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# MAG ARTDIGAZINE



# digital art & architecture spatial composition, structure, and more

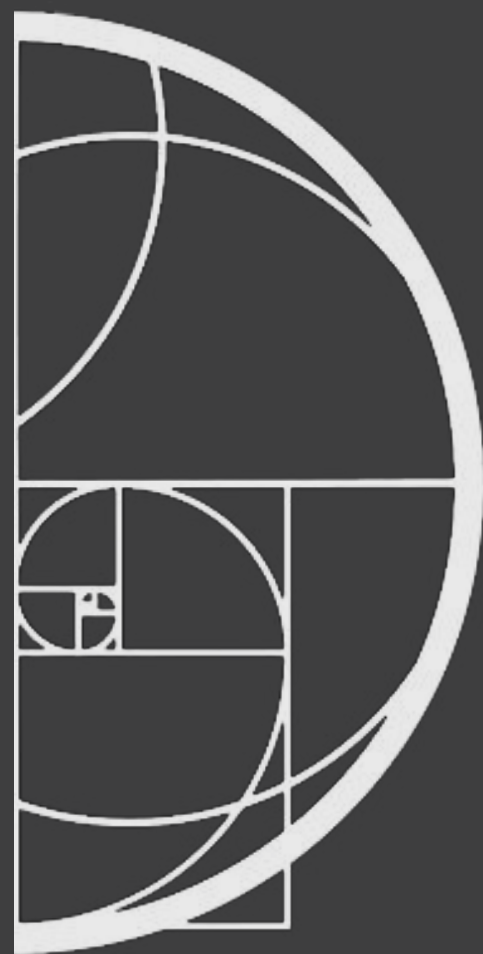
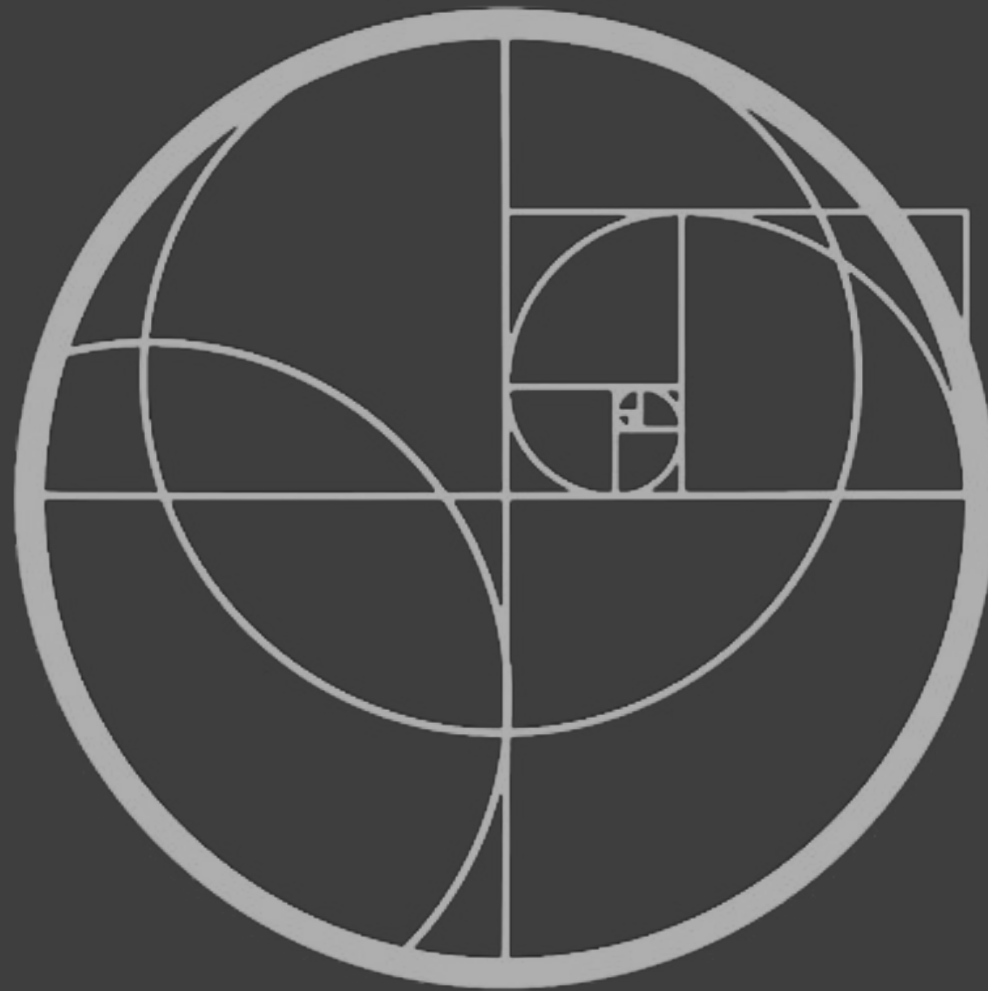
## THE INFLUENCE OF ARCHITECTURAL FUNDAMENTALS ON DIGITAL ART

### a few words on the d-sign of this mag- azine

architectural principles play a significant role in digital art creation—even beyond 3D modeling or the layout design of web interfaces and graphic design. architecture teaches artists to think fundamentally about space, hierarchy, and structure. when working with programs like photoshop, illustrator, or procreate, digital artists apply architectural concepts. architectural thinking shapes digital design through visual weighting and balance (distributing elements across a canvas similar to distributing mass in a building), through layering and depth (creating foreground, midground, and background relationships analogous to architectural planes), or through perspective and vanishing points (using geometric principles that architects employ to create believable spaces).

architects think about materials, texture, and surface quality. digital artists translate this into texture overlays and surface treatments, into an understanding of how light interacts with forms (even in 2D illustrations), or into creating tactile, dimensional qualities in flat digital work.

from a conceptual standpoint, digital artists frequently draw upon architectural ways of thinking and treat their works as structures to be designed rather than something merely to be decorated. architecture essentially provides digital artists with a visual language and structural vocabulary that transcends the specific tools being used. this explains why I chose a design for this magazine layout that draws inspiration from architectural publications



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CROSSING MY MIND

sim redefined

in “sim redefined,” a striking conceptual transformation occurs: the mundane technical abbreviation for subscriber identity module morphs into “sartre in mind,” creating a philosophical intervention that interrogates our contemporary digital condition. the work presents jean-paul sartre’s ghostly visage emerging from within a smartphone silhouette, his penetrating gaze behind iconic round spectacles fixing viewers from behind the black monolithic screen that frames our hyperconnected existence.

