

# Lamu Painters Festival

## 2015







The background of the entire page is a black and white painting. It depicts a coastal scene with several figures in the foreground, some standing and some sitting. In the middle ground, there are several small boats on the water. The background shows a hilly or mountainous landscape. The painting style is expressive, with visible brushstrokes and a somewhat abstract quality.

## Lamu Landscapes – A Window on Swahili Island Life

Hartmut Beier, Germany  
Sibylle Bross, Germany  
Dorien van Diemen, Netherlands  
Natalia Dik, Russia  
Piet Groenendijk, Netherlands  
Zihan Kassam, Kenya  
Jürgen Leippert, Germany  
Meike Lipp, Germany  
Svetlana Tiourina, Russia  
Diederik Vermeulen, Netherlands  
Karin Voogd, Netherlands  
Sophie Walbeoffe, United Kingdom  
Nadia Wangiru, Kenya  
Gineke Zikken, Netherlands

Lamu Painters Festival  
February 2nd – 16th, 2015  
[www.lamupaintersfestival.org](http://www.lamupaintersfestival.org)













## Lamu Painters Festival



Introduced in 2011, the Lamu Painters Festival is a plein-air painting biennale, luring upcoming and established artists from Europe and Africa. The architects of the experience hope for a rich cultural exchange amid the artists from different continents and between the artists and the people of Lamu.

Painting en plein air is a French expression meaning to “paint in open air.” Outdoor painting became popular in the mid-19th century with the Barbizon School of painters and with French Impressionists like Monet and Renoir. The objective of the festival is to paint in real-time, producing a portrait or landscape that captures the existing environment on the exquisite Lamu Island.

2015 marked the 3rd Lamu Painters Festival, which hosted 14 plein air painters; 5 Dutch, 4 Germans, 2 Russians, 2 Kenyans and a British expatriate residing in Kenya. With enquiring first-timers like Hartmut Beier and Meike Lipp, and popular old-timers Jurgen Lieppert and Piet Groenendijk, the motley crew arrived in the last days of January. With a couple of days to set-

tle in, they prepared for the launch on Monday, February 2nd.

Beginning with day trips to Lamu Old Town, there were numerous trips on the program and the artists visited town squares, markets and workshops. Perpetually island surfing, they travelled by boat to Maweni village to observe the strapping stone-carriers in their curious, circus-style balancing act. Next, there was a day trip to Matondoni, a small village west of Lamu, known for the construction and restoration of dhows. On every occasion, each artist would chose scene that spoke to them, painting in the village, the peripheries, or by the sea.

Whether it was Pate Island or one of the small villages on the outskirts of Lamu Town, artist connected with different locales, many of them returning to the people and places that resonated with them. While some were smitten by the children at Anidan Orphanage, others were drawn to the magnificent baobabs of Manda Island.

The dramatic “Donkey Party” was a noteworthy event that brought every man and his donkey to the “Gaza





Strip" piazza in Shela, where a total of forty donkeys were gathered by mid-morning. A robust territorial jack, fuming with jealousy, brayed incessantly the whole time. Rolling in the dust, tending to their foals, and exasperating each other in an ear-splitting round-up, their constant hee-hawing resounded through Shela.

After a tranquil painting session in the serene gardens of Peponi Hotel one afternoon, hotel owner Carol Korschen treated all of the artists to a sumptuous lunch at the popular seaside restaurant. With an exquisite, wide-ranging menu including fresh seafood and inventive cocktails like the famous 'Old Pal', 'Peponi's' is certainly the social hotspot of Shela - the place to see and be seen!

The vernissage of the 2015 LPF exhibition at the Baatil Aman Guest House in Shela yielded an impressive turnout. With the support of Dutch Gallery Owner Peter Rijs, the evening ran beautifully. The guests were edified by a variety of skilled and alluring artworks, many of which captured the essence of Lamu. German photographer Roland Klemp, documented the event. Klemp followed the artists, for over

two weeks, wherever they roamed, ceaselessly capturing the festival through his lens.

The festival concluded with the annual Lamu Painters Festival Dhow Race on February 14th. A celebratory experience, the Anidan drummers energized the large crowd on the beach, while the sound of nervous captains and boatmen filled the air. Women in black Swahili attire watched from a distance as ten dhows lined up in front of Peponi Hotel and soon set sail. After two and a half hours of calm, the applause was intense when the winners returned. In a tight race, Galaxy sailed

in just inches behind Zazie, with Captain Shahib of Zazie taking home first prize. Celebrations kicked off, winding up a fun-filled occasion for all.

Memories of Lamu are at once sweet and bitter-sweet. They are coloured by beauty, joy and inspiration and by the sobering empathy that arises in the face of poverty and hardship. Sprinkled with highlights and lowlights, it is fair to say that the festival experience is different for each artist but it is the desire to experience the intense beauty and cultural fertility that attracts them to the charming island.







## Maweni Movers

Swept in white dust, the Maweni village on Manda Island is an eccentric place. Watching the excavators of coral stone, the stone loaders and the strong stone carriers with their confounding balancing act, one thing becomes clear: this challenging environment is the chalk and not the cheese of work places around the world. Marked by arduous manual labor and backbreaking living conditions, Maweni a difficult place to thrive.



Specks of white dust swathe every laborer in the operation. Creating an outlandish vision, the coral particles obscure every face and every bare, brawny chest. Strange enough to stir the artist imagination, the entire settlement can be brushed in an ivory palette, spattered with russet huts and hedges. A hazy hallucination, it is a place where you lose yourself and recover your humanity at once.

The coral reef stone in Maweni has been quarried for centuries and used for Swahili architecture across the region. The process begins with excavators who extract the white oblong tablets called '6's' or '9's', depending on their length in inches. The shoulder loaders, who lift the blocks on to the muscular carriers, kindly inform us that the bigger blocks sell for 15 Ksh (15 cents) a piece. They help to explain how the manual laborers are paid, "for each thing they do." Running the stones to the dhows, for instance, earns a carrier 1 shilling (1 cent) per scuttle. Each worker is paid in cash at the end of the day. Every day is a new day. The entire population of Maweni, whether new or old, orbits around the

quarry. Though there are a few subsistent farmers, fishermen, restaurant owners and dukas, everything functions to sustain the village's primary industry. We speak to a teacher on the island, from the Ministry of Education, who travels to the island from Lamu Town every day. Mohamed Bwana Mohamed tells us, "the schools are poor but with the support of NGO's like Anidan in Lamu, a food program has been set up on Pate, to



encourage parents to bring their children to school."

