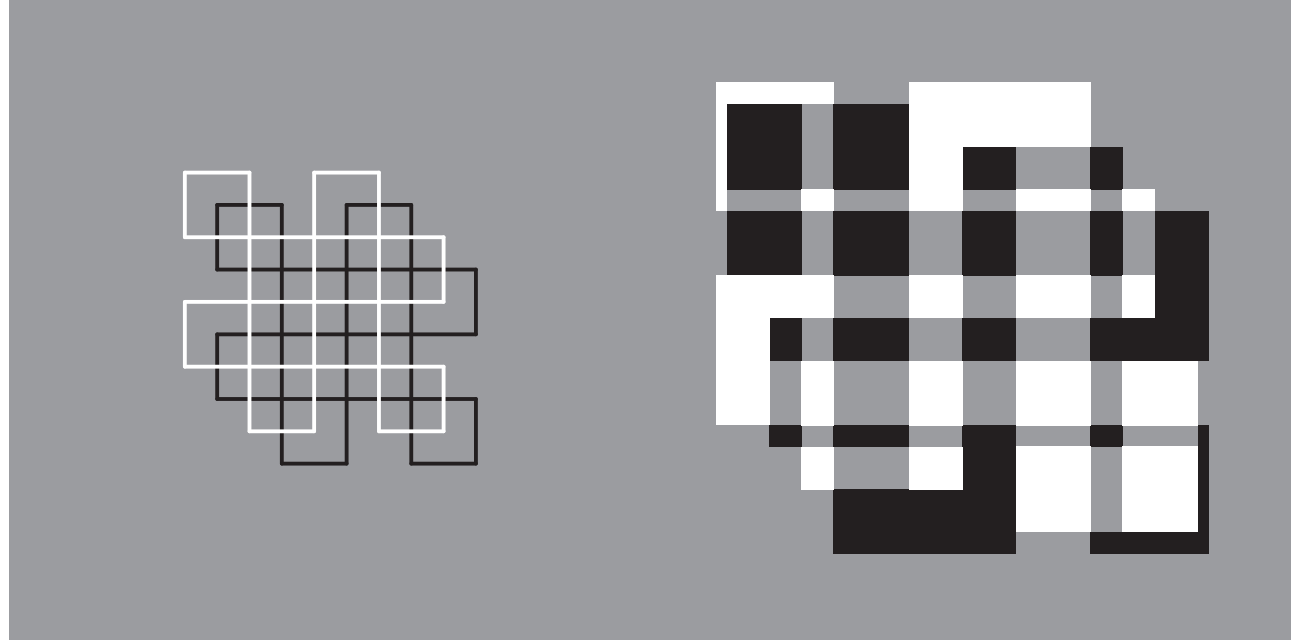


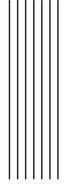
TIEFEN- UND OBERFLÄCHENSTRUKTUR VON 66 DOPPELKNOTEN.

Bildkonstruktionen von Axel Rohlf.



300 signierte und numerierte Exemplare;

dieses Exemplar trägt die Nummer:

A series of seven horizontal lines, intended for handwritten entry of the number.

2013

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

AXEL ROHLFS

Axel Rohlf s (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 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 s:

see www.axel-rohlf s.de

WORKS IN PUBLIC COLLECTIONS:

Museum für konkrete Kunst (Ingolstadt), Sammlung Prof. Eugen Gomringer (ikkp Rehau), Museum im Kulturspeicher (Würzburg), Mondriaanhuis (Amersfoort, Netherlands), Mobile MADI Museum (Budapest, Hungary), Szépművészeti Múzeum Budapest (Hungary)

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 Francais de Brème, 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", Vasarely Múzeum, Budapest

2010

group exhibition "100 Jahre konkrete Kunst", Rehau

FURTHER INFORMATION:

rohlf s_architekt@hotmail.com

www.axel-rohlf s.de

zu meinen doppelknotenbildern.

in den doppelknoten sowohl...

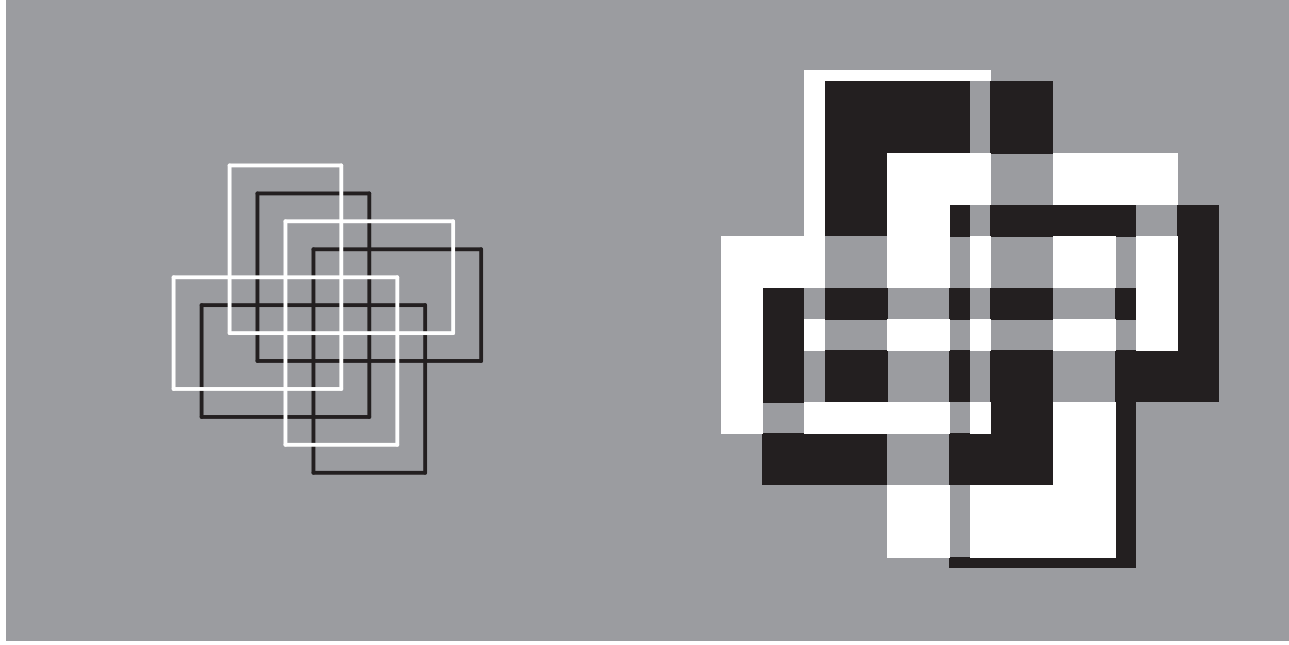
... der eine "endlosknoten"
als auch der andere "endlosknoten",
... eine breitenentwicklung
als auch die breitengegenentwicklung,
... "konstruktion"
als auch "dekonstruktion",
... ein ineinander
als auch ein einander,
... zusammenschluss
als auch nichtabschluss,
... teile/ registrieren
als auch ganzes/ 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".

about my double-knot-pictures.

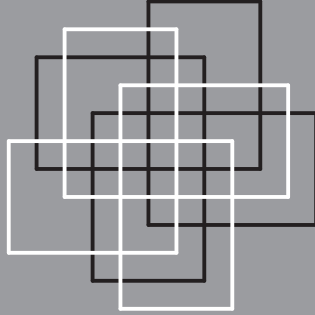
in the double-knots both...

... 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".

OT1a

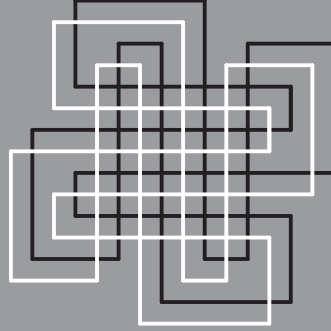


OT1b

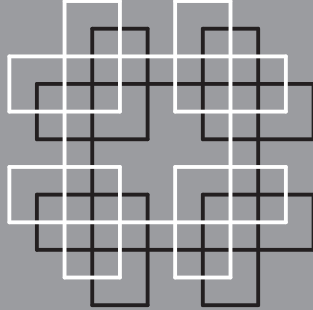


The diagram illustrates the process of image denoising. On the left, a noisy grayscale image of a grid is shown. On the right, the same grid is shown after denoising, appearing much clearer. The process is labeled "Denoising" at the bottom.

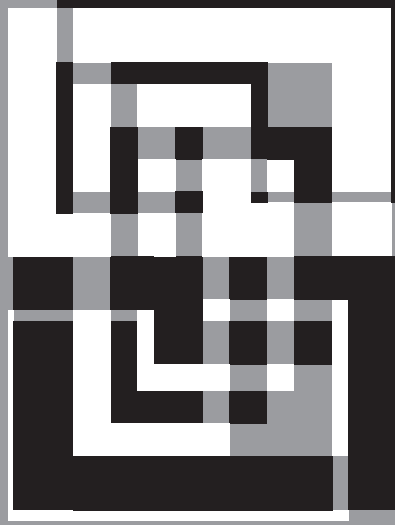
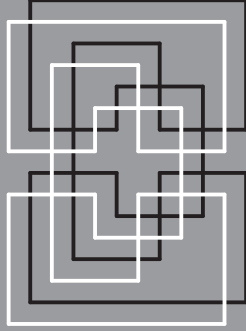
OT3



