

# Afghanistan



## Slovenski pogledi Vodnik po razstavi

Afghanistan  
Slovene views  
Exhibition guide





Slovenski etnografski muzej

# Afganistan - slovenski pogledi

## Vodnik po razstavi

# Afghanistan - Slovene views

## Exhibition guide



Ljubljana, 2018

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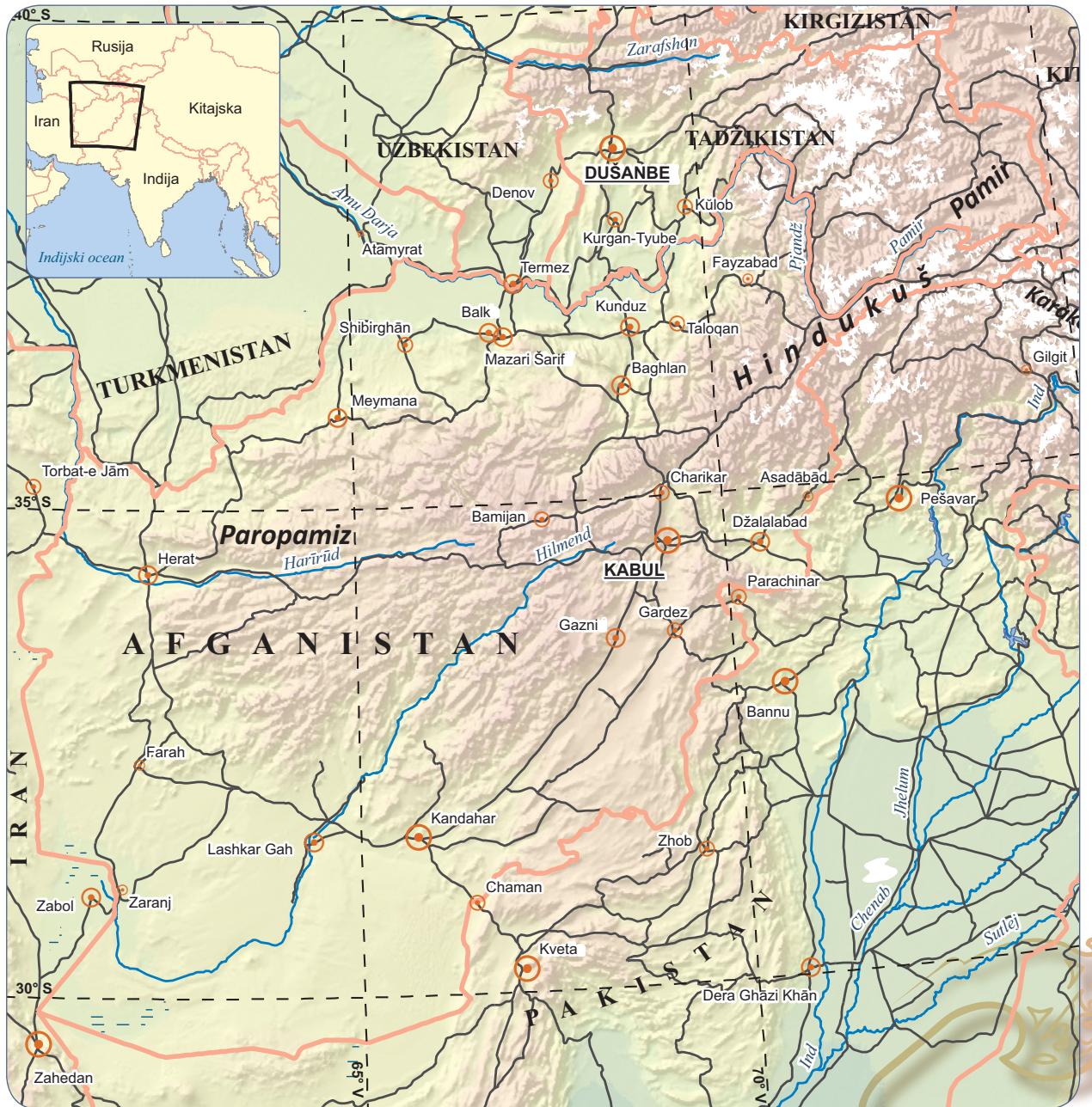
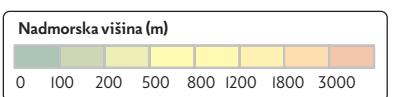
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# Afghanistan



## Naselja (število prebivalcev)

- Več kot 500.000
- Od 100.000 do 500.000
- Od 50.000 do 100.000
- Manj kot 50.000

državna meja

glavna cestna povezava

večji vodotok

ledenik

obdobjno slano jezero

0 100 200 300 400 500 km

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# Tloris Plan

**Kako se je spremenjal  
Afganistan?**  
How Afghanistan has changed  
through the millennia?

**Kje leži Afganistan?**  
Where is Afghanistan?

**Afganistanska kultura**  
Afghan culture

**Afganistan doma**  
Afghanistan at home

**Afganistan so ljudje**  
Afghanistan are it's people

**Slovenska vojska v Afganistanu**  
Slovenian army in Afghanistan

**Daleč od doma**  
Far away from home

**Afganistan in droge**  
Afghanistan and drugs

**Na tem svetu nismo sami!**  
We are not alone in this world!

**Opolnomočenje Afganistank**  
The empowerment of Afghan  
women

**Ne pozabimo na Afganistan**  
Do not forget Afghanistan



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## Uvodna beseda

Razstava Afganistan -- slovenski pogledi je prepoznavno zaznamovala razstavni program Slovenskega etnografskega muzeja v času njene postavitve, od 25. maja 2017 do 30. marca 2018. Izbera teme je bila dolgo načrtovana, tako je razstava, kot poudarja avtor projekta, kustos za zbirke Azije, Oceanije in Avstralije, mag. Ralf Čeplak Mencin, rezultat obsežnega strokovno-raziskovalnega dela in različnih vzpodbud. Dodatna prizadevanja za uresničitev projekta in ponoven impulz zanj je prinesel tudi čas velike humanitarne (begunske) krize s konca leta 2015, v kateri so bili množično udeleženi prav begunci iz Afganistana.

