



Mirjam Hinn | Tardunud helid / Solidified Sounds | 2018 | õli lõuendil / oil on canvas | Foto / Photography: KOOMA Photography | varieeruvad mõõdud / dimensions variable

2019

VÄRV KUI KUNST | PAINT AS ART

AkzoNobel 



Marge Monko | Kivid teemantide, teemandid kivide vastu / Stones Against Diamonds, Diamonds Against Stones | 2018 | vitriinkapp, fotod, kivid, iPhone / showcase, photos, rocks, iPhone
 | Vitriini teostus / Design and construction of the vitrine: Kaisa Sõöt | Foto / Photography: Marge Monko | varieeruvad mõõdud / dimensions variable

JAN
FEB

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
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28



Mirjam Hinn | Tardunud helid / Solidified Sounds | 2018 | õli lõuendil / oil on canvas | Foto / Photography: KOOMA Photography | varieeruvad mõõdud / dimensions variable

MAR
APR

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							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30



Robin Nõgisto | The Bio Feel | 2017 | õli lõuendil / oil on canvas | Foto / Photography: Stanislav Stepashko | 200 x 450 cm

MAY
JUN

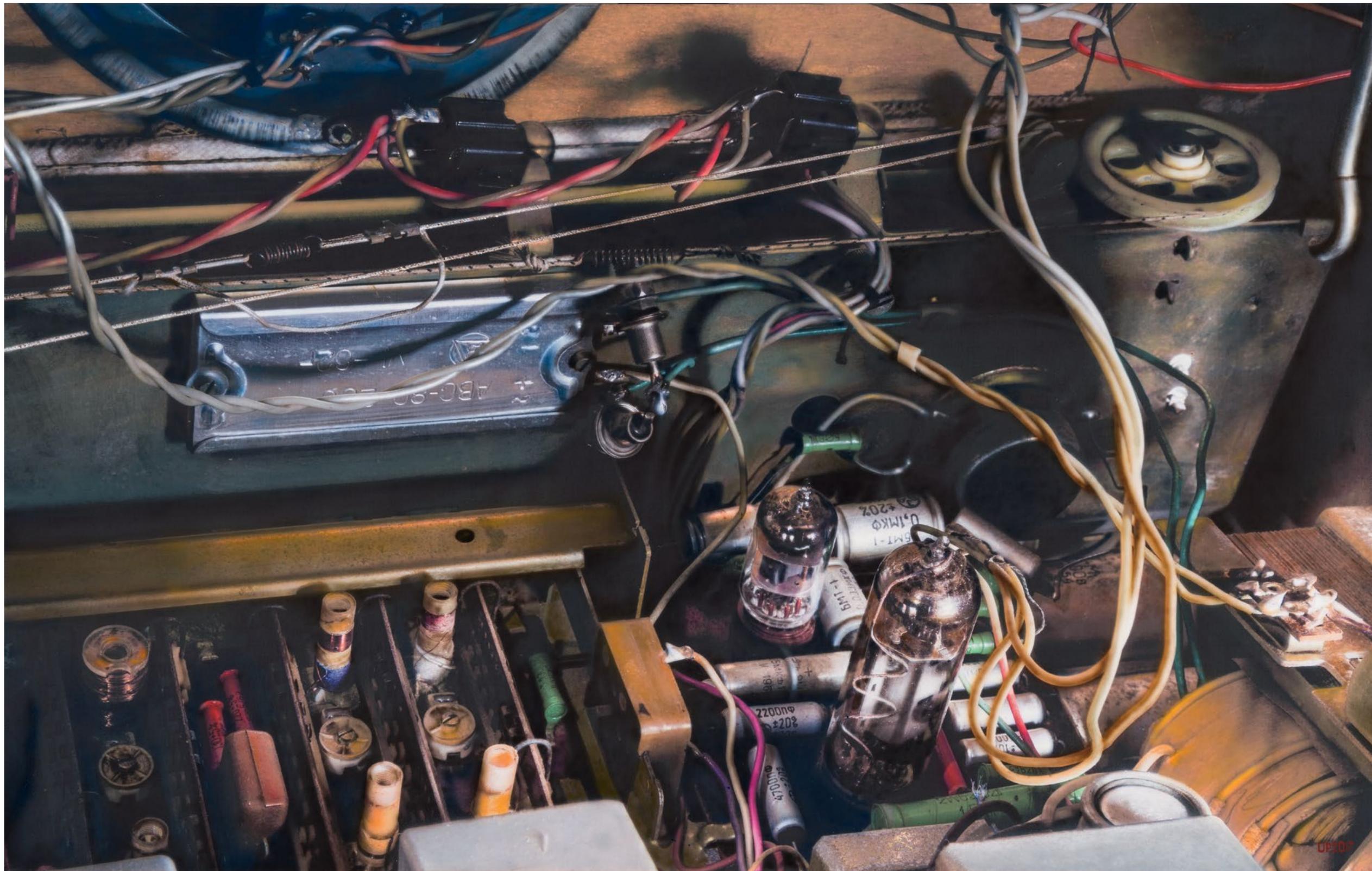
We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30



