

TEMTACLE TOGETHER NESS

301





643 Collective
 ALLAN
 Philip Arons
 Ben Alper
 Toni Amengual
 Peggy Anderson
 Thora Dolven Balke
 AA Bronson
 Bill Burke
 Alejandro Cartagena
 Bruno Ceschel
 Bob Civil
 Christopher Clary
 Zoë Croggon
 Ana Cuba
 Fabiano de Lemos Britto
 Arjan de Nooy
 Carolyn Drake
 Jessica Eaton
 Chase England



William Esdale
 643 Collective
 David F. Hermida
 Alex F. Webb
 Ole Feron
 Matthew Gamber
 Christopher Stanunzio
 Lena Grass
 Curtis Hamilton
 Jacob Haupt



Emile Hyperion Dubuisson
 Noah Jackson
 Ron Jude
 Anna Karin Quinto
 Kasia Klimpel
 Vendula Knopova
 Nico Krijno
 Anouk Kruijthof
 Lisa Lapierre
 Anna Leigh Clem



Alexandra Lethbridge
 Jan Lewandowski
 Londret Vandret
 Ward Long
 Carlos Lorete de Mola
 Annaleen Louwes
 Gaisha Madanova
 Juan Madrid
 Mike Mandel



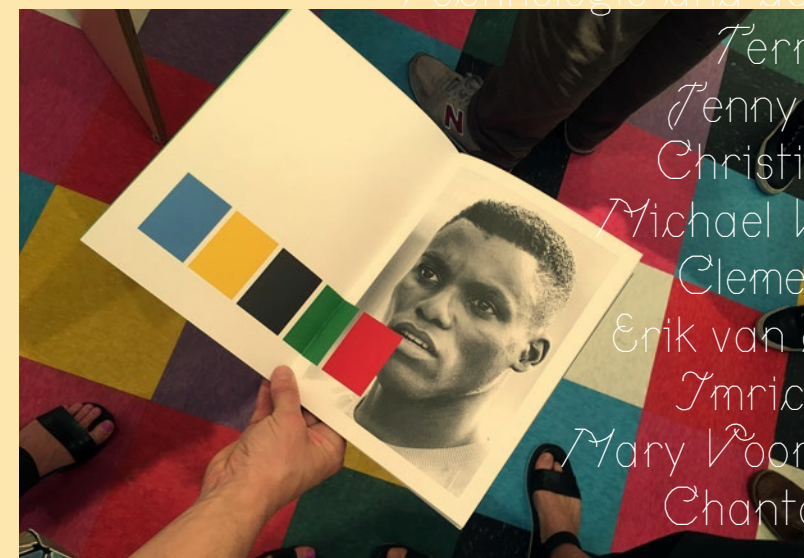
Michael McLeod



Meron Menghistab
 Devin N. Morris
 Lucia Mimcova
 Christopher M...
 Adrian Octavio
 Christoph...
 Evan...
 Ryan...
 Max...
 Peter...
 Chanta...
 Johan...
 Rafael...
 Jonathan...
 David...
 Ben...
 Max...
 Paul...
 Bill...



Technologie und das Unheimlich (U+P)



Fernnova
 Jenny Pondera
 Christian Tunge
 Michael...
 Clement...
 Erik...
 Imrich...
 Mary...
 Chanta...





Pilar Estefania Cortes
 Abril Sofia Garcia Aguilar
 Jose Tsai Garcia Alvarez



Maria Jose Hernandez
 Darvick Aragon Lopez
 Angel Bautista Lopez
 Angel Miguel Lopez



Aimar Pachero Manzano
 Angel Maruales Marcial
 Cocniti Mariche Moyola



Roger Adriel Rodrigues de Dios
 Diego Rivas Rodriguez
 Quetzaly Lopez Torres



Mark Fridvalszki
 Dorota Kenderová
 Karen Kielland



Vico Krebs
 Anouk Kruijthof
 Svätopluk Mkyta
 Martin Pílaček
 Lucia Káčová
 Taro Varga

