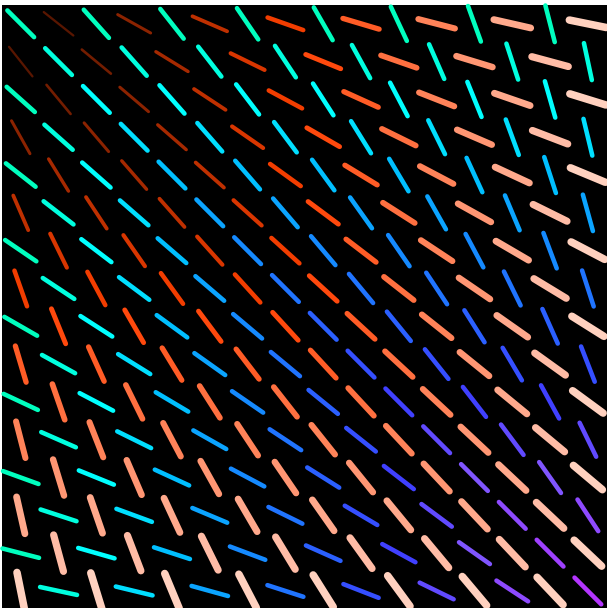
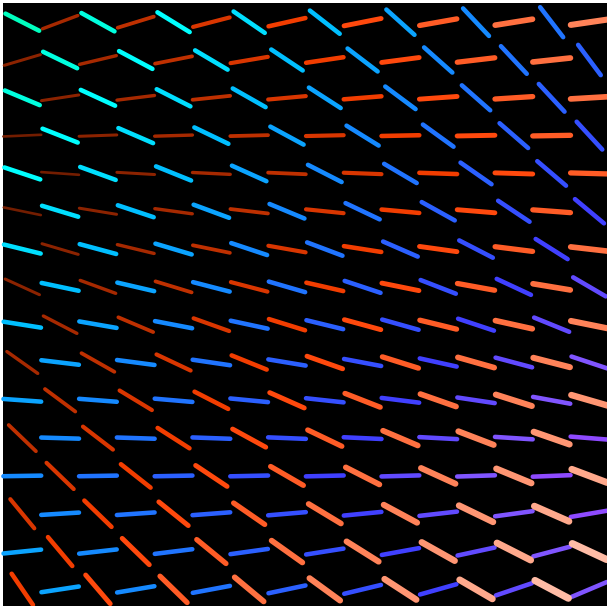
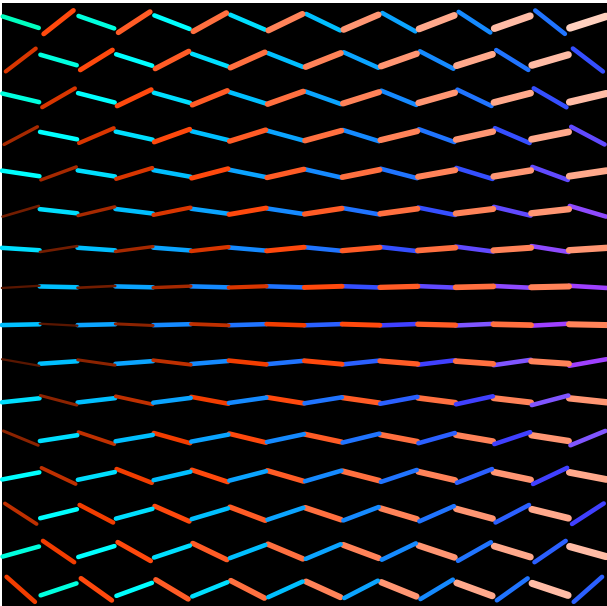
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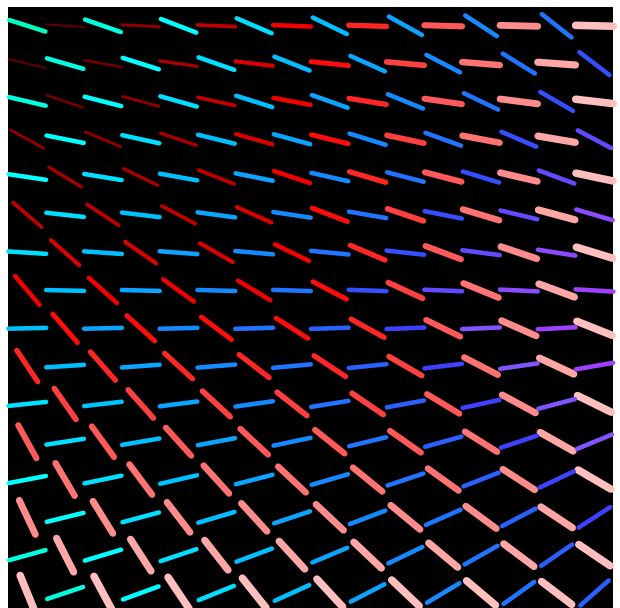
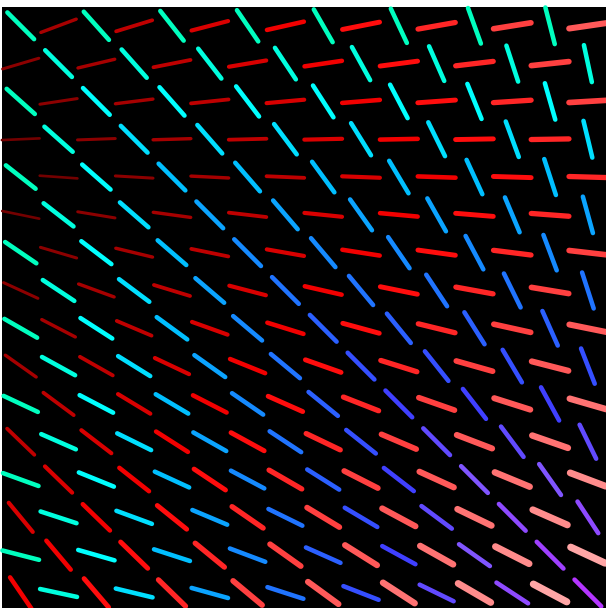
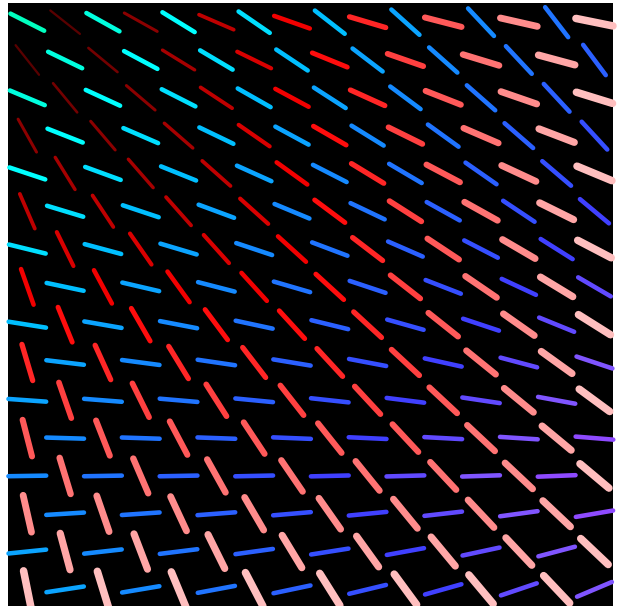
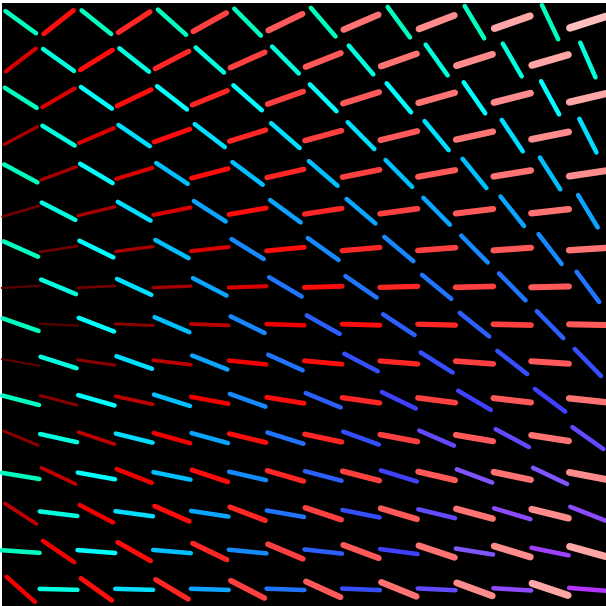
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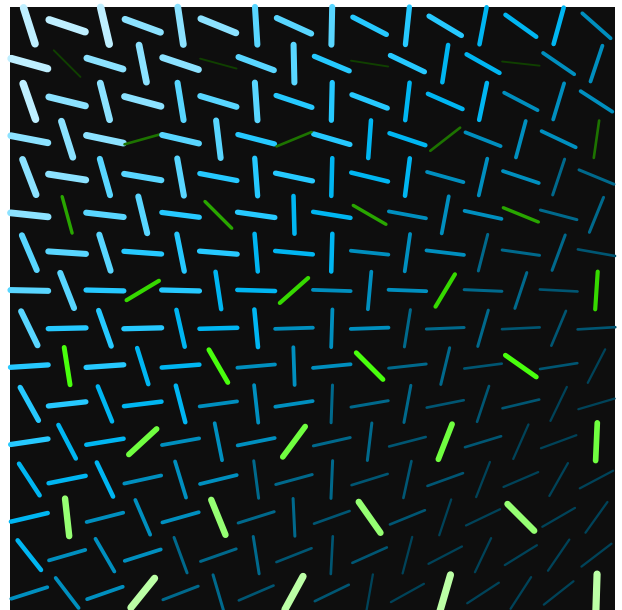
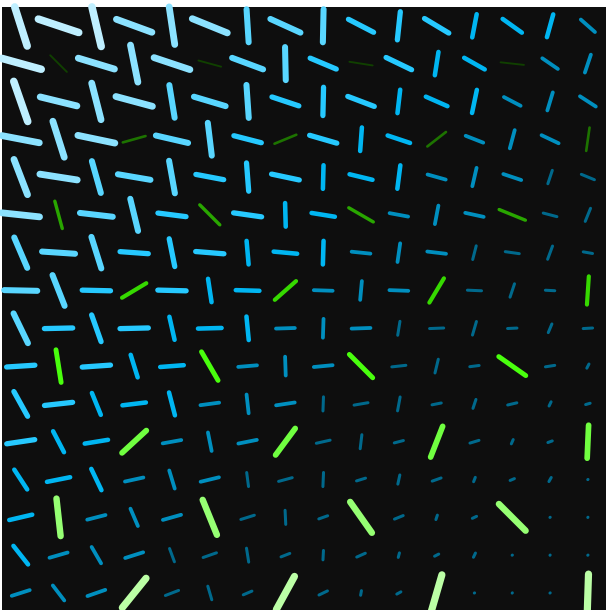
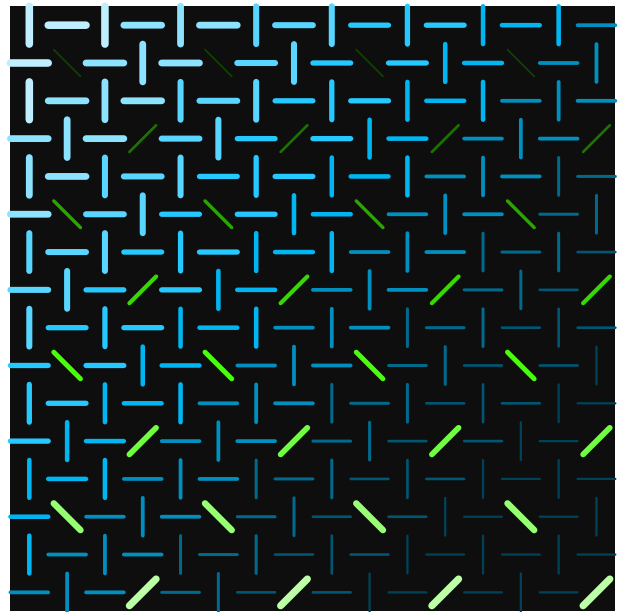
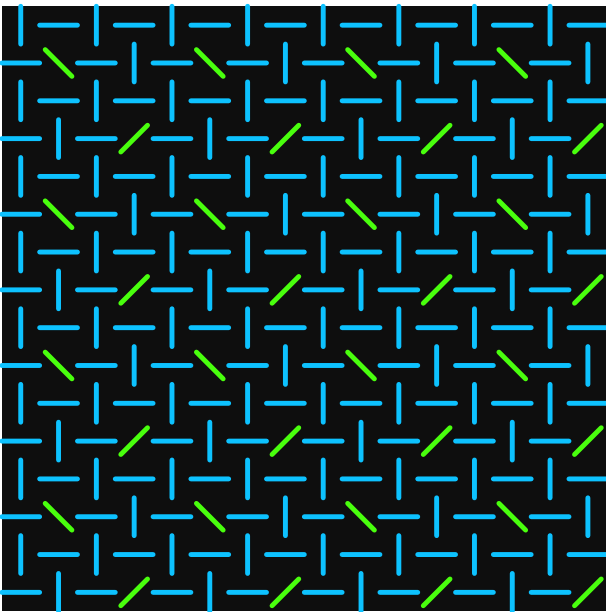
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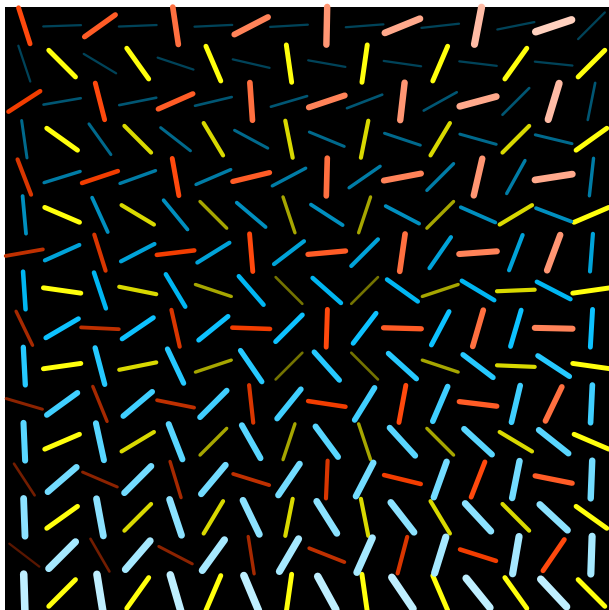
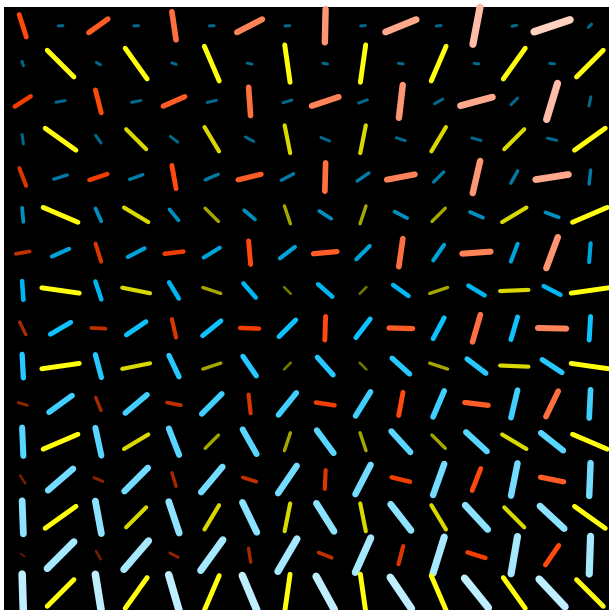
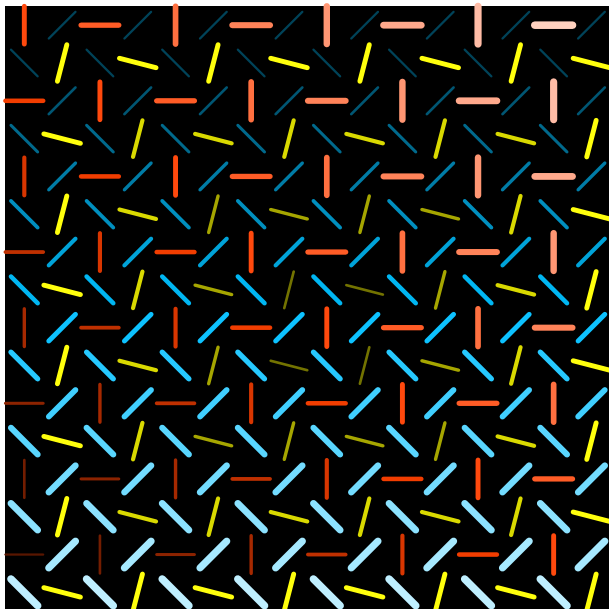
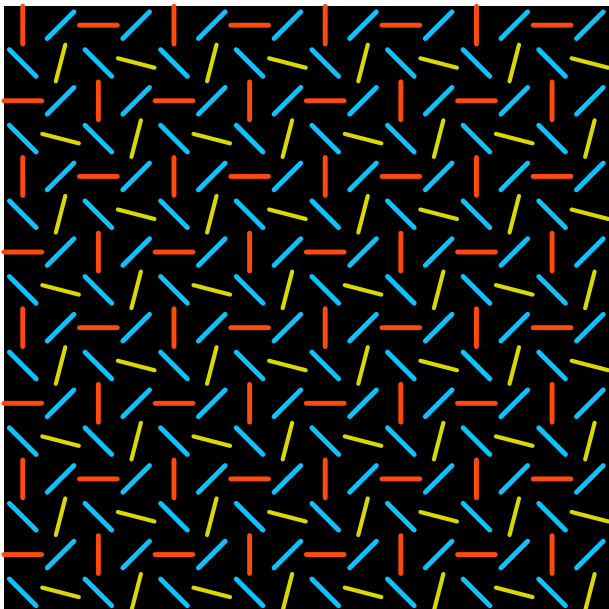
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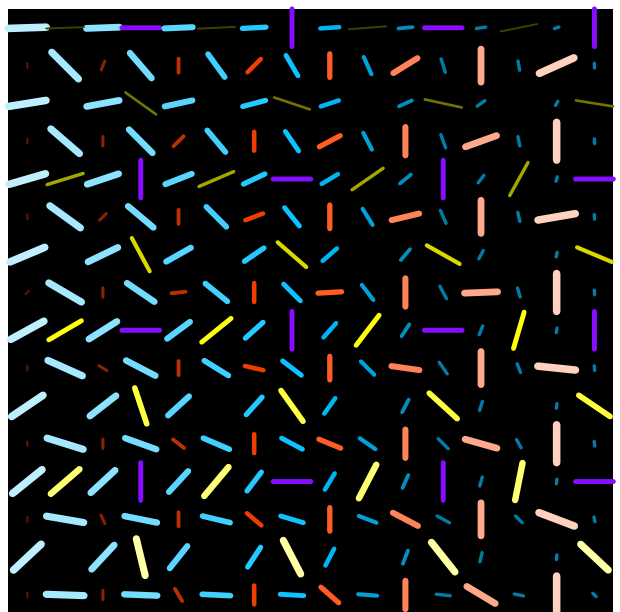
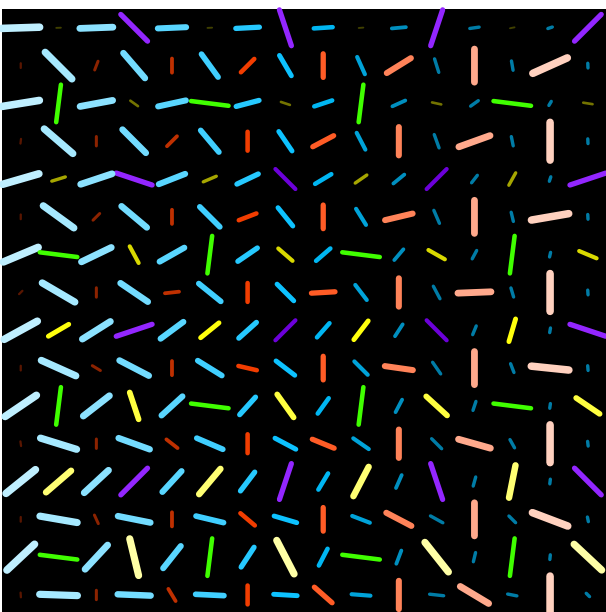
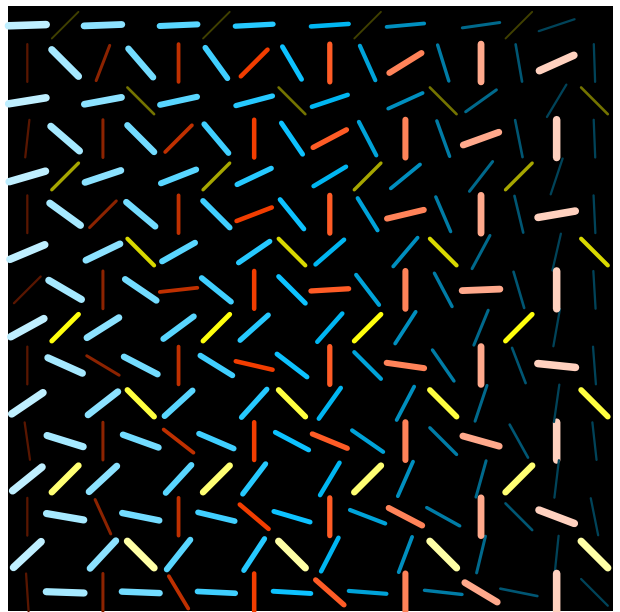
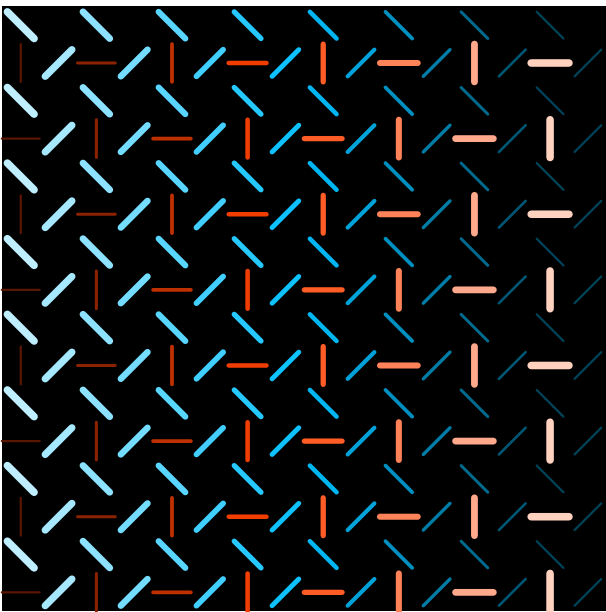
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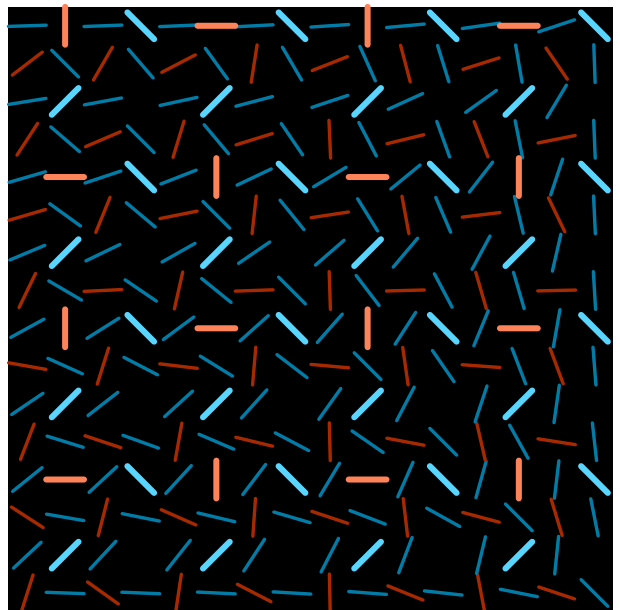
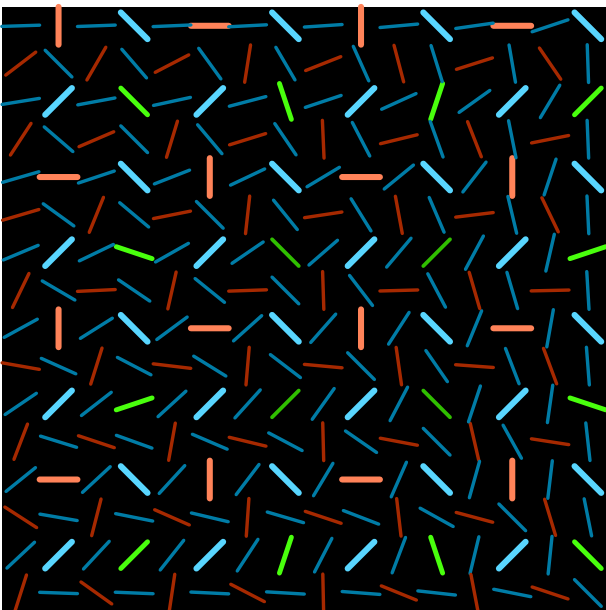
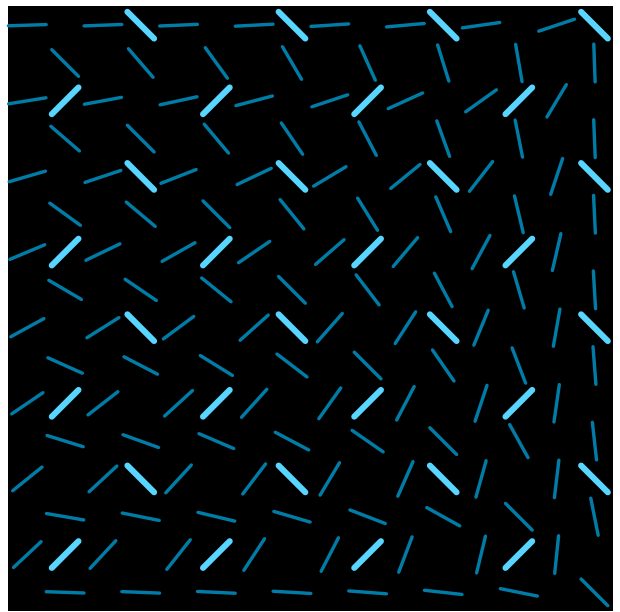
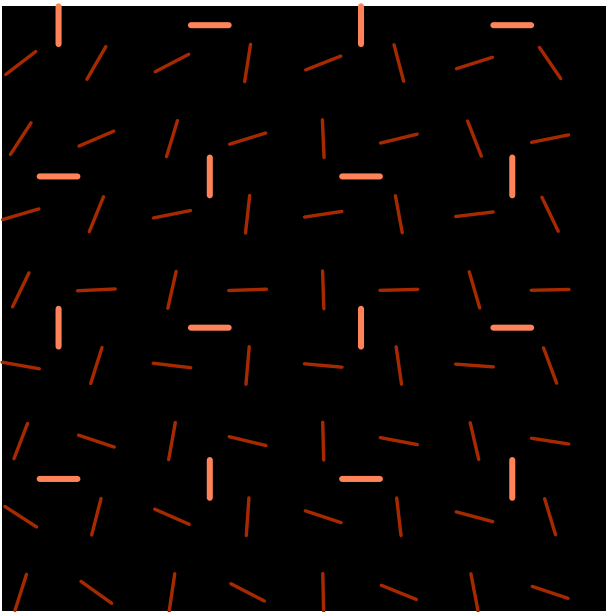
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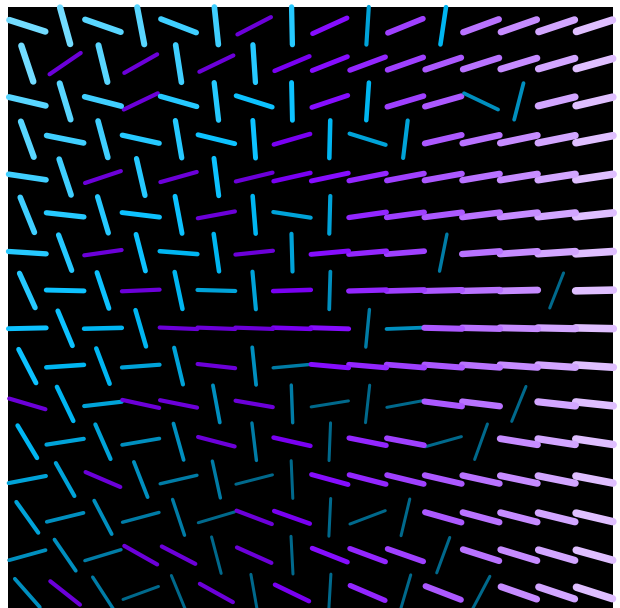
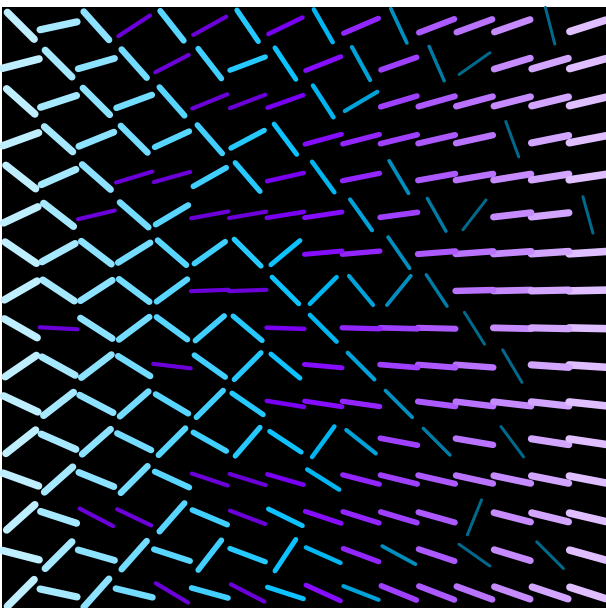
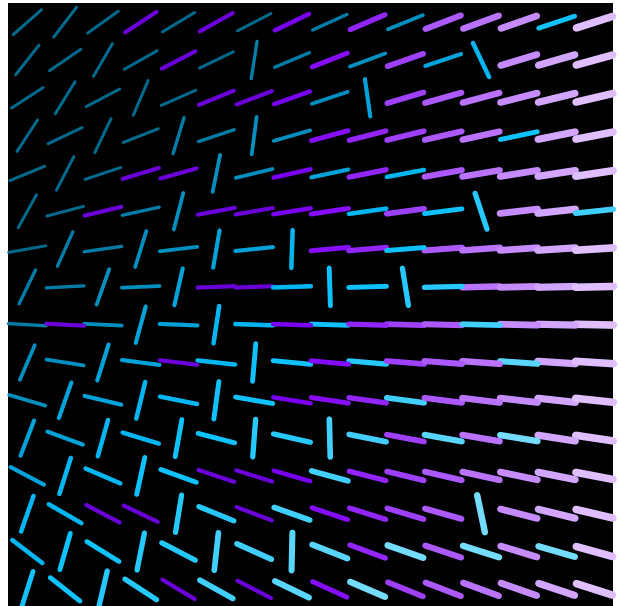
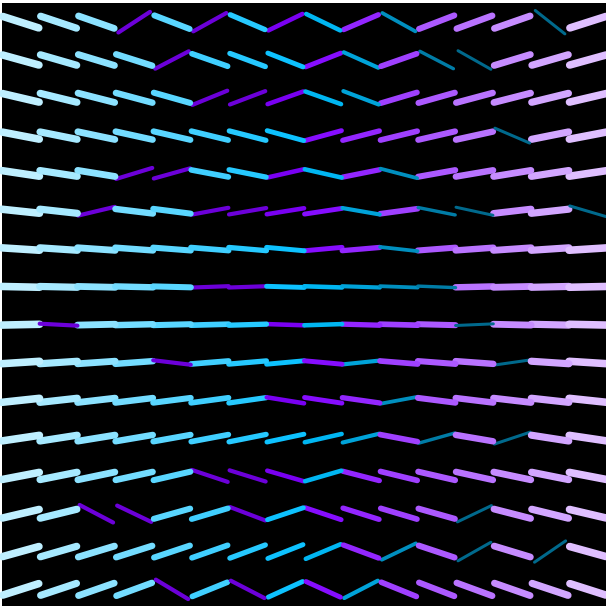
Polyperspectivity (PP)
PP 11