Kristi Kongi | Alkeemikud, kunstnikud, puhastajad ja teised (Kristi Kongi dialoogis Kasper Bosmansiga) / Alchemists, Artists, Cleaners and Others (Kristi Kongi in Dialogue with Kasper Bosmans) | 2018 | kohakindel installatsioon / site-specific installation | varieeruvad mõõdud / dimensions variable

JUL
AUG

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		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31					
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		



Urmas Pedanik | Simulaakrum. Nägemus / Simulacrum. Vision | 2017 | foto, õli, lõuend / photo, oil, canvas | Foto / Photography: Stanislav Stepashko | 95 x 150 cm

SEP
OCT

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	We	Th	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	



Anna Škodenko | Kogu olend näib küll mõttetuna, aga omal viisil siiski tervikuna / The whole thing looks senseless enough, but in its own way perfectly finished | 2018 | installatsioon / installation | Foto / Photography: Tarvo Hanno Varres | varieeruvad mõõdud / dimensions variable

NOV
DEC

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							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

VÄRV KUI KUNST | PAINT AS ART | 2019



Marge Monko

Marge Monko (s 1976) on foto-, installatsiooni- ja videokunstnik Tallinnast. Ta on lõpetanud magistrantuuri Eesti Kunstiakadeemias, kus töötab praegu ka fotoosakonna professorina. Enamik tema teoseid on mõjutatud psüühhoanalüüsi, feminismi ja visuaalkultuuri teooriatest.

2018. aastal esines ta Tallinna Linnagaleriis isikunäitusega „Kivid teemantide, teemandid kivide vastu“, mille keskne installatsioon jäljendab luksusbuttiigi vitriinkappi. Roosasse vitriini oli aga hinnaliste ehete asemel asetatud erinevad objektid: foto eeljaloolisest naisekujukesest, nutitelefon antibeebipildide äppiga, teemantide reklaamfotod ning tavalised kivid. Kunstniku huvitab, kuidas ettevõtted loovad tarbimisiha ning eksklusiivsuse tunnet. Ent teemantide asemel võiksid vabalt olla ainult kivid.

Nomineeris Tallinna Kunstihoone.



Marge Monko (b 1976) is a photo, installation and video artist from Tallinn. She has graduated from the Estonian Academy of Arts with a master's degree and is currently also working there as a professor of photography department. Most of her works are influenced by the theories of psychoanalysis, feminism and visual culture.

In 2018 she had a solo exhibition "Stones Against Diamonds, Diamonds Against Stones" in Tallinn City Gallery where the central installation was mimicking a showcase from a luxury boutique. However, instead of precious jewellery, different objects were placed inside the pink showcase: a photo of a prehistoric statuette portraying a woman, a smartphone with a mobile app for birth control pills, diamonds advertising photos and ordinary rocks. The artists is interested in how companies create consumer desire and communicate exclusiveness. Yet instead of diamonds there could be just rocks.