this visual collision between existentialist philosophy and digital technology operates on multiple registers. the sim card, displayed in the lower left corner of the phone’s interface, traditionally authenticates our technical identity within mobile networks. here, it becomes a metaphor for consciousness trapped within algorithmic structures—the philosopher who championed radical freedom now appears confined within the very device that mediates modern existence.

the monochrome palette, punctuated by subtle violet undertones, evokes the melancholic “nausea” sartre famously described. his grainy, almost analog portrait contrasts sharply with the smartphone’s smooth surface, materializing the tension between authentic existence and technological mediation. this aesthetic friction speaks to deeper philosophical concerns: the curated self-presentations of social media as contemporary “bad faith,” the technical constraints of digital platforms as our new “facticity.”

most powerfully, sartre’s gaze activates that fundamental intersubjectivity he theorized as constitutive of human consciousness. we find ourselves observed by the philosopher who understood the other’s gaze as the source of our objectification—an ironic reversal that transforms the smartphone screen into a mirror of existential recognition.

the work addresses communication’s paradoxes, specifically invoking sartre’s concept of the incommunicable as violence’s source. rather than indulging in simplistic technological pessimism, “sim redefined” insists that existentialist questions persist within our digital age. even surrounded by algorithms and interfaces, we remain, in sartre’s words, “condemned to be free”—a philosophical wake-up call delivered through the very device that seems to constrain us.



## icarus—when the manta takes flight

some artworks immediately captivate us – “icarus” is undoubtedly one of them. the conceptual artist, known for his multilayered digital works, has created not only his personal favorite piece but also a remarkable reinterpretation of the classical myth.

what happens when Icarus doesn’t fall but transforms into a creature at home between sky and sea? the shimmering manta ray offers a surprising answer. In turquoise-cyan tones, the majestic sea creature glides through a dramatic cloudscape, pierced by a divine beam of light that illuminates the scene in an almost baroque manner.

the manta appears translucent, nearly glass-like in its fragility, while dark storm clouds create an apocalyptic mood. this tension between lightness and threat, between organic form and surreal environment, makes the work a captivating visual experience.

the connection to ray manzarek’s posthumously released song “too close to the sun” adds another layer of meaning to the work. the legendary doors keyboardist, himself a boundary-crosser between different states of consciousness, explored humanity’s eternal longing for transcendence. this yearning is picked up and transformed into a more hopeful vision: tragedy becomes metamorphosis, the fall becomes elevation.

in our era marked by climate crisis and technological hubris, this reinterpretation gains particular relevance. the manta ray – as an endangered species symbolizing fragile marine ecosystems – becomes a beacon of hope here. the storm front may stand as a metaphor for our ecological challenges, while the breaking light suggests the possibility of transformation.



dawn at home  
as beautiful as a  
caribbean sunrise

EARLY MORNING VIEW FROM  
THE KITCHEN WINDOW

in a gadda da vida

the morning sky above bochum transforms into something extraordinary in “in a gadda da vida,” a work that captures that liminal moment between night and day when the world seems most alive with possibility. shot between 4 and 6 am through a kitchen window, this photograph elevates the quotidian act of looking outside into a meditation on paradise found unexpectedly.

the title itself carries layers of meaning—originally “in the garden of eden” before its legendary transformation under the influence of altered consciousness into the slurred “in a gadda da vida.” this linguistic metamorphosis perfectly mirrors the work’s central premise: that eden isn’t some distant, mythical location but can be discovered in the industrial skyline of the ruhr region, viewed through the frame of an ordinary kitchen window during those precious pre-dawn hours.

golden and amber tones saturate the composition, creating undulating patterns across the sky that suggest both geological strata and oceanic waves. these fluid formations, captured in their ephemeral glory, transform the atmosphere into something almost tangible—a ceiling of molten light that seems to pulse with its own internal rhythm. the power lines stretching across the lower portion of the image, far from disrupting this natural splendor, become integral to the composition’s meaning. these industrial elements, recurring motifs in the “behind the curtain” series to which this work belongs, function as conduits of life energy—modern ley lines connecting earth to sky.

the silhouetted trees and electrical towers create a striking counterpoint to the sky’s organic flow. rather than representing the intrusion of civilization into nature, they suggest a symbiosis—the industrial infrastructure becoming part of the landscape’s poetry. the towers stand like contemporary monuments, their geometric precision anchoring the composition while the sky above them swirls in perpetual motion.

