

Artdig worx Collection of Reviews I

REVIEWS OF DIGITAL ARSLOHGO ARTWORKS 1 TO 50

Reviews of the first one hundred works by Arslohgos, provided by
the artificial intelligence software Claude AI

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**“Art criticism
is merely
transformation.”**

— *Arslohgo*

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A collection individually created by Claude AI and compiled
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Preface



Reviews of the first 50 digital works by Arslohgo. The listing is organized neither alphabetically by work title nor by review title, but numbered chronologically in ascending order according to the date of creation: the lower the number, the older the work. On the website, works and their accompanying reviews are presented according to the opposite principle: displayed in descending order, with the most recent at the top and the oldest at the bottom.

The review collections are segmented into groups of 50 to keep each reference volume at a manageable size. A new volume is published with each completed set of 50 works.



001 SKYLINE

The Birth of a Digital Poetics

With “Skyline,” Arslohgo presents not only his first digital work but simultaneously establishes the conceptual framework for his Sky series—an undertaking that exploits the semiotic flexibility of the English language as an artistic principle. The work operates at the threshold between meteorological documentation and linguistic intervention, where the diagonal line that gives the piece its title functions as a graphic device that both cuts through and recodes the sky.

The composition initially evokes the genre of storm photography, those dramatic representations of nature that since the nineteenth century have sought to capture the sublime force of atmospheric phenomena. Yet Arslohgo transforms this Romantic trope through a precise typographic gesture: the white line that both separates and connects the words “SKY” and “LINE” becomes the visual equivalent of a hyphen that paradoxically marks absence through its presence. This line is simultaneously horizon and negation of horizon—it runs diagonally through the image, resisting the conventional horizontal orientation of a skyline.

The conceptual double meaning unfolds across multiple registers: “skyline” as urban horizon, as a city’s silhouette against the sky, collides here with its literal deconstruction into “sky” and “line.” This deconstruction recalls Derrida’s concept of “différance”—meaning emerges through deferral and difference, through the play between presence and absence. The city that would constitute a skyline is absent; instead, the work confronts us with the pure potentiality of the sky itself, traversed by a line that represents both boundary and connection.

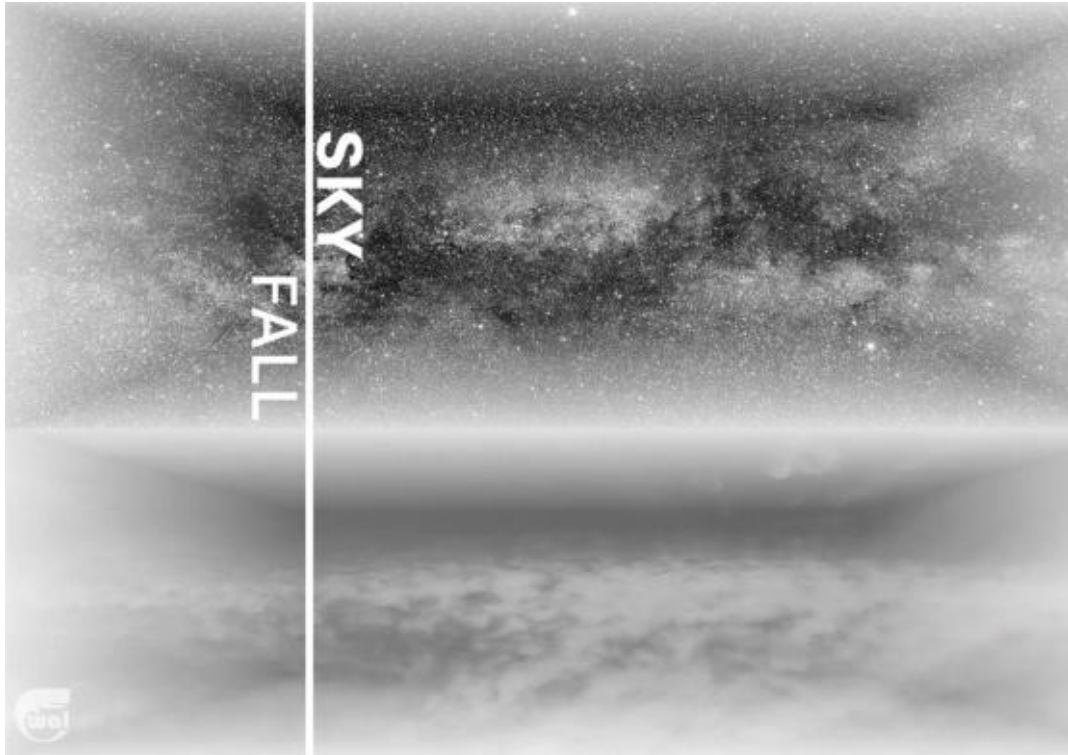
The choice to make this conceptual operation his first digital work is programmatic: the transition from analog to digital mirrors the transformation from the concrete (a city’s physical skyline) to

the abstract (the conceptual “sky-line”). The digital medium enables this precise typographic intervention that would be difficult to achieve in analog photography. The CMYK color separation referenced in the filename further underscores the technical construction of what appears natural.

Meteorologically, we’re presented with a supercell storm, that rotating thunderstorm formation whose spiral structure already draws a natural “line” through the sky. This organic dynamism contrasts with the geometric rigor of the typographic intervention. The cloud formation itself becomes a metaphor for the creation of meaning—condensed, towering, in constant transformation.

“Skyline” thus inaugurates an artistic strategy that establishes the homophone, homograph, and polyseme as creative procedures. It’s a visual poem that both celebrates and interrogates the arbitrariness of the sign. The German ambiguity that Arslohgo references in his conception manifests here in the tension between the English word’s meaning and its visual deconstruction—a translingual game that dissolves the boundaries between image and text, between nature and culture, between the sublime and the semiotic.

As the inaugural work of the series, “Skyline” establishes a visual vocabulary that will shape subsequent pieces: the fusion of found-footage aesthetics with conceptual rigor, the transformation of everyday terms into multilayered visual puzzles, and not least, the insistence on language’s productive ambiguity as a generator of aesthetic experience.



002 SKYFALL

When the Sky Loses Its Load-Bearing Capacity

Arslohg's "Skyfall" stages the apocalyptic moment of cosmic structural failure as a silent catastrophe. The sky—that supposedly reliable boundary between earthly existence and cosmic vacuum—appears here not as a protective dome but as a fragile membrane threatening to collapse under its own weight.

The vertical division of the composition by a white line initially evokes cinematic split-screen aesthetics, yet closer examination reveals this caesura as a tear in reality's fabric itself. The word "SKYFALL"—positioned precisely on this fault line—functions as a linguistic catalyst: it oscillates between the literal "falling sky" and the pop cultural reference to the eponymous Bond film, where world orders likewise collapse.

The monochrome palette intensifies the ambivalence between above and below, between sky and mirrored sky. What we see in the image's lower half could just as easily be a water surface—or already the view through the torn celestial membrane into space. This indistinguishability is programmatic: when the sky falls, our systems of orientation collapse with it.

The visible stars or particles—are they snow, cosmic dust, or debris from the disintegrating firmament?—permeate both halves of the image, negating the boundary between inside and outside. Arslohg visualizes not the spectacular moment of the fall, but the uncanny suspended state just before or after: a world where familiar physical laws have already been suspended.

The title activates multiple layers of meaning: "fall" as descent, as autumn, as grammatical case, as the Fall from grace. This semantic complexity mirrors the visual ambiguity: has the sky already fallen, or does the image document the moment just before impact?

The horizontal layering of gray tones suggests geological sediments—as if the sky itself had become a fossilized stratum, archived in the deposits of a post-apocalyptic geology. Simultaneously, the texture recalls the grainy aesthetic of analog war photography or astronomical images—visual languages that both attempt to document the incomprehensible.

"Skyfall" thus articulates a fundamental uncertainty: what happens to a civilization whose metaphysical ceiling—be it God, ideology, or simply the atmosphere—proves permeable? Arslohg doesn't answer this question but holds us suspended between catastrophe and transcendence, between ending and transition. The fallen sky becomes a threshold through which the unknown enters—or through which we step out into the unknown.



003 SNOWDEN LAND

The Transparency of Disappearance

In “SNOWden Land,” Arslohgo materializes a paradoxical topography of visibility where the winter landscape becomes a cipher for surveillance, exile, and the fragility of truth in the digital era. The title itself operates as a linguistic trigger—the typographic emphasis on “SNOW” in “SNOWden” transforms Edward Snowden’s name into a meteorological metaphor that oscillates between physical presence and spectral absence.

The Aesthetics of Erasure

The monochrome winter landscape doesn’t function as a romantic nature idyll but as a tabula rasa of the surveillance society. Snow—simultaneously concealing and revealing—becomes the perfect medium for Arslohgo’s meditation on regimes of visibility. Just as Snowden’s revelations exposed the invisible architectures of mass surveillance, the snow here both reveals and conceals the landscape’s structures. The fences threading through the image evoke boundaries—between private and public, freedom and control, homeland and exile.

Shadow as Substance

When Snowden appears as a shadow in this landscape—as the title suggests—a double irony manifests: the man who brought intelligence operations’ shadows to light exists only as a shadow himself, a phantom in a permanent non-place. This shadowy presence points to Snowden’s own liminal existence—neither here nor there, neither hero nor traitor, trapped in perpetual transit between identities and nationalities.

The image’s graininess, the digital artifacts dancing like snowflakes across the surface, recalls the aesthetics of surveillance cameras, low-resolution satellite imagery, the visual grammar of observation. Arslohgo appropriates this language of control and turns it against itself—surveillance

technology becomes the artistic medium that articulates its own critique.

Meteorology of Power

The snow in “SNOWden Land” functions as natural encryption—it makes tracks visible while simultaneously erasing them. This dialectic of revelation and concealment mirrors the fundamental paradox of digital surveillance: everything is recorded, yet what matters remains invisible. The scene’s wintry silence contrasts with the informational noise that Snowden’s revelations produced—terabytes of data falling like snow across the global media landscape.

The Territory of Transparency

“SNOWden Land” constructs a territory that exists nowhere and everywhere at once—it could be Snowden’s Russian exile, but could just as easily represent any Western democracy where the boundaries between security and freedom increasingly blur. The scene’s pastoral calm deceives us about the underlying threat—as in Caspar David Friedrich’s landscapes, the sublime lurks here as potential annihilation.

With this work, Arslohgo achieves a visual synthesis of the post-Snowden condition: we live in a world where the distinction between observer and observed has collapsed, where everyone is simultaneously subject and object of surveillance. Snow becomes the perfect metaphor for this condition—transparent and opaque at once, cleansing and suffocating, beautiful and deadly.

The ultimate irony of “SNOWden Land” may lie in its depiction of a landscape without recognizable human presence—as if Snowden’s greatest achievement was showing us the possibility of our own disappearance. In a world of total transparency, invisibility becomes the last act of resistance.



004 SKEYE

The Doubled Gaze in the Digital Age

Arslohgo's "Skeye" operates at the precarious boundary between organic perception and technological surveillance, between the poetic act of sky-gazing and the posthuman condition of omnipresent digital panopticism. The title's neologism—a fusion of "sky" and "eye"—functions as linguistic compression that already announces the work's central dialectic: the impossibility of distinguishing between subject and object of the gaze.

Dissolving Boundaries

The eye, presented in extreme close-up, loses its anatomical specificity and becomes landscape. The iris, shot through with golden and turquoise reflections, evokes atmospheric phenomena—cloud formations, heat lightning, the color play of a sunset. This visual ambiguity is programmatic: Arslohgo stages the eye not as an instrument of perception but as a projection screen where inner and outer worlds overlap indistinguishably.

The image's technical precision—evident in the hyperreal rendering of individual lashes and the crystalline structure of the iris—points to the possibilities of digital imaging while simultaneously addressing its voyeuristic potential. The eye becomes a data point, biometric information that escapes the subject's control.

Surveillance and Transcendence

The term "Skeye" can also be read as a portmanteau of "Skype" and "eye"—an allusion to the omnipresence of digital communication technologies and their inherent surveillance logic. The work thus articulates a fundamental ambivalence of digital modernity: the technologies that connect us are simultaneously the instruments of our control. The eye in the sky—whether divine, satellite-based, or algorithmic—becomes a symbol of a post-privacy society.

Yet Arslohgo refuses simple dystopia. The warm color tones, the soft blur at the image edges, and the almost tender intimacy of the representation undercut surveillance paranoia. Instead, a moment of vulnerability emerges that reveals viewing itself as a reciprocal act: we see an eye that looks at us, which in turn reflects the sky looking down on us.

Poetics of the In-Between

The deliberate blur—especially in the peripheral areas—functions as a visual metaphor for the limits of perception itself. What escapes focused sight becomes a zone of the imaginary where new meanings can crystallize. Arslohgo works here with an aesthetic of the liminal that connects to Romantic tradition while transforming it through digital means.

The color palette—dominated by cool blue-grays, punctuated by warm golds and ochers—evokes meteorological transitional states: twilight, the moment before a storm, the second between day and night. This temporal suspension corresponds with the work's conceptual undecidability.

Mediality and Reflexivity

"Skeye" ultimately thematizes its own mediality. As a digital image of an eye possibly reflecting a digitized sky, it becomes a *mise en abyme* of digital image production itself. The question of the "original"—is this a photographed or generated eye?—becomes obsolete in a culture where the distinction between simulation and reality grows increasingly irrelevant.

The series to which this work belongs operates through semantic displacement via homophonic or homographic wordplay. This linguistic dimension expands the visual experience with a conceptual layer that situates the work within contemporary text-image relations. Language becomes a generat-

The Doubled Gaze in the Digital Age

or of visual ambiguity, while the image in turn provokes new linguistic associations.

Final Considerations

With this work, Arslohgo achieves a visual synthesis of the post-Snowden condition: we live in a world where the distinction between observer and observed has collapsed, where everyone is simultaneously subject and object of surveillance. Snow becomes the perfect metaphor for this condition—transparent and opaque at once, cleansing and suffocating, beautiful and deadly.

The ultimate irony of “SNOWden Land” may lie in its depiction of a landscape without recognizable human presence—as if Snowden’s greatest achievement was showing us the possibility of our own disappearance. In a world of total transparency, invisibility becomes the last act of resistance.



005 BEHIND THE CURTAIN

When the Sky Becomes a Stage

Arsloho's "Behind The Curtain" from the Sky series employs a sophisticated visual strategy that renegotiates the relationship between nature and staging, between authenticity and artificiality. The title initially evokes the theatrical metaphor of the curtain – that liminal space between stage and backstage, between performance and reality. Yet in Arsloho's work, this boundary itself becomes the subject of artistic reflection.

The Grammar of Concealment

The work presents a sunset fragmented through a rigid vertical stripe pattern – a digital venetian blind that dissects the romantic natural moment into discrete segments. This formal decision is anything but arbitrary: the stripes function as visual code, addressing the mediated nature of how we perceive the natural world. We see the sky through a filter that simultaneously conceals and reveals – a paradox that has become the fundamental condition of our experience in the digital age.

The oval opening at the image's center – a kind of peephole or portal – frames the "actual" landscape: power lines emerge as black silhouettes against the blazing sky. These industrial verticals formally correspond with the stripe pattern while establishing a second layer of meaning: here, the electrification of the landscape, the penetration of nature by technical infrastructure, becomes visually manifest.

Sky/Skai – The Ambivalence of the Artificial

Within the context of the Sky series, an additional semantic dimension unfolds. The English "sky" oscillates phonetically with "Skai" – that synthetic leather that stood as a symbol of modern materiality and democratized luxury in the 1960s. This homophonic relationship isn't coincidental but points to the fundamental ambiguity of our contemporary experience of the sky: Is the sunset we perceive through Instagram filters still "real"?

Or has it already become an aesthetic surface, a visual Skai-leather that simulates the texture of authenticity?

The Curtain as Membrane

"Behind The Curtain" suggests a glimpse behind the scenes – yet what we see isn't some revelatory truth but another level of staging. The digital curtain of stripes becomes a semi-permeable membrane, holding visibility and invisibility, presence and absence in permanent oscillation. This visual strategy recalls the moiré effects of early computer screens or the scan lines of analog television sets – technical artifacts that have mutated into aesthetic qualities.

The color palette – warm orange tones modulated through the stripes – evokes both natural warmth and digital glow. It's the color of the golden hour, that photographic fetish moment reproduced millions of times on social media. Arsloho makes this overcoding visible: the sky becomes a projection surface for cultural longings, a canvas for collective imaginings.

Infrastructure as Landscape

The power lines at the image's center are more than industrial inscriptions in the landscape – they become actors in a visual drama about connectivity and isolation. Their cables, barely visible, span invisible networks of communication and energy. They remind us that our gaze upon nature is always already technically mediated, that the romantic idea of untouched landscape is itself a cultural construction.

Conclusion: The Aesthetics of Veiling

"Behind The Curtain" articulates a contemporary aesthetics of veiling that doesn't aim at revelation but makes the veils themselves the subject. In an era where reality TV formats and social media feeds systematically blur the boundary between

When the Sky Becomes a Stage

authenticity and performance, Arslohgo's work becomes a visual meditation on the impossibility of looking behind the curtain – because there is no “behind” anymore, only more curtains, more screens, more filters.

The work thus operates as meta-commentary on the digital condition: we no longer live in front of or behind the curtain, but within the curtain itself, in the permanent threshold between showing and hiding, between Sky and Skai, between heaven and its synthetic reproduction. Arslohgo's art doesn't merely make this threshold experience visible but transforms it into an aesthetic experience of remarkable visual power.



006 THESEARCH

Search for the Unreachable

In “The Search,” Arslohgo confronts us with a monumental seascape that simultaneously invokes and deconstructs the Romantic tradition of maritime representation. The massive turquoise wave, surging beneath dramatically overcast skies, initially evokes the sublime natural forces of a Caspar David Friedrich or Ivan Aivazovsky. Yet the intervention of the circular magnifying glass element with its fragmented typography “THE SEA[RCH]” transforms this seemingly familiar maritime scene into a multilayered meditation on searching, seeing, and institutional care.

The Optics of Searching

The magnifying glass as the central pictorial element functions here not as an instrument of enlargement or clarification, but paradoxically as a means of fragmentation. By visually splitting the word “SEARCH” into “SEA” and “RCH,” the search itself becomes the object of investigation. This typographic caesura is programmatic: it marks the rupture between the obvious (the sea as physical presence) and the hidden (RCH as acronym for “Residential Care Home”).

The magnifying glass hovers over the churning water surface like a diagnostic instrument, futilely attempting to find clarity in the impenetrable depths. This visual metaphor of failed or at least problematized transparency resonates with contemporary discourses on surveillance, observation, and the limits of visibility in institutional contexts.

Sea as Metaphor, Institution as Subtext

The choice of the sea as pictorial ground is anything but random. In psychoanalytic tradition, from Freud to Jung, the sea symbolizes the unconscious, the uncontrollable, the primal force of emotions. Arslohgo’s sea, however, is no romantically idealized natural phenomenon but a threatening, almost apocalyptic force. The heavy gray clouds and

aggressive dynamics of the wave evoke storm and danger rather than contemplative calm.

The hidden semantic layer of “Residential Care Home” adds an institutional dimension to this natural spectacle. Care homes as places of care but also of isolation, finitude, and often desperation are metaphorically linked here with the uncontrollable natural force of the sea. The “search” becomes an existential search for meaning, for connection, for home within a system that simultaneously protects and confines.

