

name **YASHAR SHIRDEL**

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text by Rick Gerardus Mimic muscles and data streams algorithmically orchestrated infrastructures of mediation inscribe themselves onto the shopkeeper, the trash, the distant famine. Children are swarming the subway station, mingling with today's merchandise. A blanket of toxic fumes hangs over the streets, obscuring the view to the dwellings and relics that punctuate the hills all around. The inclines beyond the square are dotted by caves, once inhabited by people, who turned themselves into animals. Near an alcove, semicircular like the apse of a cathedral, I sit down on a sticky bench. I am at Kotti. Artist Yashar Shirdel has built a space with me. One that existed in an unfulfilled past, one that cannot be, one that is gone now that we name it. The crowd around us lingers, as though carved from flesh. I am certain, I am a dog, a slave to children once imagined.



HOSTEL

Xara beach

Xara beach

CASINO 36

MOBILE O2

my blu KIÖK

Simitdchi

elgörmek

VEGAN

WARD
HANDYVERTRÄGE

TÜRKÇE KİTAP
MÜZİK - FİLM

100%

untitled

Tehran

medium photographic series
year 2017-ongoing

text photographs of eroding
hillsides on the outskirts of
Tehran. Cuts in the earth
expose layers of sediment —
strata compressed over
geological time, now surfacing
at the edges of the city.







Öffnung

medium Clay, Glas, Wood
year 2021

location Sanaa, Zollverein, Folkwang University of Arts, Essen (DE)

text The work is a site-specific installation responding to the SANAA Building as a near-perfect cubic architecture, reminding the institutional “white cube.” The project explores the deconstruction of this spatial and conceptual framework through the idea of unfolding a cube. Six clay surfaces were created as an unfolded cube form. The material’s drying process was carefully controlled with plastic foil, emphasizing transformation over time and the interaction between material and exhibition space. The work also reflects on the building’s glass façade, focusing on its fragility and transparency within a concrete structure. A found wooden element was placed in contact with the glass as a gesture of unfolding and revealing the invisible spatial relations.



