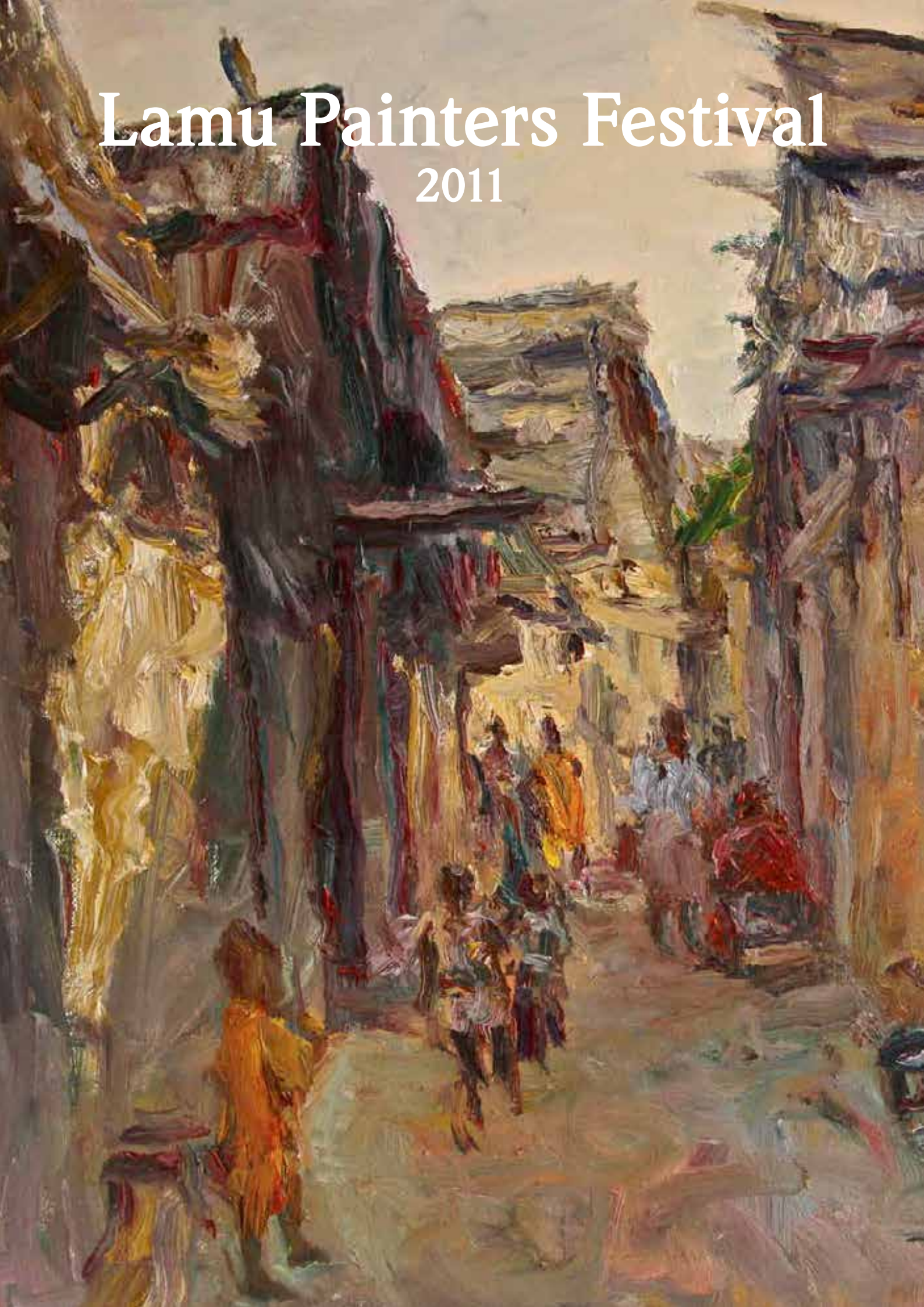


Lamu Painters Festival

2011







Lamu Landscapes – A Window on Swahili Island Life

Friedel Anderson, Germany

Hinnerk Bodendieck, Germany

Sibylle Bross, Germany

Natalia Dik, Russia

Samuel Githui, Kenya

Janko Göttlicher, Germany

Piet Groenendijk, Netherlands

André Krigar, Germany

Jürgen Leippert, Germany

Ponchai Lüders, Germany

Lars Möller, Germany

Patrick Mukabi, Kenya

Joachim Sauter, Germany

Jeroen van der Velden, Netherlands

Diederik Vermeulen, Netherlands

Karin Voogd, Netherlands

Corinna Weiner, Germany

Fitsum Berhe Woldebianos, Eritrea

Gineke Zikken, Netherlands

Lamu Painters Festival
February 1st – 15th 2011
www.lamupaintersfestival.org







Why Lamu?

I came to Lamu by accident in 2006 when a cancelled flight to Zanzibar left me stranded in Nairobi wondering what to do with myself for a few days. Guidebooks hail Lamu as the jewel of Kenya's coast offerings, so I decided to head there. I was enchanted from the moment I arrived.

Lamu truly is a place like no other. This is partly because limited transport connections to the island (it is only accessible by plane or boat, and has no roads or cars) have kept it remote and unaffected by major development. But what struck me most was the warmth of the people. They are so ready to engage with you.

The arrangement of life on the island makes this inevitable. Communities are small and live in close quarters with each other. The Swahili architecture, with wall vents instead of windows, and airy palm-thatched roofs, means that privacy has a different definition in this world.

People have a strange intimacy with all their neighbours: they sometimes overhear each other's conversations, they know which radio stations the

people across the street listen to in the morning, they can smell what's cooking for dinner next door. In the West, we would find this intrusive, but in Lamu lives overlap easily, and people accept this graciously. That's not to suggest that Lamu's inhabitants don't have their own problems and tensions with one another. Of course they do, just like anywhere else in the world.

It is also important to acknowledge that the wide practice of Islam on the island means that certain parts of society are closed off – women walk the streets in full burkha (known locally as Bui Bui), and it is rare to see any displays of affection between local couples. Nevertheless, the spirit that pervades Lamu is one of ease and welcome, of things done pole pole (a favourite local expression, meaning

slowly slowly), and life enjoyed for what it brings today.

The streets are very narrow so that buildings on either side can provide shade during the long sun-filled days. Two people cannot pass through these streets without acknowledging each other because you almost brush one another as you pass. So everyone greets everyone. As a visitor in Lamu you cannot but be embraced and charmed by this.

Within three days of arriving in Lamu, I was the owner of a plot of land in Shela village, near the sand dunes that flank the twelve-kilometre stretch of Shela beach. I owe this lucky stroke more to the persuasive powers of the man who sold me the plot than my own impulsiveness, or my wish, at that time, for a new challenge.



The people of Lamu have a special talent for communication. This may have some roots in their past as traders, which no doubt required strong negotiation skills. But it is also likely to be influenced by a rich heritage of poetic expression, and a love for singing that

has come through their practice of Islam. Nowadays, its the need to survive and make the best of whatever opportunities come by on this tiny island that has made the people so ready to talk, and so good at telling their stories and making the listener want to become a part of their world.

Lamu has taught me to be patient, to appreciate the salaams of strangers. Being there has made me see how it is possible to inhabit very different worlds, and to feel, somehow, that you belong in all of them. Of course, at moments, spending long stretches of time in Lamu has also accentuated my otherness, and highlighted how rooted I am in my Western European heritage.

It is indeed this background that prompted the idea of bringing painters from a European tradition to Lamu. I have always been interested in art, and have been a collector for some years. It is human nature to want to bring together the things you feel most passionate about. The possibility of synthesizing my love for Lamu and for Impressionist painting was irresistible. Every vista in Lamu offers potential for a great painting. The light is extraordinary, the colours surprising, the scenes unusual. I knew it would be a very stimulating environment for painters. I was also curious about how the people of Lamu would respond to visitors coming and interpreting their environment and customs.

I enjoy the provocations that come from moving between different cultures. They challenge us to reflect about ourselves, and our place in the world. I anticipate that artists who come to Lamu will experience discomfort as well as delight, and I believe that the best art comes from an effort to mediate such dualities.

It gives me enormous pleasure to offer talented international artists and the people of Lamu a chance to interact. My hope is that the works which come out of every festival will travel far and wide, telling the story of Lamu: a small island, historically and culturally rich, inhabited by people with big hearts.

Herbert Menzer





Shela Village

The Lamu Painters Festival

The Lamu Painters Festival is about exchanges – artistic, cultural, personal – between very different worlds.

The festival was inaugurated in February 2011 with the arrival in Lamu of nineteen international artists. These men and women, all of whom work in European realist and impression styles, were invited to Lamu to celebrate through their work the unique landscape, life and traditions of the island.

For two weeks the artists could be seen painting, mostly outdoors, at different spots throughout the Lamu Archipelago. Whether in the sandy lanes of Shela village, the bustle of Lamu

market, or the remote bygone setting of Pate Island, the artists mingled with the locals as they worked.

The festival organizers hosted various activities that enabled the people of Lamu to share their culture with the visiting artists. These included a dhow race, and artistic competitions like hat and mask making. There was also a focus on introducing artists to the iconic Swahili architecture, and the great tradition of dhow building, in Lamu.

This immersion in the daily life and traditions of Lamu gave the artists plenty of opportunity to get to know the island, and capture its many as-

pects in paintings and sculptures that will take the spirit of this special place to the wider world. For the people of Lamu the festival has been a chance to honour their own customs, make new friends, earn some extra money, and be exposed to new kinds of artistic expression. Local artists who wished to join in the festival were welcomed to do so.

Baitil Aman Hotel of Sidiki Abdul-rehman was the artistic hub of the festival. This exquisitely restored old Swahili mansion became the residence for many of the artists during their stay. The hotel's inner courtyard, and high-ceilinged galleries on the ground floor, served as an ideal exhibition space for all the works produced by the artists. These areas were open to the public for free throughout the festival. Many locals and visitors came in daily to view the art, and spot the new paintings that were added to the display each evening.

During the two weeks of the Painters Festival, participants were taken on organized excursions around the Lamu archipelago. It was not always easy traveling by boat with canvases, paints, brushes and easels in tow. On arrival, the painters had to make the most of the few hours they had at each location. They did whatever was necessary to get the best perspective on an image, sometimes crouching in the sand, standing knee-deep in the ocean, working exposed to the fierce midday heat – or as Piet Groenendijk put it “painting during the hot hours”. For him this was one of the toughest aspects of the festival.

Gineke Zikken described some of the other challenges: “What I found very difficult to deal with was the light. It was much harder than I am used to. It gives a lot of reflection on walls, floors, etcetera, and it changes very quickly. After some hours the light is totally different from the light at the start of your painting. I had a hard time dealing with that, because my goal is to paint the exact colors that I see.

To paint outdoors, you need a lot of concentration and sometimes it is hard because children are curious and they are standing behind you. Every now and then you have to step back to see



Gallery in Baitil Aman Hotel



Gineke Zikken in Maweni

if your painting looks good, and you do this without thinking – but with all the children behind your back you sometimes step on their feet. And I could not explain that it was alright for them to watch me, but they should not stand right behind me.”

Many of the painters were profoundly affected by their Lamu experiences in unexpected ways. As Karin Voogd contemplated, “painting like we did in Lamu, from life, on the spot, in plein-air, means to me that one’s painting is not necessarily very reflective or deliberate. One has to tune in to the mysterious and blurry situation with one’s whole being. You understand more from the gut than from the brain. For a western cerebral person like myself, this is a frustrating process as much as a delightful experience. To plunge into painting was the appropriate thing to do in Lamu where everyone seemed to be in the here and now.

I think painting is rather silent. So I wrote stories about my experiences on the back of each painting. So much happened that I thought was VERY IMPORTANT... I found out later this is just a response to the normal everyday confusing chaos of being in a very different culture. That, and living closely together in a group for three weeks brought up all kinds of ‘issues’ that seemed important at the time, but finally did not make the real big impression.



Karin Voogd in Peponi Gardens

The best thing about Lamu was that it gave me a glimpse of the answer to the one big question I always pose myself: would I still be painting if I was stuck on an island like Robinson Crusoe? At Lamu I was very much compelled to paint, so the answer, for the time being, is ‘Yes’. (As a maker of paintings I could not tell you if Lamu has got anything from being the subject of a painters festival. This is for others to find out, I guess.)”

For André Krigar one of the best things about painting in Lamu was “being aware of another side of myself”.

While for Piet Groenendijk it was “exploring ways to describe an unknown world.”



Diederik Vermeulen in Pate

this world. As far as I am concerned, it was my greatest and newest experience ever.”

Diederik Vermeulen observed that Lamu is a “beautiful and interesting place of many contradictions: poor



Samuel Githui in Pate

Jürgen Leippert captured the sentiments of many in the group with his summary of the best and hardest aspects of the festival. He loved the paradox of finding “new impressions and discoveries in an ‘old world’”. And he disliked the quiet rivalry that sprung up between the painters, describing it as a “competitive battle”.

Jeroen van der Velden was struck by “how easily people in Lamu ask to get a painting from you. And, subsequently, how happy they are with the proposition to send a photo of the painting by email.”

Samuel Githui felt that “working on a painting and signing it within three to four hours was amazing and out of

versus rich, merry versus misery, dilapidated buildings and houses versus near palaces. The most difficult thing was, on the one hand, my preference to paint dilapidated things, and on the other hand, the beauty of this being also questionable for me, in the sense that you are painting their poverty.”

Such a festival gives artists the luxury of focusing entirely on their work for a few weeks, without any thought for the chores and obligations that ordinarily intrude on one’s time and consciousness. Joachim Sauter appreciated this: “I could work from dawn to sundown without any necessity for taking care about everyday life... I could just concentrate on the impressions I got and my ideas. It was an easy atmosphere



Departure from Matondoni Village

as well as provocative. Easy because of the friendly people, the wonderful surroundings, the quietness, the hospitality and the absolute lack of any kind of pressure from outside – and provocative because of the many new and unexpected things I discovered in this world.”

Shela is a lovely village four kilometres from Lamu Town. The 1200 inhabitants live in close proximity, their airy homes divided by narrow, sandy pathways where everyone greets each oth-

er as they pass by. Lives mingle easily here due to the small and intimate setting. The paintings done around Shela suggest this through street scenes and images of domestic life, which could only have been captured by artists able to get very close to their subject. Such proximity was possible due to the warmth and openness of Shela’s people.

A gorgeous, crescent-shaped stretch of beach begins at one end of Shela and continues for twelve kilometers, flanked by high sand dunes. Some painters were drawn to aspects of this peaceful landscape, while others sought to capture the liveliness of Shela’s seafront where dhows bob in the waves, and donkeys pass with their loads.

“Shela is a labyrinth. But everybody is prepared to bring you to your destination. One day I asked a man in a little shop if he sold bananas. Immediately he left his shop and started walking. The only thing I could do was follow him. After a while I suggested I could buy cookies if he had run out of bananas. ‘No, no, bananas,’ he said. He continued walking and I followed. After a few more rights and lefts he pointed at a door: ‘Look, Banana House’. A hotel...” (Gineke Zikken)

“While I was painting in the streets of Shela, I had a chance to blend into the Lamu culture in a very natural way. It was great to come into contact with the people like this. My favorite paint-

ing from my own work during the festival is “Laundry”, because it was created in the middle of the cultural atmosphere of the island. It was done in one of the streets of Shela. I have great memories of the time when I was working on it. The people I met, the conversations with the local kids etcetera. At the end, I was very satisfied with the resulting painting also.” (Jeroen van der Velden)

Joachim Sauter was the only sculptor amongst the group of artists at the inaugural Painters Festival. Although he was living in Shela with the rest of the group, Joachim was sharing the workshop of Abu, a local carpenter in Lamu town. Every morning Joachim did the forty-five minute sea-front walk from Shela to Lamu town, and he returned in the late afternoon by boat. Locals began to recognize him as he made the daily circuit and, in typical Lamu-fashion, greetings were cheerfully exchanged all the way. Joachim describes his experience fondly: “Working in the workshop of Abu made me feel very much part of the daily life in Lamu town– it became very quickly “my” African everyday life. Working in that place also made it so easy to interact with the locals. I was introduced to Abu’s father who was very interested in my work and talked to me about it. The local people in the neighbourhood were also all very interested in



Gineke Zikken, Shela



Jeroen van der Velden, Laundry



Joachim Sauter in Shela

my work – I was accepted as somebody who was seriously working there – I was not a tourist or just a visitor. The locals also had a good deal of humour and made insightful comments on my work. Even school kids on their way home from school had something to say – they were so curious, asking me many questions. Whether I was in the workshop in Lamu or sketching in Pate – people approached me without hesitation and offered their opinions. The nicest one was the girl who came to “my” workshop and told me that she couldn’t believe that a European guy



Joachim Sauter, Unfinished Sculpture

could create a figure cut from wood. She then looked very carefully at my sculpture (Shee Bwana) and had to admit that I really could do such a work! This felt like a very authentic approval... I took a picture of her...”

Baitil Aman is a bit like the Taj Mahal of Shela. It was built in the eighteenth century by Hajj Abdalla and offered to his bride as a symbol of love and devotion. This Swahili palace is the old-

est and most beautiful building in the village. In 1999, Sidiki Abdulrehman began to refurbish the building in the same spirit of its creation, lavishing great care on the place. He named the mansion Baitil Aman – House of Peace – and opened it as a guesthouse.

Many of the painters stayed here during the festival and found inspiration in all its corners. Whether portraying a cozy seating alcove filled with pink floor cushions, the pattern of sunlight hitting the floor through the fretwork of an air vent, or staff at work in the kitchens – every painting captures the Swahili character and special mood at Baitil Aman.

“The crew of our hotel, Baitil Aman, played a very special role in ensuring the smooth flow of work.” (Lars Möller)

In 1930 the English governor built himself a colonnaded villa on Shela’s beachfront. In 1967 this became the now legendary Peponi Hotel. A local landmark in a village where the streets have no names, Peponi is used as a point of orientation – though a few inevitably leave here rather disoriented, since it is also the local watering hole! Everyone who visits Shela ends up on Peponi’s sea-facing terrace for a drink.

The painters also discovered the charms of this local hub. Some captured its distinctive architecture and setting, some focused on the buzz of beach life right in front of the hotel – fishermen and their dhows, Maasai watchmen heading to work. Others were drawn to paint the social scenes at Peponi, capturing staff in action, or patrons enjoying Lamu life while sipping on cold Tusker beer.

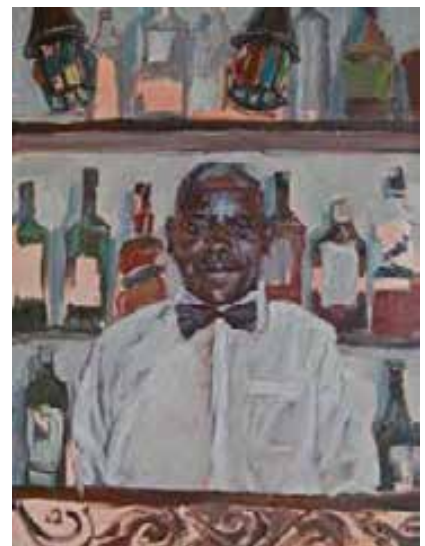
Nestled in the dunes above Shela village, overlooking the channel between Lamu and Manda Island, is Mararani Village. It’s a picturesque place, populated by workers from Lamu town and Shela. It’s also one of the few little Christian enclaves on the mainly Muslim island. Conditions in Mararani are quite basic since it has no electricity, water or sanitation. But the locals live it up in a different way: Mararani is famous for its palm wine, and the residents enjoy their local brew. Visitors are advised to come in the morning when the locals are mellow and merry



Baitil Aman Courtyard



Lars Möller in Baitil Aman



Lars Möller, Portrait Charles



Peponi Hotel



Mararani Village



Fitsum Berhe Woldebianos in Pate



Jürgen Leippert in Shela



Matondoni Village



Piet Groenendijk in Maweni

after the first drinks of the day. Later on, in direct proportion to the palm wine intake, the mood can change, turning a little darker...

"The heat while walking over the dunes to reach Mararani was hard, but later rewarded by the dance performance given by the residents of this small village, where palm wine could be found around every corner..." (Fitsum Berhe Woldebianos)

"This was a very poor village. It is quite strange to make a painting in such a place. It was also the most impressive because it was the first time I worked in such an environment." (Jeroen van der Velden)

The visit to Mararani, or the "Drinkers' Village" as he called it, was a highlight for Jürgen Leippert. It was during this visit that he produced what became his favourite painting, which shows a few of the painters' helpers sitting in front of a hut in the village. Jürgen thought "the painting has a lot of Rhythm and Blues." He also felt it was a good translation from reality into a "Bild Sprache" (the language of images).

On one side of Lamu island, facing the Kenyan mainland, lies Matondoni village. It is a centre of crafts expertise, a place where people have long worked with their hands and produced high quality traditional products. Matondoni has a thriving boat building industry, with many residents working as builders and repairers of dhows. Others make use of a particular local grass to weave products such as mats, hats and baskets.

The village infrastructure is quite basic, and the inhabitants lead a simple life defined by work and their Islamic faith. Tours of Matondoni are possible, and the locals are used to seeing, and selling their wares to, foreigners who pass through the village from time to time.

"The women of Matondoni welcomed us by singing and dancing which I found very moving. I will never forget that. The painting I made there was a disaster. I could not concentrate and I had a terrible struggle with the light, so after a couple of hours I wiped all the oil paint off again and ended up with an empty canvas." (Gineke Zikken)

"The best painting I think I made, although unsold, was the one in the village where we were welcomed by the choir of singing women. I had a very friendly assistant who did not speak a word of English, but I found with him a quiet place with a building made of reeds, surrounded by a fence also made of reeds. It seemed quite impossible to paint, as it was all reeds, plus the vegetation, trees and plants around, but I liked it so much that it seemed to me that it had been especially set up for me (thank you Herbert) so I had to paint it. I was also really helped by the assistant, who unscrewed the tubes I pointed out, squeezed the paint on the palette at an indicated spot and closed the tube again. Sheer luxury. He had a friend, who did speak English



Diederik Vermeulen, Matondoni Fence

and joined us through the whole session, and with whom I had a pleasant conversation while painting, hearing more about the place and their lives. It became the most pleasant afternoon of the festival." (Diederik Vermeulen)

Maweni village: for Lars Möller this was the most memorable excursion: "It was a kind of time travel. They work and transport goods exactly like five hundred years ago." All the painters were surprised that a journey of just an hour had brought them to a place where they felt a deep sense of displacement. Joachim Sauter said it was "like a trip to a completely different world."