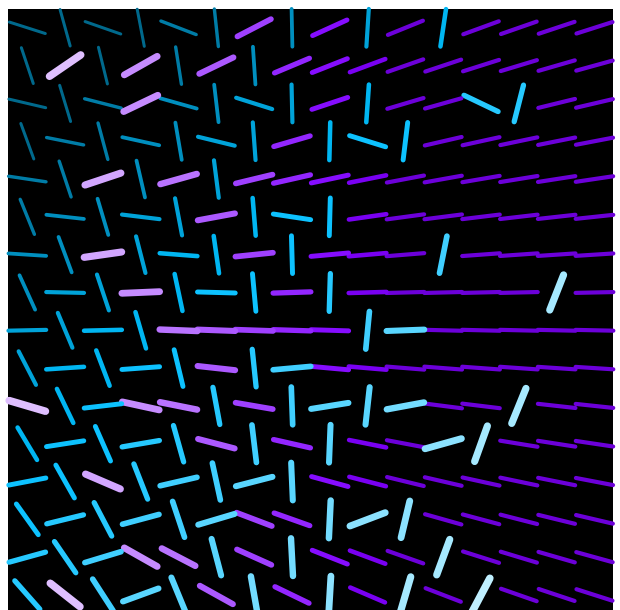
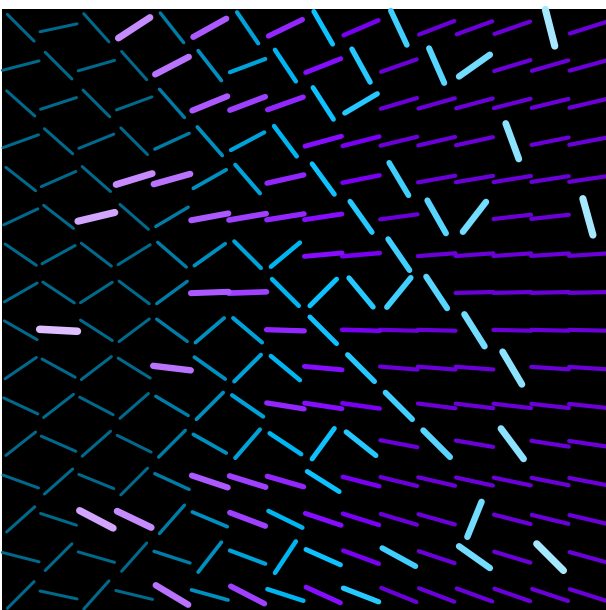
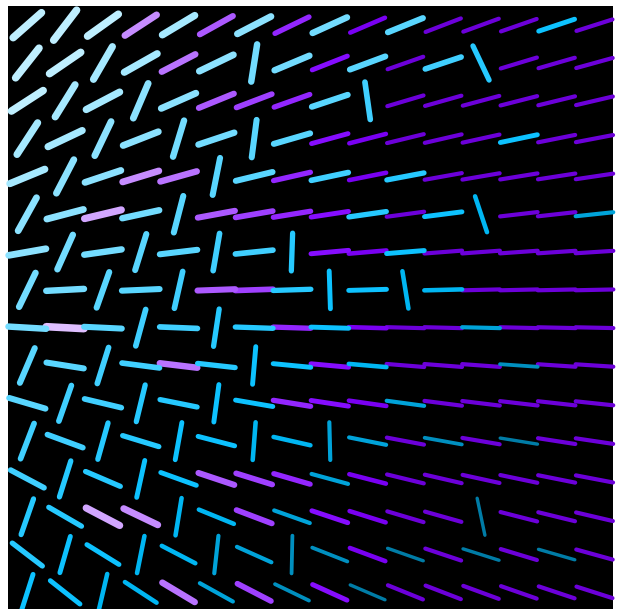
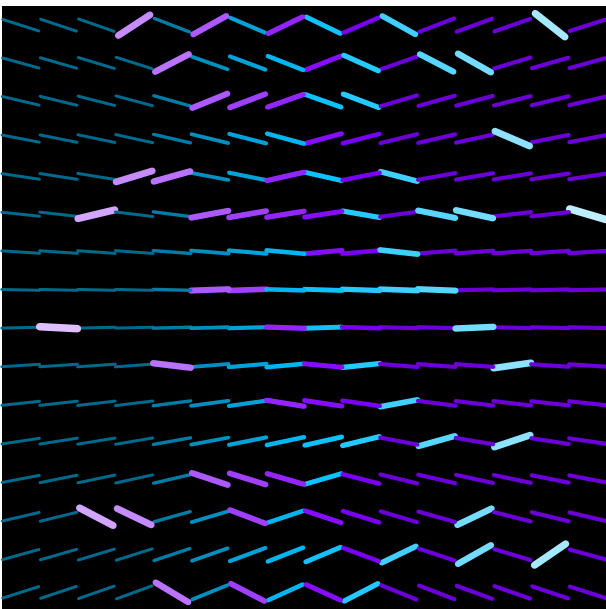
Polyperspectivity (PP)
PP 12



