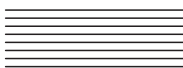


Subtractive + Additive Synthesis (SAS).
22 double-knots by Axel Rohlf

50 signed and numbered copies;

this copy has the number:



2026

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germany**

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ABOUT AXEL ROHLFS.

Axel Rohlfs (born 1971 in Bremen, Germany) is an artist in the field of Concrete Art (= non-representational and constructed art), an author in the field of Concrete/ Visual Poetry, architect, designer, teacher. He was also assistant for Prof. Vera Molnar/ Paris (a non-representational artist-scientist having used computers for image sequences) in the period of 2003 until her death in 2023.

He has university degrees in architecture (‘Diplom-Ingenieur Architektur’ - Technische Universität Berlin) and German + Art (‘Master of Education’, Universität Bremen) and he wrote his dissertation in art science about aesthetic ambiguity; the shortened english version of this dissertation can be found in the internet under the title:

"Art, algorithm and ambiguity. Aesthetic ambiguity with regard to metacognition based on visual semiotics, visual rhetoric and Gestalt Psychology" (Axel Rohlfs, 2023).

He lives and works in Bremen and in Sürstedt / Beckeln (Germany).

His artistic aim within the field of Concrete Art is the construction (into each other) of interacting endless knots as parts of double-knots, triple-knots etc. in the framework of aesthetic ambiguity.

The principles of aesthetic ambiguity (developped in his dissertation) can be found also in his Concrete/ Visual Poetry.

LITERATURE / CATALOGUES by Axel Rohlfs:

www.axel-rohlfs.de

or

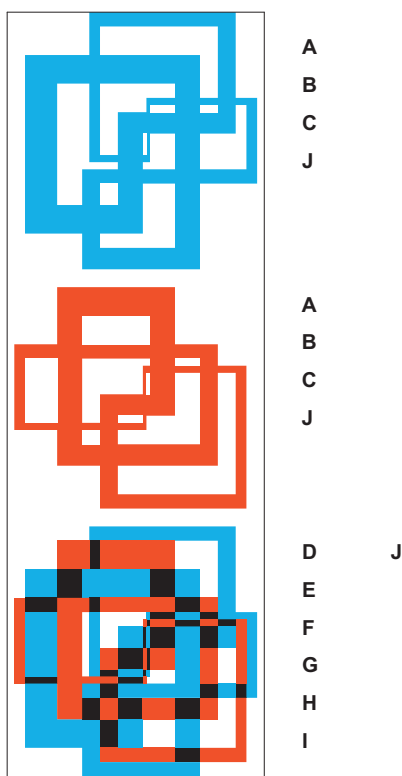
www.dnb.de (website of the German National Library).

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".**

Aesthetic ambiguity can be found in the first partial image as a division of attention into these two oppositional cognitive entities:



A - linear way of one endless knot VERSUS non-linear field of its whole structure

B - little interspaces between parts of one endless knot VERSUS the whole structure of an endless knot (> both can appear as 'figures' in front of a 'ground', depending on the fluctuation of attention)

C - an endless knot becomes thicker and thicker and therefore the appearances of its parts changes from 'line' VERSUS 'field'

D - the fragments of the two endless knots in the bottom part of the image appear as if they were 'points' VERSUS 'lines' VERSUS 'fields'

E - the black interspaces (appearing as 'superposition' of the two coloured endless knots) can be attributed to the two endless knots VERSUS to a group of black surfaces

F - the black interspaces (appearing as 'superposition' of the two coloured endless knots) between the two endless knots can be attributed to one endless knot VERSUS also to the other endless knot

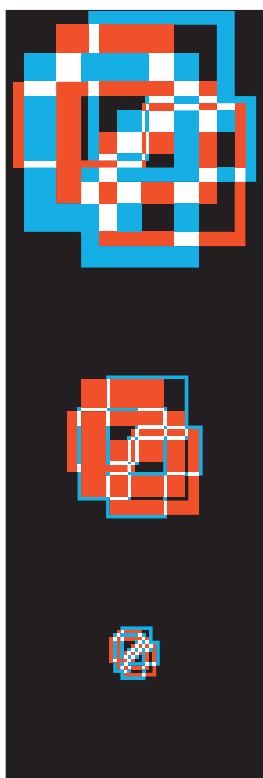
G - the coloured fragments of the two original endless knots VERSUS the two original (absent) endless knots (operation of visual rhetoric: 'detractio' = take out)

H - partial knot at the top VERSUS partial knot in the middle as 'thesis' VERSUS 'antithesis' (which both build a 'synthesis' in the bottom zone with fragments of both knots and their black superposition fields)

I - group of blue fragments VERSUS group of orange fragments in concurrence for attention in the bottom zone

J - multiple 'overwriting' of parts above each other: one 'overwritten' part in the endless knot VERSUS the overwriting other part of the endless knot AND one overwritten endless knot VERSUS overwriting second endless knot

Aesthetic ambiguity can be found in the second partial image as a division of attention into these two oppositional cognitive entities:



D J
E
F
G
H
I

D - the fragments of the two endless partial knots which form one double-knot appear as if they were 'points' VERSUS 'lines' VERSUS 'fields'

E - the white interspaces (appearing as 'superposition' of the two partial endless knots) can be attributed to the two endless knots VERSUS to a group of white surfaces

F - the white interspaces between the two endless knots (appearing as 'superposition' of the two endless knots) can be attributed to one endless knot VERSUS also to the other endless knot

G - the coloured fragments of the two original endless knots VERSUS the two original (absent) endless knots (operation of visual rhetoric: 'detractio' = take out)

H - one partial knot VERSUS the other partial knot as 'thesis' VERSUS 'antithesis' (which both build a 'synthesis' as a double-knot with fragments of both knots and their white superposition fields)

I - group of blue fragments VERSUS group of orange fragments in concurrence for attention

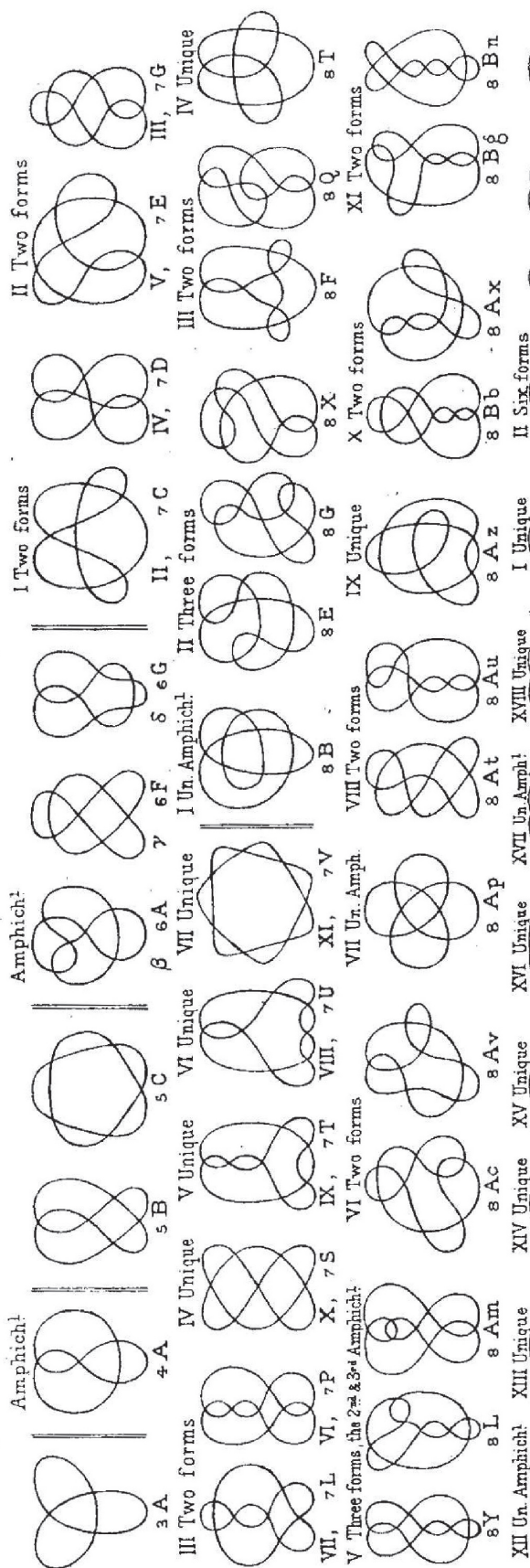
J - multiple 'overwriting' of parts above each other: one 'overwritten' part in the endless knot VERSUS the overwriting other part of the endless knot AND one overwritten endless knot VERSUS overwriting second endless knot

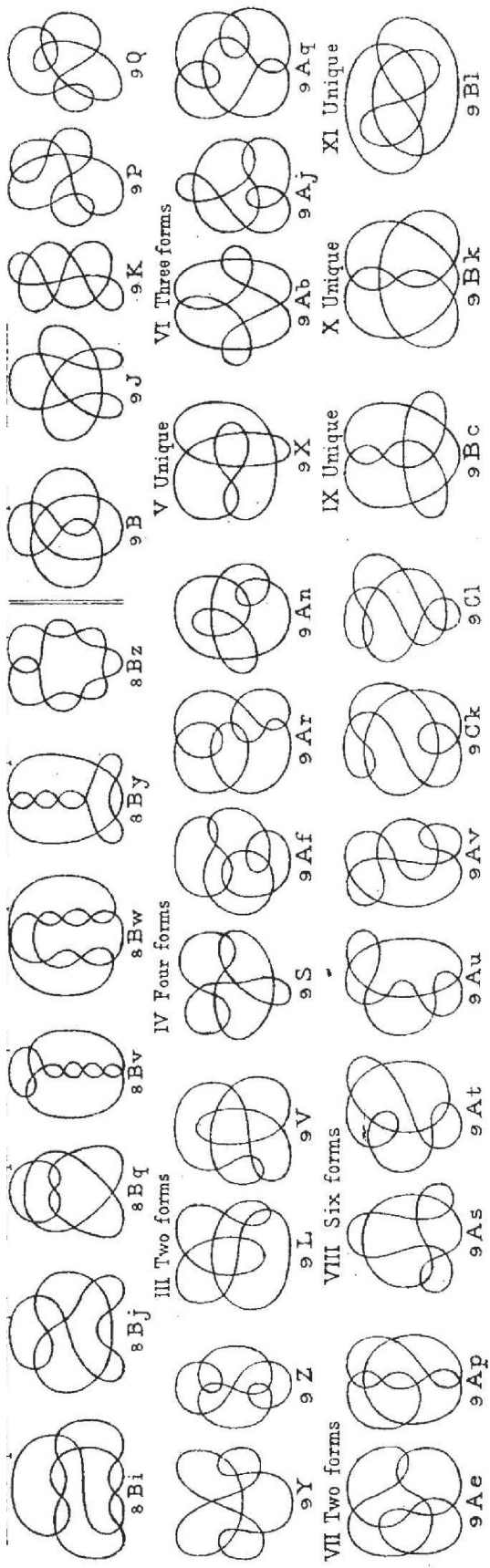
These two partial images (the first image with white ground and black superposition fields of the two endless knots and the second image with black ground and white superposition fields) form one work of art with the title "Subtractive + Additive Synthesis" (short "SAS" - plus numbers of the two endless knots of Tait being used in one double-knot). This title is based on these thoughts: Subtractive colour mixing lead to black superposition fields of the two coloured partial knots in one double-knot. Additive colour mixing lead to white superposition fields of the two coloured partial knots in one double-knot. The two partial endless knots by Tait form each other and are fragmented in each other in one double-knot (synthesis as "Aufhebung" in the three meanings of Hegel: picked up + conserved + ended).

THE FIRST SEVEN ORDERS OF KNOTTINESS.

Trans. Roy. Soc. Edin.^r

Vol. XXXII, Pl. XLIV.





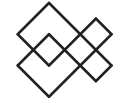
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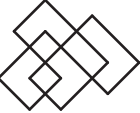
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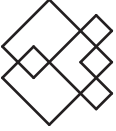
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T6



T7



T8



T9



T10



T11



T12



T13



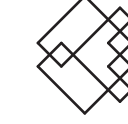
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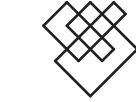
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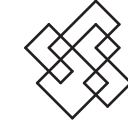
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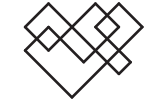
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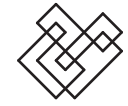
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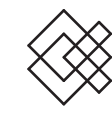
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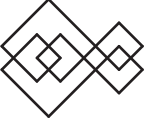
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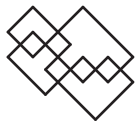
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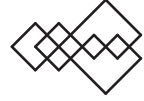
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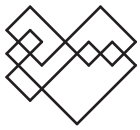
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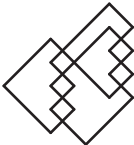
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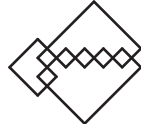
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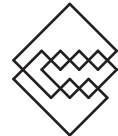
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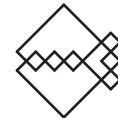
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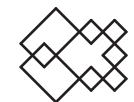
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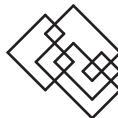
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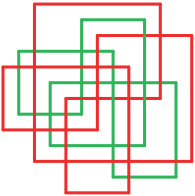
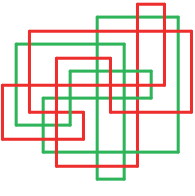
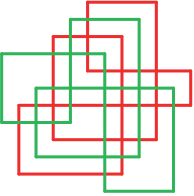
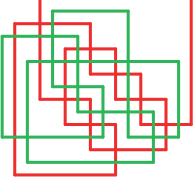
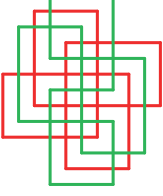
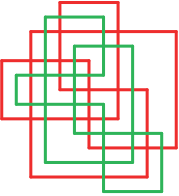
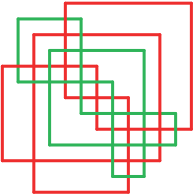
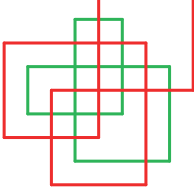
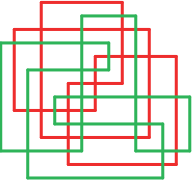
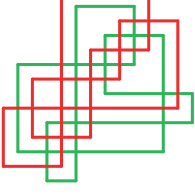
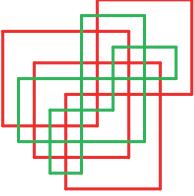


