

Odapark

Limburg Biënnale

29 June –
25 August

2024

ODA
PARK



EN

Welcome to the Limburg Biënnale 2024

It is with immense pride that Marres and Odapark present the third edition of the *Limburg Biënnale* exhibition. Showcasing a cross-section of visual art in Limburg and the surrounding area with 500 works by over 350 artists, the biennale is a celebration of the arts in our region.

Amateurs and professionals

The *Limburg Biënnale*'s mission is to connect professional and amateur artists. In addition to the relatively small group of artists who have studied at academies and whose work is on display in galleries and museums, there are many other artists who are led by their great curiosity and enthusiasm as makers. Some of them take art classes at night schools, attend amateur art courses, or have lessons with private teachers, but 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, cultivating a widespread interest in art. With its ample range of artistic practices, the *Limburg Biënnale* hopes to offer its visitors an opportunity to experience the many connections between the professional and amateur arts.

Limburg

The *Limburg Biënnale* is also a key stimulator of culture in the region. Limburg is facing a decline in facilities for people who make art, a lack of private funding for projects, and cuts to government cultural budgets. As a result, art lovers are increasingly obliged to travel outside Limburg to see works by local artists. The *Limburg Biënnale* can counteract this. It creates new connections between contemporary culture and the people of Limburg and raises awareness among local authorities and the public that art, and investing in it, both play an essential role in maintaining a livable, flourishing region. Marres has found a partner in this endeavor in Odapark, Venray. The exhibition is divided between both locations.

The jury

Following the tremendous success of the previous two editions, Marres and Odapark issued an open call in February of this year for the third *Limburg Biënnale*. 1,400 creators responded, collectively submitting more than 3,000 works. The jury, composed of eighteen established and emerging professional artists, subsequently made a selection from these submissions. Each member of the jury was allocated a space where they combined their chosen works with one or several of their own artworks, texts, a mural, or a zine. The jury and curators for this *Limburg Biënnale* are Karina Beumer, Eugenie Boon, Katrein Breukers, Anne Büscher, Bonno van Doorn, Pablo Hannon, Jan Hoek, Paul Kooiker, Maartje Korstanje, Marijn van Kreijl, Anouk Kruithof, Birthe Leemeijer, Fleur Pierets, Jan Rothuizen, Sanne Vaassen, Wessel Verrijt, Marenne Welten, and Han van Wetering.

Make a contribution

Your visit to the exhibition will help Marres and Odapark establish the *Limburg Biënnale* as a permanent icon in the cultural landscape of Limburg, thereby supporting artists in continuing their work. In a time of economic decline, political distrust, and cultural impoverishment, the *Limburg Biënnale*, with all the talent, originality, energy, and drive of the participating artists, underscores the value of supporting the cultural sector.

Joep Vossebeld
Artistic Director of Odapark

Valentijn Byvanck
Director of Marres

Han van Wetering



475. André Terlingen, *Oh, How I Love Those Mountains*, 2024



441. Nacho Marin Encinas, *Untitled (Resin)*, 2022



488. Han van Wetering, *NO SOUP*, 2012

G.R. 2024

After spending many hours spread over several days behind a screen, looking at vague pictures of works of art, the question I needed to ask became clearer and clearer. Who am I and what criteria should I use to select the work of others for this *Limburg Biënnale*? The connecting thread I thought I would find in my selection became thinner and thinner – and finally broke. In the end, I decided to go for a walk... in a non-existent Flemish town. Once there, my plan was to pay a visit to the local parish church of the Holy Ghost. To get there, I first had to walk down Long Street. My musings were interrupted when I glimpsed two striking houses out the corner of my eye. The first stood out because of its red-and-white checkered

curtains; the other due to a charming, stuffed fox in the window of a lavish drawing room. Just like that, I realized this might help me to decide which works to select. What should I do? Should it be the house with the fox and the even number, or the house with the curtains and the odd number? Even this choice filled me with hesitation. It was not easy, but a toss of the coin offered a solution. Once in the house of the fox, my role became that of a seeker of luck or misfortune. I had a stroke of beginner's luck when, in the most decorated room of the house, I found the unique works of art that each tell their own story. That's what cemented my decision to include them all in the selection of the *Limburg Biënnale*.