In the 1960s, many artists ventured outside the cities and museums to escape the limitations of the art market and to question the ideology of the white cube by working directly in natural or sparsely populated environments. These personal quests are still very vivid today; linked to attempts to question institutions and authorship, they also seek to reinvent them by exploring new ways of working inside from outside. As artist Daniel Steegmann Mangrané says: “If an exhibition is an experiment to articulate reality, to confuse the inside and the outside of the exhibition is one of the first duties of art: the space of the museum can no longer be a space for the accumulation of artifacts, isolated and protected from the outside, but a place where our relations with objects and reality is reconfigured.”¹ Like Steegmann Mangrané, Anouk Kruithof creates exhibitions as reconfigurations of relations, where sculptural elements, images, sounds and scenography include the viewer in a complex perception of reality as fundamentally composed. One important aspect of her practice is the place of waste materials, seen as a strong component of our reality and possibly an active element in our transformation. As biologist and philosopher Donna Haraway poetically expresses: “We are compost, not posthuman; we inhabit the humusities, no the humanities.”² Waste is seen as a resource material that we must deal with, and learn from. Anouk Kruithof works with composting processes both metaphorically and, importantly, directly in nature, for instance taking printed photographs into the jungle and observing the visual transformations affecting their materiality as a positive step to reinforce social imaginaries.

Anouk Kruithof spends a large part of her life creating projects with found objects in natural landscapes or rural contexts, collaborating with others on social and environmental issues. She follows a line drawn by relations between human and non-human, learning from others and from situations. Her artistic process points to the necessity of exploring “beyond nature and culture” as proposed by Philippe Descola³, or “below nature and culture” as Bruno Latour prefers to put it⁴. Following Descola’s perspective, let’s ask this preliminary question: how can we learn with others, with those societies and rural communities who never forget to invite even the most modest plants and animals into their conception of social life? The people Anouk Kruithof works with are very diverse – children, local populations, students, artists, passers-by – and so are the contexts, from New York City to the Amazon rainforest in Suriname. She collaborates with plants and vegetation, collecting, mixing, arranging forms and following intuitions, but without nostalgia for a state of nature. Reality is stratified, nature is composed with culture, and even life in the rainforest in Suriname is in relation with cities, with technics and production. An exploration of her projects is a journey through her artistic process and her ever-

changing life because they are all linked to actual places she has lived or stayed in, and to the digital world where the internet is a resource.

Anouk Kruithof is involved in an interspecies quest inspired by the populations she meets and the materials she finds in landscapes – forests, beaches, jungles – where humans are co-living with many other species. Being conscious that human is indissociable from nature and that nature doesn’t exist as a separate entity (if we follow Descola), means we inhabit an environment where so-called waste is a resource like any other. Anouk Kruithof plays with discarded materials and plants, she prints and frames images produced in collaboration with natural processes, she explores a way of living and seeing which welcomes coincidences, is open to the poetics of ‘inframince’, which all result in exhibition formats. The titles she gives to her series of actions, made alone or with others, add a narrative dimension.



For example, *El Camino Abierto* (The open way) is the title of a workshop held during her residency at Fondazione Casa Wabi, Mexico. She asked a group of children to invent their own piñata, the traditional Mexican decorated papier-mâché sculpture filled with candy ‘treasure’ and smashed open during a celebration. Piñata is now a globalized product, in South America and now in Western countries, where it’s completely decontextualized and sold cheaply. However, with this workshop Anouk Kruithof restored a personal relation between the children and the piñata, inviting them to create their own ritual. She asked them each to bring a personal object from home and to collect plant material and other items while walking around Casa Wabi together, sharing with the children their love of treasure hunting and their ability to fantasize around even very poor material. Together they created their own piñata, using bright colors and imagination as a way to appropriate the real. Even if her work often starts from found materials, objects, memories, narratives, referring to an impoverishment of Western cultures, Anouk Kruithof likes to produce atmospheres where one finds sensual forces and happiness through water reflection, music, food, drinks, and attention to others. With the children, she shared creation as an inspiring and joyful activity, linked to their personal memories and to their collective walks and discussions, but also as an educational resource. Artistic process is one way among many others to open non-predetermined paths,

to cultivate one’s ability to extend imaginaries instead of consuming poor replicas. In this workshop, the artist takes part in a collective effort to go back to cultural skills – in this case, creating piñata – and she learns from the situation as much as she teaches.

Exploring non-dominant ways of creating and seeing

Anouk Kruithof works with the natural environment but she makes exhibitions in gallery spaces too, inviting the viewer to rethink his/her/their way of seeing in a museum, to follow a pathway, to question classical representations where the human is always looking at a distance, from above, and has that same relation to nature. Her exhibitions are composted in a sense of being a stratification of ideas and emotions, closely combining inside and outside, including diverse personal choices. She troubles the dominant position of the artist as unique vision and explores collaborative process to create with others, to compost reality with multiple perceptions.