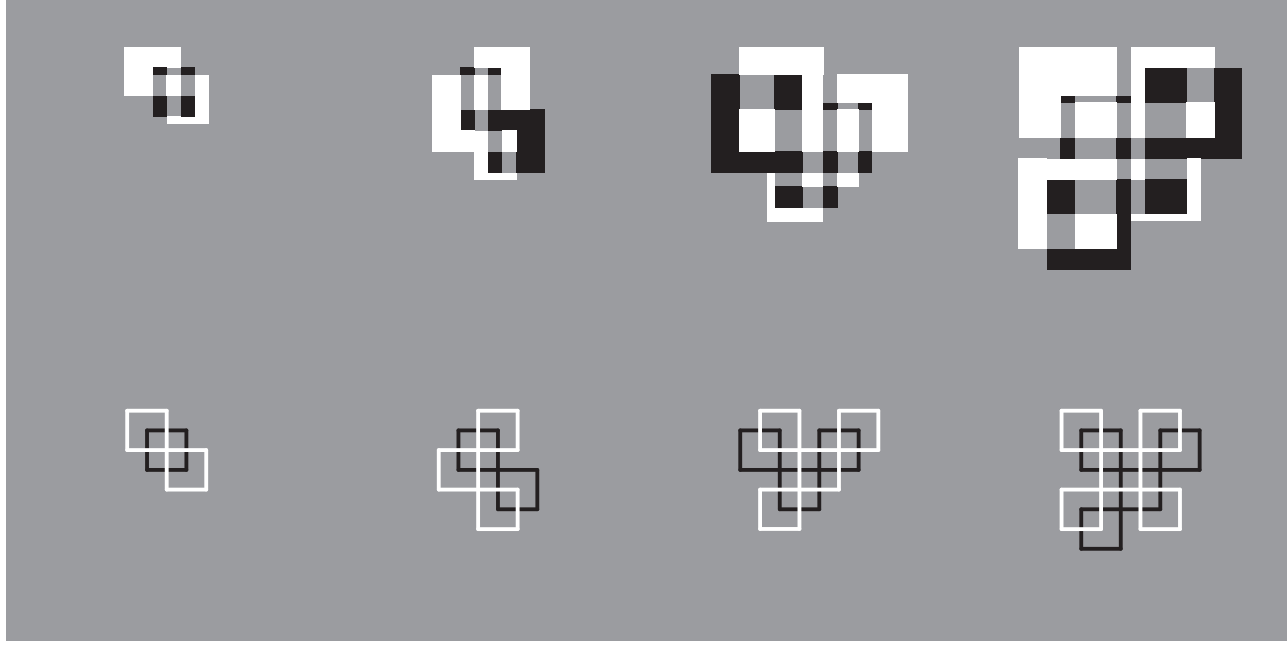
OT4



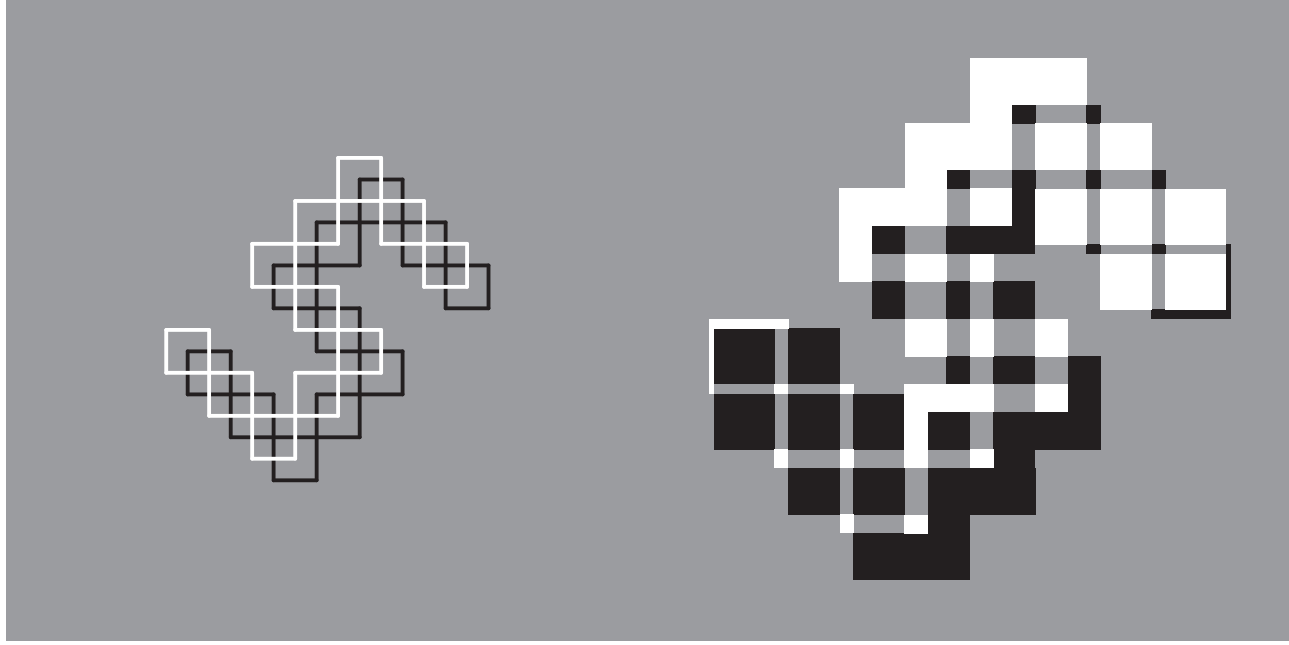
OT5



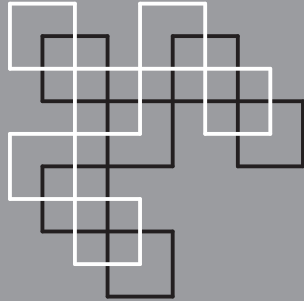
OT6



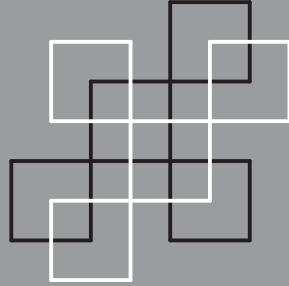
OT7



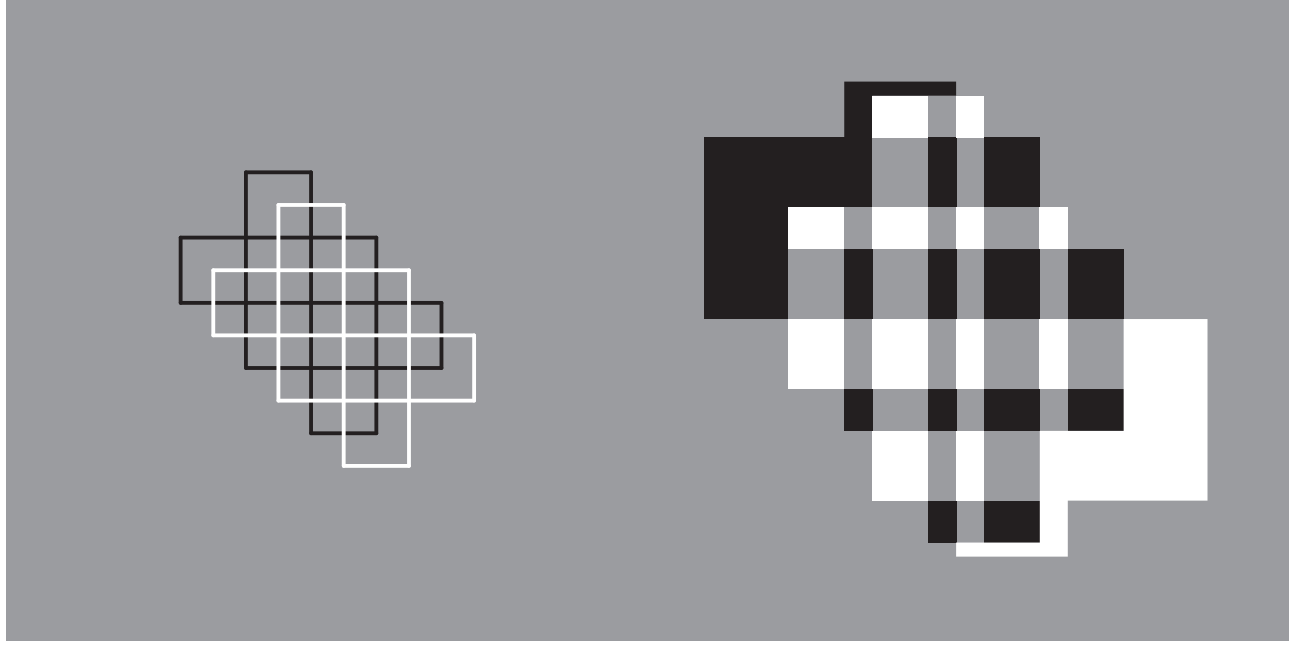
OT8



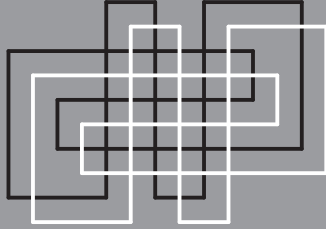
OT9



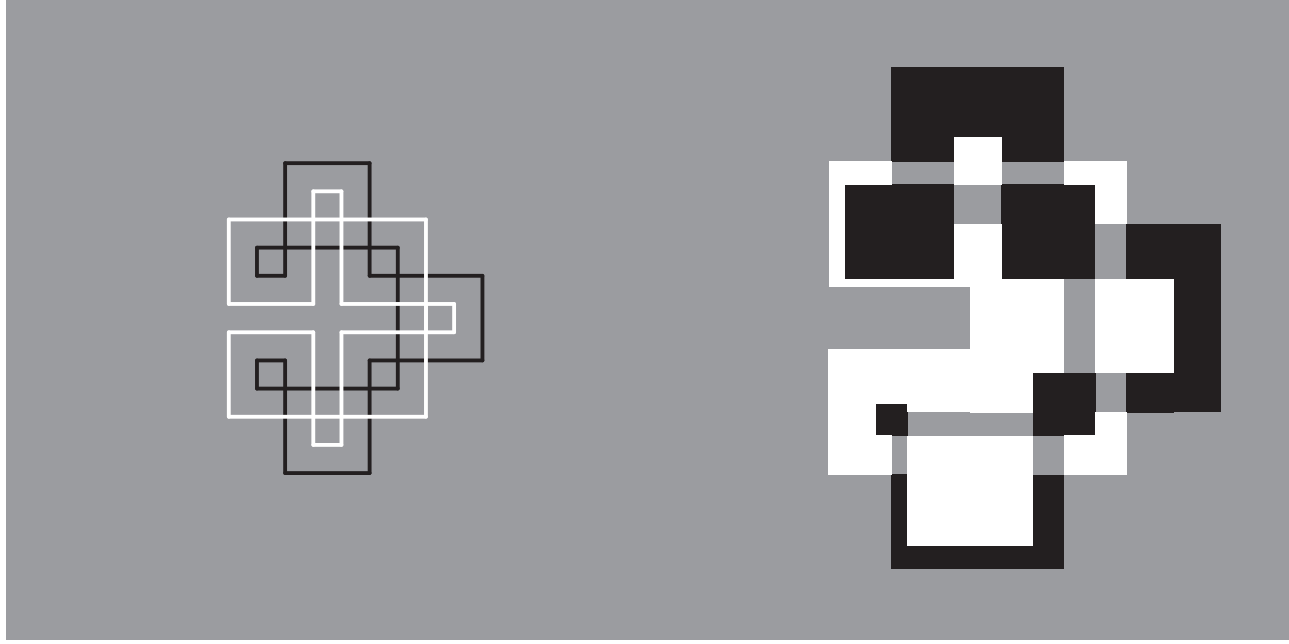
OT10



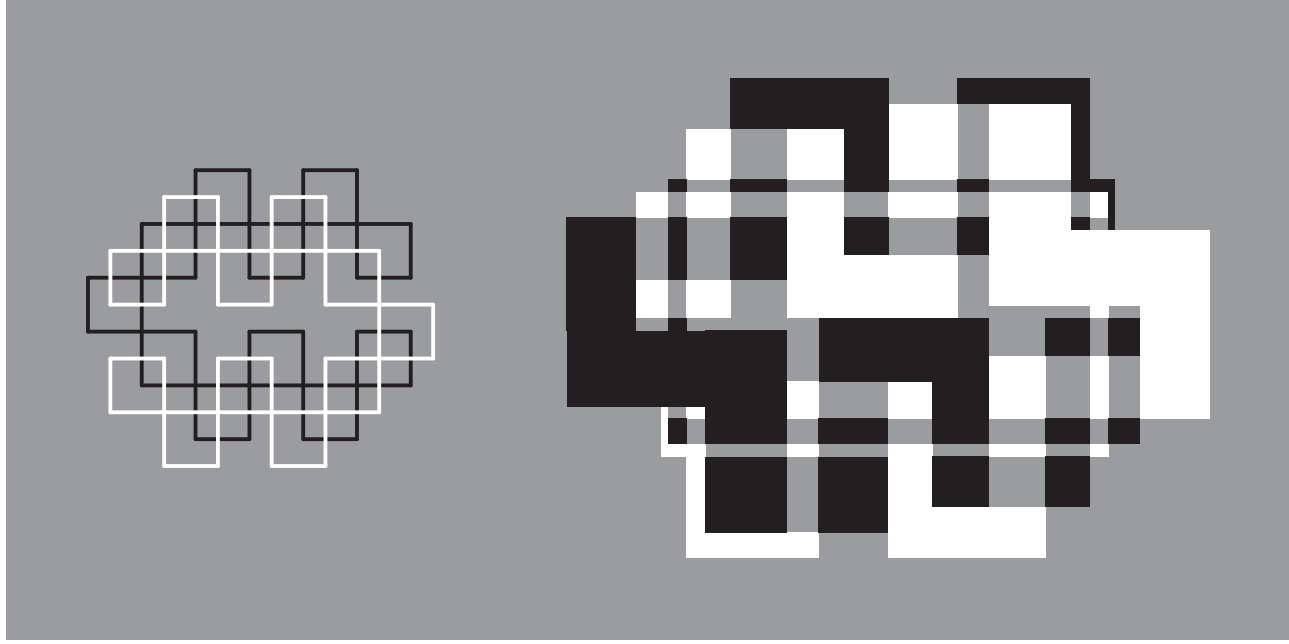
OT11



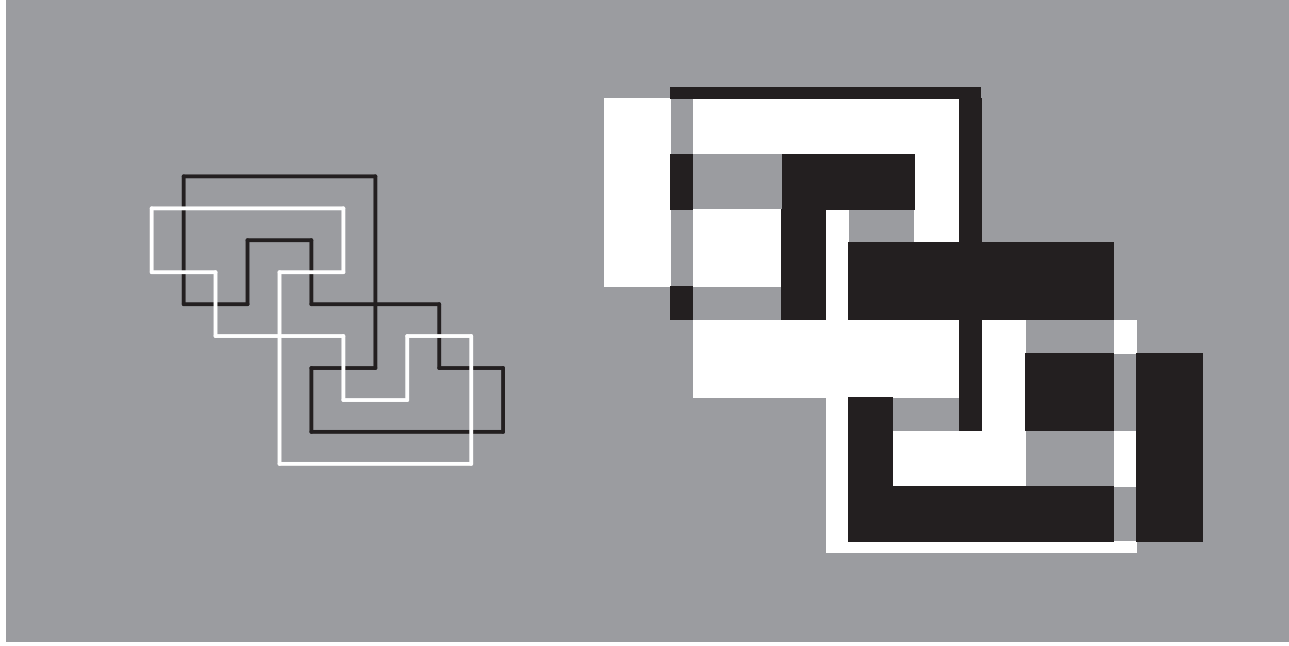
OT12



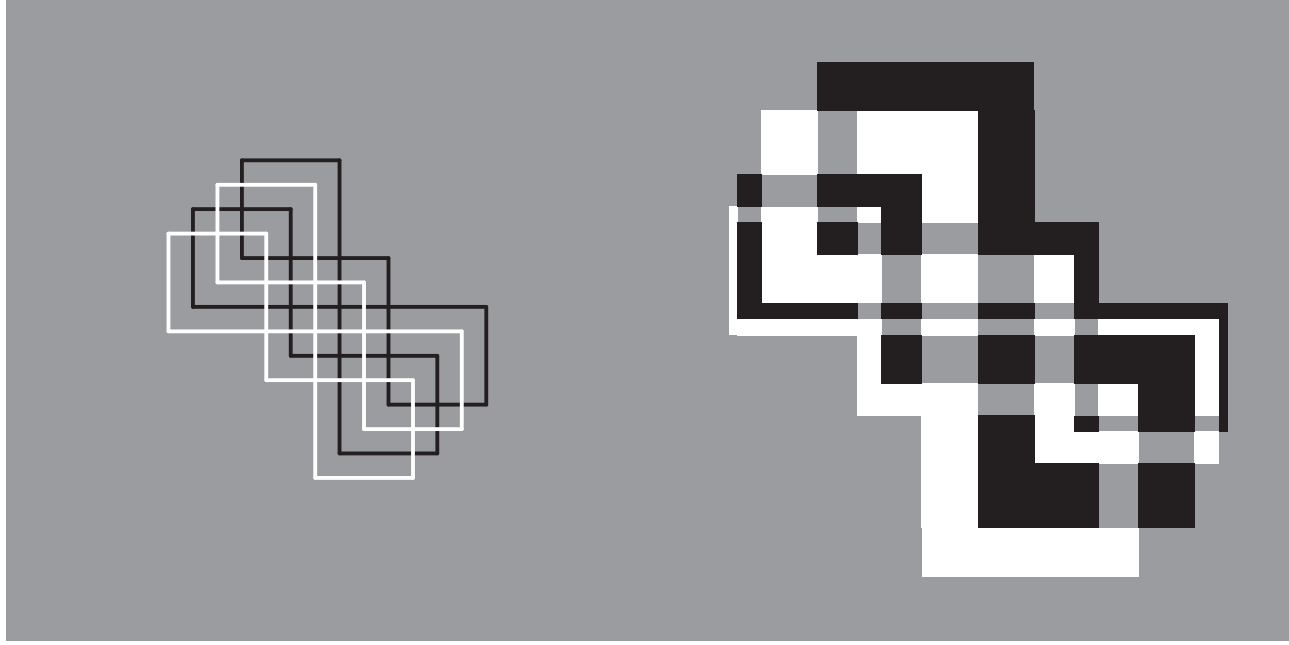
OT13



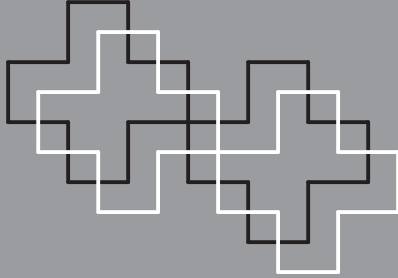
OT14



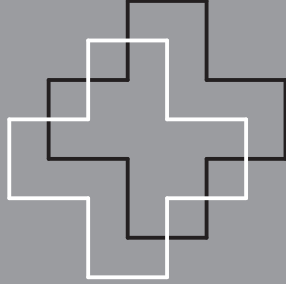
OT15



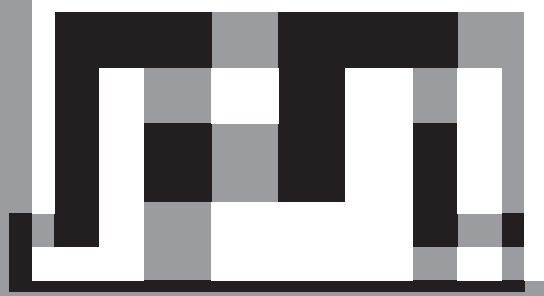
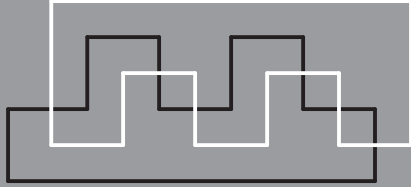
OT16



