

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.

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
complete video <https://vimeo.com/1110533298>
performance snippets <https://vimeo.com/1112565835>
<https://vimeo.com/1101051002>

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

The project begins from the proposition that images circulating through platform-based algorithms have physical resonance in the “real world“. Images form social relationships and dynamics of these relationships, which are carry onto the corporeal world and shape perceived reality as even more algorithmic-like.

Circulating images: memes, trends, images of violence, products, social movements, revolutions, generated images, are all images that shape our contemporary collective psyche and form conditions of our reality or what we perceive as reality.

Tan draws on the contracting site between fiction and reality. where fake or generated violence carries the same potential to become real as documented violence already is.



Which bodies are constantly exposed to this mediated violence? Which bodies circulate as images within the spectacle?

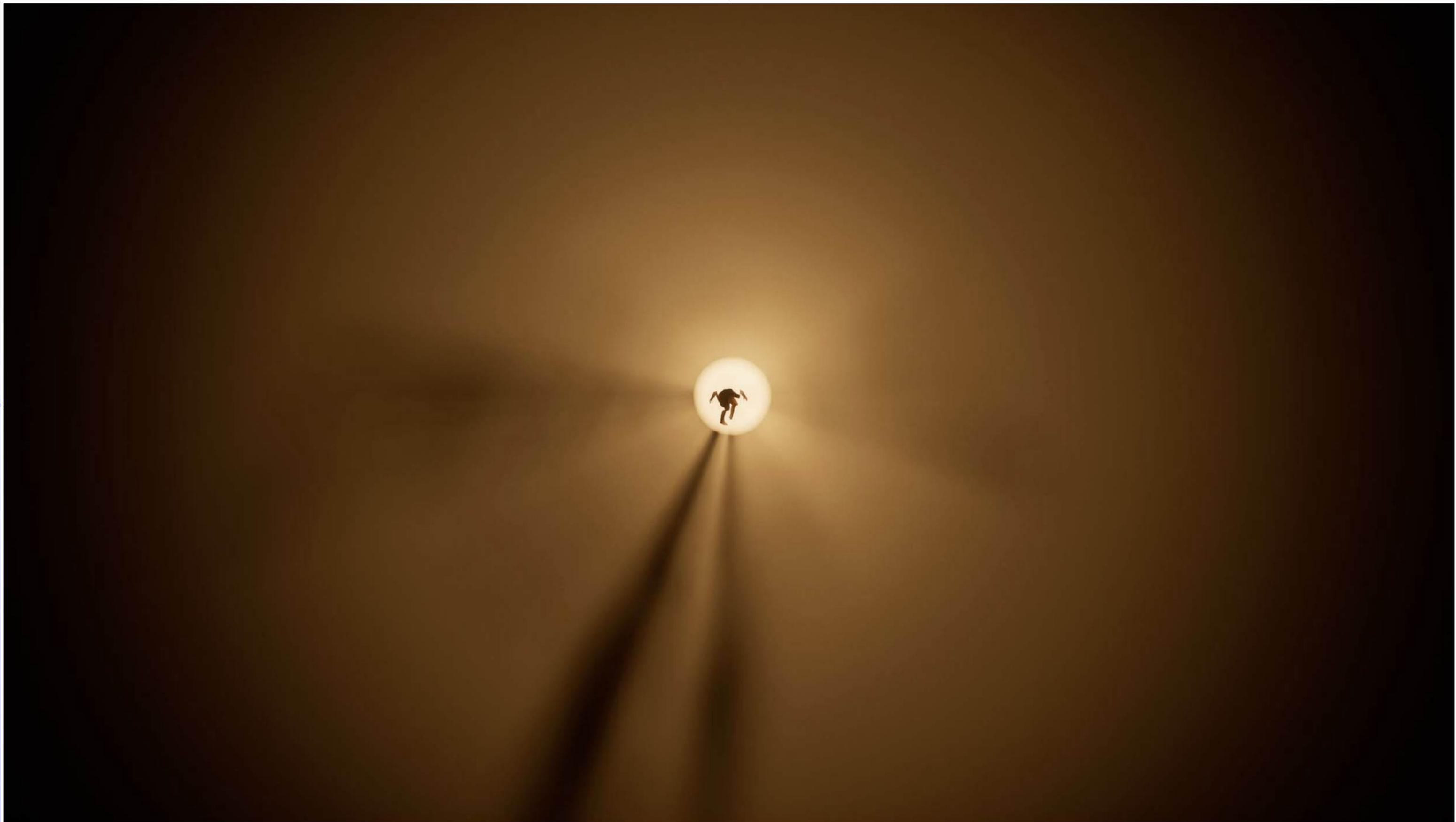
There is a tension between the body and the face. Faces, endlessly replicated and commodified, become sites of control and recognition to inscribe themselves onto the same and replication of the same face. The exact same

face of the first “Man”?