Pri celotnem projektu Afganistan -- slovenski pogledi je sodelovala širša avtorska ekipa in sodelavci. Že oktobra 2016 je izšel istoimenski zbornik z 28 zgodbami Slovenk in Slovencev, ki so to deželo obiskali v različnih časovnih obdobjih. Na razstavi, ki je razdeljena v več vsebinskih sklopov, se kot rdeča nit nizajo poudarki zbranih pričevanj, vtipov, opažanj in spominov Slovenk in Slovencev o njihovi izkušnji in doživetju Afganistana, ki razstavi odpira dodaten zorni kot. Izbrane muzejske predmete, še posebej so dragocene preproge, oblačila, nakit in orožje, nam je za razstavo prijazno posodil Muzej Azije in Pacifika iz Varšave. Za uspešno sodelovanje se jim najlepše zahvaljujem.

Dodatna vrednost in razsežnost razstave je poudarjena begunska problematika. Živimo v nemirnem in za mnoge neprijaznem času, v katerem se z globalnimi migracijskimi tokovi spreminja svet in podobe o njem. In prav zaradi aktualnih dogajanj, ki jih zaznamujejo vojne zadnjih desetletij in posledično množice, ki se trudijo tako ali drugače ubežati smrti in negotovi prihodnosti, ostaja Afganistan pogosto nerazumljen, tudi slabo predstavljen. Zato je projekt (Afganistan – slovenski pogledi) namenjen preseganju stereotipnih pogledov, stigmatiziranju in utrjevanju naše senzibilnosti za sprejemanje različnosti in medsebojno spoštovanje.

Razstavna priповед nagovarja široko muzejsko publiko, pestra razstavna govorica in inovativen muzeološki koncept pa ponujata obiskovalkam in obiskovalcem razstavno doživetje. Slednjega sooblikujejo tudi umetniki, ki v svoji umetniški interpretaciji v zvoku, fotografiji, filmu, risbi, literarni fikciji in prostorski instalaciji vzpodbujajo še dodatna občutja in razmišljanja o predstavljenih vsebinah. Sonorična instalacija Spevi neobstaja – zvočne pokrajine Afganistana umetnice Hanne Preuss prepleta zvoke dežele, dogajanj v njej, njenih ljudi, živalskega sveta in narave. Razstavo spremišča izjemno pester obrazstavni program. Organizirana vodstva z različnimi vabljjenimi gosti in gostjami, večeri afganistanskih pravljič, okrogle mize in predstavitev nagovarjajo strokovno javnost, kolegice in kolege, domačo publiko in tujce obiskovalce, šolarje, družine.

Razstava Afganistan - slovenski pogledi ponuja obiskovalcem spoznavanje dežele, njene bogate tradicije, etnologije in zgodovine, izpostavljena problematika pa nas opozarja tudi na globalne probleme in na nujnost njihovega preseganja.

Dr. Tanja Roženberger  
direktorica

## Preface

In 2017 and 2018, the exhibition Afghanistan – Slovene Views has been an important part of the exhibition programme at the Slovene Ethnographic Museum. The choice of theme was planned for a long time and, as emphasised by Ralf Čeplak, MA, curator of the Asia, Oceania and Australia collection and also curator of this exhibition, it is the result of extensive research work and a number of initiatives. Additional endeavours for the realisation of the project and a further incentive came with the refugee crisis of late 2015, in which a large number of refugees from Afghanistan were involved.

A wide team participated in the project Afghanistan – Slovene Views. In October 2016, a collection of papers with the same title was published, which included 28 stories of Slovenes who in different periods spent some time in Afghanistan. In the exhibition, which is divided into several thematic sections, emphases from the collected testimonies, impressions, observations and memories of these Slovenes connected with their experiences of Afghanistan, serve as a common thread that adds an additional aspect to the exhibition. The selected museum objects –especially valuable are the carpets, items of clothing, jewellery and weapons – were generously lent to us by the Asia and Pacific Museum in Warsaw. I wish to thank them for this successful cooperation.

Another value and dimension of the exhibition is its emphasis on the refugee issue. We are living in disturbing and for many very unkind times, in which through global migration currents both the world and our perception of it are changing. Within these events and the refugee crisis, Afghanistan is often presented and seen only through its association with what is going on now. This is why one of the aims of the exhibition is to go beyond stereotypical views and stigmas, and to strengthen our awareness of difference and mutual respect.

The exhibition narrative addresses a wide museum public, while the diverse exhibition language and innovative concept offer visitors a unique experience. This is also shaped by the artists, who through their artistic interpretation in sound, photography, film and spatial installation, encourage additional reflection about the exhibited content. The sonorous installation Songs of Non-existence by Hanna Preuss mingles the sounds of Afghanistan with its events and people, the animal world and nature. The exhibition is accompanied by an exceptionally diverse programme. The organised guided tours involving various invited guests, evenings of Afghan fairy tales, round tables and presentations address the wider professional public, our colleagues, the Slovene public and foreign visitors, school children and families.

The exhibition Afghanistan – Slovene Views offers visitors an opportunity to learn about Afghanistan, its rich tradition, ethnology and history, while the issues focused presented also bring us face to face with global problems that we need to overcome together.

Dr Tanja Roženberger  
Director



## Uvod<sup>1</sup>

V Slovenskem etnografskem muzeju sta se leta 2010 rodili ideja in želja, da se Afganistan predstavi slovenski javnosti kot dežela, ki je več kot le prostor vojnih spopadov, ruševin in množic, ki poskušajo ubežati smrti. Kot da ni in nikdar ni bilo ničesar drugega. Dodatna spodbuda za razstavo, ki smo jo naslovili »Afganistan – slovenski pogledi«, so bile razstave o afganistanski kulturi in zgodovini v dunajskem Völkerkunde Museum<sup>2</sup> leta 2003, v londonskem Britanskem muzeju leta 2011, v Muzeju Azije in Pacifika v Varšavi leta 2012, v Victoria Museum v Melbournu v Avstraliji leta 2013 in v Royal Danish Arsenal Museum v Kopenhagnu. Slovenski muzeji redko razstavljajo neevropske kulture, ki bi bile tudi plod raziskovalnega dela na terenu, čeprav preko spoznavanja »drugega« in »drugačnega« spoznavamo tudi pomemben del sebe. Žal za tovrstne dejavnosti vedno zmanjka finančnih sredstev. A prav v tem času, ob tako imenovani »begunski krizi«, ugotavljamo, kako malo vemo v Sloveniji o drugih kulturah, kar tudi sproža mnoge iracionalne strahove in reakcije. Če bi se v preteklih desetletjih izkoristil potencial, pripravljenost in želja mnogih etnologov, da se jih vključi v obvezni šolski pouk s posebnim predmetom »kulture sveta«, bi morda Slovenke in Slovenci, ki so ksenofobno reagirali ob pogledu na azijske in afriške begunce, razmišljali drugače, bolj humano in vključuječe. Ne nazadnje živimo vsi na istem planetu in prav raznolikost in pestrost številnih kultur nas bogati. Čeprav je v zadnjih desetletjih vse več slovenske literature o »neevropskih kulturah«, filmov, muzejskih razstav in možnosti pridobivanja informacij preko svetovnega spletja, se t. i. razviti zahod vse bolj egoistično zapira.