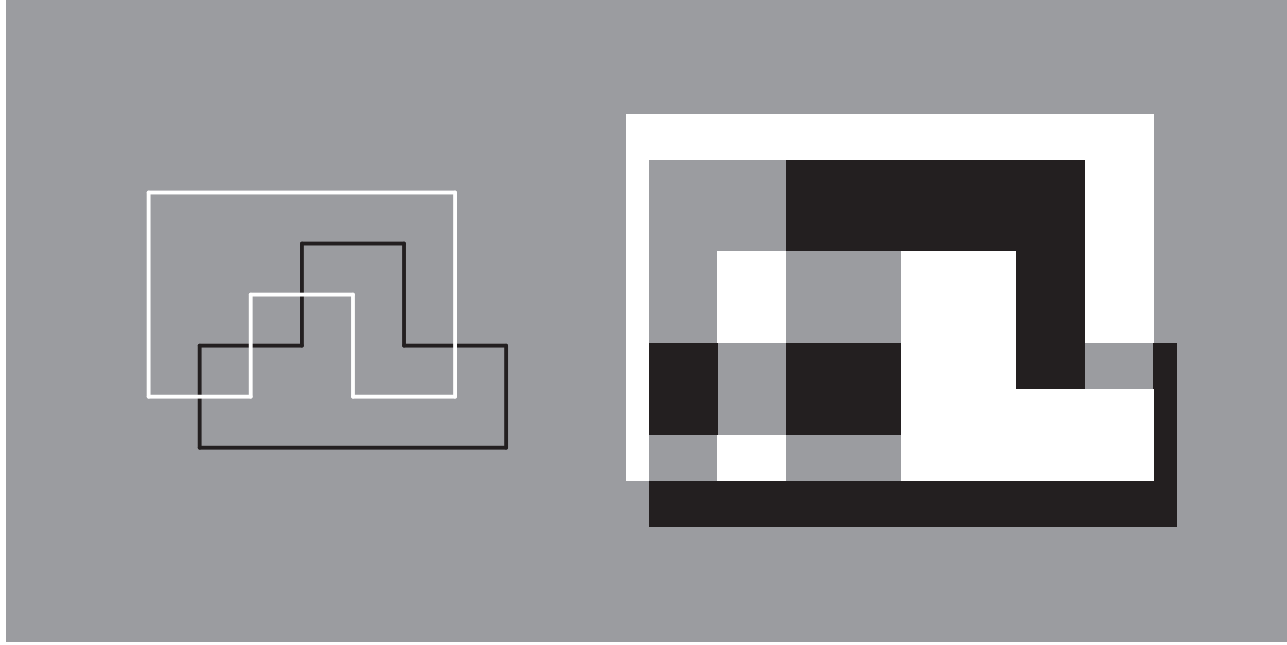
OT17



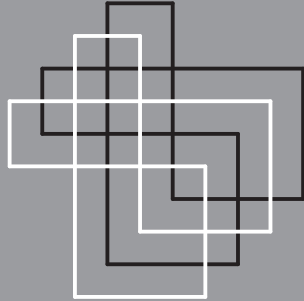
OT18



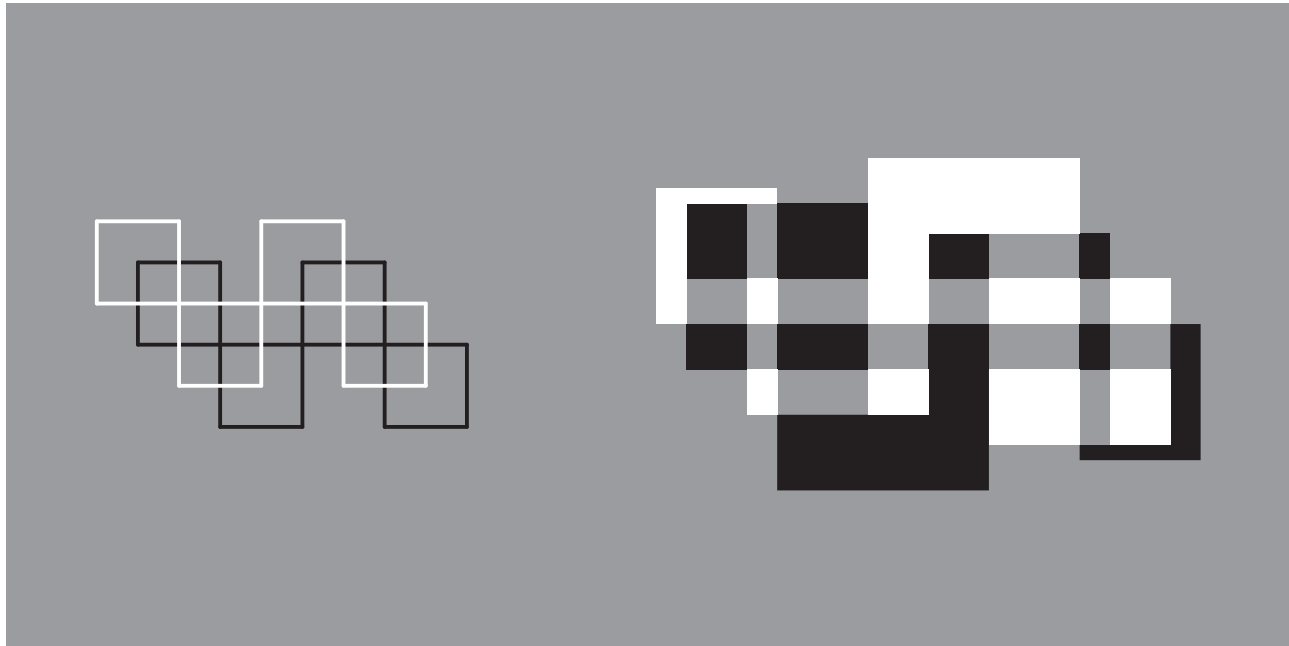
OT19



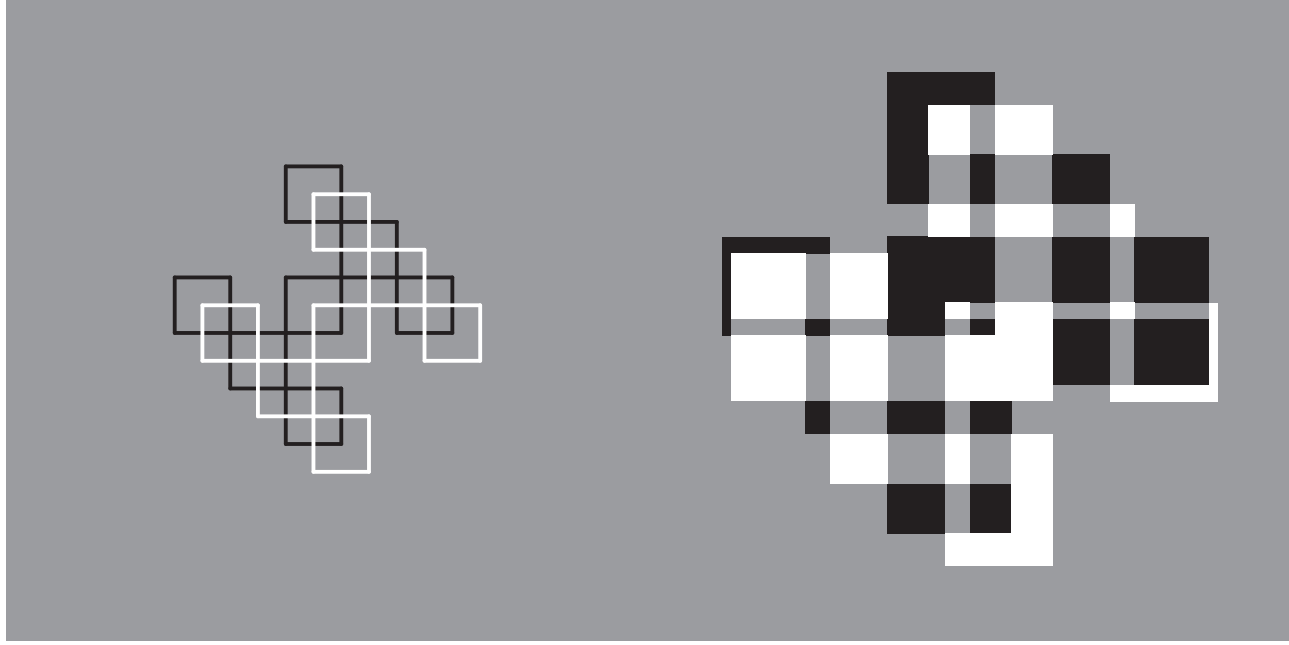
OT20



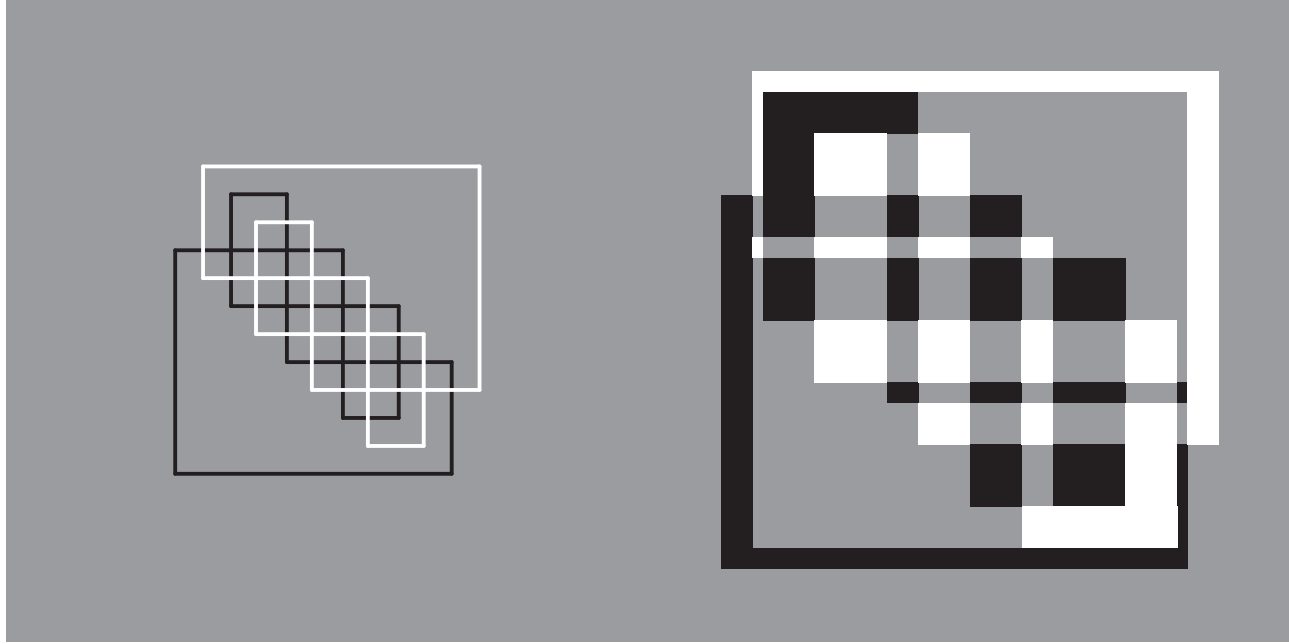
OT21



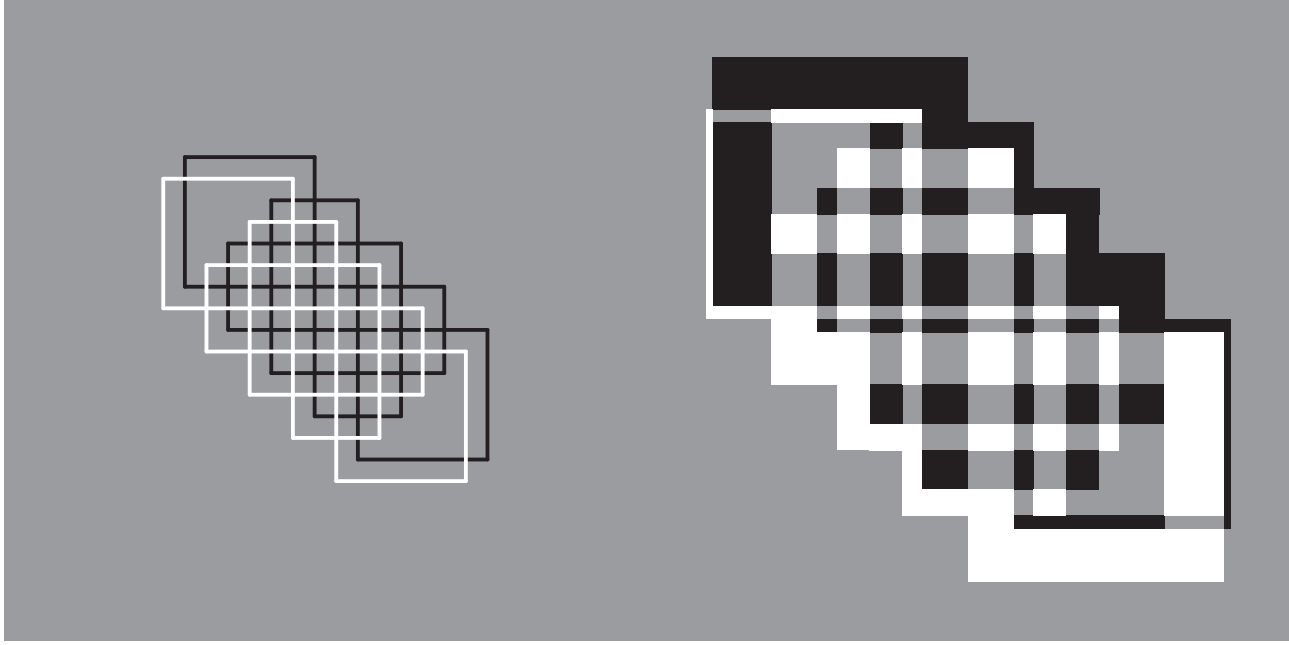
OT22



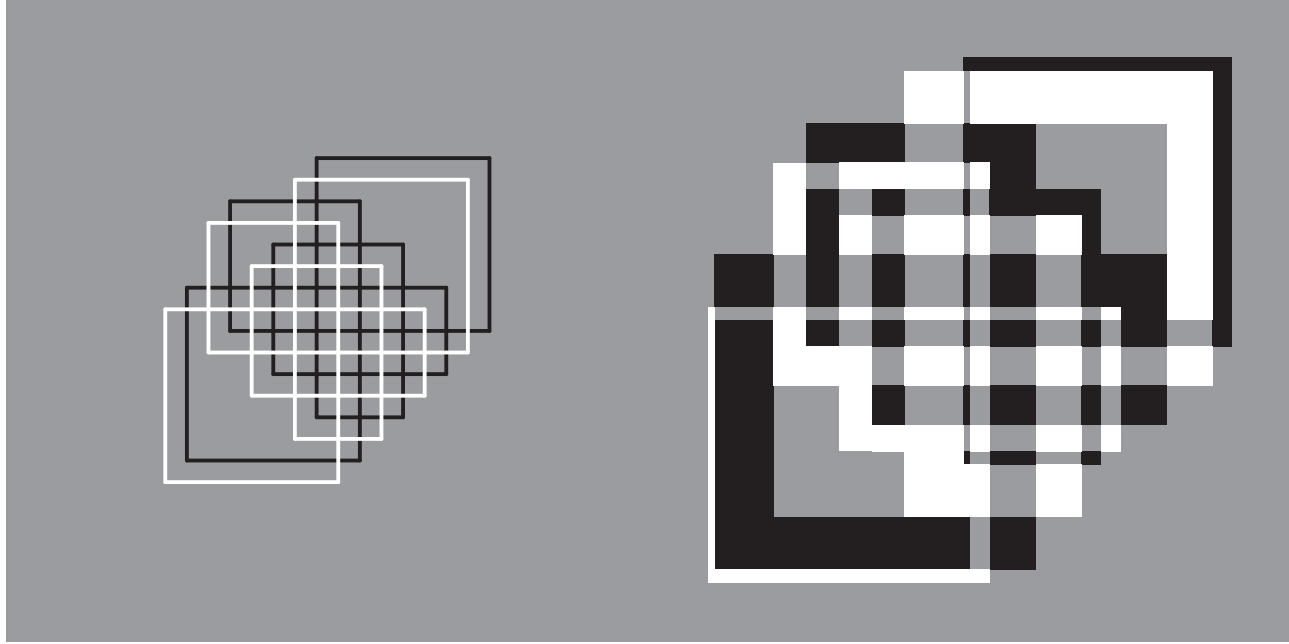
OT23



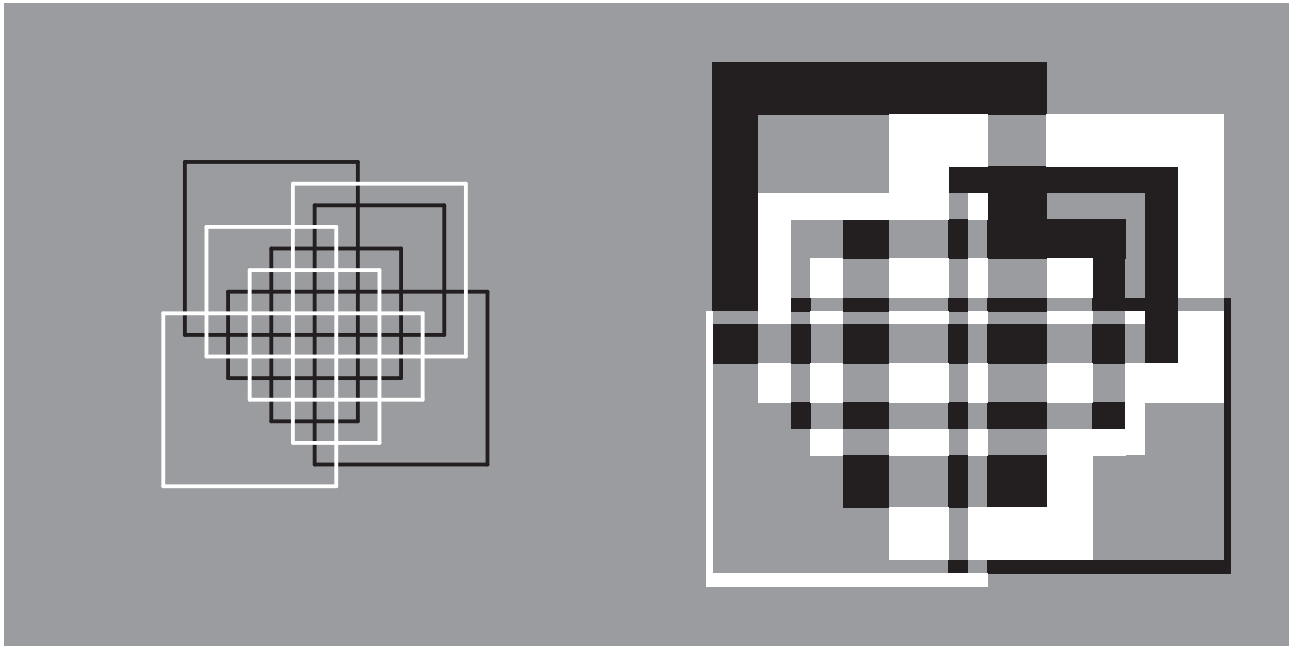
OT24



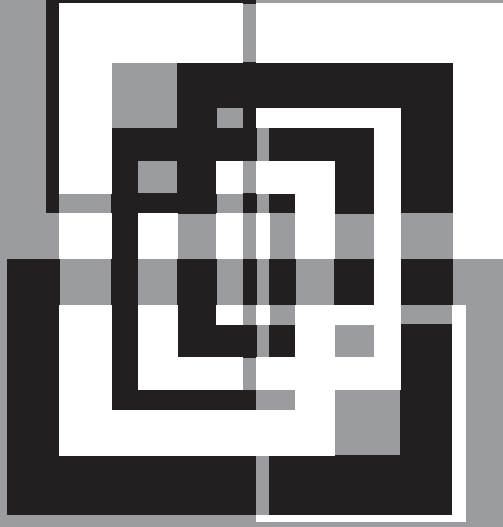
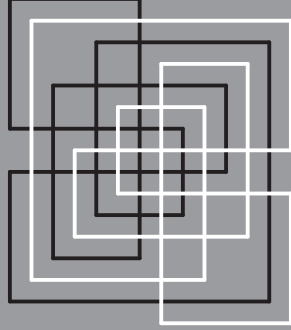
OT25a



