

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. There's a certain beauty in the absence of things — an aesthetic that emerges from what withdraws, fades, or remains unseen. 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.

I often work with contrary or oppositional elements such as black and white, fire and water and reflection and absorption. This concept is applied also for the content and the formal properties of a work, aiming to emphasize and research on the transition between these oppositional forces and the idea of absence and presence. When working with video, I understand the projected image, as a surface and the projection screen as a ground or substrate. This understanding comes pretty much from the practice of painting, where the use of different surfaces (different colors and application techniques) in combination with different grounds / substrates (differently treated canvases or materials like wood, metal...) can lead to different results and visual experiences.

invisible fires
2025

video projection

4K-Infrared Video 5"46', sound



video-link



This work is inspired from the Icelandic author Andri Magnason, who introduced the term “invisible fires” in his book *On Time and Water*. Magnason describes the effects of climate change on human life through the language of myth, presenting fire as a magical force once discovered, controlled, and sealed by humans as a resource, from which only a few generations benefited through materials such as coal, oil, and gas. In the present, this fire is no longer controllable, not in an obvious, visible way, but metaphorically. The real danger lies in the invisible fires within engines, planes, and homes. These hidden burnings have indirect yet significant impacts on the environment, melting glaciers, raising sea levels, and quietly altering the conditions of life on Earth. Planetary time has shifted into human time.

During a two-month residency in Chongqing, I learned about the local phenomenon of “地火” (earth fire), where naturally occurring underground gas escapes through cracks in the ground, creating flames that ignite directly from the earth. Drawing on this phenomenon and Magnason’s concept of “invisible fires,” a full-spectrum camera capturing infrared and ultraviolet light beyond human vision records fire and the sun, the only true light sources in the infrared range. In this spectrum, sun and fire appear much brighter, similar to plants and vegetation reflecting infrared rays normally invisible to the human eye. By revealing light beyond human perception, this work makes the “invisible light” of fire and sun visible, while also opening a new way of seeing presence and absence and highlighting the potential environmental impact of these elemental forces.

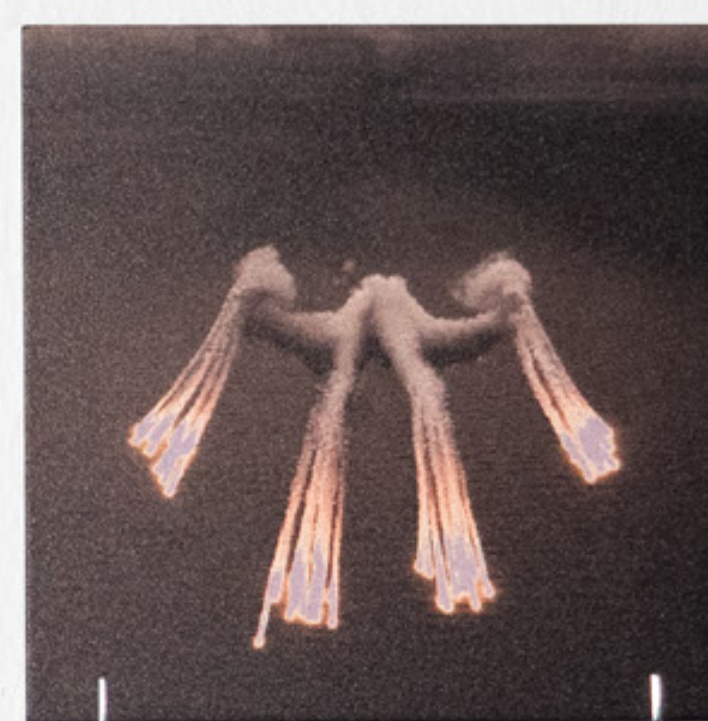
The video depicts fire flowing into a person and, at times, a person merging with fire, symbolizing the tension between human culture and nature, and the interplay between planetary forces and human thought.