Oktobra 2011 sem na pobudo Ministrstva za zunanje zadeve, Oddelka za razvojno pomoč, izvajal projekt *Etnološka raziskava revitalizacije rokodelsko obrtne dejavnosti (med ranljivimi skupinami vračajočih se afganistanskih beguncev iz Irana)* v okviru mednarodne razvojno-ekonomske-kultурne pomoči in sodelovanja v Heratu/Afganistan<sup>3</sup>. Ob raziskavi revitalizacije rokodelsko obrtne dejavnosti sem navezal stike z Muzejem in arhivom Herat, z direktorjem Abdulom Ghafourom Shaikhom Zadejem, z direktorjem Restavratorskega centra v Heratu Ayamuddinom Ajmalom, dekanom Akademije lepih umetnosti Tawfiqom Rahmanijem z mislijo na možno sodelovanje pri razstavi o Afganistanu.

V letu 2015/2016 je Afganistan (oz. vsaj delček njega) oz. so Afganistanci in Afganistanke dobesedno prestopili prag Slovenije v doslej največji begunski krizi epskih razsežnosti. Za marsikoga so bili Afganistan, Iran, Irak, Sirija itn. le del dnevnih novic, ki jih bežno prebereš ali pogledaš, a kaj hitro nanje tudi pozabiš. Ob pogledu na stotine begunk in beguncev, ki so dnevno prečili slovensko mejo, pa so se ljudje zamislili oz. tudi čustveno odzvali. Nekateri humano, drugi z odporom, celo sovražno. Projekt *Afganistan – slovenski pogledi*, ki ga je Slovenski etnografski muzej v skladu s svojim poslanstvom bolj ali manj uspešno načrtoval dobrih šest let, je v današnjem času še kako pomemben in potreben! Z njim seznanjamо slovensko javnost z Afganistanom, njegovo zgodovino, geografijo, etnično podobo, religijami,

1 Ralf Čeplak Mencin, Afganistan – slovenski pogledi, Etnolog 27/2017, str.181–186, Ljubljana 2017.

2 Leta 2013 se je preimenoval v Weltmuseum / Muzej sveta.

3 Ralf Čeplak Mencin: Med Afganistanskimi begunci, Etnolog 22/2012, Ljubljana 2012, str. 261 – 272.

slovenskimi stiki s to deželo na »križišču civilizacij« pa tudi z begunskim vprašanjem in vprašanjem rabe in zlorabe drog, saj je prav Afganistan največji izvoznik opija na svetu. Naš prvotni načrt je bil velikopotezen: načrtovali smo veliko etnološko razstavo v Slovenskem etnografskem muzeju z zgodovinskimi predmeti iz Muzeja v Heratu in Kabulu, veliko afganistsko fotografско razstavo v ljubljanskem parku Tivoli ter razstavo miniatur in kaligrafij z Akademije lepih umetnosti v Heratu v Mednarodnem grafičnem likovnem centru v Ljubljani ter bogat kulturni program. Zaradi objektivnih in finančnih okoliščin smo svoje ambicije omejili in spremenili načrt: v okviru projekta je nastala knjiga Afganistan – Slovenski pogledi z 28 zgodbami Slovenk in Slovencev o njihovih izkušnjah v tej deželi, ki je izšla oktobra 2016. Želeli smo sicer tudi angleški prevod knjige, ki bi te zgodbe lahko ponesel v svet, a žal je spet, kot ponavadi zmanjkalo finančnih sredstev.

25. maja 2017 pa smo le odprli etnološko razstavo kot del velikega, večletnega projekta Slovenskega etnografskega muzeja »Muzeji in kulturne krajine«. S svojimi nagovori sta nas počastila nekdanji predsednik republike Slovenije in podpredsednik OZN dr. Danilo Türk in Minister za kulturo Anton Peršak. Afganistan – slovenski pogledi je prva etnološka razstava v Sloveniji, ki ponuja vpogled v Afganistan in njegovo pestro etnično podobo. Projekt sem v Slovenskem etnografskem muzeju že pred osmimi leti zastavil kot avtor in kustos razstave podpisani. S poglobljenim strokovnim delom sem zbiral podatke in gradivo v Sloveniji, Evropi in v Afganistanu in razprl pahljačo pestre in pisane zgodovine dežele na križišču kultur. Z osemletnim raziskovanjem je nastal izjemen arhiv 7000 fotografij, 28 zgodb in več kot 400 predmetov. Pri raziskovanju so mi bili velik navdih slovenske popotnice in popotniki, ki so v zadnjih desetletjih prejšnjega stoletja odkrivali Afganistan na t. i. hipijevski poti ali ga obiskali kot mirovni posredniki, alpinisti, aktivisti ipd. Predmeti njihovih zasebnih zbirk z zgodbami so na ogled na razstavi skupaj z dragocenimi predmeti Muzeja za Azijo in Pacifik iz Varšave. Razstavo je oblikovala Katarina Štok Pretnar, u.d.i.a., spremne publikacije in gradivo pa Brane Žalar, u.d.i.a.. Pri nastajanju razstave je sodelovalo približno petdeset strokovnjakov in strokovnjakinj.