399. Jean-Luc Feix, *Stuffed Fox*, 2016/still ongoing

Han van Wetering (Maastricht, 1948) is a visual artist who is known, among other things, for his famed sculptures that are permanently located in the center of Maastricht. Wetering's work *'t Zaat hermenieke* (1993), his

colorful ensemble of carnival celebrants, is for instance home to the Vrijthof, and other works have previously been shown at various galleries within and outside of Limburg. To conceive of his sculptures, van Wetering works

with various materials such as bronze and ceramics, but as a seasoned artist and renowned 'rebel' he is also skilled at many other art forms.

Maartje Korstanje



452. Engel Pluck, *Ashes to Ashes*, 2024



477. Esther van der Heijden, *liguefying into murky waters*, 2024

426. Maartje Korstanje, *Z. T.*, 2024



464. Andreas Schliesinger, *AFA-15 (Der Balkon)*, 2024



428. Mirte van Laarhoven, *Reflective Landscapes, Dunescape Forest*, 2023

I relied on my intuition to select works from the many entries; I was captivated by carefully crafted works that harnessed intriguing materials or methods. Often, I could feel the artist's fascination with processes of growth, decay, and transience, or a connection to the natural world. My chosen works collectively tell stories about life cycles and the role we as humans assume in relation to other life. They depict aspects such as listening and watching other life forms and the importance of non-human voices. Together, the works create an atmosphere reminiscent of a landscape in a fictional world: It seems as if at any moment the works could step out of their solidified form and start moving. They could continue their processes, return to dust or, on the contrary, continue to grow and bloom.

The artistic practice of Maartje Korstanje (Goes, 1982) is driven by a strong awareness of the finiteness of life and her engagement with this awareness. Korstanje's work focuses on the tension between growth and decay, both in the natural world and in the artificial, but mainly in the borderland where the two worlds meet. Intuition and

imagination are significant motivators in this creative body of work. Although Korstanje works with a variety of materials, cardboard is a fixed base which she constantly seeks to re-explore. Korstanje studied at the Academy for Art and Design St. Joost (Breda) and the Sandberg Institute (Amsterdam). She was one of the winners of the Prix de

Rome in 2007 and was nominated for the Volkskrant Visual Arts Prize in 2014. She also participated in several residency programs and her work has been presented at Kunstmuseum Den Haag, ISCP New York and Gyeonggi Museum of Contemporary Ceramic Art in Korea, among others.

Jan Hoek



413. Jan Hoek, *donker steegje*, 2024

I love dark alleys. Mainly because they're the quintessential place where things happen – or could happen – that should remain unseen: kisses between secret lovers, clandestine transactions, sneakily lighting up a cigarette, or hiding from the police during a protest. The space I was given the opportunity to fill in Odapark is shaped a bit like one of those alleys, so I decided to select all the works you could imagine you'd find there. I also added a little path paved with photos that I took of people who wouldn't look out of place in this universe.

Jan Hoek (1984) is always attracted to the beauty of outsiders worldwide, and is ever keen to collaborate with people who are normally overlooked. In Hoek's universe, 'normal' people are strangers and the 'outsiders'

rule. As such, Hoek has photographed a realm of *superstars*, like the taxi drivers of Nairobi, has created psychedelic zines about sex tourism capital Pattaya (Thailand), and made a series about the Maasai



435. Los DQ, *Anders dekken*, 2021-2022

(Kenya & Tanzania) to defeat their stereotypical depictions. He has presented works at Foam (Amsterdam), Unseen Festival (Amsterdam), Photoville (New York), Fomu (Antwerp) and Lagos Photo (Lagos).



362. Agil Abdullayev, *Voices from sexualized places*, 2024



438. Roland Maas, *the anecdote*, 2019



401. Yannick Ganseman, *Lying figure*, 2012-2015

Karina Beumer

I think the selection of works is somewhere between an existential crisis involving a playful, and sometimes trite perspective, and a combination of wanting to become something else and involuntarily disappearing. I wanted to bring the works together on a stage like excerpts from a diary, where the little beans are both decoration and company for the works. Visitors can sit on the stage to see the works or to look at each other.