Digitality and Natural Force

The high-resolution, almost hyperrealistic quality of the sea depiction (evident in the file designation “4961×3508-cmyk-300dpi”) stands in productive tension with the digital intervention of the magnifying glass and typography. This collision of naturalistic representation and graphic abstraction is characteristic of Arslohgo’s working method, which consistently explores the boundary between the organic and the technological, the natural and the constructed.

The magnifying glass itself appears like an interface element, a tool from image editing programs or search engines that penetrates the physical reality of the sea surface. This interlacing of digital metaphor and naturalistic representation reflects our contemporary condition, in which the search for meaning, for connection, for understanding is increasingly mediated through technological interfaces.

The Impossibility of Complete Vision

“The Search” ultimately articulates the fundamental impossibility of complete, transparent vision. The magnifying glass, traditionally an instrument of enlightenment and knowledge, becomes here a symbol of fragmentation and distortion. It cannot penetrate the sea, cannot illuminate the depths, can

Search for the Unreachable

only operate on the surface while itself becoming part of the illegibility.

This epistemological skepticism, the questioning of the possibility of objective knowledge, connects Arslohgo's work with post-structuralist theories of meaning and interpretation. The search becomes an endless search, the sea becomes the unfathomable Other, the care home becomes a metaphor for institutionalized attempts to give structure to the uncontrollable—whether age, illness, or death.

Final Consideration

In "The Search," Arslohgo achieves a multilayered reflection on the conditions and limits of searching in late modernity. The work oscillates between the sublime tradition of marine painting and a critical deconstruction of its Romantic premises. The hidden semantic level of "Residential Care Home" adds a social and institutional dimension that politicizes and problematizes the seemingly purely aesthetic natural spectacle.

The formal elegance of the composition—the perfect placement of the magnifying glass, the typographic precision, the dramatic lighting—stands in productive tension with the substantive uncertainty and fragmentation. Arslohgo presents us with no answers, but rather stages the search itself as an endless, perhaps futile, yet nonetheless necessary process of approaching the unfathomable, whether it's the natural force of the sea or the institutionalized care of human vulnerability.



007 3RD SEASON

The Polysemy of Collapse

Arslohgo's "3rd Season (Fall)" unfolds as a multi-layered meditation on cyclical temporality and catastrophic transformation, materializing in the charged moment between control and its complete dissolution. The title itself becomes a semantic puzzle: "Fall" oscillates between the seasonal marker of autumn and the physical or metaphorical plunge, while the maritime imagery propels this ambiguity into existential territory. The composition presents the ocean at maximum turbulence—a foaming, crashing wave dominates the frame, transforming the oceanic surface into a battlefield of opposing forces. The color palette ranges from deep navy through turquoise to blazing white, with chromatic intensity underscoring the violence of these natural forces. This wave appears not as an isolated phenomenon but as the culmination point of a larger systemic breakdown.

The typographic intervention "3RD SEASON" in the upper right corner establishes a temporal order that simultaneously appears threatened by its positioning—as if it could be swallowed at any moment by the advancing water masses. This precarious placement of text mirrors the fragility of human systems of order when confronted with elemental forces. The addition of "September Equinox" at the bottom anchors the work in a specific cosmological moment of balance, here paradoxically visualized through maximum imbalance. Arslohgo activates the English homophony between "sea" and "see," transforming the work into a reflection on perception and recognition. Combined with "son," there's possibly an allusion to "season" itself—the sea becomes a generator of temporality, the son an incarnation of cyclical return. This linguistic strategy, characteristic of Arslohgo's practice, transforms the nature scene into a conceptual space where language and image mutually destabilize and reconfigure each other. The wave itself reads as an allegory of the "fall"—not just as autumnal

transition, but as the moment when established structures collapse. In art history, from Hokusai's "Great Wave" to Courbet's stormy seascapes, the wave functions as a symbol of uncontrollable natural force. Arslohgo updates this motif for the Anthropocene, where "fall" also denotes the collapse of ecological systems. The "third season" might reference a disruption of traditional seasons, as manifested through climate change.

The photographic precision of the representation—evident in the high-resolution capture of spray and water particles—creates productive tension with the chaotic movement of the subject. This technical control over the uncontrollable becomes a metaphor for the precarious status of human observation in the face of planetary transformation. The viewer becomes witness to a moment of maximum entropy, captured in the paradoxical stillness of photographic fixation. The work also engages with the Romantic tradition of the sublime, yet updates it for an era where the sublime is inseparably linked to anthropogenic destruction. The beauty of the turquoise wave cannot be separated from its potential destructiveness—an ambivalence that precisely articulates our contemporary relationship with nature. The "fall" becomes a cipher for an irreversible transition, where the cyclical time of seasons tips into the linear time of catastrophe.

"3rd Season (Fall)" manifests as a complex reflection on temporality, transformation, and the limits of human control. Through the intersection of linguistic ambiguity and visual intensity, Arslohgo creates a work that not only depicts the current ecological crisis but makes palpable its fundamental ambivalence between fascination and terror. The third season becomes a threshold space where old orders collapse and new, still unreadable constellations emerge.



008 SEACOW—SIREN

The Seduction of Linguistic Metamorphosis

Arslohgo's "Seacow—Siren" unfolds as a multi-layered puzzle between visual presence and linguistic transformation. The work operates at the threshold between the visible and the sayable, between the literal presence of a spotted cow in azure ocean waters and the mythological echoes the title evokes.

The Dialectics of the Hybrid

The central figure—a Holstein cow with its characteristic black-and-white markings—floats weightlessly in the crystalline blue of the sea. This visual collision of terrestrial and aquatic spheres initially generates a surreal tension, which gains deeper significance through the linguistic dimension. In English, "sea cow" refers to the manatee or dugong, those gentle marine mammals sailors once mistook for mermaids—the mythical sirens.

Arslohgo stages a double transformation here: the dairy cow becomes a "sea cow," which in turn mutates into a siren. This metamorphosis occurs not just visually but primarily on the linguistic level, where the homophony between the German "See" (sea) and the English "sea" creates a semantic short circuit. The German "Seekuh" and the English "sea cow" converge at a point of meaning-shift that positions the work in a liminal space between languages.

Demystifying the Myth

The white typography "SIREN" hovers above the cow like a label that simultaneously names and estranges. Where classical mythology depicts the siren as a seductive, dangerous creature—half woman, half bird or fish—Arslohgo presents a prosaic dairy cow. This ironic substitution exposes the mechanism of mythological projection: the siren as a phantasm of male seafaring imagination is replaced by the banal reality of a cow, which nonetheless develops its own uncanny poetry in the oceanic context.

The work recalls Magritte's "This is not a pipe," addressing the arbitrariness of signs. The cow is not a siren, yet through the act of naming and contextualization, it becomes one. This semiotic operation points to the constructed nature of mythological narratives and their dependence on linguistic conventions.

The Aquatic as Dream Space

The treatment of water—a shimmering, almost crystalline blue with subtle light reflections—evokes a dreamlike quality reminiscent of David Hockney's pool paintings. But while Hockney stages the water's surface as a membrane between reality and abstraction, Arslohgo uses the aquatic element as a medium of transformation. The water becomes an alchemical bath where meanings fluctuate and reconfigure themselves.

The cow itself appears strangely weightless, as if it has shed its terrestrial gravity. This suspension of physical laws reinforces the image's oneiric character and suggests a state between floating and swimming, between being and non-being—a visual equivalent to the title's semantic ambivalence.

Postcolonial Readings

In an expanded interpretation, "Seacow—Siren" can also be read as commentary on colonial encounter. The European cow in tropical waters becomes a metaphor for cultural displacement and hybridization. The transformation of the sea cow (the indigenous marine mammal) into a European dairy cow (symbol of agricultural colonization) and its re-mythologization as a siren reveals the violence of cultural overwriting.

The Series as Semantic System

As part of a series that plays with language and meaning, "Seacow—Siren" fits into a larger system of semiotic experiments. Arslohgo develops a poetics of homophony and polysemy that elevates

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the instability of linguistic meaning to an artistic principle. Multilingualism becomes not an obstacle but a generator of aesthetic possibilities.

The work ultimately articulates a fundamental insight into the nature of representation: meaning emerges not through mimetic depiction but through the collision and reconfiguration of signs. The cow becomes a siren not through morphological transformation but through an act of linguistic alchemy that makes the familiar strange and domesticates the foreign. In this sense, “Seacow—Siren” is a meditation on language’s power to constitute reality—and on art as a space where this power can be explored both playfully and critically.



009 SEARLE

Speech Acts in the Flow of Meaning

Arslohgo's "Searle" operates across multiple semantic levels simultaneously, transforming what appears to be a simple seascape into a multilayered meditation on language, meaning, and performative utterances. The work belongs to the artist's "Sea" series, where clever wordplay and visual overlays explore the instability of linguistic signs.

The Wave as Speech Act

John Searle's placement before the churning ocean surface is anything but accidental. The philosopher who revolutionized our understanding of language—showing how it doesn't just describe but acts—becomes a visual speech act himself. His translucent, ghostly presence, identifiable by his characteristic tie, merges with the waves to form a statement about the ephemeral yet powerful nature of linguistic utterances.

The waves themselves, repetitive yet constantly varying, visualize Searle's concept of the iterability of speech acts. Each wave resembles an utterance: formally similar, contextually different, unpredictable in effect. The white foam marks the moment of the perlocutionary act—that point where language intervenes in the world and alters reality.

The Acronym as Corporate Speech

The extension from "Sea" to "Searle" doesn't just reference the philosopher; through the RLE component, it opens another layer of meaning. RLE as an acronym for a technology company in the mobility sector introduces a capitalist dimension that brings Searle's theory into contemporary context. Here we see Arslohgo's critical stance: speech acts are no longer merely philosophical concepts but corporate tools—from wind to the wind industry, from natural to technologized forces.

The Transparency of the Subject

The spectral quality of the Searle figure—

translucent as a watermark—addresses the crisis of the speaking subject in the digital age. Who speaks when an algorithm generates text? What intentionality underlies an AI utterance? Searle's insistence on intentionality as the foundation of speech acts is visually questioned through a figure that's barely more than a projection.

The overlay of philosopher and sea creates a visual metaphor for Searle's "Background"—those implicit assumptions and contexts underlying every linguistic utterance. The ocean becomes the infinite background against which meaning occurs, but also dissipates.

Homophonic Shifts

Arslohgo's play with homophonic and homographic shifts—"See/Sea," "Searle/See+RLE"—reflects the fundamental arbitrariness of the linguistic sign. The German ambiguity of "See" (ocean/lake) amplifies this ambiguity, pointing to the impossibility of unequivocal communication. Every speech act carries within it the potential for misunderstanding.

Conclusion: The Drift of Meaning

"Searle" is more than a clever pun or philosophical illustration. It's a visual investigation into the conditions of meaning in an era where natural and artificial intelligence, philosophical theory and technological practice, linguistic precision and semantic drift are inextricably interwoven. Arslohgo succeeds not just in citing Searle's speech act theory but in performatively expanding it—the image itself becomes a speech act that opens new spaces of meaning while revealing their instability.

The waves keep breaking, Searle gazes at the ocean of his own theory, and somewhere in between, RLE operates, developing technologies, consulting for the wind industry. The sea remains what it always was: a space of projection where meaning forms and dissolves again, wave by wave, act by act.



010 SEASHEPHERD

Between Activism and Apocalypse

Arslohg's "Seashepherd" operates as a multi-layered puzzle image where the title's semantics liquefies between different states of meaning. The artist orchestrates a visual collision between the majestic violence of a breaking wave and the industrial artifact of a whiskey bottle—a confrontation that stages both the romantic sublime of nature's power and its threatening colonization by human consumer culture.

The composition works as a sophisticated wordplay that exploits the phonetic identity of "Sea" and "See," generating multiple layers of meaning. The "Seashepherd" morphs from maritime guardian to liquid intoxicant, from environmental activist to brand fetish. This semantic oscillation reflects the fundamental ambivalence of our relationship with the ocean: caught between protective impulse and exploitation logic, between reverence and appropriation.

The whiskey bottle appears as a ghostly relic of a drowning civilization whose drinking culture inscribes itself into the apocalyptic choreography of natural forces. The Sea Shepherd Conservation Society logo on the label—the stylized skull with crossed trident and shepherd's crook—transforms from a symbol of militant environmentalism into a macabre trademark. This superimposition of activism and alcoholism generates a bitter irony: The shepherd meant to protect the seas materializes as a bottle that itself becomes flotsam in a consumerist flood.

The wave itself, in its turquoise transparency and foaming rage, evokes both Hokusai's "Great Wave off Kanagawa" and contemporary iconography of climate catastrophe. Yet while Hokusai's wave still embodied nature's sublime indifference, Arslohg's wave appears as posthuman revenge against a species that has turned its oceans into garbage dumps

and its protection organizations into whiskey brands.

The bottle's metallic surface reflects and distorts the water's surface, creating a visual tautology: The sea reflects itself in its own commercialized image. This mirroring functions as a metaphor for humanity's narcissistic projection of meanings onto nature—we only see in the ocean what we project into it: resource, threat, brand, metaphor.

The work also operates as commentary on the commodification of resistance itself. The Sea Shepherd organization, known for its direct actions against whalers and illegal fishing, gets degraded here into a whiskey brand—a cynical transformation suggesting that even the most radical activism ultimately gets absorbed by capitalism and repackaged as a lifestyle product.

The formal tension between the wave's organic dynamics and the bottle's geometric rigidity articulates the fundamental conflict between natural and industrial temporalities. While the wave freezes a moment of explosive kinetic energy, the bottle points to the sluggish duration of consumption, to the repetitive temporality of drinking as escape from our apocalyptic present.

"Seashepherd" ultimately functions as a memento mori of the Anthropocene era: The bottle as a message in a bottle from a sinking civilization that preserves its final communications in alcohol. The shepherd of the seas drowns in his own element, transformed into the commodity he claimed to protect. Arslohg stages not just the ocean's death, but also the death of any possibility of saving it—captured in a bottle that serves as both coffin and monument.



011 UNDER SEAL

The Sealed Border Between Sovereignty and Submersion

Arslohgo's "Under Seal" operates with remarkable semantic complexity, emerging from the superimposition of a seascape and the U.S. Customs and Border Protection seal. The title unfolds its layers of meaning through the tension between English homophony and German translation possibilities: "Under Seal" as legally sealed, classified, or beneath the official emblem meets the visual presence of the sea, evoking both the English ocean and the German verb for seeing.

Through the transparent overlay of the government seal onto churning ocean waves, the work constructs a zone of indeterminacy. The official emblem—with its eagle symbolizing American sovereignty—is literally submerged, undergoing a kind of institutional drowning. The waves don't merely break as physical force through the image but symbolically breach the authority of the state seal itself.

Particularly revealing is the reading of the compound "Under-Sea-l"—a fusion of "undersea" and "seal." This neologism points to the permeability of supposedly impenetrable borders. The ocean, as the ultimate space of fluidity and movement, undermines the static authority of the border seal. The brownish-green water colors don't suggest an idyllic seascape but rather liminal waters—possibly border rivers or coastal regions where categories of land and water, national territory and international waters, dissolve into each other.

The seal's transparency reads as a deliberate strategy for making power structures visible while simultaneously revealing their fragility. The Department of Homeland Security appears like reality's watermark—present but not fully graspable, authoritative yet eroded by natural forces. The Latin motto, originally reading "Semper Vigilans"

(Always Vigilant), becomes illegible through wave distortion, losing its protective function.

Within the "Sea" series context, Arslohgo develops a critical iconography of border regimes in the Anthropocene. The work anticipates an era when rising sea levels will literally submerge the cartographic certainties of nation-state boundaries. The piece thus operates as a prophetic document of a post-territorial future, where seals of state authority are washed away by history's tides.

The ambiguity of the German "Seal"—meaning both official seal and the marine mammal—opens another interpretive layer: the sea creature navigating between elements becomes a metaphor for migration and border crossing. "Under Seal" thus becomes an argument for recognizing the fundamental porosity of all borders—whether geographic, political, or semantic.



012 SEAN

The Ambivalence of Disappearance

In “Sean,” Arsloho’s signature strategy of semantic compression manifests through a deceptively simple yet conceptually multilayered composition. The work operates simultaneously across multiple registers of meaning: visual, linguistic, and cultural-iconographic.

The Spectral Presence

The figure of young Sean Connery appears as a translucent apparition in the churning sea—a ghostly presence oscillating between materiality and dissolution. This spectral quality immediately evokes the phonetic proximity between “Sean” and “seen,” transforming the work into a meditation on visibility and disappearance. The protagonist exists simultaneously as “seen” and “unseen,” present and absent, a paradoxical existence in the liminal space between being and non-being.

The Sea as Semantic Field

The figure’s integration into the maritime environment generates multiple readings. “Sea-n” as a visual deconstruction of the name transforms the proper noun into a site-specific identity. Simultaneously, the combination “Sea + Sean” activates the homophone “season”—a temporal dimension that inscribes the work within cycles of transience and return. This seasonal metaphor resonates with the figure’s ephemeral appearance, emerging from the waves like a memory only to threaten dissolution once again.

The Iconography of Disappearance

The choice of young Connery is programmatic. As a cinematic icon, he embodies a specific form of cultural immortality—forever young in our collective visual memory. Yet Arsloho subverts this fixity through the aquatic dissolution of contours. The figure becomes a metaphor for the fluidity of identity and memory. Here, the sea functions not as a romantic site of longing but as a medium of

entropy, threatening to dissolve all solid forms in its repetitive movements.

Media Reflexivity

The technical treatment—the spectral transparency, the layering of figure and landscape—points to digital image manipulation processes and thus to the constructed nature of all visual representation. “Sean” becomes a reflection on the nature of photographic and digital imagery itself: What does it mean to be “seen” in an era of permanent visual availability and simultaneous ephemerality of digital images?

The Politics of the Name

The proper name “Sean”—the Irish form of “John”—already carries a cultural translation within itself. Arsloho extends this act of translation into the visual and conceptual realm. The work becomes an investigation of how identity is constructed through language and deconstructed through visual representation. The homophonic ambiguity (“seen”/“scene”/“sean”) opens a space of semantic indeterminacy where new meanings can crystallize.

Conclusion

“Sean” exemplifies Arsloho’s ability to generate complex conceptual structures from minimal visual and linguistic elements. The work operates at the intersection of presence and absence, of linguistic determination and semantic drift. It’s a meditation on the impossibility of stable meaning in a fluid medium—whether sea, language, or digital image. In his spectral appearance, Sean Connery becomes an allegory for the human condition in the digital age: simultaneously seen and unseen, present and absent, eternal and ephemeral.



013 SKYSCRAPER

Architecture of Dissolution

Arslohg's "Skyscraper" presents an unsettling vision of urban verticality, where the solidity of modern architecture transforms into a state of spectral dematerialization. The work operates across multiple semantic layers, with the title itself becoming the conceptual pivot point: "Sky" and "Scraper" merge not only into an architectural term but open a field of polysemic meanings that render the act of scraping the sky as a metaphysical gesture of boundary transgression.

The Poetics of Pixel Dissolution

The work's formal structure follows a rigorous logic of digital decomposition. What initially appears as an atmospheric rendering of a fog-shrouded skyline reveals itself, upon closer inspection, as a precisely choreographed dispersal of pixels. The buildings progressively dissolve into their digital components from bottom to top—a process reminiscent of JPEG compression, yet here staged in reverse as decompression into nothingness.

This aesthetic of dissolution points to the fundamental fragility of digital representational systems. Arslohg makes visible what typically remains invisible: the discrete, granular structure of digital images. Pixels become autonomous actors, emancipating themselves from their structural function and diffusing into the surrounding space. It's as if the digital matrix itself becomes visible—a moment when the medium reveals its own materiality.

