



5 Sep
—
15 Nov
2020

Limburg Biënnale

Welcome to the first Limburg Biennale!

Marres is proud to present the first edition of the Limburg Biennale, an exhibition featuring more than 250 works by more than 150 artists, offering a cross-section of the visual arts in Limburg and the surrounding area.

Valentijn Byvanck
director

LIMBURG BIENNALE

The format for this Biennale is modeled on the annual Summer Exhibition of The Royal Academy in London. Every summer for more than 250 years, this exhibition has been bringing together established names and newcomers, professionals, amateurs, hobbyists, and visitors in a festive celebration of the arts. Following the tradition of the Summer Exhibition, Marres launched an open call and appointed a jury of twelve professional artists. Each was given a room in the house to display their own work and that of the entrants. From the more than 1,100 entries submitted by over 400 makers, Joan van Barneveld, Sidi El Karchi, Hadassah Emmerich, Vera Gulikers, Esther Janssen, Charlotte Lagro, Chaim van Luit, Keetje Mans, Mike Moonen, Tanja Ritterbex, Marta Volkova, and Slava Shevelenko selected a broad range of works by young and old, professional and amateur, socially engaged, figurative, and conceptual artists, painters, illustrators, sculptors, video artists, and performers.

ALL TYPES OF ARTISTS

Thanks to this diverse range of artistic expressions, the Limburg Biennale offers visitors an opportunity to experience the connection between professional and amateur art. Often, the art sector is viewed as a purely professional discipline, undertaken by artists who work in

studios, are trained at academies, and whose works are exhibited in museums. But they are surrounded by a much larger group of people who do not earn their money by creating art; they make a living in other ways or see themselves as outsiders. Some of them take art classes at night schools, do amateur courses, or have lessons with a private teacher. But there are also autodidacts who hone their skills at home with the help of online tutorials. All these creators and their works produce a fertile layer in which the professional arts are rooted and which facilitates widespread interest in art.

ART IN LIMBURG

The Limburg Biennale also represents a major boost to the regional art sector. Limburg is facing a decline in facilities for makers, a lack of private funding for projects, and governments that are struggling with their budgets for culture. The coronavirus aggravates this situation. Art lovers are increasingly having to travel to see works by artists from their own region. The Limburg Biennale can redress this trend by providing a high-quality platform for the arts. It creates new connections between contemporary culture and the people of Limburg and raises the awareness with local authorities and citizens that art, and investing in it, plays an essential role in maintaining a good living environment. With that in mind,

Marres truly hopes that, following this first edition, the Limburg Biennale can be expanded to include other venues in the region.

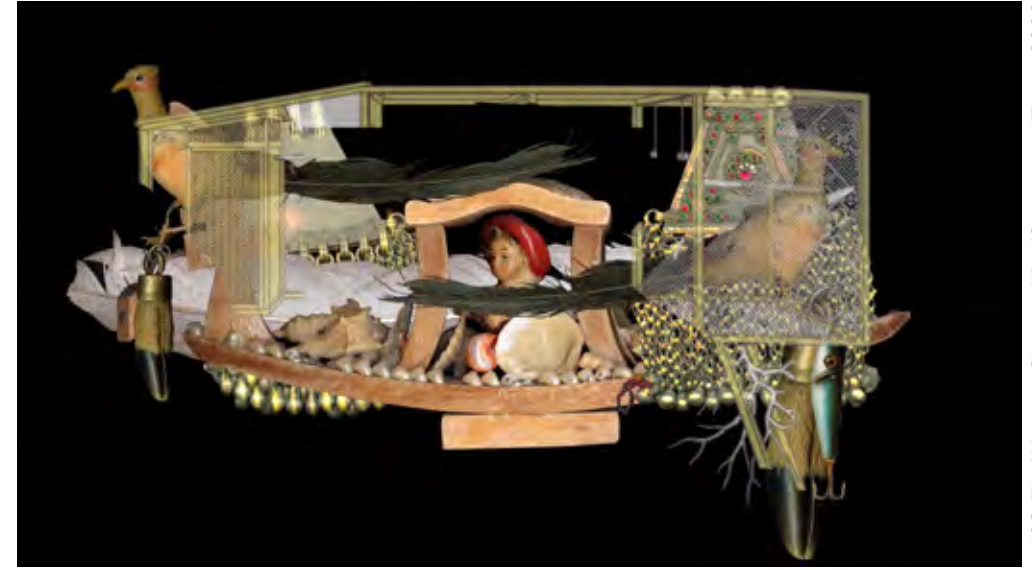
SUPPORT THE INITIATIVE

Your visit to the exhibition will help Marres to turn the Limburg Biennale into a tradition. By purchasing works of art, you can help artists to maintain their practice. In a period marked by economic slowdown and coronavirus, 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.

