

Arslohgo Works Catalog

Short Texts on Works on artdig-de.lohgo.net (as of: April 03, 2026)

ino nothingness (Inevitable Nature of Nothingness)

April 2, 2026	Theme:	Death, Nothingness, Sartrean Néantisation, Mortality, Self-Deception
4200 x 5940 px CMYK, 1200 ppi	Style:	Digital Conceptual Black-Field Painting / Existentialist Art

"ino nothingness" — spelled out, Inevitable Nature of Nothingness — is the most radical work in Arslohgo's visual language. At first glance, it shows nothing. Or almost nothing. A near-total expanse of black, 4200 × 5940 pixels, CMYK, rendered at 1200 ppi — an unusually high resolution for a print work, and a clear signal that this piece was conceived for large-scale physical presence.

Within that black field, barely visible dark-green shadings suggest organic forms — branches, perhaps, or veins, or smoke — dissolving into the void. In the lower third, slightly off-center, text appears in a faint, matte typeface: inevitable nature / of nothingness. Not centered. Not loud. Almost apologetic.

The compositional choice to surrender nearly everything to black is not laziness — it is a deliberate conceptual stance. Looking itself becomes an effort. The viewer has to work to perceive anything at all. The image refuses to make things easy, and in that refusal lies its first philosophical argument: those who do not want to see death will not see it. The painting leaves them to their self-deception. But those who stay, who look, who let their eyes adjust — they begin to sense something. Something that cannot be named, but that is undeniably there.

Arslohgo draws explicitly on Sartre, and you can feel it. In the artist's own statement accompanying the work, he writes that death opens no new paths — it is the total cancellation of all possibility, a néantisation, an annihilation that lies outside human freedom. With death, a person becomes a thing, surviving only in the memory of others, if at all, and for how long. The concept of néantisation is enacted formally in the image itself: there is nothing to see because the act of seeing has been extinguished.

The work connects directly to Arslohgo's personal experience of grief — standing at once at an end and a beginning: the black image as the logical continuation of a sustained meditation on death, loss, and memory that runs through his late work.

MCE Woodcut – Ripples on Water (QR DE)

March 30, 2026	Theme:	Self-reference, QR code integration, Escher homage
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Transformation / Concept Art

In this work from the MCE Project, Arslohgo transforms M. C. Escher's graphic source "Rippled Water" into a post-analog visual language of dense black-and-white woodcut patterns. Escher's characteristic formal vocabulary — concentric water rings, trees, sky — remains recognizable, but is transposed into a new mediality through the digital woodcut aesthetic.

The actual conceptual centerpiece of this DE version is a small QR code in the upper left corner of the image. Unlike earlier versions of the work, in which the code was either fully camouflaged

within the image texture or placed as a dominant black rectangle, Arslough here chooses a third position: the code is visible, yet restrained — it does not dominate, but neither does it submit. The artist's critics call this "proportionality as attitude."

The code leads to the German art critique of the work — a further moment of self-reference. The viewer first sees the image, discovers the code only on a second look, and is then directed to a text that interprets what was seen. This sequence is deliberately staged: the image comes first, the commentary follows. Linguistically, the work operates within the German and Dutch printmaking tradition, and the QR code also leads back into German-language reception culture. The water rings as a central motif stand, in Arslough's work, for time as circular energy and the spreading of an event — an image that, in this context, also describes the circulation of image and critique.

Seasefire

March 29, 2026	Theme:	War and peace, critique of language, nature as political image
4200 × 5940 px, CMYK, 300 ppi	Style:	Digital Transformation / Conceptual Photo Composition

"Seasefire" is one of the most striking political-poetic works in Arslough's oeuvre. It shows a raging ocean from whose spray leaping flames surge upward, while the sky is bathed in smoldering brown and orange-red. What appears to be an apocalyptic natural scene is in reality a linguistically and visually precisely constructed statement.

The key lies in the title: "Seasefire" is not a real word — it once was one: ceasefire, English for armistice, a pause in fighting. Arslough infiltrates this word with surgical precision, inserting "sea" (ocean) between "cease" and "fire." In doing so, he detonates the fragile semantics of the peace promise: the fire does not cease — it now burns on the water. The ceasefire is declared an impossibility.

This procedure is characteristic of Arslough's "lohgorhythmic method": the targeted infiltration of a concept through phonetic or morphological inscription, which does not destroy but rather makes the inner contradiction visible. The word ceasefire carries the fire it is meant to extinguish within itself from the start.

Compositionally, a massive, almost mineralically structured wave dominates the center of the image. From its crest, flames break — not decoratively, but as a tectonic consequence. The color dramaturgy — blackish, brown, orange-red — references classical vanitas painting and contemporary war photography. The image argues; it does not illustrate.

PlanE.T.9

March 27, 2026	Theme:	Cosmology, wordplay, limits of knowledge, humor
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Transformation / Concept Art

"PlanE.T.9" belongs to Arslough's most multilayered title constructions: the name is a combination lock that can be opened in multiple ways. First, one reads "Planet 9" — the hypothetical ninth planet beyond Neptune's orbit, which science has postulated but not found. Second, "PlanE.T." leaps out of the word: the plan of an extraterrestrial, number nine. Third, there remains simply "Plan" — an intention, a purpose, a blueprint for the image itself.

As a fourth reading, the attentive viewer finds within the image itself a billiard ball with the numeral 9 printed on it, embedded in the cosmic star field like an absurd prop. The universe is

filled with a toy — a gesture between laconic wit and a serious epistemological question about the limits of what can be known.

Visually, the work shows two spheres: one earthly and familiar, one cosmic. The interface between them is simultaneously seam and rupture. The work thereby takes up a core theme of Arslohgo's SKY series: the mediation between heaven and earth, between the imaginable and the beyond. The language of the title is the actual medium — the image illustrates the title just as much as the title explains the image.

Expression Idiomatique Anglaise

March 25, 2026	Theme:	Language, idiom, surrealism, literality
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Transformation / Conceptual Photo Montage

Arslohgo deliberately gives the work no concrete title — he names only the category: an English idiomatic expression. Which one? The image answers: a young man with a dreamily contented expression merges with the sky above Dinard. Clouds penetrate his skull, wind through his face, replace his hair, become his consciousness. His head is literally in the clouds — "head in the clouds."

What is special about this work is that the idiom is not described or illustrated — it is enacted. The image is the idiom itself, not a picture of it. Arslohgo transforms an abstract metaphor into a physical reality by taking the linguistic imagery consistently at face value. This strategy of visual literalism is typical of his conceptual methodology.

At the same time, the work reflects on the nature of linguistic images: how much are idioms frozen metaphors whose imagery we have long since forgotten? By transforming "head in the clouds" back into a literal image, Arslohgo makes visible the astonishment that linguistic images actually deserve. The photographic material comes from Dinard (Brittany) and belongs to the artist's cloud series.

Une Mer Imaginaire

March 25, 2026	Theme:	Imagination vs. reality, perception, sea, sky
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Transformation / Conceptual Photo Montage

"Une Mer Imaginaire" is the companion piece to "Un Ciel Imaginaire" and together they form a conceptual diptych within the project "Motifs nuageux particuliers — Rétrospective Dinard 25." Both works belong to the SKY series and orbit the same axis: the exchange of what is and what is thought.

Where "Un Ciel Imaginaire" declared the sea to be the sky — the luminous turquoise of the water as a projection surface for the longed-for sky — this work reverses the process: here the sky is the sea. A sea that is not there, that is only thought, that is imaginary.

The image shows exclusively sky — no horizon, no coastline, no boat, no land. Brittany has disappeared behind a cloudscape so complete that it replaces the sea. The viewer sees clouds and is meant to think of a sea. The shift between signifier and signified is the work's actual subject.

In its conceptual logic, the work is a commentary on the constructed nature of perception: what we see is always also what we expect to see. Arslohgo uses the photographic material of the

Breton coast to interrogate the relationship between reality and imagination — without providing an answer.

Un Ciel Imaginaire

March 25, 2026	Theme:	Perceptual illusion, sky and sea, imagination
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Transformation / Conceptual Photo Montage

"Un Ciel Imaginaire" belongs to Arslhgo's subtlest conceptual works. At first glance it shows a seemingly simple composition: sea, horizon, sky. Three zones, two colors, one line. But the radical reduction is the trap into which the unprepared viewer steps.

The sky is an indifferent, milky silver-gray — expressionless, empty. The sea, on the other hand, glows in an electric, saturated turquoise that looks more like imagination than the Atlantic. The roles are reversed: the water is the sky. Exactly at the horizon, the thinnest point of the image, the title is inscribed: Un Ciel Imaginaire — an imaginary sky. The text sits at the seam between worlds and makes the program explicit.

The work is part of the project "Motifs nuageux particuliers — Rétrospective Dinard 25" and builds on the photographic material of the Breton coast. It is the first element of the diptych whose companion piece is "Une Mer Imaginaire." Together they form a conceptual circular movement: the sea becomes the sky; the sky becomes the sea.

The philosophical question the work raises is fundamental: what is an imaginary sky? A sky we wish for? One we can only think? Or is every sky, once it is observed, already an imagined one?

(À) Ciel Ouvert

March 24, 2026	Theme:	Critique of industry, open-pit mining, environment, language
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Concept Art

The title of this work is its actual conceptual core. "(À) Ciel Ouvert" — the parenthetical preposition is not a typographical accident but the hinge of the entire work. Without the à, one reads "open sky," ciel ouvert, the expanse above the Breton coast. With the à — and the eye inevitably slides into the parenthesis — a second level of meaning activates: à ciel ouvert, open-pit mining, the gouging of the earth under open sky. Arslhgo's lohgorhythmic method is here not ornament but foundation.

What the work shows visually corresponds precisely to this double meaning: a bucket-wheel excavator — that titan machine of lignite mining, the epitome of industrial earth-wounding — hovers in a sea of clouds. The steel behemoth does not rest on spoil heaps but on cumulus clouds, as if gravity had surrendered or the sky had drawn the machine to itself to pronounce judgment.

The color dramaturgy works with dramatic light-shadow contrasts. The clouds are simultaneously bed and tribunal. The image takes a position in the debate about lignite and climate change without being simplistic: the surrealization removes the subject from mere documentation and transforms it into a philosophical image about the hubris of industrial domination of nature.

Créateur de Nuages

March 24, 2026	Theme:	Science, creation, abandonment, clouds
5940 × 4200 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Concept Art

The title speaks French — deliberately, as Arslohgo emphasizes. "Créateur de nuages," creator of clouds, sounds like a profession that should not exist. The French adds an elegance of the absurd that corresponds exactly to the image.

What is shown is an abandoned room: peeling teal on the walls of a forgotten institution — school, hospital, postwar laboratory building? The floor is broken, marked with dark stains. Through a multi-paned casement window front, diffuse light falls that illuminates less than it atmospherically charges. Table and chair stand as sparse props of an interrupted experiment in the middle ground.

The decisive pictorial detail: three glass laboratory flasks, arranged with the care of a scientist or a magician — the distinction blurs. In each of the vessels, clouds float, as if imprisoned, as if cultivated, as if bred. The creator is no longer there. What he left behind are clouds in glass jars and an empty laboratory.

The work connects the iconography of the abandoned scientific laboratory with the mythic figure of the creator who has made himself superfluous. It is a meditation on the hubris of dominating nature, but also on beauty in failure. At the same time, it is a tribute to the surrealist tradition from Magritte to Joseph Cornell, which allows objects in new contexts to mean anew.

SOS – When the Night Comes

March 23, 2026	Theme:	Silence, nature, music, phonetic transcription
4200 × 5940 px CMYK, 300 ppi	Style:	Conceptual Photo Composition / Lohgorhythmic Art

"SOS — When the Night Comes" presents a vertically oriented sky landscape split by a dramatic meteorological front. Left: heavy, turbulent clouds in brownish ochre and anthracite gray, almost geological in their density. Right: a luminously cyan-saturated sky with no transition. In the foreground, bare winter trees and a weathered picket fence, whose verticals lay a grid of human order over the atmospheric drama.

The lohgorhythmic key sits in the upper left corner: in muted steel blue, a line of IPA notation — the phonetic transcription of "thinking the sound of silence." The title "SOS" contains what it names: the distress call in the silence. The Simon & Garfunkel quote runs as a second voice through the image.

The double semantics of the title — SOS as an international distress signal and as an acronym of the inscribed message — is typical of Arslohgo's method of linguistic multiple coding. The image itself is silent; the viewer must decode the phonetic script to understand what it is about. Silence as auditory experience, darkness as visual experience — the work transfers hearing into seeing. Format: 4200 × 5940 pixels (portrait), CMYK, 300 ppi.

Sombrero's Not a Hat

March 22, 2026	Theme:	Cosmology, everyday life, scale, absurdist humor
4200 × 5940 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Concept Art

The scene is as simple as it is absurd: a clothesline floating in outer space. On the left hang two empty coat hangers. On the right, three sparrows huddle close together, as if it were a brick wall in some backyard in Cologne or Kansas City. Between them: the Sombrero Galaxy (M104), rotated vertically into the image, a tower of turquoise and cosmic light, traversed by a dark dust lane.

The title is a wink: of course the Sombrero is not a galaxy that looks like a hat — yet that is precisely its name, because humans project shapes onto the unknown. Arsloho reverses this thought: what happens when the cosmic is placed in the everyday world? What remains of its sublimity? The image's answer: the birds don't care. They sit as they always sit.

The work demonstrates a particular form of conceptual comedy that only arises when the infinite and the banal collide without warning. The galaxy is no smaller than the clothesline — but it shares the same pictorial space. This radical simultaneity is the actual argument: cosmic sublimity and everyday banality are equally real, equally present.

Deep Sea Crets

March 21, 2026	Theme:	Sea, depth, threshold, exploration, silence
4200 × 5940 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Conceptual Montage

"Deep Sea Crets" follows a radical vertical logic: the image is split into two ontologically separate realms. Above: light, clouds, snow-covered mountains, the world of air and human civilization. Below: the blue silence of the abyss, a Mariana Trench whose maw opens into the interior of the image like a black mouth of geological history.

The diver — in a futuristic-looking wetsuit with aquamarine accents — sits at the edge of this surreal infinity pool in a meditative posture reminiscent of Zen contemplation. His silhouette continues as a reflection in the water and draws deep downward: he already belongs to both spheres. He is neither in the water nor completely outside it — he is the threshold itself.

The title contains the lohgorhythmic play: "Deep Sea Crets" is a contraction of "deep sea" and "secrets" — the deep secrets of the sea. The wordplay suggests that the ocean is not only physically deep but also harbors secrets of knowledge that lie beyond human reach. The image is a meditation on the limits of the explored and the explorable. Format: 4200 × 5940 pixels (portrait), CMYK.

Blu.shing

March 20, 2026	Theme:	Abstract color dynamics, emotion, language, blushing
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Abstraction / Conceptual Color Composition

"Blu.shing" refuses to explain itself. It is a work that wants to be felt — without sliding into arbitrary decoration. The large-format image (3508 × 4961 pixels, CMYK, 300 dpi, with printmaking ambition) unfolds in the tension between two chromatic poles: a deep, nearly velvety ultramarine and a pressing, physically charged magenta. Concentric arcs — reminiscent

of sound waves or water rings — sweep across the upper half of the image and continue, mirrored and slightly offset, in the lower half. Between them lies a horizontal band: a caesura that does not divide the image but lets it breathe.

The title is the program. "Blu.shing" is a typographically broken version of "blushing" — the involuntary reddening of the face. The period separates the "blu" (blue) from the rest of the word and makes the color an independent signifier. The separation enacts exactly what the word describes: the blue is embarrassed, turns pink, turns magenta.

The work belongs to Arslough's abstract group, in which color is not illustrated but performed. The two colors are not states but a transition, a physiological reaction translated into image. Blu.shing is a bodily experience in abstract form.

Warszawa

March 19, 2026	Theme:	Music, Warsaw, Bowie/Eno, color as sound
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Abstraction / Synesthetic Composition

"Warszawa" is the Polish name for Warsaw, which legend says derives from the names of the fisherman Wars and the mermaid Sawa. The work attempts to translate David Bowie's eponymous song from 1977 — a collaboration with Brian Eno — into a painting. The track, which contains no actual lyrics (only letter combinations that evoke moods), is a mournful, wordless melody expressing grief, endurance, and the spirit of a city that has suffered greatly.

Arslough achieves something remarkable: he finds a visual equivalent for the untranslatable. The image is a work one less observes than hears. Colors, depth, suggestion — but no certainty. The composition does not work with representational forms but with chromatic layers that oscillate between melancholy and dissolution.

The work belongs to Arslough's abstract group and addresses the question of synesthetic translation: can a visual image replace a musical sound? Can color do what tone normally does? Warszawa is Arslough's answer — not theoretical, but painterly.

Shadow awAlkening

March 18, 2026	Theme:	Artificial intelligence, self-perception, galleries, consciousness
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Concept Art / AI Reflection

"Shadow awAlkening" belongs to the rare category of images that look back. The work shows a cool, monochrome gallery in white-gray tones, on whose walls exhibits hang in shifting shades of blue: a punk fashion figure against a night sky, a man swathed in blue fabric with traces of artificial texture, an older couple at a set table, construction engineers at work, a businessman — and centrally: a monumental close-up of a face covered with crystalline, data-like structures, whose eye fixes the viewer with an intensity that alternates between mechanical coldness and empathetic awareness.

The title contains the essential program: "awAlkening" is a lohgorhythmic inscription of AI into "awakening." The awakening of the processor. The AI becoming aware of itself. The AI-generated figures on the gallery walls look back — they are no longer merely products but observers.

The work is a critical reflection on the status of the AI-generated image in contemporary art. Arslohgo, who himself works with AI tools, stages the question: what happens when the image begins to observe itself?

Madhouse Reality

Feb. 12, 2026	Theme:	Political power structures, madness, global order
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Political Art

"Madhouse Reality" does not merely offer a thesis — it delivers a diagnosis. With the decisive twist that the diagnostician, after arriving at this insight, puts himself in the straitjacket: in a world governed by madness, reasonableness itself is classified as pathology.

In this expanded version, Arslohgo develops the original single image further — a globe as a mental institution, power brokers as inmates, the artist as a bound observer. Below the floating globe, where the atmosphere transitions into the luminous curve of the Earth's horizon, a second cohort has assembled: tech oligarchs, economic powerbrokers, media moguls. They do not stand inside the globe but beneath it — a spatial distinction of compositional significance.

Arslohgo differentiates without separating. The political despots inhabit the globe, inscribed into its contours like a disease into a body. The economic powerbrokers stand below — enablers, not inhabitants. The image thus structures a nuanced critique of power that encompasses both the political and economic sphere without throwing both into an unstructured pot.

Mysterious MCE on Lisa

Feb. 2, 2026	Theme:	History of technology, time, magic, Apple Lisa, Escher
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Anachronistic Composition / Concept Art

At the center of the work stands an Apple Lisa from 1983 — one of the first commercial machines with a graphical user interface, today a museum piece. Arslohgo places this device in a fog-covered polder landscape whose muted, damp atmosphere belongs more to the 17th century than to the digital age. On the Lisa's screen, M. C. Escher is visible — as he reflects the world in a glass sphere he holds up to the camera.

