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ARSLOHGO

Witold Lohmann

Digital Art • Language • Image

*»Everything I see is language.
And everything I speak is pictures.«*

1. The Person and Biography

Witold Lohmann, working under the artist name **Arslohgo**, is a German digital artist who grew up in **Niederschelden** (Siegerland region) and now lives and works in **Bochum**. He describes himself as an amateur artist who savors his freedom after working life and everything that comes with it.

The artist pseudonym *Arslohgo* is a portmanteau of the Latin "ars" (art) and the surname "Lohmann," compressed into a distinctive wordmark. Additional wordmarks include *LohgoRhythms* (representing the rhythm of the creative process) and *ART LOHGO WORX* as the umbrella brand for the body of work as a whole.

By his own account, Arslohgo values the people he meets, the places he visits, his creative hours, the spontaneity inherent in each design—and above all, the indispensable coffee that is invariably present whenever artistic ideas are conceived and brought to life.

2. Artistic Philosophy

At the heart of Arslohgo's practice lies the conviction that **language and image are inseparable**. The website's tagline—"Arslohgo visualizes language or verbalizes images, respectively"—spells out the aesthetic program: language becomes image; images become linguistically tangible. This mutual interdependence forms the foundation of every piece.

> *"Everything I see is language. And everything I speak is pictures. This is what art means to me."*

> *"All that is new is derived from the familiar, and can therefore be only partially new."*

> *"Pure white or black is found in nature only in unfiltered sunlight or in the interior of a black hole."*

> *"Destructuring the structured will finally result in another but different kind of structure."*

Arslohgo treats the computer and its software as tools, comparable to a paintbrush and oil or watercolor paint, pencil and ink, pen or ruler. His concern is expressly not with computer art in any algorithmic sense but rather with the tool-like implementation of analog concepts and ideas in a real working environment. Word-processing, graphics, and desktop-publishing software have been part of our everyday context for years—and that is exactly where his art takes shape.

He appreciates the raw reality of daily life, the fleeting beauty of the moments in between, and does his best to capture every image with that awareness. The everyday becomes the wellspring of art—or, as Arslohgo puts it: "Art originates in and transcends every day life—it's a bit like Plug & Play."

3. The Work: The Miniposters

Arslohgo's works are exclusively digital **miniposters**—compact visual panels that fuse text and image into dense, multilayered compositions. Each miniposter is a self-contained project, typically bearing an ambiguous title and accompanied by an explanatory text. The works are publicly accessible on the website adw.lohgo.net and are presented in a portfolio deliberately designed for browsing rather than targeted searching.

3.1 Thematic Categories

The portfolio comprises more than 90 works organized into eight thematic categories, some of which overlap:

ART	Engagement with art history, especially M. C. Escher and Carl Spitzweg; appropriation art and the question of the absolute original
LIT	Literary references to Edgar Allan Poe, Hemingway, Melville, Tolkien, Homer, Huxley, Burgess, and others
MUS	Tribute pieces for musicians such as Frank Zappa, Pink Floyd, Ozzy Osbourne, Annie Lennox, The Slits, Mike Batt, 22-Pistepirkko, and others
SEA	Maritime and coastal themes—mudflat hiking, Brittany, the North Sea
SKY	Sky observations—often from the kitchen window—and the word-image games they inspire (the SKeYe series, Skywalker, Skyfall, etc.)
PSY	Psychological and existential themes: loss, grief, alienation, C. G. Jung
IT	Digital everyday phenomena repurposed as artistic material (BIOS updates, Windows backgrounds, stream engines)
MISC	Social critique, politics, philosophy, everyday observations

3.2 Artistic Strategies and Methods

Wordplay and polysemy: Nearly every title exploits homography, homophony, or multiple readings as a meaning-generating device. "The Meating" evokes both "meeting" and "meat"; "Poe Try a Dark Tale" can be read as "POEtry: A Dark Tale" or "POE: Try A Dark Tale"; "Del-l-aware" merges "Dell" (the computer brand) with "Delaware" and "aware."

Intertextuality and appropriation: Arslohgo systematically draws on art-historical, literary, and pop-cultural sources. The MCE series (Maurits Cornelis Escher) encompasses numerous variations and transformations of Escher's motifs—from "Day and Night" through "Möbius Strip II" to "Cubic Space Filling." The source material is not merely quoted but deconstructed, recontextualized, and transposed into new frameworks of meaning.

Language as visual material: Text is not used to illustrate an image; it is an integral component of the visual composition. Letters, word fragments, and typographic elements merge with photographic and graphic layers into a unified pictorial whole.

Digital collage and generative AI: The works are produced through digital image editing, collage, and in some cases the use of generative AI. Arslohgo views AI not as an autonomous art producer but as one more tool in the digital studio.

Serial and variational practice: Many works exist in variations and series—for example, the SKeYe cycle (Skywalker, Skyfall, Skyscraper, Skylander, Skylark, etc.), the SEA cycle (Seashell, Sean, Seacow, Seashepherd, etc.), and the multiple POE pieces. Repetition with difference is part of the program.