Anouk Kruithof develops projects based on active cooperation with others, with a real concern to encourage artists, for example organizing *The Anamorphosis Prize* (2015-2017) which supported self-publishing in the photographic field. She was involved in all the processes: communication, selection, celebration. She has designed a website and made short videos to give visibility to the best 20 projects, organized public events at the MoMA library to introduce them in an important place in the art world, and encouraged personal meetings and physical relationships with books. In addition, she secured a funding of 10,000 dollars for the winner, no strings attached. She curated the 6th Zine and Self-Published Photo Book Fair, designing the stands for the books with curatorial intent. Hosting other artists, being curious about others, is very important in her vision of art. During her residency at ISCP (International Studio & Curatorial Program) in New York, instead of showing her own work in the open studio event, she chose to host BYOB (Bring Your Own Beamer), a series of one-night-projections initiated by the artist Rafaël Rozendaal and curated by different people around the world.



In 2012, she created a spatial installation called *Untitled (I’ve taken too many photos / I’ve never taken a photo)* for the Hyères festival de mode et photographie, which is very typical of how she questions her own authority as an artist. She decided to go back to her ‘automatic archive’, the large number of images she makes every day (and barely ever looks at once archived) as the starting point. She selected

300 images and gave the final task of the selecting process to a person, Harrison Medina, who had never taken a photo in his life.

Her quest for a virgin photographic gaze may have had an element of irony, but it also relates to her commitment to opening up her personal sensibility by leaving her own structures of vision in the background. Finally, after a discussion that is transcribed in a newspaper publication, 75 photographs were printed in different sizes and hung from the ceiling, suggesting the viewer reverse their direction of sight by using a mirror. Opening up the field of vision has been a central issue in art since the 1920s, and Herbert Bayer demonstrated it very clearly in his series of diagrams *Extended Field of Vision* developed at that time. One person, or simply one giant eye, is looking not only in front of themselves, as the perspective construction taught them to do, but also down, up, and even backwards. This was revolutionary because it meant that optical perception was flooded by a diversity of sensations that contributed to the art experience.



Herbert Bayer was close to El Lissitzky⁵ and to John Dewey⁶ and he and shared with them the conviction about the emancipatory turn of this new conception of art based on experience. The display proposed by Anouk Kruithof offers a reversal from the habitus of vision, invites viewers to be active agents of their vision by manipulating the mirrors and moving around the room, and has a strong resonance with these avant-garde thinkers. At each step of the process, the relation to images was scrutinized in its habitus, testing the possibility of refreshing one’s vision through different tools. Anouk Kruithof describes her installation as “providing a new experience of looking at photographs”, which is more than just a new physical position of looking. It’s a process relating her to the others in an effort to reinvent one’s vision, and to reverse one’s prejudice.

Anouk Kruithof lives each collaborative situation intensely, giving a lot of energy and sharing creativity with others by her presence. This is an important aspect of her being as an artist, with this giving and taking acknowledged as work. When she put up posters in the street asking to meet someone who had never taken a photo in his/her/their life, she says that this collaboration will be paid. When

1. Daniel Steegmann Mangrané, catalogue of the exhibition *A Leaf-Shaped Animal Draws the Hand*, Pirelli HangarBicocca, 2019.
2. Donna Haraway, *Staying with the Trouble*, 2006.
3. Philippe Descola, *Beyond Nature and Culture*, The University of Chicago Press, 2014.
4. Bruno Latour, *Facing Gaïa: Eight lectures on the new climatic regime*, Polity Press, 2017.

5. El Lissitzky was a pioneer in exhibition design who, like Herbert Bayer, gave a very active place to the spectator.
6. John Dewey, *Art as Experience*, 1934.

she launched *Universal Tongue* (2018-2021), a vast research project on dance-videos shared on the internet and social media, she symbolically paid one euro for each video sent to her (she received 7,500, and added 1,452 found by herself). Making art is work, and to share one's authority in collaborative process means sharing one's economy. When enunciated, this seems self-evident, but instrumentalization and exploitation is a reality in the art world, no matter how good the political intentions are, as it has been pointed out frequently in regard to Santiago Sierra's performances⁷, for which he hires socially invisible and vulnerable groups to be exposed, tattooed or lined up as if by police. Sierra provokes by putting the viewer in a very uncomfortable position, raising political issues by a very direct strategy that uses the same tools as the denounced parties. Anouk Kruithof, on the other hand, does not work with this kind of straight irony and institutional criticism; instead, she prefers to contribute to the struggles by interacting closely with others and building non-dominant relations.