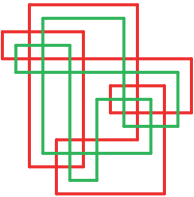
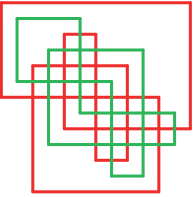
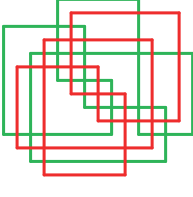
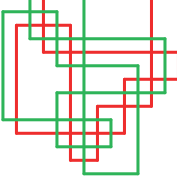
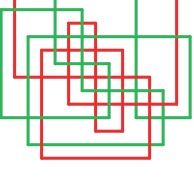
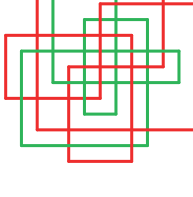
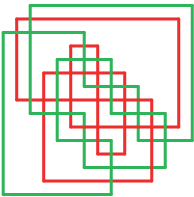
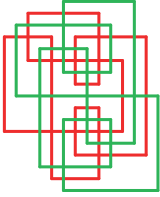
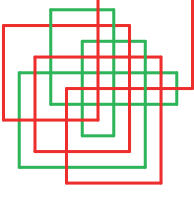
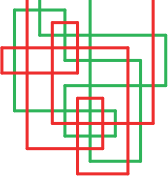
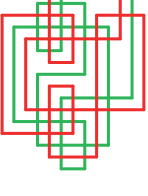
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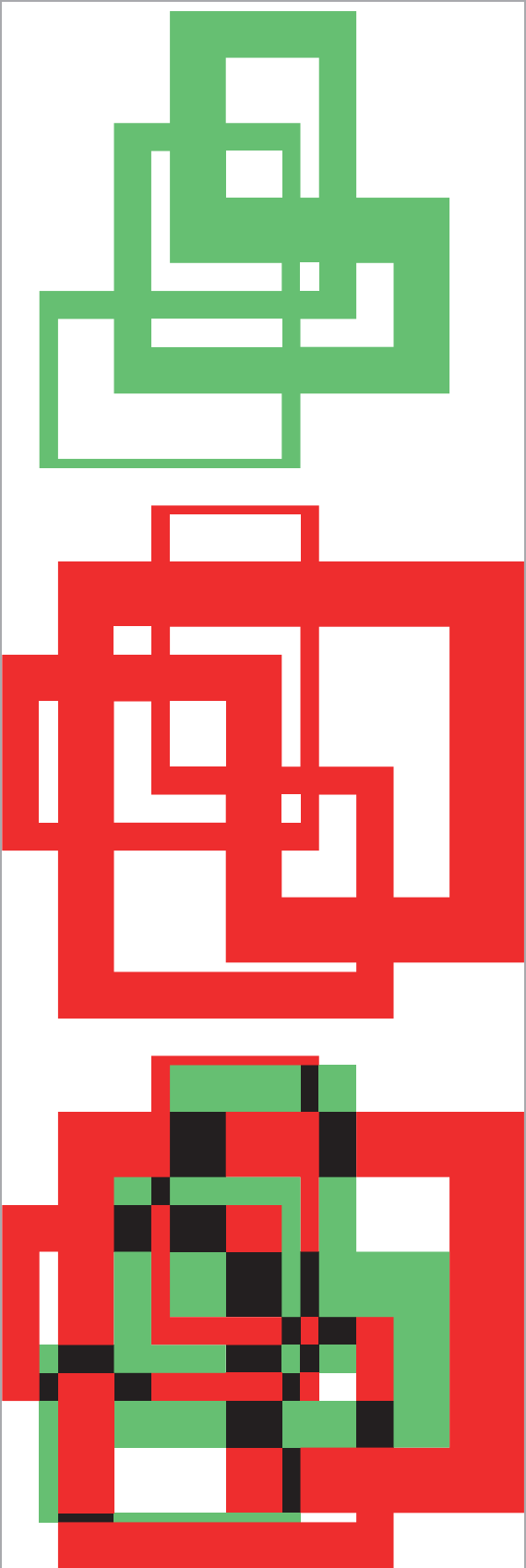


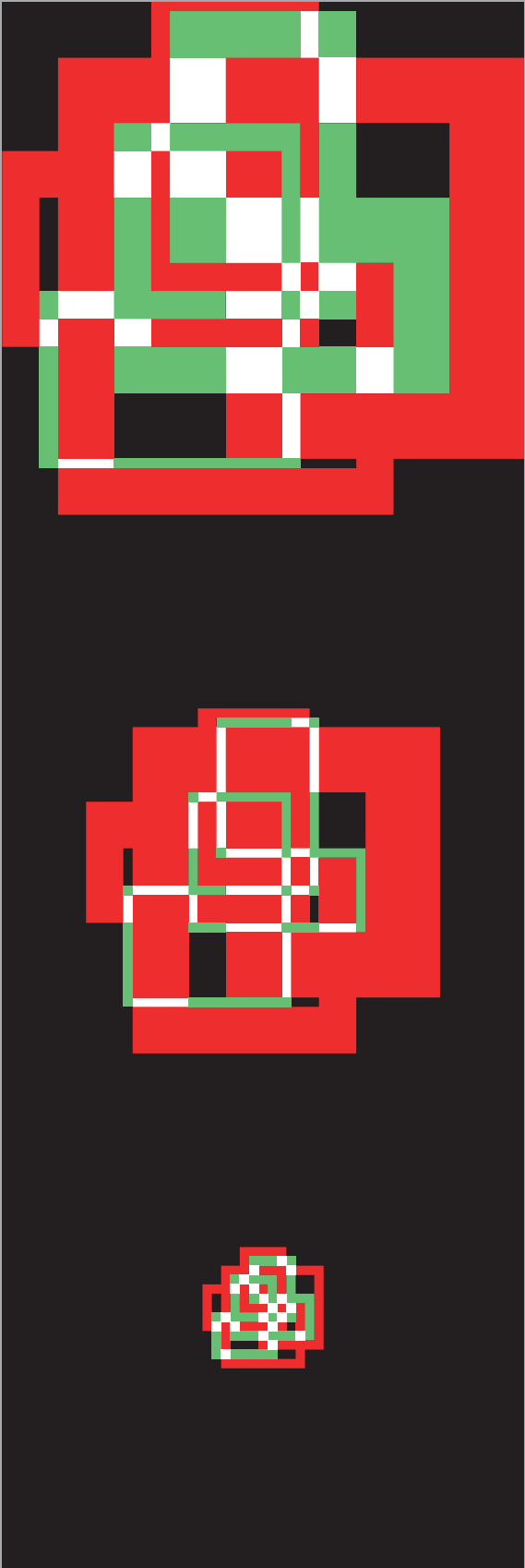
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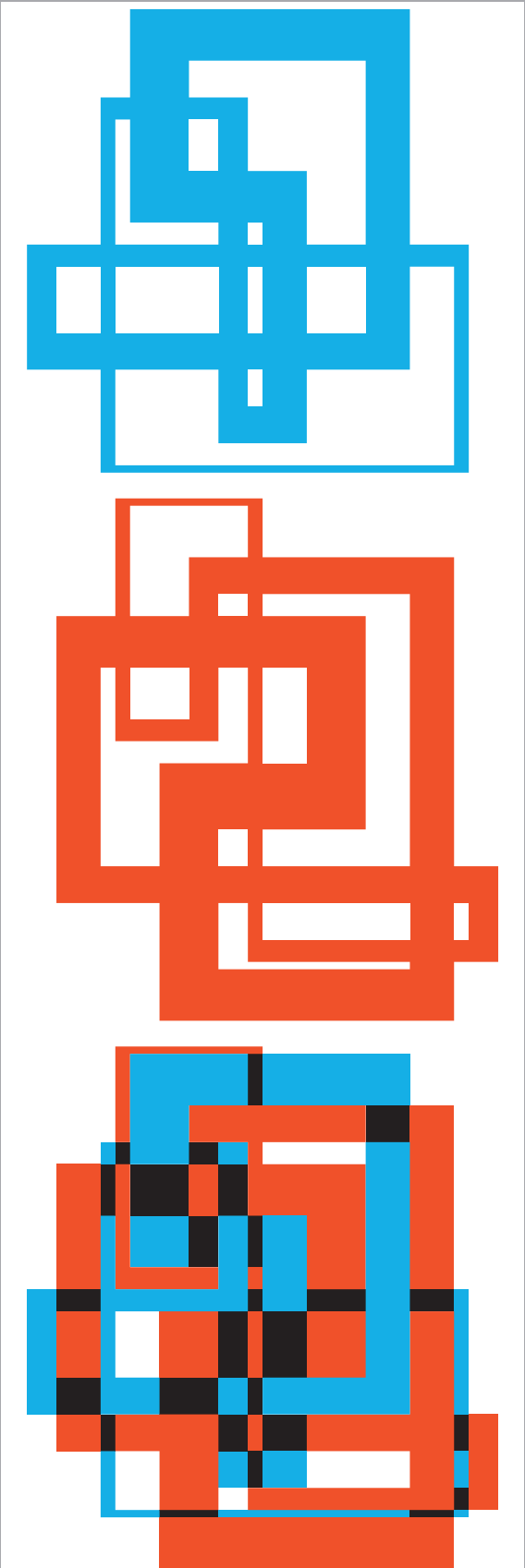


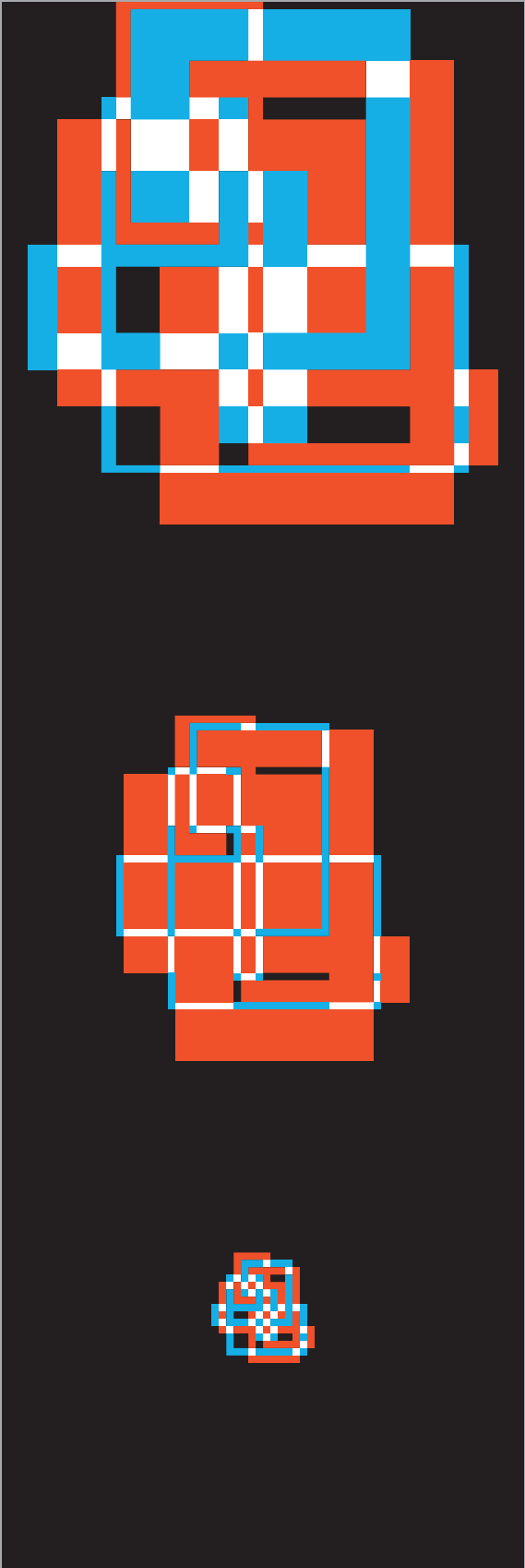
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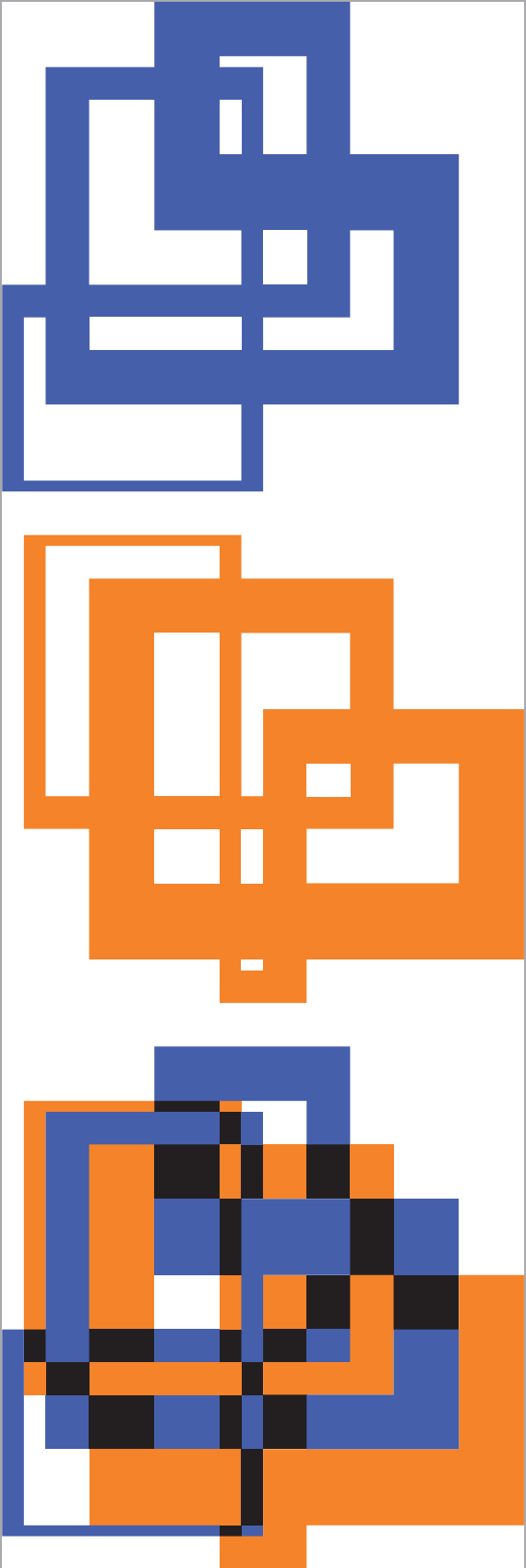
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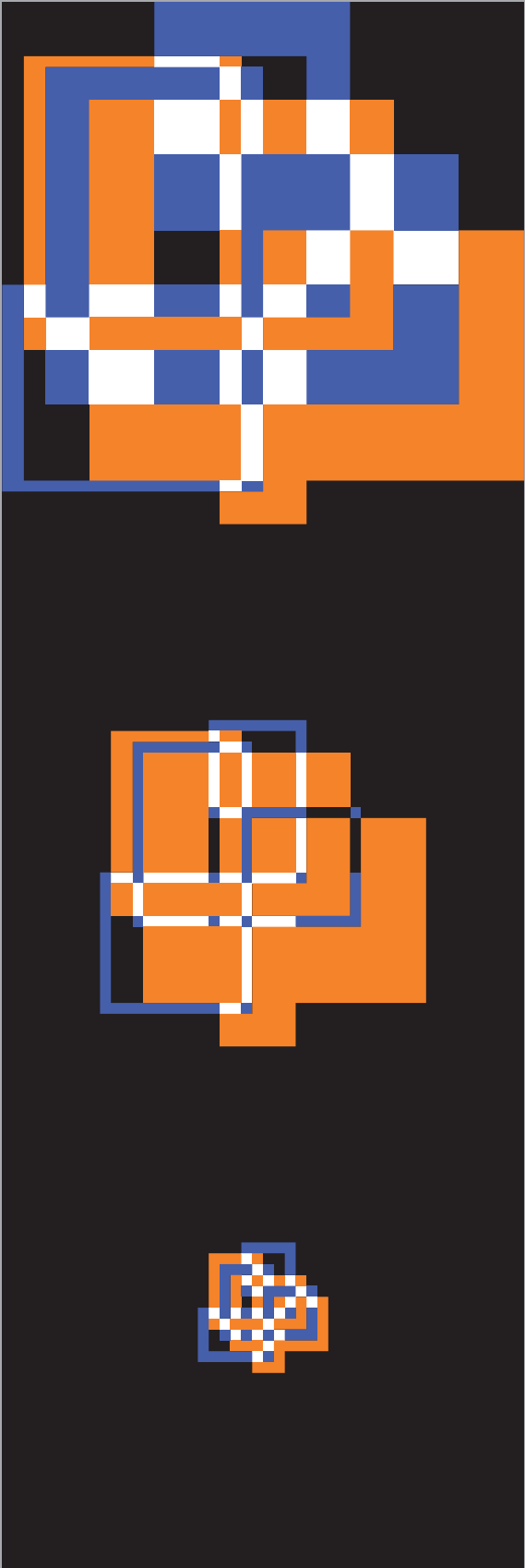


