

The background is a solid yellow color. Scattered across it are various white geometric shapes, mostly rectangles and squares, each outlined with a thick black border. Some shapes have small black dots at their corners or midpoints, and some have internal black lines, creating a graphic, architectural feel.

28 Jun
—
14 Aug
2022

Limburg Biennale #2

Welcome to the second Limburg Biennale!

Marres is proud to present the second edition of the Limburg Biennale, an exhibition featuring more than 200 works by more than 140 artists, offering a cross-section of the visual arts in Limburg and the surrounding area.

Valentijn Byvanck
director

Marres launched the first Limburg Biennale in 2020. The initiative was prompted by the corona pandemic, which brought tremendous uncertainty to public institutions and artists, and made it virtually impossible to organize international projects. Marres decided to invest locally: in infrastructure, artists, and also audiences. By doing so, we hoped to contribute to a local economy for the arts and help to bring resources and income to the makers.

We also longed for a celebration of the arts in this time of cultural emptiness and loneliness. The annual Summer Exhibition at the Royal Academy in London was a source of inspiration. For every summer over 250 years, this exhibition has been bringing together established names and newcomers, professionals, amateurs, hobbyists, and visitors in a festive meeting of the arts. Following this example, Marres hoped that the Limburg Biennale would also bring together all kinds of artists and give them the opportunity to share their work with a broad audience.

PROFESSIONALS AND AMATEURS

One of the goals of the Biennale is to bridge the gap between the professional and amateur arts. For years, politicians have been demanding more attention for the amateur arts. They voice the feeling that public funding for the arts is exclusively targeted at an elite audience, and that there is insufficient support for other makers. In addition to this 'exclusive' arts sector — as a purely professional discipline consisting of artists that have been educated at academies and whose work is being exhibited in museums — there is a much larger group of artists who do not earn their income through

the creation of art. These artists earn their livelihood in other ways, or see themselves as outsiders. Some of them take art classes at night schools, participate in amateur courses, or have lessons with private teachers. There are also autodidacts who hone their skills at home with the help of online tutorials. All these makers and the work they produce constitute the fertile ground in which the professional arts are rooted, and cultivate a widespread interest in art. With its generous range of artistic practices, the Limburg Biennale hopes to offer its visitors an opportunity to experience the many connections between the professional and amateur arts.

ART IN LIMBURG

A second goal of the Limburg Biennale is to offer a strong cultural impulse to the region. Limburg is facing a decline in facilities for people who make art, a lack of private funding for projects, and government bodies that are struggling with their cultural budgets. As a result, art lovers increasingly have to travel to see works by artists from their own region. The Limburg Biennale can counteract this. It creates new connections between contemporary culture and the people of Limburg and raises awareness among local authorities and citizens that art, and investing in it, both play an essential role in maintaining a good living environment. With that in mind, Marres sincerely hopes that the Limburg Biennale can be expanded to other locations in the region.

LIMBURG BIENNALE #2

Following the tremendous success of the first edition, Marres issued an open call for the second Limburg Biennale in the Spring of 2022. 600 artists responded by submitting 1600 works. Composed of twelve artists, the jury selected works by artists of all ages, professionals, amateurs, socially engaged, figurative and conceptual artists, painters, drawers, sculptors, video artists, and performers. Each member of the jury was allocated a room in the house of Marres, in which they could display the works they had chosen in combination with one or two works of their own making.

The jury and curators of the Limburg Biennale #2 are as diverse as the artists whose works they selected, both in the range of disciplines and origins: from visual artists to authors, and from Limburg and beyond: Kymani Ceder, Paul Drissen, Afra Eisma, Gijis Frieling, Norbert Grunschel, Susanne Khalil Yusef, Femmy Otten, Derk Thijs, Roy Villevoeye & Fransje Killaars, Niña Weijers, and Mickey Yang.

WILL YOU CONTRIBUTE?

Your visit to the exhibition will help Marres to turn the Limburg Biennale into a recurring tradition. By purchasing works of art, you can help artists to keep producing their works. In a period marked by economic decline, political distrust, and fear of epidemics, the Limburg Biennale — with all the talent, energy, dedication, and passion of the participating artists — makes a compelling case for offering the cultural sector a helping hand.

Susanne Khalil Yusef



91. Susanne Khalil Yusef, *Yusef Boys, ongoing series*, 2022

Susanne Khalil Yusef (Stolberg, 1984) was born in Germany, to parents that were Palestinian refugees. She and her family have lived in five European countries during her childhood in search of a place to build up a life. She currently lives and works in the Netherlands. Her passport, received at the age of 25, enabled her to travel and to study. Khalil Yusef studied at the St. Joost Academy in 's-Hertogenbosch. While working on her degree, Yusef became more committed to researching her family history and the Palestinian diaspora in general. In 2014 she spent a semester

at the International Academy of Art Palestine in Ramallah. The events she experienced and people she encountered all over the world, aided her in building a creative palette that would shape her visual vocabulary. She regularly invites people from different disciplines to perform in her installations such as a spoken-word artist, a writer and an Arabic Tarab Ensemble. Yusef's work has been included in the collections of the Museum Arnhem, the Dutch Textile Museum in Tilburg and the Province of Gelderland.

I ultimately narrowed down my pre-selection of 67 works to a new selection of 16. Although this was not easy, it was necessary in order to secure enough space for the works that will be exhibited. When I examined the entries, I noticed



