



NIGHT WATCH

REPOTTING ROOTS

2024



THEMA 24

NIGHT WATCH

REPOTTING ROOTS

Repotting Roots symbolizes the transformative journey of repotting oneself into new soil. This is an ongoing journey of questioning one's connection to the world.

Our roots represent our ties to our surroundings and how we are intertwined with each other. At times, we all experience a sense of uprooting and uncertainty about where we belong. As individuals we undergo a process of self-discovery, re-evaluating our identity and values. It is during these moments that we seek understanding and community.

Within the theme *Repotting Roots*, the selected Young Artists find solace in expressing their deepest selves. Their stories vary from rediscovering their heritage, questioning social norms and seeking nearness with their family. This group exposition serves as an opportunity for introspection. We invite you all to stand still and find common ground.

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QUESTION



Imagine your identity as a plant. What would that plant look like?

A large rectangular area with a decorative wavy border, intended for drawing or writing. The background of the entire page features faint, light-colored line art of various plants and leaves.

Simply imagine or draw, there is enough space for both.



YOUNG ENTREPRENEURS



A sentiment close to our hearts, that embodies the chosen theme Repotting Roots.

*'Repotting roots is something beautiful when it's a choice,
however when imposed it's something else...'*



© ULANA PERVEEVA

The Young Entrepreneurs team is an initiative started in 2019 by FOMU, to include young organizers and creatives behind the scenes to represent Nightwatch.

They envision/decide on the theme and artistic vision, launch an open call, make a multidisciplinary selection of artists and develop a coaching program for the selected artists. As a team they also program a museum take over and curate the exhibition.

The Young Entrepreneurs team of 2024 include:

FARIDA E.K. & SIHAM M. • Curators

TEVIN M.K. • Production manager

IMAN M. • Communication manager

BRECHT S. • Public relations & partnerships

FOUZIA S. • Project manager



ARTISTS

Reflect on a time when you discovered unexpected common ground with someone.



SARA BUOMKWO

– The Blueprint of My Existence (2023)

@sbuomkwo



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Sara Boumkwo (°2001) is a visual artist with Belgian and Cameroonian roots, living in Ghent. Her work reflects a profound exploration of her identity, woven between two different cultures.

Using textiles as her medium, she unveils the complexity of her intersectional position and her quest for a sense of belonging within the communities around her.

Her own history serves as a valuable starting point for her work, as she delves into how her personal story, along with that of others resembling her, relates to the broader context of the AfroEuropean identity.

THE BLUEPRINT OF MY EXISTENCE (2023)



With this work, Sara Boumkwo pays tribute to her father, who left his homeland Cameroon over 34 years ago in search of a 'better' life. Drawing from her archive of photos and personal experiences, she creates cyanotype prints (blue prints) on cotton and denim that challenge deeply rooted stereotypes about black people.

Simultaneously, this work explores Cameroon's colonial past and the enduring impact of colonization on perceptions, attitudes, and language regarding the African continent and its diaspora. Through the layered patchwork, a new reality and dialogue emerge, not only between the past and the present but also between Sara's personal experiences and the broader context of Cameroon.

MOUNTAIN'S DAUGHTERS *(2023)*

Zilan Nergiz Arsu's photography offers a captivating glimpse into her Kurdish heritage, focusing on two key elements: the breathtaking landscapes of Kurdistan and the mysterious presence of veiled women. The work is deeply connected to her roots and its cultural richness.

In a land where they don't get much recognition and conflicts never seem to end, there's a saying she took into her photography: We have no friends but Mountains. This phrase encapsulates a history where people feel overlooked by the rest of the world and are marked by betrayal from supposed allies, finding solace only in the protective embrace of the mountains.



This project began with Zilan's intention to pay homage to her childhood and heritage. Returning to her birthplace, she aims to capture the essence of Kurdish landscapes and mountains. Zilan's deep love for these natural wonders shines through in her meticulous attention to detail and the depth of her compositions. Through her lens, she invites you to experience the beauty and resilience of the Kurdish people from her unique viewpoint.

ZILAN NERGIZ ARSU

– Mountain's Daughters (2023)

Zilan Nergiz Arsu (°1999) is a Kurdish artist born in Turkey and living in Mechelen.

She discovered her passion for visual storytelling during a year-long theater preparatory programme. Despite studying law, she found her true calling in photography and cinematography, inspired by avant-garde cinema and theater.

Her work transcends photographic boundaries, blending cultural sensitivity with experimental techniques to capture the essence of the human experience. Zilan's portfolio includes intimate portraits and cinematic landscapes, all driven by the desire to stimulate reflection and celebrate diversity. As she continues her artistic journey, Zilan remains determined to push the boundaries of visual storytelling.