Diederik Vermeulen vividly remembers "the island where the bricks were produced by young men in the burning sun, working long hours and carrying heavy loads on their shoulders. I did not make a painting there, instead I went to play pool (snooker) with



Friedel Andersen, Maweni Carriers

them. I was most warmly welcomed. I was surprised that I was allowed at the table for so many games, until I found out that you had to pay 50 shilling for every game you lost. I lost 6 games, and won only 3...”

For Karin Voogd, “Manda was the island where one was most alone in a Crusoe kind of way. It brought about a meditative mood and very minimal painting.”

Pate lies northwest of Lamu and can be reached by boat in about an hour. It’s a low-lying island, almost completely surrounded by mangrove swamps, so getting on and off the island requires

deft knowledge of the tides.

Archaeological evidence suggests there was a port on Pate as early as the ninth century. Pate town flourished in the fifteenth century and was very influential on other settlements along the coast, including Lamu. Now the island is sparsely habited and the many scattered ruins are the only remaining signs of former glories.

To arrive on Pate is to go back in time. There is no electricity, the streets are bare earth, the houses are made of coral and dried mud. The people are tough, and – to Westerners – seem disconcertingly content. All the painters were deeply affected by this excursion, and for many it became the

most memorable. Jürgen Leippert was moved to say he wished he had been born on Pate.

“Pate island. After almost one hour by speedboat, 15 minutes by bus, a short walk through tobacco fields and banana trees, we arrived in the Islamic village of Pate. A labyrinth of little streets. Many people behind my back, laughing, talking, having fun. A donkey passing every now and then. Working quietly was an illusion. A bored local started to watch a fine Indian movie and unfortunately my head was in front of his open window. “Sir, you are hurting my dignity!” The film character shouted before starting his next fight. But I finished my painting. Maybe you get used to it. And after that we had to return to Lamu with all the wet oil paintings on our laps. And we managed that too.” (Gineke Zikken)

Sybille Bross also has a strong memory of the return from Pate: “On our way back we had a wonderful sunset, then almost immediately it was dark and a strong wind rose up. Our little boat jumped over the big waves and we were wet all over. We were singing and laughing, trying at the same time to save our fresh paintings. I relaxed when we saw the lights of Shela. This was a real coming home.”

“The trip to Pate Island was great. I loved being in the fast speedboat that was cruising through the channels, then into the big open waters It pre-



Friedel Andersen in Pate



Sibylle Bross in Pate



Gineke Zikken's Painting in Pate Alley



Fitsum Berhe Woldelibanos in Baitil Aman



André Krigar in Mararani

pared me inside and I became quite meditative. This was very helpful for me later while capturing the spirit and special light of Pate.” (Fitsum Berhe Woldebianos)

“If you come to places like Pate you see what human mental power can be: it is based on the feeling of being alive. There is no need for luxury, not even for prosperity. In short: they have nothing, they only are happy to be alive in this moment. (Compare this to our kind of life: We are not satisfied with being alive only. We always need more. And therefore our power does not come from happiness, but from calculation.) I believe that Jürgen had the same feeling at these moments, and so he used those strange, but maybe true words. Coming back to Europe it is hard to maintain this feeling, because otherwise you must



André Krigar, Baitil Aman

change your life totally. But I, for my part, want to go on with my work. I am really a European, and I want to be a European nevertheless. Thinking of these Lamu experiences I have only a kind of background music still. But this silent melody is for me like a key to my art.” (André Krigar)

“Pate was the most far away dangerously mysterious place. I could not even make one painting there, but I became attached to it. Pate is a place that I still frequently visit in my thoughts. When I came home to Holland in February, every morning I would awake in an African atmosphere. Everything around me was dusty coloured, brown, grey and ochre and, for a while, made out of Lamu coral stone. I loved these imagined morning pictures. I could easily have continued painting African pictures. These afterimages have disappeared now unfortunately.” (Karin Voogd)

Faces are fascinating. Whether we meet someone new, or see an old friend, it is the face that we search first for signs and stories. No wonder portraits are so compelling – they give the artist, and then the viewer, a chance to study and interpret the most revealing part of the body in a way that’s impossible in real life. Otto Dix thought it was better not to know someone whose portrait you were painting. Renoir believed you had to know the sitter well, and speak the same language. Chagall insisted on multiple sittings, sometimes requiring up to one hundred to finish a work. While Oscar Wilde maintained, “Every portrait that is painted with feeling is a portrait of the artist, not of the sitter.”

During the Lamu Painters Festival, all the artists, whatever their personal views on portraiture, faced the challenge of capturing the likeness and spirit of strangers in only one sitting that lasted just a few hours.

“One afternoon Herbert organized a group of Maasai to pose for portraits: dancing, helping us to carry our stuff, or standing around, waiting. But I didn’t want to make just a portrait, I wanted them all! So I was standing with my easel among the group. During two hours I had this manpower around me and because they were moving, laughing, talking, my paint-



Natalia Dik, Matondoni Mosque



Sibylle Bross, Maasai

ing was a synthesis of all of them, and there was an understanding without words.

Another day Corinna Weimer and I, had Salim’s wonderful daughter for a portrait. While we were working, her younger brother came along to see what we were doing. Suddenly he appeared in my painting. I almost didn’t realize it. And the painting now tells a story.” (Sybille Bross)

Priya Basil





Friedel Anderson

*1954 in Oberhausen/Germany, studies at the Universities of Göttingen and Kassel (Manfred Bluth), various work stays in Scotland, France, Turkey and Tansania, 2004 "Malerei im Gegenlicht" at the Schloß Gottorf Museum of the Land of Schleswig-Holstein (retrospective), 2009 "Die Elbe" at the Chamber of Commerce Hamburg (exhibition and catalog), 2011 Order of Merit of Schleswig-Holstein, lives and works in Itzehoe.



Fishermens' Beach. Oil on hardboard, 25 x 40 cm



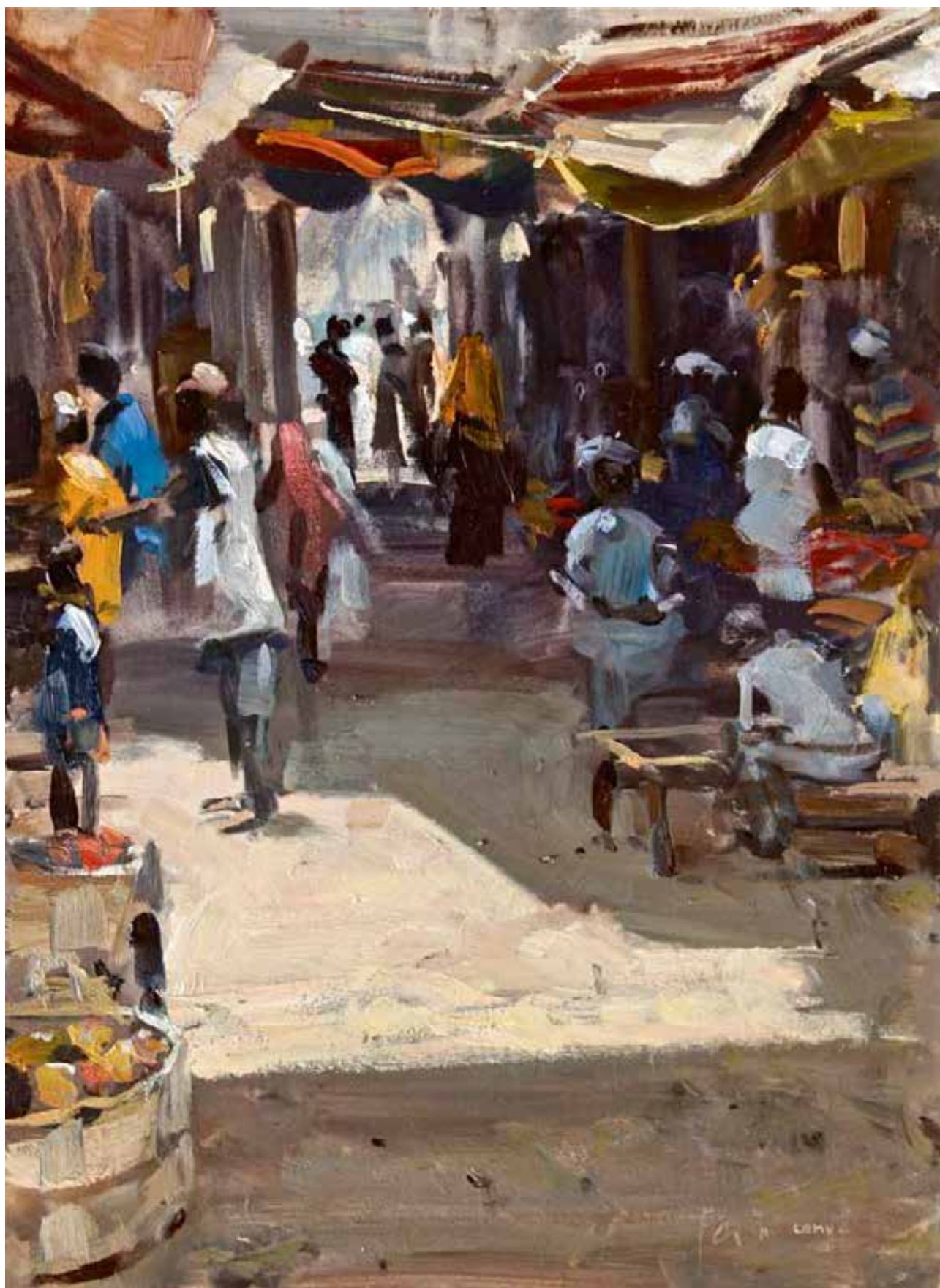
Baitil Aman. Oil on hardboard, 40 x 30 cm



Baitil Aman. Oil on hardboard, 25 x 25 cm



Shela Exterior. Oil on hardboard, 20 x 20 cm



Lamu Market. Oil on hardboard, 30 x 20 cm



Pate Alley. Oil on hardboard, 40 x 30 cm



Mararani Village. Oil on hardboard, 25 x 36 cm



Shela View. Oil on hardboard, 30 x 50 cm



Baitil Aman. Oil on hardboard, 30 x 40 cm



Maweni Carriers. Oil on hardboard, 28 x 38 cm



Hinnerk Bodendieck

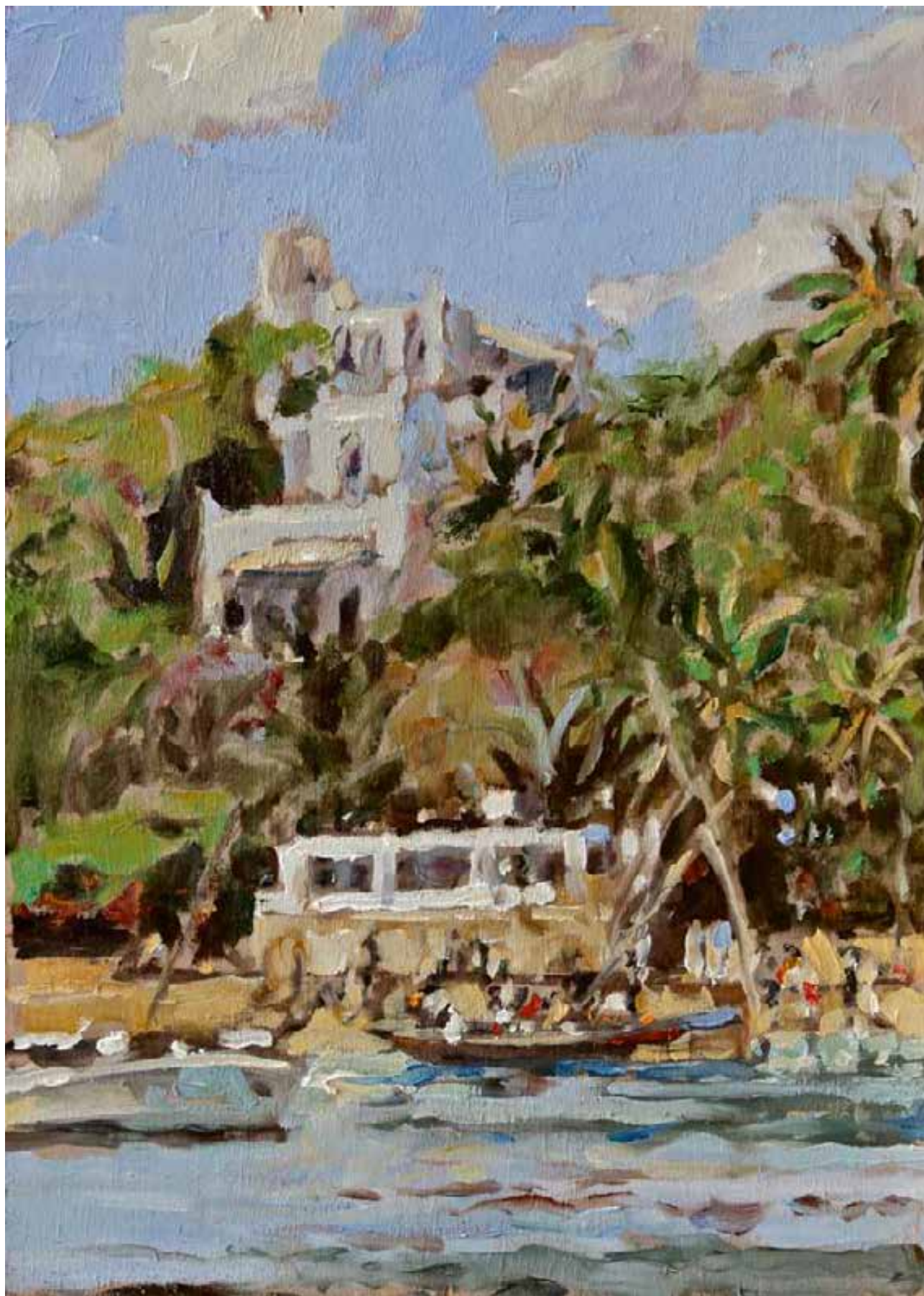
*1965 in Hamburg/Germany, studies at the Hamburg University for Applied Sciences, 1994/95 study visit in Madrid, since 1999 illustrations and drawings for the Frankfurter Allgemeine Zeitung (daily newspaper), 2010 "Kiez-Kieker - Pleinair-Maler unterwegs in Hamburg" (exhibition together with Sven Kalkschmidt, Silke Meyer, Lars Möller and Susanne Wind), lives and works in Hamburg.



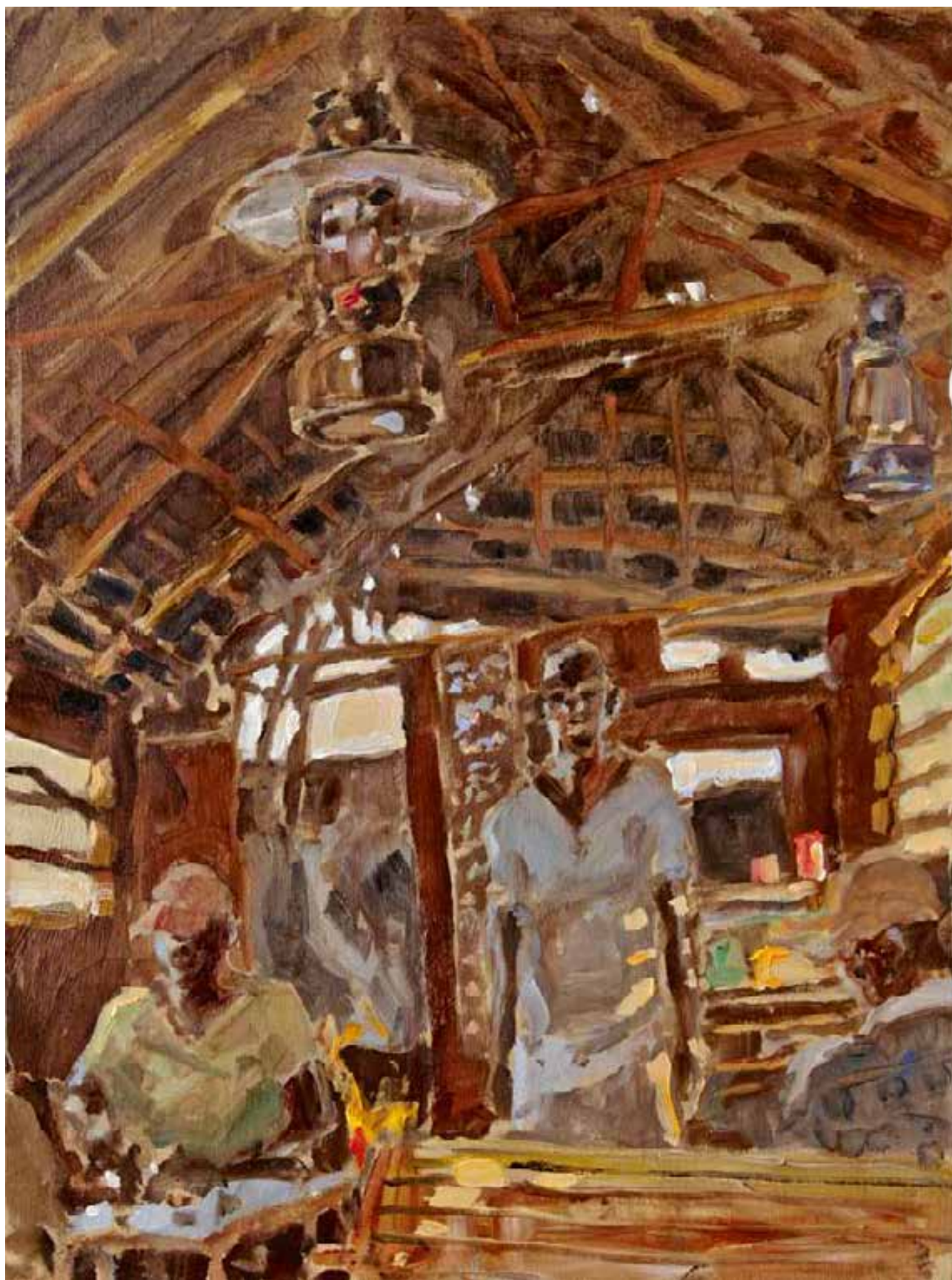
Mararani. Oil on hardboard, 25 x 35 cm



Mararani Girl. Oil on hardboard, 35 x 25 cm



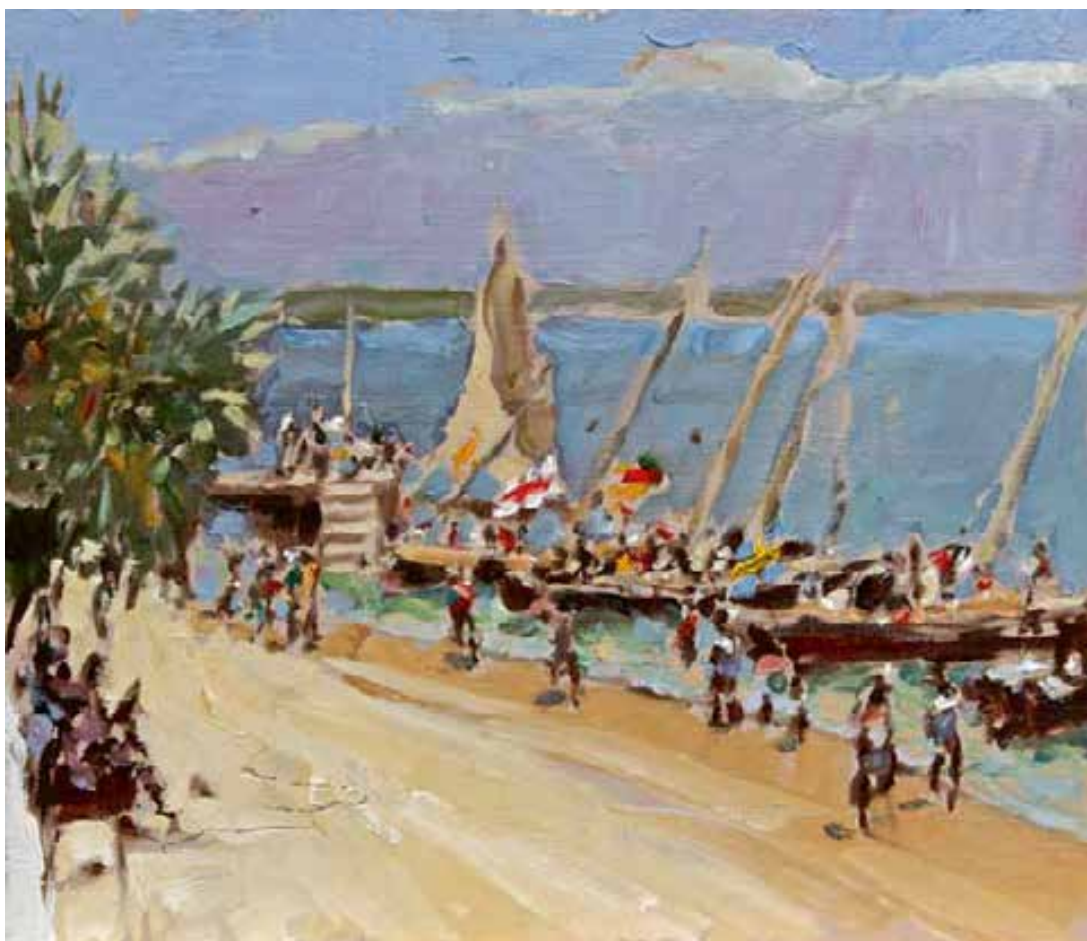
Peponi Beach. Oil on hardboard, 36 x 25 cm



