

THE FOG IS COMING: SEMIOTIC ATMOSPHERES AND MENTAL DECAY IN INTERNET AESTHETICS

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MEMES

LIMINAL SPACES

BRAIN-ROT

FOG

DISSOCIATION

What if the contemporary atmosphere in which we find ourselves is not only metaphorical but also physical? The ever-changing nature of the internet's visual lexicon, its participatory creation dynamics, and its vertiginous velocity make memes a perfect field for studying cultural phenomena while they are still forming. This paper, through a methodology that applies the fast-paced and everchanging nature of social media, will analyze various case studies in which atmosphere plays

a central role. Focus-ing on Liminal Spaces, Core-core, and Brain Rot—analyzed through the theoretical frameworks of Walter Benjamin, and Valentina Tanni—the text will explore the various stages of a process in which memes transform into meta-memes, becoming self-reflective to the point of representing the effects of internet overuse on our psyche. In particular, the “fog is coming” meme will be used as a key to interpreting an atmosphere that is both semiotic and cultural.

LIMINAL SPACES AS ATMOSPHERIC CONCEPT

Since the period just before the social transformations triggered by COVID-19, the internet's fascination with liminality has become increasingly prominent. This theoretical, conceptual, and aesthetic interest formed during an almost decade-long tradition of internet visual language but finally emerged when the internet became the official refuge where people sought sociality in a world that had suddenly turned against social engagement.

This fascination with empty spaces —perceived as zones of transit stripped of human features— might be tied to preceding aesthetics (particularly Vaporwave's nostalgia for lost futures), while also representing, in some ways, the post-apocalyptic mood of the social distancing era. Yet what the Liminal Spaces aesthetic truly touches are deeper inner feelings, something that has to do with how one experiences a chronically online existence. Since liminality is not a space *per se* but a space *in between*, these visual exercises built by online communities are more than a mere aesthetic. What Liminal Spaces —and other visuals we'll explore later— seek to convey is closer to a sensation or a vibe. In other words, what we can define as an *atmosphere*.

Much has already been said about the Liminal Spaces aesthetic, both by academic figures (i.e., Valentina Tanni in *Exit Reality*) and by amateur YouTube or TikTok video essayists —enough to consider it a “dead vibe” (Alexandre, 2023), depowered by its own memification. But we might do a quick recap.

After the first Backrooms post (dated May 2019), many similar images began to appear across the internet. These images mostly depicted empty supermarkets at night, captured with low-quality cameras; deserted children's playgrounds; vacant offices; and other such spaces that evoked an eerie feeling of estrangement. Years earlier, Mark Fisher famously described the eerie as “a failure of absence or failure of presence,” stating that eeriness arises from the impres-

sion that “there’s something where there should be nothing, or there is nothing where there should be something” (Fisher, 2016). What is fascinating about these images is this otherworldly emptiness that transcends the physical and becomes metaphysical. The eeriness comes from not knowing why these spaces are empty, or where everyone went. At the same time, the very act of someone taking a picture of such a place feels off, since the images lack any spatial or temporal coordinates. It looks like a place where nobody should be —almost non-existent, beyond reality as we understand it— in this sense, a liminal space between realities. It is no wonder that many YouTube compilations of Liminal Space pictures are titled along the lines of “places you’ve seen in your dreams” or even “in your nightmares.”

From a semiotic point of view, the quality of these images contributes more to their uncanniness than the nostalgic effect of being taken back in time. Images depicting this “failed presence” already exist in art (for example, in the works of Candida Höfer, Kilmaru, or even some of Eugène Atget’s 1930s Paris photographs), and even in pictures taken during the pandemic showing Times Square, Piccadilly Circus, and other usually hyper-crowded places strangely empty. Yet the feeling they convey is different —less incidental, more deliberate. It feels as if the photo were taken by someone who accidentally found themselves there, as if they had no-clipped out of reality and happened to have a camera with them by chance—as if they had smuggled a camera into their dream¹.

In this way, the low quality of Liminal Space imagery can be seen as a stylistic counterpart to low-quality UFO photos (Figure 1): a visual hint of the happenstance involved in capturing them. Keeping in mind that low-quality images are easier to fake, their grain, blur, and amateurish composition paradoxically lend them credibility—as if their lack of polish testified to their authenticity. They belong to what Hito Steyerl called the “lumpenproletariat of images” in *In Defence of the Poor Image* (2009), where she argues that low quality itself can convey a higher sense of realness than hyperreal perfection.

