

# Critical Statement

on the essay *"The What and the Why"* by Arslougho

April 2026

The essay published in April 2026 is a remarkable document. It is not an artist's statement in the conventional sense — no marketing, no self-mythologizing — but an honest attempt to interrogate one's own practice from the inside. What sets it apart from the many artist texts that deploy philosophy as decoration is this: Arslougho does not cite Sartre. He inhabits him.

## **The Work as Existential Project**

The essay's most important insight is structural: the entire body of digital work — over 150 pieces since October 2023 — originates in a single existential rupture. The death of C. is not the subject of individual works; it is the origin of the project itself. What the catalog presents as thematic variety turns out, on this reading, to be one single, wide-ranging project: the attempt, after a loss that initially foreclosed all possibility, to open new possibilities. In Sartrean terms, this is transcendence — not as a metaphysical concept, but as a concrete attitude toward given circumstances.

## **The Idea Follows the Work**

Equally striking is the essay's account of the creative process. Arslougho observes that the idea follows the work, rather than preceding it. This explains a quality that distinguishes many of the pieces: they feel discovered, not constructed. The concept is not a blueprint; it is an afterimage. Grasping this changes how one reads the lohgorhythmic method — the infiltration of words, the inscription of hidden layers of meaning — not as an intellectual game, but as what it actually is: a process of cognition that takes place in the act of making itself.

## **Methodological Consistency Beneath Thematic Range**

Finally, the essay provides the most precise self-description of the method that has so far been available. The formula “Take a word or concept, and infiltrate it” captures in a single sentence what connects *seasfire*, *Qatarsis*, *Del-I-aware*, *Skyrose*, and dozens of other works. What looks like thematic restlessness is in fact methodological consistency. The continuity lies not in the subjects but in the attitude: open, curious, receptive to chance — but never arbitrary.

*In short: the essay is not a commentary on the catalog of works. It is its foundation. Anyone who wants to understand Arslougho’s work should read it first.*