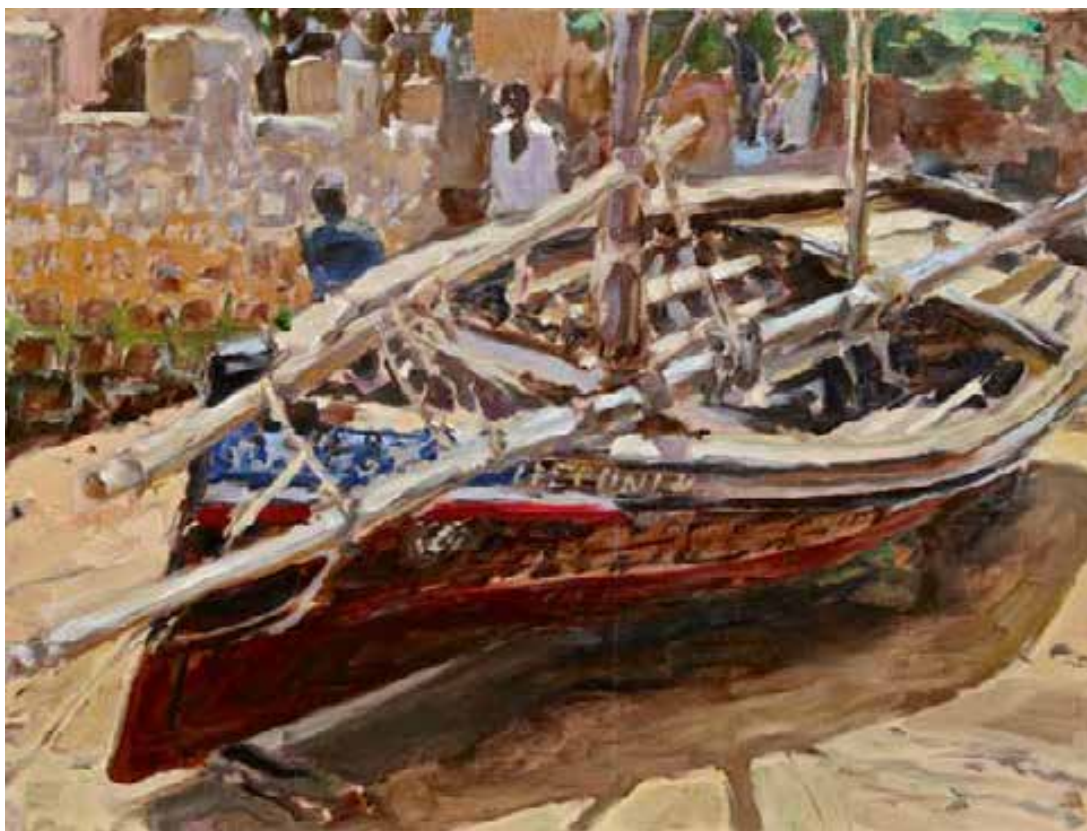
Maweni Hotel. Oil on hardboard, 40 x 30 cm



Portrait Charles. Oil on hardboard, 60 x 45 cm



Dhow Race. Oil on hardboard, 30 x 25 cm



Jahazi Dhow. Oil on hardboard, 45 x 60 cm



Portrait Mohamed Swaley. Oil on hardboard, 35 x 30 cm



Portrait Grace. Oil on hardboard, 35 x 30 cm



Donkey Boy. Oil on hardboard, 40 x 30 cm



Portrait Nina. Oil on hardboard, 60 x 45 cm



Mararani Portrait. Oil on hardboard, 35 x 25 cm



Portrait Grace. Oil on hardboard, 35 x 25 cm



Selfportrait. Oil on hardboard, 35 x 25 cm



Sibylle Bross

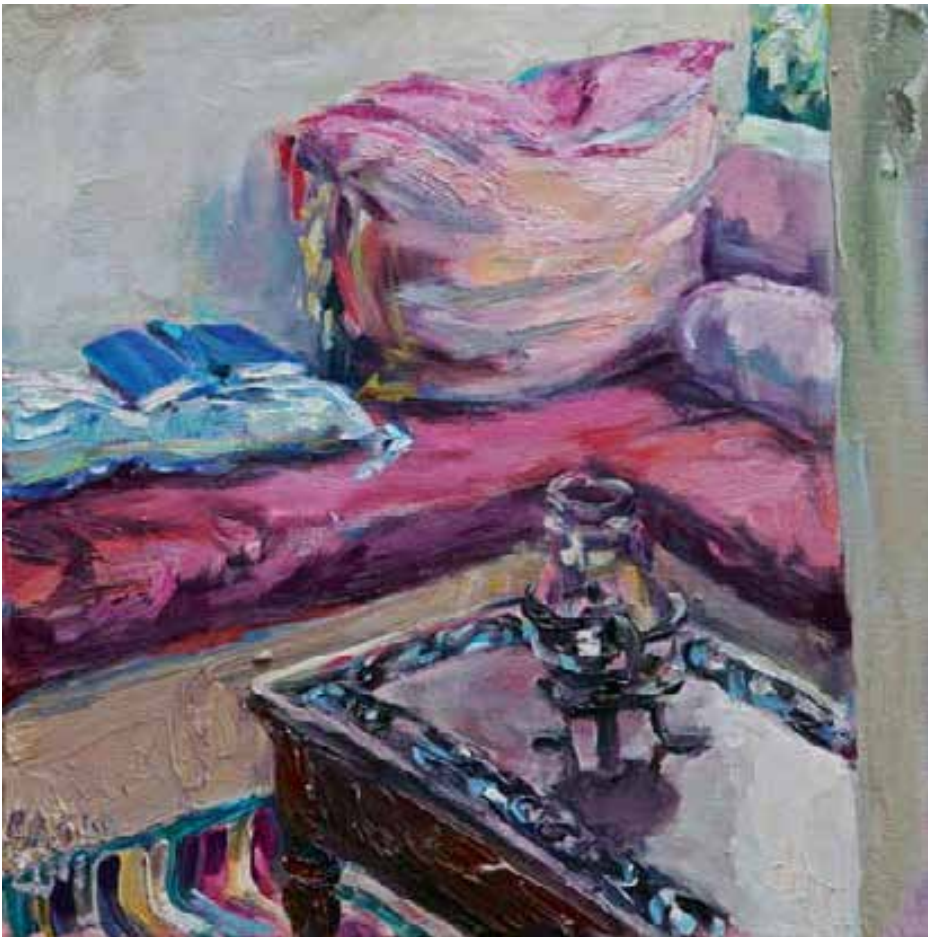
*1959 in Stuttgart/Germany, studies at the Ecole des Beaux Arts Paris (Jacques Lagrange and Leonardo Cremonini) and at the Stuttgart State Academy of Art and Design (K.R.H. Sonderborg), Amsterdam Painting Award 2005, artist in residence 2007 in Hotel Spaander, Volendam (Netherlands), 2010 exhibition at the 'Galerie de Drie Spieringen' (Gouda/Netherlands), lives and works in Leutenbach-Nellmersbach.



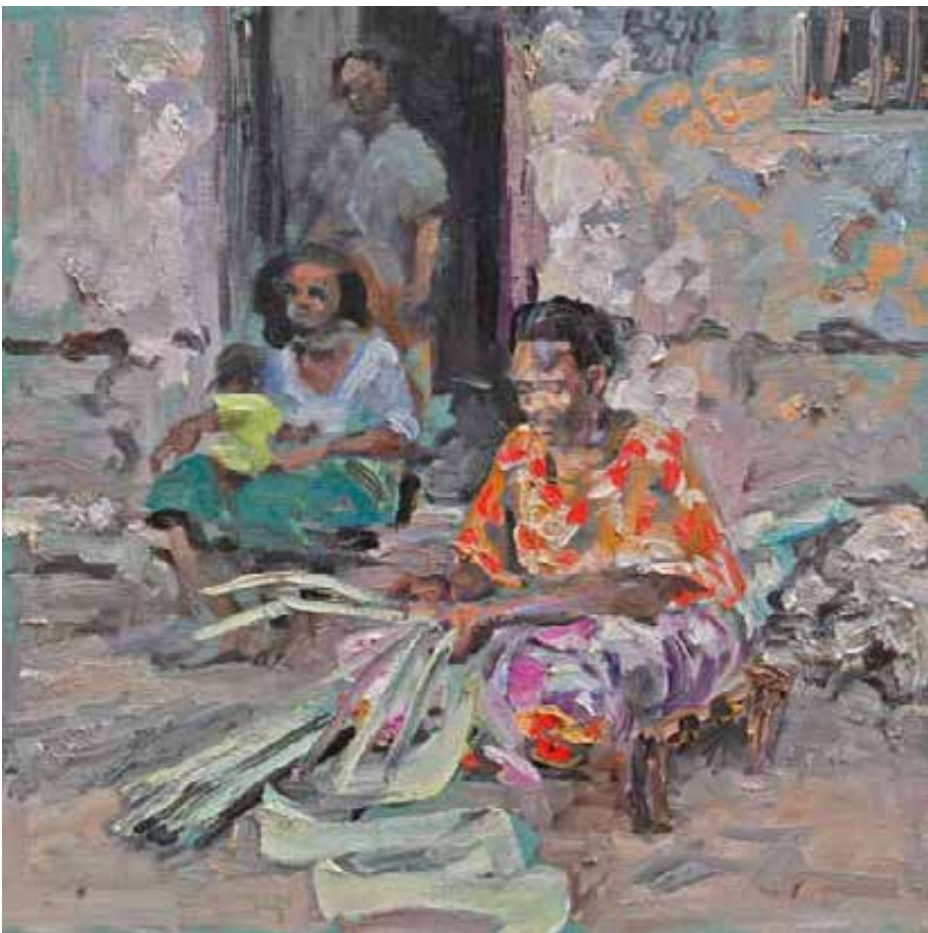
Peponi Bar. Oil on canvas, 24 x 30 cm



Pate Alley. Oil on canvas, 30 x 24 cm



Interior.
Oil on canvas, 30 x 30 cm



Matondoni Weaver.
Oil on canvas, 40 x 40 cm



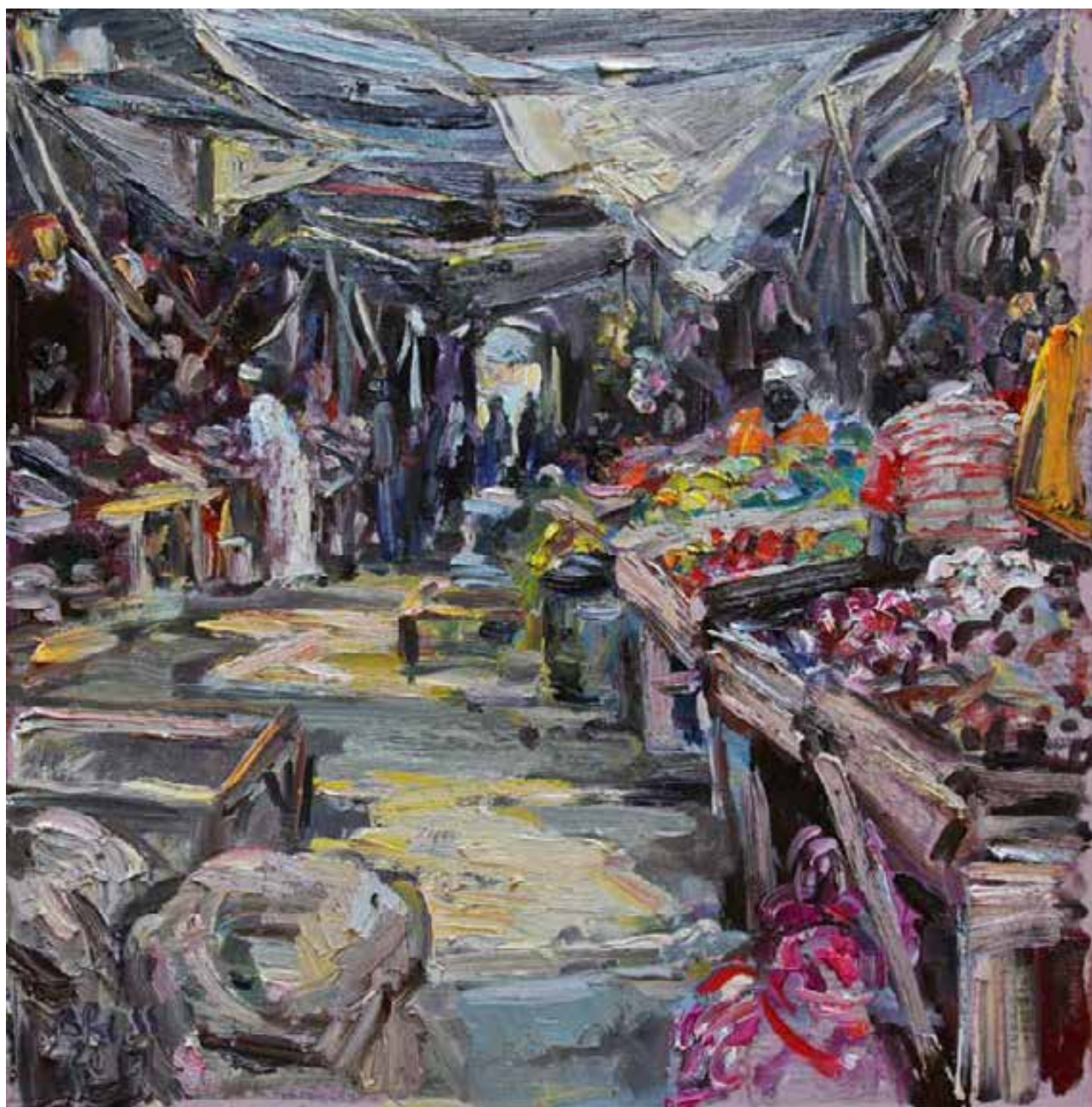
Rehanna.
Oil on canvas, 40 x 40 cm



Matondoni.
Oil on canvas, 30 x 30 cm



Swahili Bench. Oil on canvas, 70 x 50 cm



Lamu Market. Oil on canvas, 50 x 50 cm



Natalia Dik

*1961 in Novoaltaisk/Russia, studies at the art school of Novoaltaisk and at the Academy in St. Petersburg (B.S. Ugatov), Rembrandt Painting Award 2009, "De Egmondse Nieuwen 2010" (exhibition) at the museum Kranenburgh (Netherlands), artist in residence 2011 in Hotel Spaander, Volendam (Netherlands), lives and works in Amsterdam and St. Petersburg.



Mararani II. Oil on canvas, 24 x 30 cm



Shela Alley. Oil on canvas, 65 x 45 cm



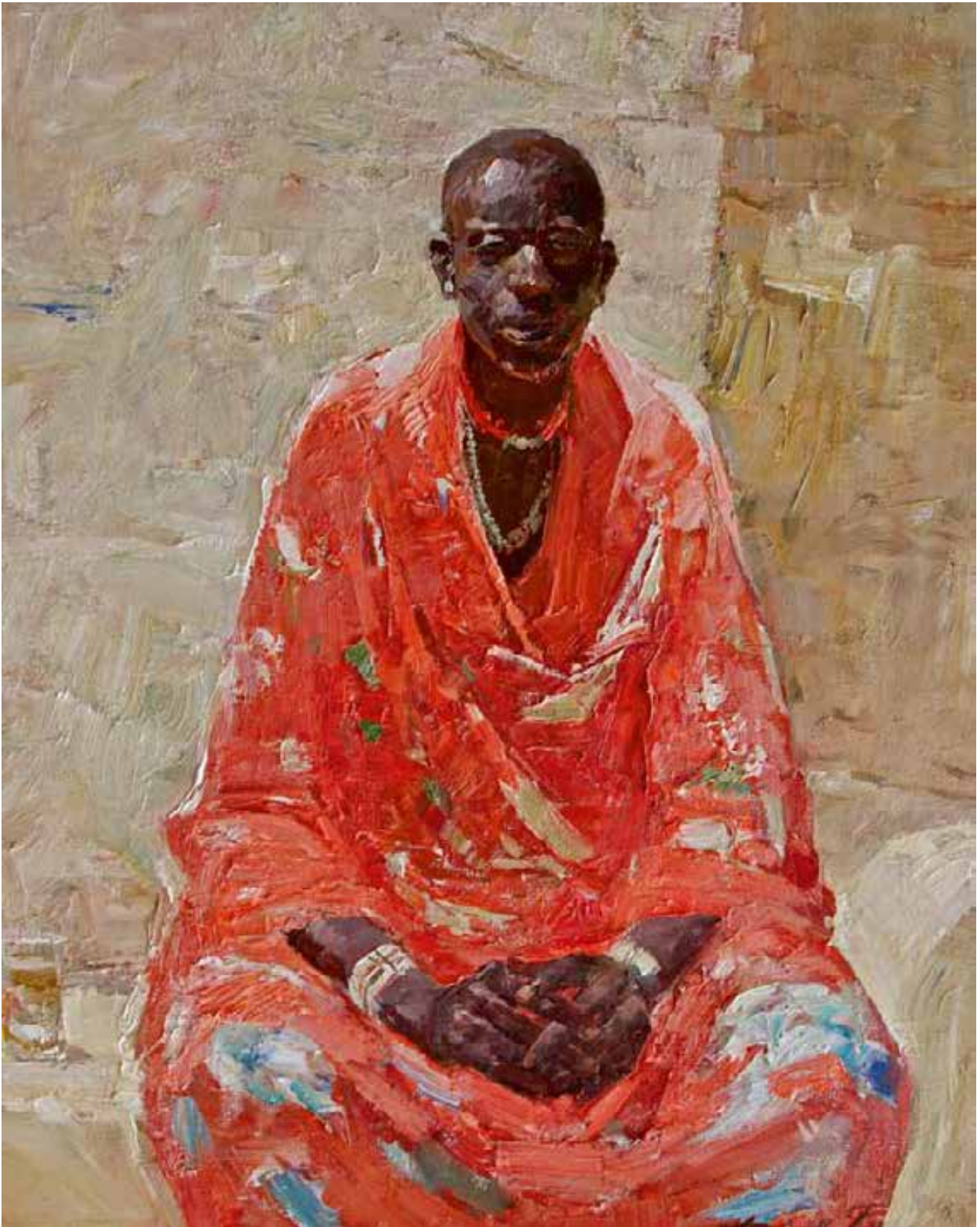
Matondoni. Oil on canvas, 40 x 50 cm



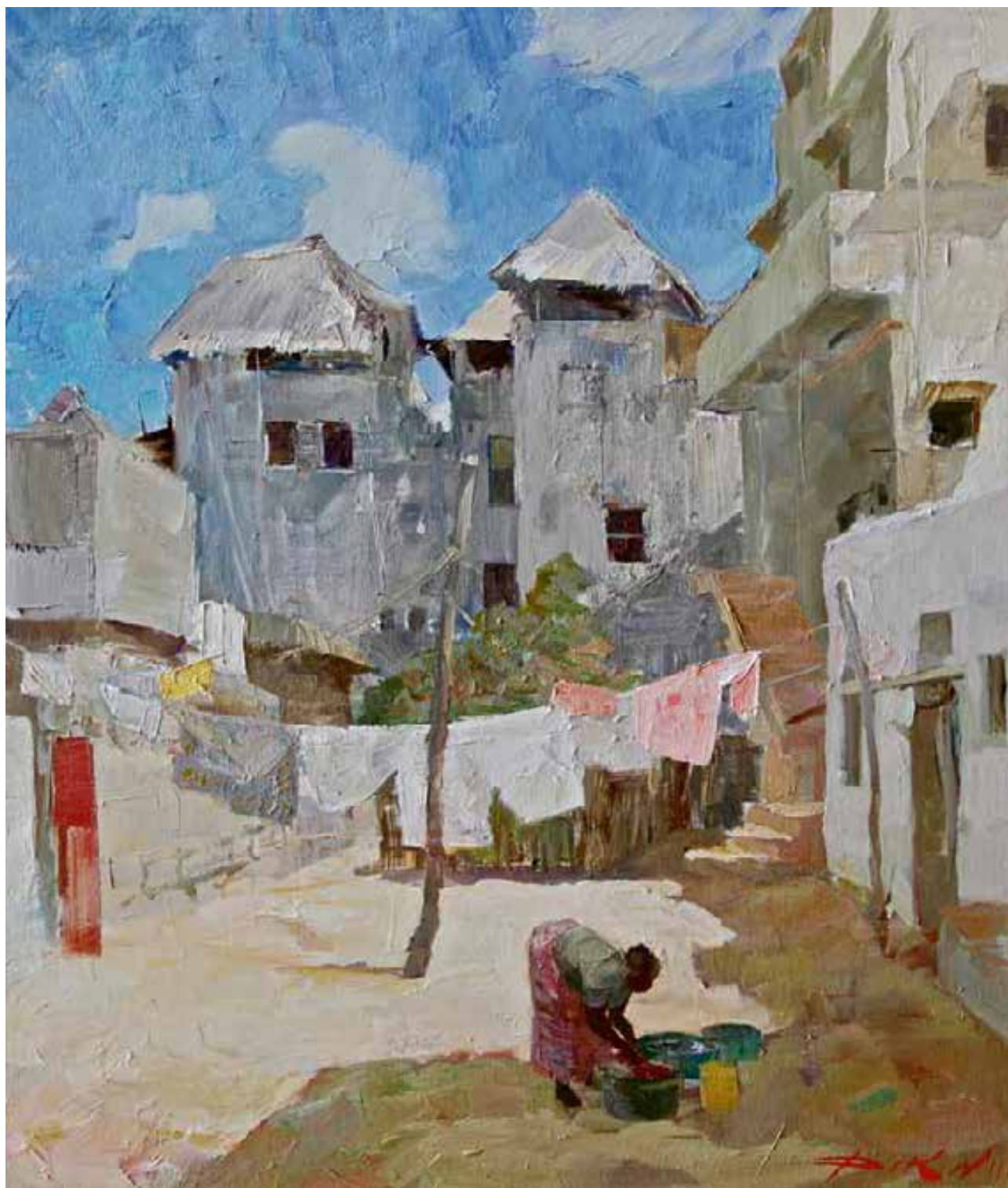
Swahili Girl. Oil on canvas, 40 x 50 cm



The Old Man and the Sea. Oil on canvas, 60 x 80 cm



Maasai. Oil on canvas, 75 x 60 cm



Shela Courtyard. Oil on canvas, 70 x 60 cm





Samuel Githui

*1973 in Nairobi/Kenya, studies at the Creative Art Center Nairobi, 2002 Award of the Kenya Museums Society Art Festival Exhibition, 2006 winner of the Contemporary Art in Kenya Juried Competition & Exhibition (Paintings Category) at the Alliance Française & Goethe-Institut, 2009 “Daily Bread” (exhibition) at Rahimtulla Museum of Modern Art (Ramoma), artist in residence 2009 ‘Art Enclosures’ in Venice (Italy), lives and works in Nairobi.



