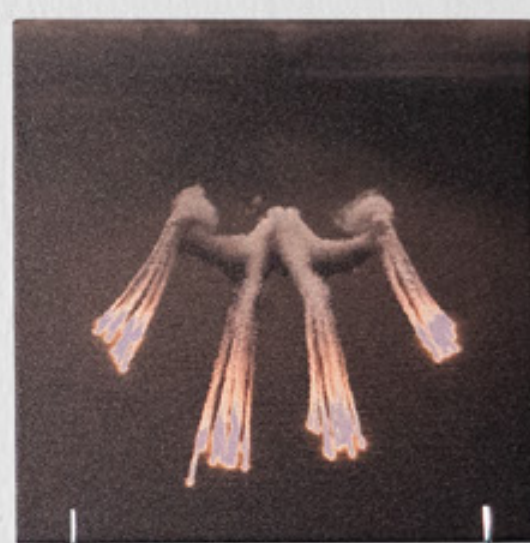


Deniz Ahmet Sarıdaş

My work explores the interspaces, transitions and the relationship between binary-oppositional positions, such as visibility and invisibility. It examines how these entities relate to one another, as well as their origin, effects, and the causal interactions arising from these relations. Through the deliberate use of black and white, as well as reflective and absorptive materials, I aim to make transitional spaces perceptible and to reveal their aesthetic, epistemological, and ethical qualities. Various media are used in overlapping layers as surfaces and substrates, deliberately estranged and recontextualized. Through these layered arrangements, new properties emerge from the interactions of the elements, bringing previously invisible aspects to light.



Azrael

2025

Azrael
Israfil
Dschibril
Mikail

Series of four UV-printed metal plates,
coated with black reflective foil

15cm x 15cm

The four metal plates, printed and coated with black reflective foil, reveal their images only from a specific distance and viewing angle. As the viewer approaches and depending on the intensity and incidence of ambient light, the image gradually disappears, until only an abstract, deep-black surface remains.

Each image shows the moment when a Lockheed AC-130A aircraft of the United States Air Force releases its 48 countermeasures (so-called flares), while the aircraft itself is digitally removed from the picture. What remains is solely the characteristic silhouette of the flares, which can evoke associations with an angelic figure or winged being and originally earned the aircraft the nickname “Azrael – Angel of Death.” Whether this designation was actually given by the U.S. military forces cannot be definitively verified; however it seems plausible, since the name “Azrael” does not appear in the Qur’an itself, but only in Islamic exegesis. Against this backdrop, the use of the name carries a cynical connotation: the military appropriated not only the term but also its cultural significance for strategic purposes—within the context of a war

fought primarily against a population and culture shaped by islamic and arabic traditions. The Lockheed AC-130A aircraft with this designation was deployed especially during Operation “Desert Storm” in the Second Gulf War.

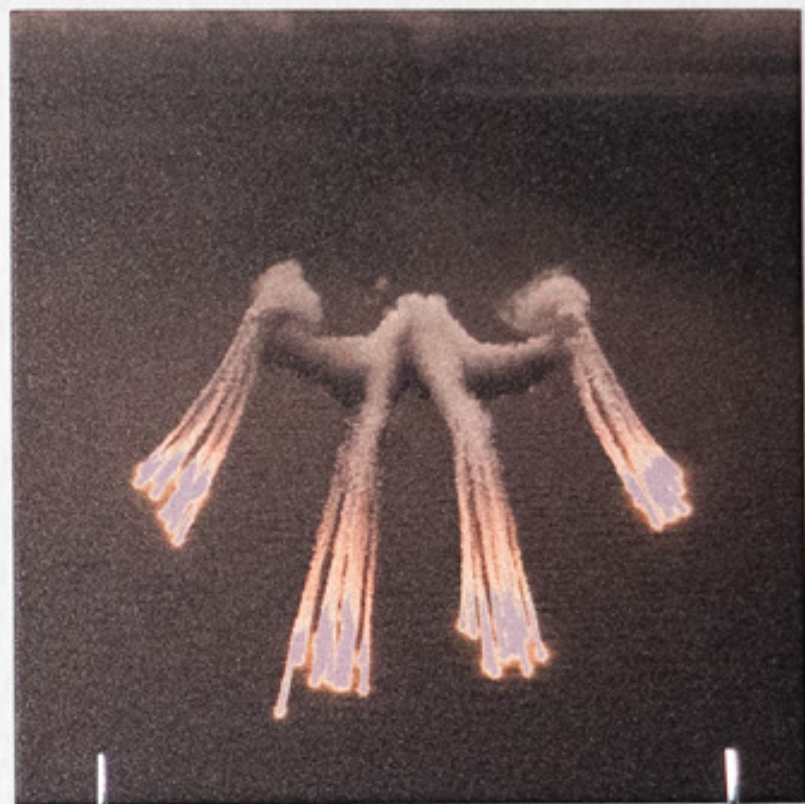
In military operations, countermeasures primarily serve to **mislead** missiles or other guided weapons, preventing them from hitting their intended target. They are directed toward an apparent target that appears to emit the heat signature the weapon seeks. In reality, however, the weapons strike empty space and fail to achieve their intended effect. By means of these countermeasures, they are effectively **blinded** and cannot distinguish between the actual and the decoy target.



Original footage of the flare deployment



custom writing on the Lockheed AC-130A



aftertouch
2025

deep listening sound-composition
resonance speaker on window
9"57", loop



<https://on.soundcloud.com/bFItMKW2tdckKRigLQ>

The sound work **aftertouch** is based on the concept of Deep Listening developed by composer Pauline Oliveros, which understands conscious, attentive listening as a bodily-spatial practice. In contrast to mere "hearing" (passive listening), Oliveros defines "listening" as an active, reflective, and depth-oriented practice that engages both physical space and inner perception. This concept is implemented through using one of the windows in the Storage Museum in Duesseldorf as an acoustic resonator, sonic overlays, and different types of resonance speakers. Depending on the specific frequencies, the resulting sound unfolds with differing intensities and is perceived as a physical, conscious, or unconscious experience. The sound extends both within and beyond the exhibition space, thereby allowing the architectural boundaries to appear dissolved.

