

Marres

# Limburg Biënnale

28 June –  
25 August

2024



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.

Valentijn Byvanck  
Director of Marres

Joep Vossebeld  
Artistic Director of Odapark

Front room

# Wessel Verrijt

Body and matter interact daily in many ways, yet we often think of the boundary between the "living" and the "non-living" as rigid. My room tries to make this boundary more nuanced. It is an attempt to challenge this dichotomy by creating convergences between our bodies and matter, the organic and the material, the "living" and the "non-living." During the selection process, I looked for works that I feel come alive: organic and tactile works in which body, organisms, and matter become intertwined. I hope to create a playful and uplifting room that is a feast for the eyes and all other senses.



118. Gaspard Emma Hers, *Untitled*, 2023



95. Elena LM Giolo, *Gargoyles*, 2024



131. Shanna Huijbregts, *been rootless ruthless*, 2023

Wessel Verrijt (Lierop, 1992) makes sculptures, architectural vehicles, tactile mobiles and lively characters. These are both robust and fragile, chaotic and orderly. They appear to be living beings and suggest a ritual or a procession that has come to a halt. As such, Verrijt explores the idea of 'living matter'; when body and matter merge and matter takes on human traits and

emotions. In this way, the sculptures merge with the physical body in so-called 'hybrid entities'. Materials considered forgotten and abandoned, driven by consumerism and industrialism, find themselves in the dead corners of our ecosystems. In Verrijt's work, they awaken as a rebellion against their briefly planned lives. Verrijt has recently exhibited at Cinedans, Eye

Museum (Amsterdam), H3H Biennale (Oosterhout), CODA Museum (Apeldoorn), Paltz Biennale (Soest), Museum Jan Cunen (Oss), *Das Leben am Haverkamp* (The Hague), AADK (Blanca, Spain) & Heerz Tooya (Veliko Tarnovo, Bulgaria).



331. Wessel Verrijt, *Swarming Circle // Hybrid Organisms*, 2024

Winter garden

# Jan Rothuizen



261. Jan Rothuizen, Man op stad, n.d.

How do you go about looking at 1,400 PDFs of artworks? I followed my gut feeling, 'swiping' and 'liking' at will. The only restraint I imposed on myself was the size. It couldn't be too big, as my space in Marres is limited. It was only after I cut down my selection to a manageable number that I realized just how unrestrained I had been. They are works of art that I would like to have on display and, more so, would have loved to have made myself. Maybe that's in the nature of being an artist. When I see something that moves me, my first reaction is not

to own it; rather, I feel an urge to make something 'beautiful' myself.

The works I am showing in Marres are diverse: from a ready-made mine lamp to a sketch of a greengrocer's in Brussels, a black fire extinguisher made of ceramics, a handwritten poem, and paintings. Even though I am not the creator of these artworks, I feel a sense of ownership. As if this selection enables me, at last, to embody all those artists who live in me, to express an authentic range of different voices without losing my own.

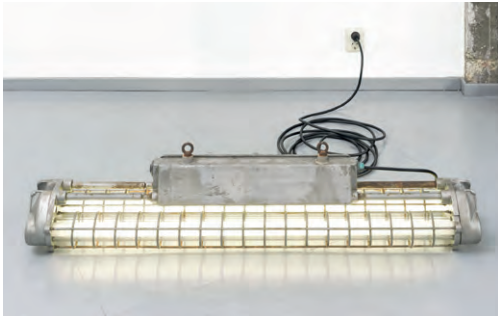
Jan Rothuizen (Amsterdam, 1968) is a contemporary visual artist with many publications to his name, some of which have been translated into English, Spanish and Chinese. His work is featured monthly in the Volkskrant, and has been exhibited

at various renowned institutes internationally, such as the Museum of Modern Art in New York, Stedelijk Museum in Amsterdam and at the International Architecture Exhibition of La Biennale di Venezia. A new edition of his book

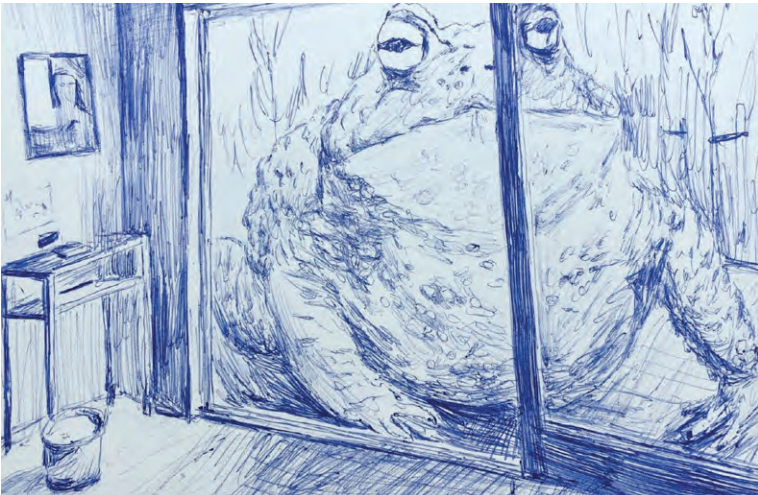
"The soft atlas of Amsterdam" will be published this fall. He was previously a juror for the AFK Amsterdam Prize (2022) and is a member of several national art committees.