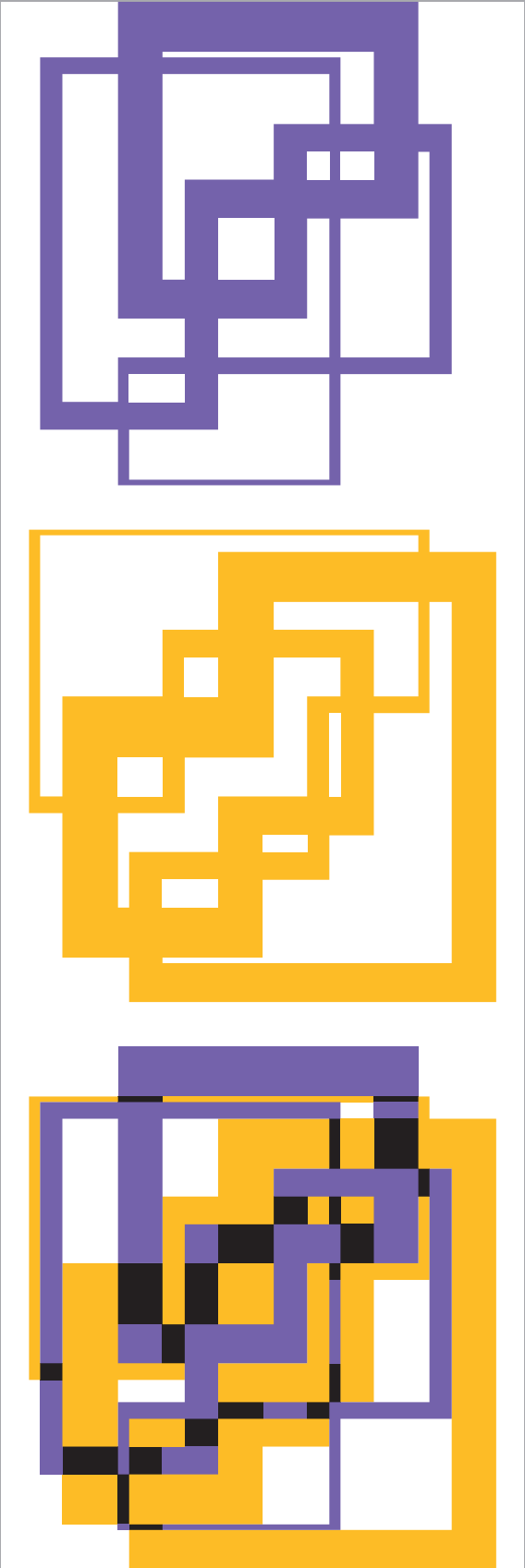


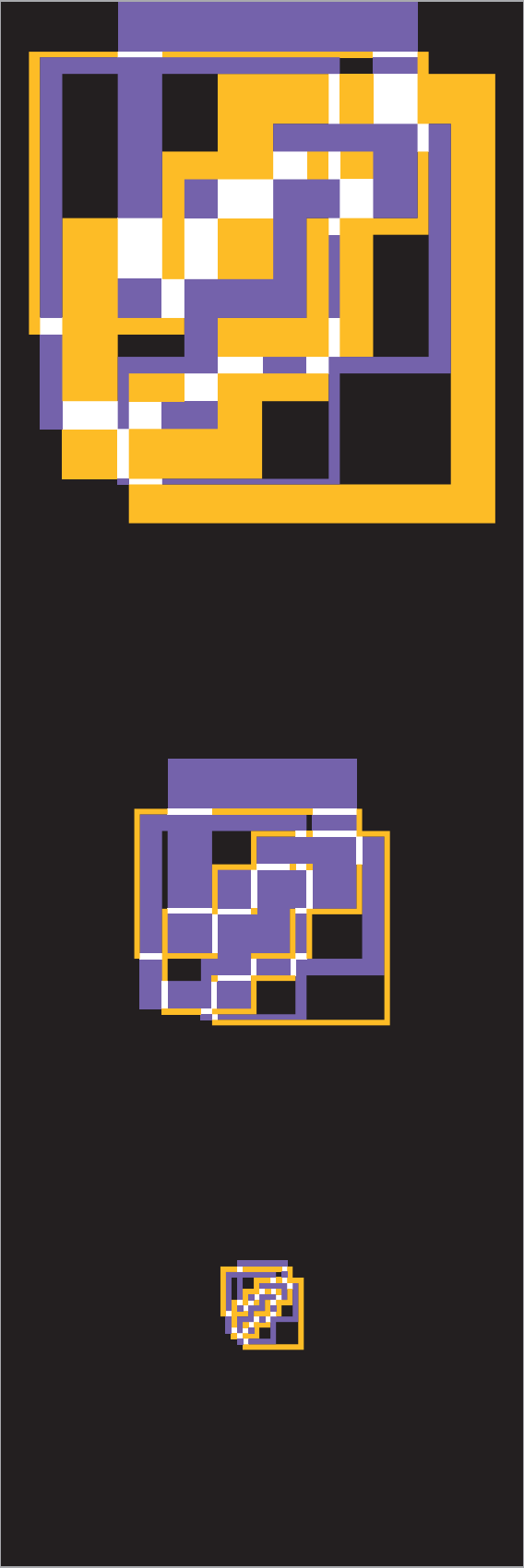




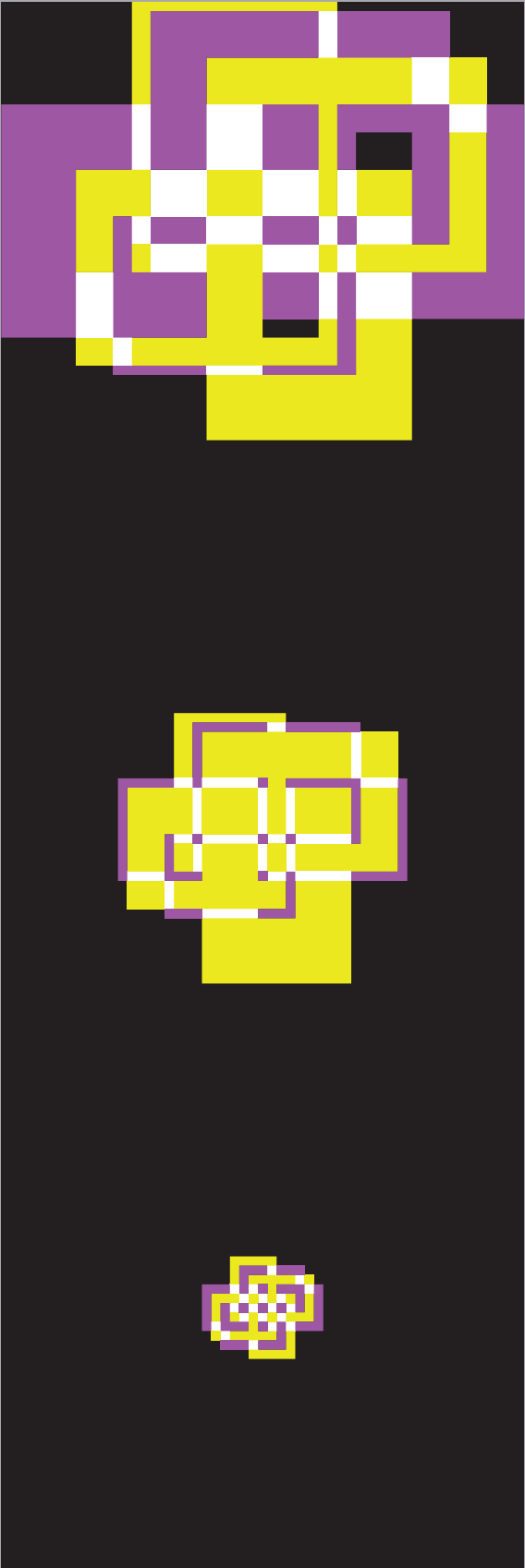


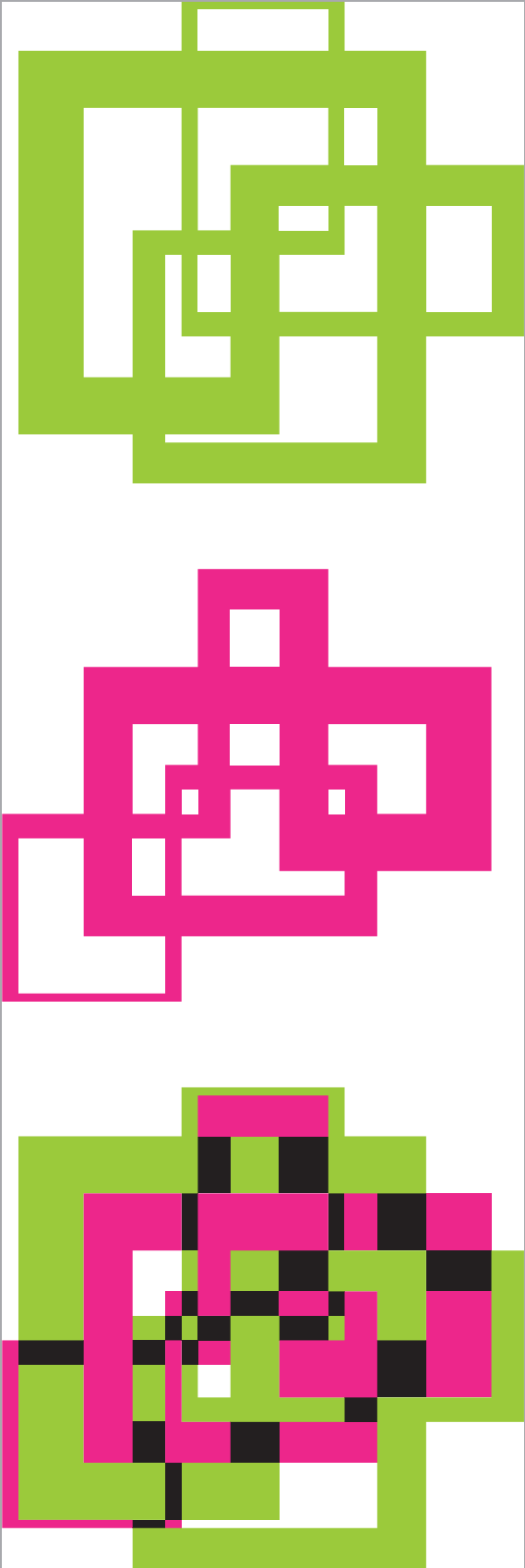


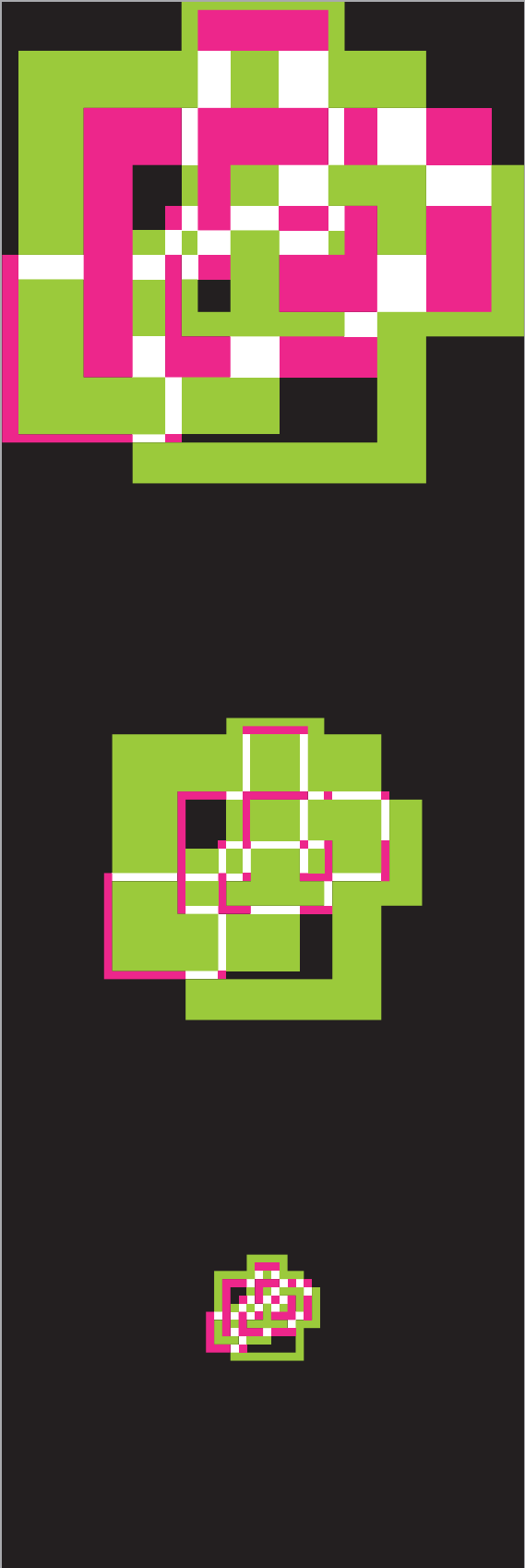


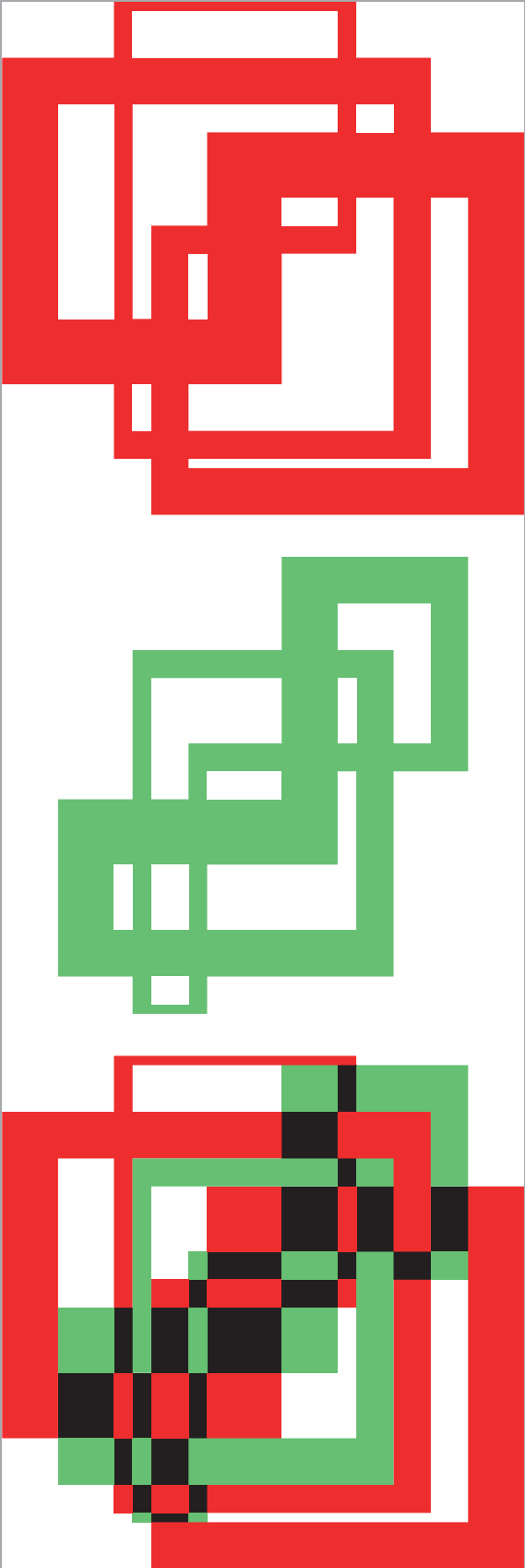


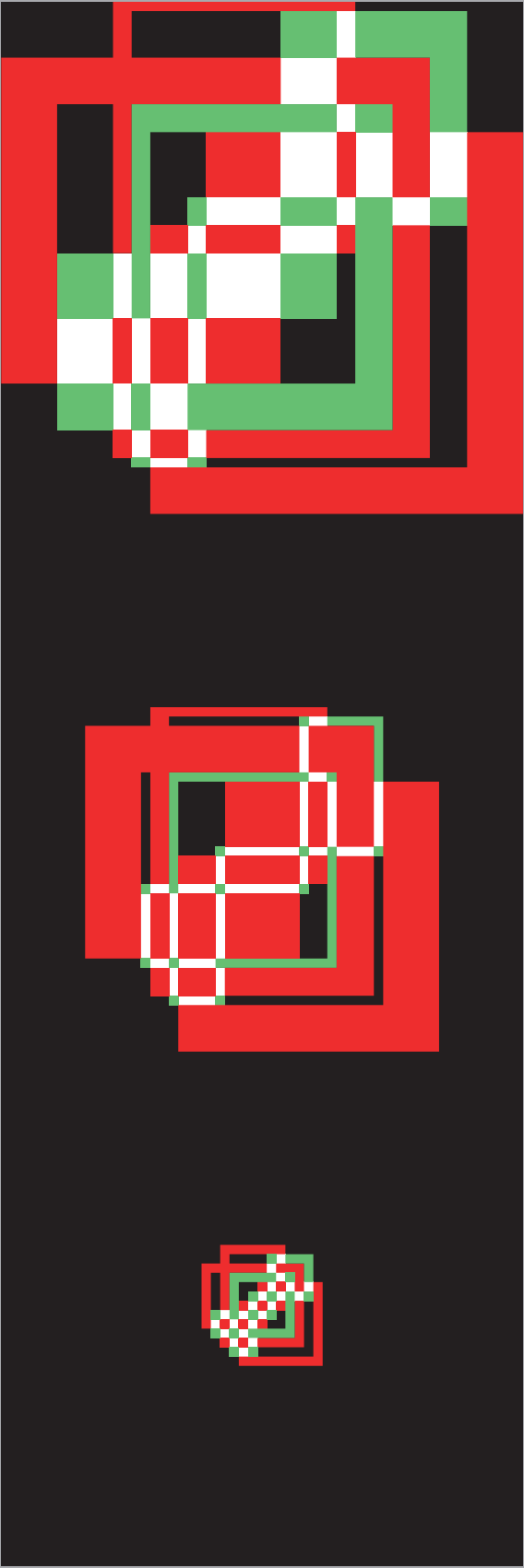


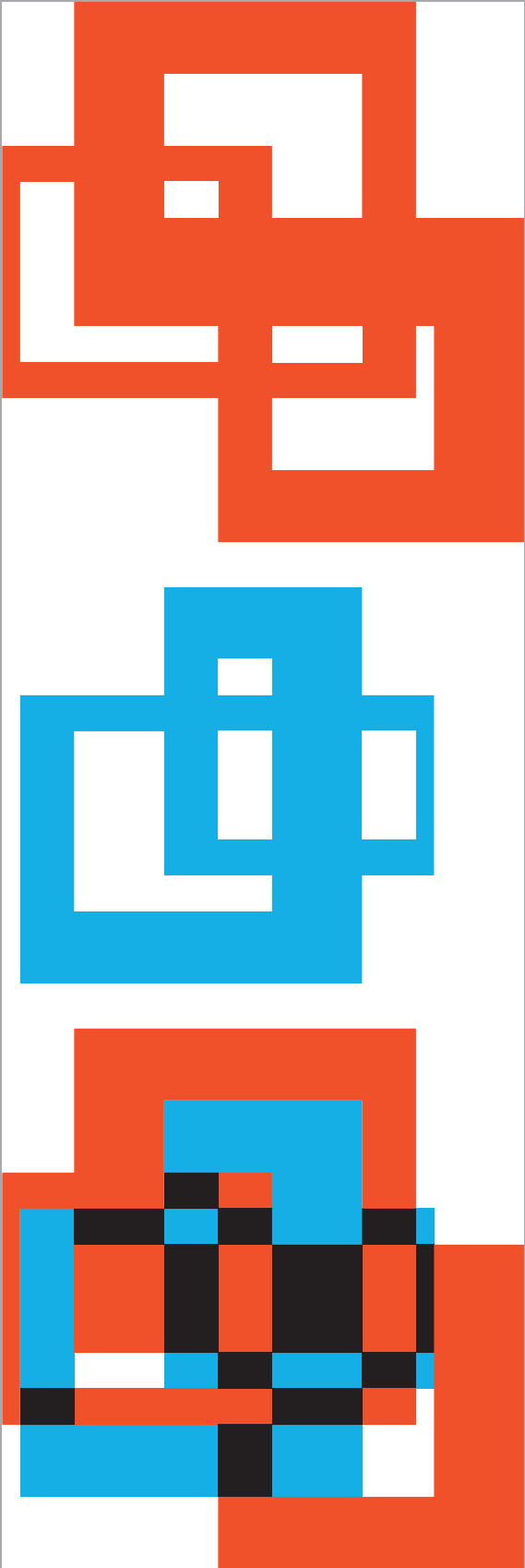