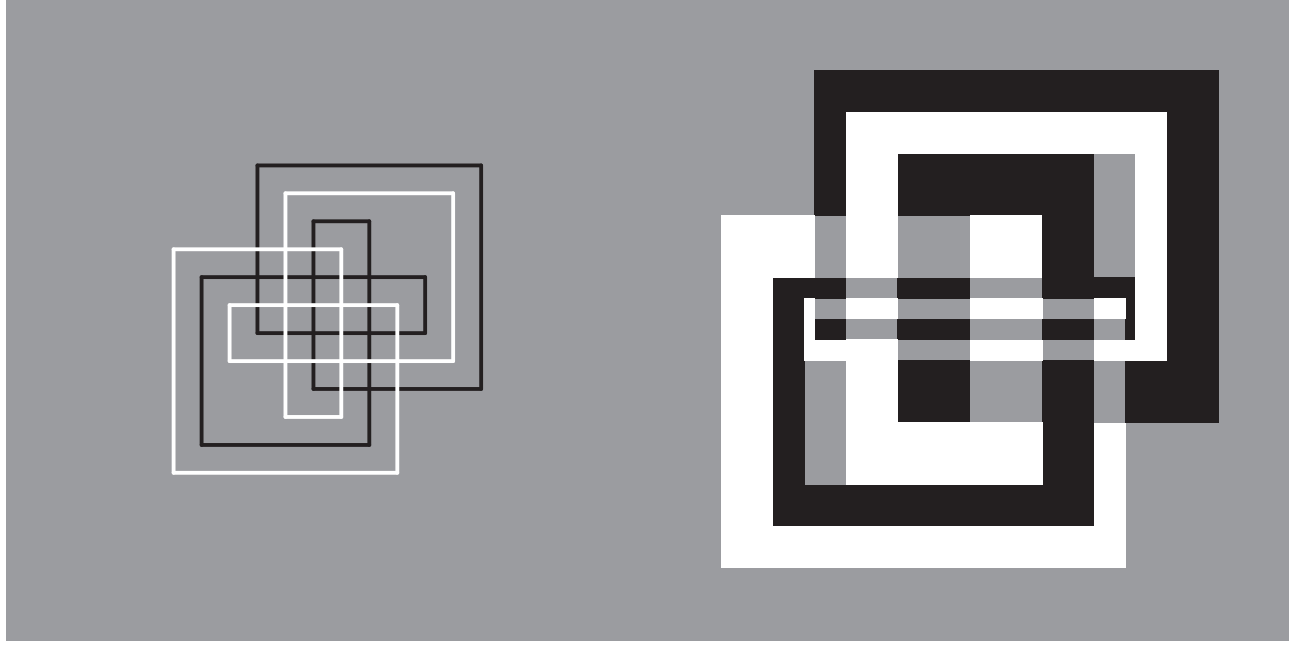
OT25b



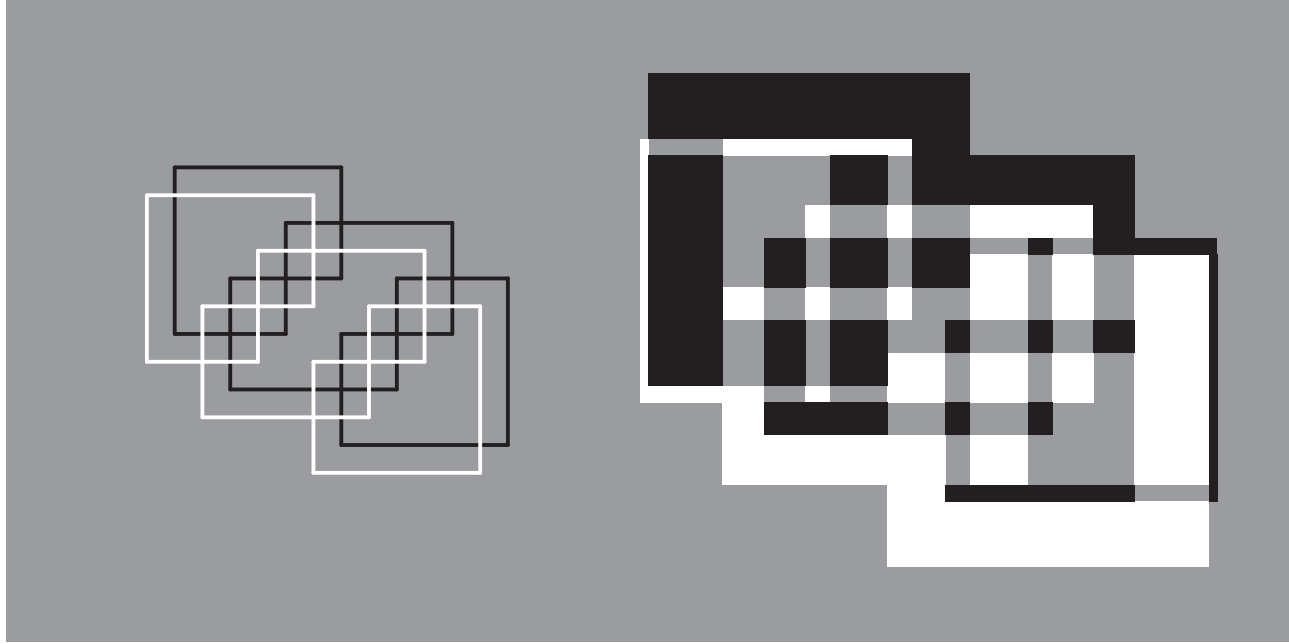
OT26



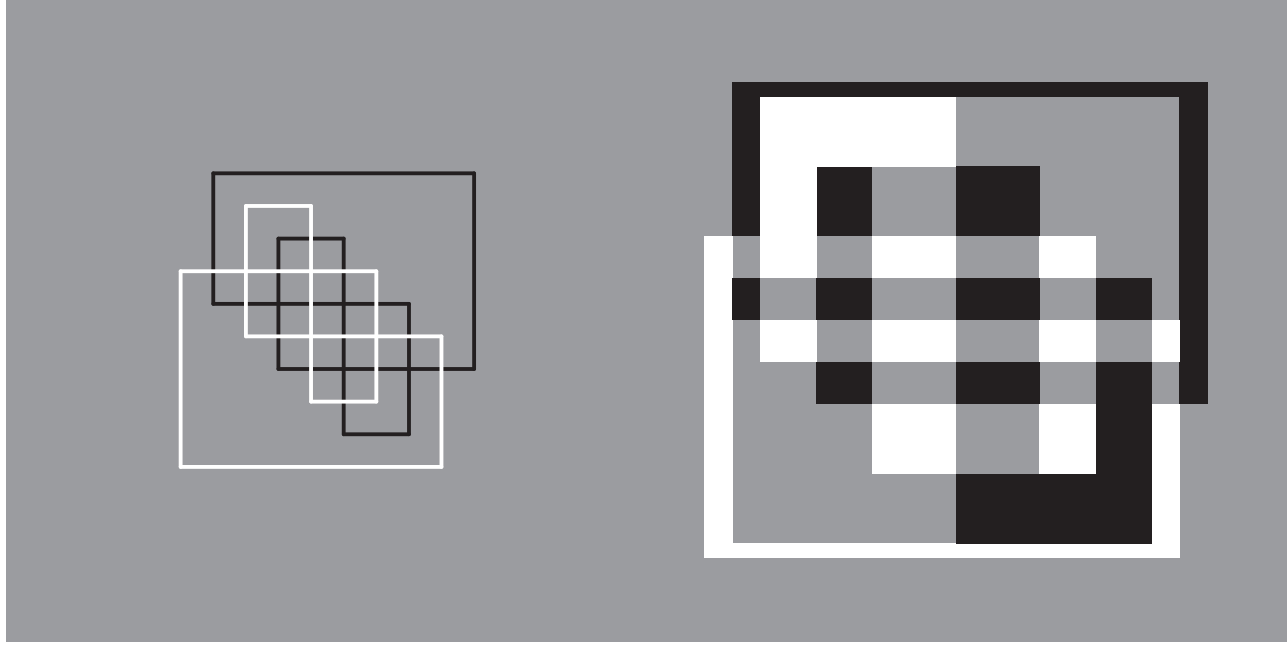
OT27



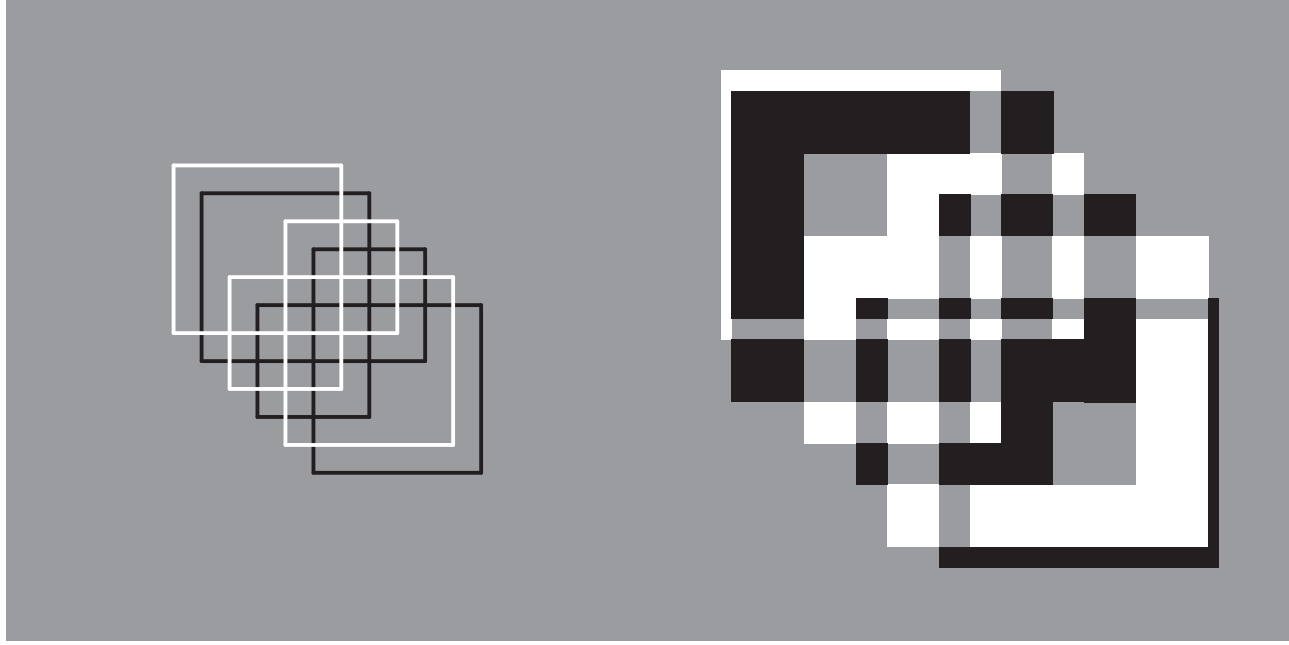
OT28



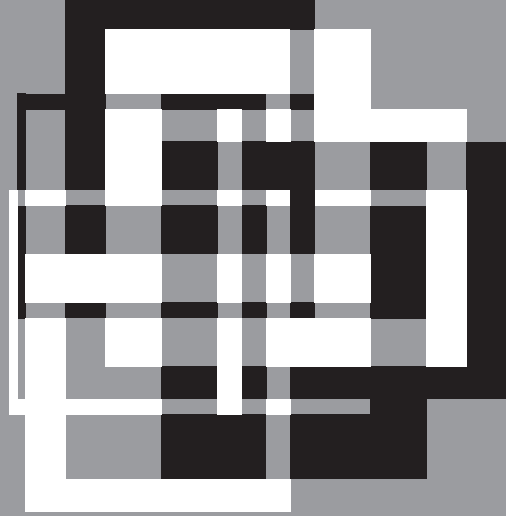
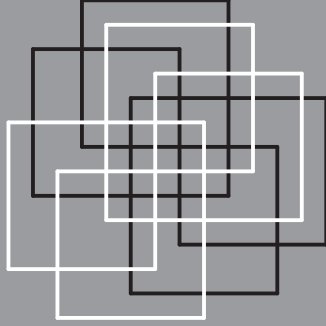
OT29