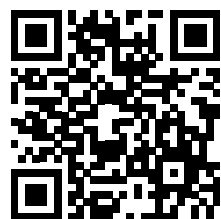






becomings

2024



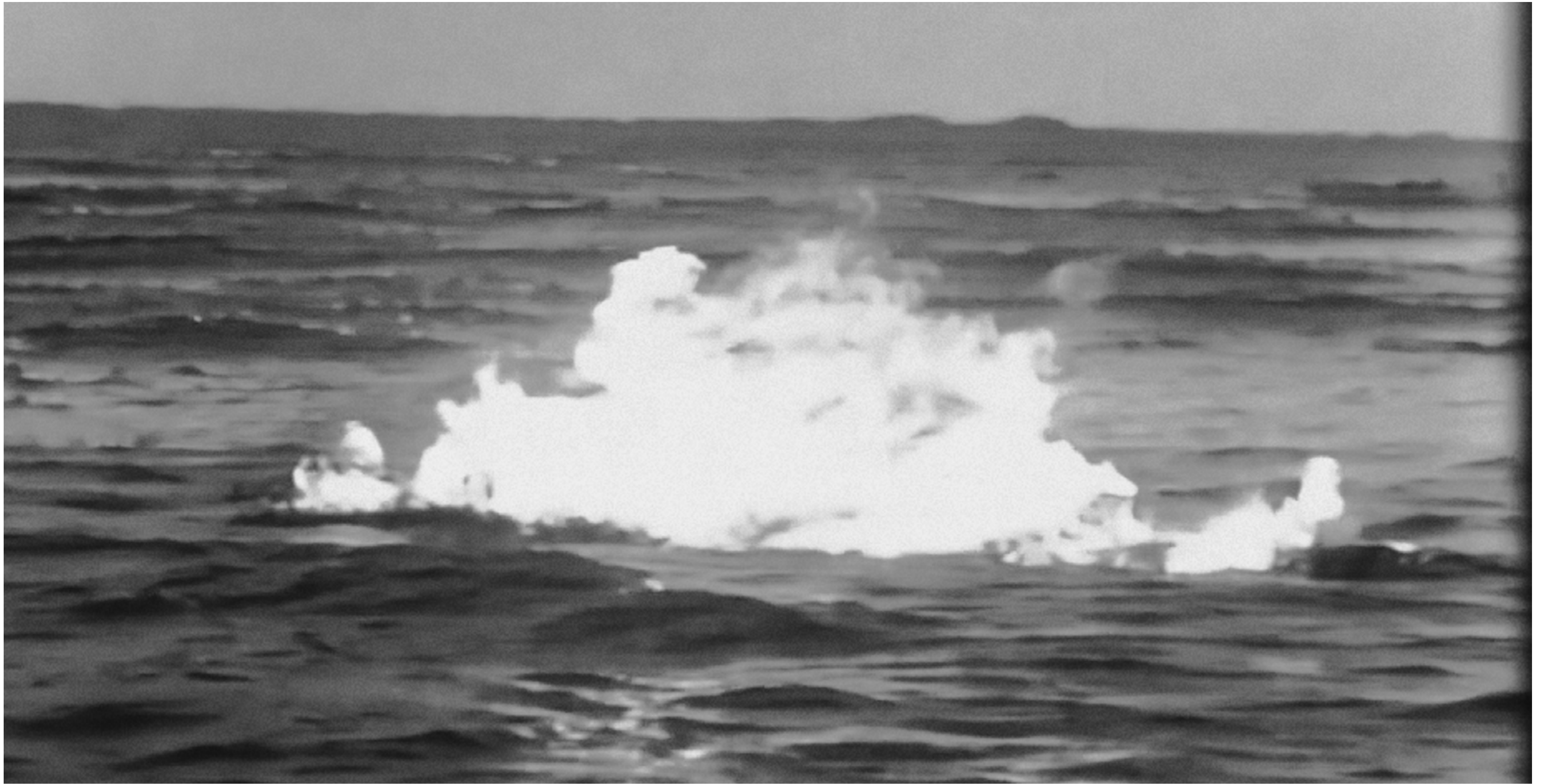
Video Projection

4K-Video 2"23'

<https://vimeo.com/denizsaridas/becomings>

Inspired by Karen Barad's concept of agential realism—grounded in quantum physics and fundamentally informed by Niels Bohr's insights—**becomings** explores the dissolution of boundaries. The work shows scenes in which the elements of fire and water appear to overlap and merge, serving as a metaphor for two opposing yet interrelated dynamics: While in cultural contexts boundaries are dissolving through a critical reconsideration of formal methods, socio-political discourse is becoming increasingly polarized. The immense potential of digital cultures and media to create imaginary worlds and transcend physical boundaries has not led to a reduction of these boundaries in reality. A purely categorical understanding of being is no longer sufficient to grasp the complexity of the world; instead, a processual perspective is needed — one that views being as a continuous state of **becoming**.

"Good and evil have never been so close."









becomings (2)

2024

UV-print on aluminium dibond
plate, coated with black
reflective foil

29cm x 39cm (h * w)

Depending on the angle of view and the incidence of light, the image of a flame on the water's surface appears with varying clarity, shaped by the specific absorptive and reflective properties of the image carrier. The interplay of visibility and invisibility becomes evident not only in the formal structure of the work but also in its imagery, particularly in the contrast between fire and water.

