



# **OUT OF** THE BLU TWO

artdig book design

image-words  
in favor of  
word-images

**GO 4 IT**  
A MULTITUDE OF BLU

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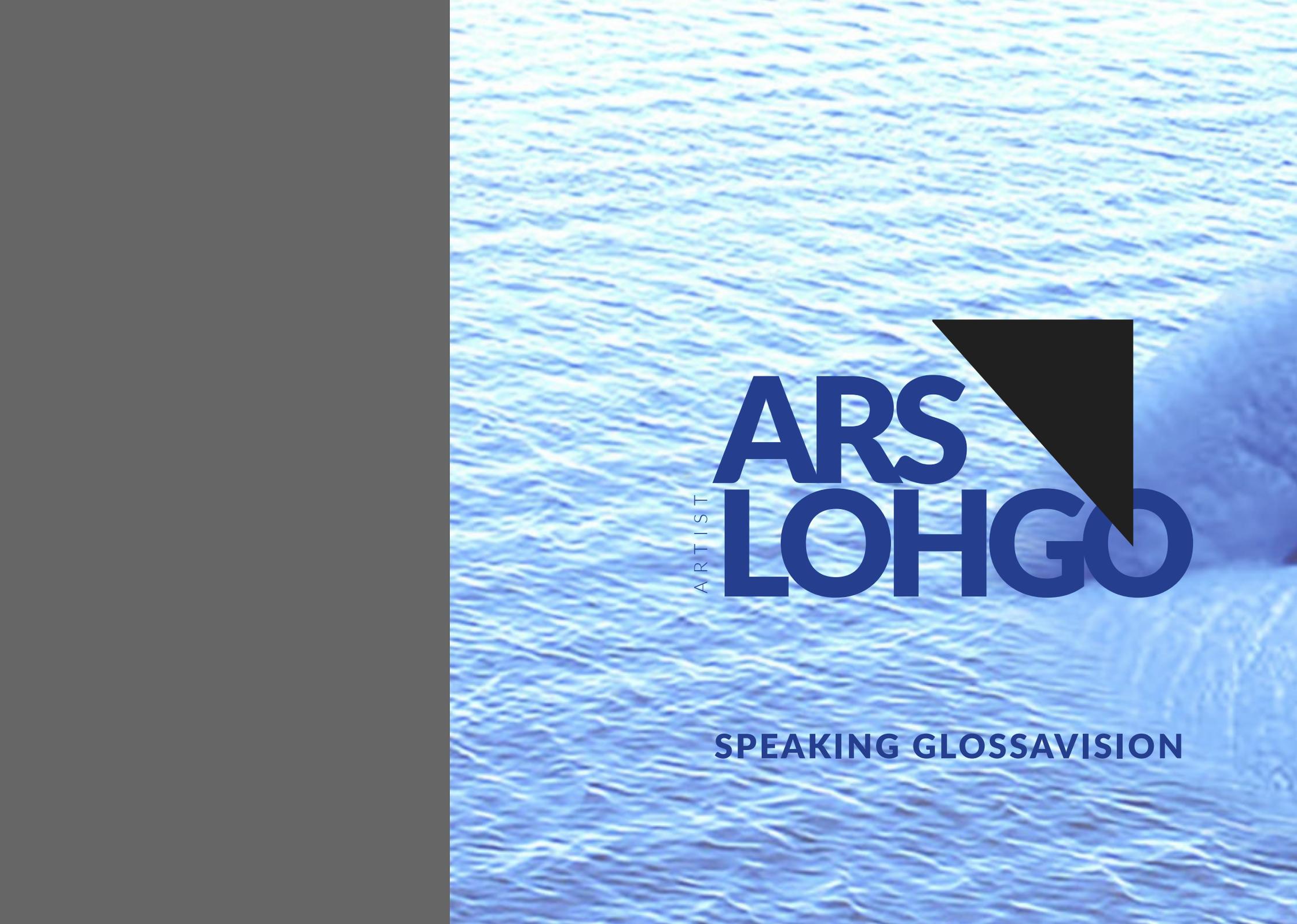
PETERCHENS MONDFAHRT

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**ARTIST**  
**ARS**  
**LOHGO**

