

Apostolos Ntelakos

Portfolio 2011

out of the palace kitchen (and into the blue)

The work 'out of the palace kitchen (and into the blue)', was designed for the KunstVlaai that took place in Instabul on Oct 2010.

It consists of two drawings, a printed A4 and a lighted glass object.

The drawings are pencil reconstructions of Chinese porcelein pieces that belong to the Topkapi collection of ceramics. They can found in the palace kitchens. These particular pieces have more or less been converted by Turk craftsmen into something else by additions of gold or other precious metals to their basic forms; a sort of cultural adaptation.

Besides the drawings there is a A4 print that depicts two, almost identical Chinese porcelain pieces. These pieces are called Kendi. The first one belongs to the Top Capi collection, the second one belongs to the Rijksmuseum in Amsterdam.

Next to the A4-print there is a glass reconstruction of the described object.



out of the palace kitchen (and into the blue), overview photo

technical details:

title: *out of the palace kitchen (and into the blue)*
year: 2010
location: TÜYAP Fair and Convention Center, Büyükçekmece, Istanbul, Turkey
size: variable
materials: two pencil drawings, glass sculpture, A4 coloured print, pedestal containing light

<http://www.kunstvlaai.nl/2010/2010/10/art-pie-in-istanbul-30-october-till-7-november/>



out of the palace kitchen (and into the blue), detail photos



der Porzellan- Hausmaler^I (part-one)

My interest in objects that combine both functional and sculptural qualities has led me to the dept. of Applied Arts of the Sandberg Institute. Very soon this interest became a research in how this particular class of objects has been perceived both in the fine- and applied art histories.

This research focused on three entry-points: the copy, the process of collecting and archiving and the re-construction: By means of looking into history books, auction catalogues, libraries, digitalized archives and google I made copies (prints) of objects that attracted me. With these particular prints as guides I have re-constructed the objects depicted first in two and later in three dimensions.

'der Porzellan-Hausmaler, part-one' is the attempt to reconstruct these printed images into two-dimensions / drawings and examine how they relate to their 'originals'.

Questions relating to our perception of (photographic) images, our perception of history and tradition were central in this project.



der Porzellan-Hausmaler part-one, overview photo

technical details:

title: *der Porzellan-Hausmaler, part one*
year: 2010
location: have we met?, Sandberg Institute, Amterdam, The Netherlands
size: 100*70cm each
materials: pencil, paper, frame, dia projector

<http://www.kunstvlaai.nl/2010/>

^I Hausmaler [From the German, literally 'home painter'] an independent artist, not attached to a factory, who painted porcelain, glass, or faience in his own studio. The best known and most accomplished Hausmalers worked on porcelain in Germany in the 18th century. [Definition from The Concise Oxford Dictionary of Art Terms]



by means of focusing on the movement (Franz Anton Bustelli, Liebesgruppe, 1756 / 2009), detail and model for the Japanese palace, (Johann Gottlieb Kirchner and Johann Joachim Kaendler* 1730 / 2010), detail*



by means of focusing on the movement (Franz Anton Bustelli, Liebesgruppe, 1756 / 2009), detail*



by means of focusing on the movement (Franz Anton Bustelli, Liebesgruppe, 1756 / 2009), detail*



unknown hausmaler documenting the imagined (golden chinoiserie on Meissen porcelain circa 1725 / 2009), overview*

der Porzellan- Hausmaler (part-two)

'der Porzellan-Haumaller, part-two' consists of three ceramic objects titled 'Netsuke', LY 0602 (in deep purple)'.
[Definition from The Merriam Webster Dictionary]

'der Porzellan-Haumaller, part-two' has been the attempt to reconstruct printed images into three dimensional objects.

The reconstruction has been solely based on the one and only photographic image that the online archive of the museum provides^{II} for these objects called Netsuke.

The reconstructions are enlarged by 10 times and have been hand-painted following the production logic of their originals. The images that have been used for painting came from other ceramic objects that belong to the same collection of this particular museum.