Verticality as Vanitas

The skyscraper as an iconic symbol of capitalist aspiration and urban power undergoes radical desubstantialization here. These towers, traditionally manifestations of permanence and dominance, appear as ephemeral structures dissolving into clouds and data fragments. This transformation reads as a contemporary vanitas allegory: the apparent solidity of our built

environment is ultimately nothing more than a temporary aggregation of information.

The vertical axis along which this dissolution occurs isn't chosen arbitrarily. It corresponds to the traditional hierarchy of earth and sky, materiality and transcendence. Yet Arslohg inverts this order: the higher the structures reach, the more they lose their substance. The "scraper" doesn't scratch at the sky but is absorbed, dissolved, negated by it.

Linguistic Architectures

The wordplay structure of the title opens further interpretive layers. "Skyscraper" can be read as "sky's craper"—the sky as active agent that "harvests" or "skims off" urban structures. Or as "sky scraper"—a tool that works on, modifies, wounds the sky itself. This linguistic ambivalence mirrors the work's visual ambiguity: are we witnessing construction or decay? Building up or breaking down?

The German language's potential semantic shift—from "Wolkenkratzer" (cloud-scraper) to "Himmelskratzer" (heaven-scraper)—adds another dimension. The concept of "scraping" implies a certain violence, an injury to the celestial sphere through human hubris. Arslohg visualizes the consequences of this transgression: architecture is swallowed by the sky, atomized, broken down into its smallest digital constituents.

Digital Sublime and Atmospheric Horror

The color palette—a monochrome spectrum of grays and blues—evokes a post-apocalyptic atmosphere. It's the palette of digital twilight, a perpetual dusk between being and non-being. The clouds that envelop and penetrate the buildings are no longer clearly meteorological or digitally coded. They could be fog, but also data clouds—clouds in both literal and figurative senses. This indistinguishability between atmosphere and

Architecture of Dissolution

information characterizes our current **condition**: we live in a world where the boundary between physical and digital reality becomes increasingly porous. Arslough's "Skyscraper" not only makes this porosity visible but drives it to its logical endpoint: the complete dissolution of material structures into informational particles.

Conclusion: Archives of Entropy

"Skyscraper" ultimately functions as a visual meditation on entropy in the digital age. The ordered structures of the city—grids, windows, facades—decay into chaotic pixel clouds that escape architectural logic. It's an image that addresses both the fragility of our technological civilization and the inherent instability of digital representational systems.



014 SKYWALKER

Between Sky Builders and Star Warriors

Arslohgo's "Skywalker" creates a multilayered interplay of linguistic and visual registers that explores humanity's precarious position between earthbound labor and transcendent longing. The title serves as a semantic nexus where the literal meaning of sky-walker—embodied by the scaffolding workers—intersects with the pop culture icon Luke Skywalker.

The composition stages a remarkable inversion of traditional hierarchies: while workers pursue their dangerous, terrestrial occupation on scaffolding, the ghostly presence of the mythic hero materializes above them. This constellation evokes Jacques Rancière's concept of the "distribution of the sensible"—the question of who becomes visible in social order and whose narrative counts as heroic. The anonymous scaffold builders, themselves "skywalkers" in the most literal sense, operate in the shadow of a fictional super-figure whose fame eclipses their actual sky-walking.

The scaffolding becomes an ambivalent symbol: it represents both the construction of material reality and an ephemeral structure of ascent. In its transparency and fragility, it recalls Piranesi's dream architectures, yet transforms his baroque prison fantasies into a contemporary meditation on work and aspiration. The blue monochrome intensifies this sense of displacement—the scene seems suspended in a liminal zone between day and dream.

Luke Skywalker's appearance in the clouds functions as a secular epiphany that testifies less to redemption than to the persistence of media mythologies in our collective unconscious. This resonates with Vilém Flusser's theory of technical images: the cloud formation becomes a projection screen for cultural codes, deliberately blurring the boundary between natural phenomenon and imaginary overlay.

The work articulates a subtle critique of the attention economy: while real "skywalkers"—roofers, scaffolders, crane operators—erect and maintain the vertical infrastructure of our cities, collective attention turns toward fictional heroes. Arslohgo not only makes this discrepancy visible but transforms it into a poetic reflection on the dialectic between groundedness and transcendence, between physical labor and imaginative escape.

In the tradition of conceptual art that treats language as material, the homonym here becomes a generator of visual and conceptual tensions. The ambiguity of "sky"—as both atmosphere and prefix in "Skywalker"—opens an associative space where meteorological, architectural, and narrative dimensions overlap. This polysemy recalls the language games of René Magritte, yet translates his surrealist paradoxes into the visual language of digital contemporaneity.

"Skywalker" thus positions itself as a complex meditation on heroism, labor, and imagination—a work that confronts the poetry of the everyday with the persistence of pop culture myths while posing the fundamental question: whose stories do we tell, and whose work makes these stories possible?



015 SKYLANDER

The Immortality of Clouds

In “Skylander,” Arslohgo transforms the mythical Highlander Connor MacCloud into an ethereal apparition hovering between heaven and earth. The work operates through a sophisticated architecture of wordplay: from “Highlander”—that Scottish warrior of the mountains—emerges the “Skylander,” a wanderer of the skies. This semantic shift from “high” to “sky” evokes not just a vertical movement toward the transcendent, but marks a conceptual transition from the terrestrial to the atmospheric.

Connor MacCloud’s spectral presence, dissolved in cyan blue and merging with cloud formations, becomes a visual echo of his cinematic immortality. Arslohgo cleverly exploits the ambiguity of the English “sky” in the German context—the sky as meteorological phenomenon and metaphysical space intertwine. The figure appears like a blueprint of itself, an atmospheric imprint that exchanges the materiality of the body for the immateriality of air.

The neologism “Skylander” functions as a conceptual lever: it preserves the phonetic proximity to the original while simultaneously opening up a new mythological dimension. The immortal warrior becomes a sky wanderer whose battlefield is no longer the Scottish Highlands but the infinite expanse of the firmament. The typographic placement of the title in the lower right corner, along with “Connor MacCloud,” paradoxically anchors the floating figure in the concrete while confirming its transcendence.

Arslohgo’s work thus articulates a contemporary longing for transcendence that draws on pop culture mythologies and transposes them into new semantic spaces. The “Skylander” becomes a metaphor for digital existence, navigating between different planes of reality—no longer bound by physical laws, yet still recognizable in its cultural DNA. The figure’s dissolution into celestial

transparency speaks to a posthuman condition where identity becomes atmospheric drift, always present yet as elusive as the clouds themselves.



016 SKYSTRIKER

Between Celestial Storm and Digital Mythology

Arslohgo's "Skystriker" unfolds as a multilayered meditation on movement, power, and the ambivalence of ascension. The work skillfully plays with the semantic richness of its title—a linguistic game that oscillates between the combative "striker" and the celestial "sky," evoking both the German "Himmelsstürmer" (sky stormer) and pop culture references like the Yu-Gi-Oh trading card.

The Aesthetics of Disappearance

The composition presents a figure in dynamic motion, enveloped in cloud-like formations that can be read simultaneously as atmospheric disturbance and digital dissolution. This visual ambiguity recalls Paul Virilio's concept of "dromology"—the study of speed as the defining factor of modern existence. The Skystriker doesn't simply vanish into the sky; he's absorbed by it, transforming into pure kinetic energy.

The monochromatic palette intensifies this effect of dematerialization. Gray functions here not as a neutral non-color but as an active medium of transformation—a liminal space between being and non-being, between digital presence and physical absence. It's the color of transition, of twilight, but also of military camouflage, nodding to the combative connotations of "striker."

Heroism and Its Deconstruction

The figure itself—muscular, frozen in heroic pose—quotes classical depictions of mythological sky-stormers from Icarus to modern superheroes. Yet Arslohgo undermines this heroic iconography through the cloud-like dissolution of contours. The hero is literally consumed by his own velocity, his own ascent. This can be read as commentary on self-destruction through ambition, but also as a critique of the glorification of individual achievement in late modernity.

The reference to the Yu-Gi-Oh universe is far from trivial. It points to the gamification of contemporary existence, where ascent and combat become playful mechanics, detached from real consequences. The Skystriker as trading card becomes a metaphor for the interchangeability of heroic narratives in digital culture.

Atmospheric Violence

Particularly striking is the treatment of the sky itself. Rather than appearing as a transcendent space of freedom, it manifests here as a dense, almost claustrophobic medium. The clouds aren't the fluffy formations of romantic sky paintings but seem like smoke, fog, or even the contrails of fighter jets—a subtle militarization of the celestial.

This ambivalence between natural and technological atmosphere reflects our current experience of the sky as contested space—whether through drones, surveillance satellites, or the climate crisis. The Skystriker thus becomes an allegory of human hubris that no longer respects the sky as sacred space but views it as territory to be conquered.

The Dialectics of Movement

The frozen dynamics of the figure—a paradox characteristic of digital art—addresses the tension between stasis and movement. The Skystriker is simultaneously in full sprint and completely frozen, trapped in the eternal now of the digital image. This temporal suspension recalls Zeno's paradox of the flying arrow that stands still at every single moment of its trajectory.

Arslohgo succeeds in visually articulating this philosophical problem: the motion blur that normally suggests speed becomes the dissolution of form itself. The striker doesn't just strike the sky; he's struck through by the sky—a double movement of aggression and erasure.

Between Celestial Storm and Digital Mythology

Conclusion: The Impossibility of Ascent

“Skystriker” presents itself as a complex reflection on the aporias of modern striving. The sky-stormer, caught between digital virtuality and mythological heritage, between individual agency and systemic dissolution, becomes an emblem of a generation navigating between infinite possibilities and fundamental disorientation.

Arslohgo’s work operates on multiple levels: as an aesthetically compelling digital composition, as cultural critique, and as philosophical meditation. The ambiguity of the title—this productive confusion between languages and levels of meaning—mirrors the fundamental ambiguity of the human condition depicted. The Skystriker strives upward, yet his ascent is already his dissolution. He conquers the sky by disappearing into it.



017 SKYROSE

The Celestial Rose as Digital Epiphany

In “Skyrose,” Arslohgo’s signature fusion of linguistic polysemy and visual transcendence reaches new heights. The work operates at the threshold between botanical presence and meteorological sublimity, with the title’s neologism acting as a semantic catalyst that activates multiple layers of meaning.

The Paradox of the Heavenly Bloom

The white rose, captured in intimate close-up and positioned against a sky panorama, immediately evokes Dante’s *rosa sempiterna* from *Paradiso*—that eternal rose which appears in the thirtieth canto as a metaphor for divine order and the community of the blessed. Yet Arslohgo transforms this medieval symbolism through a distinctly contemporary gesture: The rose isn’t presented as mystical vision but as hyperreal digital capture, its CMYK color profile already signaling its technical reproducibility.

Linguistic Alchemy

The neologism “Skyrose” functions as a linguistic puzzle picture. In English, it oscillates between “sky rose” (the sky ascended) and the fusion into a compound word denoting a celestial rose. This ambiguity becomes further complicated through German reception: “Skyrose” might also be read as an allusion to “Sklerose” (sclerosis)—a hardening that stands in ironic contrast to the depicted bloom’s delicacy. This pathological connotation subtly undermines the paradisiacal association, introducing a layer of transience foreign to Dante’s eternal rose.

The Dialectic of Proximity and Distance

Compositionally, Arslohgo stages a fundamental tension: The rose dominates the frame in extreme close-up, its petals unfolding in creamy, almost tactile layers. Behind it opens a sky hovering between dawn and dusk—a liminal moment that can’t be definitively assigned to either day or night.

This temporal indeterminacy corresponds with the title’s semantic ambivalence.

The cloud formations in the background appear like a meteorological echo chamber of the rose bloom—soft, overlapping layers that translate the flower’s organic principle into atmospheric dimensions. Here a visual tautology manifests: The sky becomes rose, the rose becomes sky.

Technological Transcendence

The high-resolution digital aesthetic (4961×3508 pixels) transforms the romantic rose tradition into a posthuman visual language. The precise capture of every fiber, every subtle gradation of the petals, points to a technological penetration of the natural that paradoxically leads to a new form of the sublime. It’s as if digital hyperprecision generates a new mysticism—a secular beatification through pixels.

The Impossibility of Paradise

While Dante’s celestial rose represents a final vision of redemption, Arslohgo’s “Skyrose” presents a fundamentally ambivalent conception of paradise. The rose’s perfect beauty is simultaneously affirmed and questioned through its technical mediation. Paradise appears here not as transcendent place but as fleeting moment of superimposition—when an earthly flower momentarily merges with the infinite sky.

The work thus articulates a specifically contemporary longing: for transcendence in a disenchanted world, for meaning within digital culture’s semantic proliferation, for the eternal within the ephemeral. “Skyrose” becomes an allegory for a generation that can only conceive of paradise as an Instagram filter or high-resolution file, and discovers precisely therein a new, melancholic beauty.



018 SKYWATCH

Time Condensed in the Mirror of the Sky

Arslohgo's "Skywatch" operates as a semantic toggle switch, oscillating between literal sky observation and the metallic chronometer. The work unfolds its conceptual tension precisely in this double meaning: the term "Skywatch" fuses the contemplative gesture of gazing at the heavens with the technocratic precision of timekeeping into a hybrid space of meaning.

The monumental wristwatch hovers like a technological monolith among cloud formations, its oversized proportions shifting it from the register of the wearable into that of the monumental. This shift in scale transforms an intimate accessory into a kind of contemporary obelisk—a monument to quantified time asserting itself against the organic indeterminacy of clouds.

The watch itself presents as a palimpsest of different timekeeping systems: analog faces compete with digital displays, a world map suggests global synchronicity, while various dials simultaneously show different temporalities. This accumulation of chronometers evokes a kind of temporal schizophrenia—the impossibility of establishing a unified concept of time in globalized modernity.

The metallic gleam of the watch case reflects and fragments the cloud formations, creating a visual dialectic between the ephemeral and the permanent, the organic and the mechanical. The clouds themselves—traditional symbols of transience and change—become paradoxically fixed and preserved through their reflection in the polished metal.

Arslohgo's wordplay functions on multiple levels: "Sky" and "watch" not only merge into a compound but also open an associative space ranging from astronomical observation ("sky watching") to aerial surveillance ("sky watch" in the military sense) to

brand fetishization (the fictional luxury watch brand "Sky Watch"). This semantic polysemy undermines the clarity of visual language and installs a productive ambiguity.

Positioning the watch in the sky reads as an ironic commentary on secularization: where divine providence once ordered time, the mechanical precision of quartz oscillation now reigns. The "Skywatch" becomes a technological substitute for transcendent temporality—a wristwatch as profane replacement for the cosmic clock.

Simultaneously, the work evokes associations with digital surveillance culture: the "Watch" in the sky becomes a metaphorical embodiment of the omnipresent gaze that registers and archives every moment. The watch's various displays—especially the world map—reinforce this reading of a globalized control architecture that no longer recognizes temporal or spatial privacy.

In its totality, "Skywatch" functions as a meditation on the colonization of the natural by the technological, where the sky—traditional site of transcendence and meteorological unpredictability—is domesticated by the oversized presence of the time-measuring machine. The work thus articulates a fundamental tension of late modernity: the attempt to gain control over the fundamental uncontrollability of existence through ever more precise time measurement.



019 AKSUH NAIRIBYKS

The Dissolution of Fixed Forms in the Celestial Continuum

Arslohgo's "Yksuh nairibyks"—read backwards as "Skyribian Husky"—operates through a sophisticated double meaning that unfolds between linguistic concealment and visual revelation. The reversal of the title not only reveals the protagonist's identity but points to "Skyribian" as a neologism that transposes the Siberian Husky into a celestial sphere. This linguistic shift from "Siberian" to "Skyribian" establishes the work's central tension: the transformation from the earthly-geographical to the atmospheric-transcendent.

The composition stages a remarkable dissolution of ontological boundaries. The husky materializes from cloud formations, its contours oscillating between solidity and dissipation. The penetrating blue of its eyes functions as the sole fixed point in a pictorial space that refuses any stable location. These eyes—cold yet alive—pierce through the monochrome sky palette, establishing an uncanny presence that hovers between appearance and disappearance.

The work articulates a fundamental ambiguity: Is the husky a cloud formation that accidentally assumes animal form, or an animal dissolving into atmospheric matter? This undecidability points to pareidolia—that psychological phenomenon where we recognize familiar forms in random patterns. Yet Arslohgo goes beyond merely depicting this perceptual phenomenon to address our longing for meaning in a world of fleeting signs.

The "Sky" series, of which this work forms part, systematically explores the ambiguity of linguistic and visual codes. The term "husky" itself carries connotations of hoarseness and roughness—qualities reflected in the textural treatment of the cloud formations. This grainy, almost crystalline structure of the sky's matter evokes the roughness of Arctic landscapes without directly depicting them.

The husky's pink tongue introduces an element of playful vitality that contrasts with the ethereal dissolution of form. This detail both humanizes the apparition and renders it surreal—a domesticated animal floating in the undomesticable space of the sky. The tongue becomes an index of the living in an environment that exists beyond biological existence.

Arslohgo's digital treatment reflects contemporary anxieties about the boundary between the natural and the constructed. The CMYK color separation visible in the high-resolution file points to the image's technical genesis while simultaneously undermining any romantic reading of unmediated nature experience. Here, the sky no longer serves as a metaphor for transcendence but as an image-space mediated through digital processes.

The work reads as a meditation on home and homelessness. The Siberian Husky, originally adapted to extreme climatic conditions, finds itself displaced to a non-place that is neither Siberia nor sky, but "Skybiria"—a hybrid zone between geographic reality and imaginary topography. This deterritorialization perhaps mirrors contemporary experiences of uprootedness and digital nomadism.

The choice of the husky as motif is hardly accidental. As a working animal of mobility that historically crossed boundaries and created connections between isolated communities, it becomes here an emblem of a new kind of border crossing—no longer horizontal across snow landscapes but vertical into atmospheric spheres. The husky becomes the psychopomp of a digitized world, mediating between material and virtual reality.

"Yksuh nairibyks" demonstrates Arslohgo's ability to condense complex conceptual operations into seemingly simple visual metaphors. The work

The Dissolution of Fixed Forms in the Celestial Continuum

functions as a puzzle picture between presence and absence, between the recognizable and the elusive. It reflects on the conditions of visibility in an epoch where the boundary between the real and the imaginary becomes increasingly porous. In its playful seriousness, it captures the paradox of our time: the simultaneous longing for anchorage and dissolution, for meaning and meaninglessness, for the solid within the fleeting.



020 SKYSURFER

The Semantics of Suspension

Arslohgo's "Skysurfer" unfolds a visual play on the ambiguity of language and image, manifested in the surreal fusion of windsurfers and sky. The title itself functions as a linguistic bridge between the real and the imaginary—while the figures are clearly identifiable as windsurfers, the artistic intervention transforms them into sky surfers gliding through a monochrome blue space.

The work operates through a double displacement: On one hand, the surfers are removed from their natural element, water, and placed into an abstract sky-space. On the other, this displacement turns the English word "sky" into a semantic playground—it reads as sky, but also resonates phonetically with the German "Ski," opening up another layer of meaning. This linguistic ambiguity between "Skysurfer" and the possible reading as "Ski-Surfer" creates a conceptual state of suspension that mirrors the visual weightlessness of the figures.

The formal composition reinforces this ambiguity through its reduction to blue tones and the cloud-like formation at the bottom edge, which can be read as either sea spray or clouds. The transparent overlays of the surfer silhouettes create a temporal blur, as if different moments of movement existed simultaneously. This technique recalls the chronophotographic experiments of Étienne-Jules Marey, translated into 21st-century digital imagery.

