



Divine Disruptions

Classical forms in the
Era of Absurdity

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Artist Statement

In Divine Disruption: Classical Forms in the Era of Absurdity, I explore how sacred imagery and cultural memory are transformed within the hyper-saturated environment of digital media. Using Blender as a sculptural tool, I reimagine classical figures such as the Venus de Milo, Athena, and the Dancing Faun which are icons once associated with beauty, wisdom, and vitality, and instead I put them into surreal, technological scenarios. These interventions are humorous on the surface but critical in intent: they reveal how even the most revered forms of art have become commodities within a world obsessed with novelty, branding, and simulation.

The title Divine Disruption describes both the process and the philosophy behind the work. The “divine” refers to the classical ideals of harmony, proportion, and transcendence that shaped Western art history. The “disruption” side of the title signals the intrusion of absurdity and consumer technology, or objects that represent our new “rituals of devotion”. A VR headset, a GoPro, a QR code, or a cryptocurrency symbol may seem trivial on the surface, yet they now command the same reverence once reserved for sacred relics. By merging these two visual languages, I aim to hold a mirror to the contradictions of contemporary culture, where the search for meaning often unfolds through the absurd interface of the digital lives we live today.

Each sculpture operates within this tension. Venus.exe transforms the goddess of beauty into a blind participant in virtual reality, suggesting how human desire is now mediated through screens. Athena.exe, rendered in translucent candy-like material, celebrates wisdom while parodying our obsession with self-documentation and performative intellect. Dancing Faun: Just Dance replaces its free spirited movement with algorithmic choreography, turning joy into measurable perfection. Kuan-Yin: QR Enlightenment fuses Eastern spirituality with financial iconography, where compassion becomes a transaction, and faith just becomes data. Finally, Rus-tic Hollow reflects on memory itself: a holographic image framed in digital wood, existing halfway between heritage and illusion. Together, these works form a satirical pantheon for a world that both worships and trivialises its past.

Humour is essential to my practice, but it functions as a form of critical empathy rather than mockery. I am not laughing at history or at belief systems, but rather I am laughing with them, from within the absurdity of the present. By reimagining sacred figures through contemporary objects of desire, I want to show that our relationship with the divine has not disappeared but changed its form. We still seek transcendence; we simply find it through pixels, performance, and consumption. The VR headset is our new altar, the social feed our new stained glass window. Absurdity, therefore, becomes a tool of revelation and a way to make the contradictions visible that define our digital existence.

Conceptually, this body of work draws from postmodern theories of appropriation and simulation. Nicolas Bourriaud’s idea of postproduction describes how artists remix existing cultural materials to generate new meanings; my digital workflow embodies this logic by sampling and recomposing canonical sculptures into new configurations. Jean Baudrillard’s notion of the simulacrum, which means the copy without an original, resonates deeply with my process, as these sculptures exist only as virtual files and rendered images. They are “hyperreal” artefacts, referencing a physical world they never inhabited. Lev Manovich’s writings on the remix aesthetic further contextualise my approach, positioning digital art as inherently hybrid and intertextual. Through these lenses, Divine Disruption becomes less a series of objects and more a network of ideas about authenticity, value, and the shifting definition of “real.”

Materially, I embrace the artificiality of the digital medium. The polished surfaces, neon lighting, and exaggerated textures are intentional. They mimic the visual language of advertising, gaming, and consumer tech design. The result is a deliberately seductive aesthetic that invites viewers in before confronting them with its underlying critique. I see this tension between allure and unease as central to the work’s emotional charge. The goal is not to reject technology but to question the power it holds over how we construct beauty, belief, and identity.

At its core, Divine Disruption is about the persistence of the sacred in an age of absurdity. Even when surrounded by irony and simulation, there remains an instinctive human longing for meaning and connection. The ancient figures I reinterpret are not merely relics, they are witnesses to our evolving forms of faith. Their new digital bodies reveal both what we have lost and what we continue to seek today. The absurd, in this sense, becomes a mirror of our own contradictions: our desire to transcend through the very tools that tether us to the artificial.

By blending humour, critique, and digital craftsmanship, I hope the work encourages reflection on how easily reverence can turn into spectacle, and how perhaps within that spectacle, something profoundly human still endures. Divine Disruption invites viewers to look beyond the surface absurdity and glimpse the uneasy truth beneath it: that even in the most synthetic of worlds, we continue to sculpt the sacred out of chaos.





Venus.exe

In Venus.exe, the divine beauty of antiquity collides head on with the logic of contemporary technology. The figure of the Venus de Milo, stripped of her original context of worship and myth, now wears a glossy VR headset connected to a battery bank with the Apple logo, a twenty-first-century relic of consumer devotion. What was once marble flesh is reimagined as a gold veined and “cracked” digital stone, suggesting both age and artificiality: a goddess preserved through pixels rather than prayer.