Netsuke, LY 0602 (in deep purple), detail photo

technical details:

title: *Netsuke, LY 0602 (in deep purple)
der Porzellan-Hausmaler (part two)*
year: 2010
location: Kunstvaai / Artpie 2010, Westergasfabriek, Amsterdam, The Netherlands
size: 60*15*20 cm each
materials: glazed stoneware, luster, wood

<http://www.kunstvlaai.nl/2010/>

I A small and often intricately carved toggle (as of wood or ivory) used to fasten a small container to a kimono sash.
[Definition from The Merriam Webster Dictionary]

II The originals, called Netsuke, belong to the Princessehof collection of Asian ceramics in the city of Leeuwarden in Holland.



Netsuke, LY 0602 (in deep purple), overview



der Porzellan- Hausmaler (part-three)

'der Porzellan-Hausmaler, part-three' brings together all the photocopies and prints that were made during this research period in the form of a book.

The photocopied / printed images are placed in a sequence with regular intervals of small blocks of text that has been found in the direct neighbourhood of the image.

The images and texts are becoming as it were, a subjective reading of the history of (applied) arts¹, in the shape of an artist's book.



der porzellan hausmaler, artist's book, page 11, detail.

technical details:

title: *der Porzellan-Hausmaler, artist's book*
year: 2011
location: -
size: A3
materials: paper

¹ The images in the book arrive from the tradition of Eighteenth Century German and Austrian Porcelain. The title of the book refers to a phenomenon of this particular period, the hausmalers. The hausmalers were porcelain painters that had a very ambiguous relationship to the ceramic industry. They collected, copied and even stole visual material from the factories in order to produce their anorthodox wares. For more info you may refer to Heitmann, Bernhard. "Migration and Metamorphosis: the Transformation of Shapes, Ornaments, and Materials." Metropolitan Museum Journal, Vol. 37 (2002).



Tureen from the service with the 'yellow lion'

Meissen, 1738
H. 23.8 cm; Ø 26 cm
mark: blue crossed swords in overglaze enamel
inv. no. 92. 1252

The service with the so-called 'yellow lion' is probably the earliest dinner service for the Saxon court the manufacture of which began as early as 1728. The fact that the individual pieces belong to a service is underlined by the uniform decoration. The leitmotif follows a Japanese

model from the collection of Augustus the Strong, which is no longer extant. The king, in commissioning this sumptuous service, will have deliberately chosen a lion – which is in reality a tiger – as a European symbol of power. With its striped coat and its head lowered the animal stalks round a bamboo cane and a prunus. The entire service was displayed in the banquet room of the Japansches Palais where it greatly impressed the guests. Its popularity was apparently so great that individual pieces were manufactured until roughly 1760.

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p.06

der Porzellan-Hausmaler, artist's book, page 03.

re-chinoiserie

The work 're-chinoiserie' was designed for the first biennale of international design schools that took place in 2010 in the city of Xuzhou, in the Province Jiangsu, China. The title of the biennale was 'The power of copy', obviously referring to the stereotypic idea of China as a paradise of cheap reproductions.

extracts from the work proposal :

Looking back at the history of the Applied Arts (in relationship of course to China) one cannot avoid but come across to the term Chinoiserie. A French term, meaning "Chinese-esque", normally used to characterize a European style in art that flourished in the late 17th and 18th ...
... a complex phenomenon that has taken many different shapes and produced a wide variety of objects and styling – from splendid works of art and excellent examples of craftsmanship to mass-produced pieces of rubbish!

Images of chinoiserie vases (found in various archives) were my reference of a re-construction in stoneware. By zooming-in at the decoration those vases carried, I re-constructed parts of them in on-glaze colour (luster).