@nergizarsu



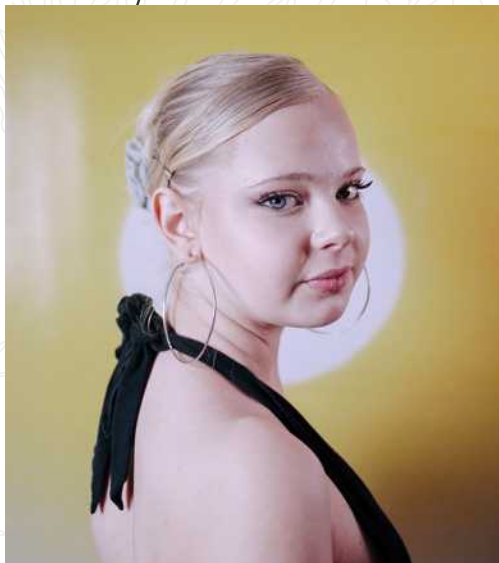
© TATJANA HUONG HENDERIECKX

GEORGIA KLEBER

– Heimwee (2023)

Georgia Kleber (°2006), known by her artist's name Gigi, is a painter specialized in creating vibrant portraits of women. She seeks to capture the essence of human emotion and intimacy, particularly focusing on the feminine experience. By embracing vivid hues, she aspires to illuminate the depth and intricacy of her subjects' inner worlds. Exploring themes of femininity and identity, she navigates her own understanding as a young woman in today's society. Where do I belong? How can I remain connected to my roots?

Gigi works primarily with watercolours for their fluidity and versatility. Much like the ever-changing nature of femininity itself, watercolours allow her to adapt and evolve her artistic vision with each brushstroke. Each layer of paint is an opportunity to rethink and refine, mirroring the constant evolution of her thoughts and ideas about womanhood.



@gigi_bloss

© TATJANA HUONG HENDERIECKX

The process of creating her paintings may seem chaotic at times, but in the end, it all comes together to form a cohesive whole. Just as water flows and moves, so too does her artistic journey. Through her art, she invites you to reflect on your own experiences and to celebrate the beauty and complexity of womanhood in all its forms.

HEIMWEE (2023)

Leaving the parental home and entering adulthood marks a significant transition in Georgia's life. With her painting, she aims to capture the complexity of emotions she is currently experiencing. While she feels a sense of excitement for the future, there is also a deep-seated fear of the unknown that comes with growing up.

The dress depicted in the artwork features a pattern inspired by traditional Dutch Delft blue tiles, reminiscent of the homes she grew up in. Symbolically, the tulip adorning the dress represents the journey from girlhood to womanhood. Just as the tulip is uprooted from its original soil to be replanted elsewhere, so too is Georgia undergoing a profound shift in her life.



The act of moving the tulip causes the dress to sprout, mirroring the changes occurring within her. As a result, the once-delicate blue of the dress transforms, reflecting the altered dynamics of her home environment.

Contrasting with the subdued tones of the girl's dress, the background bursts with vibrant orange hues. This colour symbolizes the future and all the possibilities that lie ahead—new experiences to be had, lessons to be learned, and adventures to embark upon in this journey called life.

ETERNAL HOMES (2023)

This work explores the complex blend of emotions towards the concept of "home" from an immigrant perspective. Aleksandra Czupryna tries to reconcile the seemingly conflicting sentiments of finding solace and sorrow, of grappling with homesickness while also cherishing the distance from home.

The artwork evokes the image of a delicate fabric stained by the earth's embrace. In contrast to the ephemeral boundaries of nations and territories, the soil symbolizes our universal primal home - the earth beneath our feet, steadfastly supporting us all.



ALEKSANDRA CZUPRYNA

– ETERNAL HOMES (2023)

@czupraa



© TATJANA HUONG HENDERIECKX

Aleksandra Czupryna (°1998) works as a textile artist and designer in Antwerp. She was born in Poland and has lived in various countries since the age of 17. This experience has deepened her understanding of both feeling like an outsider and being at home within oneself. This dual perspective fuels her fascination with juxtaposing elements that appear contradictory yet collectively embody unity.

In her art, she is drawn to raw, seemingly haphazard, and sometimes gritty visual elements. They are often combined with ornamental details or meticulous stitching techniques. The merging of various inspiration sources – such as intimate household textiles and objects in a state of deterioration are a recurring element in her work.

CATHERINE DEWART

– Tulpentoren (2023)

@catherine.dwrt

Catherine Dewart (°1999) studies sculpture and ceramics at Luca School of Arts Ghent. In her work she explores the aspects of material, form and play.

Her creations embody playful shapes and spatial constructions, created through an intuitive process and various materials. By creating spatial installations, she tries to create an atmosphere of tranquility through its sensitive forms.

Her artworks strive for openness, inviting you to wonder. Similar to reflective mirrors, her works can speak about both themselves and the world they find themselves in, with the viewer playing a crucial role in the interpretation of the creation.



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TULPENTOREN (2023)



This piece references Catherine's mother, a strong woman with a love for tulips. In her life, she faced the challenge of mourning her husband while simultaneously caring for her children and all other responsibilities. She had to 'replot' herself multiple times. This tulip represents the various layers of life that a person goes through.