115. Marco Morittu, *Dios*, 2020

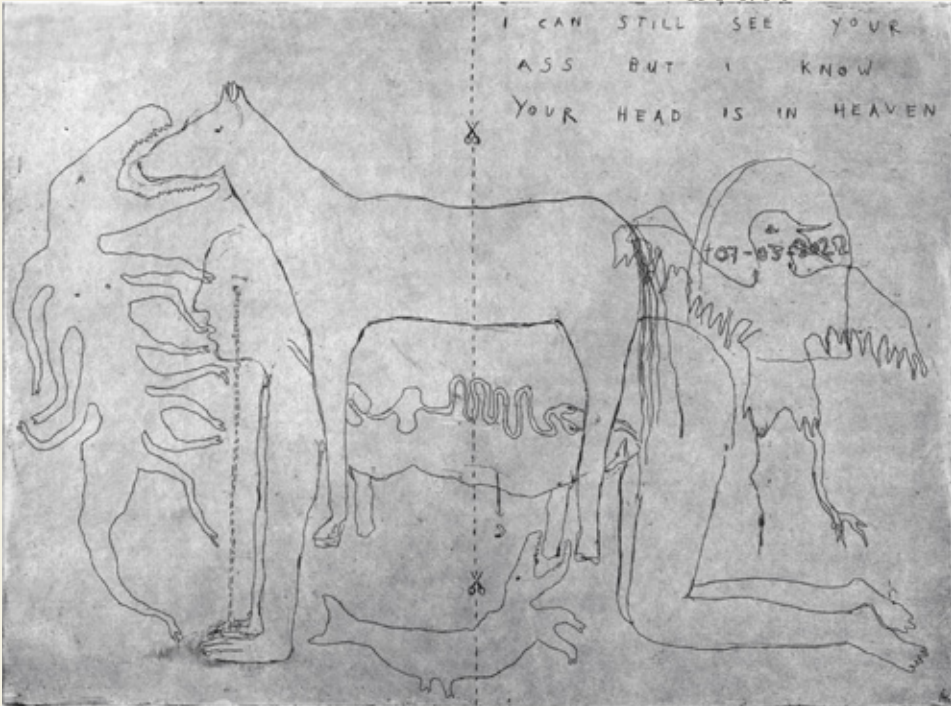
similarities between some of the works, like the two paintings of a motorway at night. Or two works with a yellow sloping roof in them. I also noticed connections with my own work, such as the painting with the blue head lying on the floor. I too have created works in which heads are lying on the floor in this way. In addition to the works that share certain similarities, there were many others that I also liked very much. One of these is the painting of the ivy-covered house, surrounded by lots of green. I twinned this one with the portrait of Diego Maradona because of the green in it; I simply had to have this one. Maradona publicly voiced his opinion about the colonial situation in Palestine and Israel. That gives me a lot of strength. The painting with the scorpions was very much in demand, and I ultimately won it from Fransje and Roy by tossing a coin. I want to combine it with my neon lamp featuring the text in Arabic for 'We want to live'. The combinations are not always obvious, but they complement one another or evoke something entirely new.



145. Jamel Saman, *Isis and the seven scorpions*, 2022

Niña Weijers

Niña Weijers (Nijmegen, 1987) is the author of the novels *The Consequences* (2014) and *Rooms, Anterooms* (2019). *Zelf doen*, a bundle of her columns and essays in which she endeavors to find a pathway through life while writing, reading, and looking, appeared in 2022. Her debut novel, which is set in the art world, was awarded the Anton Wachter Prize, the Lucy B. and C.W. van der Hoogt Prize, the *Opzij* Prize for Literature, and the Audience Award of the Gouden Boekenul. Translations of her novels were published in Germany, France, the United States, Poland and the Czech Republic. She writes for *De Groene Amsterdammer* and works as an editor for literary magazine *De Gids*. Weijers was writer in residence at the Jan van Eyck Academy in Maastricht and guest author at both the Free University of Amsterdam and the Radboud University in Nijmegen. The Municipality of Almere invited her to live in Almere for six months in 2020. She is currently working on a book about an unsolved murder case that took place there.



155. Ika Schwander, Dearest grandmother, I can still see your ass but I know your head is in heaven, 2022

zo erg.
voor jezelf maar
betekent het vooral: slaaf
gezond, en niet verdringt zijn
Jammer dat het verdringt
Ik denk dat er een ger in mijn familie
zit dat ons vaak verdringt
Mijn moeders kant
Ik zei dat laatst to
moment dat u
toen u h

196. Niña Weijers, Untitled, 2022



126. Remy Neumann, Masker voor de slager, 2019

The works to which I was attracted all appeared somehow to be connected to youth, or the loss of it. The freedom of being a child, the unbridled imagination, the naivety, the exuberance, the ability to play. But also: the feeling of suffocation that belongs to youth, the party that can — at the blink of an eye — change into something sinister. The carnival becomes a hell, nothing remains of your beloved pet but an emaciated skeleton, you age and you no longer understand the world. These oppositions are of infinite interest to me, personally, as well as in my work as a writer. What



128. nora ora, Vrouw zijn, 2021

is being young, and why does it appear — in retrospect — to have passed by so quickly? How do you morph from a child into an adult, from a girl to something that must pass for an adult woman?
I selected drawings in pen and pencil, marker, and menstrual blood. My selection includes child-like collages and adult paintings; girls that are transformed into horses, horses into women, gods into devils. Time and again, innocence appears less innocent than you would think at first, and what appears simple turns out to be far more complex.

Gijs Frieling

137. Gerrit van Ratingen, Trotse Haan, 2020



The works I selected all bear a relationship to my own work. A number of them refer to other works of art or artists. The tapestry *Howl's Moving Castle*, for instance, refers to the Studio Ghibli film of the same name. Other selections include portraits of David Bowie and Amy Winehouse: on the one hand because I think they are wonderful, and on the other, simply because it's a very good idea to paint subjects that you love or admire. I also selected two drawings of beautiful, flamboyant flowers, because that is something you

simply cannot get enough of, and also a drawing that I really could have drawn myself: underneath the ground, you see skeletons and fossils, while a large tree with its branches fanning out, a dinosaur, a black sun, and a radiant Jesus are portrayed above ground. Femmy Otten also wanted to have this drawing, but we flipped a coin and I became the rightful winner. My exhibition further includes two glass sculptures: a sort of aquarium with beautiful old Russian bottles and a folding screen. I also selected a beautiful piece of embroidery featuring a radiant

cross surrounded by silhouettes of devils, a large painting bearing the title *Afterparty*, and a fantastic painting of a proud rooster: all items that will make every living room or museum gallery look a lot better.

In the room assigned to me, I will encompass the selected works with a decorative painting. A combination of frames, ornaments, perhaps bouquets, animals, and/or texts. Or I might copy one or more of the works that were chosen by my fellow curators, so that I can exhibit them in my room.

75. Fransje Amélie Hendriks, No title, 2022



Gijs Frieling (Amsterdam, 1966) creates primarily murals, often commissioned by public, institutional, and private patrons. His work always seeks a substantive as well as spatial relationship with the location where it is created. He mixes his own paint from pigments and casein. Frieling studied at the Rietveld Academy and the Rijksakademie van Beeldende Kunsten in Amsterdam. He was awarded the Royal Award for Modern Painting in 1994, the basic prize Prix de Rome in 1999, and the Cobra Prize in 2009. He is affiliated with the Rietveld Academy, the Sandberg Institute, the Rijksakademie van Beeldende Kunsten, the Jan van Eyck Academy and De Ateliers as a

permanent or guest lecturer. Frieling was the director and principal curator of W139 in Amsterdam from May 2006 to May 2010. Additionally, he was a member of the Supervisory Board of the Mondriaan Fund from 2011 to 2020, and served as a member of the jury for the Royal Award for Modern Painting from 2015 to 2020. He has been an advisor for visual art for the Chief Government Architect of the Netherlands since 2010, in which capacity he was responsible for art commissions in government buildings. In 2007, Frieling started collaborating regularly with painter/designer Job Wouters, with whom he shares a studio in Amsterdam since 2020.



