

# *Seasefire*

*By Arslohgo*



*Arslohgo. "Seasefire," digital transformation. 5940 × 4200 pixels. CMYK, 300 ppi*

## *When Water Burns*

Some images do not illustrate — they argue. *Seasefire* by Arslohgo belongs unquestionably to that category. What at first glance appears to be an apocalyptic natural scene — a raging ocean, its spray erupting into open flame, the sky steeped in smoldering brown and burnt orange — reveals itself on closer inspection to be a conceptually precise statement, one that compresses linguistic, visual, and political registers into a single, uncompromising pictorial logic.

*Title and Lohgorhythmics*

The title is the key. Seasefire is not a word — but it once was: ceasefire, that term from the language of diplomacy meant to mark the end of violence. Arslhgo opens the word with surgical precision and plants the sea inside it: sea slides between cease and fire, blowing apart the fragile truce on a semantic level. What began as a promise ends as a paradox. The fire does not stop — it burns now on water.

This procedure is characteristic of the artist's lohgorhythmic methodology: the deliberate infiltration of a word through phonetic or morphological inscription, which does not destroy the original but instead exposes its internal contradictions. Seasefire is not a corruption — it is a deconstruction that was already latent within the word itself. The term ceasefire contains fire; it carries the very thing it is supposed to end. Arslhgo does not render this as an abstract exercise in wordplay, but as an image: here, fire burns — and it burns on the sea.

*Composition*

The compositional force of the work is striking. The wave that dominates the center of the image is no stylized metaphor — it is massive and physical, its body dark and structured, almost mineral, the churned water masses fading into a pallid gray. From the crest, flames break upward — not as pictorial ornament but as tectonic consequence. The color dramaturgy invokes the classic iconography of the inferno: yellow, orange, a glowing red pressing against the darkness of a smoke-saturated sky. There is no stillness in this image, no zone of de-escalation — and that, precisely, is the point.

*Deconstruction and Concept*

Seasefire is, as Arslhgo makes unmistakably clear, a deconstruction of the source concept — one that in many cases renders itself absurd. The reference is timeless and at the same time brutally current: ceasefire is a word spoken, agreed upon, broken, and spoken again the world over, often as a rhetorical gesture that suspends violence without ending it. The artist translates this mechanism into the elemental: the sea, primordial symbol of the living, the fluid, the adversary of fire, burns. Logic has been suspended. The irreconcilable coexists — not in harmony, but in a state of permanent, smoke-generating collision.

*Tradition and Context*

Within the tradition of conceptual and appropriation art, *Seasefire* represents an approach that treats language not as accompaniment but as primary material. The image is the translation of the word — and the translation refutes the original. Arslohgo creates a work that is neither indictment nor manifesto, but something more demanding: a precise reckoning with a world in which words promise what reality withholds.

*Seasefire burns. And does not stop.*

Medium: Digital Composition