411. Johan Heider, 2 boerderijen, 2024



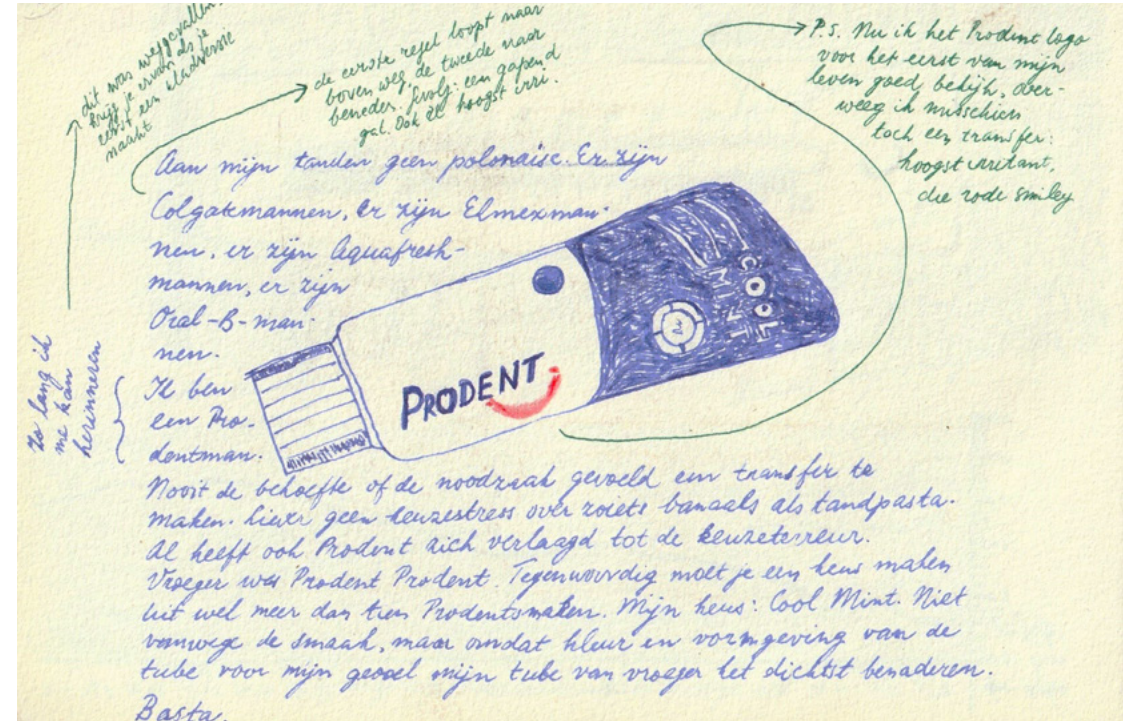
474. Jelle Stiphout, DROWN MY FRIENDS!, 2022



374. Karina Beumer, Geen titel, 2020-2024



486. Esra Westerburgen, To Be or Not To Be a Shell, 2024



444. Wim Moorman, Prodent, 2023

Karina Beumer (Peize, 1988) maintains an interactive artistic practice that is sustained by engaging in dialogues with – or being captivated by – something or someone else. This results in videos, installations, and publications that emerge from drawings of observations, and unannounced performances.

Beumer searches for an absurd and surreal relationship between the inner world (thoughts, miscommunication) and the physical world (language, networks). In a dreamlike universe, she connects banal issues with personal fantasies by using strategies from existing structures such as pop songs, blockbusters and live action

role-playing games. Her film (...), about her father's brain injury, can be seen on 2doc.nl. In 2024, her video AV 156-23 premiered at Museum Dhondt-Dhaenens. This work is part of the museum's permanent collection and of the new prison in Haren (BE). For her upcoming film, Beumer is currently searching for her own replacement.

Birthe Leemeijer

This room features a floor, a chair, a rug, a screen, a loaf of bread, jam jars, a closet, and other objects. There is also an image of a bed and a coffin. Objects for use, animated by artists. The screen shows a landscape in which all these objects have disappeared: there are no trees, no houses, no chairs; there is no table and no bed. A woman sits at a great height amidst an infinite, barren landscape, absorbed in what remains – her imagination. This is the only place where she can recall the objects, places, and memories. Her head and her body have a memory, which takes her back to where she came from. Her fingers move instinctively along the imaginary keys of the imaginary organ playing an imaginary piece.