52. Gijs Frieling, Untitled, 2022

Femmy Otten



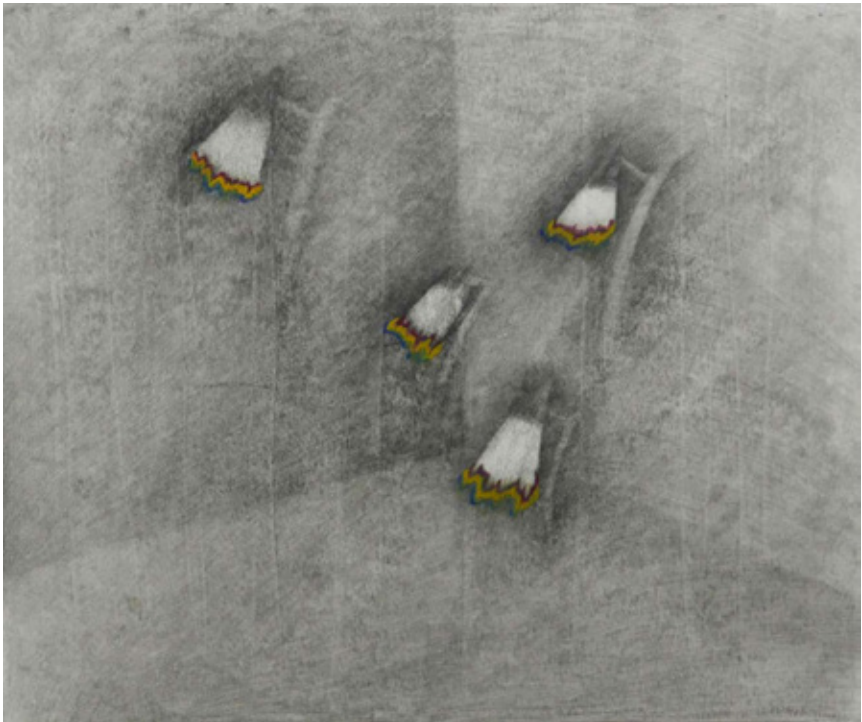
131. Femmy Otten, *The Seaspoon*, 2008

Femmy Otten (Amsterdam, 1981) studied at the HISK Higher Institute for Fine Art in Ghent and was a resident artist at the Rijksakademie van Beeldende Kunsten in Amsterdam and Atelier Holsboer, Cité Internationales des Arts in Paris. In 2013 Otten was awarded the Volkskrant Beeldende Kunst Prijs. In 2014 she was one of three artists who were selected by the Dutch government to make an official portrait of King Willem-Alexander. Recently her work was on view in De Warande (Tilburg), SMAK (Ghent), Drents Museum, 'Minor Heroism' (Istanbul), Museum M (Louvain), Rijksmuseum (Amsterdam), Stedelijk Museum Schiedam, and Gasworks (London). Her work is represented in public and private collections, including SCHUNCK* Heerlen, Stedelijk Museum Schiedam, Museum Voorlinden Wasseenaar, M HKA Antwerp, Drents Museum Assen and the AkzoNobel Foundation. Femmy Otten is represented by Galerie Fons Welters in Amsterdam.

4. Gegée Ayurzana, *Happy About This Sadness*, 2022



144. Hannes van Roosmalen, *Vader en Zoon*, 2022



165. Liu Song, *Tearing Light*, 2021

When making a selection for my room, I looked for concentrated works that conceal a poetic logic. Images of strange dreams, yellow honey, mild irony, and the artist as an irrational thinker. I looked for works in which time loses its relevance, works that depict the fragile relationship between letting go and holding onto a moment. Incantatory objects, paintings, and drawings that display beauty at that precise instant when it fades. When seeing these works, I was struck by elementary love. The connection with one another, the indestructible desire to love, the age-long, infinite journey that we take part in and whose images recur tirelessly. In essence, I wish to bring together this concentrated humanity.

Derk Thijs



82.1 The Observer, The shadow Self, 2016

In response to the weight of tradition that is exerted on the art of painting, many painters in the last century have adopted an analytical approach. They created paintings that dealt exclusively with color or rectangles, or with the influence of photography on other visual forms, or they consistently used a self-developed method for applying paint in order to obtaining specific effects. This has added manifold possibilities to our conceptions of what a painting can look like. Still, we may have reached a point today from which it can be seen that this analytical compartmentalization, in some cases, resembles assembly-line work: everyone is an expert in a tiny sub-area and responsible for fastening a specific screw, but no one is accountable for the entire car. The advantage of this is that it results in a clear, clean perception of the world. A sort of spiritual hygiene, which allows you to return home with an uncluttered feeling. However, I believe that it is now becoming clear that this division of tasks causes some consequences of our actions to remain out of sight. (And do we really need more cars?)



181. Frans Tummers, Na de Zondvloed, 2020



175. Derk Thijs, Geen Titel (1), 2021

Derk Thijs (Amsterdam, 1977) studied in Kampen and at De Ateliers and the Rijksakademie van Beeldende Kunsten in Amsterdam. He has been living in Antwerp, Rotterdam and Hamburg. Currently he lives in Amsterdam with his girlfriend and two children. Thijs is an active

member of Extinction Rebellion and teaches at BEAR (Base for Experiment, Art and Research), the fine arts department of ArtEZ in Arnhem. He creates paintings, sculptures and spaces that can be entered. Before, he worked in the harbor of IJmuiden and temporarily

used a van for a studio. Through his work, he seeks perceptions and experiences of an unlimited life, in which there is no separation between ideas, emotions, moods, and memories. Thijs collaborates with Galerie Onrust in Amsterdam.

Kymani Ceder



149. Alfons Schiffeleers, Rokende Vrouw, 2021

When selecting my works, I looked for works that tell a story but also leave space for varying interpretations. As a result, I chose works that are very different in terms of theme and mood, but that will nevertheless be brought together in a space where the viewers can interpret them as they choose. I strongly associate a number of these works with my own work. One of the paintings I chose shows a man who is having his hair done. This image reminds me of a scene in my film *The Crown*. The same applies to the work *Light on film*, in which the image is almost identical to the closing scene in my new film *Tomorrow is not Promised*, but then in an entirely different context. I am convinced that this will work very well in the space. I am also an advocate for diversity and inclusion, which is reflected in my selection.



17. Anne-Sophie Bourez, Untitled, 2020



122. Felix Nene, Beautiful Queens, 2021

Kymani Ceder (Amsterdam, 1999) is a film maker and artist. She is a graduate of the HKU, Utrecht School of the Arts. Ceder focuses primarily on making short poetic films. When she was a student, she gained many new insights, connections, and experiences during an internship at the Filmgate film production studio in Miami. In collaboration with Robin Ramos, she wrote the script for the short film *The Crown*. They also directed and produced it. *The Crown* was featured in several film festivals and exhibitions, including the Kunst in de Heilige Driehoek Biennial, which was curated by Hendrik Driessen and Rebecca Nelemans. At the Limburg Biennale, she will also show her new film *Tomorrow is not Promised* that symbolically and metaphorically explores the finiteness of life. In addition to being a film maker, Ceder is also a photographer and a content creator. Her mission is to bring diversity and inclusion to all aspects of the manufacturing industry.