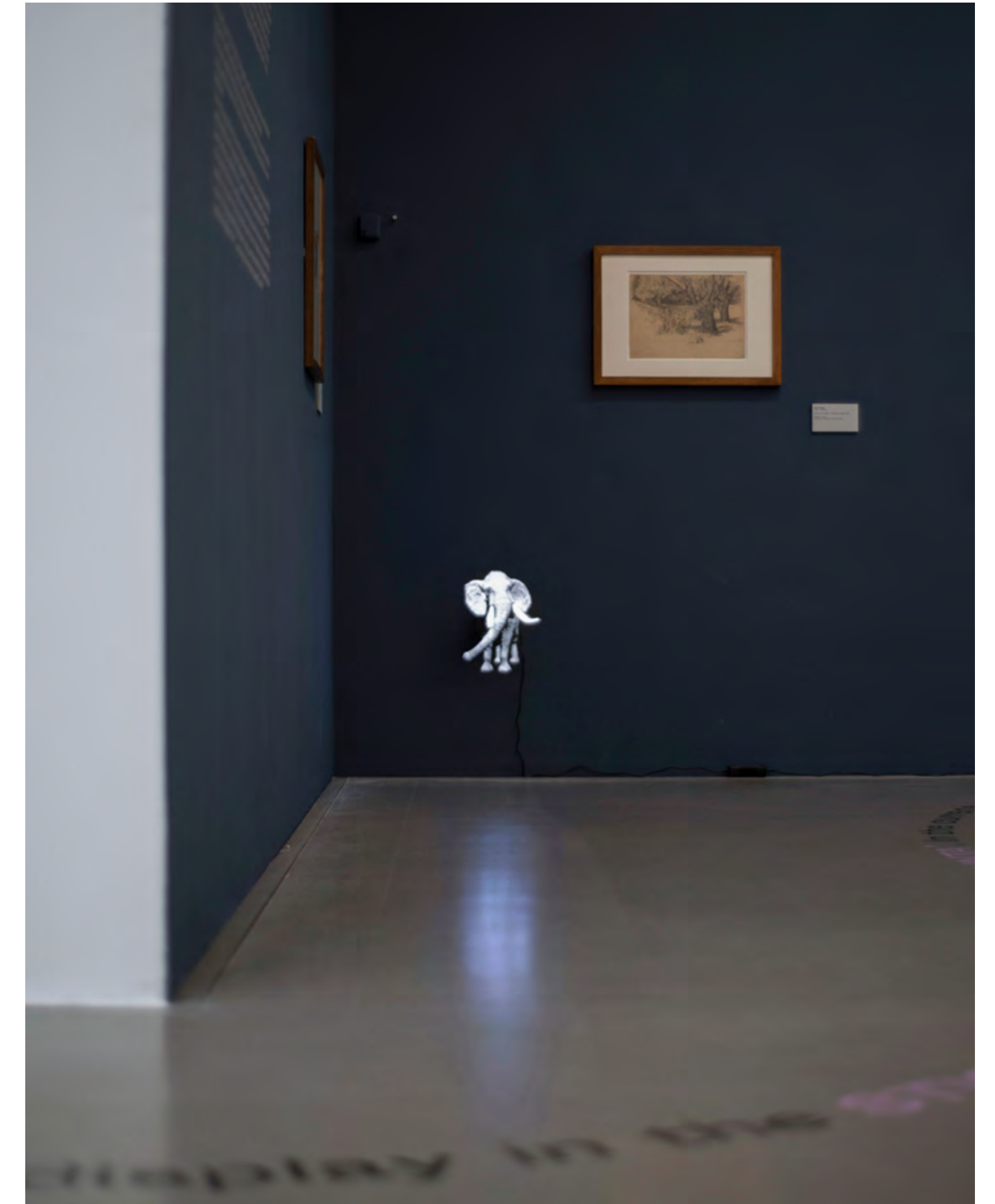


The elephant in the room

medium animation, holographic display
location Museum of Fine Arts Leipzig(MdbK),
group exhibition
year 11.05-03.10.2022

link <https://mdbk.de/en/exhibitions/unterschaetzt-kuenstlerinnen-in-leipzig-um-1900/>

text A contribution to a group exhibition conceived around the museum's own history of underrepresentation. Research into the museum's exhibition records from recent decades revealed a significant gap between its stated commitment to visibility and its actual programming. The work responds to this contradiction – the institution updating its image through an exhibition about underrepresented artists while bypassing accountability for its own recent history. An animation of a small elephant appears and disappears within the museum space: present, then fading, then returning. The gesture is simple – making the elephant in the room physically visible, placing it inside the institution that houses it.



