

12.12.2025–24.01.2026
Thu–Sat, 13:00–18:00

We are Keeping Each Other Close

An exhibition with works by
Neda Mirhosseini, Fatemeh Towhidlou,
Nastaran Khanbabaie, Armin Alian

Autumn on the Heart

An exhibition with works by
Aiganym Mukhamejan, Iiris Riihimäki,
Oscar Morel, Tobias Grann, Tosca Monteyne,
Yingfei Lyu, Juliette Hengst, Caja Boogers

WOON
HUIS

Stadhouderskade 86
1073 AT Amsterdam

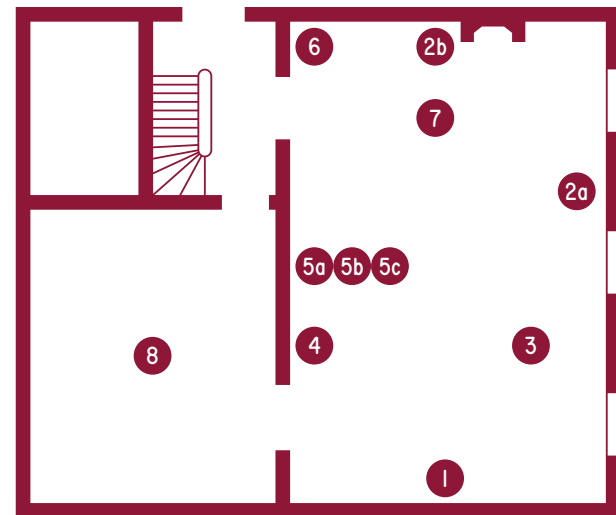
FLOOR 1

- 1 Fatemeh Towhidlou
Sequential printed frames
of the video: 'Notes on
Togetherness', 2025
- 2 Nastaran Khanbabaie
essential. unnecessary.,
2025
Scattered Polaroids
"An archive of objects
I carried with me when
I moved. Each of them
is a link to someone or
somewhere I belong to."
- 3 Neda Mirhosseini
Lunch at Raoof's, 2024
43 × 48cm
- 4 Neda Mirhosseini
Sarah's Glass, 2024
Color pencil on paper,
21 × 14.5 cm
- 5 Neda Mirhosseini
Morning Coffee, 2024
Color pencil on paper,
21 × 29.5 cm
- 6 Armin Alian
*Pure Bold Longing to Be
Gone N.1*, 2025
Mixed media on paper,
21.4 × 17.6 cm
- 7 Armin Alian
November 2025, 2025
Artist book, 14.1 × 9.4 cm,
36 pages
- 8 Armin Alian
*Pure Bold Longing to Be
Gone N.2*, 2025
Mixed media on paper,
21.4 × 17.6 cm
- 9 Armin Alian
*Pure Bold Longing to Be
Gone N.3*, 2025
Mixed media on paper,
21.4 × 17.6 cm
- 10 Neda Mirhosseini,
Fish in Turkey, 2024, color
pencil on paper, 21 × 29.5
- 11 Neda Mirhosseini
From Katie, 2024
Color pencil on paper,
200 × 130 cm (in six parts)
- 12 Armin Alian
*Pure Bold Longing to Be
Gone N.4*, 2025, mix media
on paper, 21.4 × 17.6
- 13 Armin Alian
*Pure Bold Longing to Be
Gone N.5*, 2025, mix media
on paper, 21.4 × 17.6
- 14 Neda Mirhosseini
Dinner at Keerthi's, 2025
Color pencil on paper,
70 × 100 cm
- 15 Armin Alian
Plastic Flowers, 2024
Video Installation
- 16 Neda Mirhosseini,
Sunflowers, 2024
Color pencil on paper,
50 × 65 cm