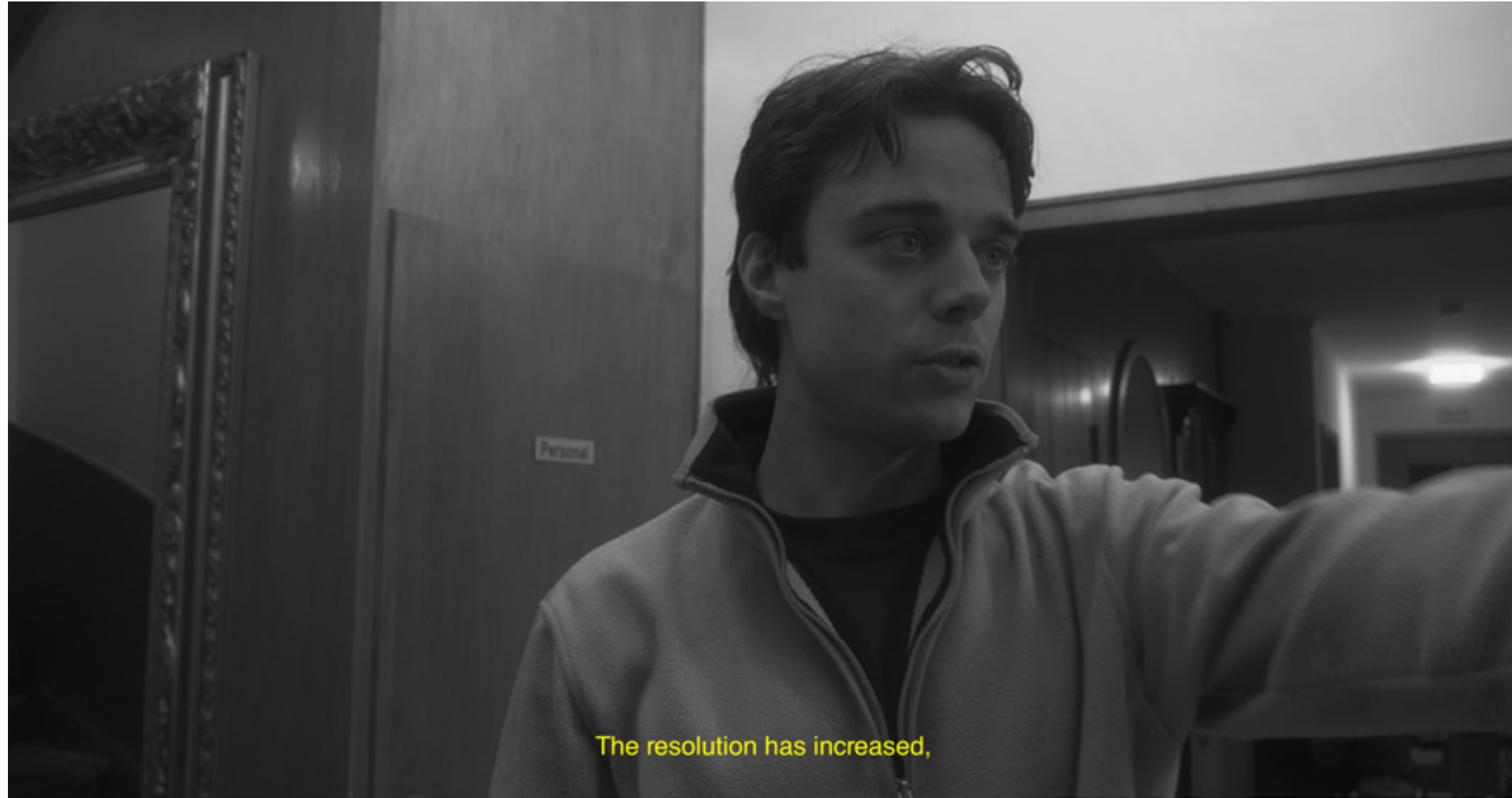


international sleep
2023 / 2024

Video Projection
4K-Video 6"07'