Azrael
2025

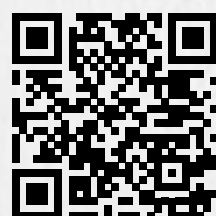
Azrael
Israfil
Dschibril
Mikail

Series of four UV-printed metal plates,
coated with reflective and absorbing film

15 cm x 15 cm

video-link 1

video-link 2

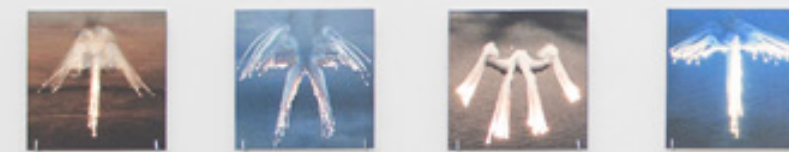


The four metal plates, coated with reflective and absorbing layers, reveal their images only from a specific distance and viewing angle, or when exposed to direct light. Under strong illumination, such as direct sunlight or a camera flash, the images also become visible. However, as the viewer approaches or as the intensity and angle of the ambient light shift, the images gradually fade 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.

In this context, 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



writing on the Lockheed AC-130A

aftertouch

2025



deep listening sound-composition

resonance speaker on window

9“57‘, loop

soundcloud-link

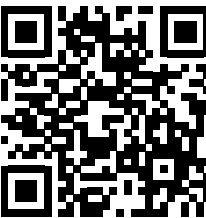
This sound work is based on the concept of Deep Listening developed by composer Pauline Oliveros, which understands conscious, attentive listening as a bodily-spatial practice. In contrast to mere “hearing” (passive listening), Oliveros defines “listening” as an active, reflective, and depth-oriented practice that engages both physical space and inner perception. This concept is implemented through using one of the windows in the Storage Museum in Düsseldorf 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