Bui Bui.
Oil on canvas, 40 x 40 cm



Fishermen's Beach. Oil on canvas, 65 x 120 cm



Mararani Village. Oil on canvas, 60 x 80 cm



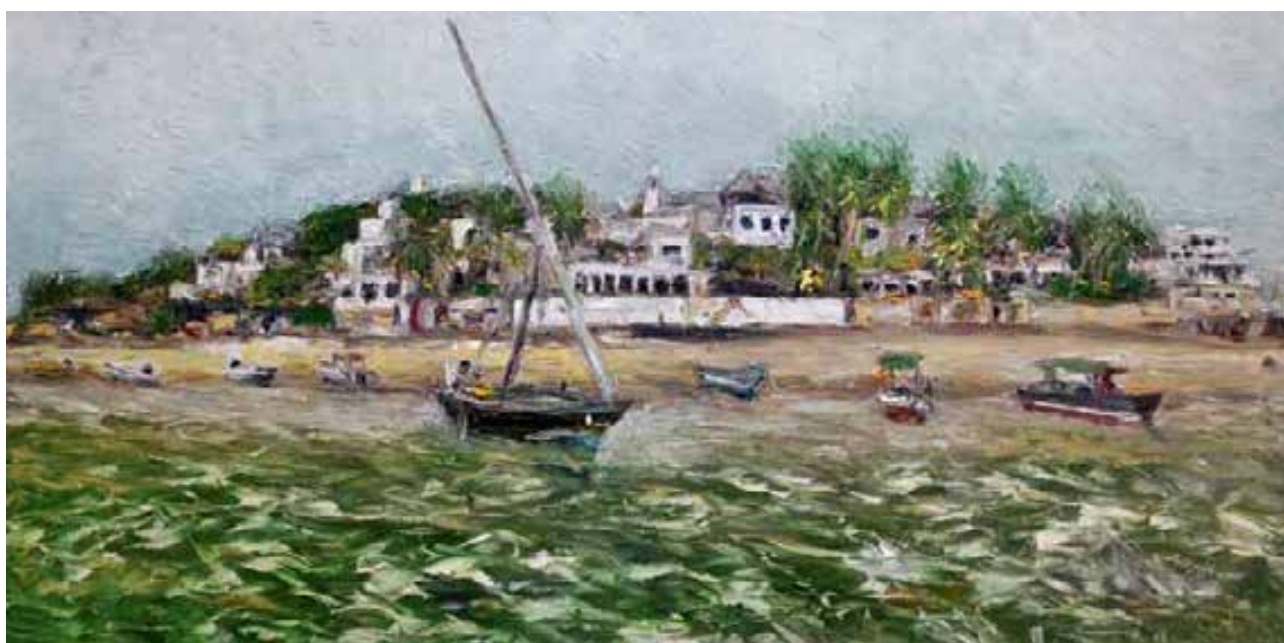
Pate Town. Oil on canvas, 120 x 60 cm



Shela Square. Oil on canvas, 100 x 50 cm



Portrait Mzee.
Oil on canvas,
120 x 100 cm



Peponi. Oil on canvas, 65 x 120 cm



Janko Göttlicher

*1974 in Hamburg/Germany, studies at the University of Applied Sciences Hamburg (Eunim Ro and Klaus Waschke) and at the University of Fine Arts of Hamburg, 2006 “Unter der Haut” exhibition in Berlin, “7 malen am Meer” in Hamburg and Kiel (group exhibition with Sabine Kasan, Doris von Klopotek, Lars Möller, Frank Suplie, Corinna Weiner, Sigurd Wendland), lives and works in Hamburg.



African Girl. Oil on hardboard, 20 x 50 cm



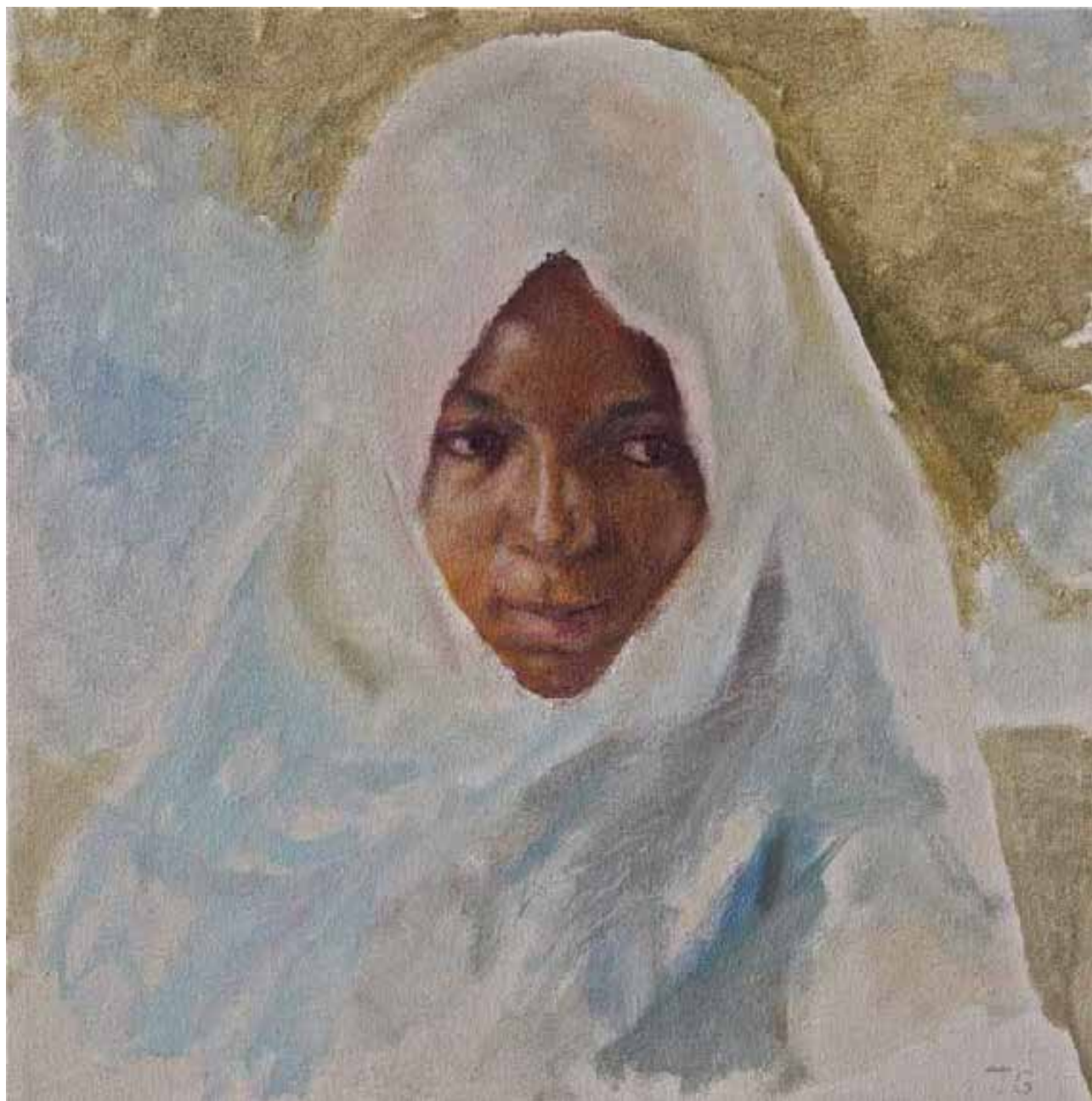
Henna. Oil on hardboard, 20 x 50 cm



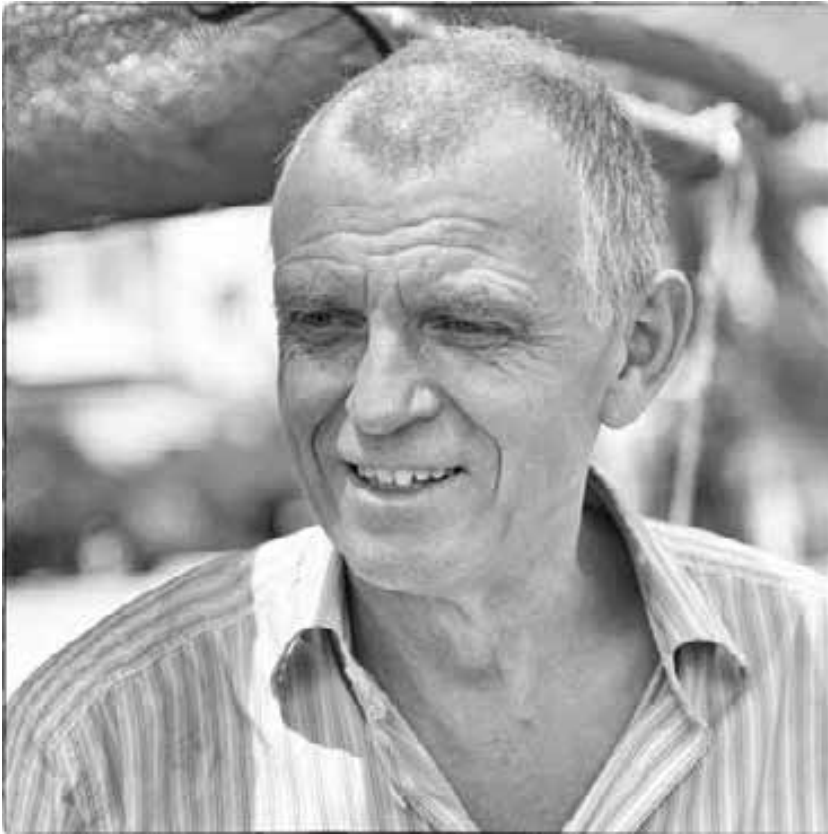
Kijani Wall. Oil on canvas, 50 x 100 cm



Donkey. Oil on hardboard, 30 x 50 cm



Portrait Rehanna. Oil on canvas, 35 x 35 cm

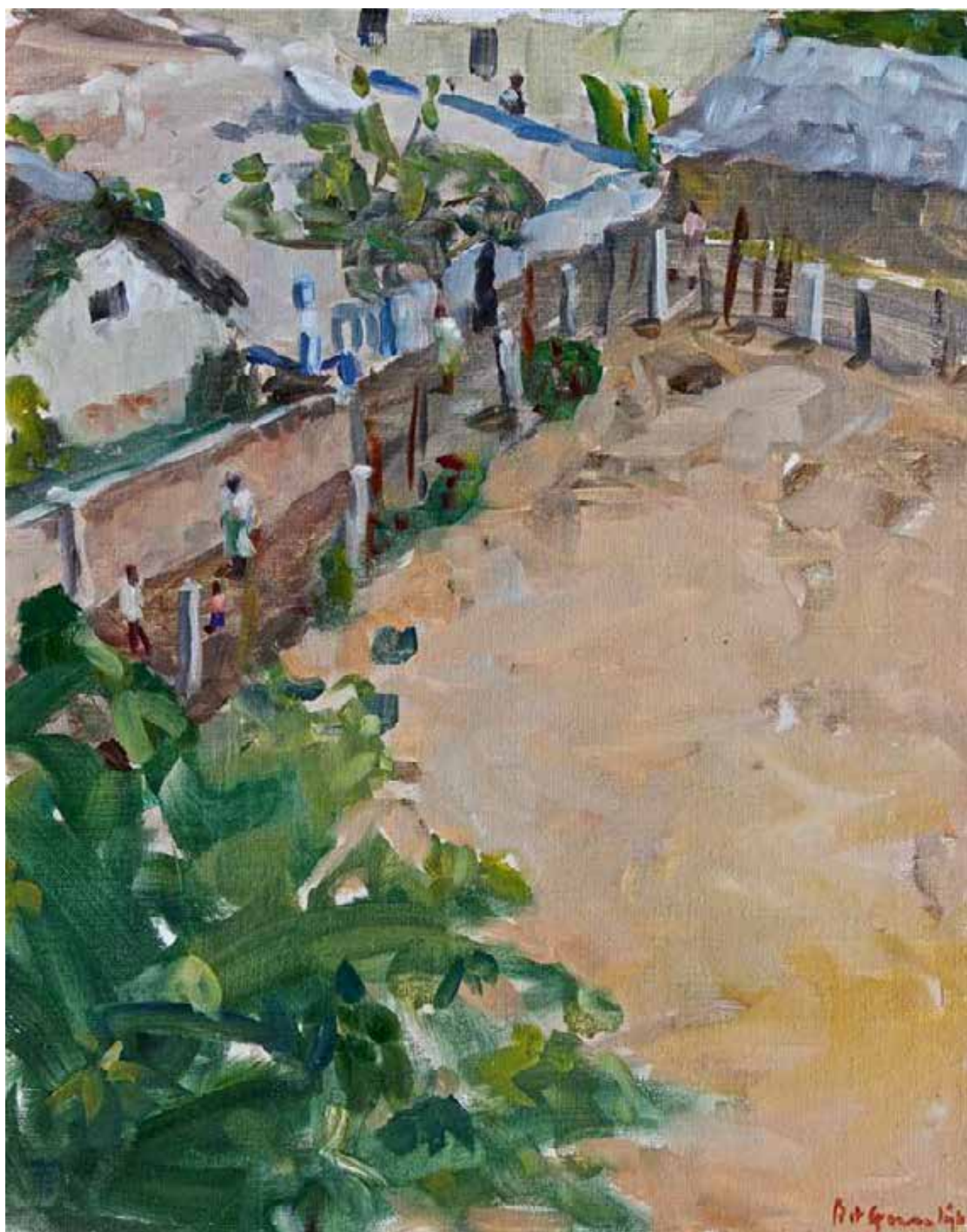


Piet Groenendijk

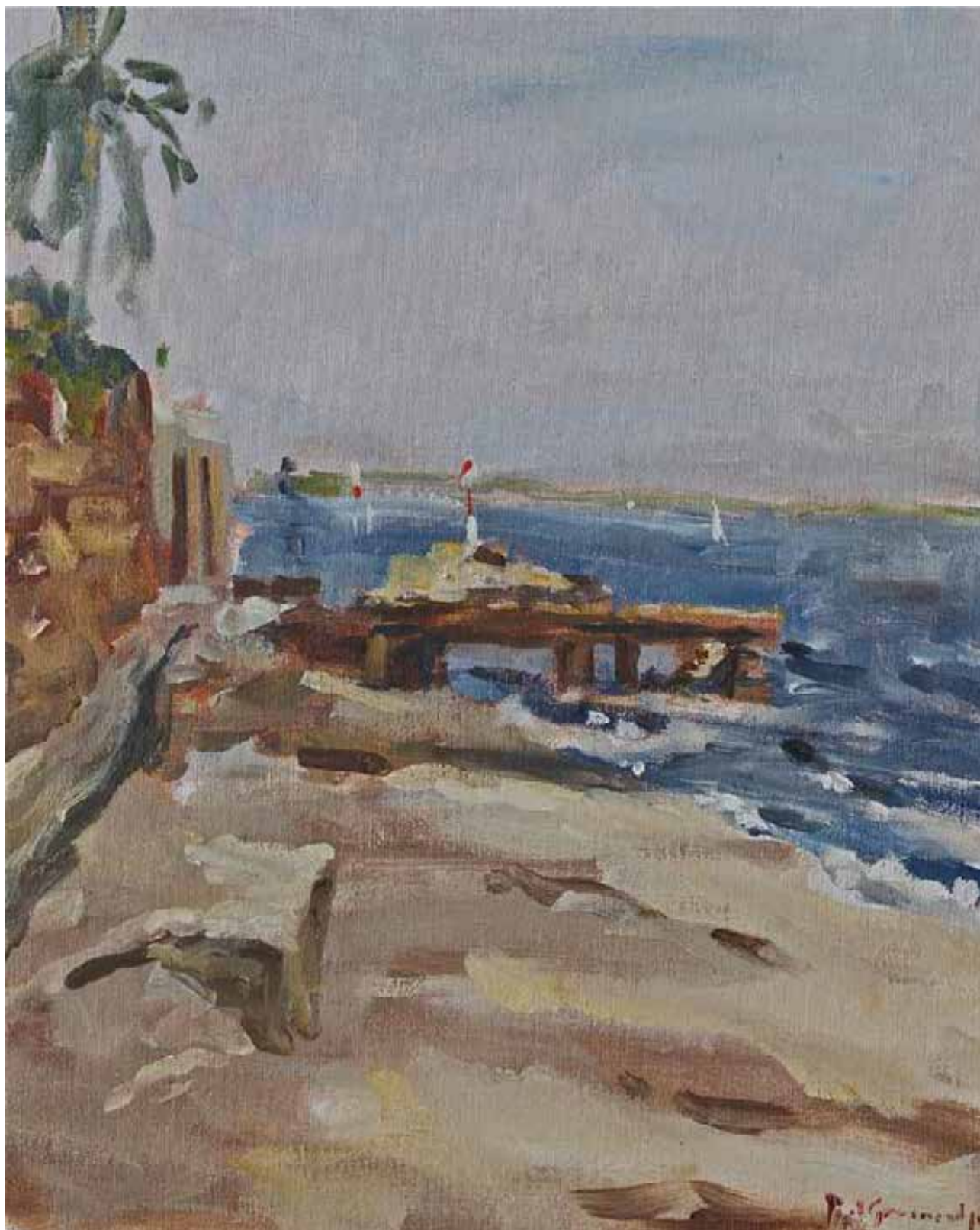
*1949 in Rotterdam/Netherlands, studies at the Amsterdams Instituut voor Schilderkunst, various work stays in New York, Rembrandt Painting Award 2000, 2005 participant of the painters' festival at Katwijk, 2009 exhibitions at the Vaals Museum (Netherlands), at the Art Mayence Mainz (Germany) and at the Dean Johnson Gallery Indianapolis (USA), lives and works in Amsterdam.



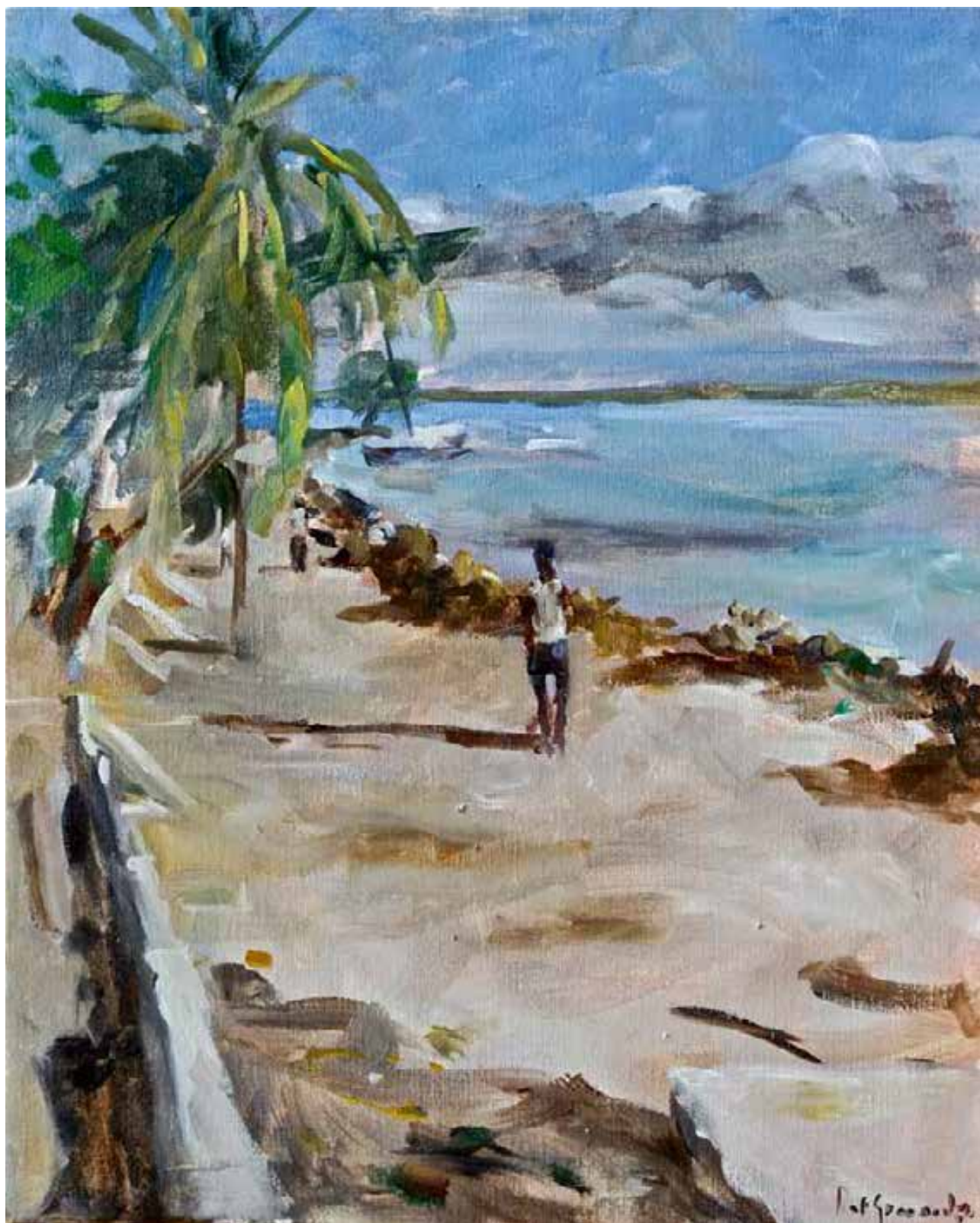
Matondoni Village. Oil on canvas, 40 x 50 cm