420. Nikolay Karabinovych, *ici et ailleurs (Here and elsewhere)*, 2023

In addition to studying at the Rietveld Academy and the Sandberg Institute, Birthe Leemeijer (Amsterdam, 1972) also completed training in horticulture. In 1996, she won the Prix de Rome prize for art in public space. For her, working in open spaces is the ideal condition to question the meaning

of art and its place in the world. To achieve this, she collaborates with various parties and stakeholders who contribute to shaping and giving substance to the project. The presence or absence of other life forms and the value we assign to them play an increasingly important role. Her work can be

permanently seen in places such as Dokkum (*The Ice Fountain*, 2019), Almere (*Een Reservaat voor Eenzaamheid*, 2012), in Utrecht (*De verdwijnende trap*, 2018) and Sint-Oedenrode (*Leestekens in het landschap*, 2020).

Upon seeing this work, I was reminded of a poem by Tom van Deel:

Things

Who are they when they no longer belong to anyone,
the abandoned things, the table, the violin.
They wait to see who wants to belong to them,
but who wants to belong to what has died.
Remember the things that survive,
it is not they who are abandoned,
it is we who abandon ourselves, again
and again.

T. van Deel, *Achter de waterval*.
Querido Poems 1986



404. Carlos Guzman, *Bridge*, 2024



364. Mario Sergio Alvarez Gonzalez, *DE GRENZEN VAN MIJN LANDSCHAP*, 2022



430. Birthe Leemeijer, *Wollemia mia*, n.d.



419. Toon Jans, *Topo*, 2024

Pablo Hannon



408. Pablo Hannon, *Conflict*, 2024

Pablo Hannon (Santiago, 1973) explores many of expressions in his artistic practice. Rooted, or rather, restless in activism, be it due to his roots in Mapuche (Chile), or his awareness to other injustices elsewhere, he founded

The School; a fluid, autonomous space and methodology that facilitates accessible, interdisciplinary collaborations with local and international participants. Hannon's own artistic experiments rely on illustration and design, and



478. Inge van der Ven, *Pajarillo I*, 2022

play with the improvisational and performative interaction of the audience. He also shares his knowledge, skills and playfulness at various art schools, including Hogeschool Zuyd.



453. Fengdan Qin, *Blurring Boundaries*, 2023



480. Louisa Vergozis, *Schoolio (School I)*, 2023

YOU'RE AN ORDINARY WEDNESDAY

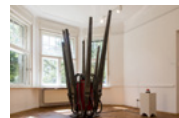
How do I answer your question?
What noise causes what I see and feel?
The intimacy of everything that goes wrong.
Images that float.
No one puts my mind at ease
A synopsis of a day like any other.
How do I answer your question?
The bread is moldy.
Fragments.
Nothing is what it seems.
The mud is different this year.
And suddenly a battalion cycles by.
Potato.
Lemon, balloon, guts exposed.
Nothing is what it seems.



393. Ridho Maulana Dirgantara, *Serenity in the Adriatic Sea*, 2022

Artists and artworks

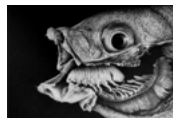
Are you interested in buying a work of art? You can request the price list at the reception.



361
Ad van Aart
Zonder Titel
2020



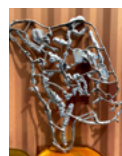
362
Agil Abdullayev
Voices from sexualized places
2024



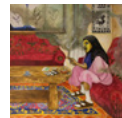
363
Eliot Allsop
A discreet prosthesis
2020



364
Mario Sergio Alvarez Gonzalez
DE GRENZEN VAN MUN LAND-SCHAP
2022



365
Dani Andres Ordoñez Muñoz and Lieve van den Bijgaart
Ode #16-Seven tools
2023



366
Sarah Atzori De Bruin
Homeward
2024



385
Monique Coppieters
Zonder titel
2023



386
Amber Croonen
A field of echoes
2023



387
Amber Croonen
Natural line made by human being.
2023



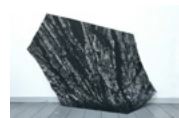
388
Nousjka Daniëls
Burn/Out
2023



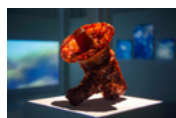
389
Florentijn De Boer
THE MUMBLE OF THE HUMMING BIRDS AND BUZZING OF THE BEES
2023



390
Boris Deben
R.A.G.E.
2024



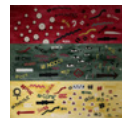
367
Rachel Bacon
Rough Cut No. 2
2021



368
Stanislav Bagdia
Sweet Speech
n.d.



369
Stanislav Bagdia
Spiritual corporeality
n.d.



370
Daria Baiocchi
#hash
2013



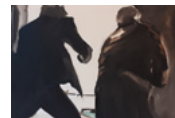
371
Mariëlle van den Bergh
Water
2023



372
Maya Berkhof
Rijgsel #1
2023



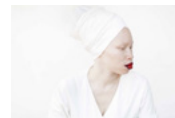
391
Tine Deboelpaep
Vases from Late-Kapitalism
2024