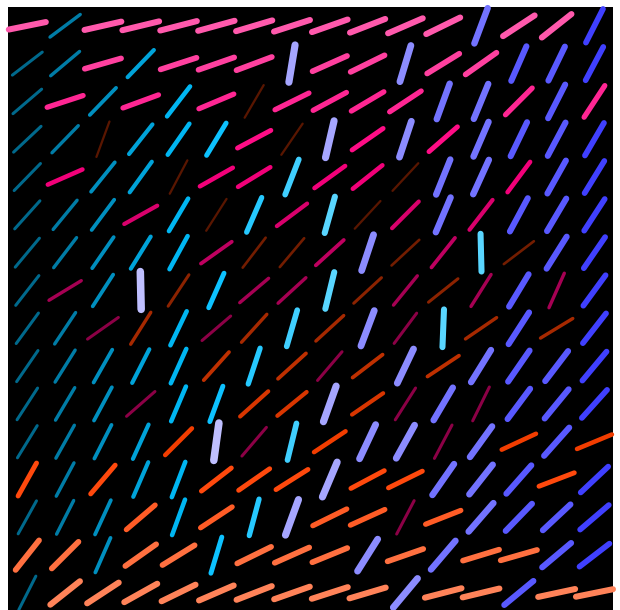
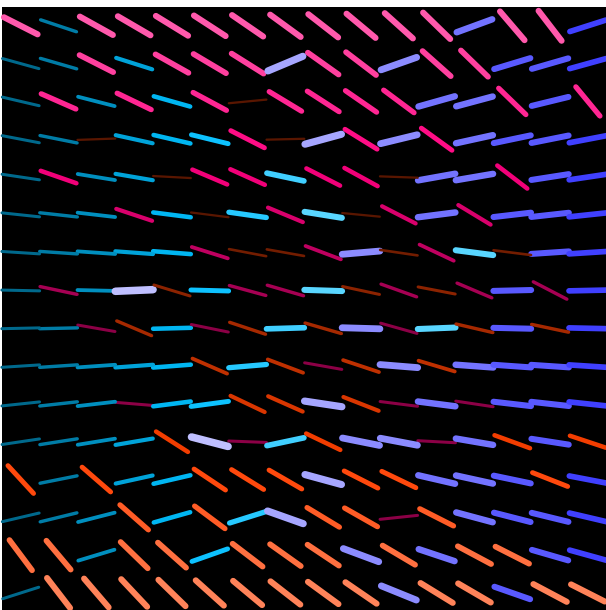
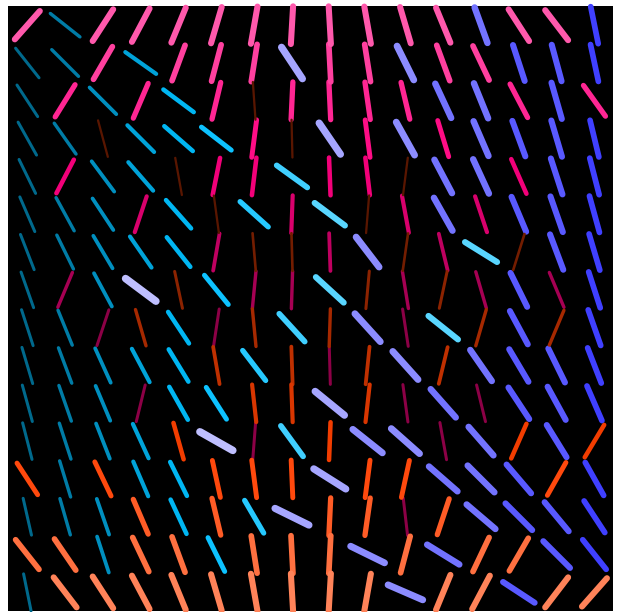
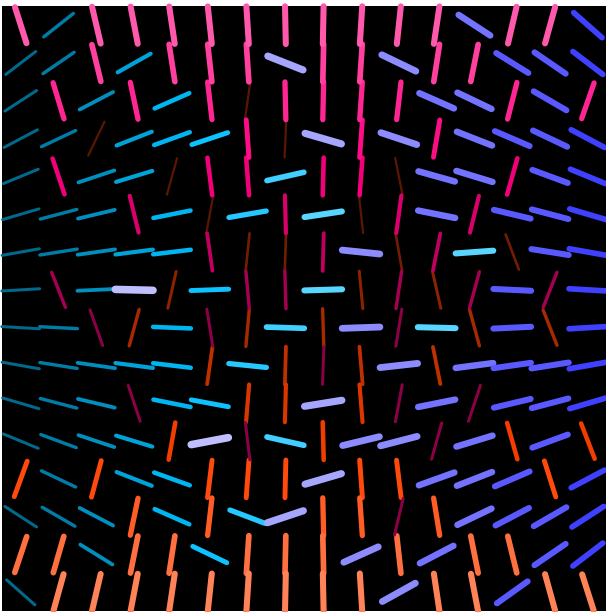
Polyperspectivity (PP)
PP 13



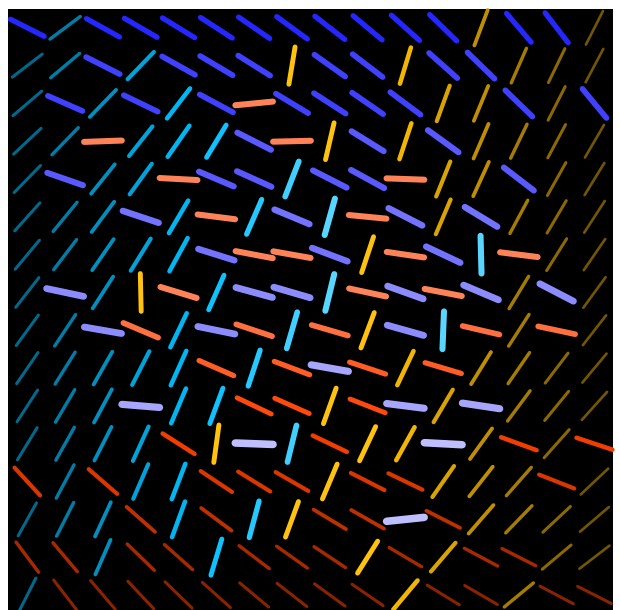
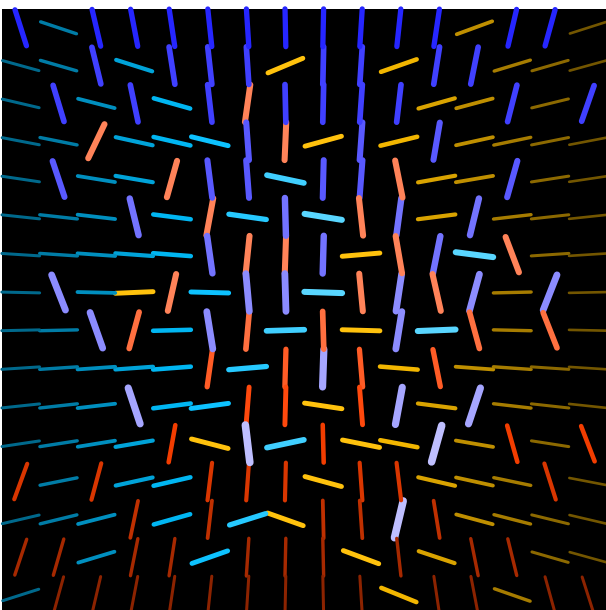
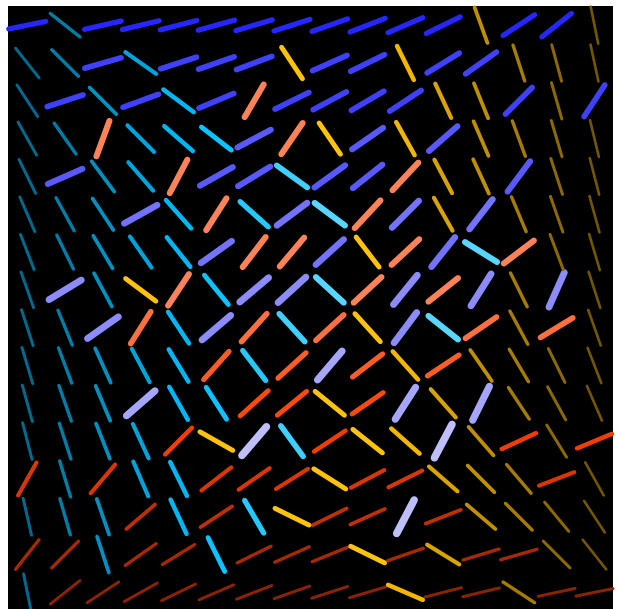
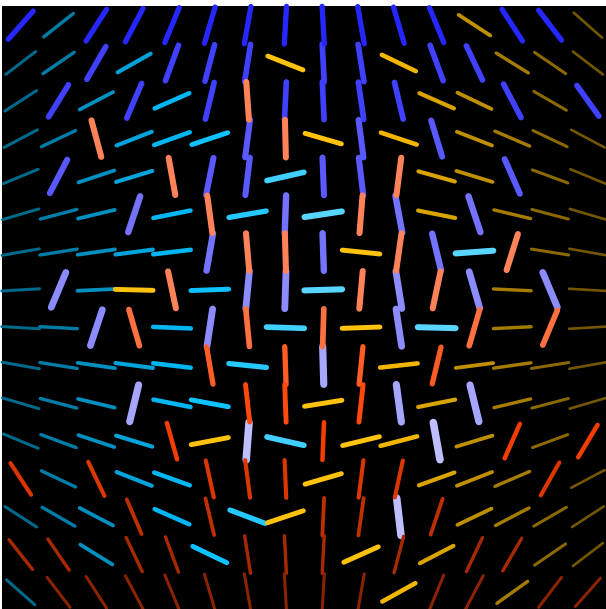
Polyperspectivity (PP)
PP 14



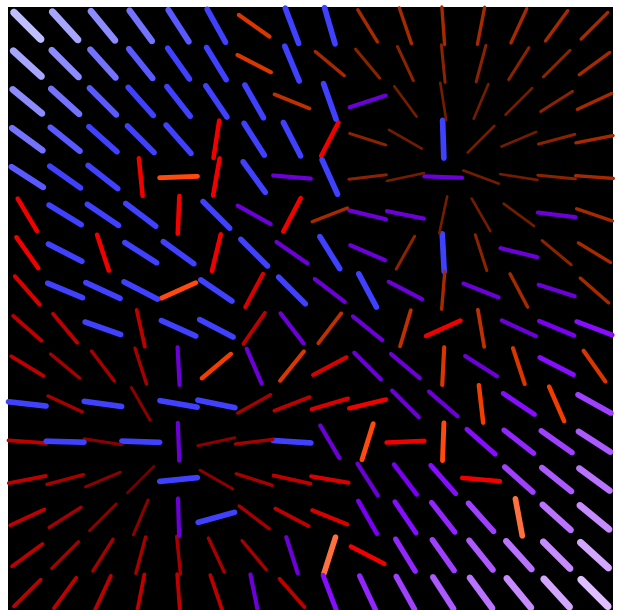
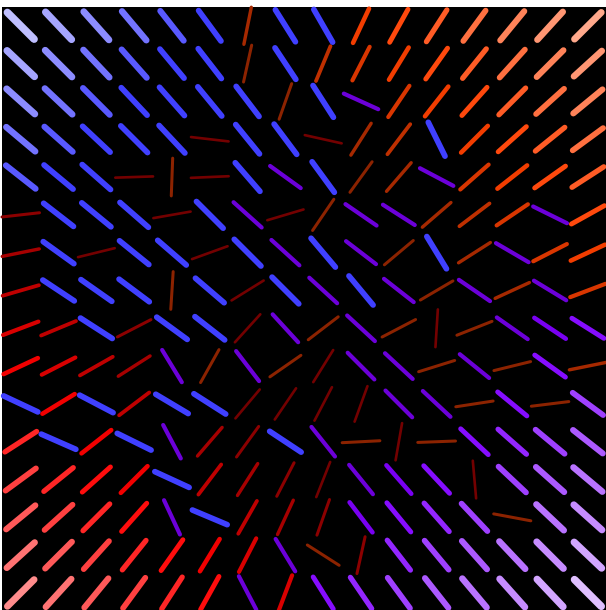
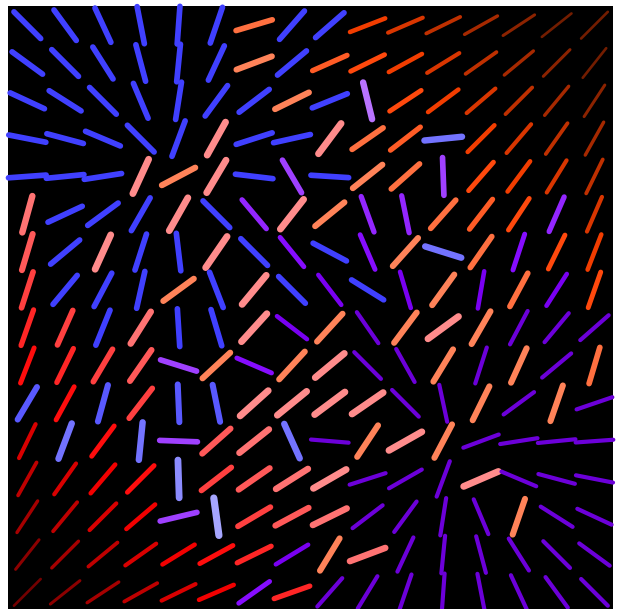
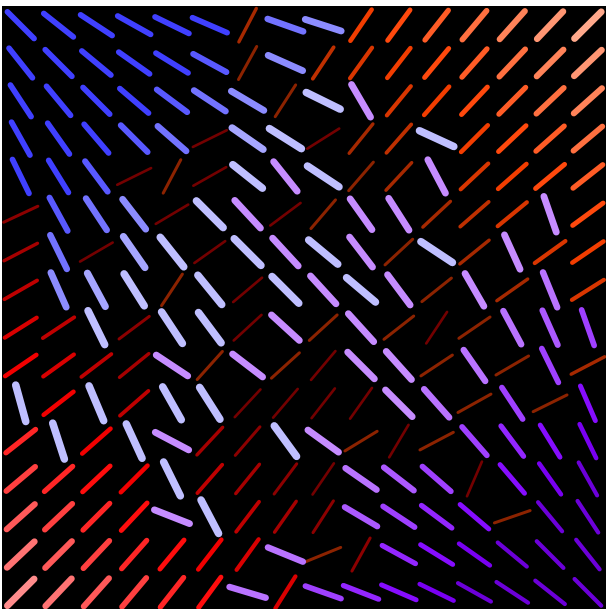
Polyperspectivity (PP)
PP 15