With each step we take, we grow, gain experience, get hurt, and love. Everywhere we go, we carry these experiences with us. The exposed rusted metal of the flowers ensures that the piece will continue to evolve over time.

NONA

/ ნონა (2023 - 2024)

This is a story about a mother and daughter who struggle with their cultural background, personal identity, and alienation from each other. The mother, Nona immigrated from Georgia and ended up in Belgium, carrying emotional baggage and a small suitcase. Nona had to make a completely new start with no expectations and no help. Because of her immigration, she felt lost in between two worlds: her homeland and Belgium. She is disconnected from her roots. These feelings are transferred to her daughter Emely.



A contradiction arises because the mother and daughter have experienced different things and have differing perspectives. Emely must constantly adapt to her parent's norms and values, even if they are not in line with her own. It's like the languages they speak are not intelligible to each other in the same house. Through the lens of a camera, Emely was able to get to know her mother in a different way. It was a way to work on the relationship. The frozen moments give a glimpse of intimacy and empathy. Emely sees her not only as a mother but also as a woman with a past that wants to be understood.

EMELY EKMALIYAN

– NONA / ԵՄԵԼԻԱՆ (2023)

@emely.ek

Emely Ekmalian (°2003) is a visual artist with Armenian and Georgian roots. In 2022 she started her bachelor's degree in photography in Sint-Lukas Brussels.

She is a documentary-oriented photographer who orchestrates intimate moments with her mother. For her, photography is like a new reality that she creates and has under control. A new perception that stimulates like a sixth sense.

The boundaries between fiction and nonfiction disappear.

Emely explores themes such as multicultural origins, identity, human relationships, and motherhood.

She finds delight in extracting the mundane from its usual context, transforming it into the absurd through her photography. It's as if capturing these moments through her lens brings her more joy than experiencing them firsthand



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WILLIAM FINKEN

– Some things are better left unsaid (2023 - 2024)

@williamfinken



© TATJANA HUONG HENDERIECKX

William Finken (°1998) was born in Mbandaka, D.R. Congo. He is a self-taught photographer who currently resides and works in Brussels, Belgium. He began his photography journey in December 2020 after experimenting with various art forms. Despite not having completed high school, he enrolled in Infographic Design at Paul Hankar Institut and Photography at Agnès Varda between 2017 and 2022. William considers photography as a personal journal.

He takes inspiration from his daily experiences and the Wabi-sabi philosophy, which highlights the beauty of imperfection. William believes that his memories represent his past, so he tries to recall any childhood memory that comes to mind.

He seeks inspiration from anything that resonates with him, whether it appears in his dreams or triggers a sense of déjà vu.

William works exclusively with film and takes photographs instinctively, following his intuition. He captures moments in his life, documenting his surroundings, interests, and borderline experiences.

Through photography, he seeks to heal his inner wounds and recover lost memories. Ultimately, he sees photography as a tool for processing his emotions.

SOME THINGS ARE BETTER LEFT UNSAID (2023 - 2024)

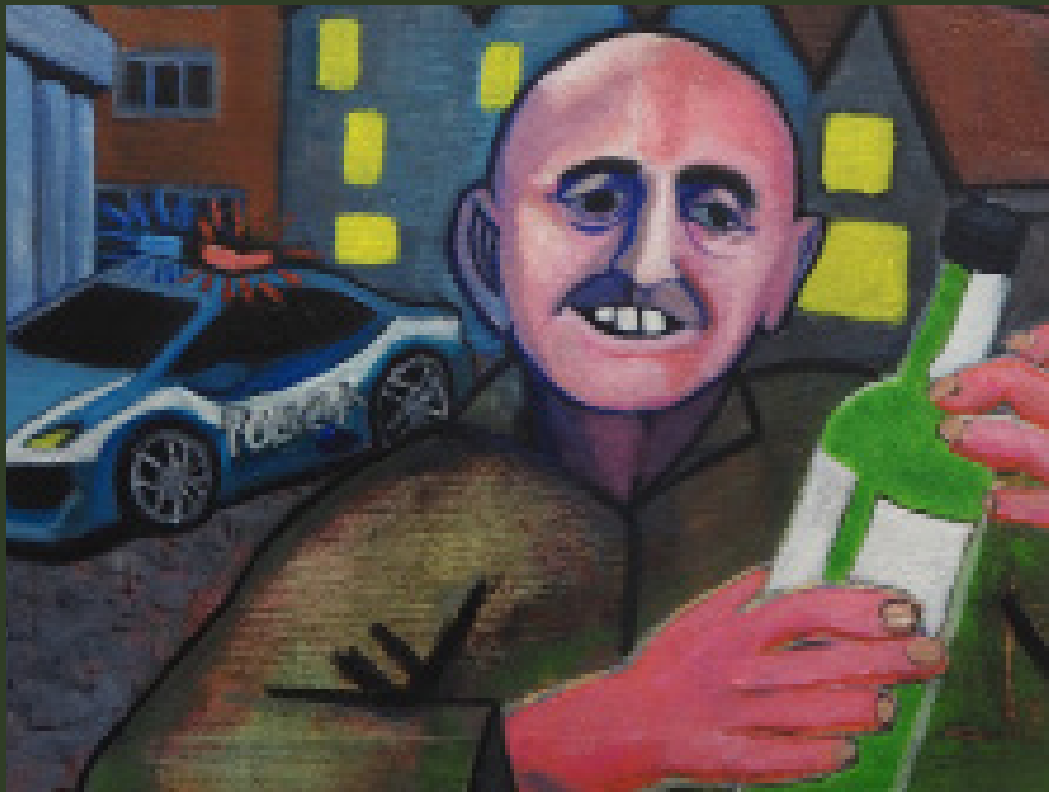
This series of photographs is called *Some things are better left unsaid* and was taken in Aalst, Belgium. They are the second volume of the project titled *Diary of a Dog*. The images capture the daily lives of the photographer's family and their home. The photographer, William, had been away from his family for some time, and his relationship with them had become strained due to his declining mental health. After being diagnosed with borderline personality disorder, he decided to visit his parents' new home, which he had never seen before, to document their daily life.