Shela Alley. Oil on canvas, 50 x 40 cm



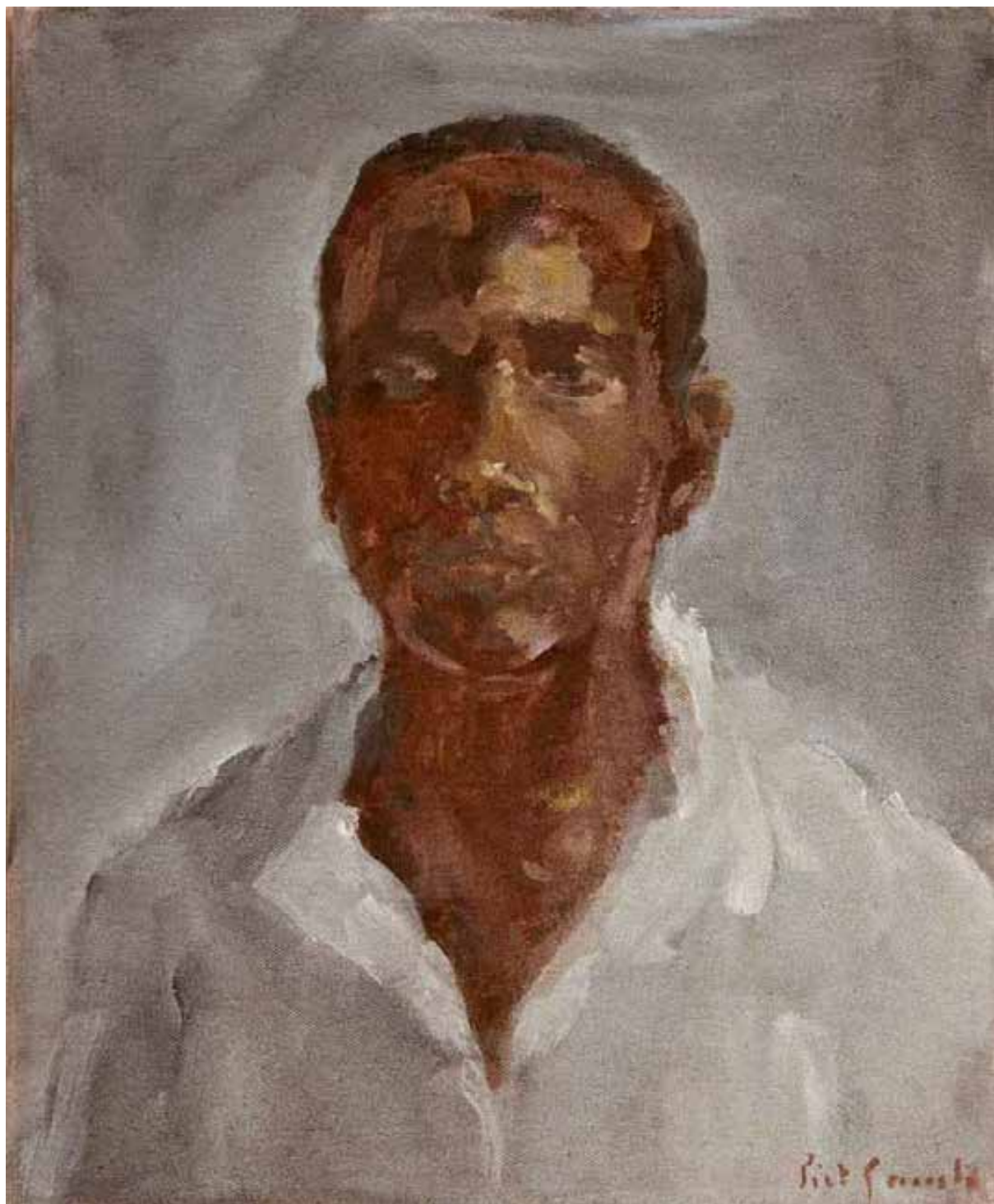
Shela Jetty. Oil on canvas, 50 x 40 cm



Fishermen's Beach. Oil on canvas, 50 x 40 cm



Peponi Beach. Oil on canvas, 50 x 100 cm



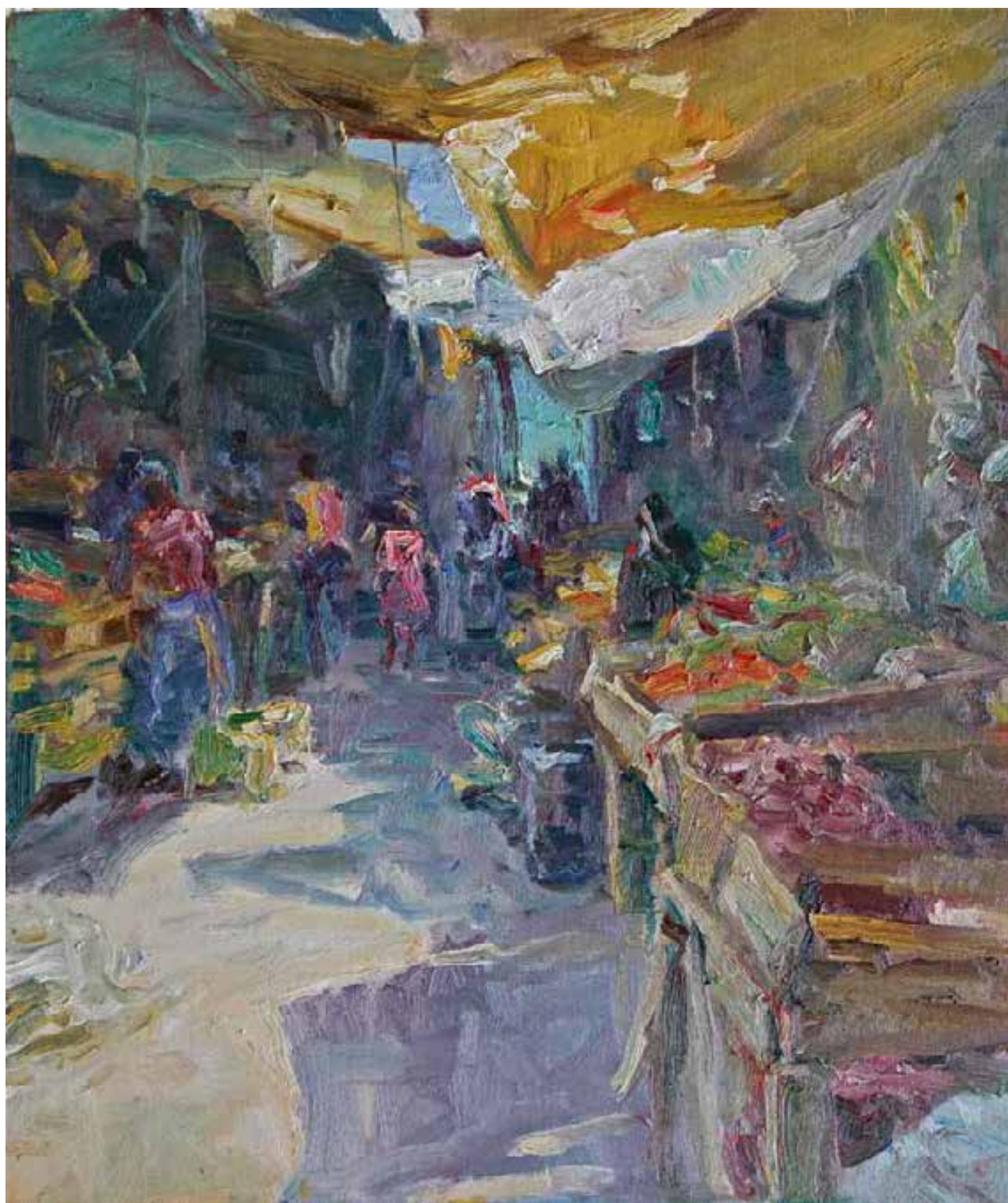
Portrait Hamisi. Oil on canvas, 40 x 30 cm



André Krigar

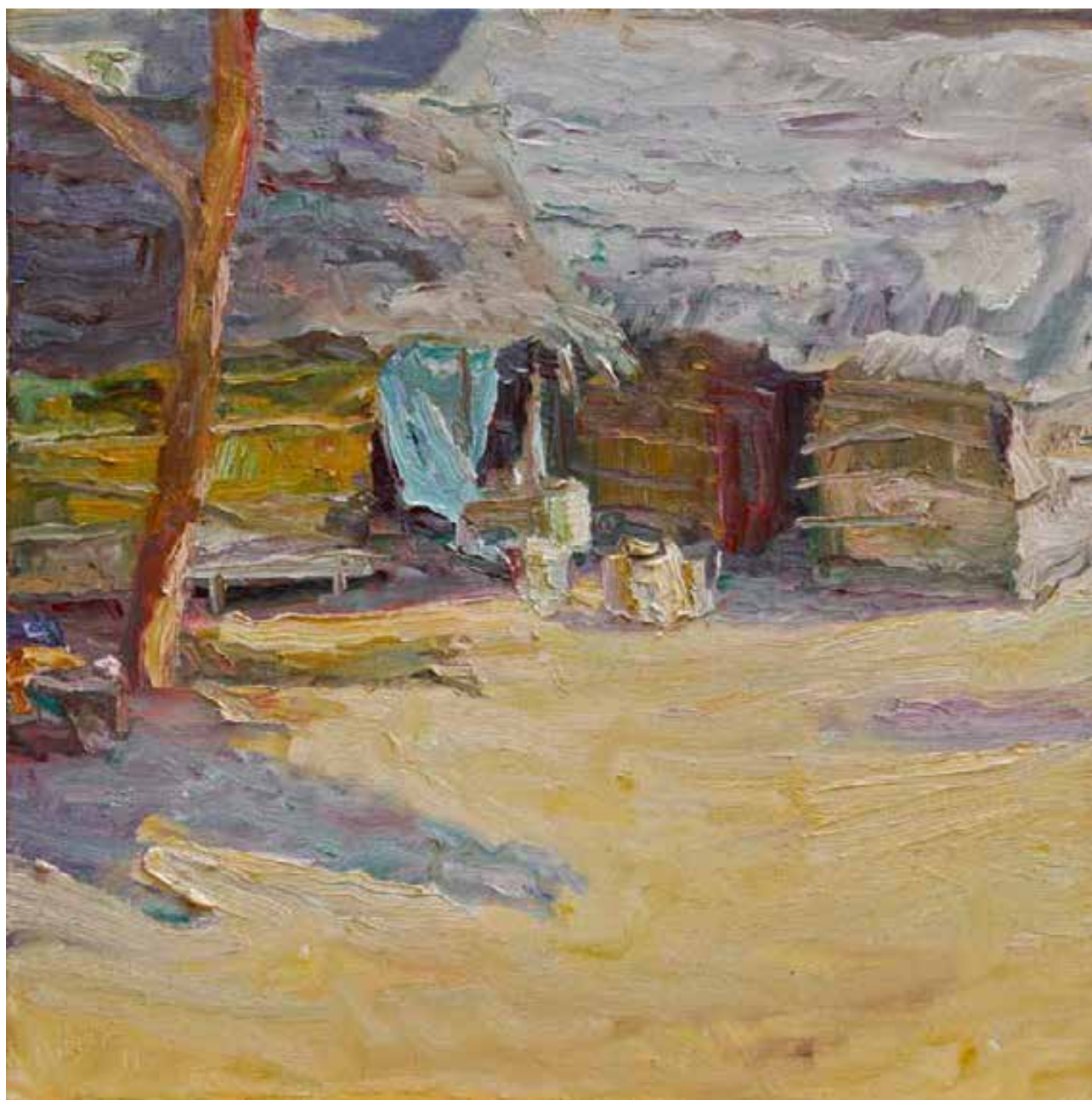
*1952 in Berlin/Germany, studies at the Berlin University of the Arts (UdK), since 1992 member of the Northgerman Realists, various stays as artist in residence at Schloß Honhardt (Germany), in Collioure (France) and at Hotel Spaander (Netherlands), Rembrandt Painting Award 2008, 2010 "Unterwegs in Berlin" in Berlin (exhibition and catalog), lives and works in Berlin.



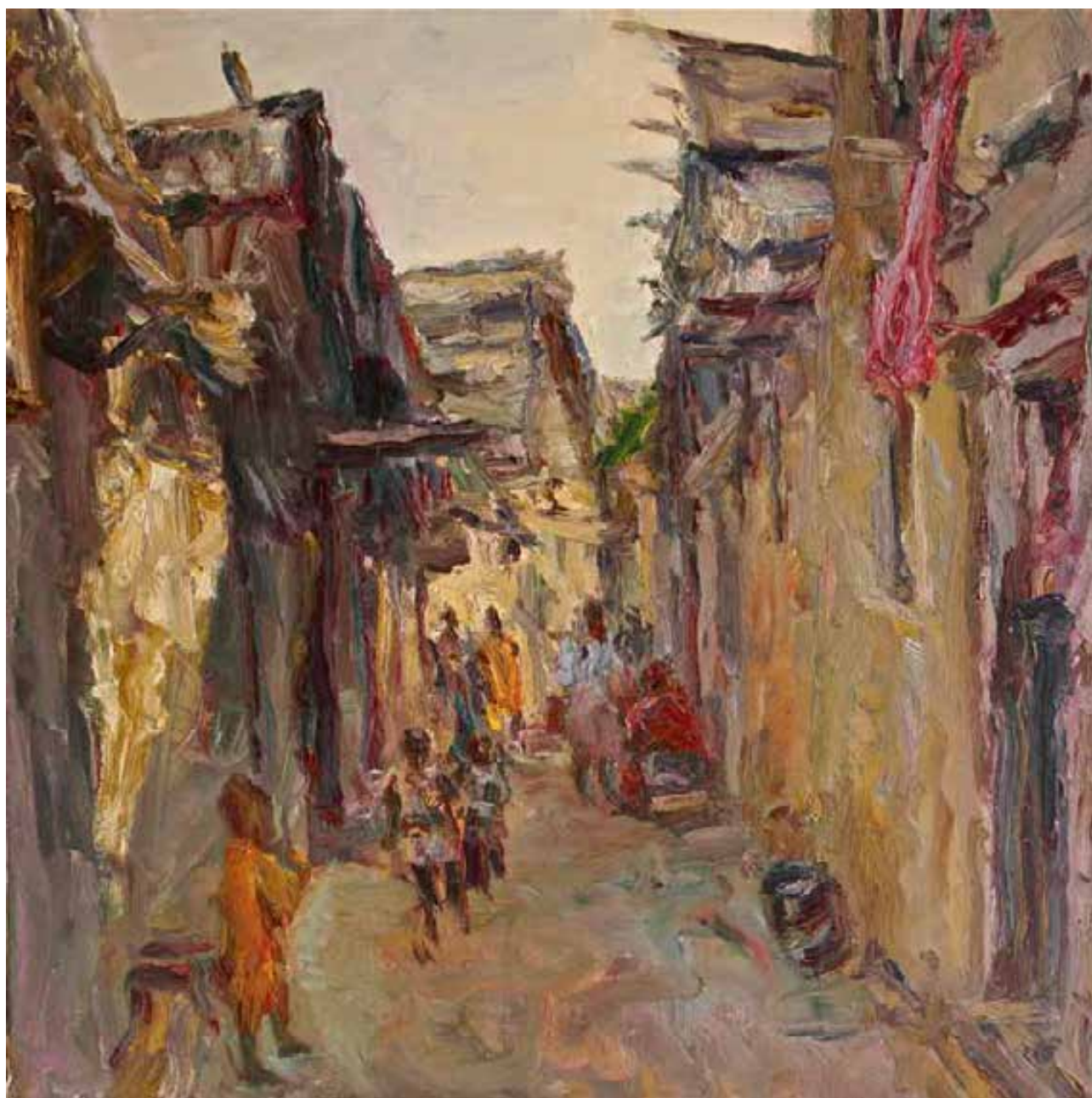


Lamu Market. Oil on canvas, 60 x 50 cm

◁ Maweni Village. Oil on canvas, 50 x 60 cm



Mararani Village. Oil on canvas, 50 x 50 cm



Pate Street. Oil on canvas, 50 x 50 cm



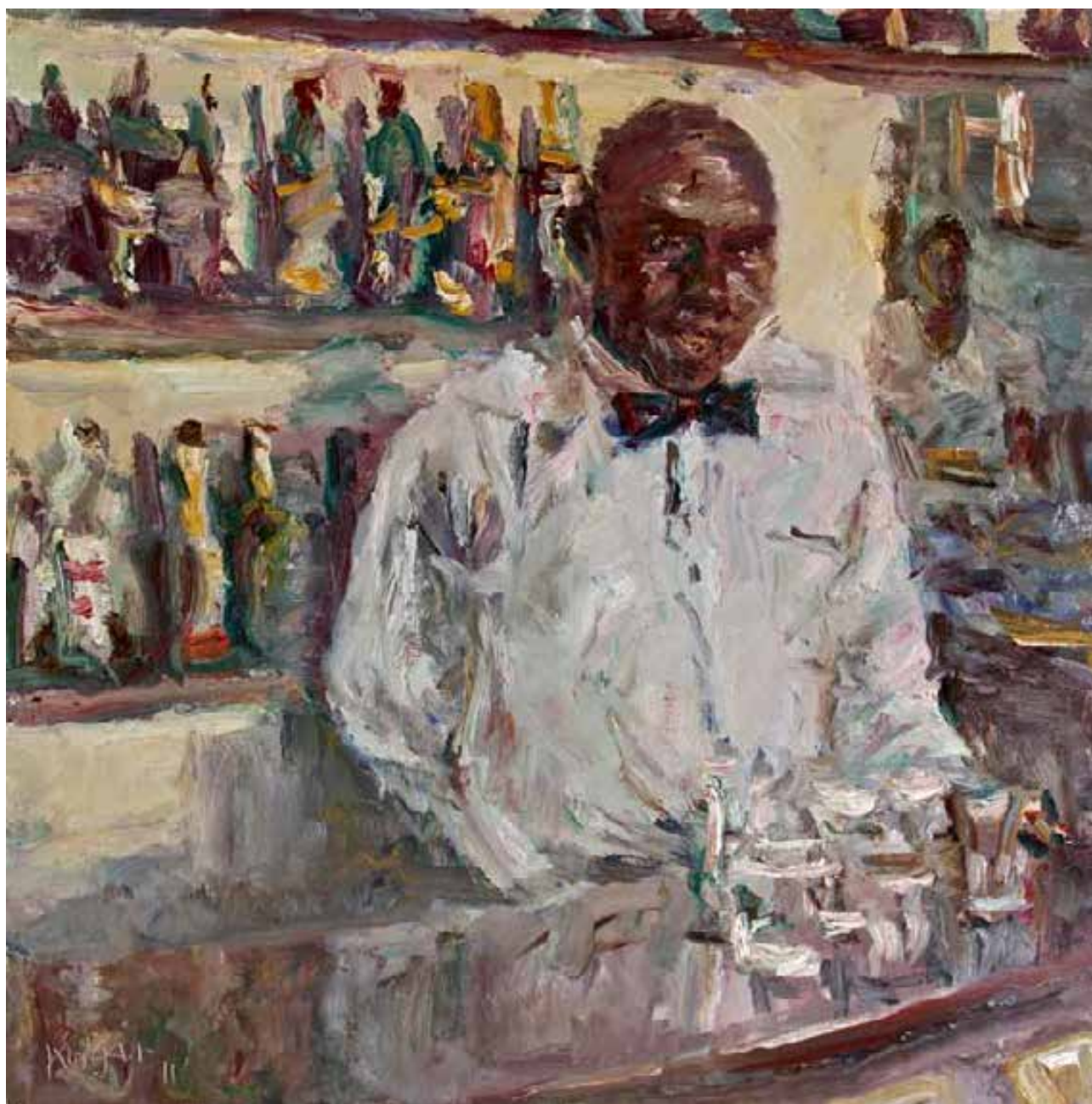
Lamu Door. Oil on canvas, 50 x 20 cm



Lamu Alley. Oil on canvas, 50 x 20 cm



Maasai. Oil on canvas, 50 x 40 cm



Portrait Charles. Oil on canvas, 50 x 50 cm



Portrait Sidiki. Oil on canvas, 50 x 50 cm

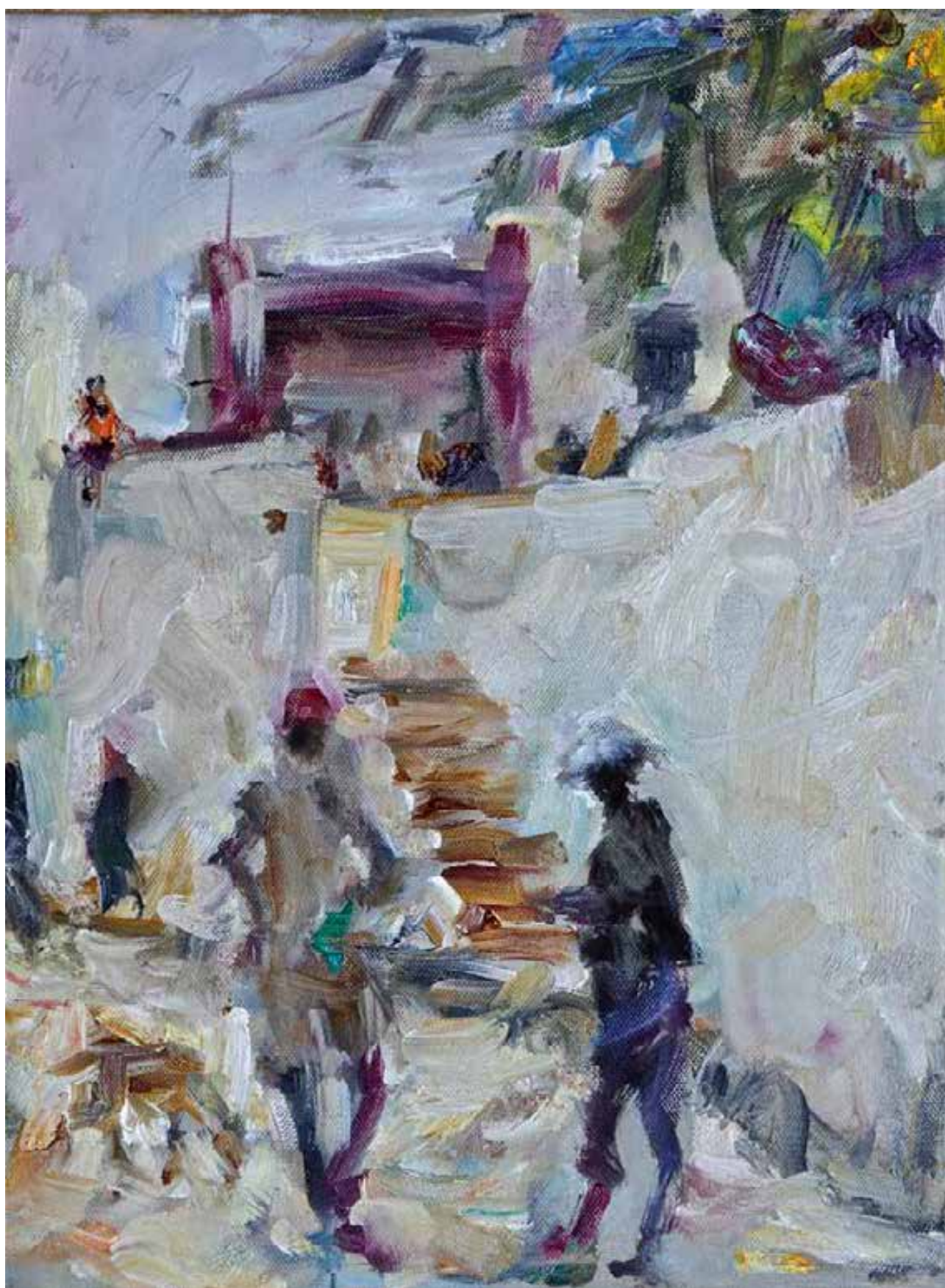


Jürgen Leippert

*1944 in Stuttgart/Germany, student of Alfred Lehmann, studies at the Berlin University of the Arts (UdK), since 1996 work stays and exhibitions in Amsterdam, Haarlem, Domburg und Noordwijk, 2005 "Wirklichkeit kommt nur in sich selbst vor" exhibition at Galerie Rose Hamburg, 2010 "Ölgemälde" exhibition in Berlin, 2010 and 2011 work stays in New York, lives and works in Stuttgart.



