



# OUT OF THE BLU

artdig book design

image-words  
in favor of  
word-images

GO 4 IT  
A MULITUDE OF BLU

# content

BLU LIPS ARTIFACT

STER'S

GAMING ADDICTION, SIMBECILE,

LIBERTY OF FRENCHISING

SKEYELESS IN GAZA

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SKYLARK

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POSEIDON'S CURSE

L'ARBRE DES CINQ FEMMES, POETICA

HEMINGWAY

I SEA A PAINTING

OMD OF PAIRI DAEZA



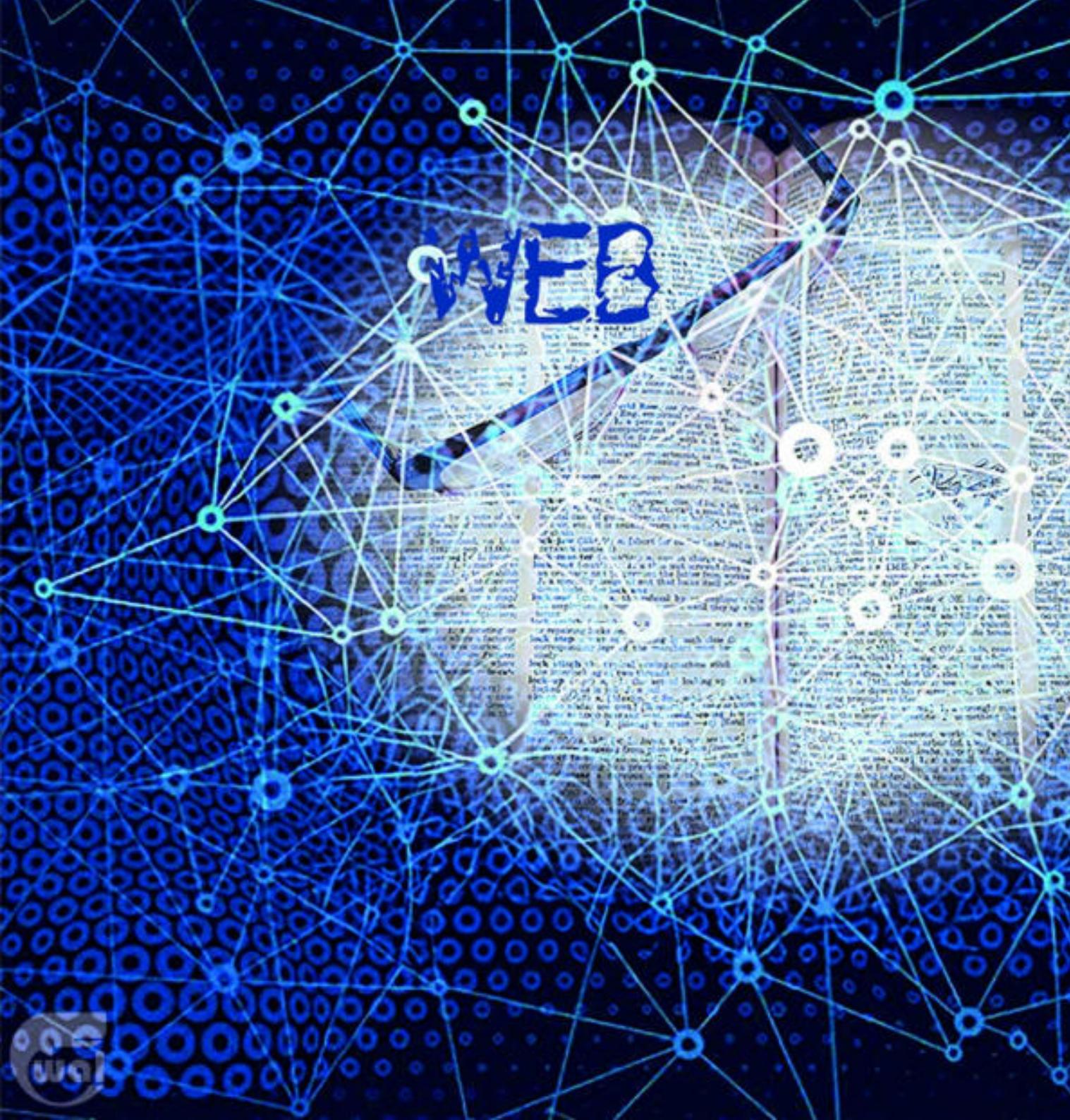
ARS  
LOHGO

ARTIST

A large, dark blue downward-pointing triangle is positioned to the right of the main text, partially overlapping the 'G' and the end of the word 'LOHGO'.