untitled

digital materialities

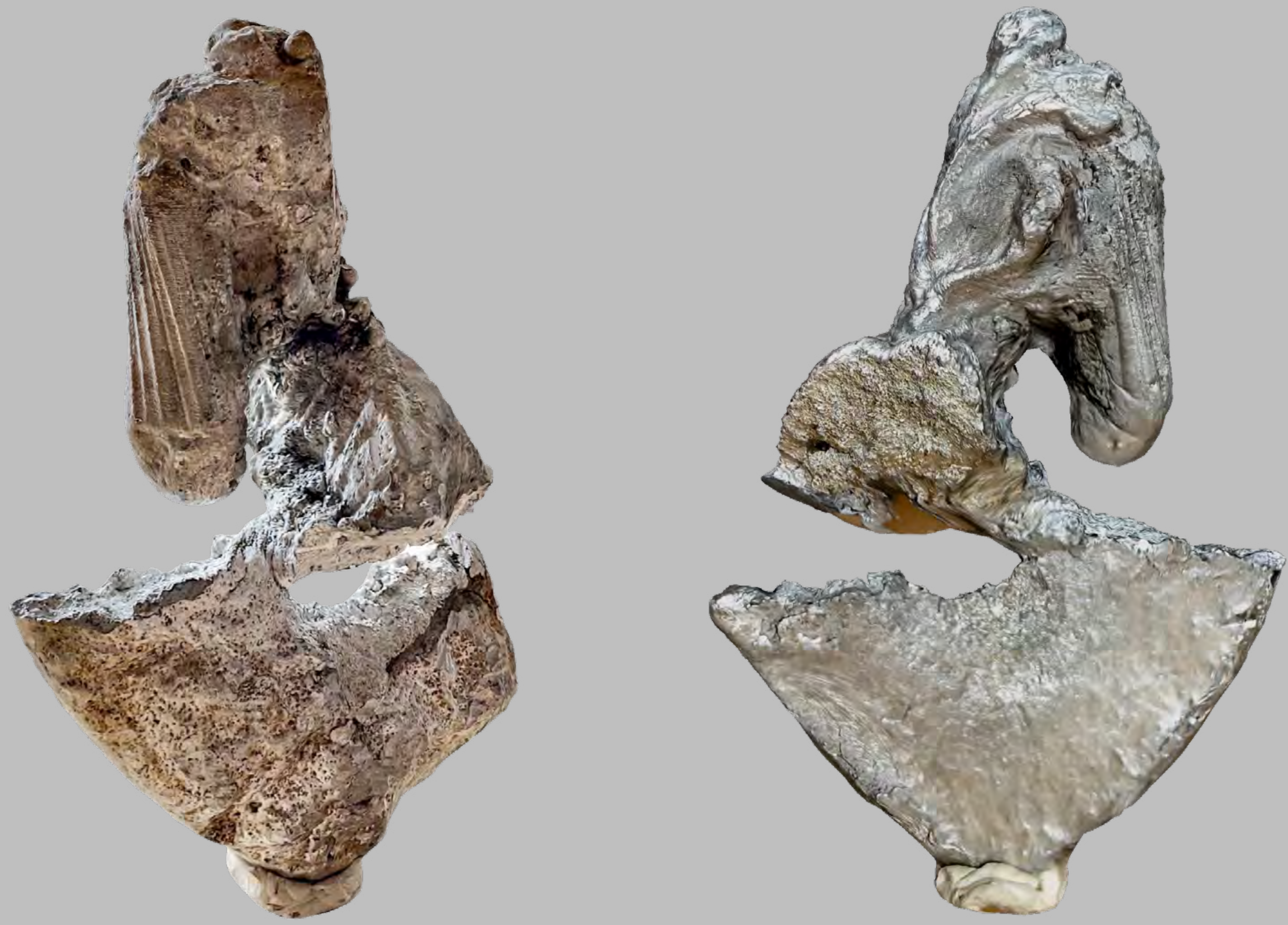
medium sculpture, 30x20x20 cm,
3d-printed limoges porcelain

year 2021-2024

text The sculpture is one example among many that documents experiments in printing modeled and scanned 3D objects with a ceramic printer. These experiments primarily examined the analog and digital processes of transformation from photogrammetric scans and models into plastic(PLA), ceramic, and metal materials.







speculative plant

medium sculpture, 40x30x35 cm, casted porcelain
year 2023

text The work responds to the grounds of Sunnybrook Art Center in Leipzig – a former landfill on the site of a lignite mining area. Research into the site's geological prehistory led to a focus on the Tertiary period and the conditions under which coal forms: millions of years of flooding, growth, and organic accumulation compressed into matter. Based on fossil data and 3D scans of plant growth on the landfill, a fictional plant species was modelled, 3D-printed, cast and fired in porcelain – a material that itself comes from the earth. The choice enacts the work's central proposition: the transformation of an extinct form into solid, present matter.





TOTTHE'T TOTTATO

medium sculpture, 105x75x60 cm,
casted porcelain, wax
year 2024

text „TOTTHE'T TOTTATO“ examines the contemporary post-photographic condition between photography and sculpture. It explores the potential of a photogrammetric 3D scan of a simple tomato stem as an objet trouvé – transformed to a solid porcelain sculpture, evoking an imaginative object.



TOTTHE'T TOTTATO, CASTED PORCELAIN [2024]

deep dive

medium film, game and 3D-printed
porcelain
length 27:35
year 2024
link <https://vimeo.com/956638911>
collaboration sounds: Arash Goudarzy
Malayeri

text set within a game engine, “deep
dive” oscillates between memory and
autofiction. Characters waiting in a
German doctor’s office to be called by
their names drift through an open world
landscape that gradually unfolds into
an uncanny labyrinth.