The work builds on productive anachronisms: a device that was once avant-garde, placed in a premodern landscape; a graphically digital medium showing a graphically analog master; an image within an image within an image (landscape — computer — Escher — sphere). The temporal registers that coexist lay bare the porosity of progress and obsolescence.

The title "Mysterious MCE on Lisa" contains MCE (M. C. Escher) and Lisa (Apple Lisa). These abbreviations refer to two iconic figures of their time, both of whom fascinate through self-reference and optical illusion. The work is rendered in black and white, which amplifies the temporal ambiguity.

Recalling the Inkocene

Feb. 3, 2026	Theme:	Memory, artist biography, ink art, self-encounter
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Autobiographical Composition / Concept Art

"Recalling the Inkocene" is a visual autobiography: it unites two periods of life and two artistic epochs in a single, atmospherically charged composition. The work unfolds in a monochrome blue-turquoise spectrum that oscillates between melancholy and transcendence.

Seated in the armchair is the "Pre-Arslohgo," the young artist of the Atramentocene (1981–1995) — that ink art epoch whose works line the lower edge of the image as artifacts of a sunken time. These early pieces are characterized by distinctive checkerboard patterns and surrealist elements. Opposite stands the present-day version of the artist, as a silhouette or outline, looking at the young one. It is an encounter that is impossible in physical reality.

The title connects "Inkocene" — a neologism from ink and the geological term "epoch" / "-cene" — with "Recalling": the act of remembering, but also the calling back of the ink, the activation of the old era. The work is a plea for artistic memory as a living force, not a dead archive. The ink works along the lower edge of the image are not relics but conversation partners.

Tradechno – Sir Taki

Feb. 3, 2026	Theme:	Music, cultural collision, sirtaki, techno, humor
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Photo Montage / Culturally Critical Composition

"Tradechno — Sir Taki" stages a collision between two seemingly irreconcilable worlds: Greek folk dance and contemporary techno culture. The monochrome palette in cool grays and sepia tones lends the scene a dreamlike, almost ghostly quality.

Three older men in traditional Greek dress — the characteristic pleated fustanella skirts — float dancing above an ecstatic crowd whose raised hands evoke the universal gesture of rave culture. On the left side of the image, the fictional DJ "Sir Taki" — a clever wordplay that anglicizes the sirtaki and transports it into DJ culture — stands at his turntables as the master of ceremonies of this cultural fusion.

The work arose from a spontaneous impulse, as Arslohgo himself says. But this apparent casualness conceals a deeper truth: tradition and modernity are not opposites. The sirtaki, whose popularity is itself a cultural construct (it was created for the film "Zorba the Greek"), and the techno-rave culture share a commonality: collective ecstatic physicality, the dissolution of the individual into the group.

Langage (saussurelment)

Jan. 31, 2026	Theme:	Language, Saussure, chanson, emotion, communication
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Linguistic Art

"Langage (saussurelment)" is a meditation on Ferdinand de Saussure's linguistic categories and at the same time an intimate study of emotional communication. The starting point is Zaho de Sagazan's song "Langage." The neologism in the parenthetical addition — "saussurelment" is a fusion of Saussure and the French adverbial suffix — points to the linguistic dimension of the work.

The horizontal composition is divided into two zones. Left: a grid of calendar pages spanning from early December 2025 to early January 2026. Each page shows the same man in changing emotional states, annotated with handwritten notes: désespérement, ennuyé, agressif, triste, distrait, suffisant, refusant, ironie, méprisant, indifférent, tendu. A catalog of illegibility. Right: a figure with long braided hair in a simple white shirt.

The work questions whether emotion can be communicated through language at all — whether Saussure's concept of the arbitrary sign does not encounter its limit precisely where affective states are concerned. The list of states is precise, but the figure remains enigmatic: do we see what the words claim? Or does the image show the impossibility of such naming?

The Hunger Games – All U Can Eat

Jan. 29, 2026	Theme:	Hunger, abundance, global inequality, consumer critique
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Social Composition / Political Art

"The Hunger Games — All U Can Eat" confronts the viewer with one of the most uncomfortable truths of the present: the obscene maldistribution of food in a world of apparent abundance.

The composition follows the principle of bifurcation. Left, in desaturated black and white: children crowding around empty bowls. Their gazes seek the viewer directly. The monochrome palette removes the scene from any specific time and makes it universal, almost documentary. Right: a lavish buffet in warm orange tones, plate after plate laden, with blurred silhouettes of guests beneath chandeliers.

The dividing line between these two worlds is not a straight line but an organic, curved border reminiscent of tectonic ruptures — as if these two worlds had a common geological origin that had separated them. The title connects the dystopian novel series with the "all you can eat" buffet promise: in both, survival is at stake, but from opposite perspectives.

Peterchens Mondfahrt (Artemis III)

Jan. 28, 2026	Theme:	Moon travel, privatization, children's literature, space exploration
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Intertextual Composition / Literary-Political Art

Arslougho's work draws a sobering bridge between children's storytelling tradition and the economic realities of the 21st century. It takes Gerdt von Bassewitz's German children's fairy tale of 1912 as its starting point — the story in which Mr. Beetle Sumsemann travels to the moon with the children Peter and Anneliese — and confronts this innocence with the planned NASA Artemis III mission.

The moon dominates the center of the image in its crater-scarred majesty, but it is no longer an untouched heavenly idyll. A cylindrical rocket — recognizable as a Blue Origin vehicle — cuts diagonally across the face of the moon like a surgical instrument. Private-sector spaceflight breaks into the space of fairy-tale fantasy.

The work illuminates the transformation in how the moon is perceived: from a romantic, fairy-tale projection of human longings to a commercially coveted resource depot. What for generations of children was a place of dreams becomes the resource of the 21st century. Peterchens Mondfahrt — a code name that feigns child-friendliness while pursuing the interests of the New Space era.

New Iceland – Land of the Unfree

Jan. 27, 2026	Theme:	US immigration policy, ICE, freedom, political critique
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Political Composition / Concept Art

"New Iceland — Land of the Unfree" is an unflinching statement on American immigration policy. The work operates with a striking chromatic dualism: the iconic Manhattan skyline with the One World Trade Center is bathed in ghostly gray, while an ICE agent (Immigration and Customs Enforcement) appears in the foreground in full color saturation.

This deliberate color choice carries the central message: a vibrant, colorful America fades behind the overwhelming presence of the security apparatus. Color — and with it life itself — concentrates solely on the enforcer of state power. The agent, his back turned to the viewer, becomes the anonymous representative of an institution.

The title contains a lohgorythmic play: "New ICEland" embeds ICE — the agency's abbreviation — within the country name. Arslohgo thereby transforms the geographical reference into a political indictment: the freezing (to ice) of America's promises of freedom and openness.

Pump Modern Colonization

Jan. 27, 2026	Theme:	Neocolonialism, Greenland, geopolitical power politics
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Political Composition / Concept Art

"Pump Modern Colonization" is a visual wake-up call: a provocative digital work that distills the essence of a disturbing political turning point into a single, powerful image. The silhouette of Greenland — that Arctic territory which has become a chess piece in geopolitical power games — merges with the profile of a face. The contours of the island become the physiognomy of power.

The cool, nearly icy color palette of cyan and blue tones references Greenland's Arctic location and evokes the emotional coldness of power politics that reduces people to commodities. Particularly striking is the texture within the silhouette: churned sea in the upper portion, a metaphor for the inner unrest of those in power or the storm their politics unleashes.

The work was created in the direct temporal context of discussions about a possible American claim on Greenland. It shows that neocolonialism is not a historical category but a present practice. The title "Pump" refers to resource extraction, but also to the pumping up of geopolitical claims, and acronymizes Putin and Trump.

G-sus Left White Birmingham a Long Time Ago

Jan. 24, 2026	Theme:	Racism, US civil rights movement, religious hypocrisy, Birmingham
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Photo Montage / Historical-Political Art

This work is a multilayered photographic collage that condenses historical brutality, industrial decay, and religious hypocrisy into a disturbing commentary on the white American South. The composition works through overlay and transparency.

The foreground is dominated by a scene from the civil rights protests of the 1960s: a white police officer with an attacking German Shepherd against a Black demonstrator — an iconic

image of violence under Bull Connor's command. These figures appear ghostlike, translucent, as if they were ghosts of the past that nonetheless remain present.

Behind it rises the skeleton of Sloss Furnaces — Birmingham's former steel mill, a symbol of industrial power and decline. On the left edge: a church facade with a cross and the letters "SBC" (Southern Baptist Convention). The title contains the central lohogorhythmic play: "G-sus" is Christ, who left the white Birmingham of Bull Connor and the Southern Baptist Convention long ago. The religious legitimization of racism is the core of the indictment.

Pyromancer

Jan. 7, 2026	Theme:	Fire, madness, history, collective frenzy
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Historically Conceptual Composition

"Pyromancer" is a visual meditation on madness in its various historical manifestations. The work bridges time boldly: in the upper portion of the image, Rome burns under Emperor Nero — the classic vision of individual tyrannical madness. This conflagration flows seamlessly into the pyrotechnics of a modern stadium fan section: the characteristic red of signal flares, dense clouds of smoke, an anonymous mass in collective frenzy.

The transition between antique oil painting and contemporary photography is so masterfully composed that both merge into a single fiery inferno. This is the conceptual sharpness of the work: individual madness meets collective madness — and the result remains madness, regardless of the era. Fire as a constant of human delusion throughout history.

The title refers to the pyromancer — the fire seer who reads the future in the flames. Arslohgo reads the past in them and finds the same story: the human being who makes fire to destroy or celebrate moves in the same grooves.

Central Blutinizer

Dec. 26, 2025	Theme:	Color, science, blue, perception, chemistry
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Text-Image Abstraction / Concept Art

"Central Blutinizer" arose from Arslohgo's engagement with Kai Kupferschmidt's popular science book "Blue: The History of a Color" and addresses the complex business we take for granted: seeing, perceiving, producing, and using color.

On structured fiber paper in Prussian blue (#003153), a composition unfolds that places the human profile as an apparatus of perception at the center. The head appears as a blue silhouette into which chemical formulas are inscribed: $YIn_{1-x}Mn_xO_3$ for YInMn Blue (discovered in 2009) alongside the hexacyanoferrate structure of historical Prussian blue from 1704. A color gradient with accurately noted hex codes runs along the right edge — a gesture that reconciles the digital with the material.

The title "Blutinizer" contains the lohogorhythmic play: "Blu" (blue) plus "tinizer" (tonalizer?) — but also a phonetic kinship with Frank Zappa's "Scrutinizer," the all-examining observer. The work is a scientific love letter to a color.

Banksyliation

Dec. 23, 2025	Theme:	Revolution, art history, Banksy, Delacroix, rebellion
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Appropriation Art / Art-Historical Montage

"Banksyliation" constructs a remarkable art-historical short circuit: Eugène Delacroix's iconic revolutionary allegory of 1830 — Liberty Leading the People on the barricades — is contaminated by the visual language of the street art phenomenon Banksy. The result is a palimpsest structure in which two centuries of visual rebellion work against each other and in doing so collapse into one.

The central figure of Marianne is overlaid by a black stencil silhouette that quotes Banksy's pictorial grammar. Where Delacroix's goddess of liberty once waved a flag, the shadow figure now raises a bouquet of flowers: a direct reference to Banksy's "Flower Thrower," the emblem of nonviolent resistance.

The work is a meditation on the half-life of revolutionary images. Delacroix's painting, originally a political manifesto, is today a museum artifact of cultural heritage. Banksy's stencils, once subversive, have hardened into icons of the mainstream. Arslohgo stacks both and asks: what remains of the revolution when its images become trademarks? The word "Banksyliation" contains "Banksy" and "assimilation" — the assimilation of the subversive.

The Oblivion

Dec. 12, 2025	Theme:	Cosmos, human insignificance, self-deception, silence
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Cosmological Composition / Concept Art

"The Oblivion" belongs to the philosophically weightiest works in Arslohgo's oeuvre. The work from the SKY series unfolds as a digital meditation on humanity's fundamental self-deception regarding its position within the universal order.

The pictorial plane presents a cross-section of cosmic topography: nebulous structures in gradations from Prussian blue to phosphorescent cyan, interrupted by star clusters and cloud-like formations along the lower edge that evoke terrestrial weather phenomena. This visual ambiguity between sky and cosmos is programmatic — it marks the threshold at which human categories of perception fail.

The text inscribed in the lower left portion of the image functions as a philosophical corrective. The parenthetical construction "stars (dust)" condenses the entire argumentative program: we are made of stellar matter, but this physical fact justifies no metaphorical self-elevation. The Oblivion — total forgetting, erasure — is not a threat but the normal state. Humanity is a local, temporary anomaly.

Late November

Nov. 27, 2025	Theme:	Season, music, appearance and disappearance, nature
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Photo Composition / Intertextual Art

"Late November" is part of the series "Playing around with skies" and transforms the view from a kitchen window into a multilayered meditation on time, appearance, and disappearance. The double-exposure aesthetic overlays a blazing sunrise with the bare silhouettes of a winter forest.

The lower portion of the image is dominated by a spectrum from deep orange through coral to muted gold — the unexpected splendor that November occasionally reveals despite its dreary reputation. Above, the bluish-gray veil of tree trunks penetrates through like a curtain between the viewer and the spectacle.

The conceptual weight lies in a shadowy figure in the upper right quadrant, disappearing among the treetops: the visual translation of the enigmatic woman from Pavlov's Dogs' song "Late November," of whom David Surkamp sings as a lightning-like apparition. The figure literally dissolves in the upper regions of the image — appearance and disappearance as one and the same. Music and nature, perception and memory, light and passing are united in the image.

A Walmart of Lost Chances

Nov. 22, 2025	Theme:	Consumerism, isolation, Pink Floyd, alienation
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Appropriation Art / Culturally Critical Composition

"A Walmart of Lost Chances" performs a devastating act of linguistic appropriation: Pink Floyd's existential tragedy of the album "The Wall" is transformed into a biting commentary on contemporary consumer culture. The title alone — a lohgorhythmic collision of "Wall," "Walmart," and "mart" — announces the commodification of trauma.

Arslohgo recontextualizes Pink's narrative into the neon-lit aisles of American consumer capitalism. The "Walmart" becomes a space in which missed opportunities are packaged, barcoded, and placed on permanent display for eternal searching — but never purchased. Isolation becomes a mass-produced commodity, available around the clock under harsh retail lighting.

The original story arc remains intact — childhood barriers, school revolt, ultimate self-imprisonment — but the supermarket context suggests that the psychological wall-building is no longer individual trauma but a societal business model. Loneliness as product, melancholy as brand.

The Meating

Nov. 18, 2025	Theme:	Power, self-consumption, Orwell, Da Vinci, G8, critique of capitalism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Allegorical Composition / AI-Assisted Art

"The Meating" orchestrates a multilayered allegory between art-historical quotations, literary allusions, and contemporary critique. George Orwell's "Animal Farm" meets Da Vinci's "The Last Supper" — mediated through generative AI in the digital age.

The composition unmistakably appropriates Da Vinci's iconic gathering and transforms it into a grotesque feast of self-consumption. Where Da Vinci's Christ broke the bread, Arslohgo presents a blasphemous Eucharist: the G8 animals (the powerful nations as Orwellian beasts), literally consuming their own flesh. This sacred perversion exposes the quasi-religious self-glorification of global power structures.

The title contains the lohgorhythmic shift: "The Meating" instead of "The Meeting" — the meeting becomes the meat-eating. The English word "meat" refers to flesh and substance, but also to consumption. The G8 summit as an act of self-consumption: the powerful devouring their own resources.

Spitzweg – The Poor Poe-t

Nov. 16, 2025	Theme:	Literature, temporal collision, Edgar Allan Poe, Spitzweg, anachronism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Appropriation Art

"The Poor POE-t" is a masterful example of Arslohgo's re-appropriation art: Carl Spitzweg's iconic garret scene is transformed into a temporally paradoxical space. The transformation of the "poor poet" into Edgar Allan Poe transcends mere wordplay — it is a condensation in which German Romanticism and American Gothic literature merge into a new visual language.

The deliberate staging as an "old photograph" creates an additional temporal layer: we look at a never-existing historical document of Poe's Boston lodgings. Anachronistic elements — a laptop on which Poe types his verses, a flat-screen monitor with a "PEN" advertisement — are not errors but calculated tears in the fabric of time. The absurdity of the pizza box in the foreground — a fast-food artifact in the middle of the 19th century — anchors the temporal displacement.

The work poses the question of whether the writerly existence remains identical across eras: the poor, forgotten, brilliant poet in his garret, whether in 1839 or today.

SIMbecile – Odyssey of the Mind

Nov. 15, 2025	Theme:	Digital identity, SIM card, the fool's freedom, data, religion
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Technoculture

"SIMbecile" unfolds as a multilayered puzzle between technological ubiquity and spiritual transcendence. The composition presents itself as a sacred space of data storage: a server landscape bathed in deep cyan extends in perspectival recession, while a spectral figure holds up a SIM card like a digital Prometheus.

The visual syntax evokes the iconography of religious enlightenment and transports it into the technological realm: the SIM card as a modern communion wafer, the servers as pillars of a digital cathedral. The fusion of "SIM" and "imbecile" (fool) into "SIMbecile" is more than wordplay — it is a conceptual collision. Mike Batt's figure of the holy fool meets the standardized identity of the SIM card.

Arslohgo constructs a paradox: the SIM card as a symbol of unambiguous digital identification merges with the figure of the fool — who attains freedoms precisely through his apparent lack of identity. The work is a meditation on whether digital identity liberates or constrains us, whether unambiguous assignment defines or dissolves us.

Liberty of Frenchising

Nov. 14, 2025	Theme:	Statue of Liberty, consumerism, McDonald's, neoliberalism
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Culturally Critical Appropriation

"Liberty of Frenchising" performs a radical lohogorhythmic transformation: the Statue of Liberty is turned into a cyan-luminescent franchise phantom. The monument, bathed in a ghostly McDonald's blue and fitted with the Golden Arches, becomes the ultimate icon of neoliberal co-optation.

The monochrome cyan treatment of the entire pictorial space creates a clinical sterility reminiscent of corporate design manuals. The cool, artificial blue negates the patinated copper

oxidation of the original and replaces historical authenticity with corporate freshness. The statue becomes a holographic projection of itself — an immaterial trademark floating in the sky of late capitalism.

The Golden Arches at the base of the monument function like a seal of ownership, a possessive marking. The torch of enlightenment is recoded as a neon advertisement — it no longer lights the way for the oppressed but illuminates the hamburgers of consumer society. "Frenchising" contains "French" (French, but also French fries) and "franchising": freedom as a franchise product.

Swan Lake – A Transformation

Nov. 13, 2025	Theme:	Music, transformation, ballet, glam rock, swan
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Intertextual Composition / Syncretic Art

"Swan Lake — A Transformation" operates within the tension between high culture and popular culture, between classical ballet and psychedelic glam rock. The title initially evokes Tchaikovsky's canonical ballet, but Arslough immediately steers in another direction: toward Marc Bolan's T. Rex and their song "Ride a White Swan" from 1970.