190. Sandra Mackus, Brussel, 2023



61. Timo Demolin, Stb. 1966, 271-16625-20649, 2021



279. Agata Siwek, 09/02/2024, 2024

# Eugenie Boon

As an artist from Curaçao working in the Netherlands, my artistic journey is intertwined with my upbringing and the complex relationship between these two countries within the same kingdom. My research delves into the dualities born from colonialism, exploring how spirituality, gender, education, and religion have shaped our psychological, emotional, and social constructs.

In curating this exhibition, I selected works from a diverse group of applicants based solely on their visual impact. While I do not have contextual confirmation that these artists address the same themes as my own research, I aimed to choose works that visually resonate with the subjects I explore in my own practice. These selections reflect on play, the subtle and profound aspects of our shared history, storytelling, and the dialogue between cultures.

The artworks I have selected highlight themes of polarization and the nuanced perspectives that arise from historical events, personal stories, and particularly the lingering effects of power dynamics and systemic inequalities across cultures. These works use playfulness to tackle difficult topics, employing symbolism to

navigate the complex distinctions and connections between the "self" and the "other." By presenting these visually compelling works, I want to foster a space that invites viewers to engage with the playful and layered narratives of our shared experiences – collective history through storytelling.



23. Eugenie Boon, *Tir'un kabes*, 2024

Eugenie Boon (1995) is a Curaçaoan visual artist based in The Hague. She graduated cum laude from HKU in 2020, winning the award for Artistic Achieve-

ment. In her practice she combines storytelling and commentary, and translates these in her performances, paintings, and installation. Her works can be found in several

collections amongst which that of Stedelijk Museum Schiedam, and Vrije Universiteit Amsterdam, AMC.



244. Engel Pluck, *Komma*, 2023



175. Roderick Laperdix, Cas Egellie and Jesse Strikwerda, *Jesters: fool-king*, 2023

Fireplace room

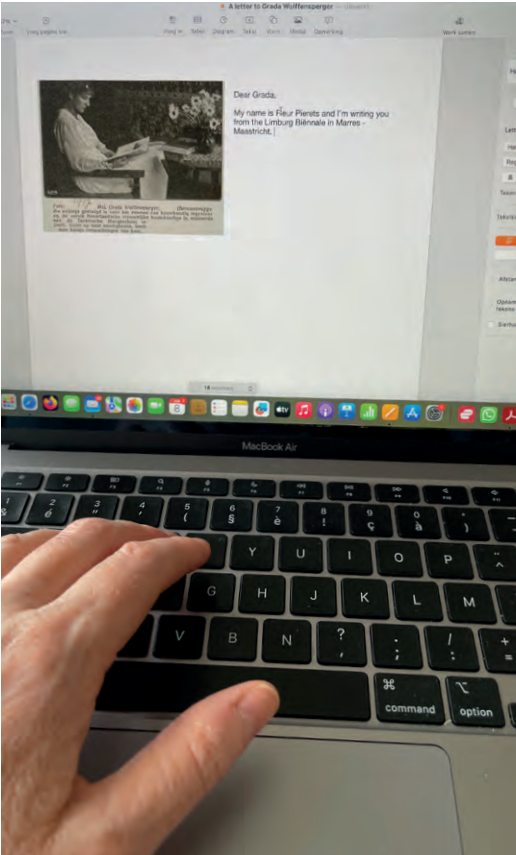
# Fleur Pierets

I think a lot about the ‘utopian city.’ Like the gaze of urban planners, the city is not neutral. Its systematic adherence to dominant social categories and structures makes it inherently biased. So, what makes a city safe, inclusive, user-friendly, caring? Asking these questions requires a new perspective that is aware of how a city reflects the patriarchal system.

That is why I took a symbolic *tabula rasa* as a starting point for my selection of works. My room is a post-apocalyptic place where the viewer can think about how we want to shape our cities, if ever we get the chance to start over. The works are desolate, dark, and people are nowhere to be found. A figurative thought experiment and a blank canvas for contemplating what the new city might look like in these times, so that it becomes a place not just for the few, but for all.



103. Annemiek de Haan, *Mysterious Apartments*, 2015



237. Fleur Pierets, *Love Letters: Grada Wolffensprenger*, 2024



332. Bram Verstraeten, *Watchtower 1*, 2023



182. Louis van der Linden, *Stilte voor de Storm*, 2019



43. Pao Chutjirawong, *To Find You*, 2023–2024

Fleur Pierets (1973) is a Belgian performance artist, bestselling author, and LGBTQ+ advocate. Together with her wife Julian P. Boom she founded *Et Alors? Magazine*, in which they published conversations with queer artists. In 2017, Fleur and Julian launched *22- The Project*, a performance artwork wherein the couple planned to marry in every country that legalized same-sex marriage

at the time. They married in four countries before Boom’s untimely death. This led to Pierets’ to write her debut novel, a memoir titled *Julian*, which is currently being filmed under the production house of the award-winning Lukas Dhont. Pierets’ two-volume children’s book *Love Around the World* and *Love is Love* was published in the U.S. in 2020 with illustrations by Fátima Ramos. Pierets also

presents worldwide at consulates, embassies and companies such as Google and WeWork on the importance of LGBTQ+ human rights. In 2023, she was invited by the EU and the UN to also speak on the subject during IDAHOT in Washington. Pierets is currently working on an opera, a new novel, and a performance art piece that will premiere in October 2024.