INSTALLATION VIEW FROM DEEP DIVE [2024]





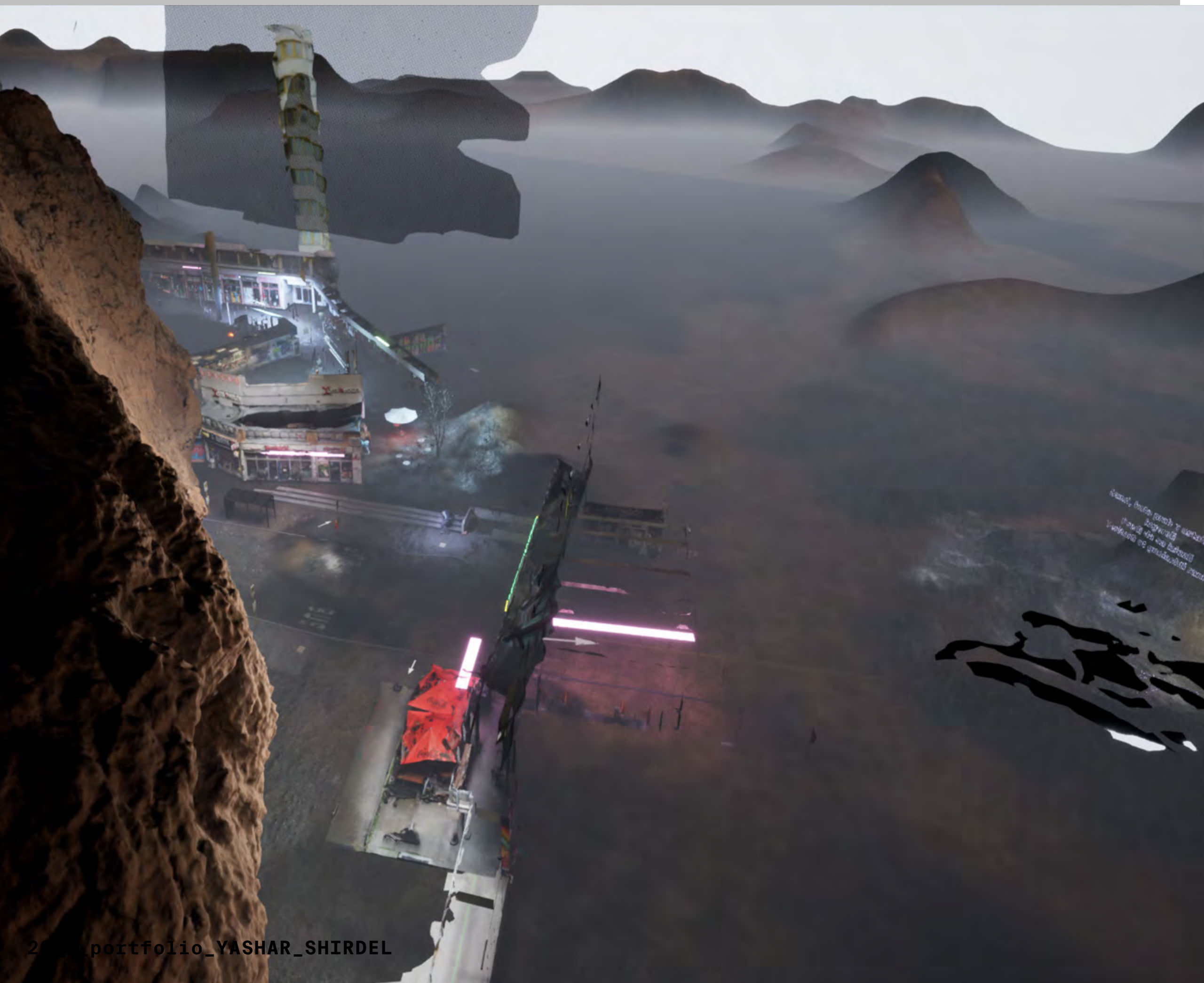


As a dealer of the sun, I am happy

medium virtual reality
length approx. 45'
year 2024-2025
location Künstlerhaus Bethanien Studio1,
Berlin (DE)
conception, VR-work and installation
Yashar Shirdel
collaboration Heather Koen for sound
pieces
VR Walk <https://vimeo.com/1065792422>