Razstavljeni muzejski predmeti segajo od 19. do 21. stoletja, med njimi so: glasbila, oblačila, orožje, nakit, zemljevidi, akvareli, izdelki iz poldragih kamnov, znamke, bankovci, popotniški dnevnički, osebni predmeti slovenskih vojakov in beguncov, begunski šotor... Razstava nas popelje skozi dvanajst poglavij: *Afganistan so ljudje, Kje leži Afganistan, Kako se je spremjal Afganistan, Afganistan doma, Afganistanska kultura, Slovenska vojska v Afganistanu, Daleč od doma, Brez meja* (Eva Petrič), *Afganistan in droge, Na tem svetu nismo sami, Opolnomočenje Afganistank in Ne pozabimo na Afganistan.*

V poglavju *Afganistan so ljudje* spregovorimo od kod ime Afganistan, o etnični sestavi in načinih preživljjanja, o jezikih, o demografskih podatkih Afganistana in o beguncih, o vzponu in padcu religij, o oblačilni kulturi, o značilnih afganistanskih burkah, ki jih lahko obiskovalka/obiskovalec lahko tudi preizkusiti. Drugo poglavje, *Kje leži Afganistan* oz. drugi prostor spregovori in nam predstavi geografijo Afganistana s pomočjo zemljevidov, tekstov in predmetov; približno predstavo njegove velikosti

dobimo tudi ob primerjavi s površino Slovenije, ki je enaintridesetkrat manjša. Tretje poglavje *Kako se je spreminal Afganistan* nam predstavi bogato zgodovino Afganistana vse od prvih arheoloških izkopanin, ki so jih našli v Badakšanu iz časa 30.000 let pr.n.št.pa vse do danes. Od predmetov prikazujemo stare zemljevide, orožje, nakit ter konjsko opremo, ki ponazorji edinstven konjeniški šport *buzkaši*. Poglavlje *Afganistan doma* nas popelje v čas seznanjanja Slovencev in Slovenk z Afganistanom vse od Aleksandra Ličana, ki je kot pobegli vojak I. svetovne vojne prepotoval Afganistan pred sto leti, preko avanturističnih alpinistov, ki so po kopnem potovali v Afganistan konec 60-ih in hipijev v 70-ih, pa vse do slovenske vojske in nevladnih organizacij po letu 2004. V poglavju *Afganistanska kultura* spregovorimo o glasbi, kulinariki, umetnosti tkanja preprog, književnosti, arhitekturi o ločenosti spolov in pomembnosti družine. Vse to ilustriramo s predmeti, video filmi, fotografijami, teksti in akvareli. Poglavlje *Slovenska vojska v Afganistanu* nam s pomočjo predmetov in fotografij predstavi del slovenske vojaške prisotnosti v Afganistanu med letoma 2004–2014. Poglavlje *Daleč od doma* nas pripelje v »današnji čas« in aktualno begunsko vprašanje. Ponazorimo ga z originalnimi predmeti, s slovensko-hrvaške in slovensko-avstrijske meje, fotografijami, video filmi in z begunskim šotorom iz takrat največjega begunskega taborišča Idomeni na grško-makedonski meji. Umetniška instalacija Eve Petrič *Brez meja* govori z avtoričinimi besedami, da »*kljub različnemu videzu, izobrazbi, tradicijam, hodimo po isti zemlji v isti svetlobi, zanikujemo meje, da lahko proglašamo ta planet za naš skupni in edini dom – za nekaj kar je vredno proglašitve!*« Poglavlje *Afganistan in droge* z originalnimi kosi opija in hašiša ter obširnim tekstrom in fotografijami predstavi problematiko ilegalnega trgovanja z drogami. V poglavju *Na tem svetu nismo sami* spregovorimo o delu slovenskih nevladnih organizacij v Afganistanu in s pomočjo interaktivnega zemljevida animiramo obiskovalke in obiskovalce, da razmisljijo kdo vse iz njihovega sorodstva je migriral in kam. V poglavju *Opolnomočenje Afganistank* govorimo o t.i. ženskem vprašanju v Afganistanu, zatiranju žensk in težnji po njihovem opolnomočenju. To problematiko predstavimo z videi, predmeti, fotografijami in teksti. Zadnje poglavje *Ne pozabimo na Afganistan* govorí o »trenutni« situaciji v Afganistanu, ki predstavlja poligon najrazličnejših strateških interesov in naši zavezaniosti nenehnemu opozarjanju na ta dogajanja, ki na nek način simbolizirajo občečloveška konfliktna razmerja tega sveta.

Razstavljene vsebine povezuje in nadgrajuje instalacija avtorice, režiserke zvoka, sonorične komponistke Hanne Preuss z naslovom *Spevi neobstoja – čustvene zvočne pokrajine Afganistana*. To je sonorična instalacija, povsem nova oblika umetniške izpovedi, ki komunicira z obiskovalci s pomočjo vibracije in zvena, univerzalnega jezika zvoka. Z ustvarjanjem sonoričnih pokrajin in asociativnih prostorov Afganistana je želeta umetnica omogočiti vsakemu vstopajočemu edinstveno doživetje skupne izkušnje na novo ustvarjenega prostora.

Spoznavanje Afganistana in načina življenja njegovih prebivalcev predstavljajo fotografije priznane slovenske fotografinke Mance Juvan in fotografov Arneta Hodaliča, Maret Lakoviča, Boruta Krajnca in še enaindvajsetih Slovenk in Slovencev, ki so bili v Afganistanu. Na razstavi si obiskovalci lahko ogledajo osem

dokumentarnih filmov, med njimi tudi nagrajeni film »Meje« (z besedami režiserja: »24. oktober 2015, lep jesenski dan. Lepa pokrajina. Počasi jo prekrijejo obrazi, ki se mimo kamere, postavljene ob slovenski del begunske poti, spogledajo s tistim na drugi strani kamere – z gledalcem. Na koncu je pokrajina, ki ostaja, popolnoma drugačna.«) Damjana Kozoleta in film »Le dihajoče bitje« prosilca za azil Ahmada Adelianu. Gre za poetičen prikaz pesmi poeta, teologa in sufija Rumija, ki je bil rojen v Afganistanu. Pesem je napisana v 13. stoletju in se ukvarja z različnostjo, posebnostjo ter izobčenostjo posameznika iz družbe. Išče smisel pravil v družbi in izpostavlja svobodo posameznika ne glede na barvo kože, religijo ali socialni status. Napisana je v jeziku farsi. Film je kolaž recitiranja različnih delov pesmi, ki dosegajo brezčasnost Rumijeve poezije ter univerzalnost teme. Njegova poezija je z osebno izkušnjo prenesena v današnji čas, postavlja jo v sodobno družbo, z vsemi težavami. Ahmad Adeliani: »V domovini sem imel polno problemov. V Slovenijo sem prišel v začetku leta 2016 z občutki obupa, a na srečo sem našel varnost in mir, spoznal mnogo prijaznih ljudi, z njimi se družim in spoznal sem pomen varne dežele.«

Razstavljene so tri fiktivne »afghanistanske zgodbe« umetnic Widad Tamimi in Vesne Bukovec. Widad Tamimi je jeseni in pozimi 2015/2016 kot prostovoljka v begunskih centrih pomagala združevati družine, ki so jih v policijskih postopkih ob prečkanju meje ločili, kot pisateljica pa je zapisovala njihove zgodbe. Ker s fotografskim aparatom ni želela posegati v dostojanstvo ljudi, je povabila vizualno umetnico Vesno Bukovec, da jih je ilustrirala s svojimi risbami. Zgodbe in risbe so bile objavljene v letu 2016 v časopisu Delo. Namen njunega sodelovanja je bilo pokazati in približati človeško stisko ljudi na begunski poti, ki je potekala tudi čez našo državo, in se na tak način spopasti z negativno podobo in strahom pred tujci, ki sta se v družbi širila preko politike, medijev in spleta.

