



Sadolin  
Marko  
2003 dib.

VÄRV KUI KUNST  
2004  
MARKO MÄETAMM

Sadolin





JAANUAR | JANUARY  
VEEBRUAR | FEBRUARY

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 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 |

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« KELL ON KOLM »  
MÄETAMM'93

MÄRTS : MARCH

|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
| 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 |    |    |    |    |

APRILL : APRIL

|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
|    |    |    | 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 |    |    |





"GOD YES DEVIL NO"

|    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|
|    |    |    |    |    | 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 |    |    |    |    |    |    |

MAI / MAY    JUUNI / JUNE

|    |    |    |    |    |    |    |   |
|----|----|----|----|----|----|----|---|
|    |    | 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 |    |    |    |    |   |

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JUULI / JULY

|    |    |    |    |    |    |    |  |  |  |  |  |  |
|----|----|----|----|----|----|----|--|--|--|--|--|--|
|    |    |    | 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 |    |  |  |  |  |  |  |

AUGUST / ISUGOV

|    |    |    |    |    |    |    |   |  |  |  |  |  |
|----|----|----|----|----|----|----|---|--|--|--|--|--|
|    |    |    |    |    |    |    | 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 |    |    |    |    |    |   |  |  |  |  |  |

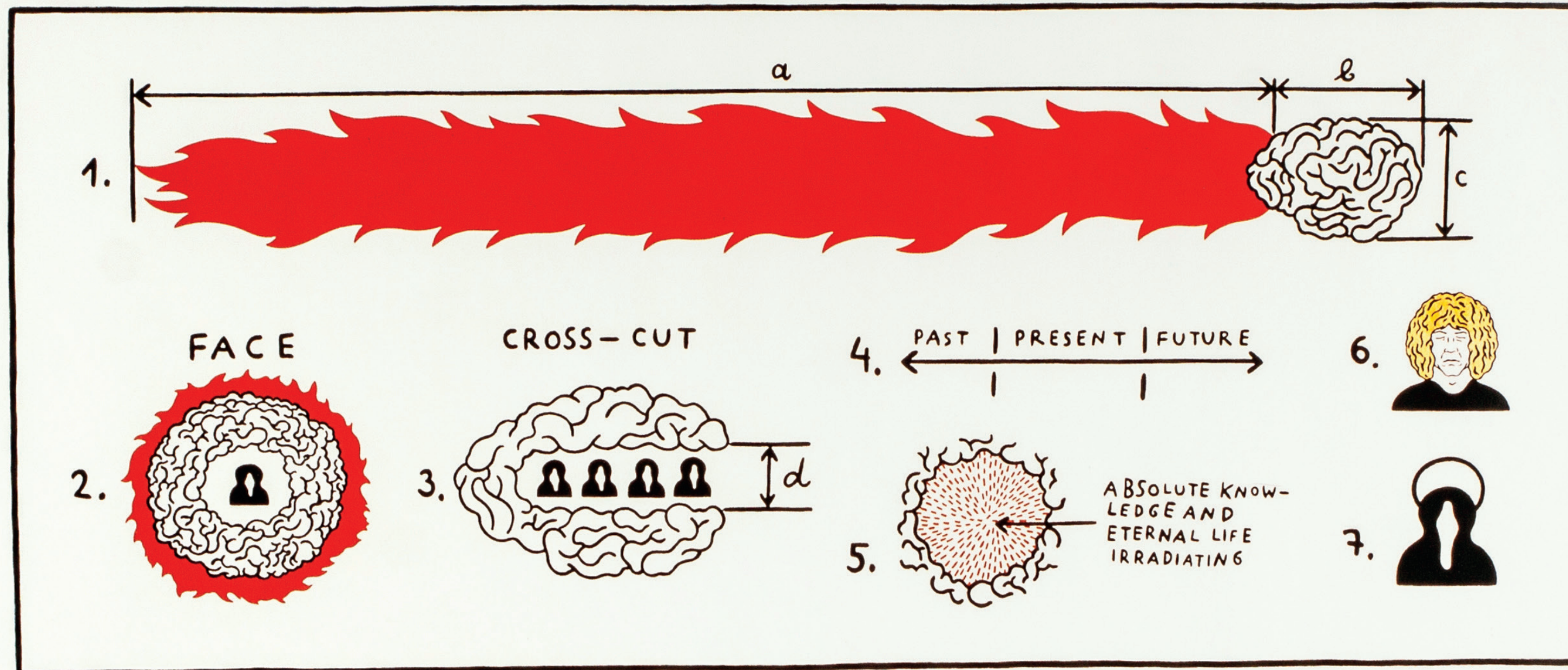
“6 VÕIMALUST AUTO PARKIMISEKS”  
MÄETAMM'94