Hadassah Emmerich



49. Hadassah Emmerich, *Rainbow Nude Macarons*, 2020

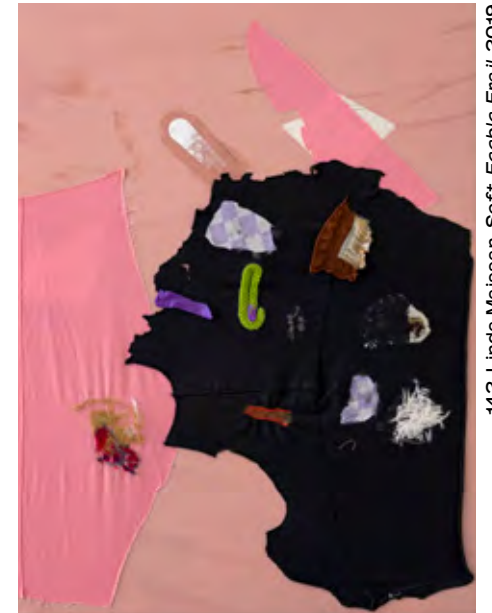


108. Eleni Kamma, *Chapter Nine/Ornamental/Types*, 2009

'My selection is eclectic. In my space I have included works of art that reflect all kinds of styles and perceptions. I chose pieces that really stood out due to their intensity in terms of color, form, narrative qualities, or references to social themes. I wanted to show diversity, and the individual pieces also exhibit surprising connections with each other.'

The sensory, the voluptuous, the erotic, and the exotic play an important role in Hadassah Emmerich's (Heerlen, 1974) work. Sensuality not only resides in the image itself, but also through the sophisticated use of color and the technical execution. Since 2016, Emmerich has been working with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper, or a wall.

Emmerich studied at the Maastricht Academy of Fine Arts and Design, HISK Flanders, and Goldsmiths College in London. Her work is part of collections at Museum Voorlinden (Wassenaar), the Bonnefantenmuseum (Maastricht), the Flemish Parliament (Brussels), the Gemeentemuseum (The Hague), Schunck (Heerlen), and the Museum voor Moderne Kunst (Arnhem).



142. Linda Maissan, *Soft, Feeble, Frail*, 2019

Chaim van Luit

'For my selection I looked for works of art which, similar to this room at Marres, have a connection with the outdoors and nature. The totem is the inspiration behind the presentation; each element of a totem stands alone, but together they amplify the image and meaning of one another. The works of art displayed in this room reflect this idea and often reveal a literal or figurative dichotomy in the image. They depict growth and movement as they occur in nature and possess a sense of mysticism.'



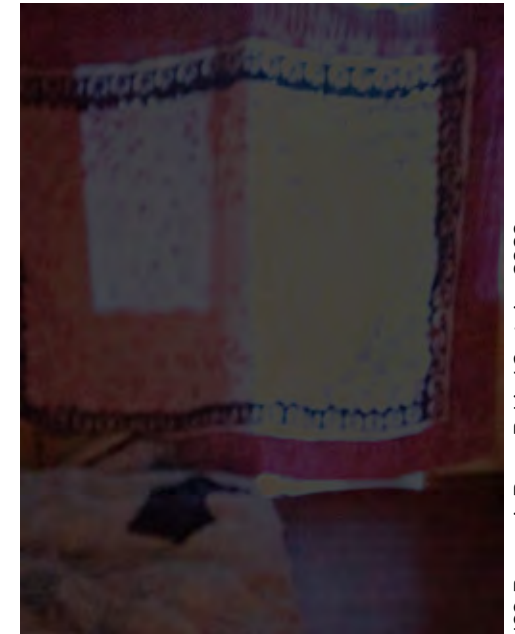
153. Astrid Mingels, Routine 58, 2020



140. Chaim van Luit, Comb (horizontal/vertical nr. 10), 2018

In his work, Chaim van Luit (Heerlen, 1985) unites history with art. While wandering through forests and cities, he collects unusual materials such as salt, stone, and neon lighting, which form the basis for his sculptures, photographs, and videos. Van Luit meticulously documents his attempts to find secret entrances, hidden cave systems, and objects. His fieldwork is often his work of art.

Van Luit studied at the Maastricht Academy of Fine Arts and Design and the Van Eyck Academy in Maastricht. In recent years, he has exhibited his work in museums and galleries both in the Netherlands and abroad – from Beirut to Amsterdam and from Brussels to New York.



166. Benyamin Perry, Behind Curtains, 2020

Keetje Mans

'I chose the artists for this room because their works really resonate with me. They are hugely different from each other, but they have one thing in common: They are radical and very present in their own way, using rough and heavy materials or vibrant, bright colors. Combined, they also create an extraordinary constellation of interesting images.'