Fig. 1 Image found on Pinterest,
reposted by SnixMix.



In a sense, Liminal Space images are closer to documentation than to art and that may be because the originals often are just that. As YouTuber Jaden Salads and others discovered through reverse-image research, many of these pictures are actually Flickr uploads of houses for sale, empty spaces awaiting renovation, or closed malls that, under certain lighting, appear surreal (2023). These images are supposedly candid, real, unfiltered. The world we see is eerie not because post-production makes it so—it is eerie simply because it is so: empty, dark, elsewhere.

But where exactly is this elsewhere, if not outside the reality we experience physically? Another definition for this aesthetic is “images with an elegiac aura.” In this context, we can recall Walter Benjamin’s (2003) definition of Aura as something that an object assumes the further it is from us —“a unique manifestation of a distance, however near it may be”— but also as an energy that brings everything into communion, dissolving the boundaries between the inside and the outside (Schiavoni, 2001).

While in the Liminal Spaces aesthetic this concept may refer to ambience, in more recent memes the term Aura has come to denote personality traits and social reputa-

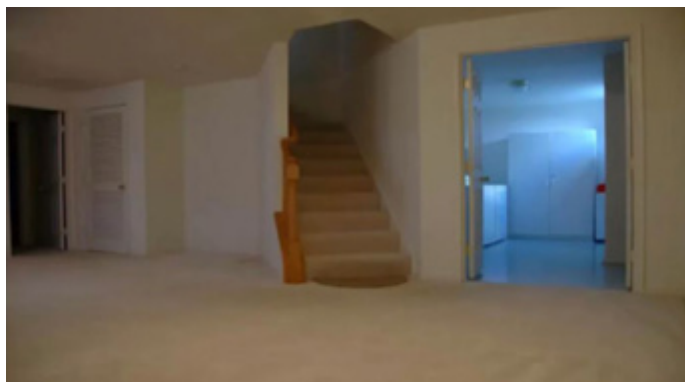
tion. People may “lose aura points” through inadequacy or lack of *savoir faire*, but can also practice a kind of “aura farming” to gain them—like life points in a videogame.

Even if the connection with Benjamin’s concept seems speculative, what is most interesting is how the loss of Aura through reproducibility opens the possibility of finding a new kind of Aura—one not grounded in artistic uniqueness but in material authenticity. In this sense, Aura refers to a perceived realness or distance between us and the subject. To lack Aura points is to lack charisma, and vice versa: to have it is to be untouchable, unreachable, unique.

It is my opinion that, in the memetic field, this dynamic mirrors the dissolution of Aura caused by reproducibility as Benjamin theorized it. Here, Aura is reformed not in the unreachability of the artwork —lost through the multiplicative nature of memes— but in a new form of spatio-temporal unreachability, at once physical, temporal, and conceptual. Liminal aesthetics play with nostalgia for lost futures as much as with the metaphysical horror of finding oneself trapped in a place between realities.

The mix of familiarity and uncanniness likely produces the eeriness described by Fisher (Figure 2). Even when we recognize what we are seeing, we have no physical access to it. Their in-betweenness² generates a metaphysical distance (Cresendex, 2023), while their presence in our collective memory creates a psychological clash between nostal-

Fig. 2 Picture posted on Flickr on April 10, 2007 by bhagat76.



gia and the inability to grasp its source. The Aura of these places may result from their inaccessibility, their removal from tangible reality. In the case of the Liminal Spaces aesthetic, this distance is both physical and temporal, almost infra-dimensional. Thus, it is not merely about how these places appear, but about what their appearance communicates—the vibes they convey, the atmosphere they create: one that rises from beneath reality, from elsewhere.

CURSED

Beyond the COVID restrictions, other influences contributed to the prominence of this aesthetic. Interest in liminal spaces—already present around 2018, as noted on *knowyourmeme.com*—gained widespread attention soon after the idea of The Backrooms emerged: an image first posted on May 12, 2019, accompanied by a short creepypasta inspired by it. Within just a few years, the image became a meme, losing its auratic potential to the point of becoming an overused piece of internet folklore. Yet what remains compelling is the long-lasting impact this aesthetic had on horror-oriented irony.

