

# Between Glossavision and Grief

*Arslohgo's Digital Work Under Critical Scrutiny*

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## PREFATORY NOTE

### A Project Born from Rupture

Some artworks grow out of programs, others out of pain. Arslohgo's digital body of work — assembled under the banner of *Artdig WorX* at [adw.lohgo.net](http://adw.lohgo.net) since 2023 — belongs to the second category, without thereby becoming a purely therapeutic exercise in self-reflection. The artist, born in 1957 in the Siegerland region and now living in Bochum, began his digital work following the death of his wife C., his life partner of 45 years, as a form of productive mourning. What started as distraction and self-reassurance has since grown into a serious, extensive, and in parts remarkably consistent artistic undertaking.

The artist himself calls this phase the *Digitartocene* — a neologism marking a caesura that declares the earlier period of ink drawings (1981–1995, itself christened the *Atramentocene* or *Inkocene*) as concluded and consigned to memory. This is no empty gesture: the term marks a genuine epoch concept for his own life, one that enters into dialogue with the art-historical paradigm of the Anthropocene (Crutzen, 2000) — a self-ironic yet self-assured inscription of private fate into vast timescales.

## I. METHODOLOGICAL FOUNDATIONS

### Glossavision and Lohgorhythm

The conceptual backbone of all of Arslohgo's work is what he calls *Glossavision*: an artistic method of his own coinage that unites the Greek *glossa* (language) with *vision* (sight) and elevates their union to a guiding principle. The core axiom is the inseparability of image and language — expressed pointedly in the artist's self-portrait statement:

*"Everything I see is language. And everything I speak is pictures."*

This programmatic statement is far more than an aperçu. It articulates a semiotic position that consistently organizes the artwork as a field in which visual and linguistic signs do not merely coexist but structurally interlock and mutually transform one another.

This core conviction is given concrete form through what Arslohgo calls *Lohgorhythms*: a methodology of digital transformation built on multilayered wordplay between the artist's abbreviated name *lohgo*, rhythm (as a metaphor for the creative process), and the mathematical *logarithm*. German-English ambiguities — homophony, polysemy, homography — are explicitly deployed as a design principle.

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Most work titles are performative speech acts: they *do* something with words rather than simply naming things. “SKeYe” fuses *sky* and *eye* into a new visual-verbal image; “Banksylation” condenses the street artist Banksy, the concept of tribulation, and the act of artistic engagement into a single term; “State Of Qataris” superimposes geopolitical critique and psychological catharsis in a single title gesture.

This methodology suggests that Arslougho is, at his core, a conceptual artist whose digital image work always proceeds from an antecedent, discursive act of thinking. The image is not the starting point but the end product of a process that begins with language, concept, and idea.

Equally noteworthy is the explicit reflexivity of the approach: Arslougho commissions an AI-generated critique for each of his works, incorporating it into the work’s presentation. This step — the inclusion of machine-generated external description in one’s own artistic communication — deserves to be taken seriously as an artistic gesture. It calls into question the status of art criticism in the digital age and engages with the concerns of *Appropriation Art*: What is the “original” of a piece of art criticism if it is systematically produced by a machine?

## I I . W H A T L I E S B E N E A T H

### The Layers Beneath the Surfaces

The work possesses — despite its breadth and heterogeneity — a recognizable emotional and existential depth structure that cannot and should not be detached from the artist’s biography.

#### Grief as Creative Force

Several works are explicitly dedicated to the death of his wife or arose in direct emotional relationship to it: “Sadness of Loss,” “Deceptive Ray of Hope,” “Translucent Memories,” “Recalling The Inkocene.” These works form something like the autobiographical heart of the project — a *thanatopoetics* that renders dying, absence, and remembrance aesthetically productive without collapsing into sentimentality.

#### Language as Thought

The fascination with language is no mere stylistic trait — it runs deep in the artist’s biography. The Magister Artium in English Linguistics, Sociology, and History left its mark: Ferdinand de Saussure’s sign theory surfaces in “Langage (*saussurelment*);” literary references to Poe, Hemingway, Homer, Tolkien, Huxley, and Burgess/Kubrick attest to a genuine literary education that is not decoration but substance.

#### Reflecting on Technology

As a former software developer specializing in typographic DTP software, Arslougho knows the machine from the inside. This manifests in works such as “Del-l-aware” (a BIOS update as aesthetic event), “The Stream Engine,” or “Shadow anAIkening” — works that interrogate the computer not as a neutral tool but as a cultural and existential object.

