

# 2012



Agur Kruusing, 1994

**Sadolin**

VÄRV KUI KUNST

1996  
Agur Kruusing

15 aastat Sadolini kunstikalendreid



1997  
Mall Nukke



# January

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| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 |    |    |    |    |    |



Värv kui kunst  
1998 VANO ALLSALU

1998  
Vano Allsalu

**Sadolin**  
VÄRV KUI KUNST

# February

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1999  
Kaido Ole



# March

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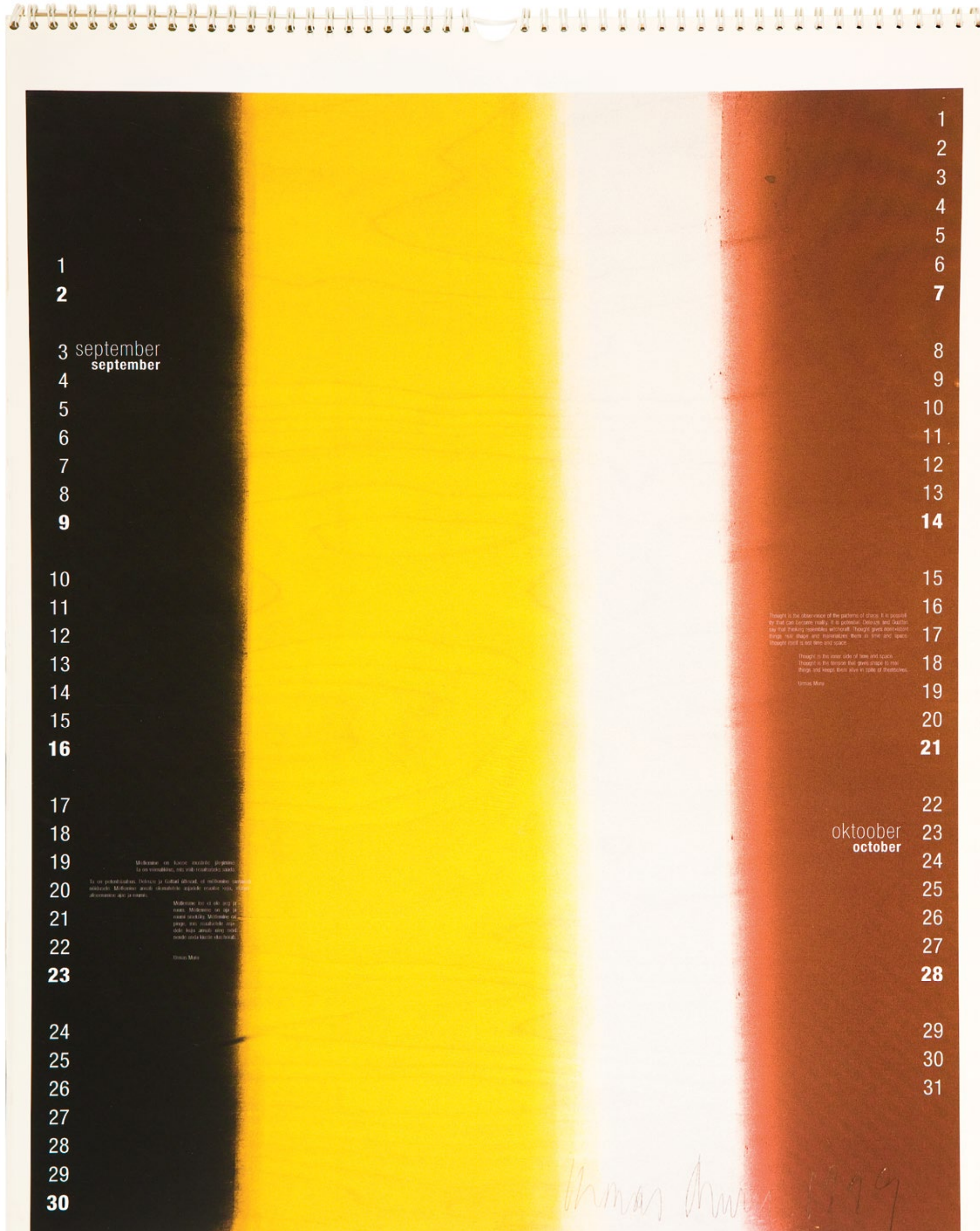