Razstava nas spremlja skozi oči »afghanistanske deklice«, ki jo je fotografiral v Nuristanu – »deželi luči« leta 1999 Mare Lakovič. Ko sem kot avtor razstave zagledal to fotografijo, sem takoj prepoznaš, da njen pogled, z Lakovičevimi besedami, »nesrečne afghanistanske begunke iz Nuristana, izraža vso norost, nesmisel, absurd in tragiko regije, vpletene v interesu gospodarjev vojne. V pogledu te deklice ni obtožbe ali sovraštva, temveč samo sled groze prestanega trpljenja in krutosti ukradenega otroštva.« Izbral sem jo za »rdečo nit« vseh publikacij, ki so izšle ob razstavi.

Razstava Afganistan – slovenski pogledi podaja spoznanja o deželi, ki je kljub svoji dolgi in bogati zgodovini in umetnosti močno nerazumljena in slabo poznana širši javnosti. Afganistan je več kot le prostor vojnih spopadov, ruševin in množic, ki poskušajo ubežati smrti.

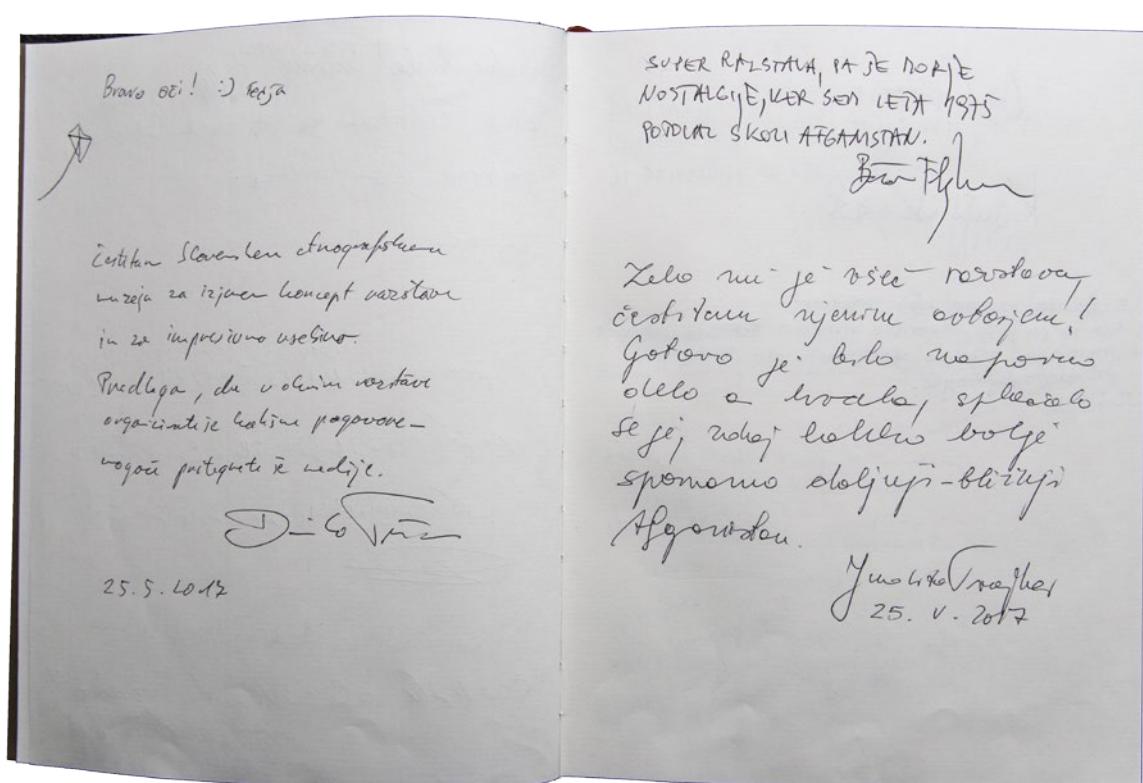
Razstava je namenjena širši domači in tui javnosti in dostopna različnim skupinam obiskovalcev, tudi slepim in slabovidnim. Spremlja jo pester program, od pripovedovanja afghanistanskih pravljic, tkanja, socialnih iger; izdelovanja papirnatih zmajev, izdelave nakita, poslikave rok do kulturnih dni v Slovenskem etnografskem muzeju in v Kinodvoru (ogled razstave in projekcija filma Sonita o begunski deklici iz Afganistana).



V času postavljanja razstave, smo v Slovenskem etnografskem muzeju razmišljali tudi, kako bi obiskovalcem omogočili, da lahko košček afganistanske kulture odnesejo s seboj ali pa ga podarijo svojim bližnjim ter jih morda tudi tako dodatno vzpodbudijo k ogledu svojevrstne razstave.

Poleg prodajnih artiklov na temo Afganistana, kot so tkani šali, denarnice, torbe (iz tkalskega ateljeja SEM), zapestnice, obeski za ključe in podobno, sta kolegici Anja Jerin in Špela Regulj (Slovenski etnografski muzej) razvili novo in unikatno kolekcijo nakita z naslovom Afganistanske začimbe v nakitu.

Upamo, da smo z razstavo Afganistan – slovenski pogledi približali slovenski in drugi publiki to zaenkrat prezrto in močno nerazumljeno deželo, ki je kljub vsesplošnemu prepričanju, da nimamo nič skupnega, povezana in prepletena tudi z nami.