As for our artists, you learn more about them by observing what they choose to paint. Jürgen Leippert and





◁ Dorien van Diemen, Maweni. Oil/canvas, 25 x 45 cm  
 Hartmut Beier, Snake Eye. Oil/canvas, 35 x 25 cm  
 Nadia Wangiru, Maweni Carriers. Charcoal/canvas, 50 x 60 cm

Natalia Dik, Maweni Harbour. Oil/canvas, 50 x 60 cm

▽ Meike Lipp, Maweni. Oil/canvas, 40 x 50 cm

Karin Voogd park themselves in relatively shady spot in front of a giant tree with coral blocks stacked underneath. Surrounded by donkeys, and standing amidst the stone loaders, the setting is serene and chaotic and the same time. Gineke Zikken was transfixed by a mud hut at the back of the village. Natalia Dik and Meike Lipp set up close to shore, painting the coral filled dhows. Nadia Wangiru painted nearby, using charcoal on canvas to draw the stone carriers wading through the water. Working shin-deep in the water as the tide came in, Dorien van Diemen appeared to be spellbound by the husky laborers balancing their burdens. A lucid dream and also a solemn reality check about survival in less globalized settings, the experience of Maweni is impossible to forget.







## Picturesque Pate

Zippering along, first by speedboat and then by matatu from Ras Mtangawanda station, it was an invigorating excursion for the artists who journeyed to picturesque Pate, the largest island in the Lamu Archipelago. As the story goes, Pate Town was founded in the 7th century by sailors from Oman. It existed as an Arab colony and Swahili trading port.

In the 'Golden Age of Pate', it abounded with beautiful homes, exquisite furniture, fine jewellery, poetry and beautiful music from the siwa instru-

ment, but at the turn of the 18th century, a feud with its neighbours led to the downfall of Pate. With a population of 3500 people today, the town is principally Muslim. Its variegated architecture and the countenances of its inhabitants tell an intriguing story about the merging of civilizations.

You see a beautiful chronicle in the faces of the small children or the handsome young donkey riders in the snug alleyways. Their features are speckled with hints of Arab, Portuguese and even Chinese influence (from the time

when Chinese explorers shipwrecked in Pate centuries ago). Speaking with Chief Bwana Rehema Ali, Government Administrator for Pate, he tells us more about the place. It seems that many residents are farmers, growing cash crops such as maize, cashew nuts, sorghum, coconut, tobacco and betel leaves.

Still, most of the residents on the island are poor and the village yearns for some consideration. Recently, with the help of the Thune Foundation, a community development project support-







Karin Voogd, Pate, njia ya minazi.  
Oil/canvas, 40 x 50 cm  
 < Sophie Walbeoffe, Pate.  
Watercolour/paper, 55 x 75 cm  
 > Hartmut Beier, Pate.  
Oil/canvas, 50 x 40 cm

ing cultural heritage sites, “some of the roads have been paved and the voices of the people are being heard again,” says Marit Sorvald, wife of Norwegian lawyer Jens Kristian Thune. Through a special board put together to represent the people, the foundation is learning about the needs of Pate villagers. Together with the National Museums of Kenya, the Thune Foundation will also be conducting archaeological research on the island to map the historical idiosyncrasies of this enigmatic place. On the day of our visit, the hot sun found the artists everywhere they tried to hide. Sibylle Bross chose to paint at the small square in town while Karin Voogd painted the picturesque harbor at low tide. Diederik Vermeulen and Dorien van Diemen planted their easels on the sizzling rooftop at the apartment that the artists were lodging at for the day. Mistreated by the cruel sun, they withstood the boisterous construction ensuing next door. Two adventurous souls painted at the old palace of the kings of Pate kingdom. Enduring the scorching heat and sandy climate, Sophie Walbeoffe and Natalia Dik managed to capture the mystery of these intriguing ruins. An early site of Arab colonization, the visit to Pate was a stimulating experience where the first-timers caught a glimpse of the intriguing culture while the old-timers could delve deeper in to the nuances of the unique island.

> Sibylle Bross, Pate.  
Oil/hardboard, 40 x 40 cm  
 < Dorien van Diemen, Pate.  
Oil/canvas, 30 x 40 cm







Hartmut Beier  
(1967, Germany)



Lady in Green. Oil on canvas, 30 x 22 cm

It was the beautiful day at Pate Island, and the express ride back by speedboat, that opened “Hardy’s” eyes to the exquisiteness and exhilaration of Lamu County. The Lamu Painter’s Festival is a little more than just plein air painting under the sun. It comes with rare cultural experiences and big thrills.

Hartmut Beier was born in Hamburg and studied Illustration and Communication Design at HAW Hamburg, The Hamburg University of Applied Sciences. He began his career as a graphic designer, working with several local publications. As a young artist, he often switched between graphic design work and painting. In 1999, after participating in several group exhibitions, Beier had his first solo exhibition at the Gallery Commeter in Hamburg. This was the turning point in his career, when he took off as a professional artist.

Beier began his career painting oil abstracts. In time his paintings became

slightly more realistic but still comprised a fantastic, imaginative edge. His fanciful oil paintings of nature reveal small huts in the forest and the snow blown trees of winter. He is passionate about country scenes. Inspired by Danish painter Per Kirkeby, Beier paints the whimsical landscapes of Northern Europe with open plains, rolling hills, reflections on the lakes, mountain ranges and the abundance of trees.





Lady in Red. Oil on canvas, 40 x 30 cm





Katana.  
Oil on canvas,  
30 x 40 cm



Heaving a Break.  
Oil on canvas,  
30 x 30 cm





Shela Village. Oil on canvas, 61 x 75 cm





Sibylle Bross  
(1959, Germany)



Dhow Race. Oil on hardboard, 40 x 40 cm

Gripped by the human form, Bross began painting nudes at the age of seventeen. And, infatuated with street life, social behaviour and anatomy, she paints bustling scenes in a perky palette marked by flecks of purple, blue and pink. With a jazzy dress-code and a funky way of life, the full-on “painting junkie” electrifies her audience with technically flawless images, brimming with colour and movement.

Bross spent three and a half years in France where she studied at the Ecole des Beaux Arts in Paris. “I painted nudes all the time there, every day. I didn’t have to look for my own models. There was always someone new to paint. Once we painted one of Picasso’s models, she was quite old.” Full of interesting stories, Bross is an archetypal artist, always making beautiful things. Her eyes light up when she talks about the “tropical inspiration” on Lamu Island. “The people, the sound of the birds here, and the beautiful bougainvillea, they give me such a good feel-

ing. My heart opens up when I see the colours. At home in Germany we close everything up, because it’s so cold outside, but here inside is outside; everything is so open. It is so wonderful.”

Bross attended the Stuttgart State Academy of Art. Living in Leutenbach, close to Stuttgart, she regularly teaches a painting class. Bross has exhibited her artwork far and wide, in Germany, the Netherlands, Kenya, Moscow, Tajikistan, Poland and in the art fair in Shanghai, China. In the Netherlands she participated as an artist in residence in Hotel Spaander, Volendam in 2007, and in 2013 and 2015 at the Glory International Festival in Bergen aan Zee. She is a recurring artist at the Noordwijk Festival in Holland.