193. Risja Steeghs, *Tomatoes and Peppers*, 2019



96. Jeroen Jaenen, Anke, Jeroen, Willem, 2018



128. Miyeon Lee, *Clouds over Traffic Jam*, 2018



144. Keetje Mans, *A Oui*, 2019

Keetje Mans's (Amsterdam, 1979) paintings and drawings depict interiors that reveal a private world. They are spaces in which everything can be taken out of context and end up in a completely different order; inside and outside, imaginary and real. They often connect furniture,

utensils, and sometimes even body parts. Mans's canvases are often as large as stage backdrops. This format gives her the feeling that she can step into the work of art to connect with the subjects she is painting.

Mans studied at the Maastricht Academy of Fine Arts and Design and the Van Eyck Academy in Maastricht. Her work is included in collections at the AMC Amsterdam, the Bonnefantenmuseum, Schunck, and the Dutch Ministry of Foreign Affairs.

Esther Janssen



85. Petra Herzog, o.T. - 3, 2016

'When I was looking at all the entries, I noticed that the concepts of "region" and "Limburg" are hardly tied to national borders. It is precisely this blurring of borders which creates such an interesting art climate in Limburg, and I wanted this internationalization to be reflected in my space. The works I selected are connected through their use of textiles. These completely different applications prove that the "stuffy" image of handicrafts, which has long been associated with textiles, has become a thing of the past.'



182. Astrid Rubie, Overvecht 47, 2018

In her work, Esther Janssen (Maastricht, 1976) explores our everyday cultivated environment. She presents our familiar suburbs and well-tended gardens in such a way that they are both mysterious and suffocating at the same time. She often uses artificial leather in her creations. Her works of art have a long design process and are executed in a highly technical, almost inhumanly controlled way.

Janssen graduated with honors from the Design Academy Eindhoven. She has shown her work at various exhibitions and international art fairs. She has also had solo exhibitions in Florence, Italy, and at the Gemeentemuseum in Helmond. Her works are included in various private and public collections.



100. Esther Janssen, De Wijk no. 1, 2014

Sidi El Karchi

'The artworks in my selection are all about the portrait; they are unique approaches to this age-old genre. The artists demonstrate each in their own way that the portrait can take on meanings beyond the likeness of the portrayed. Emotions and body language truly come to life.'

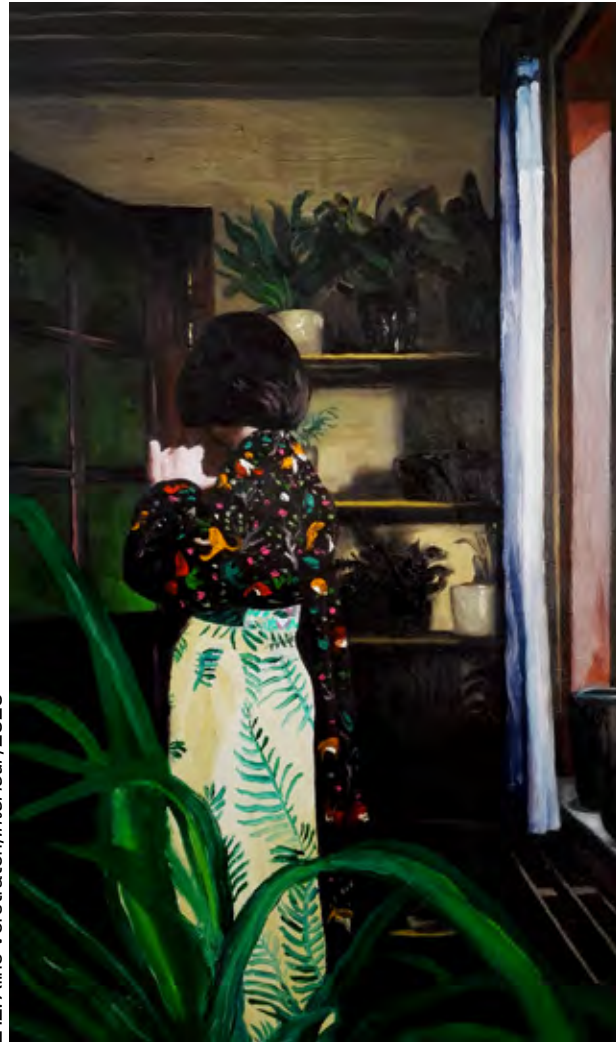
The penetrating and psychological portraits of Sidi El Karchi (Sittard, 1979) transcend visible reality. They visualize timeless, human emotions and experiences. While installation art, video art, and photography reigned supreme, El Karchi relentlessly developed a refined oeuvre of portraits. In everything, his works exude a meticulous search for the ultimate balance in the use of materials, including pencil, acrylic, oil paint,

paper, and canvas, as well as in size and composition.