## Afghaništanuška k

prezentacií je možné vidieť významného členovia skupiny Ahmad Zia ulá. Počas koncertu vystúpila s ním aj jeho dcéra Sana Zia ulá. Večernému programu sa zúčastnilo aj zároveň zahajované vystúpenie skupiny Afghaništan. Na konci koncertu sa uskutočnila výstava premeny v Afghaništanu. V súvislosti s výstavou bolo organizované aj predstavenie významnej afghaništanskej skupiny HVO. Od počiatku koncertu predstavovala ju skupina Afghaništan. V súvislosti s výstavou bolo organizované aj predstavenie významnej afghaništanskej skupiny HVO. Od počiatku koncertu predstavovala ju skupina Afghaništan.

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### Afghaništanske prehľady

So ráčno vystúpane, ktorému pôsobí tudi-  
pejstvom rôzneho dialektu, rozvíjať sa je o význa-  
čnejšieho života hľadá v súčasnosti v zahraničí.  
Afghaništan, ktorého súčasného skupinu  
HVO je podľa hľadania predstavovala je de-  
do za, vtedyže predstavovala konzervatív-  
izmovoju ešte, ktoré je drahom kultu. Teda  
je bolo význam posudkov.

Ešte reprezentantom afghaništanského  
prehľadu je Shabdan al Afghaništan  
(významna po afghaništanskom hľadisku),  
ktorú v prenose Hosti a koncertmi  
Afghaništanu. V súčasnosti vystúpila vlastne  
druhá a tretia figura. Druhá je  
predstavom reprezentantom afghaništanského prehľadu  
kto je ich ne doby a zároveň zá-  
berom. (Nejdôležitejšia, ktorá vystúpila Al-  
i veľa a zároveň hľadisko) predstavovala po-  
reprezentantom afghaništanského prehľadu  
je prehľadu na území východného  
Afghaništanu. (Nejdôležitejšia, ktorá vystúpila Al-  
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reprezentantom afghaništanského prehľadu



## Introduction

In 2010, the idea arose at the Slovene Ethnographic Museum of presenting Afghanistan to the Slovene public as a country that is more than just a place of armed conflict, destruction and people fleeing death. As if it was not and had never been anything else. An additional incentive for this exhibition, entitled "Afghanistan – Slovene Views", was the exhibitions about Afghan culture and history at the Völkerkunde Museum<sup>4</sup> in Vienna in 2003, the British Museum in London in 2011, the Asia and Pacific Museum in Warsaw in 2012, the Victoria Museum in Melbourne in 2013 and at the Royal Danish Arsenal Museum in Copenhagen. Slovene museums rarely exhibit non-European cultures as a result of research work in the field, even though by learning about "others" and "differences" we also learn about an important part of ourselves. But sadly, there is always a shortage of money for this kind of thing. Right now, in view of the "refugee crisis", we can see just how little we in Slovenia know about other cultures, which triggers many irrational fears and reactions. If during the last few decades the potential, readiness and wishes of many ethnologists for other cultures to be included in school through the special subject "world cultures" had been realised, then Slovenes who reacted so xenophonically at the sight of Asian and African refugees would think differently, more humanely and inclusively. After all, we share the same planet and the diversity of its many different cultures that enriches us all. Even though in recent decades there has been more and more Slovene literature on "non-European cultures", films, museum exhibitions and opportunities for obtaining information via the Internet, the "developed" West is increasingly selfishly closing itself off from the rest of the world.

In October 2011, following a suggestion by the department for development assistance at the Ministry of Foreign Affairs, I organised the project "Ethnological Study into the Revitalisation of Artisan Crafts (among vulnerable groups of Afghan refugees returning from Iran)" as part of the international development, economic and cultural assistance and cooperation in Herat/Afghanistan<sup>5</sup>. During my research for this project, I made contact with the Herat Museum and Archive and its director, Abdul Ghafour Shaikh Zade, the director of the Herat Restoration Centre, Ayamuddin Ajmal, and the Dean of the Fine Arts Academy, Tawfiq Rahmani, with the idea of possible cooperation in an exhibition about Afghanistan.

In 2015/2016, Afghanistan (or at least a part of it) or Afghans literally stepped over the threshold of Slovenia in what has been the biggest refugee crisis of epic dimensions. For many, Afghanistan, Iran, Iraq, Syria, etc. had until then been just a daily news item that you could read or watch in passing, and then quickly forget. At the sight of the hundreds of refugees daily crossing the Slovene border, people started thinking and reacting emotionally. Some humanely, others with resistance, even animosity. The project "Afghanistan – Slovene Views", which the Slovene Ethnographic Museum, in line with its mission, planned for over six years, is vitally important and necessary in the present times. Through it, we are informing the Slovene public about

4 In 2013, it was renamed as Weltmuseum / World Museum.

5 Ralf Čepelak Mencin: Med Afganistanskimi begunci, *Etnolog* 22/2012, Ljubljana 2012, pp. 261-272.

Afghanistan, its history, geography, ethnic make-up, religions, and Slovene contacts with this country “at the crossroads of civilisations”, as well as about the refugee issue, and the issue of use and misuse of drugs since Afghanistan is the world’s biggest exporter of opium. Our original plan was very ambitious: we envisaged a major ethnological exhibition at the Slovene Ethnographic Museum with historical objects from museums in Herat and Kabul, a large photographic exhibition in Tivoli Park in Ljubljana, and an exhibition of miniatures and calligraphies from the Fine Arts Academy in Herat at the International Centre of Graphic Arts in Ljubljana, as well as a diverse cultural programme. Due to objective and financial circumstances, we had to limit our ambitions and change the plan: as part of the project, there appeared the book *Afganistan – slovenski pogledi* with 28 stories of Slovenes in Afghanistan and their experiences in that country, which was published in October 2016. We hoped to have an English translation of the book to carry these stories into the world, but again, as usual, the money ran out.

On 25 May 2017, we finally opened an Afghanistan exhibition as part of the large, long-term project “Museums and Cultural Landscapes”. We were honoured with speeches by the former President of Slovenia and UN Assistant Secretary General, Dr Danilo Türk, and the Minister of Culture Anton Peršak. *Afghanistan – Slovene Views* is the first ethnological exhibition in Slovenia to offer an insight into Afghanistan and its diverse ethnic make-up. I conceived the project eight years ago and curated it, collecting data and material in Slovenia, Europe and Afghanistan to reveal the diverse and colourful history of this country at the crossroads of cultures. Eight years of research produced an exceptional archive of 7000 photographs, 28 stories and over 400 objects. A great inspiration was the Slovene travellers who in the closing decades of the twentieth century discovered Afghanistan on the “hippy trail” or visited it as peacekeepers, mountaineers, activists and so on. Objects from their private collections, together with their stories, can be seen at the exhibition, as well as valuable objects from the Asia and Pacific Museum in Warsaw. The exhibition was designed by Katarina Štok Pretnar, u.d.i.a., and all the accompanying publications and materials by Brane Žalar, u.d.i.a.. Approximately fifty experts participated in the creation of the exhibition.