Accumulation and appropriation of images and emotions

Interested by techniques of accumulation and appropriation of images, Anouk Kruithof focuses on our habit of collecting thousands of images on our phones or virtual clouds, sharing them on social media, reinforcing our mental process of creating relations between what happens to us in real life and through these images briefly seen on our smartphones. The fact that we are thinking through 'contamination by image' is more obvious than ever. Scrolling on Instagram, searching on Google, digging into personal memories through the profusion of images made in everyday life, is often described as negative compulsive behaviour and a waste of time, however it may nevertheless provoke the imagination and thinking. *The Daily Exhaustion*, a newspaper published by Anouk Kruithof in 2010, is a playful series of selfies she made expressing what being exhausted might mean. While there are plenty of reports of people suffering burnout, we regularly exaggerate for comic effect and to elicit sympathy, using 'exhausted' simply to mean 'tired'. So she set out to investigate physical states of exhaustion, doing intense exercise before taking her photographs.

This project has some interesting similarities with *Days Are Dogs*, the monograph by Camille Henrot⁸ articulated as a week's emotional agenda, dealing with "problems of everyday life, particularly our relationship to dependency. The title comes from the expression in English for a difficult, tiring day, a 'dog day'. (...) The stock character of my exhibition is pretty passive. But this submission is a kind of freedom too. In the end, the submission of the dog is feigned, it's opportunistic, sometimes affectionate or playful." These words echo what one feels browsing *The Daily Exhaustion*,

7. See <https://www.tate.org.uk/art/artists/santiago-sierra-6878/santiago-sierra-performance-and-controversy>

8. This monograph published on the occasion of her solo show at Palais de Tokyo, Paris, 2017, as part of the Palais collection.

9. "Dogs are always hungry", Camille Henrot interviewed by Daria de Beauvais, Palais, 2017, p.15

looking at Anouk Kruithof's mise en scène of her own emotional feelings by associating her clothes with colored backgrounds. Unsmiling, she expresses fatigue and loneliness but the accumulation of images gives rise to humorous feelings and smiles as well. Kruithof continued this research with a project on the streets of New York City, on Wall Street, in 2013. She installed on the ground, at the edge of the pavement, photographs of pixels which were blown up from images found on Google, searching the word 'stress'.



Close-ups from portraits of stressed persons, mainly at work, resulted in monochromes that Anouk Kruithof framed as photographs. Having conversations with pedestrians about their own relationships to stress at work, she mirrored and exchanged emotions using the huge narrative potentiality of abstract images (colored pixels, even if referring to a descriptive image, function as abstract paintings, inviting personal projections). During the conversations, she asked them how much they would pay to take a photograph home, to create imaginary sales transactions, but then gave it to them for free, giving away the ever-present economic relation in order to introduce a gift relation. This project brought about nice meetings and funny situations, as documented in the photographs, transforming stress trauma by personal appropriation, and it tried to open a new schema of exchange based on discussion and gift.

To create photo books is to experiment with ways of seeing. Anouk Kruithof has worked with various international publishers and has self-published many photo books, always giving great attention to the design concept. Each is specific, reinforcing the project's intentions, such as in *The Daily Exhaustion* where the heaviness of unbound printed pages makes reading difficult, which is a good way to share a kind of discomfort with the reader. Another interesting example is *Happy Birthday to You*, published in 2011, linked to her social project at the artistic residence Het Vijfde Seizoen at the Altrecht psychiatric unit in Den Dolder. Anouk Kruithof interviewed ten patients about their birthday wishes and then celebrated it with them according to these wishes. The photo book is more than a documentation of this action: it is a present, a collection of words, faces, dreams, and a game inviting the reader into the fantasy of persons with whom we rarely share intimate moments. Self-representation is a particular issue for disabled persons suffering from difficulties

with self-esteem or trouble constructing personal identity. During the birthday ceremony, funny identity portraits were transferred onto their cake's icing, then the cake was cut and eaten. Photography and video are frequently used in therapy as tools for playful reappropriation and reparation, as part of the process to reinforce personal identity through visual narrative. Here, the process is quite challenging because the patients felt first privileged to have their own cake with their portrait and happy to share it with other residents, but seeing others eating one's portrait is not easy and might produce hard feelings that had to be taken care of.



