

Curriculum Vitae Axel Rohlfs (as artist/ author, nov. 2014).

I, **Axel Rohlfs** (born in 1971 in Bremen), am painter of concrete art and author of concrete/ visual poetry an art editor/ assistant for other artists of concrete art. In Berlin, Detmold and Bremen I studied architecture, real estate business, German and art pedagogics, now living and working in Bremen or Sürstedt.

In 1991 I began studying architecture at the Technische Universität Berlin, where I did courses in painting with Prof. Matthias Koeppel. In 1997 I received my diploma in architecture and worked as an architect and concrete artist/ author in Hamburg, Düsseldorf, Detmold und Bremen. In 2002 I organised the exhibition „Lajos Vajda – Endre Bálint“ (an exhibition of two hungarian jewish artists of the Shoah period) in the Mü-Terem Galéria, Budapest; the book *schemenata. Künstlerische Strategien einer Konterkarierung von NS-Visualisierungen* (Bremen, 2008) is another result of dealing with Shoah. Since 2003 I am assistant of the artist Prof. Vera Molnar, Paris (co-founder of the association of artists GRAV, pioneer in using computer for art in the 1960ies). In 2004 I got a scholarship as an artist in residence in the museum *Espace de l'art concret* in Mouans-Sartoux (Côte d'Azur, France), which was concluded with a studio exhibition. In the same year I began with my work as an art editor for other artists: Hans-Jörg Glattfelder, Eugen Gomringer and Attila Kovács. In 2005 I had my first solo exhibition in the ikkp (institut für konstruktive kunst und konkrete poesie, Prof. Gomringer) in Rehau. Until now I have had numerous exhibitions in Germany and abroad and I have published 13 catalogues about my work. All of my catalogues can be downloaded for free from my website www.axel-rohlfs.de ('downloads').

My innovation in concrete art is the creative principle of two floating figures being one in the other and forming each other, two figures building up a double-figure: a double-knot, a double-meander, a double-spiral etc..

The development of width of one component/ figure depends on a serial of numbers; by this way random and arbitrariness stay out. The images are constructed in the strict sense of the manifesto of concrete art (1930). The relationship of one component/ figure to the other, of one component/ figure to the double-figure and the double-figure to its ground seem to be instable; I aspire after an aesthetic surplus value of fluctuation of attention, ambiguity, of simultaneism (= ars 5, see below), in general „*Non-identity*“/ „*Nicht-Identität*“ (T.W. Adorno). Last deviant-aesthetic principle can also be recognized in my concrete/ visual poetry.

My innovations in concrete/ visual poetry are among others:

- syntactic transformations of signs in a circle or other graphic structures together with semantic-pragmatic reutilization of signs (situationistically spoken: „détournement“ of signs);
- paradigm-parades (words or components of words are presented in graphic structures of exchange),
- contrast of several deviant-aesthetic, phenomenologically varying operations (ars 1 to ars 5, see my survey of aesthetic of deviance; my double-figures in concrete art can be assigned to the type of **simultaneism** = ars 5).

As commonness of concrete art and concrete poetry I would postulate the **construction of cognitive structures** in the work of art and in the perception/ thinking (of the producer and the reproducer = recipient): the concrete is this construction of cognitive structures, that does not refer to something else, that **is** therefore concrete; a cognitive structure is in the end always 'concrete', both in the brain and on the canvas/ paper.

„**Construction**“ means: 'system' according to Kant, out of which you cannot extract or to which you cannot add something. Therefore it is the suppression of arbitrariness and the cult of genius of the 19th century, which is still in fashion today.

These constructed cognitive structures are **deviant-aesthetically effective**.

„**Deviant-aesthetically effective**“ means: the constructed cognitive structures deviate from everyday perception, that is oriented to unity (= 'natura'). As a result these constructed cognitive structures offer an aesthetic surplus value in comparison to everyday perception. The unity of mirror image according to Lacan (= 'natura') is the principle of the imaginary, the source of images of longings and images of narcissistic defence, which manipulate thinking and perception and have quite often inhuman results in life praxis.

I have developed a system of generative aesthetic of deviance consisting of the five types ars 1 to ars 5 as deviances from unity of everyday perception (= 'natura') and verified it with examples of concrete creations in text and in image (see pages A4 and A5 in "gallery/ poetry" or "downloads").

The advertising for concept art (A1 to A3 in 'poetry') are in the final analysis constructions of deviant-aesthetic cognitive structures as well.