This work embodies the core theme of Divine Disruption: Classical Forms in the Era of Absurdity. The transformation of sacred icons into commodities of the digital age. Venus, once a symbol of idealised beauty and human aspiration, becomes an avatar of technological transcendence, immersed in a virtual world that she can no longer see beyond. Her blindness, imposed by the headset, speaks to society’s collective immersion in simulated experience and self-curated perfection. The power bank’s cable that powers her device functions as a new umbilical cord, aiding in feeding not life but power and data, which links the divine body to systems of consumption and control.

By fusing classical form with digital absurdity, Venus.exe questions what remains of the sacred when beauty is mediated by brand and screen. The piece parodies both the museum’s veneration of antiquity and the tech industry’s promise of innovation, revealing how both rely on spectacle and desire. The cracks across her surface read as digital veins, which can be seen as evidence of age, history, and corruption simultaneously. In this way, Venus.exe becomes a contemporary relic: an object caught between reverence and ridicule, where the ancient pursuit of transcendence is replaced by the endless scroll of simulated perfection.

Through this ironic collision, Venus.exe reflects the larger argument of the series, which is that our modern worship has shifted from gods to gadgets, from timeless ideals to temporary updates. What remains divine is not the figure herself, but our persistent longing to connect with something greater than ourselves, even if that “something” is now a glowing screen.

Figure 1. Venus.exe (2025). Digital sculpture, Blender render.
A collision of the sacred and the simulated — beauty reprogrammed for the digital age.

Athena.exe

Athena.exe reimagines the goddess of wisdom as an emblem of the information age, where intellect has been replaced by data capture and self-documentation. The classical bust which was once carved from marble to symbolise rationality and divine intelligence is now recast in translucent candy-like resin, glowing with internal reflections. The GoPro mounted atop her helmet records endlessly, turning wisdom into live content, and her glittering “Happy New Year 2025” glasses celebrate a culture obsessed with novelty and spectacle.

In the context of Divine Disruption: Classical Forms in the Era of Absurdity, this work explores how knowledge and vision have become commodified through technology and entertainment. The GoPro camera functions as a contemporary all-seeing eye, a parody of Athena’s strategic insight, now reduced to constant surveillance and performative capture. Meanwhile, the glittering glasses which are playful yet obstructive, symbolise the blindness of optimism: a celebration of the new that renders the past invisible. The goddess no longer observes the world with discernment; she watches herself being watched.

The use of a candy-like material heightens the irony. Its sweetness and translucence echo both consumer aesthetics and fragility. Athena, goddess of strategy and restraint, now appears almost edible and melted down into a surface of glossy indulgence. Her form glimmers under artificial lighting, caught between reverence and parody, intellect and irony.

Athena.exe therefore embodies the collapse of wisdom into entertainment, mirroring a world where information is constant but understanding is shallow. She stands as a digital relic of contemporary absurdity, one half as an oracle, the other half as an influencer. The piece asks: in an era when every thought can be recorded, shared, and replayed, does wisdom still mean knowing, or simply appearing to know?