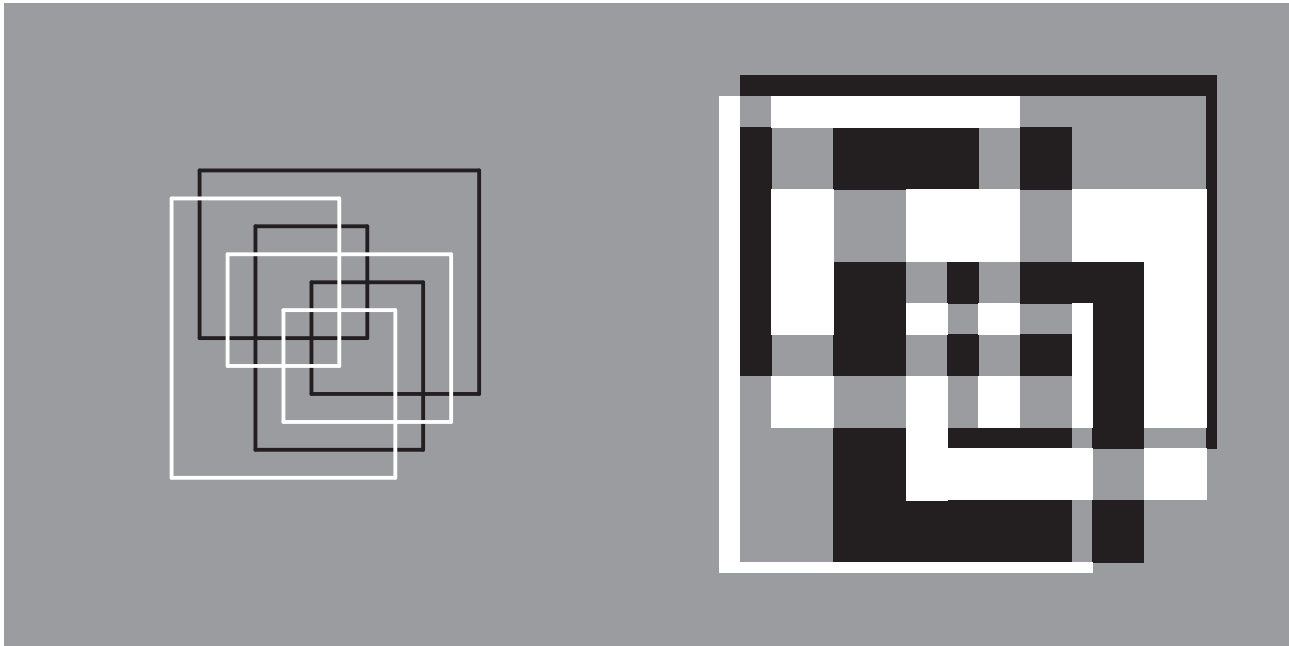
OT30



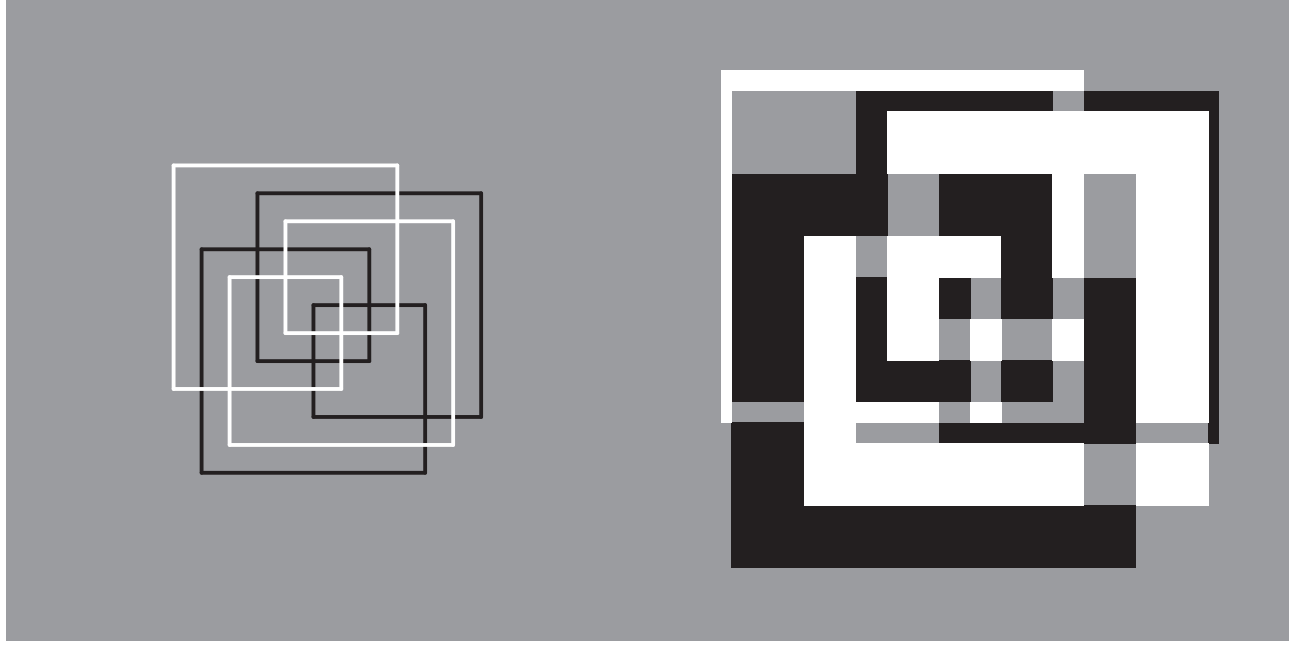
OT31



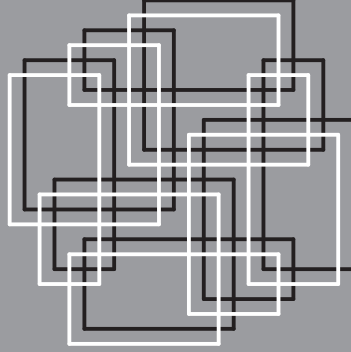
OT32



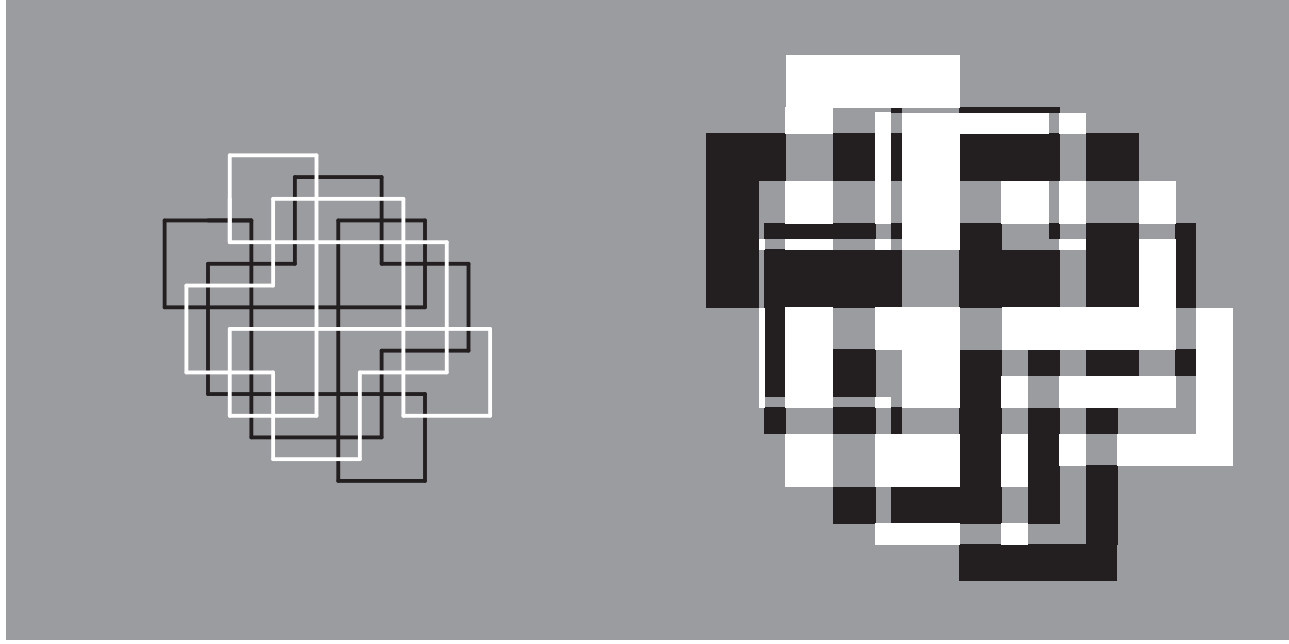
OT33



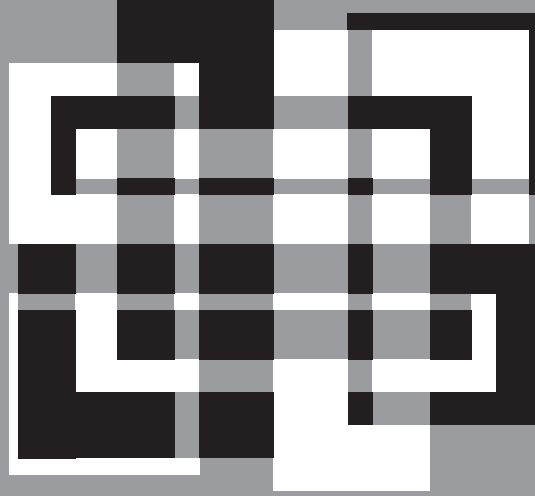
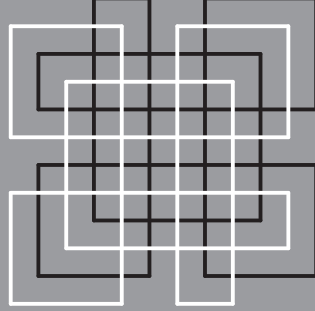
OT34