To be fair, as YouTuber Farrell McGuire demonstrated in 2024, the original picture (taken in 2002) appears to have been posted around 2011 with a different caption—meaning that the first Backrooms post itself was a memification of a pre-existing image that nonetheless altered its course and nature.

The Backrooms belong, in a sense, to the tradition of Cursed Images (Figure 3)—but they take it a step further, intertwining their aesthetic with the reality of the time in which the concept was conceived. The emptiness of those “six hundred million square” feet of space eerily resembled the emptiness of cities during the pandemic. People had disappeared; no one was there, even though they were supposed to be. It was as if the psychosphere had been pre-

Fig. 3 Picture reposted on Imgur on 2019 by Novastrike13.



paring for the upcoming event, exploring through images what that “failure of presence,” soon to become a collective experience, might look and feel like. I say feel because, in the case of the Backrooms—as with Liminal Spaces—the atmosphere surrounding the images seems even more important than the images themselves, whose quality, as discussed earlier with UFO photographs, tends to be low.

The sense of nostalgia produced by these visual details, combined with the loneliness they evoke, is what keeps this genre alive (Figure 4). It functions less as an art form than as a visual concept, less as an artwork than as a fragment of a genre—especially since most internet creators are not

Fig.4 Gabrielle Traversat, *artwork* found on her Tumblr page. This image differs from the other for it's an artistic rendition of Liminal Spaces aesthetics, and not a mere found image.



concerned with participating in the “official” or “physical” art world, at least not in the classical sense of producing original, limited-edition pieces. The Backrooms represent an existential and psychological exploration of liminality, of in-betweenness and suspension—as if being trapped between a world that is changing and one that has yet to be fully formed.

But the Backrooms are more than just a visual representation. They also mark a pivotal point in internet humor and aesthetics, just as COVID was a turning point in society.

Internet folklore shares much with urban legends and horror tales, both of which spread memetically and uncontrollably. Furthermore, as Valentina Tanni has noted, liminal spaces—and the Backrooms in particular—are the natural extension of creepypasta culture, culminating in a trope that combines “esoterism, horror, quantum theory, philosophy, and gaming” (Tanni, 2023) into a single imaginary hellscape. Yet both phenomena can be traced back to the so-called cursed imagesmilieu—a kind of picture that “shouldn’t exist”—about which Tanni writes:

In the cursed phenomenon, many of the trends we have analyzed so far converge: the collapse of context, which favors the consumption of content from unknown sources [...]; the absurd as a vehicle for activating the imagination and escaping reality; the contagious—almost sticky—nature of the photographic image; [...] sharing as a new natural behavior; [...] the possibility that technologies conceal a paranormal layer, haunting our lives by possessing us (Tanni, 2020, p. 234).

What these pictures share is not merely a stylistic similarity—which alone would simply place them in the lo-fi category—but a kind of inexplicability that makes them feel as though they all belong to the same surreal, disquieting ambience. In many of these images, it is difficult to pinpoint precisely what is “wrong.” Viewers often share the sense that such images should not exist—that they could not possibly have been taken. And yet, they do.

What I find most intriguing is how these images collectively convey a similar atmosphere—a vibe, or mood—that makes them feel part of the same universe. And that universe, paradoxically, is our own, if we choose to believe in inexplicable phenomena, X-Files-like happenings, or SCP Foundation-esque⁴ organizations. In other words, these images seem to emerge from a shared narrative world, as if they were fragments of a storyline or stills from a Lynchian series—a genre that David Foster Wallace once described as “a particular kind of irony where the very macabre and the very mundane combine in such a way as to reveal the former’s perpetual containment within the latter” (Wallace, 1997, p. 136), a definition that will prove useful in a later chapter of this essay.

Returning to the inexplicability of Liminal Spaces, all the unanswered questions we posed earlier contribute to the atmosphere surrounding these images, which quickly became part of internet folklore. More than that, the theories and speculations around Liminal Spaces paved the way for other memes that delve into Lovecraftian horror

and madness. The impossibility of placing them within a stable frame of meaning connects them to the realm of cosmic horror—though always with the ironic undertone typical of internet culture.

Some may appear as dark jokes, and in a sense, they are. We do not experience straightforward horror when encountering these images—or at least, our response is not so simple. The unease they evoke is accompanied by a laugh—a thin, rasping laugh of insanity (Figure 5).

What we have explored so far attempts to define the conceptual atmosphere from which these aesthetics emerge. But what happens when this same atmosphere becomes physical? When irony itself begins to inhabit the very ambience in which we find ourselves?

