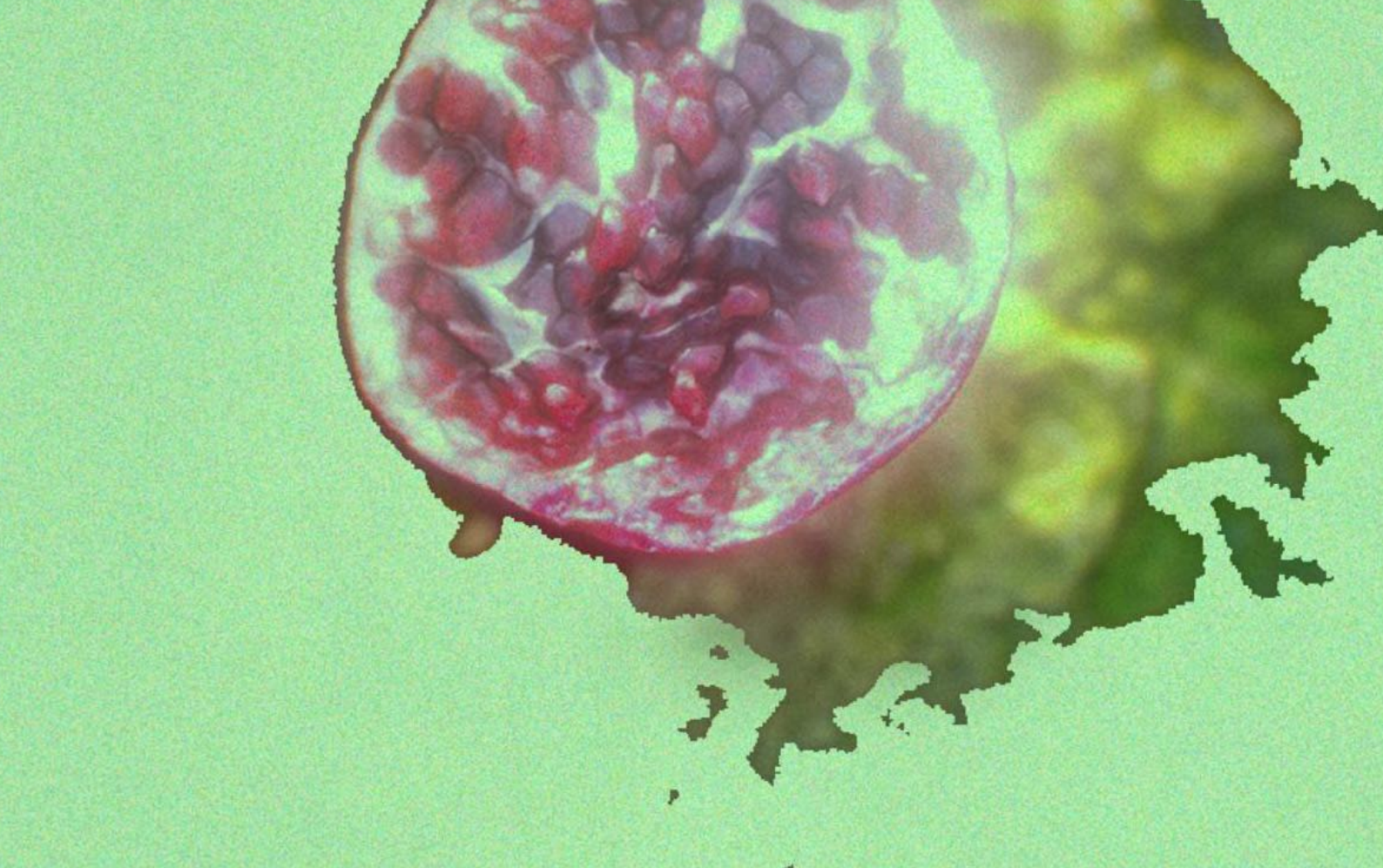


**ARON ROSSMAN-KISS
SELECTED WORKS**



DUSTGIFT (2021)

Dustgift is a text-based, interactive online game that combines historical research, magical realism and speculative fiction. Revolving around a journey to the disused Ray Cement Factory in Southern Tehran, its narrative and duration are determined by the player's choices. Based on a wide variety of sources, the game brings to life environmental, labour and local perspectives in a personal and playful way. In doing so, it invites players to shape their own journeys through both space and time, and engage with overlooked histories and alternatives future.

Dustgift was developed in the framework of the 'Hermap', a collaboration between Bozar (Brussels) and the Goethe Foundation (Tehran).