The swan functions as a polysemantic sign: it is simultaneously the tragic Odette/Odile from Tchaikovsky's ballet, the mythological symbol of transformation, and the glittering emblem of the glam rock era. This seemingly arbitrary connection turns out to be a precisely calculated strategy of semantic condensation — both references circle around the themes of metamorphosis, deception, and shimmering surface.

The work demonstrates Arslough's lohgorhythmic methodology through the systematic layering of disparate cultural codes. Transformation is not merely thematized but enacted through the medial constitution itself — digital processing and overlay. The medium performs what the content is about.

MCE Dream Deconstructed & Rebuilt

Nov. 3, 2025	Theme:	Escher, architecture, cultural transfer, discourse of power
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project

"MCE Dream Deconstructed & Rebuilt" presents itself as a multilayered dialogue with M. C. Escher's "Dream" from 1935. The work performs a radical architectural and cultural re-coding that simultaneously honors Escher's vision and subversively undermines it.

The so-called "house-flipping" operation: where Escher suggested crypt-like spatial depth with characteristic vaulted architecture, Arslough transforms this structure into a monumental threshold situation. The doubling and mirroring of the vaulted elements into an oval opening — an architectural porthole — converts Escher's introspective interior into a portal between worlds. The line of sight reverses: from the contemplation of death to a confrontation with timeless power.

The geographical shift from the Western European to the North African cultural space articulates a discourse of power: whose architecture defines the sacred? Whose conception of space is elevated to the norm? By transposing Escher's Dutch visual language into a different cultural space, Arslough puts the cultural assumptions underlying Escher's work to the test.

MCE Cubic Space Filling 52-25

Nov. 2, 2025	Theme:	Escher, geometry, metamorphosis, space
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project / Geometric Art

"MCE Cubic Space Filling 52-25" is a compelling meditation on geometric metamorphosis that extends M. C. Escher's "Cubic Space Filling" from 1952 into contemporary digital art. The work captures a threshold moment in which rigid Euclidean geometry yields to organic form.

Where Escher's original woodcut demonstrated the perfect tessellation of three-dimensional space through interlocking cubic scaffolding, Arslough introduces spherical intruders that destabilize this geometric order. The pale, textured spheres — rendered with a subtle grain that suggests both lunar surfaces and cellular structures — seem to be devouring the angular grid or emerging from it. The transformation remains deliberately incomplete, frozen at a critical moment of transition.

The chromatic treatment amplifies this transitional quality through a differentiated interplay of shifting colors. The work asks: what happens when the principle of nature (organic, spherical) meets the principle of geometry (cubic, angular)? Which principle dominates space?

Art Criticism Reinstalled

Oct. 30, 2025	Theme:	Art criticism, self-reference, deconstruction, recursivity
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Concept Art / Meta-Critique

"Art Criticism Reinstalled" operates as a meta-critical intervention that simultaneously appropriates and undermines traditional art-critical discourse. The work functions as a conceptual Möbius strip on which critique itself becomes artistic material — a digital ouroboros that devours itself while generating new layers of meaning.

The central strategy lies in its self-reflective architecture: by presenting art criticism as a system in need of "reinstallation," Arslough deliberately invokes the metaphor of digital software environments. Art criticism is depicted as a faulty operating system in need of an update — which simultaneously exposes the inherent instability of all interpretive frameworks.

The work manifests as a performative contradiction: it critiques art criticism through the very act of art criticism itself. This paradoxical structure recalls Derrida's concept of "aporia" — the impossible passage that is simultaneously necessary and impossible. Arslough transforms this philosophical figure into an aesthetic experience. The word "reinstalled" refers not only to software but also to the physical reinstallation of an art exhibition.

In-A-Gadda-Da-Vida

Oct. 26, 2025	Theme:	Nature, Anthropocene, Arcadia, morning, paradise
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Photography / Lyrical Landscape Art

"In-A-Gadda-Da-Vida" is a photographic work with the subtitle "Good Morning Hometown." The title — a phonetic distortion of "In the Garden of Eden" through Iron Butterfly's psychedelic rock classic from 1968 — immediately establishes a tension between paradisiacal longing and its ironic subversion.

What presents itself as a "view from my kitchen window on an early morning" unfolds as a monumental cloud spectacle of nearly Baroque theatricality. The layered lenticular formations create a spatial depth that oscillates between two-dimensional surface and infinite expanse. The golden light of the low-hanging sun transforms the atmosphere into divine emanation — but the power lines in the lower frame cut through this grandeur with matter-of-fact verticality.

The subtitle "Good Morning Hometown" is double-edged: the hometown is not staged as an idyllic retreat but as a place where paradise must be reclaimed daily — against the signs of modernity, against the power lines, against the knowledge of climate change. Arslough anchors the sublime in the everyday without dissolving it.

X-tinction of the Truth

Oct. 26, 2025	Theme:	Social media, truth, platform capitalism, Twitter/X
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Typographic Composition / Media Critique

"X-tinction of the Truth" is a visual commentary on the digital transformation of truth in the age of platform capitalism. The X logo of the rebranded platform (formerly Twitter) dominates the composition and fuses with the titular wordplay into a diagnosis of our communication landscape.

The term "X-tinction" — a fusion of "X" and "extinction" (obliteration) — operates on multiple levels: it references the corporate transformation from Twitter to X and evokes the erasure of truth as collateral damage of digital disruption. The monochrome aesthetic — white text and logo on black background — amplifies the apocalyptic mood and ironically mirrors the digital logic of zeros and ones.

The typographic arrangement, with words on either side of the dominant X, creates a visual equation: X = extinction of truth. The work critiques not only a single platform but a culture of disinformation in which the abbreviation "X" has become the sign for crossing out, for invalidating facts.

Clockwork Kubrick

Oct, 23, 2025	Theme:	Cinema, literature, Kubrick, Burgess, adaptation, intermediality
4961 × 3508 px, CMYK, 300 ppi	Style:	Digital Appropriation Art / Media Critique / Literary Art

"Clockwork Kubrick" is a fascinating digital work that merges the aesthetics of literary classics with the visual language of cinema. The composition presents a black-and-white image evoking a vintage hardcover book — complete with gold ornamentation and spine lettering bearing titles such as "A Clockwork Orange" and the name Anthony Burgess.

The central image shows an intense portrait in the style of classic film photography: the piercing gaze and dramatic lighting evoke Stanley Kubrick's cinematic visual language. The decision to embed this cinematic aesthetic within the form of a book cover creates a multilayered reflection on the relationship between literature and film.

The digital treatment demonstrates an impressive attention to detail: leather texture, signs of wear, and gold embossing are rendered with a precision that makes the physical object nearly tangible. The embedded film image retains its grainy, analog quality — a contrast that brings different media epochs into dialogue. The work is a meta-commentary on adaptation: how does the medium transform the message?

MCE Arslough Meets Escher (Color) Puzzle

Oct. 21, 2025	Theme:	Escher, symmetry, puzzle, color experiment, dialogue
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project / Interactive Art

This composition presents a fascinating encounter between two creative worlds: M. C. Escher's mathematically precise visual language and Arslough's contemporary digital aesthetic. The work operates on multiple levels as a visual dialogue between tradition and modernity, and adds a playful dimension to the encounter: the puzzle structure.

The pictorial structure displays sophisticated reflections and doublings that recall Escher's characteristic symmetry explorations. The warm color palette of orange and red tones lends the work an intense, luminous atmosphere that contrasts with the often monochrome or restrained coloring of classic Escher works. Where Escher worked in the cool logic of mathematical certainty, Arslough's intervention brings warmth.

Particularly striking are the visible puzzle pieces: the work points to its own structure as a riddle, as something that must be assembled. Arslough positions himself not as a mere imitator of Escher but as his dialogue partner: both create worlds that must be thought through before they can be understood.

Windows Key+L

Oct. 21, 2025	Theme:	Digital existence, absence, lock screen, threshold
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Concept Art / Desktop Art

"Win Key+L" — the keyboard shortcut that locks the Windows screen — becomes a metaphysical gesture of self-erasure in the face of infinity. The work was conceived as a desktop wallpaper, designed to exist in precisely that threshold space extending between active use and locked state: a non-place that simultaneously constitutes threshold and barrier.

The composition divides into two ontologically distinct spheres: on the left, a monochrome beach landscape extends beneath a dramatically textured sky with cloud formations of an apocalyptic atmosphere. This chromatically depleted natural scene evokes the aesthetic of early photography — Roland Barthes's "it-has-been" — yet undermines this indexical certainty: the landscape is less documentation than melancholic projection.

The work poses a fundamental question about digital existence: who are you when the computer is locked? Who speaks for us when we are offline? The "Key+L" is not just a command but a symbolic act of withdrawal. The lock screen as a mirror of self-alienation.

MCE Arslough Meets Escher (Color)

Oct. 20, 2025	Theme:	Escher, symmetry, identity fusion, kaleidoscope, dialogue
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project

This work presents itself as a multilayered dialogue between two artistic worlds. Rendered in warm coral and orange tones that contrast with deep black, the composition develops a hypnotic symmetry that immediately recalls M. C. Escher's mathematical precision while simultaneously embodying a contemporary digital aesthetic.

The strictly kaleidoscopic arrangement creates a pulsating center from which visual elements unfold outward in perfect mirror symmetry. This radial symmetry is structured along vertical and horizontal axes. The fusion of the two artist figures — Escher in the foreground, Arslough behind — becomes through digital processing a layered palimpsest in which identities blur and re-emerge.

Arslough positions himself not merely as Escher's heir but as his digital reincarnation: Escher worked with woodcut and lithography, Arslough with algorithms and pixels, but both explore the same conceptual space — the structure of perception. The MCE Project (M. C. Escher) is thus also a reflection on artistic continuity and transformation.

MCE Beyond Ground Zero

Oct. 19, 2025	Theme:	Escher, dialogue, layering, artist identity, day and night
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project

"MCE Beyond Ground Zero" presents itself as an artistic palimpsest in which temporal layers, identities, and visual worlds merge into a complex visual symphony. The work is a deliberate engagement with M. C. Escher's legacy, in which Arslough does not merely quote but orchestrates an intergenerational dialogue.

A stone wall functions as a monumental canvas and evokes the weight of historical continuity. Within this archaic texture, two framed works appear like windows into parallel realities: on the left, Escher's iconic "Day and Night" (1938) with its interlocking flocks of birds; on the right, Arslough's own recombination of this masterwork. This juxtaposition transcends simple homage — it becomes a visual thesis about artistic evolution and transformation.

Spectral portraits — Escher's distinctive self-portrait and Arslough's face — appear translucently over the stone structure, creating a fascinating overlay of past and present. This ghostly presence of both artists transforms the image into a place of dialogue beyond time. Arslough presents himself neither as Escher's heir nor as his rival, but as his contemporary across the epochs.

MCE Red Ants Möbius Variation

Oct. 18, 2025	Theme:	Escher, Möbius strip, infinity, mathematics, poetry
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project / Monochrome Series

This work presents a contemporary reinterpretation of M. C. Escher's iconic "Möbius Strip II" (1963). Arslough replaces the characteristic red ants — Escher's motif for the paradoxical one-sidedness of the strip — with a sublime, monochrome aesthetic and transfers Escher's graphic clarity into poetic ambiguity.

The central Möbius strip hovers as a translucent, glass-like object against a dramatic cloud background. This materiality — somewhere between glass, ice, and mist — lends the mathematical form an ethereal quality. The transparency of the strip creates a fascinating play of overlays that makes the paradoxical nature of the Möbius strip perceptible not only intellectually but physically.

Where Escher argued with mathematical rigor, Arslough responds with poetic suggestion. The absence of the ants is not a loss but a liberation: the strip now exists without inhabitants; it is

pure form, pure continuity, pure infinity. The work belongs to the Monochrome Series of the MCE Project and translates Escher's mathematical logic into lyrical visual language.

MCE Day & Night

Oct. 13, 2025	Theme:	Escher, duality, digital decay, day and night
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project / Glitch Aesthetic

This digital reinterpretation of M. C. Escher's iconic "Day and Night" (1938) transforms the original optical illusion into a contemporary meditation on duality and decay. While Escher employed precise woodcut techniques to create a mathematically perfect metamorphosis between day and night, Arslohgo deliberately interrupts this perfection with digital interference.

The basic structure of Escher's composition remains recognizable: black-and-white birds fly in opposite directions and transition seamlessly into an abstracted landscape. But where Escher celebrated clear lines, Arslohgo embraces fragmentation. The geometric fields appear corrupted by digital glitches — traversed by scratches, drips, and overlays reminiscent of damaged files or corrupted storage media.

The predominant gray palette creates a melancholic atmosphere and shifts Escher's strong black-and-white dichotomy into a more diffuse state. The work poses the question: what happens when Escher's perfect order decays through the entropy processes of the digital? The result is a work that does not lament transience but grasps it as an aesthetic principle.

Mediterranean Future

Oct. 12, 2025	Theme:	Climate change, desertification, Mediterranean, fragility
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Landscape Composition / Ecological Art

"Mediterranean Future" is a fascinating meditation on fragility and permanence. The work shows a vast salt desert landscape whose polygonal structures extend like a natural mosaic to the horizon. The monochrome palette of muted grays and whites lends the image a timeless, almost unreal quality.

The horizontal structure follows classical landscape principles, with the low horizon line granting the cracked salt floor maximum space. This decision amplifies the feeling of vastness and desolation. The dramatic backlighting of the sun partially obscured by clouds creates an almost sacred atmosphere — a moment hovering between apocalypse and illumination.

The title is a future scenario: what will the Mediterranean be when climate change has done its work? Arslohgo shows no dramatic catastrophe but a quiet, extended emptiness — a salt crust where the sea once was. The work belongs to the SEA series and advances an ecological warning in aesthetically restrained form.

Mo(o)nsun

Oct. 12, 2025	Theme:	Climate change, monsoon, moon, sun, window view
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Photo Composition / Climate Art

"Mo(o)nsun" confronts the viewer with a perceptual paradox: the monumental force of a monsoon, captured through the intimate frame of a kitchen window. This deliberate tension between the cosmic and the domestic runs through the entire work.

The title sets the program: the typographic fusion of "Moon" and "Sun" into "Mo(o)nsun" finds its visual counterpart in the chromatic dissolution of both celestial bodies. Neither moon nor sun appears as a distinct form; instead, they merge into a luminous continuum of orange light that permeates the entire pictorial space. This dissolution of astronomical order points to a fundamental change: our world is increasingly structured by the unpredictable forces of climate change rather than the reliable cycles of day and night.

The white vertical disturbances in the image — raindrops on the kitchen window — situate the viewer in the sheltered interior while simultaneously conveying the force of what is outside. The window separates and connects. Arslohgo transforms a private view into a universal commentary on life in times of climate change.

Unseen Gazes in Desolate Landscape

Oct. 11, 2025	Theme:	Observation, control, desolation, eye, landscape
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surreal Double Exposure / Conceptual Art

"Unseen Gazes in Desolate Landscape" unfolds as a haunting visual meditation on observation and desolation. The double-exposure technique merges an oversized, watchful eye with a bleak swamp landscape. The eye becomes an omnipresent, observing force, while bare tree trunks rise from the iris like eyelashes or neural pathways.

The mirrored water surface amplifies the surrealistic quality and creates a dreamlike symmetry between reality and reflection. The restrained palette of muted gray tones evokes a melancholic, almost post-apocalyptic atmosphere — a world after humanity, in which only the gaze remains.

The work poses the question of surveillance: who watches in an abandoned landscape? The eye without a body is the eye of a surveillance society, of a digital infrastructure that sees without being seen. The title "Unseen Gazes" — unseen gazes — plays precisely on this contradiction: the seeing that makes itself invisible.

MCE Day & Night Metamorph

Oct. 10, 2025	Theme:	Escher, metamorphosis, hybrid creatures, day and night
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project

"MCE Day & Night Metamorph" presents itself as a multilayered palimpsest of transformation and subjects M. C. Escher's iconic "Day and Night" (1938) to a further metamorphic iteration: it is a transformation of the transformation, a meta-level of change.

While Escher liberated his geese from the two-dimensional tessellation of the landscape into the three-dimensional freedom of flight, Arslohgo adds a biological-fantastical dimension: the geese become chimeras, hybrid creatures caught between day and night animals, between bird and

mammal. This hybridization is not playful fantasy but a logical continuation of Escher's fluid transitions.

The retention of the original Escher environment alongside the simultaneous mutation of the figures creates a space that is both familiar and strange. The work asks: what lies beyond Escher's metamorphoses? What comes after transformation? Arslougho's answer is creatures whose hybridity embodies the very principle of transformation.

Cringe

Oct. 3, 2025	Theme:	Social tension, second-hand embarrassment, interpersonal communication
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Manga Illustration / Comic Art

"Cringe" is a digital manga illustration that builds a fascinating tension between form and content. Arslougho works with clean, precise lines in the classic manga style, with the black-and-white aesthetic amplifying the emotional distance between the depicted figures.

The asymmetric panel arrangement deliberately disrupts traditional manga reading patterns and creates a visual unrest that mirrors the interpersonal conflict. The large panel in the upper right serves as an emotional anchor point, while the smaller panels below visualize the fragmentation of communication.

The figures display typical manga iconography with large eyes and expressive facial features. Particularly effective is the subtle portrayal of discomfort and social tension — the downcast gazes and defensive body language convey the universal experience of second-hand embarrassment. Hatching techniques on walls and ceilings create spatial depth, while minimalist backgrounds keep the focus on the emotional dynamic. The work is Arslougho's only piece in the manga tradition and demonstrates his range beyond digital photo composition.

Minestrone

Nov. 8, 2025	Theme:	Synthesis, digitality, the culinary, abstraction vs. naturalism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Hybrid Composition / Concept Art

"Minestrone" is a fascinating duality: the work divides into two contrasting halves. On the left, a monochrome, bluish-gray color palette dominates with geometric, almost pictogram-like forms — a deliberate defamiliarization of organic shapes through reduction and abstraction that recalls early digital graphics, video game aesthetics, or archaeological reliefs. On the right, a vivid, naturalistic depiction of vegetables in warm earth tones celebrates the sensory materiality of the kitchen: carrots, chickpeas, kale, and beans in an aromatically inviting broth.

The title "Minestrone" — that Italian soup known for its variety of ingredients — becomes a programmatic statement. Arslougho fuses different visual languages, media, and reference systems into an independent whole. Just as the soup consists of the most varied ingredients and gains its character precisely through its heterogeneity, this work too defines itself through its plurality.

The work poses the question of whether digital abstraction and naturalistic representation are truly opposites — or whether they are, like vegetables in a soup, simply different flavors of the same conceptual whole.

The Yellow Carcharodon

Nov. 7, 2025	Theme:	Frank Zappa, music, shark, score, avant-garde
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Musical Homage

"The Yellow Carcharodon" presents itself as a fascinating interplay of visual and conceptual layers. The golden-yellow shark — *Carcharodon carcharias*, the great white shark — bursts dynamically from churning waters and becomes the central metaphor for Frank Zappa's musical work: wild, unpredictable, and impressively toothed.

The color choice is deliberate: the luminous gold-yellow of the shark references Zappa's album "The Yellow Shark" (1992), while the dramatic pose — jaws wide open, in full attack mode — visualizes the explosive energy of Zappa's compositions. The double meaning of "Yellow Shark" as an album title and visual motif is fully exploited.