2000  
Urmast Viik



# April

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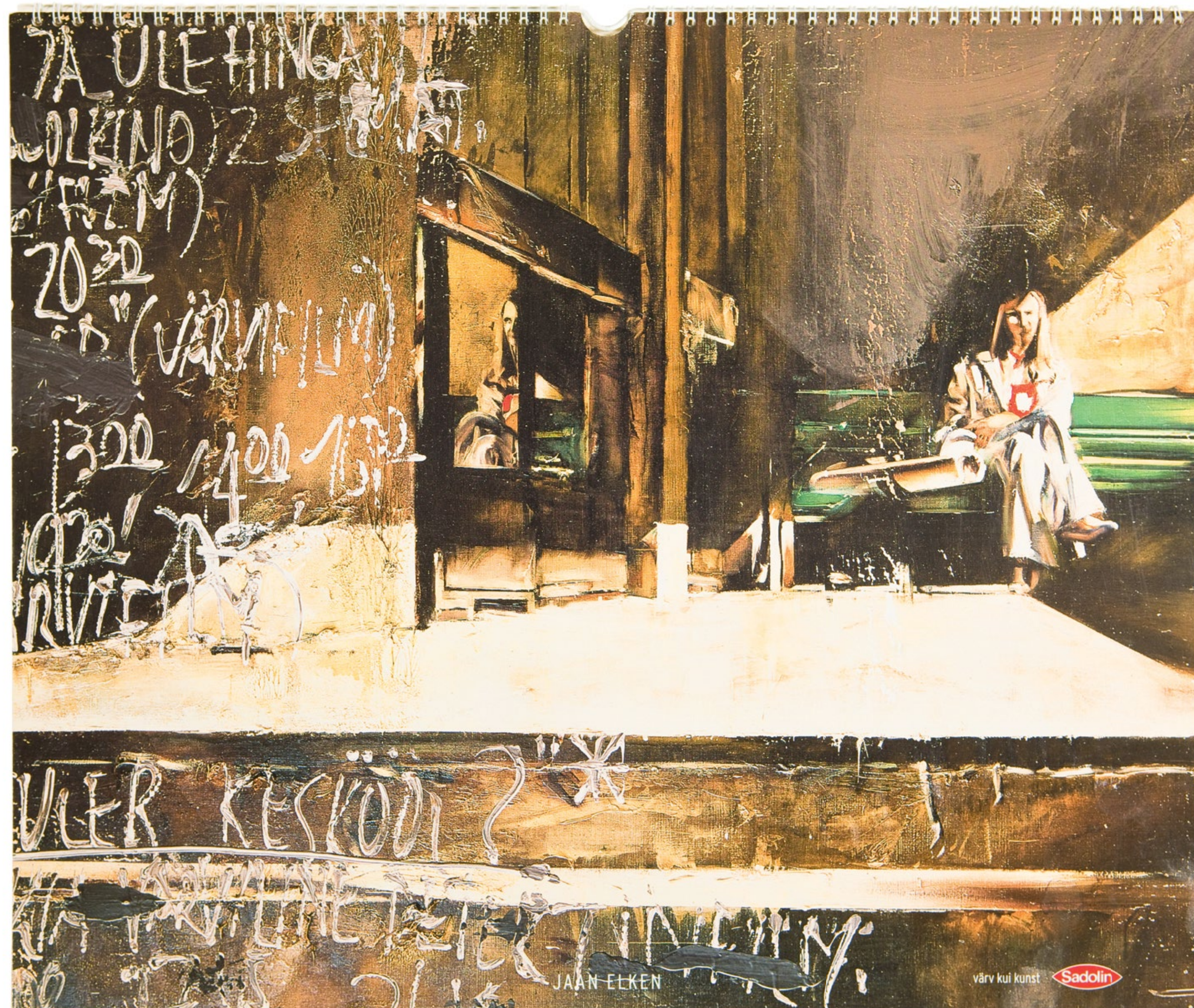


2001  
Urmas Mura



# May

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2003  
Jaan Elken



## June

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2004  
Marko Mäetamm



# July

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| 23 | 24 | 25 | 26 | 27 | 28 | 29 |
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2005  
Eve Kask