Lamu Gate.  
Oil on hardboard,  
40 x 40 cm



Lamu Market.  
Oil on hardboard,  
40 x 40 cm







Peponi Interior. Oil on hardboard, 40 x 40 cm





Making Bracelets. Oil on hardboard, 40 x 40 cm





Matondoni.  
Oil on hardboard,  
40 x 40 cm



Lamu Alley.  
Oil on hardboard,  
40 x 40 cm





On the Beach.  
Oil on hardboard,  
40 x 40 cm



Pink House.  
Oil on hardboard,  
40 x 40 cm





## Dorien van Diemen

(1969, Netherlands)

Looking down from the top of the hill on Maweni Island, Dorien van Diemen stands barefoot in the sea. With her slender frame, her wide-brim hat and her enchanting pose, the image of her painting is a painting in itself. Somehow, though the sun beats down on Van Diemen the same way it does on everyone else, she always maintains her composure. Painting in a tight timber workshop in Lamu town, she produces a picture-perfect scene; technically unsullied, in a warm palette.

"There is a special flow about Lamu," she says, "a kind of fluidity. There is no traffic like cars, buses or trams – no traffic lights. You never see people waiting in traffic. With the donkeys, the boats and children, people walking everywhere, things feel smoother than in other places. There is no rush, no danger. "These are some of the reasons Van Diemen returns to Lamu. "I met a lot of kind people. I was allowed to paint their portraits, their workplaces, and in their homes."

Dorien Van Diemen was born in Holland and attended De Wackers Academie in Amsterdam. She started to paint people at work in 1996 when her parents were retiring from their printing press. Van Diemen continued painting people at work (her *Mens & Werk* series), documenting businesses that had been forced to close because of increasing regulation. Because of the historic value of her paintings, they are part of the collection at the Amsterdam Museum, who also commissioned her to paint the old Sotheby's Auction House in Amsterdam.

Van Diemen has been living in Scotland these last 14 years where she now concentrates on portraiture. In 1998, she produced a series of work in Scotland, showing both traditional and modern-day work environments in the country. Van Diemen mainly exhibits in Germany, the Netherlands and Scotland but later this year, she will show in Denmark. She participates in several art festivals in the Netherlands

and has work in the art collections of Katwijk's Museum, Amsterdam Museum and in the portrait collection of the University of Aberdeen.







◁ Sara. Oil on canvas, 18 x 13 cm    △ Fatama's Tower. Oil on canvas, 30 x 40 cm    ▽ Peponi Terrace. Oil on canvas, 40 x 55 cm







Mafreezer's Wife. Oil on canvas, 24 x 30 cm





Dhow Race. Oil on canvas, 35 x 55 cm ▽ Abuu Workshop. Oil on canvas, 35 x 45 cm







Lamu Seafront. Oil on canvas, 30 x 60 cm



Donkeys. Oil on canvas, 30 x 45 cm





Anidan Girls. Oil on canvas, 24 x 35 cm





**Natalia Dik**  
(1961, Russia)



Dhow Race. Oil on canvas, 60 x 80 cm

Natalia Dik lives between the Netherlands and Russia. Active, animated and admired by all, her raw energy and marvellous talent breathe life into the festival. A recurring Lamu painter, she is familiar with the landscape and, whether it is poignant portrait, excited donkeys or tired boats sleeping on the sand, Dik consistently captures the magic of everyday life. In one painting after another, she reveals, “the balance and rhythm between people and nature, and the energy in the wind.” Dik has gained the respect of the other artists who frequent the festival. A humble genius, she steals the hearts of plein-air aficionados everywhere. “I hope that when people see my work they see a little of who I am, but also I hope they see elements of who they

are. The viewer should always be able to learn about themselves when they look at the painting.”

Dik studied at the Ilja Repin Academy of Fine Arts in St Petersburg, Russia. Her work can be found in prominent collections in Russia including The Russian Museum, the Plyos House-Museum and the Repin Academy Museum. She has exhibited at the Katwijk Museum and the Museum van Bommel van Dam in the Netherlands and at the National Portrait Gallery (BP) in London.

Dik was accompanied by her husband Peter Rijs, founder of the PR2 gallery in Amsterdam, Netherlands. Peter Rijs curated the 2015 Lamu Painters Festival exhibition at Baitil Aman Hotel, Shela.





