

Odapark

# 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.

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

## 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*.



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



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.



Project space

# Maartje Korstanje



426. Maartje Korstanje, Z. T., 2024



452. Engel Pluck, Ashes to Ashes, 2024



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



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

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.



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

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 deken*, 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.



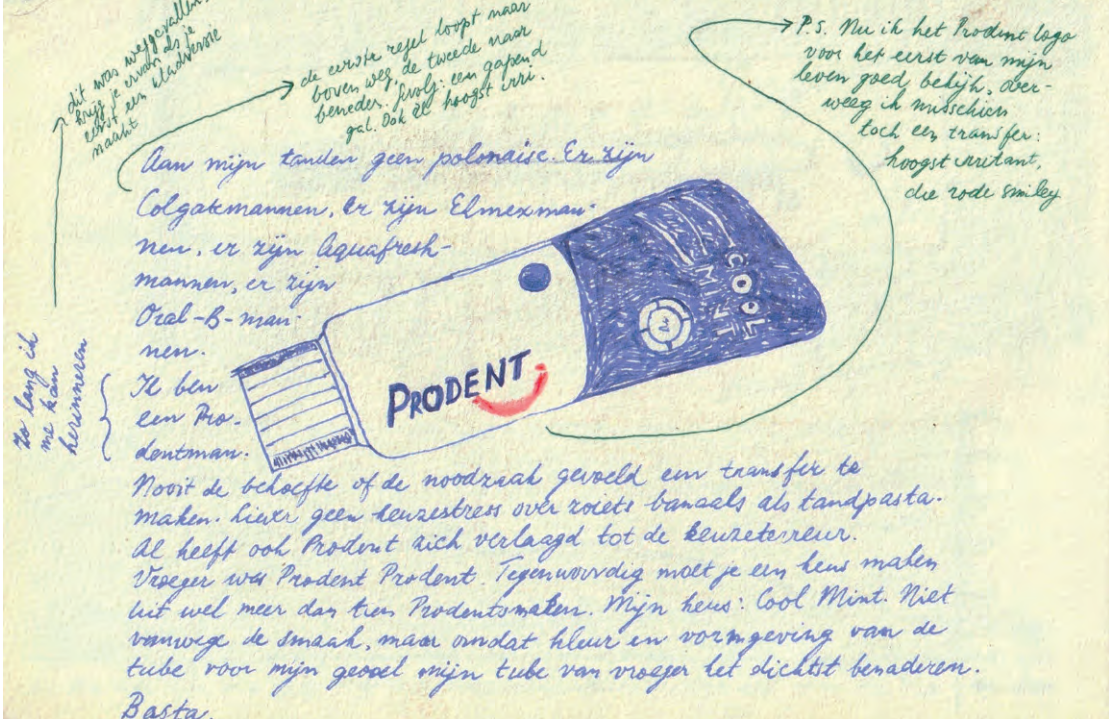
411. Johan Helder, 2 boerderijen, 2024



374. Karina Beumer, Geen titel, 2020-2024



474. Jelle Stiphout, DROWN MY FRIENDS!, 2022



444. Wim Moorman, Prodent, 2023



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

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.

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



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 base 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).



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.



480. Louisa Vergozis, *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



453. Fengdan Qin, *Blurring Boundaries*, 2023



# 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 MIJN LANDSCHAP*  
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



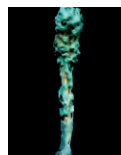
390  
Boris Deben  
*R.A.G.E.*  
2024



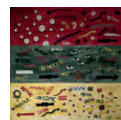
367  
Rachel Bacon  
*Rough Cut No. 2*  
2021



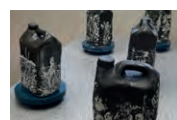
368  
Stanislav Bagdia  
*Sweet Speech*  
n.d.