321. Marijn van Kreijl, *Untitled (Picasso, Las Meninas [Isabel de Velasco], 1957, II), 2023*

Marijn van Kreijl (Middelrode, 1978) makes drawings, collages and mobiles which he brings together in carefully composed exhibitions. In his work he combines art-historical references with illustrations from children's books, food packaging or

found lines of poetry. The reuse of image and language, working with repetition, and a focus on the act of drawing and painting itself are at the core of his multifaceted practice. Marijn van Kreijl teaches at the Gerrit Rietveld Academy

and collaborates with other artists in the field of art, theatre and music within the collective *it is part of an ensemble*. In 2024, his solo exhibition *How to Look at a Spiral*, is be on view at De Pont, Tilburg.

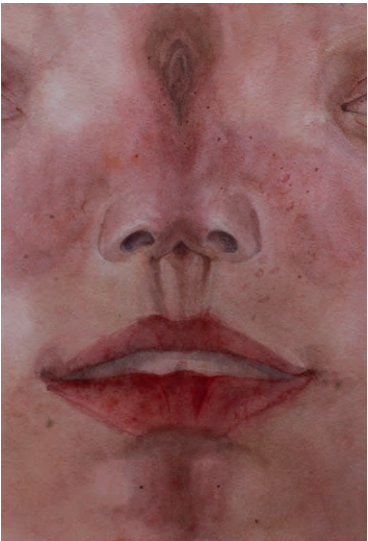


34. Freja Broeren, *Geruisloos Nabefeld, 2022*

I remember a lecture by Willem de Rooij in which he problematized the word 'about.' The key takeaway was: why does art always have to be 'about' something? I was reminded of this because I was initially stumped when asked to select work for the downstairs area of Marres. At some point, I picked up the catalog *The Meat Wagon*, made for an exhibition by Robert Gober, in which he combined his own work with works from *The Menil Collection* in Houston. The title is based on John Menil's will, in which the collector describes the wishes for his funeral like a director, concluding with: "These details are not inspired by pride, which would be rather vain, because I'll be a corpse for the meat wagon. I just want to show that faith can be alive." Many of the works in my selection appear to want to say something about time. They are markings that show: I was here. Or objects that merge two such moments. Life threads itself together and happens to us, whether we like it or not. To make something and call it art is to give credence to what you saw happening before your eyes.



169. Zwaantje Kurpershoek, *Maria, 2019*



308. Katya Tsareva, *Tender 3, 2023*

Stairs

# Paul Kooiker

During the meetings of the *Limburg Biënnale* jury, I made an initial pick of 200 images by selecting almost all the portraits that were submitted. As I chose not to pay attention to the quality of these individual works, I amassed a cross section of the portrait genre – independent of technique, level, size, and so on. I then made a shortlist of 62 portraits purely on intuition, to create a comprehensive installation that reflects portraiture in its broadest sense. The installation shows a wide variety of works that are independent of trends or taste and range from naive to highly expressive, yet are always intriguing and meaningful.



159. Paul Kooiker, *Untitled*, 2023



21. Jaimary Boon, *Pònpòn*, 2023



187. Wietske Lycklama à Nijeholt, *Meisje met hond*, 2023



70. Jeroen Duijff, *De dag haalt ons in*, 2023

Paul Kooiker (Rotterdam, 1964) studied at the Royal Academy of Art in The Hague and at the Rijksakademie in Amsterdam (1990-1992). Kooiker was awarded the Prix-de-Rome Photography in 1996 and the A. Roland Holst Award for his oeuvre in 2009.

Kooiker's work has been featured in numerous solo and group exhibitions at home and abroad, including at Museum Folkwang, Essen (2021/22, DE); Museum Voorlinden, Wassenaar (2020, NL); Centraal Museum, Utrecht (2020, NL); FOMU Fotomuseum, Antwerp

(2018, BE); Fotomuseum Den Haag (2014, NL) and Museum Boijmans Van Beuningen, Rotterdam (2009, NL). His work is in numerous international public and private collections.