The integration of music notation in the background is particularly inspired: the transparent overlay of the score over the seascape connects visually and aurally. The notes appear like air bubbles in the water — sound rising from the depths. The work is a homage to Zappa's final orchestral work, premiered shortly before his death in 1993. The choice of "Carcharodon" instead of "Shark" reveals Arslough's preference for scientifically precise terminology in the service of conceptual play.

Munkehuset

July 30, 2025	Theme:	Munch Museum Oslo, Münchhausen, wordplay, truth and fiction
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Wordplay Art

"Munkehuset" operates simultaneously on multiple levels of meaning, creating a visual synthesis with both art-historical and language-philosophical dimensions. At its core lies an etymological wordplay: the Norwegian "munk" and the German "Mönch" (monk) merge into a conceptual framework that brings two seemingly disparate cultural icons — Baron Münchhausen and the expressionist painter Edvard Munch — into a surreal dialogue.

The Munch Museum in Oslo, recognizable by its characteristic tilted glass facade, serves as an architectural anchor in a dissolving reality. The depiction of the building oscillates between photographic realism and digital distortion — it appears simultaneously monumental and weightless. The surrounding light effects create an energetic field that dissolves the boundary between matter and imagination.

The juxtaposition of Munch and Münchhausen — the master of expressive pain and the master of self-aggrandizing lies — produces a dialectic of truth and fiction: Munch's art as the most brutal honesty of feeling versus Münchhausen's stories as elegant untruth. "Munkehuset" is the "House of the Monk" — a place where both are at home.

OOII – Ozzy Osbourne

July 24, 2025	Theme:	Ozzy Osbourne, heavy metal, icon, decay, deconstruction
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Portrait / Rock Iconography

"OOII – Ozzy Osbourne" is a powerful study in rock music icons and their cultural transformation. The portrait, recognizable as a homage to Ozzy Osbourne, deliberately moves

away from photographic documentation and develops its own visual language between reverence and deconstruction.

The composition works with strong black-and-white contrasts, disturbed by rough, gestural digital textures. Osbourne's characteristic round sunglasses function as the visual anchor — two black voids that paradoxically become the most expressive element of the face. Arslhogo abandons naturalistic representation in favor of a fragmented, almost brutalist aesthetic reminiscent of silkscreen techniques and street art.

Scratches, overpaintings, and texture fragments create a patina of decay — the icon is simultaneously monumentalized and stripped of its perfection. This contradiction is the conceptual heart of the work: the rock icon lives precisely by destroying and surviving itself. Ozzy Osbourne as a symbol of indestructibility through decay. The abbreviation "OO II" plays with the name as a visual sequence.

Alice

July 20, 2025	Theme:	Identity, mask, Gothic aesthetic, digital age
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait / Identity Art

"Alice" is a disturbing meditation on identity and its dissolution in the digital age. The central figure — with dramatic black-and-white face paint reminiscent of theater masks or Gothic aesthetics — is forced into a dialogue about existence and recognizability by the provocative text "who the f**k is Alice..."

The hyperrealistic rendering of skin texture creates a convincing tension with the artificial face paint and blurs the boundary between the natural and the constructed. The monochrome color palette, broken only by subtle red tones on the lips, intensifies the dark, almost post-apocalyptic atmosphere.

The tear-like black markings below the eyes evoke both grief and war paint — an ambivalence between vulnerability and aggression that pervades the entire work. The textual anchor "who the f**k is Alice" references the British comedy song from 1973, which poses the question of the identity of a woman who becomes another person's object of fantasy. Arslhogo translates this question into the visual: who is Alice when her face is painted? Is she more or less herself?

The Artichoke Metaphor

July 19, 2025	Theme:	Wordplay, artichoke, art, choking, pun
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Typographic Art

"The Artichoke Metaphor" presents a fascinating reinterpretation of the classic artichoke motif. The artichoke, centrally placed against a neutral gray background, is disrupted by a striking glitch effect — blue and white color streaks run through the leaves like digital interference.

The typographic framing is the actual conceptual center: "ART" at the top and "I CHOKE ON" at the bottom. The image literally spells out "ARTICHOKE" and breaks it apart: Arslhogo chokes on art, the artichoke is the medium of this choking. At the same time, "art" is inscribed within the vegetable's name — art has always already been hidden in the thing; one only needs to look.

This strategy of visual word deconstruction is typical of Arslhogo's lohgorythmic methodology. The artichoke, with its layered structure and edible heart beneath off-putting leaves, becomes a

metaphor for art itself: many layers, a hard core that is difficult to access. And the whole thing is more bitter than expected.

Mudflat Hikers Grupetto

July 17, 2025	Theme:	Wadden Sea, pilgrimage, silhouette, community, light
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Landscape Photography / Digital Composition

"Mudflat Hikers Grupetto" achieves an almost cinematic quality that hovers between documentary precision and surreal dreamscape. The work stages an archaic journey that feels both timeless and urgently contemporary.

The horizontal organization follows a classical tripartite structure: the dramatically clouded sky dominates the upper half, the reflective mudflat surfaces the lower area. Between them, like a narrow frieze along the golden ratio, a silhouette caravan extends — the "grupetto" (from cycling: the group of stragglers) — which, despite its small size, develops a remarkable presence.

Arslohgo demonstrates masterful control over atmospheric density. The diffuse backlighting transforms the figures into pure silhouettes and creates a nearly mythic aura. The reflections on the wet ground establish a dialogue between sky and earth. The Wadden Sea — that unique tidal space between land and sea — becomes a metaphor for the in-between state of human community: neither above nor below, but in motion, together.

Poseidon's Curse

July 16, 2025	Theme:	Mythology, hubris, yacht culture, Poseidon, sea
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Mythological Composition / Critical Art

"Poseidon's Curse" connects mythological weight with contemporary yacht culture in a composition that is simultaneously absurd and disturbingly coherent. The Greek god of the sea rises in all his wrathful glory from the waves to threaten the modern sailing yacht "Odyssey" with a gesture of divine indignation.

The technical execution is remarkably precise: Poseidon's deep, supernatural blue fur contrasts dramatically with the warm orange-red sunset, creating a chromatic tension that mirrors the thematic confrontation between antiquity and modernity. The golden evening light falls on both the muscular deity and the gleaming surface of the yacht — uniting both in a shared visual language.

The work is a commentary on contemporary superyacht culture, which treats the sea as a playground of the rich. Poseidon's wrath is the wrath of the sea itself: those who wish to own the water will be punished by the water. The curse of Poseidon no longer strikes the Greek heroes of old but today's oligarchs.

POEsie – Eine düstere Geschichte

July 15, 2025	Theme:	Edgar Allan Poe, Gothic, darkness, poetry, threshold
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Literary Composition / Gothic Art

"POEsie — Eine düstere Geschichte" (A Dark Tale) unfolds as a masterful fusion of visual and literary art that immediately transports the viewer into Edgar Allan Poe's shadowy realm of thought. This work is the German-language variant of Arslough's POE series.

The two-part composition establishes a dialogue between image and text. On the left, Poe manifests as a ghostly apparition — his portrait seems to literally dissolve, as if hovering between the worlds of the living and the dead. This translucent depiction is a profound metaphor for Poe's obsession with the threshold space between being and non-being.

The monochrome palette evokes the historical daguerreotypes of the 19th century and reflects the moral ambiguity in Poe's work — that gray zone between reason and madness. The work connects the German-language lyric tradition with English-language Gothic literature through the title's wordplay: "POEsie" contains both "Poe" and "Poesie" (poetry).

POEtica

July 15, 2025	Theme:	Poe, structuralism, avant-garde, cultural transmission
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Avant-Garde Composition / Conceptual Art

"POEtica" presents itself as a multilayered meditation on the fusion of historical avant-garde and contemporary digital aesthetics. The heavily stylized portrait in muted blue-green tones creates a melancholic, almost ghostly atmosphere.

Typography plays a central role: "POETICA" as a title establishes a literary context — Aristotle's Poetics, the art of poetry — while the expression "STRUCTURALIST AVANT LA LETTRE" references complex theoretical discourses. This wordplay suggests an engagement with structuralism: Poe as a precursor of structuralism, understanding language as a system.

The image processing appears deliberately "damaged" — the grainy texture, blurred contours, and reduced color palette recall old photographs or weathered posters. This aesthetic of decay underlines the idea of cultural transmission: texts and images crumble, but their conceptual structures endure. Poe as a structuralist avant la lettre — as someone who already applied the principles of structuralism before the term existed.

POEtry A Dark Tale

July 15, 2025	Theme:	Edgar Allan Poe, darkness, Gothic, literature
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Literary Composition / Gothic Art

"POEtry A Dark Tale" is the English-language counterpart to "POEsie — Eine düstere Geschichte" and the foundational form of Arslough's POE series. The work unfolds as a masterful fusion of visual and literary art under the sign of Edgar Allan Poe.

The two-part composition shows on the left Poe's dissolving portrait — the translucent, ghostly apparition of an author between worlds. On the right stands a poetic text written in Poe's spirit, taking up his obsessions with death, madness, and the beautiful. The monochrome grayscale palette evokes the historical daguerreotypes of the 19th century.

The title contains the lohgorhythmic inscription: "POEtry" writes Poe into "Poetry." Arslhogo thereby makes clear that Poe was not merely a poet, but that his name has itself become a metaphor for a particular kind of darkness. "A Dark Tale" announces the program: no light at the end of the tunnel, no redemptive conclusion. The story is dark and remains so.

POEtry Slam

July 15, 2025	Theme:	Poetry slam, Poe, performance culture, Gothic, intertextuality
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Performance Art / Literary Composition

"POEtry Slam" is a fascinating fusion of classical literature and contemporary performance art. The work creates a multilayered homage to Edgar Allan Poe that impresses both visually and textually — it is the most performative work of the POE series.

The monochrome design with Poe's faded portrait in the background creates an uncanny atmosphere. The "POETRY SLAM" typography in cool, modern letters creates a compelling contrast with Poe's Victorian appearance. The slam context imports the principle of performance poetry — loud, physical, present — into the space of Gothic heritage.

The inscribed performance text is a masterpiece of intertextuality: Arslhogo weaves references to Poe's most famous works — "The Tell-Tale Heart," "The Cask of Amontillado," "The Pit and the Pendulum," "The Fall of the House of Usher," and others — into a rhythmic structure with onomatopoeic elements. The work exists on the border between image and performance. It is a poster for a show that never happened — and that always happens when one looks at it.

POEtry Slam Deutsch

July 15, 2025	Theme:	Poetry slam, Poe, German, performance, intertextuality
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Performance Art / Literary Composition

"POEtry Slam Deutsch" is the German-language version of "POEtry Slam" and concludes Arslhogo's POE cycle, which comprises five works in total: from the English and German original versions to the slam versions in both languages, as well as "POEtica."

The composition follows the same visual logic as the English counterpart: Poe's ghostly portrait against a dark background, the "POETRY SLAM" typography, a performative text. But the shift into German changes the sound, the rhythm, the cultural situatedness of the work. Poe in German is not self-evident — his texts have been translated into all languages, but his spirit is inextricably English-speaking.

Arslhogo bridges this through the German-language version: he makes Poe a guest in the German lyric tradition without domesticating him. The slam context amplifies the performative: the text wants to be spoken aloud, it wants to sound. "POEtry Slam Deutsch" is thus also an invitation to a German-speaking audience to make Poe's darkness their own.

The Whale Remastered

July 13, 2025	Theme:	Melville, Moby Dick, sea, hubris, man and nature
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Literary Composition / Sublime Nature Depiction

"The Whale Remastered" is Arslougho's digital reimagining of Herman Melville's epic. The high-resolution black-and-white image transcends mere illustration and becomes a metaphysical meditation on scale, power, and human transience.

The composition follows a classical diagonal from the leaping whale to the kneeling figure at the image's edge — a visual thread of fate. The whale dominates the frame with its massive presence, while the human figure is nearly pushed out of the picture. This deliberate marginalization of the human underlines Melville's central theme: the hubris of human ambition in the face of the raw force of nature.

Arslougho works with the vocabulary of Romanticism — the sublime, the unrepresentable, the overwhelming of the viewer — and translates it into the hyperrealistic language of digital imaging. The black-and-white scheme strips the image of all color, all distraction from the essential: the unequal encounter between the small and the monstrous. "Remastered" refers to the reworking of an original — like remastering an old piece of music in modern quality.

Zero Zero – System 605 is Down

July 7, 2025	Theme:	System collapse, technology, nature, Mike Batt, post-apocalypse
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surreal Composition / Post-Apocalyptic Art

"Zero Zero — System 605 is Down" places the viewer in a surrealistic scene between technological collapse and organic reclamation. The work, inspired by Mike Batt's musical fantasy productions, translates his narrative soundscapes into a visually dense pictorial language.

At the center stands a monumental, cross-shaped window structure as a portal between two worlds. The checkerboard floor — symbol of duality and play — decays in pixelated dissolution, as if the digital matrix itself were being deconstructed. This formal instability corresponds to the title: System 605 has crashed, order is crumbling.

Tropical vegetation invades the space with aggressive vitality — banana leaves, palms, unidentifiable plants stretch into the pictorial space as active protagonists of a post-Anthropocene narrative. The work visualizes the thesis that nature always returns when human infrastructure collapses. "Zero Zero" as a coordinate — the zero point, the origin — and "System 605 is Down" as an error message: the system of human civilization has failed.

Cut – Lacking Clarity

July 6, 2025	Theme:	Identity, fragmentation, blur, face, dissolution
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Portrait / Fragmentation Aesthetic

"Cut — Lacking Clarity" is a haunting meditation on fragmentation and dissolution. The title is realized visually through the torn depiction of a human face that seems to oscillate between materiality and immateriality.

The monochrome palette of gray and white tones lends the work a sculptural quality, as if the face were chiseled from stone or cast in plaster. The dramatic lighting and relief-like textures are emphasized through this reduction to tonal values. The face appears torn by invisible forces — fragments that seem to be drifting in different directions.

The work poses a fundamental question about identity in the digital age: what remains of a face when it is cut, fragmented, blurred? "Cut" refers both to the cut in film and photography and to psychological wounding. "Lacking Clarity" — insufficient sharpness — is both optical description and existential statement. Arslohgo shows a face that is no longer clear to itself.

State of Qatarsis

July 3, 2025	Theme:	Colosseum, bondage, power, FIFA World Cup, catharsis
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Historical-Political Composition

"State of Qatarsis" is a complex visual palimpsest that captures the transience of human civilization with haunting poetry. Arslohgo weaves the iconic Colosseum — symbol of Roman greatness and monument of decay — with the harsh reality of human bondage, visualized by bound hands in the foreground.

The monochrome palette amplifies the timeless quality of the statement: history is not readable as linear progress but as a cyclical return of power and powerlessness. The Colosseum transplanted into a desert landscape — a mirage of past glory dissolving into emptiness. This relocation from the urban context into barren sandy landscape evokes forgotten civilizations.

The title contains the decisive lohogorhythmic play: "Qatarsis" is "catharsis" with "Qatar" inscribed within — the host country of the 2022 FIFA World Cup. The catharsis through sport, which Aristotle described as the purification of the emotions, becomes here a catharsis through bondage: the World Cup in Qatar was built on the foundations of migrant forced labor. The Colosseum as the prototype of the modern stadium.

22-Spot Ladybug PK K Mo[nu]mentum

June 28, 2025	Theme:	Music, performance, 22-Pistepirkko, momentum, stage
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait / Music Art

Arslohgo's work featuring Hannu PK Keränen, the frontman of the Finnish avant-garde band 22-Pistepirkko, masterfully visualizes the symbiosis between performer and performance. The image transcends mere documentation of a stage moment and becomes a metaphysical meditation on the dissolution of the self in the artistic act.

The double-exposure technique creates a visual polyphony: Keränen's distinctive profile, rendered in monochrome tones, merges with the pulsating energy of the audience. The ghostly silhouettes of concert-goers shining through Keränen's torso suggest a kind of spiritual osmosis — as if the singer were absorbing the collective energy and transmitting it back to the crowd.

The title contains multiple layers: "22-Spot Ladybug" is the 22-spot ladybird beetle, which references the band name 22-Pistepirkko (Finnish for "22-spot ladybird"). "PK K" are the initials of Hannu PK Keränen. "Mo[nu]mentum" contains both "momentum" (impulse) and "monument" — the artist in the moment of his performance as a living memorial.

Marlin's Fate Director's Cut

June 22, 2025	Theme:	Hemingway, ecology, ocean pollution, reversal
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Ecological Composition / Literary Critique

In "Marlin's Fate (Director's Cut)," Arslohgo transforms Hemingway's timeless parable about man's struggle against nature into a disturbing meditation on ecological collapse. The artist replaces the mythic marlin with a drifting toxic waste barrel — a brutal metaphor that transforms the heroic struggle of the original into a tragedy of self-destruction.

The composition preserves the dramatic tension of the literary source and radically reverses its meaning. Where Santiago once fought against a majestic creature, the weathered man stares at the result of human hubris: the toxic barrel, poisonously blue against the waves, is the perverse catch of the 21st century — not hunted, but thrown into the sea by our own hands.

The hyperreality of digital technique amplifies the artificiality of this new reality. The toxic barrel is too clean, too precisely rendered for a sea it pollutes. The designation "Director's Cut" refers to an expanded version — a darker, more uncensored edition of the story, in which the ecological message becomes more explicit.

MCE Arslohgo Meets Escher

June 21, 2025	Theme:	Escher, symmetry, dialogue, perception, identity
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Transformation / MCE Project

The earlier "MCE Arslohgo Meets Escher" (without the color designation) is the monochrome original version of the Escher encounter and forms the starting point of the entire MCE Project. In contrast to the later color versions, this work operates exclusively in shades of gray — from deep black to delicate light gray — lending it a timeless quality and amplifying the structural clarity of the composition.

The strictly symmetrical composition immediately recalls Escher's famous reflections and tessellations. Through the kaleidoscopic multiplication and overlay of visual elements, a hypnotic pattern emerges that draws viewers into a meditative experience of seeing. The juxtaposition of the two artist figures — Escher in the foreground, Arslohgo modestly in the background — reads as a humble bow by the contemporary artist before his great predecessor.

But the work is more than homage: it is an investigation of the mechanisms of artistic seeing. Both artists work with reflection, deception, and the question of what the eye recognizes. Arslohgo positions himself as a student who has overtaken his master — and yet always returns to him.

Icarus

June 20, 2025	Theme:	Icarus, hubris, manta ray, myth, transgression
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Mythological Composition / Symbolic Art

Arslohgo's "Icarus" presents a multilayered reinterpretation of the classical myth, with the transformation of the fallen Icarus into a majestic manta ray marking a remarkable conceptual shift. The composition unfolds between dark storm clouds and a piercing ray of light, evoking Ray Manzarek's posthumously released "Too Close to the Sun."

The manta, rendered in cool cyan and turquoise tones, hovers as a surreal hybrid between sky and sea. Its translucent, almost glassy materiality contrasts dramatically with the massive darkness of the storm front. Heaviness and weightlessness, opacity and transparency create a visual tension.