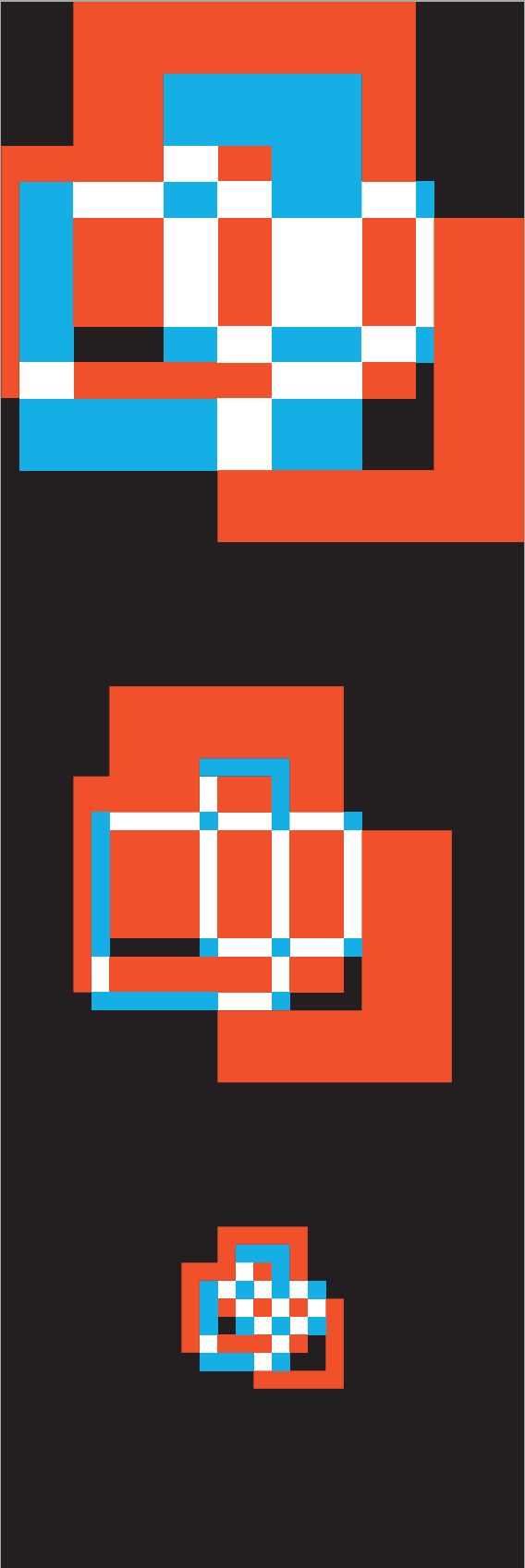


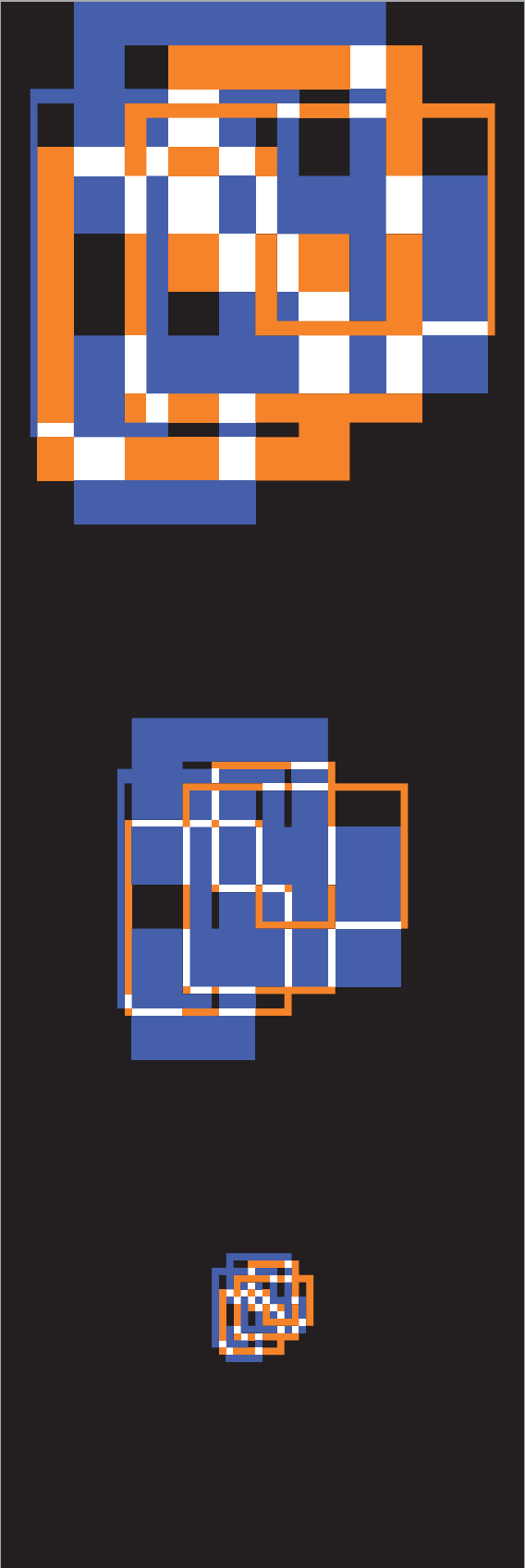


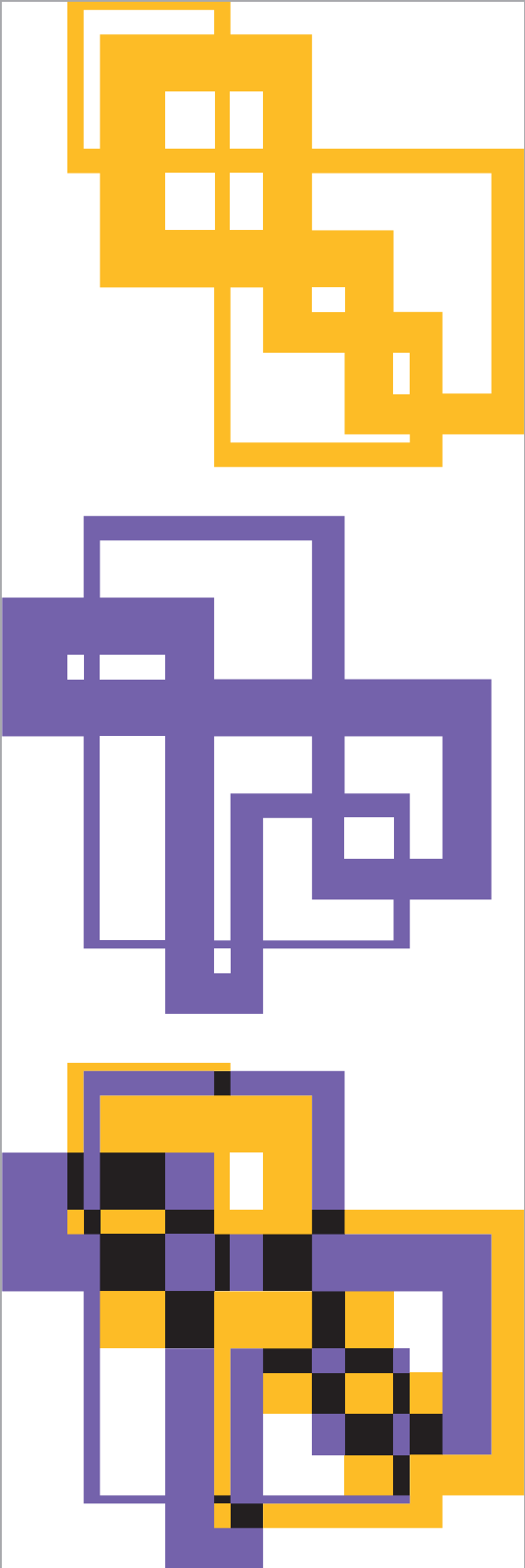


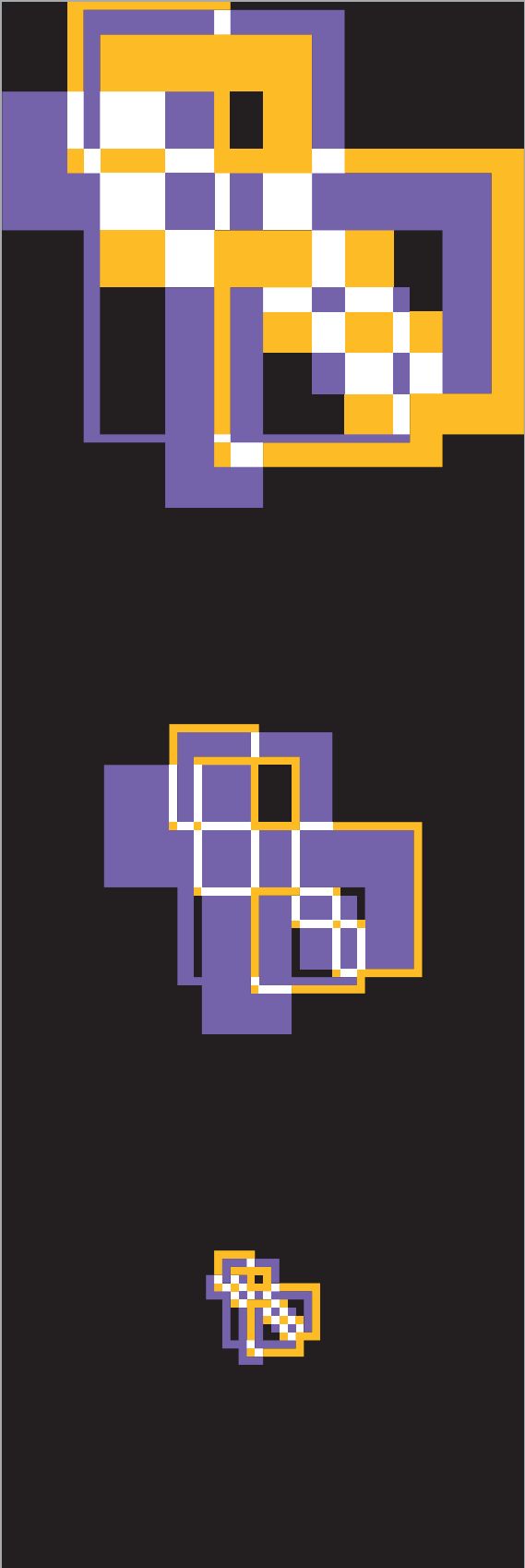


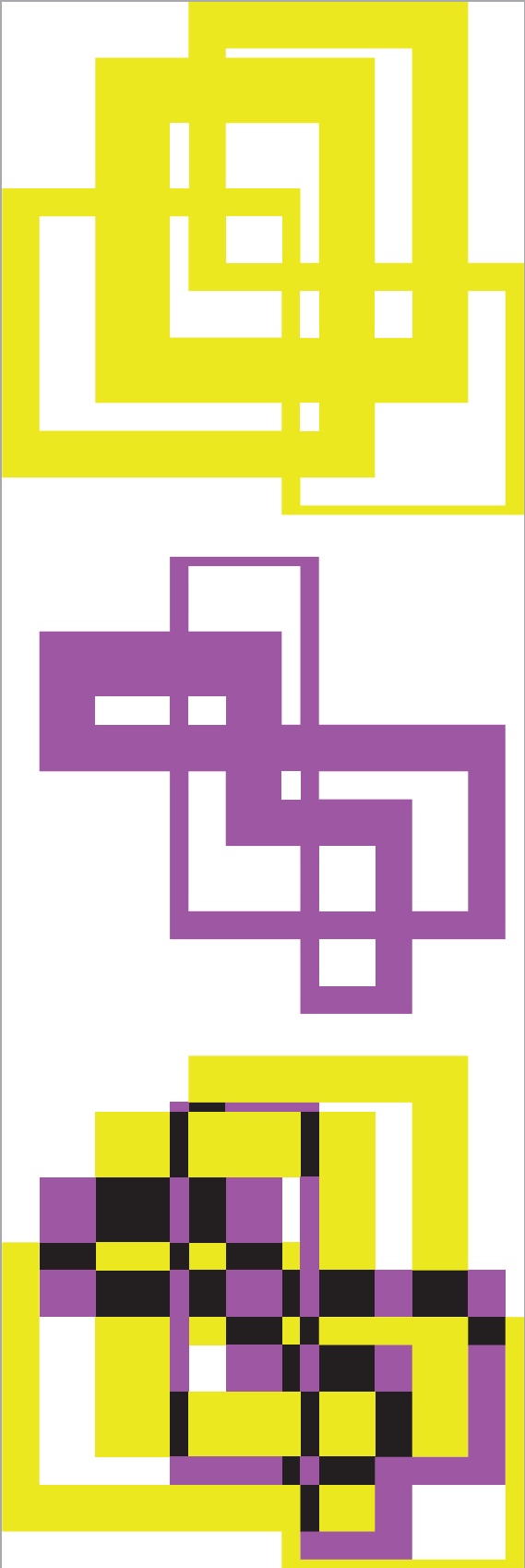


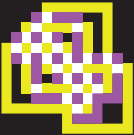
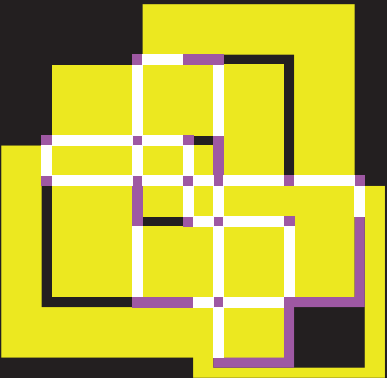
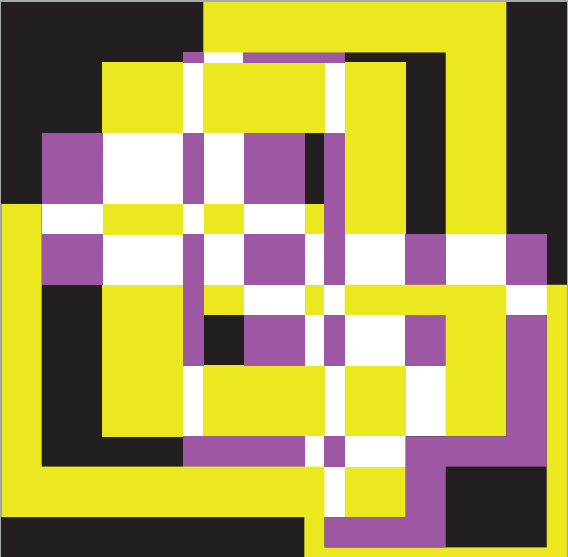