Peponi Terrace. Oil on canvas, 40 x 50 cm



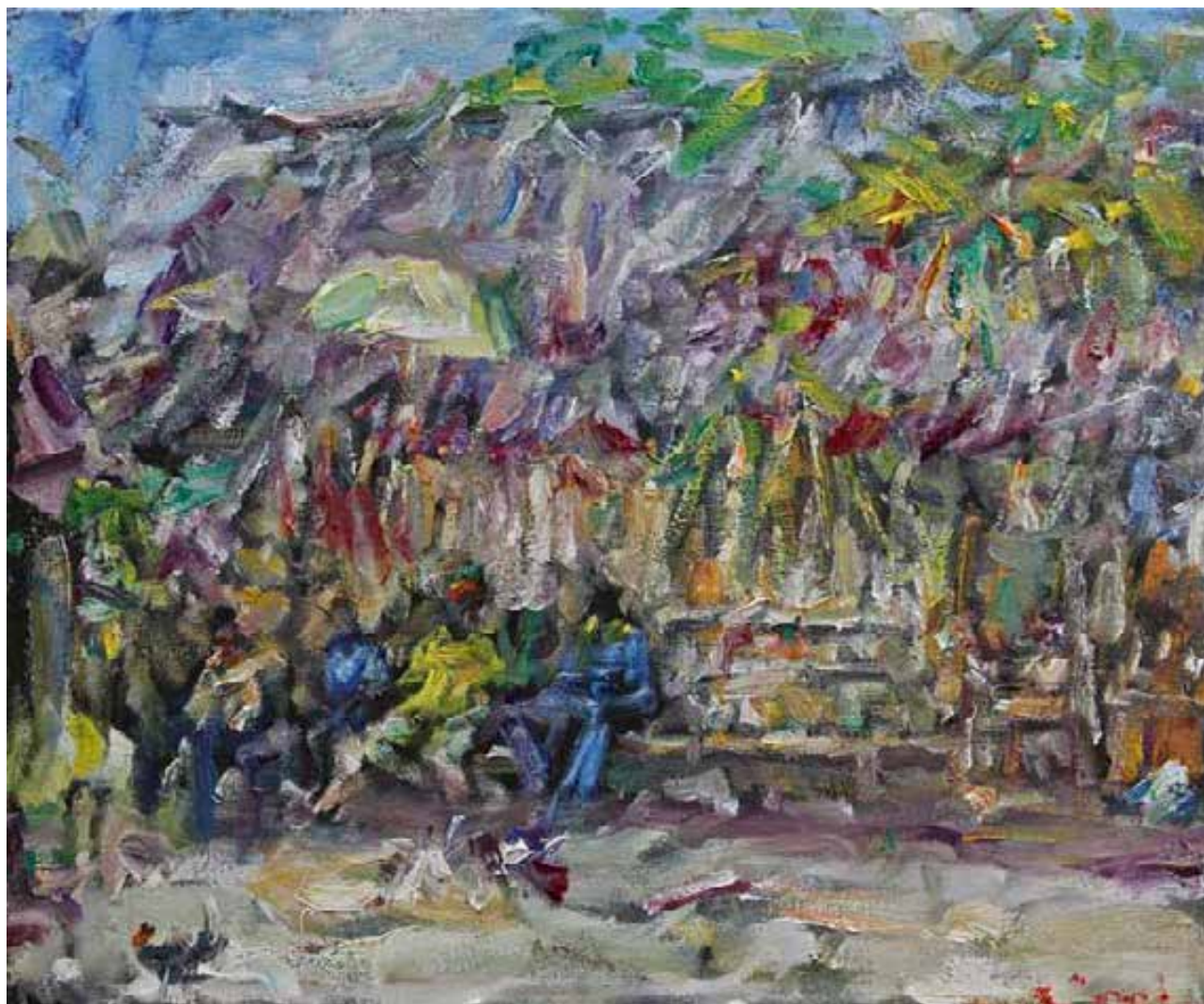
Peponi Stairs. Oil on canvas, 40 x 30 cm



Shela Pathway.
Oil on canvas, 50 x 20 cm



Lamu Alley. Oil on canvas, 40 x 30 cm



Mararani Village. Oil on canvas, 50 x 60 cm

Dhow Race I.
Oil on canvas, 40 x 40 cm



Dhow Race II.
Oil on canvas, 40 x 40 cm



Dhow Race III.
Oil on canvas, 40 x 40 cm



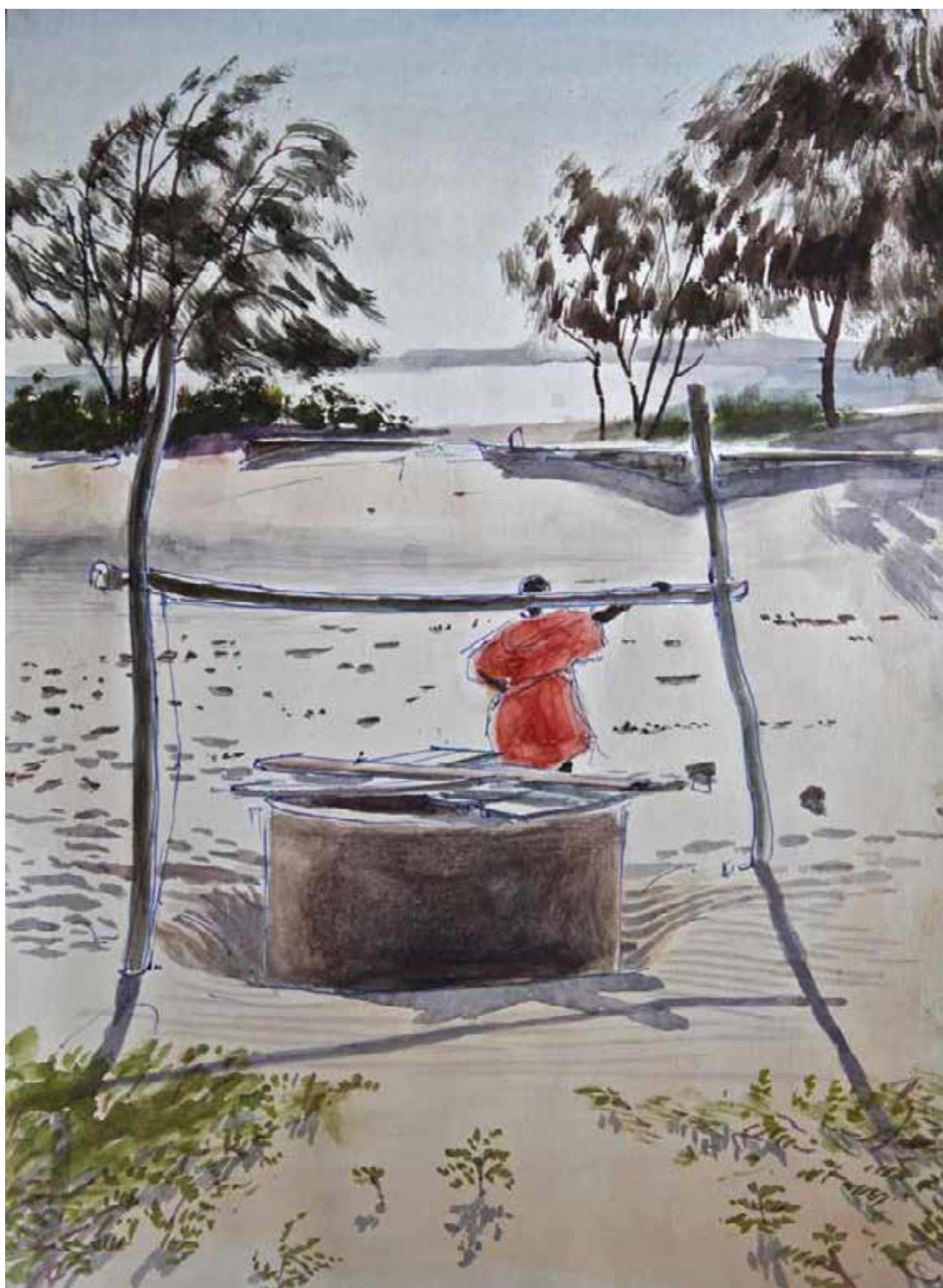


Ponchai Lüders

*1975 in Hamburg/Germany, studies at the University of Applied Sciences Hamburg (Erhard Göttlicher and Dieter Glasmacher), study visits in the USA and in Spain, commissioned work for Greenpeace Deutschland, for Musikhochschule Hamburg and stage designs for film productions for TV, freelance musician and artist, lives and works in Hamburg.



Shela Dunes. Watercolour on paper, 24 x 34 cm



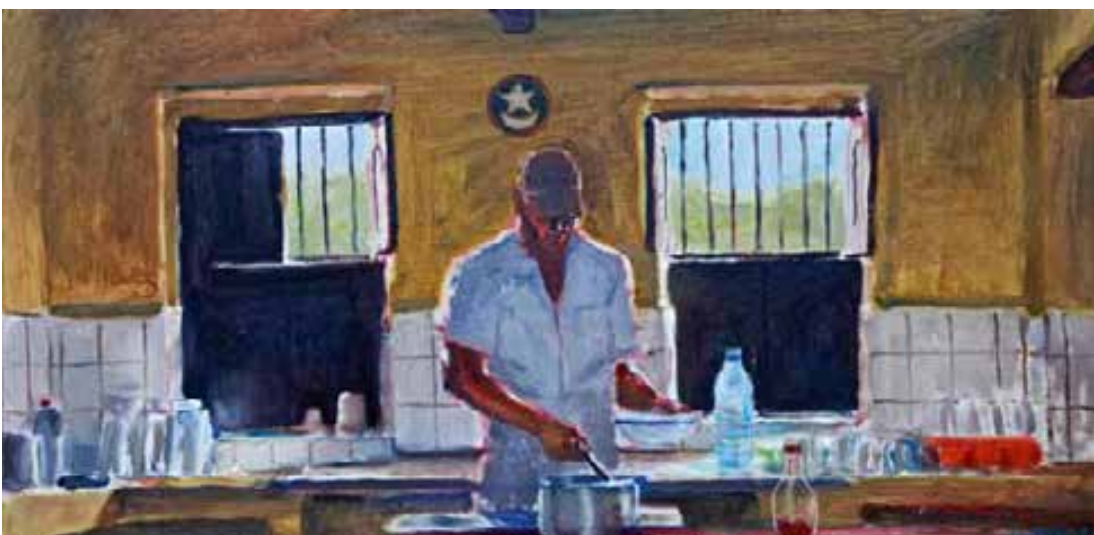
Maasai Well. Watercolour on paper, 32 x 24 cm



Pate Habour.
Oil on hardboard,
40 x 70 cm



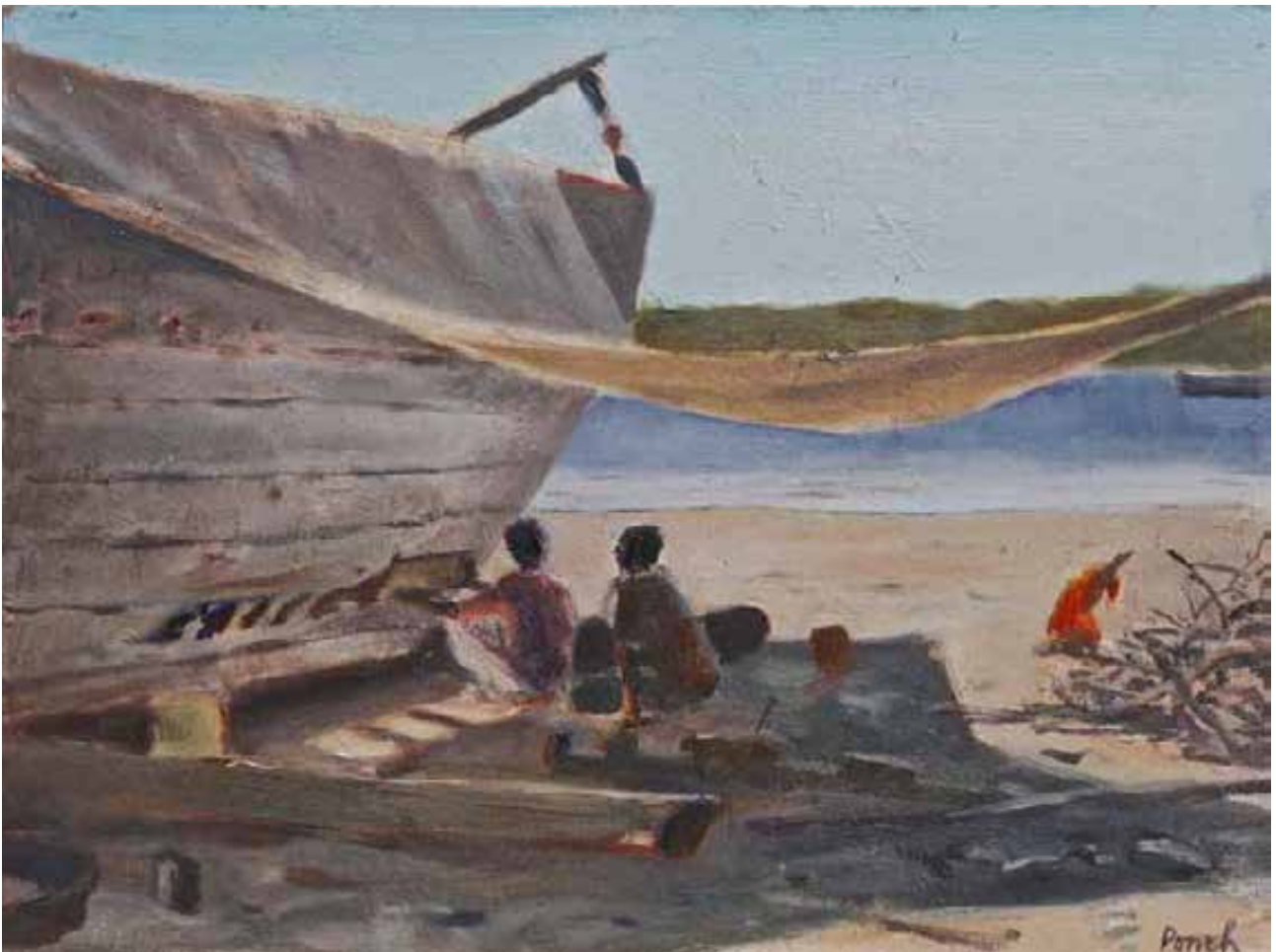
Shela Interior.
Oil on hardboard,
25 x 40 cm



Kitchen.
Oil on hardboard,
25 x 50 cm



Mzee. Oil on hardboard, 40 x 60 cm



Matondoni Dhow. Oil on hardboard, 30 x 40 cm

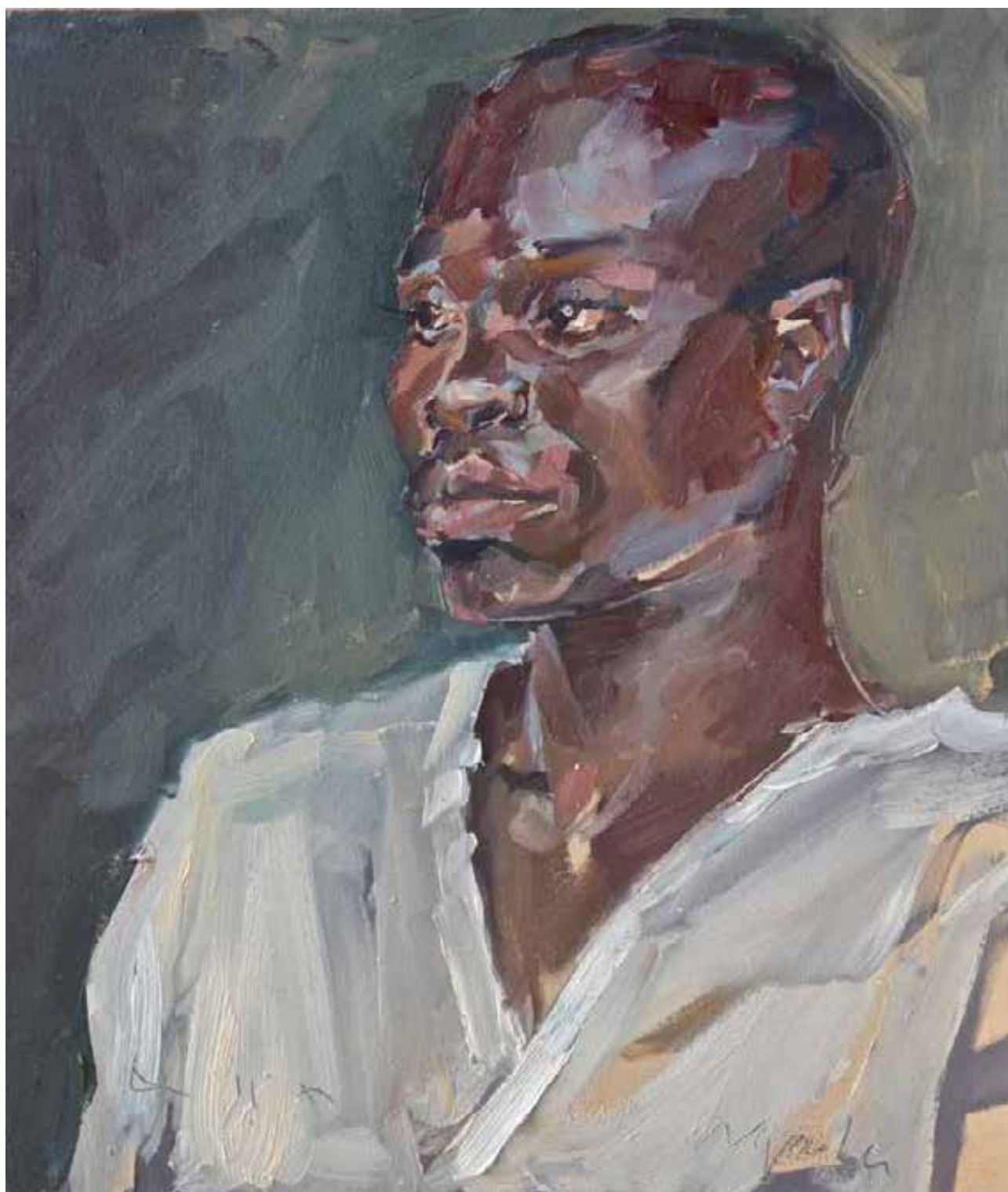


Lars Möller

*1968 in Hamburg/Germany, studies at the University of Applied Sciences Hamburg (Erhard Göttlicher), member of the art group 'Norddeutsche Realisten' and 'Künstlersonderbund in Deutschland', 2009 "Die Macht des Nordens" exhibition at the RealismusAtelier – Scherfose Kassel, 2011 "Landschaften und Akte" exhibition at the Kunsthandlung Messerschmidt in Flensburg (Germany), lives and works in Hamburg.



Shela. Oil on hardboard, 35 x 70 cm



African Waiter. Oil on hardboard, 35 x 30 cm



Peponi Beach.
Oil on hardboard,
30 x 40 cm



Maweni Carriers.
Oil on hardboard,
30 x 40 cm



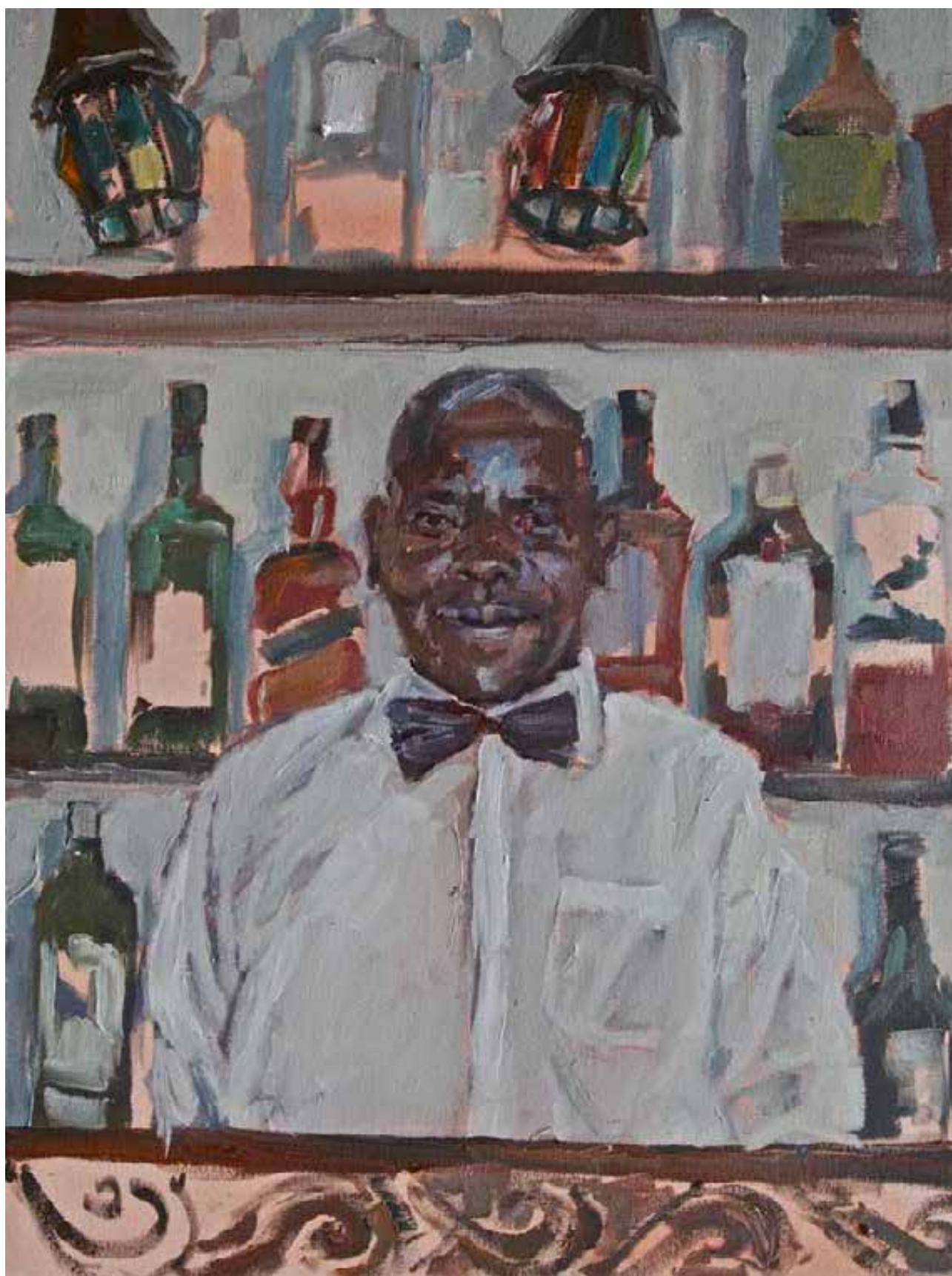
Shela Dhow.
Oil on canvas,
30 x 40 cm



Portrait Grace. Oil on canvas, 100 x 90 cm



Portrait Nina. Oil on canvas, 60 x 45 cm



Portrait Charles. Oil on canvas, 60 x 40 cm



Patrick Mukabi

*1969 in Nairobi/Kenya, studies of graphic design, 2007 artist of residence Somerset Community Center, Somerset, Kentucky and exhibition at the Tuska Center For Contemporary Art - TCCA, Lexington (USA), 2010 Sketch Exhibition Kuona Trust - Centre For Visual Art, Nairobi (group exhibition), lives and works in Nairobi.