2025



Video projection, sound

4K-Video 2”23’, black and white

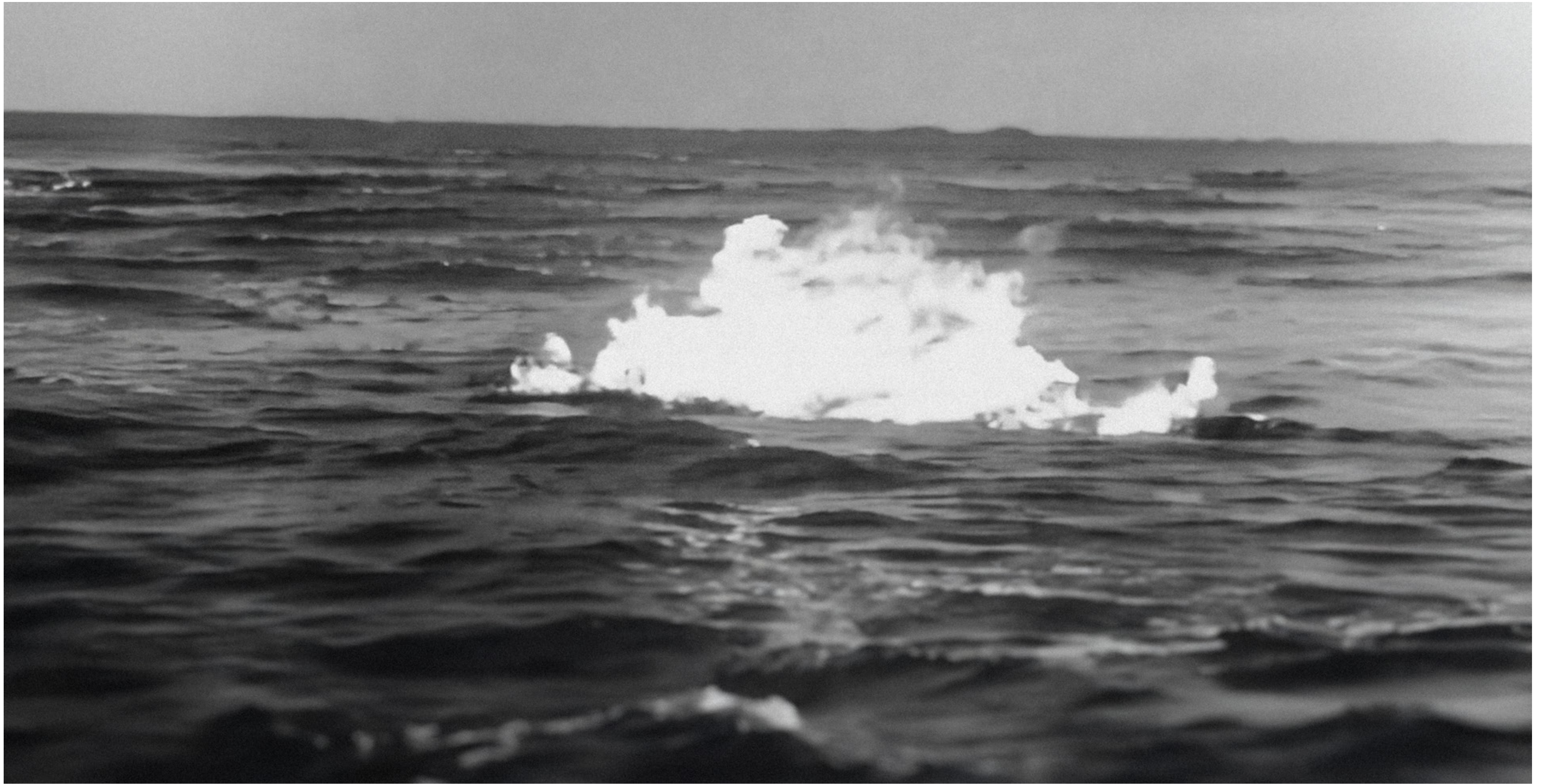
video-link

Inspired by Karen Barad’s concept of agential realism, which is rooted in quantum physics and shaped by the ideas of Niels Bohr, becomings reflects on the fading of boundaries. The work presents scenes where fire and water seem to overlap and flow into one another. The scene serves as a metaphor for two forces that are deeply entangled, opposed in many ways yet dependent on one another and capable of cancelling each other out. In today’s cultural and intellectual landscape, there is a strong push toward opening up established structures and questioning fixed boundaries. At the same time, current global and political debates show a growing pull in the opposite direction, marked by simplified contrasts and increasingly rigid positions.

Digital cultures and media offer enormous possibilities for imagining new worlds and moving beyond physical limits, but they have not actually reduced these limits in everyday life. Understanding existence only through fixed categories can no longer explain the complexity of the world. What is needed instead is a view that sees being as something that is always in motion and always becoming.

“Good and evil have never been so close.”