Nominated by Tallinn Art Hall.

Mirjam Hinn

Mirjam Hinn (s 1990) on maalikunstnik Tartust, kes peamiselt töötab abstraktse maali traditsioonis.

2018. aastal oli tal Tartu Kunstimaja monumentaalgaleriis isiknäitus „Tardunud helid“. Hinn on varasemalt lõpetanud Tartu Kõrgema Kunstikooli maalingute osakonna ning kaitses selle näitusega edukalt Tartu ülikooli maali osakonna viimase lõpetaja, kuna osakond suleti. „Tardunud helid“ tugines sünesteesia fenomenile ning kunstnik proovis visualiseerida helisid: kuuldavate elemendid on „asendatud“ pintslitõmmetega ja helide kooskõla „kujutavad“ puhastes tooniüleminekutes geomeetrisel kujundid.

Nomineeris Tartu Kunstimuuseum.



Mirjam Hinn (b 1990) is a painter from Tartu who mainly works in the tradition of abstract painting.

In 2018 she had a solo exhibition "Solidified Sounds" in the monumental gallery of the Tartu Art House. Hinn had previously graduated from Tartu Art College and this exhibition was her master's project at the department of painting in the University of Tartu, effectively making her the last graduate of the department that had been closed down. "Solidified Sounds" was based on the phenomenon of synaesthesia that she used to visualise sounds: aural elements were "replaced" with brush strokes and layers of sound were "depicted" through geometric shapes filled with colour gradients.

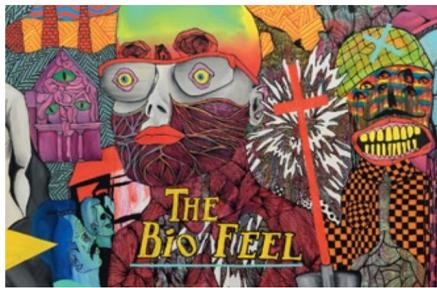
Nominated by Tartu Art Museum.

Robin Nõgisto

Robin Nõgisto (s 1992) on maali- ja filmikunstnik Tallinnast. Lõpetanud 2017. aastal Eesti Kunstiakadeemias maalikunsti eriala bakalaureusekraadiga, tegeleb ta paralleelselt ka filmi ja muusikaga. Talle meeldib ühendada maali liikuva pildiga ja pilti heliga, aga ütleb, et maal on endiselt tema jaoks ülim kunstivorm. Ta on ka õelnud, et paljud asjad tema kunstis on tulnud unenägudest.

Jah, see on populaarkultuuri lõputust reservuaarist inspiratsiooni ammutav psüühedeelliline fantaasiamaailm, kus krahv Dracula võiks ennast vabalt leida kollase alveelaeva pardalt koos biitlitega jämmimas, ja ta isegi ei üllatuks sellest faktist. Kunstniku maale iseloomustavad suured mõõtmed, volüümikad kompositsioonid, popkunsti võtmes selged kontuurid ja erksad värvid ning opkunsti meenutavad keerukad mustriplinnad. Rääkimata koomiksiliikest, sageli humoorikatest ja/või öudust tekitavatest detailidest, nagu näiteks Eesti Kunstnike Liidu aastanäitusel Tallinna Kunstihoones 2018. aastal eksponeeritud hiigelmaaili „The Bio Feel“.

Nomineeris kvartalajakiri KUNST.EE.



Robin Nõgisto (b 1992) is a painter and filmmaker from Tallinn. He graduated from the Estonian Academy of Arts with a BA degree in painting in 2017, but is also involved with filmmaking and music. He likes to connect painting with a moving images and images with sound, but says that painting is still the ultimate form of art for him. He also has said that a lot of things in his art come from dreams.