#### Musical References

The thematic segment MUS is unusually well developed — tributes to Ozzy Osbourne, Frank Zappa, Pink Floyd, Annie Lennox, The Slits, David Bowie — and points to a musical biography that extends far beyond genre boundaries. The music works are not fan art in any trivial sense; rather, they translate musical subjects into visual terms, converting sonic experiences into visual structures.

## A Nuanced Assessment

An honest quality assessment of a body of work that encompasses more than 100 individual pieces requires careful differentiation.

### Strengths

Conceptual consistency is one of the most striking qualities. Arslougho does not work on impulse but according to a recognizable, self-developed methodology that lends the overall body of work an inner coherence despite its thematic heterogeneity. The dual linguistic-visual coding works convincingly in the best pieces: the title opens a semantic tension that the image itself cannot resolve — a productive ambiguity that is a hallmark of good conceptual art.

Particularly strong is the **MCE–Escher Series**. In works such as “MCE Day & Night,” “MCE Red Ants Möbius Variation,” and “MCE Dream Deconstructed & Rebuilt,” Arslougho demonstrates a deep understanding of Escher’s structural grammar — the tessellations, the Möbius topologies, the day/night metamorphoses — and develops it further not illustratively but productively.

The **SKY Series** — sky images from his own kitchen window, from vacations, from everyday perception — possesses its own, quieter quality. Works such as “L’Arbre des Cinq Femmes” or the “Aurora – Purple Moon” variations impress through lyrical restraint.

### Critical Reservations

The decision to present all works as *Miniposters* in a landscape screen format is aesthetically consistent but also limiting: large-concept works like “State of Qataris” and playful wordplay exercises like “Skypirin(h)ja” appear in the same format — a leveling that fails to do justice to the difference in thematic weight between the pieces.

The artist also tends toward a density of references and allusions that can at times feel overwhelming. Greater concentration — fewer references, more image — would benefit the overall effect. His own accompanying texts are often sharper than what they describe; at times, the explanation stands in for the visual evidence that a picture ought to provide for itself.

## Tradition and Independence

Arslougho’s work positions itself at the intersection of several art-historical traditions that it does not imitate but inhabits.

### Concrete and Visual Poetry

The union of language and image as a genuine artistic principle has a long history — from Mallarmé’s typographic experiments in *Un coup de dés* (1897) through the Dada collages of Hugo Ball and Hannah Höch to the Concrete Poetry of the 1950s and 1960s (Eugen Gomringer, the Noigandres group in São Paulo). Arslougho’s *Glossavision* is a digital, late-modern variant of this tradition.

### Appropriation Art

The Appropriation artists of the 1980s — Sherrie Levine, Richard Prince, Jeff Koons — placed the questions of originality and authorship at the center of their practice. Arslougho operates in this field when he transforms Escher, Spitzweg, Munch, or Banksy, and explicitly asks what distinguishes a reworking from an original. The work “Art Criticism Reinstalled” addresses this question directly: a found

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museum image is hollowed out and restocked with the artist's own works — a *mise-en-abyme* of artistic self-legitimation.

### **Post-Internet Art**

The work is created on the internet, for screens, with digitally found materials, and is presented exclusively online. It is not net art in the strict sense, but it is consistently conceived as art for which the internet is not a form of distribution but the primary medium.

### **Digital Vanitas**

An overarching motivic constant that situates the work within an older art-historical tradition is the *Vanitas* theme — the Baroque reflection on transience, death, and the vanity of all earthly things. Transient, ephemeral, liminal, memento mori — the glossary the artist provides for his art criticism is studded with terms pointing to this lineage. Arslough's grief for his wife is no private deviation from the artistic program but its existential foundation: the body of work as a whole is a digital variant of that early-modern art which creates in the face of transience, and in creating, works against forgetting.

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## C O N C L U S I O N

### **A Body of Work That Takes Itself Seriously**

Arslough's *Artdig WorX* is not a hobby project in any diminutive sense of the word. It is a serious, systematic, and in large part intellectually substantial body of work by a late-arriving artist who has channeled his long years of experience as a technologist, linguist, reader, and mourner into a coherent artistic practice. The conceptual foundation — the inseparable intertwining of language and image, operationalized as *Glossavision* — is original enough to distinguish the work from mere digital image editing.

The project's limitations lie in its tendency toward overdetermination, in a formal leveling through the Miniposter template, and in a tension between conceptual ambition and the visual autonomy of the image that has not yet been fully realized. There are works that are more intelligent as thoughts than they are as pictures.

But these objections do not diminish the fundamental verdict: Arslough makes art that comes from life, wrestles with life, and — at its best — can speak for itself. That is more than much digital production can claim.

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*Essay written on the basis of the online presence [adw.lohgo.net](http://adw.lohgo.net) — as of March 2026*