

DEEP SEA

Arne Maasik

Tallinna Kunstihoone galerii
Tallinn Art Hall Gallery

Vabaduse väljak 6, Tallinn
29.04 – 24.05.2015

fotod/photos: Arne Maasik
essee/essay: Valdur Mikita
heli/sound: Fred Jüssi
tõlge/translation: Andres Aule

aitäh/thanks to: Krista Sokolova
Eesti Kunstnike Liit
Ando Männamaa
Jan Kaus
Sandra Jõgeva
Urmas Luure
Giuseppe Provenzano
Kaileen Mägi
Heie Treier
Ranno Roosi
Juta Ristsoo
Mari Maasik
perekond Aadamsoo

Hullude mõtete kambrike

Valdur Mikita

Tähelepanu!

See vaimuerksusele kutsuv sõna pärineb meresõitjatelt. Muiste seati laeva kurss Põhjanaela järgi, laev pandi „tähele”. Sellest ulgumerelisest nägemusest kumab läbi tüürimeeste iidne navigatsioonisüsteem.

Tähelepanu on ürgne meretunne.

Meie paigavaimul on kaks päris kodu – mets ja meri. Rannaribal ja metsaservas oleme justkui paremad inimesed. Need kummalised servajooned võimendavad head ja pisendavad halba. Siit sünnib eesti kultuuri maagia, hullumeelne servaeft: mere ääres ja metsa servas oleme loomisloos keskpunktis, kahe ilma ergastava paine all. Seal, kus mets ja meri müriks kokku põrkavad, sünnib Seewald – hullude mõtete kambrike.

Meri ja merevaade on osa eestlaste minapildist. Jagame oma esivanematega neidsamu aastatuhandeid vanu rannavaateid, sedasama ürgset mereigatsust, mereõnne, merenkurbust. Tuhat aastat hingab meri inimese peale, lihviv kivid ümaraks ja mõtted puhtaks. Vahel haarab inimest kõikehaarav meretunne, vastupandamatu mereinstinkt. Siis me otsime rannaribalt midagi – kivikesi, teokarpe, randa uhitud asju. Keegi ei tea täpselt, mida ta otsib, kuid ta teab, et see müstiline ese asub kusagil lainete piiril, just seal, kus vesi noolib kaldariba.

Metsa ja mere embusest sünnivad hullud ideed, sünnivad suured avastused, sünnib metsik ilu. Mere ja männipuu embusest sündis merevaik. Läänemere rannik sobib ka mütoloogilise ilu sünnipaigaks. Keiser Nero aegadel kulges Läänemere ja Musta mere vahel kuulus merevaigutee. Igatsus selle maagilise põhjamaise kulla järele hullutas juba Mükeene kaunitare. Põhja kuld oli legend üle terve Rooma impeeriumi. Läänemere helmevaiku on leitud ka vaaraode hauakambritest.

Läänemeri on hinge jõujaam. Sõna „elekter” ristiemaks on samuti Läänemeri. Just Läänemere rannikult leitud merevaik sai vaderiks elektrile ja elektronile. Sõna „elekter” pärineb

vanakreeka sõnast *elektron* (merevaik). Elektronpost tähendab õigupäraselt merevaiguposti, pööraselt kaunist sõnumit aegade sügavusest.

Kui eesti a j a l u g u on suuresti põhjamaaine, siis eesti l u g u on salapäraselt lõunamaaine. Merelist päritolu on mõlemad. Eesti lugu hakkab pihta sootuks kaugemalt kui eesti ajalugu. 600 miljonit aastat tagasi murdus Lõunanaba lähistel asuvast hiidmandrist lahti Baltika saar ja hakkas tüürima mööda gloobust põhja poole. Sadu miljoneid aastaid roomas see üksildane mariinset päritolu introvert kangekaelselt põhja, selja taga Lõunarist ja silmapiirilt kerkimas Põhjanael.