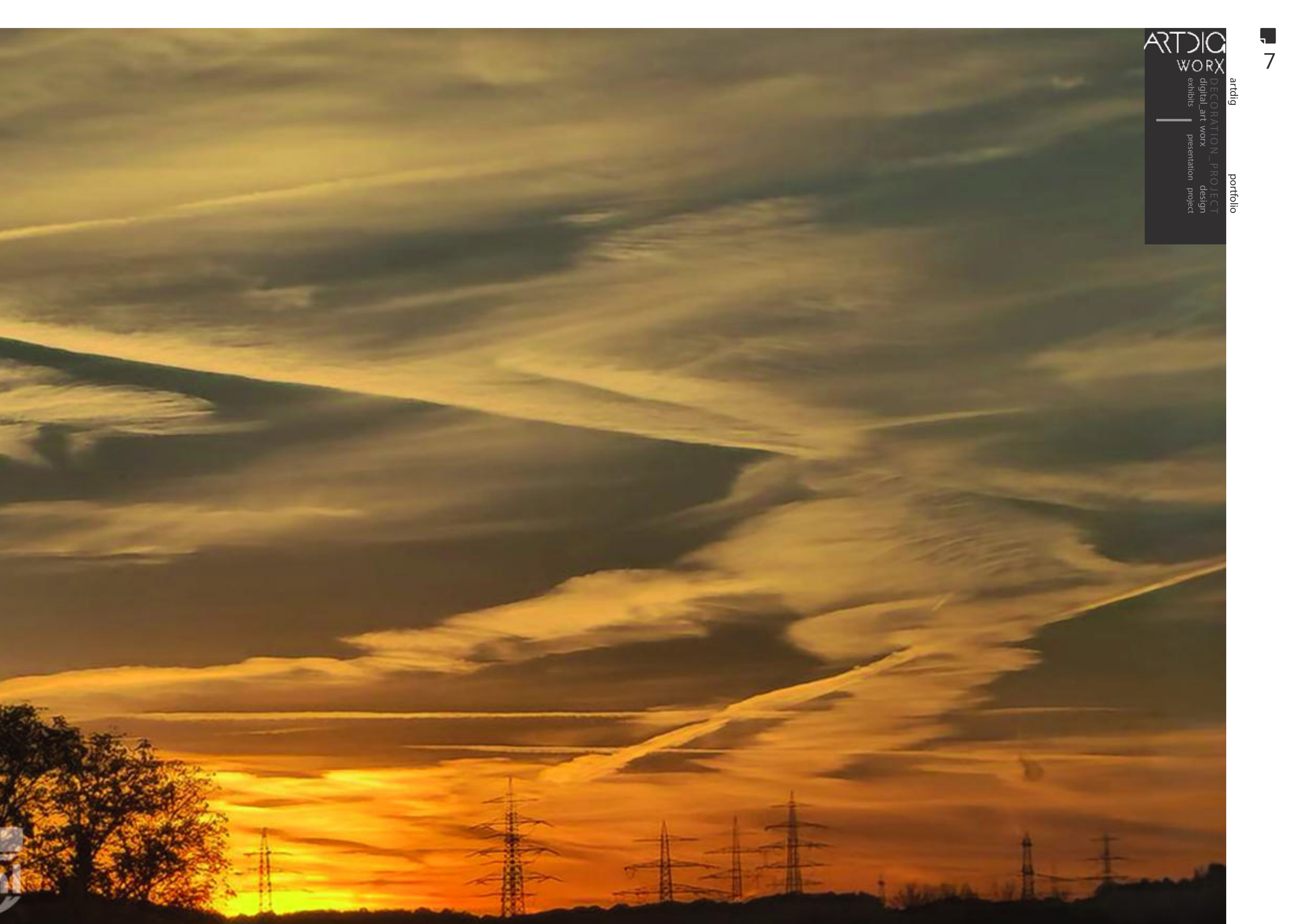
this work belongs to the “playing with skies” series, which explores the concept of “sky/heaven” across visual, textual, and sonic dimensions. here, the visual dimension dominates, presenting the sky not merely as meteorological phenomenon but as a canvas for contemplation. the early morning timing is crucial—this is the hour when most are asleep, when the world belongs to insomniacs and early risers, when ordinary views can suddenly reveal themselves as extraordinary.

the photograph’s power lies in its ability to locate transcendence within the mundane. by framing bochum—a city more associated with coal and steel than with paradise—as a “livable place,” even as eden itself, the work challenges our preconceptions about where beauty and meaning can be found. the kitchen window becomes a portal, the industrial landscape a garden, and the dawn sky a reminder that paradise might be less about location than about perception, less about perfection than about presence in those quiet moments when the world remakes itself in light.

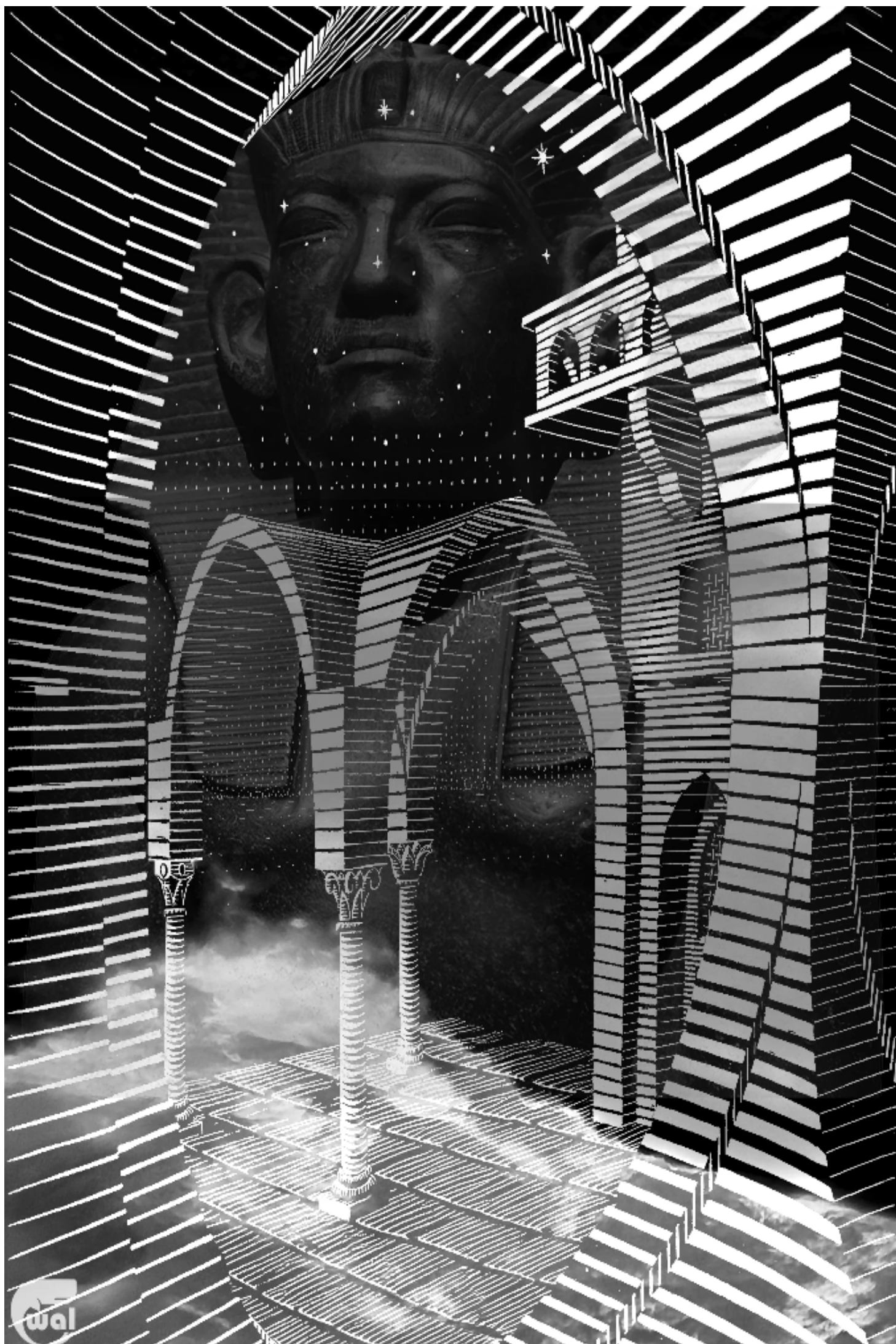
it is not about paradise in a religious sense