It can be played in full [here](#).

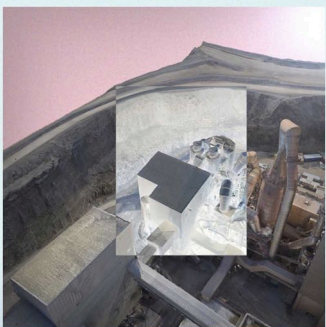
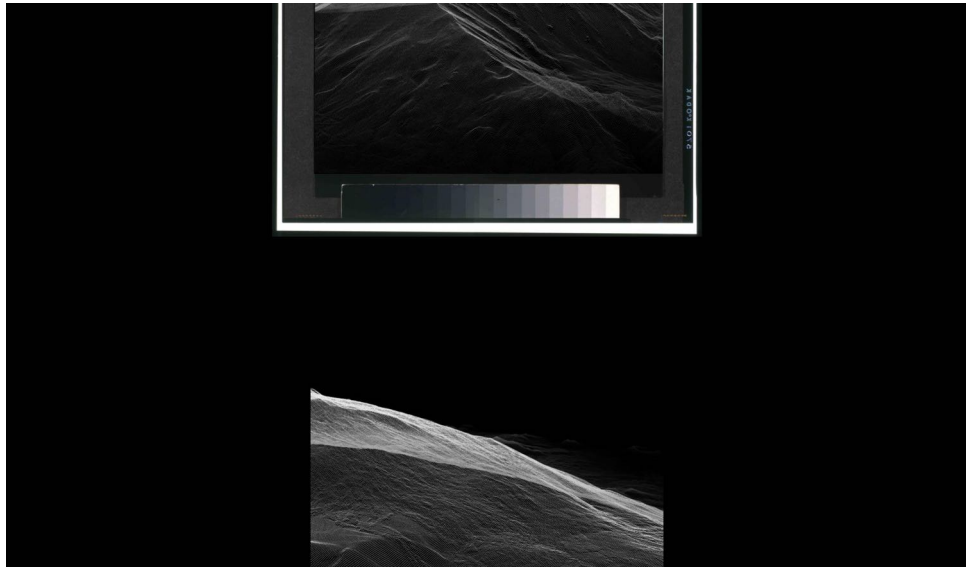

PLAY-THROUGH VIEWS

*And a garden.
*And a nice bookshop.

*But I still feel something is missing.
Something has been left out.*

*A stall with sweets?
*A swimming pool?

Why not? The more I go to museums, the more I think they're all missing a garden or a tea house. I don't want to go all the way to Ray just to feel disconnected from the locals, the community, the whatever you call them. Who needs another museum? I want to be able to answer that.



YOU CLIMB TO THE TOP OF THE TOWER: YOU CAN SEE THE REMNANTS OF RAY'S HILLS ALL AROUND.

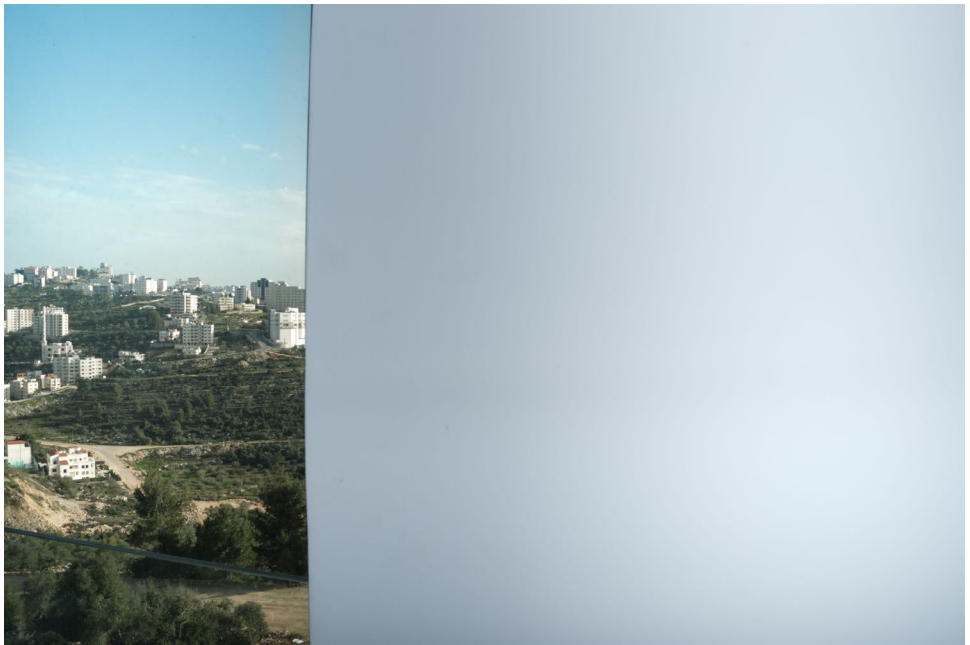


LANDSCAPE TO INVERT (2020-)