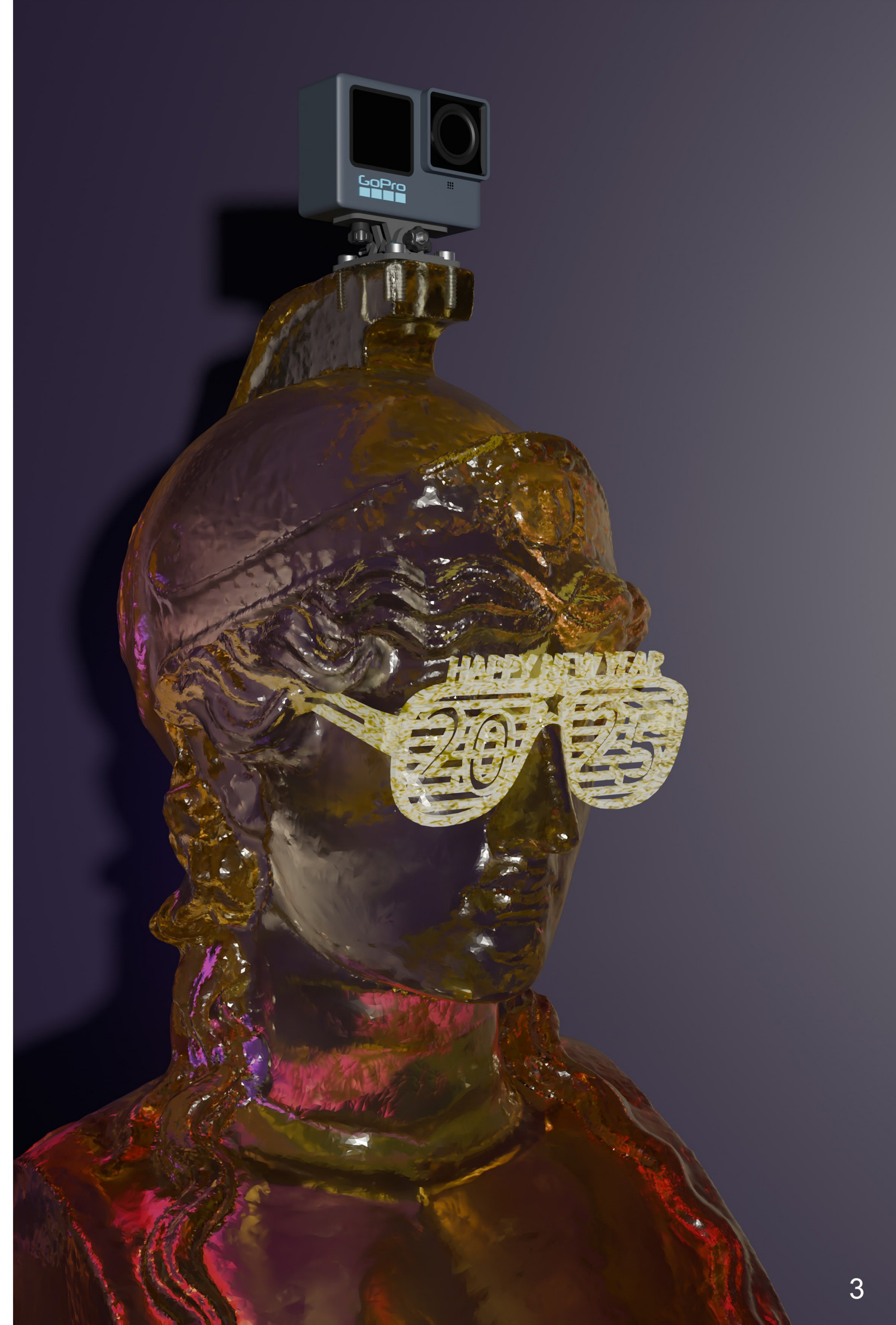


Figure 2. Athena.exe (2025). Digital sculpture, Blender render.
The goddess of wisdom reimagined as influencer and spectator — insight replaced by self-recording and glittered distraction.



Dancing faun: Just Dance

In *Dancing Faun: Just Dance*, joy itself becomes performance, measured and scored under the glow of synthetic light. The sculpture reinterprets the Dancing Faun of Pompeii, a classical figure that once embodied sensual vitality and freedom of movement. In this reimagined version, the faun holds two glowing Nintendo Joy-Cons, his exuberant gesture illuminated by a lit dance floor. The neon text “X10 PERFECT” floats above him like a digital halo, parodying the metrics of success in gamified culture.

This work directly extends the project’s central theme, which is the collision between the divine and the absurd, by transforming spontaneous human expression into algorithmic choreography. Where the original faun celebrated unrestrained energy, *Dancing Faun: Just Dance* exposes how contemporary pleasure has been domesticated by technology. Joy, once sacred and bodily, is now quantifiable: a product of rhythm-tracking sensors, screen prompts, and data. The glowing floor and glossy bronze patina conjure a nightclub-like atmosphere, collapsing the boundaries between worship, play, and consumption.

Through humour and irony, the piece comments on how digital interfaces mediate not only our entertainment but our emotional lives. The faun’s expressive pose where it is eternally frozen mid-dance mirrors a society caught in perpetual performance. The words “X10 PERFECT” hover as both validation and critique: a reward loop that replaces authentic experience with measurable perfection.

Materially, the bronze surface of the faun maintains a connection to antiquity but is subtly altered with neon reflections, referencing the aesthetics of arcade culture and influencer spaces. This juxtaposition of aged metal and synthetic light situates the work between historical reverence and digital spectacle. The faun becomes both a relic as well as an avatar, it is now a symbol of continuity and distortion, simultaneously ancient and absurd.

In the broader context of *Divine Disruption*, this sculpture embodies how digital culture repurposes the language of ritual and transcendence into systems of entertainment and display. The dance is still divine, but its divinity has been reprogrammed into a feedback loop of dopamine and applause. *Dancing Faun: Just Dance* captures that paradox with both satire and empathy: even within the hyper-staged environments of modern life, the human desire for expression, rhythm, and connection remains, yet it’s glowing, pixelated, and imperfectly perfect.