Photography was the only way he could rebuild a connection with his family and find the answers he was looking for. Using an analog camera, with a flash on and a few rolls of film, William visited his parents' home at least once a month to capture whatever was happening, from regular days to special occasions. He took photographs instinctively, without putting much thought into them, as he believed that was the only way to capture authentic images and see beyond the masks.



The project relates to the theme of *Repotting Roots*, as William sees it as a way of searching for his identity. By analyzing his family and letting go of negative emotions, he hoped to understand who he truly was, where he came from, and where he should go in life.

NPC.EXE_ISTENTIONAL (2023)



The small painting *NPC.exe_istentional* is a dual narrative play. On one hand, it delves into the challenges faced by individuals already grappling with difficulties, particularly those situated at the lower rungs of societal hierarchy, amidst the shifting tides of globalization. On the other hand, it explores the transformation of an individual who once played a role in the era of globalization, perhaps as a (post-)colonizer in the 20th century, now navigating the complexities of personal identity like any other person.

Joost Ruardy shapes his work by virtue of three attributes: broken dreams, failures put in perspective and illadvised humor. Like a frantic cook unfit for the job in a busy restaurant with a full head, buzzing kidneys and burned fingers piecing together the ingredients and rewriting the recipe for every order, he is more about doing first and retrieving the concept later as an afterthought.

JOOST RUARDY

– NPC.exe_istentional (2023)

Joost Ruardy (°1998) is a visual artist, hailing from a small Dutch Island called Texel. He found himself frantically painting during the pandemic after finishing his studies in Nature and Forest Management in 2021. After a year of deliberation in his solitary studio he decided to make the move to Gent in 2022 and start studying painting at LUCA.

Finding inspiration never takes long, since he regularly stumbles over things or issues which annoy him or get on his nerves. Regularly reoccurring themes are on a spectrum between social criticism and absurdism. All put into perspective with a big fat middle finger.

@ruardyjoost



© TATJANA HUONG HENDERIECKX

LAURA LETROYE

– ORCHIDEE (2023)

@laura_letroye



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Laura Letroye (°2002) is a Belgian visual artist. She started a preparatory 7th year 'fine arts' at de Kunsthumaniora in Antwerp in September 2023.

As a 21-year-old, she likes to capture things from life and she prefers to do that using video, photography and writing. She creates work largely starting from reflections about herself, life and the world around her. She seeks out the poetic nature of art and creating in order to convey a message to an audience.

ORCHIDEE (2023)

Orchidee is an experimental video with a poetic approach. It serves as an investigation into the dynamics between Laura as a child and the person she has become. By looking up images and videos taken during her childhood, she has entered into dialogue with her past, present and in a way also her future. This investigation is a form of self-reflection and represents a step in her growth process with the goal of letting go of certain things, moving some and holding on to others. By making this video, Laura is repotting her inner roots to further develop and grow as a person.

The videos she found led to her writing a poem, in which young Laura and current Laura speak alternately to each other. She also added images that represented her at that specific moment. The coming together of these three elements casts a glance at the whole of past, present and future. At the moment of creation, however, for Laura it was a time-based insight that will continue to change over time. The handwritten subtitles that alternate between her current handwriting and her handwriting as a child add to the tactile and personal nature of the video.



GRAFTING (E)RADIC-ATED+RE-POTTED ROOTS (2024)



In *Grafting (e)radic-ated+re-potted roots* Veronica Juliana Schmalz brings together different techniques, materials, languages and perspectives. This work revolves around three central themes: the exploration of one's unique identity amidst diverse environments, the quest for a nurturing space for personal growth and acceptance, and the transformative journey that leaves imprints on our identities while nurturing the evolution of our roots. In this piece, Veronica presents these elements to the public within the theme *Repotting Roots*, inspired by her early migrant story and her multicultural family origins.