A work in progress developed through a series of field trips to Palestine, *Landscape to invert* prods the making of a 'Palestinian' landscape. Conceived as a series of 'acts of translation', it explores material from 19th century representations of the Holy Land to the current weaponisation of environmental policies. Involving working along and learning from local initiatives, it entails workshops, fiction film and a series of collaborative publications. Ultimately, the work seeks to reflect on the ways in which nature can be reclaimed as part of an emancipatory and sustainable commons in such a context.

The project is hosted by the [Qattan Foundation](#) (Ramallah) as part of the ['Aspects of Madness'](#) program.

FIELD MATERIAL





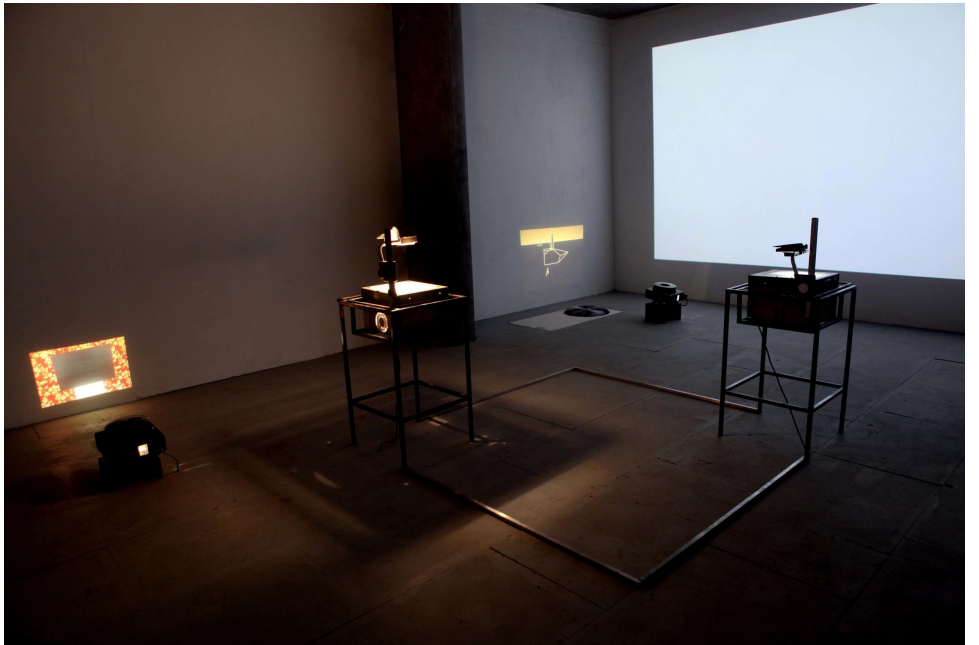
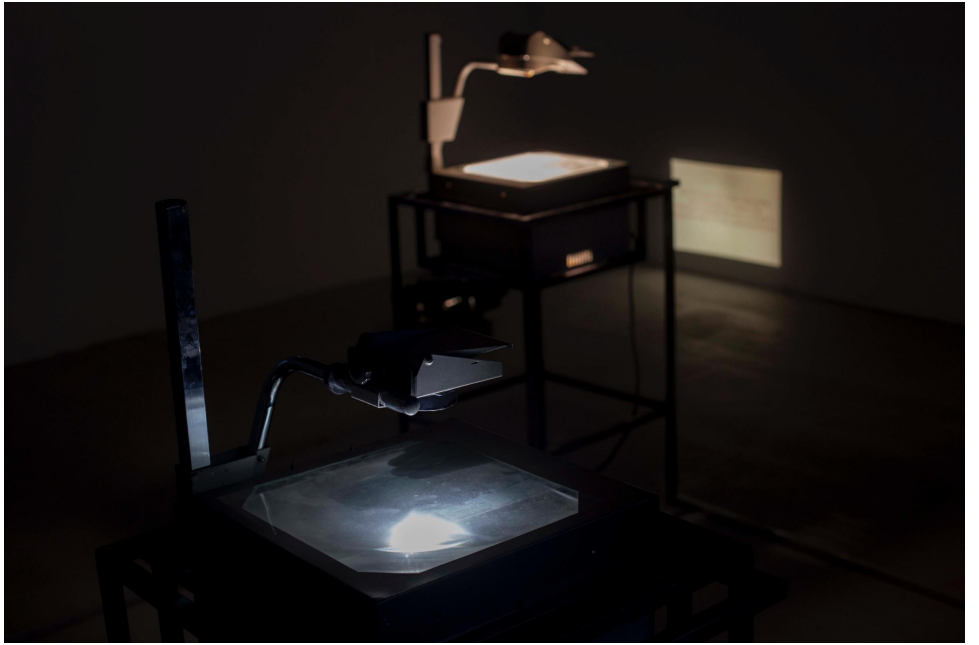
July Days
(2019)