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2004  
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# THE CHEMISTRY OF SUPERNOVA-BRAIN



1. SUPERNOVA - BRAIN :  
 SIZE :  $a = 18 \text{ m}$  ;  $56,52 \text{ m}^*$   
 $b = 11 \text{ m}$   
 $c = 9 \text{ m}$   
 SPEED: HYPER-SUPER-MAGIC  
 SPEED - OH-SHIT-WHAT  
 A-SPEED  
 MASS : 0  
 SUBSTANCE : SUPER-FINE BRAIN  
 RED FIRE  
 BRAINLAND WHEN INHABITED  
 \* - SIZE WHEN MOVING

2. FACE:  
 ROUND, HOLLOW  
 INHABITED INSIDE  
 ↓  
**BRAINLAND**

3. CROSS-CUT:  
 THE HOLLOW SPACE  
 CLEARLY VISIBLE  
 ALSO INHABITANTS  
 INSIDE  
 $d = 3,14 \text{ m}$

4. PENETRATING TIME  
 DIMENSIONS  
 IN ANY DIRECTION

5. IRRADIATING INSIDE:  
 THE ABSOLUTE KNOW-  
 LEDGE AND ETERNAL  
 LIFE SOAKING INTO  
 EVERYONE MAKING HIM  
 SUPERNATURAL AND  
 EVERLASTING DIVINE  
 CREATURE

6. ME - SUPERNATURAL:  
 THE CREATOR OF  
 SUPERNOVA - BRAIN

7. GOD - THE FIRST INHABI-  
 TANT OF BRAINLAND

ODDITY :

SUPERNOVA-BRAIN IS WHEN  
 YOU ARE OUTSIDE, BRAIN-  
 LAND IS WHEN YOU ARE  
 INSIDE

MÄETA(M)2





November  
Detsember December

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 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 |





## Mäekuningast nagu ta on.

Kuigi ma ei tunnegi end enam palju nooremana kui maalikunstnik Marko Mäetamm, kuulun ma põlvkonda, kelle jaoks Mäetamm on justkui alati olemas olnud. Vana hea Mäetamme enesestmõistetavuse perspektiivist tahakski tänast juttu alustada. Viimase paari aasta jooksul on tal õnnestunud end vaat et iga olulisema ülesastumisega mingi nipiga aasta-paar nooremaks konverteerida – viimane kord, kevadise Vaal galerii näituse puhul, tuli mul kirjutada, et „Mäetamm on juba suur poiss, kuue-aastane“. Kuid kuskil üheksakümnendate algupoole näis Mäetamme kunstnikunimi olevat püsivalt kinnistunud, ta oli alati massiivselt esil nagu avangardiklassikud Arrak, Meel ja Lapin, samavõrd enesekindel ja populaarne. Oma kindla käekirja raames, sest ainult nii ta end meile esitas, mäetammeliku universumi ainuvalitsejana, võis teda juba kaugetlt ära tunda nii Vaal Galerii näituseplakatil, mis laiutas koos pesupulbri-reklaamidega linnatänaval, mõne reklaamibüroo, näiteks „Vanade eestlaste“ logol või kunstisaalis, Kursi koolkonna näitusel. Te ju mäletate küll seda Mäetamme, „sametise põlvkonna“ meest, kelle piltidel askeldas hulgi „Kollaselt allveelaevalt“ maabunud lamedaid pikajuuksetisi ja pehmevormilisi kah-hipisid, ladnasid tegelasi, kelle selgepiiristel värvipindadel lahti rulluvas elus oli midagi vältimatult banaalset. „Kell on kolm“, kinnitab meile käesolevas kalendris üks selline tegelane. Mäetamme toonased pildid olid just sellised, mille puhul võib kõnelda

