

# Out of the Blu Two

## A Review

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With *Out of the Blu Two*, Arslohgo presents his third art book—and his most conceptually unified to date. Where its predecessors unfolded the full breadth of his digital oeuvre, this volume follows a chromatic guiding idea already announced in the title: blue as the color of distance, longing, the digital, coldness, and cognition runs through all eleven works like an atmospheric basso continuo.

The subtitle—*image-words in favor of word-images*—articulates the poetological program: the works operate at the intersection of image and language, with the balance tipping toward those images that arise from words. It is a rejection of mere illustration and a commitment to the conceptual that never exhausts itself in intellectual dryness.

### Thematic Architecture

The arrangement of works follows not a chronological but a dramaturgical logic. The volume opens with *Blu Lips Artifact*—a work that stages the mouth as a threshold between silence and speech, thereby anchoring the leitmotif of *Glossavision* literally on the body. What follows is a circuit through the major thematic territories of Arslohgo's cosmos: political power analysis (*Madhouse Reality*, *Pump Modern Colonization*), technological anxiety (*Shadow awAkening*), cosmic disillusionment (*The Oblivion*), color theory as epistemological critique (*Central Blutinizer*), the commodification of the sublime (*Peterchens Mondfahrt*), art-theoretical self-reflection (*The Artichoke Metaphor*), formal metamorphosis (*MCE Cubic Space Filling 52-25*), and—at the quiet center of the volume—personal grief and transformation (*Recalling the Inkocene*).

That these disparate subjects don't fly apart is owed precisely to that chromatic bracket: from the Prussian blue of *Central Blutinizer* through the cosmic dark blue of *The Oblivion* to the cyan-black of *Pump Modern Colonization*, the volume unfolds a color dramaturgy that cycles blue through all its semantic registers—as the color of surveillance, melancholy, digitality, Arctic cold, scientific precision, and emotional depth.

### The Interplay of Image and Text

One of the volume's most notable decisions concerns the relationship between image and accompanying text. The work descriptions—set throughout in lowercase, lending them the character of quiet, almost whispered commentary—consistently forgo biographical contextualization. The artist remains outside the frame; only the work speaks. This self-imposed constraint forces the texts toward an analytical density that gives the art book the quality of a critical compendium without ever tipping into the academic.

The texts vary considerably in length—from the aphoristic brevity of the *Recalling the Inkocene* entry to the detailed analysis of *Madhouse Reality*. This asymmetry is not a shortcoming but a method: it mirrors the varying complexity of the works and refuses the uniformity of the catalog entry.

## Book Design and Layout

The layout works consistently with the contrast of dark ground and light typography—a decision that gives the unbroken blue spectrum of the works a theatrical frame. The double-page spreads stage the relationship between image and text as a spatial face-off: here the work in maximum visual presence, there the commentary as typographic sculpture on a dark field. The headlines in bold blue on anthracite provide orientation without dominating.

Particularly successful is the decision to stretch individual works across two spreads—as with *Shadow awAkening* or *Peterchens Mondfahrt*—so that the image first registers in its full force before the text on the following page delivers the analytical framework. The image details are never mere repetitions but deliberately chosen crops that visually ground the text.

## Strengths and Tensions

The volume's greatest strength lies in its ability to bring political sharpness and aesthetic sophistication into productive tension. Works like *Madhouse Reality* and *Pump Modern Colonization* name names, show faces, take positions—deliberately risking the vulnerability that comes with any act of directness. That the volume places this directness immediately alongside works operating in pure abstraction—*blu.shing*, *MCE Cubic Space Filling 52-25*—generates a rhythmic shift that keeps the viewer oscillating between political confrontation and contemplative immersion.

The decision to close with *MCE Cubic Space Filling 52-25*—a work about transformation and incompleteness—is quietly shrewd. After the grand themes of power, grief, cosmos, and technology, the volume ends with a formal meditation that takes the principle of transition itself as its subject. The space between states, the closing thesis proposes, holds more interpretive potential than any endpoint. It is an open ending that does not release the viewer but invites them to keep thinking.

## Conclusion

*Out of the Blu Two* is more than an art book—it is a visual manifesto that treats the color blue as an epistemological tool. Arslohgo succeeds in binding eleven formally and thematically disparate works into a coherent whole through a chromatic and conceptual bracket, without curtailing the autonomy of any individual piece. The volume documents an artist at the height of his digital practice, deploying the possibilities of *Glossavision*—that fusion of language and image running through his entire body of work—with increasing command.

That the texts at times promise more than the images alone can deliver is part of the calculated risk of an approach that treats the word not as accompaniment but as the image's equal partner. In its strongest moments—*Madhouse Reality*, *Shadow awAkening*, *blu.shing*—this volume achieves a density that has few equals in the field of digital art publishing.