July Days is a mixed media installation that revolves around a single, blurry image taken around 1917. Purportedly representing the Red Army carrying Malevich's 'Black Square', the photo allows for varying narratives, interpretations and hopes. Mingling archival footage with digital renders, *July Days* brings together a chorus of voices that explore what such a photo can represent in an age of fake news and virality. In the process, *July Days* invites its viewers along a hopeful and intimate reading of (art) history that celebrates the potential of radical imagination.

July Days was presented as part of the Goldsmiths College MFA Degree Show in July 2019.

[Trailer](#)

INSTALLATION VIEWS





Homeland Road
(2019)

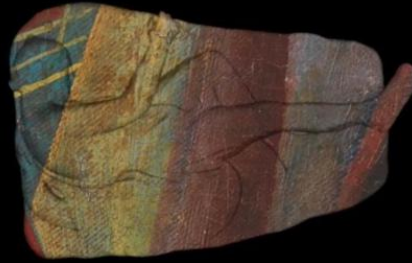
Homeland Road is a short film that explores questions related to home-coming, travel and forgetfulness. It follows two visits to Hungary and the author's search for his grandmother's village. Mingling personal stories with wider political developments, *Homeland Road* hopes to offer an insight into the way individuals navigate in a Europe whose borders and identity are being constantly reshaped.

Created for the *Digital Diaspora* project by [Centrala](#) (Birmingham). Showcased in Birmingham and Stockholm ([Studio 44](#)).

[Trailer](#)

FILM STILLS





Futurism was born here.

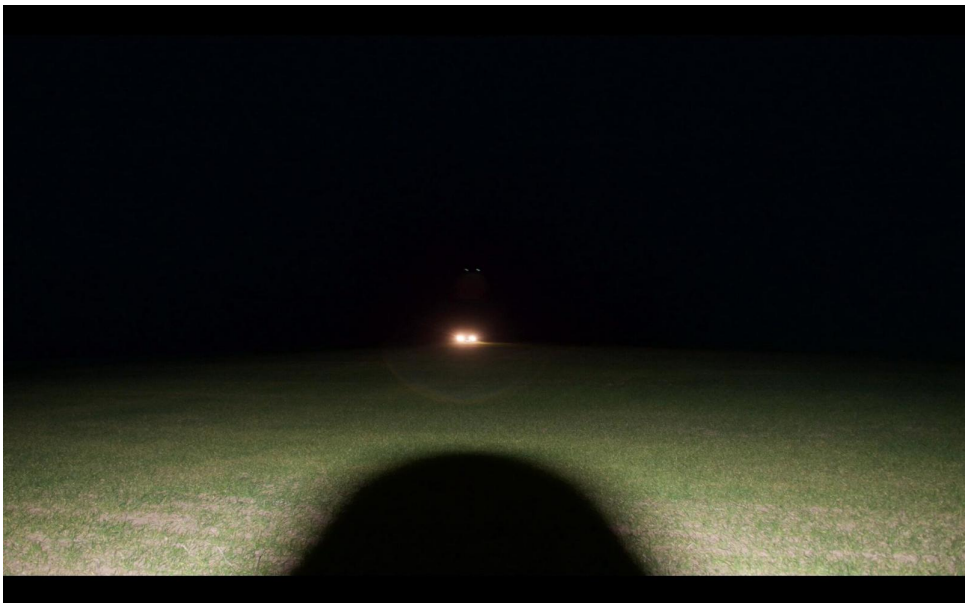
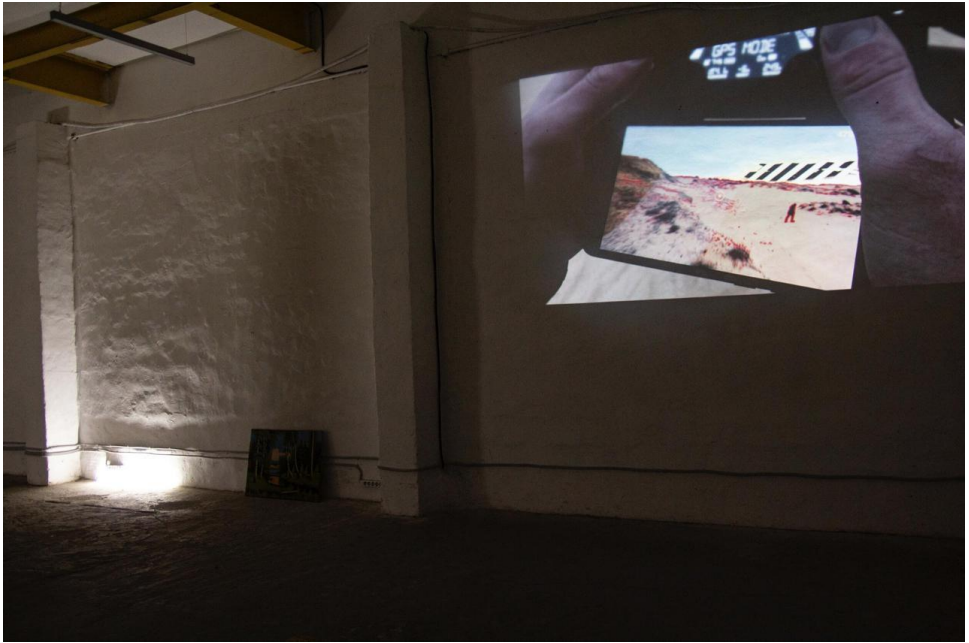
Hylaea V
(2019)