392
Mike Dings
Fuego!
2021



393
Ridho Maulana Dirgantara
Serenity in the Adriatic Sea
2022



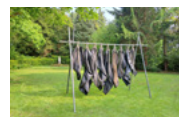
394
Nico Djavanshir
geen titel
2022



395
Erin C. Doherty
Ghidorah the Three-Faced Monster
2023



396
Jeroen Duijf
I'll be working until the day that I die, I'll be consuming until the day that I die, I love the nature and will become it on the day that I die
2023



373
Ireen Bessems
Ik bewaar vlees in de buik van mijn broer
2016/2023



374
Karina Beumer
Geen titel
2020-2024



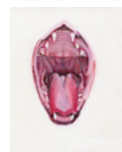
375
Sjors Bindels
And what's the meaning of backing the wrong horse? III
2024



376
Annie Bogaerts
z.t.
2001



377
Adriana Bogdanova
Insomnia
2018



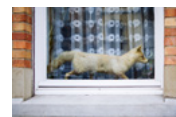
378
Katia Borghesi
Cat Yawning (for Francis)
2023



397
Veerle van Esser
Gaia
2022



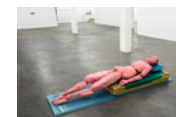
398
Larissa Esvelt
A frame with a view
2023



399
Jean-Luc Feixa
Stuffed Fox
2016/still ongoing



400
Arianne van der Gaag
geen titel
2016



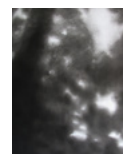
401
Yannick Ganseman
Lying figure
2012-2015



402
Johannes Gierlinger
A subsequent fulfilment of a pre-historic wish
2015



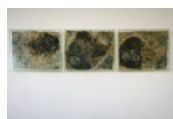
379
Brénine Brénine
Ontmoeting van wortel naar blad
n.d.



380
Petra ten Brinke
The Light #3
2023



381
Omar Castillo Alfaro
Sailor Moon (Amantecas, chapter 1: Pedro, series)
2023



382
Rien Claessen
Fucus Vesiculosus Westerschelde
2023-2024



383
Jop Claessens
Ateliertekenaar
2024



384
Ines Claus
Signature Bag Rack
2024



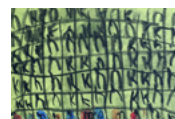
403
Elena Giolo
Reading Your Notes In The Strata
2023



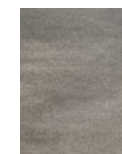
404
Carlos Guzman
Bridge
2024



405
Sophie Hana
zonder titel
2023



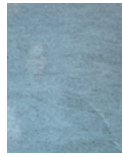
406
Sophie Hana
zonder titel
2022



407
Pablo Hannon
Oorsprong
2024



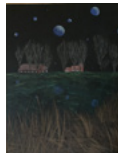
408
Pablo Hannon
Conflict
2024



409
Pablo Hannon
Innarumen
2024



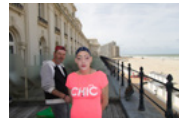
410
Jacqueline
Hanssen
Stöckelschuhen
2018



411
Johan Helder
2 boerderijen
2024



412
Marly Hendricks
Zeepe
2024



413
Jan Hoek
donker steegje
2024



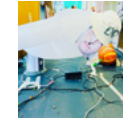
414
Mara Hop
Turbulentie
n.d.



433
Zhiyi Liu
*A Negative
Number -
Combination*
2024



434
Don Londi
Frank Zappa
2021



435
Los DQ
Anders dekken
2021-2022



436
Wietske
Lycklama à
Nijeholt
Wolf
2022



437
erik van
maarschalker-
waard
Red Car
2024



438
Roland Maas
the anecdote
2019



415
Shanna
Huijbregts
*been rootless
ruthless*
2023



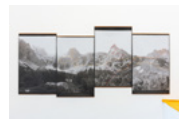
416
Audrey Huis
*I will forever (a
song in B minor)*
2023