Võib-olla just seetõttu kogeme teinekord rannaribal ebatavalist erksust. Maa voolamist. Hetkeks saab inimesest tüürimees. Just siin asub enamike ümbermaailmareiside alguspunkt. Sel hetkel mõistame näiteks, et Hiiu maa on kummaline paadikujuline saar kesk Atlandi ookeani, mille Johansonid on äsja kaldast lahti lükanud.

Selles äratundmises on midagi sügavalt eestipäraselt, see on eestlaste sisemine naeratus – nagu Kihnu Jõnn hüüaks koduvärvaval atlandi heeringat. Meile südamet külge kasvanud Läänemeri on sopike maailmamere. Randa laksuv laine on rökatus maailmakõiksusest. See on kommunikatsioon. Maailma vanim internet. Aja hammas.

Arne Maasiku merevaated on sündinud kaugelt rohkem kui kümne aasta jooksul. Umbes üks pilt aasta kohta – kiiremas tempos kulgemine tunduks lihtsalt kohatu rapsimisena. Neis piltides on Aega, nõnda nagu on seda rohkesti ka suure mere sees.

Aega on!

Meretunne tuleb misi.

Aegamisi.

Little Chamber of Crazy Ideas

Valdur Mikita

Observe!

In Estonian, the corresponding word that urges to pay careful attention to something originates from seafarers. In olden times, the ship's course was determined by referencing, and thus observing Polaris, the North Star. Therefore, this image, so intimately related to the open seas, still carries an allusion to that ancient system of navigation.

Observation is a primordial maritime feeling.

Our *genius loci* has two distinct, true homes: the forest and the sea. Somehow, we are seemingly better people on the beach or near the woods. Those peculiar frontier lines amplify the positive and lessen the negative. This aspect evokes the magic of Estonian culture. It is the daunting, or even crazy 'edge effect': pressed between two worlds at the edge of the sea and the forest, we stare at the very story of creation. Interestingly, the best-known psychiatric hospital in Estonia was located in a place called Seewald. In Estonian, that name, originally German, came to mean and still denotes a psychiatric institution in more generic terms. The origin of this word thus marks a point where sea (*See*) and forest (*Wald*) crash into each other, creating a kind of little chamber of crazy ideas.

The sea and the sea view are part of Estonians' self-image. It is the same millennia-old beach panoramas, the same primeval longing for the sea, the sea happiness and sea sadness that we share with our ancestors. The sea breathes on the human being for a thousand years, rounds the stones and rounds off the thoughts. Sometimes we are struck by an overwhelming feeling of the sea, an irresistible maritime instinct. Then we walk on the beach in search of something: pebbles, shells, things washed ashore. We do not know exactly what we are looking for but we know that the mystical object must lie somewhere at the water's edge, right where the sea laps against the shoreline.

The embrace of the forest and the sea gives birth to crazy ideas, great discoveries, wild beauty. Amber was conceived by the union of the sea and the pine tree. The Baltic Sea

coast also qualifies as a birthplace of mythological beauty. The Amber Road was a far-famed trade route between the Baltic and the Black Seas, dating back to the times of the Emperor Nero. A craving for that magical northern gold was not alien to even Mycenaean beauties. The northern gold was legendary all across the Roman Empire. Baltic Sea amber has been found as far away as pharaonic tombs of Egypt.

The Baltic Sea is a power plant of the soul. She was also godmother to the word 'electricity'. Both electricity and the electron got their names from amber, found on the Baltic coasts. More precisely, 'electricity' has its etymological roots in *elektron*, the Greek word for amber. Email, or electronic mail, would thus righteously mean 'amber mail', a message of breathtaking beauty from the depths of time.

While the history of Estonia belongs largely to the north, Estonia's story is mystically southern. Both have their origins in the sea but the latter begins much farther away than the former. Approximately 600 million years ago, the continent of Baltica separated from a supercontinent in the vicinity of the South Pole and set off north across the globe. This lonely introvert of maritime origin remained stubbornly northbound for hundreds of millions of years, crawling away from the Southern Cross and heading towards the North Star, which had emerged above the horizon.

