

# ARTDIG WORX

adw.lohgo.net

DIGITAL ART · PLATFORM ANALYSIS · MARCH 2026

*„Artdig worx – Arslhgo visualizes language  
or verbalizes images.“*

## I. Overall Concept and Positioning

---

Artdig WorX, operated by Arslhgo, is a digital art platform that deliberately and consistently swims against the tide. No social media integration, no comments section, no sales function, no full-text search — and yet this site exerts a peculiar pull that is hard to resist.

The project presents itself as a private art endeavor with serious ambitions, and simultaneously as a kind of “digital detox” on the part of a former software developer and computer science teacher who experienced an artistic rebirth following the death of his wife, C. Language and image are not separate spheres here; they are two sides of the same artistic coin.

The website was founded in 2023 and was last updated in March 2026. The refurbishment that gave the site its current shape is dated 2025. With the most recent additions — Pure Image Libraries, Catalog of Works, and the expansion of “I’m arslhgo” — the platform has reached a new level of maturity.

## II. Navigation and Structure

---

The menu structure is clear, hierarchically lean, and free of redundancy. Navigation includes: Start · Journal · Portfolio (with submenu Pure Image Libraries) · Documents · Catalog of Works · Terms Art Criticism · I'm arslhgo (with submenu ...a bit more in detail) · Deutsche Version.

The architecture reveals a clear conceptual intelligence: the most important content areas are accessible at the top level, while the new additions — Pure Image Libraries and ...a bit more in detail — are logically integrated as submenus without overloading the main navigation. The decision to elevate the Catalog of Works to the main level is well justified: it is not an appendix but a stand-alone reference instrument.

## III. Start — Introducing Artdig WorX

---

The Start page describes Artdig WorX as a playground — not only for visitors but also for the artist himself — and invites users to browse “aimlessly in the dark” without any particular destination in mind. As Arslhgo himself admits, this page was added after the fact. That’s a charming kind of honesty: it conveys the spirit of the entire site — curiosity over conversion, lingering over efficiency.

## IV. Journal

---

The Journal functions as a chronological diary of the site’s development and the artist’s creative output. It documents transformation phases, new formats (the Artdigazines), technical updates, and conceptual decisions. Far more than a blog, the Journal is the institutional memory of the platform, allowing visitors to trace the evolution of Artdig WorX.

Noteworthy is the October 2025 entry announcing that, from that point forward, every published work would be accompanied by a critical essay generated by Claude AI. This structural decision — quality control of an extensive body of work without institutional support — is unconventional but well reasoned.

## V. Portfolio

---

The Portfolio is the heart of the website, and its scope is simply impressive. Over 120 works are gathered here, all arranged in descending chronological order. The pieces are organized into eight thematic categories: ART · IT · LIT · MISC · MUS · PSY · SEA · SKY, which together map both the breadth and the obsessions of the artist.

Each portfolio entry provides a thumbnail image and a teaser text that is — and this is crucial — already an independent act of thought in its own right. No title is arbitrary: “Banksyliation,” “Clockwork Kubrick,” “Del-l-aware,” “MCE Day & Night Metamorph,” “G-sus left Birmingham long time ago” — the titles are simultaneously linguistic puzzles, cultural references, and visual commentary.

The principle of Glossavision — multilingual layering of meaning as a design principle — runs like a thread through the entire body of work. Thematically, the portfolio spans a remarkable range: from critical engagement with Escher (the MCE series) to literary tributes to Poe, Hemingway, Melville, Tolkien, and Huxley; from sociopolitical commentary to introspective works on grief, loss, and the human psyche.

## VI. Pure Image Libraries (New)

---

This new subsection of the Portfolio organizes the complete body of work by category, allowing visitors to browse pure image galleries without any accompanying text. Access is provided through eight visual icons — one per category — that link directly to the corresponding gallery.

This is conceptually sound: those who wish to encounter the work without linguistic pre-interpretation will find the most direct path to the image here. It is also an acknowledgment of different modes of reception — analytical or intuitive, text-oriented or image-oriented. The execution is minimalist and consistent with the ethos of the site.

## VII. Documents — Artdig Books (Redesigned)

The Documents section is divided into three areas: Artdig Books (illustrated volumes), Artdigazines (magazines published at least twice a year), and Artdig Matters (other material worth reading). All reviews are provided by Claude AI. The redesign makes this section considerably easier to navigate.