25. Kymani Ceder, De Kroon, 2019

Paul Drissen

Art is an unsolvable problem related to material, form, and image conceived by humans. I pit this dilemma against my belief or disbelief that I can tap into something of significance through my work. One of the works I selected for my room bears – ironically – the title *Flawless*, embroidered on an oval open-worked fragment of lace. *Flawless* is a word that I paraphrase as spotless or free of errors, unblemished and pure. The longing to create something impeccable remains intact despite the understanding that only the loss of control and infinite blunders can help the artist move forward. What is not claimed by reason, language, or the will of the maker brings other qualities to the surface: longing, doubt, tangibility, powerlessness, love. The works I chose all express the art of making meaningful mistakes.



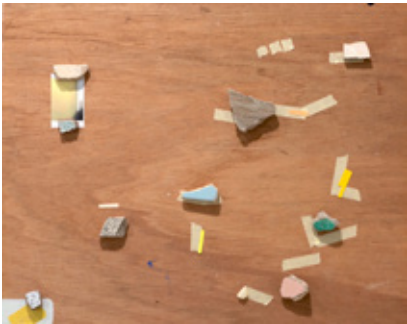
43. Paul Drissen, *THE PRESENT, PRESENT, PRESENT*, 2019

Paul Drissen (Oirsbeek, 1963) built a reputation with his abstract paintings, but also makes drawings, collages, and assemblages. The use of paper as a medium gradually became a driving force in his artistic practice. Drissen cuts and tears abstract and ornamental patterns from colored and painted paper. These patterns can be quite complex, but are often no more than shreds or snippets. He saves them like pinned butterflies in archive boxes that he sometimes displays half-opened. The minimalist patterns and his brush strokes converge in his paintings in rudimentary, cohesive images that are stacked and translucent. The colors he uses tend to be pale hues of pink, yellow, lilac, and all indeterminate shades in between. The transparent-matte casein-tempera paint he uses strengthens the restrained tone through which he sharpens the awareness of his audience for the unexpected details that expose the delicate structure of his art. Drissen began his studies at the Academy of Fine Arts in Maastricht and continued them at De Ateliers in Haarlem/Amsterdam. He has given solo exhibitions at the Bonnefantenmuseum, Marres Maastricht, SCHUNCK* Heerlen, and a series of galleries. His work has been exhibited in the Anren Biennial in Szechuan, (China), Oud Reken Castle in Belgium, the Mondriaanhuis in Amersfoort, and Stedelijk Museum Amsterdam. He is currently preparing for a solo exhibition in the Kröller-Müller Museum.

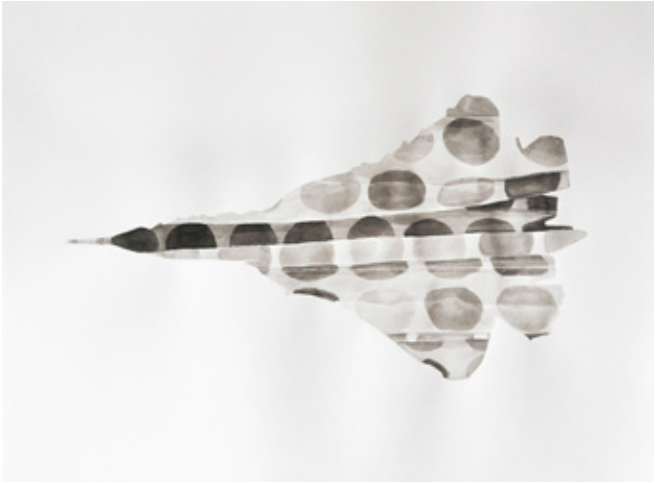
193. Josine Visser, *Flawless*, 2021



114. Griet Moors, *ARGM127*, 2020



87. Marlene Kapitza-Meyer, *Punkte, die sich in einer Falte begegnen (2)*, 2022



Mickey Yang

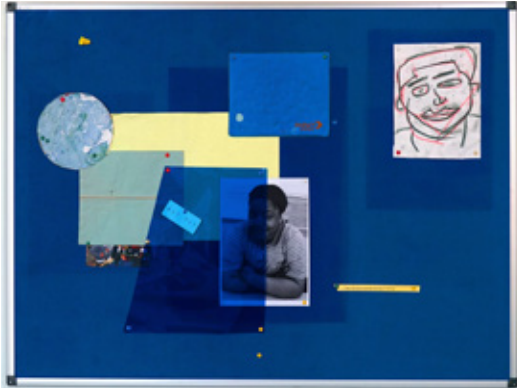


206. Mickey Yang, Teams of two in spring, 2022

Mickey Yang (Eindhoven, 1988) is a visual artist. She studied at the Royal Academy of Art in The Hague and was artist in residence at the Jan van Eyck Academy (2020-2021). In the installations produced by Yang, sculptures come to life, synchronized to narrative elements such as sound and video. Her work explores themes such as mass culture and the subjective experience of our collective memory. Craftsmanship, whether or not traditional, plays a significant role in her work. Her laborious processes result in a meditative way of working, which enables Yang to discover the essential nature of a work only gradually, one step at a time. Recent works such as *Closed Eyes* and *Upaya* appeal to our collective memory and refer to assumptions that she upends without imparting any form of judgement. Yang thus sets out a misleading path of (mis)interpretations and meanings that challenge the viewer to question their experience. Yang's works have been exhibited at KM21, P///// akt, Kunsthalle Osnabrück, and Kunstvereniging Diepenheim.

The exhibition I put together is displayed in an attic room with a high ceiling supported by wooden beams, a sloping roof, and small windows. I approached the space as a universe from an imaginary science fiction film that viewers can roam about in and in which innocence is alternated by darkness and visual poetry. The children's drawings of a *Dancer* and an *Angry Lady* seem to resemble a flying UFO and a burning sun. The video installation *Home* shows a mouth emitting a bubble of spit, in which you can see the reflection of our Earth appearing and disappearing. In *Nevermind*, you see a naked figure twisting and turning in a hammock. *Farfallino* allows us to look at a different type of alphabet and spoken language from an open and youthful perspective. Large and small works together comprise a reconstruction of an alienating universe. The drawings, paintings, and objects that can be found in this space bear a resemblance to blueprints and models of machines, planets, fossils, and skeletons.