369  
Stanislav Bagdia  
*Spiritual corporeality*  
n.d.



370  
Daria Baiocchi  
*#hash*  
2013



371  
Mariëlle van den Bergh  
*Water*  
2023



372  
Maya Berkhof  
*Rijtsel #1*  
2023



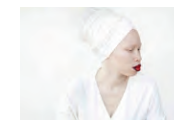
391  
Tine Deboelpaep  
*Vases from Late-Kapitalism*  
2024



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  
Annemie 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



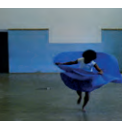
399  
Jean-Luc Feixa  
*Stuffed Fox*  
2016/still ongoing



400  
Arianne van der Gaag  
*geen titel*  
2016



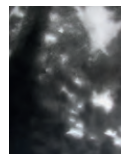
401  
Yannick Ganseman  
*Lying figure*  
2012-2015



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 Claessens  
*Fucus Vesiculosus Westerschelde*  
2023-2024



383  
Jop Claessens  
*Ateliertekenaar*  
2024



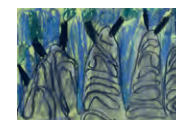
384  
Ines Claus  
*Signature Bag Rack*  
2024



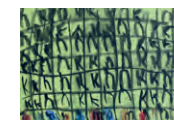
403  
Elena Giolo  
*Reading Your Notes In The Strata*  
2023



404  
Carlos Guzman  
*Bridge*  
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405  
Sophie Hana  
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2023



406  
Sophie Hana  
*zonder titel*  
2022



407  
Pablo Hannon  
*Oorsprong*  
2024



408  
Pablo Hannon  
*Conflict*  
2024



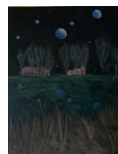
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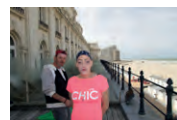
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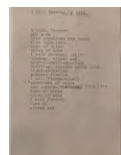
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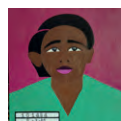
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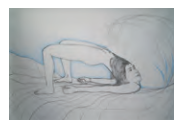
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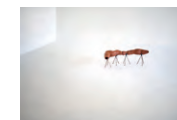
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463  
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2023



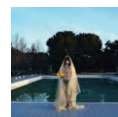
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465  
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les Schute  
*Sing for the  
Moment*  
2023



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  
Willemsen  
*Gate*  
2022



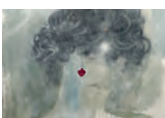
492  
Esmée  
Willemsen  
*Waiting line*  
2022



469  
Lisanne Sloots  
*breathe  
in- breathe out*  
2021



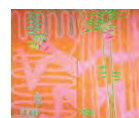
470  
Krista  
Smulders and  
Michiel Ubels  
*De Legendari-  
sche Lekkerbek*  
2022



471  
Pawel Sobczak  
*Ash Wednesday*  
2024



472  
Joran van  
Soest  
*A Temporary  
Home*  
2024



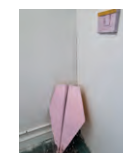
473  
Saskia Spitz  
*Waiting for the  
next Epoque*  
2024



474  
Jelle Stiphout  
*DROWN MY  
FRIENDS!*  
2022



493  
Katja Windau  
*Strangler*  
2021



494  
Ruben Wit  
*Vliegtuig  
spotter*  
2023



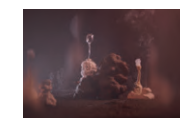
495  
Vincent Wolff  
*Don't Scream  
at Me*  
2023



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  
*Scholío (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

*Odapark*  
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 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.

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

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

Odapark receives structural support from Mondrian Fund, the Province of Limburg, and the Municipality of Venray.

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



The logo features the text "ODA PARK" in a bold, black, sans-serif font, slanted upwards to the right. The text is centered within a light pink speech bubble shape that has a tail pointing towards the bottom-left corner. The entire graphic is set against a solid dark grey background.

**ODA  
PARK**