Maybe this is why we sometimes feel oddly animated on a strip of beach. We experience the flow of the earth. The Baltic Sea that we hold close to our hearts is a piece of the big ocean. A wave crashing ashore is a clamour of all creation. This is communication. The world's oldest internet. This is Time.

The sea views of Arne Maasik have been born during a period far longer than a decade. Approximately a picture a year — any faster pace would seem simply inappropriate rushing. These images contain Time, just as the big sea does in abundance.

There is time!

The feeling of the sea comes in.

In time.

Ruhnu
1998

100 × 100 cm
digitrükk kangal
digital print on fabric



Rostock
2001

100 × 100 cm
digitrükk kangal
digital print on fabric



Tallinn Bay
2001

145 × 145 cm
digitrükk kangal
digital print on fabric



Naissaar
2001

100 × 100 cm
digitrükk kangal
digital print on fabric



Osmussaar

2003

100 × 100 cm

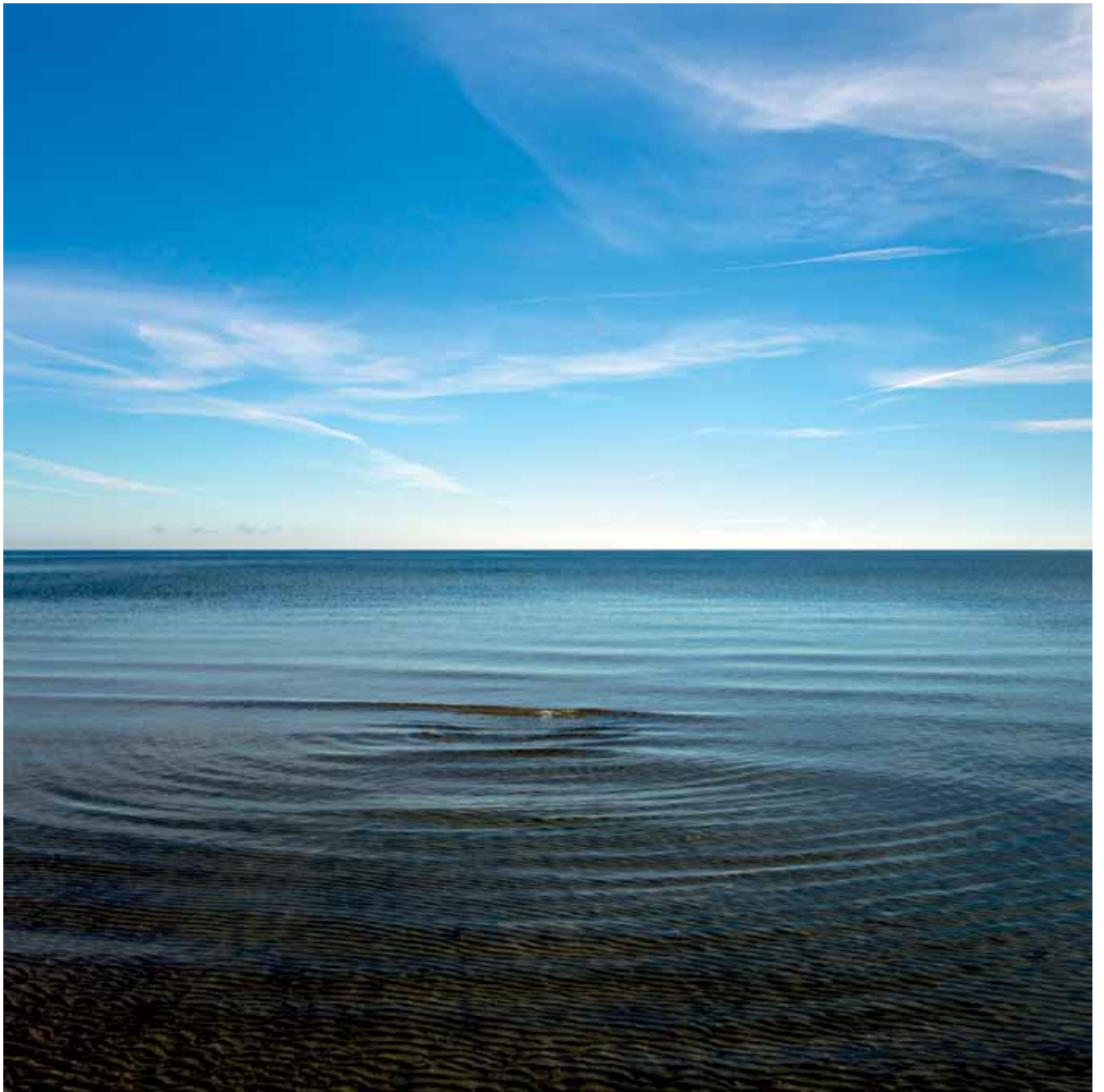
digitrükk kangal

digital print on fabric



Ruhnu 4
2014