Anouk Kruithof asked her assistant to take many photos during her conversations with the residents and during the birthday parties, and then used them in the edition to create funny graphic compositions with faces, gestures, objects, recomposing bodies without offending. Seen as a visual game, mixed with words and colors, it produces refreshing and playful portraits, even if the reading of the interviews with the patients reveals many old psychological wounds. *Happy Birthday to You* is not an art therapy project, but by interacting directly with the patients, by working through intimate desires, social frustrations, it is a psychological journey for all participants. The documentation includes Anouk Kruithof as an active participant, bringing a birthday cake, a plant, offering her presents and wishes. The book is also conceived as a birthday present, partially created by hand. It is keeping the memory of these precious moments in individual lives, and it shares lot of positive inspiration to think differently about our relation to those marginalized by societies.

Niet Meer Normaal (2022) goes further in pursuit of these issues by raising a series of questions about what is normality and how it is defined in a rapidly evolving world. With this collaborative project, she invited 300 participants to send a drawing, photo or text with positive insights on current changes, transforming realities affected by disease, repression and fear into an optimistic and joyful installation. The exhibition was immersive, taking over all the architecture. Anouk Kruithof covered the windows with drawings printed on colored transparent sheets, following each participant's color choice, to make a stained glass out of epherma, and created huge fabric creatures that the spectator was happy to sit on. In this very organic environment, one could feel welcomed in an inclusive quest by reading the newspaper, listening to the sounds coming from very diverse contexts and picking the

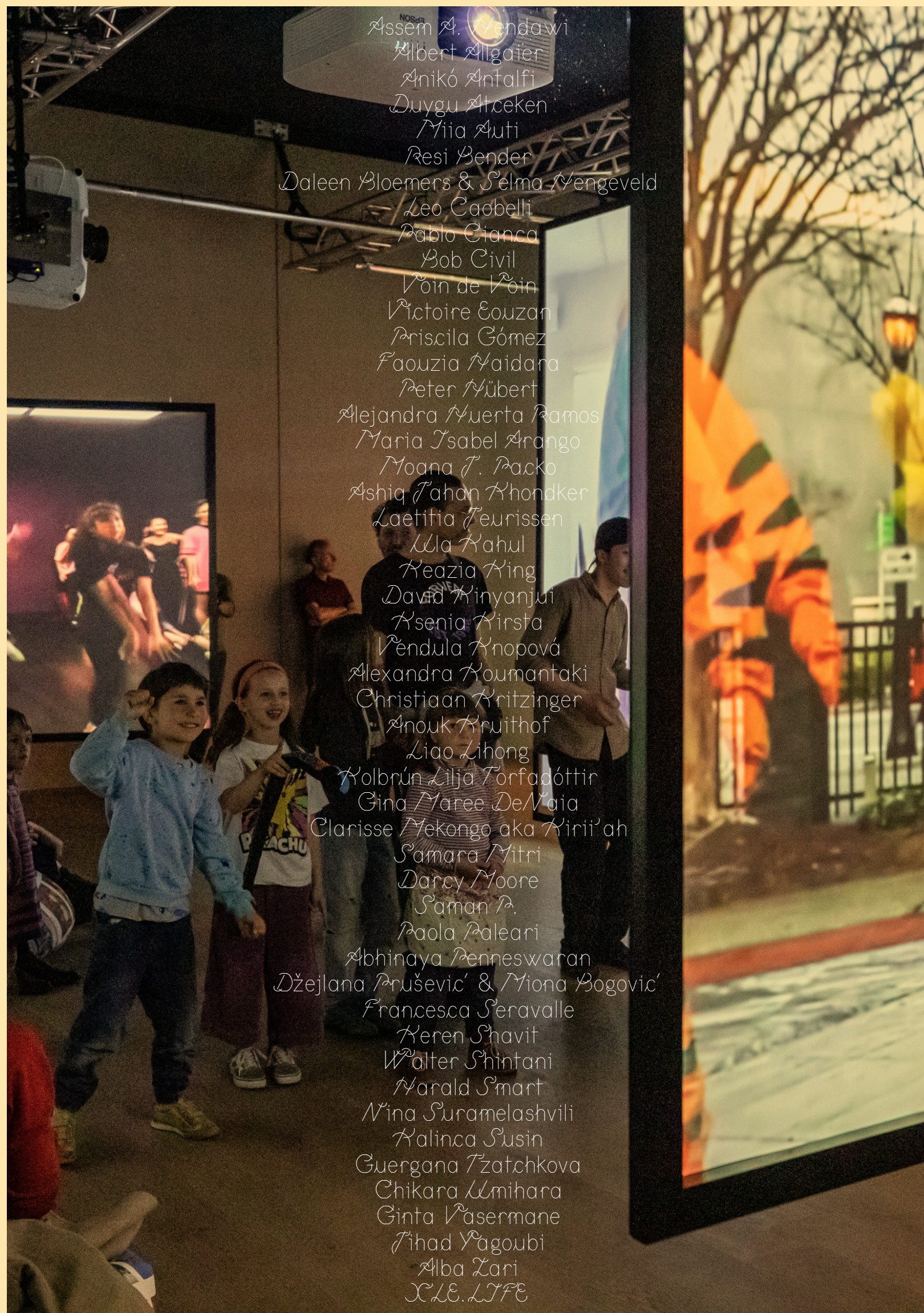
humorous and powerful imaginaries assembled in it.