**SPEAKING GLOSSAVISION**





# PROJECT STER'C

about language, interconnection, and the fragility of meaning in the information age. the title "ster's" continues the word "web" positioned in the image, and together they form the analog american dictionary "webster's." the work deals with loss and transformation, with the impossibility of preserving meaning in its original form when it's channeled through the filters and protocols of digital transmission.



## GAMING ADDICTION

woven into the digital gaming cosmos, lost in the real world. this cannot be the way. yet how to detach oneself from the avatar.



## LIBERTY OF FRENCHISING

the selling of the "american dream" of small business ownership and the fusion of french revolutionary ideals with franchise capitalism.



## SIMBECILE ODYSSEE OF THE MIND RETHOUGHT

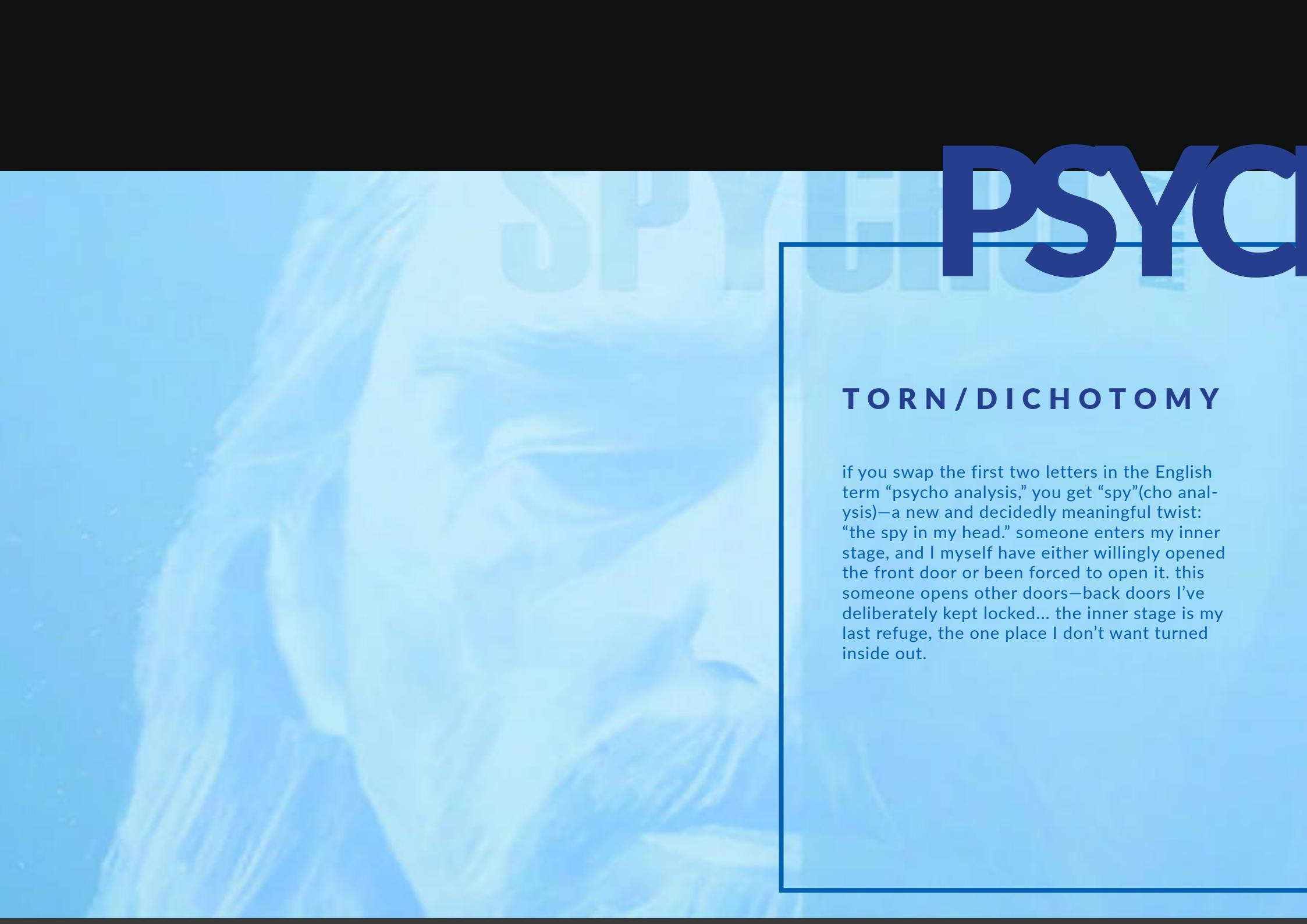
far more than references to Mike Batt, Chappo and The Krupps. Cross-connections that an AI would have difficulty following.



## SKEYELESS IN GAZA

from literary history: anthony beavis, protagonist of aldous huxley's 1936 novel "eyeless in gaza," meets the founders of the british band "eyeless in gaza" (1980), martyn bates and peter becker.