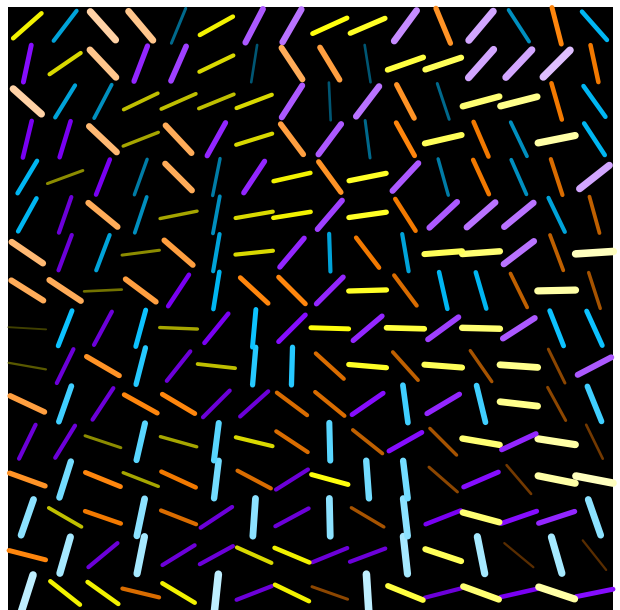
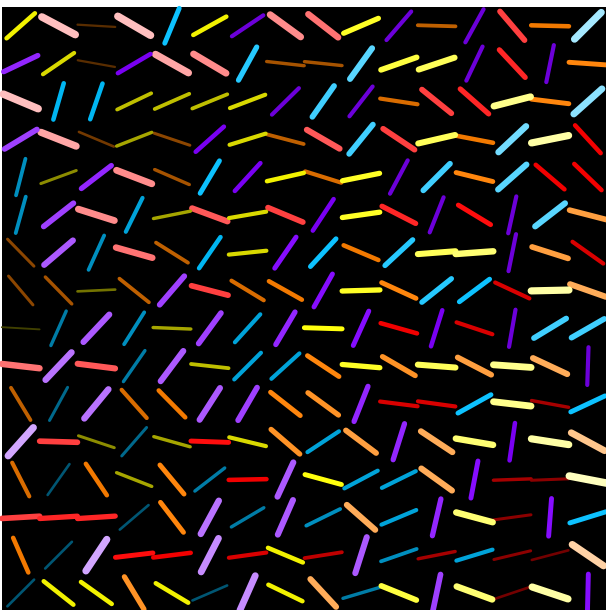
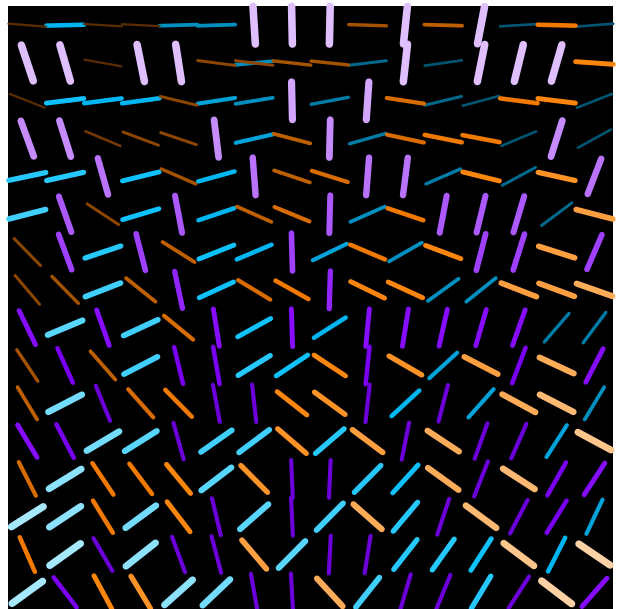
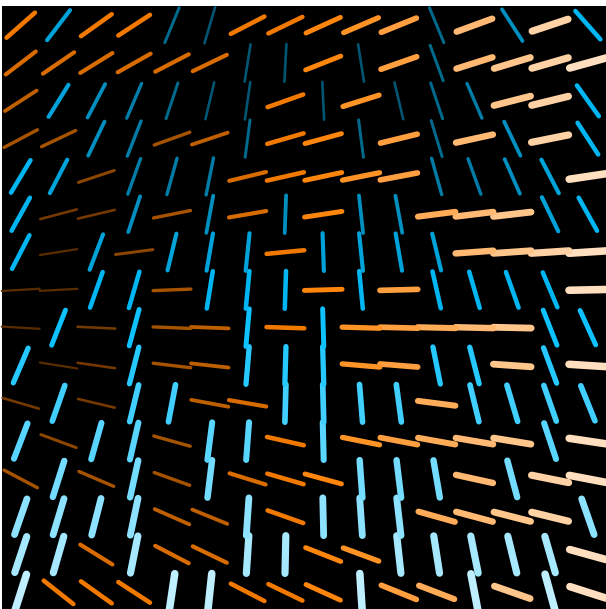
Polyperspectivity (PP)
PP 16



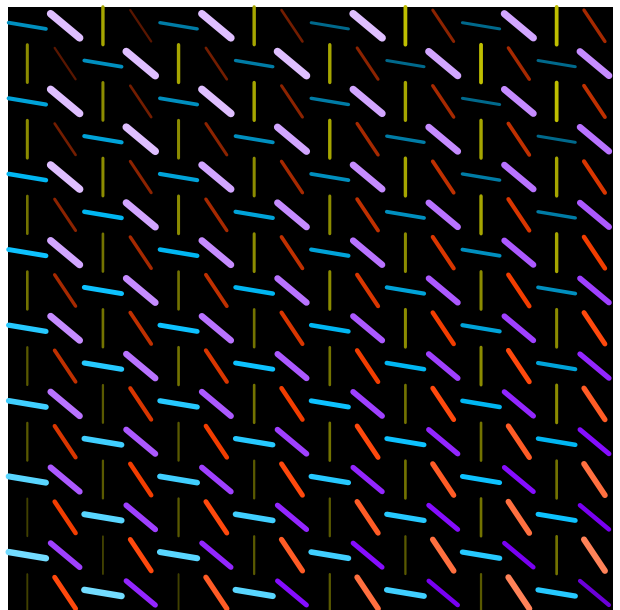
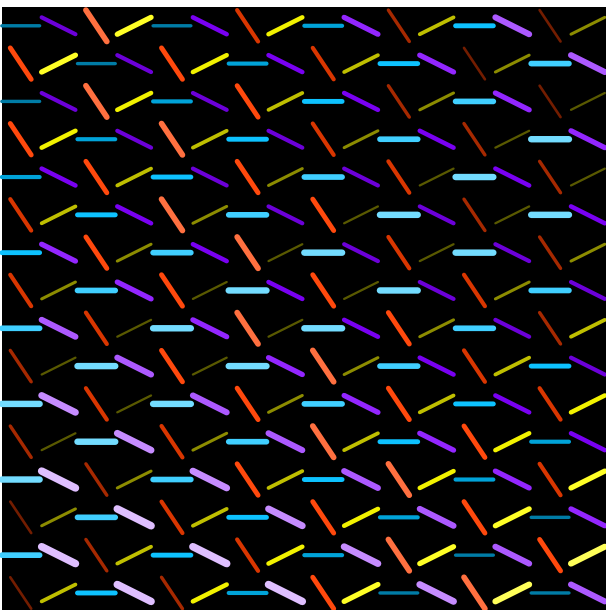
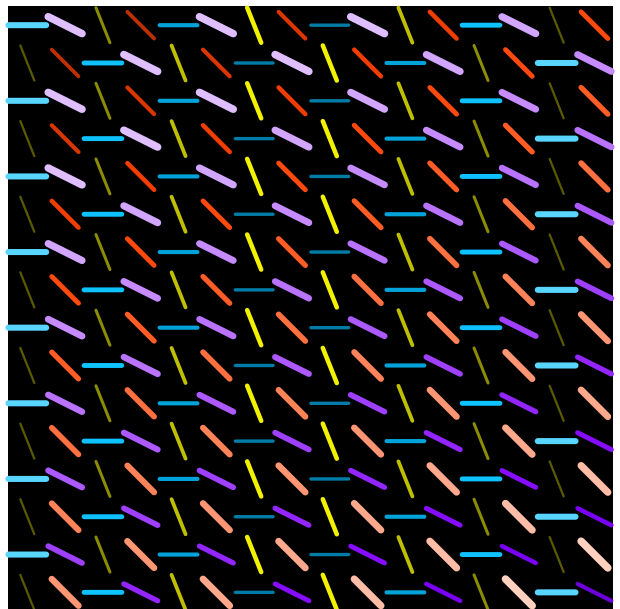
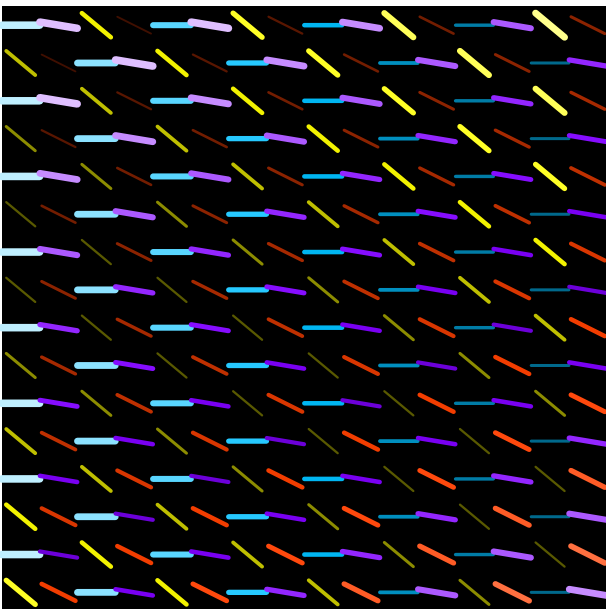
Polyperspectivity (PP)
PP 17



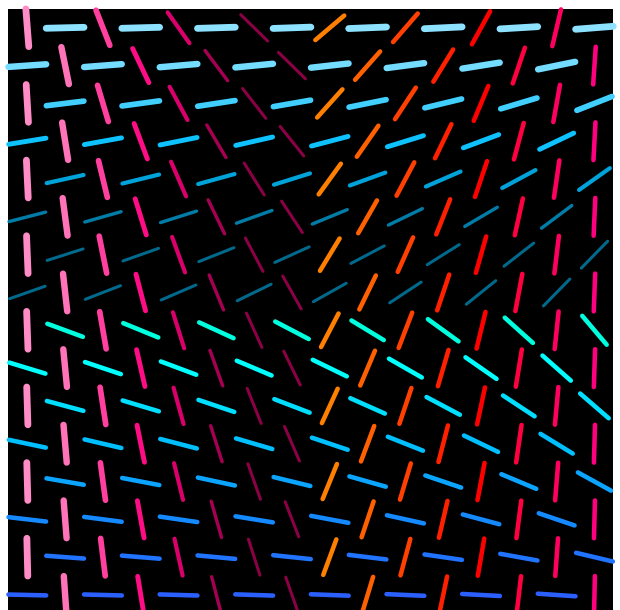
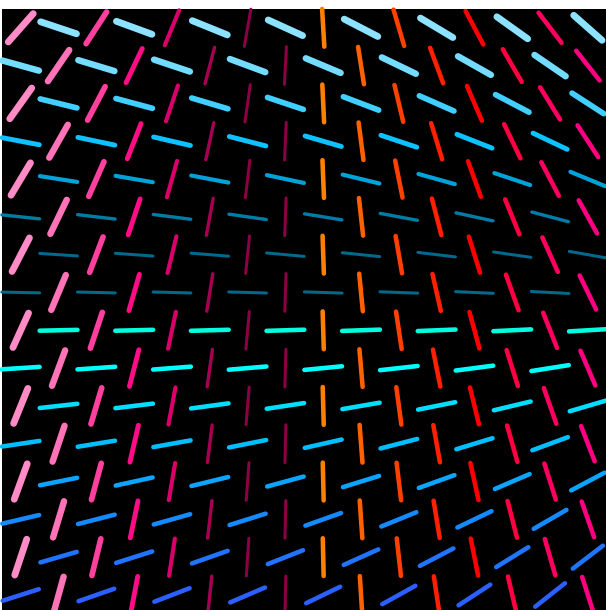
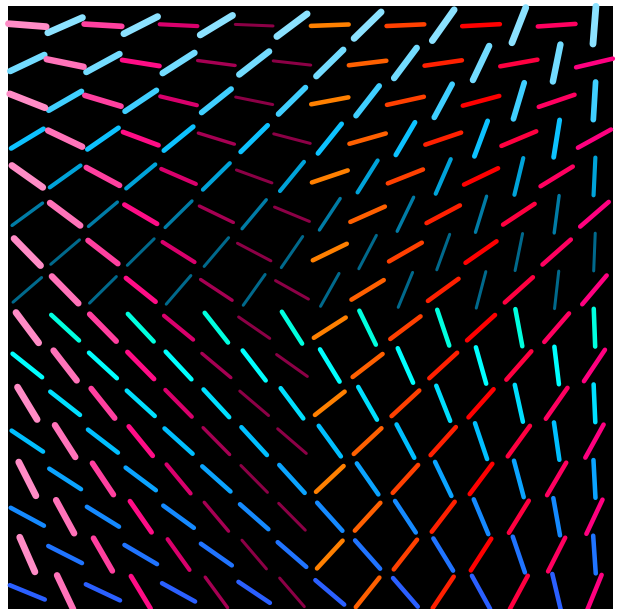
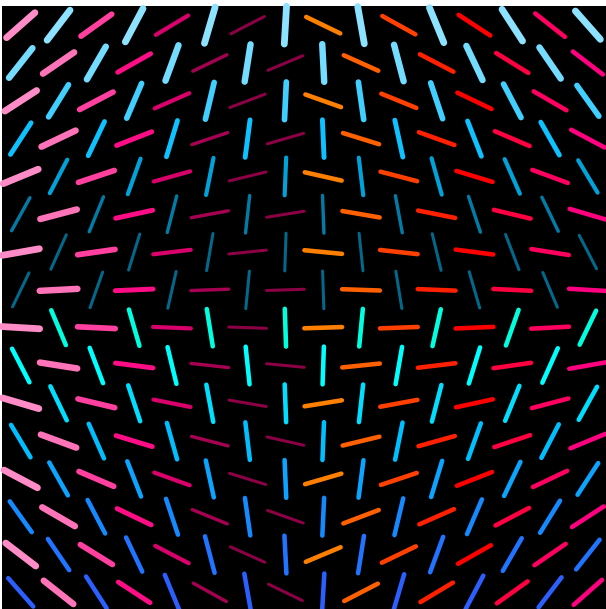
Polyperspectivity (PP)
PP 18