I Arie Pos, (2008) "Het paviljoen van porselein. Nederlandse literaire chinoiserie en het westerse beeld van China (1250-2007)", proefschrift (Leiden 2008), <https://openaccess.leidenuniv.nl/simple-search?query=Chinoiserie&submit=Go>



Source image: Jean-Étienne Liotard (Swiss, 1702–1789), Still Life Tea Set, 1783.

technical details:

title: *re-chinoiserie*
year: 2010
location: OBJECT design fair in Rotterdam
museum of Xuzhou, province Jiangsu, China
size: group of approx. 50*25*35cm
materials: stoneware, tin glaze, black luster

<http://www.objectrotterdam.nl/>
<http://power-of-copy.blogspot.com/>



re-chinoiserie, overview and detail photo



(un)floor

The work (un)floor was designed for the building that houses the museum 'Waterland' in the Dutch city Purmerend.

extracts from the work proposal :

The building that houses 'Museum Waterland' was built in 1883 by the architect P. Mager

'It has served several purposes during its history... it served as a weighing house for the local cheese market' around the 1920's ... the building became a stock exchange house...later ... fire-brigade on its ground floor and a drawing-school on the first floor to finally become a museum of contemporary art / federation of lenders of works of art in 1991.

The building is now a national monument .

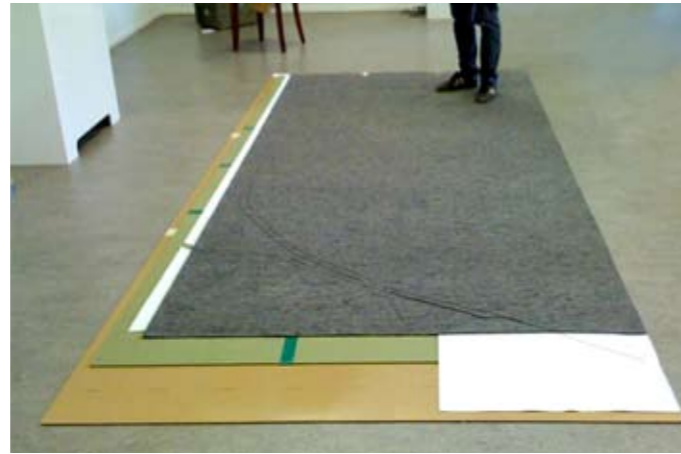
In contrast to its exterior the interior is totally stripped from any stylistic attribute and covered with contemporary mass production low-cost materials.

concept proposal for the work called (un)floor :

Producing a work that will use similar contemporary mass production and low-cost materials as used in the interior but in a way that will 'represent the layering of the building: time, materials and function(s), rather than hiding them.

Uncovering the layers the building consists of, reversing it's floor.

The work will function as an autonomous object and at the same time as an architectural element that implies the function of a carpet.



(un)floor, overview photo

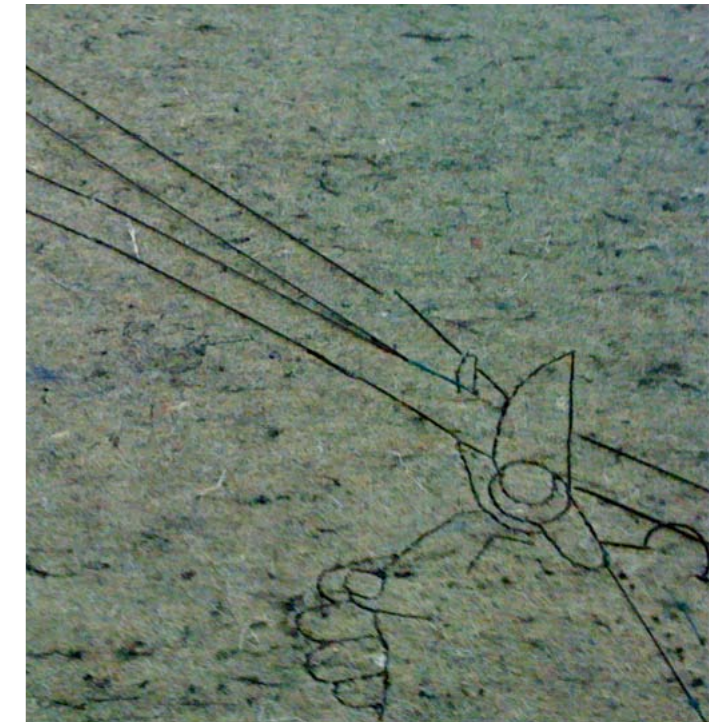
technical details:

title: (un)floor
year: 2008
location: Museum Waterland, Purmerend, The Netherlands
size: 250*400cm
materials: laminated wood, floor isolating material, felt, threads, embroidery

