

FFM Stockmarket Singers *DAXhund III—Myth, Economics,* *and Urban Imagination*

by Arslohgo



Arslohgo, "FFM Stockmarket Singers", Digital composition, 4961 × 3508 pixels, CMYK color space, 300 DPI.

The third variation of the Stockmarket Singers cycle returns to a foundation that, on closer inspection, reveals itself as a multilayered construct of myth, economics, and urban imagination. The work superimposes two iconic reference spaces with a precision that leaves nothing to chance: in the background, the neoclassical facade of the Frankfurt Stock Exchange, photographically desaturated to a cool gray—an architecture of power, of order, of regulated exchange. In the foreground, positioned to the left and rendered in a transparent, muted violet, the stacked silhouette of the stock market animals: bull, bear,

and *DAXhund*, piled atop one another in a pyramid—a profane reinvention of the *Town Musicians of Bremen*.

The Recording of a Fairy tale

The gesture of this recoding is as simple as it is precise. The Brothers Grimm fairy tale once told a story about escaping economic obsolescence—four animals fleeing the slaughterhouse and banding together as a community. Arslough transposes this structure into the context of financial capitalism and swaps the utopian destination (Bremen as a city of freedom) for the real point of origin: the Frankfurt Stock Exchange itself. The animals are not journeying away—they emerge from the place. The direction of travel is reversed; the meaning inverted.

DAXhund: The Title as Portmanteau

The title encodes this displacement in the tightest possible space. *DAXhund*—a portmanteau of the German stock index (DAX) and the *dachshund*—fuses the financially technical with the folksy, the abstract (an index value, a chart, a number) with the concrete (a short-legged, widely beloved dog). The *dachshund* sits at the top of the animal stack: smaller than the bull and the bear, yet perched at the apex—a quiet irony that counters the presumed hierarchies of the market with a playful absurdity.

Chromatic Strategy: The Spectral Apparition

The chromatic choices deserve particular attention. The violet of the animal silhouettes is not a saturated violet of assertion, but a transparent, almost spectral lilac that allows the stock exchange architecture behind it to show through. The animal figures thereby become apparitions—a *Stockmarket Singers* vision that emerges from the building itself, as if conjured or generated by the institution. It is not art projecting something onto the exchange; rather, the work suggests, the exchange itself carries this fantastical bestiary within it.

The Arslough Signet and the Text-Fabric

The lowercase letters “a” woven throughout the background are a characteristic feature of the Arslough signet—a quiet text-fabric that links image and concept at a subterranean level. The space between architecture and imagination is permeated by language, even as that language resists immediate reading.

Productive Estrangement: A New Autonomous Image-Thought

The *DAXhund III* operates—as do its predecessors in the cycle—at the level of productive estrangement. The familiar (the fairy-tale motif, the Frankfurt landmark, the iconography of financial markets) is neither illustrated nor explained, but collaged, and in that collage a surplus of meaning arises that belongs to none of the individual sources alone. The work is neither stock market

satire nor fairy-tale illustration nor urban portrait—it is the precise layering of all these registers into a new, autonomous image-thought.

The Town Musicians never reached Bremen—they never needed to. In FFM, the animals have already arrived at the source: the exchange that generated them, the architecture that dreams them, the market that has always been, at its core, a fairy tale about value.

Medium: Digital Composition