Hylaea V is an installation centered around a short film showcased together with naive Ukrainian paintings. The work recounts the search for the land of Hylaea / Гилея, home of the Scythians, but also birthplace of the Ukrainian avant-garde gathered around the figure of David Burliuk. A mixture of documentary and fiction, animation and road movie, the film seeks to evoke Hylaea simultaneously as myth and as a place deeply rooted in Ukrainian history. Presenting material shot in Southern Ukraine in Autumn 2019, *HYLEA V* invites viewers to consider how radical and forgotten histories can be accessed and reframed.

The initial stages of *Hylaea V* were developed in the course of a residency at [Izolyatsia](#) (Kiev). A first version of the project was presented at [Karz-12](#) in December 2019.

[Teaser](#)

INSTALLATION VIEWS





Gallery West (2018)

Gallery West is an immersive and participatory work that incorporates performance, live documentation and a curated exhibition. The space is arranged to evoke simultaneously a contemporary art gallery and a refugee camp; visitors are invited to interact with 'asylum speakers' seated in tents set up among art pieces. This situation thus seeks to question the way artists/visitors look at refugees — or other vulnerable groups — and if it is possible to revert that gaze's direction. How can we question the comfortable position of the spectator, and instead of facilitating voyeurism and consumption, challenge the status quo ?

By bringing into a gallery space a real-time situation that ultimately escapes the artist's control, *Gallery West* aims to reflect on the forms of agency contemporary art can offer. In the process, it attempts to reimagine the gallery space as a place of struggle where hegemony is constructed, represented and contested in real time.

Presented at Goldsmiths College in January 2018.
For the list of participants, see [here](#).

INSTALLATION/PERFORMANCE VIEWS





Still Untitled
(2018)


Seen from the outside, the work can remain an abstract composition; a multi-layered landscape in charcoal and chalk. But the visitor may also step in and look closer: names can still be deciphered on the floor. They belong to visual artists murdered in the name of political beliefs throughout history.

The work happens — or strives to happen — at the shift of these perceptions ; the visitors' footsteps that both erase and leave a mark on the chalk; the names that emerge and get lost among the Living.

Presented in the framework of the Gold X_exhibition within the 2018 edition Deptford X festival, London.