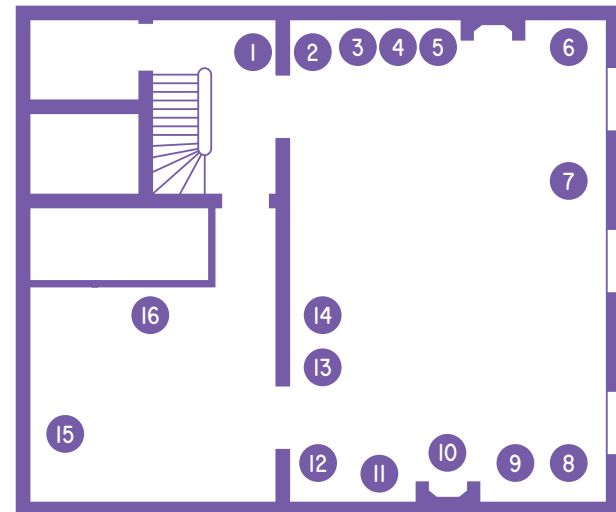
FLOOR 2

- 1 Aiganym Mukhamejan
Tyq Tyq Tyq, 2025
Performance, rap Song,
music Video, 00:02:20 min
- 2a Tosca Monteyne
Town Ain't Both of Us I,
2025
Colgate Max White Instant,
Côte D'Or Intense 90%,
Dior Sauvage Eau de
Toilette, vitamin D3 and
collage on cardboard,
19 × 25 × 17.5 cm
- 2b Tosca Monteyne
Town Ain't Both of Us II,
2025
Collage and Côte D'Or
L'Original Lait Melk on
Financial Times Thursday
24 July 2025 (Europe),
20,5 × 25 × 19cm
- 3 Yingfei Lyu
*[Failed] MODEL R-8/Φ2
— Crab-Neutrino Unit
Launcher for Black Hole
Reversal (Octopus-Core
Propulsion System //
Sun-Earth Conduit)*,
2025
Acrylic sheets, MDF,
3D-printed resin, metal,
herbs, wood, silk threads,
hand-spun and plant-
dyed cotton threads, and
decades-old hand-woven
textiles sourced
from the artist's family
and hometown,
220 × 120 × 140 cm
- 4 Caja Boogers
Heirloom (De Volkskrant,
2012), 2025
Oil on linen, 50 × 65cm
- 5a Oscar Morel
Homes within Homes #1,
2025
Fabric, acrylic, found
objects on wooden panel,
61 × 40 cm
- 5b Oscar Morel,
Homes within Homes #2,
2025
Fabric, acrylic, found
objects on wooden panel,
62 × 40 × 2.5 cm
- 5c Oscar Morel,
Homes within Homes #3,
2025
Fabric, acrylic, found
objects on wooden panel,
42 × 96 × 2.5 cm
- 6 Iiris Riihimäki
Siren, 2025
Drawings on prints and wall
- 7 Juliette Hengst
Tell me today I7-II, 2025,
mixed media,
230 × 30 × 30 cm
- 8 Tobias Grann
Retired (Billedskrivninger),
2025
Foss contender broadloom
carpet, limo black window
foil 3%, custom wooden
shelf from home of Dominic
van den Boogerd, LED
fluorescent tube, safety
blankets, Australian bottle
tree with white goosefoot
volunteer growth, ceramic
pot, Peter Laugesens book
collection 2004 inkjet print
on Hahnemühle paper.