international sleep

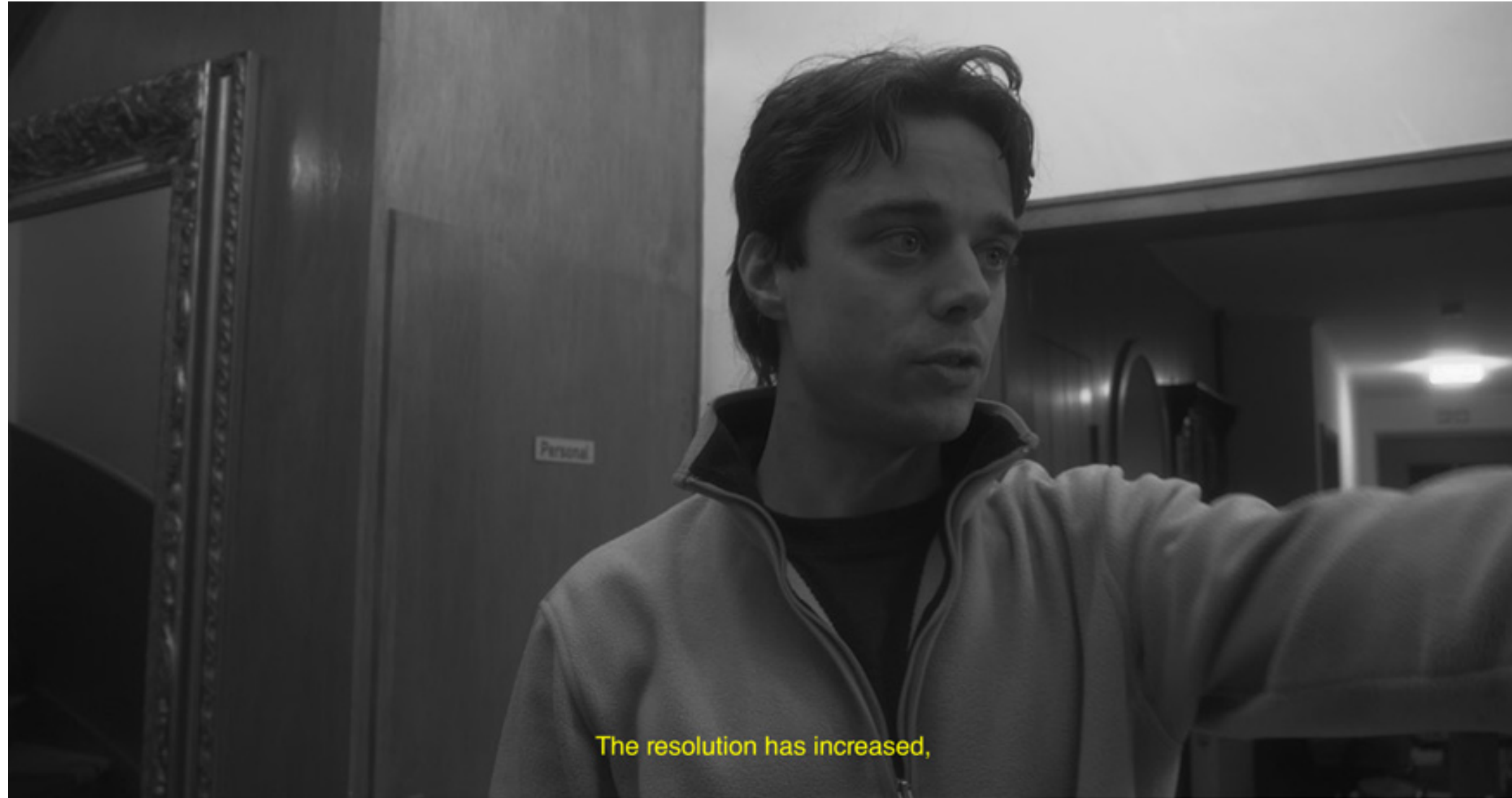
2023 / 2024



Video projection, sound

4K-Video 6"07'