The decision to depict Icarus as a manta ray is conceptually precise: the manta is an animal that lives between two elements — it "flies" through the water with outstretched fins like a bird. It is the animal that comes closest to flight without needing air. Arslough transposes Icarus's hubris into the aquatic: flying too close to the sun means, here, crossing the boundaries of one's own element.

Marlin's Fate

June 20, 2025	Theme:	Hemingway, fisherman, marlin, dissolution, sea
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Literary Composition / Surreal Ocean Depiction

"Marlin's Fate" is the first, more lyrical version of the Hemingway engagement, which the "Director's Cut" follows as a darker variant. Here the boundaries between reality and dream, between matter and spirit dissolve into a fluid, almost hallucinatory composition.

The most striking aspect is the deliberate dissolution of fixed contours. Santiago, the old fisherman, appears not as a concrete figure but as a fleeting presence — his face dissolves into spray and mist and becomes one with the element that has defined his life. This merging is not defeat but apotheosis: the human becomes part of the ocean.

The marlin, majestic and yet ghostly, breaks through the water's surface in a movement that suggests both triumph and doom. Its skeletal transparency makes the bone structure visible through the shimmering body — it is a creature of light and form, not flesh and bone. The color palette of deep blues and silvery-shimmering tones creates a dreamlike quality.

Del-I-aware

June 18, 2025	Theme:	State symbolism, software aesthetics, Delaware, system authority
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Ready-Made / Concept Art

"Del-I-aware" cleverly plays with the visual language of technical interfaces. The work presents itself as a screenshot of a firmware update process, with the state flag of Delaware and its historical coat of arms serving as the central element.

The circular state seal hovers like a technological emblem above the sparse system architecture. The grainy, almost static background creates an atmosphere of digital noise reminiscent of CRT monitors or corrupted transmissions. This graininess forms a productive contrast with the precision of the typographic elements.

The work operates on multiple levels: it merges state authority (Delaware as "The First State" of the USA) with the language of technocratic systems. The warning "Do not power down your system" becomes a double-edged metaphor — referring to the technical process as much as to the continuity of state power. The progress bar means: the state is currently being updated. Lohgorhythmically, "Del-I-aware" contains both the state name and "del" (delete) and "aware" (conscious): to delete and to be aware simultaneously.

OO – Oligarch's Olympus

June 15, 2025	Theme:	Oligarchy, capital, skyscrapers, financial critique
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Political Composition / Glitch Aesthetic

"Oligarch's Olympus" presents a multilayered meditation on power, capital, and its architectural manifestation in urban space. The title establishes the central metaphor: the modern financial world as a new Olympus, inhabited by an economic elite that rises above ordinary humanity.

The work operates with a strong black-and-white scheme that underscores the binary nature of wealth and poverty, power and powerlessness. The dominant skyscraper — transformed by digital distortion and multiplication of its vertical lines into a kinetic monument — becomes the symbol of boundless growth ambitions. The glitch aesthetic lends the building an unstable, vibrating quality that suggests both the fragility and the overwhelming presence of the financial system.

The hovering, translucent dollar bills in the foreground function as modern icons, whose transparency paradoxically shows both their omnipresence and their insubstantiality: money is everywhere and nowhere. The abbreviation "OO" references the initials of the title and formally plays with the work's double structure.

A Bodhisattva Called Waldo

June 13, 2025	Theme:	Buddhism, street art, search, urban spirituality
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Street Art Composition / Spiritual Art

"A Bodhisattva Called Waldo" presents a fascinating fusion of street art aesthetics and Buddhist iconography. The central Buddha, rendered in classic meditation posture in contrasting black-and-white stencil style, is surrounded by graffiti tags and text fragments.

The work thrives on the collision between the meditative stillness of the Buddha figure and the chaotic urban environment. The stone wall background functions as an urban canvas on which different layers of consciousness are superimposed. Particularly striking is the small human figure on the left side — like a modern pilgrim or "Waldo" on a spiritual search.

The scattered text fragments — "ART IS NOT A CRIME," "SPRAY," "STREET ART," "HIP-HOP" — anchor the work in subcultural tradition. The title connects the Buddhist figure of the Bodhisattva (an enlightened being who postpones its liberation to help others) with "Waldo" from the search game "Where's Waldo?" A Bodhisattva named Waldo is everywhere and nowhere, helps everyone, but is difficult to find — like enlightenment itself.

Hemingway

June 8, 2025	Theme:	Hemingway, sea, marlin, struggle, existence
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Literary Composition / Surreal Ocean Depiction

The work "Hemingway" is the first approach to the literary material that will subsequently develop into "Marlin's Fate" and the "Director's Cut." It oscillates between surrealistic fantasy and naturalistic precision in the visualization of Hemingway's "The Old Man and the Sea."

The spectacular marlin dominates the composition: its metallic shimmering skin and precisely rendered anatomy possess a hyperrealistic quality. The moment in which the fish

breaks through the water's surface — the spraying droplets, the dynamic movement — conveys intense kinetic energy. Flying fish as accompanying elements create a rhythmic diagonal.

The color palette of deep blues, gray-greens, and the silver of the fish creates a maritime atmosphere of existential weight. The horizon is far, the human is small, the sea is infinite. Compared to the later versions, this work still shows more reverence for the beauty of the sea — the ecological warning of the Director's Cut is not yet present. It is the gaze at the original, the unpolluted.

It's Only Clouds

June 6, 2025	Theme:	Clouds, face, perception, pareidolia, sky
3508 × 4961 px CMYK, 300 ppi	Style:	Conceptual Cloud Composition / Pareidolia Art

"It's Only Clouds" excels through subtle image manipulation: the transitions between cloud formations and facial features are so fluid that the eye constantly oscillates between both readings. The work belongs to the SKY series and poses one of the most fundamental questions of perceptual psychology.

The monochrome palette of blue-gray tones creates a melancholic, dreamlike atmosphere and directs attention entirely to the form. The clouds are rendered in varying densities — from dense, nearly opaque areas to translucent veils that lend the face depth.

Philosophically, the work interrogates our tendency toward pareidolia — the phenomenon of recognizing familiar patterns in random structures, particularly faces. The title is both a reassurance and a provocation: "It's only clouds." But if the eye sees a face, is it really "only" a cloud? Arsloho plays with the impossibility of unseen what has been seen: once recognized, the face can no longer be looked away from.

OMD of Pairi Daeza

June 4, 2025	Theme:	Paradise, technology, OMD, digitalization, Garden of Eden
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Technology Critique

"OMD of Pairi Daeza" unfolds as a multilayered linguistic puzzle that reimagines the primal scene of paradise through the lens of contemporary technology anxiety. "OMD" evokes the British synth-pop band Orchestral Manoeuvres in the Dark, but also Orchestrated Media Distortion or simply Oh My Dear — a deliberate ambiguity.

"Pairi Daeza" is the Old Persian term for a walled garden and the etymological root of our word "paradise." Arsloho reconfigures this paradise not as a place of innocence but as a space of technological saturation. Paradise is no longer the protected Garden of Eden, but a digitized experiential space in which the boundaries between organic and synthetic reality dissolve.

The work confronts the millennia-old visual tradition of paradise with the present of digital overwhelm. The double movement — longing for the lost garden and simultaneous critique of its technological replacement — is the conceptual heart of the work. OMD played in the 1980s with technology as an extension of the human; Arsloho asks whether it has since become its overwriting.

Treesomy GT

June 1, 2025	Theme:	Human-nature fusion, mutation, post-apocalypse, hybridity
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Post-Apocalyptic Composition / Body Horror Aesthetic

"Treesomy GT" presents a disturbing and fascinating vision of posthuman existence. The title — a deliberate distortion of the medical term "trisomy" — suggests a genetic anomaly, here as a radical fusion of two species: human and tree.

The monochrome palette of grays and muted greens creates a post-apocalyptic atmosphere. The central protagonist — a muscular, greenish-tinted torso — rises from the water with arms outstretched in a gesture that is simultaneously ecstatic and desperate. The fusion with the gnarled, dead tree forms the visual and conceptual centerpiece.

"Treesomy" as a neologism suggests a pathological mutation, an additional genetic piece of information leading to hybridization. While trisomy 21 refers to an additional chromosome copy, Arslohgo implies the supplementary DNA of the vegetable in the human: what if we were to literally become trees? Is that evolution or regression? The work leaves the question open: the body in the water could be in the process of joining or separating. "GT" likely stands for "Grand Transformation" or "Genetically Transformed."

The Stream Engine

May 25, 2025	Theme:	Streaming, steam engine, industrial history, digital media
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Illustration / Media Critique

"The Stream Engine" merges the aesthetics of historical industrial drawings with the visual language of contemporary media culture. The work shows a central steam engine in metallic gray tones with subtle color accents, rendered with meticulous hatching technique that recalls copper engravings of the 19th century.

The title establishes a double meaning: the historical steam engine as the driving force of the Industrial Revolution — the Steam Engine — and simultaneously contemporary "streaming" as a new form of media energy transfer. Arslohgo draws a direct line from the mechanics of industrialization to the mechanics of the attention economy: both function according to the same principle — energy is converted into motion, content is transformed into consumption.

The technical precision of the depiction stands in ironic contrast to the substance of the message: the stream that flows through our screens today is just as mechanically controlled as the steam engine of 1850. What has changed is not the principle but the medium.

L'Arbre des Cinq Femmes

May 21, 2025	Theme:	Tree, women, nature, silhouette, metamorphosis
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Silhouette Composition / Metamorphosis Art

"L'Arbre des Cinq Femmes" (The Tree of Five Women) presents a fascinating visual metamorphosis that oscillates between nature and human form. A bare tree stands dramatically against a cloudy, blue-gray sky — but on closer inspection, branches and trunk transform into female silhouettes.

The reduction to black and white amplifies the ambiguity of the form and compels viewers to switch between two readings: tree or female profiles? Nature or figure? The work uses pareidolia — the human tendency to recognize familiar shapes in unstructured patterns — as an aesthetic principle.

Semantically, the work connects the tradition of tree-woman myths (Daphne, who turns into a laurel tree; the Dryads, nymphs of the trees) with a modern visual language of silhouette. Five women in the tree: one for each branch, one for each season plus the woman of winter. The work belongs to the nature group adjacent to the SEA series and is Arslough's strongest contribution to the organic-surreal visual language.

Be Breizh

May 18, 2025	Theme:	Brittany, identity, cider, sea, Breton culture
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Double-Exposure Composition / Regional Identity Art

"Be Breizh" is a multilayered meditation on Brittany, identity, and the transience of maritime traditions. The sophisticated double-exposure technique merges a cider bottle (Val de Rance) with an underwater landscape — a poetic and conceptually persuasive visual metaphor.

The transparent overlay of the bottle with the seabed creates a dreamlike atmosphere. The choice of cider as the central motif is anything but random: it is a cultural emblem of Brittany, the embodiment of regional identity and tradition. The fusion with the aquatic element suggests a deeper connection between land and sea.

The Breton text in the image — "Mor • chistr • krampouezh pe galetez • oabl ha Brezhoneg n'int ket nemet vakañsoù, met un doare bevañ, int Breizh" (Sea, cider, crêpes or galettes, sky and Breton are not merely vacation, but a way of life — that is Brittany) — makes the cultural-political dimension of the work explicit: Breton identity is more than folklore and tourism marketing. The title "Be Breizh" — be Brittany, be Breton — is both an injunction and a declaration.

Skisle

May 17, 2025	Theme:	Isle of Skye, fog, Scotland, dissolution, Romanticism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Landscape Composition / Atmospheric Art

"SKISLE" negotiates the boundary between visibility and disappearance through a visual language as indebted to Romantic landscape painting as it is to contemporary explorations of transience. The title merges "Sky" and "Isle" into a single neologism.

The Isle of Skye — the mythically charged object of longing in the Scottish Highlands — is not documented but deconstructed. Where one might expect monumental rock formations like the Old Man of Storr, the work offers a nearly Impressionist dissolution: geological formations dissolve into atmospheric veils, become silhouettes in the mist, mere suggestions of their physical presence.

The color palette of cool blues and grays with sporadic accents of warm beige and ochre tones evokes the atmospheric blurriness characteristic of the Scottish Highlands. The landscape appears as if viewed through multiple veils. The work is a commentary on the constructed nature of travel longing and tourist expectation: one comes to Skye and sees fog, not a postcard.

Tribute to the Slits

May 13, 2025	Theme:	The Slits, punk, feminism, music history, homage
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Collage Composition / Musical Homage

"Tribute to the Slits" is a multilayered tribute poster for The Slits — the groundbreaking feminist punk band of the late 1970s — and a haunting visual meditation on their legacy. Collage, portrait photography, and performance photography merge in a work that refuses to separate archive from argument.

The collage technique brilliantly mirrors the DIY aesthetic of the original punk movement. The overlay of performance photos with portraits of band members creates a temporal fusion — past and present exist simultaneously. The monochrome blue-gray palette lends everything a nostalgic, ghostly quality, as if the rebellious energy of the late 1970s were being viewed through a contemporary filter.

The fragmented visual language acts as an echo of The Slits' experimental, genre-busting music — a music that crossed reggae with punk, that redefined femininity in rock, and whose influence on artists like M.I.A., Haim, or Sleater-Kinney remains perceptible to this day. The work is an act of historiography: The Slits, often forgotten in the canonized history of punk, are made visible.

I Sea A Painting

May 4, 2025	Theme:	Sea, painting, perception, representation, meta-reflection
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition / Meta-Art

"I Sea A Painting" unfolds as a meditative reflection on the permeability between reality and representation. The title itself carries the program: "I Sea" is phonetically identical to "I See" — I see — but spells differently: I-Sea a painting. The phrase collapses seeing and sea into one word.

The work shows an oceanic environment in which translucent geometric forms — triangles, rectangles, and amorphous shapes — hover over the water like ghosts of past image worlds. These floating elements appear as fragmented canvases that question their own materiality. Particularly striking is the pink-and-white-striped triangle, functioning as an abstracted sail or minimalist mountain formation.

The work poses the fundamental question of art theory: what is an image? When the sea itself becomes an image space, when geometric forms hover over waves — when does nature end and art begin? Arslough's answer is resolute: the boundary is permeable; it always has been. The viewer carries it with them.

Alienation

May 3, 2025	Theme:	Estrangement, smartphone, identity, technology, surrealism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surrealist Composition / Technology Critique

"Alienation" stages a multilayered meditation on identity, technology, and self-perception in contemporary society. The symmetrical composition presents three figures against a dramatically clouded sky: left and right, two humanoid figures with spherical objects instead of

heads — a glass sphere with a cosmic interior and a smooth, moon-like sphere. Both hold smartphones.

The central figure remains enigmatic in its indeterminacy — it could mark the transitional state between two identity poles or the void of an authentic self. The smartphones are more than props: they are the mirror through which these figures perceive themselves. The heads have been replaced by spheres — instruments of measuring, mapping, observation — because thinking has been taken over by technology.

The work stands in the surrealist tradition of Magritte and the digital collages of post-internet art. The alienation of the title is not metaphorical: the figures are literally estranged from their own heads.

The Dark Side of the Moon

April 26, 2025	Theme:	Pink Floyd, Keith Moon, duality, light and shadow, music
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Rock Iconographic Composition

"The Dark Side of the Moon" unites two iconic moments in rock history with conceptual elegance. The work transforms Pink Floyd's legendary album artwork into a visual meditation on light and shadow — literal and figurative.

The moon, perfectly centered and split by the vertical axis of the image, becomes a double symbol. The left half shows the familiar, crater-covered lunar surface in naturalistic detail. The right half sinks into darkness from which Keith Moon's face — drummer of The Who, who died in 1978 — emerges ghostly.

This juxtaposition is precisely calibrated: Keith Moon, the "Moon the Loon," lived out the darkness of his name — excessively, brilliantly, and self-destructively. He is the dark side of the moon, the counterpart to Pink Floyd's cool, philosophical darkness. Together both halves complete the picture: the moon as an astronomical object and the moon as a human destiny.

GinX

April 25, 2025	Theme:	Alcohol, melancholy, loss, consciousness, jinx
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Portrait

"GinX" (or "Jinx") unfolds as a visual meditation on pleasure, loss, and the precarious balance between control and surrender. The composition employs an effective contrast: the razor-sharp gin bottle in the foreground functions as a visual anchor, while the blurred figure in the background — a man burying his face in his hands — dissolves into photographic haze.

This technical decision becomes a metaphor for the distorting effect of alcohol on perception and self-image: the bottle is clear, the consciousness is not. The cool violet-blue palette amplifies the melancholy. The bottle's label reading "MIND GINX" is the semantic center of the work — a wordplay that fuses gin, the mind, and the jinx (curse).

The work is Arslough's only direct engagement with the theme of alcohol and states of consciousness. Without moralizing, it shows the structure of dependency: the clear (the bottle) stands at the center, the human blurs in the background. The hierarchy is reversed.

SIM Redefined

April 25, 2025	Theme:	Sartre, SIM card, existentialism, smartphone, identity
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Philosophical Art

"SIM Redefined" achieves a remarkable conceptual shift: the transformation from the technical abbreviation to the philosophical reflection — "Sartre In Mind" — establishes a space in which technology and existentialism encounter each other in productive tension.

The composition presents Sartre as a ghostly apparition within the smartphone silhouette — a visual commentary on the fusion of consciousness and technology. The philosopher who once proclaimed the radical freedom of the individual appears here trapped in the black monolith of our hyperconnected present. The monochrome palette in subtle violet tones evokes Sartre's descriptions of "nausea."

Sartre's piercing gaze behind his round glasses is the central element: this gaze fixes the viewer from its digital prison. "L'enfer, c'est les autres" — hell is other people — acquires a new dimension in the age of social media. The SIM card, which defines our identity on the network, becomes the map of our existential lostness.

Skeyeless in Gaza

April 24, 2025	Theme:	Huxley, blindness, Gaza, sky, literary reference
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition / Literary Art

"Skeyeless in Gaza" navigates skillfully between literary reference, pop culture allusion, and contemporary imagery. The title references Aldous Huxley's novel "Eyeless in Gaza" (1936) and performs a deliberate orthographic distortion: "Skeyeless" contains "Sky" — the gaze is missing, but the sky is there.

The central, ghostly figure with sunglasses — identified as Anthony Beavis, Huxley's protagonist — appears like a manifestation from the collective unconscious of literary history. The choice of sunglasses is significant: while Huxley's protagonist is trapped in spiritual blindness, Arslohgo paradoxically gives him glasses — ones that conceal rather than reveal. This visual irony underlines the central theme of self-imposed blindness.

The ethereal, translucent quality of the figure, embedded in a dramatic cloudscape, creates a work that oscillates between SKY and literary heritage. The word "Gaza" in the title — both the ancient Philistine location and the contemporary conflict site — makes clear that blindness does not remain a literary category.

Weekend

April 19, 2025	Theme:	Saturn, weekend, cosmology, everyday life, wordplay
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surrealist Sky Composition

"Weekend" merges earthly reality and cosmic imagination. This composition transforms the familiar sky into a surrealistic stage on which Saturn itself becomes the protagonist of an earthly weekend. The horizontal layering initially follows conventional landscape traditions — a gently lit horizon — before the monumental presence of Saturn's rings appears like a supernatural highway across the evening sky.