Literature written about Axel Rohlf's

- Aurélie Nemours (2003): *Architecte peintre est-ce permis* (poem about the work of Axel Rohlf's). In: Rohlf's, Axel (2004): *werkbericht* (works 1997-2004, prefaces: Aurélie Nemours and Eugen Gomringer).
- Rohlf's, Axel (2004): *werkbericht* (works 1997-2004, prefaces: Aurélie Nemours and Eugen Gomringer).
- Museum Modern Art Hünfeld (2004): *32 Positionen/ Räume* (catalogue about the group exhibition).
- Linschinger, Prof. Josef (2004): *50 Quadrat + Kompakt Konstruktiv Konkret* (CD-documentation of the group exhibition as part of the 14th Symposium of Gmunden 2004).
- Blum, Jürgen (2005): *MOTIVA* (catalogue about the group exhibition of european concrete and constructive art in the UN-building Austria Center Vienna).
- Eugen Gomringer (2005): *Beispiele eines Sammlerkonzepts*. Essay in the booklet about the 12th colloquium of the Forum Konkrete Kunst Erfurt.
- Rohlf's, Axel (2006): *Fugitive Interaktion von Form* (preface: Eugen Gomringer).
- Lauter, Marlene/ Weigand, Hans-Georg (2007): *Ausgerechnet... Mathematik und Konkrete Kunst* (book about the group exhibition in the Museum im Kulturspeicher Würzburg).
- Open Structure Art Society (OSAS, 2007): *Black and White* (catalogue about the group exhibition in the Vasarely-Muzeum Budapest).

- Messmer Foundation (2007): *Die Top 80. international, hochkarätig, konkret-konstruktiv* (exhibition catalogue of the Messmer Foundation on occasion of its first art award).
- Rohlf, Axel (2007): *6 x 6 = 36. 6 Zahlenreihen in 6 (De-)Figurationen* (prefaces: Prof. Dietmar Guderian and Prof. Frider Nake).
- Museum im Kulturspeicher Würzburg (2008): *Die Sammlung Peter C. Ruppert*.
- Open Structure Art Society (OSAS, 2009): *Seeking Constructive Concrete Structural 2* (catalogue about the group exhibition in the Vasarely-Museum Budapest).
- Rohlf, Axel (2009): *doppelknotenbilder* (prefaces: Prof. Eugen Gomringer, Hans-Jörg Glattfelder, Prof. Attila Kovács, Prof. Dietmar Guderian).
- Dárdai, Zsuzsa (2009): *Line – Vonal* (catalogue about the group exhibition of the Symmetry Festival Budapest).
- Rohlf, Axel (2009): *inventar 2003 bis 2009 – 12 doppel-figur-serien*.
- Forum Konkrete Kunst Erfurt (2009): *die kunst geht in die stadt. hommage an eine gründergeneration* (catalogue about the group exhibition in Erfurt).
- Lehmann, Ingmar: *Fibonacci-Zahlen in bildender Kunst und Literatur*. In: *Der Mathematik-Unterricht* (2009, Heft 2).
- Gomringer, Eugen (2010): *100 Jahre konkrete Kunst. Struktur und Wahrnehmung*.
- Rohlf, Axel (2011): *27 reziprok-topologische prozesse. werkbuch 2003-2011*.
- Rohlf, Axel (2013): *Tiefen- und Oberflächenstruktur von 66 Doppelknoten*.
- Friedrich Verlag (2014): *Kunst im Quadrat* (mathematiklehren, Heft Nr. 185)
- Kunstwelten boesner GmbH holding + innovations (2014): *Kunstwelten*.

Literature written by Axel Rohlf

- *what you see is what you get. visuelle und konkrete Poesie*.
(first book of visual and concrete poetry, preface: Eugen Gomringer. Bremen, 2006)
- *schemenata. Künstlerische Strategien einer Konterkarierung von NS-Visualisierungen* (Bremen, 2008).
- *through. visuelle und konkrete Poesie*.
(second book of visual and concrete poetry. Bremen, 2008).
- Publication of the text-image „er-sie-es“ in the anthology „Leidenschafften“ (Edition Splitter/ Wien, 2006).
- Publication of „Pedanten und Chaoten“ in the anthology „Pedanten und Chaoten“ (Edition Splitter/ Wien, 2008).
- *Die Rolle der Kunst in meinem Dasein*.
(essay in the booklet about the 12th colloquium of the Forum Konkrete Kunst Erfurt. Erfurt, 2005).
- *First Interview with Vera Molnar*. In : Open Structures Art Society (2007): *Vera Molnar*.
- *... und zum dritten!*
(third book of visual and concrete poetry, prefaces: Karl Riha und Eugen Gomringer. Bremen, 2011).
- *Second Interview with Vera Molnar*. In: MUWA (2013): *Vom Sichtbaren zum Lesbaren* (catalogue about the Molnar-exhibition in the MUWA. Graz, 2013. Third interview is not published yet.)
- *es geht weiter...visuelle und konkrete Poesie*.
(fourth book of visual and concrete poetry, prefaces: Eugen Gomringer and Dr. Anne Thurmann-Jajes. Bremen, 2014)