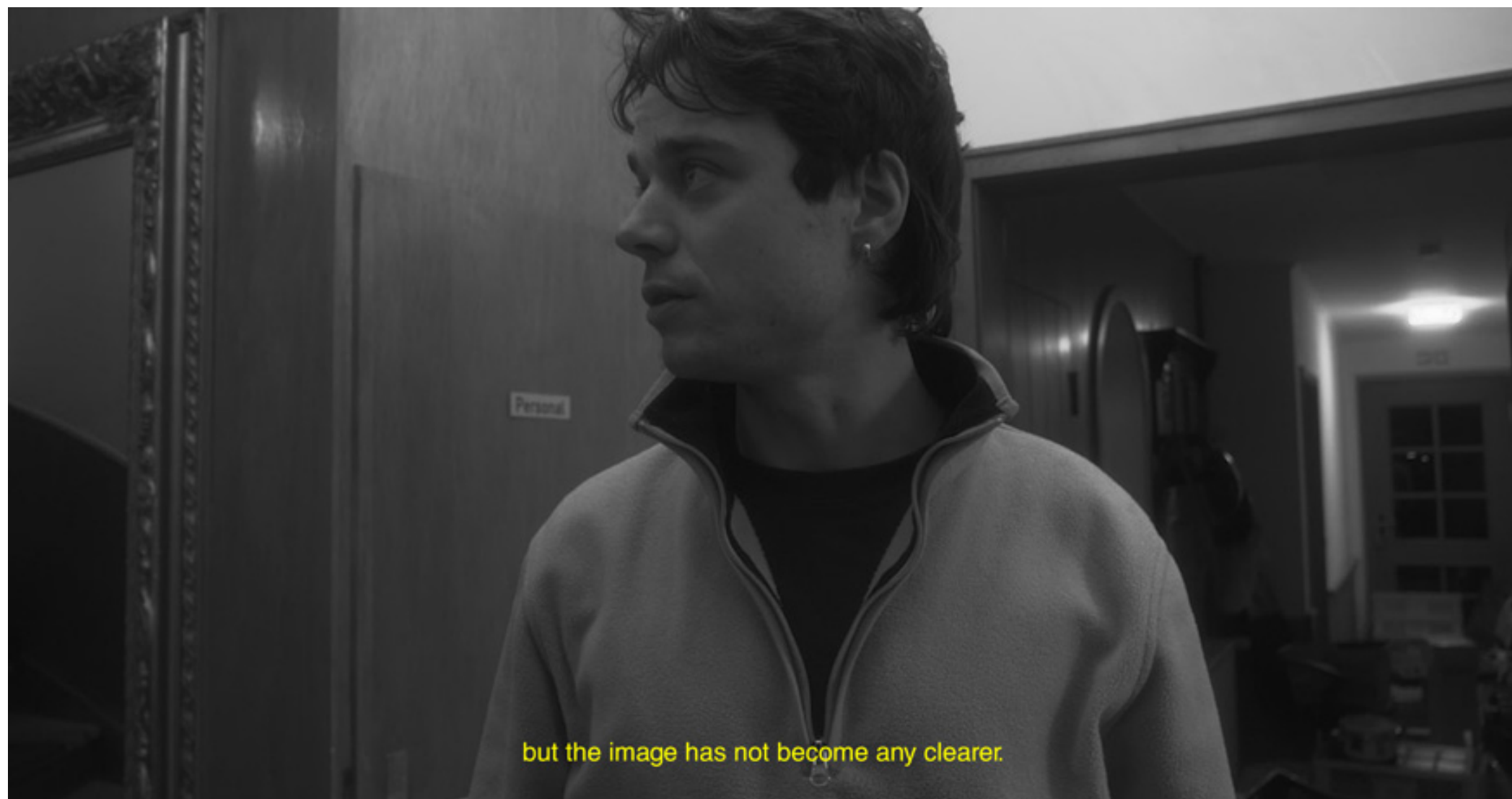
video-link



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 for a further investigation and were used to train an artificial intelligence aimed at synthetically reconstructing Jim Jones's voice. In the video, this reconstructed voice