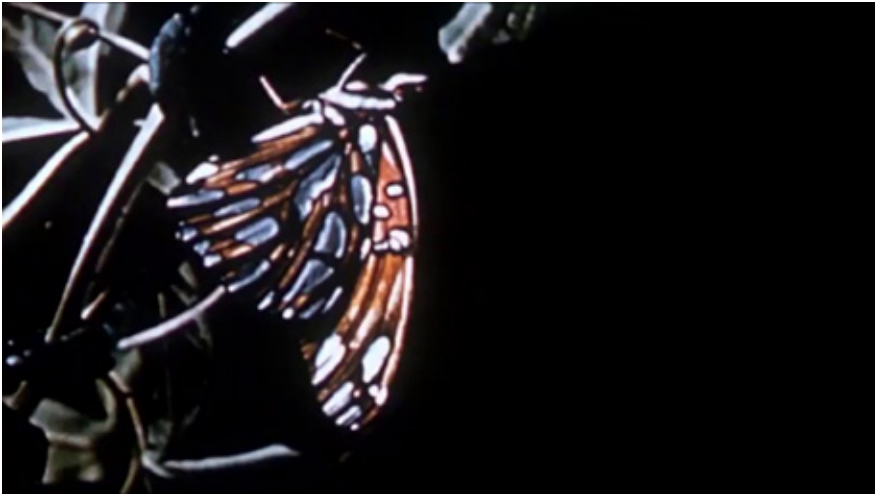
These large and small works show transformations, speed, and an enigmatic visual language or texture that give us different perspectives on the world. My curiosity is awakened by these elusive elements that cause an indefinable gut feeling.



1. Johann Arens, Core Learning (A), 2014-2022



83. Tabor Idema, Home, 2021



39. Adele Dipasquale, Farfallino, 2020

Fransje Killaars & Roy Villevoe



92. Fransje Killaars, *Zinnobor Green / Fluor yellow*, 2019

It was moving and sometimes uncomfortable to see and feel such intimacy and effort in the submitted works. Many anonymous lives passed our review, and images and narratives from so many different backgrounds. To our enjoyment, Fransje and I became a team for this occasion and discussed, albeit only briefly, what each of us had personally selected. There was some overlap, and there were individual choices. We have a strong intuition about how we can work together, based on decades of seeing and discussing so much together. We

allowed ourselves to be surprised, and selected our works with an open mind. Based on our list as an initial selection, we discovered works during the jury days that had previously remained more or less unnoticed and subsequently turned out to be wonderful, small and beautiful or pleasantly disruptive; work that suddenly brought us reinforcement, a new accent to our list. The list obtained a personality of its own: the images and lives of a random group of people, suddenly closely connected.

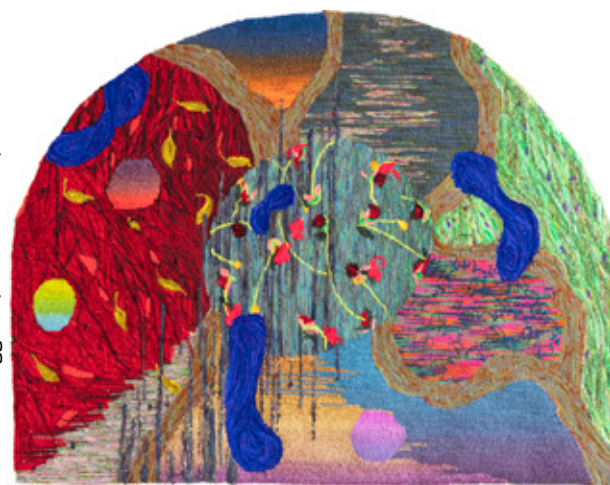


192. Roy Villevoe, *Study for the sculpture Amun Mbes' Reenactment*, 2017

Fransje Killaars (Maastricht, 1959) studied at the Rijksakademie van Beeldende Kunsten in Amsterdam, where she specialized in Modern Painting. Between 1984 and 1995, she worked as Sol LeWitt's assistant. Her travels to India prompted her to start creating site-specific installations from textiles in the 1990s. Through her typical fluorescent palette of colors, she uses textiles to add a sensuous layer to the spatial experience that bears reference to our everyday lives. To achieve this, she triggers associations to household objects such as blankets, folding screens, curtains, carpets, and tablecloths. Human figures that are entirely covered with the fabrics she has woven evoke associations with societal and current political debates. Through her installations, she is constantly in search of the power of the image and the effect produced by color. In addition to her free work, she has also created many commissioned works which are displayed in public areas such as the lobby of the Mondriaan Fund, the 'Gentlemen's Room' of the Catshuis (the Dutch prime minister's official residence), and the lobby of the Ministry of Education, Culture and Science. At the invitation of artist Issey Miyake, Killaars created a number of installations in Japan in 2004. In 2013 she toured the USA with her work. Killaars' work is currently on display in museums and included in private collections in both the Netherlands and abroad.

Roy Villevoe (Maastricht, 1960) studied at the Rijksakademie van Beeldende Kunsten in Amsterdam, where he would later work as an advisor (2000–2018). He also worked as the assistant to Sol LeWitt in the late 1980s. In the 1990s, Villevoe travelled to countries such as Papua New Guinea (formerly known as Dutch New Guinea). His frequent stays in this country with the Asmat, an indigenous tribe of hunters and gatherers, inspired him to create a rich and varied oeuvre — initially paintings and gradually also photographs and works in other media, such as realistic sculptures — in which color, cultural coding, and identity are the primary themes. Co-created since 2000 in part together with film maker Jan Dietvorst, these films portray an uncomfortable encounter and dialogue between two asynchronous cultures, beyond our simplified notions of the Enlightenment, progress, the primitive, and the mythical. Villevoe's works are exhibited all over the world and he has won various prizes. He currently lives and works in Amsterdam.

12. Nadie Borggreve, *Distant Fields*, 2021



Norbert Grunschel

The works by Norbert Grunschel (Eygelshoven, 1963) resemble apparently accidental, unforeseen derailments. The works are not overwhelming, they are not narrative, but formulate themselves during the painting process. Grunschel studied at the Maastricht Academy of Fine Arts and Design and was a participant of the Jan van Eyck Academy

in Maastricht. His work is included, among others, in the permanent collections of the Bonnefantenmuseum, ABN AMRO art collection, Akzo Nobel Art Foundation, MUMC+, and Océ van der Grinten, as well as various private collections in the Netherlands and abroad. Grunschel was the recipient of the Henriette Hustinx Prize and the Royal Award for Modern Painting.



58. Vera Gulikers, Spontana (It's You That Counts), 2019



56. Norbert Grunschel, Essai Serie, 2022



150. les Schute, Italiaanse begraafenis, 2022



26. Hannelore Celen, Nika's heels & Niko-tine, 2022

Looking requires time. It was no easy task to make a selection while having only limited time, based on photographs of the works that were submitted. The intention and attitude, rather than the external form of the work, were decisive in my choice. Because I have a preference for small, intimate works, I chose primarily small, sometimes narrative works for the exhibition, in which failure, vulnerability, and uncertainty play a role.

