



NEVSIIM
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.



Faig Ahmed
Double Tension 2012
Handmade Woolen Carpet
100 x 250 x 3 cm



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

Faig Ahmed
Gara 2014
Handmade Woolen Carpet
150 x 200 cm

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

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



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.

= 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.

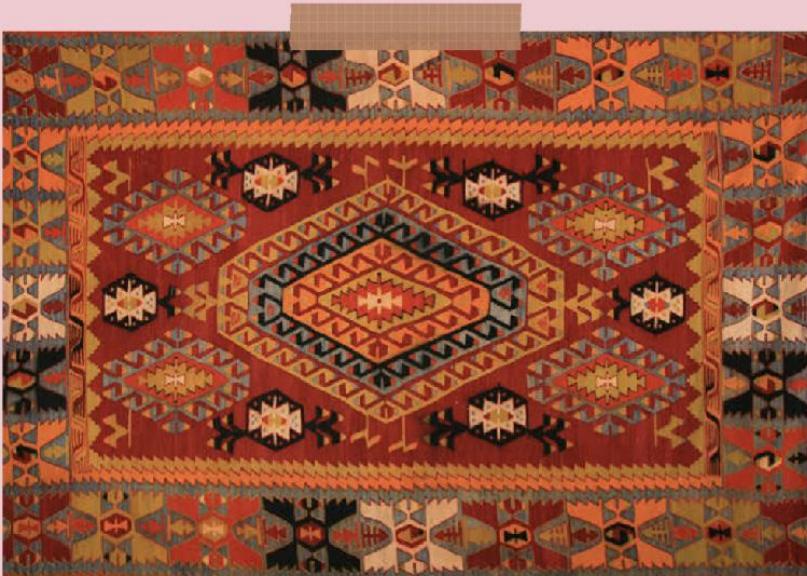
Anatolian rugs are extremely rich in design, color and symbols. Each rug differ from each other by their design, symbolism and relative size. These characteristics are passed on from mother to daughter so they have kept the same designs for centuries.



= DESIGNS ON RUGS =

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

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

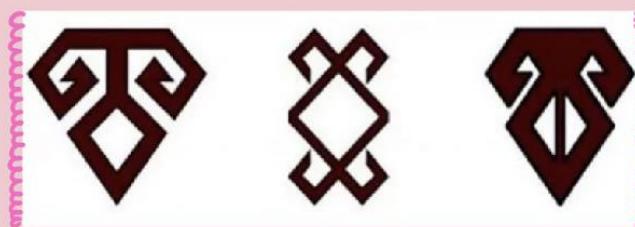


Scorpion Motif

It is used for protection from things that were feared which symbolizes the evil spirit, fighting for no reason and bad intentions.

Fertility Motif

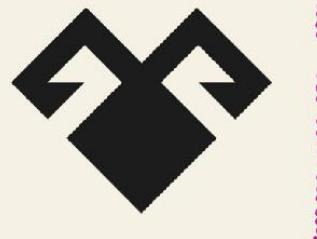
There are 3 different fertility motifs.



They symbolize infinite happiness, good luck and rebirth.

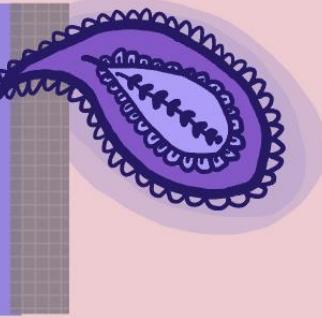
Hand On Hip Motif

It was thought that only women could take part in reproduction so women were important. It symbolizes fertility, good fortune and happiness.



= 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.



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 experience 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.



Veronica Etro



= FALL 2019 COLLECTION READY-TO-WEAR =

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

THE COLLECTION



= 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
Disintegration 2016
Handmade woolen carpet
213 x 147.5 cm

His artworks engage the viewers with hyper-contemporary, digitally distorted images often in the form of pixilation, 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 print his designs on carpets.



Faig Ahmed
Virgin 2017
Handmade woolen carpet
254 x 177.8 cm

=DEBBIE LAWSON=

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.

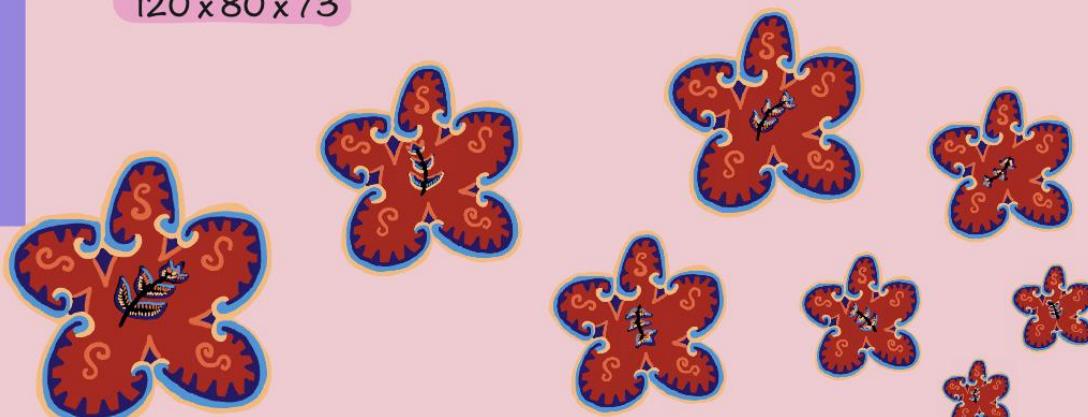
At the heart of the work is a focus on the cultural traditions surrounding everyday objects, specifically those found in the aspirational home.