Fishermen's Bench.
Acrylic on canvas,
20 x 40 cm



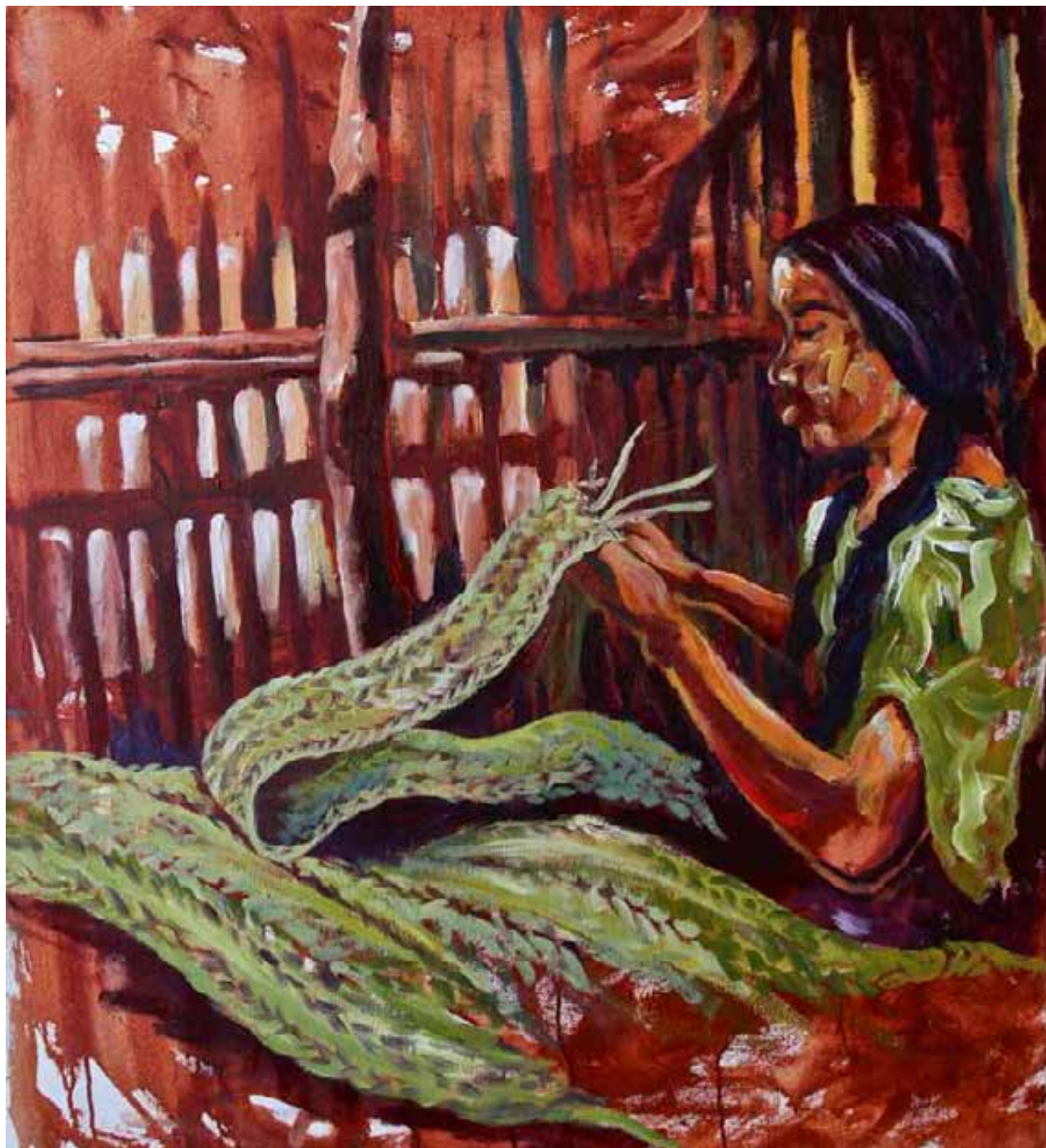
Donkeys.
Acrylic on canvas,
30 x 40 cm



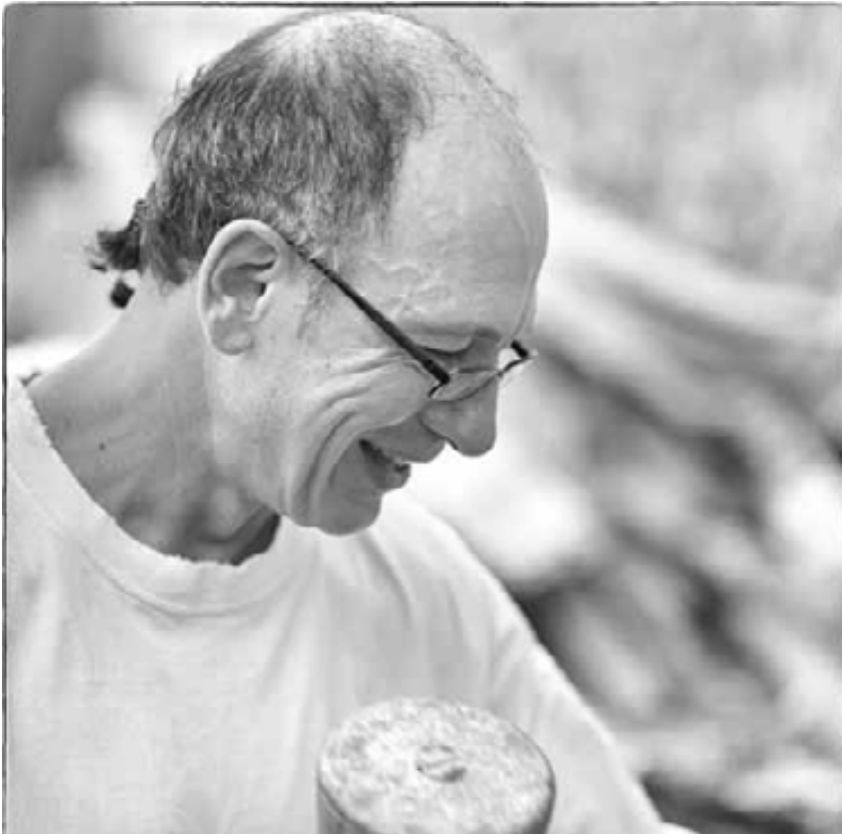
Pate Gate. Acrylic on canvas, 40 x 70 cm



Peponi.
Acrylic on canvas,
90 x 30 cm



Matondoni Weaver. Acrylic on canvas, 40 x 40 cm

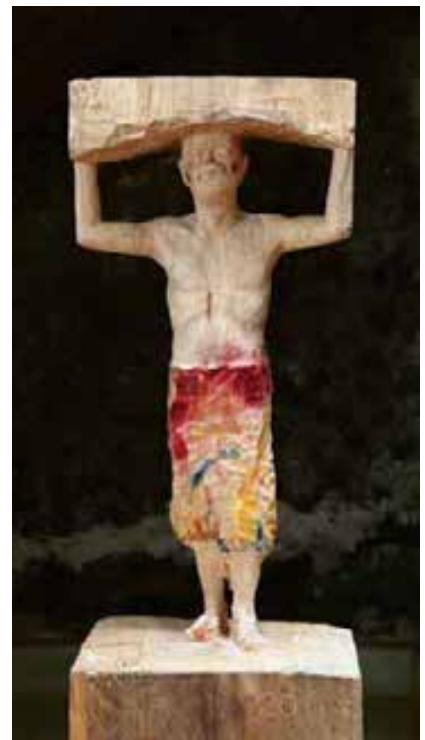


Joachim Sauter

Joachim Sauter was born in Stuttgart in 1956 and briefly studied Physics in Ulm before he attended the classes of Karl-Henning Seemann and Alfred Hrdlicka at the Stuttgart Academy of Art and Design. Since 1986 he lives as

a freelance artist in Stuttgart. Various workrelated projects led him to Italy, Syria, Jordan, North Africa and the United States and recently to Kenya. Interested in the human figure, and generally working with models, he creates sculptures from stone, plaster or wood. Very often his pieces are larger-than-life. He also does sketches and lino prints. His works have been shown in various exhibitions in Germany, France, Czech Republic, Switzerland and the United States. Some years ago he discovered glass as a new material for his paintings and created large windows for some public buildings. Joachim's subjects are people in daily life but also historical or political events like "Hölderlin and the French revolution", or literary topics like Robert Musil's "The man without qualities". During his first visit to Lamu in

February 2011, Joachim was inspired by the hard labour of local workers to create a sculptural figure called "Shee Bwana". In February 2012, the first wooden sculpture of a stone carrier was completed in an open-air studio in Maweni. The sculpture was given as a gift to the village, where it now stands on a cliff facing the shore.





Joachim Sauter: The Maweni Project

Maweni, situated on Manda island, recently became the spot for a quite unusual art project. A wooden sculpture presenting a stone carrier erected on a rock at the beach of Maweni highly attracts attention to the visitors that come here by boat.

During his participation of the Lamu Painters Festival in February 2011 Joachim Sauter has been inspired when watching men in Maweni harbour carrying coral blocks on their shoulders down to the beach where the dhows waited to be loaded. The impression at first sight encouraged him to come back with paper and pencil and to start sketching people who were willing to pose for him. The idea of a multidimensional portrait of the village of Maweni took shape. Especially the hard work of the block

carriers very much inspired Joachim to create a sculpture that shows the very special abilities, the strength, the power but also the sense of balance that is needed to carry the heavy load.

The sculpture has been created on the spot within a few weeks and then had been donated to the community of Maweni. The inauguration took place in 2012 and strengthened the relationship between the artist and the people of Maweni.

The exposed sculpture represents the start-up of a more voluminous project that will include a variety of life-sized wooden sculptures of the carriers, portraits (sketches) of the people in Maweni and a documentation of everyday life of the workers and their families.





Maweni Village

Maweni is a small village on Manda Island where the coral blocks for the houses in Lamu come from. The quarries are in use since the sixties of the last century providing the living for about 300 people today. Jobs are mainly in the “stone industry” like cutting blocks from the ground, transporting them to the stock ground, but also (basically done by women) collecting the smaller stone pieces that are used for concrete. Most of the people in Maweni do not originate from the coastal area but from Central Kenya and Lake Victoria and belong to the Luo, the Kikuyo and other people. They come here in

need of jobs. The infrastructure of the village is remarkable low concerning power (no), drinking water and housing but still provides at least a primary school and few places offering food supply and clothing. Fresh water has to be transported from Lamu by dhows, electricity is only available by using a generator. Students of the secondary school have to walk each way to school about four and a half miles distance. Between the air strip at Lamu airport and Maweni a few motorbikes are cruising offering trips for at least two passengers and an adventurous amount of goods: Maweni beach can be reached by boat

only at high tide. A visit in the quarries which are still in use as well as at the abandoned claims with their unique architecture that is carved into the ground offer an outstanding atmosphere and a profound impression of the hard work people have done here since years. Guided tours are available on request and will lead you into this unfamiliar surroundings of Maweni. The people of Maweni are extremely friendly and openminded and look forward to welcome you in their village. If you are interested to learn more about this special place you should not miss to take a boat to Maweni.







Jeroen van der Velden

*1972 in Ede/Netherlands, student of Ruud Ritsma, Rembrandt Painting Award 2007, 2010 "De Egmondse Nieuwen 2010" in Museum Kranenburgh (Netherlands), 2011 artist in residence in Hotel Spaander Volendam (Netherlands), lives and works in Amsterdam



My Bedroom. Oil on canvas, 59 x 30 cm

Laundry. Oil on canvas, 60 x 30 cm

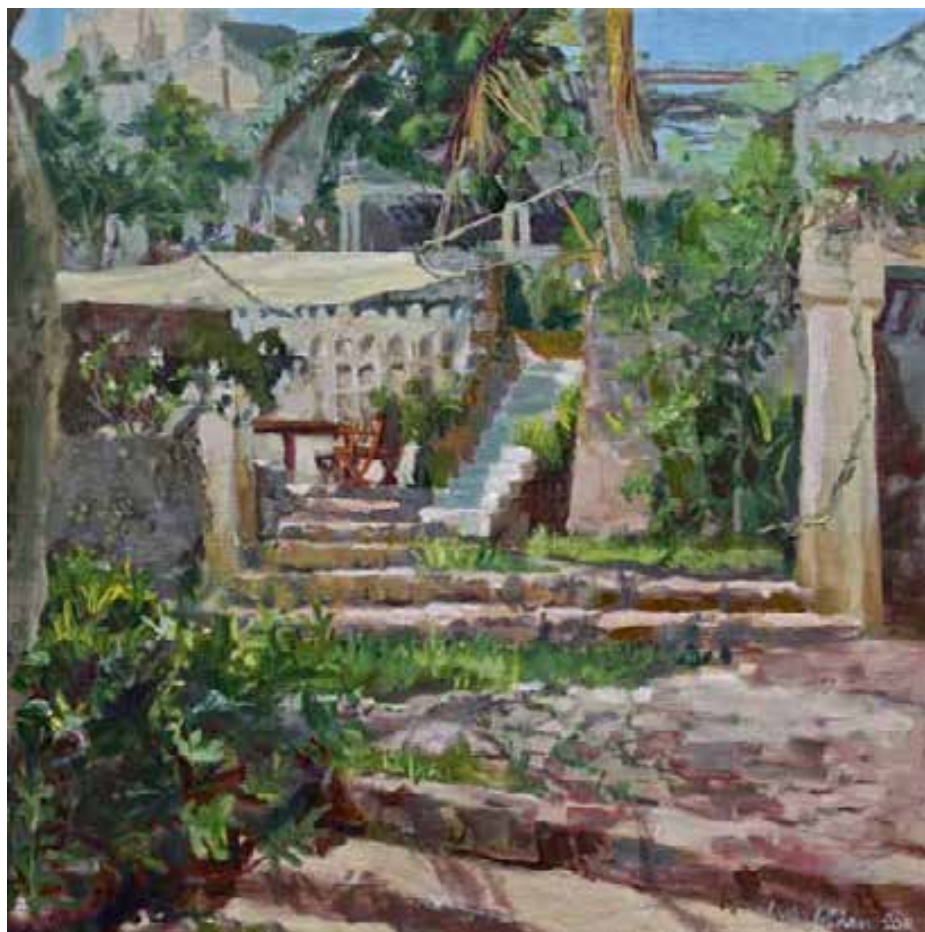




Mararani.
Oil on canvas, 50 x 50 cm



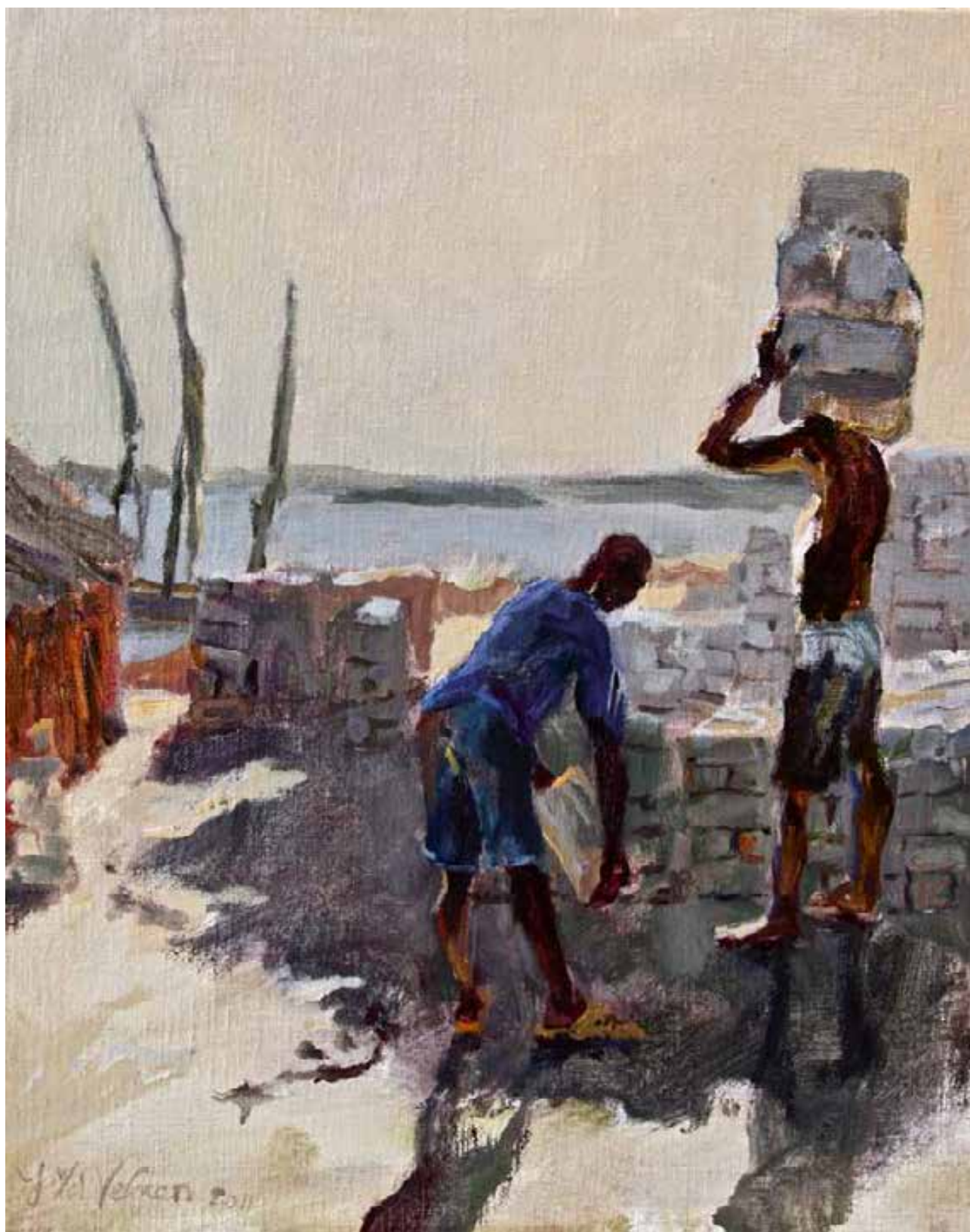
Shela Garden.
Oil on canvas, 40 x 40 cm



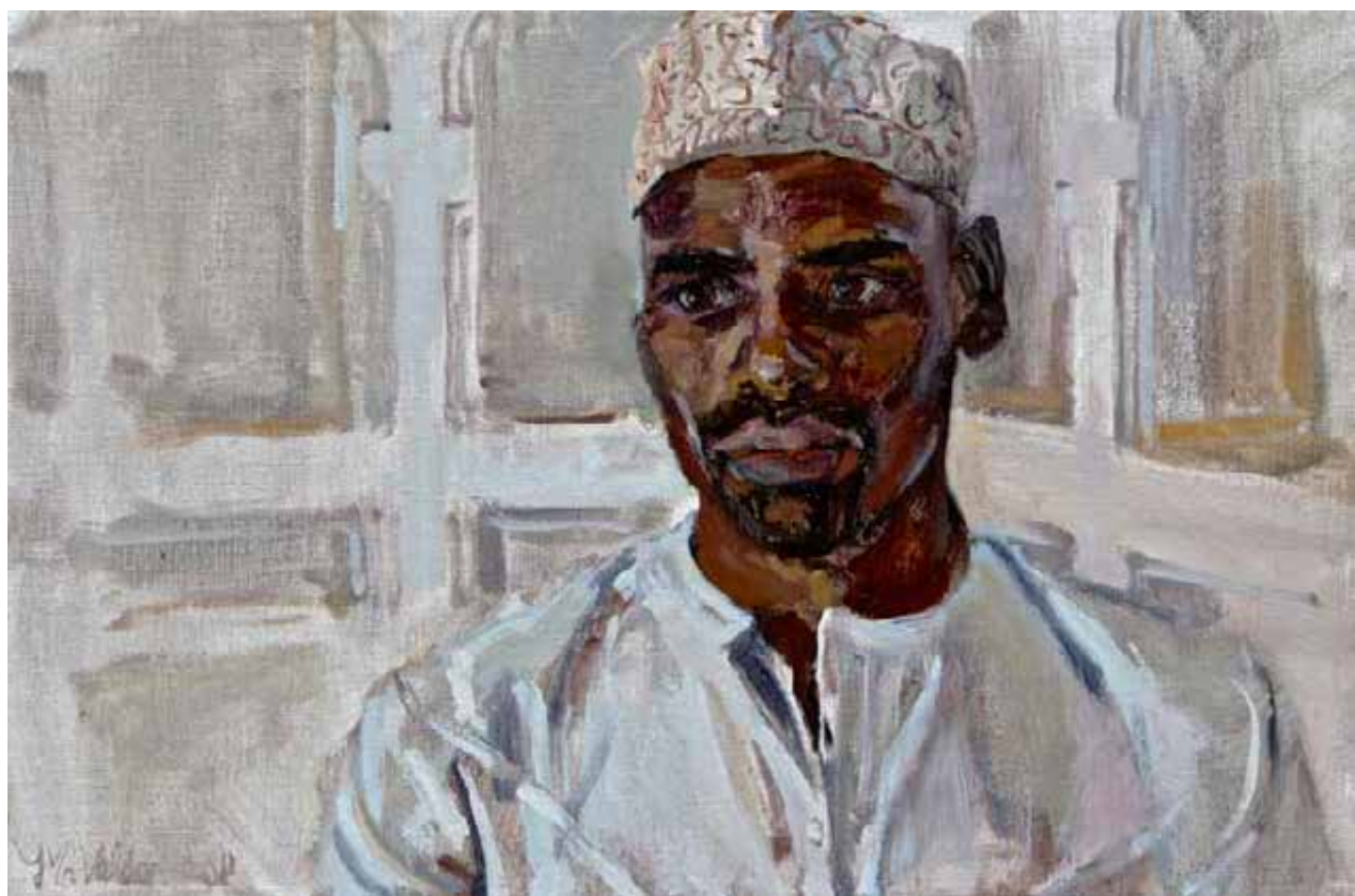
Peponi Garden.
Oil on canvas, 60 x 60 cm



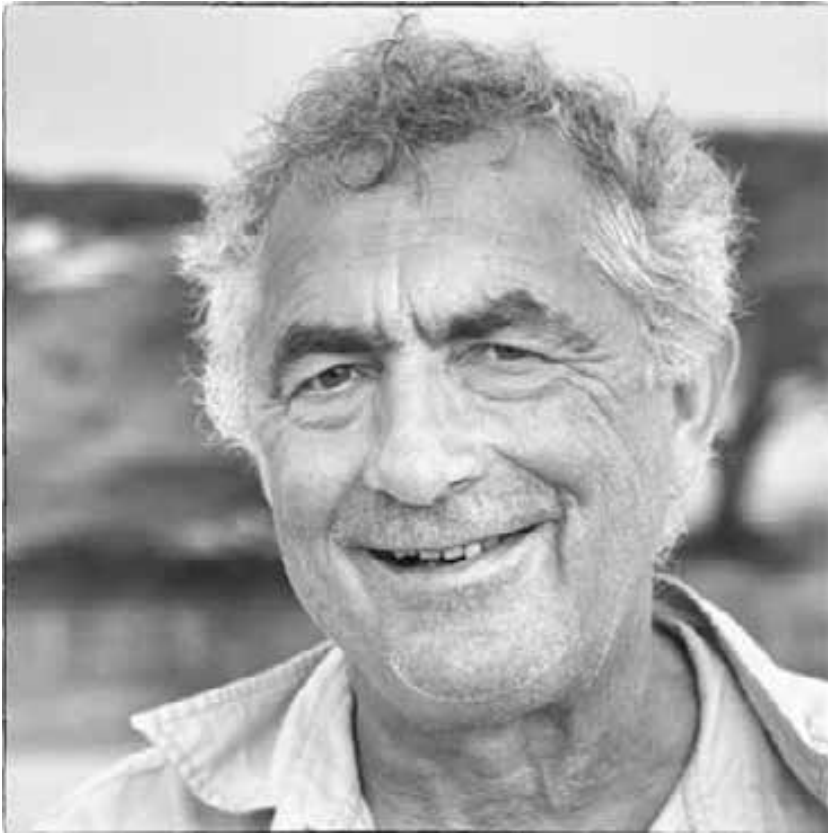
Peponi Interior.
Oil on canvas, 60 x 60 cm



Stone Carriers. Oil on canvas, 50 x 40 cm



Portrait Ahmed. Oil on canvas, 60 x 40 cm



Diederik Vermeulen

*1942 in Netherlands, various exhibitions in the Algarve (Portugal), in Amsterdam, Noordwijk and in Hamburg, lives and works in Quelfes (Portugal).



