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# Ceramics and Composite Materials

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## Use of ceramic materials in street art

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Street in the public space, as the area belonging to everybody, comes out as the most important place where the pulse of the city is thrown. The heterogeneous structure that emerges with urbanization comes to the forefront with the multitude of voices it creates and is the voice of the discourse of the individual's living space. Public spaces and frame Political structure have shaped from past to the present-day in public space in the context of social relationships. The street art, which has positioned the street as a public space in the center, but with the timeframe of the freedom of expression of its own field, has existed directly in this area. The street art that transcends the boundaries and becomes widespread continues to show its diversity of working examples in different disciplines today and forms a space for the formation of new discourses together with elements belonging to the street. The use of ceramic materials in the public space, on the street, provides important practices for opening new areas in street art. At the forefront of these approaches that change the perception of traditional materials, street art has a dynamic connection with art, especially with the use of ceramics and the viewer factor that directly relate to it. Contrary to the fast performance process of street art, ceramic material contains slow and different application items, also points to the existence of a planned production process with the approach of different disciplines in street art. Apart from the gallery and museum concept of exhibition space, the use of ceramics, which are familiar to view, is emphasized in this work. Furthermore, except of the use of ceramic material as a building material in urban aesthetics, it also focused on its existence as an artistic discourse. The aim of this work is to develop and exemplify different expansions in the name of ceramics art in the direction of the experiences and practices of the unexpected dynamics of the street in the process from the production process to the exhibition on the street as a public place.

### Recent Publications:

1. Riggle N. A. (2010) Street Art: The Transfiguration of the Commonplaces, *Journal of Aesthetics and Art Criticism* 68 (3):243-257
2. Visconti, L.M., Sherry, J.F., Borghini, S. and Anderson, L. (2010) Street Art, Sweet Art? Reclaiming the "Public" in public place. *Journal of Consumer Research*, 37(no. 3): 511-529.
3. Mcauliffe C. (2012) Graffiti or Street Art? Negotiating the Moral Geographies of the Creative City, *Journal of Urban Affairs*, Volume 34, Number 2, Pages 189-206.
4. Taş, O., Taş T. (2015) Street Art in Ankara: The Right to the City, Protest and Resistance, *Mülkiye Journal*, 39(2), 85-114.
5. Hunter, Garry (2012) *Street Art: From Around the World*, London: Arcturus.
6. Ket (2011) *Street Art: The Best Urban Art From Around the World*, London: Michael O'Mara Books Limited.

### Biography

Fidan Tonza graduated from Dokuz Eylül University, Faculty of Fine Arts, and Department of Ceramics in 2007. She completed her Master of Arts Degree at the same university on the subject of "Research of Eastern Mysticism, Anatolian Sufism and Ceramic Applications" in 2012. She completed her Ph.D. at Dokuz Eylül University on the subject of "The Association of Street Art With Ceramic Material". She has participated in several international and national exhibitions. She has also received 3 awards. In 2011 she founded her own studio "Fidan Tonza Art Studio" in Izmir. In 2017, she started to work as an assistant professor at Samsun Ondokuz Mayıs University of Fine Arts Faculty, Ceramic-Glass Department.

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