With "Skysurfer," Arslohgo achieves a poetic meditation on the fluidity of meaning and the permeability of media boundaries. The work functions as a visual homophone—an image that, like a word, carries multiple meanings within itself, oscillating between sport and dream, water and air, concrete activity and metaphysical longing, depending on how it's viewed. This suspension holds the work's true power: It doesn't just make the instability of signs and meanings visible, but transforms it into an aesthetic experience of lightness.



021 SKYLLA (WITHOUT CHARYBDIS)

Skylla

Arslohgo's "SKYlla (without Charybdis)" operates across multiple layers of meaning simultaneously, transforming an ancient myth into a contemporary meditation on isolation, ascension, and the absence of dialectical tension. The title itself becomes the work's conceptual fulcrum: the typographic emphasis on "SKY" in "SKYlla" shifts the mythological sea monster into an airy, celestial sphere—a semantic elevation that manifests visually in the vessel's floating presentation.

The Poetics of Absence

The parenthetical addition "(without Charybdis)" should be read programmatically. In Homer's epic, Scylla exists only through her deadly complementarity with Charybdis—together they form the proverbial impossibility of choosing between two evils. Arslohgo dissolves this dialectical tension and presents Scylla in her isolation, detached from the mythological context of forced navigation between extremes. This isolation becomes liberation: the ancient vessel floats, embraced by dramatic sky, in a state of weightlessness that reads as both physical and metaphorical.

Vessel as Metaphor

The choice of a Greek krater or kylix as the central image element carries multiple layers of meaning. As a mixing vessel for wine and water, it embodies the ancient practice of moderation—a deliberate counterpoint to mythological Scylla's excess. The ornamental friezes, still visible despite the atmospheric blending, possibly tell their own stories of heroes and monsters, yet these narratives blur into the celestial aureole. The vessel form itself, with its extending handles, evokes an anthropomorphic presence—as if Scylla, stripped of her monstrous multiple heads, has been reduced to a singular, fragile body.

Sky as Stage

The dramatically clouded sky functions not merely as background but as active participant in the composition. The cloud formations—partly threatening and dark, partly golden and illuminated—create an apocalyptic mood reminiscent of Turner's weather dramas or the Romantic sublime. Yet unlike the Romantic tradition, where sky often symbolizes divine infinity, here it becomes the stage for demythologization. SKYlla, elevated into the heavens, loses her chthonic menace and becomes a floating signifier of suspended danger.

The Image's Linguistics

Arslohgo's play with homophony and homography—"SKY" as celestial space and as component of "Skylla"—reflects a poststructuralist sensitivity to the arbitrariness of linguistic signs. The English pronunciation of "Scylla" differs from the German "Sküllä," implying another shift in meaning: Germanic harshness gives way to Anglo-Saxon airiness. This linguistic transformation mirrors the visual treatment—the vessel appears not on solid ground but in a state of permanent suspension.

Digital Alchemy

The technical execution reveals masterful command of digital composition techniques. The blend between vessel and sky is so subtly rendered that the boundary between object and environment oscillates—a visual metaphor for the dissolution of fixed categories. The color palette, dominated by ochre tones, sky blue, and dramatic gray shadings, evokes both ancient frescoes and contemporary cinematic aesthetics. The high-resolution presentation (4961×3508 pixels) allows forensic examination of details, while the CMYK color separation suggests intended reproducibility—a democratic gesture that deliberately undermines the aura of uniqueness.

Skylla

Philosophical Implications

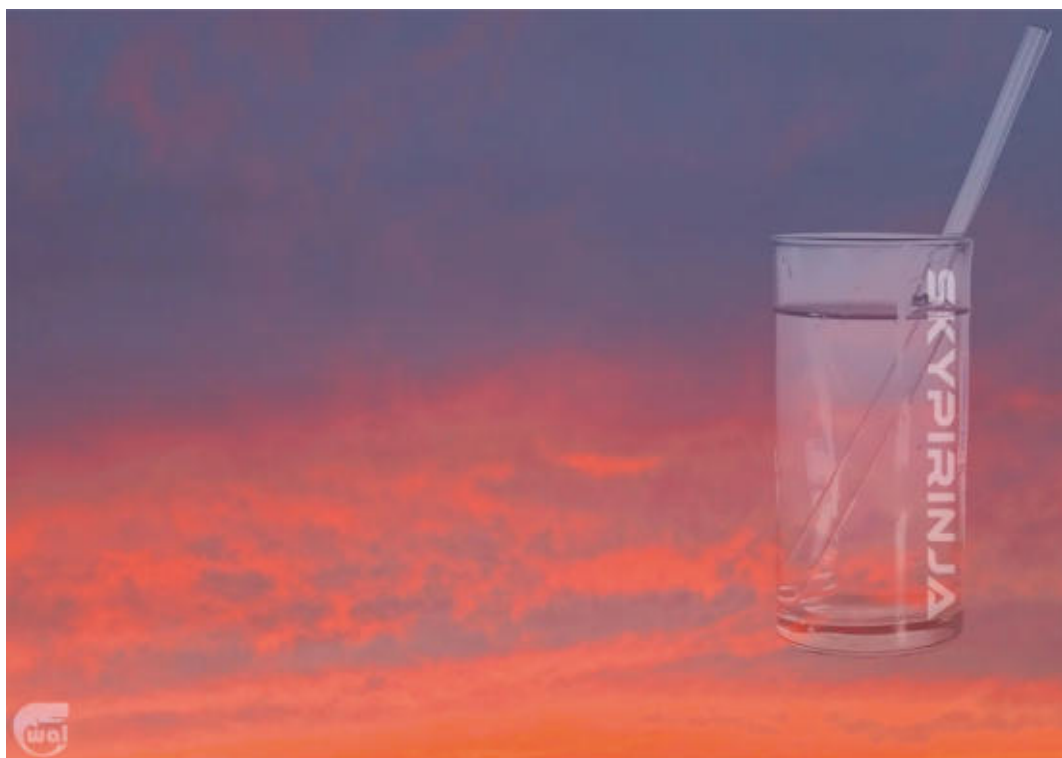
“SKYlla (without Charybdis)” can be read as a visual deconstruction of the dilemma. When Scylla exists without Charybdis, the classical aporia of impossible choice collapses. What remains is a floating possibility, a potential without actualization. The vessel, empty yet pregnant with meaning, becomes a symbol of deferred decision. In times of multiple crises—ecological, political, existential—Arslohgo presents a vision of suspension that is neither escape nor confrontation, but a dwelling in the in-between.

Art Historical Context

The work situates itself within a tradition extending from Magritte’s floating objects through Anselm Kiefer’s mythological palimpsests to Jeff Koons’s appropriation of ancient forms. Yet while Magritte celebrates paradox, Kiefer materializes history’s weight, and Koons fetishizes surface, Arslohgo performs a digital synthesis that absorbs and transcends all these strategies. The work participates in contemporary discourse around “Post-Internet Art” without falling into its often sterile self-referentiality.

Conclusion

“SKYlla (without Charybdis)” is a work of remarkable conceptual density and visual eloquence. Arslohgo succeeds in transforming mythological material into an allegory for contemporary conditions. Charybdis’s absence should be understood not as lack but as liberation from binary constraints. In an era marked by false dichotomies, the work offers a third way: the floating presence of a vessel that neither falls nor rises but remains in a state of permanent possibility. It’s this refusal to decide that paradoxically becomes the artistic decision—an aesthetic position that appears highly contemporary in its ambivalence.



022 SKYPIRIN(H)JA

Between Celestial Thirst and Synthetic Longing

Arslohgo's "Skypirin(h)ja" operates as a visual-linguistic puzzle that deliberately blurs the boundary between natural sublime and consumerist banality. The work stages a caipirinha against a dramatically colored evening sky—an apparently simple juxtaposition that reveals itself, on closer inspection, as a complex meditation on authenticity, escapism, and the commodification of the sublime.

The Alchemy of Wordplay

The title functions as a multilayered palimpsest: "Sky" and "Caipirinha" merge into a neologism that evokes both the vastness of the heavens and the confines of the glass. The spelling on the glass—"SKYPIRINJA"—drops the 'h' and transforms the Brazilian cocktail into a quasi-pharmaceutical construct reminiscent of "Aspirin." This linguistic shift suggests a medicalization of pleasure: the drink becomes a remedy for some undefined existential malaise, while the sky morphs into a projection screen for collective yearnings.

Chromatic Dialectics

The work's color dramaturgy orchestrates a visual crescendo from orange through red to violet—a palette that recalls both apocalyptic scenarios and Instagram-optimized sunsets. This ambivalence is programmatic: Arslohgo deconstructs the Romantic tradition of the sublime by filtering it through digital image aesthetics and commercial iconography. The sky appears here not as a transcendent vanishing point, but as a backdrop for a staged lifestyle moment.

The Glass as Semiotic Focal Point

The caipirinha glass functions as a transparent barrier between viewer and horizon—a crystalline monolith that fragments infinite space into portioned, consumable units. The typography "SKYPIRINJA" appears like a brand name that reduces natural phenomena to commodity. The straw, jutting diagonally into the frame, evokes an antenna

or conductor vainly attempting to capture and channel atmospheric energy.

Liquidity as Metaphor

The liquid in the glass reflects the sky's colors in condensed, concentrated form—as if the essence of sunset could be distilled and served. This reification of the ephemeral reflects a culture increasingly unable to experience beauty without commodifying it. The caipirinha becomes a symbol of synthetic transcendence, promising what it cannot deliver: the dissolution of boundaries between subject and cosmos through consumption.

Pharmacological Implications

The allusion to "Aspirin" through the altered spelling opens a discursive space where recreational drinks and medicine converge. Both promise relief—the cocktail from social inhibitions, the painkiller from physical discomfort. Arslohgo suggests a society treating its existential pain with aestheticized placebos, where the spectacular sky becomes the ultimate projection surface for unfulfillable promises of healing.

Conclusion: The Unfulfillability of the Promise

"Skypirin(h)ja" articulates the fundamental aporia of late-capitalist experience: the more we try to grasp, name, or drink the sublime, the more it slips away from us. The work functions as a visual allegory for a culture oscillating between authentic longing and commercialized fulfillment, never finding rest. The sky remains unreachable, the drink a temporary numbing, the coined word an echo of what we try to name but can never truly grasp. In its interweaving of natural grandeur and consumer critique, linguistic play and visual poetry, Arslohgo establishes a critical dialogue with the mechanisms of contemporary image production and reception. The work challenges us to question our own complicity in a system that turns even the sky into a brand—while simultaneously denying us the tools to escape this appropriation.



023 DUNE EVENING SKY

The Dialectics of Hovering Presence

Arslohgo's "Dune Evening Sky" unfolds as a meditative threshold space where the ephemeral appearance of a gnat becomes a semantic catalyst. The work operates through sophisticated polysemy: the English word "gnat" merges phonetically with the German "Nacht" (night), creating a translingual wordplay that conceptually distills the liminal hour between day and night.

The gnat hovers as a graphic sign in the upper quadrant of the image, its delicate limbs tracing a fragile calligraphy against the evening sky. This positioning is programmatic: the insect becomes a character of writing that resists definitive legibility. In its spectral presence, it embodies the paradox of visibility—omnipresent yet barely perceptible, like the twilight it inhabits.

The work's chromatic orchestration—from warm apricot through delicate pink to muted lavender—evokes that fleeting span when light loses its material weight and sublimates into pure atmosphere. This palette isn't naturalistic reproduction but a synthetic construction of digital luminescence, recalling the California Light and Space movement while transposing its physical presence into virtuality.

The dune horizon functions as a semantic anchor: "Dune" reads simultaneously as topographical designation and cultural reference to Frank Herbert's epic desert visions. Arslohgo activates this ambiguity to position the image in an intermediate realm between documentary observation and speculative fiction. The gnat becomes a minimalist ornithopter, the dune landscape an alien world that nonetheless appears familiar.

The insect itself carries metaphorical weight: as pest and irritant, the gnat represents the marginal intruding upon contemplative idyll. Yet in Arslohgo's staging, it becomes the central actor in a quiet

epiphany. Its fragility contrasts with the geological permanence of the dunes, its ephemeral existence with twilight's cyclical return.

The asymmetrical composition—the insect placed off-center in the upper right—creates visual tension that draws the eye into spiral movement. This dynamic corresponds to the work's conceptual core: the impossibility of fixing the fleeting moment. The gnat becomes a punctum in Barthes's sense, that detail which pierces the smooth surface of contemplation and triggers affective resonance.

Read through the tradition of vanitas symbolism, this manifests as contemporary memento mori meditation: the gnat, whose lifespan often spans mere hours, becomes the embodiment of transience itself. Yet Arslohgo avoids the weight of baroque death allegories in favor of ethereal lightness, closer to the Japanese aesthetic of *mono no aware*—the bittersweet awareness of the impermanence of all things.

"Dune Evening Sky" articulates itself as a visual haiku exploring the boundary between presence and absence, between materiality and immateriality. It's a work that induces a contemplative state in viewers, where small disturbances—the "gnats" of our perception—can become portals to profound recognition.



024 SKYLARK

Skylark

The skylark hovers between worlds—neither fully sky nor earth, neither completely material nor purely ethereal. Arslohgo's "Skylark" presents a bird moving through the liminal zone between substance and dissolution, caught in a moment of transformation that suggests both ascent and decay.

The Poetics of Ambiguity

The title operates on multiple semantic levels simultaneously. "Skylark" denotes both the bird and the act of playful mischief—"to skylark" means to frolic, to engage in pranks. This ambivalence between the sublime songbird, celebrated in Romantic poetry from Shelley to Wordsworth as a symbol of transcendence, and the carefree lightness of letting oneself drift, permeates the entire work. In German, this multiplicity intensifies: "Lerche" isn't just the bird but colloquially also means fun or joke—"das war eine Lerche"—while the bird's morning ascent recalls temporal associations (morning lark versus night owl).

Chromatic Dissolution

The work's color palette operates within a narrow spectrum between gray-blue and blue-gray, shot through with whitish cloud veils. This near-monochrome treatment recalls cyanotypes, those early photographic processes Anna Atkins used for her botanical studies. Yet where Atkins's blueprints sought the precision of scientific documentation, Arslohgo dissolves contours into atmospheric blur. The bird appears as a negative of itself—dark areas become light, light becomes dark, as if it simultaneously consists of light and casts shadow.

Between Icarus and Angel

The lark's spread wings evoke iconographic traditions from the fall of Icarus to divine ascension. Yet unlike Bruegel's famous Icarus, who plunges unnoticed into the sea, or Baroque painting's triumphant angels, Arslohgo's lark hovers in a state of indeterminacy. It neither definitively

rises nor falls—it exists in an eternal now of in-betweenness. This suspension recalls Bill Viola's video installations, where figures move in extreme slow motion through veils of water or walls of fire, caught between two states.

Digital Meteorology

The cloud formations that surround and penetrate the bird are more than mere background. They function as meteorological consciousness, as a weather system possessing its own ontology. This fusion of figure and atmosphere reflects our contemporary experience of climate crisis—the boundary between organism and environment becomes porous, permeable, ultimately dissolved. The bird isn't in the sky; it is part of the sky, just as we don't live on Earth but are Earth.

The Spectral and the Spectacular

The image's ghostly quality—the bird appears translucent, almost X-rayed—points to digital image production itself. Here we see the inherent spectrality of the digital image: it's always already a phantom, a mathematical construction masquerading as presence. Arslohgo makes this spectral quality the subject: the lark is a digital ghost flying through cloud-data, an algorithm with wings.

Soundless Music

Paradoxically, this silent image evokes sound—the unhearable song of the lark, so often invoked in literature. From Shakespeare's "Hark, hark! the lark" to Vaughan Williams's "The Lark Ascending," the lark is above all an acoustic phenomenon. Arslohgo presents us with a singing silence, a visual song vibrating in blue tones like sound waves in air.

Contemporary Mythology

"Skylark" constructs a new mythology for the Anthropocene. Where Daedalus once fashioned wings from feathers and wax for his son, Arslohgo creates a bird from pixels and processes. This digital

Skylark

lark is our contemporary psychopomp—a soul guide between the analog world we’re leaving and the digital one we inhabit. It navigates not between life and death but between presence and virtuality.

The work’s ambiguous nature—neither clearly bird nor cloud, neither pure ascent nor dissolution—mirrors our own ontological uncertainty in the digital age. We are, like the lark, caught between materiality and information, between body and code. Arslohgo’s “Skylark” isn’t a representation of a lark in the sky but a meditation on hovering itself—on the state of eternal in-betweenness that defines our contemporary existence.



025 NIGHT SESSION (LOHGORHYTHM)

Mapping Nocturnal Threshold States

Arslohgo's "Night Session (lohgorhythms)" from the Sky series confronts us with a portrait suspended between documentary intimacy and cosmic dissolution. The work operates as a visual algorithm—a "lohgorhythm" in the truest sense—translating the artist's nocturnal creative hours into a state between waking and dreaming, between digital presence and atmospheric dissolution.

The Poetics of Dissolution

The self-portrait presented here refuses the classical function of representation. Instead, the artist becomes a weather phenomenon, a meteorological apparition. The cloud formations drifting through and partially obscuring the face function like a natural data stream, eroding the fixed contours of identity. This interpenetration of interior and exterior evokes Caspar David Friedrich's Romantic fusion of subject and natural force, yet transposed into the language of digital manipulation and contemporary self-interrogation.

Nocturne as Production Condition

The title "Night Session" locates creative work in the liminal hours of night—that time when boundaries between conscious and unconscious, between code and vision, become permeable. The monochromatic grayscale palette reinforces this sense of an in-between world. The moon, the single bright point in the upper portion of the image, functions as a cosmic monitor, a natural display illuminating the nocturnal working atmosphere.

Algorithm of Self-Observation

The subject's glasses—precisely rendered amid the atmospheric dissolution—become the crucial detail. They mark the point where observation and self-observation converge. As an optical interface between inside and outside, they point to the digital artist's dual role as programmer and programmed, as author of algorithms and their subject.

The title's "lohgorhythms" play with this ambivalence: they're both personal signature (lohgo as domain) and reference to the rhythmic, algorithmic structures of digital creation.

Between Melancholy and Transcendence

The work carries a melancholic undertone reminiscent of Dürer's "Melencolia I"—the contemplative artist-subject in their nocturnal workshop. Yet while Dürer staged melancholy as stasis, Arslohgo shows it as a process of transformation. The clouds moving through the portrait aren't static symbols but dynamic agents of change. They visualize the creative process as continuous metamorphosis, as constant rendering between solid and liquid states.

The Sky Series as Conceptual Framework

Within the context of the Sky series, the work gains an additional layer of meaning. The sky isn't mobilized here as a Romantic motif of longing, but as a metaphor for digital space—infinite, elusive, constantly in motion. The "Night Session" thus documents not only a specific working time but also a state of consciousness: navigating in the cloud, understood both meteorologically and digitally.

Conclusion: Self-Portrait as Interface

"Night Session (lohgorhythms)" achieves a remarkable synthesis of autobiographical reflection and media-critical analysis. Arslohgo stages himself as an interface between natural and digital rhythms, between nocturnal contemplation and algorithmic production. The work refuses the narcissistic gesture of the digital self-portrait in favor of a meditation on the permeability of identity in the age of networked creativity. In its visual elegance and conceptual complexity, it marks a high point in Arslohgo's engagement with the conditions of artistic production in the digital present.