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?

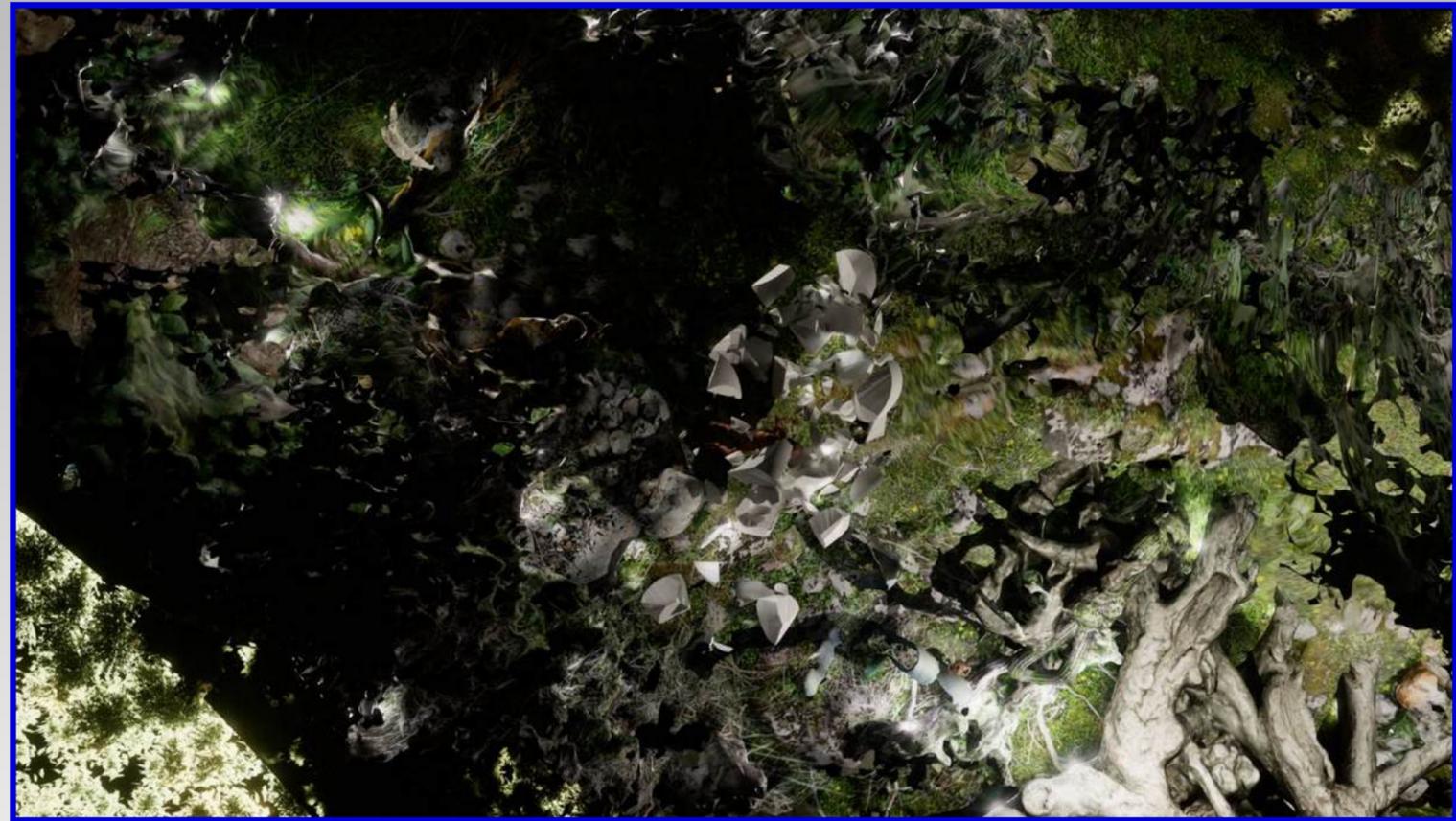




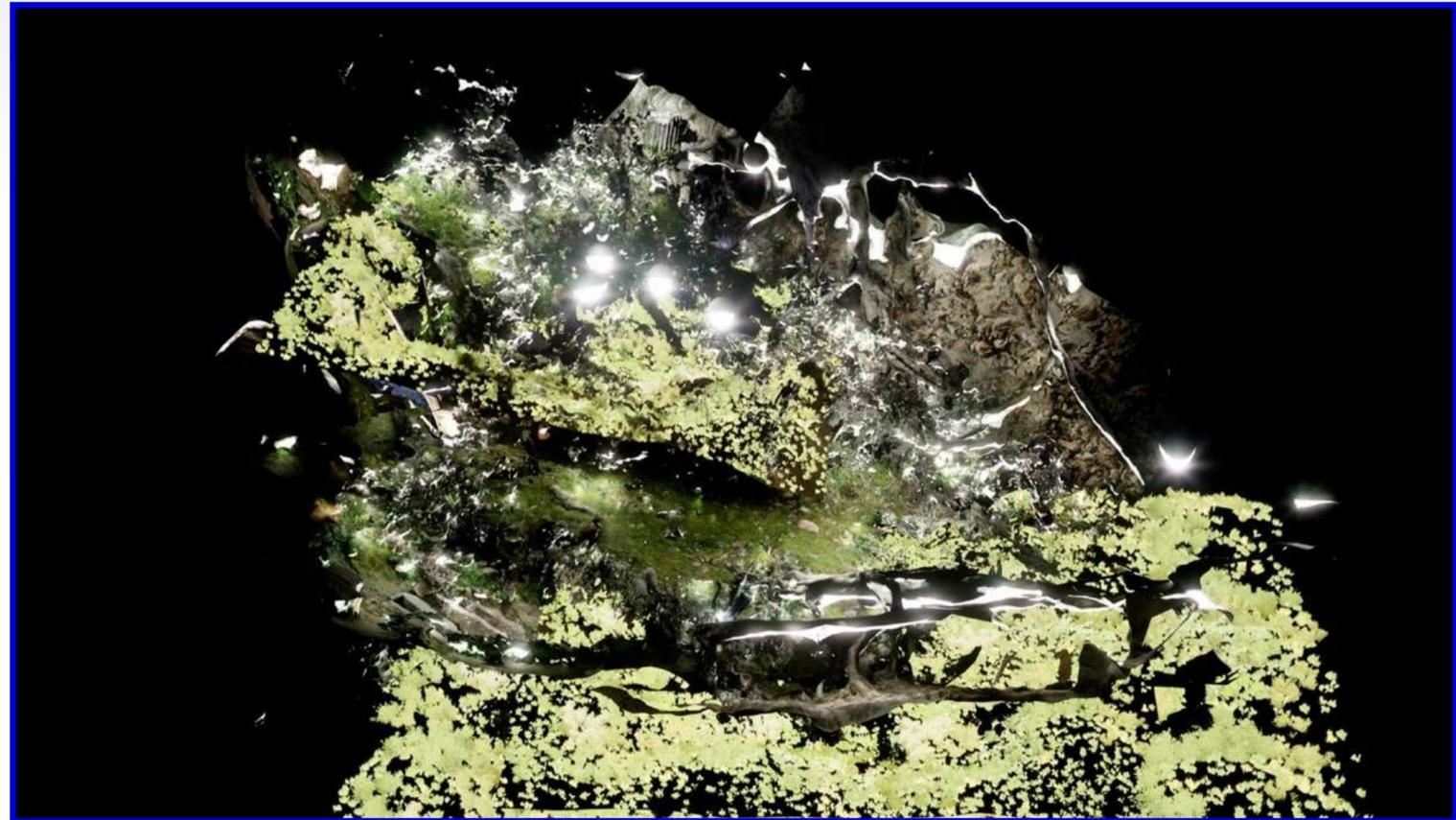


STILLS FROM TAN [2025]





STILLS FROM TAN [2025]







STILLS FROM *TAN*, DOCUMENTATION OF *TAN* [2025]





UNTITLED (DEEP DIVE) [2024]



As a dealer of the sun, I am happy

medium VR and installation
length approx. 45'
year 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 “As a dealer of the sun, I am happy” reflects the space at Kottbusser Tor both as a whole and as a memory of its totality. The psychogeographical exploration of Kotti unfolds as an embodied history, revealed in every presence it encounters. Kotti, a space of radical spectacle.

