

Ayslohs

iLBO #1

1	OMD OF PAIRI DAEZA	1
2	OMD-VARIATIONS	2
3	THE DARK SIDE OF THE MOON	3
4	OO (OLIGARCHS'OLYMPUS)	4
5	ICARUS	5
6	MARLIN'S FATE	6
7	HEMINGWAY	7
8	DEL-L-AWARE	8
9	A BODHISATTVA CALLED WALDO	9
10	L'ARBRE DES CINQ FEMMES	10
EXTRA		
11	MARLIN'S FATE «DIRECTOR'S CUT»	11



june 2025

ARSlohgo illustrated book

collection of ten selected works from an
early experimental phase with occasional
use of generative AI tools.

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OMD OF PAIRI DAEZA

when people see OMD, they naturally think of orchestral manoeuvres in the dark. that's understandable, though in this case the abbreviation stands for old man dreaming. i conceived this image while listening to omd's "bauhaus staircase" and watching its music video.

the piece depicts an elderly man dreaming of paradise—reimagining the story of adam and eve, with Eve remaining eternally youthful in an enclosed garden (pairi daēza, meaning "walled enclosure"). i rendered eve and the vegetation in metallic blue tones to create a surrealistic effect, while portraying the old man — who represents adam — in a realistic style. Instead of the traditional apple tree, i chose to include a banana tree. "omd of pairi paiza" serves as a contemporary interpretation of "dreamin' laokoon," an ink drawing i created in the 1980s.

the artwork consists of various graphic elements — plants and human torsos — that i developed through a multi-stage process. i began by providing instructions to an AI system, then refined the generated images, and ultimately combined them into a cohesive composition.

"OMD OF PAIRI DAEZA" has been digitally adapted to different art movements and styles, offering further design possibilities for the theme as variations (see next page).



date of creation:	may 2025
full title:	Ol' man dreamin' of pairi daeza
image size:	4961 x 3508 px, Din A3 format
resolution:	300 dpi

caravaggio-like style



neon style



popart-like style



rembrandt-like style



general impressionist style



monet-like style



VARIATIONS



april 2025

4961 x 3508 px,

Din A3 format

300 dpi

The picture works on multiple levels. the dual reference to pink floyd's iconic album and keith moon creates an intersection of rock history – both acts were contemporaries in the british rock scene, making the connection particularly resonant.

The focus is on the visual metaphor. by literally depicting the "dark side" of the moon as keith moon's face a poignant commentary on his tragic story is created. the fact that his face emerges from shadow mirrors how his demons were often hidden behind his explosive, entertaining public persona. as the who's drummer, he was known for his wild, innovative style and destructive behavior both on and off stage - destroying drum kits, hotel rooms, and ultimately himself. the compositional choice to make the dark half more prominent despite the bright half's apparent dominance reflects how moon's darkness overshadowed his brilliance, and how addiction can eclipse talent. the contrast between light and shadow becomes a metaphor for the duality of his nature – the innovative musician versus the self-destructive addict. the work also gains additional meaning when considering that pink floyd's album dealt with themes of madness, mortality, and the pressures of fame – all tragically relevant to keith moon's life. the visual pun of "moon" being literally in the moon adds another layer while maintaining the serious undertone of the work.

00 (OLIGARCHS' OLYMPUS)

mount olympus has evolved from a mountain into a collection of skyscrapers. today's tech billionaires have established their headquarters above the 400th floor, conducting meetings in conference rooms that literally sit among the clouds. yet these modern deities eschew traditional divine attire. They navigate their empires wearing hundred-dollar t-shirts and sneakers that cost more than most vehicles. zuckerberg in his signature hoodie, bezos in his baseball cap—their deliberately casual appearance masks their extraordinary influence. this studied informality represents power: they govern global systems while dressed like undergraduate students.

consider the parallels: bezos has become a contemporary hermes, overseeing all commerce and logistics. zuckerberg resembles hermes, maintaining surveillance over social connections, aware of every relationship and daily routine. musk embodies zeus—launching spacecraft, planning mars colonies, seemingly one step away from wielding actual thunderbolts. their narratives echo classical mythology: garage startups transformed into global dominance. their conflicts manifest not through celestial battles but through litigation and platform competition. a single tweet from these figures can elevate or destroy entire corporations.

most remarkably, these individuals began as ordinary people who transcended conventional limitations. They constructed a new Olympus from technology and data, now orchestrating nearly every aspect of modern life. each instagram scroll or online purchase represents, in essence, an offering at their digital temples.

the ancient gods have faded into history, yet olympus persists today, however, divine status is measured in market capitalization rather than mythological prowess.