Through distinct canvases, highlighted in white to symbolize openness and universality, this work portrays the countries and cities where she resettled her roots—Argentina, Sicily, South Tyrol, Germany, and Belgium. The canvases feature three-dimensional white clay shapes representing the unique qualities of each 'soil,' while woven cotton threads illustrate her journey and the process of grafting her roots. Each of the 6 parts of the artwork is paired with a multilingual audio poem narrating episodes from Veronica's story, inviting you to delve into her vision and experiences. Additionally, a central canvas adorned with white clay 'islands' encourages you to contribute your own repotted root stories using threads and pins, fostering a collective creation.

VERONICA JULIANA SCHMALZ

– Grafting (e)radic-ated+re-potted roots (2024)

@lajauneschreibmachine



© TATJANA HUONG HENDERIECKX

Veronica Juliana Schmalz (°1997) is a PhD student in Linguistics & AI in Kortrijk. Her family roots extend across Argentina, Italy and Germany; she has been living in Belgium since 2021. Veronica's work reflects her multicultural origins, celebrating multilingualism and multidisciplinary.

She creates abstract textured art, graphic poems, collages, slam poetry videos and performances. Her ability to seamlessly blend up to six different languages within her texts sets Veronica apart: it allows her to create a distinctive and captivating fusion amidst the diversity of languages and techniques she uses.

PLOY THONGCHAMNAN

– LIFE SUPPORT (2023)

Ploy Thongchamnan (°1996, she/they) is a transdisciplinary artist who explores the elements of nature. She has grounded herself in Product Design at LUCA School of Arts, C-Mine Genk and recently expanded her focus to Olfactory Art at PXL MAD, Hasselt.

@ploythongchamnan



© TATJANA HUONG HENDERIECKX

Ploy immerses herself in a pool of knowledge by keenly observing her surroundings. She engages with the audience through the tension of attraction and repulsion, offering subtle yet surprising immersive experiences. Ploy approaches many disciplines such as biology, art and technology. The social aspect of her work lets the branches stream into a river of belonging. Like a seed carried by the wind, she is not bound to one location but flows airy from one context to another. Ploy's purpose is to find a place where they can land and let her work transience.

LIFE SUPPORT *(2023)*

Life Support is a floating garden made out of natural materials gathered in and around Hasselt. Ploy's work is related to the theme of community and belonging to a culture. Intuitively, she created this artwork based on her memories of her hometown in Udon Thani, Thailand. Her work is linked to Repotting Roots because she has been shifting between two grounds. The natural world connects everything in this context.



Ploy finds her meaning in the natural elements in her living surroundings. This reminds her of the primary school in the countryside of Thailand, where self-sufficiency was the norm. This education has had an enormous impact on the way Ploy works today. Nearby the school, there was a river where the kids would come together to play. The Demer, a river streaming through the city of Hasselt where Ploy is based, reminds her of this memory. For that reason, she reimagines a floating structure made only from plants. By making it, Ploy could transcendence back to her hometown.

Life Support stands for the past, the present and the future. It exists by looking back at memories from Ploy's hometown. It allows the artist and the participants to understand the value of the human life. It follows the river into the future of hope and supports curious ones with delicious greens. Special thanks to Nomad City and Ateljee Symbio for their support in bringing this project to realization.

QUESTION



Make a visual map around 'repotting roots'.



