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Modern Mythos — Digital Twins

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Issues and Discussion

Looped motion works are Digital Twins developed through workshops with students and collaborators at ISI Denpasar, in conversation with Balinese mask lineages, including *Topèng* and *Barong-Rangda*. They are not offered as replacements for carved masks. They are one step in a longer practice of heritage transformation: enabling myth and lineage to meet today's image culture, while keeping respect, permission, and responsibility intact.

Today, an archive is no longer static, held in collections behind glass. It is living and encountered through screens, it is seen on phones, shared quickly, absorbed through short visual rhythms. This creates new possibilities for younger audiences to encounter story and ritual. But it also carries risk, when images travel fast they can also lose the context that gives them weight.

In Modern Mythos, the Digital Twin sits at a familiar Balinese threshold, between *sekala* (the seen) and *niskala* (the unseen). These works are designed to travel outward but not freely, they travel with care, and with clear signals of custodianship. The TK Labels, CARE Principles, and AI watermark are not decoration, they are there to show that the work carries terms, what can be shared, how it should be read, and who must be acknowledged.

Most importantly, these twins are made to support a return. Selected works move back into dialogue with local makers, where forms are questioned, corrected, refined, or refused through craft judgement. One twin is now entering its next stage with master wood carver, mask and puppet maker Ida Bagus Anom Suryawa. The carving is not meant to copy the AI image, it is a continuation of the conversation where proportion, motif, taboo, finish, and presence are decided by hand, then brought back to the community for review.

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For the artist, AI can assist, but it should not lead. Communities and local partners guide what is generated, what is circulated, what is withheld, and what returns to the bench. Benefits and recognition must route back to the heritage practices the work depends on. In that sense, these Digital Twins are not content to consume, they are circulating proposals, a way to re-voice myth in contemporary form, a way to bring attention back to heritage and to its living continuity.

Artists Statement: Jaygo Bloom

Jaygo Bloom is an educator and digital performer creating narrative experiences for live music and events. He founded GABBATV, a creative agency defining visual work for international artists, clubs and festivals. His practice draws from creative hubs he’s lived in: Soho’s creative industry, Glasgow’s post-industrial physicality, São Paulo's visceral artistic energy—each shaping a distinct visual language. Now based in Singapore, he works across Asia-Pacific on projects rooted in cultural transformation, treating each commission as a sovereign myth to be reimagined. His work resonates through experience-building, a movement between screen and space, digital and physical, and centres on human connection.