4



june 2025
3508 x 4961 px,
Din A3 format
300 dpi

ICARUS

slowly but surely, night gives way to dawn. as darkness shifts through dawn's first light to the orange-red glow of daybreak, the ray knows it's time to end its journey through the sky and return to the dark depths below. looking back on a trip to the French coast: It's early morning, and ray manzarek's "too close to the sun" (he was the doors' keyboardist) plays through my headphones while I take in the breathtaking sky. the combination of the soft music and the view creates images that go beyond what's real. "too close to the sun" naturally brings icarus to mind, though his tragic fate shouldn't be the focus here. this is where the ray enters the story.

the work describes a threshold moment between night and day that mirrors the ray's journey between sky and sea. dawn bridges darkness and light, while the ray inhabits both depths and surface, gliding through water with the grace of flight. though the sea isn't visible in the picture, only suggested through the ray's essence, it plays a crucial role.

the connection to ray manzarek's "too close to the sun" adds another dimension—to me, the keyboard notes seem to float and dive just like the ray in the picture. the icarus reference takes on new meaning here: while icarus fell because of pride and inexperience, the ray represents wisdom and elegance, understanding when to rise and when to dive, never venturing too close to the dangerous sun.

the ray becomes a kind of anti-icarus—a creature that's mastered moving between

different worlds. where icarus tried to escape upward and met destruction, the ray moves in cycles, always returning to the depths when the light gets too intense.

we can think of rays as underwater birds, which suggests the sea might be another

kind of sky with its own rules for flying. In this image, the ray didn't fail to reach heaven; it found its own heaven in the ocean's embrace. the morning scene becomes an image, and with that image comes a story that links sky and sea, myth and reality.

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MARLIN'S FATE

a deep blue sea blends seamlessly into an equally blue sky, with clouds drifting swiftly overhead. from the water, a marlin's skeleton emerges behind an old, white-haired man—any well-read viewer will immediately recognize this as hemingway's "the old man and the sea."this work transforms hemingway's classic tale

into a contemporary environmental allegory. by rendering everything in ocean blues and merging sea and sky, i've created an all-encompassing aquatic world that emphasizes how oceans dominate our planet while remaining vulnerable to human impact. the skeletal marlin takes on new meaning. In hemingway's original,

the fisherman santiago's epic struggle with the marlin represents nobility in both victory and defeat. Here, the skeleton becomes something more ominous—evidence of humanity's pyrrhic victories over nature. the white-haired figure appears wise but is anything but: we possess the knowledge and capability to destroy, yet lack the wisdom to refrain.

the pristine water surface is deceptive, concealing the pollution beneath: microplastics, sewage, toxic waste, and the devastation of overfishing. together, they build a damning case that our "victories" over nature are ultimately self-defeating.

the irony is unmistakable. unlike Santiago, who respected his adversary and saw himself as part of the natural order ("I killed him in self-defense ... and I killed him well"), modern humanity treats the ocean as both dumping ground and infinite resource. the skeleton rising from polluted waters reveals the truth—this is no triumph, but evidence of our own foolishness. we're looking at the bones of what we're destroying, which will ultimately spell our own undoing.