4. Selected Bodies of Work

4.1 The MCE Series (Escher Transformations)

The most extensive body of work is Arslohgo's sustained engagement with M. C. Escher. He describes himself as a longtime admirer who first held a reproduction of Escher's work in his hands nearly fifty years ago. The series includes pieces such as "MCE Day & Night" (after Escher's 1938 woodcut), "MCE Red Ants Möbius Variation," "MCE Dream Deconstructed & Rebuilt," "MCE Beyond Ground Zero," and "MCE Arslohgo Meets Escher" in several variations— including a puzzle version composed of 3,750 individual pieces.

4.2 The POE Works

Edgar Allan Poe constitutes the second major frame of reference. From the wordplay on "POEtry," an entire series developed: "Poe Try a Dark Tale," "POEtry Slam" (in English and German), "Poesie—Eine düstere Geschichte," and "Poetica." The works weave together Poe's tales—The Tell-Tale Heart, The Cask of Amontillado, The Pit and the Pendulum, among others— into new visual-textual compositions.

4.3 The SKY and SEA Cycles

Born from everyday observation—frequently the view from his kitchen window at sunrise—the Sky works are compositions of atmospheric imagery enhanced with layered visual planes and word constructions. Recurring elements include power-line pylons as familiar landmarks. The SEA cycle translates coastal experiences, primarily from the North Sea and Brittany, into maritime word-image compositions.

4.4 Socially Critical and Psychological Works

Pieces such as "The Meating" (an allegorical depiction of human hubris staged as a Last Supper with animals), "State of Qatarsis" (commemorating the migrant workers who died during construction for the 2022 World Cup in Qatar), "X-tinction of the Truth" (a critique of Elon Musk's X), "OO—Oligarch's Olympus," and "Kijk alleen" (social exclusion) demonstrate the artist's socially critical engagement. Psychological works such as "Loss of the Soul" (C. G. Jung), "PD/Psycho Drapes," and "Deceptive Ray of Hope" explore inner psychological processes, grief, and loss.

5. Publications

Arslohgo publishes his works and accompanying texts in several formats, all available on the website as downloadable PDF documents:

5.1 Artdig Books (Art Books)

The art books are released at irregular intervals in both English and German. Notable titles include **"Out of the Blue"** and **"The Gray-ish."** Both volumes present selected works in high image quality (original format 16-bit at 300 dpi; reduced to 8-bit at 100 dpi for the web versions) and are accompanied by critical reviews.

5.2 Artdigazine (Art Magazine)

Since November 2025, Arslohgo has published the **Artdigazine**—an art magazine in English and German that appears at least twice a year. It replaces the earlier "Miscellaneous Texts" format and features discussions of individual works, thematic essays, and artistic reflections. Volume 1 was released on November 15, 2025.

5.3 Artdig Matters

Under the label **Artdig Matters**, Arslohgo publishes supplementary texts and materials he considers worth reading—including writings on the use of AI (Claude AI) as a tool for art criticism.

5.4 Reviews and Art Criticism

Since October 2025, every work published on "artdig worx" has been accompanied by a critical essay generated by the AI software *Claude AI*. Arslohgo deliberately employs AI as an instrument of art criticism and is transparent about doing so. The reviews accompany individual portfolio pieces as well as the art books and the Artdigazine. The website also features an extensive glossary of art-critical terminology (from "Anima" to "Glitch Effect" to "Vexation picture"), giving audiences deeper access to the vocabulary at play.

6. The Website: adw.lohgo.net

The website **adw.lohgo.net** ("artdig worx," where "artdig" stands for "artes digitales") serves as the central exhibition platform. It is a non-commercial, private project site that showcases artistic artifacts. Arslohgo built the site by hand ("Handcrafted with dedication by Arslohgo") and gave it a comprehensive redesign in 2025.

The structure is intentionally non-uniform—the website is meant to be a "playground for browsing" rather than a destination for targeted searches. There are no social media links, no likes, and no comment features. The site exists in an English main version (adw.lohgo.net) and a German translation (artdig-de.lohgo.net).

Navigation is organized into five sections: **Journal** (updates and reflections), **Portfolio** (all works, with filter options by category), **Documents** (art books, magazines, and other publications as PDFs), **I'm Arslohgo** (personal statement), and **Terms Art Criticism** (glossary of art-critical terminology).

7. Critical Context and Positioning

Arslohgo's work is best situated at the intersection of *digital collage*, *appropriation art*, *word art / visual poetry*, and *post-internet art*. The systematic interweaving of language and image, the richly layered intertextuality, and the witty, often satirical sensibility combine to produce a distinctive artistic identity.

What stands out is the **intellectual density** of the work—each piece operates on multiple levels of meaning—and the **reflexivity** of the creative process itself: Arslohgo thinks critically about art criticism (by deploying AI as a critic), about the concept of the original (in his Escher variations), and about the relationship between language and image (in virtually every piece he creates).

The body of work is conceived entirely as a digital project: creation, presentation, and reception all take place in the digital sphere. Arslohgo demonstrates that the line between "professional" and "amateur" art has become increasingly porous in digital space—not through any claim to institutional recognition, but through the seriousness and consistency of the artistic thinking itself.

8. Presence and Contact

Website (EN)	adw.lohgo.net
Website (DE)	artdig-de.lohgo.net
Artist Name	Arslohgo
Given Name	Witold Lohmann
Residence	Bochum, Germany
Originally From	Niederschelden (Siegerland)
Medium	Digital art (miniposters)
Nature of Project	Non-commercial, private

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