The exhibited objects are drawn from the period between the 19th and 21st centuries and include: musical instruments, clothing, weapons, jewellery, maps, water colours, objects made from semi-precious stones, postage stamps, banknotes, travel diaries, personal objects belonging to Slovene soldiers and refugees, a refugee tent, etc. The exhibition leads us through twelve chapters: *Afghanistan is its people*, *Where is Afghanistan*, *How Afghanistan has changed*, *Afghanistan at home*, *Afghan culture*, *The Slovene soldier in Afghanistan*, *Far from home*, *Afghanistan and drugs*, *In this world we are not alone*, *No Borders* (Eva Petrič), *Empowering Afghan women* and *Do not forget Afghanistan*.

The chapter *Afghanistan is its people* talks about the origin of the name Afghanistan, the country’s ethnic make-up and ways of making a living, about the languages, demographic data and refugees, the rise and fall of religions, ways of dressing, and

about the typical Afghan burka that can also be tried on by visitors. The second chapter, i.e. the second room, presents Afghanistan's geography with the help of maps, texts and objects; a rough idea about its size can also be obtained through a comparison with Slovenia, which is thirty-one times smaller. The third chapter *How Afghanistan has changed* presents the country's rich history from the first archaeological finds uncovered in Badakhshan from 30,000 BC to today. The objects shown include old maps, weapons, jewellery and horse tack, the latter illustrated by the unique equestrian sport *buzkashi*. The chapter *Afghanistan at home* describes how Slovenes became acquainted with Afghanistan: from Aleksander Ličan, who a century ago, as a soldier fleeing from World War One, travelled across the country, through the adventurous mountaineers, who travelled overland to Afghanistan in the late Sixties, and the hippies in the Seventies, to the Slovene Army and NGOs after 2004. The chapter *Afghan culture* talks about music, cuisine, the art of carpet weaving, literature, architecture, the separation of the two sexes and the importance of the family. All this is illustrated with objects, videos, photographs, texts and water colours. The chapter *The Slovene soldier in Afghanistan* uses objects and photographs to present part of the Slovene military presence in Afghanistan between 2004 and 2014. The chapter *Far from home* takes us to the "present time" and the refugee issue. It is illustrated with original objects from the Slovene-Croatian and Slovene-Austrian border, photographs, videos and a refugee tent from the then largest refugee camp, Idomeni, on the Greek-Macedonian border. Eva Petrič's art installation *No Borders* can be described in Eva Petrič's own words: "in spite of our different appearance, education, traditions, we walk on the same earth in the same light, denying borders so that we can proclaim this planet as our common and only home – something that is worthy of proclamation!" The chapter *Afghanistan and drugs*, using original samples of opium and hashish, extensive text and photographs, presents the issue of the illegal drugs trade. The chapter *In this world we are not alone* talks about some of the Slovene NGOs in Afghanistan and with the help of an interactive map encourages visitors to reflect on who in their family migrated and where. The chapter *Empowering Afghan women* looks at the "women's issue" in Afghanistan, the suppression of women and endeavours for their empowerment. These issues are shown through videos, objects, photographs and texts. The last chapter *Do not forget Afghanistan* talks about the current situation in this country which represents a playground of different strategic interests and about our obligation to constantly draw attention to events which symbolise the general conflicting relations in the world.

The exhibited material is linked together and complemented by an installation by the composer, sound director and composer of sonorous music, Hanna Preuss, entitled *Songs of Non-existence – a sensuous sound landscape of Afghanistan*. This represents a completely new form of artistic expression that that uses vibration and tone, the universal language of sound, to communicate with visitors. Through the creation of sonorous landscapes and associative spaces of Afghanistan, the artist hoped to offer all those who enter an experience of a newly created space.



Learning about Afghanistan and the way of life of its people is aided by photographs by the renowned Slovene photographer Manca Juvan, as well as Arne Hodalič, Mare Lakovič, Borut Kranjc and twenty-one other Slovenes who have visited Afghanistan. Exhibition visitors can also watch eight documentary films, among them the award winning film "Borders" by Damjan Kozole (who wrote: "24 October 2015, a beautiful autumn day. Beautiful countryside. Slowly, it is covered by faces exchanging looks with the person on the other side of the camera, positioned by the Slovene section of the refugee route – the viewer. At the end, the countryside that remains is completely different.") and the short film "Only a Breathing Being" by the asylum seeker Ahmad Adeliani. The latter is a poetic presentation of a poem by the poet, theologian and Sufi, Rumi, who was born in Afghanistan. The poem was written in the 13<sup>th</sup> century and talks about being different, unique and excluded from society. It seeks the meaning of society's rules and emphasises an individual's freedom, regardless of the colour of his skin, religion or social status. It was written in Farsi. The film consists of a collage of different parts of the poem, which achieve the timelessness of Rumi's poetry and the universality of the theme. His poetry is transferred to the present day with a personal experience, placing it into the modern society, with all its problems. Ahmad Adeliani said: "In my home country, I had lots of problems. I came to Slovenia in early 2016 with a feeling of despair, but luckily I found safety and peace, met many nice people who I socialise with, and I learnt about the importance of a safe country."

The exhibition also includes three fictional "Afghan stories" by the artists Widad Tamimi and Vesna Bukovec. In the autumn and winter of 2015/16, Widad Tamimi as a refugee centre volunteer helped unite families separated during police procedures upon crossing the border, and as a writer she recorded their stories. Because she did not want to encroach on people's dignity with a camera, she invited the visual artist Vesna Bukovec to depict them in drawings. The stories and drawings were published in 2016 in the newspaper *Delo*. The aim of their cooperation was to show and bring closer the human distress on the refugee route that ran across our country, and in this way combat the negative image of and fear of foreigners that was being propagated by politicians and the media and online.

The exhibition accompanies us through the eyes of the "Afghan girl" photographed in 1999 by Mare Lakovič in Nuristan, the "land of light". When I saw this photograph, I immediately realised that, as Lakovič said, the look of this "unfortunate Afghan refugee from Nuristan expresses all the insanity, pointlessness, absurdity and tragedy of the region ensnared in the interests of the war lords. In the eyes of this girl there is no accusation or hate, only traces of the horror of the suffering endured and the cruelty of a stolen childhood." I chose the photograph as the cohesive thread of all the publications produced alongside the exhibition.