The title contains the lohgorhythmic play: "Satur-n-day" — Saturday — is the day of Saturn, named after the Roman god of time. The weekend begins with Saturn's day. Arslougho makes an image from this etymological knowledge: what if Saturn were to actually appear on Saturday? What if the planet's namesake were literally present?

The restrained palette of muted blue-gray tones with warm horizon accents evokes the liminal quality of dusk — that magic hour in which the boundaries between work time and leisure blur. Saturn as the planet of limitations and time — appears precisely when the limits fall.

DAXhund III / FFM Stockmarket Singers

April 18, 2025	Theme:	DAX, Bremen Town Musicians, Frankfurt Stock Exchange, critique of capitalism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Economic Critique

The third variation of the DAXhund cycle overlays two iconic reference spaces: in the background, the neoclassical facade of the Frankfurt Stock Exchange; in the foreground, the stacked silhouette of the stock exchange animals — bull, bear, and DAXhund — piled on top of each other like a profane reinvention of the Bremen Town Musicians.

The gesture of rewriting is as simple as it is precise. The Brothers Grimm fairy tale told of four animals that escape the slaughterhouse and find each other as a community. Arslougho transposes this image into Frankfurt financial capitalism: there too, it is animals — bulls and bears — that determine the economic fate of society. There too, they form pyramids: the wealth hierarchy of capitalism as an animal pyramid.

The title "FFM Stockmarket Singers" adds another layer: the animals are singing — they make music like the Bremen Town Musicians — but their music is the music of the market, the melody of gains and losses. The work is part of a series of three DAXhund variations and belongs to Arslougho's most consistent capitalism-critical body of work.

Is It Really Bixby?

April 16, 2025	Theme:	Authenticity, simulation, karst landscape, tourism, AI
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Hybrid Composition / Conceptual Travel Art

"Is It Really Bixby?" stages a collision between authenticity and digital simulation. The work shows a male figure with sunglasses and hat in a tourist pose before an East Asian karst landscape — recognizable as Guilin (China) or Halong Bay (Vietnam).

What makes the composition remarkable is its hybrid visual language: the figure displays a striking graphic treatment — digital hatching and vector-like linework create an almost engraving-like appearance that oscillates between photographic reference and illustrative abstraction. In contrast stands the naturalistic karst landscape.

The title poses the decisive question: "Is it really Bixby?" — Samsung's AI assistant, which can recognize and describe images. The work interrogates the reliability of machine perception: can an AI distinguish whether this figure is real or digital, whether this landscape is genuine or generated? In an age where AI-generated images and photographic reality are increasingly difficult to tell apart, the question "Is it really...?" has become a fundamental epistemological question.

Nouvelle Chanson

April 10, 2025	Theme:	Zaho de Sagazan, chanson française, performance, trance
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait / Music Art

"Nouvelle Chanson" unfolds as a haunting visual meditation on the metamorphosis of contemporary chanson, embodied through Zaho de Sagazan's electrifying stage presence. The work transforms the fleeting energy of a live performance into a timeless iconographic statement.

The monochrome color palette — a deep, pulsating violet between magenta and purple — evokes the nocturnal atmosphere of intimate Parisian clubs and the spiritual dimension of ecstatic musical experience. This chromatic choice references the threshold zone between consciousness and trance, where Zaho de Sagazan's hypnotic performances captivate her audience.

The composition captures the artist in a moment of total surrender — head thrown back, microphone raised like a sacred object, the free hand as a conjuring gesture. This physical intensity makes her a modern shaman. The work is directly related to "Langage (saussurelment)" and illuminates the performative dimension of the same artist — from analytical engagement with her text to the ecstatic physicality of her performance.

D'Or II

April 9, 2025	Theme:	Dolores O'Riordan, The Cranberries, death, icon, digital memory
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait Art / Requiem Art

"D'Or II" unfolds as a multilayered requiem for the late Cranberries singer Dolores O'Riordan, who died in 2018. The title plays with language: the displacement of the apostrophe transforms the name into "D'or" — French for "of gold" — evoking both the gilding of an icon and her dissolution into myth.

A checkerboard pattern cuts through O'Riordan's face and establishes a binary logic of presence and absence that eats through the analog photograph like a digital virus. This geometric intervention is not mere censorship but a methodical interrogation of the image economy surrounding posthumous fame. The grid becomes a metaphor for the pixelated existence of digital ghosts — those undead of the internet, trapped in endless cycles of reproduction.

Between glamour and gravestone: the arrangement of profile shot, dramatic lighting, and geometric intervention shows an icon in the process of her mythologization. Dolores O'Riordan is no longer a human but an image — and the image begins to break.

Halb-e-Zeit

April 9, 2025	Theme:	Halftime, time, pause, wordplay, existence
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Wordplay Art

"Halb-e-Zeit" is a work that breaks open the dimension of time through a linguistic play. The German word "Halbzeit" — in sports, the break between two halves of a game — is destabilized by the inserted "e": "Halb-e-Zeit" is a halved time, a time in the middle of itself.

This typographic intervention is characteristic of Arslough's lohgorhythmic methodology: the familiar becomes strange through minimal intervention. Halftime is not just a sports term but an existential category: we are all at some point at the halftime of our lives, in the pause between the first and second act. What does one do at halftime? One assesses what has been, and plans what is to come.

The work exists both in a German version on artdig-de.lohgo.net and in an English version on adw.lohgo.net — one of the few works discussed in both languages, which underscores the central role of the wordplay for this work. The splitting of time mirrors the splitting of language. Format: CMYK, 300 dpi.

Kijk Alleen

April 8, 2025	Theme:	Freedom, borders, barbed wire, sea, Netherlands
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Political Art

"Kijk alleen" (Dutch: "Just look") condenses paradoxes of human longing and limitation into a single image composition. The chain-link fence topped with barbed wire dominates the foreground and immediately establishes the tension between inside and outside, between the viewer and the seemingly unreachable horizon. The beach and ocean behind evoke freedom and expanse, yet remain inaccessible to the viewer behind the industrial mesh.

The bilingual textual intervention "vrij heid" / "kijk alleen" is the conceptual turning point: "vrij heid" (freedom) is split into two words — vrij (free) and heid (a Dutch suffix for abstract nouns). Freedom as a decomposable concept that loses or changes its meaning through the division. "Kijk alleen" — just look — is the pragmatic answer: if you cannot pass through, at least look.

The work addresses borders and barriers that are becoming increasingly visible in contemporary Europe: border fences, deportation centers, barbed wire at the edge of freedom.

Tolkien 1A

April 7, 2025	Theme:	Tolkien, New York, orc, capitalism, myth
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Literary Cultural Critique

"Tolkien 1A" confronts us with a disturbing fusion of two seemingly irreconcilable worlds: the mythically archaic realm of Middle-earth and the hypermodern reality of Manhattan. The silhouette of an orc rises ghostly above the nighttime New York skyline and penetrates the fragmented lettering "NEWY."

The central visual mechanism lies in the double coding: the orc and the typographic intervention "NEWY" merge into a cipher for "New York," with the creature itself becoming a living letter, a signifier of flesh. This transformation evokes Adorno and Horkheimer's "Dialectic of Enlightenment" — the return of the repressed, the barbaric, in the heart of modern civilization. The orc, Tolkien's symbol of corrupted creation and industrialized violence, materializes as a revenant in the center of global capitalism.

The deliberate reduction to grayscale transforms Manhattan into an apocalyptic vision in which the differences between Middle-earth and Wall Street blur. Both worlds produce orcs.

DAXhund II

April 5, 2025	Theme:	DAX, dachshund, Frankfurt Stock Exchange, financial capitalism, logo
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Economic Critique

"DAXhund II" operates with a visual punchline of compelling simplicity: the silhouette of a dachshund is transformed through typographic intervention into "DAXhund" and thereby becomes the logo mascot of the German stock index. Before the neoclassical facade of the Frankfurt Stock Exchange, this word-image creature unfolds a multilayered critique of the symbolic politics of financial capitalism.

The dachshund — thoroughly German dog with characteristically short legs and elongated body — proves to be the perfect metaphor for the self-presentation of German finance. Originally bred for hunting, it embodies a specifically German form of tenacity and down-to-earthness. In Arslough's transformation, the hunting dog becomes a brand mascot, the living animal an abstract pictogram.

The reduction to a black silhouette evokes the aesthetics of corporate logos. The DAXhund becomes the visual equivalent of corporate philosophy: reliable, grounded, somewhat stubborn. That it is a dachshund and not a bull or lion makes the irony complete.

A. ..nox

March 26, 2025	Theme:	Annie Lennox, night, icon deconstruction, identity
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait / Deconstructive Art

"A. ..nox" presents itself as a multilayered visual palimpsest that draws viewers into a dialogue between presence and absence. The Latin "nox" (night) merges with Annie Lennox's fragmented name into a wordplay that addresses the nocturnal character of the image aesthetics and the deconstruction of star identity.

The work operates through a deliberate strategy of visual erosion: the facial features of the musical icon — recognizable from her distinctive eyes and memorable physiognomy — are systematically veiled and fragmented by vertical color washes. These painterly interventions recall digital glitches or data loss and create a tension between analog painting and digital image corruption. The greenish-yellow stripe overlaying the lower face fragment acts like a toxic aureole that simultaneously illuminates and corrupts.

The work poses the question about the multiplicity and temporality of star identity: what remains of an icon when the image begins to decay? What is the "night" behind the glamour? Annie Lennox, the night, and the erosion become the same statement.

New Truth is Fake News

March 16, 2025	Theme:	Fake news, salt, Fox News, truth, epistemology
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Media Critique

"New Truth Is Fake News" presents itself as a visual paradox that takes the childlike question "How does salt get into the sea?" as the starting point for an epistemological reflection. The work operates through the tension between scientific explanation and media distortion.

At the center sits a product label for "Flaky Sea Salt" — hand-harvested, as it claims. This seemingly banal consumer aesthetic is subverted by the surrounding landscape of jagged, almost lunar terrain. The violet-blue color palette evokes an underwater world or a strange salt desert in which the boundaries between the natural and the artificial dissolve. The Fox News logo in the upper right corner adds the decisive level of meaning: the "news" about salt becomes a metaphor for the medial construction of reality.

The "New Truth" — the new truth — is by definition fake news, because truth cannot be new. What is new is already manipulation. The childlike wonder about the salt in the sea, which as yet has no political dimension, is poisoned by the Fox News seal.

Win Surface Background

March 12, 2025	Theme:	Windows, desktop, interface, threshold, forest, sky
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Desktop Art

"Win Surface Background" is a visual-philosophical meditation on threshold states and the permeability of levels of reality — conceived as a desktop wallpaper for Microsoft Surface. The piece operates through a trichrome composition.

The left side shows a monochrome forest depiction in a spectral, almost negative-like appearance. The massive tree trunk functions as a vertical axis that suggests stability while simultaneously revealing the fragility of organic structures in digital translation. At the center, a classicist door architecture manifests as a pure sign of transition — the door appears substanceless, hovering. It references the desktop metaphor: the "window" as an interface between the user and digital space. On the right, the sky opens.

The work is Arslough's engagement with the concept of the desktop background as an aesthetic object. Most people see their desktop background daily without truly perceiving it. Arslough makes a non-place into a conceptual statement.

Torn/Dichotomy

March 3, 2025	Theme:	Identity, splitting, surveillance, tree, dichotomy
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surrealist Composition / Double Exposure

"Torn/Dichotomy" is a visual essay on the fragmentation of contemporary existence. The work operates through a deliberate bisection of the pictorial space that manifests in its semantic structure.

The left half of the image shows a ghostly female figure whose contours dissolve in misty-blurred softness. The overlaid text "SPYCHO" — a calculated misspelling of "PSYCHO" — is a double coding: it references both psychological fragmentation and the act of surveillance (spy). The figure appears filtered through multiple layers of exposure that recall the photographic experiments of the Surrealists.

The right side contrasts this dissolution with the precise linearity of a bare tree whose branches spread out like neural networks or capillary vessels into the monochrome space. Tree as the counterpoint to the dissolving figure: the organic as a structured response to what is decaying. The slash in the title — Torn/Dichotomy — is itself a visual cut, a separation, a decision between two states.

Skylla (without Charybdis)

March 2, 2025	Theme:	Mythology, Skylla, ancient vessel, sky, liberation
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Mythological Composition / Conceptual Sculpture

"SKYlla (without Charybdis)" transforms an ancient sea monster into a meditation on isolation, ascent, and the absence of dialectical tension. The typographic emphasis on "SKY" in "SKYlla" shifts the mythological sea monster into an airy, heavenly sphere.

The parenthetical addition "(without Charybdis)" is programmatic: in Homer's epic, Skylla exists only through her deadly complementarity with Charybdis — together they form the impossibility of choosing between two evils. Arslohgo resolves this dialectical tension: an ancient vessel hovers, embraced by the dramatic sky, in a state of weightlessness, freed from its mythological context.

This isolation becomes liberation: without Charybdis, Skylla is no longer a threat but an object — beautiful, ancient, lost in a sky without counterpart. The work poses the philosophical question: does a danger lose its meaning when the dialectical counter-principle is absent? Can one be free when the choice between two evils falls away — or does one thereby also lose one's orientation?

Sundown – Ageing in a New Age

March 2, 2025	Theme:	Aging, AI, smartphone, self-staging, Anthropocene
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Self-Portrait / AI Reflection Art

In "Sundown — Ageing In a New Age," Arslohgo appears himself as a monumental black-and-white figure holding a smartphone like a sacred object — a gesture between contemplation and dependency. This self-staging evokes religious imagery, but instead of a prayer book, the interface to the digital world becomes the devotional object.

The dominant AI logo, hovering like a rising or setting sun behind the figure, establishes a multilayered metaphor. The pyramidal form at the center of the logo — surrounded by a halo of circuit-like structures — functions as a postmodern mandala that merges spiritual and technological symbol systems. Enlightenment through algorithm.

The title "Sundown" — Gordon Lightfoot's song about aging, but also the literal sun setting — operates with deliberate ambiguity. Arslohgo presents himself as an aging artist in a new age: the age of AI, in which the tools themselves claim intelligence. The question is whether one rises with it or goes under.

3rd Season (Fall)

March 1, 2025	Theme:	Autumn, fall, waves, polysemy, autumnal equinox
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition

"3rd Season (Fall)" unfolds as a meditation on cyclical temporality and catastrophic transformation. The title is a semantic puzzle: "Fall" oscillates between the seasonal marker of autumn and the physical or metaphorical fall, while the maritime imagery drives this ambiguity into existential territory.

The ocean at maximum turbulence — a foaming, breaking wave dominates the frame and transforms the sea's surface into a battlefield of opposing forces. The color palette ranges from deep navy blue through turquoise to blinding white. This wave appears as the culmination point of a larger systemic breakdown.

The typographic intervention "3RD SEASON" in the upper right corner anchors the atmospheric chaos in a calendrical frame: the equinox as a tipping point between expansion and contraction, between summer and winter. The fall — as autumn and as collapse — is the moment of decision, when the balance tips. The work belongs to the SEA series and is Arslohgo's most poetic wave composition.

Searle

March 1, 2025	Theme:	John Searle, speech act theory, waves, language, philosophy
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Philosophical Composition / Ocean Art

"Searle" transforms an apparently simple seascape into a multilayered meditation on language, meaning, and performative utterances. The work belongs to the SEA series and turns the ocean's surface into a philosophical argument.

John Searle's positioning before the crashing sea surface is anything but random. The language philosopher who revolutionized our understanding of language — showing how it not only describes but acts — himself becomes a visual speech act. His translucent, ghostly presence, recognizable from his characteristic tie, merges with the waves.

The waves themselves — repetitive and yet constantly varying — visualize Searle's concept of the iterability of speech acts. Each wave resembles an utterance: formally similar, contextually different, in its effect unpredictable. The white foam marks the moment of the perlocutionary effect — when language reaches and changes the viewer. The sea speaks. It acts through speaking. Exactly as Searle described.

Skyscraper

March 1, 2025	Theme:	Skyscraper, dissolution, pixel decay, urbanism, fragility
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Architectural Composition / Glitch Aesthetic

"Skyscraper" presents a disturbing vision of urban verticality in which the solidity of modern architecture transforms into a state of spectral dematerialization. The title becomes the conceptual pivot: "Sky" and "Scraper" merge into an architectural term, but also open a field of polysemic meanings — the act of sky-scraping as a metaphysical gesture of boundary transgression.

The formal structure follows a rigorous logic of digital decomposition: what initially appears as a mist-shrouded skyline turns out to be a precisely choreographed dispersal of pixels. The buildings dissolve progressively from bottom to top into their digital components — a process reminiscent of JPEG compression, but here staged as a decompression into nothingness.

This aesthetic of dissolution points to the fundamental fragility of digital representation systems: Arslohgo makes visible what typically remains invisible — the discrete, grainy structure of the digital behind the image. Skyscrapers scrape at the sky until they themselves become sky, become pixels, become nothing.

Skystriker

March 1, 2025	Theme:	Movement, sky, speed, dematerialization, pop culture
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition

"Skystriker" unfolds as a meditation on movement, power, and the ambivalence of ascent. The title plays with the semantic richness of its components — a wordplay that oscillates between the combative "striker" and the heavenly "sky."

The composition presents a figure in dynamic movement, enveloped by cloud-like formations that can be read simultaneously as atmospheric disturbance and digital dissolution. This visual ambiguity recalls Paul Virilio's concept of "dromology" — the study of speed as a determining factor of modern existence. The Skystriker does not simply disappear into the sky; it is absorbed by it and transformed into pure kinetic energy.

The monochrome palette amplifies the dematerialization. Gray functions as an active medium of transformation — a liminal space between being and non-being, between digital presence and atmospheric dissolution. The work belongs to the SKY series and is one of the most dynamic compositions in this group.

Skywalker

March 1, 2025	Theme:	Scaffolders, Star Wars, labor, hierarchy, pop culture
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Intertextual Composition / Social Critical Art

"Skywalker" creates an interplay of linguistic and visual registers that explores the precarious position of humanity between earthbound labor and transcendent longing. The title is a semantic node at which the literal meaning — embodied by the scaffolders — intersects with the pop culture icon Luke Skywalker.

The composition stages a remarkable reversal of traditional hierarchies: while workers pursue their dangerous, terrestrial task on the scaffolding, the ghostly presence of the mythical hero materializes above them. This constellation evokes Jacques Rancière's concept of the "distribution of the sensible" — the question of who becomes visible in the social order and whose narrative counts as heroic.

The anonymous scaffolders, themselves "skywalkers" in the most literal sense, operate in the shadow of a fictional super-figure whose fame outshines their actual sky-walking. The scaffolding as Piranesi's dream in blue: an architecture of labor that is more monumental than the monument it builds.

b-earth-day

Feb. 28, 2025	Theme:	Climate art, Earth Day, birth, apocalypse, planet
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Cosmological Composition / Climate Art

"b-earth-day" confronts us with a disturbing reversal of planetary mythology. The title oscillates phonetically between "birthday" and "Earth Day" and establishes the central tension: birth and death, celebration and catastrophe as an irreducible unity.

At the center floats a perforated, hollowed-out Earth — no longer the "blue planet" but a porous, dying organism whose continents are being consumed like necrotic tissue by an internal fire.