Sidi El Karchi studied at the Maastricht Academy of Fine Arts and Design. His work features in numerous museums and other collections, including Museum MORE in Gorssele, the Bonnefantenmuseum in Maastricht, Museum Van Bommel Van Dam in Venlo, Schunck in Heerlen, and in the Océ - Van der Grinten Collection.



233. Mariëtte Yogi, *Humanity - African Woman - 'COURAGEOUS'*, 2020



212. Aline Verstraten, *Interieur*, 2020



87. Milous Heunks, *ZT (3)*, 2019



110. Sidi El Karchi, *The Mirror*, 2014

Joan van Barneveld

Disappearance plays a central role in Joan van Barneveld's (Veghel, 1979) paintings. For him, painting is a way of creating as much distance as possible between himself and his subject, but also between the subject and the observer. Often, the image is barely recognizable, and only vague, colorful gradients and shadowy contours of an image can be seen.

Van Barneveld was a participant at the Van Eyck Academy in Maastricht. His work has been shown in both group exhibitions and solo gallery presentations at LMAK gallery in New York, Gerhard Hofland gallery in Amsterdam, re(D), gallery in Antwerp, and Paul Loya Gallery in Los Angeles, and in solo exhibitions at Museum Het Domein (Echoes, 2009) and the Bonnefantenmuseum.



7. Joan van Barneveld, *Mirror/smoke*, 2020



1. José Aerts, *Verlicht de mensheid - illuminate our human species*, 2020



4-3. Chantal Le Doux, *Zonder titel*, 2018

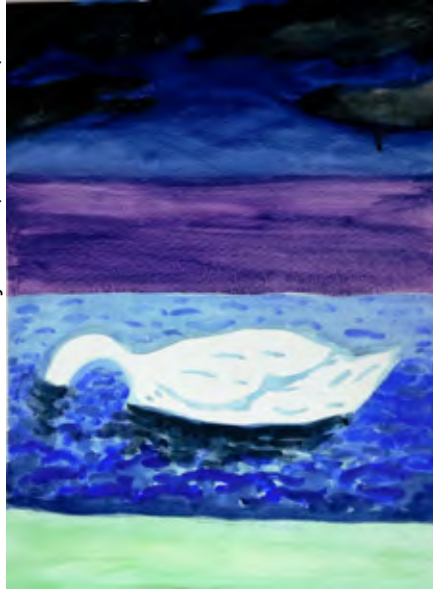
'When choosing from among all the entries, I focused on those pieces whose core I suspected would remain a mystery to me. Composing this room was like making a mixed tape; I was mindful of how the songs on such a tape color each other, while together creating a new elusive and immersive whole.'

Tanja Ritterbex

192. Risja Steegh, *Miss Fluffy for Days*, 2019



158. Remy Neuman, *Swan Tactics*, 2020



11. Elise Berenstein, *Balans*, 2018



'Of all the jury members, I have the greatest number of art works in just about the smallest room at Marres. I am fascinated by the atmosphere of 19th century Parisian salons, which elicited this eclectic mix. It was like being allowed to fill a candy shop with jewels. Freedom connects these works. I am always looking for a certain lightness, for the ability to let go.'



178. Tanja Ritterbex, *Shadow in Mallorca*, 2018



99. Mark Janssen, *Zee*, 2020

Tanja Ritterbex (Heerlen, 1985) is known as the Lady Gaga of art. Both are glamorous in their appearance, exuberant in their work, and around the same age. Both are also aware of the huge influence the internet has on young people in particular, and they explore it in their work. The subject of Ritterbex's colorful and expressive painting and video art is often her own body and life. Her work therefore makes us reflect on who we are and what it means to be vulnerable.

Ritterbex studied at the Maastricht Academy of Fine Arts and Design, Düsseldorf art academy, and De Ateliers in Amsterdam. In 2016, she won the Royal Award for Modern Painting. Her work features in collections at the LAM museum in Lisse, the LUMC in Leiden, and at the Bonnefantenmuseum in Maastricht, as well as in the DSM collection, the ING bank collection, and De Nederlandsche Bank collection.

Mike Moonen

Disruption underlies Mike Moonen's (Maastricht, 1990) work. His collages, installations, and videos are not based on "big ideas", but rather on the enjoyment and inspiration of making them, creating an uplifting profusion of images. By combining everyday images with forgotten or lost objects, he attempts to trip up the observer, metaphorically speaking. After all, tripping up can help you step off the beaten track, especially if clumsiness and haplessness accompany you as loyal friends.

Moonen studied at the Maastricht Academy of Fine Arts and Design. His work has been shown as part of various group and solo exhibitions both at home and abroad.