This chapter, *Tentacle Togetherness*, gathers up all Anouk Kruithof's social and collaborative projects, like the octopus, a fascinating animal that feels and thinks with its tentacles. *Niet Meer Normaal* involved such collaborative processes at each step, from the making to the experiencing, following the desire to unite active communities involved in transformative processes. Linking positive feelings with art processes and exploring *Tentacle Togetherness* is inspired by the philosophy of Donna Haraway, who encourages the cultivation of pleasure, joy and co-responsibility in order to confront the huge challenges of our times in crisis.

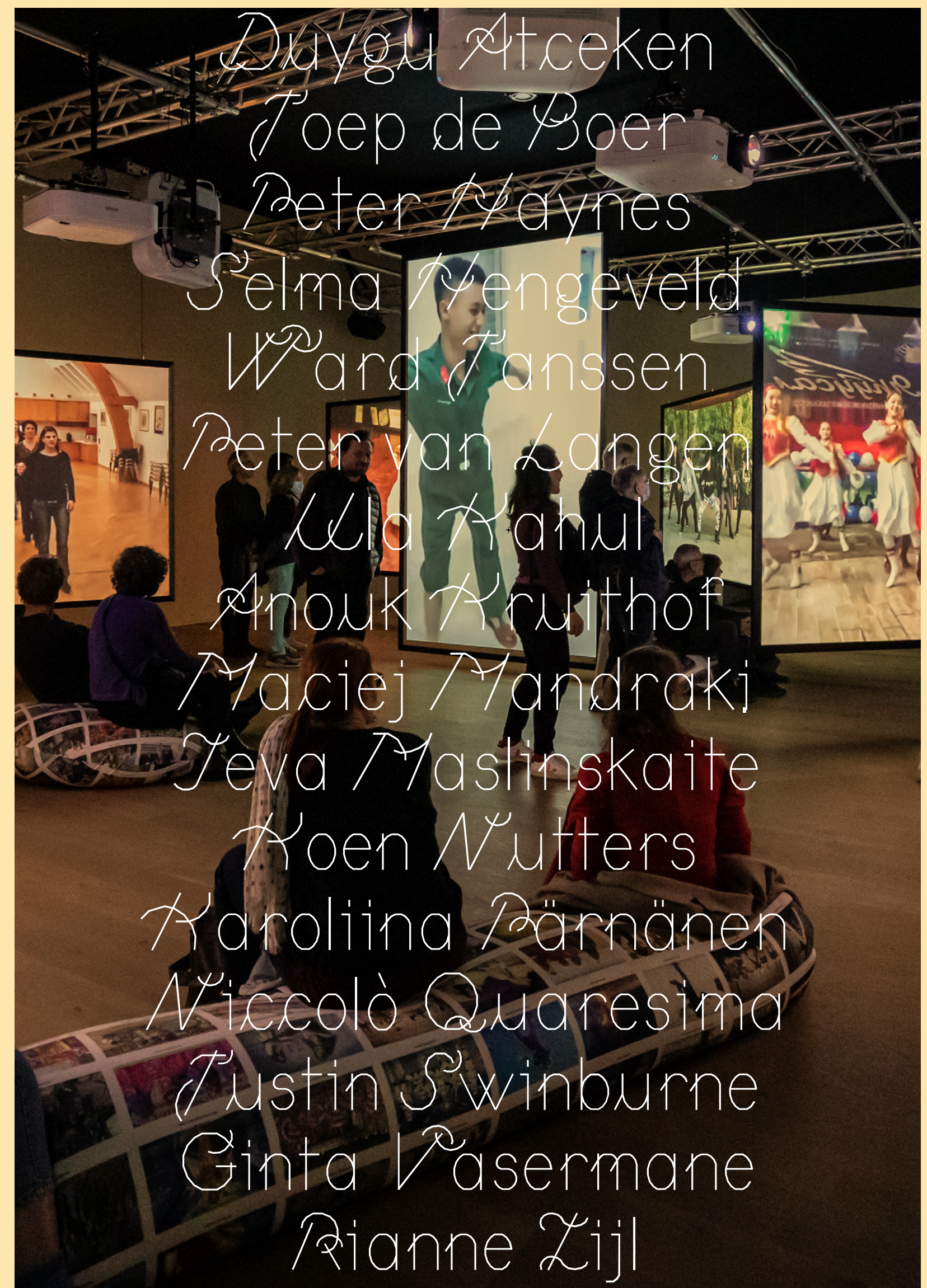


If Anouk Kruithof's installations are very seductive, it's interesting to know that she always delegates choice and display of colors to the participants, distancing her own aesthetic sense or transforming it by welcoming others' visions. Working with and within the nature (human traces included), she not only extends her studio by going outside, she tries to transform completely the way she interconnects outside and inside, and to live interspecies meetings, as in the series of actions in which she is photographed in immersed bodily in these elements. Troubling the frontiers, exploring what links different life forms, she expresses a strong empathy with nature and creates images highlighting the necessity of care of a devastated Earth. Continuing what Ana Mendieta and Gina Pane started in the decade 1960-1970, she includes the viewer in her personal attempts to overcome the usual limits of human perception and to gain confidence in one's being-in-nature capability. However, she has become part of many collective forces, such as *The Last Amazonian Congress* organized by Lucia Tkáčová with a group of artists living and working for a week in Poľana Forest in Slovakia, and