# PSYCHO

## TORN/DICHOtOMY

if you swap the first two letters in the English term “psycho analysis,” you get “spy”(cho analysis)—a new and decidedly meaningful twist: “the spy in my head.” someone enters my inner stage, and I myself have either willingly opened the front door or been forced to open it. this someone opens other doors—back doors I’ve deliberately kept locked... the inner stage is my last refuge, the one place I don’t want turned inside out.

# HERIA





## IT'S ONLY CLOUDS

a meditation on perception, transience, and the human tendency to search for meaning in nature. the image moves between meteorological reality and anthropomorphic projection. here, attention is entirely focused on form, thus intensifying the surreal quality of the apparition. do we see a face because it's there, or are we projecting our expectations onto amorphous nature?



**SKYLARK**



# SWAN LAKE A TRANSFORMATION



## THE NAME OF THE GAME

the work initially developed under the working title “when tyrannosaurus began to sing.”

with the choice of “ride a white swan” as its musical background, the work transformed itself into “swan lake,” thereby opening up additional layers of meaning: contrasts between the mesozoic era and modernity, classical music/dance and glam rock, human corporeality and algorithmic image generation.

and everything complements and interweaves into a coherent whole.





# POSEI DON'S CURSE

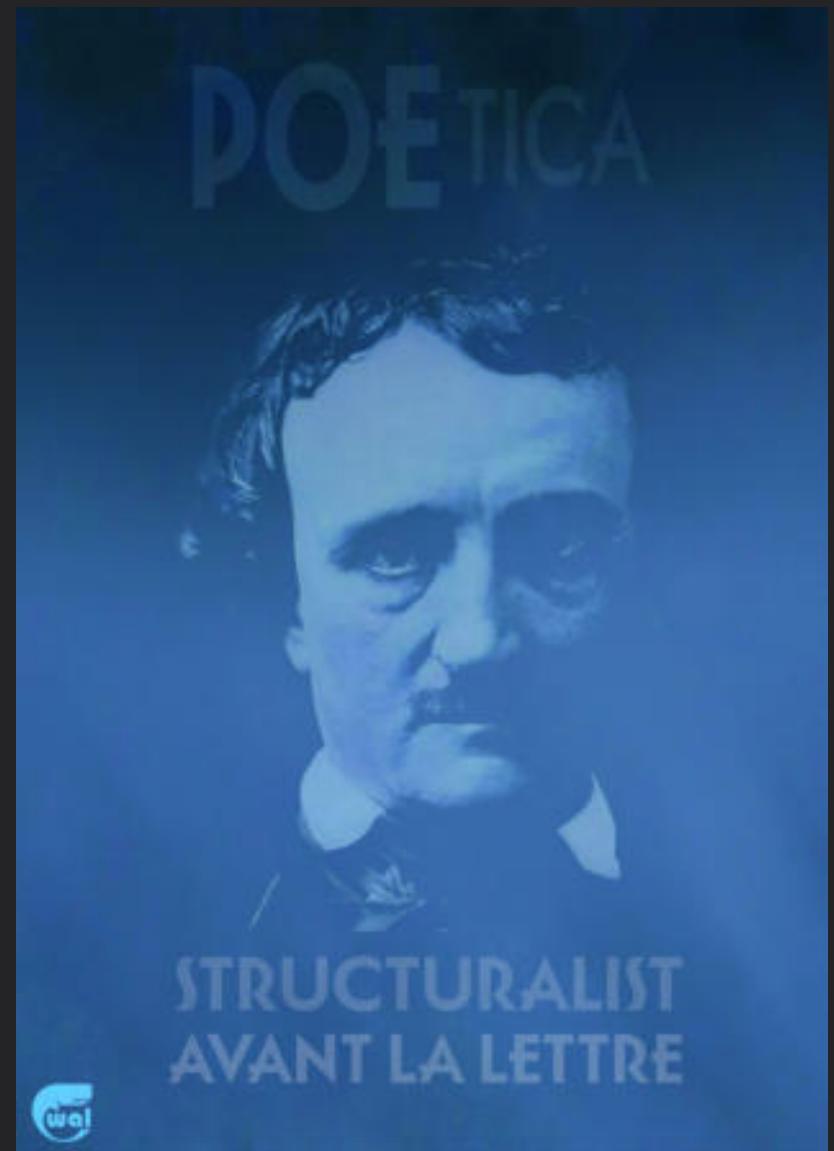
human hubris, viewed from a homeric perspective, illustrated in a modern way and transferred from mythology to the digital age.

tribute to a highly intelligent, eloquent writer who understood literature as a calculated system and who anticipated key ideas of structuralist poetics well ahead of his time.



## L'ARBRE DES CINQ FEMMES

fusion of a bare tree with five female silhouettes. archetypal: woman as life-giver, the tree as symbol of growth and rootedness.