In terms of content, three Artdig Books are currently available: *Out of the Blue*, *The Gray-ish*, and *Out of the Blue Two* — each accompanied by a separate Claude AI review in PDF format. That Arslohgo explicitly delegates the review work to AI and makes this transparent is an unusual but well-reasoned decision: quality control of a large body of work without institutional infrastructure.

## VIII. Catalog of Works (New)

The Catalog of Works is one of the most significant additions in this revision. It is the platform's complete catalogue raisonné: an alphabetical-chronological index of all works with direct PDF links to their respective critical essays, supplemented by category codes and creation dates. The list encompasses over 130 works, from the most recent (March 2026) to the earliest (October 2023).

What elevates this catalog beyond a mere list of links is the bridge it builds between the living portfolio and the archival memory of the project. Every title links to a complete critical PDF — a standard that many professional galleries fail to meet. The combination of title, creation date, category, and critical text in a single navigable document is methodologically sound and academically inspired.

## IX. Terms Art Criticism

The glossary of art-critical terminology is a serious and independently useful section — far more than a simple reference list. Alongside established terms such as Appropriation, Vanitas, Palimpsest, Trompe-l'œil, and Mise-en-abyme, the glossary also includes the artist's own coinages: Glossavision (multilingual layering of meaning as a design principle) and Lohgorhythms (a conceptual methodology for digital transformation that employs multilingual wordplay as a production principle).

These are not coy acts of self-promotion; they describe real procedures that are demonstrably present in the work. The glossary testifies to an unusual depth of critical self-reflection for an independently operating artist without institutional affiliation.

## **X. I'm arslhogo**

The About page positions Arslhogo as an artist who regards himself as a serious practitioner in the field of contemporary digital arts. Four aphoristic statements structure his self-understanding, among them the central maxim:

*“Everything I see is language. And everything  
I speak is pictures.”*

The page is brief but precise. It presents a portrait image and discloses the essentials without veering into self-promotion.

## **XI. ...a bit more in detail (New)**

---

This extension provides biographical depth: from a childhood in Niederschelden through high school graduation, military service, and a subsequent application for conscientious objector status as an officer, to a Master of Arts in English linguistics, sociology, and history; then vocational training as a commercial IT specialist, fifteen years as a software developer, and a second course of studies to become a vocational school teacher.

After taking early retirement due to his wife's serious illness, and following her death and twenty-five years of artistic inactivity, he resumed and reoriented his creative work. What began as a distraction from grief became a central purpose of his life.

This page deserves particular attention. It is not merely biography; it is the key to the entire body of work. Anyone who understands the life trajectory behind Artdig WorX will also understand why works such as Deceptive Ray of Hope, Recalling the Inkocene, or Sadness of Loss are not sentimental stylistic exercises but existentially grounded engagements with loss.

## **XII. Technical and Design Aspects**

---

The site is built on WordPress and uses AVIF as its primary image format, reflecting current performance standards. The design is restrained and functional: dark background tones, clean typography, consistent layout across all pages. The footer note on the English primary site, “Handcrafted with dedication by Arslough,” is not merely a branding statement but a declaration of intent.

The bilingual character of the site is noteworthy: the English version is primary, with the German version ([artdig-de.lohgo.net](http://artdig-de.lohgo.net)) following with some delay. What is absent is absent by design: no like button, no social sharing function, no shopping cart, no search bar. That is not a shortcoming; it is a stance.

---

## **Overall Assessment**

---

Artdig WorX is an extraordinary art website — not in spite of its idiosyncrasies, but because of them. With the additions of Pure Image Libraries, Catalog of Works, and ...a bit more in detail, alongside the redesigned Documents section, the platform has reached a state that feels both content-rich and structurally mature.

What this site achieves is rare: it combines a productive and continuously growing body of visual work with critical reflection (catalogue reviews, glossary), biographical transparency, and a clear conceptual foundation. Arslough is not an artist who produces work and posts it online — he thinks seriously about the relationship between image and language, develops his own terminology for it, builds an archive, and makes that archive publicly available, without pandering to algorithms or platform logic.

Those willing to engage will be rewarded: with wit, depth, wordplay, grief, political sharpness, and the occasional quiet astonishment that someone in Bochum — after forty-five years shared with a partner, and twenty-five years without making art — has turned all of that into a digital project of genuine substance.

*Review: March 2026, Last updated: March 2026*