

**NEVSİN  
ÖZKAN**



# RUGS IN ART

European paintings are a primary source for scholarship on early carpets, and many groups of Islamic carpets from the Middle East are today called by the names of European painters who depicted them.

The concept of having an expensive textile underfoot has been associated with wealth, power and sanctity.

Carpets greatly influenced the conceptual understanding of comfort in the interior. It is also associated with warmth and softness. It keeps the harmony of the home.

An old Azerbaijani proverb  
“My home is where the carpet is spread.”

The smell of woolen carpet evokes a sense of nostalgia which is associated with a warm home atmosphere.

In European paintings, rugs are associated not only with economic status in general, but also with learning and literacy.

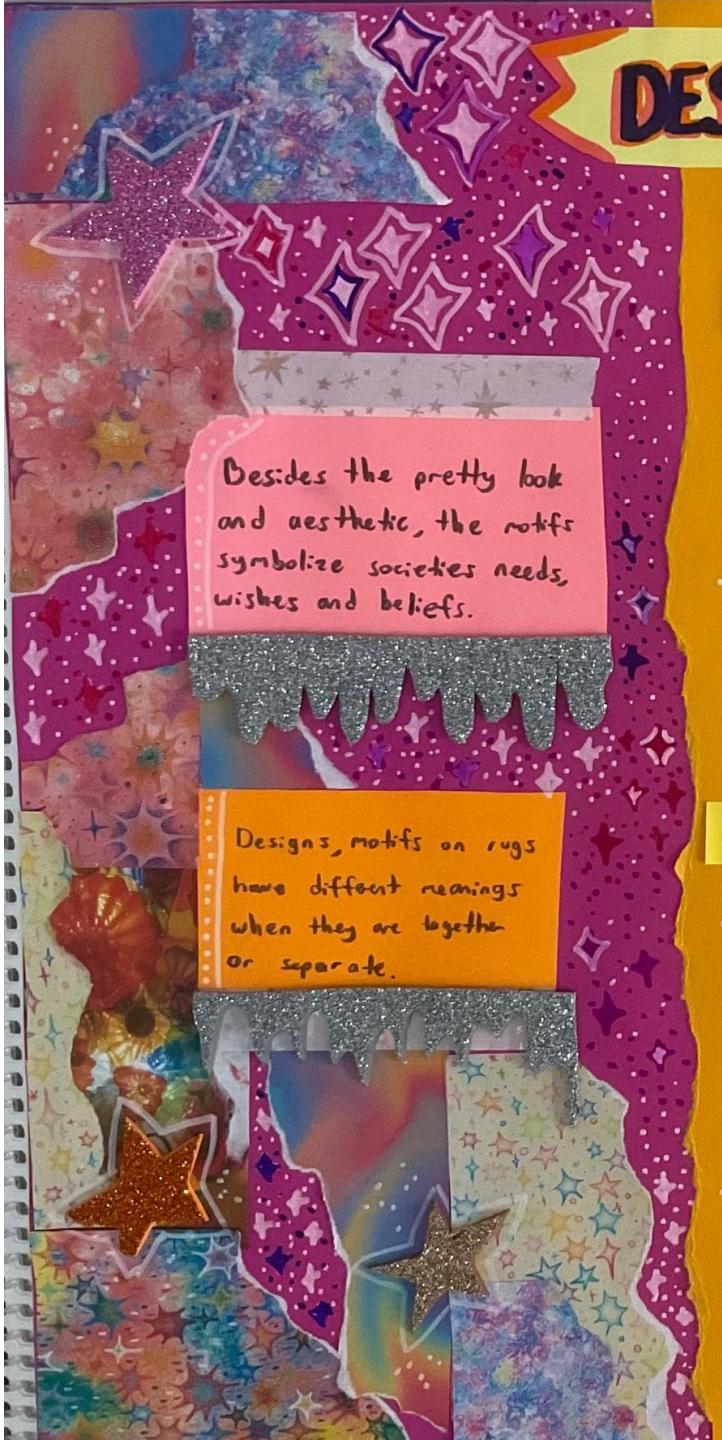
# RUGS IN TURKISH ART

Rugs that were used to decorate Ottoman palaces were also used to tie and retie relationships with European countries during war and peace. They were given as gifts to kings and queens, as well as to key army commanders and salesmen.