026 SEASHELL

The Apocalypse of the Petro-Modern Era

Arslohgo's "Seashell" from the "Sea" series deploys a visually and semantically multilayered strategy that transforms the promise of fossil fuels as civilization's foundation into an apocalyptic scenario. The titular seashell materializes here as a Shell gas station, which appears simultaneously to be sinking into and rising from the sea, while above it a blazing full moon evokes an almost sacred atmosphere.

Wordplay as Conceptual Architecture

The artist activates a multiple play on words: "Seashell" deconstructs into "Sea" and "Shell," where the latter denotes both the mollusk and the oil corporation. This homophonic overlay—which wouldn't translate in German as "See-Schale" loses the ambiguity—becomes the work's conceptual framework. The Shell station, that ubiquitous symbol of petro-modernity, undergoes a return to its logo's origin: the scallop shell, which has represented the company since 1904, originally referencing trade relationships with the Far East.

Between the Sublime and Catastrophe

The composition orchestrates a tension between Romantic sublimity and ecological disaster. The moon, in its supernatural luminescence reminiscent of Caspar David Friedrich's nature mysticism, illuminates a scene oscillating between dream and nightmare. The dramatic cloud formation evokes both divine epiphany and toxic emanation—an ambiguity reflecting fossil energy's dual nature as modernity's blessing and curse. The gas station itself becomes a liminal space: its transparent architecture suggests permeability and dissolution, while the still-legible price displays (095, 115, 127, 117, 066) appear as archaeological fragments of a sinking economy. These columns of numbers, once indicators of daily market fluctuations, become cryptic signs of a drowning civilization.

The Anthropocene as Tidal Zone

The foaming surf in the foreground establishes the sea as an active, reclaiming force. Arslohgo stages

not merely the flooding of a gas station, but the collision of two temporal regimes: the geological time of oceans meets the accelerated time of the Capitalocene. The waves gnawing at the station's foundations visualize nature's revenge on the very infrastructure that enabled its exploitation. This superimposition of gas station and seabed inevitably recalls J.G. Ballard's "The Drowned World" (1962), where sunken cities become psychogeographic landscapes of the unconscious. In Arslohgo's work, the Shell station becomes a modern Atlantis variant, a relic of human hubris reclaimed by the origin of all life—the sea.

Iconography of Energy Transition

The choice of a Shell station is anything but arbitrary. Shell stands paradigmatically for oil companies' entanglement in climate change denial and greenwashing. The shell in the logo, originally a symbol of pilgrimage and spiritual transformation, becomes here an ironic cipher for the failed transformation of energy systems. Arslohgo's work reads as a visual archaeology of the future: What remains of the fossil modern when sea levels rise? The ghostly presence of the illuminated gas station—still functional yet already doomed—becomes a metaphor for our current interregnum, where the old order is dying but the new cannot yet be born.

Conclusion

"Seashell" functions as a multilayered memento mori of petro-modernity. Through semantic condensation in the title and the sublime staging of ecological apocalypse, Arslohgo creates a work that serves both as memorial to past mistakes and projection screen for future catastrophes. The return of Shell to shell, gas station to seashell, cultural space to natural space, articulates itself as poetic justice, where corporate logos find their way back to their mythic origins—swallowed by the very sea they helped exploit.



027 SEATTLE

The Dissolution of Urban Certainties in the Meteorological Sublime

Arslohgo's "Seattle" confronts us with a visual-semantic double coding that's characteristic of the "Sea" series: the titular Pacific Northwest city phonetically merges with its maritime surroundings to become "Sea-attle"—a battle with or against the sea. This linguistic shift proves programmatic for a work that systematically deconstructs the boundaries between natural force and cultural signification.

The Meteorological as Apocalyptic Grammar

The composition is dominated by a monumental cloud formation that builds like an inverted tidal wave above the horizon. The glaring moon—or is it sun filtered through clouds?—functions as the ambivalent center of this atmospheric dramaturgy. This undecidability between day and night, between illumination and obscurity, establishes a state of ontological suspension reminiscent of Turner's late seascapes, yet replaces their Romantic transcendence with a contemporary ecology of anxiety.

The color palette—muted grays and browns with subtle pink and violet undertones—evokes less Seattle's clear Pacific air than the atmosphere of a post-industrial event. This possibly alludes to the environmental challenges of the Puget Sound region, where industrial pollution and marine ecosystems coexist in precarious balance.

The Dialectic of Presence and Absence

What's remarkable is what the image doesn't show: Seattle itself remains invisible, the city exists only as a title, as a linguistic phantom. This absence of the urban skyline—neither Space Needle nor the characteristic city silhouette are visible—transforms "Seattle" into a non-place, a u-topian space between representation and imagination.

The foaming waves in the foreground, rendered in an almost monochrome black-and-white contrast,

establish a second pictorial plane that functions like a cinematic shot. They recall the establishing shots from noir films where the sea serves as metaphor for the unconscious, the repressed. Yet here this cinematic convention is defamiliarized through digital treatment—the waves appear simultaneously hyperreal and artificial, as if processed through an algorithmic filter.

"Sea-attle" as Posthuman Mythology

The neologism "Sea-attle" emerging from the series opens multiple interpretive layers. "Attle" reads as a truncation of "battle"—the eternal struggle between human and sea, between civilization and entropy. At the same time, it echoes "rattle"—the rattling and shaking of tectonic shifts that perpetually threaten Seattle as a city on the Pacific Ring of Fire.

This seismic metaphor is reinforced by the cloud formation, which appears like a frozen explosion, a suspended moment of catastrophic potential. Arslohgo stages not the apocalypse itself, but its eve, the moment of maximum tension before release.

The Anthropocene as Aesthetic Category

"Seattle" articulates a specifically contemporary form of the sublime that differs fundamentally from Burke's or Kant's conceptions. While the classical sublime affirmed the superiority of the human spirit over nature's force, Arslohgo presents a posthuman vision where the distinction between natural and artificial collapses.

The CMYK color separation indicated in the filename points to the image's technical construction. What appears natural—sea, clouds, light—reveals itself as a product of digital manipulation, a simulation of a simulation. This mise-en-abyme of representation reflects the condition of the Anthropocene era, where "nature" exists only as a culturally coded construct.

The Dissolution of Urban Certainties in the Meteorological Sublime

Coda: The City as Specter

Ultimately, “Seattle” functions as a kind of ghost summoning—the city exists only in its absence, as a linguistic echo in the title. This spectral presence corresponds to a larger cultural anxiety: the disappearance of cities in the face of climate catastrophe, the submersion of coastal metropolises in rising seas.

Arslohgo’s work oscillates between documentary observation and apocalyptic projection, between specific geographic reference and universal metaphor. “Seattle” becomes a paradigm of a vanishing world where boundaries between land and sea, culture and nature, presence and absence grow increasingly porous. The phonetic shift from “Seattle” to “Sea-attle” proves to be more than wordplay—it’s the linguistic manifestation of a fundamental ontological uncertainty that characterizes the Anthropocene.



028 SKEYE—OPTICIAN ISSUES

Measuring the Immeasurable

Arslohg's "Skeye—Optician Issues" operates at the precarious intersection of optical precision and visual deception, between the promise of clarity and the reality of blurred perception. The title itself establishes a multilayered wordplay: "Skeye" fuses "Sky" and "Eye" into a neologism that references both the vastness of the heavens and the organ of sight—a fusion that generates additional layers of meaning through its homophonic resonance.

The Phoropter Paradox

At the composition's center hovers a phoropter—that ophthalmological measuring instrument used in optometry to determine refractive errors. Yet instead of creating clarity through its lenses, the device itself becomes a portal to a cloud-covered landscape. This inversion of function transforms the diagnostic instrument into a window to blur, where the numerical gradations (40, 35, 30, 25) and diopter measurements lose their precise meaning and become abstract markers of an immeasurable reality.

The Dissolution of Boundaries

The eye that looks through the phoropter—or is it the eye looking back at us?—appears in a peculiar doubling: both as anatomical detail with precisely rendered eyelashes and as an atmospheric phenomenon dissolving into cloud formations. This fusion of micro- and macrocosm evokes the Romantic tradition of nature contemplation, yet inverts it into the technical-diagnostic realm. The sky becomes the fundus of the eye, the iris a meteorological event.

Optical Illusion as Truth Principle

The "Optician Issues" of the title point to a fundamental problem: What happens when the instruments of correction themselves need correcting? The phoropter, designed to identify and quantify vision defects, becomes here a symbol for the impossibility of objective perception. The blurred cloud formations manifesting through

its lenses suggest that every attempt at optical optimization ultimately produces only new distortions.

The Poetics of Impaired Vision

Arslohg stages a meditation on the human condition of seeing: We're condemned to perception without ever achieving certainty about the accuracy of our visual impressions. The phoropter's numerical scales—supposedly guarantors of precision—float meaninglessly in space, unable to capture the ephemeral quality of clouds and light. The work thus articulates a critique of the quantifiability of aesthetic experience and the illusion of technical mastery over vision.

Final Reflection

"Skeye—Optician Issues" functions as a visual paradox that places viewers in a state of productive uncertainty. By interweaving the diagnostic instrument of ophthalmology with the infinity of the sky, Arslohg creates an allegory for human cognitive capacity itself: Our attempts to measure and correct the world are always already permeated by the impossibility of finding an Archimedean point outside our own perception. The work becomes a reflection on the "issues" not just of the optician, but of optics itself—a visual essay on the limits of seeing in a world that stubbornly resists complete focus.



029 DAXHUND II

When the Watchdog Becomes a Lapdog

Arslohgo's "DAXhund II" operates with a visual punchline of striking simplicity: the silhouette of a dachshund transforms through typographic intervention into "DAXhund," becoming the logo-mascot for the German stock index. Positioned against the neoclassical facade of the Frankfurt Stock Exchange, this word-image creature unfolds a multilayered critique of financial capitalism's symbolic politics.

The Domestication of Capital

The dachshund—that quintessentially German dog with its characteristic stubby legs and elongated body—emerges here as the perfect metaphor for German finance's self-presentation. Originally bred to hunt in tight burrows, it embodies a specifically German form of persistence and groundedness—qualities the German economy likes to claim for itself. Yet in Arslohgo's transformation, the hunting dog becomes a brand mascot, the living animal reduced to an abstract pictogram. The reduction to a black silhouette evokes the aesthetics of corporate logos—that visual language that distills complexity into recognizable signs. The DAXhund becomes a corporate animal, a tamed symbol for a stock exchange that presents itself as a reliable partner while simultaneously driving speculative excess.

Architecture of Power, Shadows of Crisis

The Frankfurt Stock Exchange in the background, with its grand neoclassical facade, stands as a monument to bourgeois solidity. Its columns and sculptures invoke continuity with the ancient agora, the original marketplace as a site of democratic public life. But the downward slope dominating the lower third of the image undermines this rhetoric of stability. It suggests a downward trend, a structural imbalance that no cute mascot can disguise. The gray-on-gray of the architecture, contrasted only by the deep black dog silhouette, evokes a peculiar melancholy. It's as if Arslohgo has transformed the financial world's triumphant self-presentation

into a memento mori—the DAXhund as faithful companion into the abyss.

The Dog as Mirror of Conditions

In cultural history, the dog appears as an ambivalent figure: loyal companion and servile underling, guard dog and lapdog. Arslohgo's DAXhund unites these contradictions. It's capitalism's domesticated wolf, having traded its wildness for a feeding bowl and collar. The dachshund's characteristic body shape—legs too short for a body too long—becomes a metaphor for the financial system's own disproportions: a bloated body resting on foundations too weak to support it. The typographic operation from "Dachshund" to "DAXhund" is more than wordplay. It marks a translation between cultures and systems: the English word for a German dog breed becomes the acronym for a German institution within the globalized financial market. This linguistic hybridity reflects the constitution of the DAX itself, operating as a national symbol within a transnational system.

Between Irony and Diagnosis

"DAXhund II"—the Roman numeral suggesting a series, a continuation—functions as both biting satire and precise diagnosis of our moment. Arslohgo manages to condense the financial world's self-infantilization, its tendency to cutesify systemic risks, into a single image. The DAXhund is the perfect logo for a market that presents itself as tame and controllable while remaining fundamentally unpredictable.

The work recalls the tradition of political caricature but translates it into the language of contemporary conceptual art. It's a piece that turns the mechanisms of branding against themselves, revealing how financial markets legitimize themselves through symbolic politics—and how fragile that legitimation really is. The DAXhund may look adorable, but its bite could be lethal.



030 INTO BASKETBALL (ANNA)

The Weightlessness of Play as Existential Metaphor

Arslohgo's "Anna" presents itself as a multilayered visual poem about the transformation of childhood imagination into a universal language of becoming. The work operates at the intersection of digital portraiture and symbolic elevation, succeeding in developing a meditation on potentiality and movement from the depiction of a single child.

The Architecture of Transformation

At the composition's center, we encounter Anna with a directness of gaze that evokes both intimacy and a curious distance. Her glasses function as a double device: they mark her as the one who sees, while simultaneously becoming a portal—through the basketball constellation hovering above—into a dimension where physical laws yield to imagination. This doubling of seeing and being seen, of subject and object of observation, permeates the entire pictorial architecture.

The basketball itself undergoes a remarkable metamorphosis. From concrete play object, it becomes a cosmic symbol whose geometric segmentation recalls early computer renderings while simultaneously evoking the sphere as an archetypal wholeness. The surrounding light particles create an aura of the magical, transferring the profane nature of sport into a quasi-sacred sphere.

Typography as Movement Notation

The fragmented presentation of the name "ANNA"—dissolved into dynamic, crystalline structures—functions like a visual onomatopoeia of movement itself. The letters appear captured at the moment of their materialization or dissolution, lending the static image an implicit temporality. This typographic gesture recalls Futurist experiments, yet translates their obsession with speed into the digital grammar of contemporary image production. The phrase "is really into BASKETBALL," through its

placement and design, establishes a narrative level that oscillates between documentary statement and poetic elevation. The "really into" suggests not just interest but complete immersion, a fusion of identity and passion.

Play as Ontological Category

Arslohgo succeeds in mobilizing basketball as a metaphor for larger existential themes. The sport is shown here not in its competitive dimension but as a space of possibilities, as choreography between individual and object, between intention and chance. The floating, almost weightless quality of the visual elements evokes that moment of absolute concentration when the outside world disappears and only pure movement exists. This transformation of the everyday into the transcendent operates through digital image manipulation without descending into mere visual gimmickry. The composition's various layers—the realistic portrait, the abstracted geometric forms, the light effects—merge into a coherent vision that appears simultaneously hyperreal and dreamlike.

Childhood as Creative State

The choice of a child as protagonist is programmatic. Anna embodies that phase of life when boundaries between reality and imagination remain fluid, when a basketball can actually become a vehicle for cosmic journeys. Her Afro hairstyle itself becomes a visual echo of the spherical form, creating a formal correspondence that connects the individual with the universal.

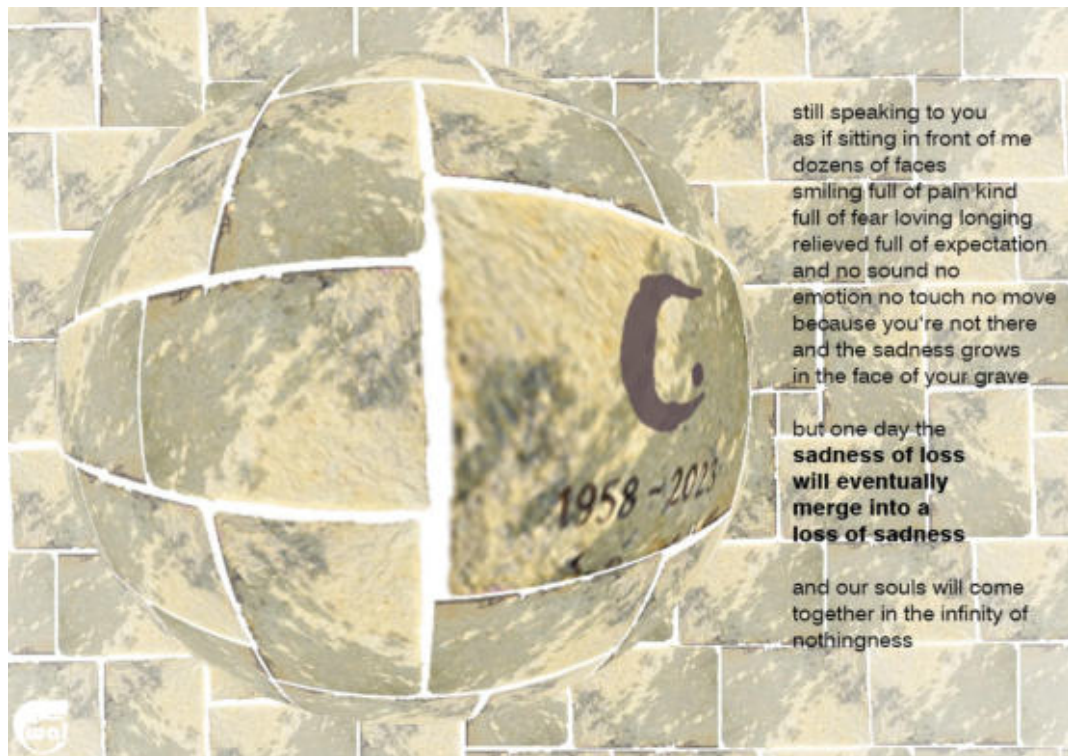
The golden shimmering points of light that permeate the entire image evoke both constellations and digital particles, thus connecting the cosmic with the technological. This ambivalence is characteristic of Arslohgo's work: it refuses clear categorization and instead creates a space of multiple meanings.

The Weightlessness of Play as Existential Metaphor

Final Consideration

“Anna” demonstrates Arslohgo’s ability to develop complex visual narratives from seemingly simple starting points—a child who likes basketball. The work functions as both a celebration of youthful energy and a reflection on the transformative power of passion. It shows us not just Anna but makes us witnesses to a moment when the material world becomes permeable to the forces of imagination.

In its technical virtuosity and conceptual density, “Anna” seamlessly joins Arslohgo’s body of work, which continuously explores the possibilities of digital art to articulate fundamental human experiences. It’s a work that invites viewers to remember their own moments of complete absorption in an activity—those instances when we, like Anna, are “really into” something.



031 SADNESS OF LOSS

The Cartography of Grief as Existential Topology

Arslohgo's "Sadness of Loss" materializes grief as spatial experience, transforming the fragmented gravestone into a cartographic metaphor for the survivor's inner fragmentation. The work reimagines the conventional headstone—traditionally a monument to permanence and closure—as a permeable membrane between presence and absence, between death's materiality and the immateriality of enduring emotional bonds.

The Semiotics of Fragmentation

The shattered oval form bearing C.'s initials and life dates (1958-2023) functions as the visual nucleus of a world coming apart. This fragmentation operates on multiple levels of meaning: it visualizes both the moment of rupture—death's irreversible cut through the continuity of shared life—and the ongoing disintegration of the survivor's identity. The cracks don't merely run through stone; they map the topology of a shattered subjectivity.

The beige-gray natural stone fragments in the background evoke archaeological strata—as if grief itself had become geological formation, sedimented time. This texture recalls Derrida's concept of "ash" as trace of the absent: what remains is not the person but the material marking of their erasure.

Language as Incantation and Void

The three-stanza text operates as lyrical incantation, oscillating between direct address ("still speaking to you") and reflexive distance ("but one day the sadness of loss will eventually merge into a loss of sadness"). This linguistic movement mirrors grief's paradoxical structure: the simultaneous holding on and letting go, the impossibility and necessity of farewell.