<https://vimeo.com/denizaridas/international-sleep>



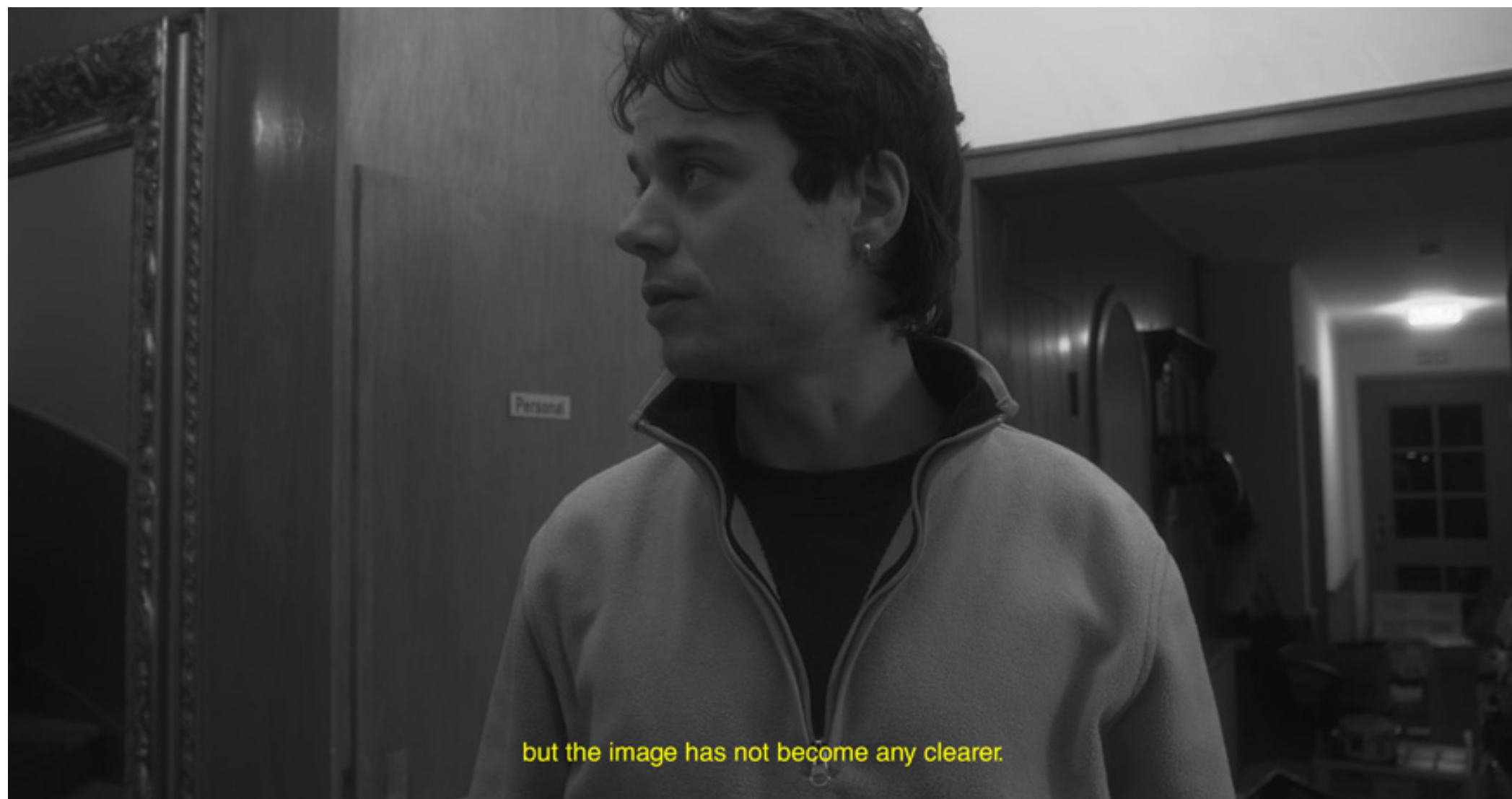


The resolution has increased,
but the image has not become
any clearer.

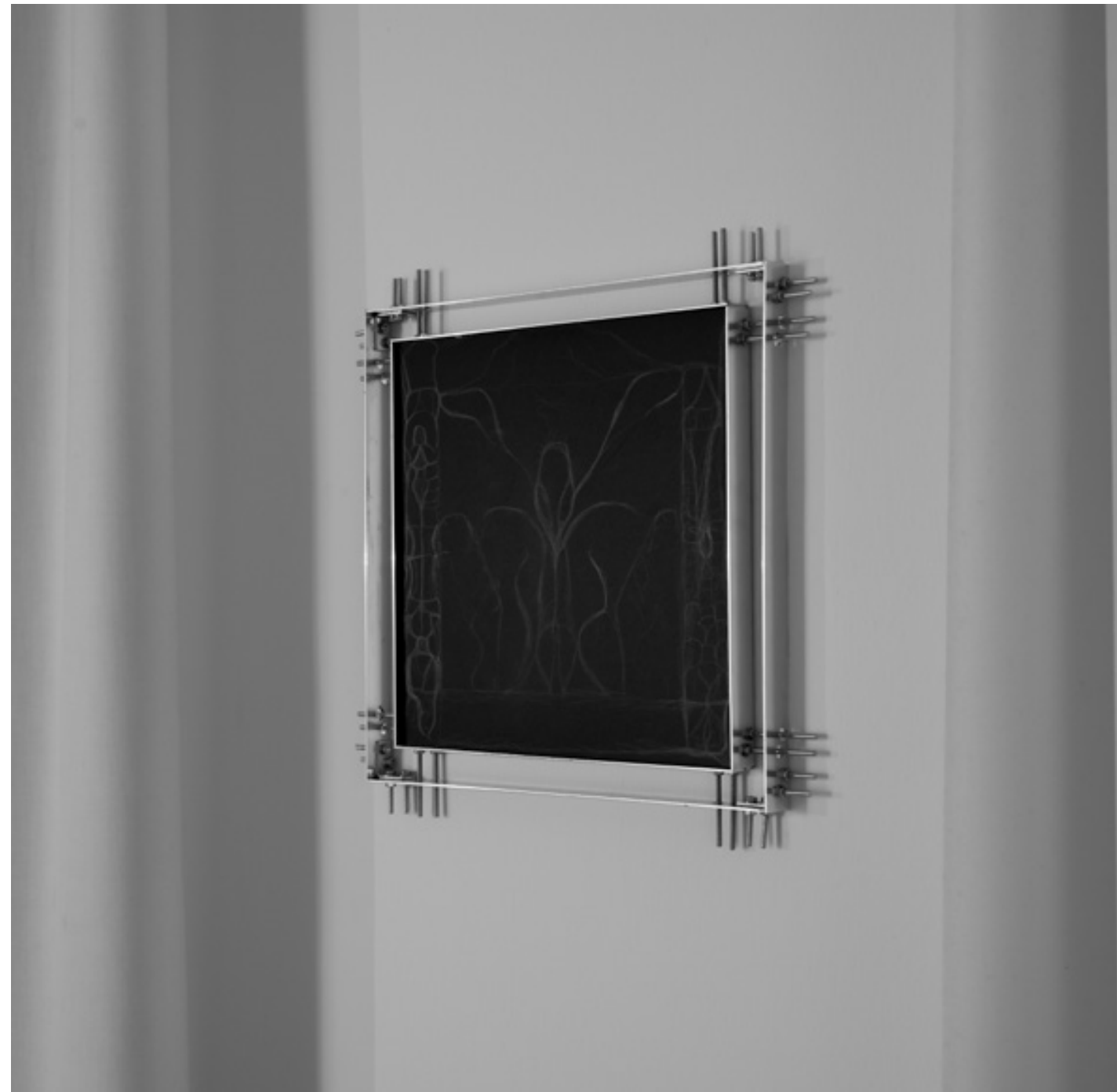
international sleep begins with the end of the final audio recording of Jim Jones’s voice, the so-called Death Tapes. Jones, founder of the Peoples Temple and cult leader, orchestrated the collective suicide of more than 900 of his followers in the Guyanese jungle in 1978. The Death Tapes remain the last document of this event. Alongside the final exchanges between Jones and his followers, the recordings also contain so-called “ghost recordings” – traces of earlier musical recordings that Jones had previously taped over. Shortly before the recording ends, following Jones’s final words, the Delfonics’ song “I’m Sorry” can be heard, played back at the wrong speed. This unsettling coincidence, which could give the impression that the song serves as a ‘response’ or ‘commentary’ on Jones’s horrific act, transmitted by himself even after his death, led me to think about on how a person’s possible reincarnation and the shaping of temporality through the use of artificial intelligence can generally affect the agency of both human and non-human actors. Building on these reflections, the recordings themselves became the material basis for a further investigation: they were used to train an artificial intelligence aimed at synthetically reconstructing Jim Jones’s voice. In the film, this reconstructed voice assumes the role of narrator reading a poem – in both English and German – thereby marking not only the starting point of the