417
Tycho
Hupperets
YouTube Canoe
2023



418
Silvana
Hurtado
Dianderas
*Sound
Greenhouse*
2019



419
Toon Jans
Topo
2024



420
Nikolay
Karabinovych
*Ici et ailleurs
(Here and
elsewhere)*
2023



439
MABA
NEEN = NEEN
2020



440
Linda Maissan
Calamiteiten
2022



441
Nacho Martín
Encinas
Untitled (Resin)
2022



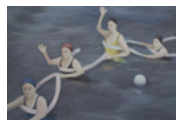
442
Renieke
Meyfruit
*Schaduw-
momenten*
2023



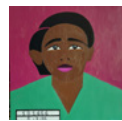
443
Pleun Moons
*She Weaves
Entangled Life*
2023



444
Wim Moorman
Prodent
2023



421
Thalia Karpouzi
*Aquatic
Exercise*
2024



422
Corina
Karstenberg
*I am not Sorry -
Doris Payne*
2024



423
Maria Kley
Tax (house)
2021



424
Maartje
Korstanje
Z. T.
2022



425
Maartje
Korstanje
Z. T.
2022



426
Maartje
Korstanje
Z. T.
2024



445
Indigo Musa
*Its a sad, sad
planet*
2023



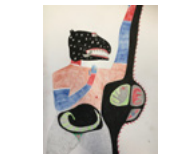
446
Darcy Neven
Witch's kitchen
2022



447
Femke Nijs
*halfway to
nowhere I*
2024



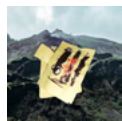
448
Femke Nijs
*halfway to
nowhere II*
2024



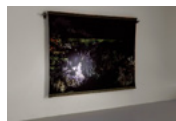
449
Melanie
Ouwehand
I draw, so I feel
2023



450
Anna-Bella
Papp
Untitled
2022



427
Mathias Kuypers
*Flatland
(Mexico)*
2023



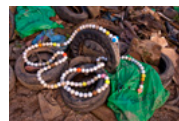
428
Mirte van
Laarhoven
*Reflective
Landscapes,
Dunescape
Forest*
2023



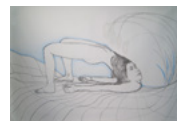
429
Henny Laumen
Vway
2023-2024



430
Birthe Leemeijer
Wollemia. Mia.
n.d.



431
Lichtelijk
Creatief Design
*Chiloglobus
Mosa.*
2023



432
Sarah Linde
Balans
2022



451
Charles Park
Motel Mobile
2023



452
Engel Pluck
Ashes to Ashes
2024



453
Fengdan Qin
*Blurring
Boundaries*
2023



454
Bastiaan Reijnen
Sjptsboof
2023



455
Bastiaan Reijnen
Kwatch
2023



456
Bastiaan Reijnen
Doevus
2023



457
Kim Rekkers
Temples
2022



458
Kim Rekkers
Spiders Shrine
2023



459
Maartje van
Ringen
Cat I and Cat II
2022



460
Roos Roberts
*Breath of our
ancestors*
2023



461
Ruimtevaarder
b room c hair
2023



462
Junya Sato
Memo
2024



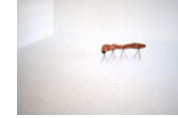
481
Elisa Verkoelen
Girl and crow
2022



482
Katrijn
Versteegen
zonder titel
2021



483
Iris de Vries
*Lined Up
Entanglement*
2023



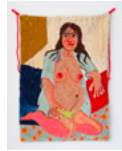
484
Rosalie Wammes
*There will be
time (object nr: 5)*
2021



485
Yuqi Wang
Queer Body #2
2024



486
Esra
Westerburgen
*To Be or Not To
Be a Shell*
2024



463
Carmen
Schabracq
*I'm a mother
now*
2023



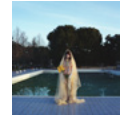
464
Andreas
Schlesinger
*AFA-15 (Der
Balkon)*
2024



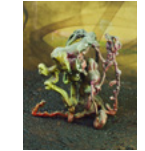
465
Henk Schut
*from cradle to
grave*
2015