INSTALLATION VIEWS





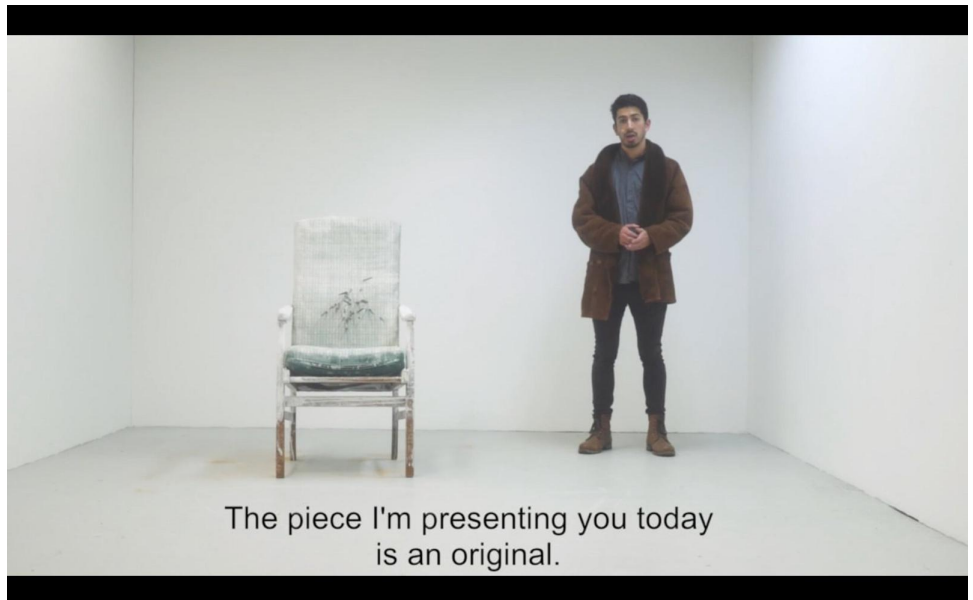
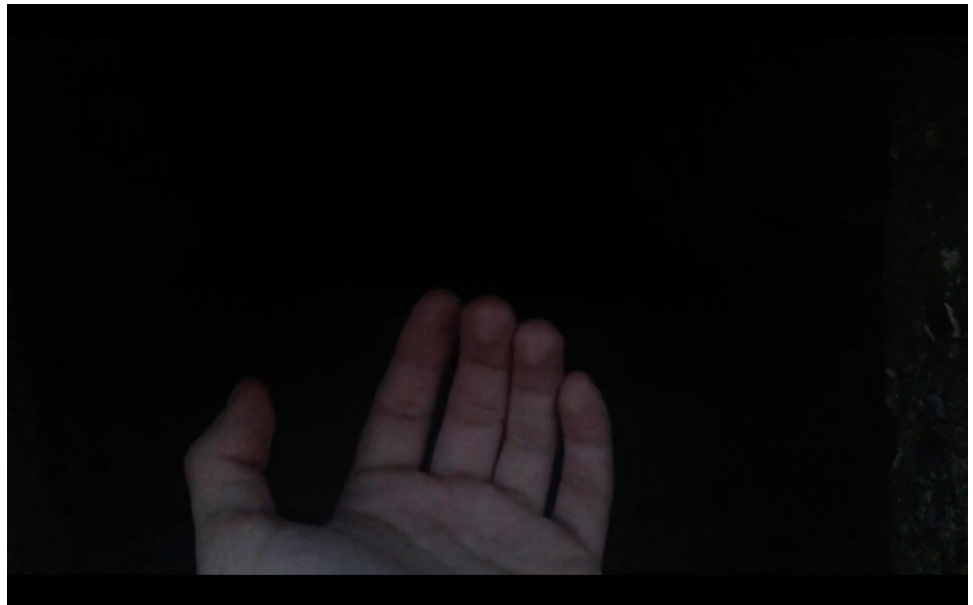
I ran, I ran

The Young Collector
(2018-)

Presented through the eyes of a “*Young Collector*”, this ongoing video series explores the ambiguities that the inheritance and sites of memory trigger. Through short, parable-like snippets, the work revisits both everyday elements and spaces of remembrance as markers of contested histories. At the intersection of performance, parody and confession, the pieces invite the viewer into a space where the link between morals and history — and shame, pride and guilt — must constantly be reconsidered.