Yes, this is a psychedelic fantasy world that draws inspiration from endless reservoirs of popular culture; a place where count Dracula could easily find himself on board the Yellow Submarine, jamming with The Beatles and not even being surprised by that fact. The artist's paintings are characterized by large scale, voluminous compositions, clear contours and bright colours in the key of pop art and complicated pattern surfaces reminiscent of op art. Not to mention the comics-like, often humorous and/or horrifying details, as best exemplified by a large scale painting "The Bio Feel", exhibited at the annual exhibition of the Estonian Artists' Association in Tallinn Art Hall in 2018.

Nominated by an art quarterly KUNST.EE.

Kristi Kongi

Kristi Kongi (1985) on maalikunstnik Tallinnast, kes keskendub oma teostes värvile, valgusele ja ruumile, esitledes oma erksavärvilisi maale sageli installatsioonipõhiselt ja kohaspetsiifiliselt. 2013. aastal pälvis ta Sadolini kunstipreemia ja 2017. aastal auhinnati teda Konrad Mäe medaliga. Ta on 2011. aastal lõpetanud magistrantuuri Eesti Kunstiakadeemia maali osakonnas ning õpetab samas praegugi.

2018. aastal tegi ta (koostöös Kasper Bosmansiga) Kumu kunstimuuseumi siseõue jaoks kohakindla projekti, millest moodustus omaette spetsiifiline installatiivne tervikteos. Näitus Kumu siseõues lähtuski tugevalt selle arhitektuursetest komponentidest, see oli väljapanek (muuseumi) keskkonnast. Tegu polnud klassikalise maaliga, vaid kunstnik oli kasutanud näiteks värvilist pleksiaklaasi, mille pind mängis kaasa päevaaja ja päikesevalgusega.

Nomineeris Eesti Kunstimuuseum.



Kristi Kongi (b 1985) is a painter from Tallinn whose work is focused on colour, light and space; her paintings are often installation-like, site-specific and characterised by bright colours. In 2013 she received the Sadolin Art Prize and in 2017 she was awarded with Konrad Mägi Medallion. In 2011 she received her master's degree from the department of painting in the Estonian Academy of Arts where she is currently also teaching.

In 2018 she created a site-specific project (in co-operation with Kasper Bosmans) for Kumu courtyard, which formed a specific installation as a whole. The exhibition in the Kumu courtyard clearly stemmed from its architectural components, it was a show about the (museum) environment. This wasn't classical painting; for example, the artist had used colourful acrylic glass, making its surface interact with daytime and sunlight.

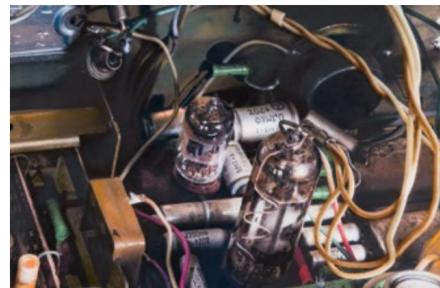
Nominated by Art Museum of Estonia.

Urmas Pedanik

Urmas Pedanik (s 1949) on eesti maalikunstnik, kes kerkis hüperrealistliku stiiliga esmakordselt esile 1970. aastate teises pooles. Tänapäeval kuuluvad nii mõnedki tema selle perioodi elektroonikaalased õlimaailid, nagu näiteks „Trükitud skeem I“ (1977) ja „Valgus elektrikilbil“ (1978), rahvusliku kunstiajaloo kullafondi, olles arvel muuseumikogudes nii Tallinnas kui ka Tartus.

Alates 1986. aastast tekkis tema loomingusse pea veerandsajandi pikkune paus, mis kestis 2010. aastani. Nii näiteks oli tema 2018. aasta Draakoni galerii isiknäitus „Simuleeritud maailmad“ alles tema viies isiknäitus, kuigi ta oli alustanud juba 1970. aastatel. Urmas Pedaniku elektroonikaalaste maalide fenomeni selgitabki lühidalt paradoks, et kunstniku hüperrealistlik käsitlusviis ei ole vahepealsete aastatega muutunud, küll aga on kardinaalselt muutunud maailm selle taustal. Analoogelektronika ajastu on möödus ja alanud on uus digitaalse elektronika ajastu. Muutust sümboliseerivad vaakumlamp, transistor ja digitaalne trükkplaat.