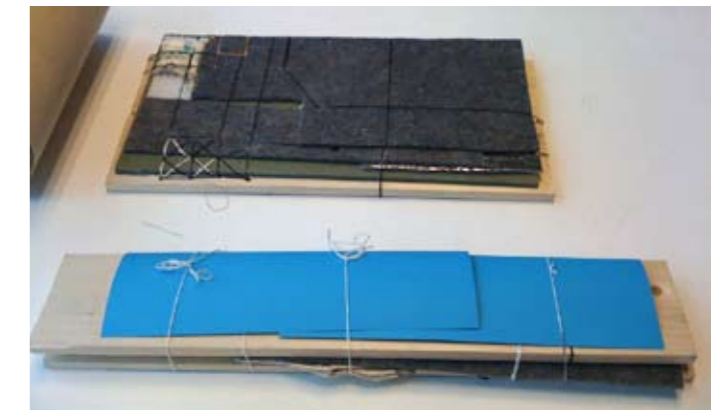
<http://www.museumwaterland.nl/>
<http://dmy-berlin.com/>
<http://www.bauhaus.de/>



(un)floor, detail photo



(un)floor, detail photo



(un)floor, preliminary studies

why bridges won't fall

A 900x240 cm concrete wall.

From a distance of a few meters it looks as if there is not much to see. Yet, when one approaches the wall, one notices some patches of colour. In closer inspection one realizes that the patches are actually images of animals; animals in their nests. Next to the pastel drawn images there is a text that provides the animal's scientific name together with an explanation on the shape of each particular nest.



why bridges won't fall, overview photo

The concrete wall was not cleaned; marks, activity traces of the people who have occupied the space earlier are still visible. Every mark signifies something. The viewer is guided to read / scan the surface of the whole wall in a particular way, that of looking at a drawing.

A range of traditions is being suggested: from cave drawing, to palimpsest writing to the construction of wallpaper.