Fig.5 Image found on Google. In case, eeriness is caused by the clash of irony and menace, leaving us with the uncanny feeling of unpredictability.



THE FOG IS COMING

There's a lot that goes on in the "the fog is coming" meme—more than what reaches the surface of its creepy irony. The meme originated from a catchphrase derived from a Twitter post by @Senn_Spud on November 22, 2021:

So funny when athletes sign these long contracts. Oh, you're gonna be playing for the Yankees in 2031? Buddy, the fog is gonna consume us in 2027. The fog is coming. The fog is coming. The fog is coming.

This post, in itself, can be read as yet another proof of the everlasting presence of Surrealism in internet humor—but, as in Surrealism, there is more than simple joking around. We must go beneath the surface of this joke and try to read it as an actual menace, like the premise of a horror story. The atmosphere, when that post was published, was already changing. The fog is coming, and it's going to consume us.

The fact that this coming has a date in the near future makes it look even more like a prophecy—or even a self-fulfilling prophecy, a *hyperstition*, which is, as a meme jokingly puts it, "a manifestation for Landians."

This type of meme seems to foreshadow what was yet to come—culturally, psychologically, and semiotically—which is what we now refer to as Brain Rot.

As an aesthetic, Brain Rot is quite interesting, and not only for the various interpretations offered for it. Its very name is self-descriptive in many ways. As a cultural concept, its psychological effects are precisely the rotting of the brain. But let's step back for a moment.

Can the Fog referred to in this horror memetic trope be somehow closer to the dust inhabited by *xenodemons* and *xenoparticles* explored by Reza Negarestani in *Cyclonopedia*? The enemy brought by fog doesn't have to be human, nor even material. It can be an agent of the Outside, as Nick Land's Accelerationism intended it—a force that comes from another place, willing to consume us to the point

that “nothing human makes it out from the near future” (Land, 2012).

We can then assume that this other place, this Outside, is not an outer world but something outside of us—outside the body. In this case, besides all the philosophical implications of an Outsideness coming from another plane, plateau, or dimension, we can consider it as coming from inside the screen—which is, like mechanical thinking as conceived by Land, something that emerges from inside of something that is already outside of us.

Substantiating the premise of the internet itself as a Liminal Space, Tanni states that by going online we find ourselves in an elsewhere that is nowhere (Tanni, 2023).

A hallucinatory nowhere which is, in many ways, alien [ξένος], and thus possibly inhabited by those xenodemons [ξενόδαιμονι] living inside the fog—at least narratively and speculatively speaking.

Being the screen a sort of portal, a threshold [*soglia*] (Tanni, 2023), both represented and felt as such, it's safe to assume that not only can we cross it to go in, but it can also be crossed from inside out. Although I agree that physically we're still outside the screen, the act of entering the internet resembles astral projection or a psychedelic trip.

In the same way that visions can affect and penetrate us in a non-physical way, so too do internet entities reach us visually. In the case of the fog, we can read this atmospheric phenomenon as a semiotic mist rather than a purely physical one.

The symbolism of fog may vary, but it is nonetheless concealing; it hides what's inside it (Figure 6). More than this, fog has a long tradition in horror literature—not only as a menace itself (as in Stephen King's *The Fog*), but also as an atmospheric element, a barrier that separates remote villages from the outer world (as in Lovecraft's *The Dunwich Horror*).

After the arrival of this semiotic fog and the consumption it caused, our minds began to corrode—to the point

Fig.6 MatsuKatsuXD, found on Reddit r/ComedyNecrophilia. "The symbolism of the fog may vary, but it is nonetheless concealing; it hides what's inside of it."



of brain damage and biochemical dysfunction. Our humor became so fractured that we not only enjoy our dissociation—we also find it funny. It became a form of hyper-dissociation, tied to a synthesized sociality that leads to a state of highness, an addiction to synthesized dopamine sold to us through scrolling and instant gratification.

The damaging effects of this kind of content (or rather, of our dopamine addiction endorsed by content) have grown so severe as to become an aesthetic in their own right—still forming, yet recognizable enough to bear a name like an art movement. And this name is Brain Rot—a self-defining tautology, a truism, and an adjective all de-

scribing the same phenomenon: a visualized dissociation, a self-alienation that “has reached such a degree that [we] can experience [our] own destruction as an aesthetic pleasure” (Benjamin, 2011, p.23).