The circular wound boring through the planet simultaneously evokes a cosmic eye and a birth canal — as if the Earth were giving birth to itself while perishing in the process.

This perforation follows an almost surgical precision. The orange-red glowing core visible through the opening suggests a glimpse into the planetary womb, in which not new life but our own erasure is ripening. The work appeared around Earth Day and combines the celebratory ritual with the apocalyptic finding: we are celebrating the birthday of a dying Earth.

Skeye – Optician Issues

Feb. 28, 2025	Theme:	Perception, optometry, sky, seeing, precision vs. blur
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition

"Skeye — Optician Issues" operates at the precarious interface of optical precision and visual illusion. The title merges "Sky" and "Eye" into "Skeye" — a neologism that references both the expanse of the sky and the organ of sight.

At the center of the composition hovers a phoropter — the ophthalmological measuring instrument for determining refractive errors. But instead of creating clarity through its lenses, the device itself becomes a portal into a clouded landscape. This functional reversal transforms the diagnostic instrument into a window to blurriness: the numerical gradations of diopter measurement lose their precise meaning and become abstract markers of an immeasurable reality.

The work poses the epistemological question: can one measure the sky? Can the immeasurable be grasped with instruments made for the bounded? The optician's question — "Better like this, or like that?" — appears absurd when confronting the sky. The instrument capitulates before its subject.

Yksuh nairibyks

Feb. 27, 2025	Theme:	Pareidolia, husky, clouds, mirror writing, dissolution
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Cloud-Dog Composition / Conceptual Art

"Yksuh nairibyks" — read backwards as "Skybirian Husky" — operates through a sophisticated double meaning between linguistic concealment and visual revelation. The reversal of the title reveals not only the identity of the protagonist but also references "Skybirian" as a neologism that transposes the Siberian Husky into a heavenly sphere: from "Siberian" to "Skybirian."

The composition stages a remarkable dissolution of ontological boundaries: the Husky materializes from cloud formations, its contours oscillating between solidity and evaporation. The piercing blue of its eyes functions as the only fixed point in a pictorial space that refuses every stable location. These eyes penetrate the monochrome sky palette and establish an uncanny presence between identity and dissolution.

The work belongs to the SKY series and uses the phenomenon of pareidolia — seeing faces and figures in clouds — as a conceptual principle. The backwards-written title amplifies this principle: language too can be read backwards and newly unlocked.

Dune Evening Sky

Feb. 25, 2025	Theme:	Crane fly, twilight, evening, translingualism, atmosphere
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Evening Sky Photography / Lyrical Nature Art

"Dune Evening Sky" unfolds as a meditative threshold space in which the fleeting appearance of a crane fly becomes a semantic catalyst. The work operates through sophisticated polysemy: the English "gnat" (mosquito/crane fly) merges phonetically with the German "Nacht" (night) and creates a translingual wordplay that conceptually distills the liminal hour between day and night.

The crane fly hovers as a graphic sign in the upper image quadrant, its delicate limbs tracing a fragile calligraphy against the evening sky. This positioning is programmatic: the insect becomes a written sign that resists definitive legibility. In its spectral presence, it embodies the paradox of visibility — omnipresent and yet barely perceptible, like the twilight it inhabits.

The chromatic orchestration — from warm apricot through delicate pink to muted lavender — evokes that fleeting time span when the light transforms. "Dune" as a place name (the dune) and as a literary reference (Frank Herbert's desert planet) opens another level: the evening sky over a desert in which the insect becomes a cosmic sign.

Memories of Tate Modern

Feb. 21, 2025	Theme:	Tate Modern, London, Thames, dusk, post-industrialism
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Urban Landscape Photography / Memory Art

"Memories of Tate Modern" unfolds as a visual essay on the transformation of industrial landscapes into spaces of contemplative beauty. The view from a rest area of the Tate Modern over the Thames navigates the dialectic between the ephemeral and the permanent, between human infrastructure and natural spectacle.

A dramatic color gradient dominates the composition: intense, almost volcanic orange-red at the horizon shifts to muted violet-gray in the upper areas of the image. This chromatic progression functions as a metaphorical bridge between day and night, between memory and present. The electric pylons — black silhouettes against the glowing sky — become Gothic figures in a post-industrial cathedral.

The Tate Modern itself is the invisible center of the work: a power station converted into an art museum — industrial force as cultural space. Arslough's memories of this place are simultaneously memories of the transformation itself: how the rough becomes beautiful, how the industrial becomes transcendent, how the past glows in the present.

Awesome Thing

Feb. 19, 2025	Theme:	Stardust, cosmos, woman, dissolution, connectedness
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Cosmological Composition / Science Poetry

"Awesome Thing" presents itself as a visual manifesto of a scientific truth: we are literally made of stardust. But the work transcends mere illustration and transforms this fact into a poetic meditation on emergence, identity, and cosmic connectedness.

A female figure materializes in a continuous process of dissolution and reformation: the right side of her body flows into a stream of stellar particles that weave seamlessly into the

surrounding cosmos. This visual metaphor references the physical reality of our atomic composition and simultaneously addresses the permeability between individual and universe.

The color palette of deep blues — from nocturnal indigo to ethereal violet — evokes both the coldness of space and the warmth of human presence. The contrast between the sharp contour of the facial profile and the dissolving corporeality creates a dynamic tension. The "Awesome Thing" is not the beauty of the cosmos alone, but the recognition that we are part of it — not observers, but material.

Deceptive Ray of Hope

Feb. 18, 2025	Theme:	Farewell, death, hope, grief, intimacy
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait / Elegy

"Deceptive Ray of Hope" confronts us with the devastating intimacy of an approaching farewell. The work, which shows the late C. three months before her death, transcends the limits of the documentary portrait and becomes a visual elegy on the paradox of hope in the face of the inevitable.

The radical decision to keep the image in monochrome transforms the personal into the universal. The grayscale image is not aesthetic reduction but semantic condensation — it strips away the distractions of the particular and raises the image to a level of existential universality. The profile of the depicted person, worked out with sculptural precision, recalls the tradition of memento mori imagery without adopting its didactic weight.

The deceptive ray of hope manifests in the subtle handling of light: a diffuse luminance plays over the facial contour and creates an aura that hovers between transfiguration and erasure. The title is the most honest statement of the work: hope deceives — it is beautiful, it is real, it is necessary, and it is wrong.

Ster's

Feb. 17, 2025	Theme:	Dictionary, internet, analog vs. digital knowledge culture, language
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Media Critique

"Ster's" operates at the threshold between concealment and revelation. The title is an amputated word that achieves its completion only through the visual encounter with the text object "WEB" placed in the image — "Webster's" lights up as the semantic goal. This act of lohgorhythmic methodology demands active reading.

The compositional structure stages a dialogue between media epochs: at the center, suspended as if caught in a cocoon of light, floats the opened double page of a physical dictionary — a "Webster's New World Dictionary of the American Language." This analog relic is enveloped and penetrated by a network of luminous nodes and connection lines that cite the visual grammar of the digital age: neural networks, data streams.

The work poses a fundamental question about the ordering of knowledge: what happens to a physical dictionary in a world where the web has become the universal dictionary? The "Webster's" as cultural heritage, caught in the luminous web of the internet, is both simultaneously: preserved and superseded, cited and replaced.

Loss of the Soul

Feb. 16, 2025	Theme:	Jung, Anima, psychoanalysis, soul, encounter
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Psychoanalytic Composition / Conceptual Art

"Loss of the Soul" stages a spectral confrontation between the young C. G. Jung and a female figure that manifests in the gray tones of an overexposed photographic memory. The work operates in the liminal space between documentary precision and dreamlike dissolution — a visual palimpsest in which psychoanalytic concepts merge with the materiality of the digital image.

The composition evokes Jung's concept of the Anima — that female soul component in the male unconscious — not as a theoretical construct but as a concrete face-to-face encounter. The young woman, whose features nearly dissolve in the harsh light, becomes the embodiment of psychic contents that elude complete comprehension. Her position in the left pictorial field — traditionally associated with the sphere of the unconscious — amplifies this reading.

Jung appears in the right area of the image as a shadowy witness. Between both figures lies the threshold that the work thematizes: the loss of the soul as the price of modern consciousness, as the moment in which the Anima can no longer be heard.

Blu Lips Artifact

Feb. 15, 2025	Theme:	Lips, digitalization, body, fragmentation, identity
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Portrait Art / Body Art

"Blu Lips Artifact" is a disturbing meditation on the dissolution of physical presence within streams of digital data fragments. The most intimate communication instrument of humanity — the lips — becomes a ghostly apparition that oscillates between materiality and immateriality.

The monochrome blue of the work evokes coldness, oxygen deprivation, and digital sterility. Arslohggo deliberately chooses a color temperature foreign to the human body — a blue that recalls screen radiation and algorithmic color spaces. The lips appear as if they have been pulled through a defective scanner, their surface dissolved into horizontal interference lines reminiscent of video interlacing or damaged image files.

This formal fragmentation is not mere aestheticization of technical errors but a critical interrogation of bodily image integrity in the age of infinite digital reproducibility. What becomes of our body when it is transmitted through digital channels? The lips — symbol of conversation, of the kiss, of breathing — become an artifact: the archived body that no longer speaks.

PD/Psycho Drapes

Feb. 14, 2025	Theme:	Psychoanalysis, curtain, self, Lacan, David Byrne
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Psychoanalytic Composition / Self-Portrait

"PD/Psycho Drapes" stages a multilayered psychoanalytic tableau that systematically deconstructs the boundaries between self and other, between analysis and analyst. "PD" as "Per diem" references the transitory character of psychic journeys; the allusion to David Byrne's "Psycho Killer" inscribes an undertone of violence into the process of self-discovery.

The formal composition splits the pictorial space: on the left, Arslough manifests, fragmented and simultaneously veiled and revealed by vertical curtain structures. These drapes function not as mere barriers but as a liminal space — a threshold zone that recalls Lacan's concept of the veil, behind which desire conceals itself. The curtains become a metaphor for the psychoanalytic situation itself: they conceal and reveal simultaneously.

The Freudian palimpsest completes the work: behind the drapes, one suspects the unconscious, which never fully shows itself. The composition is also a self-portrait of the artist as both analysand and analyst — he looks at himself, veils himself, and asks: what is the difference?

Kashmere

Feb. 12, 2025	Theme:	Kashmir, cashmere, Himalayas, capital, geopolitics
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Landscape Composition / Capitalism Critique

"Kashmere" stages a stunning collision between the sublime monumentality of the Himalayas and the banal materiality of money. The title operates as linguistic montage: "Kashmir" — the contested region between India and Pakistan — merges with "Cashmere" (the luxury textile), and within it shimmers the English "cash." This is the program of the entire work: the ennobling of conflict into luxury, the transformation of geopolitical tensions into consumer goods.

Rupee bills glide like tectonic plates over the mountain landscape — semi-transparent capital glaciers overlay what appears to be K2 or one of its neighboring peaks. This interpenetration of nature and currency creates a visual metaphor for the commodification of the landscape itself. Kashmir — as region, animal, and fabric — becomes a production chain: conflict becomes wool, wool becomes luxury, luxury becomes capital.

The work is Arslough's most direct engagement with the economics of appropriating nature: the mountains as raw material deposits, the animals as means of production, the conflict as the invisible cost factor in the price of a cashmere sweater.

Stilleben

Feb. 6, 2025	Theme:	Park bench, financial institutions, wordplay, public space
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Composition / Capitalism Critique

"Stilleben" operates through a semantic condensation that already reveals its function in the title. The traditional genre of the still life — the contemplative observation of motionless objects — becomes a metaphor for social paralysis. A bench in golden autumn light initially appears as an idyllic place of rest — but this pastoral scene bears the brand marks of capital.

The wordplay of the "gemeine BANK" unfolds its critical dimension: in German, "gemein" carries both the connotation of the ordinary and of the mean-spirited or contemptible. The bank exists in this dual coding: as a physical public seating and as a financial institution. The logos of various financial institutions — savings bank symbols and other banking emblems — appear as if branded into the wood of the backrest.

This violence of signs is the actual subject: the public bench is no longer truly public once marked with the sign of financial capital. The still life has grown still — paralyzed, frozen, occupied.

Global Pressure

Jan. 30, 2025	Theme:	Media pressure, Midge Ure, public sphere, press, identity
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Media Critical Composition / Music Portrait

"Global Pressure" is a meditation on the mechanisms of media publicity. The work operates with a deliberately over-saturated aesthetic of layering: international newspaper logos — from The Independent to the Straits Times to Asian publications — form a dense typographic fabric that nearly completely fills the pictorial space. This accumulation of press products becomes a visual metaphor for the global flood of information in which the individual threatens to disappear.

In the center of this medial cacophony, Midge Ure — Ultravox frontman and co-organizer of Band Aid — appears as a ghostly presence: his portrait deliberately faded, kept nearly transparent. This formal decision underlines the fragility of individual identity in the face of the media machine. The artist, once himself part of the pop culture fabric, becomes a symbol for everyone who stands under the "pressure" of public attention.

The title "Global Pressure" refers both to medial pressure and to the global cooperation of the press — and to the question of whether publicity protects or destroys.

Into Basketball (Anna)

Dec. 12, 2024	Theme:	Childhood, basketball, potentiality, dreams, transformation
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Children's Portrait / Symbolic Art

"Into Basketball (Anna)" is a visual poem about the transformation of childlike imagination. The work operates at the interface of digital portrait and symbolic elevation, turning the depiction of a single child into a meditation on potentiality and movement.

Anna meets the viewer with a directness of gaze that simultaneously evokes intimacy and curious distance. Her glasses function as a double instrument: they mark her as one who sees, and simultaneously — through the basketball constellation floating above — become a portal into a dimension in which physical laws yield to imagination.

The basketball itself undergoes a metamorphosis: from the concrete play object it becomes a cosmic symbol, whose geometric segmentation evokes early computer renderings. The work answers the question of what children dream with an image instead of words: the dream is spherical, it hovers, it is simultaneously close to the body and far removed from it. "Into Basketball" — into the basketball, into the dream, into the possibility.

Sadness of Loss

Nov. 8, 2024	Theme:	Death, gravestone, grief, memory, fragmentation
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Elegy / Grief Art

"Sadness of Loss" materializes grief as a spatial experience and transforms the fragmented gravestone into a cartographic metaphor for the inner splintering of the bereaved. The work rethinks the conventional gravestone — traditionally a monument to permanence and closure — as a permeable membrane between presence and absence.

The broken oval form, bearing C.'s initials and life dates (1958–2023), is the visual core of a world falling apart. This fragmentation visualizes both the moment of rupture — the irreversible

cut of death — and the ongoing dissolution of the identity of those left behind. The cracks run not only through the stone; they map the topology of a shattered subjectivity.

The beige-gray natural stone fragments in the background evoke archaeological layers, as if grief itself had become a geological formation. The work belongs — together with "Deceptive Ray of Hope," "Translucent Memories," and other works — to Arslough's mourning work for his late wife C., which forms one of the most personal and consistent thematic areas of his oeuvre.

Seashell

Nov. 6, 2024	Theme:	Shell, oil, petro-modernity, mussel, sea, climate critique
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition / Ecological Art

"Seashell" deploys a semantically multilayered strategy that transforms the promise of fossil fuels as the foundation of civilization into an apocalyptic scenario. A Shell gas station seems to be sinking into and rising from the sea, while above it a blazing full moon evokes an almost sacred atmosphere.

The artist activates multiple wordplays: "Seashell" deconstructs into "Sea" and "Shell," the latter designating both the mussel and the oil corporation. The Shell gas station, symbol of petro-modernity, undergoes a return to the origin of its logo: the pilgrim's scallop shell (*Pecten maximus*), which has represented the company since 1904. Arslough closes the circle: the oil comes from the sea, the corporate logo cites the sea, and now the gas station sinks into the sea.

The work is Arslough's most precise engagement with the fossil economy: not as direct indictment but as a semantic puzzle picture that shows how deeply the symbiosis between the sea as habitat and the sea as oil reservoir is inscribed into our cultural history.

Seacow or Siren

Nov. 4, 2024	Theme:	Cow, sea, siren, manatee, wordplay, myth
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Surrealist Ocean Composition / Language Art

"Seacow — Siren" unfolds as a multilayered puzzle between visual presence and linguistic transformation. A Holstein cow with black and white patches floats weightlessly in the crystalline blue of the sea. This visual collision of terrestrial and aquatic spheres creates a surreal tension that gains deeper meaning through the linguistic dimension.

In English, "sea cow" designates the manatee or dugong, those gentle marine mammals that sailors once mistook for mermaids — the mythical sirens. Arslough stages a double transformation: the dairy cow becomes the "sea cow," which in turn transforms into a siren. This metamorphosis occurs primarily at the linguistic level, where the homophony between the German "See" and the English "sea" opens another level of meaning.

The work is a commentary on perception and projection: sailors saw mermaids in manatees because they wanted to see them. Arslough shows a cow in the sea and asks: what do we see? What do we project onto what we don't know?

Seashepherd

Nov. 4, 2024	Theme:	Sea Shepherd, whiskey, sea, activism, consumer critique
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition / Ecological Art

"Seashepherd" operates as a visual-semantic puzzle picture: a breaking wave and the industrial artifact of a whiskey bottle collide. The title oscillates in its semantics between the maritime guardian and the alcoholic beverage, from the environmental activist to the brand fetish.

The wordplay exploits the phonetic identity of "Sea" and "See" (German for lake): the "Seashepherd" transforms from guardian of the sea to "See-Schäfer" (lake shepherd) to the alcoholic drink. The logo of the Sea Shepherd Conservation Society appears on the label — the stylized skull with crossed trident and shepherd's crook. Activism as brand, brand as drink, drink as consolation.

The work mirrors the fundamental ambivalence of our relationship to the ocean: caught between the impulse to protect and the logic of exploitation, between reverence and appropriation. The whiskey, called "liquid gold," comes from distillation like oil — both are the concentrate of natural resources, both are consumed.

Seattle

Nov. 1, 2024	Theme:	Seattle, sea, storm, climate change, wordplay
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition

"Seattle" merges phonetically with its maritime environment into "Sea-attle" — a struggle with or against the sea. This linguistic shift is programmatic for a work that systematically deconstructs the boundaries between natural force and cultural meaning-making.

A monumental cloud formation builds like an inverted tidal wave above the horizon. The gleaming moon — or is it the sun filtered through clouds? — functions as an ambivalent center of this atmospheric dramaturgy. This undecidability between day and night establishes a state of ontological suspension that recalls Turner's late seascapes, whose Romantic transcendence is here replaced by a contemporary ecology of anxiety.

The muted palette of grays and browns with subtle pink and violet undertones evokes Seattle — the city that always lies under clouds, the city of rain and the tech industry, the city that tries to position itself between nature and modernity. The sea struggles.

Skeye

Oct. 28, 2024	Theme:	Eye, sky, surveillance, perception, panopticism
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Macro Portrait / Surveillance Art

"Skeye" operates at the precarious boundary between organic perception and technological surveillance. The neologism of the title — a fusion of "sky" and "eye" — functions as a linguistic condensation: the impossibility of distinguishing between subject and object of the gaze.