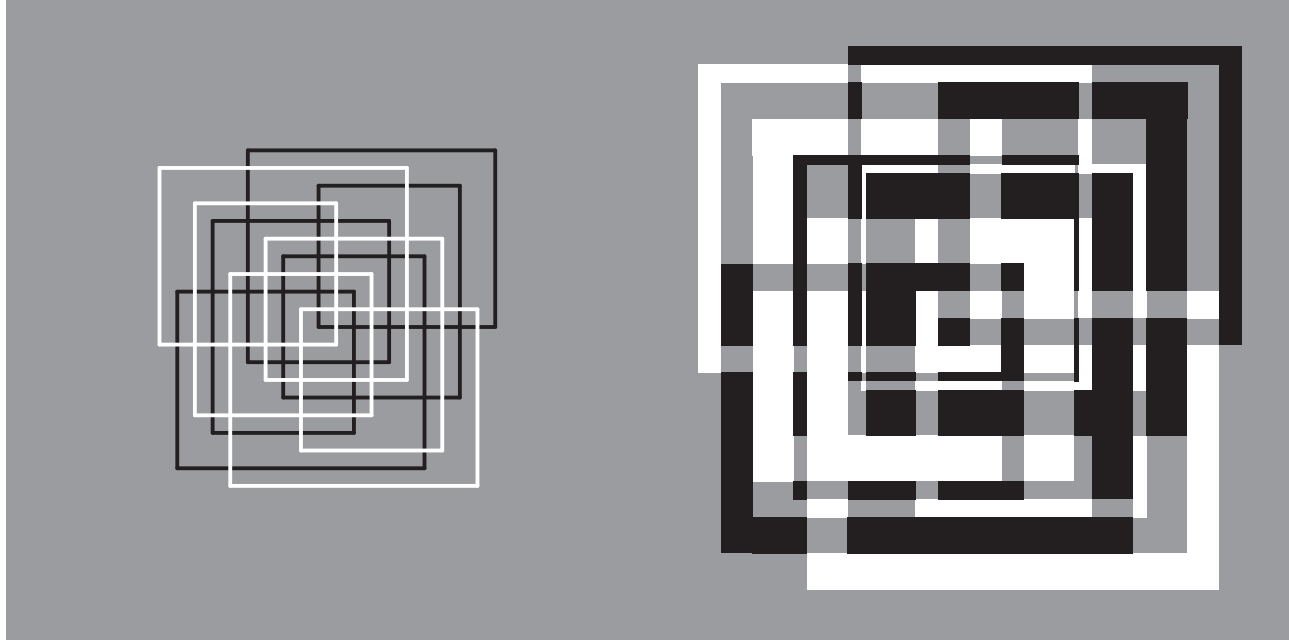
OT35



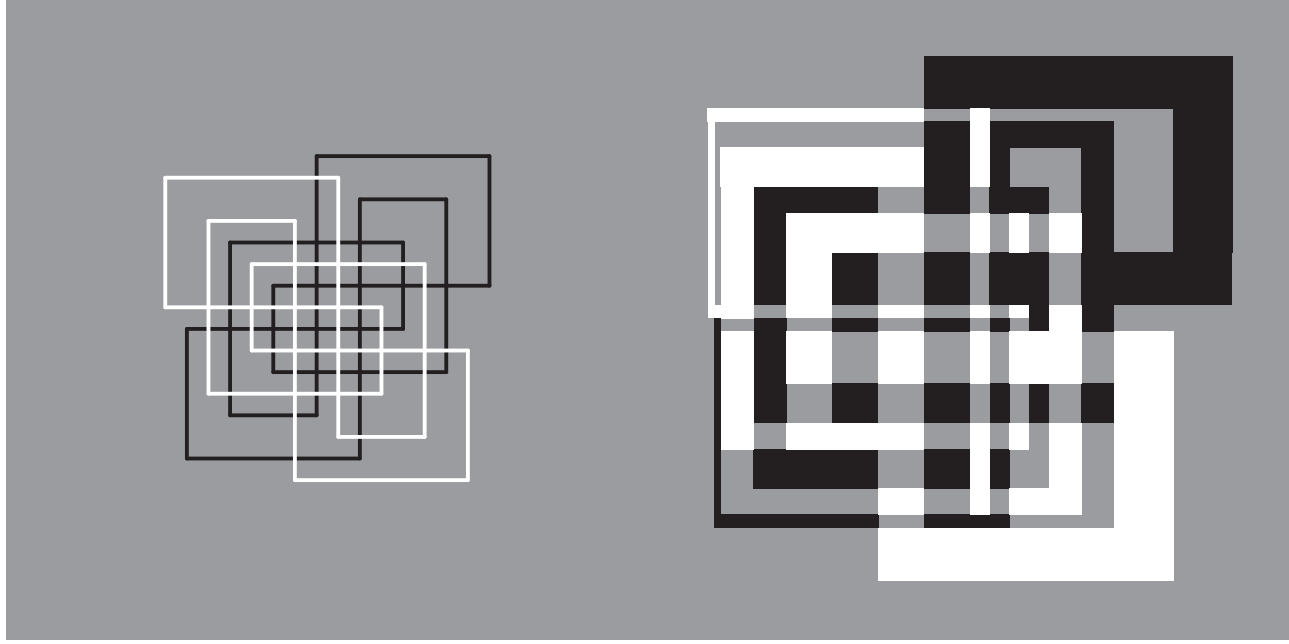
OT36



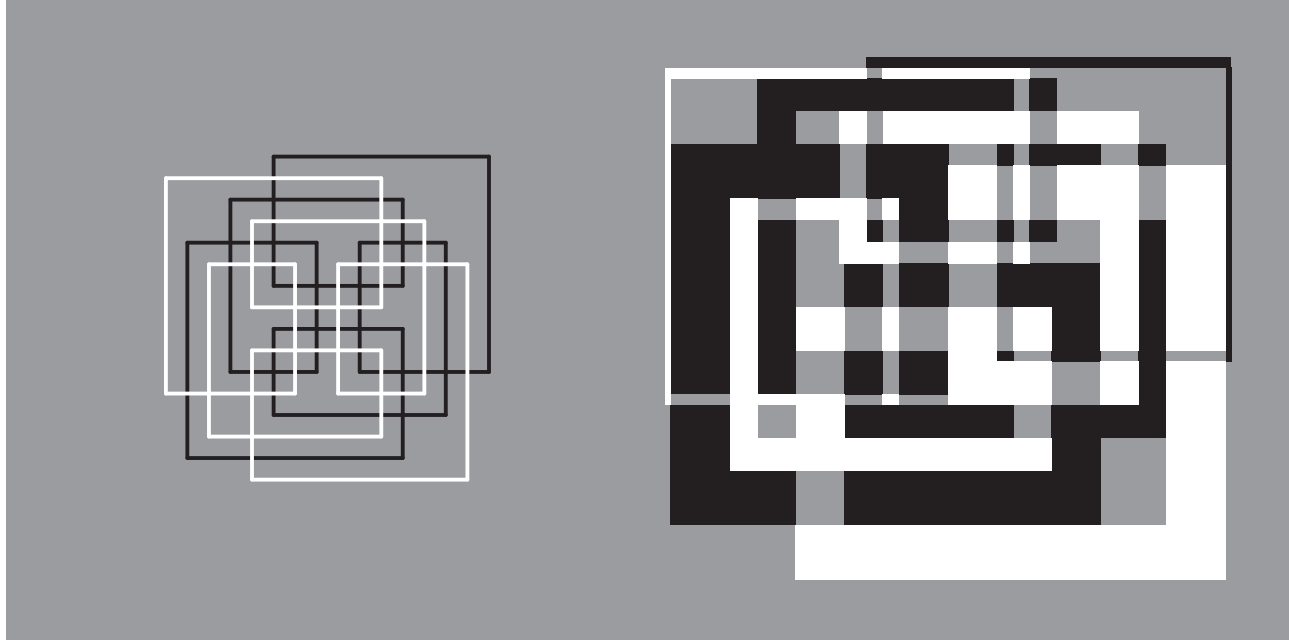
OT37



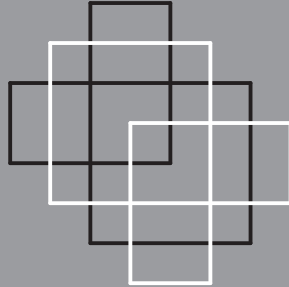
OT38



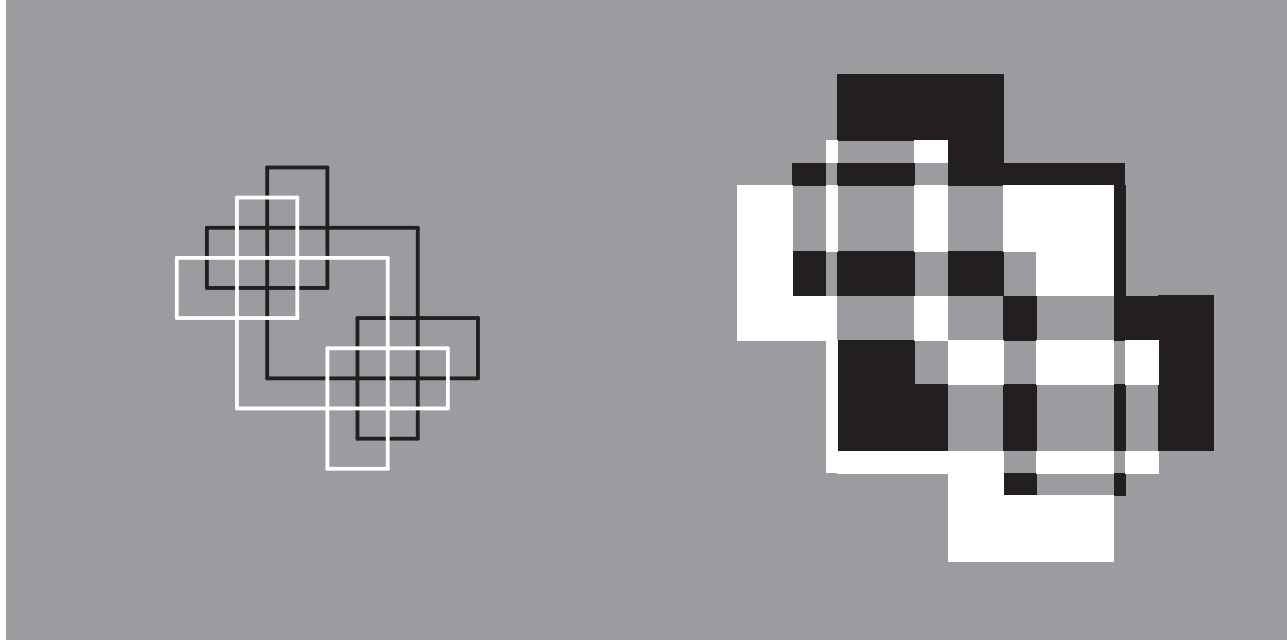
OT39



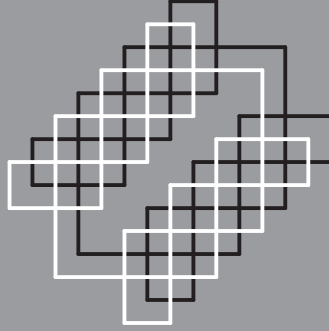
OT40



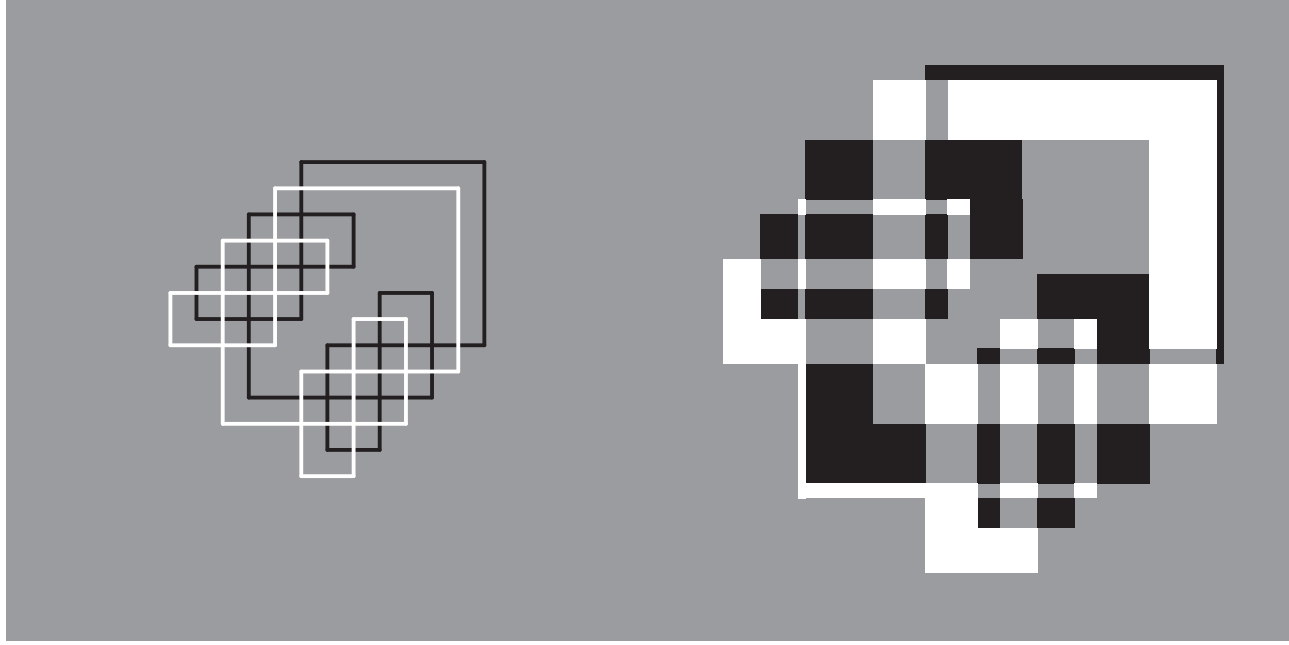
OT41



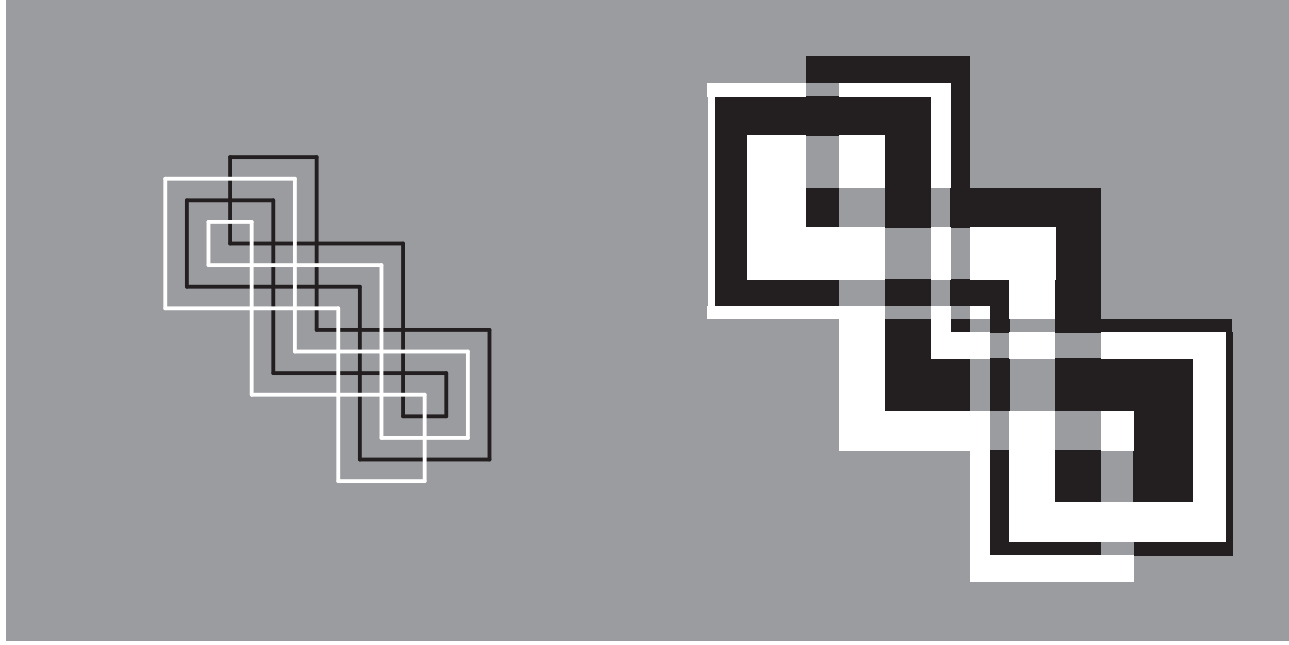
OT42



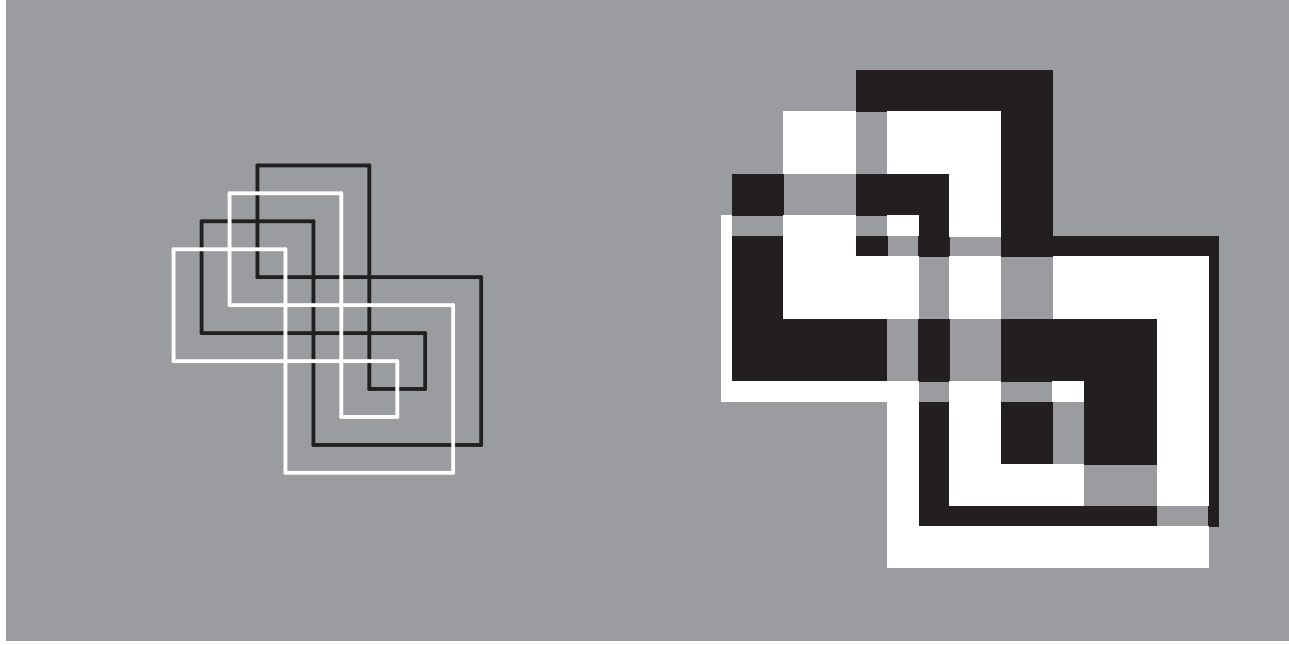
OT43



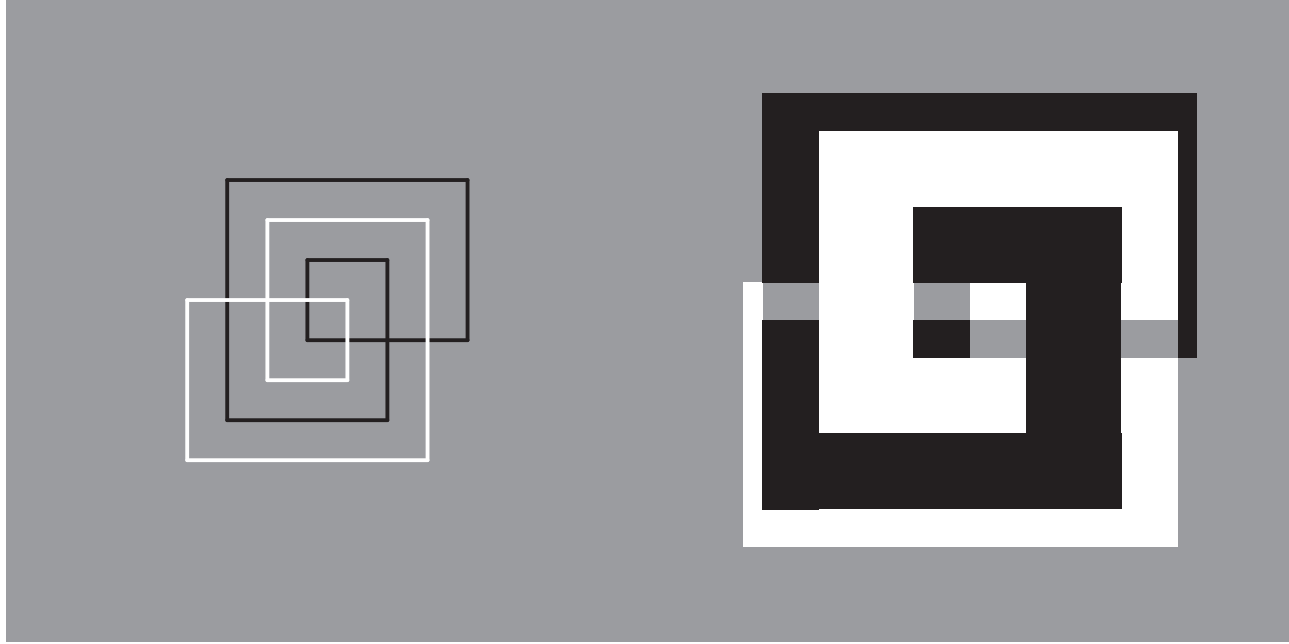
OT44



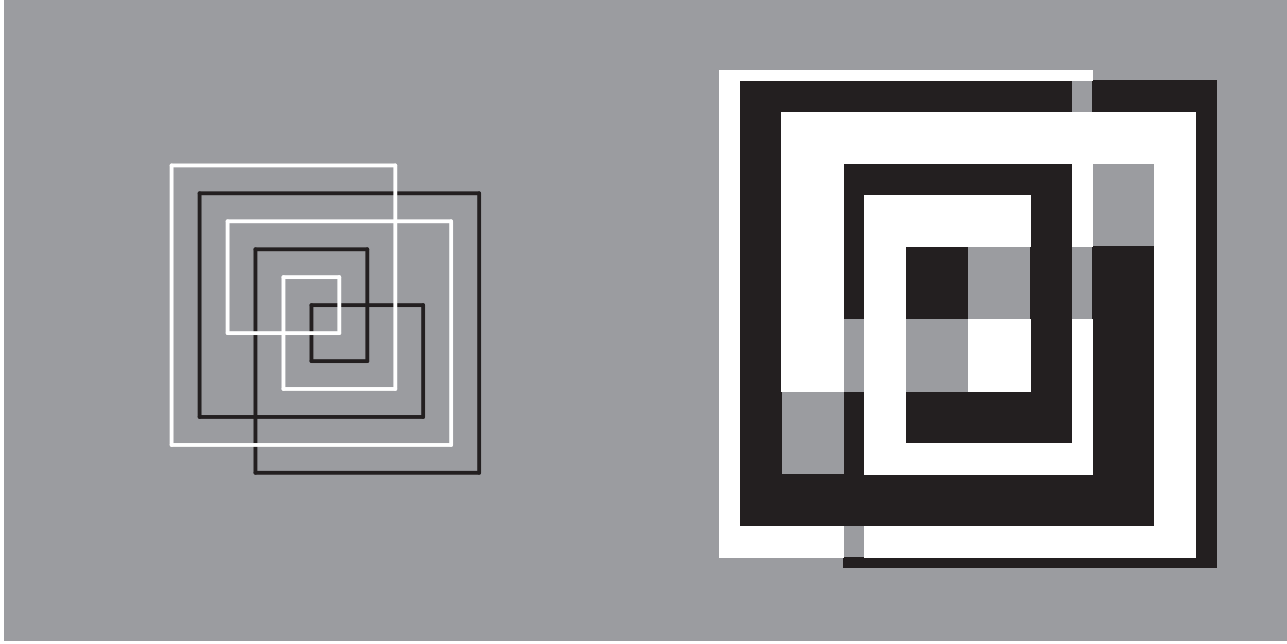
OT45



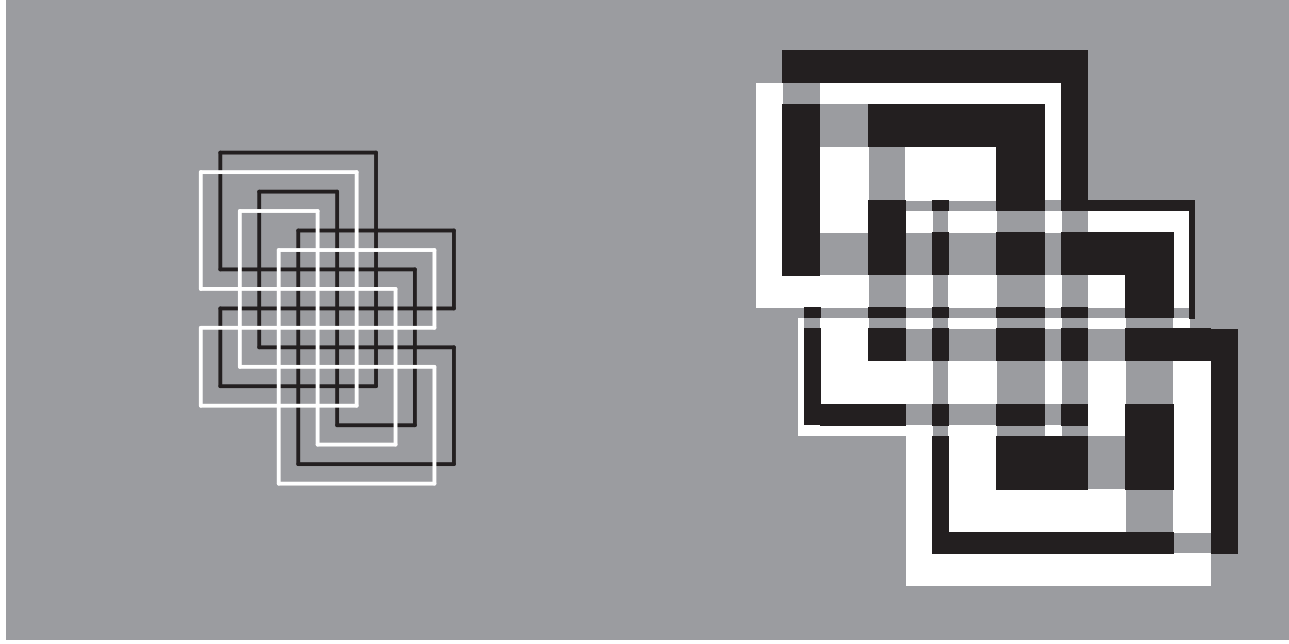
OT46



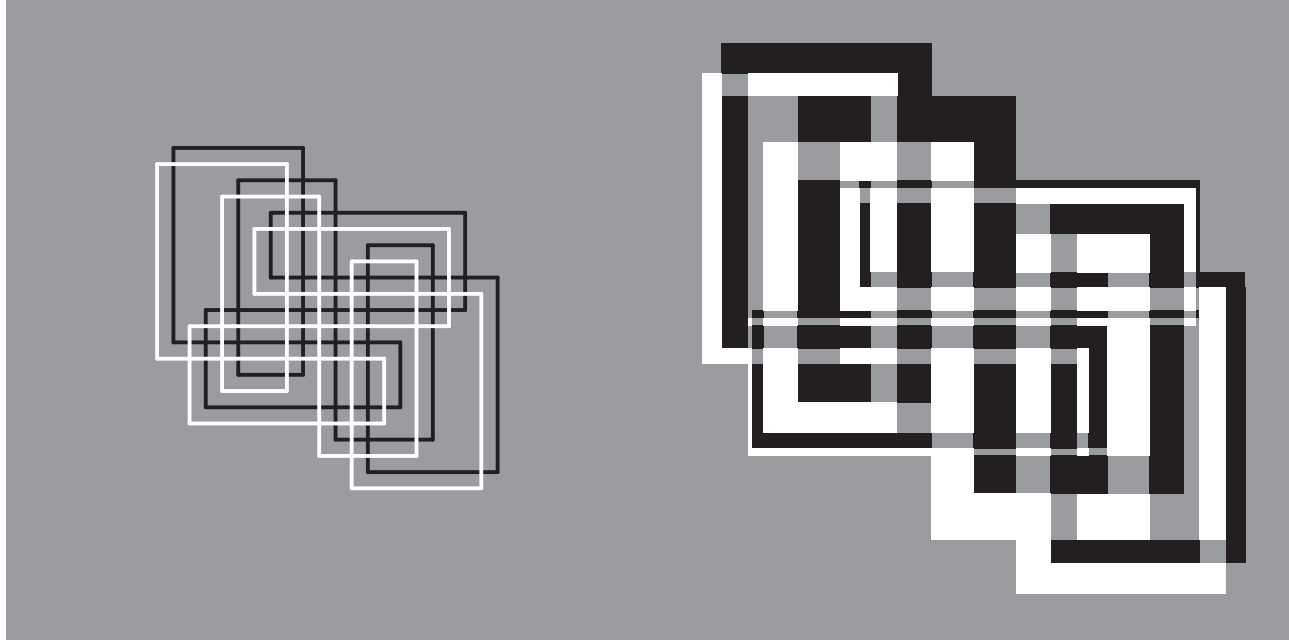
OT47



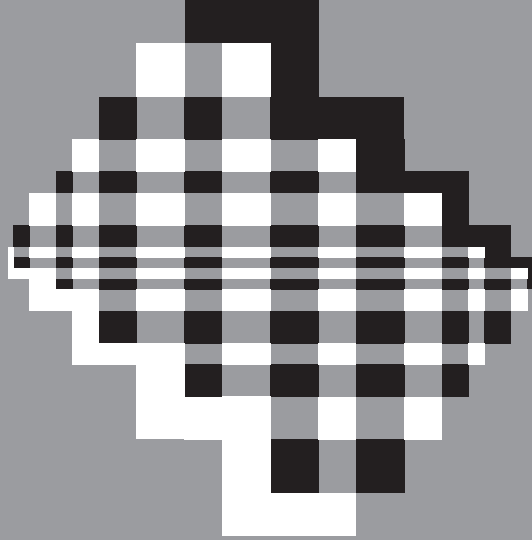
