

The Becoming Alive of Ceramic Teapots in New Forms

Mine Ülkü Öztürk

Necmettin Erbakan University, Turkey,  <https://orcid.org/0000-0003-0241-5632>

Abstract: There are forms identified with the field in ceramic art. Examples of these are bowls, vases, plates and teapots. As works of art, these containers can be the expression language of the artists. In particular, many ceramic bowls and teapots have entered the literature with successful examples. The fact that the teapot form is used by many artists in the field of ceramics, which is a branch of plastic arts, is a richness of today's contemporary art. The ability of industrially produced containers to be good designs depends on carrying the design elements on themselves. The teapot forms, which are the continuation of an ancient heritage and produced in today's ceramics, are also followed carefully by artists and art lovers. In this study, a brief history of the teapot form is given. After this short history of the teapot, which spread from China to Europe, ceramic teapots were tried to be interpreted as a functional and plastic form through personal applications.

Keywords: Fine arts, Ceramic teapots

Introduction

Ceramics is a branch of art that feeds on tradition. Considering that ceramics have been produced in Anatolia for about 6,000 years, this tradition, which is worth a heritage, offers contemporary ceramic artists the opportunity to work in a wide range.

It can be viewed in various museums where forms with high artistic value were produced even if the era was thought that ceramics gave crafts or decorative products rather than being a branch of art (Er,2015).

Objects, the contents of which are mud and generally used as objects of use, are combined under different names as ceramics, pottery and porcelain, according to the surface treatment method and firing technique in Turkish (Eczacıbaşı Art Encyclopedia, 1997). Potteries has lost their former importance due to various reasons such as the developments in the fields of industry and technology, and the prominence of products such as plastic, glass and enamel with this development (Canbolat, 2011).

Ceramic Art and Teapot

When we look at the history of teapots, a production form of ceramic art, we come across Chinese ceramics and

tea culture. The teapot, which has a special place in Chinese ceramic art, cannot be separated from the tradition of drinking tea. How the teapot, which was previously produced for functional purposes and turned into a plastic work of art today, spread from China to Europe and then to the world is interesting and also very valuable for world cultural heritage.

Teapot designs in Europe began at the same time as the tea trade with China in the 17th century. Both the tea itself and its porcelain have found great value in the west. The increase in this intercontinental trade has also led to intercultural interaction (Ferrin, 2000: 10).

Whether it is produced on a potter's wheel or by industrial methods, the success of a functional teapot design is directly proportional to the plastic value it carries.

Ceramic teapots, which have survived as a legacy of a deep-rooted tradition, can be classified under two main headings as functional and non-functional teapots. Functional teapots, as the name suggests, are designed to fulfil a function. The artist has to constantly consider the feature of being functional while designing. Again, there are some obligations that the artist should consider in the production of functional teapots, and standards related to human anatomy, production and measurement. In this context, the artist who produces non-functional teapots or artistic teapots can make more free designs.

In contemporary ceramic art, the artist is free as in other branches of art. Likewise, artists who produce ceramic teapots also benefit from this freedom. Today's ceramic artist can be fed from everything that surrounds him while producing works. The form in which the artist is fed is fictionalized by the artist and reappears by transforming into a work.

It is thought that the ceramic teapot form, which is the continuation of the spouted cups belonging to the tea culture, is suitable for diversification in terms of the dynamics it offers to the artist. As can be seen in the personal examples given throughout the work, this form can be produced for different purposes and forms.



Figure 1/2. Artistic Teapot Production. Mine Ülkü Öztürk, 2021



Figure 3/4. Artistic Teapot Production. Mine Ülkü Öztürk, 2021



Figure 5/6. Artistic Teapot Production. Mine Ülkü Öztürk, 2021

Conclusion

Through the functional or artistic ceramic teapot form, the artist can convey all kinds of messages to the audience. With the teapot form, any subject can be the artist's means of expression. The place of ceramic teapots as a form in contemporary ceramic art has been increased by ceramicists who use them as a means of expression in every period. This is also related to the fact that an unlimited number of ceramic teapots are encountered when scanning artists and works in contemporary ceramic art.

References

- Canbolat A. (2011) Seramik Şekillendirme Yöntemlerinde Tornanın Kullanımı ve Seramik Tornalar, Eskişehir, Yüksek Lisans Tezi, Anadolu Üniversitesi,
- Eczacıbaşı Art Encyclopedia (1997), İstanbul, Yem Yay. 1. Cilt,
- Er,C.(2015). *Seramik Çaydanlık Formunun Kişisel Çalışmalar Üzerinden Değerlendirilmesi. Yedi:Sanat, Tasarım Ve Bilim Dergisi, 33, 51-57.*
- Ferrin, L. (2000). Teapots Transformed. Madison: Guild Publishing.