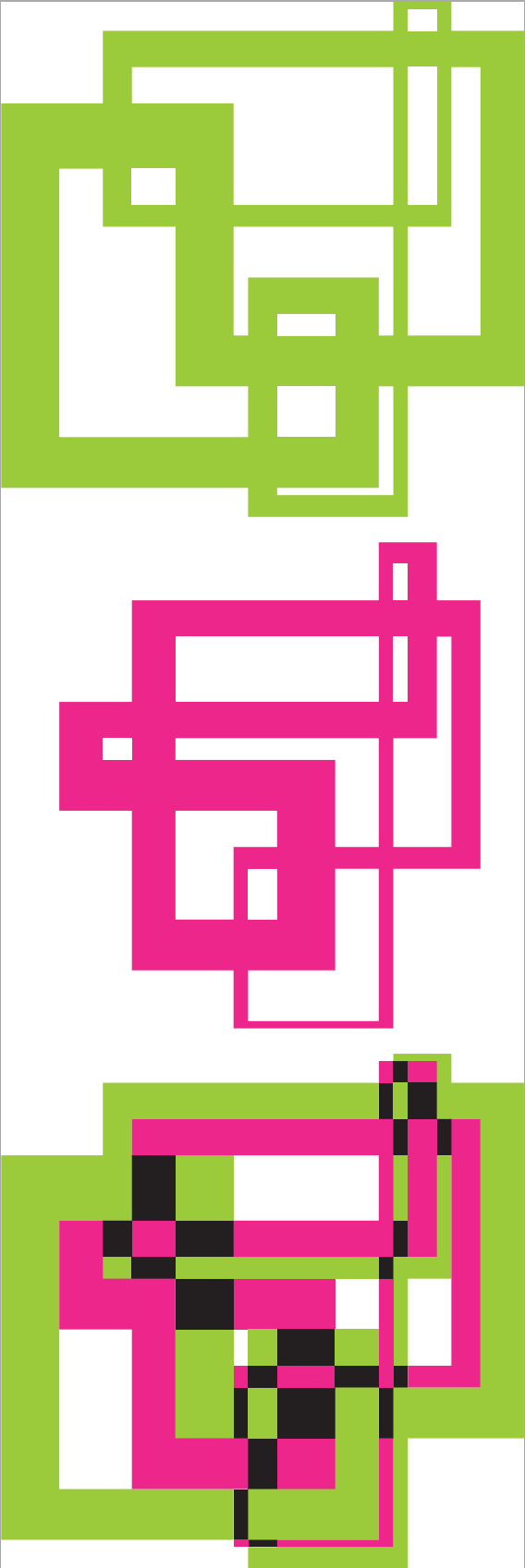


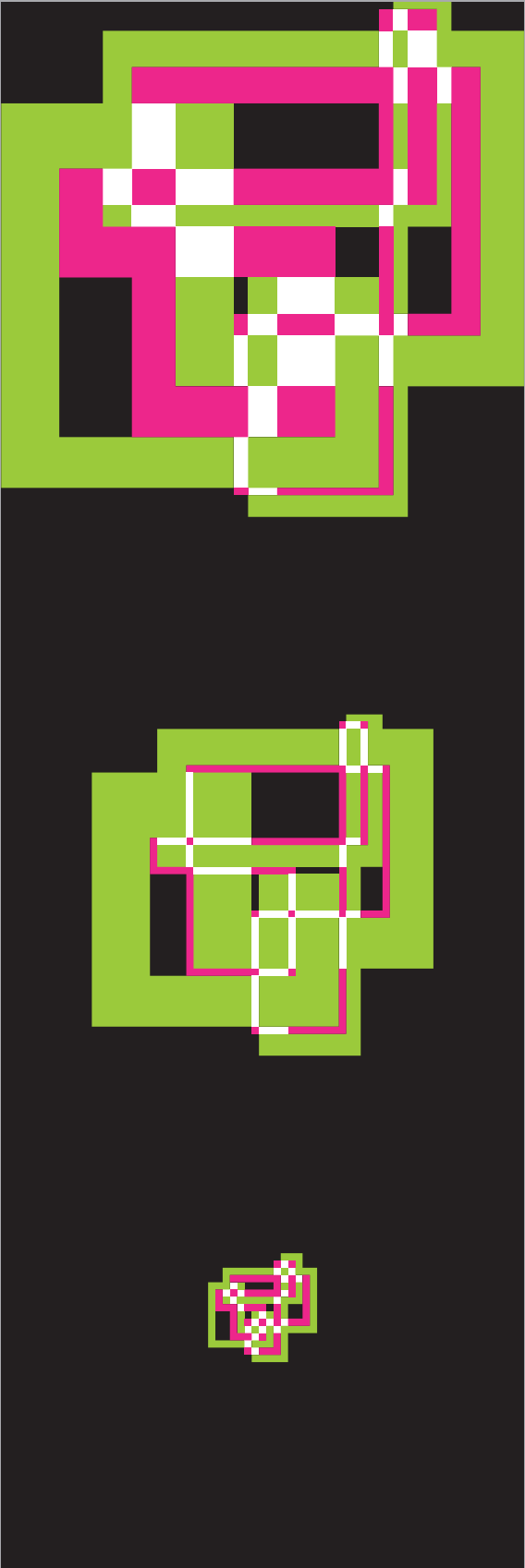


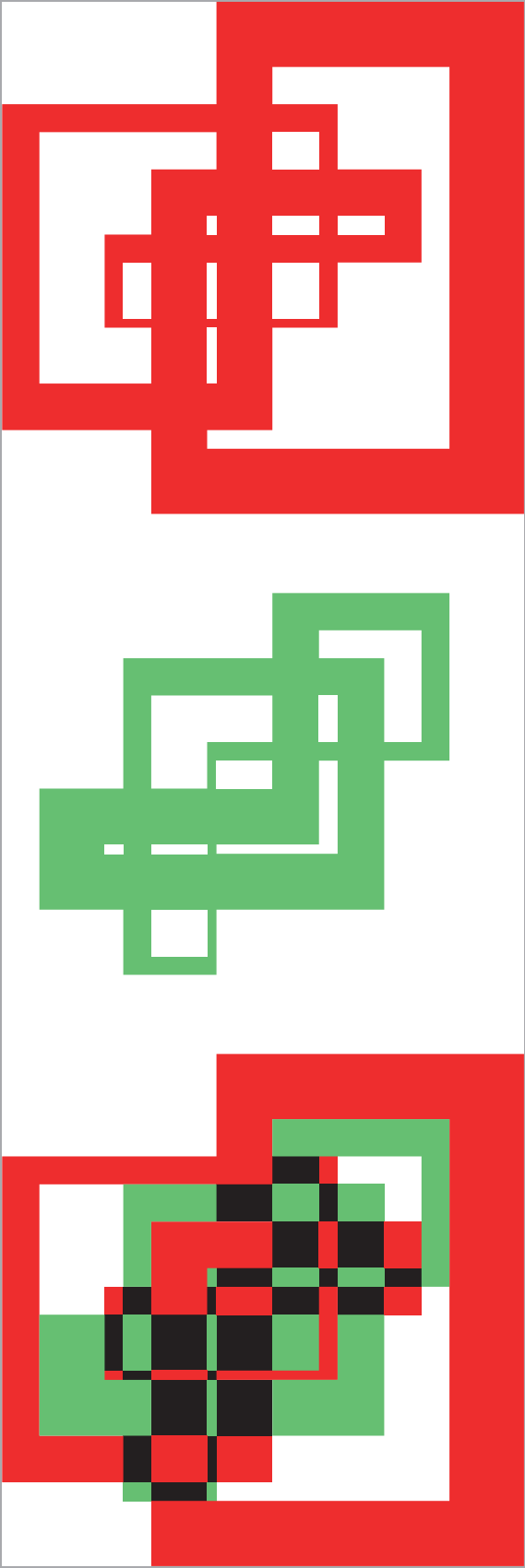


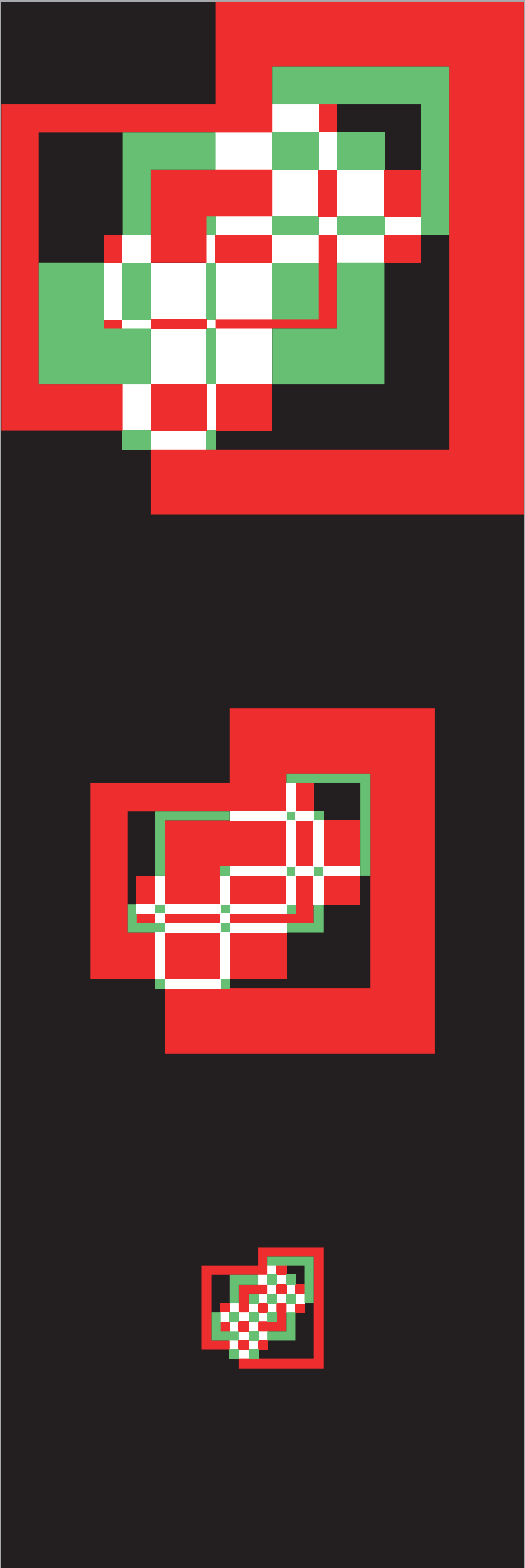


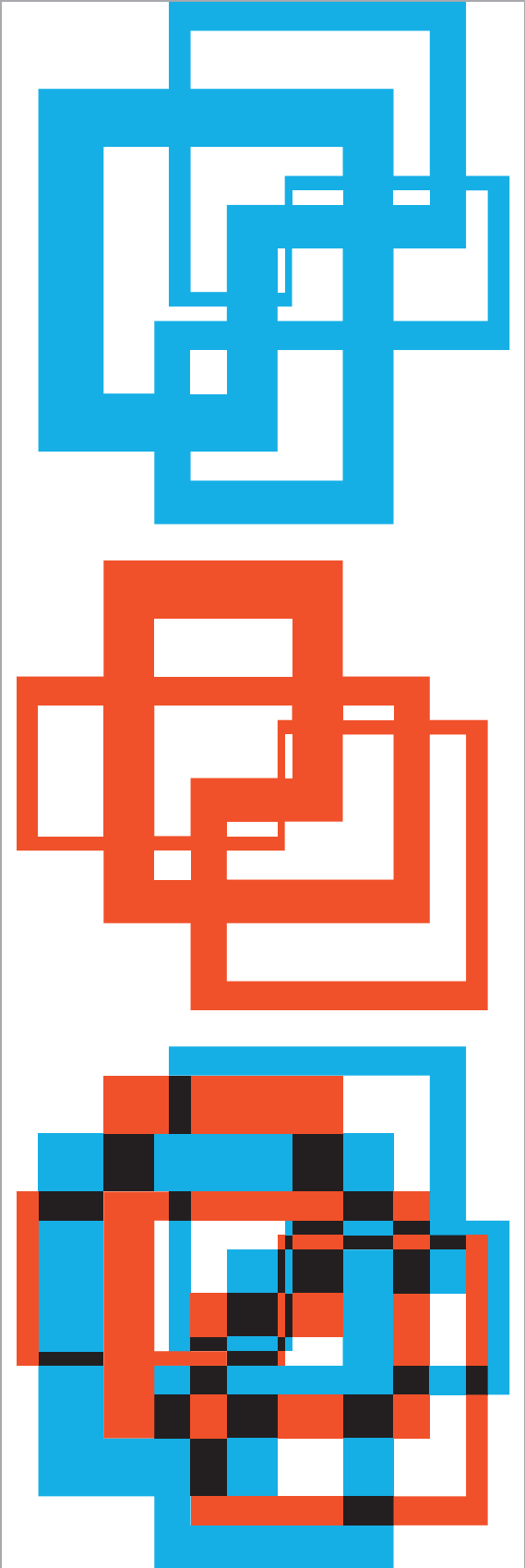


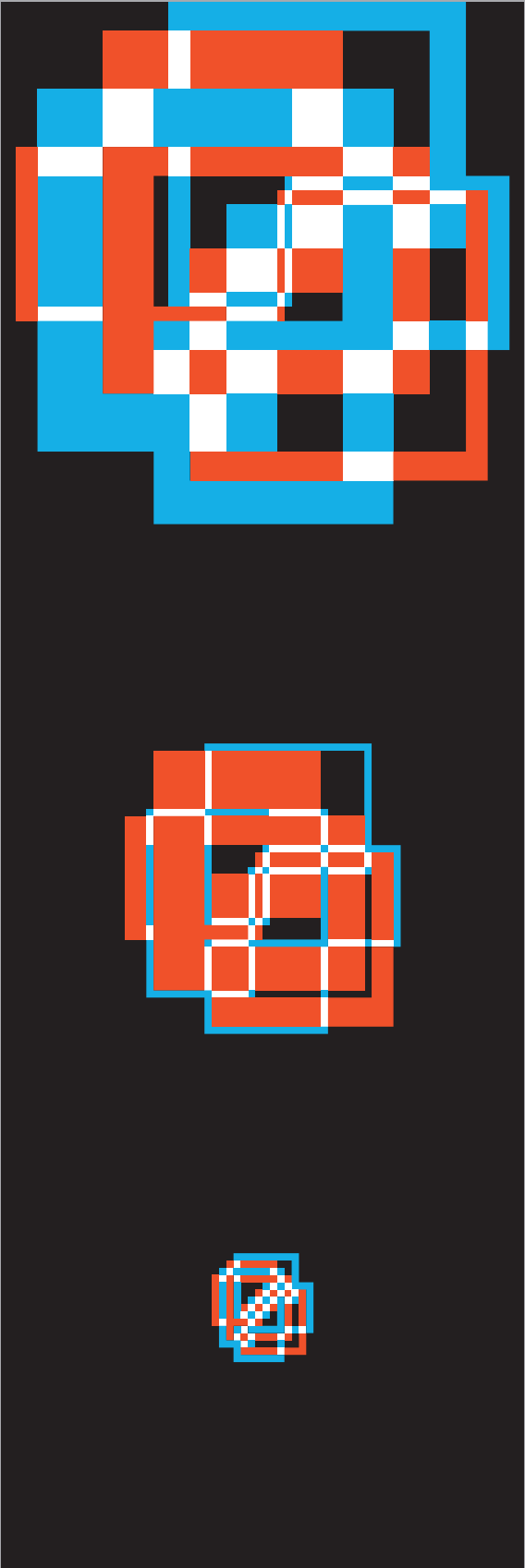