156. Mike Moonen, OAA FAVS, 2020

95. Jeroen Jaenen, J&J, 2019



122. Ton Laeven, Agressie, 1990



'I can appreciate works of art for many different reasons, and there is no particular hierarchy among those reasons. Rather than centering my selection around just one theme, I worked together with Willem van Kempen and decided to let all these manifestations come together in a serendipitously appetizing broth, the ingredients of which are impossible to identify. To me, that is what the Limburg Biënnale is all about.'

Charlotte Lagro

'The artworks I have chosen are films, drawings, photographs, a registered performance, and a board game. They are all intimate and based on personal observations. In many cases, they have mystical qualities or reveal the transcendent. For instance, an artist combines roller-skating with biblical texts in a church service and another created a conversation game that visitors can play.'

123. Charlotte Lagro, *Wij bidden voor je Charlotte*, 2020



Charlotte Lagro (Maastricht, 1989) creates sculptures, installations, films, photographs, and drawings in which she investigates identity, history, and human observations. Her works have a performative character. Lagro uses dance, drawings, and everyday activities, such as navigating through traffic, to create the space to question our use of public and communal spaces and the role of art in our daily lives.

Lagro studied at the Maastricht Academy of Fine Art and Design and is currently a participant at the Jan van Eyck Academy in Maastricht. She has had solo presentations and residencies both in the Netherlands and abroad.

105. Joséphine Kaepelin, *wat what do hoe how*, 2019



50. Kaya Erdiñç, *What Doesn't Neglect the Home Makes it Dance*, 2019



24. Anne Büscher, *Moon Viewing/The Color of the Shadow of Glass*, 2017

Marta Volkova & Slava Shevelenko



221. Marta Volkova & Slava Shevelenko, *Born to be free*, 2020

In an era of fake news and dubious facts, Volkova and Shevelenko are storytellers. Their narrative projects explore the boundaries between reality and fiction and are characterized by melancholy and Central European humor. Their large-scale installations are presented in the Netherlands and internationally.

Marta Volkova and Slava Shevelenko were born in the Soviet Union, in present-day St. Petersburg, where they also studied. Between 1980 and 1991, they were active in the city's avant-garde art scene. The artist duo came to the Netherlands in 1991, and since 1999 they have worked and lived in Maastricht.

'When selecting artworks for our room, we initially focused on the artists' artistic quest. We also wanted to display the variety of genres and media in contemporary art. The sincerity expressed in these works moves us as observers; this is what connects them.'

36. Les Deux Garçons, *La Nuit Porte Conseil*, 2018



46. Jeroen Duijff, *Speelgoed*, 2019



199. André Terlingen, *Circus Freiwa.ld (r)*, 2016

Marres kamer



8. Felix Baumsteiger, Frolic, 2019



206. Torsten Uerlings, Annuleringsverzekering, 2012



5. Sara Bachour, Intellectual Property, 2016



65. Kim Gromoll, Cocoon, 2020

During the selection stage, several works of art stood out that did not quite fit in with the display themes of the eleven individual rooms. Since the jury members wanted to still include these works of art in the Limburg Biënnale, they have created a special space for this eclectic mix of favorites: the Marres Room.



118. Marie Claire Krell, Boit Ballet, 2008

Vera Gulikers

68. Vera Gulikers, *Little Wedding*, Natalia Goncharova, 2020



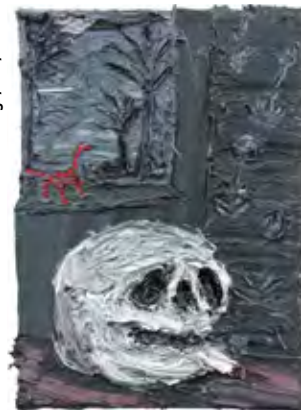
In her work, Vera Gulikers (Meerssen, 1991) examines the medium of painting itself and its close relation to 'feminine' conventions such as applying lipstick, flower arranging, and window cleaning. She works with a combination of old painting techniques, such as egg tempera and fresco, and contemporary techniques and materials, such as screen printing, couture fabrics, polishes, puff ink, and flocking.

Gulikers holds a Master's degree in Fine Art from Sint Lucas University College of Fine Art and Design in Antwerp and a Bachelor's degree in Fine Art from Maastricht Academy of Fine Art and Design. She was a participant at the Van Eyck Academy and artist in residence at Künstlerhaus Schloss Balmoral. In 2017 she won the Royal Award for Modern Painting, and in 2020 she won the Best Dutch Book Design Prize and the Buning Brongers Prize for painting.

159. Kyra Nijsskens, *Untitled*, 2020



48. Jeroen Duijff, *ZT*, 2019



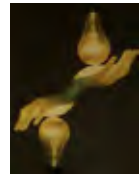
'Before I started selecting the artworks, I didn't have a plan; I made my choices as I looked through the entries. My selection focuses on painting in the broadest sense of the word — from still life to notes on canvas, from realistic to abstract. I noticed that some of the pieces in my selection are by young artists who are either still studying or have recently graduated. That is good, since due to the measures introduced to combat the coronavirus, they do not have the opportunity to exhibit their work.'