100 × 100 cm
digitrükk kangal
digital print on fabric



Bothnia Bay
2008

100 × 100 cm
digitrükk kangal
digital print on fabric



Väinameri
2009

203 × 133 cm
digitrükk kangal
digital print on fabric



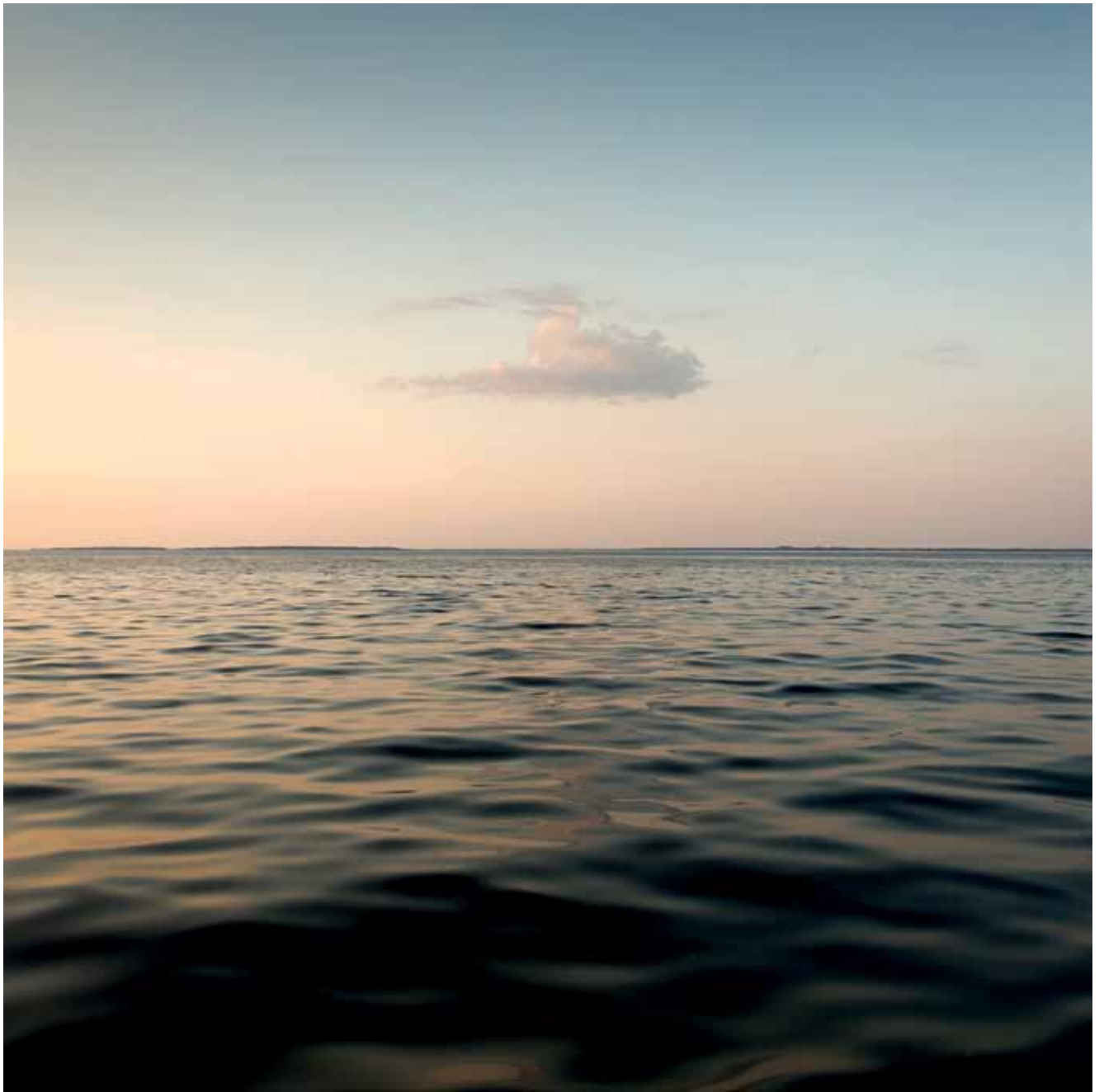
Vergi
2011

203 × 133 cm
digitrükk kangal
digital print on fabric



Vilsandi
2011

100 × 100 cm
digitrükk kangal
digital print on fabric



Ruhnu 1
2014

203 × 133 cm
digitrükk kangal
digital print on fabric



Ruhnu 2
2014

145 × 145 cm
digitrükk kangal
digital print on fabric



Ruhnu 3
2014

203 × 133 cm
digitrükk kangal
digital print on fabric



ARNE MAASIK

s. 1971

Tegutseb arhitekti ja kunstnikuna aastast 1995, mil lõpetas Eesti Kunstiakadeemia magistri kraadiga. 1996–2003 töötas arhitektuuribüroos Künnapu & Padrik arhitektina. 2003–2007 töötas fotograafiafirmas Zepp Grafelin loovjuhina. 2007– fotograafiafirma Decadency asutaja ja omanik. Töötanud õppejõuna Eesti Kunstiakadeemias ja Tartu Kõrgemas Kunstikoolis. Teinud kaastööd paljudele arhitektuuri- ja kunstiväljaannetele