text The Virtual Reality piece „As a Dealer of the sun, I am happy“ was created in the dynamic context of the exhibition format and alliance The Cities Wrapped Around Our Bodies (TCWAOB), in collaboration with Möglichkeitsraum Kotti Kollektiv. The digitization of Kottbusser Tor (a square in Berlin) was used as a triggering landscape to prototype interventions and explore the local social and spatial fabric, alongside the entanglement of physical and digital space. Conceived by Rick Gerardus, this format was offered to Shirdel as the lead game engine/mixed media artist and as a basis for developing an independent work. Gerardus and Shirdel collaborated closely, with Shirdel responsible for realizing the contributions of other artists (including Tracey Snelling, Nastio Mosquito, Petja Ivanova) while also creating an overarching scenario, As a dealer of the sun, I am happy, which stands as an autonomous artistic work.

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the Working Class, Gamelab.Berlin, recom Berlin



Kottbuser Tor







Tan

medium Performance-installation
length approx. 28'
year 2025
location HGB Gallery, Leipzig (DE)
conception, video and performance
Yashar Shirdel
sound, performance Heather Koen
costume design, performance Lisa
Nossek
performance Oliver Schulz
performance Alma Nossek
photos Brigita Kasperaitė
videos <https://vimeo.com/1110533298>

text Tan (Persian for body / flesh / person) is a collaborative project that explores how virtual phenomena, algorithmically mediated cultures through images become actual and embodied.

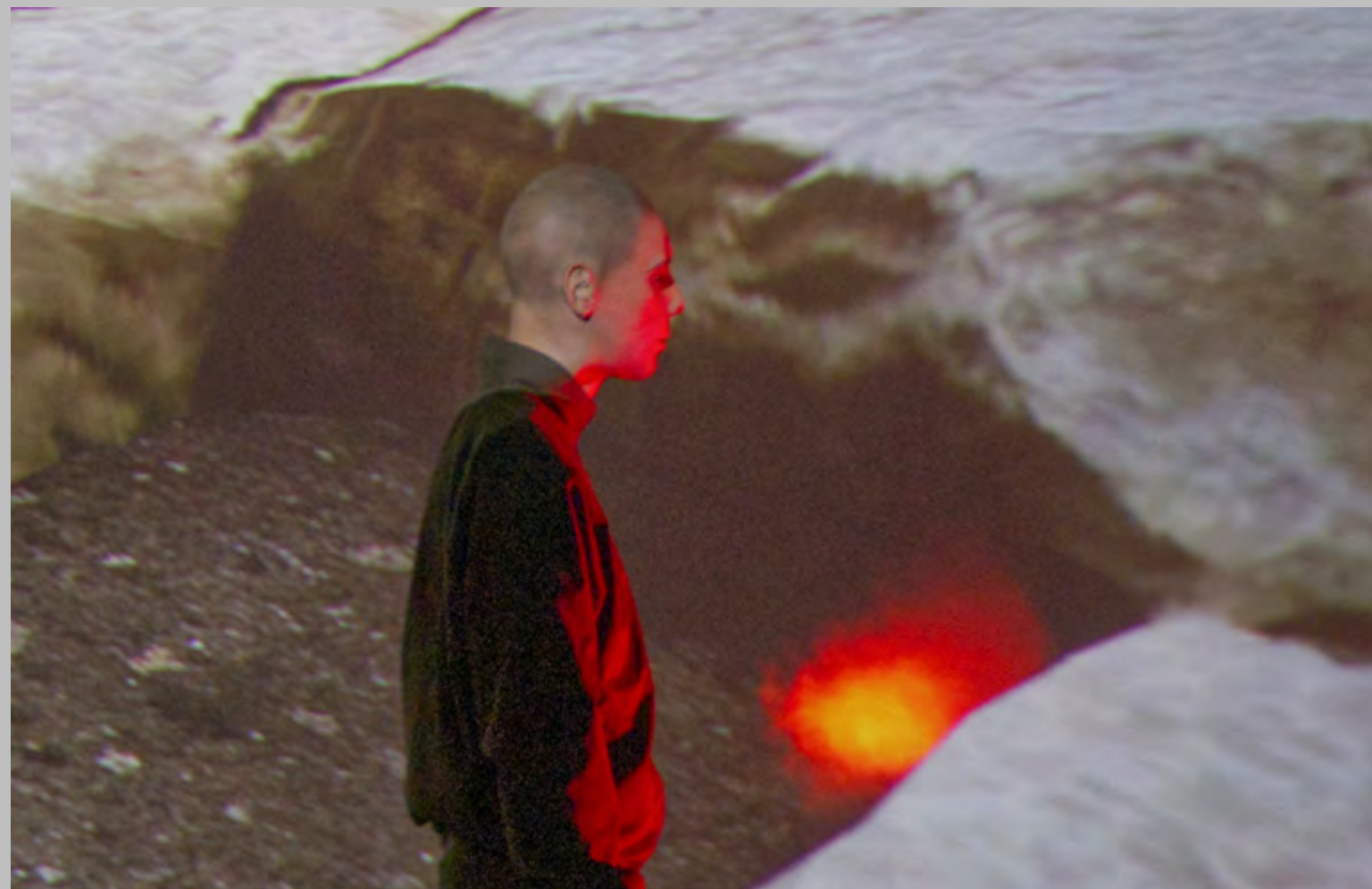
Five figures enter the physical space—drawn towards the projection, as they explore their immediate surroundings.