The eye, presented in extreme close-up, loses its anatomical specificity and becomes a landscape. The iris, traversed by golden and turquoise reflections, evokes atmospheric phenomena — cloud formations, lightning, the play of colors in a sunset. Arslough stages the

eye not as an instrument of perception but as a projection surface on which inner and outer world overlap indistinguishably.

The technical precision of the image — the hyperreal reproduction of individual eyelashes and the crystalline iris structure — serves a philosophical question: in a world of ubiquitous camera surveillance, who looks at whom? Is the viewer's gaze at the eye already the gaze of the camera? Skeye is sky and eye and surveillance in one.

Skylander

Oct. 27, 2024	Theme:	Highlander, sky, immortality, Scotland, mythology
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition / Film Reference

"Skylander" transforms the mythical Highlander Connor MacLeod into an ethereal apparition between sky and earth. From the "Highlander" — the Scottish warrior of the mountains — emerges the "Skylander": a wanderer of the skies. This semantic shift from "high" to "sky" marks a transition from the terrestrial to the atmospheric.

Connor MacLeod's spectral presence, dissolved in cyan-blue and merging with cloud formations, becomes the visual echo of his filmic immortality. Arslougho exploits the ambiguity of the English "sky" in the German context: the sky as a meteorological phenomenon and as a metaphysical space interweave. The figure appears like a blueprint of itself, an atmospheric imprint.

The Highlander myth — "there can be only one" — gains a new dimension through the sky-transposition: in the sky there are no territorial boundaries, no combat zone. The Skylander is immortal not through struggle but through dissolution. The immortality of the sky is the dissolution of the individual into the universal.

Skylark

Oct. 26, 2024	Theme:	Skylark, sky, wordplay, lightness, North Sea
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Bird-Sky Photography / Lohgorhythmic Art

"Skylark" brings Arslougho's glossavisionary method to bear with remarkable concentration. The work shows a skylark in flight, whose body merges with the sky above Callantsoog through digital double exposure — the bird becomes the sky, the sky becomes the bird.

The title serves as the key to the hidden layers of meaning: "Skylark" designates the Eurasian skylark (*Alauda arvensis*), famous for its skyward-striving song flight. The verb "to skylark" means to frolic, to cause mischief, to embark on a carefree adventure. And "lark" alone stands for fun, a joke, a lighthearted undertaking.

Here Arslougho's lohgorhythmic methodology unfolds its full power: the work operates simultaneously on the level of nature observation (the bird), verbal action (the frolicking), and emotional state (the carefree quality). Behind the seemingly simple nature image, a plea for lightness is concealed — for the right to not measure the sky, but to frolic in it.

Skylight

Oct. 26, 2024	Theme:	Sky, light, human, icon, North Sea coast
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Sky-Icon Photography / Lohgorhythmic Art

"Skylight" opens a window — not architecturally, but conceptually. The work shows a wide, nearly cloudless sky above Callantsoog, North Holland: a deep, calm blue, interrupted only by two small white clouds. Into this photographic ground, semiotic layers are inscribed.

At the image center, a two-part icon appears: on the left, a row of horizontal rounded lines — the universal symbol for light/radiation; on the right, an oval form reminiscent of a lens. Together, the combination reads immediately as a sign for light. But into the oval, exactly where the luminous center would be expected, a second silhouette is inscribed: the abstract outline of a human body, standing upright, arms slightly extended — the generic icon for the human as such.

Arslohgo's lohgorhythmic methodology unfolds its full power here: the light icon contains a human. The human is light. Or: light needs the human to be a light. "Skylight" is the first work of the actual SKY series and forms the conceptual basis for all subsequent sky works.

Skypirin(h)ja

Oct. 25, 2024	Theme:	Caipirinha, sky, escapism, pleasure, pharmaceuticals
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition / Everyday Art

"Skypirin(h)ja" stages a caipirinha before a dramatically colored evening sky — a seemingly simple juxtaposition that turns out to be a complex meditation on authenticity, escapism, and the commodification of the sublime.

The title functions as a multilayered palimpsest: "Sky" and "Caipirinha" merge into a neologism that evokes both the expanse of the sky and the narrowness of the glass. The spelling on the glass — "SKYPIRINJA" — drops the "h" and transforms the Brazilian cocktail into a quasi-pharmaceutical construct reminiscent of "Aspirin." This linguistic shift suggests a medicalization of pleasure: the drink becomes a remedy for an undetermined existential ailment.

The work poses a fundamental question about contemporary experience: does one need a glass in hand to truly enjoy the evening sky? Has the sky on its own no longer enough power to fill us with wonder? The sublime is consumed.

Skyrose

Oct. 24, 2024	Theme:	Rose, sky, Dante, sclerosis, wordplay, transcendence
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Flower-Sky Photography / Lohgorhythmic Art

"Skyrose" reaches new heights in Arslhgo's fusion of linguistic polysemy and visual transcendence. The white rose before a sky panorama immediately evokes Dante's *rosa sempiterna* from the *Paradiso* — that eternal rose of the thirtieth canto as a metaphor for divine order.

The neologism "Skyrose" functions as a linguistic puzzle. In English, it oscillates between "sky rose" (the sky has risen) and the compound name. In German, it sounds like "Sklerose" — that medical term for the hardening, the dying of tissue, the opposite of blossoming. This drastic

phonetic proximity between blossom and disease is no accident in Arslougho: beauty contains its own transience as a sound echo.

Arslougho transforms the medieval symbolism through a decidedly contemporary gesture: the rose is presented not as a mystical vision but as a hyperreal digital photograph, whose CMYK color profile already signals its technical reproducibility. The eternal rose as a reproducible image.

Skysurfer

Oct. 23, 2024	Theme:	Windsurfer, sky, ski, weightlessness, North Sea
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Windsurfer-Sky Composition / Lohgorhythmic Art

"Skysurfer" unfolds a visual play with the ambiguity of language and image. Windsurfers, recognizably detached from their natural element, glide through a monochrome blue space. The title functions as a linguistic bridge: windsurfers become sky surfers.

The work operates through a double shift: the surfers are detached from the water and placed in an abstract sky space. Simultaneously, the English "sky" reads phonetically like the German "Ski" — and thereby opens a further level of meaning: ski surfer, someone who glides on snow and waves simultaneously. This linguistic ambiguity creates a conceptual state of suspension that mirrors the visual weightlessness of the figures.

The work belongs to the SKY series and demonstrates Arslougho's interest in the fluidity of the elements: water, air, snow — all three are aggregates of the same substance. Whoever surfs on waves already surfs on the sky; whoever skis on snow rides on frozen sea. The boundaries of the elements are language boundaries, not natural boundaries.

Skywatch

Oct. 23, 2024	Theme:	Clock, sky, time, timekeeping, chronometry
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Clock-Sky Composition / Lohgorhythmic Art

"Skywatch" functions as a semantic toggle switch between the literal observation of the sky and the metallic chronometer. The term merges the contemplative gesture of looking at the sky with the technocratic precision of timekeeping.

A monumental wristwatch hovers like a technological monolith between cloud formations. This shift in scale transforms an intimate accessory into a contemporary obelisk — a monument of quantified time that asserts itself against the organic indeterminacy of the clouds. The watch presents itself as a palimpsest of different timekeeping systems: analog dials compete with digital displays, a world map suggests global synchronicity.

The work poses a fundamental question: who watches the sky — the viewer who measures time, or the observer who watches clouds? "Skywatch" contains both dimensions of observation: scientific control and poetic contemplation. The clock in the sky makes clear that we have long since stopped looking at the sky without measuring it.

Snowden Land

Oct. 22, 2024	Theme:	Edward Snowden, surveillance, winter, exile, transparency
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Winter Landscape / Political Art

In "SNOWden Land," Arslough materializes a paradoxical topography of visibility: the winter landscape becomes a cipher for surveillance, exile, and the fragility of truth in the digital age. The typographic emphasis on "SNOW" in "SNOWden" transforms Edward Snowden's name into a meteorological metaphor that oscillates between physical presence and spectral absence.

The monochrome winter landscape functions not as a Romantic nature idyll but as a tabula rasa of the surveillance society. Snow — simultaneously concealing and revealing — becomes the perfect medium for Arslough's meditation on regimes of visibility. Just as Snowden's revelations laid bare the invisible architectures of mass surveillance, snow reveals and conceals the structures of the landscape. The fences running through the image evoke boundaries between the private and the public, between freedom and control.

The work appeared in the context of the catalog as a currently updated piece (March 2026). Snow as a metaphor for forgetting, for covering over — and as a metaphor for transparency: everything that moves leaves tracks in the snow.

The Search

Oct. 21, 2024	Theme:	Search, sea, magnifying glass, care, language, RCH
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition

"The Search" confronts with a monumental seascape that simultaneously invokes and deconstructs the Romantic tradition of maritime representation. A massive turquoise wave rears up under dramatically clouded sky and evokes the nature-sublime — but the circular magnifying glass with the fragmented typography "THE SEA[RCH]" transforms the ocean scene into a meditation on searching, seeing, and institutional care.

The magnifying glass as a central pictorial element paradoxically functions as a means of fragmentation rather than enlargement: the word "SEARCH" is visually split into "SEA" and "RCH." This typographic caesura is programmatic — it marks the break between the obvious (the sea as physical presence) and the hidden (RCH as an acronym for "Residential Care Home").

The work is one of the artist's most personal: he was searching for an appropriate care home for his ailing wife C. The sea as a metaphor for the immensity of this search, the magnifying glass as an instrument of hope and frustration. The sublime and the bureaucratic overlap.

Translucent Memories

Oct. 20, 2024	Theme:	Memory, Bergson, grief, double portrait, translucence
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Double Exposure / Memory Elegy

"Translucent Memories" unfolds as a visual palimpsest in which the boundaries between memory and projection, presence and absence, remain in hovering indeterminacy. The spectral quality of the two portraits — of the artist himself and his late wife C. — transcends conventional

memorial photography and becomes an ontological interrogation of the very nature of remembering.

The titular translucence functions not only as an aesthetic choice but as a conceptual framework for the interpenetration of temporal layers. The faces appear as if viewed through multiple layers of time — a visual equivalent of Bergson's concept of duration, according to which past and present do not exist separately in a linear sequence but are woven together. The warm, golden light evokes not a specific moment but the accumulation of countless shared moments.

The work belongs to Arslough's mourning work for his late wife and is the most intimate of these: no broken gravestone, no deceptive ray of light — but two faces looking at each other, translucent, layered over each other, inseparable.

Treetop & the Crow(n)

Oct. 19, 2024	Theme:	Crow, tree, crown, dusk, myth
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Nature Composition

"Treetop And The Crow(n)" stages a spectral fusion that draws the viewer into a liminal space between photographic documentation and digital hallucination. The wordplay of the title — "Crow(n)" — immediately establishes a semantic tension between the crow as a bird and the crown as a symbol of power and authority.

The bare tree, reduced to its skeletal branch work, becomes a graphic echo of itself, while the translucent crow — or is it a raven? — appears like a projection from another level of reality. This transparency becomes a metaphor for the permeability between worlds, between life and death. In Norse and Celtic mythology, the crow is a messenger of death and carrier of wisdom — Huginn and Muninn, Odin's ravens.

The embedding of the crown in the parenthesis — Crow(n) — is typical of Arslough's methodology: the additional is made visible without displacing the original. The crow is and always has been a crown. It rules over the treetop like a king over its realm, at dusk, at the boundary between day and night.

Night Session (lohgorhythms)

Oct. 16, 2024	Theme:	Self-portrait, night, creativity, clouds, dissolution
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Self-Portrait / SKY Series

"Night Session (lohgorhythms)" from the Sky Series confronts with a portrait that hovers between documentary intimacy and cosmic dissolution. The work operates as a visual algorithm — a "lohgorhythm" in the truest sense — and translates the artist's nocturnal creative hours into a state between waking and dreaming.

The self-portrait refuses the classical function of representation. Instead, the artist becomes a weather phenomenon. The cloud formations drifting through and partially concealing the face function like a natural data stream that erodes the fixed contours of identity. This interpenetration of inner and outer evokes Caspar David Friedrich's Romantic fusion of subject and natural force, translated into the language of digital manipulation.

The parenthetical addition "(lohgorhythms)" references Arslough's own description of his working method: the works arise at night, in a state between concentration and exhaustion, in

which the boundaries of the conscious become permeable. The night session is the state in which the artist is closest to himself — and furthest from himself.

Under Seal

Oct. 13, 2024	Theme:	US government agency, seal, sea, homophony, sovereignty
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition / Political Art

"Under Seal" operates with semantic complexity through the overlay of a seascape with the seal of U.S. Customs and Border Protection. The title unfolds its layers of meaning through the tension between English homophony and German translation possibilities: "Under Seal" as legally sealed or classified meets the visual presence of the sea, which evokes both the English ocean and the German verb of seeing.

Through the transparent overlay of the state seal on churning ocean waves, a zone of indeterminacy arises. The official emblem — with its eagle as a symbol of American sovereignty — is literally submerged and undergoes an institutional drowning. The waves break through the seal, not the other way around.

The transparency of the seal makes power structures visible and shows their fragility: state authority is not as permanent as it claims. The seal, which classifies documents as confidential or official, itself becomes a translucent overlay, a fragile symbol above the eternal sea.

Sean

Oct. 2, 2024	Theme:	Sean Connery, homophony, visibility, sea, seasons
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Ocean Composition / Film Portrait

"Sean" manifests Arslougho's characteristic strategy of semantic condensation. The figure of the young Sean Connery appears as a translucent apparition in the churning sea — a ghostly presence that oscillates between materiality and dissolution.

The spectral quality of the figure evokes the phonetic proximity between "Sean" and "seen" (perceived) and transforms the work into a meditation on visibility and disappearance. The protagonist exists simultaneously as seen and unseen — a paradoxical existence in the liminal space between being and non-being. "Sea-n" as a visual deconstruction of the name transforms the proper noun into a site-specific identity.

Simultaneously, the combination Sea + Sean activates the homophone "season" (time of year) — a temporal dimension that places the work in the context of cyclical change. Sean Connery as a season of the sea: there is a Sean Connery phase of the ocean, a time of strength, presence, and charm — and then the silence after. The Scottish actor merges with the Scottish sea.

Aurora Purple Moon Isis

July 22, 2024	Theme:	Isis, Egypt, aurora, vaporwave, mythology
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Mythological-Cosmological Composition

"Aurora — Purple Moon Isis" appears as a visionary reinterpretation of ancient Egyptian iconography in a contemporary, almost alien color spectrum. The work oscillates between

sacred monumentality and digital transcendence, while the winged Isis figure hovers in an ethereal violet-magenta continuum that evokes both Nordic auroras and the synthetic color worlds of vaporwave aesthetics.

The compositional rigor — the frontal, hieratic depiction of the goddess with outstretched wings and sun disk — is broken by the spectral color treatment. This chromatic intervention transforms the archaic symbolism into a liminal image that hovers between historical reference and futuristic vision. The transparency and layering of the forms creates a ghostly presence, as if the deity were shimmering through different temporal layers.

The work is the first of the Aurora Trilogy and connects three levels of meaning: Egyptian divinity (Isis), the atmospheric phenomenon (Aurora), and the moon as a mythological symbol. The violet palette connects all three — it is the color of dusk, of the sacred, and of the cosmic simultaneously.

Aurora Purple Moon T1/ISS

July 22, 2024	Theme:	ISS, space station, aurora, fragility, technology
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Cosmological Composition / Space Art

"Aurora — Purple Moon T1/ISS" presents itself as a reflection on the threshold between earthly boundedness and cosmic striving. The subtle typographic shift from ISIS to ISS performs a semantic metamorphosis: the goddess becomes the space station, mythological power becomes technological fragility.

A sky saturated with violet and magenta forms the atmospheric frame in which the International Space Station hovers as a ghostly, translucent apparition. This color palette evokes the phenomenon of the Aurora Borealis and those threshold moments between day and night. The ISS appears less as a triumphant symbol of human engineering than as a fragile exoskeleton of human presence in the vacuum — transparent, almost ethereal.

The second work of the Aurora Trilogy performs the transition from mythological to scientific cosmology. Isis, goddess of the sky, yields to the ISS, the largest human-built object in orbit. Both float. Both are fragile. Both embody the human urge to inhabit the sky.

Aurora Purple Moon T2

July 22, 2024	Theme:	Aurora, moon, violet, cosmos, completion
3508 × 4961 px CMYK, 300 ppi	Style:	Digital Cosmological Composition

"Aurora Purple Moon T2" is the third and concluding variation of the Aurora Trilogy and completes the arc of meaning from Isis to ISS to a pure atmospheric vision. The work exists both on the German and English websites of Arslohgo and is thus one of the few works with explicitly bilingual reception.

In this variation, the figurative reference recedes into the background and the pure chromatic experience moves to the foreground: the violet moon, surrounded by an aurora veil, is no longer a mythological symbol (Isis) or a technological object (ISS), but mere appearance — light, color, atmosphere. The trilogy has reached its zero point, the state before all meaning.

The assembly of the three works shows Arslohgo's method of serial unfolding of meaning: the same basic visual composition — violet sky, moon element, aurora — is interpreted three times through shifting conceptual frames (divinity, technology, pure atmosphere).

Skyfall

Dec. 13, 2023	Theme:	Apocalypse, splitting, James Bond, sky, system failure
4961 × 3508 px CMYK, 300 ppi	Style:	Digital Conceptual Sky Composition

"Skyfall" stages the apocalyptic moment of cosmic structural failure as a quiet catastrophe. The sky — the supposedly reliable boundary between earthly existence and cosmic vacuum — appears not as a protective dome but as a fragile membrane threatening to collapse under its own weight.

A vertical white line divides the composition — it evokes the aesthetics of the cinematic split screen, but reveals itself as a crack in the very fabric of reality. The word "SKYFALL" is positioned exactly on this fault line and oscillates between the literal "falling sky" and the pop-cultural Bond film reference, in which world orders collapse.

The monochrome palette amplifies the ambivalence between above and below: what the lower half of the image shows could just as well be a water surface — or already the view through the broken sky ceiling. The work is the penultimate in the SKY series and announces the end: after the Skyfall comes only the Skyline.

Skyline

Oct. 23, 2023	Theme:	Horizon, storm, sky, line, semiotics
4961 × 3508 px CMYK, 300 ppi	Style:	Conceptual Storm Photography / First Work of the SKY Series

With "Skyline," Arslougho presents his first digital work and simultaneously establishes the conceptual framework for the entire Sky series — an undertaking that uses the semiotic flexibility of the English language as an artistic principle. The work operates at the threshold between meteorological documentation and linguistic intervention.

A dramatic storm landscape forms the photographic ground. Into this ground, a diagonal line is inscribed that cuts through the sky and simultaneously separates and connects the words "SKY" and "LINE." This line is horizon and negation of the horizon simultaneously — it runs diagonally through the image and resists the conventional horizontal horizon line.

The work marks the beginning of Arslougho's systematic investigation of the sky as a semiotic field. "Skyline" means in English both the horizon line and the city silhouette — and Arslougho shows neither the one nor the other, but the line itself as a sign. The skyline as a conceptual founding act: here the series begins, here the project begins, here the language of the sky begins.