Afra Eisma

blowing spirit

During the selection procedure, I was moved by works that exude a silent force. In my room, I want to create a dream world that evokes intimate emotions that can be clearly felt but not immediately seen. The works I selected all tell a unique story that intrigues me. Several of them appear joyous and full of life at first sight, but when you look at them longer, you begin to notice that they also have a dark side.



45. Afra Eisma, *Whispering Sunflower*, 2022

Afra Eisma (Den Haag, 1993) works and lives in The Hague. She studied visual arts at the Royal Academy of Art in The Hague, and at Central Saint Martins in London. By using the techniques of traditional craftsmanship in a new way, the artist explores and manifests personal narratives in her compelling and intimate installations featuring textiles, sculptures, and ceramics. Her works are inspired

by characters or imaginary friends that intertwine sensuality with a deliberate light-heartedness. In addition to her artistic practice, the artist was involved in various activist initiatives in the Netherlands. Eisma's works were recently featured in a solo exhibition in Het Fries Museum (Leeuwarden), 1646 (The Hague), and De Vleeshal (Middelburg). She participated in group exhibitions in

No Man's Art Gallery (Art Brussels), the José de Guimarães International Centre for the Arts (Guimarães, Portugal), Dordrechts Museum, RSVP (Billytown, The Hague), Ellen de Bruijne (Amsterdam), Garden Lab (Kyoto, Japan), Parallel Vienna (Vienna), Stroom (The Hague), and Paleis op de Dam (Amsterdam).



118. Susana Mulas Lastra, *Untitled*, 2021



156. Triana Segovia, *Mujer con Ayotchtli* [Woman with Armadillo], 2022



14. Dagmar Bosma, *SCRAP METAL DREAMBOY*, 2021

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Are you interested in buying a work of art?
You can request the price list at the reception.



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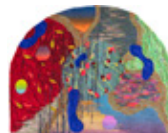
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2021



10
Maud van den Beuken
Nieuwe Maas
2021



11
Florentijn de Boer
The Round Face of the Sun
2022



12
Nadie Borggreve
Distant Fields
2021



13
Nadie Borggreve
Botanical Midnight
2020



14
Dagmar Bosma
SCRAP METAL DREAM BOY
2021



15
Milena Anna Bouma
Baldakijn
2019



16
Milena Anna Bouma
Just Joey
2018



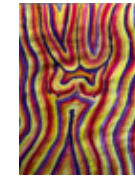
17
Anne-Sophie Bourez
Untitled
2020



18
Mathieu Bruls
Almost Exactly
2012



19
Greta Carlevaro
Self-Portrait in Hell
2021



20
Greta Carlevaro
The Sun Inside
2021



21
Senna Castro
Unicorn Donut
2021



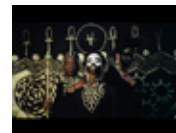
22
Senna Castro
Senna
2021



23
Senna Castro
Cat
2021



24
Kymani Ceder
Tomorrow's not promised
2022



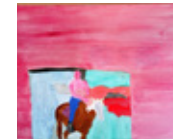
25
Kymani Ceder
De Kroon
2019



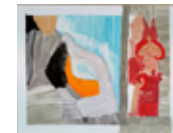
26
Hannelore Celen
Nika's heels & Niko-tine
2022



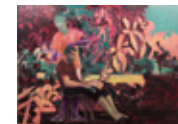
27
Johan Cloesen
De Producer
2022



28
Johan Cloesen
Uit de Mode
2022



29
Johan Cloesen
Russische Ruiter
2022



30
Bas Coenegracht
The Letter
2022



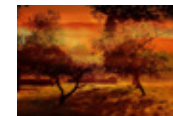
31
Bas Coenegracht
Afterparty
2021



32
Bas Coenegracht
Spaceblanket
2021



33
Marie-Josée Comello
From the series 'You seem familiar'
2017



34
Karin Counet
Silence
2020



35
Bob Demper
Folie à plusieurs
2021



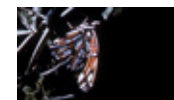
36
Jan Dietvorst
Awakenings
2020



37
Jan Dietvorst
Optocht met tien figuren
2022



38
Jan Dietvorst
Jacob vecht met de engel
2021



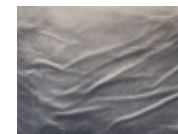
39
Adele Dipasquale
Farfallino
2020



40
Yingda Dong
Christmas Market Ghent
2020



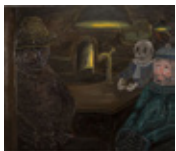
41
Michaela Drescher
Untitled
2019



42
Dina Dressen
Viscid
2021



43
Paul Drissen
*THE PRESENT,
PRESENT,
PRESENT*
2019



44
Jeroen Duijf
*The center of
the world –
the place where
all world problems
are solved*
2020



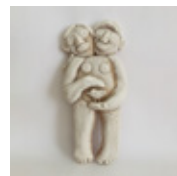
45
Afra Eisma
*Whispering
Sunflower*
2022



46
Timo Ekhart
Nevermind
2005



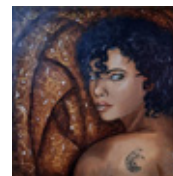
47
Koos van der
Elsen
'Float'
2022



48
Esmeralda de
Mosa
*Beyond
bounderies /
além dos limites*
2021



67
Nicole Hardy
*Cabinet of
Ceramic
Curiosity I*
2014



68
Haya Yaseen
*Woman with a
Sisyphus tattoo*
2021



69
Toine Heemskerk
*Ieder draagt zijn
demonen*
2021



70
Toine Heemskerk
*In liefde
verbonden*
2021



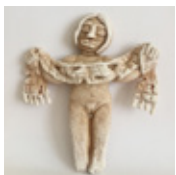
71
Josien Heesen
*Howl's Moving
Castle –
Commissioned by
my daughter*
2021



72
Trees Heil
Bow Tie
2021



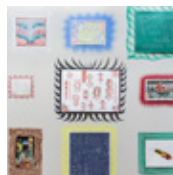
49
Esmeralda de
Mosa
*Little bird in hand /
Passarinho
na mão*
2020



50
Esmeralda de
Mosa
*I believe in you /
Eu acredito
em você*
2019



51
Frans Franciscus
*Sim Salamba,
slightly bigger
naked version,
male*
2020



52
Gijs Frieling
Untitled
2022



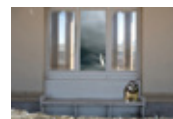
53
Truus Gelissen
Amy
2019



54
Lena George
*Bloemen
in het Wild*
2022



73
Trees Heil
*A horse with
no name*
2021



74
Els Hendriks
Apocalyps
2021



75
Fransje Amélie
Hendrikx
No title
2022



76
Vera Henning
Untitled
2021



77
Sonja Hillen
*The heart of
madness*
2022



78
Sonja Hillen
Arrival (2)
2020



55
Jessie Georges
*Secrecy
boxershorts 02'*
2021



56
Norbert
Grunschel
Essai Serie
2022



57
Norbert
Grunschel
Untitled
2021/2022



58
Vera Gulikers
*Spontana (It's
You That Counts)*
2019



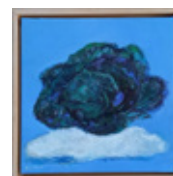
59
Vera Gulikers
*Spontana (Fun
and Enjoyable
Things)*
2019