230. Bas de Wit, *In funny memory of... Vitellius, Napoleon and August amongst others*, 2019

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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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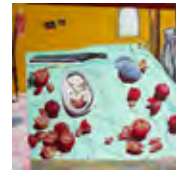
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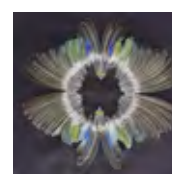
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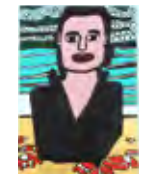
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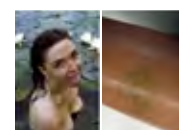
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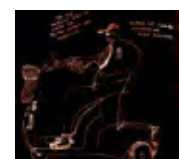
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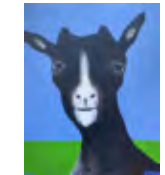
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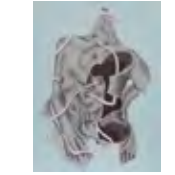
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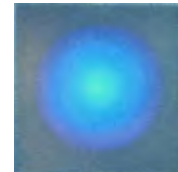
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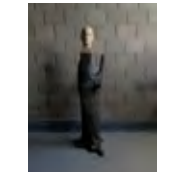
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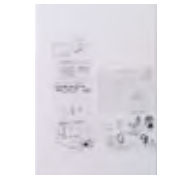
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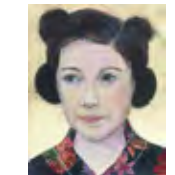
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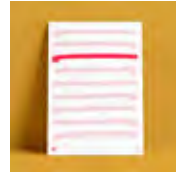
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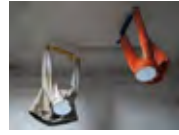
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1983, 2008*
2020



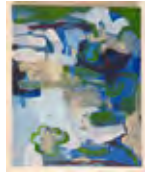
118
Marie Claire Krell
Bolt Ballet
2008



119
Hannah Kuhlmann
*Bob's Blanks -
Fountain*
2019



120
Hannah Kuhlmann
*Bob's Blanks -
Seat*
2019



97
Willem Janssen
*Limburgs
Landschap*
2020



98
Mark Janssen
Rood Figuur
2020



99
Mark Janssen
Zee
2020



100
Esther Janssen
De Wijk No.1
2014



101
Esther Janssen
Disco Solo No.4
2017



102
Esther Janssen
The Silence No.3
2020



121
Luuk Kuipers
*Tekenen en
Schilderen in
Maastricht*
2016



122
Ton Laeven
Agressie
1990



123
Charlotte Lagro
*Wij bidden voor
je Charlotte*
2020



124
Peter Lahaye
Erfschade
2001



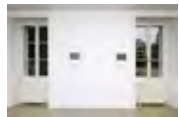
125
Amber Lalieu
*Should Have
Stayed at Home*
2018-2020



126
Amber Lalieu
Hope & Despair
2020



103
Tonnie Jongen
Mystique
2018-2019



104
Joséphine
Kaepelin
Untitled
2015-2019



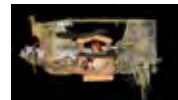
105
Joséphine
Kaepelin
*wat what do
hoe how*
2019



106
Tineke Kambier
*Zonder Titel
(drieluik)*
2020



107
Tineke Kambier
Zonder Titel
2020



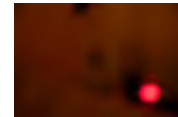
108
Eleni Kamma
*Chapter Nine/
Ornamental
Types*
2009



127
Miyeon Lee
*Traffic Jam near
Hasselt*
2018



128
Miyeon Lee
*Clouds over
Traffic Jam*
2018



129
Pascale
Leenders
Bulletproof #3
2018



130
Pascale
Leenders
*A place to call
my own #1*
2016



131
Pascale
Leenders
*Everything is
illuminated
#6, #7*
2019



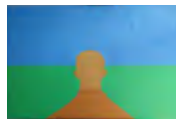
132
Catharina van
Leeuwen
Zonder Titel
2020



109
Sidi El Karchi
*The way things
were*
2014



110
Sidi El Karchi
The Mirror
2014



111
Corina
Karstenberg
Hidden History
2014



112
Willem van
Kempen
Zonder Titel
2020



113
Laura Knipsael
Are you aware?



114
Weronika
Kocewiak
Bathers
2020



133
Susan Leurs
Sem



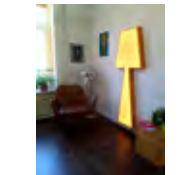
134
Lino Lithium
*Slowmotion
Suicide*
2019



