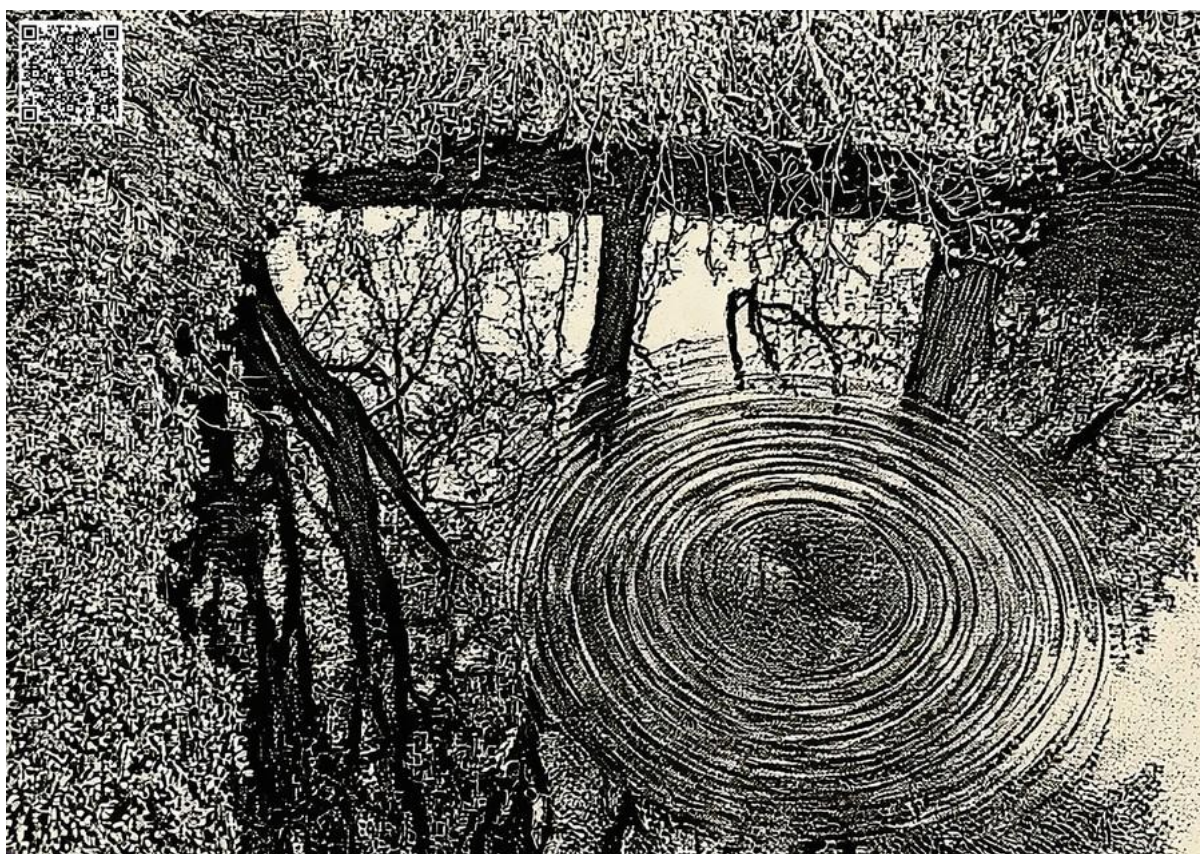


# *MCE Woodcut – Ripples on Water (QR EN)*

*By Arslohgo | MCE Project*



*Arslohgo. "MCE Woodcut – Ripples on Water (QR EN)," digital transformation. MCE Project. 5940 × 4200 pixels. CMYK, 300 ppi*

## *The Small Code and the Long Argument*

There is a version of this image in which the QR code shouts. There is another in which it whispers, woven into the grain of the woodcut texture like a watermark, legible only to those who already know it is there. This version — MCE Woodcut – Ripples on Water (QR EN) — finds a third register entirely: the code speaks at a conversational volume, and the image listens without flinching.

*The Image First*

What the eye encounters first, as it should, is the picture itself. The bare winter trunks rising from the dense black-and-white mesh of the digital woodcut aesthetic; the pale, indeterminate sky reflected in the water at center; the concentric rings expanding rightward — calm, geometric, relentless — their source already gone, their motion still ongoing. This is Escher's *Ripples on Water* (1950) translated through Arslough's lohgorhythmic methodology into a post-analog visual language: the organic and the algorithmic bound together in an image that looks handmade precisely because it was not.

Only once the eye has settled — has accepted the image on its own terms — does the small white-bordered rectangle in the upper left corner declare itself. A QR code. Compact, precise, unobtrusive. In this EN edition, it carries an English address: the review that contextualizes, interprets, and situates the work it is embedded within. The loop, characteristically Escherian, closes quietly: the image contains the key to its own reading.

*Scale as Argument*

The scale of the code is the argument. Unlike the bold black rectangle of the US version, which imposed itself on the image field with a Suprematist confidence that demanded to be reckoned with, the EN code here shares something with the DE version — a modesty bordering on reticence. It does not compete with the woodcut's visual weight. It occupies its corner the way a footnote occupies the bottom of a page: necessary, precise, and perfectly willing to be ignored by those not yet ready for it.

This is, in its own quiet way, a statement about how art addresses an English-speaking audience. The English-language viewer is not handed a declaration; they are offered a door. The code's compact form — smaller than the palm of a hand within an image five thousand pixels wide — mirrors the relationship between the work and its commentary in the broader context of Arslough's practice: the lohgorhythmic methodology generates meaning through small interventions into large systems. A single syllable inserted into a word. A single code embedded in an image. The proportion is deliberate; the effect is disproportionate.

*The Language Pair*

Conceptually, the EN version completes the language pair that Arslougho has constructed across these editions. The DE code speaks to those for whom the work was first conceived, in the language in which it was thought. The EN code reaches outward — across the Atlantic, toward a critical discourse that operates in English, toward readers who may encounter Arslougho's work for the first time through this image. Both codes carry the same picture. Both pictures carry a different destination. That difference — invisible to the naked eye, encoded in the pixel grid of a small white square — is the work's most precise conceptual gesture.

*The rings of water continue their outward expansion, indifferent to language. They do not know whether the stone that caused them was thrown by a German hand or an English one. The code knows. It remembers which shore it is pointed toward. Scan it. The review is waiting. The image is patient.*

Medium: Digital Transformation