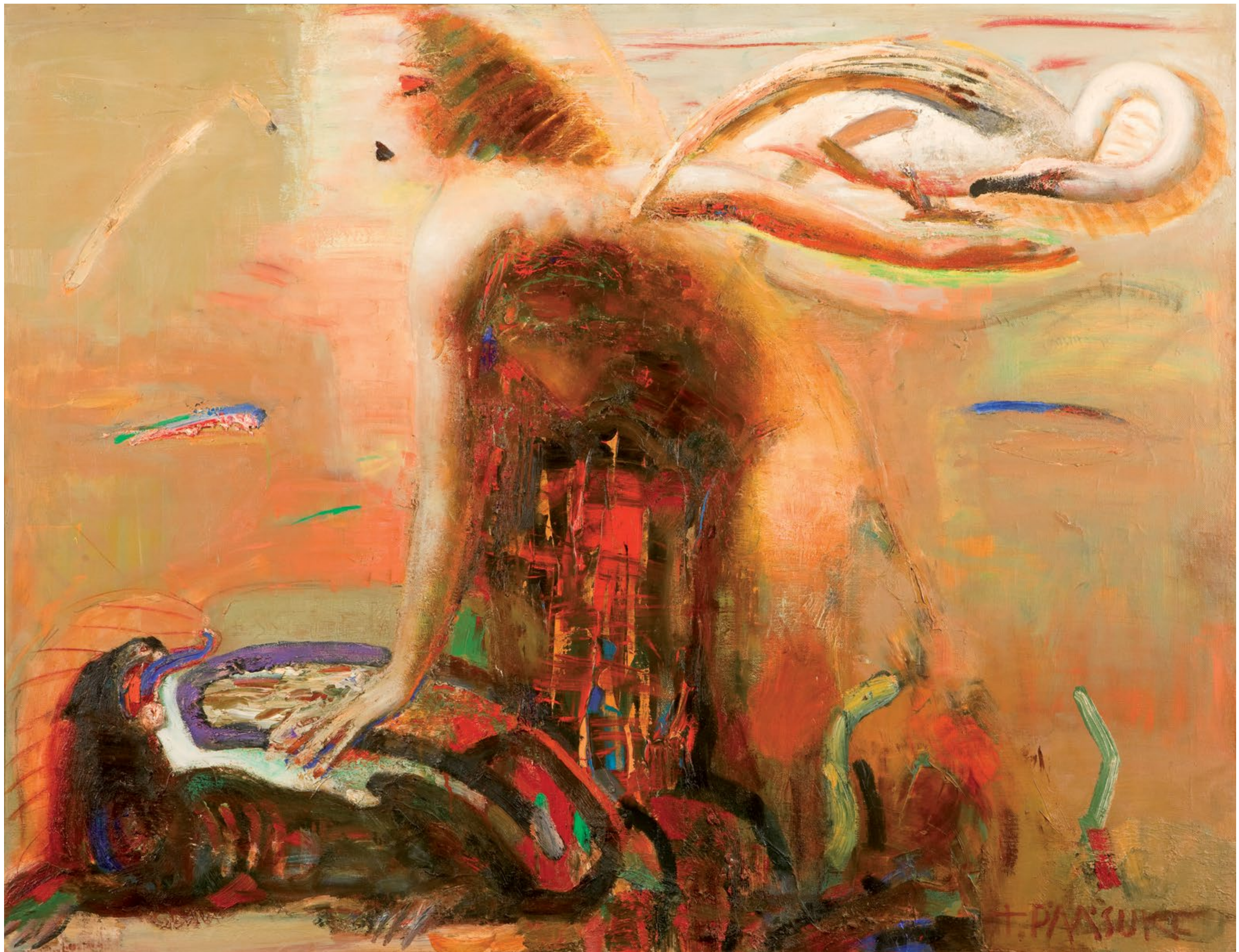




2010

Sadolin

Värv Kui Kunst



Tiit Pääsuke (1941)
This and Another / oil on canvas
115 x 147 cm / 1992



Värv kui Kunst

Jan

Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
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Feb

