

Skylark

A Lohgorhythmic Meditation on Sky, Bird, and Linguistic Weightlessness

by Arslohgo



Arslohgo, "Skylark", Digital composition, 4961 × 3508 pixels, CMYK color space, 300 DPI.

In "Skylark," Arslohgo brings his signature glossavisionary method to bear with remarkable focus. The work depicts a skylark in flight, its body merging with the sky above Callantsoog through digital double exposure—the bird becomes sky, the sky becomes bird. Yet this visual fusion is merely the surface of a multilayered semantic game.

Skylark, to Skylark, a Lark: The Semantic Field

The title itself serves as the key to the work's hidden strata of meaning. "Skylark" denotes, most simply, the Eurasian skylark (*Alauda arvensis*), that unassuming bird renowned for its heavenward

singing flight. But the verb “to skylark” points to something else entirely: to frolic, to fool around, to engage in lighthearted mischief. And “lark” alone stands colloquially for fun, a jest, a carefree venture.

Here Arslough’s lohgorhythmic methodology reveals its full power: the work operates simultaneously on the level of nature imagery (the lark as creature of the sky), linguistic ambiguity (the semantic field stretching between bird and amusement), and—note the piece’s place in the “Playing around with Callantsoog skies” series—self-referential gesture. For what is this digital transformation itself if not a kind of skylarking, an artistic fooling around with found material?

Dematerialization: The Bird as Condensation of Sky

The work’s color palette deserves particular attention. The pervasive blue in varying saturations—from the deep azure of the upper register to the milky white of the cloud formations—creates an atmosphere of dematerialization. The bird appears not as a solid creature but as a condensation of the sky itself, as though the element had assumed momentary form. The sunbeams breaking through behind the bird’s body heighten this sense of epiphany—the lark as manifestation of sky, not merely its inhabitant.

Wiederverwendungskunst: Callantsoog as Found Material

Particularly compelling is the tension between the documentary origin of the material—a photograph of the sky above a North Holland coastal town—and its transformation into a work that oscillates between naturalistic depiction and abstract composition. Arslough practices here that form of Wiederverwendungskunst running through his oeuvre: the appropriation and digital reshaping of found visual realities.

The work’s place in the Sky Series, which explores its titular motif on three levels—visual, written, and sonic—points to a conceptual rigor that might at first seem to contradict the playful character of the individual piece. Yet it is precisely in this tension between systematic exploration and spontaneous joie de vivre that the work’s quality resides. The lark ascends, sings, frolics—and yet fits within a larger artistic order.

Skylark: bird, verb, noun. Alauda arvensis ascends above Callantsoog and becomes the sky it sings into. To skylark is to fool around—and this is exactly what Arslough does: he takes the found sky, fuses it with the found bird, and out of the jest makes a meditation. The lark rises. The lark is the rising.

Medium: Digital Composition