

Night Session (lohgorhythms)

Mapping Nocturnal Threshold States

by Arslohgo



Arslohgo, "Night Session (lohgorhythms)", Digital composite, 4961 × 3508 pixels, CMYK, 300 DPI.

Arslohgo's "Night Session (lohgorhythms)" from the Sky Series confronts us with a portrait suspended between documentary intimacy and cosmic dissolution. The work operates as a visual algorithm—a "lohgorhythm" in the truest sense—translating the artist's nocturnal creative hours into a state between waking and dreaming, between digital presence and atmospheric dissolution.

The Poetics of Dissolution: Friedrich Transposed

The self-portrait presented here refuses the classical function of representation. Instead, the artist becomes a weather phenomenon, a meteorological apparition. The cloud formations drifting through and partially obscuring the face function like a natural data stream, eroding the fixed contours of

identity. This interpenetration of interior and exterior evokes Caspar David Friedrich's Romantic fusion of subject and natural force, yet transposed into the language of digital manipulation and contemporary self-interrogation.

Nocturne as Production Condition: Moon as Monitor

The title "Night Session" locates creative work in the liminal hours of night—that time when boundaries between conscious and unconscious, between code and vision, become permeable. The monochromatic grayscale palette reinforces this sense of an in-between world. The moon, the single bright point in the upper portion of the image, functions as a cosmic monitor, a natural display illuminating the nocturnal working atmosphere.

Algorithm of Self-Observation: The Glasses as Optical Interface

The subject's glasses—precisely rendered amid the atmospheric dissolution—become the crucial detail. They mark the point where observation and self-observation converge. As an optical interface between inside and outside, they point to the digital artist's dual role as programmer and programmed, as author of algorithms and their subject. The title's "lohgorhythms" play with this ambivalence: they are both personal signature (lohgo as domain) and reference to the rhythmic, algorithmic structures of digital creation.

Between Melancholy and Transcendence: After Dürer's Melencolia I

The work carries a melancholic undertone reminiscent of Dürer's "Melencolia I"—the contemplative artist-subject in their nocturnal workshop. Yet while Dürer staged melancholy as stasis, Arslougho shows it as a process of transformation. The clouds moving through the portrait are not static symbols but dynamic agents of change. They visualize the creative process as continuous metamorphosis, as constant rendering between solid and liquid states.

Within the context of the Sky Series, the work gains an additional layer of meaning. The sky is mobilized here not as a Romantic motif of longing, but as a metaphor for digital space—infinite, elusive, constantly in motion. The "Night Session" thus documents not only a specific working time but also a state of consciousness: navigating in the cloud, understood both meteorologically and digitally.

The glasses hold firm while the face dissolves into cloud. The moon is the only monitor. Lohgorhythms: personal signature, algorithmic pulse, nocturnal rhythm of the code. Dürer's melancholy was stasis; Arslougho's is weather—a self-portrait in perpetual rendering, between solid and sky.