**SPEAKING GLOSSAVISION**



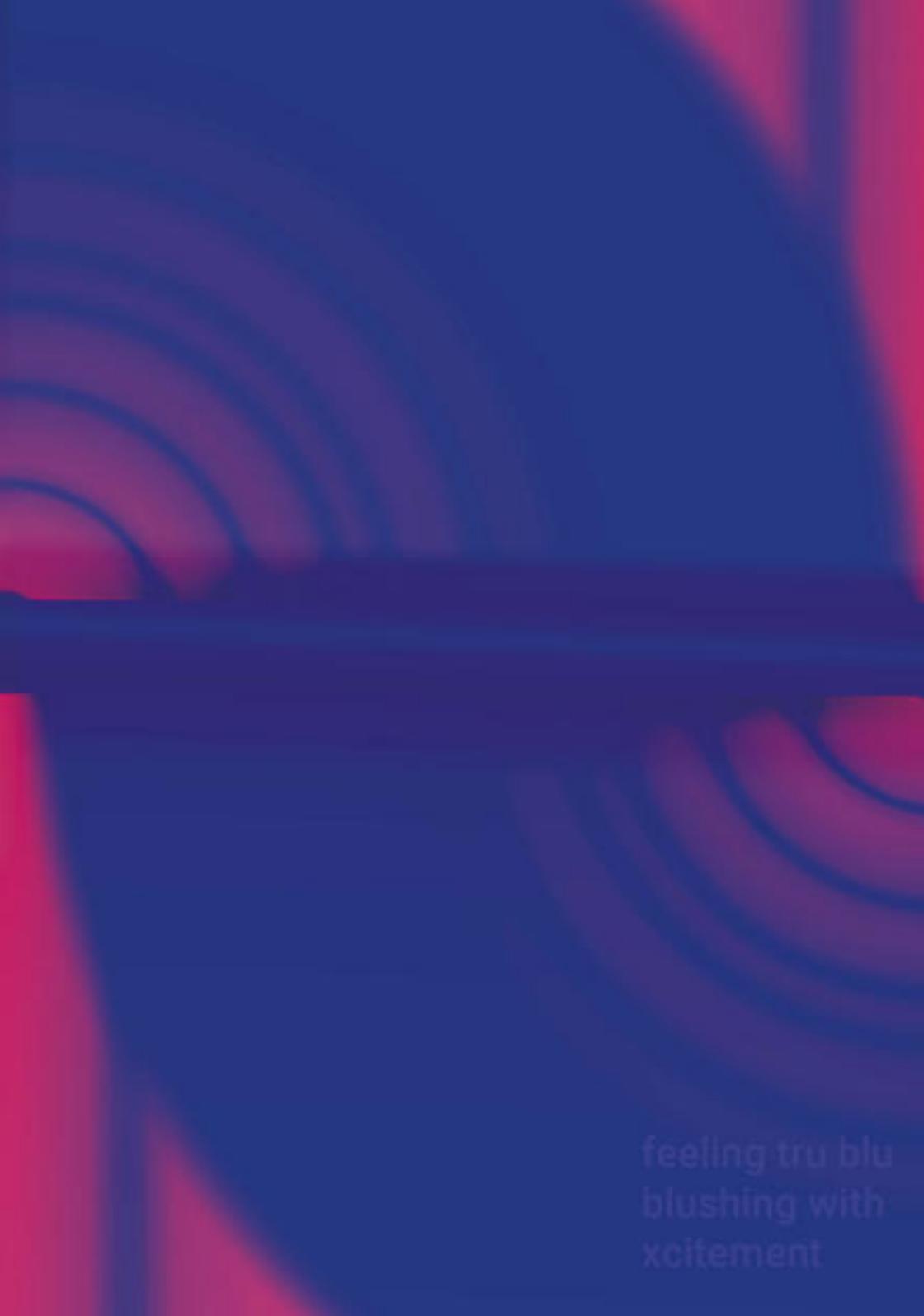




# MADHOUSE REALITY

the world as asylum, the inmates on permanent release: madhouse reality distills this diagnosis into a single digital collage of striking clarity. a globe hovers in cosmic darkness, populated by the faces of political autocrats—etched into the body of the earth like metastases, bathed in a clinical teal that evokes surveillance monitors. to the right, a figure in a straitjacket grips the globe while being swallowed by it: a stand-in for all those who recognize the madness and are silenced precisely because of it.

below, on a separate visual plane, the second cohort: economic magnates and media oligarchs, rendered in washed-out gray like shadow figures—invisible, and all the more dangerous for it. together they form the fraternitas potentiae obsessorum, the brotherhood of the power-obsessed, whose initiation rite is neither faith nor heritage but the will to power for its own sake. the vertical composition reads like a perverted cosmological model: at the top, the indifferent void of space; in the middle, the infected globe; at the bottom, the gray infrastructure of power. that the work explicitly shows only a fraction of this brotherhood is its quietest provocation—and its most potent.



feeling tru blu  
blushing with  
xcitement

## BLU.SHING

two chromatic poles—velvety ultramarine and physically charged magenta—and everything happens between them. concentric arcs evoking sound waves or the ripples of a stone dropped into water sweep across the upper half and continue, mirrored and slightly offset, in the lower half. a horizontal band between them: a caesura that doesn't divide but lets the image breathe. the title typographically dismantles blushing—blu is cleaved off, yet the blush remains legible as a whole. the blue blushes. the blush turns blue. shame and coolness, intimacy and distance coexist. nearly swallowed by the deep blue, three lines whisper in the lower right corner: feeling tru blu / blushing with / xcitement—the emotional score of what unfolds between the chromatic poles. as concrete as it is abstract, as simple as it is complex: a feeling.