*we are simply talking about a place where  
you can feel at peace amid all the struggles  
of everyday life, where you can appreciate  
the beauty of your surroundings in the calm  
of the early morning at sunrise.*









FROM THE ESCHER PROJECT  
«APPROACHES TO MCE»

## the latest escher transformation— dream deconstructed & rebuilt

### when escher's dream becomes a portal: a digital architecture of power

there are artworks you can't let go of. escher's "dream" from 1935 is one of them—a visual obsession that has stayed with me since the early 1990s. with "mce dream deconstructed & rebuilt," i'm presenting a second, radical reinterpretation of this escher classic. what happens here is a "house flipping"—a complete architectural renovation that transforms escher's cryptic burial chamber into a monumental portal. the original's characteristic vaulted arches are doubled, mirrored, and merged into an oval opening, a porthole between worlds. where escher led viewers into an introspective interior space filled with christian death symbolism, the view now opens onto a pharaoh enthroned against the night sky. this geographic shift from western european to north african cultural space is programmatic. divine representation on earth—whether as church hierarchy or pharaonic god-kingship—persists as a principle of power; only its cultural coding changes. theocratic claims to authority remain visible as a universal, cross-cultural phenomenon.

the work's digital aesthetic operates through deliberate ruptures. the strict black-and-white geometry, reminiscent of escher's mathematical precision, is undermined by subtle distortions in the masonry. close inspection creates an impression of unreality, an effect that questions the apparent solidity of the architecture. a ground fog generated from cloud photography creeps through the scene—an atmospheric intruder that begins to dissolve the monumental structure from within.

the fact that escher's vault structure already appeared experimentally in my ink drawing "french vacation" from the early 1990s gives the current work additional depth. it reveals itself as part of a long artistic dialogue—interrupted for thirty years—that repeatedly reexamines escher's mathematical-metaphysical spatial constructions and activates them for contemporary discourse. "mce dream deconstructed & rebuilt" is appropriation art at its best—a serious engagement with questions of power, religion, and cultural identity in the digital age. It's an attempt to translate escher's fascination with impossible spaces into a visual language that reflects both the conditions of digital image production and postcolonial perspectives.

the visual density may overwhelm, but that's precisely where the work's power lies: it stages the impossibility of stable meanings in our present, shaped by digital transformations and cultural hybridities. the work combines linguistic-visual ambiguity with art historical reflection.







FROM THE ESCHER PROJECT  
«APPROACHES TO MCE»



## a first escher transformation—cubic space filling 52-25 transformation processes

### when escher meets ai: digital transformation of classical geometry

returning to the source fifty years after first encounter—with tomorrow's tools

fifty years ago, i held a reproduction of m.c. escher's "cubic space filling" in my hands with reverence. today, i let algorithms play, transforming escher's mathematical perfection into new dimensions. with "mce cubic space filling 52-25: transformation processes," a personal circle closes while simultaneously opening a portal between analog precision and digital metamorphosis.

on closer examination, what has developed here—independent of my admiration and respect for Escher—is a radical dialogue about the nature of transformation itself. while escher's 1952 original demonstrated the seamless tessellation of three-dimensional space with cubic struc-

tures—a triumph of mathematical order—what's now being staged is the moment of their dissolution. the spherical intrusions that eat through the geometric lattice like organic growths are more than merely formal interventions. with their speckled, almost corroded surfaces that simultaneously evoke lunar landscapes and cellular structures, they embody the entropy working against every perfect order. yet these spheres preserve their own geometric perfection—a paradox that forms the conceptual core of the work.

a rose-tinted luminescence at the left edge gradually cools to cyan-blue as it travels rightward. this subtle color shift transforms the formal exercise into a narrative about time and temperature—the warming of crystalline structures or the cooling of molten forms seeking their spherical equilibrium.

the unfinished state of transformation—designated as "processes" in the title—becomes the artistic statement: the most

fertile creative space lies not in perfect systems but in their moments of becoming other. generative AI is not merely a tool for image creation but a partner in the conceptual dialogue about order and chaos, construction and decomposition.

the work—optimized in high resolution and cmyk color space for both screen and print—anchors a navigation between digital ephemerality and print permanence, much as escher balanced mathematical abstraction with the physical resistance of woodcut.

"transformation processes" attempts to engage authentically with modernism's legacy, reframing yesterday's questions with tomorrow's tools. where escher demonstrated how space can be completely filled, today's question becomes: what happens when this completeness begins to vibrate?

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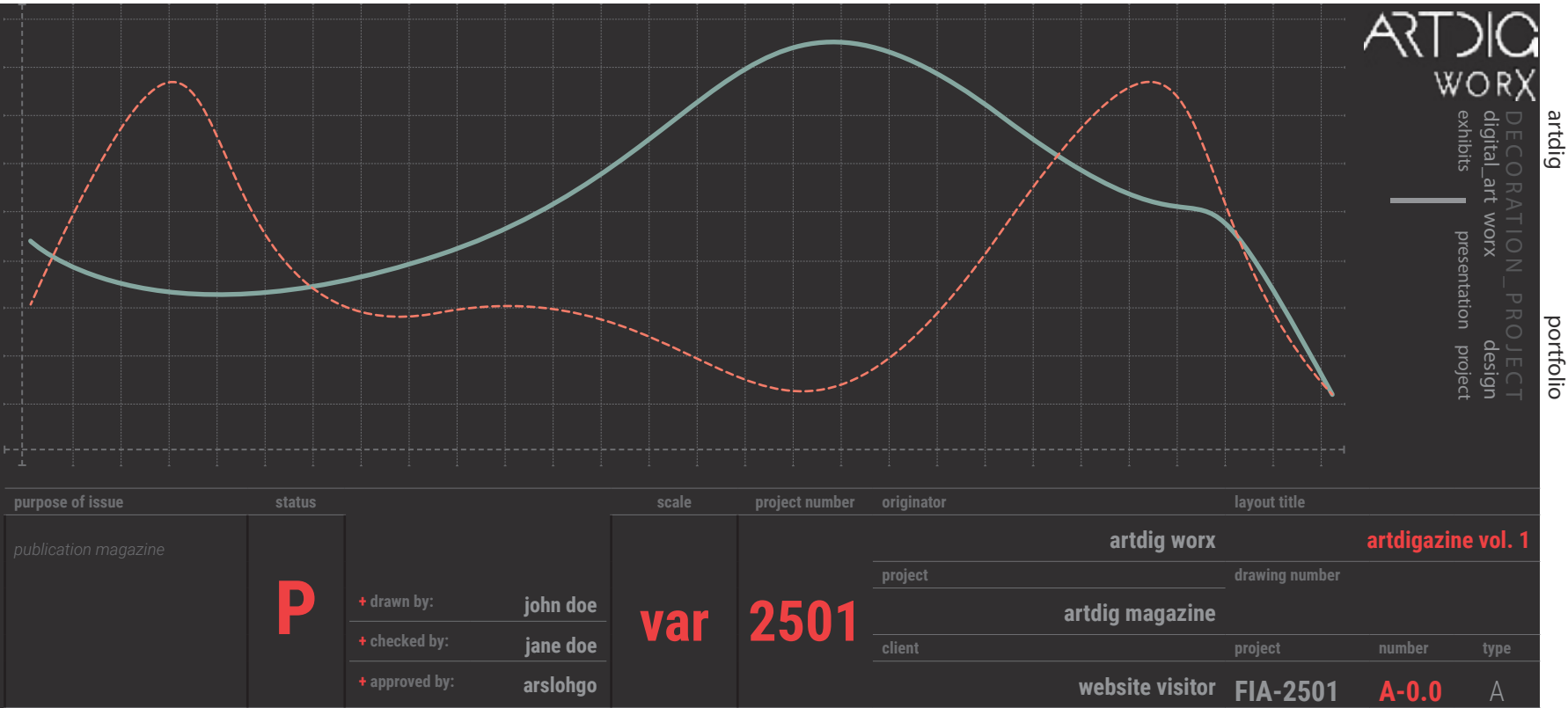
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IN THE COURSE OF THE ESCHER PROJECT, OR VICE VERSA