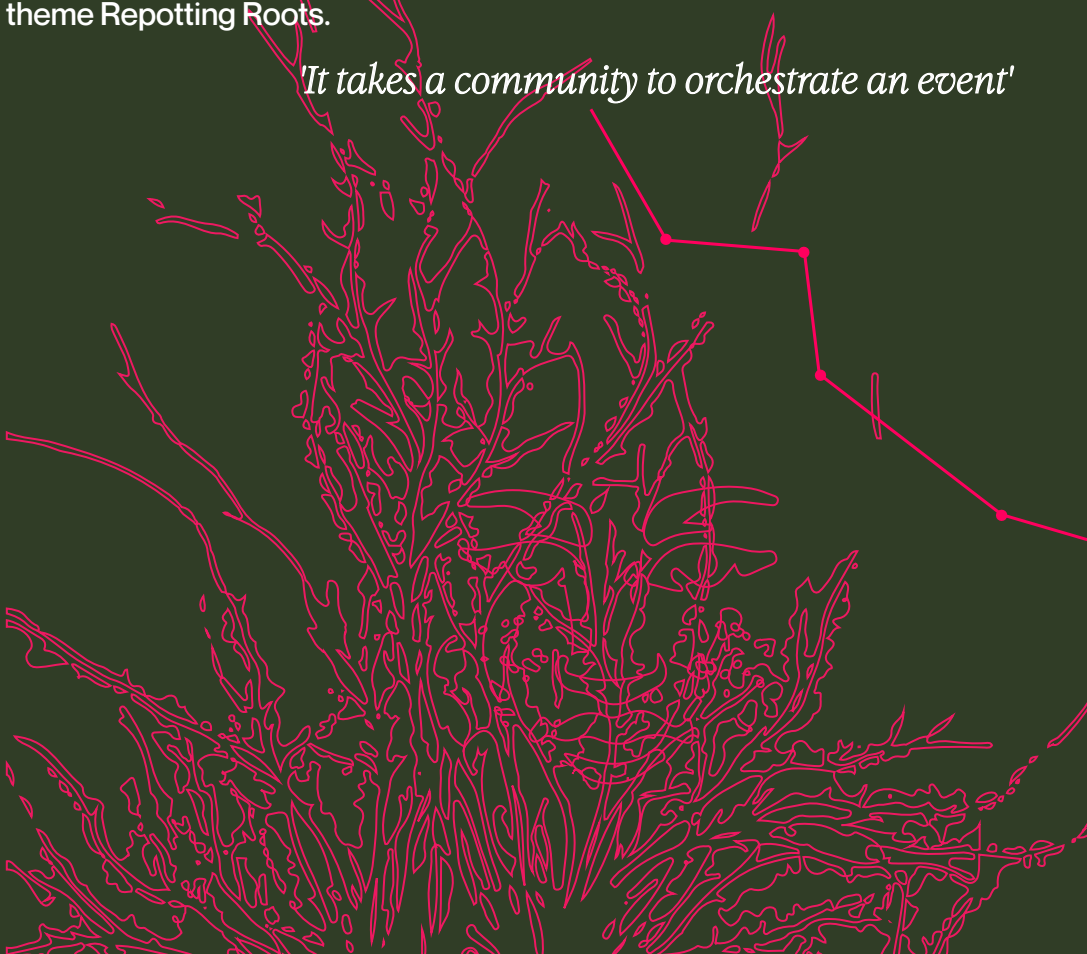
Add more lines if you want to, there is no such thing as having '*too many*' thoughts!



PUBLIC PROGRAM

As we know, a community is not built in one day, not even in one year. That's why within this 10th year celebration, we invited local creatives who find meaning in Nightwatch. Some of them were Young Artists in previous editions, others complemented the vision of the Young Entrepreneurs. Everyone included in the public program deepens the layers of this year's theme Repotting Roots.

'It takes a community to orchestrate an event'



REFLECTIVE REALMS

LOCATION: 'THE PERGOLA' (GROUND FLOOR)

Moenia Ladhib (1996) is an all-round creative of mixed heritage, passionate about forging her own social norms. Her belief is that there are always stories to be built upon.

The Pergola serves as a captivating journey into the depths of identity and self-discovery. Visitors are encouraged to delve into their own narratives, confronting the complexities of freedom and migration within the context of their lives. Symbolically, the suspended bird cages represent both the yearning for freedom and the constraints we face. Aligned with the overarching theme of Repotting Roots this installation facilitates a conversation about the beauty and mystery of the journey to freedom.

BE KALMYK

LOCATION: 'THE GREENHOUSE' (1ST FLOOR)

Ulana Perveeva ('2000) is an audiovisual artist based in Antwerp, Belgium. Her practice focuses on the relationship between the human body and nature, identity, home, and memory. She mainly works from personal observations and experiences that she then translates into images

Ulana feels torn between multiple places: her birthplace LAND, her residence in Belgium, and an imaginary place in the future where she will feel at home. The theme Repotting Roots for her is rooted in understanding and preserving her identity, cultural values and stories told within her community to have a solid foundation to build upon. In her photography project be Kalmyk Ulana investigates how changing the stereotypical 'savage narrative' of her home region Kalmykia (colonised by Russia), can make space for authentic stories told by the Kalmyk natives. She keeps an intuitive photographic diary consisting of digital snapshots, capturing everyday life. . .

TAKE OVER BY US

LOCATION: 'THE TREEHOUSE' (1ST FLOOR)

Take over By Us (TBU) is an agency, founded by Fouzia Sadala and Brecht Swinnen in 2023. TBU was created to tap into the potential of underutilized spaces within (cultural) institutions and their public programs. With their agency they aim to facilitate uplifting environments where people can recognize themselves, create dialogue and connect.

The treehouse is a physical manifestation of what a childhood safe space could look like. Here the duo provides a break from the crowd to decompress and charge up for the rest of the visit.

What's something small that always brings you joy or comfort, regardless of where you are?



BALANCING MIXED ROOTS

LOCATION: 'THE ATTIC' (3RD FLOOR)

Belgian-Albanian photographer Sophie Rata and maximalist Farah El Bastani of Moroccan decent created the photo series 'BALANCING MIXED ROOTS: challenging paths to a golden mean'. This series of vibrant portraits delves into the experiences of mixed heritage individuals. Each image captures the youthful energy of mixed identities and transforms cultural detachment into a celebration of fluidity and connection.

The theme Repotting Roots is one of many layers in which both challenges and advantages deserve to be highlighted. The duo fosters a narrative of beauty and intricacies created by merging cultures. Former journalist turned researcher Mayli M adds personal nuance to the visual expression by incorporating heartfelt quotes. She stuck to the respondents' authentic speech to reflect their true emotions and stories.