raskestitabatavast tasakaalust uuema kunsti käitumiskoodide ja laiema publiku ootuste vahel, et keegi kunstnik kõnetaks lihtsalt ja selgelt nende elu ja tegemisi. Üheksakümnendate eesti kunstis toimunud närviliste tõmbluste foonil oli Mäetamm noor nimi, kes alati üllatas oma äratuntavate süžeede ja näiliselt pingevabade lahendustega. Küllap kõik imestasis, et kuis võib kunst midagi niivõrd enesestmõistetavat olla. See töötab kohalikul tasandil praeguseni. Kuis muidu seletada tema piltide kunagist peaaegu et kantserogeenset levikut, või tänase Woodstock'i klubi sisekujundust, mis on viimaseks näiteks vana Mäetamme käe-kirjast. Olen seda Mäetamme vaadanud teatava ükskõiksusega, nagu vaadatakse loodust, maastikku enda ümber ja ilma koduses kliima-vööndis, mida keegi pole endale õieti valinud ja mida nagu polekski mõtet ei kiita ega kiruda. See sujuvus, millega Mäetamm ühendas kuuekümnendate põlvkonna rahvusvahelise popi-ikonograafia üheksakümnendatel eesti kultuuriruumis domineerinud määratseva väike-kodanluse väärtushinnangutega nõuaks ehk tänaseks revisjoni. Et tema pildid on viimasel ajal üha sõgedamalt ja sügavamalt infantiilsed, siis tekkib vägisi kahtlus, et Mäetamme täielikus andumuses üheksakümnendaile oli vagurat, varjatud jaburust rohkem, kui seda esmapilgul aimata võis. Kuid sellest tuleks küllap juba kunagi hiljem põhjalikult rääkida, nii umbes kümne aasta pärast, kui need vana Mäetamme pildid oma ajas paika settinud on. Et aga tänasest Mäetammest kõik ausalt ära rääkida, tuleks mul pigem minna tagasi päris algusesse, ja pärida esimese pildi järele mida ma ammusest ajast mäletan. See 1990 aasta pilt, väike guasš paberil, nimega „Jamaaha, Kawasaki ja Honda maitsevad muna“ sirutab sõbrakäe Mäetamme tänastele, kurat seda teab kas kurjadele, röömsatele või kurbadele, kuid igatahes enesekindlalt erekollastele mõmmibeebidele. Ainult et Mäetamm seal kusagil piltide vahel on selle 13 aastaga suuremaks, lõovamaks, süsteemsemaks, konseptuaalsemaks ja kavalamaks muutunud – peaaegu et märkamatult on ta suutnud end kohaliku popikangelase staatusest rahvusvahelisel kunsti-maastikul sujuvalt opereerivaks tegelaseks konverteerida.

Hanno Soans

## About the King of the Hill as he is.

Although I no longer feel much younger than painter Marko Mäetamm, I belong to a generation for which Mäetamm has seemingly always existed. I would like to begin this article from the perspective of the self-evidence of good old Mäetamm. Over the last couple of years, he has succeeded with every important appearance in transforming himself a year or two younger through some device or other – the last time, on the occasion of the Vaal Gallery spring exhibition, I had to write that “Mäetamm is a big boy already, six years old”. Yet sometime in the early 1990’s, the name of Mäetamm the artist appeared to be permanently fixed. He was always massively in the forefront like the avant garde classics Arrak, Meel and Lapin, just as self-assured and popular. Within the framework of his particular characteristic style, because that is the only way he ever presented himself to us, as the monarch of the Mäetamm-like universe, he could be recognised from a long way off already, whether it be a poster for a Vaal Gallery exhibition on display all over the streets alongside laundry detergent advertisements, a logo for some advertising agency such as “Vanad eestlased” (Old Estonians), or in art galleries at an exhibition of the Kursi school. Surely you remember that Mäetamm, the man from the “velvet generation”, in whose pictures flat, long-haired fellow hippies with soft forms straight from the “Yellow Submarine” bustled about in great numbers. They were swell characters with something undeniably banal in their lives that unfolded on clearly defined surfaces of colour. One such character in this calendar assures us that “It is three o’clock”. Mäetamm’s pictures of that time were exactly the kind that displayed a difficult to achieve balance between the codes of behaviour of newer art and the expectations of a broader audience for an artist to simply and clearly address their life and activities. On the background of the nervous spasmodic contractions that took place in Estonian art during the 1990’s, Mäetamm was a young name who always surprised with his recognisable themes and seemingly non-stressful solutions. Most people likely wondered how art could be something so self-evident. This works on a local level to the present day. How else can one explain the former almost cancerogenic spread of his pictures, or the interior design of the present day Woodstock Club, which is the latest example of the characteristic style of the old Mäetamm. I have viewed