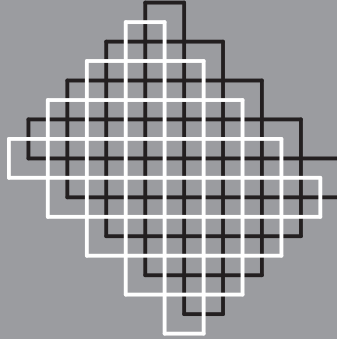
OT48



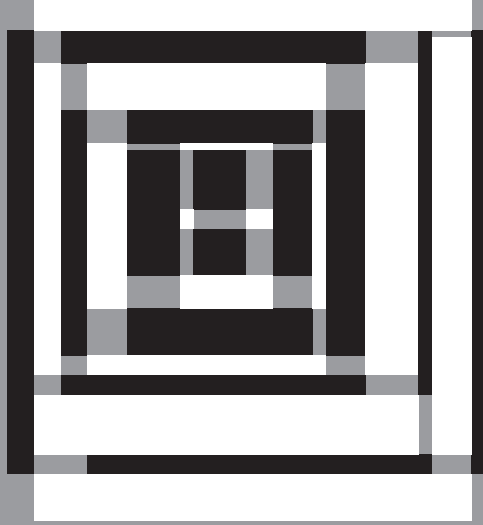
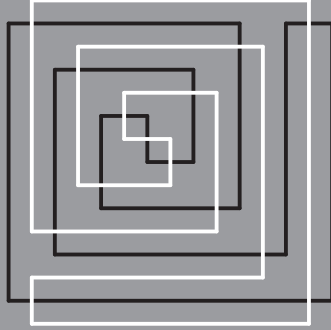
OT49



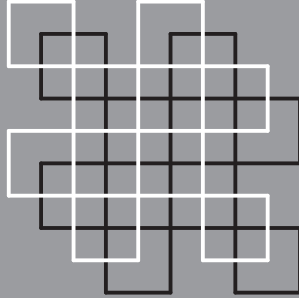
OT50



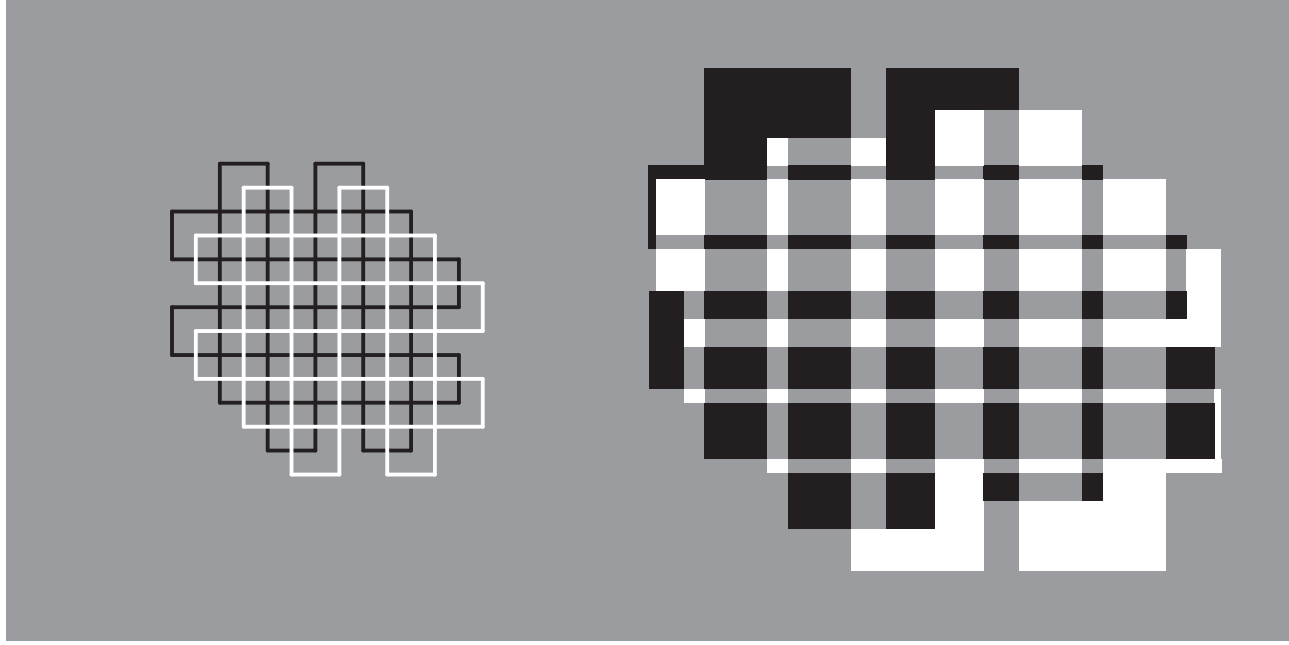
OT51



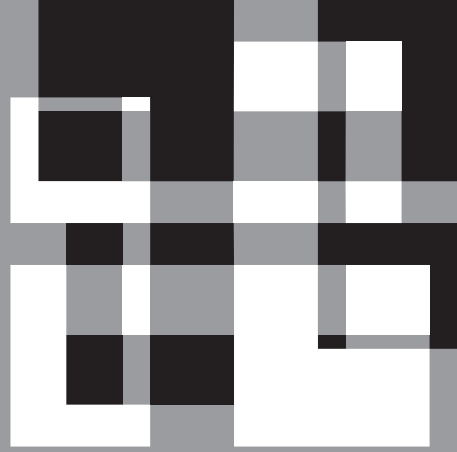
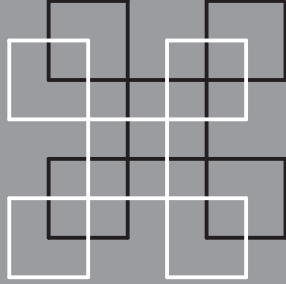
OT52



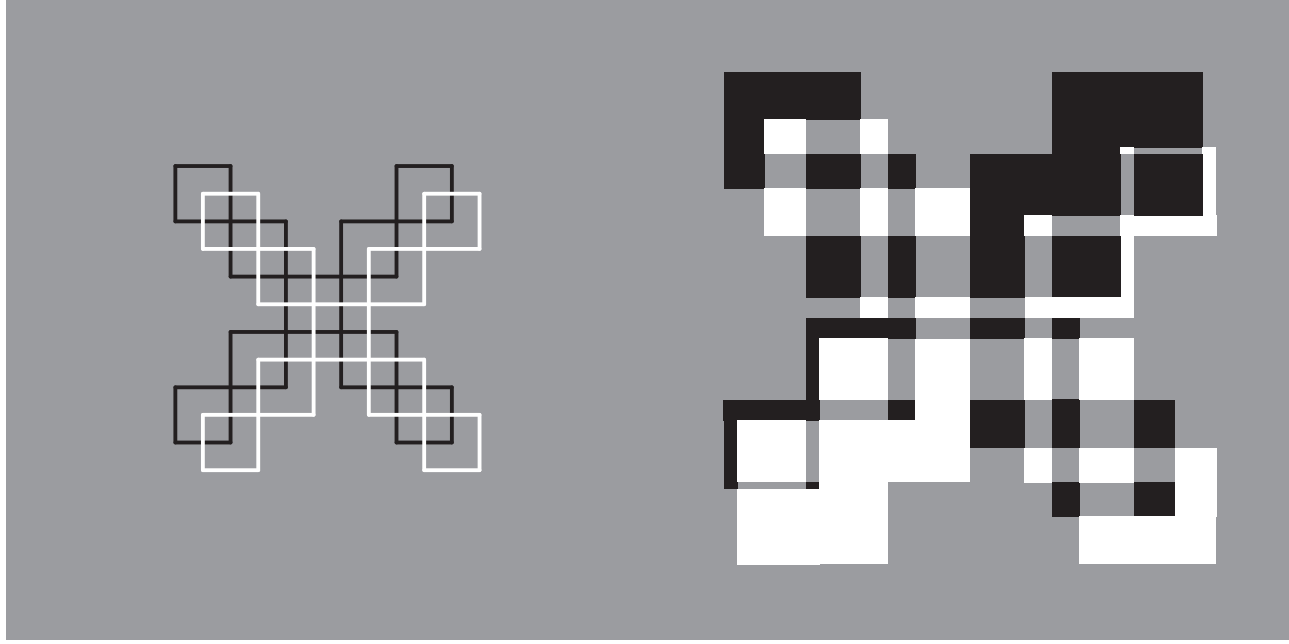
OT53



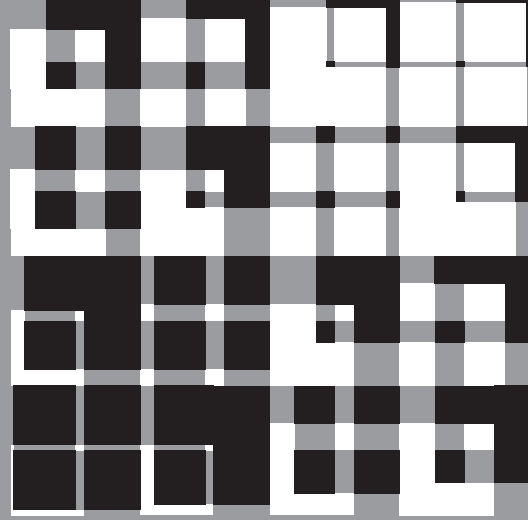
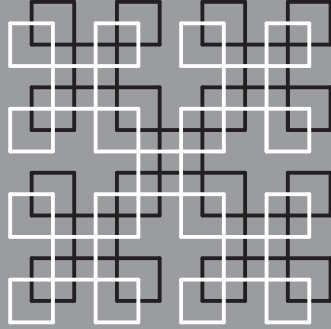
OT54



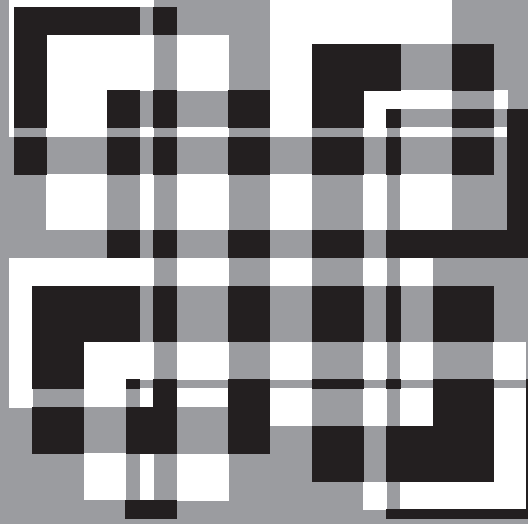
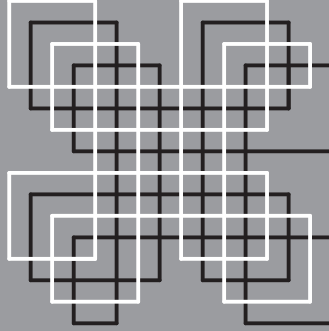
OT55



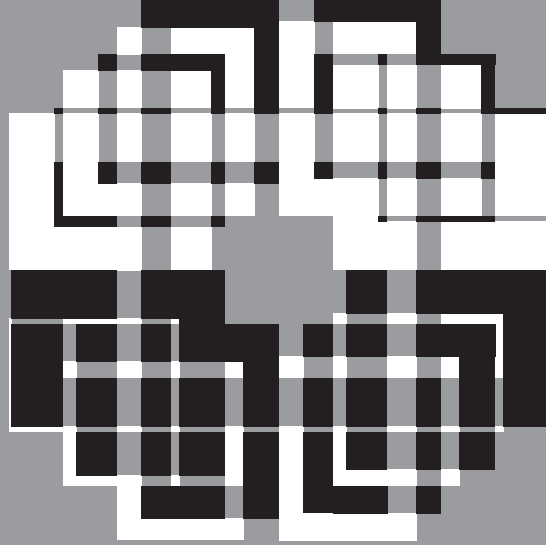
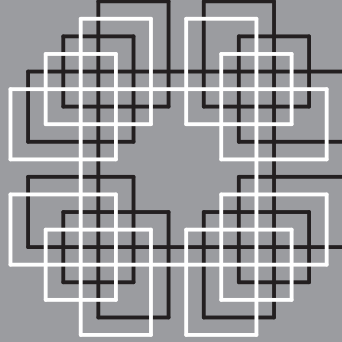
OT56