Is it possible to resist by dismantling the face and reclaiming the flesh, the meat?



STILL FROM TAN [2025]







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Shirdel



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born in Tehran, Iran (1994)

lives in Berlin, Germany

founding member of „The Cities Wrapped Around Our Bodies (TCWAOB e.V.)“

short bio Yashar Shirdel is an artist based in Berlin working across photography, sculpture and film.

studies

2025 Diploma in Media Art in the Class for installation and space with Prof. Joachim Blank, Academy of Fine Arts Leipzig, Germany

2022 B.A. Photography at Folkwang University of Arts in Essen, Germany

grants

2019 DAAD Stipendium at Folkwang University of Arts, Essen, Germany

2020 NRW MKW, Künstlerstipendium

2022 DAAD Stipendium, Post-Documenta, Athens, Greece

selected exhibitions

2025 Teufelssee Biennale, Grunewald, Berlin, Germany

2025 Diploma: “Tan”, Academy of Fine Arts Leipzig Gallery, Leipzig, Germany

2025 “The Cities Wrapped Around Our Bodies”, Studio 1, Kunstquartier Bethanien, Berlin, Germany

2024 Spinnerei, Halle 14, Studio 12, Leipzig, Germany

2024 TTTT, Academy of Fine Arts Leipzig, Leipzig, Germany

2024 “Topologies”, Galerie Gosh, Leipzig, Germany

2023 “Digging the Earth”, Sunnybroock Art Center, Leipzig, Germany

2023 “Lücke”, class for Installation and space, Academy of Fine Arts Leipzig, Germany

2022 “built to break”, class for Installation and space, Academy of Fine Arts Leipzig, Germany

2023 ZfK Kunstverein, Spinnerei, Halle 14, Leipzig, Germany

2023 Spinnerei, Halle 14, studio 12, Leipzig, Germany

2023 “The Gap”, class for Installation and space, Academy of Fine Arts Leipzig, Germany

2022 “The Elephant in the Room: ‘Unterschätzt’”, Museum of Fine Arts, Leipzig, Germany

2022 Studio 12, Spinnerei, Leipzig, Germany

2022 “Circuits and Currents”, Post-Documenta, Athens, Greece

2021 B.A. Photography: SANAA-Gebäude, Essen, Germany

2020 Kokerei, Zollverein Essen, Germany

2020 FB4, Folkwang University of the Arts, Essen, Germany