Best Room Ever. Oil on canvas, 50 x 50 cm





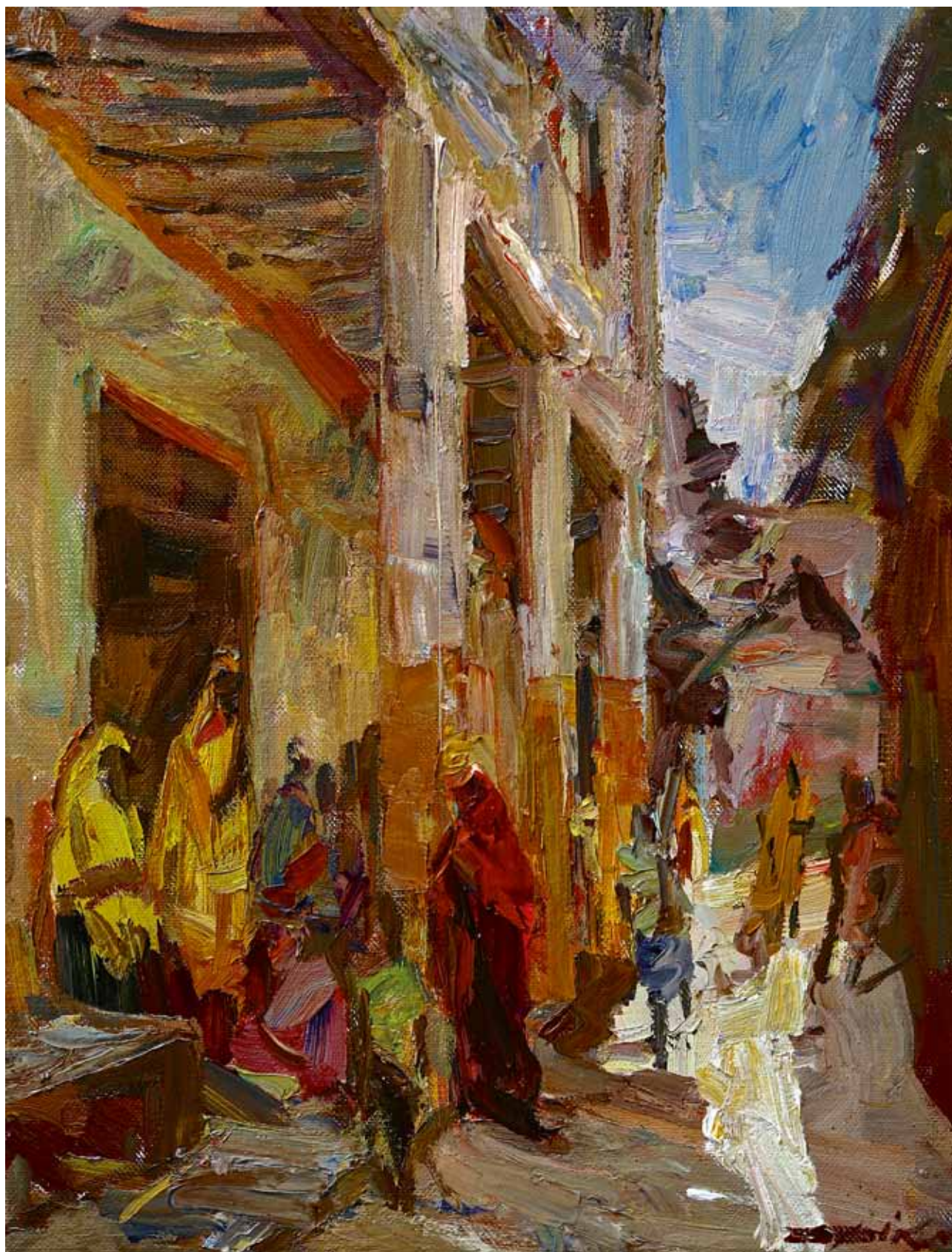
Pate Ruins. Oil on canvas, 50 x 50 cm





Mafreezer's Home. Oil on canvas, 50 x 50 cm





Matondoni. Oil on canvas, 65 x 50 cm





Lamu Seafront. Oil on canvas, 20 x 50 cm



Fisherman's Beach. Oil on canvas, 30 x 40 cm ▽ Shela Donkeys. Oil on canvas, 40 x 60 cm







Piet Groenendijk  
(1949, Netherlands)



Lamu Market. Oil on canvas, 30 x 20 cm

Having retired just last year, Piet Groenendijk worked as a general medical practitioner for thirty-five years, and for the last fifteen as a part time rehabilitation doctor.

Groenendijk has, "always painted, since childhood." It was not until later in life however, that he took on part time work to pursue fine art in a professional capacity. He decided to study at the Amsterdams Instituut voor de Schilderkunst.

In 1994, in its final stages as a collective, he joined the After Nature group in Holland, and focused on painting, "the things one sees in front of you; landscapes, models, portraits." In 1999, Groenendijk met plein air artist Lieppert, at the first Noordwijk Painters Festival in Holland. They often worked together and Groenendijk says he learned a lot from Lieppert and other talented plein-air painters.

In February this year, Groenendijk and Lieppert participated in a plein-air exhibition at the Classico in Berlin, a

gallery that exhibits mainly German realist painters.

This year was Groenendijk's fourth time in Lamu. He attended the Lamu Painters Festival in 2011 and 2013, and in 2012, he participated in a group exhibition in Shela. This time around, he felt a bit more romantic and tried to paint the trees and flowers of Lamu. Groenendijk's touch is light - his soft strokes and gentle application producing an elegant effect.

Groenendijk exhibits regularly in Holland. In Germany, he has shown his work at The Berlin Gallery and in Gallery Rose in Hamburg. He exhibits at several museums in Europe but also out of the continent, in cities including New York and Barcelona. Last October, he showed his still lifes at the BayArt Gallery in Cardiff (UK). This year, Gronendijk had an exhibition at Kunsthuiskamer in Amsterdam. The show ended March 1st .





Lamu Square. Oil on canvas, 50 x 40 cm





Lamu Seafront. Oil on canvas, 40 x 70 cm





Dhow Race.  
Oil on canvas,  
30 x 40 cm



Dunes.  
Oil on canvas,  
50 x 60 cm





**Zihan Kassam**  
(1980, Kenya)



Trellis. Oil on canvas, 30 x 40 cm

▽ Stopover. Oil on canvas, 40 x 40 cm



Zihan Kassam is both an artist and a fine arts writer. Focusing on Kenyan contemporary painters, she reports, critiques and catalogues for various publications and art establishments in Kenya. She has worked as an art correspondent for two of the top newspapers in Kenya, The Nation and The Star. Last year, she researched and wrote the 2014 East African Art Auction catalogue for Circle Art Agency in Nairobi, Kenya.

Using acrylic and charcoal, Kassam's artwork combines elements of nature, texture and the psyche. Her abstract paintings investigate the state of rest, repetitive thought patterns, our relationship with nature and other psychological concepts. A budding artist on the Kenyan art scene, she produces large-scale commissioned works for private residences in Nairobi. She has also exhibited at several venues in Kenya, with an annual exhibition each year at The Talisman Restaurant in Nairobi.

Kassam was the event writer for the Lamu Painter's Festival 2015. She participated as a part time artist, earning the nick name "speed painter" for her quick strokes and unrestrained style.

She experimented with oil paints for the first time, sometimes using the back of a paintbrush to scribble in to wet paint. She approached plein-air painting from a completely different angle from other festival artists, using abstract shapes and forms to convey the energy of the sites she visited.

▽ Peephole. Oil on canvas, 50 x 40 cm





Shela Boat.  
Oil on canvas,  
40 x 70 cm



Friday Mosque.  
Oil on canvas,  
40 x 40 cm







## Jürgen Leippert (1944, Germany)

It's not a real festival without 'The Duke'! His outgoing personality and robust frame have earned him this fitting island nickname. At the previous festival, his friends on the island gifted him with traditional African cane. It was engraved, "The Duke."

Standing at the Peponi Hotel bar, with a margarita in hand, you can rely on The Duke to be covered in paint and steeped in tequila and triple sec! His torn shirt dancing in the wind, his contagious laughter and cigarette smoke drifting through the bar, he always

spreads his joy for life. The Duke's face bears the palette of his day and, with his sticky fingers, he marks every martini glass and the shirted shoulders of all his friends in Shela. A gluey, giddy mess, there is a certain ecstasy about Leippert, a delirious inspiring carpe diem attitude.

"This is where all our roots are," says Leippert about Kenya, "It is the true cradle of mankind." Although Menzer had to convince Leippert to come to Kenya the first time, once the artist saw the beauty of Lamu, he was imme-

diately addicted. But Leippert has no interest in cloning what he sees on the island. With unfettered strokes, amorphous forms, and viscous layers of oil paint, he paints the energy of a place. Leippert spent eight years painting on the streets of New York. The frantic street life, the watering holes, the dance clubs and VIP lounges, were inspiration for him. Painting in Rio de Janeiro, Vienna, Munich, Paris and Amsterdam, he has a way of taking the sensations at a site and converting them into form and color.

A student of prominent German painter Alfred Lehmann, Leippert studied at the Berlin University of the Arts, where he concentrated on painting nudes. From the Gallery Rose in Hamburg, festivals in the Netherlands, and exhibitions in the USA and Brazil, Jürgen Leippert's artwork has found a wide international audience. He lives in Stuttgart, where last year, he had three exhibitions to celebrate his 70th birthday.







