



< EPK - ADEM JAFFERS: VJ-MANDALA >

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< NOTABLE COLLABS >

[Carl Cox](#) : [Ollie Olsen](#) : [Robert Henke](#) : [David Thrussell](#)
[Chris Coe](#) : [Xavier Morel](#) : [Andrew Till](#) : [Zen Paradox](#)

[Link](#) to articles, flyers for festivals, exhibitions
and events participated in over the decades.

< /BIO RANT > Adem Jaffers' initiation into the alchemical interplay of light, motion, and technology began in 1989, during a formative photography commission that placed him amid the production of Max Q's seminal *Monday by Satellite* video, directed by Jeff Jaffers.

This encounter operated less as a professional milestone and more as a catalytic rupture—an aperture into the burgeoning terrains of analogue and emergent digital video art.

Propelled by this creative and cultural ignition, Adem gravitated with increasing intensity toward the experimental vanguard of digital image-making. His earliest explorations—conducted through the now-mythologised *Amiga-500* and the chaotic elegance of analogue *video-feedback*—served as laboratories for a fiercely independent visual language.

Over subsequent decades, this lexicon expanded to incorporate lighting and laser, yielding hybrid illuminated projection ecologies deployed across a constellation of underground and festival environments. These included *Blast Off*, *Psy-Harmonics*, *Every Picture Tells a Story*, *Earthdance*, *Pure*, *Machine*, and *Tribeadelic*, along with the *FRL*, *EGA*, *Earthcore*, *Big Day Out*, *Rainbow Serpent* and *Renaissance* bush-doof gatherings, and international appearances for *Infinite Frequency* (Los Angeles), *Tsunami* (New York City) and *Movement* (Michigan).

Parallel to these ephemeral light-based interventions, Adem's print works have been exhibited in various contexts, most notably within *IDEATION (in-situ)* at the State Library of Victoria's *La Trobe Reading Room* during *White Night*, in collaboration with *Projectionteknik*.

From the mid-1990s onward, Adem expanded his practice into *commercial digital art* production—initially as a 3D animator and later specialising in VFX compositing for television drama, advertising, film and music video. Across both independent and commercial spheres.

His work has consistently interrogated and synthesised exoteric and esoteric motifs: psychedelic cosmologies, spiritual and scientific dialectics, socio-political currents, and the ideational architectures inherited from cyberculture and rave culture—movements whose influence remains culturally and philosophically persistent.

Adem's contributions to Australia's early cyber-art milieu were substantial. In collaboration with *Cyber Dada* and *Don't Shoot the Messenger*, he played a seminal role in the conception and broadcast execution of the *Cyberdelia* documentary and the *Cyberthon* live-to-air video-art transmissions originating from RMITV studios and, later, the TVU pop-up broadcast warehouse throughout the early to mid-1990s. These master recordings have since been digitised into the *ACMI* archives, while Adem's involvement has been documented in *VICE* Magazine's *THUMP Rave Days* documentary, the *VICE Creators Project* feature, and Paul Fleckney's book *Techno Shuffle*.

His collaborative history spans a spectrum of influential sonic practitioners, including *Ollie Olsen*, *David Trussell*, *Carl Cox*, *Robert Henke*, *Gus Till*, *Andrew Till*, *Krusty*, *Zen Paradox*, *Christopher Coe*, and *Xavier Morel*.

Today, Adem lectures in VJ practice and Broadcasting within *RMIT VE* while continuing to expand, distort and reconfigure his medium via periodic experimental *live-streams*.

Across all iterations of his craft, Adem's work remains predicated on a singular conviction: that sound possesses shape, and that its shape is both the engine and the evolving architecture of his visual inquiry. < /END BIO RANT >