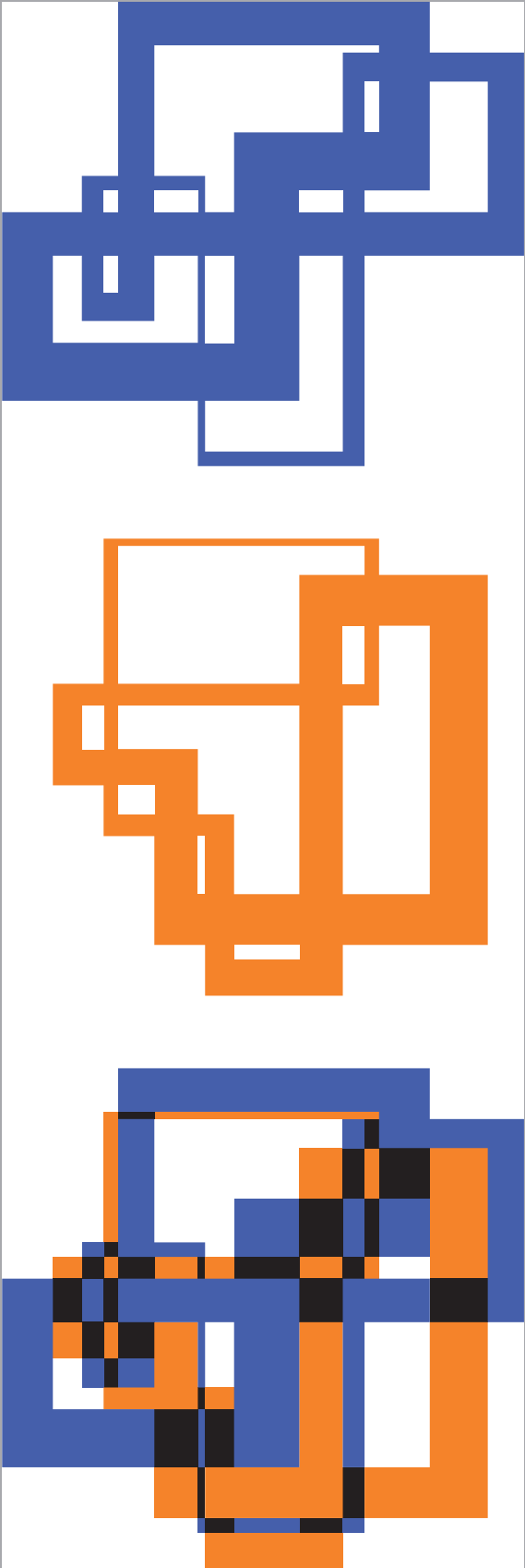


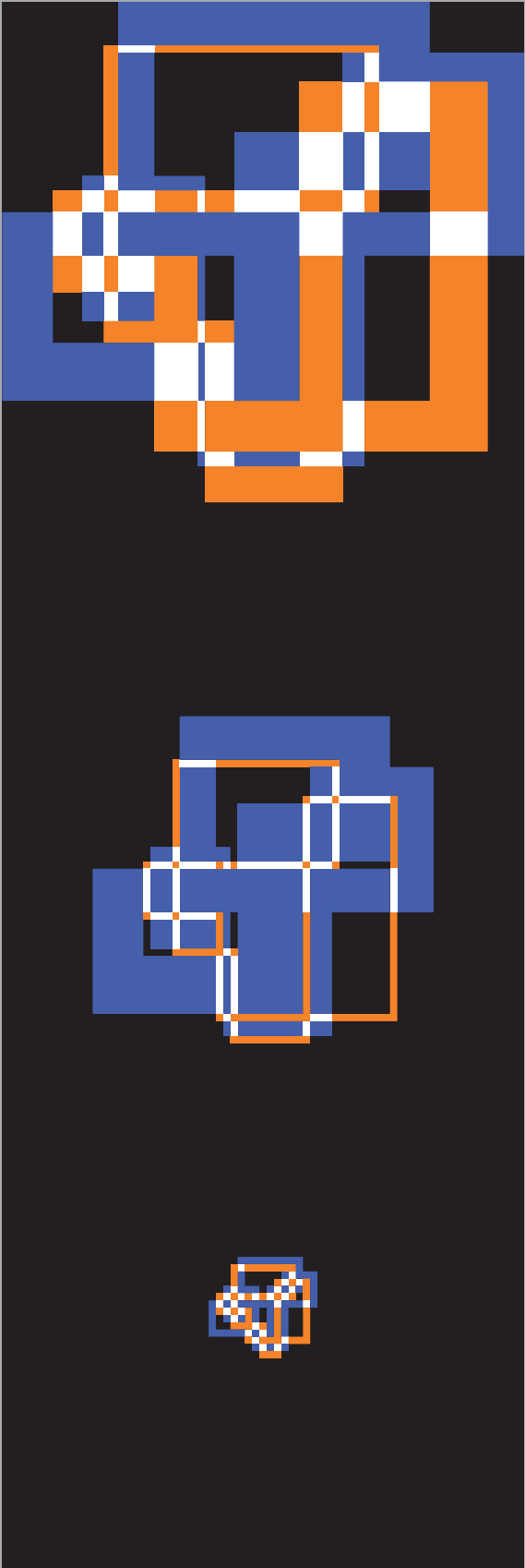


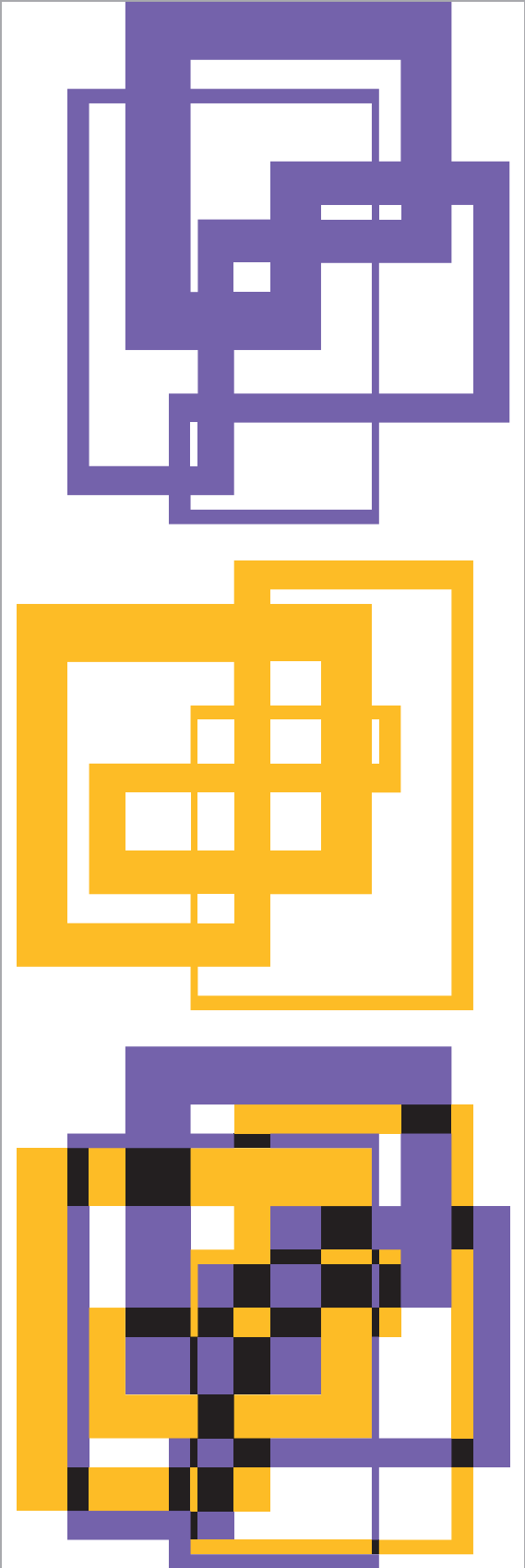


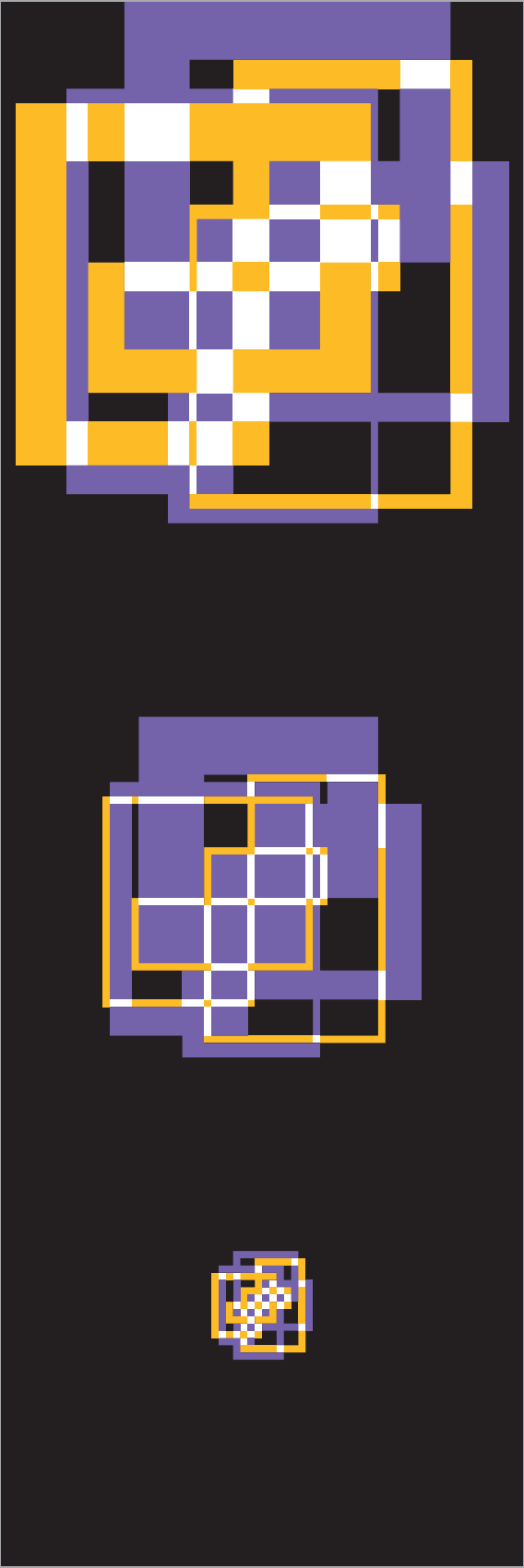


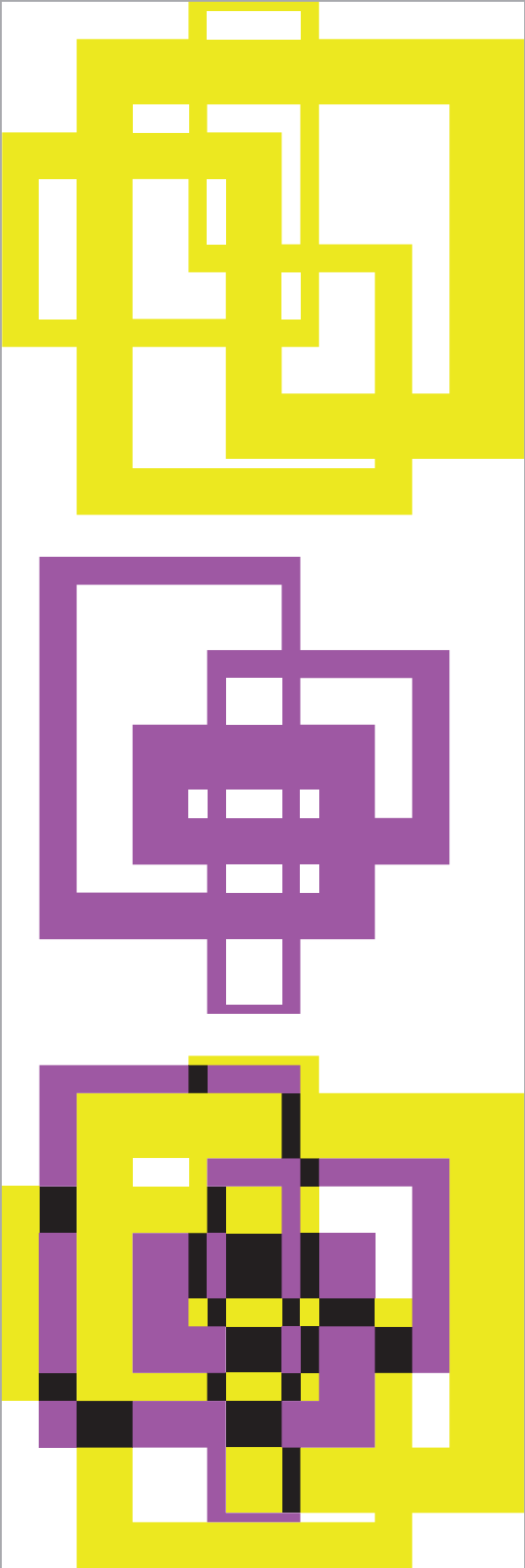


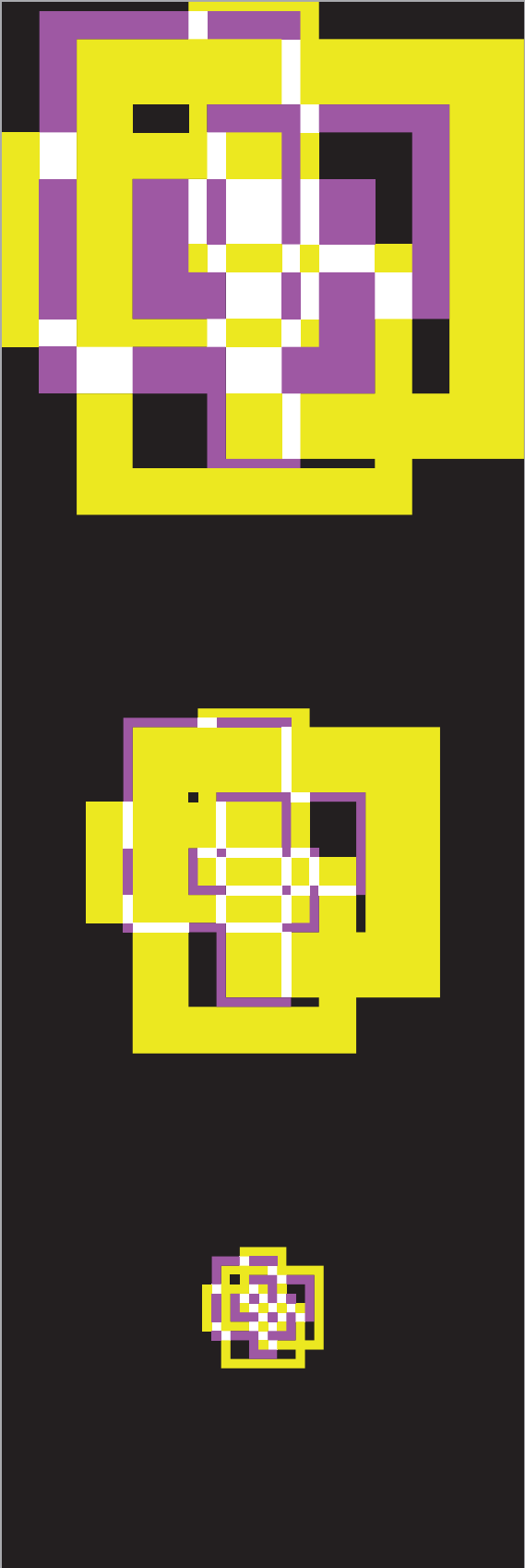


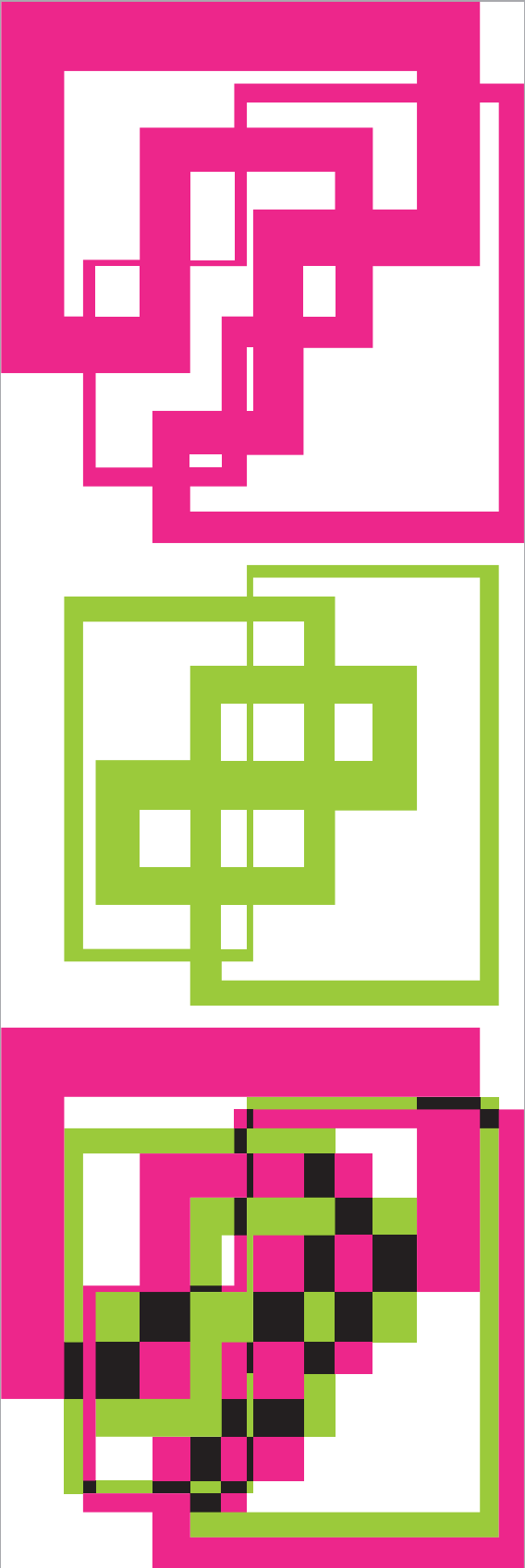


