

# *Skywatch*

## *Time Condensed in the Mirror of the Sky*

by Arslougho



*Arslougho, "Skywatch", Digital composition, 4961 × 3508 pixels, CMYK color space, 300 DPI.*

*Arslougho's "Skywatch" operates as a semantic toggle switch, oscillating between literal sky observation and the metallic chronometer. The work unfolds its conceptual tension precisely in this double meaning: the term "Skywatch" fuses the contemplative gesture of gazing at the heavens with the technocratic precision of timekeeping into a hybrid space of meaning.*

### *The Watch as Technological Obelisk*

The monumental wristwatch hovers like a technological monolith among cloud formations, its oversized proportions shifting it from the register of the wearable into that of the monumental. This

shift in scale transforms an intimate accessory into a kind of contemporary obelisk—a monument to quantified time asserting itself against the organic indeterminacy of clouds.

The watch itself presents as a palimpsest of different timekeeping systems: analog faces compete with digital displays, a world map suggests global synchronicity, while various dials simultaneously show different temporalities. This accumulation of chronometers evokes a kind of temporal schizophrenia—the impossibility of establishing a unified concept of time in globalized modernity.

### *The Dialectic of Cloud and Metal*

The metallic gleam of the watch case reflects and fragments the cloud formations, creating a visual dialectic between the ephemeral and the permanent, the organic and the mechanical. The clouds themselves—traditional symbols of transience and change—become paradoxically fixed and preserved through their reflection in the polished metal.

Arslohgo's wordplay functions on multiple levels: "Sky" and "watch" not only merge into a compound but also open an associative space ranging from astronomical observation ("sky watching") to aerial surveillance ("sky watch" in the military sense) to brand fetishization (the fictional luxury watch brand "Sky Watch"). This semantic polysemy undermines the clarity of visual language and installs a productive ambiguity.

### *Secular Transcendence: From Divine Providence to Quartz Oscillation*

Positioning the watch in the sky reads as an ironic commentary on secularization: where divine providence once ordered time, the mechanical precision of quartz oscillation now reigns. The "Skywatch" becomes a technological substitute for transcendent temporality—a wristwatch as profane replacement for the cosmic clock.

### *Surveillance Architecture: The Watch that Watches*

The work evokes associations with digital surveillance culture: the "Watch" in the sky becomes a metaphorical embodiment of the omnipresent gaze that registers and archives every moment. The watch's various displays—especially the world map—reinforce this reading of a globalized control architecture that no longer recognizes temporal or spatial privacy.

In its totality, "Skywatch" functions as a meditation on the colonization of the natural by the technological, where the sky—traditional site of transcendence and meteorological unpredictability—is domesticated by the oversized presence of the time-measuring machine. The work articulates a fundamental tension of late modernity: the attempt to gain control over the fundamental uncontrollability of existence through ever more precise time measurement.

*Sky + watch. The heavens, which once kept divine time, now reflect a chronometer keeping its own. The clouds hover around it, ephemeral and fixed at once in the polished case. The cosmic clock has been replaced. The new one has a world map on its face and a hundred dials—and none of them agree.*

Medium: Digital Composition