We may now ask ourselves whether we are still inside this foggy atmosphere that continues to consume us—or if the fog has finally lifted, and the atmosphere is changing again.

CORE-CORE AND BRAIN ROT

It’s hard to define precisely what Brain Rot is, beyond the effects it causes—and even defining it as an aesthetic might be excessive, since it is more of a current, a general feeling toward consumption and creation. Sometimes it’s surreal, sometimes absurd, sometimes straightforward idiocy. As with the fog, Brain Rot is a cultural atmosphere from which these visual creations emerge: both an effect of social media overuse and a natural formation of images within the cultural milieu.

To better understand Brain Rot as an aesthetic rather than a simple effect, we might take a step back and consider Core-core. In the “Core” chapter of Tanni’s *Exit Reality*, she examines the phenomenon, developing the theory conceptualized by Angelcism01, who defines Core-core as “the aesthetic of extinction.” In some ways, we might consider it a form of meme-poetry—or even better, as “the endpoint where all internet aesthetics triumph, converge, and collapse” (Tanni, 2023, p. 185).

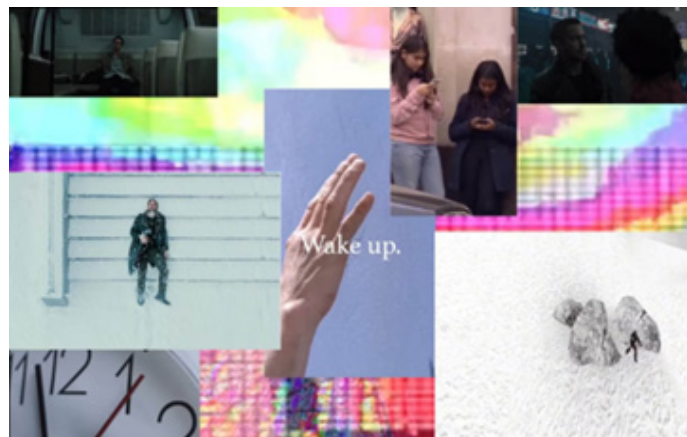
Core-core is a subgenre of memetic imagery that takes the form of a seemingly casual remix of different, unrelated internet content. On a visual level, it looks as though someone recorded their screen during a daily scrolling session. These videos, as Tanni observed, are made specifically to make us feel something—anything human—that our senses, numbed by our chronically online behavior, can no longer perceive.

But she also states, elaborating on Angelcism01's theorization, that this genre can be seen as the aestheticization of the incoming catastrophe (Tanni, 2023)—as if it were a recollection of memories on the verge of dying, which we can nonetheless enjoy, at least in Benjamin's sense of alienation quoted near the end of the last chapter.

The planet is collapsing, the social structure is dismantled, wars are ongoing and ever-present—knocking on our doors and waiting— but our alienation prevents us from consciously fearing our death, our extinction. Yet this presumed tragedy is not presented as a call to react or change direction, but rather as a way of living what remains, with full attention to the present moment: a nostalgia for something that has yet to vanish right before our eyes while we are distracted (Figure 7).

Maybe we've lost so much touch with our bodies that we tend to perceive the end of the world as something that would not impact us physically, only mentally—and our minds are already too decayed for us to be afraid of that possibility. We don't feel it as a threat. In fact, we don't feel anything anymore. We're just hanging on to our dopamine addiction, much like a heroin addict desperately seeking a quick fix. But what do we mean when we define it as an aesthetic of extinction?

Fig.7 Image found on domusweb. it article *What is corecore, TikTok's latest aesthetic obsession?*



As we can read in an interview with Angelcismo1 by Rivista Studio (2025), Core-core elaborates extinction as something that “acts like a thread that can remove humanity from the field of play,” in the same way that we can consider ourselves removed from the equation regarding internet content consumption—a condition Lily Alexandre (2023) summarizes in her video essay “*Everything is Sludge: Art in the Post-Human Era*”:

When I watch content sludge, it is like I don’t exist. If I’m thinking or feeling anything, I couldn’t tell you what it is. The amount of sensory noise coming my way crowds out any deeper awareness. [...] It’s a one-way experience that barely feels like an experience at all. My heart beats up, my pupils dilate, but who cares. The room might as well be empty.