Room 7

# Anouk Kruithof

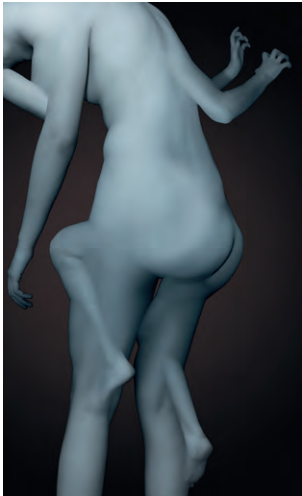


165. Anouk Kruithof, *The last straw*, 2021

Anouk Kruithof (Dordrecht, 1981) is a trans-disciplinarian who engages in various digital and analog practices. Her works depict the transience and the chaos of this world by addressing urgent social issues and speaking to these from personal experience. In doing so, Kruithof aims to lay bare

the sensitivities of the current Zeitgeist. She has previously held solo exhibitions at Foam Amsterdam, Centro de la Imagen Mexico City and Stedelijk Museum Amsterdam. Her work has also been included in the collections of SFMoMA (San Francisco), Museum Folkwang (Essen) and Museum

Voorlinden (Wassenaar). Kruithof was selected for The Gallery of Honour of Dutch photography at Nederlands Fotomuseum in 2021, and her most renowned project *Universal Tongue* was exhibited at various museums internationally.



178. Flora Lemmens, *Selfless* - Echos of Essence, 2023

*In the tainted water, identities are washed away  
I am a shapeshifter and I have no idea where it is taking me  
I carry all the names I'm given  
Is the deep blue one of the high roads for collective trauma?  
Like a huge melting heart?  
My fragility is your visibility  
Keep holding onto memories  
From cell to nothingness  
Copy paste and put your head in the sky  
Twisting totems are building walls  
Am I reinventing the status quo?  
From oil to plastic  
Can we muster the courage to hear the chains?  
Petrified resin is drinking water with the very last straw  
All these arms I have for you  
I am a portal, so you are  
Or a parahost  
Reality is lawlessness, but please, will someone hold me?*

No nature of reality is a *Gesamt-kunstwerk* made from various individual artworks that have never crossed paths. They've kissed and mingled into their new temporary existence. As a community of collective consciousness, they show a dazzling non-narrative story about multi-beingness and the horrifying shackles of oil and plastic. It is about the seas and their melting dangers and about embracing ambiguity, both offline and online, all at the same time.



256. Carlette Rijken, *Hanging on to memories*, 2022



51. Lennart Creutzburg, *Para Host*, 2023

Attic

# Bonno van Doorn



65. Bonno van Doorn, SUPER EMPTY SPACE BALLS, 2024

Bonno van Doorn (1977, Amsterdam) graduated from the Gerrit Rietveld Academy in 2008, after which he gained notoriety for his paintings and sculptures that he incorporates into elaborate

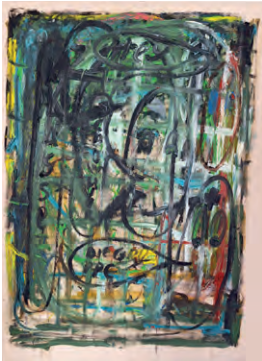
installations. His work has been shown at various venues, including C&H Galerie (Amsterdam), Greylight Projects (Brussels), Supermarket Art Fair (Stockholm) and at Marres in Maastricht. Van

Doorn taught at the Hogeschool voor de Kunsten in Utrecht and at the Gerrit Rietveld Academy in Amsterdam. He is co-founder of ART BAR KIPPY.



268. Inderjeet Sandhu, HaHa, 2023

I selected the works for the *Limburg Biënnale* based mainly on what they could form as a whole. A whole in which the individual disappears. Where good and bad do not exist. Where perception does not rely on judging and categorizing what you see, but where you can accept what you see without judging it. Things are so much more than they appear at first glance. It's like walking into a cave that's so dark you can't see anything. Look long enough, let your eyes get used to the dark, be attentive and aware in the process, and you will discover new things and find hidden gems.



253. Niko Riedinger, Die Gruppe, 2023



204. Mike Moonen, Pasfotosdatzijnpasfotoslamp, 2023

# Anne Büscher & Sanne Vaassen



313. Sanne Vaassen, *Cloud of Thought*, 2022

The layout of the space is based on the composition of collected symbols from the screenprint *This Side Up* by atelier haven (Tim Wilders). It combines symbols that are used for test prints on packaging materials, and only become visible when the packaging is unfolded, with unique signs that each carry their own meaning. This composition is magnified on the floor, acting as a guide for the placement of the works.

The room is enveloped in semi-transparent curtains that subtly reveal contours, fragments of symbols, and objects,

allowing the hidden and the visible to intertwine. The works displayed within these curtains engage in dialogue with each other and produce an overlapping of texture, color, and subject matter. Overarching themes that connect the works are landscapes, garden, language, and fluid materials.

The space is like a package of hidden symbols, meanings, and stories – unfold it to reveal them all.

Anne Büscher (Stuttgart, 1991) bridges art, design, and science through artistic experiments wherein she expands the commonly perceived functions and identity of well-known materials such as glass, stone, photographic paper, air, light, and electricity. Büscher's

works evolve from her keen awareness of the inherent sensitivity of objects, and plays with the relationship between authenticity and imagination. They take the form of arrangements, artistic documentation, and objects that reach their full

potential only when activated or used. Büscher has attended many residencies internationally and has shown at many venues, including PAD Paris, TOKAS Tokyo, Miriam Gallery New York, and Ludwig Forum Aachen.