Turkish rugs indicate the high economic and social status and they were too valuable to be put on floors, except under the Holy Mother and royalty.

Anatolian rugs are extremely rich in design, color and symbols. Each rug differ from each other by their design, symbolism, and relative size. These characteristics are passed on from mother to daughter so they have kept the same designs for centuries.

# DESIGNS ON RUGS



Besides the pretty look and aesthetic, the motifs symbolize societies needs, wishes and beliefs.

Designs, motifs on rugs have different meanings when they are together or separate.

DRAGON



SCORPION



STAR



HAND ON HIP

FETTER



EYE



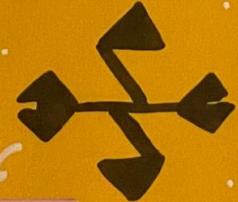
RAM'S HORN



RUNNING WATER



WOLF'S MOUTH



CROSS



AMULET, EVIL EYE



FERTILITY



HOOK



# ETRO

Veronica Etro, who is the creative director of Etro uses a tear-drop motif in her works which became her signature in her works.

The paisley motif

Though they have invented thousands of prints, the paisley is by far the most famous and well known for their family's patterns. It can be traced back thousands of years ago to Mesopotamia. She loves symbols that are rich in history.

She thinks that it is an exciting personal challenge to come up with new interesting paisley patterns each season. The motif can greatly be mixed with florals, geometrics, stripes, tartans, as it is very decorative. Each season, the technique can be changed, it can be more blurred, thick, delicate, they are many more different approaches.

There is so much stuff behind fashion, the research, arts and crafts, textiles, photography, visual merchandising. When making a collection, she puts her expertise to it, a trip or a special exhibition. She usually let things flow rather than to give a specific theme at the beginning of the process. She spends months gathering images, swatches of fabric and taking notes of things that inspire her.

# ETRO FALL 2019 COLLECTION

## READY- TO-WEAR



Photos by:  
Alessandro  
Lucioni

The theme of the collection was essentially, heritage disrupted. Veronica's inspiration was from her family's archive of 18<sup>th</sup> century paisley scarves, a trove she revisited. Into the luxe mix of paisleys, jacquards, and tapestries, she added nods to Cool Britannia.



# FAIG AHMED



Faig Ahmed  
Osho, 2015  
Hand woven wool carpet

He is well known for his conceptual works that utilize traditional decorative craft and the visual language of carpets into contemporary sculptural works of art. His works reimagine ancient crafts and create new visual boundaries by deconstructing traditions and stereotypes. He takes traditional arts of Azerbaijan into the world of modern art.



Faig Ahmed  
Archive, 2020  
Silk and wool carpet  
200x120cm

His artworks engage the viewers with hyper-contemporary, digitally distorted images often in the form of pixelation, three dimensional shapes and melting paint that alters the pattern on the rugs.

He employs computers to sketch his works and choose intricate traditional methods of carpet-weaving techniques to printing his designs on carpets.



Faig Ahmed  
DNA, 2016  
Handmade woolen carpet  
125x228cm

# DEBBIE LAWSON

Lilies



Special Lily Offer  
Only 50 CENTS postage

Salvia Splendens

New Marguerite Carnations

Spider, 2009  
Debbie Lawson  
Persian carpet ad  
furniture  
120x80x93

PETER HENKINS & CO., NEW YORK, U.S.A.  
HENKINS'S GIANT  
"Chionodoxa" Paeony  
LILY OF THE VALLEY.

PRICES OF LILY OF THE VALLEY PLANTS.  
Based on Henkins's or of other firms.

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Debbie Lawson  
Secret Garden  
2010, Persian  
carpet and steel  
77x 118.5x146

Debbie Lawson's work invite the viewer on a journey through the landscape of domestic interior, where popular narratives and personal histories are intertwined so that the imaginary and material reality seem inseparable.

The patterned carpet she uses as an outer surface emphasizes the innate qualities of form while at the same time disrupting them so that it appears to alternate between three dimensions and two, creating a visual slippage.