Nomineeris Eesti Kunstnike Liit.



Urmas Pedanik (b 1949) is an Estonian painter who first gained recognition in the latter half of the 1970s with hyper-realistic style. Today a number of his electronics-related oil paintings from that era, for instance "Printed Scheme I" (1977) and "Light on a Electrical Cabinet" (1978), belong to the cream of Estonian art history, being part of permanent collections both in Tallinn and Tartu.

There was almost a 25-year-long break in his artistic career, from 1986 to 2010. So, for example, the personal exhibition "Simulated Worlds" in Draakon gallery in 2018 was only Pedanik's fifth solo exhibition, even though he had started already in the 1970s. In fact, the phenomenon of Urmas Pedanik's electronics-related paintings can be shortly explained by the paradox that the artist's hyper-realistic way of depiction has not changed, but what has significantly changed after all these years is the world itself. The era of analogue electronics has passed and a new era of digital electronics has begun. The change is symbolized by a vacuum tube, a transistor and a digital printed circuit board.

Nominated by Estonian Artists' Association.

Anna Škodenko

Anna Škodenko (s 1986) on multidistsiplinaarne kunstnik Tallinnast, kelle teostekehandid iseloomustab lüürilisus ning analüütiline lähenemine oma meediumile ja visuaalsele kujutisele. Ta on lõpetanud Eesti Kunstiakadeemia maali osakonna, ent täiendanud ennast ka Londonis ja Moskvast ning läbinud 2017. aastal Glasgow kunstiakadeemia magistriprope. 2018. aastal jagas ta koos Tanja Muravskajaga Köler Prize'i nimelist peaauhinda (Eesti Kaasaegse Kunsti Muuseumi korraldatud Köler Prize'i nominentide näitusel).

Tema installatsiooni „Kogu olend näib küll mõttetuna, aga omal viisil siiski tervikuna“ lähtepunktiks oli Franz Kafka lühinovelli „Majaisa mure“ tegelane: elukas nimega Odradek. Majaisa ehk jutustaja üritab aru saada Odradeku loomust. Kuid see ebaõnnestub. Odradek pole ei elav ega elutu. Tal puudub päritolu, tegevusala ja ilmne tähendus. Odradek kunagi ei väsi ega jää vanaks. Tõenäoliselt jääb ta elama majaisa koju igavesti.

Škodenko teos oli loodud 3D pliitsiga ja kujutas endast värvirohkeid skulpturaalseid vorme, millest osa olid abstraktsed, osa kujutavad. Teos oli ühtlasi pidevas protsessuaalsuses eksponeerimistundide jooksul – üks kasvav ning muutuv konstruktsioon.

Nomineeris Eesti Kaasaegse Kunsti Muuseum.



Anna Shkodenko (b 1986) is a multidisciplinary artists from Tallinn whose body of work is characterized by lyrical and analytical approach to its medium and visual representation. She received her diploma in painting from Estonian Academy of Arts, but studied also in London and in Moscow, before receiving her master's degree in Glasgow School of Art in 2017. In 2018 the Köler Prize Grand Prix was jointly awarded to Anna Shkodenko and Tanja Muravskaja (at the Köler Prize nominees' exhibition, organized by Contemporary Art Museum of Estonia).

Her installation "The whole thing looks senseless enough, but in its own way perfectly finished" was inspired by a creature called Odradek who is a character from "The Cares of a Family Man",— a short novel by Franz Kafka. The house owner being a narrator of the story tires to understand the nature of Odradek. But he fails to get any answers. Odradek is nor alive neither inanimate, has no origin, no occupation and no apparent purpose. He can never get tired or old and most likely he is going to occupy the hose of the men eternally.

Shkodenko's work had been created with a 3D pencil and consisted of colourful and sculptural forms, some of which were abstract and some representational. The work was also in a constant work- in-progress state during exhibiting hours – a growing and changing construct.

Nominated by Contemporary Art Museum of Estonia.