

# raphael adjani

a.k.a.

ajaykumar

## Artist Statement

Raphael's art explores the sublime. Drawing on concepts in science, architecture, art, technology and philosophy, he explores the nature of our 'being' in a contemporary world.

As an artist Raphael is less interested being at the centre of things, and more concerned with being a medium for facilitating an 'art' that comes into being through interactive relationships between art objects, art spaces, spectators, and the wider landscape. The film [naka ma - relationship space](#) is an example of this. His art is quite an immersive meditative world.

Raphael's work provokes us to think again about what we think of as 'Nature', and our relationships to all other phenomena. Here his art relates to the philosophy of [deep ecology](#).

Raphael's art is often quite playful as well as inter-active: sometimes using sophisticated technology; sometimes the most simplest materials.

Raphael's art spans a number of forms, such as installation, sculpture, performance, video, film, photography, internet, audio, architecture, dance, design and creative writing.

Ultimately the art that interests him most is where processes of daily life can be considered art. Here, the nature and intention of actions made in daily life are thought of as art. His current project [a&p - art and philosophy](#), embodies this. The art work and website [8 technology](#) also has this intent.

Raphael's influences here are many. One of them is the Japanese tea ceremony, whose interactive and immersive processes could be seen as a parallel to those raphael tries to create. The art of the tea ceremony, rooted in Zen, involves creation and arrangement of ceramics, painting, flowers, gardens, light and space. This is done to create a sophisticated one-on-one theatrical experience between host and guest (artist and spectator). At its core the tea ceremony's art is the quality of the way we relate and interact, not just in the ceremony, but in daily society.