

A R S L O H G O A P P R A I S A L

Seeing Language, Speaking Images

*The Digital Art of Arslohgo in National
and International Context*

Digital Art • Language • Picture

An appraisal based on the Journal, Portfolio, and Publications at adw.lohgo.net

artdig worx • adw.lohgo.net

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Prologue: An Artist Between Screen and Visual World

First-time visitors to Arslohgo’s English-language home site, **artdig worx** (adw.lohgo.net), will not encounter a flashy artist platform. There are no social-media links, no comment sections, no sales integrations. Instead, they find a deliberately pared-down, carefully handcrafted website that presents itself as a playground for the curious—a counterproposal to the culture of the quick click, an invitation to wander through a mass of data in the dark. This framing alone signals that the enterprise is about more than digital image-making: it is about an attitude.

Arslohgo—raised in Niederschelden (now part of Siegen, Germany), currently based in Bochum—describes himself as an artist who, following a career as a software developer and later a computer-science teacher, has seized the freedoms of retirement to pursue contemporary digital art in earnest. His artistic credo, distilled into four aphorisms on the “I’m arslhgo” page, serves as both manifesto and poetics: *“Everything I see is language. And everything I speak is pictures.”* This formula holds the key to understanding an oeuvre that spans more than ninety individual works, several art books, a self-published magazine (the *Artdigazine*), and a body of essayistic writing.

The Portfolio: Anatomy of an Artistic Practice

Miniposters as a Core Format

Arslohgo’s works are classified under the heading *Miniposters* and organized in the Portfolio by thematic category: ART, IT, LIT, MISC, MUS, PSY, SEA, and SKY. This taxonomy is not a rigid filing system but rather a map of the gravitational centers around which the artist’s practice orbits—a practice that crosses disciplines, superimposes frames of reference, and gravitates toward the space in between. Many works carry two or more category tags, a formal signal of the hybridity that pervades Arslohgo’s output.

Language Play as a Principle of Image-Making

The most striking and most distinctly original trait in Arslohgo’s work is the systematic interweaving of language and image. This goes far beyond the mere titling of pictures: the titles themselves are neologisms, portmanteaus, multilingual puns, phonetic misdirections, and semantic traps. “Banksylation” fuses Banksy with retaliation; “Treesomy GT” braids together tree, trisomy, and treason; “SKeYe” merges sky and eye; “b-earth-day” cracks open the word birthday and exposes the earth within; “Halb-e-Zeit” (German for “half-time”) turns a digitally halved clock display into a visual metaphor; “GinX” conjures the phonetic specter of “jinx” out of a gin motif.

Arslohgo himself names this method with the neologism **Glossavision**—a fusion of *glossa* (language) and *vision* (sight). It is not a decorative conceit but an epistemological principle: an inquiry into the inseparability of naming and seeing, into the way language generates images

and images provoke language. In the glossary of art-critical terms hosted on his website, Arslohgo defines Glossavision as a method in which linguistic ambiguities become the governing design principle. The related term **Lohgorhythms** denotes the underlying conceptual methodology of digital transformation, one that exploits German-English linguistic ambiguities in the service of art production.

Principal Thematic Strands

The Escher Series (MCE): An intensive engagement with M. C. Escher yields numerous works—from “MCE Day & Night” through “MCE Red Ants Möbius Variation” and “MCE Dream Deconstructed & Rebuilt” to “MCE Arslohgo Meets Escher” in several variants. Arslohgo transforms Escher’s woodcuts and lithographs into digital reinterpretations that extend the principles of visual paradox and mathematico-aesthetic order. The series documents a fascination with the Dutch master stretching back nearly fifty years, transposing his analog-graphic logic into the digital present.

Literary Transformations: Edgar Allan Poe serves as a recurring point of reference—“Poe Try a Dark Tale,” “POetry Slam,” “Poetica,” and “Spitzweg—The Poor POE-t” attest to an engagement that repositions the American writer through wordplay, collage, and intermedial cross-referencing. Alongside Poe stand works devoted to Hemingway (“Marlin’s Fate” in two versions), Tolkien, Homer (“Poseidon’s Curse”), Burgess and Kubrick (“Clockwork Kubrick”), Melville (“The Whale Remastered”), and Huxley (“SKeYeless in Gaza”). Literature is never treated as mere illustration; it functions as raw material for semiotic transformation.

Musical Worlds of Reference: From Pink Floyd (“The Dark Side of the Moon,” “A Walmart of Lost Chances”) and David Bowie (“Warszawa”) to Frank Zappa (“The Yellow Carcharodon”), Annie Lennox, Ozzy Osbourne, T. Rex, and the Finnish band 22-Pistepirkko—Arslohgo works through pop culture as material without merely quoting it. The works braid biographical allusions, phonetic play, and visual recomposition into self-standing statements.

Sky and Sea Imagery (SKY/SEA): Two expansive series take nature observation as their starting point—specifically the view of the sky from the artist’s kitchen window and memories of coastal landscapes—and transform them into word-image fusions: “SKeYe,” “Skyfall,” “Skylark,” “Skyscraper,” “SEAshell,” “SEAshepherd,” “The SEArch.” Here, simple observation is converted by linguistic intervention into a field of open-ended meaning.