Figure 3. *Dancing Faun: Just Dance* (2025). Digital sculpture, Blender render. A classical celebration rewired for the screen — ancient ecstasy gamified and scored in neon perfection.

Kuan-Yin: QR Enlightenment

Kuan-Yin: QR Enlightenment reinterprets the Bodhisattva of mercy as a figure suspended between spiritual calm and technological obsession. Crafted in a luminous jade-like material, the sculpture radiates tranquillity, yet the serenity is punctured by symbols of finance and data: a glowing floating QR code, a handheld card reader, a dish of antique Chinese coins, and a tiny Bitcoin embedded like a third eye on her forehead.

Within the thematic framework of Divine Disruption: Classical Forms in the Era of Absurdity, this work examines how faith, commerce, and technology converge in the digital century. The floating QR code invites the viewer to “scan me,” transforming an act of reverence into one of participation, and an interaction that mirrors online donation, social validation, or algorithmic exchange. The bowl of coins recalls ancient ritual offerings, while the modern card reader literalises the monetisation of belief. The Bitcoin symbol, positioned at the site of enlightenment, humorously but uneasily equates spiritual awakening with cryptocurrency value.

The translucent jade surface references both the sacred materiality of East Asian devotional sculpture and the seductive polish of digital rendering. Light refracts through her form like data through a network, symbolising transparency and the illusion of access. By merging sacred iconography with financial and digital symbols, Kuan-Yin: QR Enlightenment critiques a world where spirituality is mediated by apps and quantified through transactions.

Humour and irony are essential to the piece, but beneath them lies a sincere question: when compassion itself becomes branded and monetised, what remains authentic? The juxtaposition of ancient coins and contactless payment devices encapsulates the absurdity of modern devotion where faith is processed through a machine, and enlightenment is reduced to a scan.

Ultimately, Kuan-Yin: QR Enlightenment visualises the contemporary paradox at the heart of Divine Disruption: the persistence of the sacred within systems that continually threaten to commodify it. Her calm expression endures despite the noise of technology, suggesting that even in an age of digital absurdity, a trace of transcendence still flickers beneath the circuitry of modern life.

Figure 4. Kuan-Yin: QR Enlightenment (2025). Digital sculpture, Blender render. The Bodhisattva of compassion recast for the blockchain age — serenity meets the scan, devotion becomes transaction.





Rus-tic Hollow

Rus-tic Hollow bridges the tactile warmth of craftsmanship and the immaterial glow of the digital screen. The work presents a holographic blue relief enclosed within an ornate wooden frame with its carved flourishes evoking the heritage of handmade devotionals or domestic portraiture. Inside the frame, spectral figures shimmer in layered topographic lines, appearing both carved and projected, present and absent. The title itself, a play on “rustic” and “hologram,” encapsulates the central paradox of Divine Disruption: Classical Forms in the Era of Absurdity, which is the collision between authenticity and simulation.

In this piece, the traditional idea of a framed image and a stable object of memory is undermined by constant flux. The holographic surface refuses permanence, its patterns rippling like digital water. What once promised endurance through material craft becomes fragile light and data, infinitely reproducible and devoid of texture at the same time. The frame’s deliberate “rustic” aesthetic, rendered in faux wood grain, amplifies the irony: the illusion of hand-made sincerity surrounding a purely virtual image.

Thematically, Rus-tic Hollow speaks to our longing for authenticity in an age of replication. It questions whether tradition can survive once it becomes aestheticised as a digital filter. The glowing relief which is neither painting nor sculpture, embodies that hollow space between substance and projection where much of contemporary culture now exists. The image appears devotional but also unanchored, like a relic whose spirit has migrated into data.

By merging rustic craftsmanship with holographic illusion, this work extends the project’s meditation on the sacred and the absurd. It visualises how memory, faith, and beauty are preserved not through touch but through technological mimicry. In its quiet glow, Rus-tic Hollow mourns the loss of material intimacy while celebrating the strange new aura of the virtual. An elegy carved from light, framed in nostalgia.

Figure 5. Rus-tic Hollow (2025). Digital relief and frame composition, Blender render.
An illusion in a wooden shell — heritage carved in pixels, nostalgia refracted through light.



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Biography & Curriculum Vitae

Biography:

Currently in my third year of a Bachelor of Art: Multimedia program at the University of South Africa (UNISA), I am a digital artist with a focus on environmental themes and reclamation. My work explores the intersections of nature and urban spaces, and how nature reclaims its place within human-altered environments. I aim to evoke a sense of wonder and reflection in my audience, prompting them to consider both the resilience and fragility of our natural surroundings.

Education

Bachelor of Art: Multimedia, University of South Africa (UNISA) - 3rd Year

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