

Boushahri Gallery greets Lebanese warmth in Dutch colours

Liz Strick: I live to paint...painting is my life!

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In the presence and under the auspices of the Ambassador of the Kingdom of Netherlands in Kuwait, Dr. Cor van Honk, Dutch expressionist painter Liz Strick opened last Sunday night her solo exhibition “Memories” in Boushahri Artists’ Gallery.

Liz, who studied art in England moved between Turkey, Lebanon and Germany in her life and study and participated in numerous joint exhibitions in the UAE and England, as well as undertook two solo exhibitions, the first in Istanbul in 1994, the second in Germany in 1999.

Liz Strick’s experience can be summarised in four main periods: the Turkish period (1994), English period (2001), German period (2001) and the Dutch period (2006); her private exhibition in Kuwait included a combination of these periods in addition to a fifth, the Lebanese period, with her latest paintings from 2007.

When you enter the gallery to escape the cold weather outside, the melody of Yanni invites you in, enveloping the room, making the reception warmer and the room intimate.

The Lebanese period

For example we see in the painting “Dutch Tulips in Beirut” how Liz was brilliantly able to imagine a narrow street among the Lebanese buildings; the tulips were the essence and beauty of the place. In the painting “Litani Fairy Tale” we see the warm sun coating the wooden hut in the heart of a greenery bestowing life upon the painting. The painting “View from Beirut Balcony” is set in a Beirut house, where you live your life close to your neighbours in peace and harmony conveyed by the painting “A Street in Beirut” where the houses marry the vividness of imagination. In the painting “The Suburbs”, Liz captures the normality of a day in Beirut, where the walls of a modest house, the neighbourhood and the blue dome of a mosque enhances the blue sky above.

Her painting “After the Onslaught”, which portrays the extent of the damage caused by the Israeli attack, she paints it in a moment which many might neglect to notice. In a simple street, where two veiled girls are walking, one puts her hand on the other’s shoulder out of anxiety and fear. Quite simply she imagined the moments of truce which directly follow wars.

In her painting “Martyr’s Square”, she portrayed a unique moment where the people gathered with love, desire for freedom and life being their drive. A demonstration, where people raised the Lebanese flag, a throbbing crowd reaching for the blue sea in an attempt to break the chains.

Moving to the Turkish moments, we notice the painting of the bookshop in which she managed to capture perfectly the ambience of the famous ‘Sahaflar’ bazaar in Istanbul, it is indeed intriguing how she captured the serenity of the old man sitting in the corner of the bookshop leafing through a book; while the place, enveloped in green, ebbs with movement and life. Then we move in the same mood to watch private moments of belief which Liz

depicted in the painting

“The Praying Man” in which the brown colour adds to the spiritual and peaceful mood.

After this we notice the “Cafe” painting which captures the intimacy of a meeting in one of the Istanbul cafes from the solitary perspective of a tea tray which a waiter carries in front of the waiting faces; the steam from the hot drinks marks the scene and increases its warmth.

Finally the development of Liz Strick’s experience and her increased ability to use her oil colours shows that her impressions of the different places she visited leave the distinct mark of her beautiful exhibition.

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