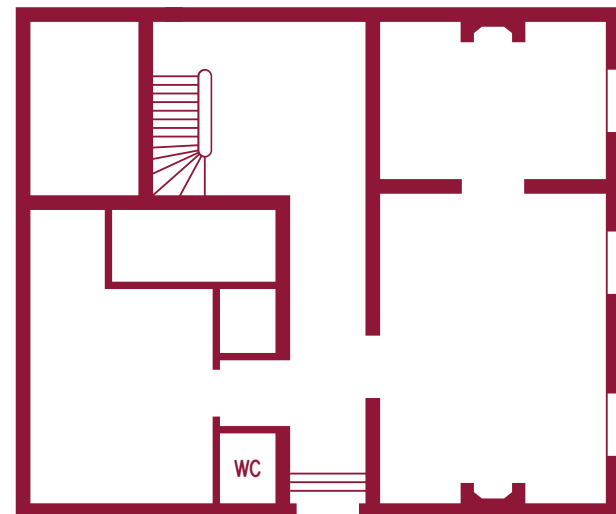
FLOOR 2



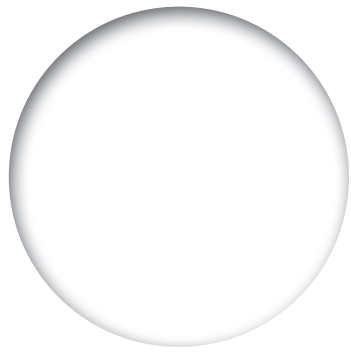
FLOOR 1



FLOOR 0



Entrance



We are Keeping Each Other Close

What does it mean to care for each other from afar? The four artists in this group show learned how friendship works by sitting around a table, drinking, sharing meals together, dancing, and arguing. Over the past four years, for different reasons, the four of them left Iran. And with this change, they lost the form of connection that they used to have. Since the friendship relied on sharing spaces, they've tried to invent other ways of togetherness:

"In these years, we have remained present in each other's works. Even if our art was not explicitly about friendship, this bond has shaped who we are and how we create. With this project, we continue that friendship through art, but this time, intentionally."

PUBLIC PROGRAMME

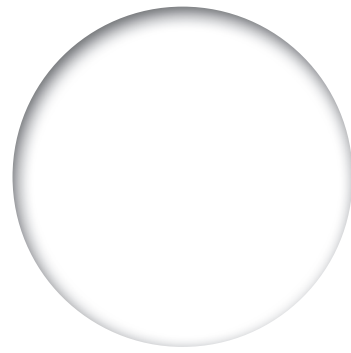
11 December: Opening 17:00–19:00

15 January Ash-e-reshteh dinner 18:00–20:00

Autumn on the Heart

'Autumn on the Heart' is the name of a small journey through the studios of eight second-year participants of the De Ateliers programme. I was honoured to be invited to bring together a selection of their works. It felt like travelling through a landscape of gestures and signs — searching for the subtle momentum, the quiet longing, that seems to move through their practices like a shared undercurrent. As I spoke with them, I sensed their wish to sometimes return to their native languages. English, the equalizing ground they rely on, often falls short of the textures that live within a mother tongue.

In German we say *Heimweh*, in Dutch *heimwee*. The translation homesick misses the true weight of it: not sickness, but ache, the soft melancholy of longing for a place that may be real or imagined. When I sat with Yingfei, she wrote the traditional Chinese characters for *Heimweh* on a sheet of paper. Re-translated, they unfolded like a quiet poem: home, autumn, on the heart.



A season, a place, and an emotion resting on the chest. When I think about *Woonhuis*, two associations return to me. One is German caricaturist Heinrich Zille's darkly perceptive line: *"You can kill a person with an apartment just as well as with an axe."* This quote hung on my childhood bedroom door, a reminder that spaces meant to shelter can also constrict, wound, betray. The other is German philosopher and film director, Alexander Kluge's *Chronicle of Emotions*. Kluge understands emotions not as abstract or eternal, but as historically formed responses — ways of knowing that reveal what official histories overlook. In times of crisis, feelings become instruments for navigating reality, delicate sensors attuned to the undercurrents of a moment.

These thoughts accompany me through the works gathered here. They form not a theme, but a mood — a sensitivity to how longing, language, and emotion settle in and around the places we inhabit. In each of the works in this exhibition, I sense a longing for a statement about space — whether intimate or radical.

Caja's painting captures precisely this: a reflection on memory and intimacy held together in brushstrokes.

Iiris' drawing brings the mythical figure of a siren onto the room's wall with a distinctly feminist approach.

Yingfei's work resembles a sculptural collage of time-dense objects arranged on a fictional architectural model.

Tobias' installation explores space through signifiers that imprint meaning in a continuous feedback loop.

Oscar's drawings merge public housing and the factories of his native neighbourhood with musical instruments belonging to his family.

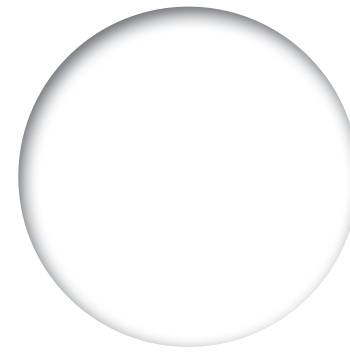
Tosca's assemblages of boxes feel like a chronicle — an attempt to bring logic and hierarchy into the chaos of everyday life.

Juliette's sculpture evokes the feeling of mass-customised decay.