135
LosDQ
*isavanderzee
poepaanjesnee
cafe*
2020



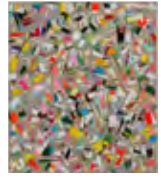
136
LosDQ
*Zonder Titel
(Schaalmodel)*
2009



137
Maurits Losse
Silhouette



138
Ien Lucas
Cut
2018



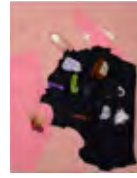
139
Ien Lucas
Endless Possibilities
2020



140
Chaim van Luit
Comb (horizontal/vertical nr.10)
2018



141
Linda Maissan
Elephant
2019



142
Linda Maissan
Soft, Feeble, Frail
2019



143
Keetje Mans
Drift Holiday
2019



144
Keetje Mans
A Oui
2019



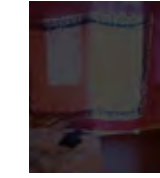
163
Sylvie van Oosterhout
Theres a Crack in Everything
2020



164
Anoeek Oostermeijer
Lucky Cat
2019



165
Desiree Palmen
Mondhelm
2019



166
Benyamin Perry
Behind Curtains
2020



167
Marco Plinio Júnior
Resiliência
2019



168
Dorine van der Ploeg
Zwembad VII
2020



145
Marika Meoli & Joost Vrouwenraets
In presence of an embracement
2020



146
Marjon Merckelbach
X-Ray Girls
2019



147
Marjon Merckelbach
Great Tits
2017



148
Jochem Mestriner
Quarantine nosferatu
2020



149
Jochem Mestriner
Waar zijn alle jonkvrouwen toch gebleven
2020



150
Robbie van Mierlo
The Wood From The Branch Is The Root
2020



169
Dorine van der Ploeg
Zwembad XI
2020



170
Dorine van der Ploeg
Zwembad XII
2020



171
Branko Popovic
Performing Identity of BP
2020



172
Han Rameckers
Happy Branch
2020



173
Han Rameckers
Something Human - Compositions #29
2020



174
Han Rameckers
Demo in the width - Wir wollen etwas neues #6
2017



151
Robbie van Mierlo
Symposium Of Sighs
2020



152
Robbie van Mierlo
The Maelstrom
2020



153
Astrid Mingels
Routine 58
2020



154
Ray Moon
Uh?
2019



155
Ray Moon
Draht
2019



156
Mike Moonen
OAA FAVS
2020



175
Jack Reubsæet
Zonder Titel
2020



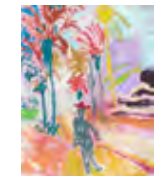
176
René Reynders
....en de ander
2020



177
Helmie van de Riet
Zonder Titel
2020



178
Tanja Ritterbex
Shadow in Mallorca
2018



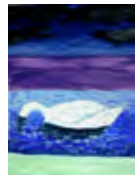
179
Tanja Ritterbex
Windy Mallorca
2018



180
Roos Roberts
t Loutere Leven I / Mere Life I
2018



157
Remy Neumann
The Line
2020



158
Remy Neumann
Swan Tactics
2020



159
Kyra Nijskens
Untitled
2020



160
Guusje van Noorden
Le Jardin
2019



161
Sylvie van Oosterhout
The Beginning
2020



162
Sylvie van Oosterhout
The Beginning
2020



181
Johanna Roderburg
At First - 1
2019



182
Astrid Rubie
Overvecht 47
2018



183
Limmy Scheres
Bombi
2017



184
Sylvia Schols
Haringen
2017



185
Zoë Schoonbrood
Oblivion (n.)
"The state of being unaware of what is happening around you"
2018



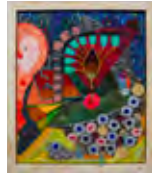
186
Yvonne Schroeten
More will be revealed, my friend #2
2005



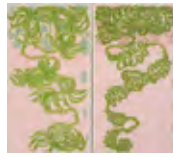
187
Simone Schuffelen
Un Diner Étrange - Picknick
2020



188
Rachel Simons - De Bie
Freedom
2020



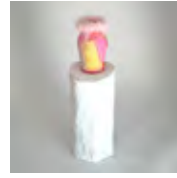
189
Krista Smulders
Big Baby's Factory
2018



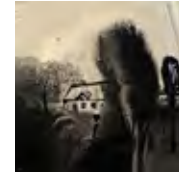
190
Saskia Spitz
The Nature Hair-Paintings
2019