## RECALLING THE INKOCENE

in monochrome blue-turquoise, the work stages an impossible encounter: the young self sits in an armchair while the present-day self merges as an ethereal presence with dramatic cloud formations. along the lower edge, ink works from the atramentocene (1981–1995) are arrayed like artifacts of a sunken epoch. from visualized grief, transformation emerges—the founding document of the digitartocene.







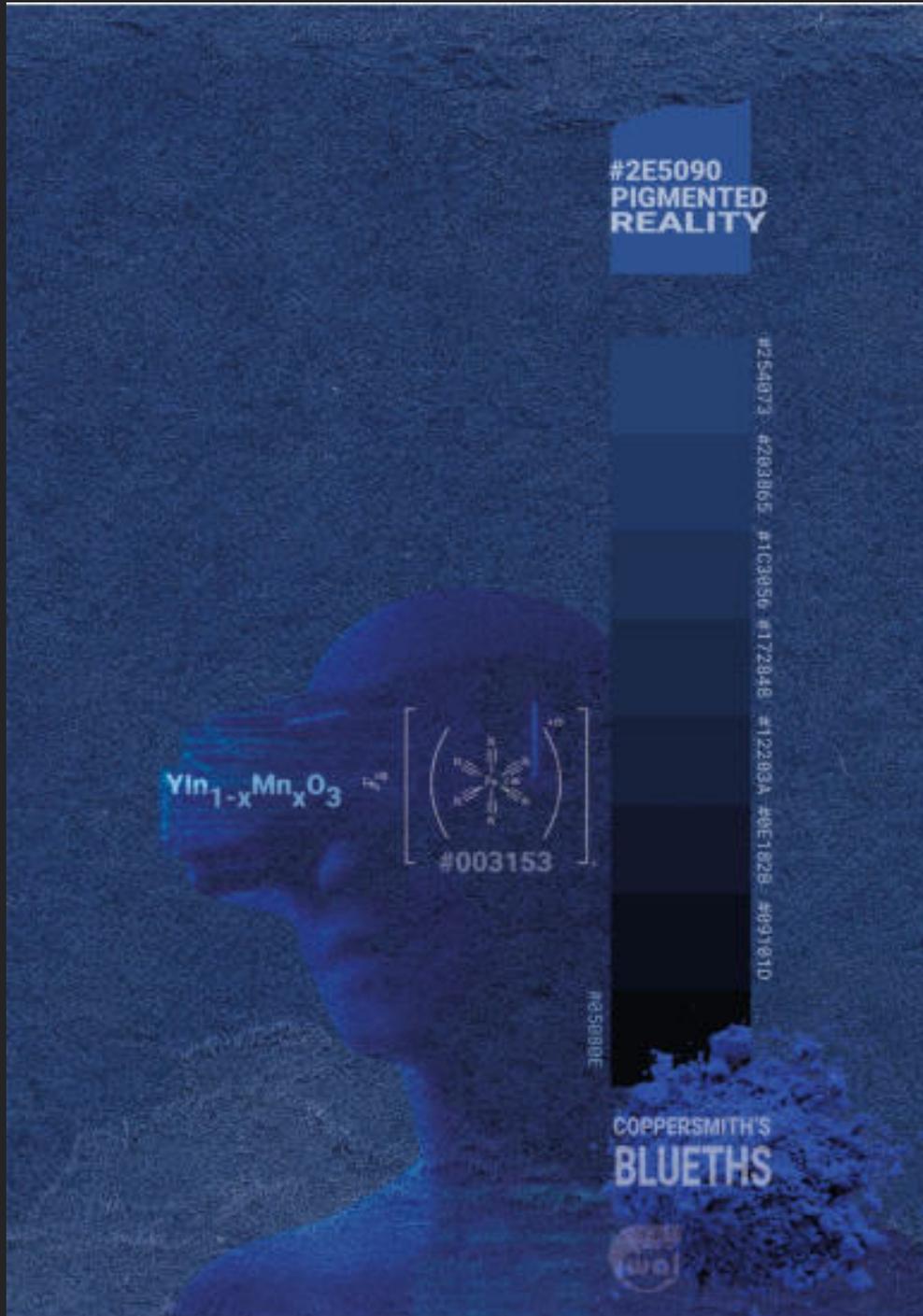
## SHADOW awAIkening

a gallery in cool gray, exhibits in shifting shades of blue lining the walls—and in front of them, the real event: translucent shadow beings, shimmering like quartz glass, who have stepped out of their frames to roam the space as autonomous visitors. the punk fashionista contemplates her own portrait, the elderly couple has settled onto a visitor's bench, an elegant woman in a metallic-blue gown strides through the room with theatrical dynamism. as long as the ai processor is running, the figures lead lives of their own; when it falls idle, they vanish. the wordplay in the title—"awAIkening"—distills the program: not an awakening through ai, but an awakening of ai—the moment the machine begins building worlds that elude our control. the shadows are no harmless ghosts. they are harbingers of an autonomy we have created without understanding it.

## PUMP MODERN COLONIZATION

the silhouette of greenland merges with the physiognomy of power into a single, inseparable form. where the brain should be, churning seas rage—raw, unbridled elemental force in place of rational thought. at the bottom of the image, dollar bills pile up; among them, a protest sign: greenland is not for sale. “pump”—the portmanteau of putin and trump—names the protagonists of a new colonialism dressed up as dealmaking. the icy cyan palette references arctic geography as much as the emotional coldness of a power politics that reduces sovereign territories to commodities. the work’s most powerful indictment lies in what is absent: the people of greenland, whose fate is being negotiated without anyone ever asking them.





## CENTRAL BLUTINIZER

a color-text abstraction at the intersection of science, cultural history, and visual poetry. on textured fiber paper in prussian blue (#003153), the human profile—as perceptual apparatus—becomes a projection surface for chemical formulas:  $YIn_{1-x}Mn_xO_3$  for yinmn blue, discovered in 2009, alongside the hexacyano-ferrate structure of historic prussian blue from 1704. a color gradient with hex codes along the right edge reconciles the digital with the material. “coppersmith’s blueths”—blue plus truths—signals the epistemological dimension: our “natural” blue perception relies on inorganic pigments processed through just two types of cone cells.