HEMINGWAY

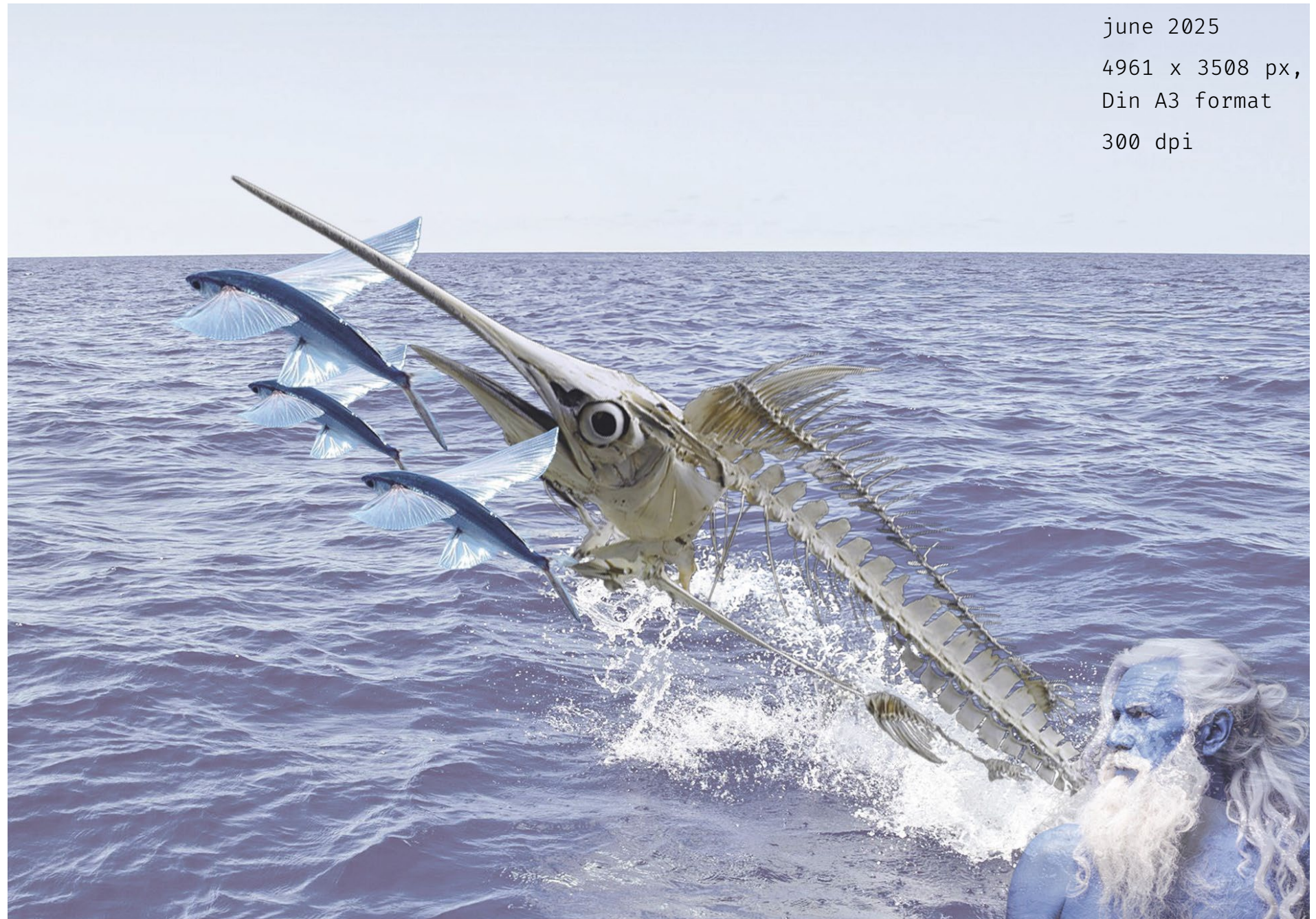
"hemingway" attempts to capture the central tension between triumph and defeat that defines "the old man and the sea" while mirroring the novella's major themes. the work depicts a tranquil sea beneath a bright blue, cloudless sky stretching to the horizon. at the center of the composition, a marlin's skeleton emerges from the water, surrounded by playful flying fish. at first glance, the scene appears almost idyllic, yet it stands in stark contrast to the underlying tragedy. by showing the marlin's skeleton suspended above the water with flying fish dancing around it, the piece transforms what should represent santiago's moment of defeat into something that seems almost celebratory or peaceful. this visual irony mirrors Hemingway's own treatment of the story—finding dignity and even beauty in apparent failure.

in the novella, the marlin measures eighteen feet long (approximately five and a half meters) and weighs 1,500 pounds (roughly 680 kilograms), making it far too large and heavy for santiago's small fishing boat. consequently, after the fisherman defeats the fish in a grueling three-day battle, sharks devour it while it remains lashed to his boat. what begins as supposed victory ultimately transforms into defeat.

in this interpretation, santiago appears relatively small compared to the marlin skeleton—a deliberate choice meant to illustrate that even in death, the marlin retains its grandeur and dominance over the old man. This visual relat-

ionship reflects key aspects of the eternal conflict between man and nature that drives Hemingway's narrative.

ultimately, "hemingway" seeks to depict the paradox at the heart of the story: victory and simultaneous defeat existing as one. despite all the tragedy, the work leaves open the question of whether the struggle itself might hold more meaning than its outcome.