191
Risja Steeghs
Dead Fish
2017



192
Risja Steeghs
Miss Fluffy for Days
2019



211
Tejo Verstappen
Kloostertuin
2020



212
Aline Verstraten
Interieur
2020



213
Aline Verstraten
Stilleven
2020



214
Marianne Vestering
Medusa
2020



215
Ebba Vispad
Familjen vänter inne i köket (The family is waiting in the kitchen)
2018



216
Marta Volkova & Slava Shevelenko
1a. Museum voor de nieuwste biotechnologieën
2015



193
Risja Steeghs
Tomatoes and Peppers
2019



194
Felix Stelten
Wir Sind Hässlich und wir lieben uns (2)
2020



195
Felix Stelten
Wir Sind Hässlich und wir lieben uns (3)
2020



196
Bram Tackenberg
Woonkamer-portret Nr. 094
2018



197
Fienke Teeken
22-04-2020
2020



198
Fienke Teeken
13-05-2020
2020



217
Marta Volkova & Slava Shevelenko
1b. Museum voor de nieuwste biotechnologieën. De opslagruimte met stukken vlees gekweekt uit de stamcellen van kangoeroe.
2015



218
Marta Volkova & Slava Shevelenko
1c. Museum voor de nieuwste biotechnologieën, zaal N 4. Een reusachtige kip gekweekt uit de stamcellen van een normale kip
2015



219
Marta Volkova & Slava Shevelenko
1d. Museum voor de nieuwste biotechnologieën, zaal N 11. Een driedimensionaal object gekweekt uit de cellen van het beroemde schilderij van Edouard Manet 'Le fifre'.
2015



220
Marta Volkova & Slava Shevelenko
The Airplane girl
1997



221
Marta Volkova & Slava Shevelenko
Born to be free
2020



222
Lukas Vonk
De Gemiddelde Limburger
2020



199
André Terlingen
Circus Freiwald (1)
2016



200
André Terlingen
Circus Freiwald (2)
2016



201
André Terlingen
Circus Freiwald (3)
2016



202
Willy Thijs
Inkijk of Inzicht
2015



203
Rebecca Treur
Alcoholic, Pots and Pans
2020



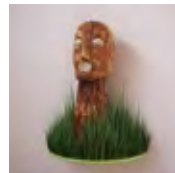
204
Rebecca Treur
Why did you throw my Aloë Vera away?
2020



205
Michiel Ubels
Kerkdienst Remix
2019



206
Torsten Uerlings
Annulerings-verzekering
2012



207
Torsten Uerlings
Voorlopig Zonder Titel
2020



208
Torsten Uerlings
Kaninchen
2018



209
Vanacruz
Spacial
2020



210
Vanacruz
Matter
2020



223
Marjan Vos
Eeny-meeny-miny-moe
2020



224
Rob Walter
Je Brein is je Last



225
Bas de Weerd
Cocido
2020



226
Peter van Wegberg
Food Manipulation
2020



227
Ron Weijtjens
Agony
2020



228
John Weilacher
Undiscovered Wilds_Got No Hate For The USA
2019-2020



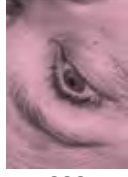
229
Jan Willms
*Urbanisatie
(groen)*
2019



230
Bas de Wit
*In funny memory
of... Vitellus,
Napoleon and
August amongst
others*
2019



231
Mickey Yang
*TRAN-
CENDENTAL
sprawl*
2019



232
Pippilotta Yerna
Drown in a Lake
2019



233
Marielle Yogi
*Humanity -
African Woman -
'COURAGEOUS'*
2020



234
Quinn Zeljak
Zonder Titel
2020



235
Julia Zeltserman
Geboorte
2020

THANKS TO:

Over 400 artists from Limburg and the surrounding area who submitted their work for the Limburg Biënnale.

The curators and jury members:
Joan van Barneveld, Sidi El Karchi, Hadassah Emmerich, Vera Gulikers, Esther Janssen, Charlotte Lagro, Chaim van Luit, Keetje Mans, Mike Moonen, Tanja Ritterbex, Marta Volkova en Slava Shevelenko

Team Marres:
Valentijn Byvanck, Rosa van der Flier, Willem Jansen, Tineke Kambier, Ilse van Lieshout, Chandra Merx, Lyanne Polderman, Renée Schmeetz, Gladys Zeevaarders

Marres
House for Contemporary Culture
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6211 RT Maastricht
+31 (0) 43 327 02 07
info@marres.org
marres.org

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: Joan van Barneveld, Sidi El Karchi, Hadassah Emmerich, Vera Gulikers, Esther Janssen, Charlotte Lagro, Chaim van Luit, Keetje Mans, Mike Moonen, Tanja Ritterbex, Marta Volkova en Slava Shevelenko
Head of production: Rosa van der Flier
Head of publicity: Renée Schmeetz
Graphic design: Ayumi Higuchi
Printing: Drukkerij Tielen

Limburg Biënnale is made possible with the financial support of Fonds21.

Marres receives structural support from the Ministry of Education, Culture and Science, the Province of Limburg, and the Municipality of Maastricht.

FONDS 21



Ministerie van Onderwijs, Cultuur en
Wetenschap

provincie limburg



Gemeente Maastricht

