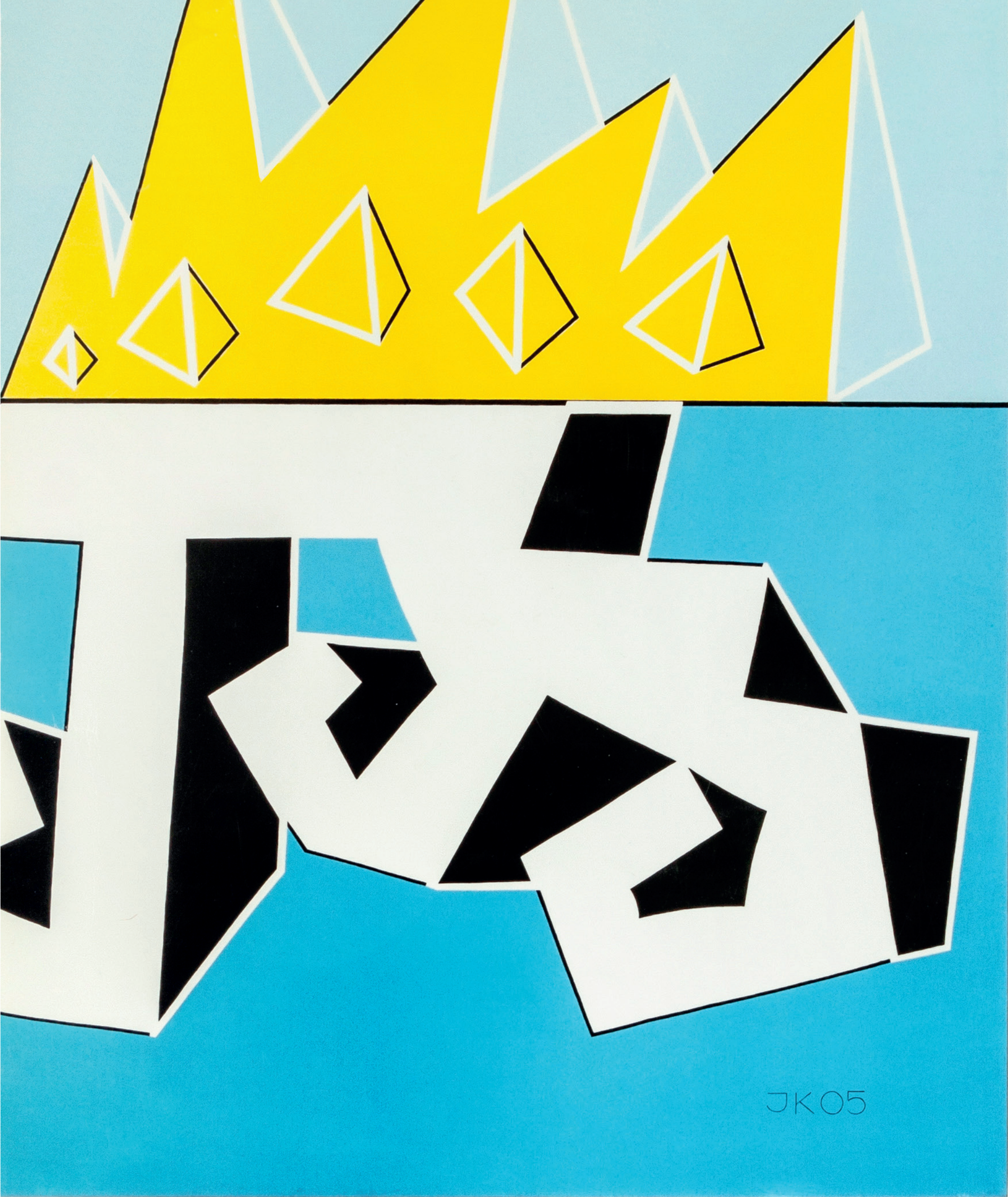




JK05

JÜRI KASK

„KU“ 240x190 akrüül-lõuend, 2005
„KU“ 240x190 acrylic on canvas, 2005

VÄRV KUI KUNST

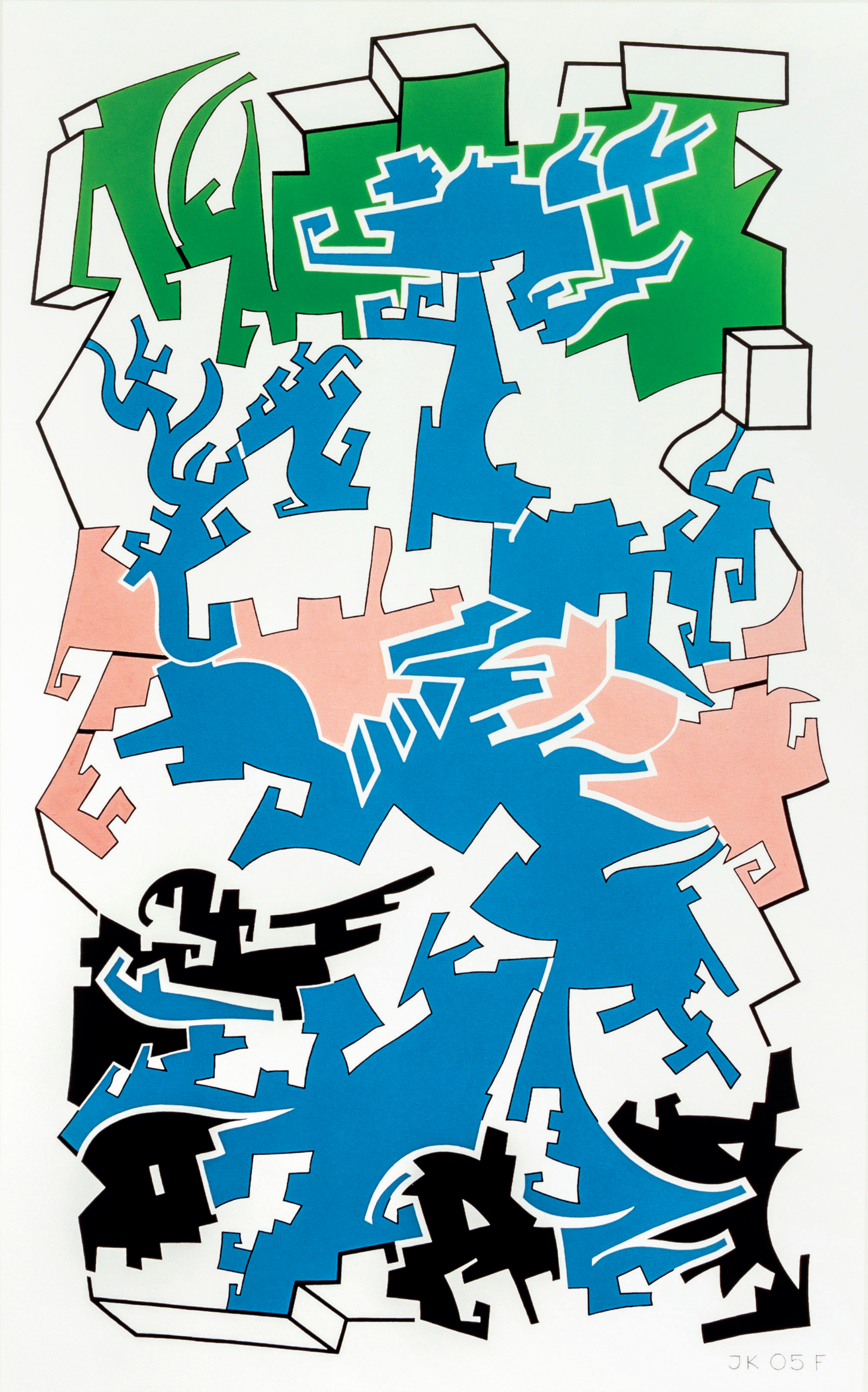
2006

Sadolin



„NO“ 190x120 akrüül-lõuend, 2005 | „NO“ 190x120 acrylic on canvas, 2005

Jaauar January	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
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			