Spider 2008
Persian carpet and furniture
120 x 80 x 73



Secret Garden 2010
Persian carpet and steel
171 x 118.5 x 146



= JAN KATH =

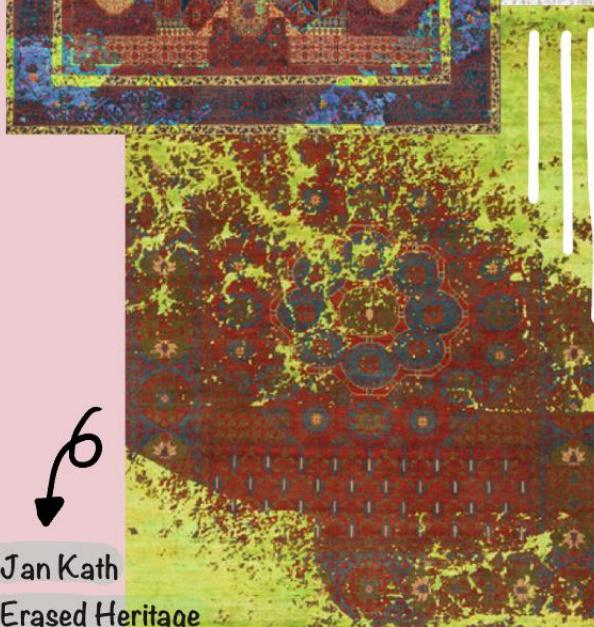
Jan Kath is one of the world's most in-demand designers of hand-knotted carpets. He purposely breaks with conventional styles and throws strict design rules overboard, inspired by numerous trips to vibrant cities.

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.

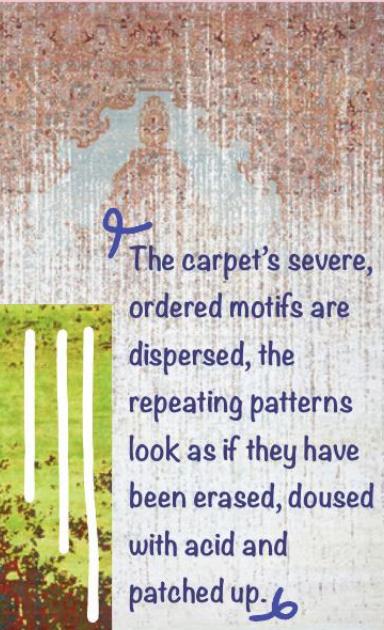


Jan Kath
Erased Heritage
Collection 2016
244 x 320



244 x 320

Jan Kath
Erased Heritage
Collection 2016
250 x 305

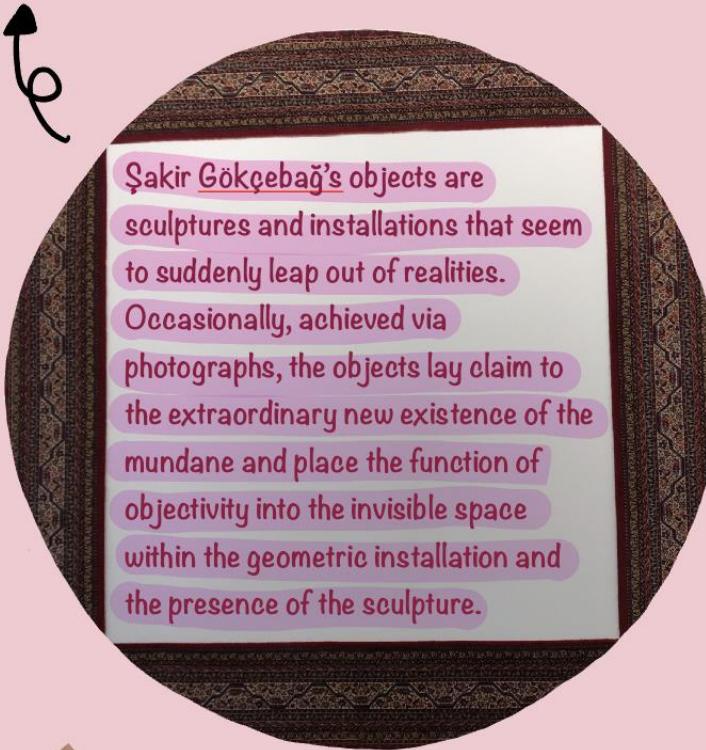


The carpet's severe, ordered motifs are dispersed, the repeating patterns look as if they have been erased, doused with acid and patched up.