“...Dealer of the sun...” 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.

partners Humboldt University, Decaynews, Arts of the Working Class, Gamelab.Berlin, recom Berlin



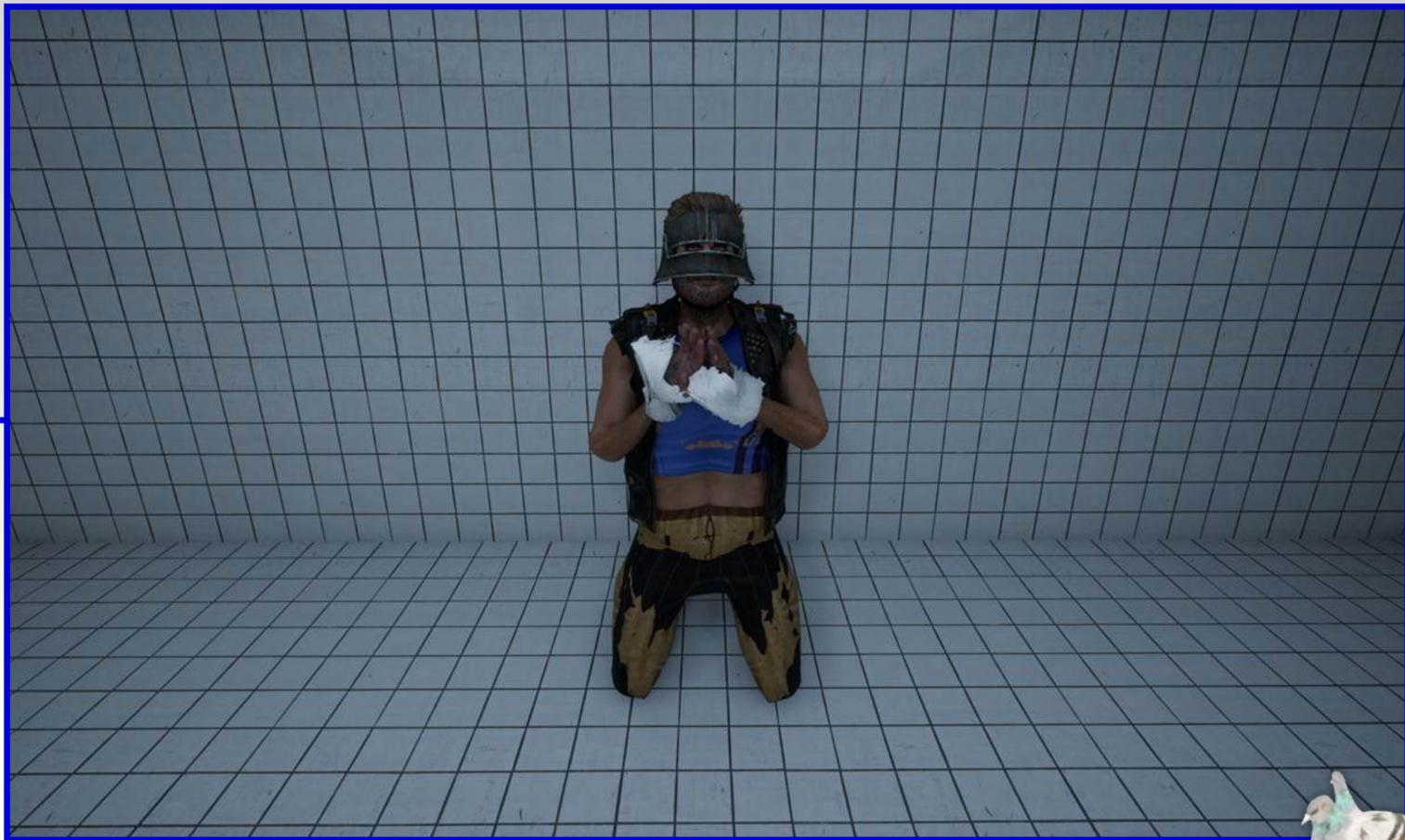