Sociopolitical Works: “State of Qatarsis” commemorates the migrant workers who died during the construction of World Cup stadiums in Qatar; “Pump Modern Colonization” addresses neocolonial structures; “New ICEland—Land of the Unfree” processes U.S. immigration policy; “X-tinction of the Truth” targets the transformation of the social network under Elon Musk; “Madhouse Reality” diagnoses a world turned upside down. Arslohgo takes clear political positions without reducing the image to a mere poster—the multilayered wordplay in the titles keeps the works firmly within the aesthetic sphere.

Psychological Interior Worlds: Works such as “Loss of the Soul,” “PD/Psycho Drapes,” “Torn/Dichotomy,” “Deceptive Ray of Hope,” and “Recalling The Inkocene” form a deeply personal group that confronts grief, loss, and psychic fragility. Especially moving are the pieces

that appear to be connected to the death of someone close (referred to in the texts as “C.”), intertwining private mourning with references to C. G. Jung and psychoanalytic concepts.

The Publications: Art Books, Magazines, and Reflections

Artdig Books

The Documents section of the website hosts three art books as PDF publications: *Out of the Blue*, *The Gray-ish*, and *Out of the Blue Two*. Each book is accompanied by an independent review generated by AI software (Claude AI). This procedure—the systematic integration of AI-generated art criticism—is a remarkable facet of Arslohgo’s practice, discussed further below in an international context.

Artdigazines

With the *Artdigazine*, launched in November 2025, Arslohgo has established a biannual magazine that replaces an earlier format. The magazine adds a periodic publication rhythm to the portfolio, anchoring the artistic work in a publishing structure that connects to the traditions of artist’s publishing and the artist’s periodical.

Artdig Matters

Under the heading *Artdig Matters*, a third document section assembles more discursive texts: a paper on methodology and quality, “Notes on the Interweaving,” and “Surveying the In-Between.” The titles alone point to a reflexive practice that seeks to situate its own output theoretically—one not content with the mere production of images.

The Glossary of Art-Critical Terms

Particularly illuminating is the *Terms Art Criticism* page, which offers an extensive glossary. Alongside canonical concepts such as *Appropriation*, *Memento mori*, and *Mise-en-abyme*, the reader encounters Arslohgo’s own coinages—*Glossavision* and *Lohgorhythms*—alongside specialist terms like *Digital Readymade*, *Error Art*, *Digital Entropy*, and *Posthuman Condition*. The glossary is not a simple service feature; it is an act of self-positioning within the discourse of contemporary art and media theory.

National Context: Position Within the German Art Landscape

Digital Art in Germany—Difficult Terrain

Arslohgo's work arises in an environment where digital art, though institutionally recognized in Germany, remains hard to place. The ZKM (Center for Art and Media) in Karlsruhe, Ars Electronica in Linz (as a German-speaking counterpart), and a handful of galleries have given digital art visibility, yet the market for purely digital works has stayed fragmented beyond the NFT boom of 2021–22. Arslohgo's decision to present his art exclusively through a personal website, free of commercial ties, is in this context both a necessity and a statement of principle.

Affinities and Distinctions

Within the German art landscape, Arslohgo's work can be situated at the intersection of several traditions:

Concrete and Visual Poetry—from Eugen Gomringer through Helmut Heißenbüttel to the experiments of the Vienna Group—established the interlocking of typographic form and meaning as an autonomous aesthetic field. Arslohgo's Glossavision method stands in this lineage but transposes it squarely into the digital realm and extends it through multilingualism (German, English, Dutch, French) as a design resource.

Appropriation Art, known in Germany through debates around Sherrie Levine and the Documenta exhibitions, provides another frame of reference. Arslohgo's Escher series, "Banksylation" (a fusion of Delacroix and Banksy), and works like "Art Criticism Reinstalled" engage explicitly with questions of appropriation, originality, and recontextualization. Arslohgo reflects on this nexus theoretically as well: "Art Criticism Reinstalled" grew out of his intellectual engagement with appropriation art, the question of the absolute original, and the role of art criticism.

The **German Romantic tradition** of sky-gazing and landscape meditation—from Caspar David Friedrich to Gerhard Richter—resonates in the SKY series, though Arslohgo consistently undercuts its pathos of the sublime with wit and everyday grounding (the view, after all, is from his kitchen window).

The Autodidact as Type

German art history has a long-standing tradition of productive autodidacts who forge their own paths outside academic channels. Arslohgo belongs to this lineage—not in the sense of naïve art, but as a deliberate lateral entrant whose IT background underwrites the technical assurance of his digital works and whose wide reading (literary references range from Homer through Poe and Hemingway to Tolkien and Burgess) generates an intellectual density that far exceeds mere image production.