Donkey Square. Oil on canvas, 50 x 60 cm

◁ Matondoni. Oil on canvas, 20 x 50 cm





Lamu Market. Oil on canvas, 40 x 30 cm





Peponi Bar. Oil on canvas, 90 x 55 cm





Meike Lipp  
(1955, Germany)



Fishermen. Oil on panel, 24 x 30 cm  
▽ Dhow Race. Oil on canvas, 40 x 50 cm



"I prefer paintings with some movement in them: animals in action or people in conversation," says Meike Lipp. One of the very first paintings she produced at the Lamu Painters Festival this year was her scuttling chickens. It captured the colour and commotion of our plucky friends that run about the sunny island. This was Lipp's first time in Lamu and she was absolutely mesmerised by, "a completely different world, where so many cultures meet and everything happens on water." But Lipp is no stranger to exotic places. In 1988, she travelled for three weeks with French seamen by container ship, for a six-month trip to South Africa where she travelled to Cape Town, Johannesburg and all over the country, making pastel drawings of the people in different townships. The following year, she participated in a three-month residency programme in Moscow, where she concentrated on figurative drawing. A quieter spirit, she is an adventurer inside. Just last year, Lipp travelled to Iran to make pastel drawings. Though Lipp might seem the quiet type,

upon closer acquaintance she is always making jokes. And she can joke in multiple languages because Lipp speaks Russian and Persian (Farsi) and others. Sometimes shy and docile, and sometimes mischievous, Lipp was part of the Norddeutschen Realisten, a group of North German Realists but her, "art was not realistic enough," she giggles. "They were really particular about what was appropriate." Still, Lipp continued painting impassioned works with a looser hand than the realists. She does exactly what she wants!

Lipp studied at the College of Design and the Academy of Fine Arts in Hamburg. Later, she attended the Rijksakademie Amsterdam after which she worked as a freelance artist, producing her well-known "Slaughterhouse" paintings in Hamburg. She had her first big exhibition in 1985, at Gallery Rose in Hamburg, which still presents her work. She has also exhibited extensively in Germany – mostly in Lübeck, Berlin and Frankfurt.





Shela Boys. Oil on panel, 40 x 50 cm





Donkey Man.  
Oil on canvas,  
30 x 45 cm



Fresh Catch.  
Oil on panel,  
40 x 50 cm





Anidan Kids. Oil on canvas, 30 x 60 cm    ▽    Lamu Kids. Oil on panel, 40 x 50 cm







Two Nice Guys.  
Oil on canvas,  
30 x 50 cm

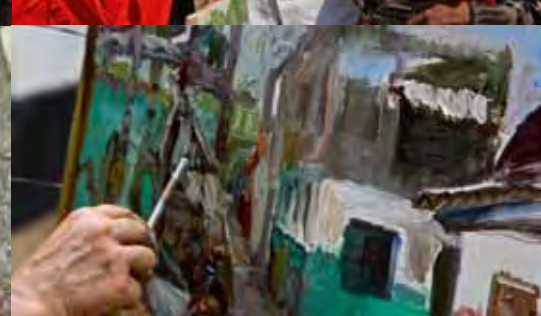


Bayah & Hanisi.  
Oil on panel,  
40 x 50 cm



Chickens.  
Oil on canvas,  
30 x 48 cm









Lamu Town. Oil on canvas, 20 x 50 cm



Baobab. Oil on canvas, 25 x 50 cm



Lamu Seafront. Oil on canvas, 20 x 50 cm

## Svetlana Tiourina (1964, Russia)

From the moment Tiourina arrived in Lamu, she picked up a pen and began to sketch every person and living thing to cross her path. She drew the Swahili women, casually dressed residents, wide-eyed children, her fellow artists and the braying donkeys. Her sketches were instinctive, intuitive and personal, and explored the facial expressions and the social climate of the people of Lamu. Tiourina drew at breakfast, dinner, on the boat, and at the bar. She drew in her sleep.

Born in Perm, Russia, Tiourina moved to Amsterdam in 1994 where she began her career as a writer and illustrator of children's books. In 2000, in New York City, she won a competition at an international cartoon exhibition called 21st Century, Humanity in Nature (awarded by United Nations). Looking for other ways to express her creativity, she began to dabble with paint.

In 2004, Tiourina started to produce figurative painting. These were accom-

panied by narratives about the lives of the people she drew. Her subject matter consisted of what she calls, "joyful, happy things," and she drew in an audience looking for easy and sweet subject matter.

A cheery extrovert, Tiourina believes she has recently begun a new life, a more gleeful one than her past communicated. Confidently sunbathing on the rooftop during her interview, she smiles and says, "There is nothing more I need in life. I have it all. I paint flowers, cats, the female form and the things that bring happiness to others." Most of Tiourina's artwork depicts the female form in a sensual manner. They are an investigation of, "what it means to be beautiful; what beauty really is." Tiourina paints from her home studio in Amsterdam. She has exhibited in Japan, Italy, Holland and the USA.









Anidan Kids. Ink on paper, 40 x 50 cm



Peponi.  
Oil on canvas,  
40 x 40 cm



Dhow Race.  
Oil on canvas,  
50 x 50 cm







## Diederik Vermeulen (1942, Netherlands)



Pate Roof. Oil on canvas, 30 x 40 cm

From studying psychology in his youth to working as a math professor years later, Diederik Vermeulen has done it all and yet, if you ask him, none of it was all that inspiring. Fed up with the bureaucracy that life flings at you, he packed his bags and headed off to live in a shed in Quelfe, a small parish in Olhão, Portugal. Leaving the drivel of society behind, he found an asylum away from the blast and glare of so called civilization. He began a new relationship; one with nature and numbers.

Isolated and elated, Vermeulen painted the flora around him, beginning with a study of the plant life immediately outside his cabin. Deeply engrossed in his mission, he produced one hundred and fifty paintings of the weeds on his property, and went on to paint a series of trees - almond trees, fig trees, olive trees.

When we asked Vermeulen why he felt compelled to paint, he half-jokingly said, "I am not compelled to paint at

all!" He went on to explain that, "It began as research at first. I wondered how painting was done and thought about it more like a mathematical equation." But although he often talks about his art in a practical tone, Vermeulen is by no means numb to his subject matter. This is the third time he has attended the Lamu Painters Festival and he appreciates the culture, "the beautiful people."

Today Diederik Vermuelen lives between Holland and Portugal. He has participated in several exhibitions in Portugal, in the Netherlands at the Ton Warndorff Gallery in Haarlem, and in Germany at the Galerie Rose in Hamburg. He is represented by Peter's Rij's popular PR2 gallery in Amsterdam.





