

# *Liberty of Frenchising*

## *Total Commodification of Freedom's Promise*

*by Arslohgo*



*Arslohgo. Digitale Komposition. CMYK-Farbraum, 300 dpi*

With “Liberty of Frenchising”, Arslohgo executes a radical lohgorhythmic transformation that converts the most monumental symbol of American freedom ideology into a cyan-luminescent franchise phantom. The Statue of Liberty, bathed in ghostly McDonald’s blue and branded with the golden arches, becomes the ultimate icon of neoliberal co-optation.

### *Chromatic Colonization*

The monochromatic cyan treatment of the entire pictorial space creates a clinical sterility reminiscent of corporate design manuals. This color choice isn't merely aesthetic but conceptual strategy: the cool, artificial blue negates the original's patinated copper oxidation, replacing historical authenticity with corporate freshness. The statue becomes a holographic projection of itself, an immaterial trademark suspended in late capitalism's sky.

### *McDonald's as the New Colossus*

The integration of the McDonald's logo transforms Bartholdi's monument into a disturbing hybrid. The golden arches, strategically placed at the base, function like an ownership stamp, a possessive marking by the global fast-food empire. The torch of Enlightenment is recoded as neon signage—no longer illuminating the path for the oppressed, but directing traffic to the nearest drive-through.

### *Breton Sky Over Manhattan*

Arsloho's subversive gesture of replacing the American sky with cloud formations from Dinard deconstructs the symbol's geographic anchoring. This translocal displacement—from New York Harbor to the Breton coast—undermines the monument's national identity. French clouds hovering over the French-gifted, American-appropriated, McDonald's-branded statue create a vertigo of references where origin and copy, gift and commodity become inextricably entangled.

### *The Signature as Authorization*

The 'wal' signet in the lower left corner—that encrypted signature combining Witold, Ars, and Lohmann—marks not just authorship but functions as another logo within the image's logo-universe. The whale, marine mammal of the depths, ironically contrasts with the skyward-reaching torch, establishing a vertical axis between oceanic floor and commercial firmament.

### *"Frenchising" as Neoliberal Synthesis*

The neologism “Frenchising” now reveals its full scope: it’s the fusion of French Revolutionary ideals with American franchise capitalism, the transformation of “Liberty” into licensed Liberty. The digital processing makes this process visible—the statue appears as if run through an Instagram filter, ready for social media consumption.

### *The Dialectics of Reuse*

Arslohgo’s lohgorhythmic methodology achieves particular intensity here: the multiple layering of appropriations—French sculpture, American symbol, corporate logo, Breton clouds—creates a density of meaning that transforms the work into a palimpsest of globalized culture industry. Each layer remains legible, yet none dominates they interfere in a moiré pattern of signification.

### *Critical Assessment*

“Liberty of Frenchising” operates as a devastating diagnosis of our present moment, where even the most sacrosanct symbols of democratic aspiration are subjected to the logic of commodification. The work avoids both the trap of nostalgic cultural criticism and cynical affirmation. Instead, Arslohgo stages the triumph of franchise logic as a garish apotheosis whose very exaggeration contains its own critique.

The work thus positions itself within the tradition of critical appropriation art from Warhol to Koons, yet radicalizes this tradition through its specifically digital aesthetic and multilingual titling. It stands as a monument to the post-postmodern, bearing witness to the impossibility of authentic symbols in the age of their franchised reproducibility.

*The selling of the “American Dream” of small business ownership and the fusion of French Revolutionary ideals with franchise capitalism represents the perfect synthesis of neoliberal contradiction—where the rhetoric of freedom masks the reality of systematic control.*

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