

ARTIST *Profile*

**ARSLOHGO—DIGITAL
CONCEPTUAL ART IN
THE INTERSTICES OF
LANGUAGE**

Working under the pseudonym Arslohgo, digital artist Witold Lohmann has carved out a singular position in the contemporary art landscape, distinguished by his rigorous exploration of linguistic ambiguities between German and English. His self-developed “lohgorhythmic” methodology—a linguistic method that programmatically signals the fusion of name and systematic approach—exploits the semantic gaps between both languages as a generative principle for artistic production. This lohgorhythmic practice operates as a precise linguistic instrument, rhythmically alternating between languages to create meaning that exists only in their interstices.

The artist’s characteristic WAL signet exemplifies this lohgorhythmic approach: it combines the initials of his given name (“wl” for Witold Lohmann) with those of his artistic persona (“al” for Arslohgo) to form the German word “wal” (whale), creating a multilayered semantic structure that is paradigmatic of Arslohgo’s entire oeuvre. This condensation of identity, language, and image manifests consistently throughout his work, which employs digital image manipulation and CMYK color space transformations as primary means of expression.

Central to Arslohgo’s practice is the concept of “Glossavision”—a neologism that encapsulates his approach to visual multilingualism. Glossavision transcends mere translation or bilingual wordplay; it represents a mode of seeing where linguistic boundaries dissolve into visual polyphony. In this framework, images speak multiple languages simultaneously, and viewers must navigate between linguistic systems to fully decode the work’s meaning. This visual multilingualism manifests particularly in series like “Sea” and “Sky,” where homophonic and homographic wordplay creates works whose semantic dimensions only reveal themselves through the oscillation between German and English visual-linguistic registers.

Arslohgo’s artistic practice is rooted in a profound engagement with appropriation art, with the works of M.C. Escher undergoing particularly radical transformation. Where Escher created mathematical precision and optical paradoxes, Arslohgo injects what he terms “Psycheria”—the emotional and psychological dimension that underlies digital existence. Psycheria represents the affective landscape of posthuman identity, the emotional residue of digital transformation, and the psychological territories opened by technological mediation. Works such as “MCE Beyond Ground Zero” mark not merely an homage but rather a philosophical recoding that ventures beyond the artistic ground zero into new conceptual territories suffused with psychological depth.

The integration of Psycheria becomes particularly evident when Arslohgo incorporates cultural figures such as Sean Connery, Annie Lennox, and Dolores O’Riordan into his visual worlds. These figures serve not as mere pop culture references but as emotional anchors within the psycheric landscape—vessels for collective memory and feeling that ground the abstract conceptual framework in human experience. The mythological references

woven throughout his work further amplify this psycheric dimension, creating bridges between ancient emotional archetypes and contemporary digital anxieties.

The “Approaches To MCE” series demonstrates the convergence of all three conceptual pillars: the lohgorhythmic method transforms Escher’s mathematical language, Glossavision enables the simultaneous visual reading across cultural codes, and Psycheria infuses the geometric precision with emotional resonance. This triadic framework allows Arslohgo to create works that operate on multiple registers simultaneously—linguistic, visual, and emotional.

The theoretical grounding of his practice is evident in Arslohgo’s extensive art criticism publications. For his “Arslohgo” project, he produces detailed analyses of individual works, including “In A Gadda Da Vida,” “SIM Redefined,” and “Art Criticism Reinstalled,” which themselves function as meta-commentaries on contemporary art criticism. His website “artdig worx” expands this discursive framework through AI-generated critical essays and comprehensive terminology glossaries that map the lohgorhythmic methodology, document instances of Glossavision, and trace the psycheric undercurrents throughout his oeuvre.

Arslohgo’s artistic evolution can be traced back to the 1990s, when early ink drawings already showed an intensive engagement with Escher’s vault structures. This initial preoccupation with spatial paradoxes has continuously evolved, incorporating the lohgorhythmic linguistic methodology, developing the Glossavision framework for visual multilingualism, and deepening the exploration of Psycheria as digital consciousness. Today, his work connects architectural principles with digital art, where CMYK color transformations become not merely technical tools but carriers of psycheric energy, revealing the emotional substrata of digital color separation.

Arslohgo’s work thus positions itself at the intersection of conceptual art, digital media, and cross-cultural linguistic exploration. The lohgorhythmic methodology provides the systematic framework, Glossavision enables the visual-linguistic fusion, and Psycheria supplies the emotional depth that prevents the work from becoming purely cerebral exercise. Together, these three concepts form a coherent system for investigating what art in the digital age can achieve between languages, cultures, and states of consciousness. His consistent exploration of semantic gaps as a generative artistic principle, combined with the visual multilingualism of Glossavision and the emotional dimensions of Psycheria, establishes him as a singular practitioner of an art form that not only utilizes but critically reflects upon the conditions of digital production, integrating them into the core of its aesthetic and affective strategy.



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