Lamu Market. Oil on canvas, 40 x 30 cm





Anidan Kids.  
Oil on canvas,  
50 x 40 cm



Lamu Alley.  
Oil on canvas,  
40 x 30 cm





Lamu Square. Oil on canvas, 30 x 40 cm





**Karin Voogd**  
(1962, Netherlands)

There are great compositions here,” Karin Voogd says, “You see a little shop and maybe a cat outside waiting desperately for food. The scenes here sometimes remind me of 17th century Dutch paintings; paintings by Hobbe-  
ma, Wouwermans, Pieter de Hooch.” The long alleyways, the donkeys, the people walking down the street, all of it feels somewhat familiar to Karin. Extremely talented with perspective drawing and illustrating dimension, she makes you feel as if you are walk-

ing down the Shela alleyways together. Voogd was born in Leiden and lives Rotterdam. As an admirer of the paintings of Goya and Velazquez, she studied Spanish Philology and Literature at the Universiteit Leiden before studying fine art at Willem de Kooning Academie. She was nominated for the Büning-Brongers-Prijs in 1995. In the late eighties, she was amused by the After Nature collective, initiated by famous Dutch painter Peter Klashorst. This group of artists was rebelling against the conceptual art movement of the time and insisted on painting traditional themes such as nudes and landscapes, by observation alone. Voogd was intrigued by the group’s anti-conformist attitude and followed the career of one member, the artist Jurriaan van Hall, a childhood friend, but was not tempted to try her own hand at plein air painting. She gives us a little history lesson about the movement telling us that, “later, a few of the artists founded the Amsterdam Insti-

tute for Painting (AIS) and stood at the birth of what became the Noordwijk Schilderfestival, and finally, in 1995, the After Nature group split up.” Voogd has tried her hand at journalism, teaching and curatorial projects (she curated an exhibition on art and brains in 1998). At the age of forty, after a long pause in her career as an artist, she began to paint again, and turned to serious plein air painting. Since then, she has participated in several painters’ festivals including the annual Noordwijk Festival (Winner of the Rembrandt Painting Award in 2011), through which she exhibited at the Museum Kranenburgh in Bergen and participated in the annual Use-  
dom Openair “Sieben malen am Meer” event in Germany.



Lamu Town. Oil on canvas, 60 x 80 cm





Are We Saved Now? Oil on canvas, 60 x 80 cm





Kibanda cha leso (Shop of the Leso-Shawl). Oil on canvas, 50 x 60 cm





Two Old Beauties.  
Oil on canvas,  
50 x 60 cm



Mzee Ali Looks  
at the Sea.  
Oil on canvas,  
40 x 50 cm





Man with Hat (Jefe). Oil on canvas, 40 x 30 cm





Sili sinywi ninakuwaza tu (I don't eat, don't drink, I only think of you). Oil on canvas, 60 x 60 cm





**Sophie Walbeoffe**  
(1961, UK)

Sophie Walbeoffe was born in the UK and lives in Nairobi, Kenya. As a child she visited the home of an American collector in South Devon, where she was inspired by the seascape paintings of the 19th century American landscape painter Winslow Homer. Mesmerized by the outdoor scenery, Walbeoffe was moved to paint beautiful sights. Always a traveller, she paints at extraordinary stations across the planet. From the salty city of Lamu to the historical wonder of Jerusalem, where she has been living these last two and

half years, she chooses old-world hamlets, reminiscent of a simpler time and a better life. "I always think one's studio is wherever one is at that exact moment when you start to make a painting, whether it's the steps on a busy street, a boat, or an open landscape." Sophie loves painting in Lamu and has visited the island on multiple occasions. It is one of her many homes in the world. "Lamu feels safe", she says, "and it is always an exciting place to work. I love the lack of commercialism and no cars, only donkeys. This keeps

a close human contact with animals, something that is fast being lost all over the world; the world is a sadder place for it."

Walbeoffe studied at the Wimbledon School of Art and later with world renowned British painter Cecil Collins at the Central School of Art in London. It was there that she began to paint using both hands at once. Walbeoffe works in several mediums, but she is most noted for her brilliant watercolour palette and buoyant strokes.





Kijani Hotel. Watercolour on paper, 55 x 75 cm    ▽    At Seafront. Watercolour on paper, 55 x 75 cm







Lamu Street. Watercolour on paper, 55 x 75 cm    ▽    Lamu Fort. Watercolour on paper, 55 x 75 cm







Friday Mosque. Oil on canvas, 100 x 120 cm





Maweni Harbour. Watercolour on paper, 55 x 70 cm   ▽   Lamu Town Mainstreet. Watercolour on paper, 60 x 70 cm











Lamu Alley. Charcoal and chalk on paper, 40 x 30 cm



Shela Boy. Charcoal on canvas, 50 x 50 cm

## Nadia Wangiru (1993, Kenya)

Nadia Wangiru was born in Nairobi, Kenya. When she lost her hearing as a child, her father encouraged her to work in creative ways, to engage in more tactile projects. After graduating from high school, she met with Kenyan artist Patrick Mukabi, who worked out of the GoDown Arts Centre in Nairobi. Wangiru became a student of Mukabi, learning to paint and draw. After just a few years on the art scene, she was exhibiting at several notable venues including the University of Nairobi, Alliance Française and the Kenya Art Fair 2014. Wangiru won the student prize award at the 2013 Manjano Exhibition, an important annual event on the Kenyan art scene.

Wangiru produces charcoal drawings and paintings that combine charcoal and acrylic. Her artwork is marked by strong outlines and heavy contrast. Her portraits feature strong light reflecting off the faces of her subjects. They are painted in a two-tone palette of purple and blue or red and yellow



and are characterized by drip marks. This year was Nadia's first time in Shela. Inspired by the dhows, the donkeys and the baobabs, she concentrated on charcoal drawing, filling the exhibition walls with striking black and white chiaroscuro. It was her charcoal baobabs in particular that truly captured the might and muscle of these magnificent trees. And her lines of donkeys, viewed from the back, revealed her special aptitude for perspective. Nadia's efforts gained well-deserved attention from the many visitors to the Baitil Aman Exhibition. A young artist with a lot of potential, we expect great things from her.





Lamu Square.  
Charcoal on canvas,  
40 x 50 cm



Mafreezer's House.  
Charcoal on canvas,  
40 x 50 cm









Baobab. Charcoal on canvas (Dptychon), 50 x 120 cm





## Gineke Zikken (1959, Netherlands)

Gineke Zikken spent the first two days of the festival studying the wooden door to her bedroom at the Baitil Aman Hotel. Carefully examining the view in front of her, she only touched her canvas after first configuring the entire painting in her mind. Zikken is from that fascinating breed of artists with a mathematical mind. Her approach is meticulous and undeviating.