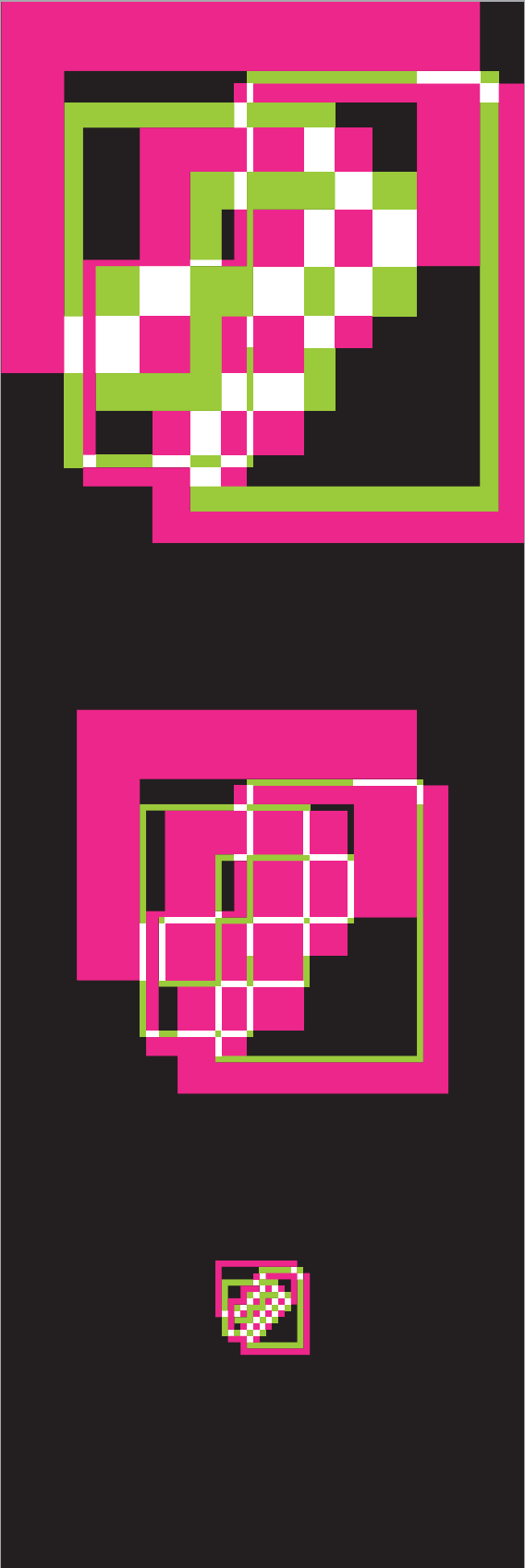


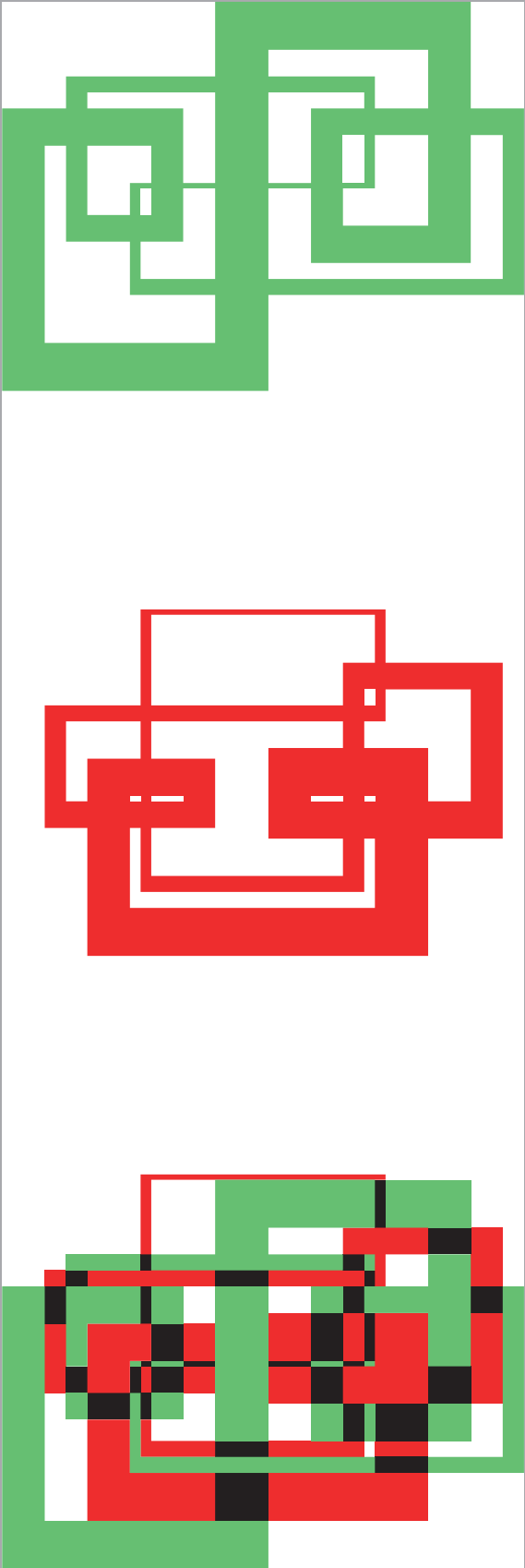


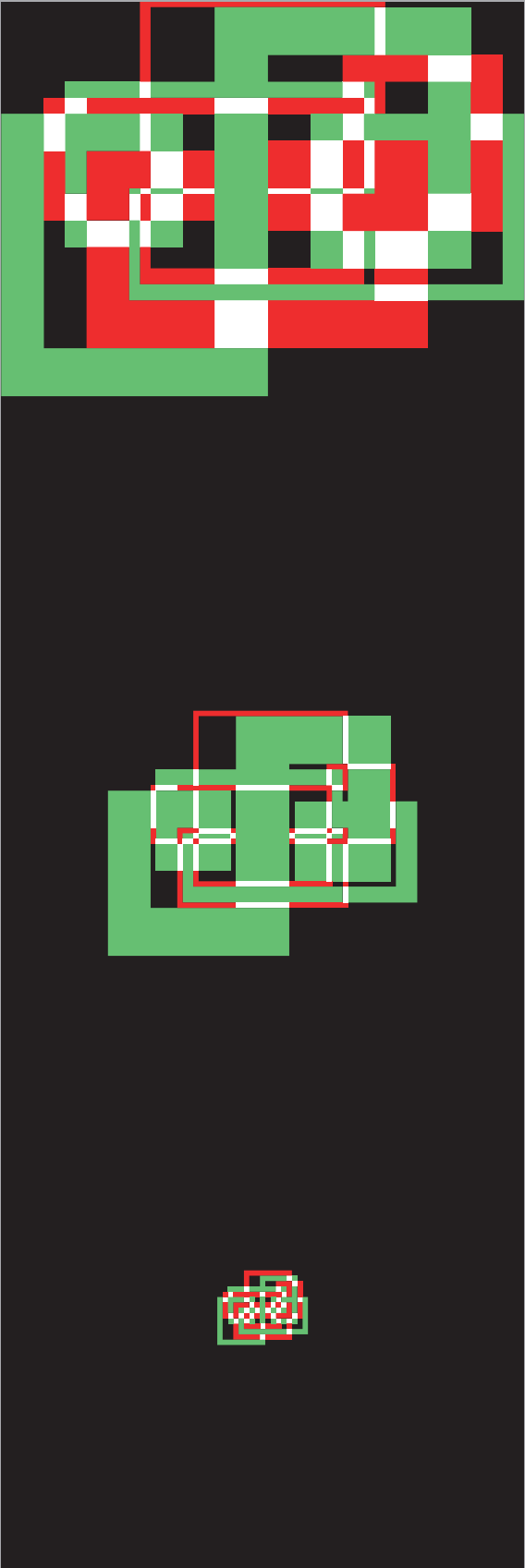


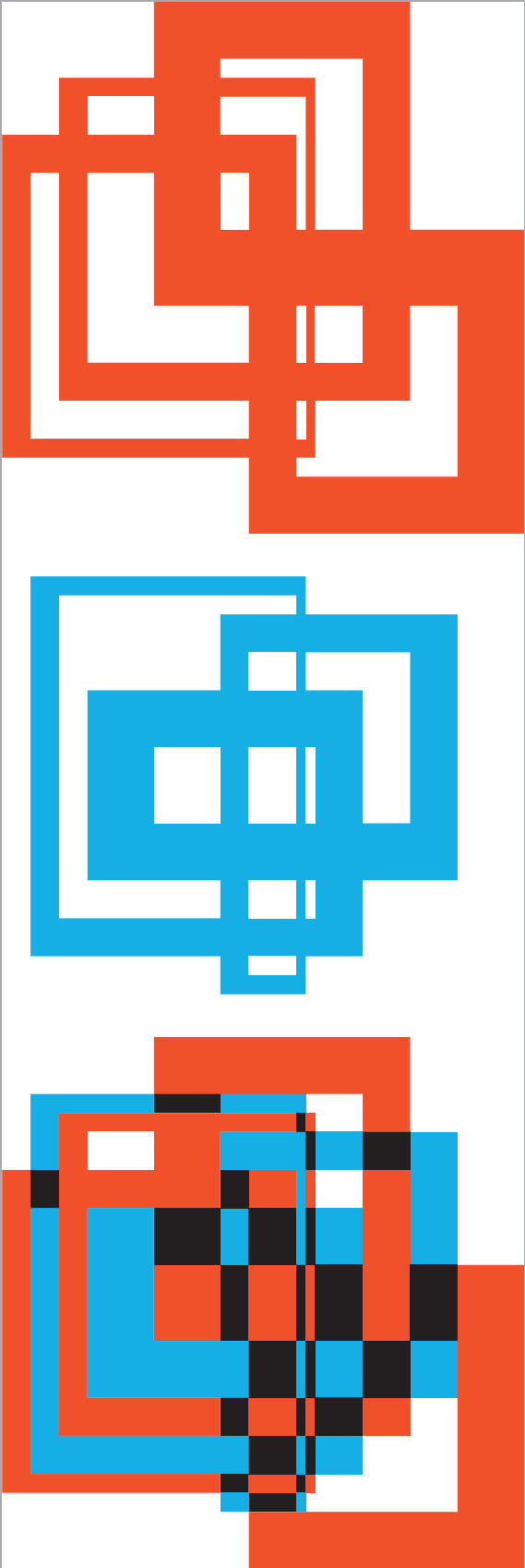


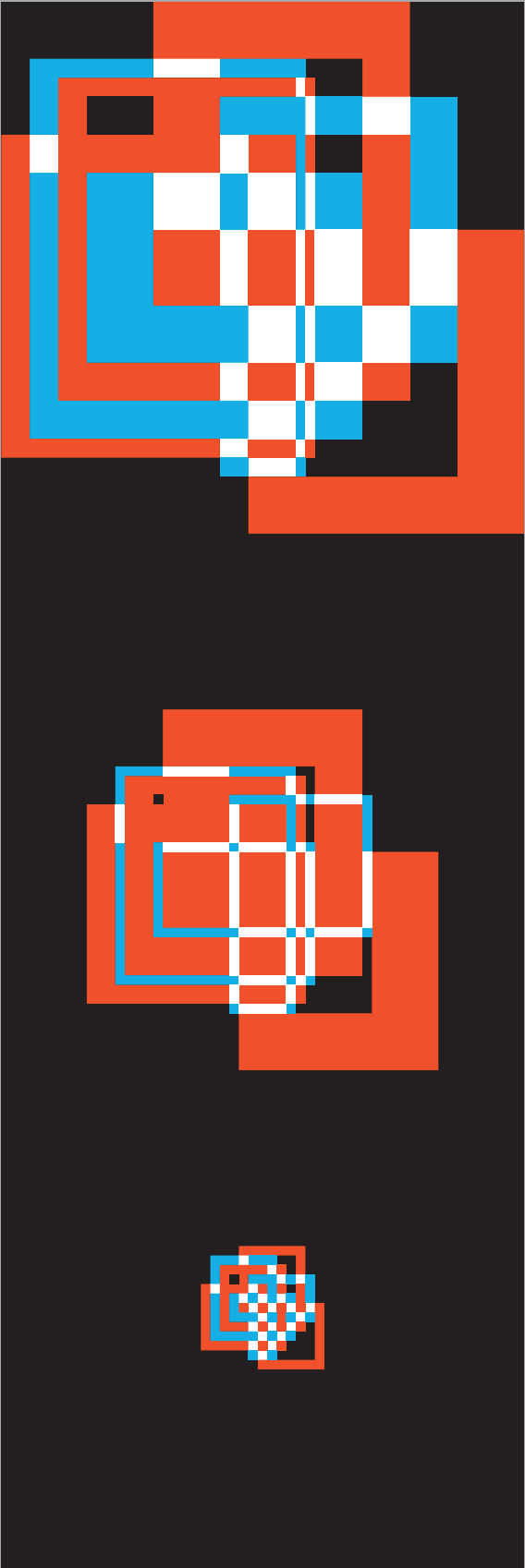


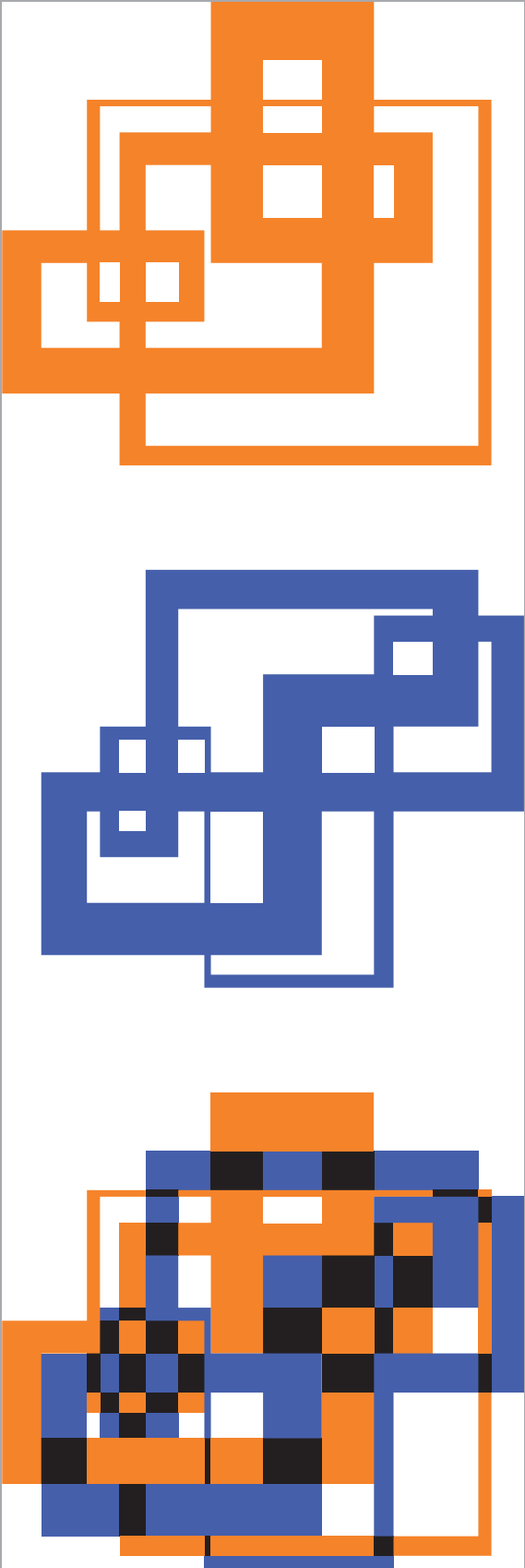