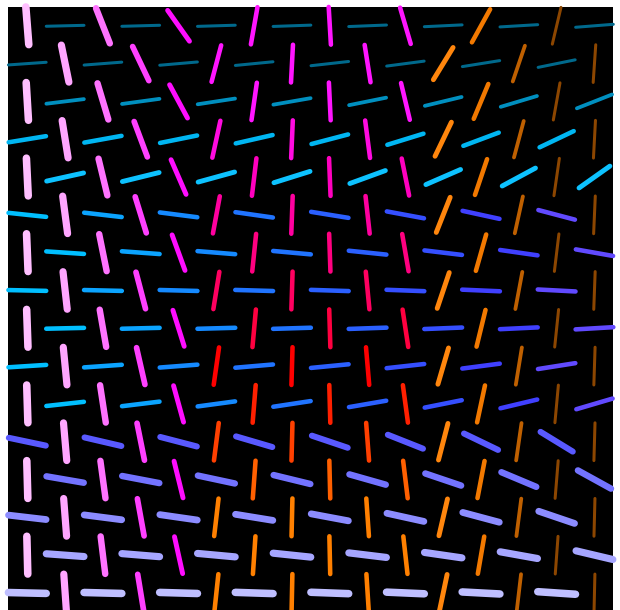
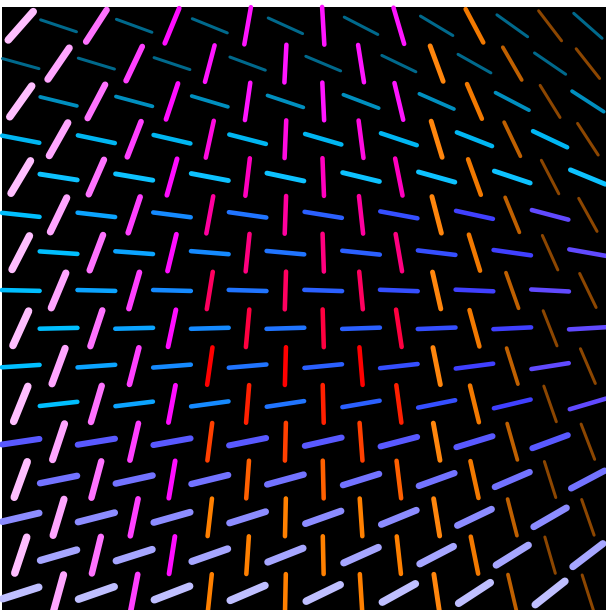
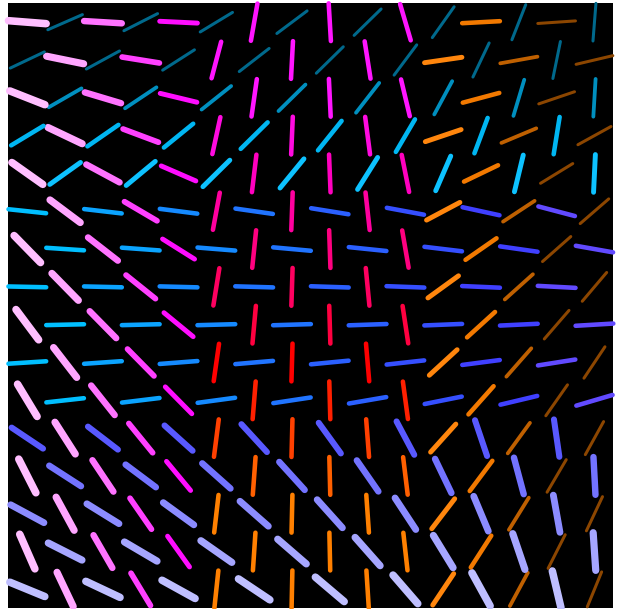
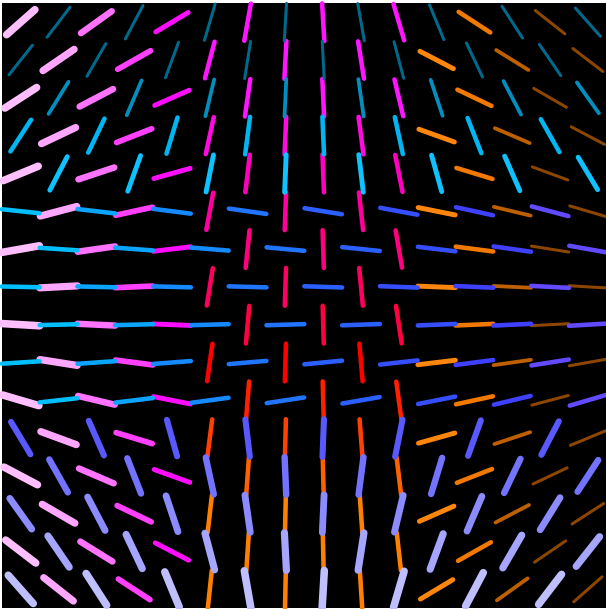
Polyperspectivity (PP)
PP 19



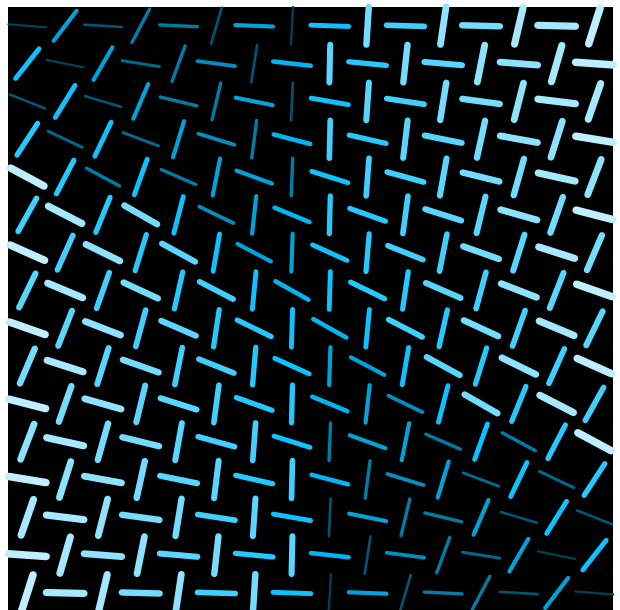
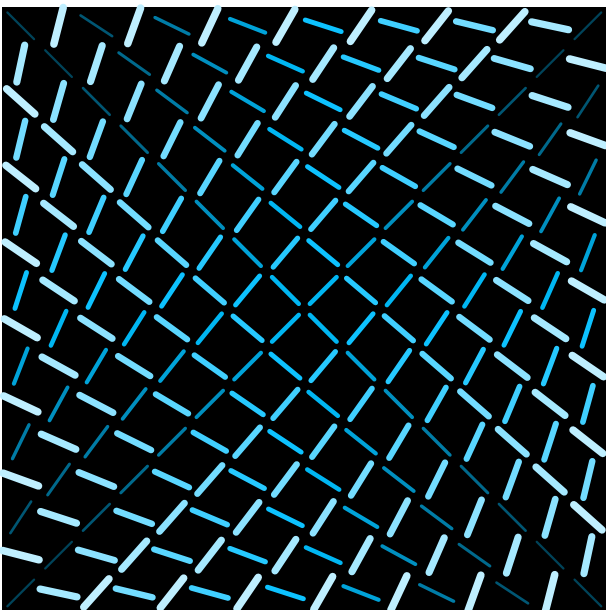
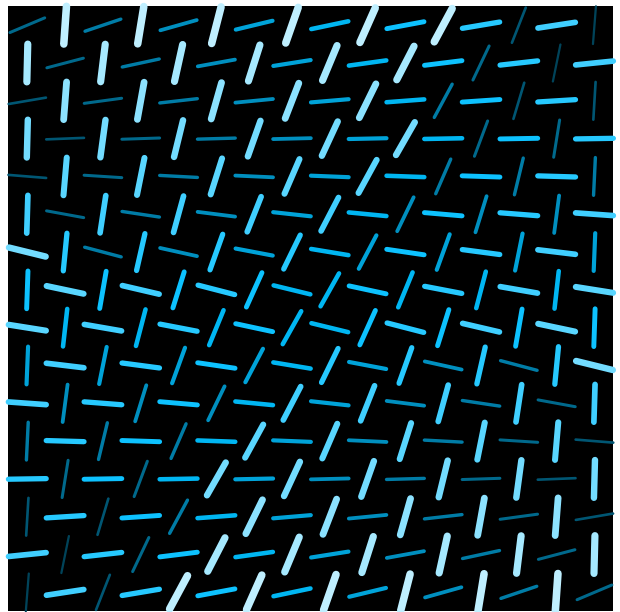
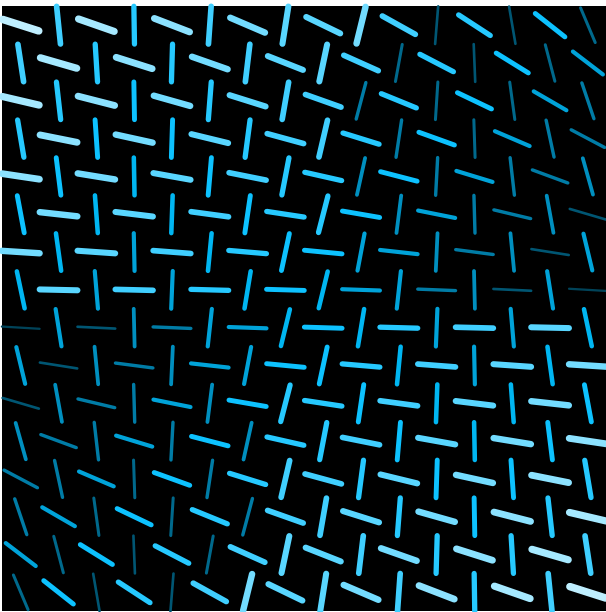
Polyperspectivity (PP)
PP 20



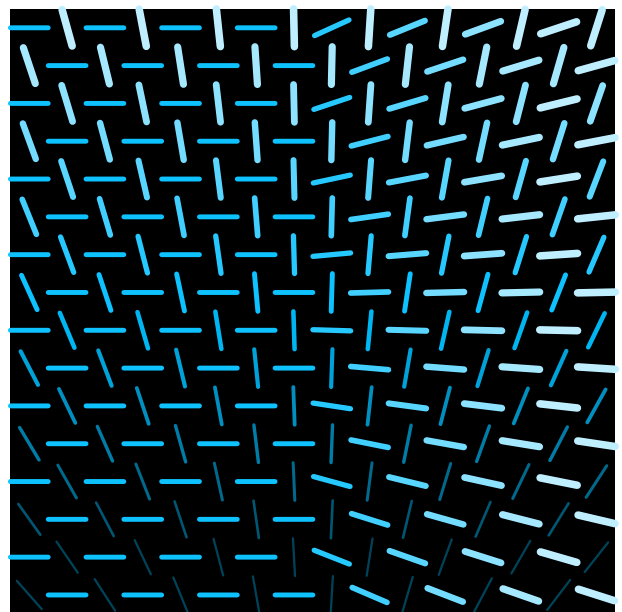
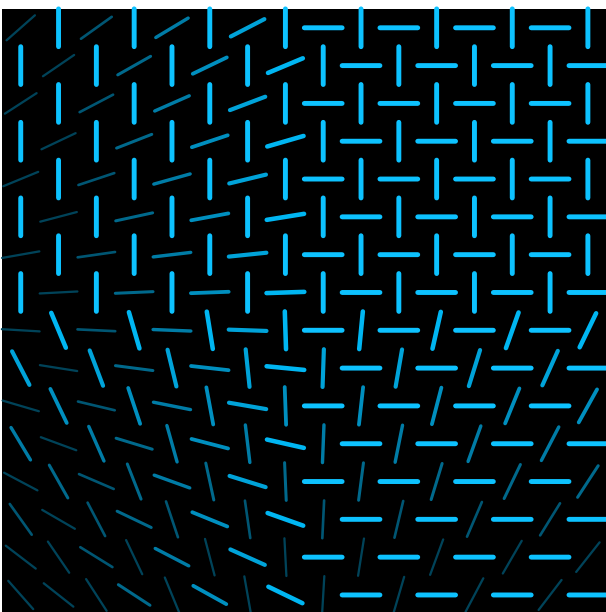
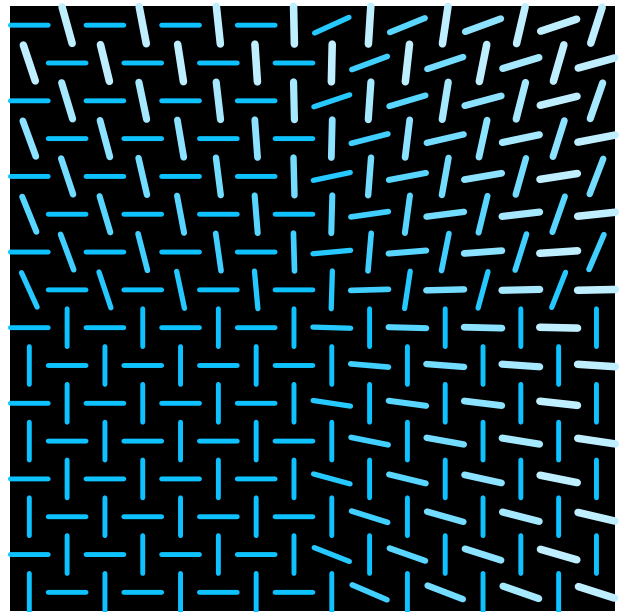
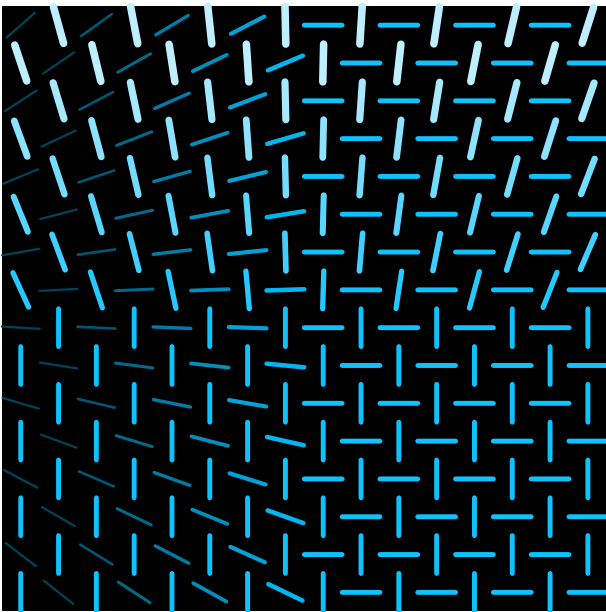
Polyperspectivity (PP)
PP 21



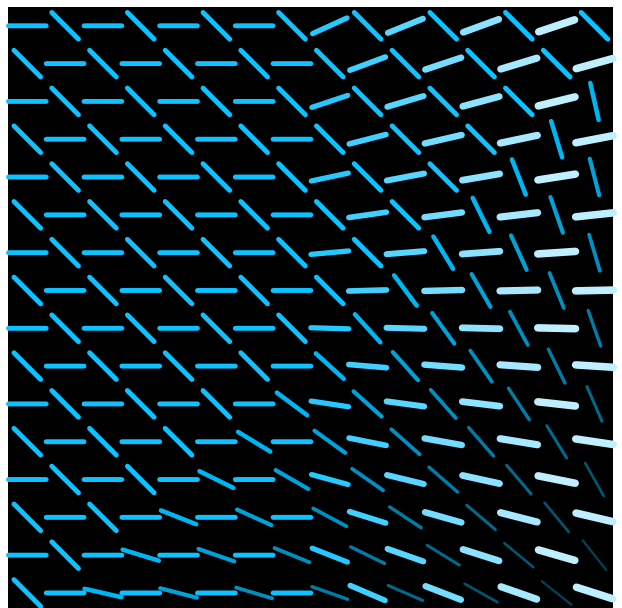
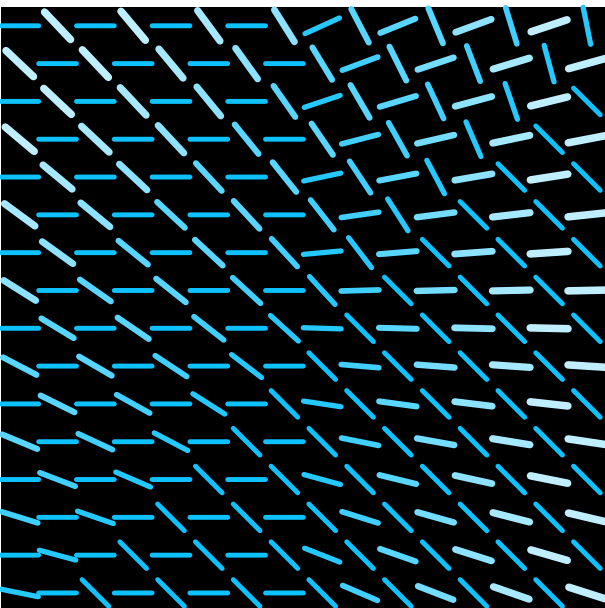
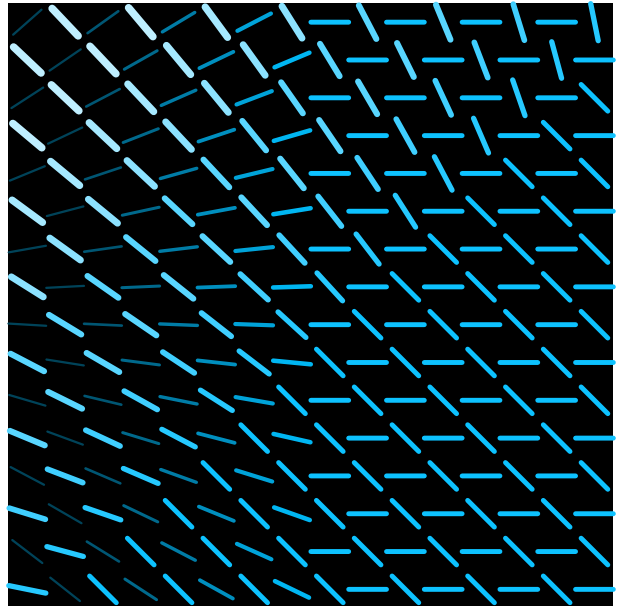
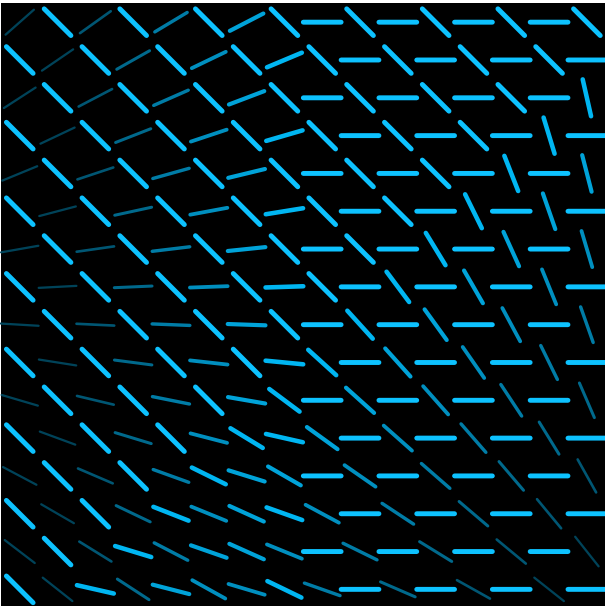
Polyperspectivity (PP)
PP 22