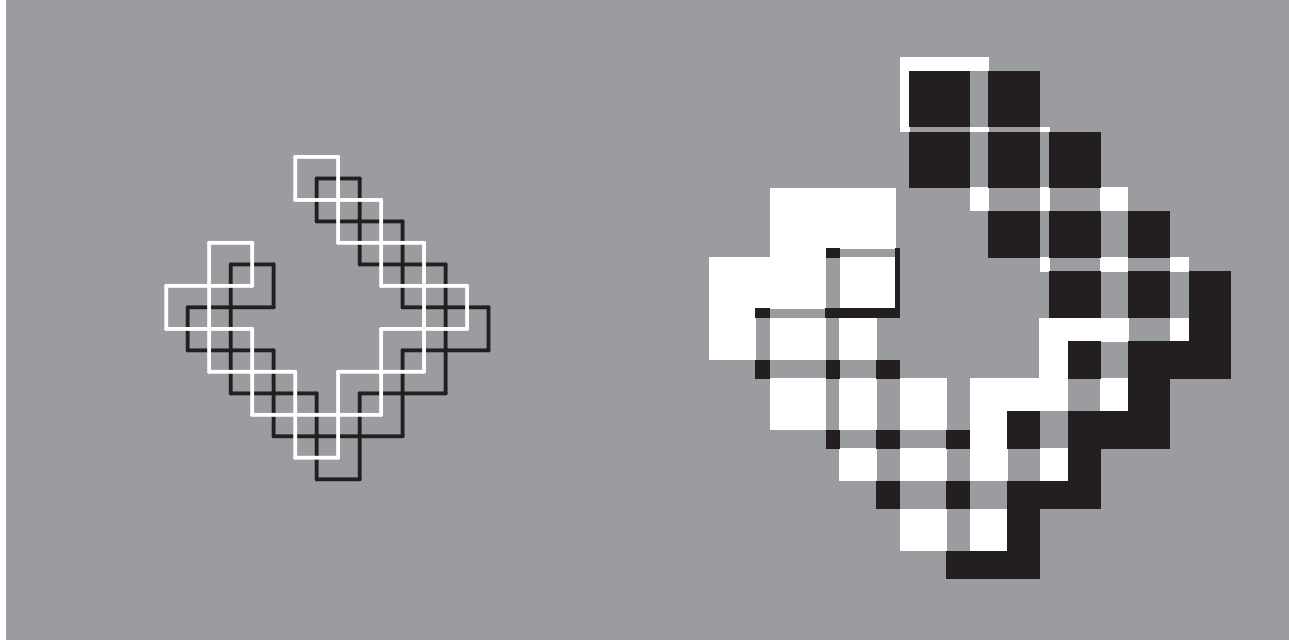
OT57



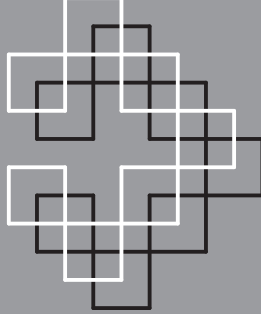
OT58



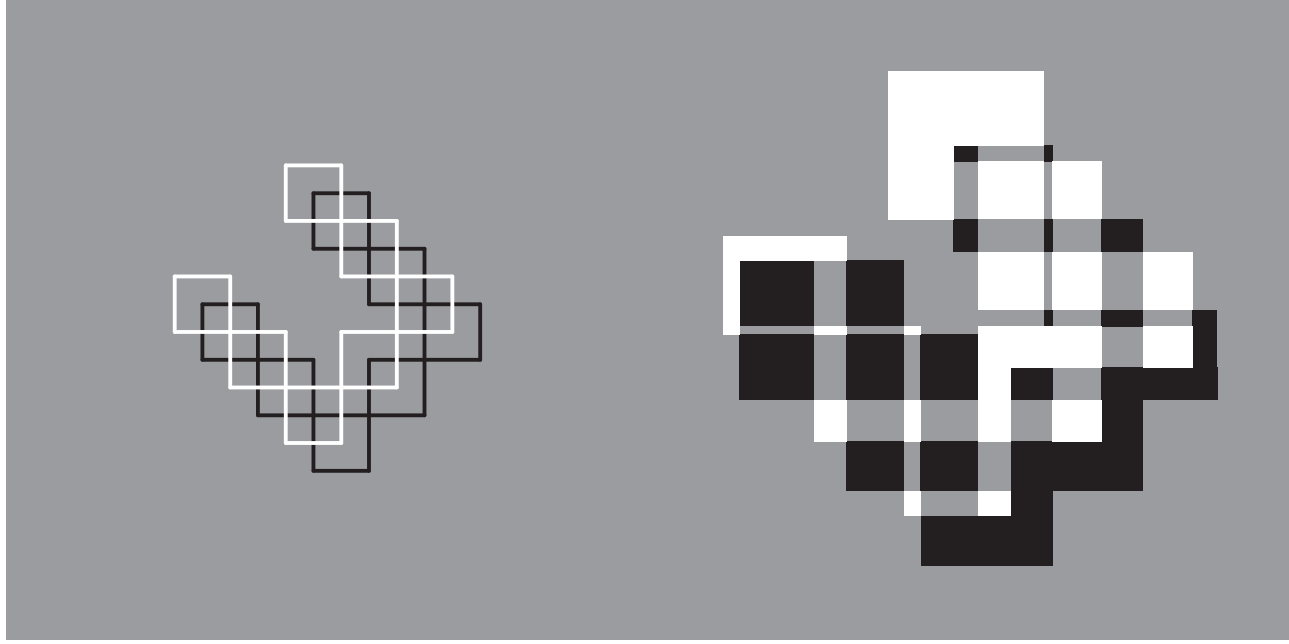
OT59



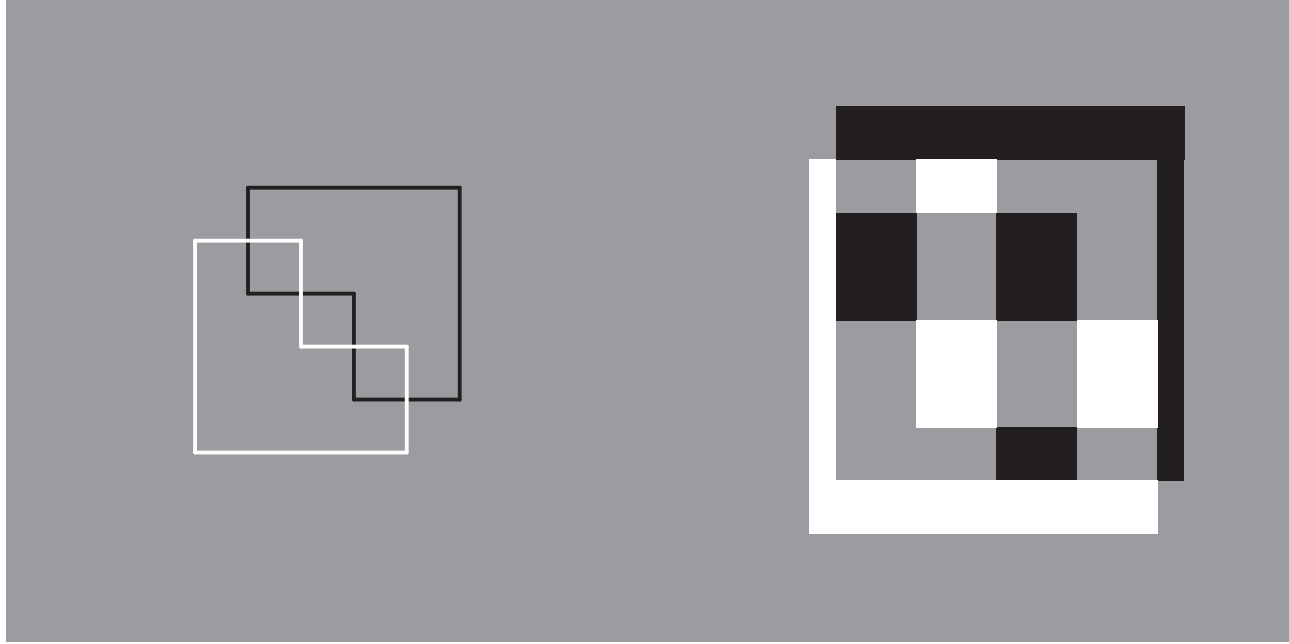
OT60



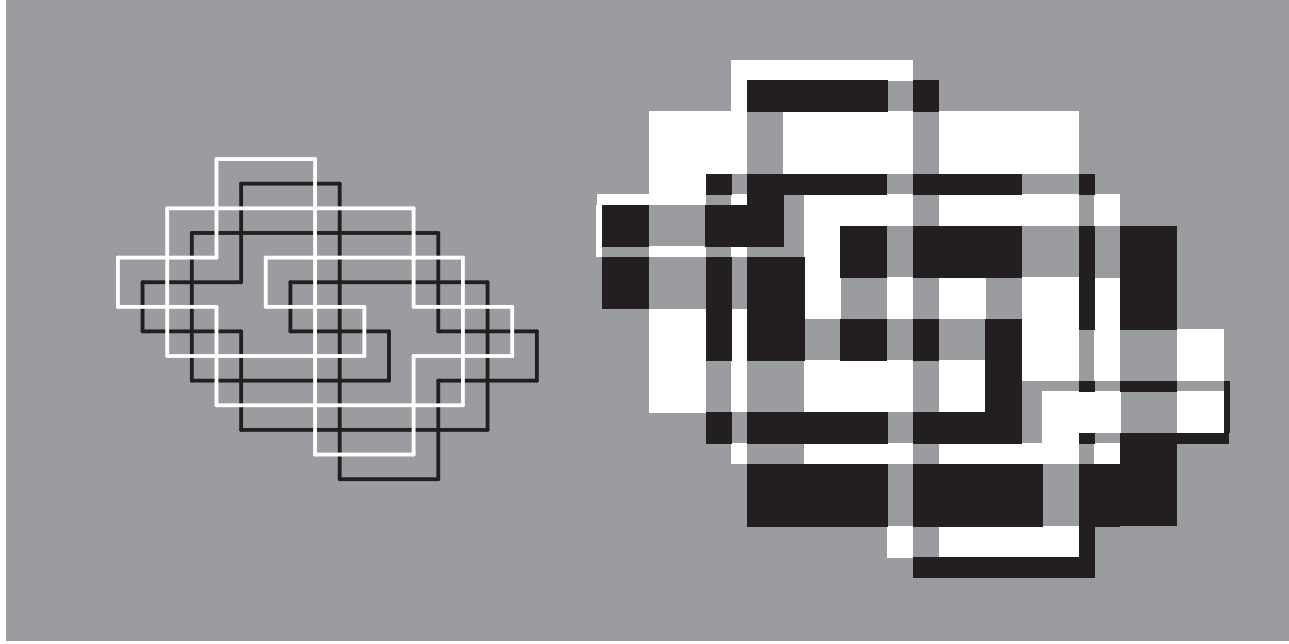
OT61



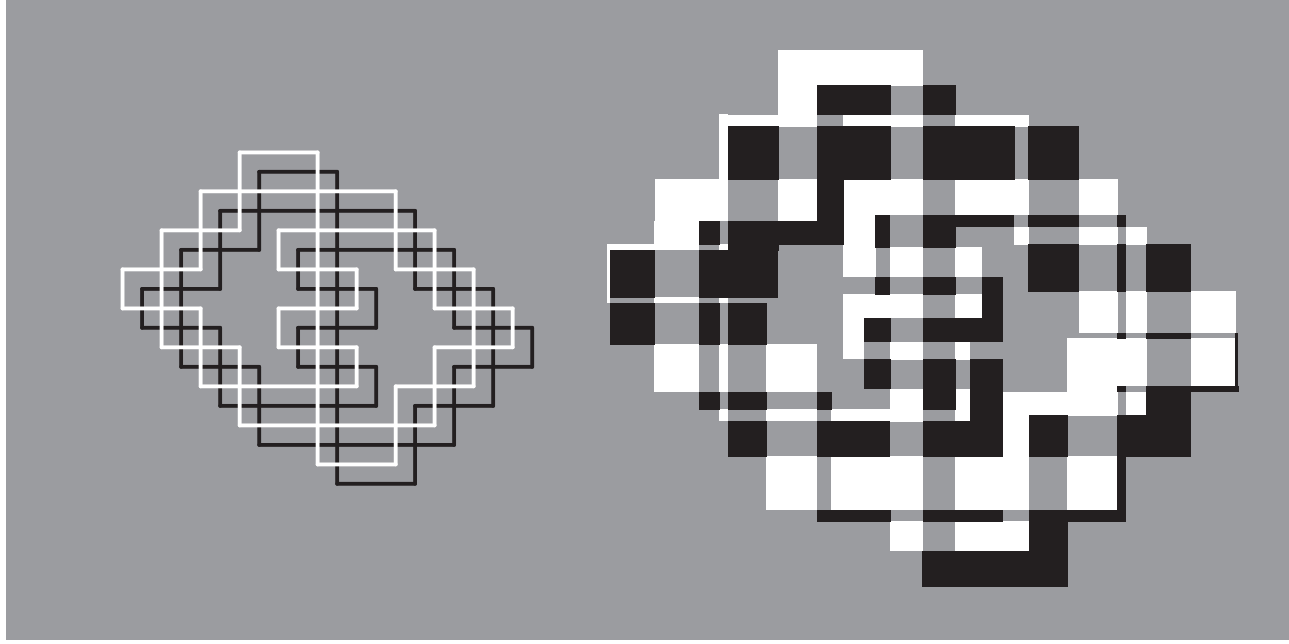
OT62



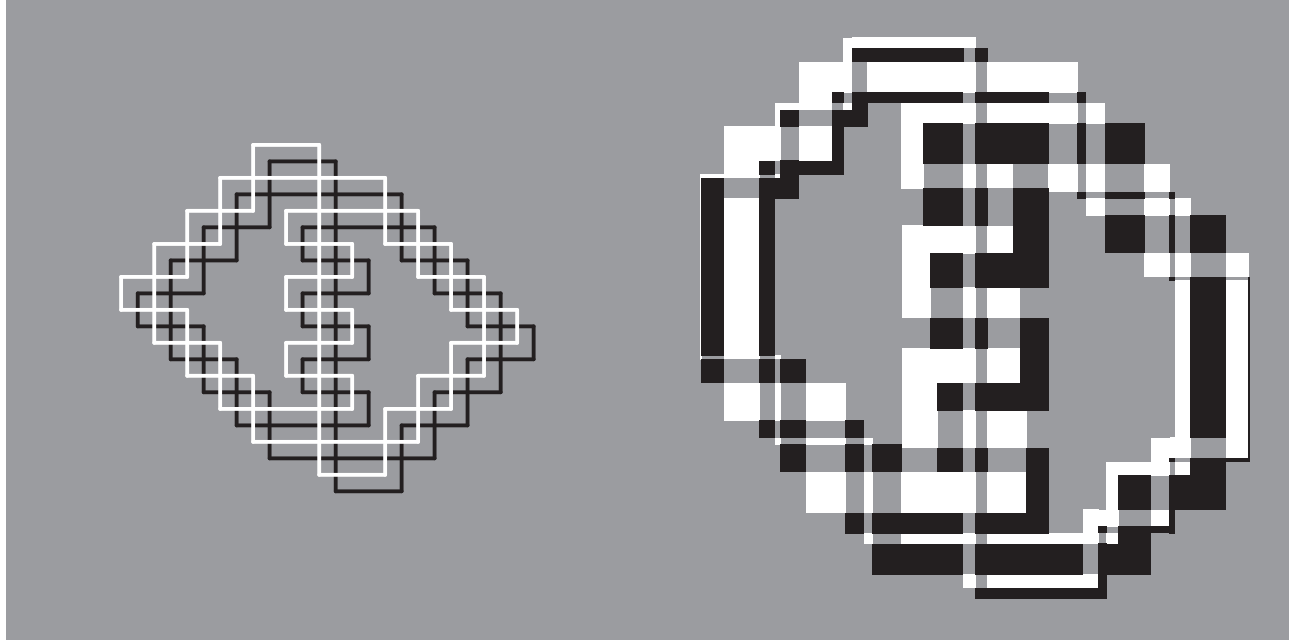
OT63



OT64



OT65



OT66