Aiganym's chosen work, in contrast, breaks through hierarchies entirely: smashing the walls and singing about dismantling the paternalistic structures of the society she comes from.

Together, to me, these works form a shared landscape of emotion — an autumn on the heart.

Text by David Jablonowski



BIOS

Neda Mirhosseini is an artist born in 1995, Tehran (IR). She received her BFA in painting from Tehran University of Art and has recently finished her residency at De Ateliers, Amsterdam. She currently lives and works in Amsterdam (NL). In her practice, Mirhosseini primarily works with installations of drawings, with a focus on themes of friendship, memory and shared moments.

Fatemeh Towhidlou born in 1995, works across research, film, and performance. Currently based in Gent with roots in Tehran (IR), she holds an MFA in Performance Art from KASK and Conservatorium and a master's in Audiovisual Arts – Filmmaking from LUCA School of Arts in Brussels (BE).

Nastaran Khanbabaei is an artist born in 1994, Tehran (IR). She holds a bachelor's degree in painting. She currently lives and works in Linz (AT), where she is pursuing a master's degree in Visual Communication. Identifying as an image maker, she works among various media: illustration, printmaking and game design.

Armin Alian born in 1993 in Mashhad (IR), is a contemporary artist whose work explores the intersections of identity, nature, and abstraction. He holds a bachelor's degree in painting from the Art University of Tehran (2018) and is currently pursuing a diploma in painting at the Kunstuniversität Linz, (AT). His multidisciplinary practice spans painting, video, public art, artist books, and installations, reflecting his engagement with themes such as politics, identity, and cultural context.

Aiganym Mukhamejan (1999, KZ) is a multidisciplinary artist whose practice spans video, photography, performance, installation, sound and digital culture. Treating everyday life as continuous mise-en-scène, she mobilises irony and intimacy to navigate the porous borders between documentary and dream, ritual and routine. Her precise attention to bodily gesture, ecological grief and Kazakh mythos generates works that frame the self as both lens and battleground.

Iiris Riihimäki (1997, FIN) is an artist currently working between Amsterdam and Helsinki, Bone Hill and Paper, Dreamstate and Dust, Sofa and Bathroom, Street and Crust.

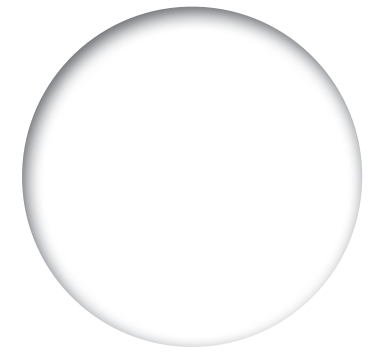
Yingfei Lyu (2000, CN) is an Earth-based, carbon-based bipedal primate born in 2000 CE who likes shiny and coarse things, reflective and non-reflective surfaces, and making and using tools.

Tosca Monteyne (2000, BE) is an artist, writer and consumer.

Juliette Hengst (2001, NL), inspired by friendly pests in the studio, Hengst chews up and regurgitates whatever is in front of them; material, experiences, and imagined sculptural traditions.

Caja Boogers (2001, NL) is a Dutch painter. His paintings draw from what he regards as inherited visual languages.

Oscar Morel (1997, DO) is a Dominican collage artist based in the Bronx. Currently working in Amsterdam at De Ateliers.



Tobias Grann (1998, DK) is an artist working with sculpture and poetry. His practice centres on the use of found, gifted, bought, made, or stolen objects, which he arranges into deliberate assemblages or open-ended systems. His work frequently draws on the histories of sculpture and concrete poetry through a process marked by both restraint and intuition. He creates formal constellations that oscillate between the intimate and the infrastructural, approaching sculpture and poetry as parallel structures shaped by rhythm, tension, and the unfolding of form toward thought.

ABOUT WOONHUIS

Situated within the former caretaker quarters of De Ateliers, Woonhuis hosts an exhibition space. With its own separate entrance and approximately 200 m2 of project space, Woonhuis programmes exhibitions and events featuring (inter)national artists, all by invitation of De Ateliers participants. Access via the right side of De Ateliers, Stadhouderskade 86, Amsterdam.

We are Keeping Each Other Close is supported by Stichting Vrederijk.

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