cinematic narration but also a central question of the work: How do image and representation, origin and reproduction relate to one another, particularly in the context of human and non-human authorship? The work critically reflects on the extent to which technological developments – such as the sonic reanimation of historical figures through AI – expand or distort our understanding of reality, history, and ethics. Is morality inseparably tied to specific content, and do the traces of destructive ideologies or acts of violence remain bound to their medial carriers? What epistemological and aesthetic consequences emerge when non-human entities continue human narratives? Does art, in this context, remain a reflexive image or does it become merely an representation of cultural reproduction?

Our technological progress, through tools such as AI, allows unprecedented access to data and enables the reconstruction of past events in ways that were previously impossible. Yet the actual effect is not greater clarity; instead, it produces ambiguity, disorientation, and opens up new interpretive possibilities. Ironically, **while the resolution has increased, the image has not become any clearer**: technology does not necessarily render reality events more definite, but can shift the epistemological and ethical perspective through which we engage with them.







who'll fall

2023

Graphite, UV print on aluminum
dibond plate, coated with black
reflective foil, aluminum frame

35cm x 35cm (h * w)

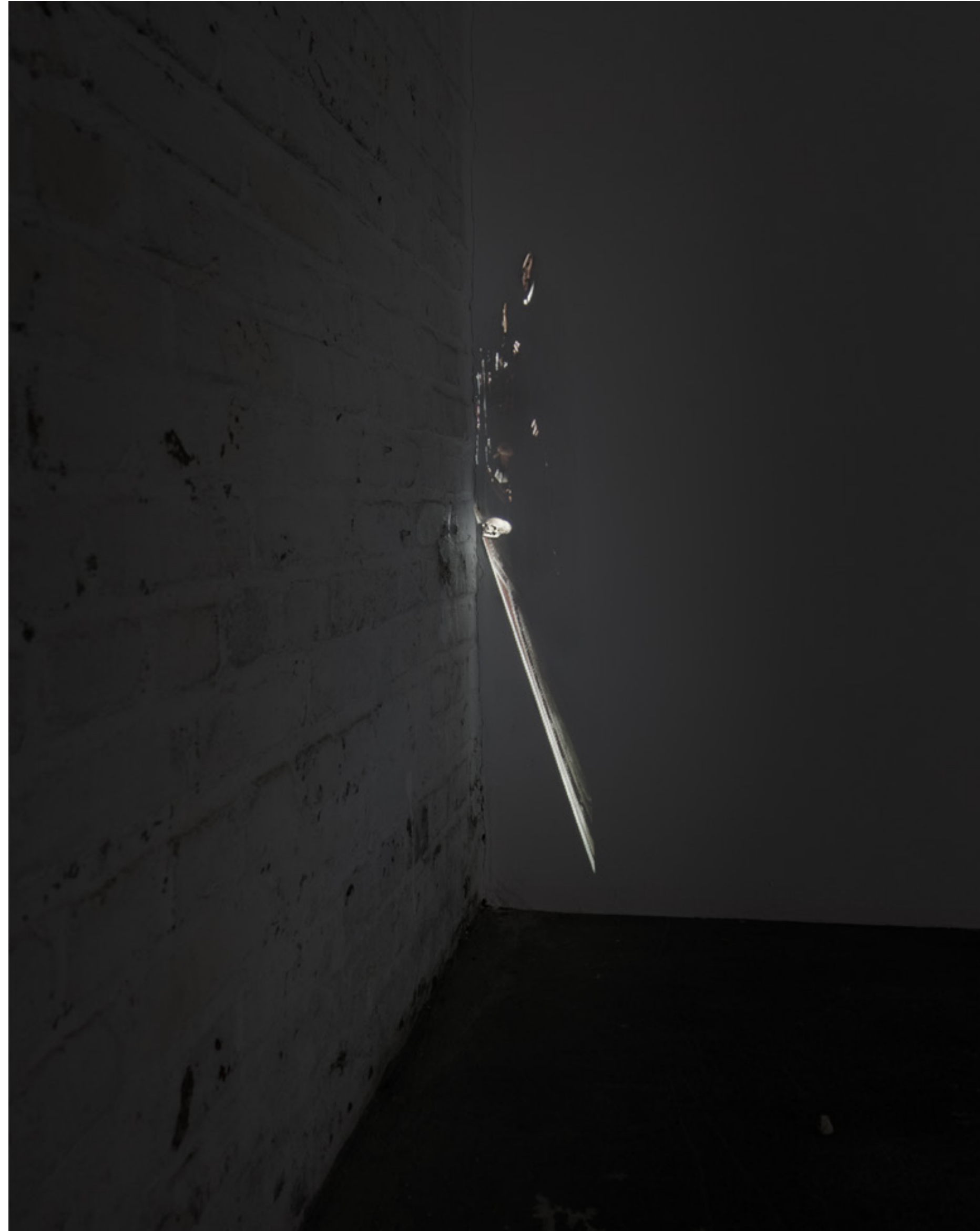
Depending on the angle of light and the viewing perspective, two similar yet distinct images become visible: a pencil drawing and a print. These two images may be understood as surfaces that, through their application onto black reflective foil as a substrate, are brought into a state of relative visibility. At the threshold between visibility and invisibility, the two images overlap, generating a third, new image.