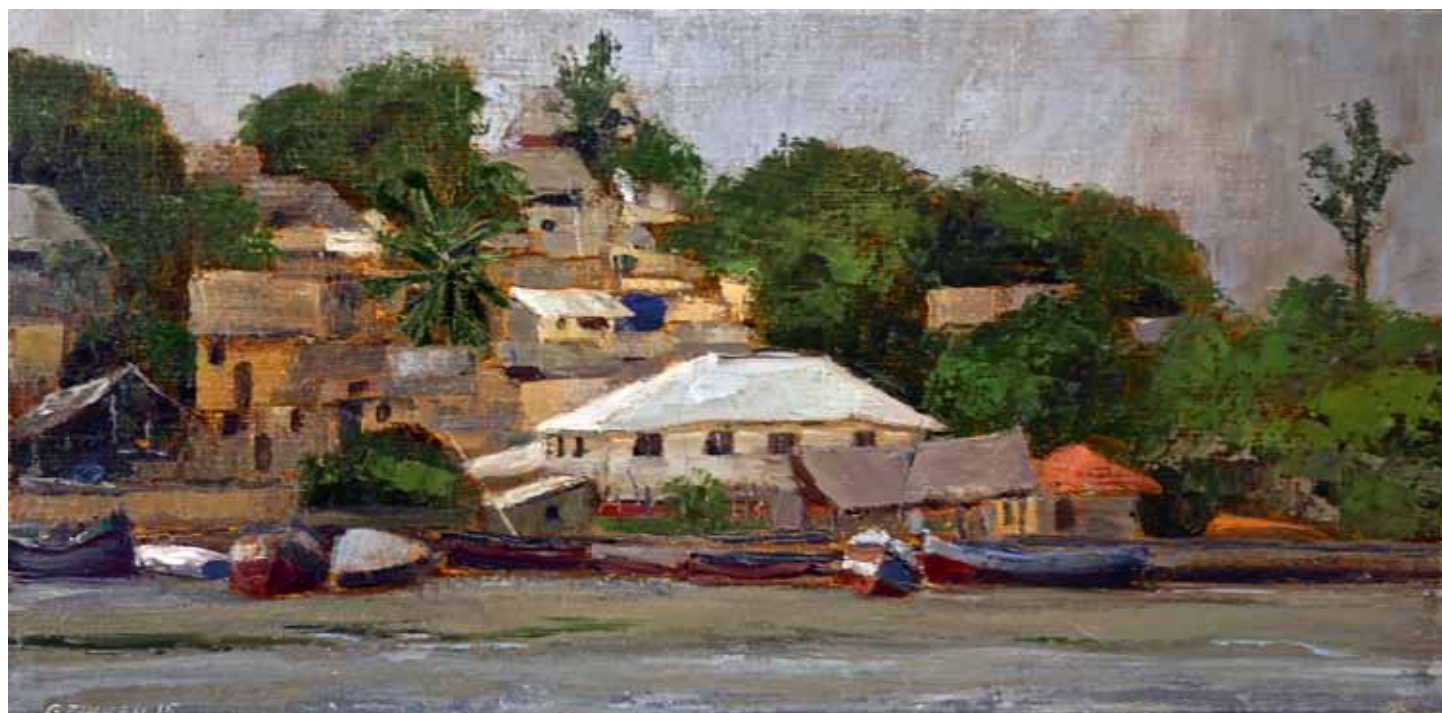
Using “strong and simple forms, and very particular colours”, she is drawn to vistas with a geometric feel and a gentle, harmonized palette. Paying little attention to the people and animals on location, Zikken is preoccupied with the slopes of a stairwell, the outlines of a window and the intersection of wall and roof lines. She is consumed by infrastructure; interesting buildings, alleyways, kiosks and street corners. Her addiction to line and contour presents a unique perspective on the Lamu experience, bringing something unusual to the table.

For the last 25 years, Zikken has lived and worked in Amsterdam. She graduated from the Rijksuniversiteit Groningen and later joined De Wackers Academie, a private institute in Amsterdam focused on figure drawing, painting and sculpture. Tired of painting still-lives and human models, Zikken has found her calling painting plein-air panoramas. She produced a large series of oil paintings of the Amsterdam Harbour, some of which are featured at the Amsterdam Museum and the Historical Museum of the Hague. She participates in several art festivals in Holland and in 2007, she took home the Rembrandt Painting Award at the annual Noordwijk Festival.