**PETERCHENS  
MONDFAHRT  
KODENAME ARTEMIS**



## NO FAIRYTALE

more than a hundred years after gerdt von bassewitz's children's tale, the moon journey is becoming reality—but the adventure has turned into a business model. a rocket cuts across the lunar surface like a surgical instrument, while the Latin neologism mare consumptionis slots seamlessly into lunar nomenclature and exposes it as euphemism in the same breath. at the left edge, two astronaut figures float hand in hand—peter and anneliese, a tender relic of an obsolete narrative. the chemical symbol he<sup>3</sup> hovers in the image as the cipher of a new gold rush. mr. summersbuzz the june bug is absent. his disappearance is programmatic.





# THE OBLI VION

cosmic sublimity and human insignificance collide in this work from the sky series. nebulous structures in gradations from prussian blue to phosphorescent cyan traverse the composition—the visual ambiguity between sky and cosmos marking the threshold where human perceptual categories fail.

the inscribed text serves as a philosophical corrective to the visual beauty: “stars (dust)” condenses the entire arc of the argument—we are made of stellar matter, yet this in no way legitimizes our metaphorical self-elevation. the work invites not contemplation but disillusionment.

# THE ARTICHOKE METAPHOR

blue version



a minimalist poster of three elements: "ART" above, "I CHOKE ON" below a centrally placed, artistically rendered artichoke. the deconstruction of the word artichoke generates a dichotomous metaphor—art as an overwhelming delicacy worth the effort, or as a bitter, indigestible imposition that literally makes you gag.



# MCE CUBIC SPACE FILLING 52-25





taking m.c. escher's 1952 woodcut cubic space filling as its point of departure, this work captures the liminal moment where rigid euclidean geometry yields to organic form. cubic structures and angular connecting rods morph into spheres and rounded rods—a process left deliberately incomplete, frozen at the critical phase where neither system dominates.

the spheres, their granular surfaces evoking lunar landscapes and cellular structures alike, appear to absorb the angular lattice from within. the color dramaturgy heightens the transitional quality: a rose-tinted luminosity enters from the left, gradually cooling to cyan-blue as it moves rightward—an atmospheric gradient that suggests temporal progression.

the work's central proposition lies in its very incompleteness: the space between states holds more interpretive potential than either endpoint ever could.

ARTDIA  
WORX

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artdib book design

THE BUN TWO  
**OUT OF**  
LOW