Balancing Mixed Roots not only showcases the beauty of diversity but also poses a compelling question: could the merging of cultures lead us toward global harmony? Viewers are invited to explore these narratives and consider their impact on fostering a more inclusive world.

What family traditions are you proud of?





What are some new traditions you would like to start?

XRAY COMMUNITY

LOCATION: STAIRWELL ~~~~~ 21:00 – 21:30

Choreo: Alex Akuete

Dancers: Briseïs Goris, Veerle Joris, Marion Dégardin

Xray Community, founded by Alex Akuete in 2018, is an Antwerp based multifunctional platform for young artists between 14 and 23 years old. They strive to make multidisciplinary art practices accessible to the youth regardless of their ethnic background. They support and empower young people by providing them with a space for experimentation and creative possibilities. Their core goal is to promote community!

Their performance draws from the theme Repotting Roots by threading movements of the performers as they start in separate locations within the museum and gradually find each other. Musically they are accompanied by the saxophone player Kenza De Nolf who brings her personal interpretation via sound. This performance presents the strength of collective inspiration and collaboration.



Name a song that makes you think of someone special and why?

CALYA J.

LOCATION: THE PARK (GROUND FLOOR) ~~~~~ 22:30 – 22:50

Jessica Boyeleba Balehen, known as Calya J., is a multifaceted musician from Antwerp. She writes, plays various instruments, and produces her own music. In early 2020, she debuted her EP titled 'Blueprint,' a fusion of mystical beats and soundscapes with soulful vocals that highlight her unique style. Her latest EP, named 'PURP.S,' premiered in February 2024 and was a collaboration with many artists that inspired her. The set she will bring is about self-acceptance and realizing when you have outgrown a space.

THIS YEAR'S EDITION IS A SPECIAL ONE.

2024 marks the **ten-year anniversary of *Nightwatch***. Throughout the past decade, *Nightwatch* has taken on many different forms while always centring the main goal: supporting, showcasing and empowering young artists. The project has evolved from a short artistic intervention to a ninemonth for young professionals and young artists. It has grown into a community built on shared values, fuelled by shared ambitions of challenging what a museum experience can be. *Nightwatch* could not exist without the many people who have shaped it. Thank you to all the young artists, the young entrepreneurs, the friends and family, the colleagues, the audience, the partners, the sponsors, the fans.

Merel Verschaeren, Wouter Duprez, Inge Sniijders, Anna Heuninck, Niels De Meirleir, Hannah Vandenbussche, Julio Moyano, Anouk van Reijen, Laurens Van Hullen, Anne van de Star, You On Stage, AmuseeVous, Bouckenborgh, Arthur Follebout, Cedric Vanholme, Hazel Ver Moesen, Hertier Hitima, Lauren De Smet & Vladimir Adelyan, Mariam Hakobyan, Merel Theloesen, Naoufel Boubekri, Naomi Ryckewaert, Ode Deman, Oscar Cornelissen, Shams Bedja, Tiene Carlier, Wouter De Schutter, Dimitri Leue, Aure lie Bayad, Jeroen Bocken, Maya Bogaert, Nathan Bouts, Demi Cauwenbergh, Eva De Ridder, Orin D'hauwer-De Smaele, Marijn Pelkmans, Hazel Ver Moesen, Max Vandenbroeck, Sofie Jaspers, Mirjam van Dijk, Maarten Vanermen, Piazza Dell'Arte, Pablo Cepeda, Eloi Cyuzuzo Nsanzabandi, Alexia De Splenter, Diana Dimbueni, Jennifer Doru, Anas Kereknaoui en Beauvoir Ngaliema, Oriane Lecluyse, Robbe Moortgat, Camilla Peeters, Wout Snykers, Renee Vaerewijck en Ebe Meynckens, Puck van Elswijk, Maya Van Treeck en Thomas Lambrechts, Elisabeth Severino Fernandes, Sofie Jaspers, Youniss Ahamad, Salahdine Ibnou Kacemi, Gulsah Bayrak, Yeboah Benhelima, Othi Berry, Oona Bovri, Jade Derudder, Elisabeth Klinck, Ricky Et Talie, Rune Fonteyn Seidel, Rami Hara, Olivia Lopez, Issa Mushidi, Goan Restiau, Adel Setta, Ines Vansteenckiste-Muyllé, Louise Verstraete, Celina Vleugels, Lori Verhoeven, Jaspe Azabe Habarurema, Eloi Nsanzabandi, Karl Kana, Zoe Mushidi, Elisabeth Severino Fernandes, Sofie Jaspers, Lola Boris, Jint, Transcontinenta, Alex Akuete, Beyza Batmaz, Bogenna Ivana, Elflinn Verdcourt, Farida El Kaddouri, Gudrun Moreau, Jessica Boyeleba Balehen, Kawtar Ouh, Lisa Ijeoma, Nico Timmermans, Pilar de Ceuleneer, Richard Agyemang, Salim Azaimi, Soukaï na Bennani, Sumaya Chekkali, Jaspe Azabe Habarurema, Leonie Delaey, Karl Kana, Zoe Mushidi, Ama Koranteng-Kumi, Francesca Gea, Tomas Vandecasteele, Milo Profi, Stampmedia, Please Add Colour, I Support Creatives, BeHuman vzw, Adnane Bensaada, Arber Sefa, Bruna Poejo, Charlotte Maria Hannes, Dente, Jazz Sanusi, Lou Lambrecht, Lisa Ottenburgh, Fernando, Liv De Coninck, Manon De Bruyn, Stans Vrijssen,

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~~~~~ **THANK YOU!** ~~~~~

DATE: .. - .. - ....