Jan Kath
Erased Heritage
Collection
2016
253 x 317

Şakir Gökçebağ
Reorientation 10 2015
201 x 201 cm

= ŞAKIR 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
07 2015
260 x
1000 x 250
cm

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
194 x 85 x 52 cm

=SAFETY FIRST=

=General=



- ♥ Use eye protection (safety glasses, goggles, shields)
- ♥ Long hair and loose clothing must be constrained when using power tools.

~Painting~

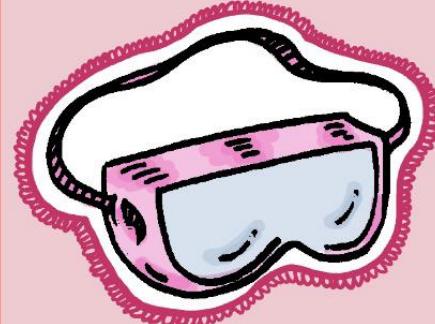


- ♥ Wear neoprene gloves when cleaning brushes in solvents clean brushes under a fume hood.
- ♥ Avoid intermixing drinking, eating containers with paintbrush containers.

~Photography~



- ♥ Use gloves and eye goggles when necessary.
- ♥ Plan how to quickly flush your eyes in case of accidental exposure.
- ♥ Wash your hands after use.
- ♥ Make sure all containers are labeled properly.



=REFERENCES=

♥ Walter Denny, "Islamic Carpets in European Paintings", Department of Islamic Art, The Metropolitan Museum of Art, October 2011 (https://www.metmuseum.org/toah/hd/isca/hd_isca.htm)

♥ Bérinstain, Valérie, et al. L'art du tapis dans le monde (The art of carpets in the world). Paris: Mengès, 1996. Print.: Jerrehian Jr., Aram K.A. Oriental Rug Primer. Philadelphia: Running Press, 1980. Print.; Herbert, Janice Summers. Oriental Rugs, New York: Macmillan, 1982. Print.; Hackmack, Adolf. Carpets for the home. London: Laurence King Publishing, 1999. Print.; Jacobsen, Charles.

♥ Interview with Etro creative director Veronica Etro by Rachel Sharp, Grazia Magazine (<https://graziamagazine.com/articles/veronica-etro-paisley-disaronno-interview-2017/>)

♥ Faig Ahmed, (<https://faigahmed.com>)

♥ Debbie Lawson, (<https://debbielawson.com/about>)

♥ Jan Kath, (https://jan-kath.com/collection/erased_heritage)

♥ Şakir Gökçebag, (<https://sakirgokcebag.com>)

♥ Eastern Kentucky University, Art and Design Safety Guidelines, (<https://www.eku.edu/art/safety-guidelines/>)

= M Y W O R K S =



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 the 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 and strength 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 ying-yangs are our need of being loved, complete. Being wise and strong are skills that you need to survive. However, we also have to be happy, loyal and optimistic to actually live and experience our life and turn it into an exciting journey.



Top view



Sketch

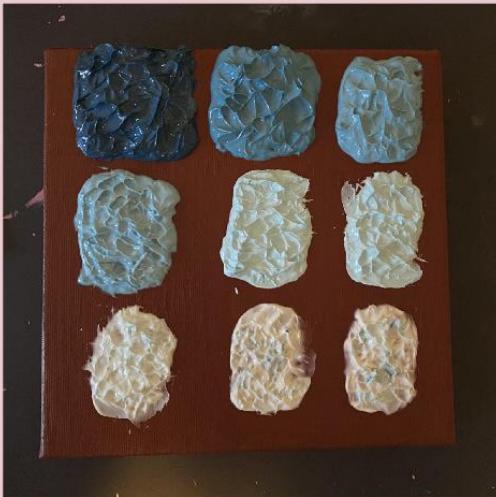


Into the rug

*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.

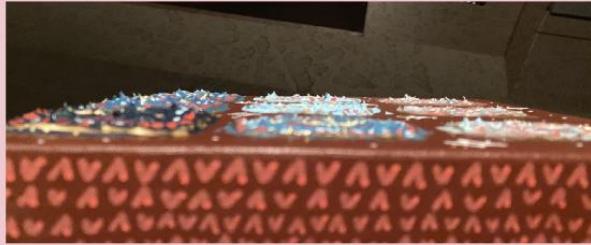




Before the gel was dried



The corners



A Faded Journey

Acrylic paint thickened with extra heavy gel medium (gel for acrylics) on canvas, (20x20)

Nothing stays clean, pretty, bright forever. Everything fades in time, even lives. Just like people get older, ancient houses 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 have been around for, the people who owned the rug in addition to it's original, bright motifs and colors.



The rug that I was inspired by



Top view ↗



House of memories

♡ 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 houses walls are imperfect because the motif that the house was designed on were not equal. Everyone has memories in their childhood house though not every memory is perfect just like the motifs and walls. Children play, sit on rugs and whenever we see a rug from their 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.