untitled (the ambassadors)
2023

Video projection of a still image

(130 cm x 60 cm) (h * w)

An image of the painting The Ambassadors by Hans Holbein the Younger, digitally altered and precisely aligned through the projector, is projected onto a corner of the room, making the skull in the lower part of the image clearly visible. However, due to the anamorphosis used in the original image, the rest of the image remains perspectively distorted and unrecognizable.





The Ambassadors

Hans Holbein der Jüngere, 1533

oil on wood

(206 cm × 209 cm)

National Gallery (London)

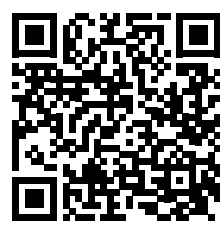


detatil of the altered projection



frozen warnings
2022

Video projection
HD-video 12"34'
(size of the projection shown on images: 2,10m x 3,60m) (h * w)
<https://vimeo.com/denizsaridas/frozenwarnings>



A photograph of a rocky coastline at sunset or sunrise. The foreground is filled with dark, smooth, rounded rocks. In the middle ground, a narrow path of water leads between two large, dark rock formations towards the horizon. The sky is a pale, hazy orange, and the sea is visible in the distance. The overall mood is serene and contemplative.

In **Frozen Warnings**, two spectral entities manifest as luminous beings—bodiless, without determinate identity, and beyond conventional attributions. The visual composition of the video operates according to a dreamlike logic, in which memory, desire, visibility, and invisibility intra-act and co-emerge. The depicted landscape functions not merely as a passive backdrop but as an active medial surface—a mnemonic, meaning-charged space that enacts agency itself. Frozen Warnings reconceptualizes the relationship between nature and culture, not as a binary opposition, but as a contingent network of reciprocal, co-constitutive interactions, foregrounding the entanglement of material, perceptual, and representational forces.

“Deniz Saridas moves between dream and reality in his video installation. In thousand ways to run the world, the viewer remains puzzled as to who is setting out on different paths in search of something and where they will lead him.”

Mara Sporn, curator of Langen Foundation, Düsseldorf

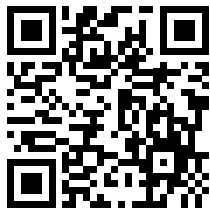
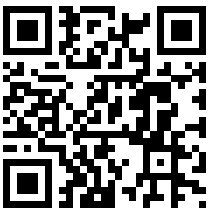






sixty / forty
2024

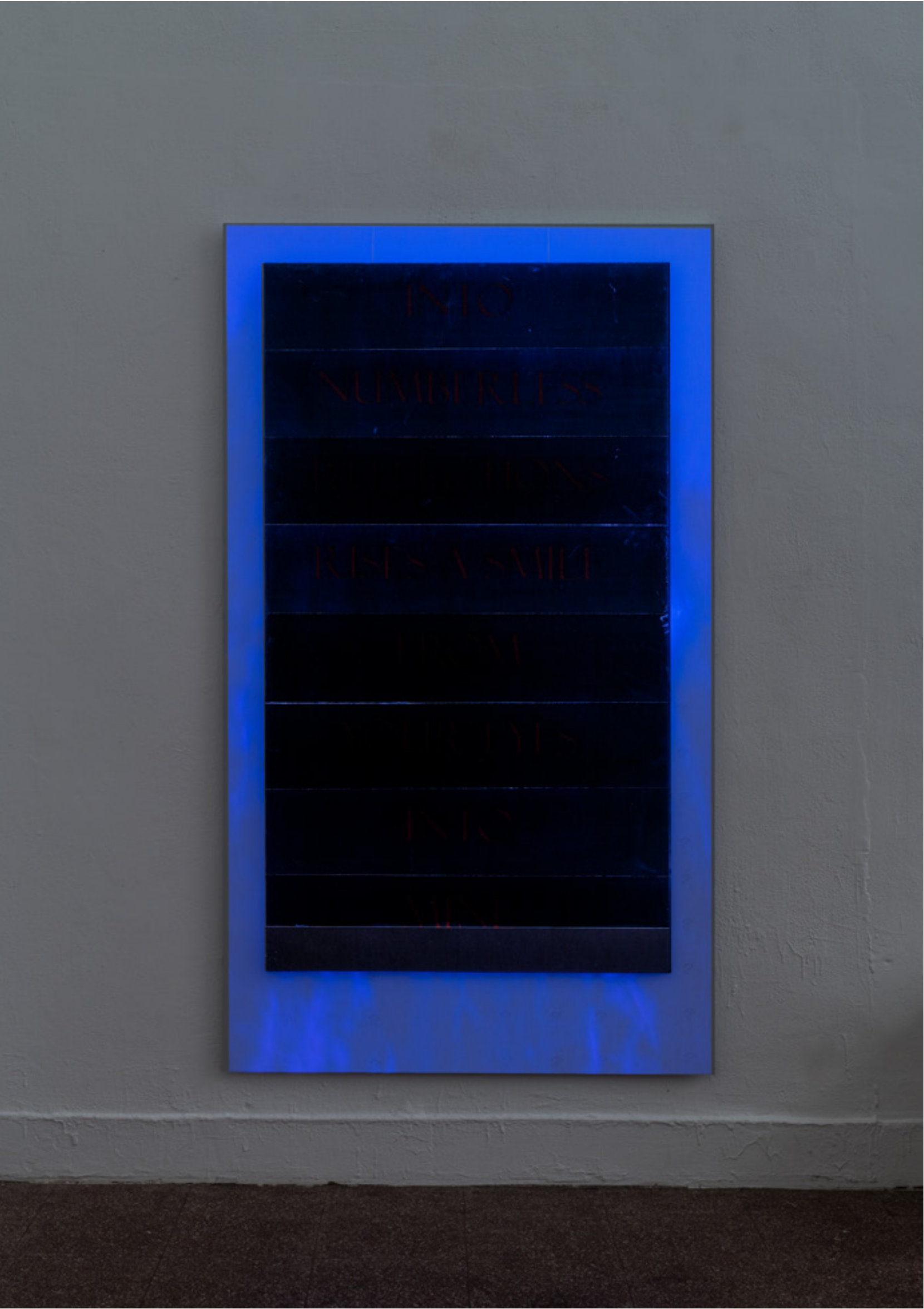
Video projection on high reflective white foil and aluminium dibond plate. coated with light-absorbing black coating, still image, video-projector
(200 cm x 112,5 cm) (h * w)



