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CARPET ART OF SOVEREIGN AZERBAIJAN

Abstract. The article deals with the development of carpet making in Azerbaijan during the period of independence, when the Constitutional Act on the State independence of the Republic of Azerbaijan was adopted on October 18, 1991. The activity of state structures in maintaining and providing all conditions for the preservation and further development of traditional national craft and art – carpet making during this period is emphasized. The main peculiarities of the works of carpet artists who created and continue to create carpet works, trying to bring their innovative ideas on the classical basis of carpet art, are given in the article.

Key words: sovereignty, carpet making, carpet artists, Azerkhalcha, traditions.

Introduction. Carpet making in Azerbaijan has been not only one of the widespread and functionally significant household items, but also a self-sufficient type of decorative and applied art since ancient times. Carpet making took on the character of a professional art in the second half of the 20th century, and specialized carpet artists entered the artistic arena. International symposiums on Azerbaijani carpet art were held in Baku in 1983 and 1988. After the collapse of the Soviet Union and gaining independence in 1991, Azerbaijan faced a number of problems, including economic instability, the war in Karabakh and the transition to a market economy. This hampered development of traditional crafts, including carpet making. Carpet weavers began to face problems in marketing their products and lack of resources for production. Military actions in the territories that are traditionally centers of

carpet making contributed to the slowdown of the process of making carpets in these regions and thus the holistic picture of the development of Azerbaijani carpet art was destroyed.

Interpretation of the main material. There was some decline in the development of carpet making due to political and economic instability in the first years of independence. But regardless of this, state structures that promote the development of carpet making in Azerbaijan continue their work. The “Azerkhalcha” Association, work of which consists carpet production and development of traditional carpet making technologies, export of carpet products to international markets, education and support of local craftsmen, teaching them traditional carpet making techniques, even in the economically difficult 90s and later tried to maintain the rhythm of work, established since the period of its creation.

An important role in the development and maintenance of carpet making in the republic was played by the carpet making center in Azerbaijani, “Azer-Ilme”, which was established in 1994 and combines the functions of production and research center. The “Azer-Ilme” company has been recognized in the international arena for its work. The center was awarded the Queen Victoria Award for its successful integration into European markets and contribution to the development of carpet making in 2007.

Interest in national crafts, including carpet making increased significantly with the improvement of the economic situation and the state’s efforts to support culture in the early 2000s. The government took a number of constructive measures for the successful development of carpet making in Azerbaijan during this period. Thanks to the President of the Republic of Azerbaijan İlham Aliyev’s efforts, a legislative framework for the development of carpet making was created. The Law “On the Preservation and Development of Azerbaijani Carpet Art” was approved on December 7, 2004, and a decree was issued to approve this law on February 7, 2005 [2]. In connection with the new economic changes and transformations that took place in our republic in recent years, the President of Azerbaijan İlham Aliyev signed a decree on the establishment of the “Azerkhalcha” Open Joint-Stock Company on the basis of the scientific and production carpet-making association of the same name with a package of shares belonging to the state on May 5, 2016. The OJSC would manufacture carpets and carpet products in the Republic of Azerbaijan, export them, organize sales in the country and abroad, apply new technologies in the production of carpets and carpet products, modernize

the material and technical base and its rational use, as well as other work to develop this sphere [3].

A special event in the cultural life of Azerbaijan was the opening of the new building of the State Carpet Museum in the territory of the Seaside National Park on August 26, 2014. It should be stated that the Azerbaijan State Carpet and Folk Applied Arts Museum was established in Baku in 1967. It was opened in 1972 and it was a great event in the cultural life of the republic.

A great event was the inclusion of the traditional art of carpet making of Azerbaijan in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2010.

The basis for training professional carpet artists was the Department of Carpet Making at the Art faculty of the Azerbaijan State Institute of Arts, which was created in the mid-60s and continues its productive work. The State Academy of Arts was established in 2000, where the Department of Decorative and Applied Arts also provides training in the specialty of carpet artists.

But today, there are some problems in the development of carpet making. In this regard, the President of the Republic of Azerbaijan approved the “State Program for 2018-2022 on the protection and development of carpet making in the Republic of Azerbaijan”, consisting of a number of measures to implement this program on February 28, 2018. Some of the main measures are the restoration and development of lost artistic and technical traditions in the field of hand weaving, preparation of a catalogue of rare Azerbaijani carpets kept in the republic and foreign museums, including in private collections, expansion of work in the direction of identifying rare Azerbaijani carpets kept in foreign museums, support for the organization of production for dyeing carpet threads with natural dyes, allocation of grants to contribute to the organization of training courses and scientific publications in the study of homespun weaving.