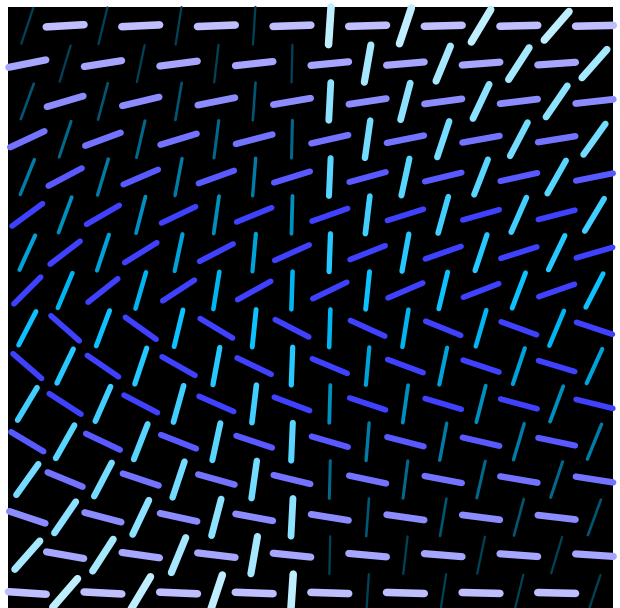
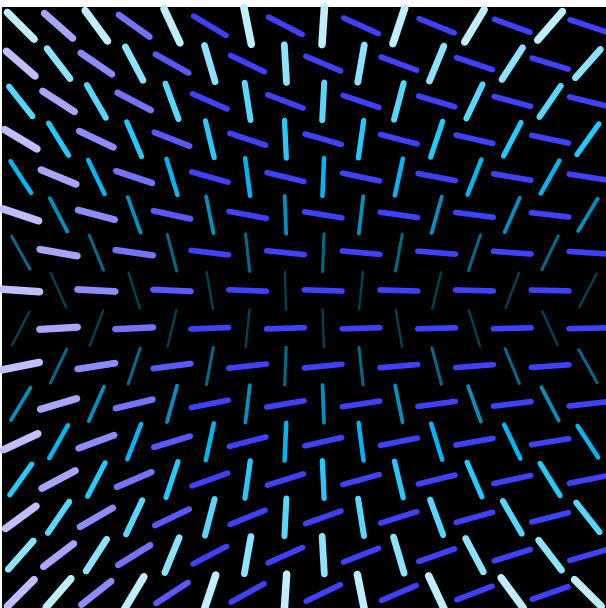
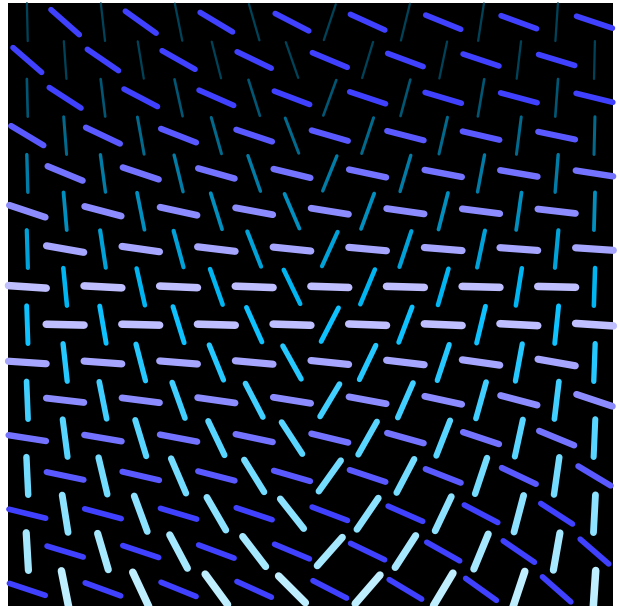
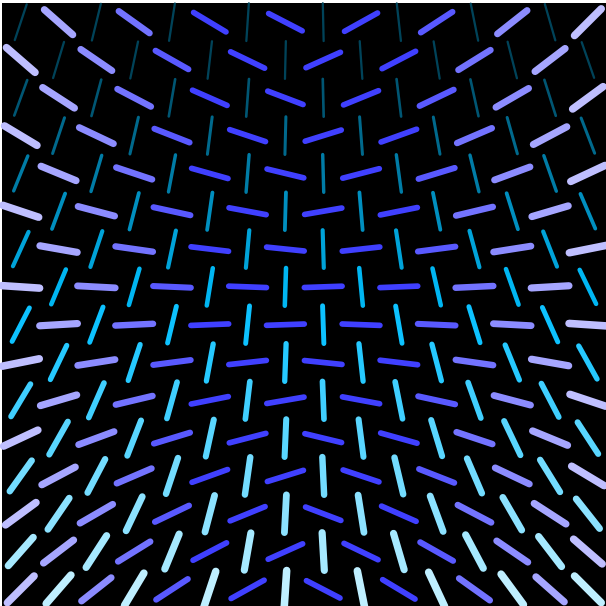
Polyperspectivity (PP)
PP 23



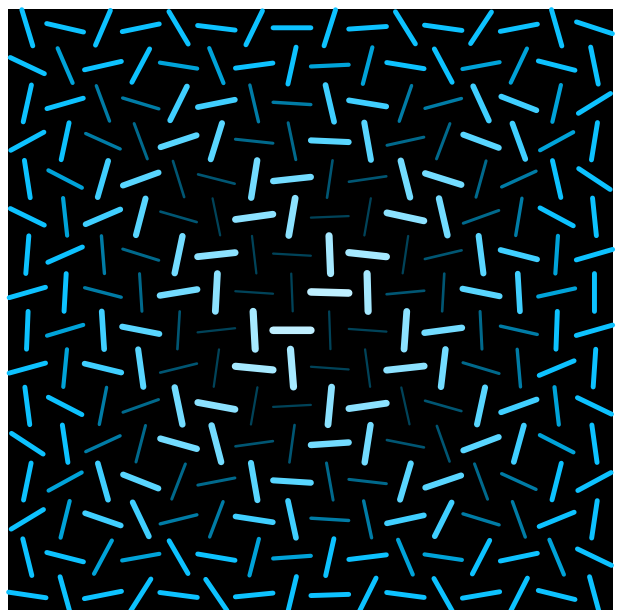
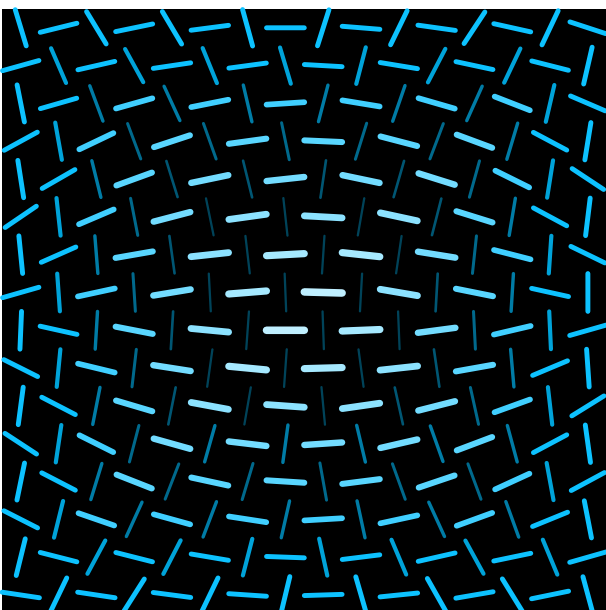
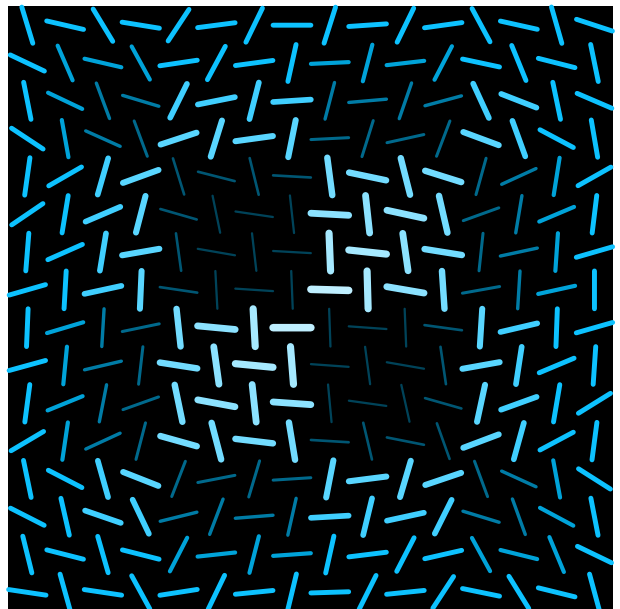
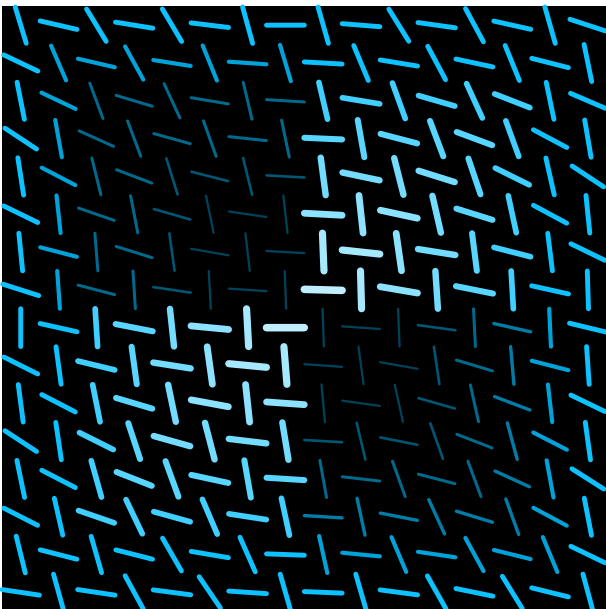
Polyperspectivity (PP)
PP 24



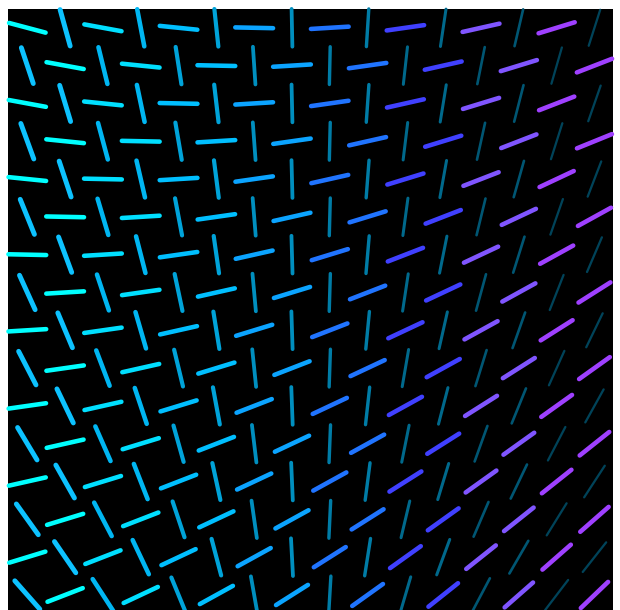
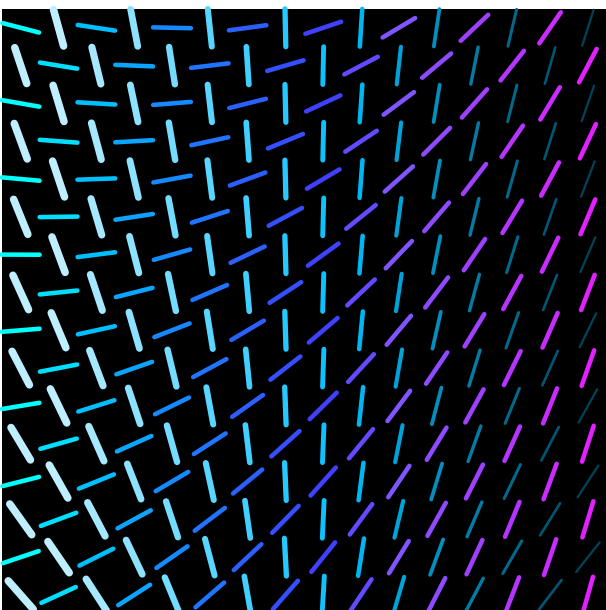
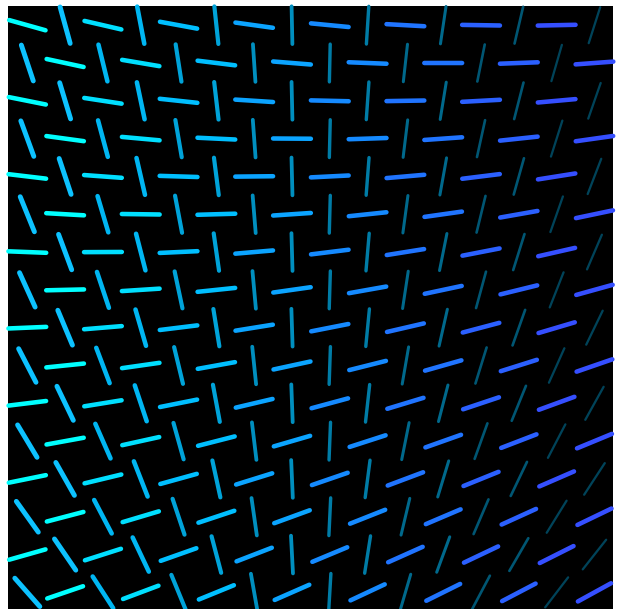
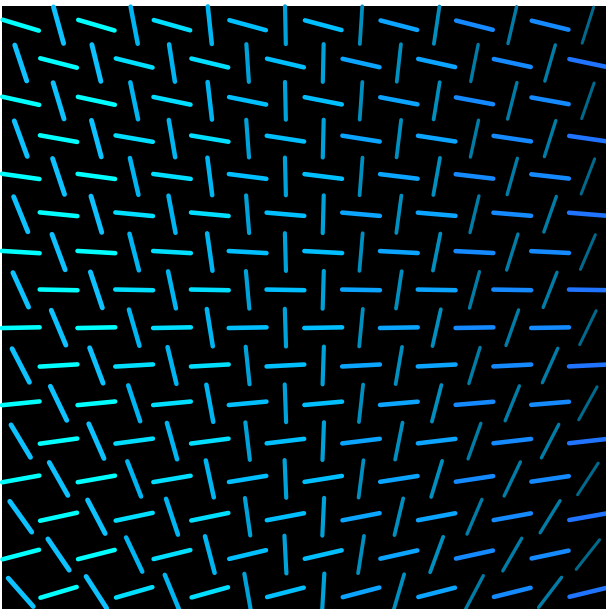
Polyperspectivity (PP)
PP 25