„NO“ 190x120 akrüül-lõuend, 2005 | „NO“ 190x120 acrylic on canvas, 2005

Märts March

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	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	



JK 05

„VA“ 240x190 akrüül-lõuend, 2005 | „VA“ 240x190 acrylic on canvas, 2005

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	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	

Sadolin

VÄRV KUI KUNST

2006

JÜRI KASK

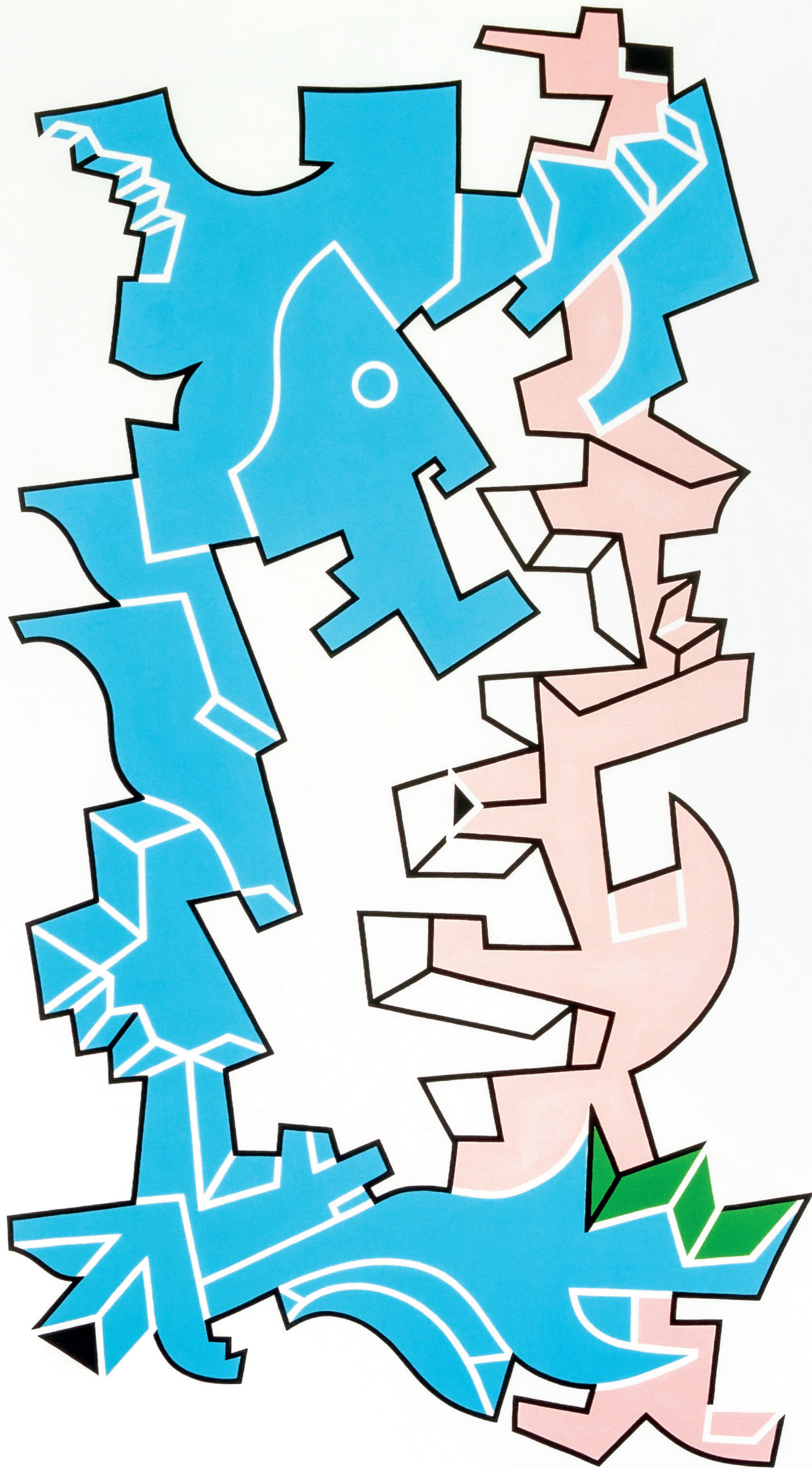


„NE“ 190x120 akrüül-lõuend, 2005 | „NE“ 190x120 acrylic on canvas, 2005