continues to develop research intimately inhabited by environmental issues. Anouk Kruithof produces artistic pieces and exhibitions where inside is always a relation to outside, joining the forces of art and activism to transform our way of being-in-nature, to engage oneself and others to care about climate crisis as we care about our self-representations.

Mathilde Roman



Assem A. Wendawi
 Albert Allgaier
 Anikó Antalfi
 Duygu Atceken
 Miia Auti
 Resi Bender
 Daleen Bloemers & Selma Vengeveld
 Leo Caabelli
 Pablo Cianca
 Bob Civil
 Vain de Vain
 Victoire Couzan
 Priscila Gómez
 Faouzia Maidana
 Peter Mübert
 Alejandra Nuerta Ramos
 Maria Isabel Arango
 Moana T. Packo
 Ashiq Fahan Khondker
 Laetitia Teurissen
 Ula Kahul
 Keazia King
 David Kinyanjui
 Ksenia Kirsta
 Vendula Kropová
 Alexandra Koumantaki
 Christiaan Kritzinger
 Anouk Kruithof
 Liao Lihong
 Kolbrún Lilja Þorvaldóttir
 Gina Maree DeMaia
 Clarisse Mekongo aka Kirii'ah
 Samara Mitri
 Darcy Moore
 Saman R.
 Paola Paleari
 Abhinaya Penneswaran
 Džejlana Prušević & Miona Bogović
 Francesca Seravalle
 Keren Shavit
 Walter Shintani
 Harald Smart
 Nina Suramelashvili
 Kalinka Susin
 Guergana Tatchkova
 Chikara Umihara
 Ginta Vāsermane
 Jihad Yagoubi
 Alba Zari
 XLE.LIFE



Duygu Atceken
 Toep de Boer
 Peter Wainnes
 Selma Vengeveld
 Ward Janssen
 Peter van Langen
 Ula Kahul
 Anouk Kruithof
 Maciej Mandraki
 Teva Maslinskaite
 Koen Mitters
 Karoliina Pärnänen
 Niccolò Quaresima
 Justin Swinburne
 Ginta Vāsermane
 Rianne Zijl



2015 LONGLIST

Ben Aiper
Toni Amengual
Ben Bradley Scott & Kai Loudon
Alvaro Decort
Thora Dalven Bakke
Carolyn Drake
Everything is Collective
Alex P. Webb
Sveinn Fannar Jónsson
Yoshikazu Fujii
Lucy Metton
Sean Lee
Alexandra Lethbridge
Mike Mandel & Chantal Zakari
Miyuki Okayama
Misha Pedan
Max Pinckers
Ben Schoenberger
Lara Shipley & Antone Dolezal
Tommaso Tanini