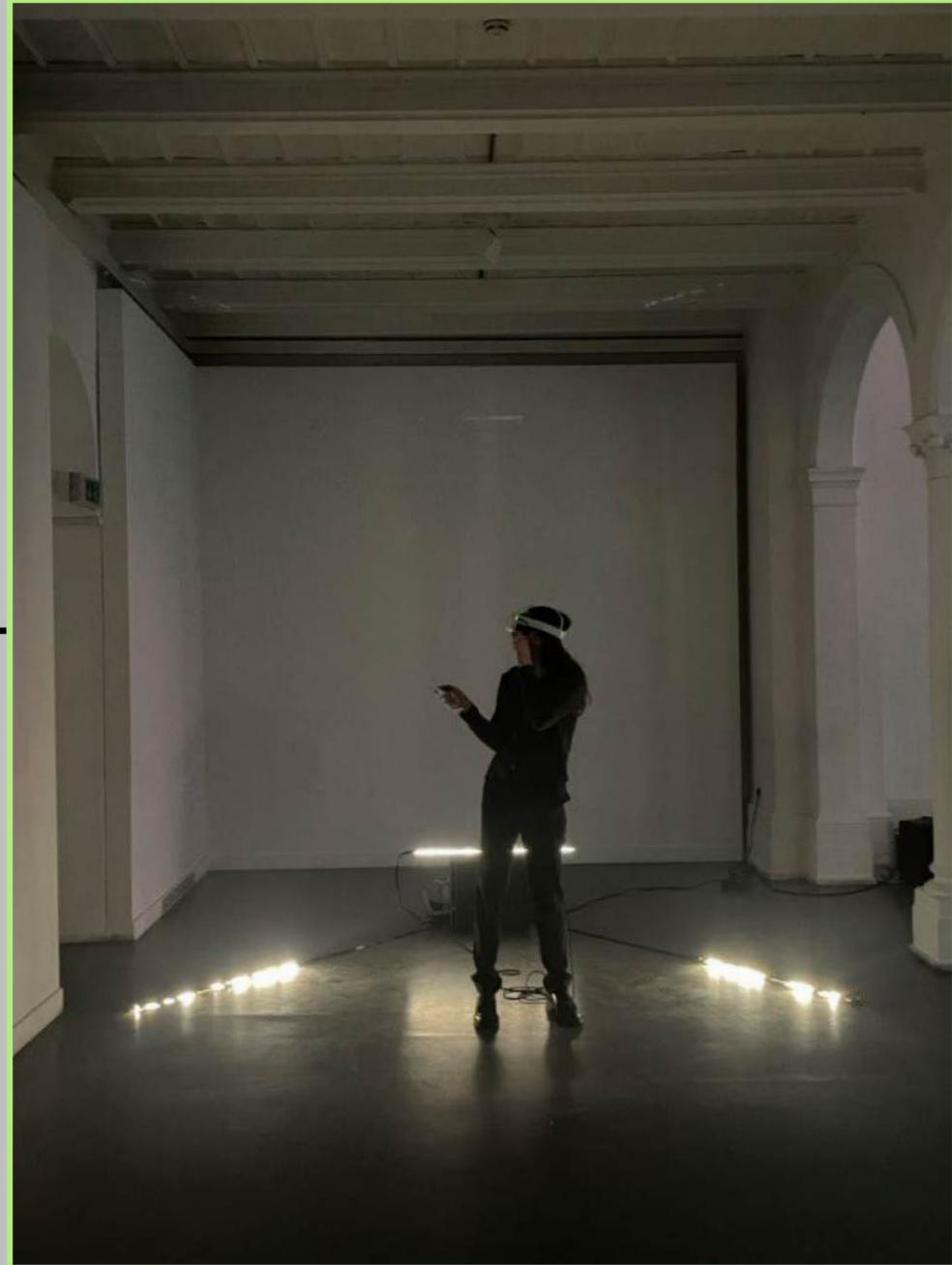
STILLS FROM *AS A DEALER OF THE SUN, I AM HAPPY* [2025]

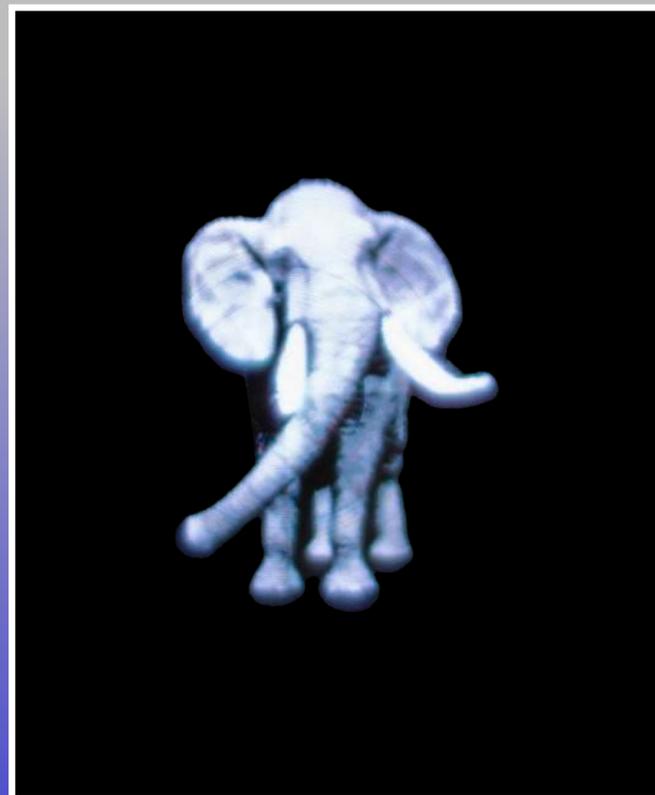












THE ELEPHANT IN THE ROOM [2022]