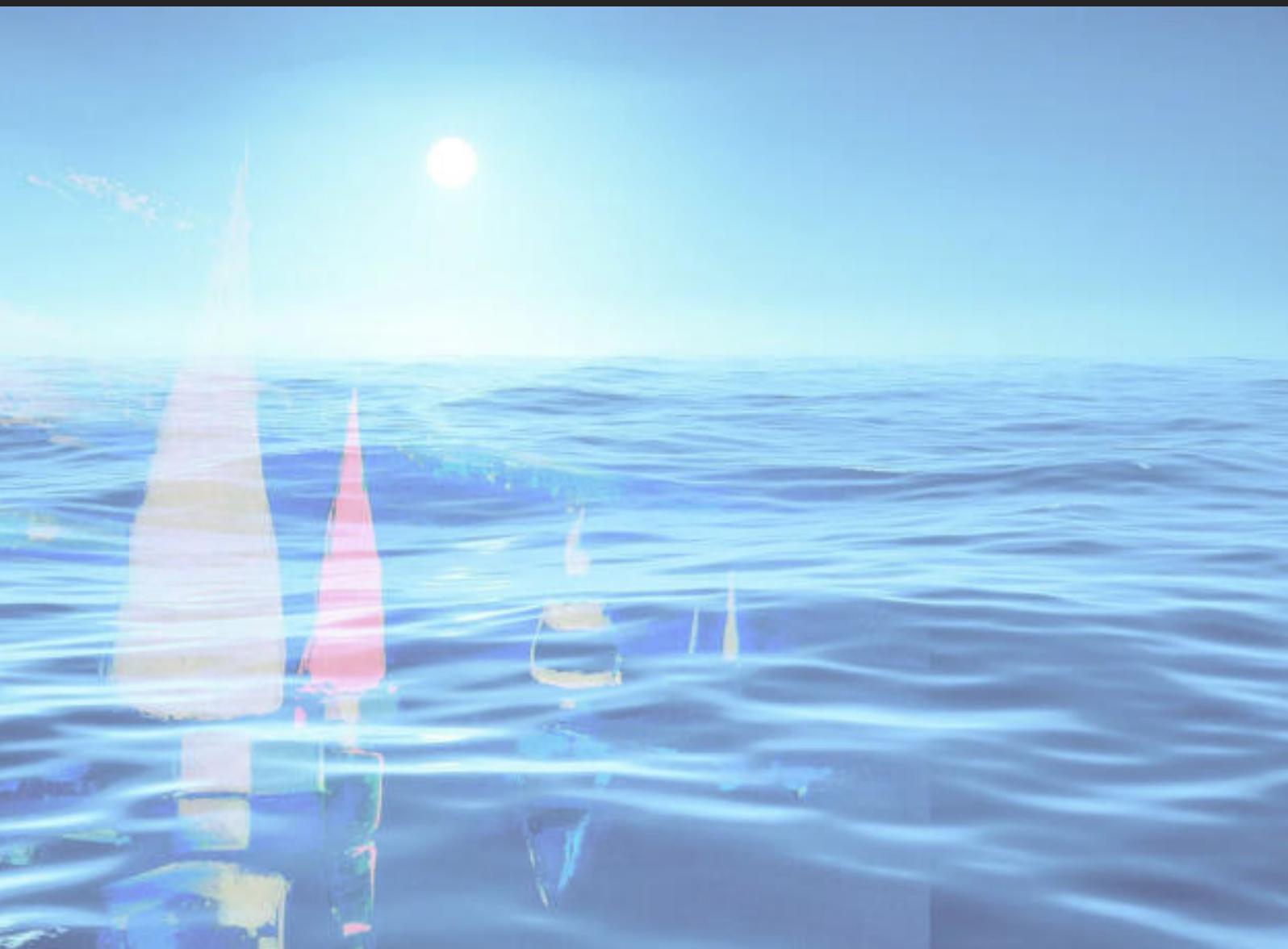
**HEMINGWAY**

the old man and the sea—surreal fantasy against a naturalistic backdrop (the first in a series of three works on this topic).

the title, with its relationship between the homophonous but differently spelled and meaningful English terms for “sea” and “see,” is reflected in the image’s composition: in the painting that depicts a sea, another painting appears to be mirrored.

# I SEA A PAINTING





# OMD OF PAIRI DAEZA





“pairi daeza,” the old persian term for an enclosed garden and etymological root of our “paradise,” is reconfigured here not as a place of innocence but as a space of technological penetration. paradise is no longer the protected Garden of Eden but a digitized experiential realm where the boundaries between organic and synthetic reality blur. omd—orchestral manoeuvres in the dark (a british band) takes on new meaning: it becomes the tentative navigation through a world where the old paradisiacal promises have been replaced by algorithmic structures.



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WORX

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OUT OF  
THE BLUE

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