2016 LONGLIST

Federico Carpani & Indra Kumar Tha
Mark Chung
Christopher Clary
Ryan Foerster
Rinske Forner
Ho Mai Tran & Chloe Cahill
Dylan Mausthor
Marie Ase Bourlanges & Elena Zhurkova
Charles Johnstone
Robin L. Dahlberg
Akkara MakTamno
Sergey Novikov
Yoshi Okamoto
Ostrov
Alessandro Perini
Ysaïes Pagan
Tim Soter
Marco Van Duynendijk
Vojtech Veskrna

2017 LONGLIST

Emirhan Akin
Natalia Baluta
Cole Barash
Tobias Bijl
Gablo Cabado
José Camara
Piengonglo Casotti
Alexander Chernavskiy
Liza Diackwisch, Romina Zumler, Alara Zaycan & Julia Gruner
Miska Draskoczy
Laura E. Tantawy
Andreas Frei
Yoshikazu Fujii
Frederike Helwig
Maria Isabel Arango
Lita Puig-Serra Costa & Dani Rajalte
Giancarlo Shibayama
Alnis Stakle
Trine Stephensen, Ma Dudek & Alix Marie
Georg Zinsler



Jošt Dražler
 Vid Dražler
 Andrej Fon
 Olfamoštvo
 Vesna Godler
 Marko Fenič



Jasna Kolar
 Samo Kutin
 Vezar Vaglic
 Tvo Podržaj
 Martin Lukmar



Eleonora Frederikova
 Sasa Studin
 Rebecca Lee
 William Bianchi
 Sophie Wright
 Clemence Seilles
 Vicky Samuel
 Christopher Tym
 Francesca Tamse
 India Windsor-Clive
 Mees van Dis
 Maria Serena
 Ellie Summers
 Marina Bye
 Nathalie Turner
 Susan Chen



Fred Blake
 Cal McBride
 Travis Broussard
 Sam Chermayeff
 Hernan Cortes
 Hannes Gruber
 Gorka Gurrutxaga Arruti
 Jörg Nasheider
 Patricia Khoder
 Velge Lethi
 Nicolas Negro
 Kate Page
 Diana Palm
 Christoph Schemel
 Olivier Schrauwen
 Clemence Seilles
 Witte Wartena
 Afke Weltevrede



Doris Boerman
Boris Gunst
Winke Gunst
Taco Midge Bakker
Anouk Kruithof
Teva Maslinskaite
Karoliina Parnanen
Tjarco van Raalte



F. Bijster
Doris Boerman
Chris Bouwmeester
Bente Paal van Brummen
Benske van Enckevort
Boris Gunst
Diana van Hal
Elke Werks
Dustin James
Jonathan



Lex R
Rune Kley van Nemel
Lukan Kruit
Wiek van Loopik
Luna
Chantal Maschke
Mia Meijers
Amazone Nativel
Tjarco van Raalte
Tenke Robbermond
Sara
Lynn Schmitz
Mandy Sharabani
Lucas Smeenk
Clara van Slooten
Jan Stroeve
Raevin Zimmer
Pim Top
Kenz
Tolande Vermeulen
Anais Versloot
Marije Vogelzang



Sadrie Alves
Harvey Amiana
David Bode
Emilio Bascañan
Biko
Doris Boerman
Marie Nise Bourlanges
Benni Cioppini
Mario Cric
Sibyl Delbecque
Drew Elston
Boris Gunst
Winke Gunst
Chantal Mattink
Éloïse Mattink
Reinier Mattink
Bodvar Nole
David Jones
Elena Khurtova
Maria Kley
Rune Kley van Nemel
Nico Krebs



Anouk Kruithof
Luna
Flor Maesen
Teva Maslinskaite
Karoliina Parnanen
Theo Pronk
R.E. Mattink
Viccolò Quarésima
Bojan Radović
Toëlle Sambi
Tom Sebestik
Aaryan Sinha



Lucia Tkáčová
Benne van Veen
Marlies van Doorn
Moniek van Brummen
Ruben van Gent
Tjarco van Raalte
Mark Wanger
Aifi Waker
Afke Weltevrede
Celles Wens