The formed professional direction in carpet art, represented by the works of such artists as Latif Kerimov, Kamil Aliyev, Jafar Mujiri, Eldar Mikayilzadeh, Aydin Rajabov and many others, is the solid foundation on which the works of more carpet artists are created and developed in the modern period.

Professional carpet art during the period of independence is represented by the works of artists with different style directions. Kamil Aliyev, an artist who created a large number of carpet compositions in the mid-50s of the 20th

century, continued to work creatively during this period. The creative style of this artist was formed in parallel with Latif Kerimov's work. K. Aliyev's works show clearly his own artistic style and the hand of an ornamental artist. The main peculiarity of K. Aliyev's carpets is their monumentality and majesty.

Eldar Mikayilzadeh, an artist whose work is based on the principles of high professionalism and admiration for the classical heritage of carpet art, continued to work especially successfully during this period. The artistic style of his works reflects the canons of the Tabriz carpet school, and his works can be rightly considered a worthy continuation of the development of this school at the present stage.

The content essence of E. Mikayilzadeh's carpet works has a purely national basis. In order to be able to "read" his carpets, one must be a true Azerbaijani, aware of his past deeply and have the ability to choose from the history and culture of the ancient East what belongs to your nation [1, p.30].

Many of the artist Aydin Rajabov's works are based on the canons of the Tabriz carpet school, while others are characterized by artistic improvisation based on geometric ornaments. His works are original in composition and in decorative arrangement. A. Rajabov is the author of many carpet compositions, most of which are in museums in various cities of the former USSR.

Mammadhuseyn Huseynov is a carpet artist whose creative growth falls on the period of independence of our republic. He is versatile in the choice of theme – work, as well as artistic language in his work (compositions are based on geometric and floral ornament).

The young generation of carpet artists is represented by Faig Ahmed's work, who views the carpet from a mystical perspective. His works are a completely new vision and reading of the ornament, understanding the purpose of the carpet as art.

Conclusion. It should be stated that today, there are many talented and promising carpet artists, whose creative path consists of searching for original compositional and ornamental design. Modern carpet making faces the task of skillfully combining the traditional and the new. After all, carpet art as a whole is enriched on the basis of new compositions and carpet elements created by artists.

So, carpet making in Azerbaijan has experienced difficult and prosperous years since independence, and it is an important part of the country's cultural and economic heritage now.

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SUVEREN AZƏRBAYCANIN XALÇA SƏNƏTİ

Məqalədə 1991-ci il oktyabrın 18-də Azərbaycan Respublikasının dövlət müstəqilliyi haqqında Konstitusiyaya Aktının qəbul edildiyi Müstəqillik dövründə Azərbaycanda xalçaçılığın inkişafı araşdırılır. Bu dövrdə ənənəvi milli sənətkarlığın və sənətin – xalçaçılığın qorunub saxlanması və daha da inkişaf etdirilməsi üçün hər cür şəraitin dəstəklənməsi və təmin edilməsi sahəsində dövlət strukturlarının fəaliyyəti qeyd olunur. Xalça əsərləri yarıdan və yaratmaqda davam edən, öz novator ideyalarını klassik xalça sənətinin əsasında təqdim etməyə çalışan xalçaçıların yaradıcılığının əsas xüsusiyyətləri verilmişdir.

Açar sözlər: suverenlik, xalçaçılıq, xalça sənətkarları, Azərxalça, adət-ənənələr.

Аида Садыгова (Азербайджан)

КОВРОВое ИСКУССТВО СУВЕРЕННОГО АЗЕРБАЙДЖАНА

В статье рассматривается развитие ковроткачества Азербайджана в период Независимости, когда 18 октября 1991 года был принят Конституционный акт о государственной независимости Азербайджанской Республики. Отмечается деятельность государственных структур в деле поддержания и обеспечения всех условий для сохранения и дальнейшего развития традиционного национального ремесла и искусства – ковроткачества в этот период. Даются основные характеристики творчеству художников по ковру, которые создали и продолжают создавать ковровые произведения, стараясь на классической основе коврового искусства внести свои новаторские идеи.

Ключевые слова: суверенитет, ковроткачество, художники по ковру, Азербайджан, традиции.