animation <https://vimeo.com/760842294>

exhibition <https://mdbk.de/ausstellungen/unterschaetzt-kuenstlerinnen-in-leipzig-um-1900/>

Deep dive

medium Film, game(Akhaa) and 3D-printed porcelain
length 27:35
year 2024
link <https://vimeo.com/956638911>

collaboration Arash Goudarzy Malayeri for sound pieces

text “Deep Dive is an autobiographical film that examines how everyday life is becoming more game-like and resembles a game-space governed by capitalist logics of control and extraction. Bureaucratic and digital systems shape how we act, relate, and perceive our material reality. The rules of the game and control are especially directed at marginalized groups - particularly migrants. Set within a game engine, the film mirrors a labyrinth-like reality where the fragmentary correspondence of situations and the fluid narrative create a state of being reminiscent of endless loops and existential nightmares.



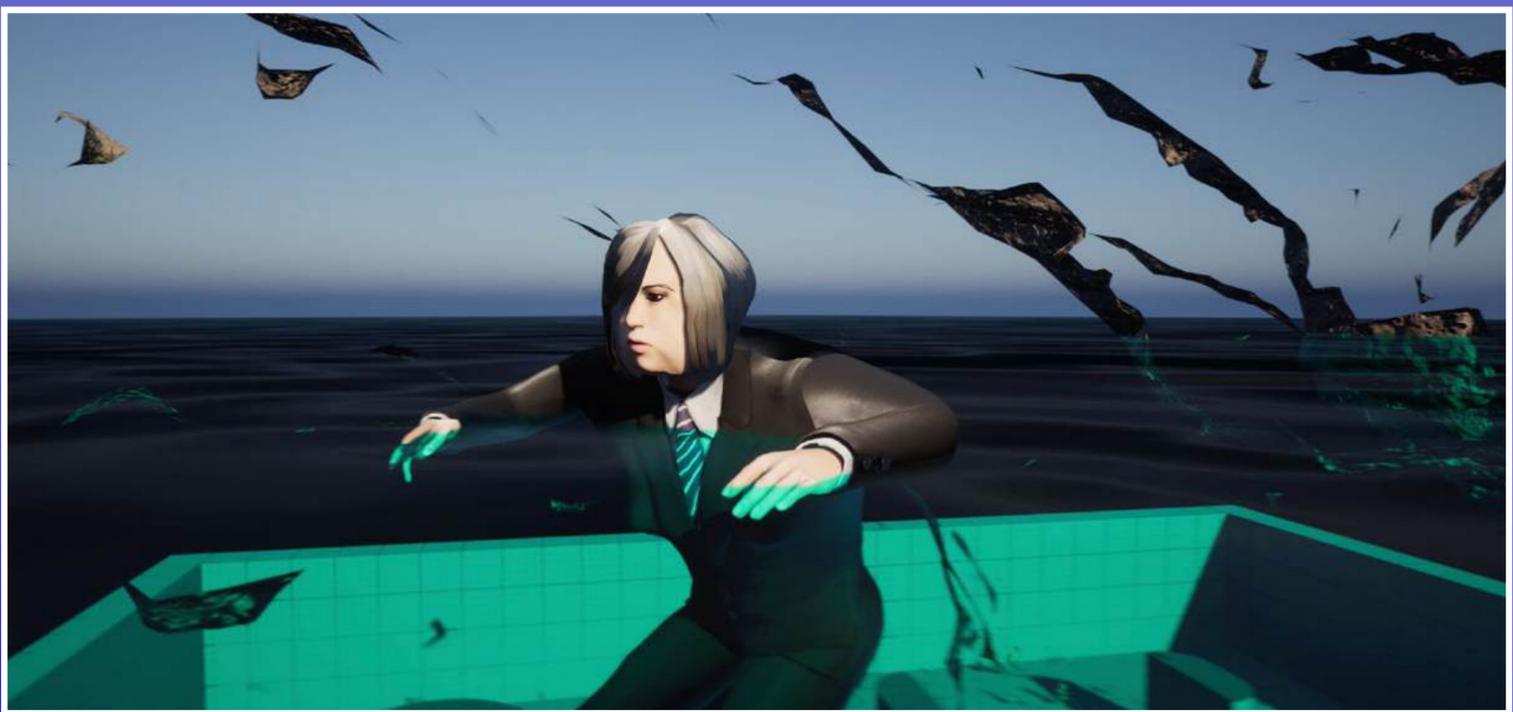
STILLS FROM *DEEP DIVE* [2024]