Juuli July

August

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



JK
05 B

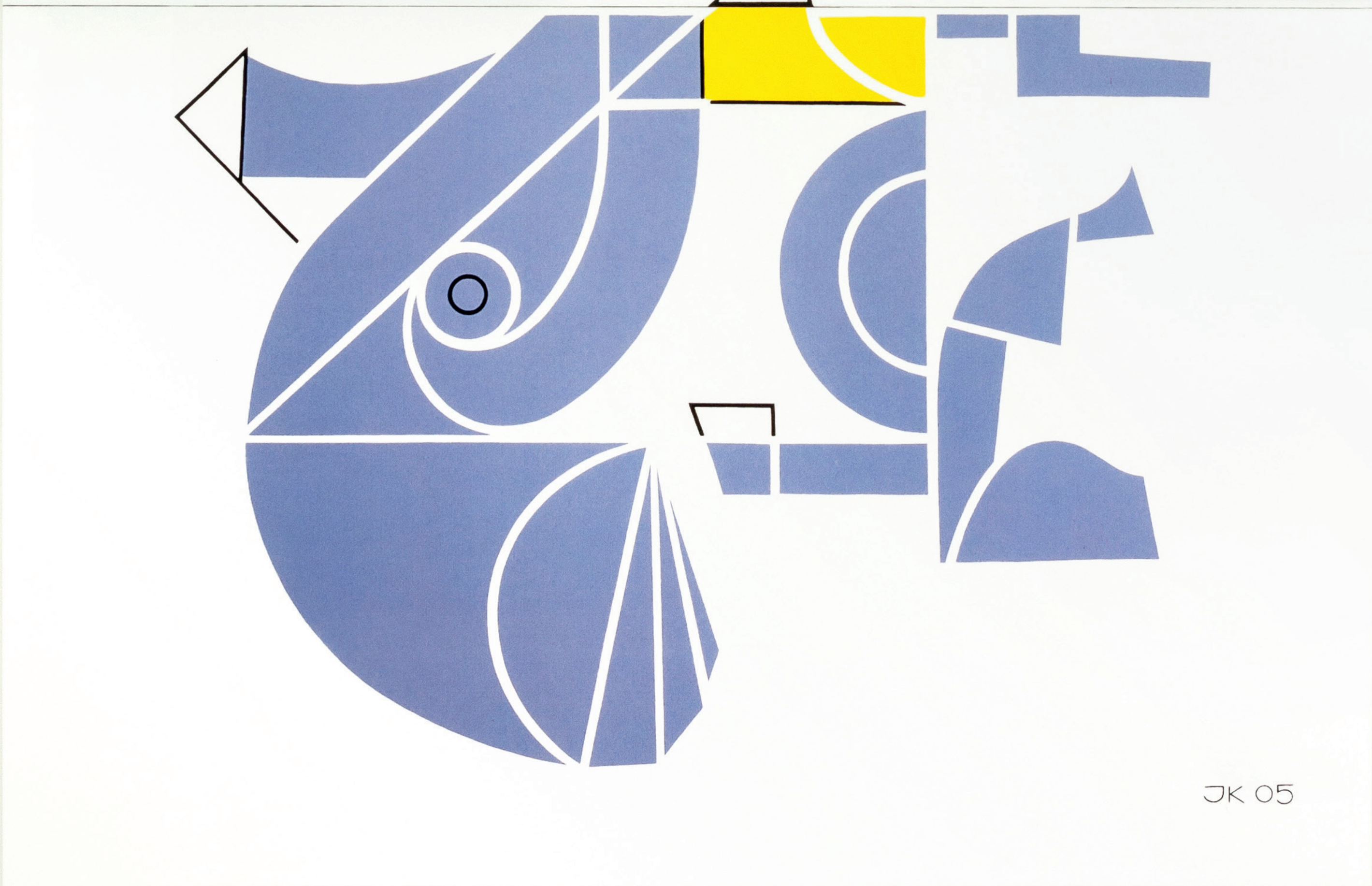
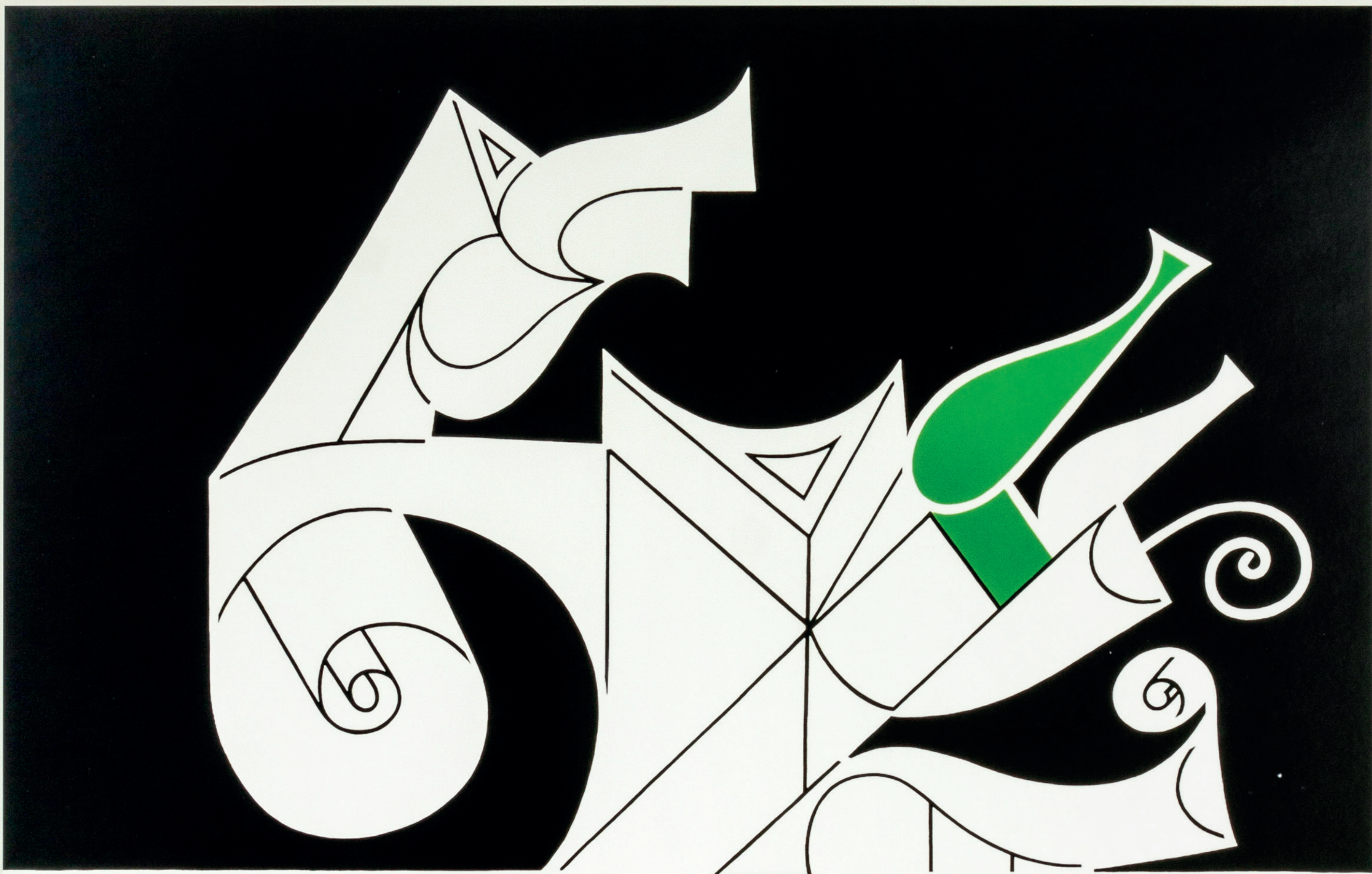
„NI“ 190x120 akrüül-lõuend, 2005 | „NI“ 190x120 acrylic on canvas, 2005