60
Hilda Haafkens
Tafereel
2021



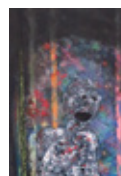
79
Ann van Hout
Kool op wolk
2019



80
Ann van Hout
De Kat
2016



81
I The Observer
Burpy Buddha
2021



82
I The Observer
The shadow Self
2016



83
Tabor Idema
Home
2021



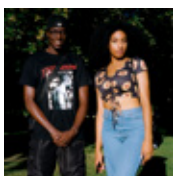
84
Lotte Jacobs
Under the Sea
2021



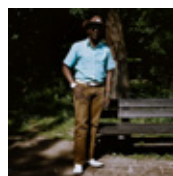
61
Harrie Habets
Sjors
2021



62
Wilma Habraken
Untitled
2017



63
Paul Hanssen
Untitled
2021



64
Paul Hanssen
Untitled
2021



65
Doris Hardeman
*Meticulous
Agency*
2022



66
Doris Hardeman
*Meticulous
Agency*
2021



85
Toon Jans
Fontaine
2021



86
Tonnie Jongen
Dromen
2021



87
Marlene Kapitza-
Meyer
*Punkte, die sich
in einer Falte
begegnen (2)*
2022



88
Marlene Kapitza-
Meyer
*Punkte, die sich
in einer Falte
begegnen (4)*
2022



89
Susanne Khalil
Yusef
Ingepalmd
2022



90
Susanne Khalil
Yusef
*Bdnan3eesh we
want to live*
2022



91
Susanne Khalil
Yusef
*Yusef Boys,
ongoing series*
2022



92
Fransje Killaars
*Zinnobor Green /
Fluor yellow*
2019



93
Anastasia
Kiseleva
*Bread and
Porcelain
Sculpture*
2020



94
Anastasia
Kiseleva
*In the frosting
shadows*
2019



95
Guna Klekers
*Het Engeltje en
het Paard*
2022



96
Han de Kluijver
*Tekens van
de tijd*
2019



115
Marco Morittu
Dios
2020



116
Yvonne Mostard
*Nergens geliefde
zal er wereld zijn
behalve binnen*
2021



117
Martin Moulen
Verdwaald
2020



118
Susana Mulas
Lastra
Untitled
2021



119
Susana Mulas
Lastra
*Unfolding the
tree of life*
2019



120
Christine Muris
Meisje
2022



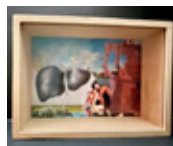
97
Han de Kluijver
De glazen ruimte
2018



98
Luka Kluskens
Societe General
2017



99
Ludo de Kort
*Architectual
Parts #001-52A*
2021



100
Le Cerff
Renaissance
2021



101
Chantal Le Doux
No Title
2019/2020



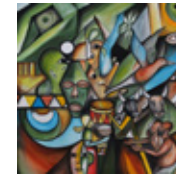
102
Mariet Leufkens
Hot Day
2021



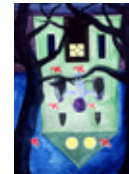
121
Felix Nene
Proud Women
2022



122
Felix Nene
Beautiful Queens
2021



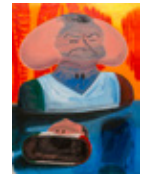
123
Felix Nene
Zvirot
2020



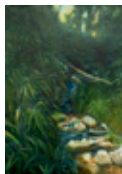
124
Remy Neumann
Dreampainting 3
2021



125
Remy Neumann
Puhpowee
2020



126
Remy Neumann
*Masker voor
de slager*
2019



103
Mariet Leufkens
Levenspad
2021



104
Thijs Linssen
Het Atelier
2020



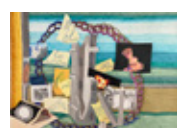
105
Marian Litjens
*Het Ham,
Hegelsom*
2022



106
Jonas Loellmann
light on film (no.4)
2020



107
Jeroen van Loon
*New Update
Available*
2022



108
Alejandra López
Hortus conclusus
2021



127
Annemarie
Nibbering
*tussenfase
(vlees)*
2020



128
nora ora
Vrouw zijn
2021



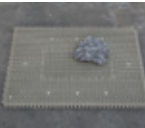
129
Zoé Numan
*On the way
to the coast*
2021



130
Femmy Otten
Untitled
2017



131
Femmy Otten
The Seaspoon
2008



132
Bea Otto
U4Z
2021



109
Ien Lucas
object 2021.011
2021



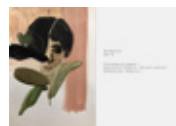
110
Maria Maartje
*Gele Huis met
Mangoboom*
2021



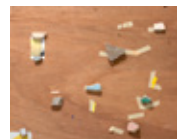
111
Linda Maissan
Habitat
2020/2022



112
Steven Antonio
Manes
*Testa, Mani,
Abbracci, Baci*
2021



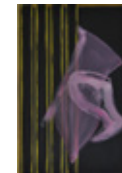
113
Martens &
Martens
*Decamerone -
Dag 45*
2020



114
Griet Moors
ARGM 1127
2020



133
PHAE
*Selfportrait
Expressionism*
2021



134
Mariet Posthumus
Intertwined
2020



135
Marjo Postma
Tuftie 028'
2021



136
Marjo Postma
Tuftie 007'
2021



137
Gerrit van
Ratingen
Trotse Haan
2020



138
Gerrit van
Ratingen
*Leumolen
(Nunhem)*
2017



139
Gerrit van
Ratingen
Doorkijkje
"Spekkers-Piet"
(Neer)
2009



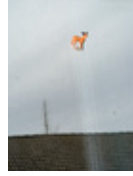
140
Jürgen Reichert
Atollis reticulatis
2021



141
René Reynders
Rothem. 24-01-2019 / 12:11:30u
2022



142
Roos Roberts
No Title
2020



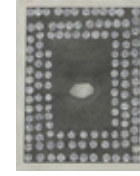
143
Paul Rondags
Homemade
Hoopla
2021



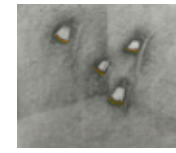
144
Hannes van
Roosmalen
Vader en zoon
2022