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“DEL-L-AWARE”

plays with corporate branding, state identity, and linguistic ambiguity. the work operates on multiple levels of meaning through minimal interventions. the visual transformation is simple: by extracting the DELL logo from its circular corporate frame and extending it with “-AWARE,” then replacing that emptied circle with Delaware's state seal, a palimpsest of meaning emerges.

the circular form remains constant, from corporate to civic identity. The parsing ambiguity—whether to read “DELL-AWARE” as a compound word or as “DELL” + “aware”—creates productive uncertainty about agency.

is delaware somehow personified as an entity capable of updating firmware? or is this about dell's awareness during the update process?

this ambiguity mirrors larger questions about corporate versus state power in our digital infrastructure.

the firmware update context adds another layer. firmware exists at the boundary between hardware and software, between the physical and the digital. by situating this corporate/state identity play within a firmware update—a moment of fundamental system transformation—the work suggests deeper questions about who controls our digital infrastructure at its most basic levels.

as an everyday scene transformed into art, the work recalls objet trouvé and appropriation art traditions, but with a digital twist. the work uses the banal moment of a BIOS update—usually a time of passive waiting—as a space for active conceptual intervention. it plays with the phonetic similarities between “dell aware” and “delaware.”

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A BODHISATTVA CALLED WALDO

The work finds its expression in the close connection with its title. Waldo—a name that means “powerful ruler”—is contrasted with the path of a bodhisattva, which leads to a certain underlying tension. The Buddha-like figure meditating in front of graffiti-covered walls is intended to capture the essence of engaged Buddhism in the modern world. The contrast between Waldo's Germanic name (which suggests domination and control) and his bodhisattva vow (which emphasizes service and the liberation of others) addresses the level of spiritual leadership. In the bodhisattva tradition, true power does not come from ruling over others, but from the strength to postpone one's own liberation for the benefit of all beings.

Waldo's decision to keep his Western name rather than adopt a Tibetan one is intended to suggest that enlightenment does not mean giving up one's cultural identity, but transforming it. Like the Dalai Lama, who engages with modern technology and social issues, Waldo represents a Buddhism that meets people where they are, namely in the concrete urban landscapes of contemporary life. The graffiti background suggests that enlightenment is not only to be found in pristine temples or remote mountains, but in the midst of urban expressions, social commentary, and the raw creativity of street art. This is a bodhisattva of our time, finding the sacred in the seemingly profane.



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L'ARBRE DES CINQ FEMMES

The stark contrast between the bare, leafless tree and the pale gray sky creates a backdrop that highlights the image's mysterious quality. The way the clouds make the branches appear slightly transparent comes from the interplay of light and shadow. The women's faces emerging from the trunk and branches—some more hidden than others—add another layer of meaning to the image.

Five faces in total appear: one with a bold silhouette and four subtler ones that take a closer look to spot. This transforms the tree from a simple natural form into something mysterious and symbolic, like a hidden visual language. Trees have always been powerful symbols across human cultures—representing life, death, wisdom, the connection between earth and sky, and the passage



of time. The human faces incorporated into the tree's form could suggest several things: humanity's connection to nature, spirits or souls dwelling in natural forms, or perhaps the tree as a keeper of memories and stories.

The painting's title lets viewers know there are five women to discover in the image. Since some faces are harder to spot than others, the large, clearly visible silhouette becomes a starting point for exploration. Our natural tendency to see faces in patterns—a phenomenon called pareidolia—might help in this visual treasure hunt.

MARLIN'S FATE «DIRECTOR'S CUT»

The "Director's Cut" (though it's actually an "Artist's Cut") uses a familiar term to convey the idea of an alternative version of "Marlin's Fate." The transformation—replacing Hemingway's marlin (skeleton) with a toxic waste barrel and Santiago with ARSlohgo, the narrator of the visual story—creates an immediately apparent environmental connection.

The environmental allegory presented in "Marlin's Fate" gains an even clearer connection to reality, and Hemingway's original themes like man versus nature or dignity in struggle are completely inverted. The toxic waste barrel represents this reversal, where human waste products become the central "character" and our environmental destruction has taken on a life of its own.

However, the viewer needs to have both visual stories in mind, and through comparison, both works are transformed—neither can be fully understood without the other.



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