At the heart of the work is a focus on the cultural traditions surrounding everyday objects, specifically those found in the aspirational home.

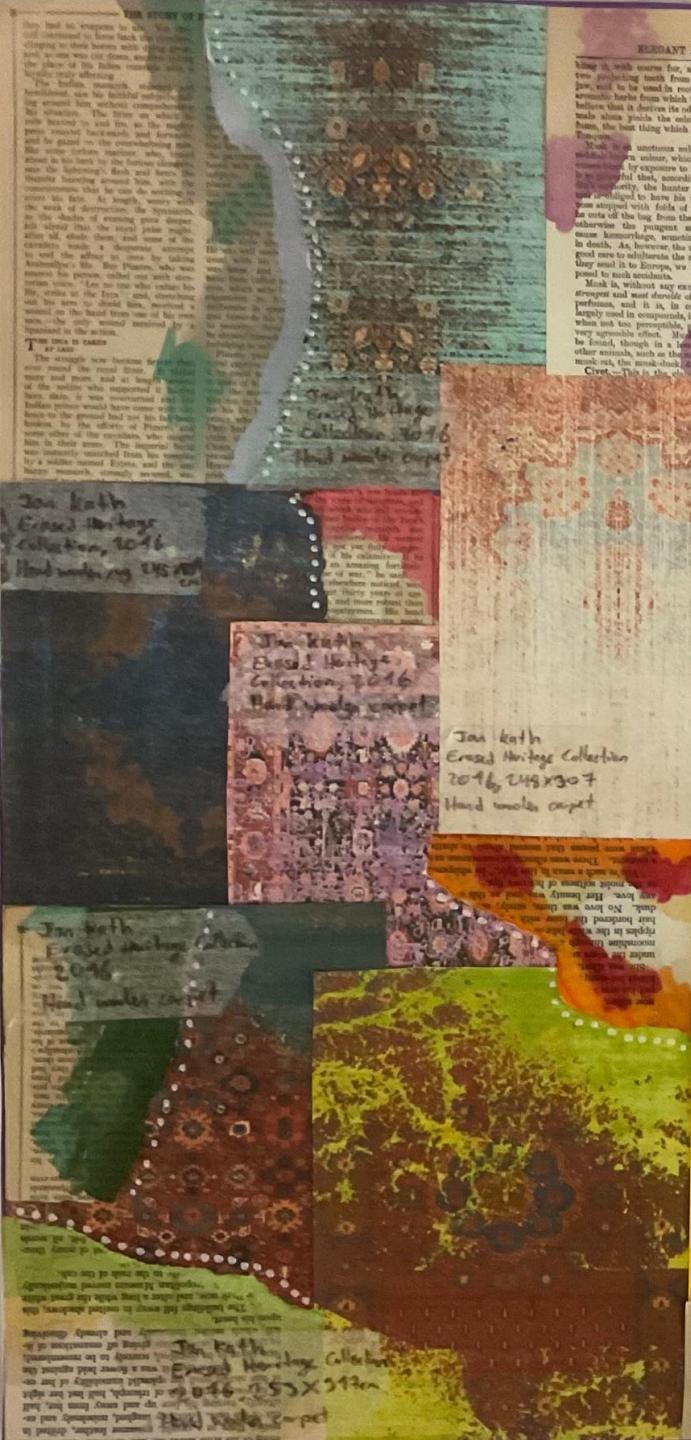
202 THE WOMAN AND ENVIRONMENT. (Continued)  
military form of A. nuda. One of the peculiarities of this plant is to continue all the year flowers from June to August. Listed and printed in the network, its leaves remain green throughout the winter. It is somewhat tender in the climate of Paris, but is one of the most beautiful places for the decoration of houses and flower gardens.  
Both the Mr. J. A. Johnson and Mr. J. A. Johnson, which is it also known, appear to be of good origin.  
We have to thank Mr. Bobbi Pausch, whose husband, Mr. Bobbi Pausch, is a prominent member of the German government, for the use of the material, which shows the particularities of the German culture.  
It is one of those things that will not disrupt any person, as it will prove, especially when it is seen from the side, the slanting angle of a wall, or propped up front of a chair, etc. Its quality of movement is very strong, and it can be used in a strong point in the interior, and it is just one of those plants which is a good spot for them, and it is a good idea to offer them to grow on meditation. However, as it is, however, due to suffer from extreme cold without it is provided with some protection, such a position as the



# JAN KATH

Jan Kath is one of the world's most in-demand designers of hand-knotted carpets. He purposely breaks with conventional styles and throws strict design rules overboard, inspired by numerous trips to vibrant cities.