466
les Schute
*Sing for the
Moment*
2023



467
Gina Siliquini
Al mio ritmo
2022



468
Ian Skirvin
Dweller
2023



487
Han van
Wetering
LITTLE ROCK
1992/
2001/2024



488
Han van
Wetering
NO SOUP
2012



489
Han van
Wetering
KERST
2012/2013



490
Heleen Wiemer
Verjaardag
2021



491
Esmée
Willemssen
Gate
2022



492
Esmée
Willemssen
Waiting line
2022



469
Lisanne Sloots
*breathe
in- breathe out*
2021



470
Krista
Smulders and
Michiel Ubels
*De Legendari-
sche Lekkerbek*
2022



471
Paweł Sobczak
Ash Wednesday
2024



472
Joran van
Soest
*A Temporary
Home*
2024



473
Saskia Spitz
*Waiting for the
next Epoque*
2024



474
Jelle Stiphout
*DROWN MY
FRIENDS!*
2022



493
Katja Windau
Strangler
2021



494
Ruben Wit
*Vliegtuig
spotter*
2023



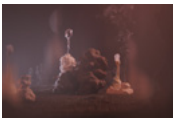
495
Vincent Wolff
*Don't Scream
at Me*
2023



496
WONNE
Great men
n.d.



497
WONNE
*De bezorgde en
overprijsende
ouders*
n.d.



498
Jun Zhang
*Cavern of
Saline Genesis*
2023



475
André Terlingen
*Oh, How I love
Those
Mountains*
2024



476
Niels Vaes
*This is the
water, this is the
well,*
2021



477
Esther van der
Heijden
*liquefying into
murky waters*
2024



478
Inge van der
Ven
Pajarillo I
2022



479
Fee Veraghtert
*Groen aan de
overkant*
2022



480
Louisa Vergozisi
Scholio (School I)
2023



499
Zhao Zhou
Forced Switch
2022

MANY THANKS TO

Over 1,400 creators who submitted their art for the *Limburg Biënnale 2024*.

THE CURATORS/JURY MEMBERS

Oda.park

Karina Beumer
Pablo Hannon
Jan Hoek
Maartje Korstanje
Birthe Leemeijer
Han van Wetering

Marres

Eugenie Boon
Katrein Breukers
Anne Büscher
Bonno van Doorn
Paul Kooiker
Marijn van Kreijl
Anouk Kruithof
Fleur Pierets
Jan Rothuizen
Sanne Vaassen
Wessel Verrijt
Marenne Welten

TEAM ODAPARK

Hester van Tongerlo, Joep Vossebeld, Bas de Weerd, Gladys Zeevaarders, Piet van Rijt and all volunteers.

TEAM MARRRES

Valentijn Byvanck, Lisa Alzer, Julie Cordewener, Oonah Duchateau, Rosa van der Flier, Anneke Haane, Kim Jongen, Tineke Kambier, Jody van Kuijk, Ilse van Lieshout, Alejandra Murillo, Fee Veraghtert and all volunteers.

Odapark
center for contemporary art
Merseloseweg 117
5801CC Venray
+31 (0)478 513 690
info@odapark.nl
odapark.nl

Tuesday – Sunday
1:30 – 5PM

Odapark is located within the landscape park of the same name close to the center of Venray. In the 19th-century Teahouse and adjacent pavilion, Odapark presents exhibitions featuring mainly emerging artists. In addition, we organise a public programme of lectures, workshops and concerts.

Marres

House for Contemporary Culture
Capucijnenstraat 98
6211 RT Maastricht
+31 (0) 43 327 02 07
info@marres.org
marres.org

Tuesday – Sunday
12 – 5PM

Marres develops a new vocabulary for the senses in collaboration with artists, musicians, designers, and performers. Offering a large public garden and a wonderful restaurant, Marres is also a meeting place for everyone.

Initiative and concept: Valentijn Byvanck

Curators/jury members: Karina Beumer, Eugenie Boon, Katrein Breukers, Anne Büscher, Bonno van Doorn, Pablo Hannon, Jan Hoek, Paul Kooiker, Maartje Korstanje, Marijn van Kreijl, Anouk Kruithof, Birthe Leemeijer, Fleur Pierets, Jan Rothuizen, Sanne Vaassen, Wessel Verrijt, Marenne Welten and Han van Wetering.

Head of production: Rosa van der Flier
Editing: Julie Cordewener, Jody van Kuijk
Translation: Luke Alsop
Graphic design: Loes Claessens
Print: NPN Drukkers

Share your photos of the exhibition and tag us!
Instagram: @stichtingodapark @marres_maastricht
Facebook: @odaparkvenray @marresccc

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



**ODA
PARK**