September

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

Oktoober October

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



JK 05

„DO“ 240x190 akrüül-lõuend, 2005 | „DO“ 240x190 acrylic on canvas, 2005

November

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

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 31

Kogu maailm võib peituda viies värvis

Reet Varblane

Jüri Kase maalide seas on hea olla. Ent neisse süvenedes tekib ka kerge ebamugavustunne: Jüri Kase suured pildipinnad ei ole ainult mõnusad dekoratiivsed ruumi täiendavad värviplekid, neis on mingi kummaline pinge, võitlus, mõnikord painegi.

Kase maalide kujund on loodud (või õigem on isegi öelda, et on tekkinud) puhtautomatistlikult: kunstnik on üldjuhtumil alustanud lõuendi ülemisest vasakpoolsest nurgast ning (endalegi märkamatu) jõudnud pildi keskpaika. Maalide koloriit, kujundite omavaheline ja ka taustapindade suhe, on aga viimase peale välja timmitud. Tema viimase aja piltides on värvide arv piiratud, sageli lausa viie põhivärviga: kollase, sinise, punase, musta ja valgega. Viie värvi kombinatsioon, nende proportsioonid on taganud harmoonilise terviku. Kui joon on toonud vaataja ette kunstniku alateadvusliku maailma, siis koloriit on mõeldud seda vaigistama, piiridesse suruma. Omamoodi Idi ja Ego (mõnel juhtumil lausa Superego) pildiline illustratsioon. Kuid mis peaasi, Kask ei suru vaatajale ühtegi tõlgendamisvõimalust peale.

Jüri Kase kujundid tekitavad assotsiatsioonide (inimfiguurid, müütilised olendid, kummalised ehitused ja maastikud) ja nende põhjal lausa kultuuriliste konnotatsioonide jadasid. Neid võib tõlgendada antiiksete müütide ning kollektiivse alateadvuse kaudu. Neis võib näha XX sajandi alguse tõeliste romantikute futuristide kujundite edasiarendust. Ja neis võib (ning ilmselt eldkõige tulebki) näha kunstniku vahetut kogemust: Odiste Pinta talust Tallinna kaudu Tenerife saarele ning sealt taas Tallinna ja Tartu kaudu Odistele tagasi. Jüri Kase koloriidis pole aga mõtet otsida mingit erilist värvisümboolikat, ei konventsionaalses ega ka kunstniku subjektiivsuse mõttes. Tema värv tähistab just teda ennast ning tema ülesanne on harmoonilise oma-ruumi loomine. Maalide veidrad ühesilbilised pealkirjad ("Nu", "No", "Ne", "Do", "Ku", "Va") viitavad visuaalse ja verbaalse tasandi ambivalentsele vahekorrale, pildilise maailma sõnalise kirjeldamise võimatusele ja samas ka vajalikkusele, sest muidu poleks ta sõnalist tasandit viie värvi kõrvale toonud.

Kuid ega sõnalise ja pildilise kujundi vastasseis pole ainuke konfrontatsioon, millele Jüri Kask on osutanud. Tundub, et ta ongi seekord seadnud endale ülesandeks võimalike ja võimatute pooluste ühendamise.

Nii et ka Jüri Kask pole enam ammu mõtet käsitleda kui XX sajandi maalikunstnikku, hullu geeniusi, kes loob südamega, sest teisiti ei saa. Jüri Kase autoripositsioon on sootuks keerulisem: ta on üheaegselt nii hull looja kui jälgi ja vaigistaja, nii süütu Pinta talu poiss kui kunstiajalugu ja ka oma loomingut kui kunstiajaloo osa tõlgendav kultiveeritud teadlane.