This total indifference toward the actual understanding of what is presented helps clarify how, in some ways, Brain Rot appears to be a form of meta-content—one that represents the very effect it causes, rather than presenting a cohesive narrative, a style, or an aesthetic for the sake of communication. As usual, visual creations act as a description of a cultural condition.

The fog that once was coming has come, and it has consumed not only our brains but also our taste, our representations, and our already crumbling sense of linearity (Figure 8).

In conclusion, if Brain Rot is the temporal-cultural atmosphere of these times, fog is its semiotic referent. This shouldn’t come as a surprise. Considering the foggy atmosphere of Gothic novels like *Frankenstein*, it’s no coincidence that a similar fascination with such atmospheres reappears in a genre of content that, following Nick Land’s thought, can be accurately described as *cybergothic*—a definition that also clarifies the internet’s attraction to eeriness, creepiness, horror, urban legends, and cursed artifacts that aren’t supposed to exist.

If Core-core is the aesthetic of collapse, Brain Rot is the one of lobotomized brains scrolling through life. Xenopar-

tibles from the Outside have traveled through the fog, entered our bodies through our pores and cavities, and begun consuming us like brain-eating bacteria.

Or maybe it's all semiotics.

Either way, Lovecraftian entities and horrors swarm through the internet—whether factual or merely fascinating narratives. But one thing is clear: the fog has come, the brain is rotting, and the rot itself, brought by atmospheric bio-cultural conditions, consumes too.

Yet this knowledge is something we seem able to shrug away. Brain Rot is post-irony infused with post-horror.

CONCLUSIONS

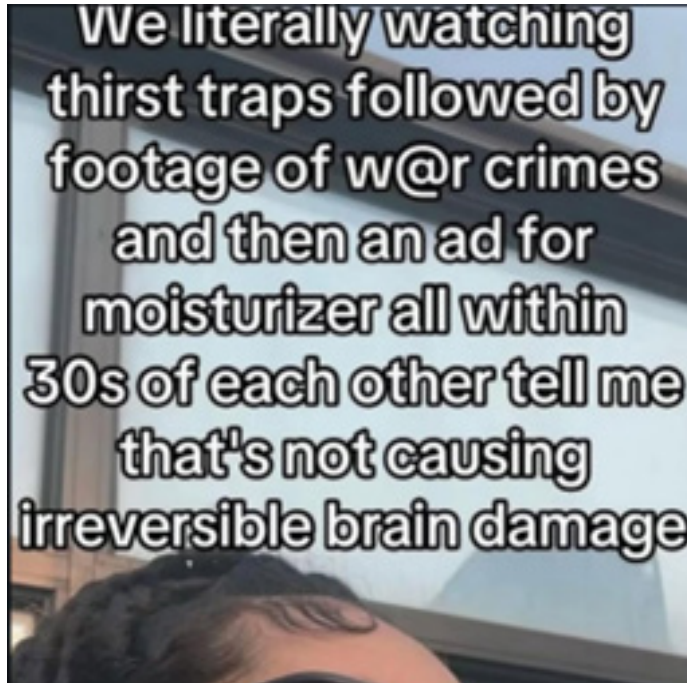
What remains of us after this consumption? Or, to rephrase the question: who—or what—is the active part in this interaction between humans and visual technology?

Following Alexandre's thought on the matter, we might say that the creature lurking inside the fog is nothing more than an allegory of the intelligent machine: an algorithm that feeds on human tastes without considering actual humanity, a post-biological intelligence that will eventually surpass ours.

We are all hypnotized like moths drawn to light, like mosquitoes flying toward a bug zapper. Considering ourselves as insects is not merely rhetorical. Another concept that emerges in the memetic field is something we might call the hive mind—a neural network of collaborations and shared semiotic efforts, creating and communicating in a participative way. So then, what if this fog is not only coming from some cosmic-horror speculative theory or some sort of Outside, but also, as we have stated, from within the machine? What if the distinction between inside and outside itself fails to represent the situation?

Through this lens, we can interpret the fog as the smoke that beekeepers spray into hives to calm the bees, distract

Fig.8 Instagram post by @the_political_compas, July 12, 2025



them, and extract the product of their labor—in our case, data— but perhaps there’s much more. The beekeepers steal from us psychological profiles from which to learn behaviors and attitudes, sharpening their manipulative techniques, while the machinic megamind builds itself through our help, in a fascinating posthumanist, Accelerationist manner.