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Anne Parmasto (1952)
Untitled / oil on canvas
120 x 150 cm / 1991

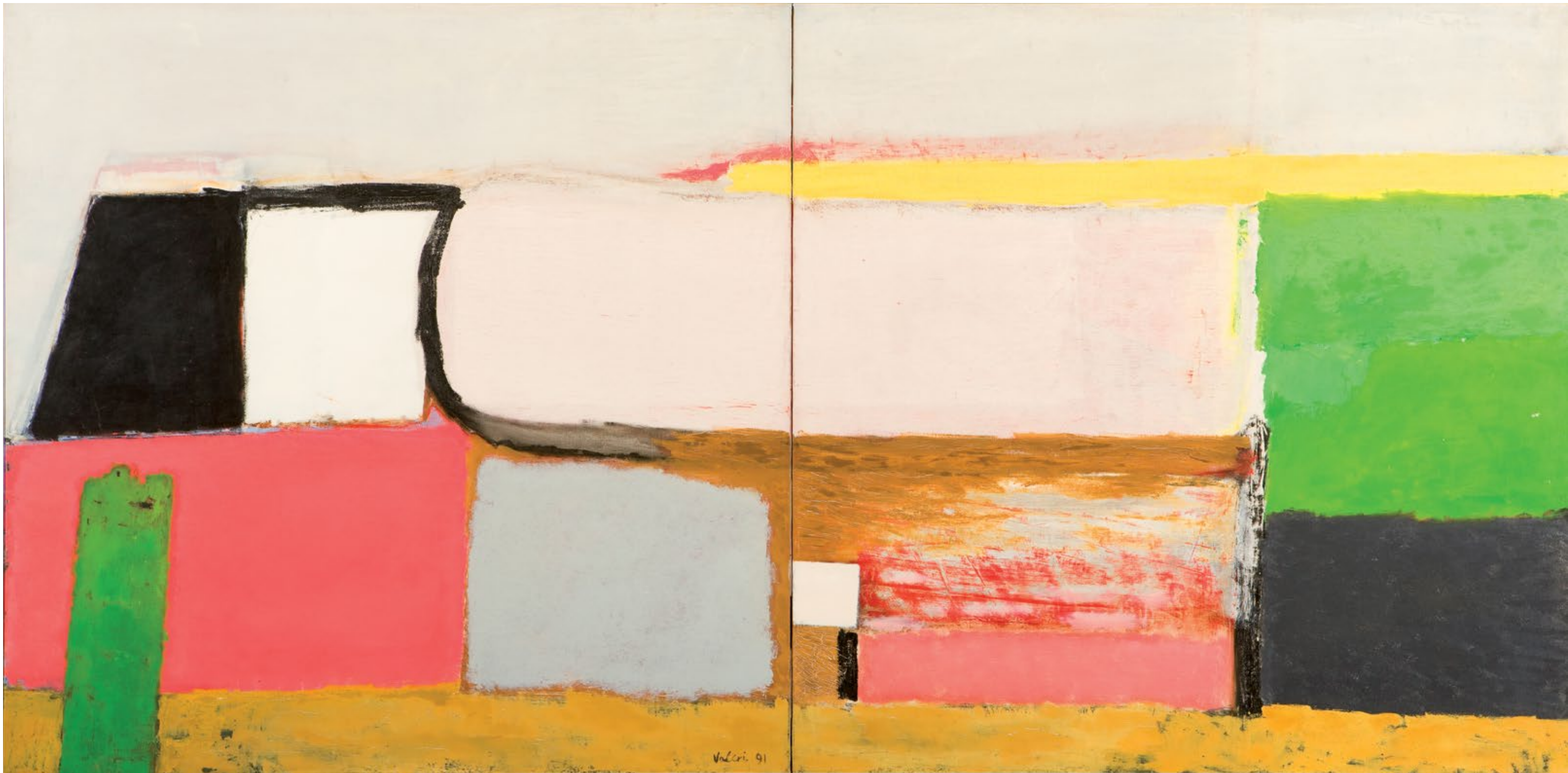


Värv kui Kunst

Mar

Apr

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Valeri Vinogradov (1952)
Bay Waters / oil on canvas
100 x 200 cm / 1991