(this is not morse code but if it was then it would say 'thanks for being here' ... probably)



Write a letter to yourself to read next year today.

Dear .....

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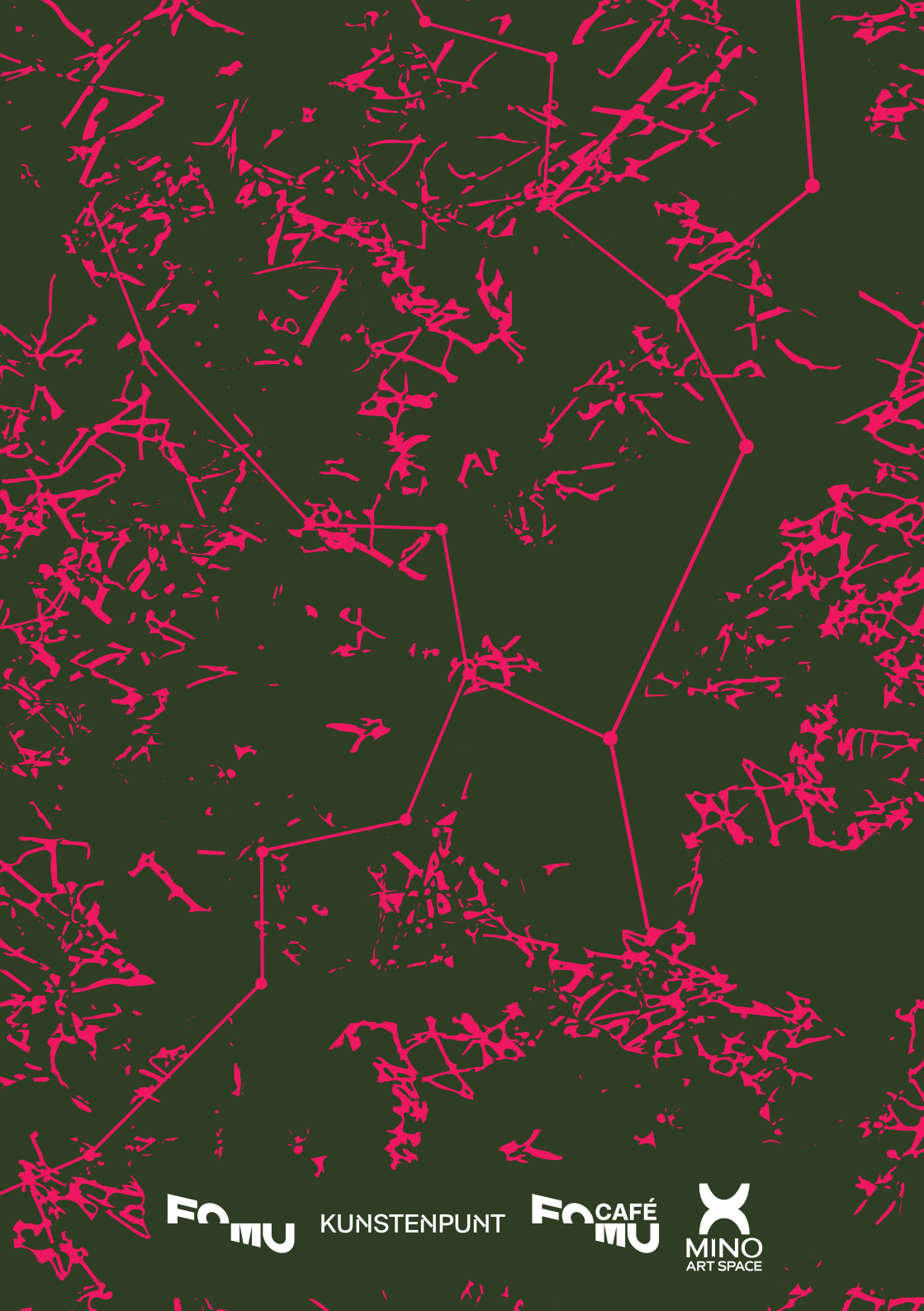


# NIGHT WATCH



**Design & lay-out. Salah Van Puymbroeck**

*There is one face like the one above hidden in this booklet, can you find it?  
(ps: there is no prize if you do, sorry)*



KUNSTENPUNT