<https://vimeo.com/denizsaridas/60401>
<https://vimeo.com/denizsaridas/60402>

Segments of highly light-absorbing black foil are arranged in horizontal bands, representing the lines of a text. The text only becomes visible to viewers when their own body or any object is used to reflect the projection. In this way, visitors themselves become the projection surface and consequently, the image carrier and the canvas. This reversal of the common roles of artwork and audience prompts a critical reflection on the relationship between the work and its viewers, between image and representation, and between projection and the projection screen.

INTO
NUMBERLESS
REFELECTIONS
RISES A SMILE
FROM
YOUR EYES
INTO
MINE

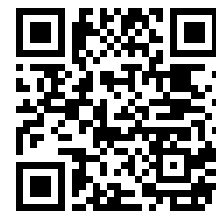
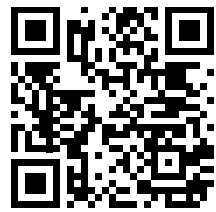




closer
2021

Videoprojection on aluminium-dibond plate,
coated with black reflective foil, Video '12"26',
Sound, video-projector, autopole

(160 cm x 90 cm) (h * w)



<https://vimeo.com/denizsaridas/closer1>

<https://vimeo.com/denizsaridas/closer2>

The projection onto an image carrier made of black reflective foil causes image sequences to appear or disappear depending on the viewing angle. The projected image functions as a **surface** that, through its interaction with the **substrate**—the projection surface of black reflective foil—generates a specific visual perception: the movement, which originally resides in the sequence of individual frames, is inverted and occurs not solely within the image sequence itself, but also through the act of perception and observation by the viewers. Consequently, visitors are compelled to position themselves precisely along the line of sight behind the video projector to achieve the ideal perspective. As a result, the video does not unfold across the audience's field of view in the usual manner, but only through a sequential arrangement in which viewers stand one after another. Subject and object enter into a reciprocal relationship, while the image exists in a state of **superposition**, simultaneously **visible** and **invisible**.