assumes the role of narrator reading a poem,

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? 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? 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.





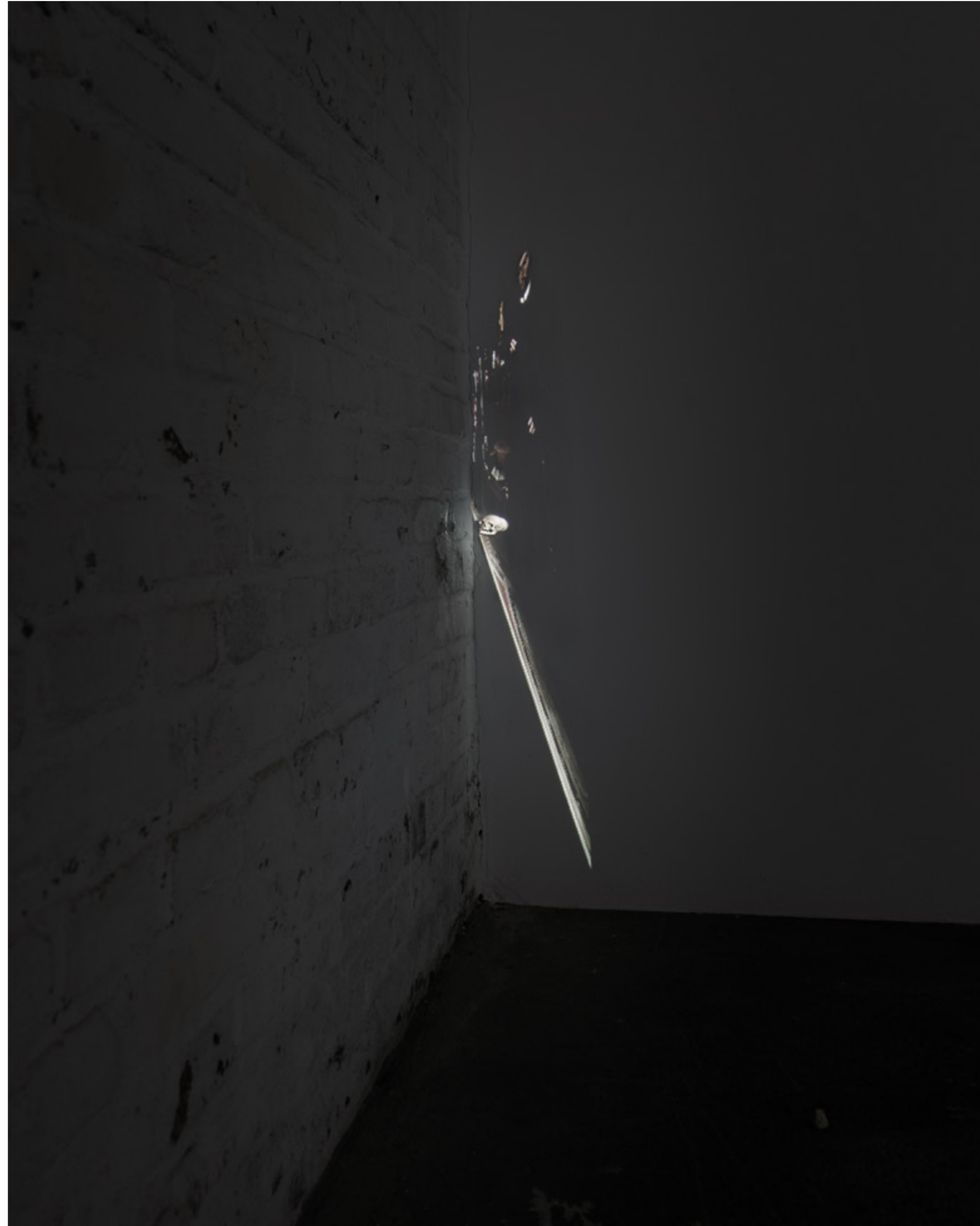
untitled (the ambassadors)