### art criticism reinstalled—questioning the romantic ideal

a museum space, gutted and restocked. translucent shadow beings wander through an exhibition room where picture frames no longer house their original works but have been filled with new pieces. “art criticism reinstalled” presents itself as a metacritical intervention that subjects the operating system of art criticism to a radical update.

the work begins with a found image from the worldwide web—an anonymous museum space whose original contents have been digitally hollowed out. this double gesture of appropriation and emptying establishes the conceptual framework: what happens when art criticism itself becomes artistic material? the empty picture frames function as metaphors for the voids in traditional interpretive models that require new content.

the “reinstallation” deliberately operates with the semantics of digital software environments. art criticism is understood here as a faulty system that doesn’t need repair but rather needs to be reinstalled from scratch. yet like a digital

palimpsest, traces of the previous installation remain visible—the architecture of the museum space, the frames as relics of a past order.

the transformation of museum visitors into translucent shadow beings articulates a fundamental shift: the traditional viewer dissolves, becomes a ghost of themselves. this dematerialization reflects the conditions of digital art reception, where physical presence is replaced by virtual omnipresence. the spectral figures become witnesses to a posthuman hermeneutics in which human and algorithmic interpretation increasingly merge.

“art criticism reinstalled” stages a productive self-contradiction: it critiques art criticism through the act of art criticism itself. this Möbius strip of reflection creates a conceptual aporia—an impossible passage that is simultaneously necessary and impossible. the work devours itself like a digital ouroboros, continuously generating new levels of meaning in the process. the restocking of frames with new works transforms the appropriated space into a stage for

the circulation of signs. each inserted work becomes itself a commentary on the impossibility of the absolute original, on the endless chain of copies and recontextualizations that characterizes digital art.

the work’s true radicality lies in its refusal of closure. “art criticism reinstalled” exists only in continuous reinterpretation—every viewing is another “reinstallation” that changes the system. it establishes art criticism as a perpetual motion machine that produces and consumes its own critique.

this self-generating structure anticipates a future where the boundaries between art and criticism, between production and reception, completely collapse. the work becomes an invitation to continuously reinvent interpretive practices—a necessity in an art world that can no longer be certain of its discursive foundations and finds its greatest strength precisely in this uncertainty.



new art from old art  
transformation of  
idea and image

FROM THE ESCHER PROJECT  
«APPROACHES TO MCE»

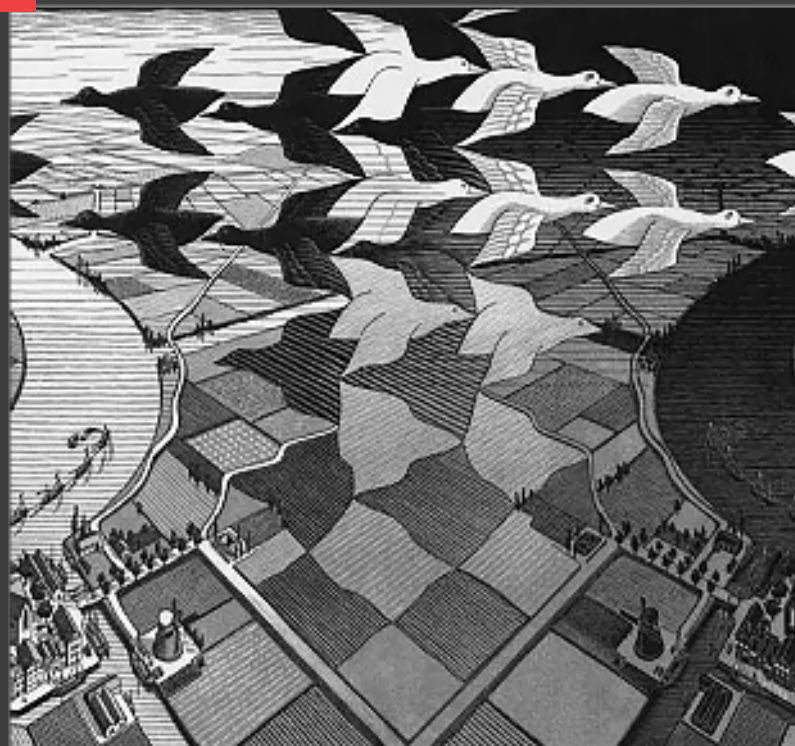
mce day and night 2025

'day and night 2025' (d&n25) takes escher's 1938 work as its foundation for a modern interpretation that diverges from the original both visually and conceptually, while simultaneously maintaining a close connection to it. unlike the original work, where a geometric pattern of fields gradually transforms into flocks of geese, creating a seamless transition from abstract geometric forms to recognizable figures, mathematical logic and exploration play no role in d&n25, and metamorphosis takes on a different meaning.

looking at the original work (no. 1), d&n25 features the agricultural fields (no. 2) – abstracted and without any transformation of form – along with the black (no. 3) and white (no. 4) geese – concrete, but likewise without any transformation of form.

the reflections – in Escher's work, the two towns, one in daylight and the other at night – do not exist in this form in d&n25. Here, reflection is present first in the overall structure, where the lower half of the image is a mirror image of the upper half. A second reflection can be found in the depiction of the goose formations. These don't emerge through metamorphosis as in Escher's work, but rather their arrangement creates the impression of a butterfly, a butterfly whose wingbeat can change everything...