349. Vincent Wolff, *Don't Scream at Me*, 2023



54. Yuxuan Cui, *Deconstruct the tools*, 2020–2021



38. Anne Büscher, *The Phenomenon of Double Refraction of Passing Light*, 2023

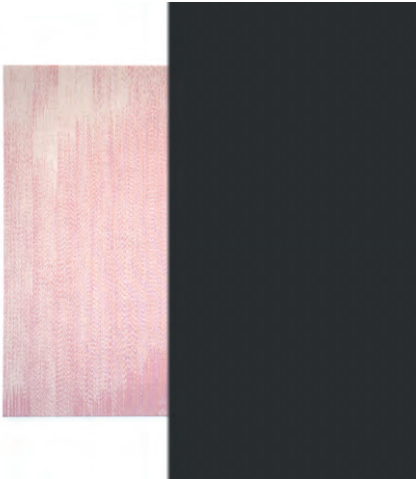
Sanne Vaassen (Heerlen, 1991) explores the fluid transition of matter and phenomena within her artistic practice, such as the cycle of water, the transformation of trees during the seasons, and the evolution of language. Central themes within her diverse works

are hence time and processes of change. In doing so, Vaassen's work shares an interface with other disciplines such as ecology, geography, history and anthropology. Her work has previously been shown in several group and solo exhibitions nationally and abroad,

including the Bonnefantenmuseum (Maastricht), SALTS (Basel), Unit 1 Gallery (London), and 601Art-space (New York). She was also a resident at the Jan Van Eyck Academy in 2014–2015.

# Katrein Breukers

My selection is based on a combination of different themes – everyday life, nature, and craftsmanship – and displays as many different materials as possible. It is a colorful set of works made with care and attention. But they're also quirky in some way, which adds to their potency. Like the stacked ceramic cucumbers and the sculptural cutout of an enlarged pumpkin that appears to be cast from bronze, but is actually made of foam. The latter takes on an architectural quality in that it is made to be displayed at an angle. The insects belong in this installation, teeming with life, so I chose the illustrated vase depicting a crawling ant and grasshopper. Somewhere else, a butterfly can be seen perching among the works, briefly catching its breath. I was charmed by the work *Nature will take over again*: by the urge its creator felt and the open-mindedness with which it was made. The look on its face also makes me smile. At the same time, I thought about how I would arrange the space. The three large pink canvases, which are hand-woven and naturally dyed, look soft to the touch and bring all the works together.



316. Celine Vahsen, *Untitled*, 2022



31. Katrein Breukers, *Symbiosis Series*, 2022



179. Marian Lesage, *CUCURBITA MAXIMA/ grizblua*, 2023–2024



302. sjoerd tim, *komkommer*, 2023



92. Joost van Gennip, *Nature will take over again*, 2024

Katrein Breukers (1991) lives and works in Rotterdam. She graduated from FHK, Tilburg and did a master's program in Fine Arts at AKV St. Joost Breda. In her work, Beukers engages with different techniques and materials, especially from the realm of

ceramics and textile arts, in order to honor practices of decorative craftsmanship that have historically been excluded from the category of fine arts. A primary example of this pursuit is the returning feature quilting in the majority of her recent works. Beukers' has

showed in numerous galleries and art spaces including KunstRAI in Amsterdam, Art Rotterdam, and NS16 Tilburg. She has been nominated for various prizes, and was awarded the AG-Kunstprijs 2017.

"Poortkamer"

## Marenne Welten



345. Marenne Welten, *He looks like him but he is not II*, 2024

Marenne Welten (Valburg, 1959) lives and works in Middelburg. In her work, she investigates the way emotions, associations, and memories shape our perception and the way in which we ascribe meaning to things. She graduated from the Academie voor Beeldende Kunsten

St. Joost in Breda, after which she lived and worked in Antwerp for a few years. Since then, her paintings and collages have been exhibited in various group and solo exhibitions at home and abroad, including several showings in New York, Stedelijk Museum Breda,

Albada Jelgersma Gallery Amsterdam and Kunsthalle Lingen. Her work is currently represented by galleries Harkawik (New York) and tegenboschvanvreden (Amsterdam), and is supported by the Mondriaan Fund.



155. Jenetta de Konink, *In de wolken*, 2023

My intuition went into overdrive as I sifted through 1,400 entries, giving me a glimpse into other people's intimate lives. Sometimes, the anonymous images would reveal traces of personality, such as a section of windowsill, a living room, a chair, or a garden. My idea for the design of the room gradually formed as the selection process went on. The more time I spent exploring it, the more familiar I became with the works. Assuming that I am a story, or rather, that I am the sum of several stories, it is only natural that I consciously or subconsciously select works that fit within those stories. A link is created between the works and me. But to connect the works to each other, I have added an underlayer of second-hand rugs and pieces of tapestry to the wall in the room. Like an underground network of roots, they join the works, creating a form of communication. The works remain autonomous while being part of a larger whole.