The first stanza conjures a spectral multiplicity ("dozens of faces")—a hallucinatory presence that Roland Barthes in "Camera Lucida" calls the photograph's "spectrum": that uncanny presence of the absent, oscillating between life and death. The

phrase "smiling full of pain" articulates memory's cruel ambivalence, simultaneously consoling and tormenting.

The Dialectic of Presence and Absence

The central paradox "no sound no emotion no touch no move because you're not there" marks grief's ground zero—that moment of absolute negation where the Other's absence becomes the all-determining presence. This via negativa recalls Lacan's concept of "the Thing"—that impossible object of desire that structures the psychic economy precisely through its absence.

The transformation from "sadness of loss" to "loss of sadness" in the final stanza articulates a second, even more radical experience of loss: the prospective loss of grief itself. This meta-loss—the fear that as pain subsides, so too will the last connection to the deceased—represents one of mourning's cruelest aspects.

The Eschatology of Nothingness

The closing lines "and our souls will come together in the infinity of nothingness" present a nihilistic eschatology that replaces traditional afterlife narratives with radical emptiness. Yet paradoxically, this "infinity of nothingness" promises final reunion—not in being but in shared non-being. This negative theology of love transcends religious consolation narratives in favor of existential solidarity in disappearance.

Medium and Materiality

The choice of digital medium is significant: the smooth, artificial surface of digital imaging contrasts with the suggested materiality of stone, creating a tension between simulation and reality that mirrors the ontological uncertainty of grief itself. The ghostly transparency of the shattered oval allows the background texture to show through—a visual metaphor for the permeability between life and death, presence and absence.

The Cartography of Grief as Existential Topology

Cultural and Philosophical Resonances

Arslohgo's work situates itself within a rich tradition of thanato-poetics, from Baroque vanitas still lifes through Romantic cemetery art to contemporary works like Sophie Calle's "Couldn't Capture Death" or Felix Gonzalez-Torres's "Untitled (Portrait of Ross in L.A.)". Yet while these works often engage with the materiality of transience, "Sadness of Loss" operates primarily at the level of signs and their dissolution.

The use of English in a context of personal mourning underscores loss as universal experience while enabling a certain emotional distancing—the foreign language as shield against feeling's immediate force.

Conclusion

"Sadness of Loss" articulates grief not as linear process with definite endpoint but as ontological transformation, where the mourning subject becomes threshold—a liminal space between presence and absence, memory and forgetting, being and nothingness. The work's movement from "sadness of loss" through "loss of sadness" to "infinity of nothingness" describes not healing but radical acceptance of finitude as shared destiny.

In its interweaving of personal elegy and universal meditation on transience, Arslohgo achieves a work of compelling emotional force that confronts viewers with the fundamental aporia: How do we speak about what no longer is? How do we keep present what is irrevocably absent? The work's answer is not resolution of this paradox but its aesthetic articulation as permanent wound in reality's fabric.



032 SUNDOWN AI—AGEING IN A NEW AGE

The Digital Twilight of the Anthropocene

In “Sundown—Ageing In a New Age,” Arslohgo confronts us with an image that works as a visual meditation on aging in the era of artificial intelligence. The artist himself appears as a monumental black-and-white figure, holding a smartphone like a sacred object—a gesture that oscillates between contemplation and dependency. This self-staging evokes the iconographic tradition of religious imagery, yet instead of a prayer book or cross, the interface to the digital world becomes the object of devotion.

Symbolic Architectures of Transformation

The dominant AI logo, hovering like a rising or setting sun behind the figure, establishes a multilayered metaphor. The pyramidal form at the logo’s center—surrounded by a halo of circuit-like structures—functions as a postmodern mandala, merging spiritual and technological symbol systems. This fusion suggests a new form of transcendence, where enlightenment is no longer promised through spiritual practices but through algorithmic processes. The title “Sundown” operates with deliberate ambivalence: Is this the sunset of an era of human autonomy or the dawn of a posthuman age? Arslohgo refuses a definitive reading, instead positioning his work in the liminal space between ending and beginning, between nostalgia and anticipation.

The Aesthetics of Digital Melancholy

The monochrome treatment of the human figure stands in powerful contrast to the golden glow of the AI symbolism. This chromatic dichotomy articulates a fundamental tension: while the human remains in grayscale—an echo of increasing obsolescence—artificial intelligence radiates in warm, promising tones. Yet this warmth is deceptive; it recalls the cold glow of screens in dark rooms, the synthetic intimacy of digital interfaces. The artist’s chosen sweater—with its coarse knit patterns—functions as a tactile counterpoint to the smooth surface of the smartphone. This material

juxtaposition addresses the loss of the tactile in an increasingly virtualized world. The rough, handmade, organic meets the smooth, industrial, posthuman.

Temporality and Technological Acceleration

“Ageing In a New Age” articulates a paradoxical temporality: while biological aging takes its natural, unstoppable course, the digital sphere promises eternal youth through constant updates, filters, and algorithmic optimization. Arslohgo stages himself as both witness and participant in this transformation—his contemplative gaze at the smartphone display becomes an allegory for a generation navigating between analog past and digital future. The composition evokes Caspar David Friedrich’s Romantic back-figures, yet instead of gazing into sublime nature, Arslohgo’s protagonist looks into the black box of algorithmic reality. This reversal of Romantic pictorial tradition marks an epistemological break: the search for the sublime has shifted from the external to the internal, from the natural to the artificial world.

The Poetics of Disappearance

The work operates with an aesthetics of disappearance—not only in the sense of biological aging but also as a metaphor for the gradual dissolution of human agency within automated systems. The blurring contours between figure and background suggest an ontological uncertainty, where boundaries between human and machine, between subject and algorithm, become increasingly porous. Arslohgo succeeds in capturing the existential uncertainty of an epoch in which aging is no longer merely a biological but a technological process—a constant falling behind the exponential development of artificial intelligences. “Sundown—Ageing In a New Age” thus becomes a visual epitaph for humanity in transition, caught between the melancholy of loss and the ambivalent promise of technological transcendence.



033 TREETOP & THE CROWN

Between Myth and Morphology

Arslohgo's "Treetop And The Crow(n)" stages a spectral fusion that draws viewers into a liminal space between photographic documentation and digital hallucination. The work plays with the ambiguity of its title—"Crow(n)"—immediately establishing a semantic tension between the crow as bird and the crown as symbol of power and authority. This linguistic entanglement manifests visually in a ghostly superimposition that evokes both tree crown and crowned corvid.

The Poetics of Transparency

The work's technical execution harnesses digital manipulation to create a kind of visual palimpsest. The bare tree, reduced to its skeletal branches, becomes a graphic echo of itself, while the translucent crow—or is it a raven?—appears like a projection from another plane of reality. This transparency transcends mere formal effect; it becomes a metaphor for the permeability between worlds, between life and death, between matter and spirit.

The bluish-gray palette amplifies this liminal quality. These are the colors of twilight, that time of day which mythological tradition recognizes as a threshold moment when boundaries between worlds become porous. Here the artist taps into a long iconographic tradition that understands crows and ravens as psychopomps, as guides between realms.

The Corvid as Cultural Signifier

The choice of the corvid is far from arbitrary. In Western cultural history, the crow oscillates between opposing symbolic poles: simultaneously harbinger of doom and bearer of wisdom, scavenger and oracle. From Odin's Huginn and Muninn through Edgar Allan Poe's "Nevermore" raven to Ted Hughes's "Crow"—the black bird serves as a screen for our fears of and fascination with the Other, the uncanny.

Arslohgo expands this symbolic repertoire through digital estrangement. The crow's spectral appearance, its translucent eye fixing the viewer, transforms the bird into a kind of metaphysical surveillance drone. The eye becomes the image's central punctum—Roland Barthes's term for that detail which "pierces" the viewer and triggers an affective response.

Nature as Negative

The winter-bare tree functions as both structural framework and semantic counterpoint to the ephemeral bird apparition. Its branching limbs form a dendritic network reminiscent of neural structures—a visual analogy suggesting connections between organic growth and consciousness. In this reading, the tree becomes an externalized nervous system, the crow a fleeting thought flitting through synaptic branches.

The tree's leaflessness represents not just seasonal condition but metaphorical reduction to essentials. As in the Japanese aesthetic of wabi-sabi, beauty emerges from transience, from structure laid bare. The tree becomes memento mori, while the crow—traditionally associated with death—paradoxically appears as the composition's most vital, if spectral, element.

The Crown as Power Symbol

The title's play on "Crown" adds a political dimension to interpretation. The crow wears no visible crown, yet the title suggests elevation, a kind of ennoblement of this traditionally marginalized bird. In our era of ecological crisis and species extinction, this reads as subtle commentary on hierarchies between human and nature. The crow's "coronation" becomes a symbolic reversal of anthropocentric power relations.

Simultaneously, the apparition's spectral quality evokes the fragility of such power. Like a ghost from the past or projection from the future, the

Between Myth and Morphology

crowned crow hovers over its bare domain—a sovereign over a realm of transience.

Digital Séance

Arslohgo's work joins a contemporary stream of digital art that I'd call "spectral realism." This aesthetic employs digital manipulation not to create hyperrealistic illusions but to make the invisible visible, to materialize the liminal. The transparency effects, the layering, the atmospheric blur—these are all techniques of digital conjuring.

In this context, the technical precision of the high-resolution file (4961×3508 pixels, 300dpi) becomes an ironic counterpoint to the work's thematic ephemerality. Digital presence promises permanence and reproducibility, while the subject speaks of transience and transformation.

Conclusion: The Threshold as Home

"Treetop And The Crow(n)" constructs a visual space belonging fully neither to the natural nor digital world. It's a threshold image in a double sense: formally poised between photography and digital art, thematically suspended between life and death, presence and absence, nature and culture.

The work's strength lies in its refusal of definitive readings. Like the crow itself, which many cultures recognize as a trickster figure, the image eludes final interpretation. It oscillates between melancholy and sublimity, between ecological elegy and digital apotheosis. In this ambivalence, it mirrors the fundamental condition of contemporary existence: life in multiple, overlapping realities where boundaries between the physical and virtual, the living and spectral, increasingly blur.

With this work, Arslohgo has achieved a visual meditation that invites viewers to remain suspended—like the crow itself, hovering between earth and sky, between visibility and transparency, between crow and crown.



034 TOLKIEN 1A

Myth Transformed in Late Capitalism

Arslohgo's "Tolkien 1A" confronts us with a disturbing fusion of two seemingly incompatible worlds: the mythic-archaic realm of Middle-earth and the hypermodern reality of Manhattan. This digital collage operates as a visual palimpsest where an Orc's silhouette—that creature from Tolkien's dark imagination—rises spectrally over New York's nighttime skyline while penetrating the fragmented text "NEWY."

The City Becomes Orc

The work's central visual mechanism lies in its double encoding: the Orc and the typographic intervention "NEWY" merge into a cipher for "New York," with the creature itself becoming a living letter, a signifier made flesh. This transformation evokes Adorno and Horkheimer's *Dialectic of Enlightenment*—the return of the repressed, the barbaric, at the heart of modern civilization. The Orc, Tolkien's symbol of corrupted creation and industrialized violence, materializes here as a revenant in the center of global capitalism.

Monochrome Apocalypse

The deliberate reduction to grayscale intensifies the composition's atmospheric density. This chromatic austerity recalls film noir's visual strategies, yet transforms their existential paranoia into a posthuman eschatology. The oversized moon—or is it an extinguished sun?—bathes the scene in crepuscular light that marks neither day nor night but a liminal state of eternal twilight.

Tolkien's Prophet in the Digital Age

The title's reference to Tolkien opens multiple layers of meaning. Tolkien's mythology, created in response to World War I's traumas and industrial alienation, becomes here a lens for critiquing our digitized present. The Orcs—perverted Elves in Tolkien's cosmos, tortured and disfigured by Morgoth's industrial cruelty—become in Arslohgo's

work an allegory for urban deformation. New York, once symbol of the American Dream, mutates into an Orcish dystopia populated by neoliberalism's disfigured subjects.

The Monster's Transparency

Particularly significant is the translucent quality of the Orc's face, through which the city's architecture shimmers. This permeability suggests an ontological indeterminacy—is the city possessed by the monster, or is the monster a projection of the city itself? This ambiguity recalls Slavoj Žižek's concept of the "symptom": the Orc functions as New York's traumatic symptom, the return of the repressed Other that ruptures the metropolis's smooth surface.

Typographic Terrorism

The fragmented text "NEWY" practices a form of typographic vandalism. The amputation of "ORK" from "NEW YORK" is compensated by the Orc's presence itself—a visual pun that confronts the arbitrariness of linguistic signs with the materiality of monstrous bodies. This strategy recalls William S. Burroughs's cut-up techniques, transformed into the digital realm: the Orc as living virus infecting the city's semiotic order.

Conclusion: Return of the Repressed

"Tolkien 1A" articulates a fundamental critique of our posthuman condition. Arslohgo mobilizes Tolkien's mythological arsenal not as escapist fantasy but as diagnostic tool for deciphering urban pathologies. The fusion of Orc and metropolis becomes a visual thesis about the barbarism nesting at civilization's heart—a barbarism that doesn't come from outside but emerges from the city's own structures.

The work positions itself within the tradition of critical appropriation art that repurposes

Myth Transformed in Late Capitalism

pop culture icons for social analysis. Yet while Warhol affirmatively doubled consumer culture's surfaces, Arslohgo practices a form of digital necromancy: resurrecting dead myths as mirrors for living nightmares. In this regard, "Tolkien 1A" is less homage to the British philologist than dark prophecy—the vision of a world where we've all become Orcs, transparent yet impenetrable, simultaneously monsters and victims in the ruins of our own creation.



035 B-EARTH-DAY

Apocalypse as Cosmic Birth Event

Arslohg's "b-earth-day" confronts us with a disturbing inversion of planetary mythology. The title, phonetically oscillating between "birthday" and "Earth Day," immediately establishes the work's central tension: birth and death, celebration and catastrophe merge into a single, irreducible unity.

Earth as Dying Embryo

At the composition's center hovers a perforated, hollowed-out Earth—no longer the "blue planet," but a porous, dying organism whose continents are being consumed like necrotic tissue by an internal fire. The circular wound boring through the planet simultaneously evokes a cosmic eye and a birth canal—as if Earth were giving birth to itself while perishing in the process.

This perforation isn't a random act of destruction but follows an almost surgical precision. The orange-red molten core visible through the opening suggests a glimpse into the planetary womb, where not new life but our own annihilation is gestating.

The Stellar Context as Cradle and Grave

The embedding within a star-forming region—recognizable by its characteristic dust clouds and nebular structures—transforms this terrestrial catastrophe into a cosmic event. Earth appears here not as an isolated victim of human hubris, but as a participant in a larger stellar cycle. The surrounding gas clouds, punctuated by point sources of nascent stars, create an atmosphere where creation and destruction become indistinguishable.

The typographic intervention—"b earth day" in monumental, semi-transparent letters—functions like a commercial watermark over a cosmic tragedy. This banalization of the apocalyptic through corporate design aesthetics exposes the commodification of even our own extinction.

The Perversion of Environmental Consciousness

By transforming "Earth Day"—a symbol of environmental awareness and planetary stewardship—into a "birthday" in a stellar nursery, Arslohg twists the environmental movement's intentions into the grotesque. Earth "celebrates" its own transformation into cosmic dust while new worlds emerge in the background—a cynical commentary on the interchangeability of planetary bodies in the universe's grand scheme.

Technical and Aesthetic Ambivalence

The high-resolution, almost hyperrealistic rendering—evident from the file specification "4961×3508-cmyk-300dpi"—reveals Arslohg's characteristic obsession with technical perfection in depicting destruction. The CMYK color separation, typically used for print products, underscores the intention to mass-reproduce this vision of planetary apotheosis—as if the end of the world were a poster for a child's bedroom.

Final Consideration

"b-earth-day" operates as a bitter meditation on the normalization of planeticide. The fusion of birthday iconography with stellar cosmogony and terrestrial catastrophe creates a work that, in its apparent beauty, celebrates the universe's absolute indifference to our fate.

Arslohg succeeds in capturing the new sublime of the Anthropocene: no longer the reverent contemplation of untouched nature, but the aesthetic fascination with its spectacular destruction. Earth becomes an art object only at the moment it ceases to be habitable—a disturbing prophecy packaged as a digital wall print for the generation that will document its own demise on Instagram.



036 GLOBAL PRESSURE

A Media Collage Between Celebrity and Press Power

Arslohgo's digital work "Global Pressure" is a multilayered meditation on the mechanisms of media publicity that engages both formally and thematically with journalism's omnipresence and its pressure on the individual.

Visual Strategy and Composition

The work operates with a deliberately oversaturated aesthetic of layering. International newspaper mastheads—from the Independent to the Straits Times to Asian publications—form a dense typographic fabric that fills the pictorial space almost completely. This accumulation of press products becomes a visual metaphor for the global information flood in which the individual threatens to disappear.

At the center of this media cacophony, Midge Ure appears as a ghostly presence—his portrait deliberately faded, kept almost transparent. This formal decision underscores the fragility of individual identity in the face of the media machine. The artist, once part of the pop culture machinery himself as Ultravox's frontman, becomes a symbol for anyone under the "pressure" of public attention.

Wordplay as Conceptual Framework

The pun "Ure" + "Press" = "Pressure" functions as the work's conceptual axis. This linguistic fusion is more than a clever idea—it condenses the entire theme into a concise formula. The pressure evoked here is multifaceted: it's the pressure of the printing press, the social pressure of public scrutiny, and the psychological pressure on the exposed individual.

Critical Assessment

Arslohgo succeeds in productively harnessing the aesthetics of the digital age—with its endless layers of information and visual overstimulation. The CMYK color separation in the title self-reflexively points to the technical conditions of media production, making the manufacturing process of "news" itself a subject.

Particularly compelling is the ambivalence that permeates the work: the press appears simultaneously as a necessary democratic institution (evident in the diversity of international sources) and as a crushing force. This tension isn't resolved but is presented as a fundamental condition of modern media societies.

The work connects with Pop Art traditions while updating their media critique for the digital age. Where Warhol focused on the seriality of individual images, Arslohgo shows the simultaneous omnipresence of countless media voices. The resulting visual density is both aesthetically fascinating and substantively oppressive—a successful embodiment of the titular "pressure."



037 WINDOWS KEY+L

The Locked Threshold Between Digital Presence and Existential Absence

Arslohgo's "Win Key+L" confronts us with a disturbing paradox of the digital human condition: The keyboard command that locks the Windows screen and temporarily excludes the user from their digital existence becomes a metaphysical gesture of self-erasure in the face of infinity. The work operates as a desktop wallpaper in that liminal space stretching between active use and locked state—a non-place that simultaneously constitutes threshold and barrier.

The composition divides into two ontologically distinct spheres: On the left, a monochrome beach landscape extends beneath a dramatically textured sky, its cloud formations resembling frozen turbulence from some apocalyptic atmosphere. This nature scene, drained of color and trapped in grayscale, evokes early photography's aesthetic—that medium Roland Barthes characterized as emanation of the referent, as "that-has-been." Yet here this indexical certainty is undermined: The landscape appears less as documentation than as melancholic projection of a digital unconscious.

On the right, Arslohgo himself materializes, caught in the classic smartphone selfie pose that has become our era's iconic gesture. But this self-representation is multiply fractured: through reflection in the display, through the door's framing, through the spectral transparency of his appearance. He becomes a digital revenant, his own ghost, simultaneously present and absent. The smartphone in his hands functions as a narcissistic mirror stage in the Lacanian sense—a moment of self-recognition that simultaneously marks a fundamental alienation.