Selles autoripositsioonis ei ole iseenesest mitte midagi uut, pigem vastupidi: karta on, et varsti on võimatu leida ka n-õ autsaidereid, kes ei tõlgendaks oma klassikaks kuulutatud loomingut. Jüri Kases (või Kasel) on aga midagi, mis on suutnud teda hoida konjunktuurse vindi ülekeeramise eest. Ei oska öelda, kas see on Kolga-Jaani-tagune kolkaküla Odiste, Pinta talu, pruunikad põllud või terashallid pilved või kõik see kokku, aga Jüri Kask suudab oma sisepained, valu ja võitluse esitada delikaatselt sordiini all. Ja üks, mis on kindel – see ei ole liigne ettevaatlikkus või isegi sisemine tsensor, mis takistaks tal aus olemast. Jüri Kask tundub selgelt teadvat, et ainult raudne meediumi valitsemine võib vaatajas tekitada mitte ainult äratundmisrõõmu, vaid lausa katarsise.

The Whole World Can Lie Hidden in Five Colours

Reet Varblane

It feels good to be in the paintings of Jüri Kask. Yet a slight feeling of discomfort emerges when considering them more deeply: the large surfaces of Jüri Kask's pictures are not only pleasant decorative splashes of colour that complement the room. There is some strange tension or struggle in them, sometimes even something haunting.

The image of Kask's paintings is created (or it is even more proper to say that it has emerged) purely automatically: the artist has generally begun painting in the upper left hand corner of the canvas and (imperceptibly even to himself) arrived at the middle of the picture. The colouring of the paintings, the relationship between the images within them and also the relationship between the background surfaces are all extremely fine-tuned. The number of colours is limited in his recent pictures, often to only five basic colours: yellow, blue, red, black and white. The combination of five colours and their proportions have ensured a harmonic whole. While lines have brought the subconscious world of the artist before the viewer, the selection of colours is intended to alleviate it and place it within boundaries. It is in its own way a pictorial illustration of the Id and the Ego (in some cases even the Superego). But the main point is that Kask does not force any one possibility for interpretation onto the viewers.

The images of Jüri Kask create sequences of associations (human figures, mythical creatures, strange buildings and landscapes) and on their basis, sequences of cultural connotations. They can be interpreted through antique myths and the collective subconscious. The further development of the futurist images of true romantics of the early 20th century can be seen in them. And the direct experience of the artist can (and apparently primarily must) be seen in them: from Pinta farm in Odiste by way of Tallinn to the island of Tenerife and from there back to Tallinn and by way of Tartu back to Odiste.

There is, however, no point in seeking any particular colour symbolism in the colour selection of Jüri Kask, either in a conventional sense or the sense of the artist's subjectivity. His colouring denotes just him himself and his task is the creation of a harmonic inner space. The odd single-syllable titles of his paintings ("Nu", "No", "Ne", "Do", "Ku", "Va") refer to the ambivalent relationship between the visual and verbal levels, the impossibility and, at the same time, also the necessity of verbal description of the pictorial world, because otherwise he would not have placed the verbal level alongside the five colours. Yet the contradiction between the verbal and pictorial images is not the only confrontation that Jüri Kask has pointed out. It seems that this time he has indeed set the unification of the possible and impossible poles as his objective. Thus there is long since no longer any point in treating Jüri Kask as a 20th century painter, an insane genius who creates with his heart because he knows no other way. The author's position of Jüri Kask is entirely more complicated: he is simultaneously both insane creator, and observer and appeaser, both the innocent boy from Pinta farm and the cultivated scholar interpreting art history and also his own body of work as a part of art history.

There is nothing inherently new in this author's position, quite the contrary: it appears that it will soon also be impossible to find so called outsiders who do not interpret their own work that has been proclaimed classic. There is, however, something in Jüri Kask that has managed to prevent him from getting carried away with conjuncture. It is difficult to say whether it is the brownish fields of Pinta farm in the backwater of Odiste outside of Kolga-Jaani or the steel grey clouds, or all of this together, but Jüri Kask manages to present his inner obsessions, pain and struggle delicately and mutedly. And one thing is for certain – it is not excessive discretion or even inner censorship that prevents him from being honest. Jüri Kask appears to know clearly that only an iron mastery of the medium can create not only the joy of recognition in the viewer, but also utter catharsis.