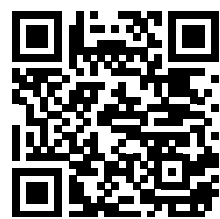




RSP1

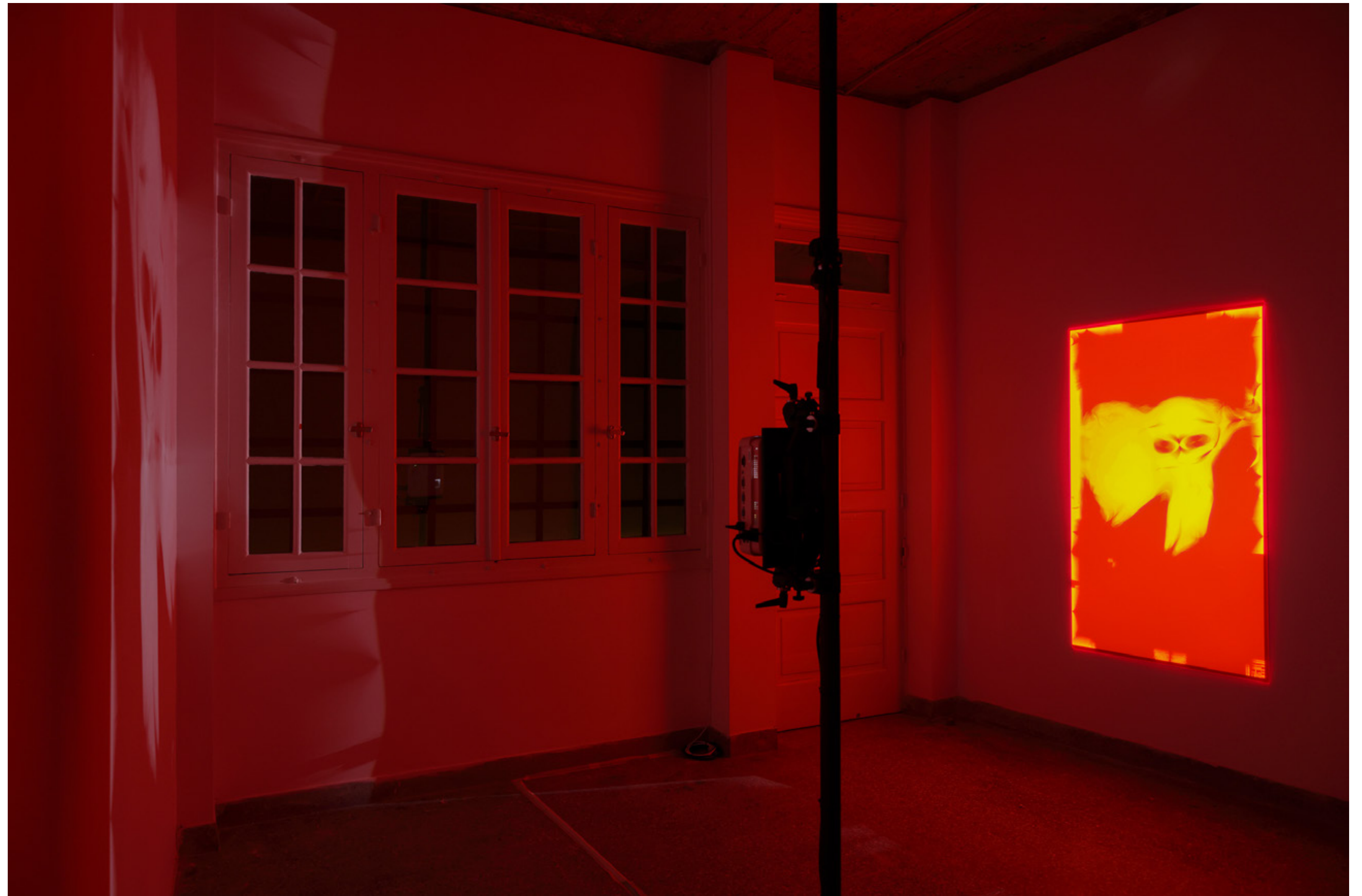
2020

Video projection on fluorescent acrylic glas,
video 6'47', sound, video-projector, autopole
(160cm x 90 cm) (h * w)



<https://vimeo.com/denizsaridas/rsp1>

A short video sequence of a person dancing in a nightclub is slowed to 1% of its original speed, resulting in the loss of most visual information. Using an interpolation process, the missing image data are reconstructed, transforming the appearance of the figure into a contourless, abstracted form of light. Identity and context are no longer recognizable. The re-accelerated video is then projected onto a surface of fluorescent acrylic glass, producing an enlarged reflection in the form of abstract light on the opposite side. This projection appears to continuously face the viewers within the space, giving the impression of constant surveillance from the front and the back.











level

2018

Closed-circuit videoprojection
Flatscreen, video 2'45, video-projector, camera

This closed-circuit video work is based on the principle of optical feedback: a video played on a screen is captured by a camera and projected in real time along a diagonal axis using a projector. Through this process, the images of the video on the screen gradually dissolve along the axis into the medium through which they are produced— **into light**.



Deniz Ahmet Sarıdaş

*11.11.1989 in Duesseldorf

2016 Kunstakademie Duesseldorf, class of Prof. Gregor Schneider,
2022 Graduation, master student of Prof. Gregor Schneider

since 2023 Lecturer at the University of Applied Sciences Duesseldorf, department of Design, audiovisual media

since 2024 Lecturer at the Alanus University of Arts and Social Sciences, department of fine arts, media arts

 Lecturer at the Heinrich Heine University Duesseldorf, department of digital skills, media design

Exhibtions (excerpt):

- 2025 „But Only Dream Knows“ - Storage Museum, Duesseldorf, Germany
- 2024 „Storage Museum - 1. Ausstellung des Sammlungsbestands“ - Storage Museum, Duesseldorf, Germany
 „heroine“ - Klingerstraße 2, Frankfurt am Main, Germany
- 2023 „international sleep“ - B10B Series, Duesseldorf, Germany (solo show)
 „Absolvierende der Kunstakademie Duesseldorf“ - Akademie-Galerie, Duesseldorf, Germany
 „Thee“ - Kunsterverin Moenchengladbach, Germany (solo show)
- 2022 „weary exhausted flames of light“ - Baustelle Schaustelle, Essen, Germany (solo show)
 „3rd-SPACE.EU/rope, I.D.entity and EU/rope - who is the I that speaks“ - Frankopan Castle, Kraljevica, Croatia
 „Silverframe“ - the pool Duesseldorf, Duesseldorf Biennale for Visual and Sonic Media, Duesseldorf (solo show)
 „sweet machine“ - Spoiler Zone, Berlin, Germany
 „bienvenue art fair“, Paris, France
- 2021 „fire flies III“ - Malkastenpark, Kuenstlerverein Malkasten, Duesseldorf, Germany
 „closer“ - Salon des Amateurs, Duesseldorf, Germany (solo show)
- 2020 „VIDEO WORKS“ - Situation Kunst, KUBUS, Bochum, Germany
- 2019 „ghosts“ - Worringer Platz 5, Düsseldorf, Germany (solo show)
 „20190615/20190601“ Klasse Schneider & CAA - Sanshang Museum of Contemporary Art, Hangzhou, China
- 2018 „Deniz Saridas zu Gast bei Rosi und Rudolf Dahmen“ - Dahmen collection, Düsseldorf (solo show)

Scholarships:

- German-Chinese artist exchange of the city of Duesseldorf – 2025
Deutschlandstipendium (German public-private scholarship) - 2020