[Trailers](#)

FILM STILLS





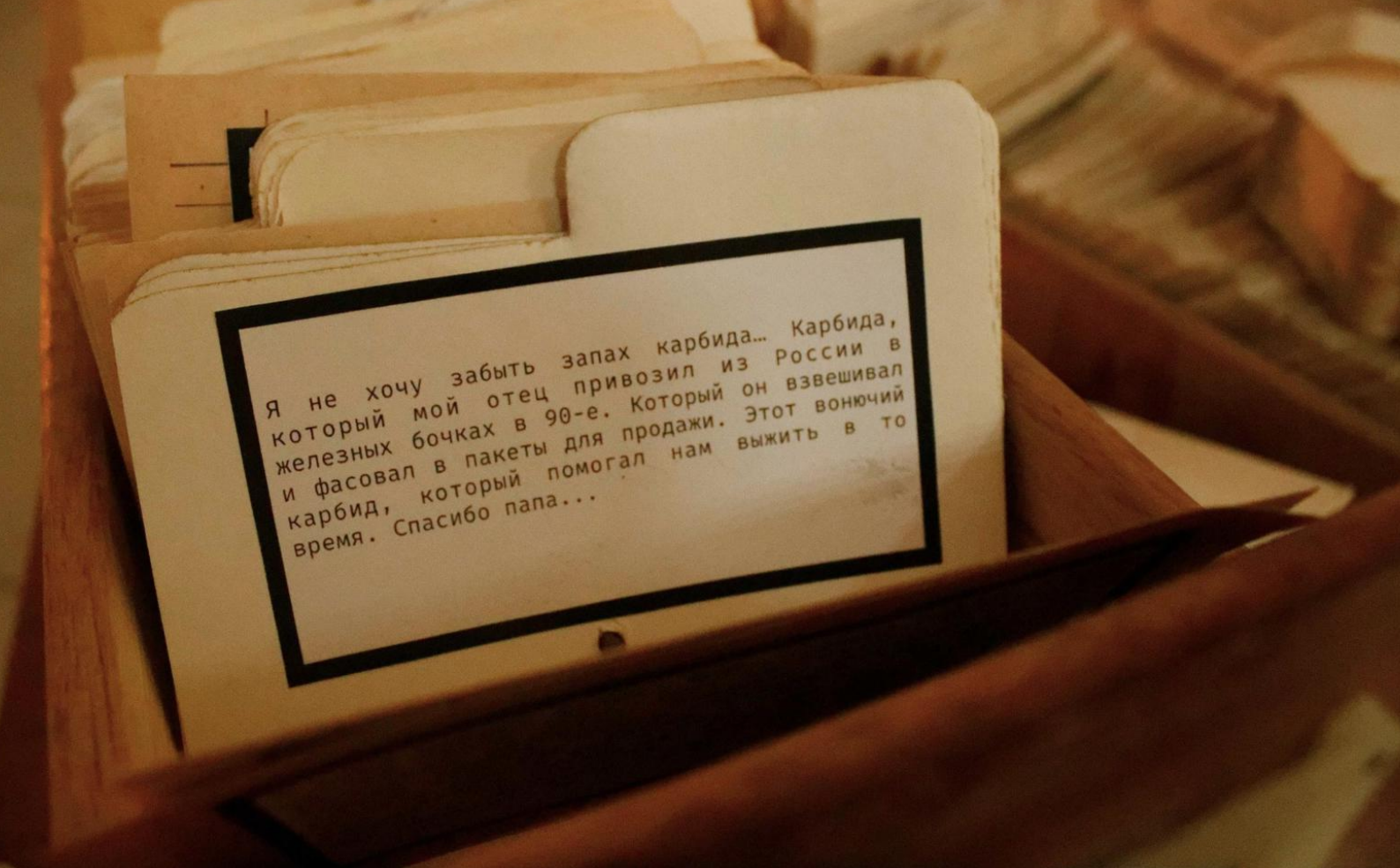
(Re)constructing Voices (2017/18)

(Re)constructing Voices is a work produced in collaboration with artist Ryo Ikeshiro based on testimonies from veterans of the Yugoslav Wars. Using war statistics, testimonies as well as text generated by algorithms, *(Re)constructing Voices* questions the modalities of using and presenting such material. It aims to explore this complexity and invites the visitor to ponder the processes through which voices from the war are presented, mediated and eventually silenced. Set against a backdrop of statistics compiled from various sources, the work reflects on the way this material can be collectively internalised, taught — or forgotten.

Presented in the framework of the *Testimony - Truth or Politics* exhibition at the Contemporary Art Museum, Belgrade; History Museum, Sarajevo; Folk Museum, Vienna.