Works in public collections:

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

Other Exhibitions:

- 2003 - „*Europa konkret*“, group exhibition collection Prof. Blum-Kwiatkowski, Universitäts-sammlungen Kunst + Technik, Dresden
- 2004 - „*50 Quadrat + Kompakt Konstruktiv Konkret*“, group exhibition in the context of the 14th Symposium of Gmunden (Prof. Josef Linschinger)
- „*32 Positionen/ Räume*“, group exhibition in the Museum Modern Art Hünfeld
- 2005 - „*Am Anfang war das Quadrat*“, group exhibition in Art Studio 1, Deinste
- solo exhibition in the Institut Francais, Bremen
- „*Sammlerkonzepte*“, group exhibition in the Forum Konkrete Kunst Erfurt
- „*Motiva*“, group exhibition in the Austria Center Vienna, Wien
- 2006 - solo exhibition in the Gesellschaft für Kunst und Gestaltung, Bonn
- „*SupreMADism*“, group exhibition Mobile MADi Museum, Museum of Contemporary Art, Moscow
- exhibition with Judith Nem´s in the Galerie La Ligne, Zürich
- „*Neue Künstler, neue Werke*“, group exhibition in the Galerie Emilia Suci, Ettlingen
- 2007 - Art Zürich (Galerie La Ligne).
- group exhibition in the context of the first art award for concrete-constructive art of the Messmer Foundation, Riegel (am Kaiserstuhl)
- „*Ausgerechnet... Mathematik und Konkrete Kunst*“, group exhibition in the Museum im Kulturspeicher, Würzburg
- „*Black and White*“, group exhibition in the Vasarely-Museum Budapest.
- 2008 - solo exhibition in the ikkp (institut für konstruktive kunst und konkrete poesie, Prof. Gomringer), Rehau
- group exhibition in Heidrichs Kunsthaltung, Berlin
- „*Gegenstandslos*“, group exhibition in the Gesellschaft für Kunst und Gestaltung, Bonn
- „*The weakest link*“, group exhibition Galerie Stedefreund, Berlin
- 2009 - „*Hommage an eine Gründergeneration/ 90 Jahre Bauhaus*“, group exhibition in the Forum Konkrete Kunst Erfurt and Kammerhofgalerie der Stadt Gmunden (Österreich)
- exhibition with H. J. Glattfelder in the Galerie/ Edition Fanal, Basel
- „*Seeking Constructive Concrete Structural 2*“, group exhibition in the Vasarely-Museum Budapest
- „*Die Kunst geht in die Stadt*“, group exhibition in the Forum Konkrete Kunst Erfurt
- „*Line-Vonal*“, group exhibition in the context of Symmetry Festival, Budapest
- 2010 - „*100 Jahre konkrete Kunst*“, Rehau, group exhibition with H.J. Glattfelder, M. Mohr, V. Kovacic u.a., curator: Prof. Gomringer
- „*10 Jahre Kunsthau Rehau*“, group exhibition in the ikkp, Rehau
- „*Top 80 of Second International André-Evard-Award*“, group exhibition in

- the Kunsthalle Messmer (Riegel am Kaiserstuhl)
- 2011 - „*Neu entfaltet*“, group exhibition in the Museum im Kulturspeicher, Würzburg
- „*Hommage an eine Gründergeneration*“, group exhibition in the Institut für Neue Technische Form, Darmstadt
- 2012 - „*Schemenata – Wie NS-Schemata zu Schemen gemacht werden können*“, solo exhibition in the Rosenak-Haus, Bremen (cellar of the former synagogue of Bremen)
- „*Chance as strategy*“, group exhibition in the Vasarely-Muzeum Budapest
- 2013 - „*3. andré evard preis für konkret-konstruktive kunst*“, group exhibition in the Kunsthalle Messmer (Riegel am Kaiserstuhl)
- „*Die Kunst geht in die Stadt*“, group exhibition in the ikkp Rehau
- 2014 - „*Word and Image*“, group exhibition in the Vasarely-Muzeum Budapest.
- „*Kunst- Konkret. Hommage an eine Gründergeneration*“, group exhibition Akademiegalerie in the Weisbachsches Haus, Plauen

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