273. Ies Schute, *Klein rood en geel leger, vechten tegen jezeif*, 2023



136. Otto Iriks, *Hand en oog*, 2023

# Artists and artworks

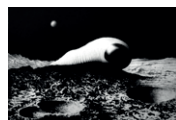
Are you interested in buying a work of art? You can request the price list at the reception.



1  
Corine Aalvanger  
*Hallo Jumbo...*  
2024



2  
Eliot Allsop  
*Cosmophobia*  
2020



3  
Eliot Allsop  
*Mimetic Desires*  
2020



4  
Eric Arnal  
*Suicide Blonde*  
2023



5  
Sarah Atzori  
*De Bruin  
Homeward 2.0*  
2024



6  
Rob van  
Avesaath  
*Nostalgia*  
2024



25  
Boosten  
*Apeman, the  
forbidden  
zone(1)*  
2023



26  
Sabine  
Borgerhoff  
*L'esprit  
Coquillage*  
2023



27  
Melanie  
Bosboom  
*Zonder titel*  
2020



28  
Geertje  
Brandenburg  
*Kitchen Poem*  
2022



29  
Geertje  
Brandenburg  
*How Many?*  
2023



30  
Katrein Breukers  
*I want to give her  
my heart in a  
pretty bouquet  
of flowers*  
2020



7  
Enny Beerden  
*Brain Matters*  
2022



8  
Elise Berenstein  
*Oerland*  
2023



9  
Mariëlle van  
den Bergh  
*Vuur*  
2023



10  
Liesje van  
den Berk  
*Off - line - on*  
2021-heden



11  
Maya Berkhof  
*Weefwerk #9:  
Repair, Make,  
Mend*  
2024



12  
Alex Bex  
*Drugstore  
Cowboy (from  
Memories of  
Dust)*  
2024



31  
Katrein Breukers  
*Symbiosis  
Series*  
2022



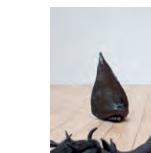
32  
Katrein Breukers,  
Liza Wolters  
and Peerke  
Malschaert  
*Comfort to  
Celebrate*  
2021



33  
Monique  
Broekman  
*Frans Beekhuizen*  
2021



34  
Freija Broeren  
*Geruisloos  
Nabeeld*  
2022



35  
Renée Bus  
*Voet-Noot*  
2023



36  
Renée Bus  
*Manus  
Sylvatica*  
2023



13  
Adam Bialek  
*Solar Idol 05*  
2023



14  
Rachel de Bie  
*Beschadigd*  
2020



15  
Paula Biesmans  
and Klaas  
Kloosterhuis  
*Gebroken spel /  
Houten mes*  
2023-2024



16  
Paula Biesmans  
and Klaas  
Kloosterhuis  
*Gebroken spel /  
Hand vol grind*  
2023-2024



17  
Paula Biesmans  
and Klaas  
Kloosterhuis  
*Gebroken spel /  
Mariakaakje*  
2023-2024



18  
Else Bijlens  
*FARM*  
2021



37  
Anne Büscher  
*Glass Curtain*  
2024



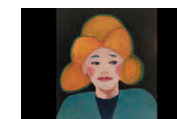
38  
Anne Büscher  
*The Phenomenon  
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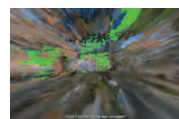
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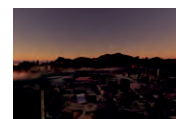
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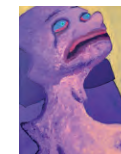
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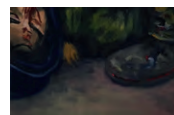
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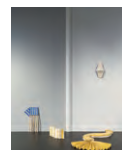
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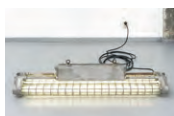
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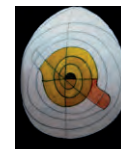
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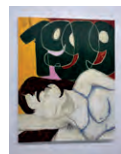


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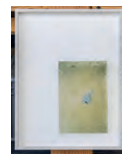
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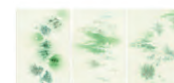
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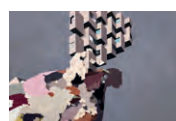
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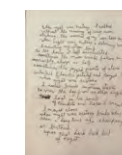
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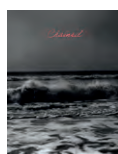
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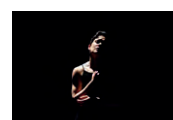
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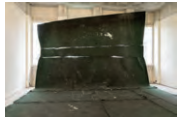
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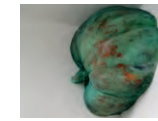
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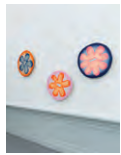
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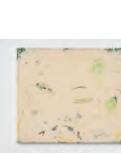
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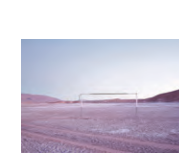
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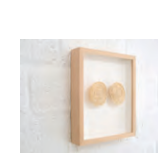
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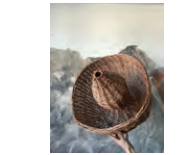
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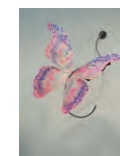
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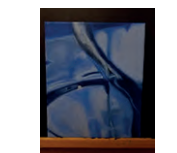
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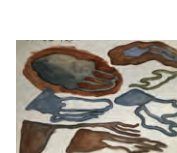
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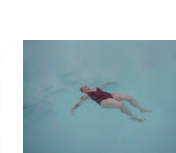
267  
Ria Sandbrink  
*De wind waait...*  
2020