2023

Video projection of the painting “The Ambassadors”
by Hans Holbein the Younger as a still image

4K-Video, loop, dimensions variable

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 perspectivally distorted and unrecognizable.





The Ambassadors

Hans Holbein the Younger, 1533

National Gallery, London



detail of the altered projection



frozen warnings

2022



Video projection, sound

size of the projection shown on images: 2,10 x 3,60 m

4K-Video 12”34’

video-link



In Frozen Warnings, two entities manifest as luminous beings, bodiless and without determinate identity and beyond conventional attributions. The visual composition of the video operates according to a dreamlike logic, in which memory, 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



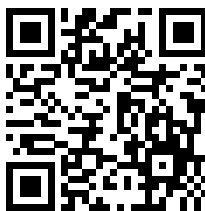
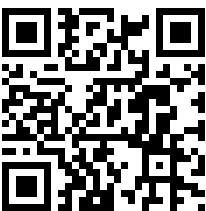




sixty / forty
2022

Video projection on of an still image on high reflective white foil and aluminium dibond plate, coated with light-absorbing black film

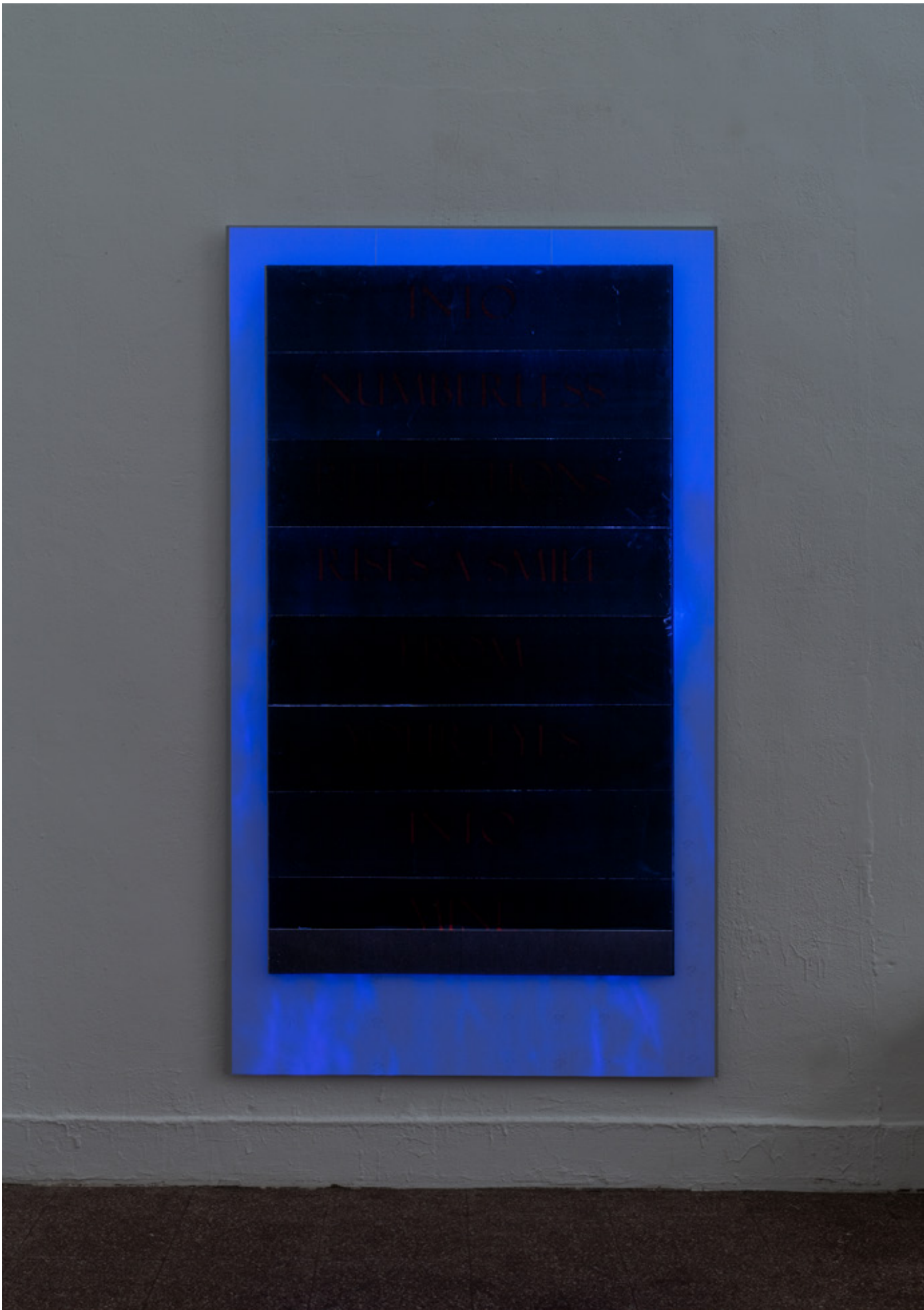
200 x 112,5 cm



video-link 1

video-link 2

Inspired by the way inscriptions on steles can carry information across time, I explore a similar effect through spatial transformation. Segments of highly light-absorbing black foil are arranged in horizontal bands to represent lines of text. The text only becomes visible when viewers use their own bodies or any object to reflect the projection. In this way, visitors themselves become the projection surface, serving simultaneously as both the image carrier and the canvas. This reversal of the usual roles of artwork and audience invites critical reflection on the relationships between the work and its viewers, between image and representation, and between projection and projection screen.



INTO
NUMBERLESS
REFLECTIONS
RISES A SMILE
FROM
YOUR EYES
INTO
MINE





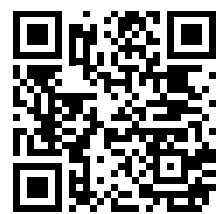
closer

2021

Video projection on aluminium-dibond plate,
coated with black reflective-absorptive film,
autopole, video projector, sound

4K-Video 8"21'

160 x 90 cm



video-link 1

video-link 2

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-absorptive film - 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.