**Sadolin**

VÄRV KUI KUNST

# August

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2006  
Jüri Kask



# September

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2007  
Ado Lill



# October

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2008  
Enno Hallek



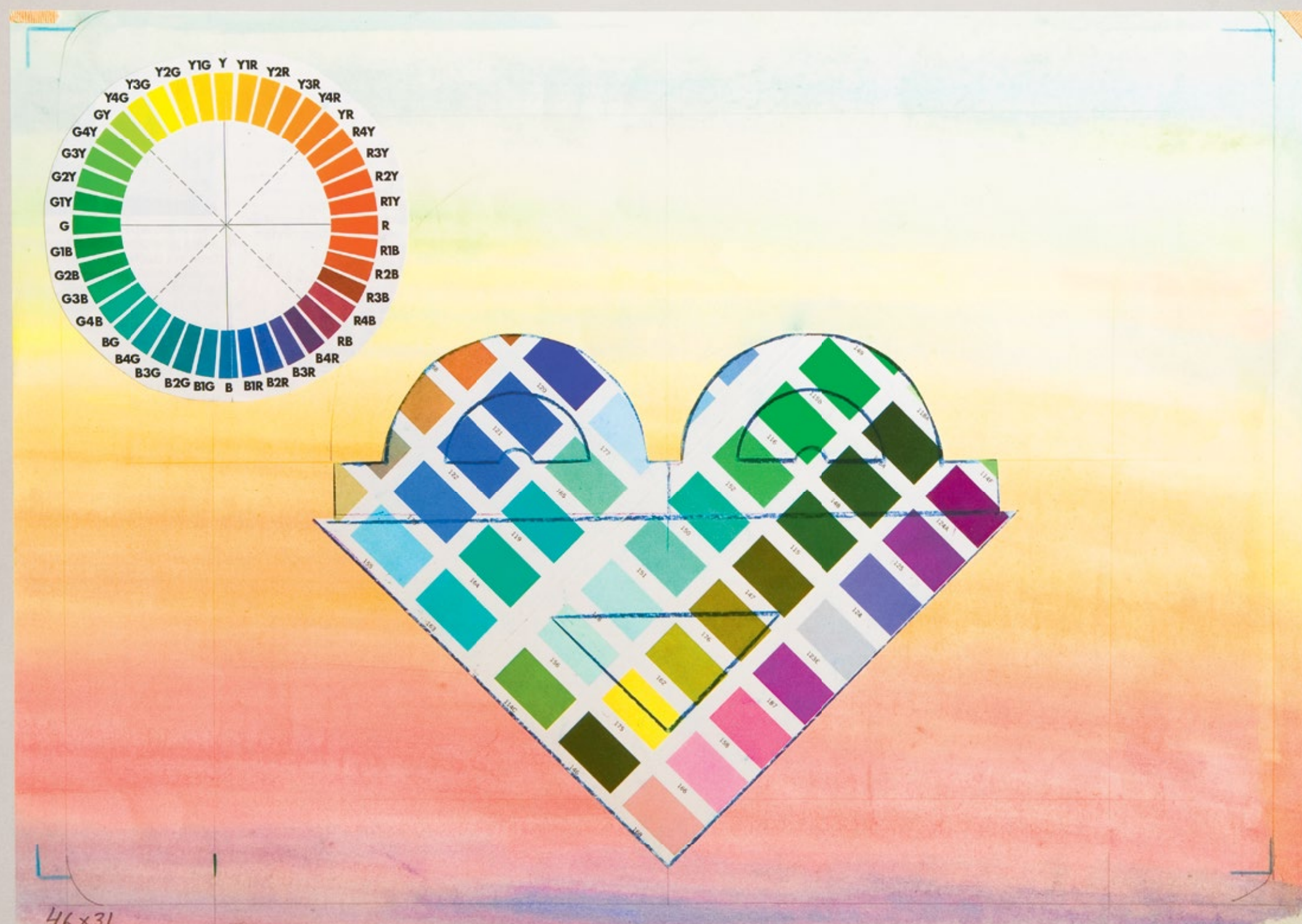
ENNO  
HALLEK  
2008



*Värv kui kunst*

# November

| Mo | Tu | We | Th | Fr | Sa | Su |
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| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |    |    |



© Enno Hallek  
Süda / Heart  
Akvaarell, kollaaž / Watercolour, collage  
1974–1976  
31 x 46 cm

2009 VIRGE JÕEKALDA



Tupked II, kaviirbel / Throbs II, drypoint  
67 x 100, 2005

2009  
Virge Jõekalda



# December

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# Värv kui kunst

Sadolini kunstiprojekti ajalugu ulatub eelmise sajandi viimase kümnendi keskele. Värvile saab läheneda mitmeti. See on keemiline aine, millega katta pindu, kuid sellega on võimalik luua midagi palju enam, alates enda ümber meeldivast keskkonnast kuni kunstiaiesteni välja. Just selle viimase ideega hakkaski Sadolini toonane turundustiim mängima. Sadolini kunstiprojekti algatajateks olid seal töötanud kunstihuvilised, kes nägid aastatega kogunenud värvifirma kunstikollektsiooni vaimset ja füüsilist väärtust, mida tuli hoida ja kasvatada. Ühtlasi tasus seda turunduse hüvaks ära kasutada. Välja töötati ülimalt lihtne ja selge kontseptsioon, mille keskmeks oligi värv kui kunst.