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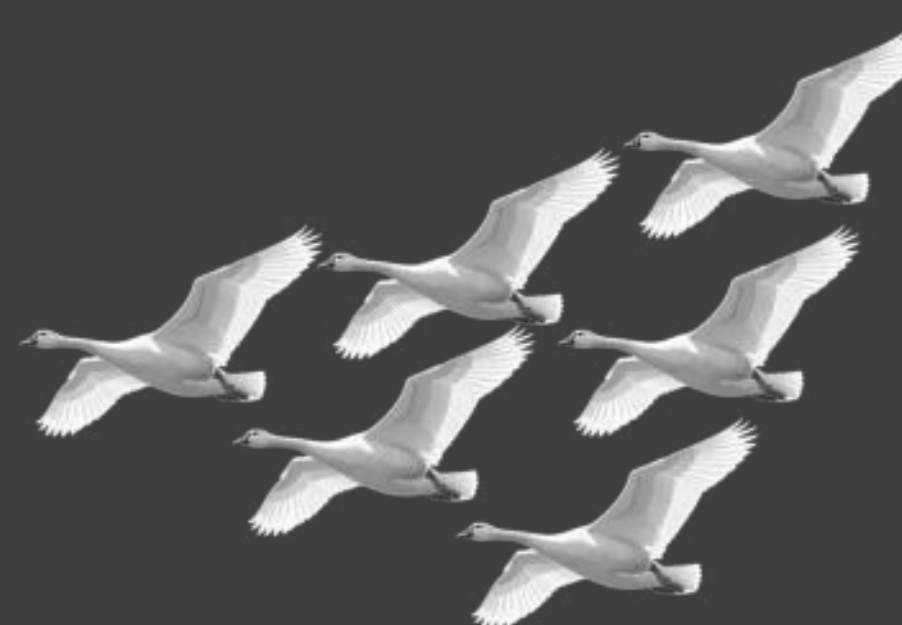
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day and night  
in a different perspective

*a recombination of Escher's work that focuses not on metamorphosis, but on the contrast between day and night*

a different flight direction—  
white geese go east

whereas in Escher's work the black geese emerge from the arrangement of the white geese flying into the night zone and fly into the day zone, in d&n25 the geese fly in opposite directions. Here, these are two independent formations.



the landscape pattern

Escher's polder landscape dissolves formally into an abstract depiction in the style of acrylic painting. This abstract background follows a geometric structure: two tripartite bands—the lower mirroring the upper—with a total of forty rectangular areas arranged both horizontally and vertically.

contrasts in color and form

Black (night) dominates the right third of the image, piercing into the white (day) that prevails on the left like an arrowhead.



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WORK

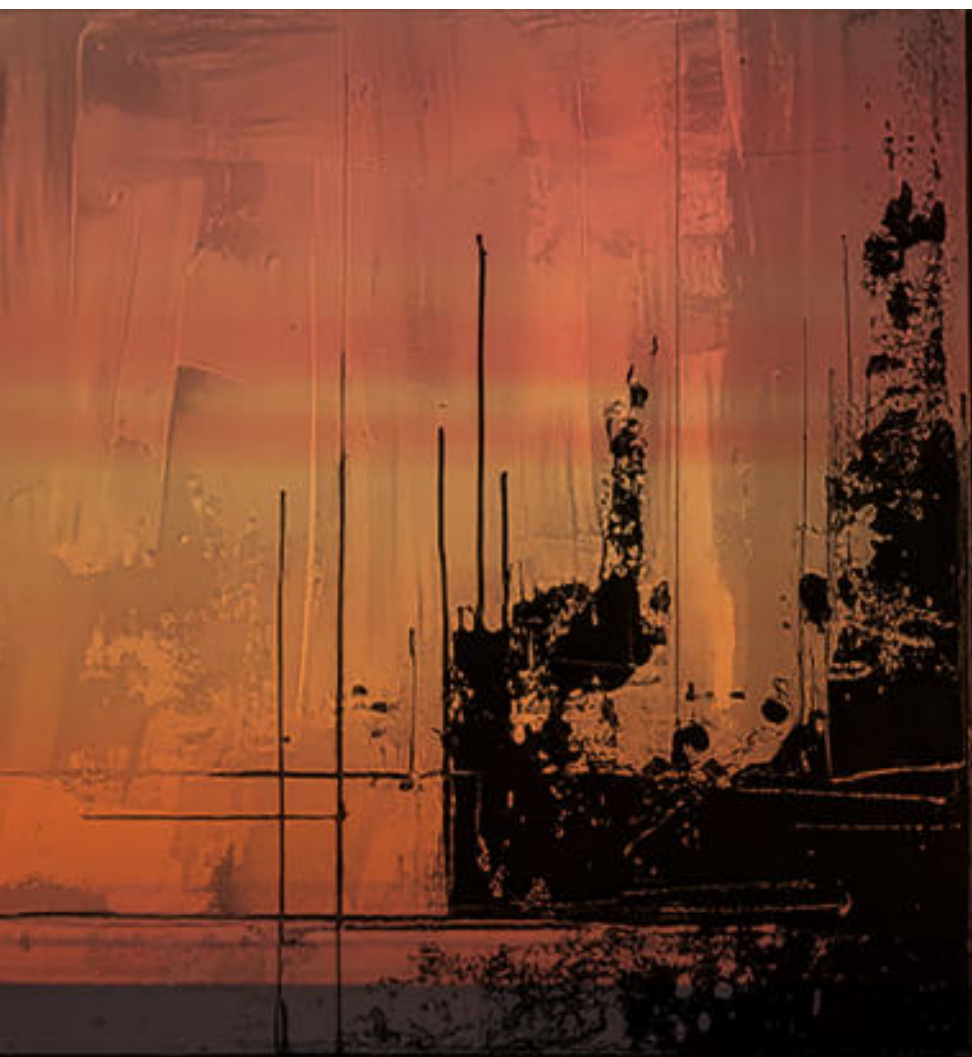
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## arslohgo meets m. c. escher

### the illusion of ground zero, or some thoughts on the art of reuse

in an era driven by our obsession with the new, while simultaneously demanding radical rethinking in the face of ecological crisis, an ancient artistic practice reveals itself in fresh light: the reuse of motifs, scenes, and ideas. what was once considered craft necessity or creative frugality now emerges as a philosophically revolutionary approach that challenges our fundamental assumptions about originality, authenticity, and artistic value.