Pate Alley.
Oil on canvas, 30 x 24 cm



In Shela. Oil on canvas, 30 x 24 cm



Shela Pathway. Oil on canvas, 40 x 30 cm



Matondoni Fence.
Oil on canvas,
41 x 48 cm



In the Dunes.
Oil on canvas,
41 x 48 cm



Karin Voogd

*1962 in Leiden/Netherlands, studies at the Universiteit Leiden (Spanish and Literature) and at the Willem de Kooning Academie Rotterdam, participating in various painters' festivals e.g. in Noordwijk and Katwijk, 2010 exhibition at den Museum Kranendonk (Netherlands), lives and works in Rotterdam.



Shela Gardens. Oil on canvas, 40 x 30 cm



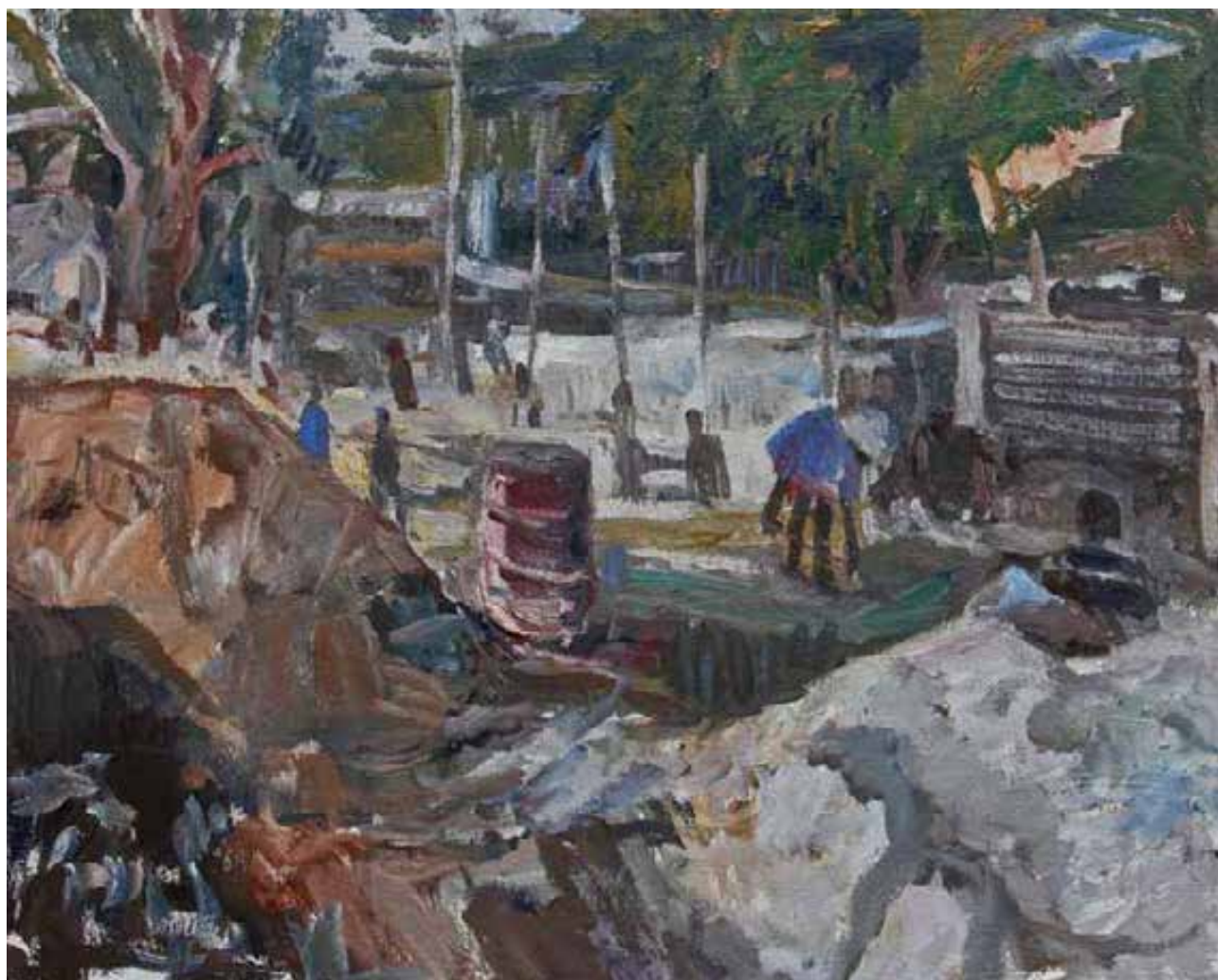
Shela View. Oil on canvas, 40 x 40 cm



Mararani. Oil on canvas, 50 x 60 cm



Matondoni. Oil on canvas, 40 x 50 cm



Shela Site. Oil on canvas, 40 x 30 cm

Matondoni
Mosque.
Oil on canvas,
40 x 50 cm



Pate.
Oil on canvas,
40 x 50 cm





Corinna Weiner

*1977 in Berlin/Germany, studies at the Berlin University of the Arts (UdK) (Marwan Kassab-Bachi and Georg Baselitz), 2005 Art Award of the Akademie der Künste Berlin, 2007 Birgit-Bolsmann-Award Hamburg and Valentine-Rothe-Award Bonn, 2009 'Kunst im Foyer' exhibition at the Nolde-Stiftung Berlin, lives and works in Berlin.



Pate Donkeys.
Oil on hardboard,
40 x 60 cm



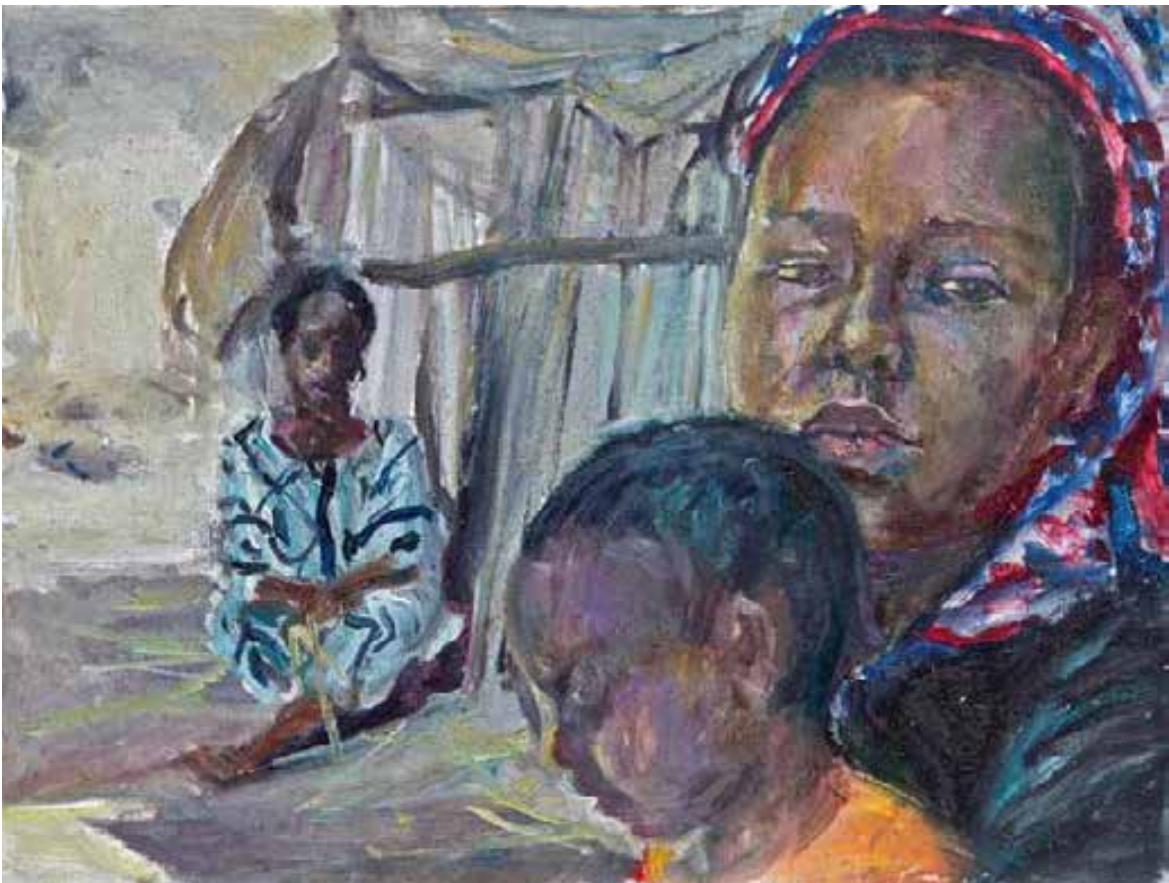
Neighbour Girl.
Oil on canvas,
40 x 70 cm



African Girl I. Oil on hardboard, 40 x 50 cm



African Girl II. Oil on hardboard, 40 x 50 cm



Matondoni Family. Oil on hardboard, 30 x 40 cm



Shela Pathway. Oil on canvas, 30 x 40 cm



Shela Boy. Oil on canvas, 40 x 50 cm



Fitsum Berhe Woldelibanos

*1979 in Eritrea, studies at the University of Asmara and at the Asmara School of Arts (Eritrea), 2009 exhibition in Talisman Restaurant in Karen (Nairobi), lives and works in Nairobi.



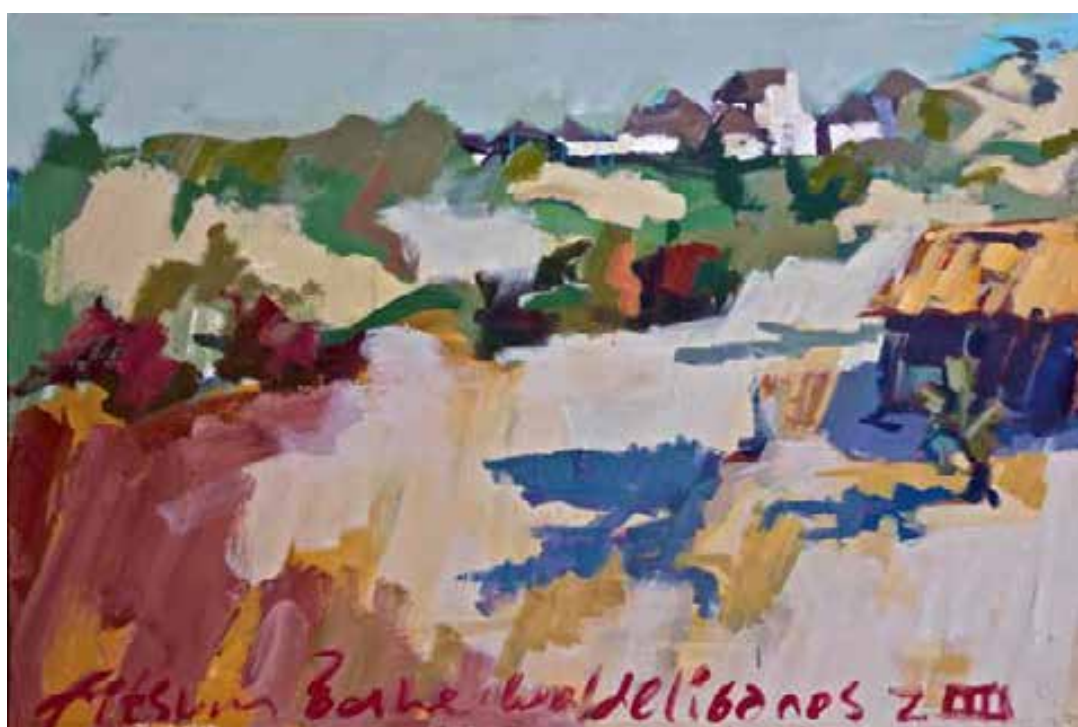
Portrait Sherif.
Acrylic on canvas,
90 x 90 cm

Matondoni Mosque. ▷
Acrylic on canvas,
90 x 50 cm





Portrait Grace.
Acrylic on canvas,
90 x 90 cm



Shela Dunes.
Acrylic on canvas,
50 x 90 cm



Friday Mosque. Acrylic on canvas, 90 x 90 cm



Gineke Zikken

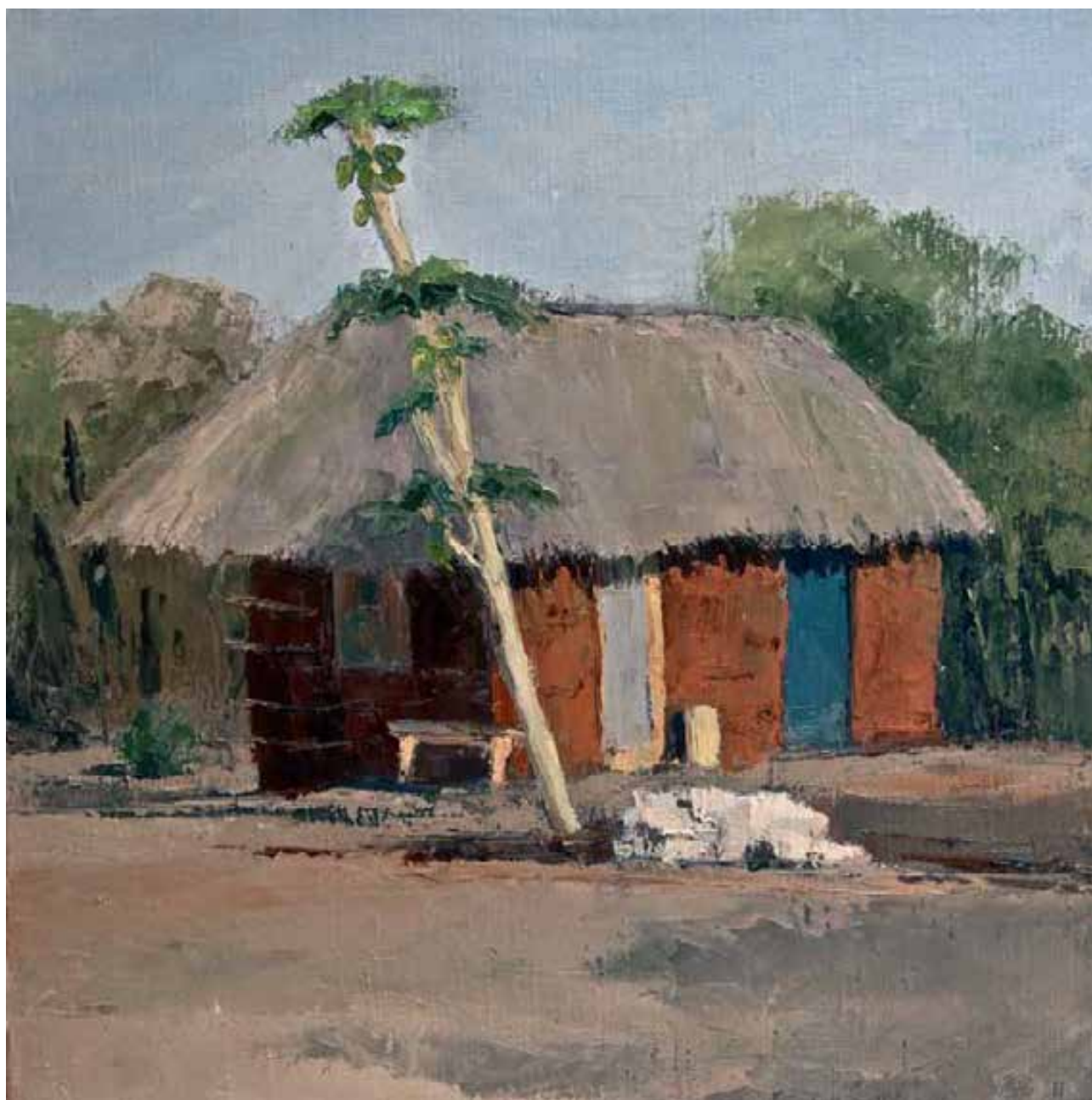
*1959 in Netherlands, studies at the Rijksuniversiteit Groningen and Wackers Art School Amsterdam, Rembrandt Painting Award 2007, participating in various painters' festivals e.g in Noordwijk and Katwijk, 2010 "Realisme 11" exhibition at the galerie de Vis Amsterdam, lives and works in Amsterdam.



Mararani Village.
Oil on canvas,
20 x 40 cm



Manda Mangroves.
Oil on canvas,
30 x 40 cm



Maweni. Oil on canvas, 40 x 40 cm

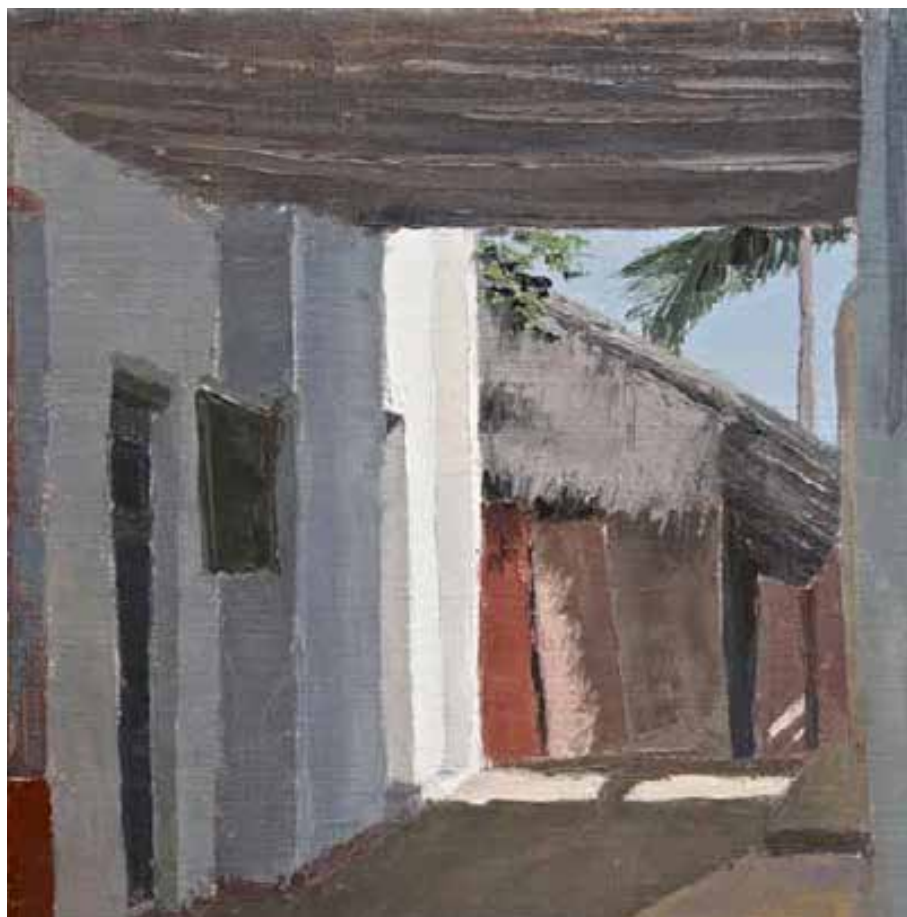


Shela Shop.
Oil on canvas,
30 x 30 cm



Swahili Stairs.
Oil on canvas,
40 x 40 cm

Shela Pathway.
Oil on canvas,
40 x 40 cm



Metal Sheets Roofs.
Oil on canvas,
30 x 30 cm





Lamu Seafront. Oil on canvas, 30 x 60 cm



Pate Alley. Oil on canvas, 30 x 30 cm





LAMU SMILES



People and Places by Roland Klemm

Roland Klemm, Photography
www.roland-klemm.de
Book available on www.blurb.com

Lamu Painters Festival
February 1st – 15th 2011
Baitil Aman Hotel, Shela, 80500-Lamu, Kenya

Director – Herbert Menzer
Exhibition Curator – Lena Bardenhewer
Photographer – Roland Klemp
Author – Priya Basil
Field Managers – Salim Mirza & Omar Mafreezer
General Assistance – Delphine Lebrun
Baitil Aman Hotel – Sidiki Abdulrehman



Cover Front: André Krigar, Pate Street (detail)
Cover Back: André Krigar, Pate People (detail)

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www.lamupaintersfestival.org



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