268  
Inderjeet Sandhu  
*HaHa*  
2023



269  
Carmen  
Schabracq  
*Ring of Fire*  
2024



270  
Stefanie Schaut  
*Make me Water*  
2023



271  
Julie van de  
Schoor  
*ENCI Groeve*  
2023



247  
Paula Punkstina  
*Soil Profile*  
2024



248  
Aran ra'dparsa  
*Women in burqa*  
2021



249  
Roos Rademaker  
*Copy Paste*  
2024



250  
Roos Rademaker  
*Fatigas I & II*  
2022



251  
Han Rameckers  
*universe*  
2014



252  
René Reynders  
*Zelf met hoed*  
2023



272  
Teun Schouren  
*Krtek*  
2024



273  
les Schute  
*Klein rood  
en geel  
leger, vechten  
tegen jezelf*  
2023



274  
les Schute  
*PRAY*  
2024



275  
Maarten  
Schuurman  
*item  
(combustable  
waste)*  
2020



276  
Ehecatl Sevilla  
*Figs (Vijgen)*  
2024



277  
Milo  
Sharafeddine  
*Components*  
2023



253  
Niko Riedinger  
*Die Gruppe*  
2023



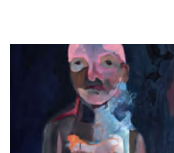
254  
Niko Riedinger  
*Die Pfuete*  
2024



255  
Niko Riedinger  
*Haltung  
bewahren*  
2024



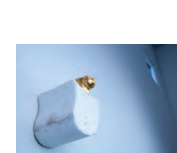
256  
Carlette Rijcken  
*Hanging' on to  
memories*  
2022



257  
Carlette Rijcken  
*The man with  
the soft spot*  
2022



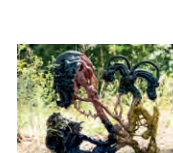
258  
Anja van Rijen  
*Pubers  
(verlegen, het  
onbekende,  
nieuwsgierig)*  
2022



278  
Ruud Simons  
*'Do you ever ask  
yourself, do I need  
an icecream maker  
at home to have a  
fulfilling life'?*  
2022



279  
Agata Siwek  
*29/02/2024*  
2024



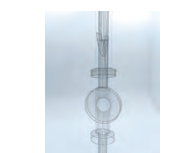
280  
Ian Skirvin  
*Holobiont II*  
2023



281  
Ian Skirvin  
*Spirochaetes*  
2024



282  
Bregje  
Sliepenbeek  
*Totem I*  
2021



283  
Bregje  
Sliepenbeek  
*Totem II*  
2021



259  
Rein Rodemeier  
*Blanket*  
2023



260  
Hannes van  
Roosmalen  
*Carnaval*  
2024



261  
Jan Rothuizen  
*Man op stad*  
n.d.



262  
Amber Roucourt  
*Bugs*  
2024



264  
Timia  
Rugenbrink  
*Marokko*  
2021



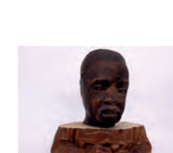
265  
Atieh Salari  
*Cabinet System*  
2024



284  
Joran van  
Soest  
*Adótorony  
(Radiotower)*  
2023



285  
Olena  
Solodiannykova  
*My Cat*  
2024



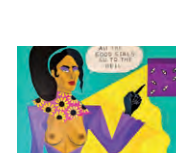
286  
Tonni van  
Sommeren  
*Showroom-  
dummie  
2022-33*  
2022



287  
Tonni van  
Sommeren  
*Showroom-  
dummie  
2022-25*  
2023



288  
Ana Sous  
*February Sun*  
2024



289  
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Speicher  
*All the good  
girls*  
2022

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290  
Yip Stals  
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2024



291  
Hanna  
Steenbergen-  
Cockerton  
*The Confessionals/ Het Mag Er Zijn*  
2023



292  
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*geen titel*  
2023



293  
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Stomphorst  
*HER*  
2021



294  
Karlijn Surminski  
*Peter*  
2022



295  
Flore Tanghe  
*Vertekende Ruimte VI*  
2024



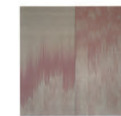
314  
Sanne Vaassen  
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315  
Joris Vaessen  
*Between Body and Mind*  
2021-2023