With the Erased Heritage collection, he is helping to make sure that cultural, old styles of carpets survive into the modern age. This is true not only for the patterns and materials used, but for the unique method of production. While most carpet weavers read the pattern from a drawing, directions for pieces in the Erased Heritage collection are sung aloud.



# ŞAKİR

# GÖKÇEBAĞ

Şakir Gökçebağ's objects are sculptures and installations that seem to suddenly leap out of realities. Occasionally, achieved via photographs, the objects lay claim to the extraordinary new existence of the mundane and place the function of objectivity into the invisible space within the geometric installation and the presence of the sculpture.

Şakir Gökçebağ  
Reorientation 10  
2015, 201x201cm

For him, the creative universe begins with looking at objects around him, shoes, belts, carpets... They're there to be cut, bent and multiplied.

Şakir Gökçebağ  
untitled, 2012  
chair and carpet  
154X85X52cm

2012

2015

Reorientation 09  
Şakir Gökçebağ  
2015, 255X30  
cm



# MY WORKS

# SHINY STORIES

LED lights on carpet  
Each motif on each rug has different meanings that tell stories. The stories created by different motifs (fertility, death, fear...) tell journeys of different people that made the rugs. The lights illuminate the journeys, lives of these people. The lights also symbolize hope and importance because whenever we are in the dark, we always look for a light and when there is light, we are able to see the things around us more clearly. Every life lived is important so no ones life, even the ones that are told on rugs should be forgotten. Every life should shine bright.



Front



Back

## THE PURSE OF LIFE

Textile pens on canvas purse, 30x20

The front is in cool colors which symbolizes wisdom, life, hope, straight in Anatolian rugs. The back is in warm colors, creating a contrast, which symbolizes sunshine, power, happiness and loyalty. The design represents the journey that we go through in life. Running water and the tree of life are our journey and experiences, the stars are our desire to shine and the zig-zags are our need of being loved, complete. Being wise and strong are skills that are needed to survive. However, we also have to be happy, loyal, optimistic to actually live and experience our life and turn it into an exciting journey.

# INTO THE RUG



★ Cardboard colored with acrylics on rug, photography

★ The angle of the photograph makes it look like there is a hole in the rug. The hole represents the journey into the rug, culture, lifestyle, beliefs of the people that made the rugs because each rug tells a story that we cannot understand unless we dive into it. Each motif, each color has to be studied to actually understand what the rug is about because people used to make carpets to express their emotions, thoughts, beliefs and so much more.

Sketch

# A FADED JOURNEY



Before the gel dried



The height difference between the rugs



corners of the canvas

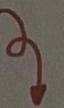


★ Acrylic paint thickened with extra heavy gel medium (acrylic gel) on canvas, 20x20

★ Nothing stays clear, pretty, bright forever. Everything fades in time, even lives. Just like people get older, ancient buildings get wrecked, colors fade. Rugs are used for protection, to tell tales, to express beliefs and fears. Even though they can fade with time, a faded rug can still tell stories. They actually have a longer journey than other rugs so they have more interesting stories to tell. These rugs tell the story of where they have been, how long have they been around for, the people who owned the rug in addition to its original, bright motifs and colors.

# HOUSE OF MEMORIES

→ The rug that I was inspired



Not even because  
of the motifs



the design that was  
inspired of the rug



Cardboard, chopsticks cut and put together with tape

Rugs feel like home because every house has rugs. The design of this house is inspired by the motifs on the rug. The house's walls are imperfect because the motif that the house was designed on was not equal. Everyone has memories in their childhood houses though not every memory is perfect. Just like the motifs and walls. Children play, sit, on rugs and whenever we see a rug from our house, it immediately makes us go back to our childhood. We grow up in our houses and live there for most of our lives. Rugs feel like home and remind us our childhood, the start of our journey.