Kunstiprojekti kandvaks ideeks sai iga-aastane kunstipreemia väljaandmine. Sellega kindlustati kunstikogu pidev laienemine ning mitmekülsemaks muutumine. Lisaväärtuseks oli ka Sadolini töötajate kunstiteadlikkuse tõstmine, sest kunsti ei hoitud kinniste uste taga peidus, vaid see oli kõigile nautimiseks välja pandud. Samuti andis iga-aastane kunstipreemia nominentide valimine võimaluse viia end kurssi Eesti kunsti hetkeseisuga. Kunstipreemia juures peeti silmas mitut aspekti, millest kõige olulisem oli mõistagi värv. Maalikunstnike seast valiti välja kõige jõulisemalt värvi oma sõnumi edasiantmisel kasutavad kunstnikud, ajapikku lisandusid maalikunstnikest auhinnasaajatele ka värvi armastavad graafikud. Sadolini jaoks oli põnev kohtuda kord aastas kunstiinimestega

– maailmaga, millega äriinimestel ja inseneridel muidu palju kokkupuudet ei ole. Sestap peeti kunstipreemia laureaadi valikul silmas ka kunstniku isiksust. Ülimalt subjektiivset valikut püüdsid mõjutada ka Eesti kunstiringkonnad, pakkudes välja oma kandidaate, kuid Sadolini juhtkond otsustas jääda oma arvamuse juurde. Kunstiprojekt oli eelkõige Sadolini enda ettevõtmine. Lisaks rahalisele preemiale sai kunstnik võimaluse oma loomingut esitleda Sadolini eksklusiivses kalendris, millest sai kaunis jõuluringitus Sadolini tähtsamatele klientidele, partneritele ja ka välispartneritele. Nii andis Sadolin Eesti kunstnikele võimaluse reklaamida end väljaspool Eestit. Üks olulisi tingimusi kalendri kinkimisel oli selle personaalsus – kõik kalendrid said käsitsi kirjutatud pühenduse.

Turundusmeetodid muutuvad, uueneb maailm ja uuenevad suhtlemisviisid. Kui kunstiprojekti alguses oli aktuaalne Eesti maailma minemine, siis täna oleme kohal. Ühe kliki kaugusel olevad ärikontaktid ei räägi enam seda keelt, mida rääkisid käsitsi pühendusega kalendrid. Hakkame püüdma uusi tuuli Sadolini turundusse ning loodame leida elu põhiväärtuste hoidmiseks modernseid võtmeid.

# Paint as an art

History of Sadolin's art project dates back to the middle of last decade of 20th century. There are several ways of approaching to paints. Paint is a chemical substance to cover surfaces, but it enables to create much more – starting from the environment around you up to the works of art. The latter was the very idea the Sadolin's marketing team of that time started to play with. The initiators of Sadolin's art project were the company's employees who loved art, who saw mental and physical value of the paint company's art collection accumulated by many years and who understood that this value is to be maintained and increased. At the same time, it was worthy to make advantage of it for marketing purposes. Very simple and clear conception was developed, the midpoint of that was paint as an art.

Awarding an annual art prize became the guiding idea of the art project. By that, continuous enlargement and versatility of art collection was ensured. The added value gained was raising the art awareness of Sadolin's employees as the works of art were not kept hidden behind closed doors. They were displayed for everyone to enjoy. Choosing annual prize nominees also gave a possibility to be acquainted with current situation of Estonian art. Several aspects were taken into account when awarding the prize. The most important of them was naturally the paint. At first, the painters using paint the most expressively for communicating their message were

selected as art prize nominees. Later, graphic artists who love paint can also be found among the prize winners. For Sadolin it was exciting to meet art people once a year, to peep into the world the businessmen and engineers have usually not much contact with. That is why the personality of an artist was also taken into account when choosing a laureate of art prize. Estonian art societies tried to influence the very subjective choice by proposing their candidates, but the management of Sadolin decided to stick to their point of view. First of all, the art project was a proposition undertaken by Sadolin itself. In addition to money premium the artist gained a possibility to present his or her works of art in exclusive Sadolin's calendar that became a beautiful Christmas present for the most important clients and partners and also for foreign partners of Sadolin. In such a way, Sadolin gave an opportunity to Estonian artists to advertise themselves outside Estonia. One of relevant conditions to give a calendar as a present was its personality – all calendars received a dedication written by hand.

Marketing methods change, the world renews, the ways of communication develop. Introducing Estonia to the world was topical in the beginning of the art project. Today it is not vital any more. Business contacts just at a distance of one click do not speak the language the calendars with handwritten dedication spoke. We are facing up to new challenges in Sadolin's marketing and hope to find modern keys to hold the core values of life.



Täname: Kaja Kaasik, Marju Pottisep, Virge Tammaru, Toomas Tuul, Raivo Epner, Tõnu Sikk, Aigi Sool, Harry Liivrand, Hanno Soans, Sirje Helme, Reet Varblane, Vappu Thurlow, Galerii Vaal, Eesti Kunstnike Liit.