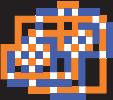
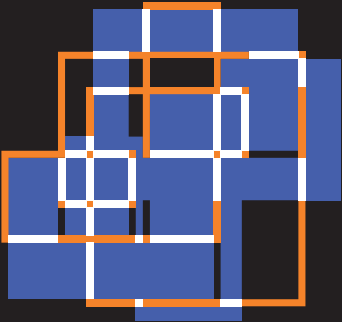
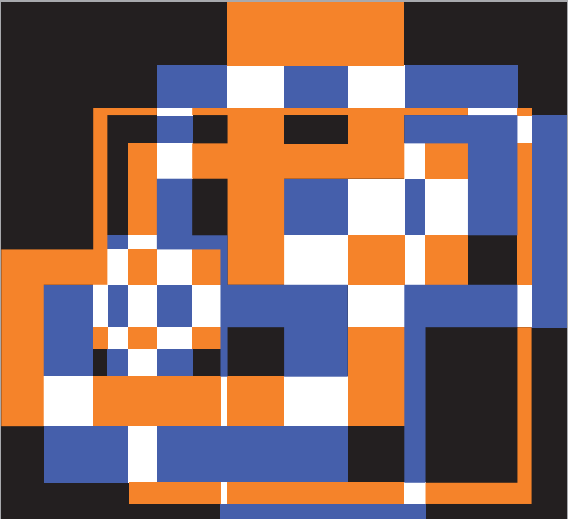


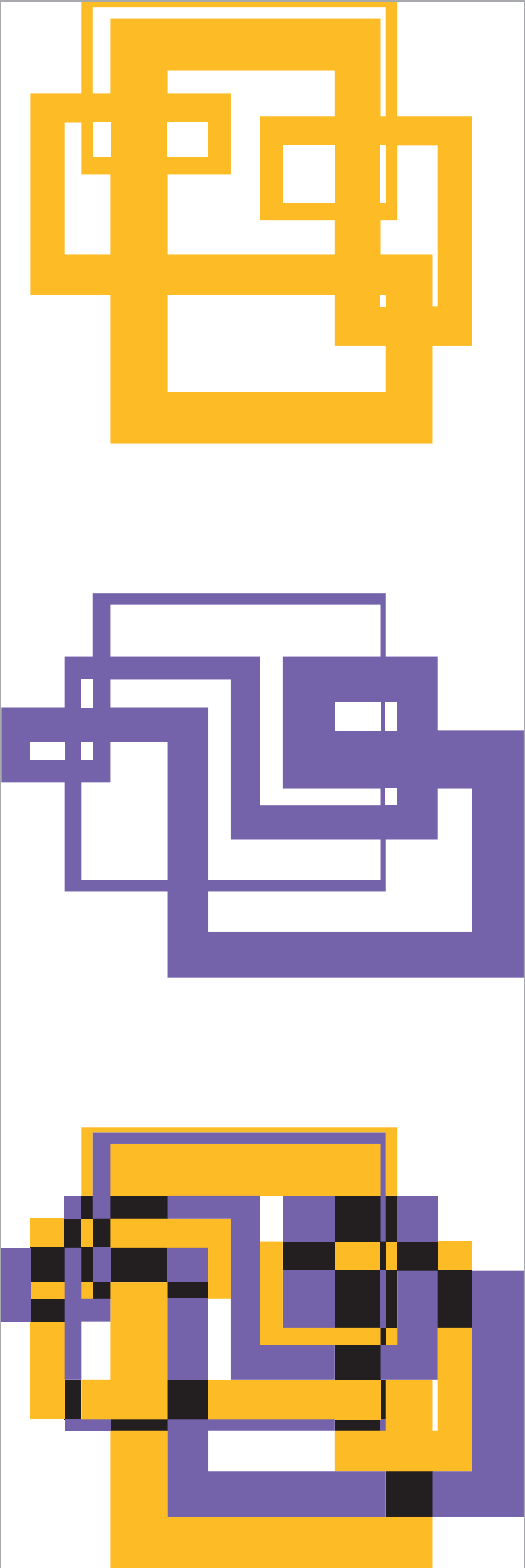


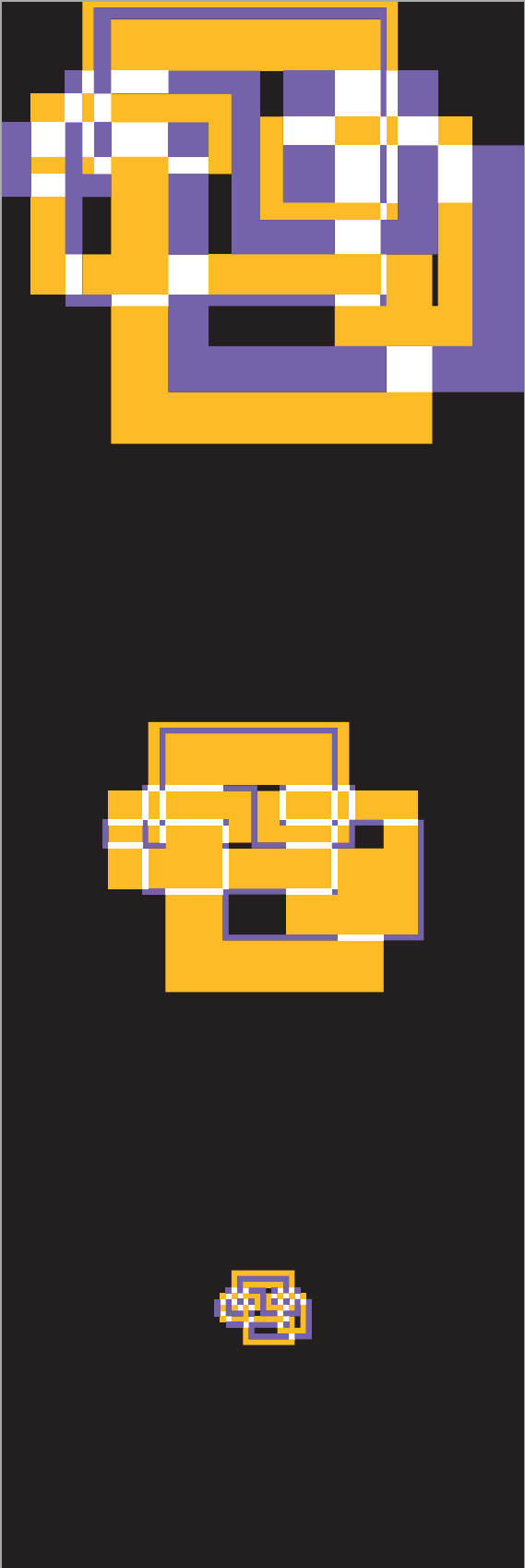












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