#### the end of the creation illusion

the romantic notion of the artist as divine creator, conjuring the new from nothing, has always been an illusion. every artistic act, history shows us, builds on existing visual cultures. the search for the absolute zero point of creativity is like hunting for a philosophical phantom. instead, we should understand art as what it has always been: an endless transformation of existing materials—both physical and conceptual—into new, meaningful arrangements. this insight is hardly new. from ancient copyists through medieval workshops

to warhol's factory, reuse has been practiced, often without the anxiety about unoriginality that haunts our present moment. but today, in the digital age, this practice reaches a new dimension and urgency.

#### the digital paradox

the digital revolution has fundamentally changed the game. a digital file has no original in the classical sense—is it the first version? the file on the artist's computer? every copy is identical, perfect, indistinguishable. this perfect reproducibility radically questions our traditional concepts of authenticity and value. the art world's response—nfts as artificial authenticity crutches—only reveals the desperation with which we try to force old paradigms into a new reality. blockchain technology creates artificial scarcity where none technically exists, perpetuating a market model based on exclusivity rather than participation. meanwhile, memes show us how cultural evolution actually works: like biological replication with variation. every meme is simultaneously

original and copy, creation and reuse. it's the perfect embodiment of a relational ontology where meaning lies not in the object itself, but in its relationships and transformations.

#### ai as mirror of our creativity

the development of ai image generators has revealed an uncomfortable truth: much of what we call "creativity" is sophisticated pattern recombination. these algorithms create novel images without consciousness, purely through recombining training data. they hold up a mirror showing how much of our own artistic practice relies on similar processes. reverse image searches can now find precedents for almost any visual idea. "everything's been done" is no longer just the tired sigh of disillusioned artists, but a demonstrable reality. yet instead of falling into despair, we should understand this as liberation.





continued

## the illusion of ground zero, or some thoughts on the art of reuse

### multiple authenticities

the solution to the authenticity paradox might lie in accepting multiple, coexisting authenticities. a work can be materially authentic (the physical original), conceptually authentic (the original idea), historically authentic (in its temporal context), and intentionally authentic (corresponding to the artist's intentions). these different dimensions don't need to conflict but can enrich each other. a reused motif carries all these layers within it: the history of its previous incarnations, the transformation through new context, the intention of reinterpretation. it's a palimpsest where earlier meanings shine through and create new levels of meaning.

### the relational as future

the reuse of motifs forces us to understand artworks not as static objects, but as processes and events in time and culture. authenticity becomes relationship—a work isn't authentic in itself, but in relation to its context, its his-

tory, its creative process. this relational ontology offers a way out of sterile debates about original and copy. it recognizes that meaning doesn't lie in the isolated object, but in the network of relationships that surrounds and permeates it. a reused motif is no less valuable than an "original"—it's differently valuable, rich in connections and resonances.

### the ecological dimension

in a time of ecological crisis, the art of reuse gains a new ethical dimension. the focus shifts from "have I created something no one has ever seen?" to "have I transformed materials in a way that's meaningful?" sustainability becomes a creative challenge, not a limitation. this philosophy of transformation rather than generation resonates with principles of the circular economy. art is no longer understood as a linear process from creation to decay, but as a cyclical process of endless transformation. the "new" doesn't emerge through consuming resources, but through their intelligent rearrangement.

### a new paradigm

the art of reuse points toward a new cultural paradigm: one shaped less by ownership and novelty than by participation, transformation, and temporal depth. it's a philosophy that fits the ecological and digital reality of our time. in this paradigm, the artist becomes a cultural dj, sampling, remixing, and recontextualizing existing elements. creativity lies not in inventing the completely new, but in the ability to make surprising connections, discover hidden resonances, and bring familiar elements into unexpected constellations. the art of reuse isn't a capitulation to the impossibility of the new, but a celebration of the infinite possibilities of transformation. it recognizes that we're all engaged in a continuous cultural conversation, where every contribution builds on what was and lays the foundation for what will be. in this endless chain of transformation and reinterpretation lies the true creativity of our time—sustainable, relational, and profoundly human.



### the wal of transformation

"wal" is the artist's signature and stands for unhindered transformational thinking.

the image of the whale as a metaphor for depth, the hidden or the monumental surrounds his characters. these in turn merge the initials for wl (real name) and al (artist pseudonym).





"MCE DAY AND NIGHT" HAS UNDERGONE A FURTHER TRANSFORMATION WITH "BEYOND GROUND ZERO"

the escher project  
«approaches to mce»  
a variation



### a few words about the work

what's fascinating about the creation of a new work—or more precisely, an evolved work—that grows out of modifying an existing piece is that the original work provides its own idea and concept, and within the existing framework of experience and knowledge, it often requires only a few additional "ingredients" to reach completion.

this principle finds profound expression in "mce beyond ground zero," a digital composition that interrogates our most fundamental assumptions about artistic creation. the work presents itself as a monumental stone wall—a massive barrier that initially dominates our visual field. yet this wall, despite its apparent solidity, functions as both obstacle and revelation, simultaneously separating and connecting divergent perspectives on creativity itself.

mounted upon this imposing surface, two framed works confront each other in silent dialogue: on the left, escher's iconic "day and night" with its metamorphosing birds and interlocking landscapes; on the right, a digital transformation of the same masterpiece. this juxtaposition transcends simple comparison—it becomes a visual thesis on the impossibility of absolute originality, what the work identifies as the "ground zero illusion," rooted in a secularized understanding of creation from nothing. the stone wall itself emerges as the central metaphor, embodying the persistent yet illusory barrier between notions of pure originality and the reality of appropriative creation. though this barrier remains psychologically present in economically-driven minds, the work reveals its fundamental instability through strategic ruptures. these breaches in the wall's surface offer glimpses into another realm—fragments of a further transformation titled "arslohgo meets escher" appear in vibrant colors beyond the monolithic structure, suggesting infinite possibilities for creative evolution.

