

The Meating

By Arslougho



Arslougho, Digital Art | 1920 × 1358 pixels | CMYK, 300 dpi

"The Meating" – The Last Spper of the Anthropocene Era

With "The Meating" (2025), Arslougho orchestrates a multilayered allegory that oscillates between art historical citations, literary allusions, and searing contemporary critique. The artist himself points to his work's dual genealogy: Orwell's "Animal Farm" meets Da Vinci's "Last Supper"—a collision mediated through generative AI in the digital age.

Sacred Perversion

The composition unmistakably appropriates Da Vinci's iconic gathering, yet transforms it into a grotesque feast of self-consumption. Where Da Vinci's Christ breaks bread, Arslougho presents a blasphemous Eucharist: the G8 animals literally consuming their own flesh. This sacred perversion exposes the quasi-religious self-glorification of global power structures, manifesting in ritualized self-destruction.

Orwellian Power Critique in the AI Age

The reference to "Animal Farm" functions as a double allusion: both to the critique of totalitarian power structures and to Orwell's famous closing line—"The creatures outside looked from pig to man, and from man to pig... but already it was impossible to say which was which." Arslougho radicalizes this indistinguishability: his G8 animals have already completely transformed into their commodity form. The buffalo, sheep, pig, goat, fattened ox, turkey, and rabbit—all are simultaneously sovereign and livestock.

Lohgorhythmic Deconstruction

The use of generative AI seamlessly integrates into Arslougho's "lohgorhythmic methodology"—here, not only is work appropriated and transformed, but the transformation itself is delegated to algorithmic processes. AI becomes an accomplice in artistic unmasking, translating the absurd logic of self-cannibalization into visual form. The monochromatic gray—a result of Arslougho's characteristic CMYK manipulations—drains the scene of all vital energy, transforming it into a memento mori of late capitalism.

"Meating" as Linguistic Weapon

The title operates as a perfect example of Arslougho's cross-linguistic wordplay: "meeting" merges with "meat," the assembly becomes a meat inspection. This linguistic compression mirrors the work's thematic condensation—politics, economics, and ecology collapse into a single, disturbing moment. "Tar Heel, North Carolina" as the venue references not only the American meat industry but also the sticky ("tar") paralysis ("heel") of global governance.

Hubris and Self-Deception

Arslohgo's own characterization of the work as an "allegorical representation of human hubris and self-destruction" hits the mark: the G8 animals are blind to their own commodification, unable to recognize they've already become what they're consuming. The pastoral landscape in the background—a final echo of paradisiacal innocence—only makes the perversion more evident.

"The Meating" is ultimately a work about the impossibility of sustainable power in a system based on consumption and exploitation. The WAL signature at the bottom becomes the brand mark of an art that refuses to distinguish between perpetrator and victim, between consumer and consumed. In this radical equation lies the disturbing power of Arslohgo's vision: we are all participants in this cannibalistic banquet we call civilization.

Medium: Digital Composition