At the same time, this fog may be the one referred to by Franco Moretti when he writes—regarding the atmospheric influence of Victorian times on modernism—that it “spreads [and] penetrates the modernist movement” (Noys, n.d.), transforming its trajectory from the beginning while remaining an invisible yet effective virtuality, or a virus.

Amid all the horror-infused humor, the presence of the fog becomes not only the proof but also the bearer of the Gothic aesthetic of decadence and darkness—later intertwined with schizophrenic capitalist tendencies that :

gave rise to that peculiar cybergothic attitude that slams hyperheated critique into the ultramodern 'vision thing,' telecommercialized retinas laser-fed on the multimedia fallout from imploded futurity, videopacking brains with repetitive psycho-killer experiments in non-consensual wetware alteration: crazed AIs, replicants, terminators, cyberviruses, grey-goo nano-horrors... apocalypse market overdrive (Land, 2012, p.186).

Melting minds swarm through the machines and infect culture unknowingly, as the Outside drives them like zombies. In some ways, the text above can be read as a form of philosophical theory-fiction *Brain Rot*—at least in the sense of a formal aestheticization of biological decadence caused by technological overstimulation.

Following the Accelerationist ethos, the essay quoted above—like much of Land's work—attempts to amplify the same deregulation and deterritorialization that capitalism uses as a weapon. Yet it does so by pushing toward a destabilization that implies the final dissolution of the Human in favor of the Other—the same xenoentities that dwell in the Outside and, perhaps, within the Fog.

Virality is recognized not only as a fact, but also as a potential counter-weapon—one that could nonetheless easily escape humanity's control. Ultimately, *Brain Rot* demonstrates how aesthetic, cognitive, and technological processes converge in the digital milieu, producing both enjoyment and dissociative harm. The persistence of the fog exemplifies the semiotic, cultural, and cognitive entanglements defining contemporary internet experience, emphasizing the inseparability of human and technological agency in the formation of online atmospheres.

Either way we look at it, it's undeniable how dazed our brains have become. Is the fog going to last forever? Probably not—actually, we can't tell. But surely, something is hiding inside it, and maybe the only thing we can do is let go of both our fear of the unknown and our blind trust in technology—trying to understand what it is, and whether

we should accept its existence to cooperate... or rot definitively with a postmodern shrug of cynical indifference (Figure 9). But this in itself is a limitation, a passivity that might bring us nowhere.

What we should try to figure out, then, is a way to navigate through this fog without getting lost, regardless of our direction. Since there is more at stake than just our visual culture, semiotics and iconology should be seen as merely the tip of the iceberg—a starting point to rethink our relationship with social technology, whether our stance is optimistic, pessimistic, or neutral.

Fig.9 Image found on
knowyourmeme.com.



NOTES

1 In the Collins dictionary, no-clip means to “glitch through solid environments, such as walls, in video game so as to reach for another destination”. This term is used in Liminal Spaces and Backrooms lore to describe the passage from this reality to another.

2 According to liminalspace.org, “Liminal is from the Latin word ‘limen’, which means threshold. A liminal space is the time between ‘what was’ and ‘next.’ It is a place of transition, a time of waiting and not knowing the future. Liminal is from the Latin word ‘limen’, which means threshold. A liminal space is the time between ‘what was’ and ‘next.’ It is a place of transition, a time of waiting and not knowing the future.”

3 The original Backroom picture was accompanied by a text explaining that “If you’re not careful and you noclip out of reality in the wrong areas, you’ll end up in the Backrooms, where it’s nothing but the stink of old moist carpet, the madness of mono-yellow, the endless background noise of fluorescent lights at maximum hum-buzz, and approximately six hundred million square miles of randomly segmented empty rooms to be trapped in. God save you if you hear something wandering around nearby, because it sure as hell has heard you”.

4 The SCP Foundation is a fictional organization that originates from collaborative writing and online storytelling. It is primarily presented in the form of a wiki called the SCP Wiki, where creators contribute stories, documents, and reports about various anomalous entities, objects, phenomena, and events. The SCP Foundation is a secret, global organization tasked with identifying, containing, and protecting humanity from anomalous objects, creatures, and phenomena (referred to as “SCPs”). The goal is to prevent the knowledge of these entities from spreading to the general public, thereby protecting humanity from the potentially dangerous or chaotic effects of these anomalies.

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