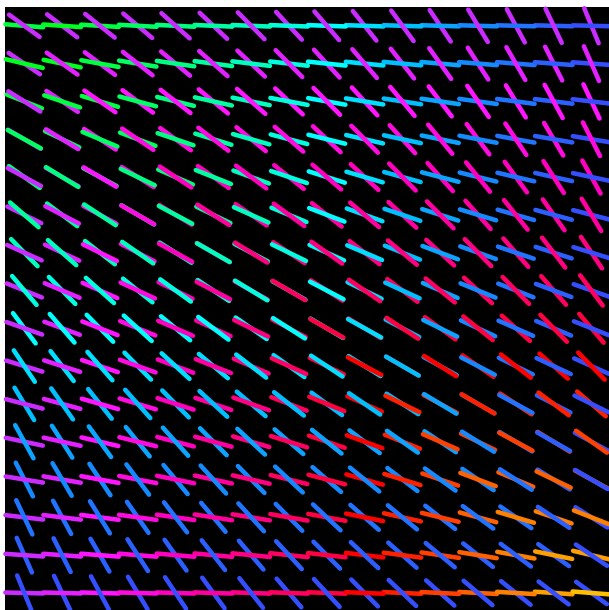
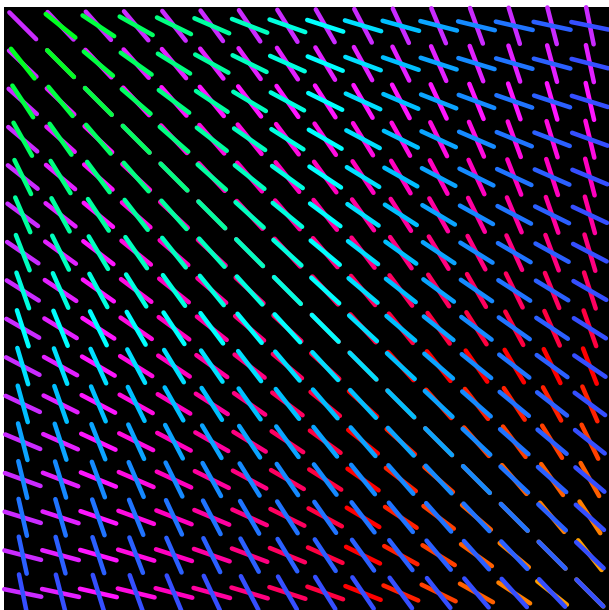
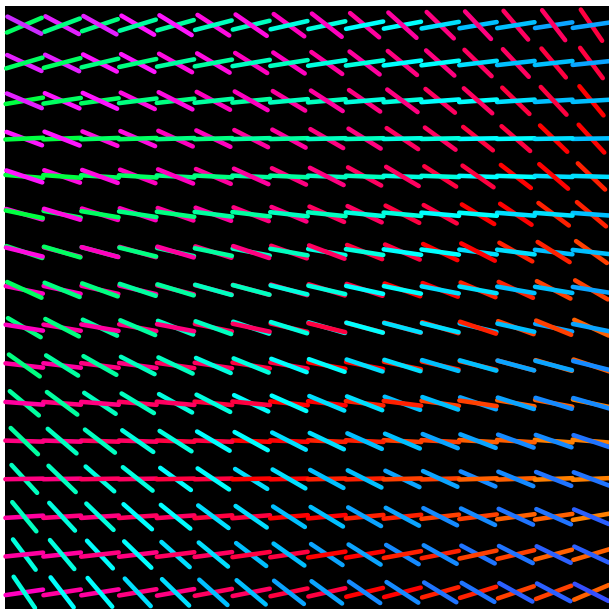
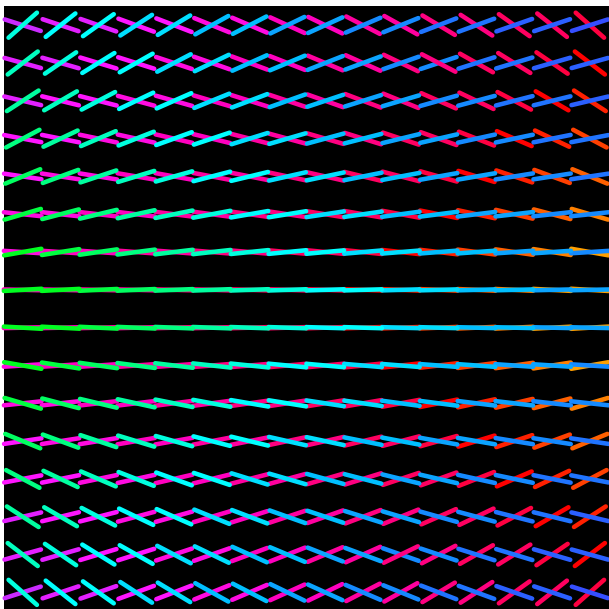
Polyperspectivity (PP)
PP 26



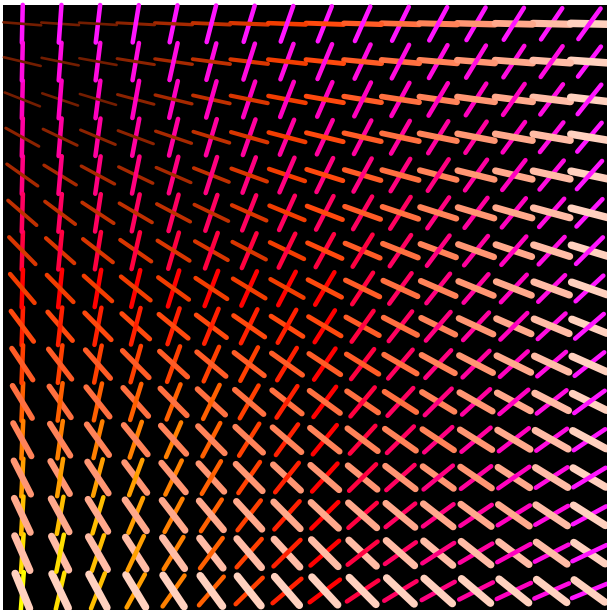
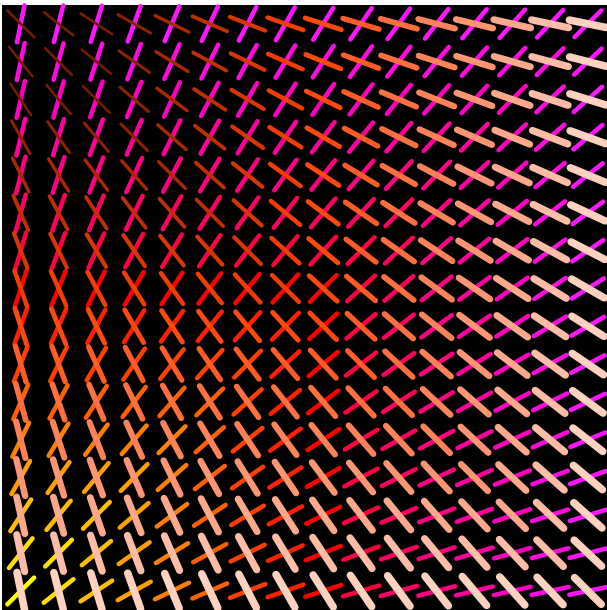
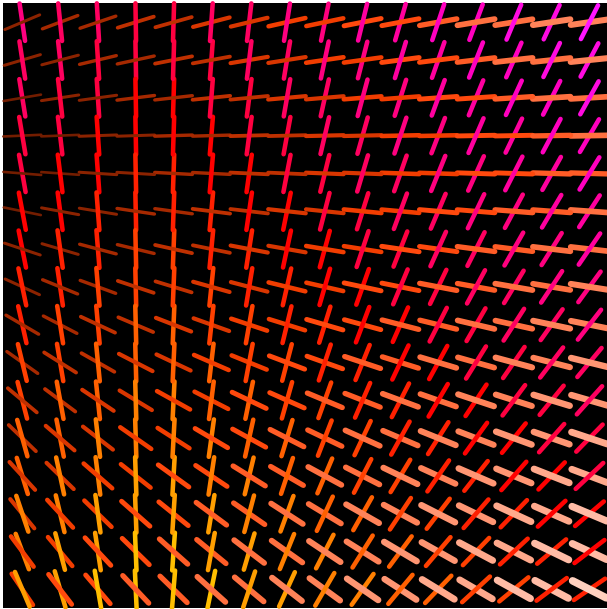
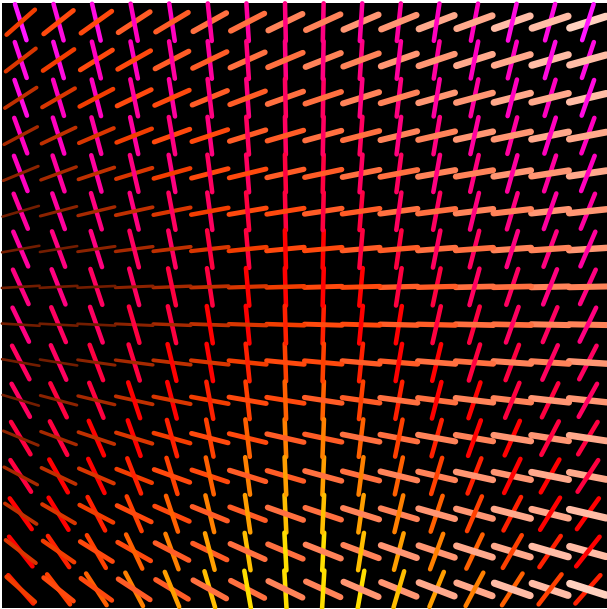
Polyperspectivity (PP)
PP 27



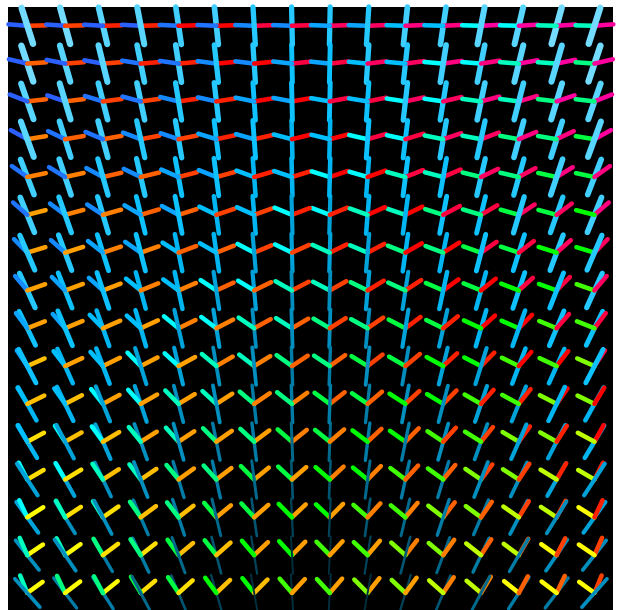
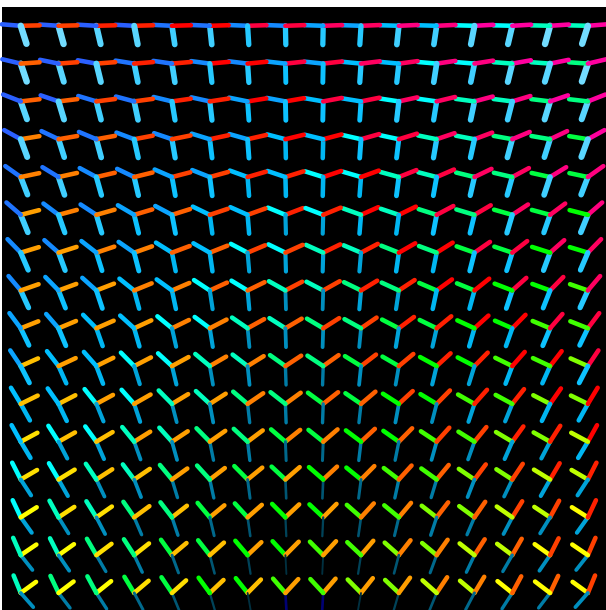
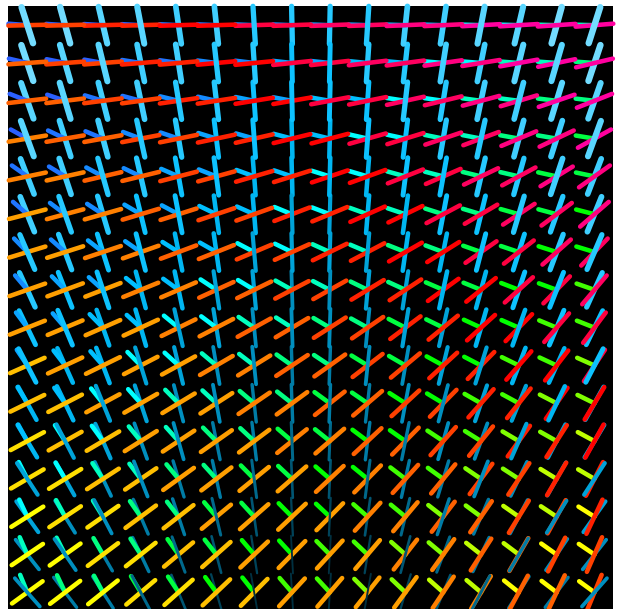
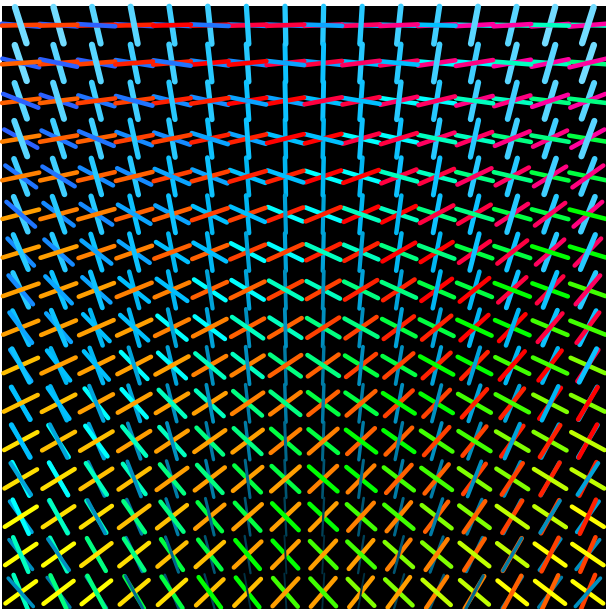
Polyperspectivity (PP)
PP 28



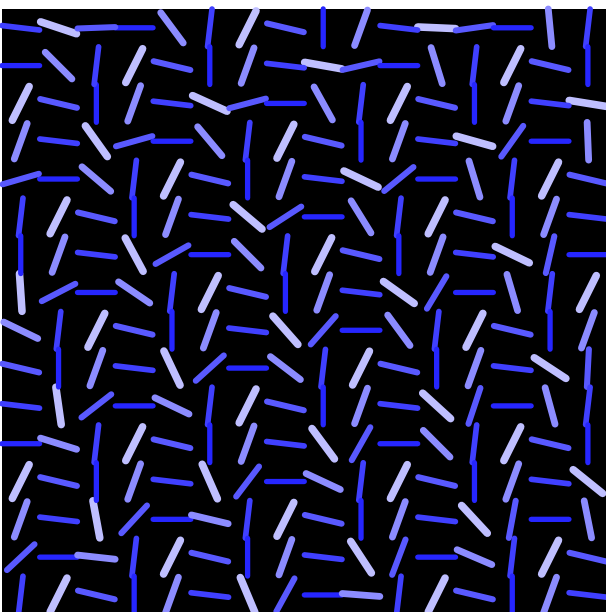
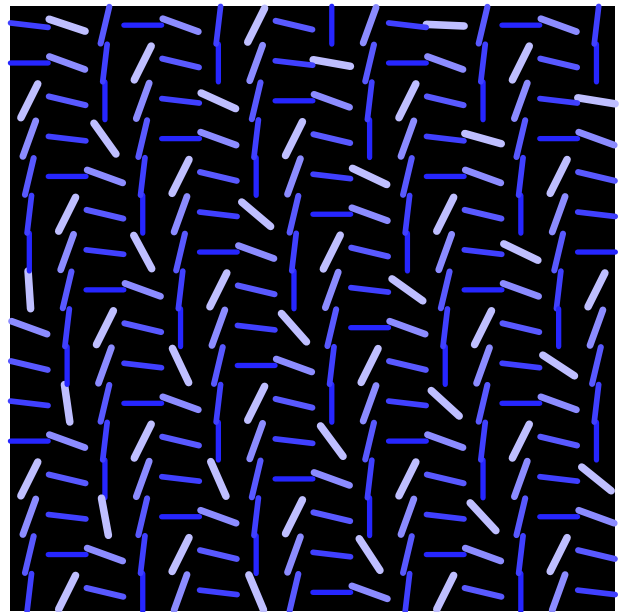
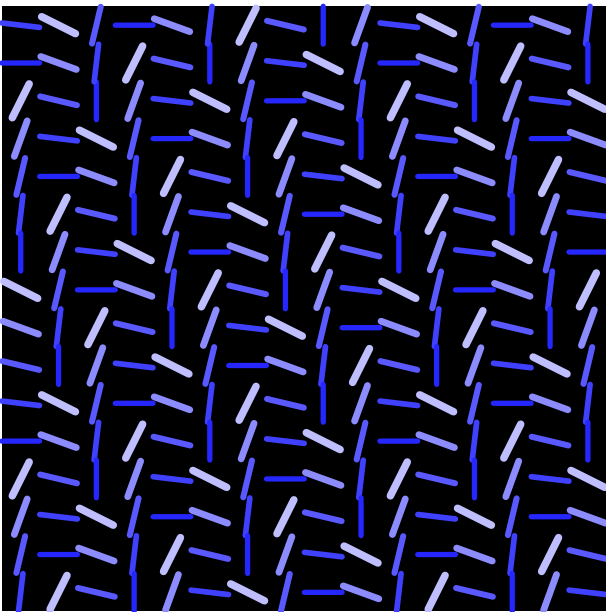
Polyperspectivity (PP)
PP 29