Värv kui Kunst

May

Jun

Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo
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Rein Kelpman (1960)
Summer Evening at the Seaside
oil on canvas
119,5 x 116,3 cm / 1991



Värv kui Kunst

Jul
Aug

Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu
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Andres Tolts (1949)
Black and Yellow / oil on canvas
100 x 160 cm / 1991



Värv kui Kunst

Sep
Oct

We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
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Mari Kurismaa (1956)
Bathing Geometry / oil on canvas
150 x 135 cm / 1991



Värv kui Kunst

Nov
Dec

Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr
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Kuus eesti maaliijat

Sadolini kunstikogus on rikkalikult esindatud eesti 1980.–1990. aastate maal, millest seekordne kalender tutvustab kuut suurepärast tööd 1990. aastate algusest. Tiit Pääsuke, Andres Tolts, Rein Kelpman, Valeri Vinogradov, Mari Kurismaa ja Anne Parmasto on aga maalijad, kellela me eesti maali ajalugu hästi ette ei kujuta. Tegemist pole siiski mingi rühmituse demonstratsiooniga. Siinse kalendri valikut põhjendab asjaolu, et nad kõik, muidugi neile ainuomasele moele, tegelevad eesti maalikunstile siiani nii tüüpiliselt selle kunstiiligi traditsiooniliste probleemidega nagu koloriit, kompositsioon, faktuur, visuaalne kujund, esteetilised küsimused. Nende jaoks on väga oluline nägemismulje, värvi aistitavus, pildi maalilisus, kuid ka kord ja mõistuspärasus.

Juba 1960. aastate lõpul popkunstkunstkuna tuntuse saavutanud ja tänaseks elava klassiku staatust teinud **Andres Toltsi** teos vastab üldtõdud omaaegsele kunstile nagu musternäide. Kasutades reaalsust kui ehitusmaterjali oma struktuuride loomiseks ning lähenedes oma ülesandele alati kontseptuaalselt, pöörduvad Toltsi pilt pildis maalil (“Must ja kollane”, 1991) illusoorsele kaks ruumi, tekitades kolmedimensioonilise mulje. Toltsi töö on omamoodi lahinguuimata alalegooria sündmusest, mis on aset leidnud, kuid mille tähendus on ununenud.

Teine klassik **Tiit Pääsuke** – koloriidivirtuoos ja suurejooneliste sümbolistlike figuuraal-kompositsioonide lavastaja, kelle teemaks sageli inimene konkreetsetes ajas – keskendub teose puhtmaaililistele külgedele. Ilu ja meelelisus koos psüühilise pingega käivad Pääsuke loomingu (“Sama ja teine”, 1992) käikades ning minu arvates pole Pääsukelele tema põlvkonna maalikunstnike hulgas võrdset nii efektsel tasemel dekoratiivse kujundilisuse ja usutavuse kokkupanemisel.

Paul Klee loomingu ja naivismiga assotsiatsioone tekitava **Rein Kelpmani** (muuseas, kunstnikuna on ta iseõppija) varasem loominguuperiood, kuhu kuulub ka käesolev töö (“Suveõhtu mere ääres”, 1991) mängib geometriseeritud vormi, maastikumotiivi, melanhoolsete meeleolude ning unenäolise vabadusega. Otsapidi kuulub Kelpmani loomingu ka sürrealismi ja on nüüdseks arenenud suurejooneliste abstraktsed, erinevate tekstuuridega alusmaterjale kasutavate kollaažlike maalideni.

Valeri Vinogradov on eesti juhtivaid abstraktsioniste, musta värvi ei oska ükski teine maaliija nii intensiivselt ja varjundirikkalt edasi anda nagu tema (“Laheveed”, 1991). Maali kontrastsed värvipinnad annavad kokku teatud ruumilise mulje, milles ei puudu mõningane vihjelisus ka ebamäärasele loodusvisioonile. Viimasel kümnendil on Vinogradov loonud vaimukal venekeelse sõnamängul baseeruvaid satiirilisi tõlgendusi aga Eesti poliitilisest maastikust.