Lamu Alley. Oil on canvas, 40 x 24 cm





Lamu Seafront. Oil on canvas, 30 x 60 cm





Rangaleni Street.  
Oil on canvas,  
40 x 40 cm



Lamu Shop.  
Oil on canvas,  
40 x 40 cm



Matondoni.  
Oil on canvas,  
20 x 20 cm



Baitil Aman.  
Oil on canvas,  
40 x 40 cm





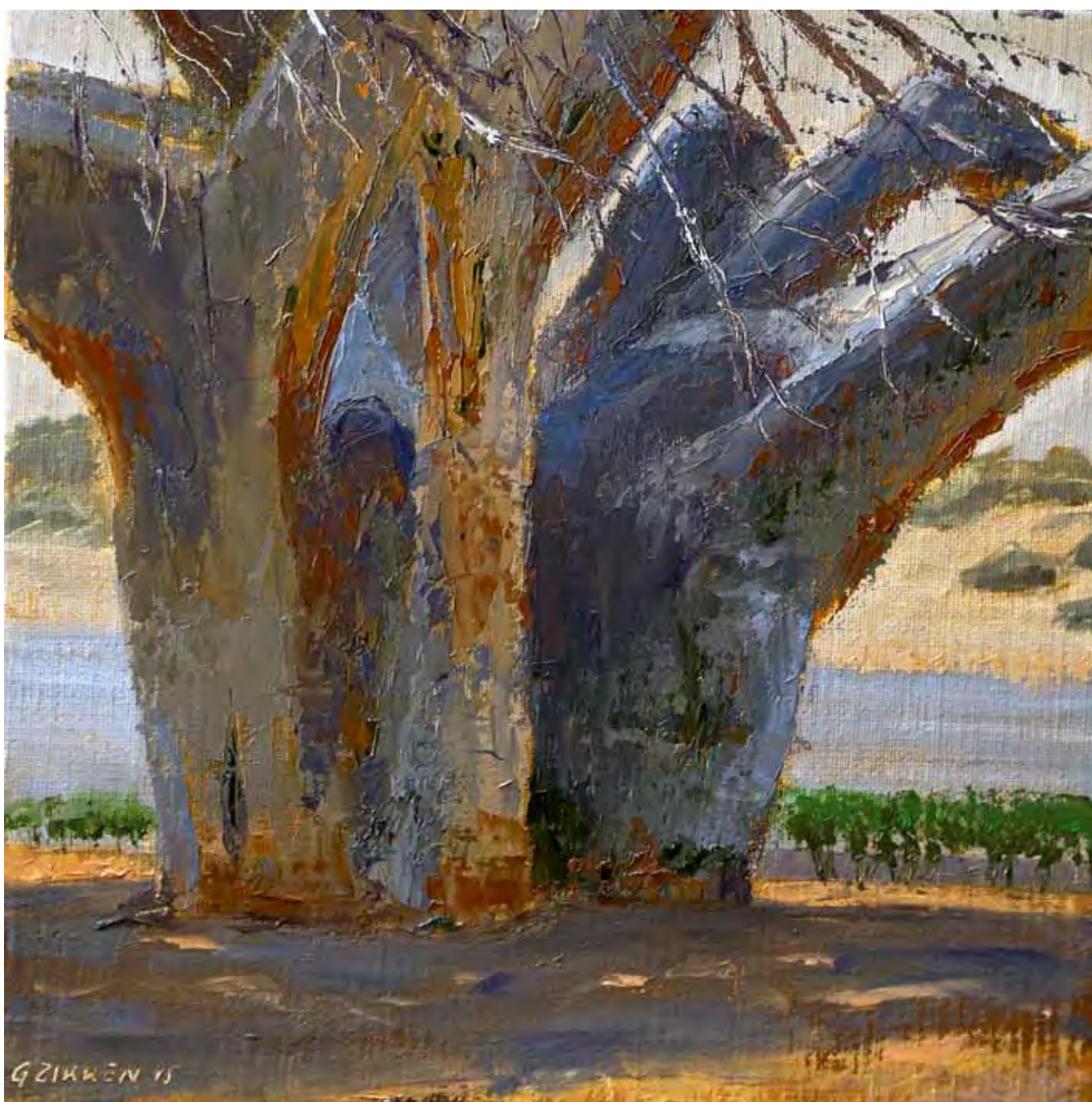


Shela. Oil on canvas, 62 x 50 cm





Maweni. Oil on canvas, 20 x 40 cm    ▽    Baobab. Oil on canvas, 40 x 40 cm









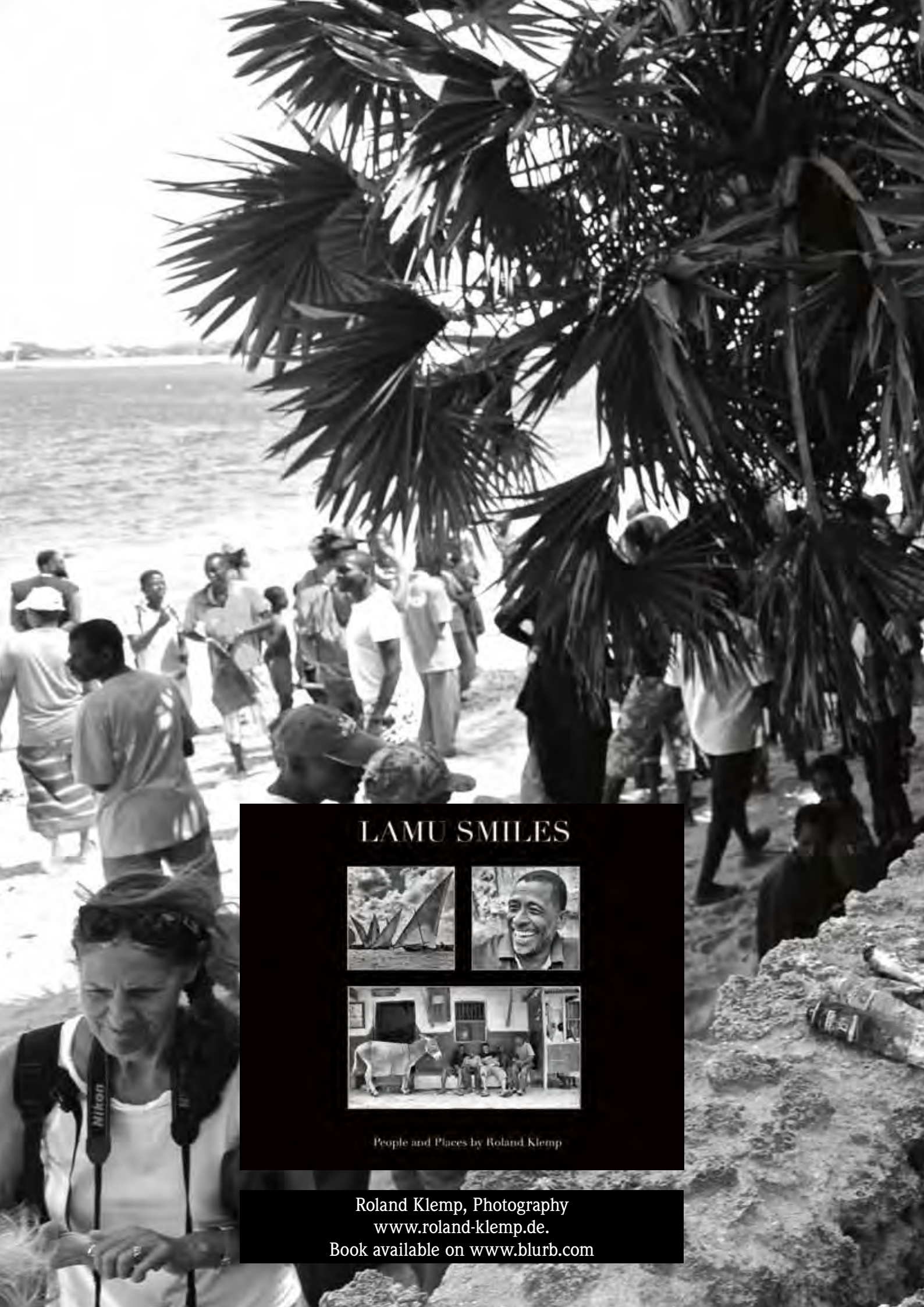
# The odd hat makers are back in 2016!

Saturday, February 14th: Shela Hat Contest  
Sunday, February 15th: Mad Hatters Dhow Race  
on legendary Peponi beach in Shela, Lamu

[www.shela-hat-contest.com](http://www.shela-hat-contest.com)







## LAMU SMILES



People and Places by Roland Klemp

Roland Klemp, Photography  
[www.roland-klemp.de](http://www.roland-klemp.de).  
Book available on [www.blurb.com](http://www.blurb.com)



Lamu Painters Festival  
February 2nd – 16th, 2015  
Baitil Aman Hotel, Shela, 80500-Lamu, Kenya

Director – Herbert Menzer  
Exhibition Curator – Peter Rijs  
Photographer – Roland Klemp  
Author – Zihan Kassam  
Field Managers – Salim Mirza & Omar Mafreezer  
General Assistance – Grace Sidi Neema & Husna Hussein  
Baitil Aman Hotel – Sidiki Abdulrehman



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[www.lamupaintersfestival.org](http://www.lamupaintersfestival.org)



Meike Lipp  
Lamu Alley.  
Oil on canvas,  
35 x 40 cm



[www.lamupaintersfestival.org](http://www.lamupaintersfestival.org)