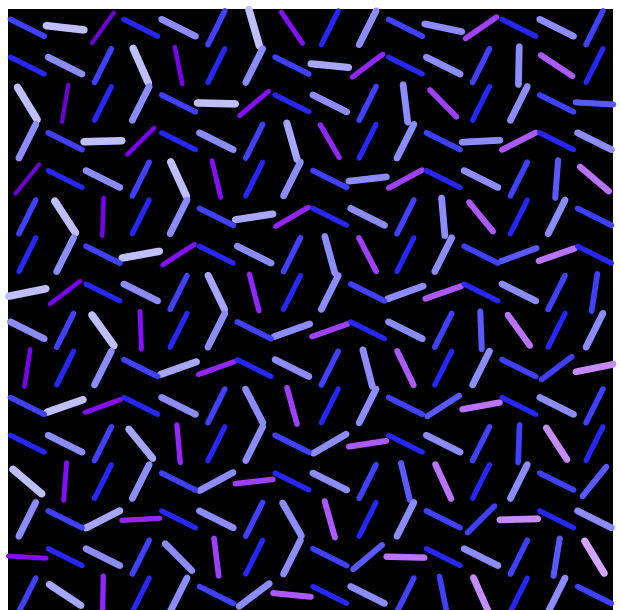
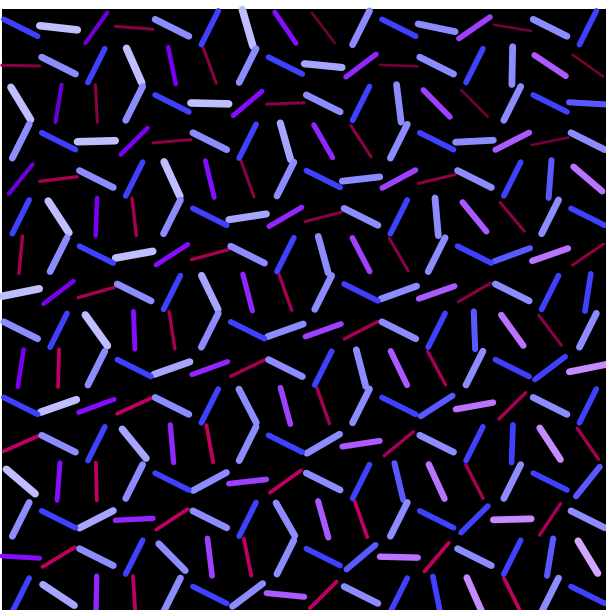
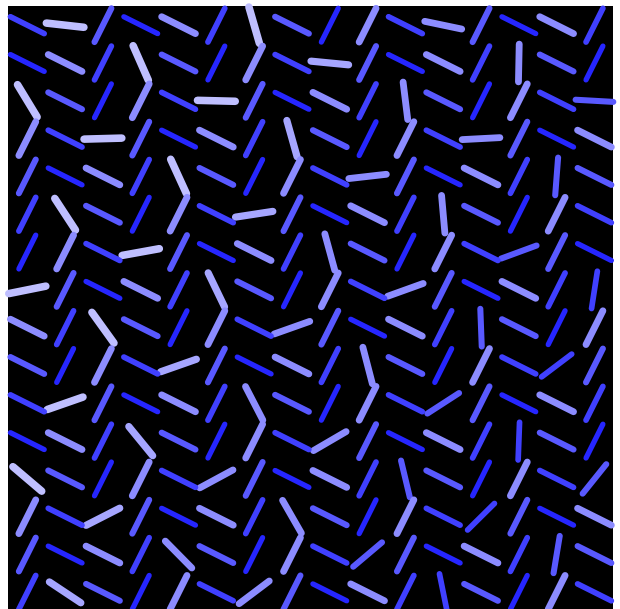
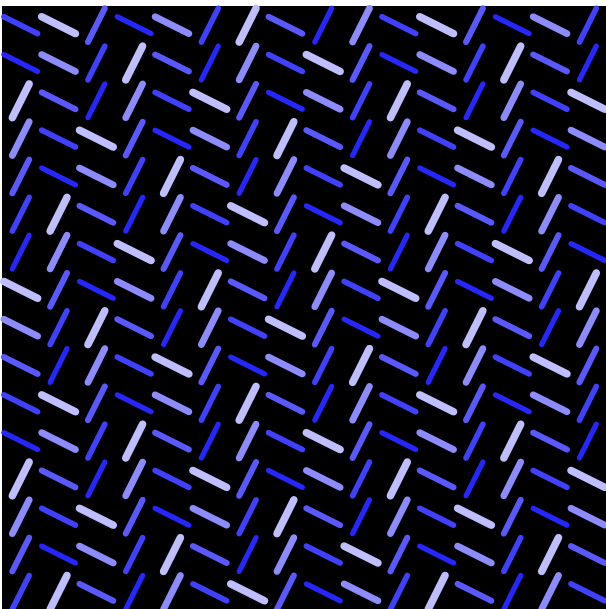
Polyperspectivity (PP)
PP 30



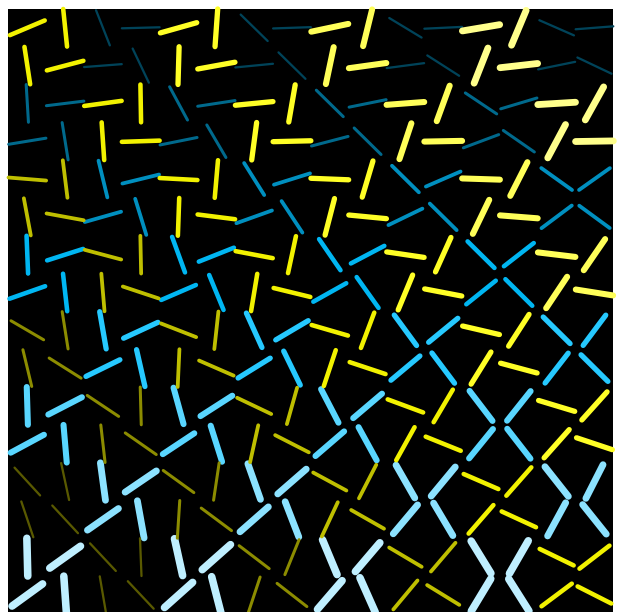
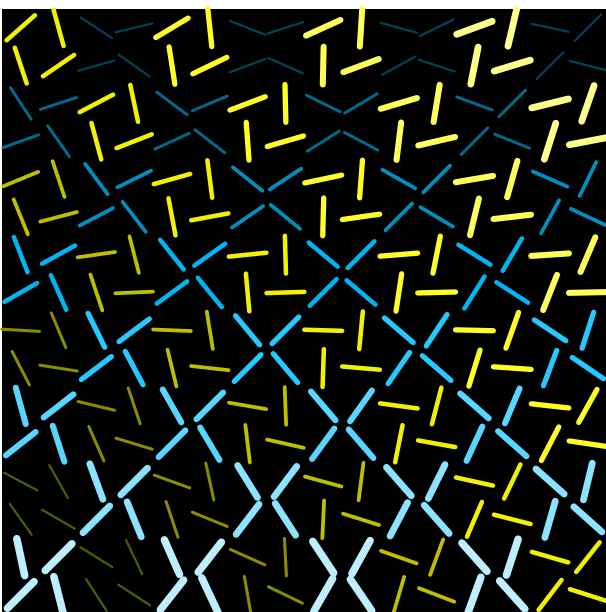
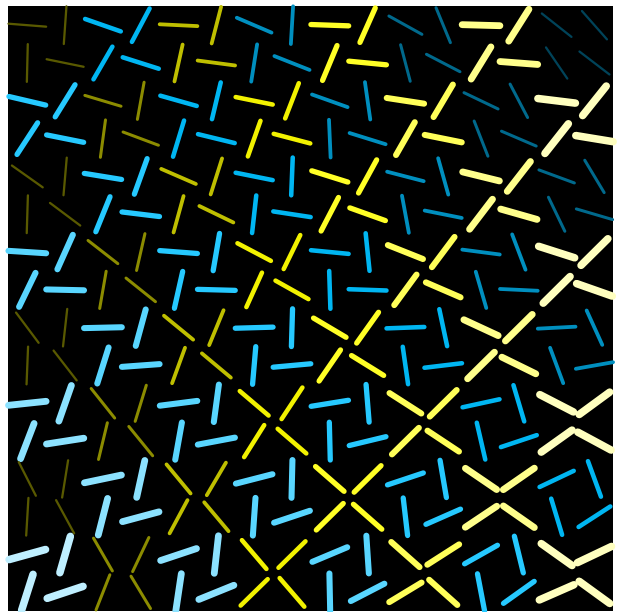
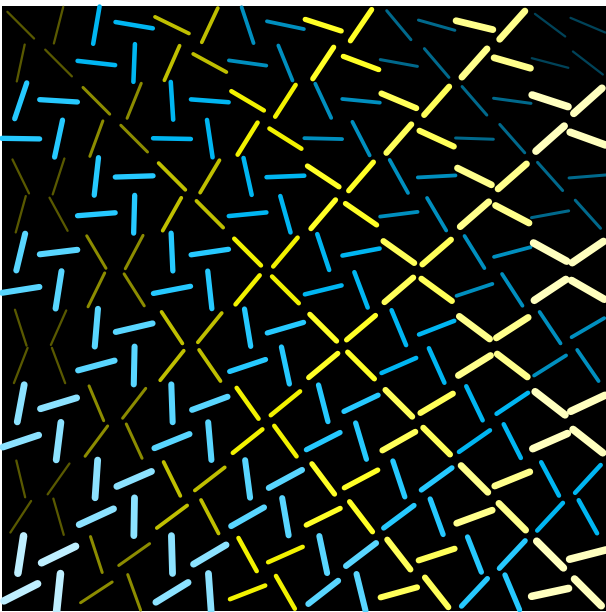
Polyperspectivity (PP)
PP 31



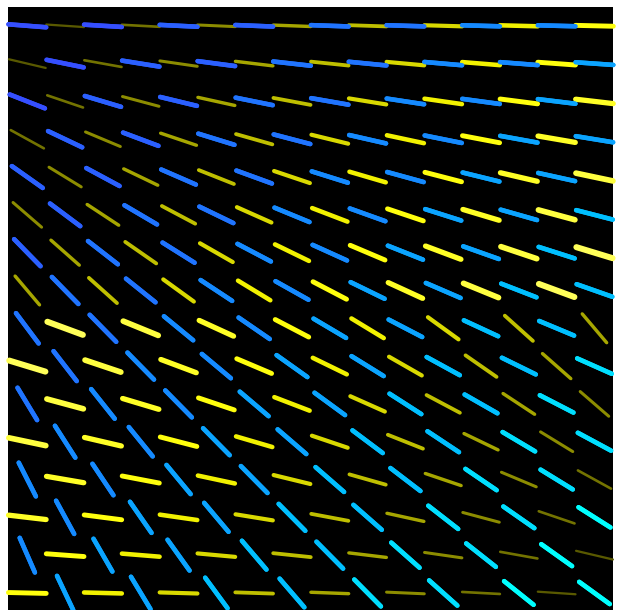
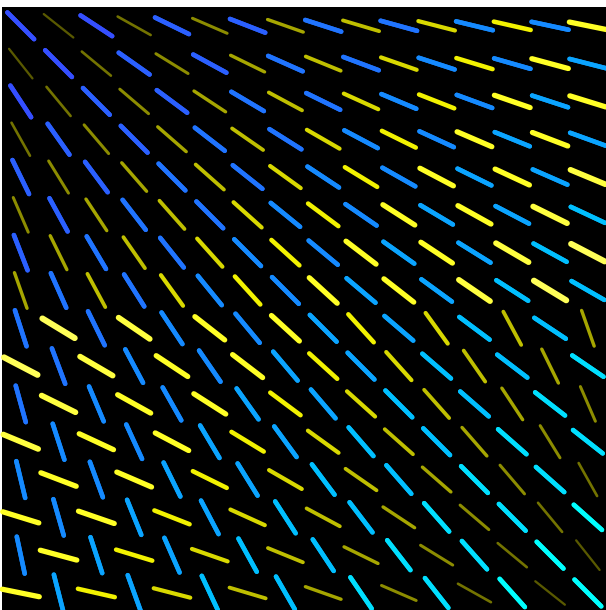
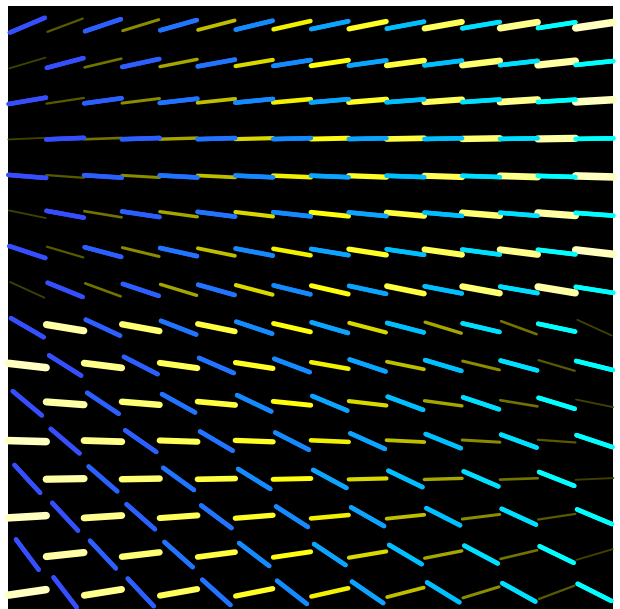
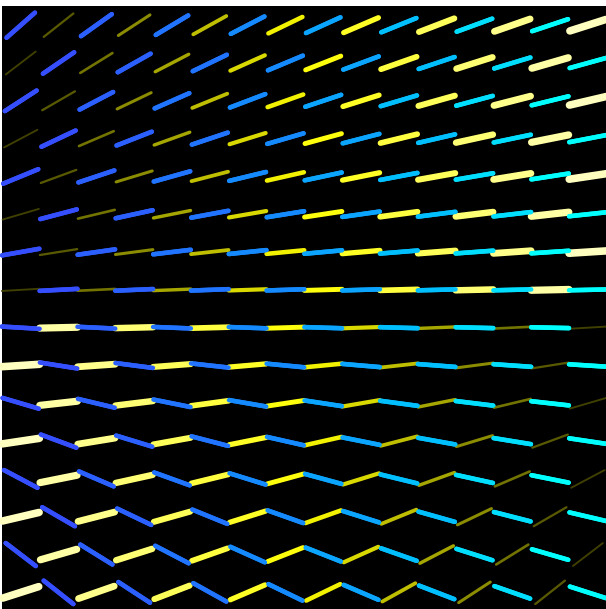
Polyperspectivity (PP)
PP 32



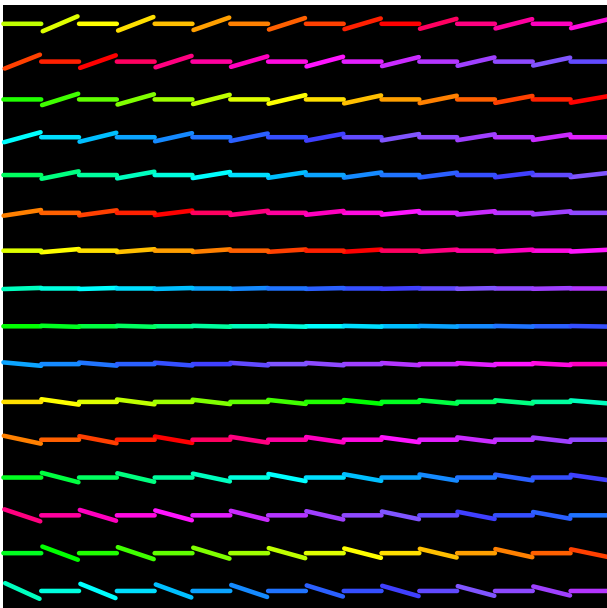
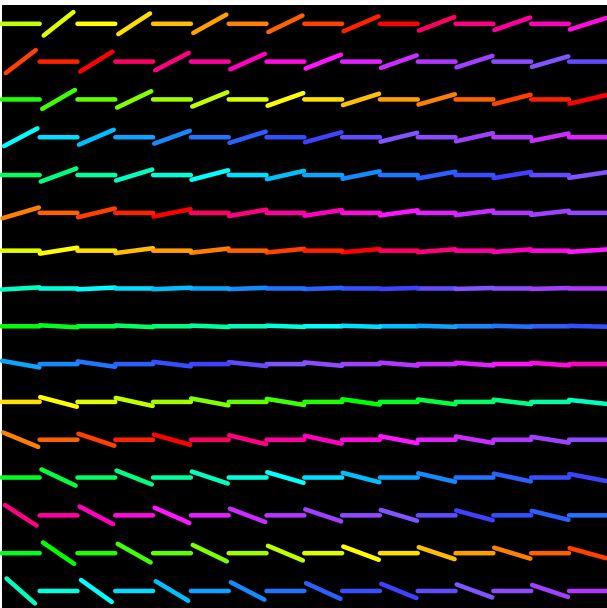
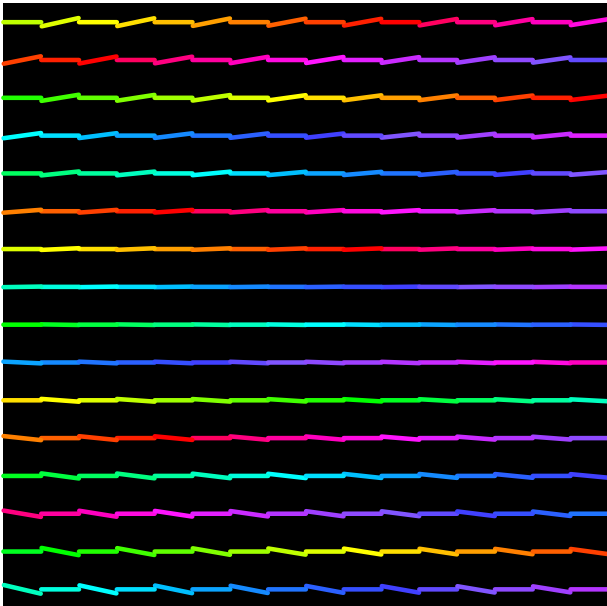
Polyperspectivity (PP)
PP 33



Polyperspectivity (PP)
PP 34



Polyperspectivity (PP)
PP 35



Polyperspectivity (PP)
PP 36