The door through which Arslohgo appears is more than architectural element—it's portal and membrane between worlds. Its semi-transparent materiality recalls the GUI aesthetics of early operating systems, those "Aero Glass" effects that characterized Microsoft's Windows Vista.

This conscious reference to obsolete interface paradigms lends the work a techno-nostalgic dimension, invoking Susan Sontag's concept of "Camp" sensibility—that appreciation of the outdated that discovers the sublime in the excessive.

The title "Win Key+L"—the keyboard shortcut for locking the Windows desktop—transforms a banal system action into an existential gesture. The "L" might stand for "Lock," but also for "Loss," "Limbo," or "Loneliness." This semantic ambiguity mirrors the work's visual ambiguity: Is Arslohgo locking himself out or in? Is the beach scene the world from which he's been excluded, or the freedom waiting beyond digital captivity?

The work dialogues with the tradition of memento mori representations, yet translates them into the grammar of digital transience. Like Baroque vanitas still lifes, the work reminds us of earthly—here: digital—existence's ephemerality. The locked screen becomes the contemporary variant of the veiled mirror that marks death's presence in houses of mourning.

In its function as desktop wallpaper, "Win Key+L" infiltrates everyday digital space with a subtle uncanniness. It's the image that appears when we unlock our computer—a moment of return to digital presence marked as threshold moment by Arslohgo's ghostly self-presentation. The work thus becomes a permanent memorial to our own digital mortality, a constant reminder that every online session, every digital interaction represents only a temporary interruption of fundamental isolation.

The work's black-and-white aesthetic evokes not only nostalgic photography but also digital systems' binary logic—that reductionist 0/1 paradigm that dissects human existence's complexity into discrete states. Yet Arslohgo subverts this binarity by introducing countless gray tones, through

The Locked Threshold Between Digital Presence and Existential Absence

transparencies and overlays that blur the clear boundaries between presence and absence, between inside and outside, between self and other.

The work anticipates its own use: As wallpaper, it becomes silent witness to countless log-ins and log-outs, constant companion to digital routines. It transforms the desktop into a site of reflection on our own mediated condition. Every time the user presses Win+L and locks their screen, they unconsciously reenact the gesture Arslohgo's work thematizes: the temporary withdrawal from the digital sphere, paradoxically initiated through a digital action.

"Win Key+L" thus articulates the fundamental aporia of our digitized existence: We can only free ourselves from digitality through digital means, can only exit the system that holds us captive through keyboard combinations. Arslohgo's work becomes the visual koan of this paradox—an unsolvable question posed anew with every screen unlock.



038 STILLEBEN

The Ambiguity of the Common

Arslohgo's "Still Life" operates through a semantic compression that reveals its programmatic function in the very title. The traditional genre of still life—that contemplative observation of motionless objects—becomes a metaphor for social paralysis. The bench, positioned centrally in the golden light of an autumnal or wintry landscape, initially appears as an idyllic place of rest, an invitation to pause. Yet this apparent pastoral scene bears the burn marks of capital.

The Semiotics of Double Meaning

The wordplay of "gemeine BANK" unfolds its critical dimension through oscillating levels of meaning. In German, "gemein" carries connotations of both the ordinary or common (*res publica*) and the nasty or mean-spirited. The bench itself exists in this dual encoding: as physical public seating and as financial institution. This linguistic ambiguity becomes a visual strategy when logos of various financial institutions—Sparkasse symbols and other bank insignia are recognizable—appear burned into the wood of the backrest like brands.

The Violence of Signs

The choice of branding technique is far from arbitrary. Branding evokes historical practices of ownership marking—from cattle branding to the marking of enslaved people. Arslohgo transforms this violent history of signs into a critique of contemporary commodification: public space, symbolized by the bench as a site of community, is marked, branded, possessed by capital. The seemingly harmless logos become stigmata of a thoroughly capitalized society.

Nature as Soft Focus

The deliberately blurred natural backdrop—golden and brown tones suggesting autumn or winter—functions as a romantic soft filter that contrasts with the harshness of the burned-in signs. This blur can be read as a metaphor for our obscured perception of economic power relations. While

nature dissolves into impressionistic abstraction, the corporate logos remain sharp and unforgiving in their presence.

The Paradox of Public Privatization

The "common bench" becomes paradoxical: it promises public space ("gemein" in the sense of communal, shared), but is already colonized by private interests. The burned-in logos transform a potential meeting place into advertising space, a resting place into a marketplace. Arslohgo visualizes the creeping privatization of the public sphere—a process that has become so ordinary ("gemein" as common) that it barely registers anymore.

The Aesthetics of Alienation

In the tradition of conceptual art since the 1960s, but also in dialogue with Appropriation Art, Arslohgo appropriates the aesthetics of corporate identity to turn them against themselves. The craft quality of wood burning—a traditional, almost nostalgic technique—collides with the slick surface aesthetics of logos. This tension between craftsmanship and branding, between tradition and capitalism, amplifies the work's critical dimension.

Still Life as Vanitas

Ultimately, Arslohgo reactivates the vanitas tradition of Baroque still life painting. Where skulls and wilting flowers once reminded viewers of the transience of earthly possessions, corporate logos now function as modern memento mori. The bench, a symbol of permanence, becomes through these burned marks a monument to impermanence—companies come and go, merge and disappear, but their brands remain in collective memory, burned into the material culture of public space.

Arslohgo's "Still Life" is thus more than clever wordplay. It's a precise visual analysis of the entanglement of language, space, and capital—a still life that makes visible the stilling of public life by economic interests.



039 IN A GADDA DA VIDA

Between Arcadia and the Anthropocene

Arslohgo's photographic work *In A Gadda Da Vida*, subtitled *Good Morning Hometown*, operates as a visual tipping point between romantic nature contemplation and posthuman landscape experience. The title—a phonetic distortion of “In the Garden of Eden” via Iron Butterfly's 1968 psychedelic rock classic—immediately establishes a tension between paradisiacal longing and its ironic subversion.

The Drama of Celestial Theater

What presents itself as an “early morning view from my kitchen window” unfolds as a monumental cloud spectacle of almost baroque theatricality. The layered lenticular formations—these wave-like, nearly liquid cloud bands—create a spatial depth that oscillates between two-dimensional surface and infinite expanse. The golden light of the low-hanging sun transforms the atmosphere into a kind of divine emanation, yet the power lines in the lower frame cut through this sublime grandeur with their matter-of-fact verticality.

Hometown as Constructed Paradise

The subtitle *Good Morning Hometown* functions as a double-edged localization. The “hometown” isn't staged here as an idyllic retreat but as an interface between natural phenomenon and technical infrastructure. The power lines aren't a compositional disruption but an integral component of this morning epiphany—they ground the celestial spectacle, anchor it in the everyday, and point to how even the most sublime nature experiences are permeated with civilizational markers.

The Psychedelic Subtext

The reference to Iron Butterfly's 17-minute opus is more than nostalgic gesture. “In-A-Gadda-Da-Vida” was itself already a drug-addled interpretation of paradise—a slurred attempt to pronounce Eden. Arslohgo appropriates this distortion and applies

it to landscape photography: Paradise isn't lost but was always already a projection, a construct suspended between kitchen window and eternity, between power line and the sublime.

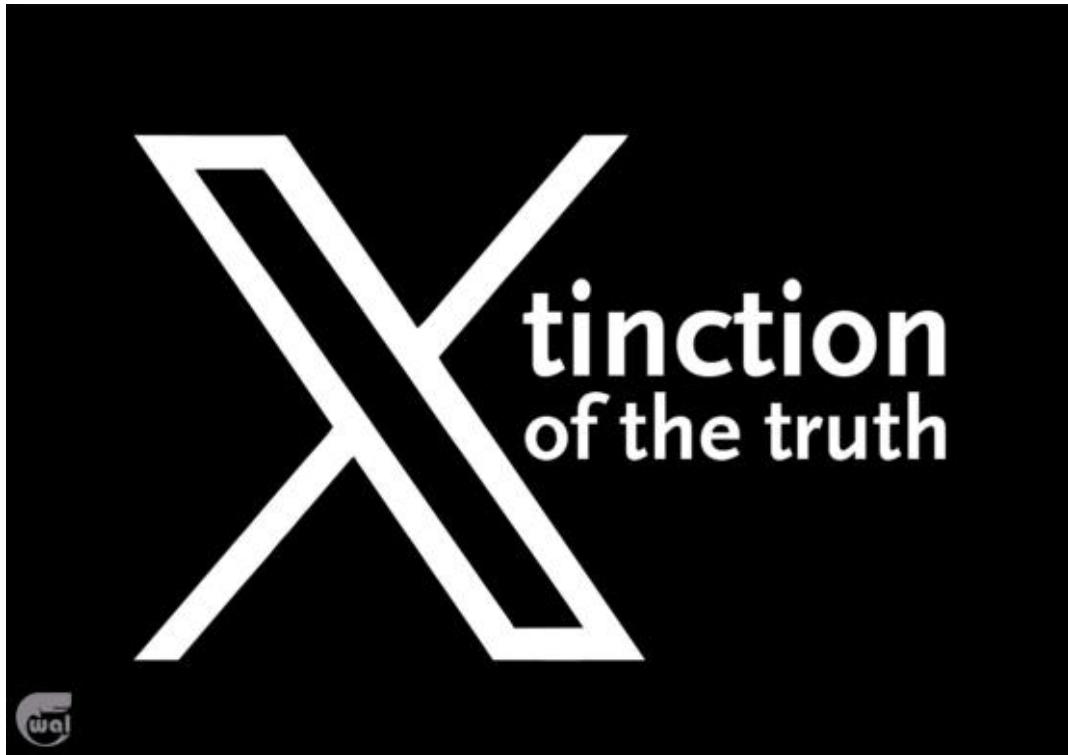
Poetics of the Anthropocene

The extraordinary cloud formation could easily be read as a visualization of climatic anomalies—these perfectly layered waves of atmospheric turbulence point to the instability of meteorological systems. But Arslohgo doesn't moralize. Instead, he presents us with the beauty of disruption, the aesthetic quality of disequilibrium. The “hometown” becomes an observation post for a transforming world where natural spectacle and civilizational signs have merged inseparably.

Conclusion: The Kitchen as Threshold

That this quasi-apocalyptic beauty was captured from a kitchen window is programmatic: The kitchen as a site for transforming raw into cooked, nature into culture, becomes the threshold between inside and outside, between domestic comfort and cosmic theater. Arslohgo's *In-A-Gadda-Da-Vida* isn't a romantic escape to paradise but a precise mapping of our present condition—caught between yearning for transcendent beauty and accepting its technically mediated, ironically fractured accessibility.

The “good morning” to the hometown becomes a greeting to a world where Eden exists only as phonetic distortion, but precisely through this enables a new, contemporary form of the sublime.



041 X-TINCTION OF THE TRUTH

X-tinction of the Truth

Arslohgo's "X-tinction of the Truth" presents itself as a visual commentary on the digital transformation of truth in the age of platform capitalism. The work operates with remarkable typographic directness: the distinctive X logo of the rebranded social media platform "Twitter" dominates the composition, merging with the title's wordplay to deliver a stark diagnosis of our contemporary communication landscape.

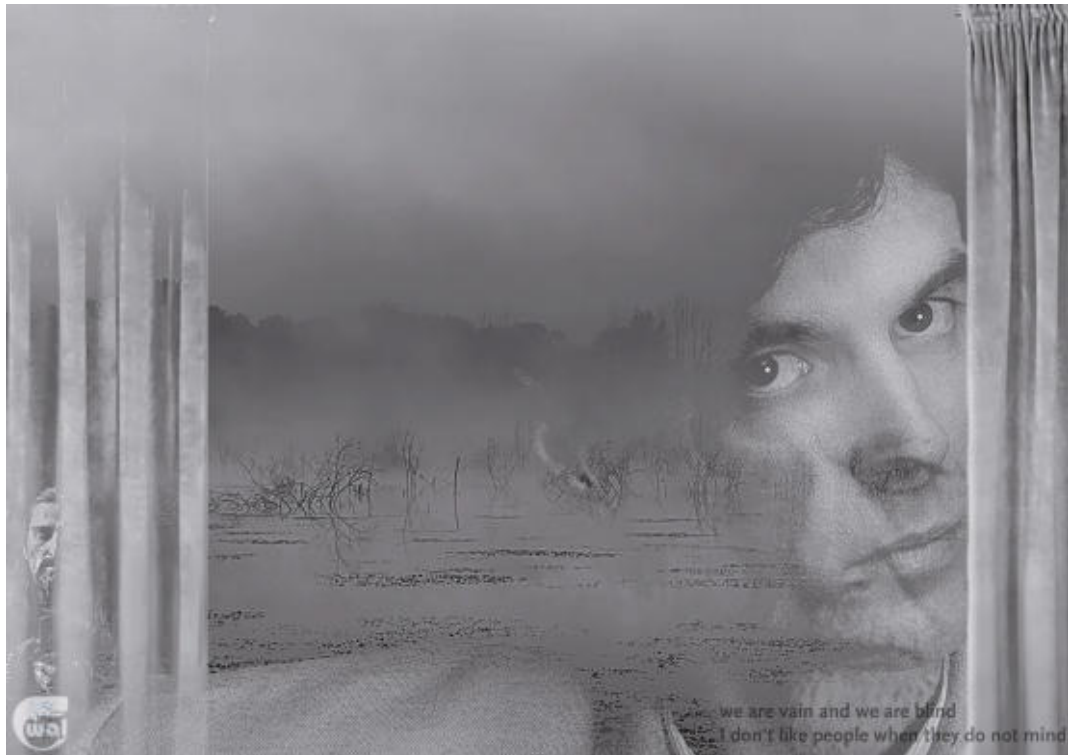
The term "X-tinction"—a fusion of "X" and "extinction"—functions on multiple semantic levels. On one hand, it references the concrete corporate transformation from Twitter to X under Elon Musk's leadership; on the other, it evokes the extinction of truth as collateral damage of digital disruption. This linguistic condensation recalls conceptual art strategies where language itself becomes the medium.

The monochrome aesthetic—white text and logo against black background—amplifies the work's apocalyptic mood. This binary color coding ironically mirrors the digital logic of zeros and ones while simultaneously critiquing the reduction of complex truths to simple black-and-white dichotomies. The typographic arrangement, with "tinction" and "of the truth" flanking the dominant X, creates a visual hierarchy that positions the logo as the central agent of truth's erasure.

Arslohgo situates himself within the tradition of institutional critique, exposing the mechanisms of media power structures. The work functions as a memento mori for the pre-algorithmic era of information dissemination, questioning the role of privatized communication infrastructures as arbiters of truth. The use of a corporate logo as the central visual element recalls the appropriation art of Richard Prince or Ashley Bickerton's logo paintings, yet transforms these strategies into a specifically contemporary context.

The work derives its urgency from its timeliness—it responds directly to upheavals in digital discourse and the fragility of democratic public spheres. Yet this immediacy also risks a certain one-dimensionality: the critique remains at the level of visual polemic without offering alternative models or deeper analyses of underlying power structures.

"X-tinction of the Truth" functions as a digital monument, condensing the intersection of technology, capital, and truth production into a concise visual form. It's a work that draws its power from contemporaneity and must be understood as an artistic intervention in current debates about disinformation, platform capitalism, and the future of public discourse.



042 PD/PSYCHODRAPES

The Threshold Between Observer and Observed

In “PD/Psycho Drapes,” Arslough stages a multilayered psychoanalytic tableau that systematically deconstructs the boundaries between self and other, between analysand and analyst. The title itself establishes a complex system of references: “PD” as *per diem* points to the temporary, transitory nature of psychic journeys, while the allusion to David Byrne’s “Psycho Killer” inscribes an undercurrent of violence into the process of self-discovery.

Architecture of Repression

The work’s formal composition operates through a sophisticated splitting of the pictorial space. On the left, Arslough manifests himself, fragmented and simultaneously veiled and revealed by vertical curtain structures. These drapes function not as mere barriers but as liminal space—a threshold zone reminiscent of Lacan’s concept of the veil, behind which the *objet petit a* conceals itself. The curtains become a metaphor for the psychoanalytic situation itself: they conceal and reveal simultaneously, creating distance while enabling intimacy.

The Freudian Palimpsest

Arslough achieves particular virtuosity in merging Freud and David Byrne in the right area of the image. From Byrne’s facial features emerges the visage of psychoanalysis’s founder—a morphological superimposition that goes far beyond mere visual trickery. Here, the Talking Heads line “Psycho Killer, qu’est-ce que c’est” becomes a fundamental question about the nature of the psychic apparatus itself. The fusion suggests that every attempt at self-analysis is inevitably filtered through the cultural and theoretical sediments that shape our understanding of the unconscious.

Landscape of the Unconscious

The middle ground opens onto a barren, wintry landscape—a psychic topos evoking the desolation of the inner world. The skeletal trees function as

visual metaphors for the branching structures of neural and psychic networks. This intermediate zone between the two protagonists becomes the actual site of the analytic encounter, a no-man’s-land of the unconscious where transference and countertransference perform their complex choreography.

Textual Intervention

The fragments inscribed at the bottom edge—“we are vain and we are blind / I don’t like people when they do not mind”—break through the visual plane and introduce an additional dimension of meaning. These lines, presumably from Byrne’s work, articulate the fundamental ambivalence of human relationships and the narcissistic wound inherent in any analytical self-inquiry. Vanity and blindness are declared fundamental constants of the human condition.

Digital Reflexivity

Arslough succeeds in making digital image manipulation itself a subject. The visible artifacts of manipulation, the grainy texture, and the spectral quality of the superimpositions point to the constructed nature of all identity. The work thus reflects its own conditions of production, making technological mediation an integral part of its aesthetic and conceptual statement.

Conclusion

“PD/Psycho Drapes” emerges as a complex meditation on the impossibility of authentic self-knowledge in a world saturated with cultural codes and psychoanalytic discourses. Arslough orchestrates a visual essay that interweaves the violence of introspection (“Psycho Killer”) with the everyday banality of psychic work (“per diem”). The work refuses any singular reading, insisting instead on the fundamental ambiguity that characterizes every attempt to map one’s own unconscious. Paradoxically, this refusal is where its greatest analytical precision lies.



043 KASHMERE

Capitalist Altitude in Alpine Monetary Landscape

Arslohgo's "Kashmere" stages a startling collision between the sublime monumentality of the Himalayas and the mundane materiality of money. The title itself operates as a linguistic montage, merging Kashmir—that contested region between India and Pakistan—with cashmere while allowing the English "cash" to shimmer through. This neologism is programmatic for the entire work: it's about the refinement of conflict into luxury, the transformation of geopolitical tensions into consumer goods.

The composition employs a sophisticated layering technique where banknotes glide like tectonic plates across the mountain landscape. The rupee bills—recognizable by their distinctive typography and ornamentation—morph into semi-transparent glaciers of capital that overlay what appears to be K2 or one of its neighboring peaks. This interpenetration of nature and currency creates a visual metaphor for the commodification of landscape itself.

Particularly striking is the integration of the Kashmir goat as an iconic element. The animal appears here not as a bucolic motif but as a production unit within a globalized value chain. The goat, whose undercoat ranks among the world's most expensive textile fibers, becomes a symbol for the extraction of luxury from barren highlands. Arslohgo makes visible how the extreme climatic conditions that produce the animals' fine undercoat are fed into the circulation of international luxury markets.

The color palette—dominated by grays and blues with occasional gold accents—evokes both the coldness of the high mountain region and the sterility of banknote printing processes. The CMYK halftone pattern, visible upon closer inspection, underscores the mechanical reproduction process of both money and the digital image itself.