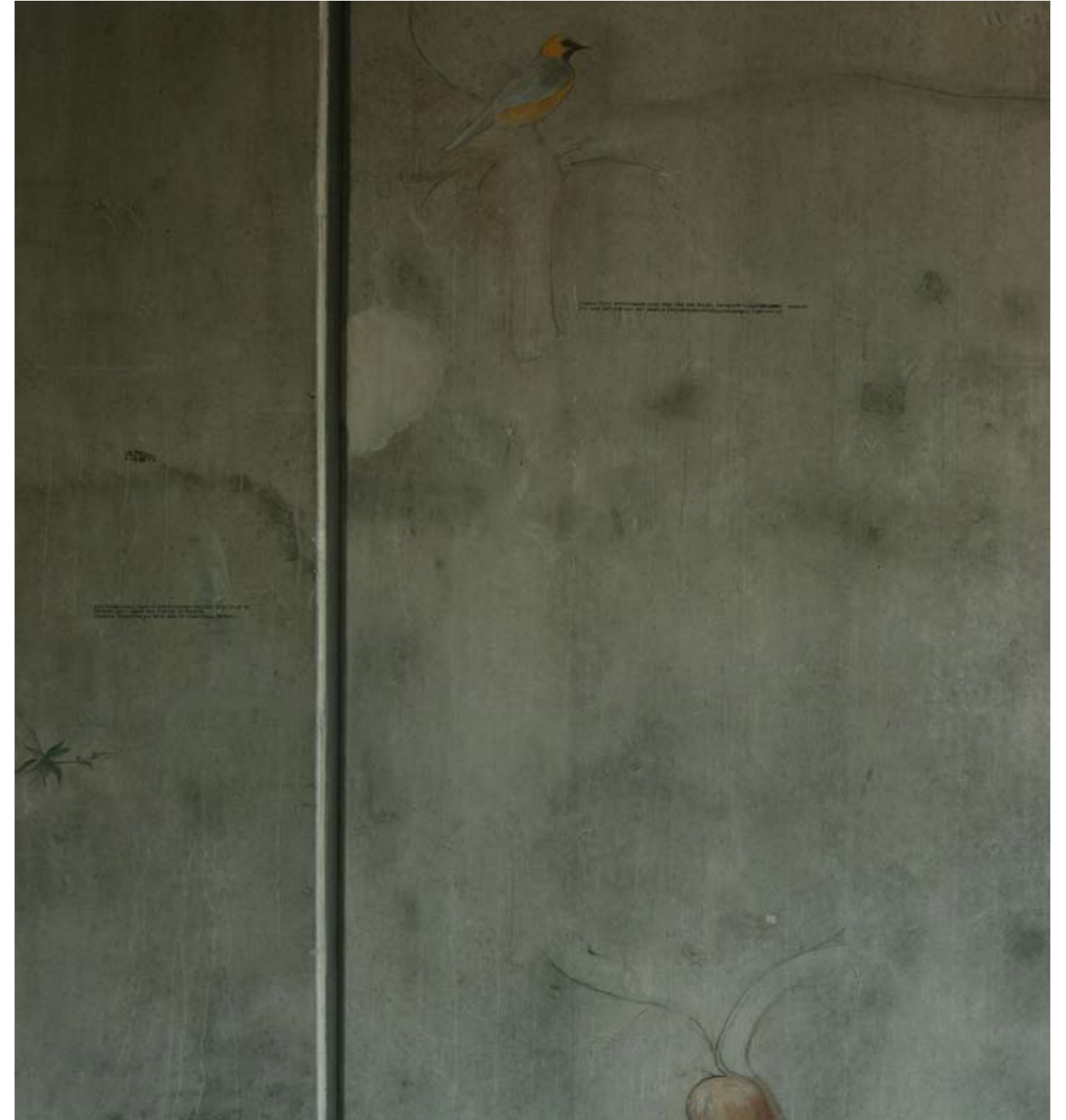
It is up to the viewer to decide where the marks of the draughtsman (I, me) stop and give place to the marks of the construction / tradition (we).

The work was awarded with the Gerrit Rietveld Award for Painting/Drawing of 2006.

technical details:

title: *why bridges won't fall*
year: 2006
location: Gerrit Rietveld Academy, Amsterdam, The Netherlands
size: 900*240
materials: drawing on concrete wall, pastel pencils, letraset text

<http://www.gerritrietveldacademie.nl/nl/>
<http://www.gerritrietveldacademie.nl/finalworks2006/graprijs.html>



why bridges won't fall, detail photo

stories for people (and other animals)

A series of drawings and sculptures that keep growing parallel to the rest of the work.

These works relate emotively to the genre of the capriccio in general and to Goya's 'Los caprichos' in particular.



technical details:

title: stories for people (and other animals)- one
year: 2009
size: 43*22*30 cm
materials: glazed stoneware, iris luster, wood, floor isolating material, felt, threads, textile, concrete and gold

title: *stories for people (and other animals) - ten*
year: 2005
size: 21x14,8 cm
materials: ballpoint pen, paper



title: *stories for people (and other animals)*
year: 2005
size: 21x14,8 cm
materials: ballpoint pen, paper



title: *stories for people (and other animals) - five,*
year: 2009
size: 35x24x25 cm
materials: glazed stoneware



title: *stories for people (and other animals) - three*
year: 2008
size: 12x4x6 cm
materials: glas, aquarelle