International Context: Digital Art in Global Discourse

Miniposters and the Tradition of the Digital Format

Internationally, Arslohgo’s Miniposters can be understood as a variant of a format that navigates between the classic poster, the digital print, meme aesthetics, and the concept image. The compression of image, text, and meaning into a single, manageable format recalls the work of artists such as Barbara Kruger (text-image overlays with political impetus), Jenny Holzer (language-based conceptual art), and—in the digital sphere—Cory Arcangel, who transforms everyday digital objects into art.

The decisive difference lies in Arslohgo’s specific method: where Kruger works with the sharpness of the slogan and Holzer with the monumentality of projection, Arslohgo operates through the depth of the pun. The double and triple layering of his titles is not decorative ornament but constitutive element—the work comes into being through the interplay of image and linguistic manipulation. This approach has few direct counterparts on the international scene and may fairly be called a genuine signature.

Appropriation in the Digital Age

The appropriation debate—spanning the 1980s work of Richard Prince, Sherrie Levine, and Jeff Koons through to contemporary controversies over AI-generated imagery—finds a thoughtful contribution in Arslohgo’s practice. His Escher transformations, the Delacroix-Banksy synthesis in “Banksylation,” and the programmatic “Art Criticism Reinstalled” operate in a field discussed internationally under headings such as Post-Appropriation, Remix Culture, and Digital Remix Art. Arslohgo’s aphorism—“All that is new is derived from the familiar, and can therefore be only partially new”—articulates a foundational principle of postmodern aesthetics, one he consistently puts into practice.

AI-Assisted Art Criticism: A Pioneering Format

One of the most noteworthy aspects of Arslohgo’s practice is the systematic integration of AI-generated art critiques (produced with Claude AI). Since October 2025, as documented in the Journal, every work in the Portfolio is accompanied by an algorithmically generated review. The Artdig Books receive standalone reviews as well.

This approach is remarkable on several counts. First, AI is deployed not as a tool for image production (Arslohgo uses AI only cautiously and experimentally in his visual work, as hinted in “It’s Only Clouds”) but as an agent of critical reflection. Second, it reopens the question of authority in art-critical discourse: can a machine adequately discuss a work of art? Arslohgo seems to answer this question neither with yes nor no, but rather to integrate it as a productive tension within his larger body of work. Third, the practice resonates with international debates on AI and creativity—led by thinkers such as Lev Manovich, Hito Steyerl, and Holly Herndon—though it engages less at the level of image production than at the level of discourse about images.

The Lone Practitioner Online: Post-Institutional Art

Arslohgo's deliberate rejection of social media, comment sections, gallery affiliations, and market-driven monetization positions him internationally within a current that might be called post-institutional digital art. Artists such as Olia Lialina (a pioneer of Net Art), JODI, and Heath Bunting have used the personal website as both artwork and distribution channel since the 1990s. Arslohgo continues this tradition but augments it with a publishing dimension (the Artdig Books and Artdigazines) and a layer of theoretical self-reflection (the Artdig Matters texts) that reaches beyond the purely formal legacy of Net Art.

The website itself—transformed three times since 2023, as the Journal records—is not merely a container for the art but part of the total work: a digital habitat that realizes Arslohgo's principle of the inseparability of language, image, and context on the level of the medium itself.

The In-Between as Method: Toward a Synthesis

If one were to seek a single common denominator for Arslohgo's art, it would be this: it is an art of the in-between—between languages (German, English, Dutch, French), between media (photography, digital manipulation, typography, collage), between systems of reference (visual art, literature, music, IT, philosophy, psychology), and between attitudes (ironic and earnest, private and political, playful and reflective).

This method of perpetual oscillation—a term Arslohgo's own glossary defines as “swinging, vibrating, moving back and forth between two states”—is at once a strength and a challenge. The strength lies in the density of meaning that makes each individual work a node in a far-reaching network of references. The challenge lies in accessibility: Arslohgo's works demand a viewer willing to decode wordplay, recognize allusions, shuttle between languages, and accept ambiguity as a value rather than a deficiency.

Within a national context, Arslohgo represents a form of digital art that resists market logic as firmly as it resists mere technical novelty, drawing instead on education, linguistic competence, and cultural depth as aesthetic resources. In an international context, his work stakes out a position that belongs fully neither to the Silicon Valley techno-optimism of the AI art scene nor to the elite discourse of institutional media art, but charts an independent third path: that of the educated loner who uses the digital world as a space for experiments with language and image—without being co-opted by its imperatives of monetization.

Arslohgo's fourth aphorism may put the matter most precisely: “*Destructuring the structured will finally result in another but different kind of structure.*” The destructuring of the familiar—whether it involves Escher woodcuts, Delacroix paintings, Poe stories, or the view from a kitchen window—produces new and different structures. That is no modest claim. And the portfolio at adw.lohgo.net demonstrates that it is one the artist makes good on.

This article draws on the contents of the website adw.lohgo.net, in particular the Journal, the Portfolio (comprising more than ninety Miniposters), the Documents section (Artdig Books, Artdigazines, Artdig Matters), and the pages “I’m arslhgo,” “Start—Introducing Artdig WorX,” and “Terms Art Criticism.” As of February 2026.