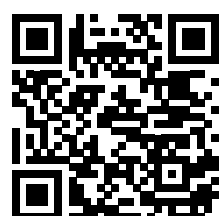
RSP1

2021

Video projection on fluorescent acrylic glas,
video-projector, sound, autopole

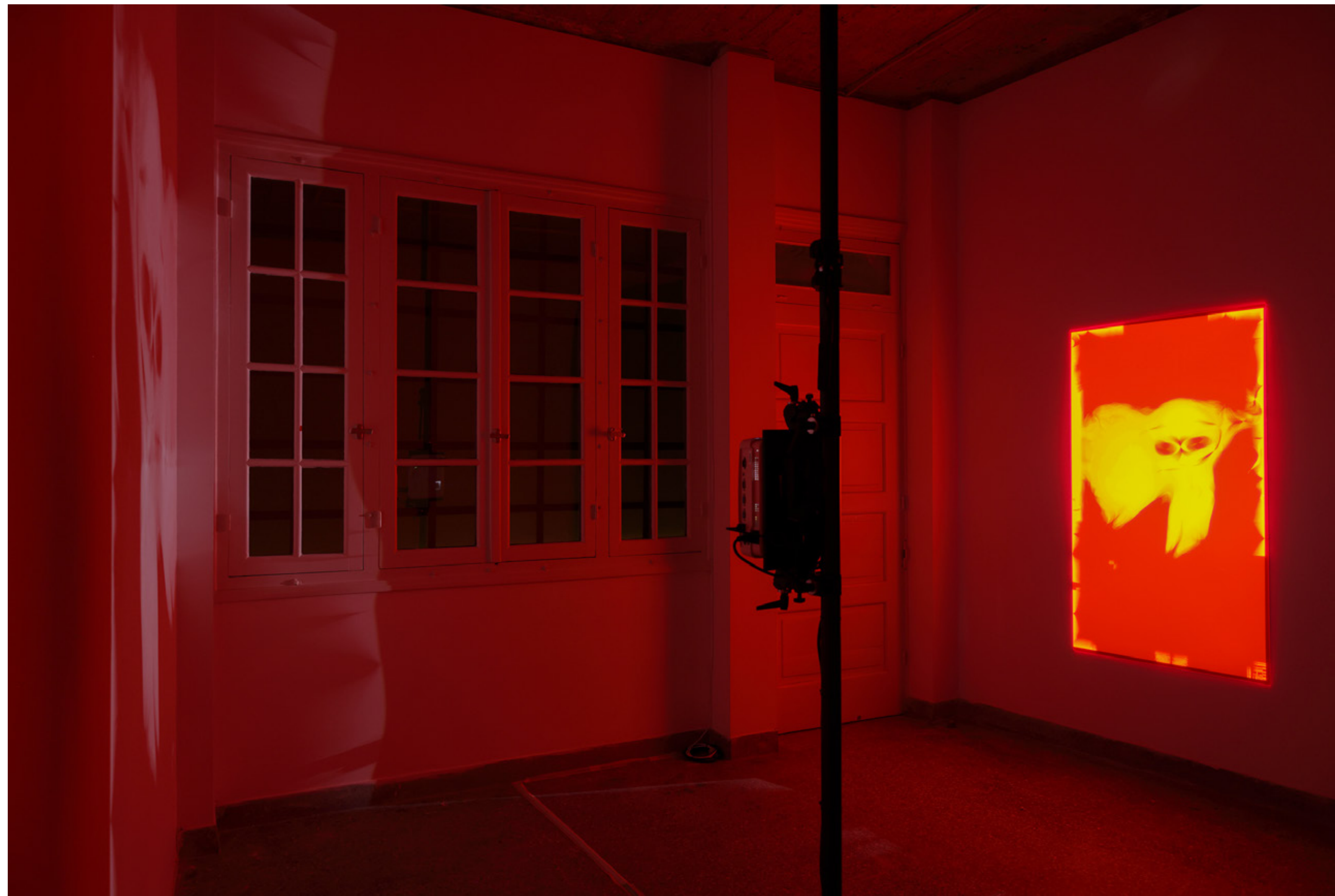
4K-Video 6"47'

160 x 90 cm



video-link

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.









Deniz Ahmet Saridaş

biography

* 1989 in Düsseldorf, Germany
lives and works in Düsseldorf

education

2016 - 2022 Kunstakademie Düsseldorf
 Master student of Prof. Gregor Schneider

awards & residencies

2025 Scholarship and Artist in Residence, Organhaus, BeiBei District, Chongqing, China
2020 Deutschlandstipendium, German public-private scholarship

teaching

since 2023 Lecturer at the University of Applied Sciences Düsseldorf
 department of Design, audiovisual medial

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

since 2024 Lecturer at the Heinrich Heine University Düsseldorf
 department of digital skills, media design

exhibitions (selection)

2025 Artist in Residence, Organhaus, BeiBei District, Chongqing, China
 “But Only Dream Knows” - Storage Museum, Düsseldorf

2024 “1. Ausstellung des Sammlungsbestands” - Storage Museum, Düsseldorf
 “heroine” - Klingerstraße 2, Frankfurt am Main

2023 “international sleep” - B10B Series, Duesseldorf (solo show)
 “Absolvierende der Kunstakademie Düsseldorf” - Akademie-Galerie, Düsseldorf
 “Thee“ - Kunsterverin Mönchengladbach (solo show)

2022 “on hearing of an absence” - Haus N, Athens, Greece
 “weary exhausted flames of light” - Baustelle Schaustelle, Essen (solo show)
 “3rd-SPACE.EU/rope, I.D.entity and EU/rope” - Frankopan Castle, Kraljevica, Croatia
 “Silverframe” - the pool, Düsseldorf Biennale for Visual and Sonic Media (solo show)
 “sweet machine” - Spoiler Zone, Berlin
 “bienvenue art fair”, Paris, France

2021 “fire flies III” - Malkastenpark, Künstlerverein Malkasten, Düsseldorf
 “closer” - Salon des Amateurs, Düsseldorf

2020 “VIDEO WORKS” - Museum Situation Kunst, KUBUS, Bochum