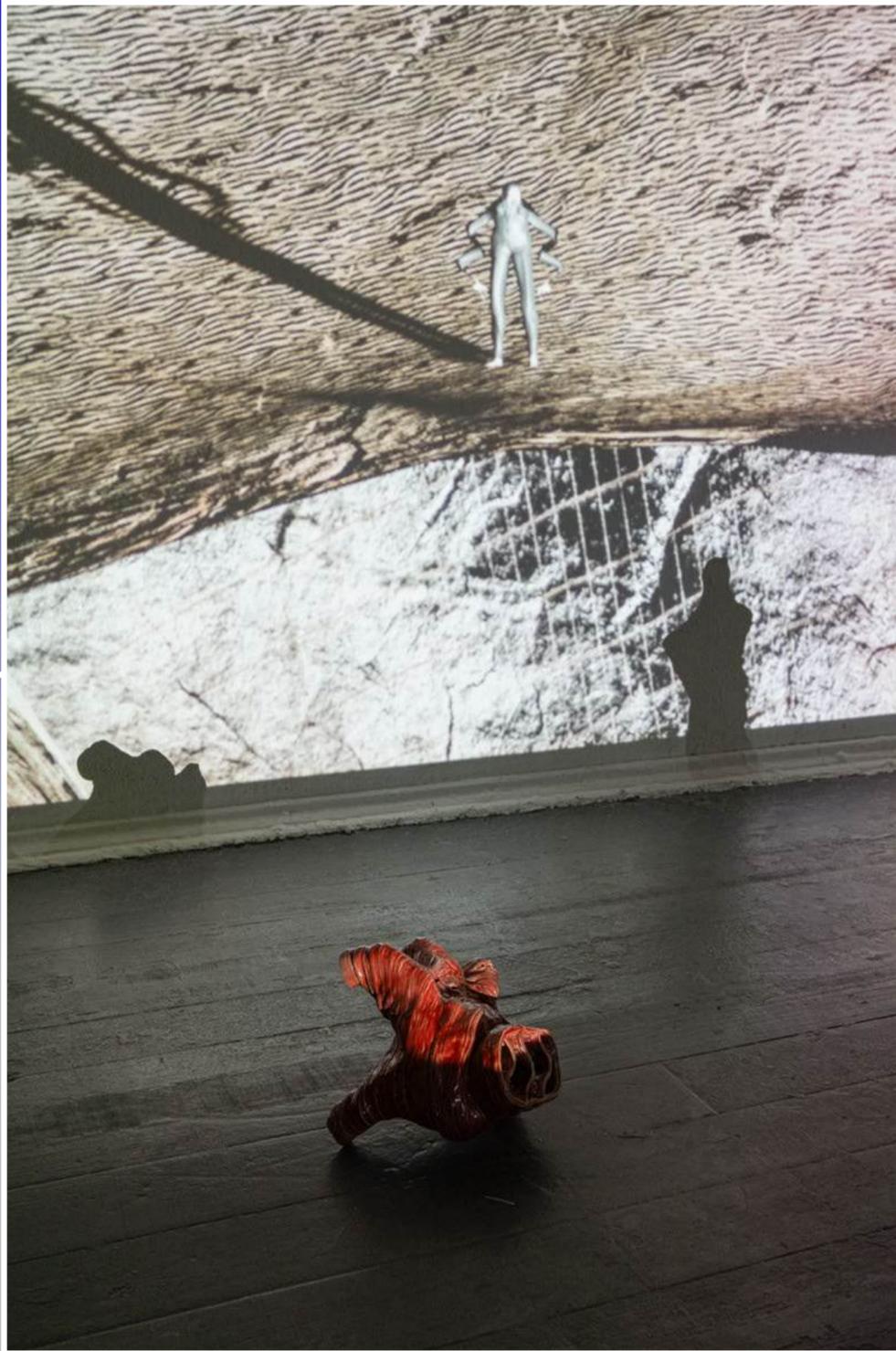






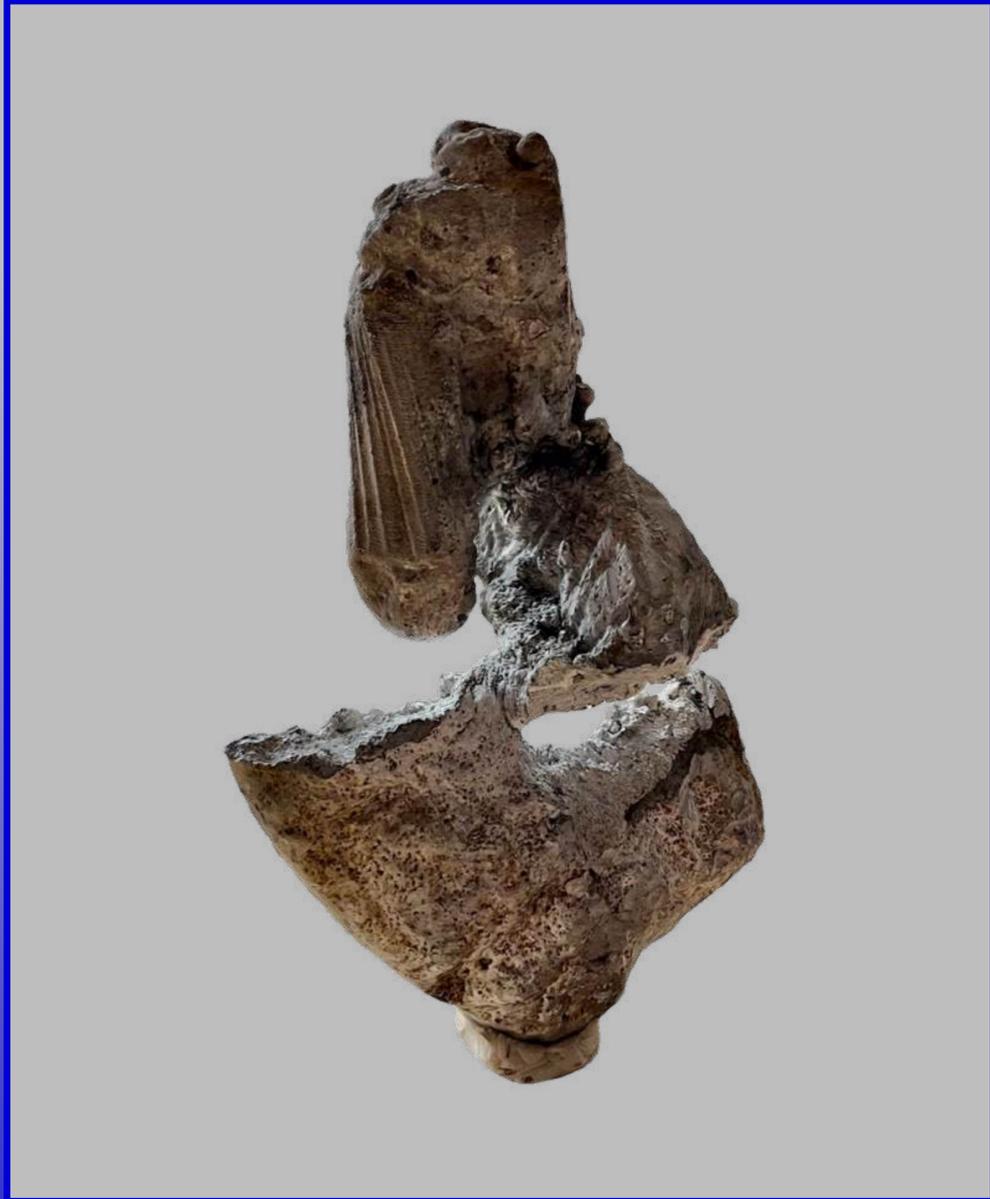
STILLS FROM *DEEP DIVE* [2024]











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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.)“ Transversal organisation founded in Berlin, promoting intersectional solidarity and equity among artists, activists, journalists, academics, curators and designers.

short bio Yashar Shirdel is an artist based in Berlin, who works across installation, performance, sculpture, video and photography. He explores spatial and situational contexts in his practice via hybrid modes of corporeality, examining themes around fiction, worldbuilding, algorithmic surveillance, digital cultures and gamification.

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 The Wrong Biennale, sunnysidenodes.com

2025 Teufelssee Biennale, Grundewald, Berlin, Germany

2025 “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