Anne Parmasto, kes on palju maalinud ka lilli, elegantse abstraktsed pildid tegelevad värvide omavaheliste suhete (kalendripildil “Nimeta” (1991) näiteks riskantse värvipaari pruun-sinine vahekord) analüüsiga.

Mari Kurismaa on siinses sekstetis omamoodi erand. Tegemist on nimeka sisearhitektiga, kes maalikunstnikuna tegi ilma 1980. aastatel ning hiljem keskendus taas vaid sisekujundustele. Kurismaast kujunes lühikese ajaga eesti metafüüsilise maali juhtfiguur, kelle suureformaadilistel maalidel pälvis tähelepanu peamiselt geomeetria vormidega loodud kummaline, nägemuslik keskkond. Maal “Suplev geomeetria” (1991) on kunstniku loomes üsna erandlik reaalse motiivina tõlgendatava kujundikeele tõttu.

Harry Liivrand



Värv kui Kunst

Six Estonian painters

The art collection of Sadolin is generously represented by Estonian paintings of 1980ies and 1990ies. This calendar introduces six wonderful artworks from the beginning of 1990ies. Tiit Pääsuke, Andres Tolts, Rein Kelpman, Valeri Vinogradov, Mari Kurismaa and Anne Parmasto are the painters without whom we do not very well imagine the Estonian history of painting. But there is nothing to do with a demonstration of any grouping. The choice of that calendar is justified by the circumstance that they all, of course by the way very unique for them, deal with the issues of that type of art until now so typically traditional to Estonian painting like colouring, composition, texture, visual image, aesthetical questions. Visual impression, sense of colour and picturesqueness of painting, but also the order and rationality is very important for them.

The painting of **Andres Tolts**, who already at the end of 1960ies achieved the prominence as a pop artist and who by today has become a living classic, corresponds to the above mentioned characteristics as a perfect example. By using the reality as a building material for creating his structures, and always approaching his task conceptually, two rooms illusively collide in the picture-in-picture painting of Tolts (“Black and Yellow”, 1991) and create a three-dimensional impression. The painting of Tolts is a kind of not opened up allegory of an event that has taken place but the meaning of which is forgotten.

Another classic **Tiit Pääsuke** – virtuoso of colouring and producer of magnificent symbolic figural compositions, whose topic is often a person in specific time period – concentrates to picturesque sides of his work. Beauty and sensuality together with psychical tension are characteristic to the creative work of Pääsuke (“This and Another” 1992). In my opinion there is no-one equal to Pääsuke among the painters of his generation who can put together the decorative figurativeness and credibility of that

effective level.

The earlier creative period of **Rein Kelpman** (by the way, as an artist he is an autodidact), who associates with art of Paul Klee and with naïve art, where also the present work (“Summer Evening at the Seaside”, 1991) belongs to, plays with geometrised shape, landscape motive, melancholic moods and dreamlike freedom. Partly, the creative work of Kelpman reaches to surrealism and has by today advanced to grandiose and abstract collage-like paintings using different base materials of different textures.

Valeri Vinogradov is one of the leading Estonian abstractionists. No other painter can communicate black colour such intensively and full of shades like he does (“Bay Waters”, 1991). The contrast paint surfaces give a kind of three-dimensional impression which also includes some allusion to indeterminate nature vision. During last decade Vinogradov has created satirical interpretations about political landscape of Estonia, basing on witty wordplay of Russian language.

Elegant abstract paintings of **Anne Parmasto**, who to a great extent has also painted flowers, deal with analysing the mutual relations of colours (e.g. in the calendar painting “Untitled” (1991) the relation of risky colour pair – brown and blue).

Mari Kurismaa is a kind of exception in this sextet. She is a well-known interior decorator who as a painter was influential in 1980ies and later on again focused on interior decorations. In a short time Kurismaa become a leading figure of Estonian metaphysical painting. On her large-format paintings the strange, visionary environment that was mainly created by geometrical forms deserved attention. The painting “Bathing Geometry” (1991) is quite exceptional in the creative work of the artist due to the figural language to be interpreted as a real motive.

Harry Liivrand