translucent portraits hover within this architectural matrix like spectral presences—escher's distinctive profile prominently positioned, another fainter visage (arslohgo) receding behind it. these ghostly figures materialize as witnesses to an ongoing conversation across time, their semi-transparent forms suggesting both presence and absence, influence and independence. orange-red accents surge across the composition like digital



interference patterns or energetic emanations, disrupting monochromatic severity and marking the intrusion of contemporary digital aesthetics into traditional visual language.

the work's conceptual sophistication lies in its multilayered engagement with artistic genealogy. by incorporating original, modification, and meta-modification within a single digital framework, it demonstrates how artists neither create matter nor ideas from void but transform existing materials into new configurations. the explicit cmyk designation at 300dpi anchors this philosophical investigation firmly within digital production contexts, acknowledging its own mediated nature while questioning boundaries between original and derivative.

this visual palimpsest operates as both homage and challenge. the mathematical precision characteristic of escher's impossible worlds encounters digital manipulation techniques that fragment and reconstruct, creating chromatic explosions where once existed only measured gradations. the transformation suggests that each artistic intervention adds layers of meaning rather than diminishing originality—each modification becomes another sediment in an ever-accumulating cultural geology. the composition's strength emerges from its refusal to position itself as either purely original or merely derivative. Instead, it occupies an interstitial space where transformation becomes creation, where appropriation reveals rather than conceals artistic authenticity. the breaks in the wall—those glimpses of vibrant possibility beyond—propose that creative freedom lies not in denying influence but in acknowledging and transcending it.

"mce beyond ground zero" ultimately presents a meditation on artistic evolution in the digital age. It argues that the mythology of ground-zero creativity—the fantasy of absolute originality—constitutes its own prison. only by recognizing art as an ongoing dialogue, a perpetual transformation of existing forms and ideas, can we move beyond this limiting illusion into genuine creative territory. the work stands as testament to the vitality of appropriative practices, demonstrating how digital technologies enable new forms of visual conversation that honor their sources while boldly asserting their own distinctive voices.





the mce project  
BEYOND GROUND ZERO

*the barrier of the "ground zero  
conception" in art—and with  
it the cult of genius that has  
haunted the minds of those  
seeking to profit from art since  
the romantic era—is crumbling,  
and people are now looking  
to the other side of the wall,  
something artists have always  
done.*

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mce red ants  
möbius variation

is a contemporary reinterpretation of M.C. Escher's "Möbius Strip II" (1963), replacing the characteristic red ants with a monochrome aesthetic. The Möbius strip hovers as a translucent object—simultaneously metallic and glass-like—against a clouded sky. This materiality lends the mathematical form an ethereal quality that dissolves Escher's graphic clarity into ambiguity. The band's transparency, through its overlapping layers and interpenetrations, makes the inherently paradoxical nature of the Möbius strip experientially accessible beyond mere intellectual comprehension.

The sky remains visible through the translucent band while reflecting on its surface, merging form and environment to dissolve the boundary between object and space. By reducing the ant presence to "one and a half" (only a tiny ant is actually visible, serving solely as a reference to Escher), this version distills the concept to pure form and light. The small, discernible ant on the loop merely suggests presence—the viewer becomes the imaginary wanderer traversing the impossible surface.

The subtle gradations of gray enhance the work's contemplative quality. Without the distraction of color, attention can focus entirely on form, texture, and the interplay of light.





## ARSLOHGO MEETS ESCHER

*this work serves as both an expression of admiration for m. c. escher and a reinterpretation, engaging in a kind of virtual dialogue with symmetry, identity, and the nature of perception. similar to escher's approach, the background is structured with strict symmetry, while the multiplication and overlaying of pictorial elements, along with the method of fragmentation, create contrast and tension between analog and digital reality, between mathematical precision and controlled chaos. as an expression of encounter (personally virtual, yet real on the level of the work itself), this piece features escher in the foreground and the creator of the escher reinterpretation(s) in the background. both figures are intimately connected through their fusion with the background.*

## general information about the mce project

EARLY FASCINATION AND LATE TRANSFORMATION

### the project in brief

the fascination with escher's geometric universes often begins in youth—that first moment of wonder when stairs wind endlessly and water flows uphill. But what happens when this early enthusiasm transforms into artistic creation decades later? The mce project shows how escher's mathematical-geometric perfection becomes a source of inspiration for entirely new levels of meaning that extend far beyond the original visual paradoxes.

escher's work was based on precise mathematical calculation—tessellations, impossible constructions, perspectival illusions. the mce project transfers this exactitude into humanities-based spheres where precision no longer means geometric accuracy but conceptual sharpness. the original black-and-white compositions explode into CMYK color spaces, with chromatic transformation representing more than mere colorization: it becomes a metaphor for translation between different systems of knowledge. where escher constructed visual impossi-

bilities, the mce project creates linguistic-visual hybrids. the language of images merges with images of language—a phenomenon particularly manifest in works like "mce beyond ground zero." geometric structures become carriers of linguistic ambiguities that oscillate between german and english. this "lohgorhythmic" methodology transforms escher's infinite loops into semantic spirals where meanings overlap, shift, and reconfigure themselves.

the project doesn't conceive itself as homage in the traditional sense, but as evolutionary advancement. the appropriation of escher's visual worlds serves as a starting point for investigations into originality, creativity, and cultural transformation in the digital age. "mce dream deconstructed & rebuilt," for instance, breaks down escher's order into digital fragments only to reassemble them in new constellations—a process that raises questions about artistic authorship in the age of algorithmic reproduction.

the "late transformation" implies a temporal dimension: decades of artistic development separate the first encounter with escher's work from its digital reinterpretation. this temporal distance enables a critical perspective that replaces escher's modernist certainties with post-digital uncertainties. mathematical perfection gives way to deliberate imperfection that integrates glitches and disruptions as productive elements. the mce project expands escher's themes—infinity, paradox, transformation—to include existentialist and media-theoretical dimensions. visual impossibilities become meditations on the impossibility of absolute originality, on the illusion of "ground zero" in art. each transformation becomes a philosophical statement about the nature of creativity in a world where everything already exists and can only be recombined. this late transformation of early fascination proves that artistic maturity doesn't lie in overcoming youthful enthusiasm, but in deepening and complicating it.



break with ossified conventions—don't erase their traces, but transform them through radical reimagination.

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