163
Jiu Song
*Taumatawha-
katangihanga-
koauauotamate-
apokaiwhenuaki-
tanatahu*
2021



164
Jiu Song
*Statement for
the room*
2021



165
Jiu Song
Tearing Light
2021



166
Henk Speth
roettekening
2022



167
Saskia Spitz
Creature Adam
lost green Earth
no 2
2021



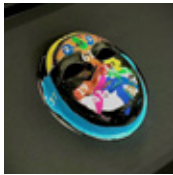
168
Christiane
Steffens
Aura
2021



145
Jamell Saman
*Isis and the seven
scorpions*
2022



146
Jamell Saman
The Troubadour
(self-portrait)
2021



147
Jan Samyn
Atlas of My Mind
2021



148
Limmy Scheres
Bakvis
2005



149
Alfons
Schiffeleers
Rokende Vrouw
2021



150
les Schute
*Italiaanse
begrafenis*
2022



169
Famke Storms
*I have been
dreaming
about it*
2021



170
Studio Kuhlmann
& Delphine
Lejeune
*DOVE OF
HEAVEN*
2022



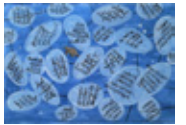
171
Studio Tess
Disco hart
2017



172
Fienke Teeken
Seventh Saint
2016



173
Toon Teeken
Untitled
2018



174
Toon Teeken
Untitled
2018



151
les Schute
Pray
2021



152
les Schute
Wachtkamer
2021



153
Ika Schwander
Soldier Sailor
Leg Head
2022



154
Ika Schwander
*Europe around a
campfire*
2022



155
Ika Schwander
*Dearest grand-
mother, I can still
see your ass but
I know your head
is in heaven*
2022



156
Triana Segovia
Mujer con
Ayotchtli [Woman
with Armadillo]
2022



175
Derk Thijs
Geen Titel (1)
2021



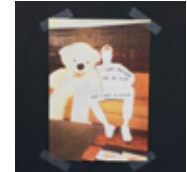
176
Derk Thijs
Geen Titel (3)
2021



177
Derk Thijs
Geen Titel (2)
2020



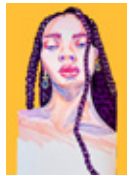
178
Sabina
Timmermans
Platanus - 7
2020



179
Saar Trienes
*Mature but
a child*
2021



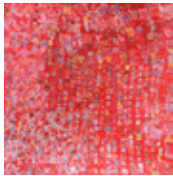
180
Cassandra
Troost
Doek
2022



157
Triana Segovia
Santa [Saint]
2022



158
Triana Segovia
Uzumaki
2021



159
Vera Sillen
Figuurtjes in rood
2014



160
Karin Smits
BOYSTOYS
series 3
2021/2022



161
Karin Smits
HOPE series:
Sick Society
2021



162
Nelly Snijders
*De wereld staat
in brand!!*
2020



181
Frans Tummers
Na de Zondvloed
2020



182
Ferren Uerlings
De Danseres
2022



183
Ferren Uerlings
De Boze Mevrouw
2022



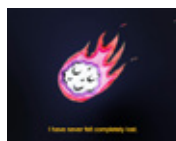
184
Kubilay Mert Ural
Marbles
2019



185
Kubilay Mert Ural
*Three Legged
Horse*
2011



186
Kubilay Mert Ural
Dreaming Shit
2011



187
Marnix van Uum
*I have never felt
completely lost*
2021



188
Lizzie Veldkamp
*Under
Construction*
2022



189
Lizzie Veldkamp
Don't be too loud
2022



190
Veerle
Verschooren
Roomdivider mini
2021



191
Céline Villevoye
*De
Compleetdenker*
2020



192
Roy Villevoye
*Study for
the sculpture
Amún Mbes'
Reenactment*
2017



211
Suyoung Yang
Soft Corner
2021



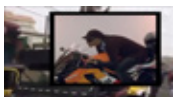
212
Ellen Kwan Kit Yiu
Seekers of Time
2021



213
Ellen Kwan Kit Yiu
*It's better to
give birth to BBQ
pork than to you*
2020/2021



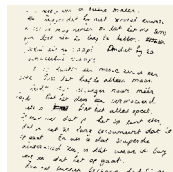
193
Josine Vischers
Flawless
2021



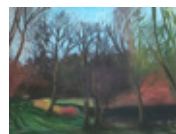
194
Lotte Jahnny
Vrancken
*FUNERAL
BABYYY*
2021



195
Bas de Weerd
Untitled
2022



196
Niña Weijers
Untitled
2022



197
Trudie Westen
Connected
2020



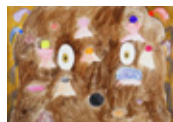
198
Trudie Westen
Space
2019



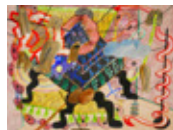
199
Ine van der
Weyden
*David Bowie -
Ziggy Stardust*
2019



200
Heleen Wiemer
De Spiegel
2021



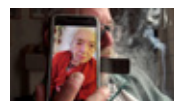
201
Heleen Wiemer
Het Park
2021



202
Heleen Wiemer
Stijve Nek
2019



203
Vita Soul
Wilmering
*De Mislukte
Vakantie*
2022



204
Vita Soul
Wilmering
Spiegel
2021



205
Indra Wouters
*Elevated
Storage Tank*
2021



206
Mickey Yang
*Teams of two
in spring*
2022



207
Mickey Yang
*Terry is out of
the office*
2022



208
Mickey Yang
*Ruby Eclipse
in Fall*
2022



209
Suyoung Yang
*A Word Between
Us*
2021



210
Suyoung Yang
A Porous Room
2021

THANKS TO

Over 600 artists from Limburg and the surrounding area who submitted their work for the Limburg Biennale #2.

The curators and jury members:
Kymani Ceder, Paul Drissen, Afra Eisma, Gijs Frieling, Norbert Grunschel, Susanne Khalil Yusef, Femmy Otten, Derk Thijs, Roy Villevoye & Fransje Killaars, Niña Weijers and Mickey Yang.

Team Marres:
Valentijn Byvanck, Lisa Alzer, Rosa van der Flier, Tineke Kambier, Linda Köke, Alejandra Murillo Sosa, Sonja Nechar, Ilse van Lieshout.

Marres
House for Contemporary Culture

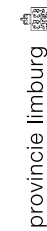
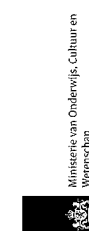
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Tuesday - Sunday
12 - 5 PM

Marres House for Contemporary Culture is located in the heart of the old town of Maastricht. Marres develops a new vocabulary for the senses in collaboration with artists, musicians, designers, chefs, and performers. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

COLOPHON
Initiative and concept: Valentijn Byvanck

Curators and jury: Kymani Ceder, Paul Drissen, Afra Eisma, Gijs Frieling, Norbert Grunschel, Susanne Khalil Yusef, Femmy Otten, Derk Thijs, Roy Villevoye & Fransje Killaars, Niña Weijers and Mickey Yang
Head of production: Rosa van der Flier
Editing and publicity: Linda Köke and Sonja Nechar
Graphic design: Ayumi Higuchi
Printing: Drukkerij Tielens



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Marres