that Mäetamm with a certain indifference, like one views nature, the landscape around oneself and the weather in a familiar climatic zone that nobody has actually chosen for oneself and which there is no point in either praising or cursing. The smoothness with which Mäetamm combined the international pop iconography of the 1960’s generation with the values of the rampaging petty bourgeois that dominated in Estonia’s cultural space in the 1990’s would perhaps require some revision today. Since his pictures are recently ever more senselessly and severely infantile, the suspicion inevitably arises that there was more meek and concealed imbecility than one could initially discern in Mäetamm’s total devotion to the 1990’s. Yet this should likely be thoroughly discussed sometime later, after say about ten years when these old Mäetamm pictures have settled into place in their time. In order to say all there is about the Mäetamm of today in all honesty, I would rather have to go back to the very beginning to inquire about the first picture that I recall from a long time ago. This small picture from 1990 on gouache paper entitled “Yamaha, Kawasaki and Honda Taste Egg” extends a hand of friendship to Mäetamm’s self-assuredly bright yellow moomi babies of today, whether they be angry, happy or sad. The only thing is that Mäetamm has become bigger, more hard-hitting, systematic, conceptual and sly during those 13 years somewhere there among the pictures. He has almost unnoticeably managed to convert himself from the status of a local pop hero to a figure operating smoothly in the international art landscape.

Hanno Soans

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2004  
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NAEREV KARU / LAUGHING TEDDYBEAR  
380X510 (DIGITRÜKK VINÜLKANGAL / DIGITAL PRINT ON VINYL)

JAMAAHA, KAVASAKI JA HONDA MAITSEVAD MUNA /  
JAMAAHA, KAVASAKI AND HONDA TASTING AN EGG  
59X83 (GUASŠ PABERIL / GOUACHE ON PAPER)  
ERAKOGUS EESTIS / PRIVATE COLLECTION, ESTONIA

KELL ON KOLM / THREE O’CLOCK  
100X115 (AKRÜÜLVÄRV PLEKSIKLAASIL / ACRYLIC PAINT ON PLEXIGLASS)

JUMAL JAH VANAKURAT EI / GOD YES DEVIL NO  
35X45 (LITOGRAAFIA / LITOGRAPHY)

6 VÕIMALUST AUTO PARKIMISEKS /  
6 WAYS TO PARK A CAR  
115X100 (AKRÜÜLVÄRV PLEKSIKLAASIL / ACRYLIC PAINT ON PLEXIGLASS)  
EESTI KUNSTIMUUSEUM / ESTONIAN ART MUSEUM

SUPERNOOVA-AJU SISEKEEMIA /  
THE CHEMISTRY OF SUPERNOVA-BRAIN  
150X200 (ÖLI LÕUENDIL / OIL ON CANVAS)

NUTTEV KARU / CRYING TEDDYBEAR  
100X150 (ÖLI LÕUENDIL / OIL ON CANVAS)  
EESTI KUNSTIMUUSEUM / ESTONIAN ART MUSEUM

DESIGN: DIVISION  
REPRO: PRISMAPRINT  
PRINT: AKTAPRINT  
PRINTED: 200