INSTALLATION VIEWS





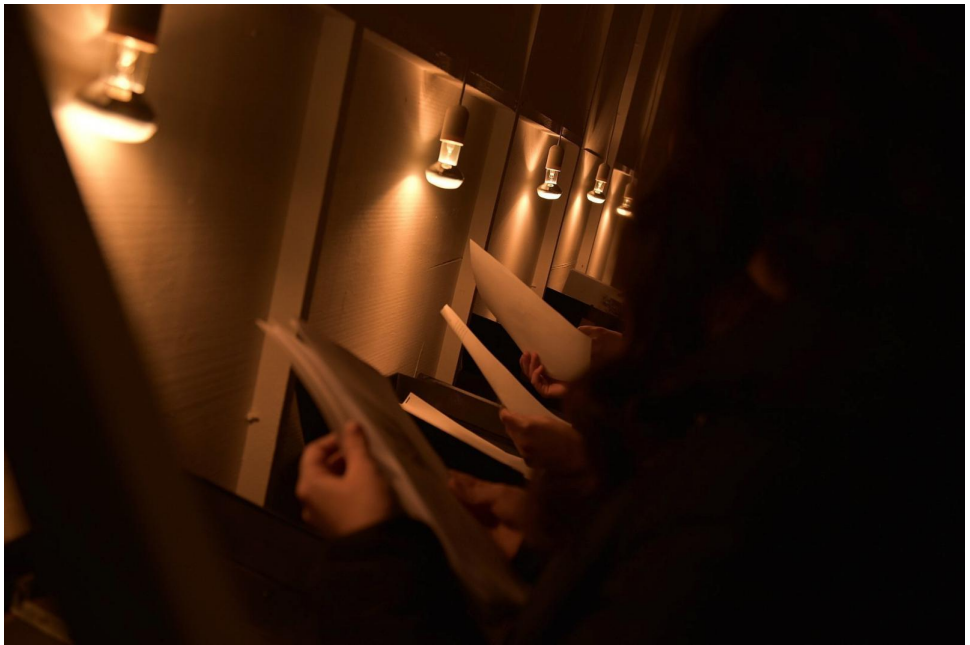
Memory, Untitled
(2017)

Memory, Untitled is the outcome of research started in 2015 about the deliberate destruction of the National Archives of Abkhazia — a largely unrecognised republic on the shores of the Black Sea. The work aims to be both a commemoration of the destruction that took place during the 1992-93 Georgian-Abkhaz war and an invitation to explore possibilities of keeping and presenting collective memory.

Incorporating memories and dreams submitted by locals as well as historical video, audio and photographic footage, the work creates an immersive experience. A re-enactment of the archival gesture, the work beckons the visitors to become active participants in re-imagining and re-creating their own archives.

Presented in SKLAD, Sukhum/-i, for the launch of SKLAD AIR — the first residency program in Abkhazia — whose 2017 theme was devoted to archives.

INSTALLATION VIEWS





This is my last salary.

Room in a wall
(2017)

Room in a wall is a multimedia installation composed of photography, video, sound and archival footage dispersed throughout the rooms of a derelict house. Each room showcases a distinct narrative on the topics of migration and borders — ranging from corporate conference room to an archive, from private bedroom to a cell. Showcasing material collected during fieldwork from 2013 on, the work invites the visitor to ponder how these representations are created, accessed and enforced.

Presented at the Shelley Residency, Paphos (Cyprus) in the framework of the European Cultural Capital Paphos 2017. More information [here](#).

INSTALLATION VIEWS





From Under the City
(2016)

Created in the course of a residency in Lublin (Poland), *From Under the City* explores the city's territory and the politics that shape its boundaries. The work brings together material created through workshops with locals, photography and research to create a single archive — designed to be then distributed among its visitors. Each person can take a part of it home, after signing a contract promising to keep the material safe and to show it to anyone who would like to see it. More than a simple invitation to visit an exhibition, *From under the city* is conceived as an invitation to every visitor to become a keeper of the city's memory.

The Archive was publicly presented in 2016 at the House of Words ([NN Theatre](#)) in Lublin within the framework of the [Global Grand Central](#) project.



INSTALLATION/WORKSHOP VIEWS



Borders' Land: A report
(2014)

A 12' photo-video that describes the ethnography of a fictional country named 'Borders' Land'. Using a language inspired by 19th century ethnography and traveller accounts, it describes the characteristics of a borderland zone, simultaneously abstract and eerily concrete. Throughout the video, keywords such as "barbed wire", the "other side" or "the bridge" form the vocabulary of a common tongue and perception; ending on an open interrogation, the work leaves the viewer to ponder the universal nature of borders themselves.

First presented at the 'Connecting spaces' exhibition at [Ausstellungsraum Klingental](#), Basel in 2014.

[Trailer](#)

FILM STILLS



This land's border is a river



Artists