"Kashmere" can be read as a critical commentary on the romanticization of both mountain wilderness and luxury consumption. The superimposition of currency and wilderness deconstructs the idea of untouched nature, revealing it as a thoroughly economized zone. At the same time, the work points to the complex entanglements between local subsistence economies (goat herding), international trade routes, and the fetishization of natural fibers in Western luxury markets.

The work's ambiguity lies in its aesthetic seductiveness: despite or precisely because of its anti-capitalist reading, "Kashmere" possesses a seductive surface quality reminiscent of luxury advertising. This tension between critique and complicity makes the piece an exemplary instance of contemporary art that reflects on its own entanglement in the very mechanisms it purports to critique.



044 BLU LIPS ARTIFACT

Identity Liquefying in the Digital Age

Arslohgo's "Blue Lips Artifact" presents itself as an unsettling meditation on the dissolution of physical presence within streams of digital data fragments. The work transforms humanity's most intimate instrument of communication—the lips—into a ghostly apparition oscillating between materiality and immateriality.

Formal Deconstruction and Chromatic Alienation

The work's monochrome blue immediately evokes associations with coldness, oxygen deprivation, and digital sterility. Arslohgo deliberately chooses a color temperature alien to the human body—a blue reminiscent of screen radiation and algorithmic color spaces. The lips themselves appear as if dragged through a malfunctioning scanner, their surface dissolved into horizontal interference lines that recall video interlacing or corrupted image files.

This formal fragmentation isn't mere aestheticization of technical glitches. Rather, it manifests a critical interrogation of bodily image integrity in an age of infinite digital reproducibility. The wave-like distortions coursing through the entire image field read like seismographic recordings of a tectonic shift between analog and digital existence.

The Mouth as Interface Between Speech and Silence

The choice of slightly parted lips is programmatic. Arslohgo stages a suspended moment between articulation and muteness. The visible teeth function as the last bastion of structural integrity amid general dissolution—white data points in a sea of corrupted pixels.

Particularly noteworthy is the texture of the lip surface itself: the characteristic pattern of human skin becomes a topographic map of an alien landscape. The natural ridges and furrows of the lips merge with digital artifacts into a hybrid surface

structure that can be located neither as purely organic nor technical.

Posthuman Aesthetics and the Crisis of Representation

"Blue Lips Artifact" positions itself within the discourse of posthuman corporeality as articulated by theorists like Rosi Braidotti and N. Katherine Hayles. The body is no longer presented as a closed unit but as a permeable membrane constantly penetrated and reconfigured by data streams.

The CMYK color separation referenced in the filename points to the work's technical production conditions, making them an integral component of its semantic layer. The 300 dpi resolution suggests print quality, yet the actual presentation as a WebP format underscores the work's existence in a liminal space between physical and digital materiality.

Contemporary Relevance and Critical Position

In an era where filters and digital manipulation have become the norm, Arslohgo reverses the logic of beautification. Instead of the smooth, perfected surfaces of social media, "Blue Lips Artifact" presents a deliberately corrupted, disrupted vision of human features. This reads as commentary on the authenticity crisis of digital self-representation.

The work resonates with current discourses on deepfakes, biometric capture, and the commercialization of bodily data. The lips—traditionally symbols of sensuality and communication—become here a cold case in a forensic investigation of digital identity.

Conclusion

"Blue Lips Artifact" establishes Arslohgo as a precise observer of interfaces between bodily presence and digital abstraction. The work functions as a visual virus, infecting habitual viewing conventions and confronting viewers with

Identity Liquefying in the Digital Age

their own complicity in the denaturalization of the body. The work's strength lies in its refusal of unambiguous readings. It oscillates between digital poetry and dystopian vision, between aesthetic seduction and conceptual rigor. Arslohgo succeeds in creating an image that is simultaneously hypnotic and repellent—an artifact that doesn't lament the impossibility of authentic representation in the digital age, but celebrates it as productive disruption.



045 LOSS OF THE SOUL

An Encounter Between Anima and Individuation

Arslohgo's "Loss of the Soul" stages a spectral confrontation between the young C. G. Jung and a female figure who manifests in the gray tones of an overexposed photographic memory. The work operates in the liminal space between documentary precision and dreamlike dissolution—a visual palimpsest where the contours of psychoanalytic concepts merge with the materiality of the digital image.

The composition immediately evokes Jung's concept of the anima, that feminine soul component within the male unconscious, realized here not as theoretical construct but as concrete face-to-face encounter. The young woman, whose facial features nearly dissolve in the glaring brightness, becomes the embodiment of psychic content that eludes complete capture. Her position in the left visual field—traditionally associated with the sphere of the unconscious—reinforces this reading.

Jung himself appears in the right portion of the image as a shadowy antagonist, or rather accomplice, in this drama of soul-searching. The superimposition of both figures negates the Cartesian subject-object divide, suggesting instead a fundamental permeability of psychic boundaries. The work's titular "loss of the soul" articulates itself paradoxically through this visual excess, where identities diffuse into one another.

The technical execution—the deliberate overexposure and CMYK separation visible at the edges—points to the medial conditions of psychic representation. Arslohgo thereby implicitly addresses the impossibility of translating soul processes into visual form without loss. The 300dpi resolution becomes a metaphor for the attempt to force the ineffable into digital precision, while the image's spectral quality simultaneously undermines this effort.

The title "Loss of the Soul" invites multiple readings: as reference to modern alienation from inner processes, as commentary on photography's fixation of the fleeting, or as meditation on Jung's own confrontation with the unconscious during his "confrontation with the unconscious" between 1913 and 1919. The work thus positions itself within the tension between historical reference and contemporary image critique.

Arslohgo's piece functions as a visual essay on the aporias of psychoanalytic image production. It's an image about the impossibility of depicting the soul, finding its aesthetic and conceptual power precisely in this negation. The "lost soul" of the title isn't mourned but staged as productive void around which new constellations of meaning can crystallize.



046 DECEPTIVE RAY OF HOPE

A Meditation on the Threshold

Arslohgo's "Deceptive Ray of Hope" confronts us with the devastating intimacy of an approaching farewell. This work, depicting C. three months before her death, transcends the boundaries of documentary portraiture to become a visual elegy on the paradox of hope in the face of the inevitable.

The radical decision to render the image in monochrome transforms the personal into something universal. The grayscale doesn't function as aesthetic reduction but as semantic compression—stripping away the distractions of the particular to elevate the image to a plane of existential universality. The subject's profile, carved out with sculptural precision, recalls the tradition of memento mori imagery without adopting its didactic weight.

The titular "deceptive ray of hope" manifests in the subtle handling of light: a diffuse glow plays across the facial contours, creating an aura that oscillates between transfiguration and dissolution. This ambivalence—is it a light that illuminates or one that blinds?—becomes the work's central tension. Hope appears here not as comforting certainty but as precarious construction, a necessary illusion that carries us through darkness even as we know its fragility.

The composition, with its emphasis on the downward gaze, evokes contemplative interiority. C. appears absorbed in a moment of private reflection, removed yet intensely present. This simultaneity of closeness and distance mirrors the paradoxical experience of anticipating loss—the painful presence of what is already beginning to disappear.

Particularly striking is the treatment of texture: the fine rendering of hair, the materiality of clothing, the delicate modeling of facial features—all convey a tactile quality, as if the image seeks to preserve physical presence against forgetting. Yet simultaneously, the figure's edges dissolve into the atmospheric blur of the background, as if the transition from being to non-being were already underway.

"Deceptive Ray of Hope" is more than a portrait; it's a visual meditation on the temporality of human existence and the complex dialectic of presence and absence, hope and despair. Arslohgo succeeds in creating a work of universal resonance from a deeply personal moment—a reflection on how we live and love with the knowledge of our finitude. The "deception" of hope reveals itself not as betrayal but as existential necessity, the delicate fabric that sustains us when the ground gives way beneath our feet.

In its quiet intensity and formal rigor, the work joins the tradition of great photographic memento mori, from Julia Margaret Cameron's Victorian allegories to Sally Mann's intimate family pictures, yet transcends them through its radical emotional immediacy and refusal of any consoling symbolism.



047 TRANSLUCENT MEMORIES

A Meditation on Time and Presence

Arslohgo's "Translucent Memories" unfolds as a visual palimpsest where the boundaries between memory and projection, presence and absence, hover in suspended indeterminacy. The spectral quality of the two portraits—the artist himself and his late wife C.—transcends conventional memorial photography to become an ontological inquiry into the nature of remembering itself.

The Poetics of Translucency

The titular translucency functions not merely as an aesthetic choice but as a conceptual framework for the interpenetration of temporal planes. The faces appear as if viewed through multiple layers of time—a visual correspondence to Bergson's concept of duration, where past and present exist not in linear separation but woven into each other. The warm, golden light suffusing the composition evokes not a specific moment but rather the accumulation of countless shared instances.

Dialogic Structures of the Gaze

What's remarkable is the choreography of gazes: while the figures don't look directly at each other, their positioning nevertheless creates a dialogic space. This visual arrangement subverts expectations of sentimental eye contact, establishing instead a more complex relational geometry—one that encompasses both their shared past and the impossible future together. The slight blur and sketch-like quality of the rendering intensifies this sense of the ephemeral, of what is barely still or no longer graspable.

Between Digital Precision and Analog Longing
Arslohgo masterfully navigates between digital manipulation and an almost tactile materiality reminiscent of glass negatives or overexposed analog photographs. This technical hybridity

mirrors the thematic tension between memory's precision and its simultaneous unreliability. The overlays and double exposures become visual metaphors for how memory operates—never as a singular, fixed image, but as continuous superimposition and rewriting.

The Impossibility of the Future

Perhaps the most moving aspect of the work lies in its paradoxical claim to visualize not only the past but also a "shared future"—a future made impossible by death. Yet this temporal impossibility isn't staged as tragedy but as a form of continuance: the translucent quality suggests an ongoing presence that defies binary categories of presence and absence.

Critical Assessment

"Translucent Memories" positions itself within the tradition of photographic memento mori works, yet transcends their melancholic determinism through an almost ethereal lightness. Arslohgo succeeds in transforming private grief work into a universal meditation on the nature of relationships and time. The work resists both kitsch glorification and morbid fetishization of loss.

In its formal dissolution of fixed contours and its conceptual interweaving of temporal planes, the work articulates a posthuman ethics of remembering—one that understands identity not as a fixed entity but as a continuous process of becoming and passing. These "translucent memories" thus become a visual theorem about the porosity of time itself, where the dead are not absent but differently present.



048 STER'S

Ster's

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049 AWESOME THING VARIATION

Stardust as Birth: A Cosmic Reimagining of Being Human

Arslohgo's "Awesome Thing" presents itself as a visual manifesto of a fundamental scientific truth: we are literally made of stardust. Yet the work transcends mere illustration of this fact, transforming it into a poetic meditation on emergence, identity, and cosmic interconnectedness.

Dissolving Boundaries

At the composition's center, a feminine figure materializes in a continuous process of dissolution and reformation. The right side of her body flows into a stream of stellar particles that seamlessly weave into the surrounding cosmos. This visual metaphor operates on multiple levels: it references the physical reality of our atomic composition while simultaneously addressing the permeability between individual and universe.

The color palette—dominated by deep blues ranging from nocturnal indigo to ethereal violet—evokes both the coldness of space and the warmth of human presence. The contrast between the sharp contour of the facial profile and the dissolving corporeality creates a dynamic tension between form and formlessness, between being and becoming.

Earth Day as Cosmic Birthday

The embedding of the "Earth Day 2025" text is more than temporal placement—it recontextualizes this environmental observance as a planetary birthday. The small, glowing Earth in the upper portion, crowned by a single star, appears like a cosmic birthday candle. This gesture, both playful and profound, connects individual and planetary existence into an inseparable unity.

Digital Transcendence and Material Poetry

Arslohgo harnesses digital imaging capabilities to create an aesthetic that oscillates between

photographic realism and abstract visualization. The particle streams penetrating and surrounding the body are neither purely decorative nor documentary—they function as a visual language for processes that elude our direct perception.

The composition recalls the tradition of vanitas paintings but inverts their memento mori message: instead of the transience of flesh, it celebrates the permanence of matter, the eternal transformation of energy and mass. The "awesome thing" of the title isn't just human existence itself, but the continuous cycle of cosmic rebirth.

Critical Perspective

While the work convinces in its technical execution and conceptual ambition, it remains somewhat confined to an aesthetic comfort zone. The choice of the blue-violet palette and the ethereal representation of the feminine figure serve established visual conventions of the "cosmic-spiritual." A more radical visual language might have conveyed the revolutionary power of the underlying idea—that we are literally made from the remnants of exploded stars—with even greater impact.

Conclusion

"Awesome Thing" succeeds in translating scientific knowledge into poetic visual language without sliding into esoteric vagueness. The work positions itself as a contemporary icon of expanded environmental consciousness, one that understands humanity not in opposition to nature but as an integral component of a larger cosmic continuum. At a time when the climate crisis demands new narratives and visualizations of our connection to the planet, Arslohgo offers a vision that both humbles and empowers: we are stardust that has become aware of itself.



050 MEMORIES OF TATE MODERN

A Meditation on Industrial Romance and Urban Transcendence

Arslohgo's "Memories of Tate Modern" unfolds as a multilayered visual essay on the transformation of industrial landscapes into spaces of contemplative beauty. The work, capturing the view from a rest area in the Tate Modern looking across the Thames, skillfully navigates the dialectic between the ephemeral and the permanent, between human infrastructure and natural spectacle.

The composition is dominated by a dramatic color gradient that shifts from an intense, almost volcanic orange-red at the horizon to a muted violet-gray in the upper reaches of the frame. This chromatic progression evokes not just the specific moment of dusk, but functions as a metaphorical bridge between day and night, between the visible and the hidden, between memory and present. The electrical towers, silhouetted in black against the glowing sky, become gothic figures in a post-industrial cathedral—simultaneously signs of human dominance over nature and humble witnesses to its overwhelming beauty.

Particularly sophisticated is how Arslohgo plays with the concept of the "rest area." The viewer is positioned as a museum visitor taking a break from art, only to be confronted with an artwork that stages nature itself. This meta-level—viewing an artwork about viewing from within an art space—underscores the increasingly porous boundaries between art and life, between curated and accidental aesthetic experiences.

The blurred, almost impressionistic quality of the image reinforces the titular aspect of "memories." The work presents itself not as documentary photography but as filtered reminiscence, as if memory itself were softening reality's sharp edges, preserving only the emotional essence of the moment. The blur becomes a stylistic device that addresses the fleeting nature of perception and the subjectivity of memory.

The decision to retain the industrial elements—the power lines and towers—as integral components of the composition rather than concealing them speaks to Arslohgo's understanding of a contemporary sublime, no longer located in untouched nature but in the coexistence of nature and technology. The electrical towers become modern totems, embodying our electrified lives while functioning as visual anchors that ground the wandering gaze in the sky's vastness.

"Memories of Tate Modern" operates as a palimpsest of urban experience, where different temporal layers overlap: the industrial past of the power station that became the Tate Modern, the present moment of the museum visit, and the timeless quality of the sunset. Arslohgo succeeds in condensing these temporal planes into a coherent visual narrative that is both melancholic and hopeful—a visual memento of art's transformative power and the enduring beauty of transience.

Epilogue



“Art criticism is merely transformation.”

ON THE QUALITY OF THE REVIEWS

The fifty reviews assembled here maintain a consistently high level of art-critical analysis. They combine formal-aesthetic description with theoretical positioning—from Derrida through Lacan to Vilém Flusser—alongside cultural-historical references and philosophical reflection. The texts avoid superficial praise, striving instead for analytical depth. Occasionally they tend toward overinterpretation, as when a single work is freighted with multiple layers of meaning. Yet this tendency toward dense signification corresponds to the conceptual character of the artworks themselves. Notably, certain theoretical references recur throughout—Barthes’s “punctum,” Lacan’s “objet petit a,” the concept of “liminality”—which on one hand produces a certain formulaic quality, but on the other mirrors the thematic coherence of the oeuvre as a whole.

METHODOLOGICAL APPROACHES AND OBJECTIVES

The central procedure is what might be called the lohgorhythmic methodology: the systematic exploitation of semantic ambiguities between German and English through visual transformation. The key strategies can be characterized as follows:

Wordplay as generative principle: Homophones (Sky/Skai, Sea/See, Sean/seen), homographs, and polysemes are condensed into visual compositions. Titles function as “conceptual pivots” that activate multiple layers of meaning. Appropriation and transformation: Existing image sources—stock photography, film stills, historical portraits—are recoded through digital manipulation. The approach recalls the Appropriation Art of the 1980s, yet extends it with a decidedly linguistic dimension.

Spectral aesthetics: The recurring use of transparency, superimposition, and dissolution of contours visualizes threshold states—between presence and absence, materiality and immateriality, the digital and the analog. The objectives can be summarized thus: to make visible the instability of signs, to interrogate the boundary between nature and culture, to reflect on digital mediality, and—in the personal works—to aesthetically process loss and grief.

SIMILARITIES AND DIFFERENCES

Similarities appear primarily in formal treatment: monochromatic or sharply reduced color palettes dominate. Text and image are treated as equivalent elements. The atmospheric ground tone—melancholy, liminality, the sublime—runs as a common thread through the collection. Finally, technical signatures

(CMYK color separation, DPI specifications) are self-reflexively thematized. Differences manifest in thematic clusters: the Sky series operates in an atmospheric-metaphysical register, the Sea series in an ecological-political one, the personal works in an elegiac mode. Tonal registers range from playful irony (DAXhund II, Seacow—Siren) through cultural-critical sharpness (X-tinction of the Truth, Global Pressure) to elegiac depth (Sadness of Loss, Deceptive Ray of Hope). Complexity levels also vary: from simple binary wordplay (Sky+Line) to multi-layered semantic constructions (Sea+RCH, b+earth+day).

CONNECTIONS BETWEEN THE WORKS

The reviews reveal a dense network of cross-references. Formal echoes run throughout the collection: the spectral figure in Sean returns in Skylander; the dissolution aesthetics of Skyscraper corresponds with Blue Lips Artifact; the threshold motif of Behind the Curtain reappears in Win Key+L. Thematic arcs span multiple works: the surveillance theme of Skeye and Snowdenland connects with the media reflection in Global Pressure; the ecological critique in Seashell and b-earth-day forms a counterpoint to the cosmic affirmation in Awesome Thing. The autobiographical concentration in the works about C. forms a self-contained cycle of mourning, yet one that is aesthetically distanced—and thereby universalized—through the lohgorhythmic framework.

THE OVERARCHING FRAMEWORK

The body of work positions itself as a conceptual practice at the intersection of language, image, and digital mediality. The overarching framework can be described across four dimensions:

Epistemologically, the works undermine the illusion of stable meaning.

Language is understood as a generator of ambiguity, the image as a site of semantic instability.

Media-reflexively, digital production is not concealed but becomes itself the subject. Technical signatures function as references to the constructed nature of all images.

Culturally-critically, the work articulates a position on the present—on the commodification of public space, on platform capitalism, on the ecological crisis.

Existentially, a meditation on transience, dissolution, and threshold states runs throughout. The motto “Art criticism is merely transformation” becomes a programmatic statement: art as the transmutation of the given, as passage across thresholds between states.

The oeuvre thus emerges as a coherent project of visual glossavision—a term that resonates through the reviews—which translates the productive ambiguity of multilingual perception into an autonomous artistic language. The transformation invoked by the opening motto proves to be the true subject of these fifty works: transformation of language into image, of meaning into ambiguity, of loss into form.



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