

MOSI VAN TREIJEN

I'm a maker working primarily at the intersection of sculpture and installation-based work. My practice is informed by a feeling of navigation. Not as movement through space alone, but as a condition of negotiating the linguistic, material, and mnemonic structures through which we orient ourselves. Navigation for me functions as a method, in which situatedness is inherent but fragile. It offers a condition through which meaning and a sense of place unfolds while simultaneously revealing instability, transformation, and potential elsewhere. I'm drawn to using fragile, sometimes ephemeral matter. Through deliberate acts like balancing, assemblage or fading, my work explores how realities and their structures are built and equally prevailed over time. This results in fragments and traces colliding with concrete gestures, as the tension between a sense of displacement and place and between the constant and the temporary is central to my work. My sculptures often function through loose symbolic logics, in which objects represented and used become vessels for thought or process, signaling between familiar understandings of a phenomenon and its less visible relations to developing narrative, time or forms of knowledge. Miniature stilts point at the provisionality of theory, a wood stove becomes the reflection of a fading relationship, utility poles become signal transmitters communicating between memory, a geographic site and a suspicion of will, and a leaking roof nods at time being the first substance of shelter. Across my works, questions tend to migrate between, forming continuities rather than conclusions. More recently, I've been turning towards larger spatial scales and architectural gestures. I'm interested in the experiential and conceptual implications of inhabiting structures, particularly those existing at the margins of formal architecture. My graduation work 'Untitled (shack)' marked an important moment in this shift. Emerging alongside a growing awareness of my diasporic heritage, the work explored the shack as a fundamental architectural form, stripped to its bare function as shelter. Through 'Untitled (shack)', I came to understand spatiality as an active, traveling material, one organizing time, regulating movement, and providing forms of attention that can't easily be accessed through representation alone.

SOCIAL MEDIA

www.instagram.com/mosi_yaro/

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OPLEIDINGEN

2021 - Beeldende kunst Amsterdam, Gerrit
2025 Rietveld Academie Diploma behaald

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TENTOONSTELLINGEN

2025 Afstudeershow Gerrit Rietveld Academie Amsterdam, Nederland De Gerrit Rietveld Academie 2026 afstudeershow. Werk werd een week lang tentoongesteld.
rietveldacademie.nl/en/page/20207/mosi-yaro
Groep

PROJECTEN

2025 Untitled (shack) Gerrit Rietveld Academie, Amsterdam Amsterdam, Nederland
rietveldacademie.nl/en/page/20207/mosi-yaro
<https://rietveldacademie.nl/en/page/20207/mosi-yaro> For my graduation work, I am approaching the shack as a nexus: a point of convergence between memory, imagination, materiality, and thought. Emerging from a

2025 GRA selected / Unhomed Loods6
Amsterdam, Nederland Unhomed brengt
4 Gerrit Rietveld afgestudeerden samen
met 4 grote ruimtelijke installaties waar je
als bezoeker in kunt stappen. De centrale
hal wordt als tentoonstellingsruimte
ingezet en op architectonische wijze
heringedeeld met deze grote installaties.
Rietveld Unhomed vormt de aftrap van
een jaarlijks terugkerende serie, waarin
we een selectie afstudeerders van alle
Nederlandse kunstacademies
samenbrengen in een gecureerde
expositie. loods6.nl/en/agenda/unhomed
Groep

2025 Intimation of a fortune telling M4
Gastatelier Amsterdam, Nederland
Groepsexpositie onder begeleiding van
Jean-Bernard Koeman. -
Groep

sustained research practice into notions of
shelter and origin, this work explores the
shack not merely as a material structure,
but equally as a speculative model for
ontology. Absent of any clear narrative,
story, or specific plot points, the work
instead presents a space for them to
emerge. I am interested how the shack's
potential tales and histories will be
fabricated from out of the very interaction it
will have with the viewer. Opposed to
consuming the work, I foresee the viewer
inhabiting, immersed by the structural
presence of the installation and from out
this position formulating both an origin as a
destination of the appearance they find
around them. As a structure, the shack here
is both imagined and imagining, and as a
condition, space sculptable and sculpting.

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

2024 Athens School of Fine Arts Athene,
Griekenland In 2024 heb ik een
semester doorgebracht aan ASFA, waar
ik in de afdeling beeldhouwkunst zat en
studeerde. www.asfa.gr/en/

PUBLICATIES

2025 Intimation of a fortune telling Catalogus
self-published Jean-Bernard Koeman
Amsterdam, Nederland - Werk gepubliceerd
in de expositie catalogus van Intimation of a
fortune telling

PRIJZEN EN STIPENDIA

2025 Berlage Fonds Berlage fonds
Amsterdam, Nederland Beurs
ontvangen voor mijn 2025
afstudeerwerk.



Atticellar, 2026
Sculptuur, ca. 25x3x20 cm



Untitled (shack), 2025

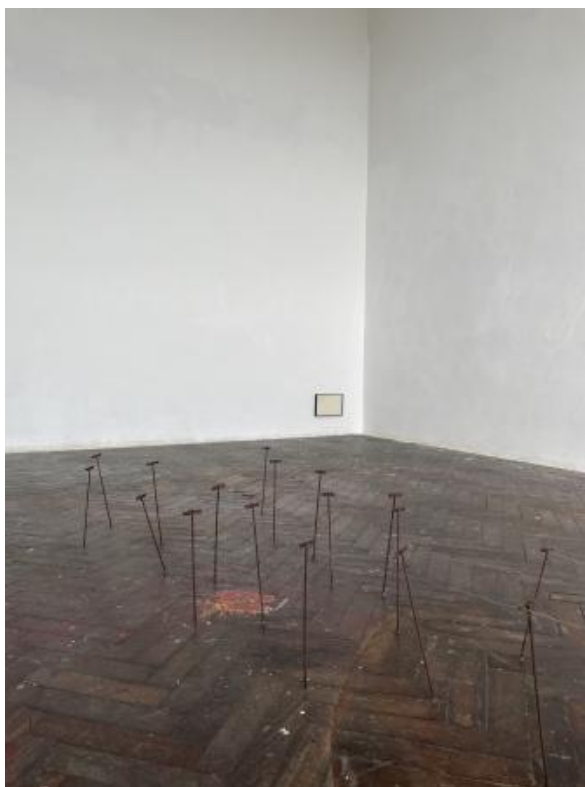
Atticellar, 2026
Sculptuur, ca. 25x3x20 cm



Psst, Psst, 2025
Installatie / sculptuur / tekenen, ca. 1000x20x30 cm / ca.
10,5x15cm



Untitled (shack), 2025
Installatie / sculptuur , White wall ca. 900x5x275 cm /
Interior ca. 365x290x200-260 cm



Psst, Psst, 2025
Installatie / sculptuur / tekenen, ca. 1000x20x30 cm / ca.
10,5x15cm



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 Installatie / sculptuur / tekenen, ca. 1000x20x30 cm / ca.
 10,5x15cm



Psst, Psst, 2025
 Installatie / sculptuur / tekenen, ca. 1000x20x30 cm / ca.
 10,5x15cm



Probe, 2025
 Installatie / sculptuur / tekenen, ca. 1000x20x30 cm / ca.
 10,5x15cm



Untitled (shack)

Installatie / sculptuur , White wall ca. 900x5x275 cm /

Interior ca. 365x290x200-260 cm