

# *Banksylation*

*A Digital Transformation*

*By Arslohgo*



*Arslohgo. "Banksylation", digital transformation after Eugène Delacroix. CMYK, 300 dpi*

In "Banksylation," Arslohgo engineers a remarkable art-historical short circuit: Eugène Delacroix's iconic revolutionary allegory from 1830 becomes contaminated—or rather, infected—by the visual language of contemporary street art phenomenon Banksy. The result is a palimpsest structure where two centuries of visual rebellion work against each other while simultaneously collapsing into one.

The central figure of Marianne—that bare-breasted embodiment of Liberté who strides across the fallen of the July Revolution in Delacroix's original—is here overlaid by a black stencil silhouette unmistakably citing Banksy's visual grammar. Where Delacroix's goddess of freedom once brandished a flag, the shadow figure now raises a bouquet of flowers: a direct reference to Banksy's "Flower Thrower," that emblem of nonviolent resistance which has itself long since solidified into icon.

### *The Dialectic of Overpainting*

What Arslough stages here goes beyond mere montage: it is a meditation on the half-life of revolutionary images. Delacroix's painting, originally a manifesto of bourgeois uprising, has over two centuries been neutralized into museum artifact—reproduced on postage stamps, banknotes, in textbooks. Banksy, meanwhile, the anonymous disruptor of public space, has undergone a parallel transformation: from subversive sprayer to auction darling, whose works command millions.

The black intervention functions as both censorship and liberation. The dripping effects that run down from the stencil figure settle over the historical scene like tears or decay. They mark the spots where the revolutionary pathos of the nineteenth century becomes permeable to the ironic distance of the present.

### *The Title as Semantic Compression*

“Banksylation”—this neologism deserves attention in its own right. It fuses the artist's name with a suffix suggesting retaliation, annihilation, or reconciliation. Is the street art intervention an act of revenge against academic painting? An erasure of the original? Or perhaps a reconciliation between high culture and subculture, both of which have long circulated within the same cycle of commodification?

Arslough's coinage operates according to the lohgorhythmic principle that runs through his entire body of work: semantic ambiguity is not resolved but cultivated as productive tension.

### *Grayscale as Conceptual Decision*

The reduction to grayscale—a recurring feature in Arslough's “Gray Ish” body of work—strips Delacroix's original of its romantic color dramaturgy. The famous blue-white-red of the tricolor, the warm skin tones of Marianne, the blazing orange of the burning city in the background: all erased. What remains is a simultaneity of gray tones in which historical original and contemporary overpainting converge. Banksy and Delacroix become accomplices in a monochrome present where the distinction between revolutionary gesture and its aesthetic commodification grows increasingly difficult to maintain.

### *The Question of Freedom*

Ultimately, “Banksylation” poses an uncomfortable question: What does it mean when the image of freedom itself becomes a prisoner of visual history? When every depiction of rebellion is always already trapped in the archive of predecessor images? The bouquet in the stencil figure's hand may be the most honest answer the early twenty-first century can offer: a gesture that refuses to be either weapon or flag, yet in its ostentatious peacefulness has itself become suspect—purchasable, reproducible, already cliché.

With this work, Arslougho succeeds in creating a piece that reflects on the mechanisms of appropriation art while enacting them. “Banksylation” is not an homage—neither to Delacroix nor to Banksy. It is an autopsy of two icons, performed with the tools of digital image manipulation and a precise awareness of art history’s ironies.

Medium: Digital Composition