nii kodu- kui välismaal, nende hulgas Architectural Review (UK), AD (UK), A10 (Holland), Arkkitehti (Soome), Maja, kunst.ee, Estonian Art, Vikerkaar, Ehituskunst jm.

Eesti Kunstnike Liidu liige aastast 2003

Haridus:

1995 Eesti Kunstiakadeemia, arhitektuuri osakond, magistri kraad

Auhinnad:

2006 Kultuurkapitali aastapreemia sugestiivse arhitektuurifotograafia loomingu eest
2001 I koht (jagatud) ja II koht Eesti Arhitektuurimuuseumi arhitektuurifotograafia konkursil

Isikunäitused:

2015 DEEP SEA, Tallinna Kunstihoone galerii
2014 SPAZIO DATO, Il Vittoriano muuseum, Rooma
2014 TWO TO TANGLE, Laterna Magica, Helsingi
2013 CHICAGO, Fahle maja, Tallinn
2012 LIMEN, Parikaste maja, Tallinn
2008 FOTOD, Tallinna Kunstihoone
2005 PUSAD, Hobusepea galerii, Tallinn
2005 NYC SHOTS 2005, Disainigalerii, Tallinn
2004 ALDO ROSSI, Gallaratese quarter in Milan, D-Block, Tallinna Linnagalerii
2000 NYC SHOTS, Raatuse galerii, Tallinn
1999 AIR LAND, OBU galerii, Tartu
1995 KORPUS, Mustpeade galerii, Tallinn

Raamatuid ja katalooge:

2011 ÕIGEUSU KIRIKUD KLOOSTRID JA KABELID EESTIS, Eesti Kunstiakadeemia, Tallinn
2011 MATSALU, MTÜ Unistuste Vabrik
2007 ARNE MAASIK, FOTOD 1994–2007 kirjastaja Arne Maasik, Tallinn
2005 LINN VAATEGA, Tallinna panoraamid, Zepp Grafelin, Tallinn
2004 MAJAD, Kalle Vellevo funktsionalistliku arhitektuuri näituse kataloog
2003 MAN AND LANDSCAPE, Photographic exhibition catalogue, Ministry of Foreign Affairs of the Hellenic Republic
2001 BAUSTELLE: ESTLAND, Akademie der Künste, Berlin
2001 ERAMU, Eesti Arhitektide Liidu aastanäituse kataloog
2000 LESS AESTHETICS MORE ETHICS, catalogue of 7th International Architecture Exhibition La Biennale di Venezia
2000 SIMULACRUM CITY, catalogue of 7th International Architecture Exhibition La Biennale di Venezia
1996 ARTGENDA' 96 Festival catalogue, Copenhagen

ARNE MAASIK

born 1971

Has worked as an architect and artist since 1995, after graduating from the Estonian Academy of Arts with a Master's degree. In 1996–2003, worked as an architect at the architectural firm of Künnapu & Padrik. Worked on many projects and designs for architectural competitions. In 2003–2007, worked as the creative director of the photography company Zepp Grafelin. As of 2007, founder and owner of the photography company Decadencity. Has worked as a faculty member at Tartu Art College and the Estonian Academy of Arts. Contributed to many architectural and art publications in Estonia and abroad, including *Architectural Review* (UK), *AD* (UK), *A10* (Netherlands), *Arkkitehti* (Finland), *Maja, kunst.ee*, *Estonian Art*, *Vikerkaar*, *Ebituskunst* and others.

Member of the Estonian Artists' Association since 2003.

Education:

1995 Estonian Academy of Arts, Architecture Department, Master's degree

Prizes:

2006 Annual prize of the Cultural Endowment of Estonia for suggestive architectural photography
2001 First (shared) and second place in the Museum of Estonian Architecture architectural photography competition

Solo exhibitions:

2014 SPAZIO DATO, Il Vittoriano Museum, Rome
2014 TWO TO TANGLE, Laterna Magica, Helsinki
2013 CHICAGO, Fahle House, Tallinn
2012 LIMEN, Parikaste House Tallinn
2008 ARNE MAASIK PHOTOS, Tallinn Art Hall
2005 TANGLES, Hobusepea Gallery, Tallinn
2005 NYC SHOTS, Design and Architecture Gallery, Tallinn
2004 ALDO ROSSI, Gallarate Quarter, D-Block, Tallinn City Gallery
2000 NYC SHOTS, Raatuse Gallery, Tallinn
1999 AIR LAND, OBU Gallery, Tartu
1995 KORPUS, Mustpeade Gallery, Tallinn

Books and catalogues:

2011 ORTHODOX CHURCHES, CONVENTS AND CHAPELS IN ESTONIA, Estonian Academy of Arts
2011 MATSALU, MTÜ Unistuste Vabrik
2007 ARNE MAASIK, PHOTOS 1994–2007 published by Arne Maasik
2005 CITY WITH A VIEW Panoramas of Tallinn, Zepp Grafelin, Tallinn
2004 HOUSES, Catalogue for the exhibition of Kalle Vellevoog's functionalist architecture
2003 MAN AND LANDSCAPE, Photographic exhibition catalogue, Ministry of Foreign Affairs of the Hellenic Republic
2001 BAUSTELLE: ESTLAND, Akademie der Künste, Berlin
2001 THE RESIDENCE, Catalogue of the annual exhibition of the Union of Estonian Architects
2000 LESS AESTHETICS MORE ETHICS, Catalogue of the 7th International Architecture Exhibition at the Venice Biennale
2000 SIMULACRUM CITY, Estonia, Catalogue of the 7th International Architecture Exhibition at the Venice Biennale
1996 ARTGENDA' 96 Festival catalogue. Copenhagen

Tallinn
2015