316  
Celine Vahsen  
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2022



317  
Celine Vahsen  
*Untitled*  
2022



318  
Celine Vahsen  
*Untitled*  
2022



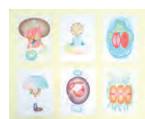
319  
Esther van der  
Heijden  
*in the tainted water my armor shattered*  
2024



296  
Frans van  
Tartwijk  
*De Maakbare Wereld*  
2021



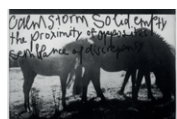
297  
Nele Tas  
*Tray portrait*  
2021



298  
Fienke Teeken  
*Healing Bells*  
2022-2023



299  
Fienke Teeken  
*White Couple (Clay Feet Project)*  
2023-2024



300  
Sophie Teunissen  
*The proximity of opposites*  
2023



301  
sjoerd tim  
*untitled*  
2023



320  
Filiz Van der  
Velpen  
*Greco*  
2023



321  
Marijn van Kreijl  
*Untitled (Picasso, Las Meninas [Isabel de Velasco], 1957, II)*  
2023



322  
Marijn van Kreijl  
*Untitled (Not Much Is Thrown Away Because There Really Is No Place To Throw It, Shrimp Paste)*  
2019/2024



323  
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*Camille Claudel 2 (uit de serie Sterke Vrouwen)*  
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324  
Inge van der  
Ven  
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2020



325  
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*Stones*  
2022



302  
sjoerd tim  
*komkommer*  
2019



303  
Jan Timmers  
*Nachtvlinders*  
2024



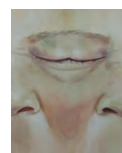
304  
Jan Timmers  
*Kweepeer*  
2023



305  
Su Tomesen  
*Color Bar*  
2007



306  
Sam Tromp  
*Sculpture blocks (burner)*  
2023



307  
Katya Tsareva  
*Tender 4*  
2024



326  
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*Leprawagen*  
1982-2024



327  
Marie Verdurmen  
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2023



328  
Sep Verhoeven  
*wijn jongens*  
2023



329  
Sep Verhoeven  
*Praag*  
2024



330  
Wessel Verrijt  
*Hybrid Organisms*  
2024



331  
Wessel Verrijt  
*Swarming Circle // Hybrid Organisms*  
2024



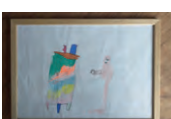
308  
Katya Tsareva  
*Tender 3*  
2023



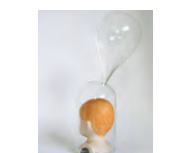
309  
Katya Tsareva  
*Tender 1*  
2023



310  
Raxy Tseng  
*Phenix*  
2023



311  
Ferren Uerlings  
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2023



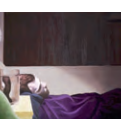
312  
Ellen Urselmann  
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313  
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2022



332  
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2023



333  
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334  
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2024



335  
Dina Vos  
*Geometrische tuin 2*  
2023



336  
Dina Vos  
*Geometrische tuin 3*  
2023



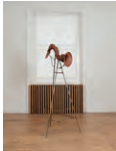
337  
Dina Vos  
*Geometrische tuin 1*  
2023



338  
Karin Vyncke  
*Sorry to interrupt you!*  
2024



339  
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2023



340  
Rosalie Wammes  
*Backing Chords I*  
2022



341  
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2024



342  
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2017



343  
Marenne Welten  
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2021



344  
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2013



345  
Marenne Welten  
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2024



346  
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2021



347  
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2022



348  
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1996



349  
Vincent Wolff  
*Don't Scream at Me*  
2023



350  
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2023



351  
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n.d.



352  
Sigrid van Woudenberg  
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2023



353  
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2024



354  
Yinzk  
*Reinventing*  
(from 'I Am a Portal, So Are You') / 3D animation by Bram de Groot  
2022



355  
Yuliya Zadorozhnyuk  
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2023



356  
Jun Zhang  
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2023



357  
Jun Zhang  
*Nomadic Washerwomen*  
2022



358  
Zhao Zhou  
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2023



359  
Noa Zuidervaart  
*Bron*  
2021



360  
Noa Zuidervaart  
*Leaking, sponging, sloshing, dripping*  
2024

MANY THANKS TO

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

THE CURATORS/JURY MEMBERS

*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

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

INSTALLATION TEAM MARRES

Jeroen Evertz, Daniël de Jong, Didiann Leusink,  
Ralf Nevels and Bas de Weerd.

TEAM MARRES

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.

TEAM ODAPARK

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

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.

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.

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: @marres\_maastricht @stichtingodapark  
Facebook: @marresccc @odaparkvenray

The *Limburg Biënnale 2024* is made possible by the  
support of Elisabeth Strouven Fonds.

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of Education, Culture and Science, the Province of  
Limburg, and the Municipality of Maastricht.

Odapark receives structural support from Mondrian  
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of Venray.



Ministerie van Onderwijs, Cultuur en  
Wetenschap

provincie limburg



Gemeente Maastricht

Gemeente Venray



Elisabeth  
strouven  
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mondrian  
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# Marres