The exhibition "Afghanistan – Slovene Views" offers discoveries about the country which is, in spite of its long and rich history and art, greatly misunderstood by and poorly known by the wider public. Afghanistan is more than just a place of armed conflict, destruction and people fleeing death.

The exhibition is aimed at the wider Slovene and foreign public, and accessible to different groups of visitors, including the blind and visually impaired. It is accompanied by a diverse programme, from the telling of Afghan stories, weaving, social games, making paper kites and jewellery and hand painting, to cultural days at the Slovene Ethnographic Museum and in the Kinodvor cinema (a visit to the exhibition and the projection of the film "Sonita" about a refugee girl from Afghanistan).

While setting up the exhibition, we also thought about how to enable visitors to take a fragment of Afghan culture with them and give it to someone close to them, which would perhaps be another way of encouraging people to come and see this unique exhibition. In addition to the sales items on the theme of Afghanistan, such as woven scarves, wallets, bags (made in the Slovene Ethnographic Museum weaving studio), bracelets, key rings and so on, Anja Jerin and Špela Regulj (Slovene Ethnographic Museum) designed a new and unique collection of jewellery with the title "Afghan spices in jewellery".

We hope that the exhibition "Afghanistan – Slovene Views" has brought closer to the Slovene and other publics this hitherto overlooked and greatly misunderstood country which is, in spite of the general belief that we have nothing in common, connected to us in many different ways.

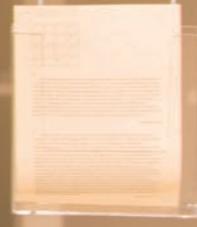


Splščanje papirnatih zmajev  
Flying kites



## "Afghanistan"

Léta 1973 bylo otočovsko skoro s



Kdo ne pozna znamenite knjige *Tek za zmajem* afganistanskega pisatelja Khaleda Hosseinija!

Spuščanje papirnatih zmajev ali »gudiparan bazi«, kot ga imenujejo, je v Afganistanu nacionalni šport. Še posebej ob petkih, dela prostih dnevih, ko se dvigajo pisani zmaji visoko v nebo. Zmaje, ki jih spuščajo, imenujejo »bojevniški zmaji«, saj imajo na vrvici pritrjene britvice. Kdor uspe s svojim zmajem prerezati vrvico drugega zmaja, je junak, a če prvi najde »premaganega zmaja«, postane še večji junak. Kdor pa uspe obvarovati oz. zaščititi zmaja in premagati druge, postane prvak! Zmaje spuščajo največ jeseni, ko je ugoden veter. Spuščanje zmajev je priljubljen šport, in to počnejo mladi in stari. Tekmovalce in opazovalce ta igra razveseljuje, vendar prihaja včasih tudi do hudih prepirov in pretegov. Gre namreč tudi za stave. Ljudje stavijo na določenega zmaja in če je premagan, zavre kri v žilah. Afganistanci ljubijo »tekmovalne igre«, npr. petelinji boj, boj prepelic, boj ovnov in seveda kraljevski buzkaši. Ob tem sklepajo tudi velike stave. Čeprav ima stoletno tradicijo, je bilo v času talibanskega režima spuščanje zmajev strogo prepovedano.

Is there anyone who does not know the celebrated book *The Kite Runner* by Afghan writer Khaled Hosseini?

In Afghanistan flying kites or, as they call it, "gudiparan bazi" is a national sport. Especially on Fridays, which is a day off, colourful kites can be seen flying high in the sky. The kites are known as "warrior kites", since they have razor blades attached to their string. Whoever succeeds with his kite in cutting the string of another kite is a hero, and if he is the first to find the "defeated kite" then he is an even bigger hero. And he who manages to protect his kite and defeat the others becomes a champion. Kites are flown most often in the autumn, when the wind is favourable. It is a popular sport with young and old alike. Competitors and spectators enjoy themselves, but sometimes serious arguments or even fights break out. This is partly because bets are laid. People put money on a particular kite and if it is defeated, then tempers rise. Afghans love competitions, such as cockfighting, quail fighting, ram fighting and, of course, the regal *buzkashi*, where very large bets are often made. Although it has centuries of tradition, under the Taliban regime kite flying was strictly forbidden.

# Zgodba afghanistanske deklice

## The story of an Afghan girl



Afghanistan

slovenski pogledi

Slovene Views



## Mare Lakovič

V malem odročnem begunskem šotorišču v zgornjem delu doline Bashgal, v divjem afganistanskem Nuristanu, je nastala fotografija, ki sem jo naslovil *Ukradeno otroštvo* in predstavlja bistvo tistega, s čimer sem se kasneje začel ukvarjati. V tem umazanem taborišču ob hudourniškem potoku je bila skupina beguncev, ki so se umikali z območja Jalalabada proti goram Nuristana.

Med raztrganimi šotori je v skupini odraslih na blatnem travniku na tleh posedalo dekletce, presunljivega videza, ogrnjeno v modro tuniko. Dejstvo je, da sta Pakistan in Afganistan med najbolj težavnimi območji za fotografje, zlasti tiste, ki se posvečamo portretni fotografiji, še posebej če gre za ženske. Trenutek, ko zagledaš pogled, ki presune in nemo sporoča prestano grozo, je neopisljiv. Pogled brata, sorodnika oziroma spremljevalca tega prestrašenega dekletca se je v nemi tišini srečal z mojim. Moški, divje srepega pogleda, je v trenutku zaznal mojo željo po fotografiji in hkrati začutil moje oklevanje in spoštovanje zaradi njihovega očitno nedavno prestanega gorja. Zgodilo se je nekaj presunljivega in potreben je bil samo njegov nemo spuščeni pogled v pristanek, ki mi je dal tistih nekaj skoraj nestvarnih trenutkov za peščico bežnih fotografij. V takšnih trenutkih začutiš poseben adrenalin in nekontrolirano tresenje rok, ko se zaveš, da imaš na voljo samo nekaj kot dih drobnih sekund, preden se prizor dokončno razblini. Ta portret, ki je nastal naključno, morda pa usodno, spominja na znamenito fotografijo, ki jo je pred leti posnel ameriški fotograf Steve McCurry, in vso njeno tragično zgodbo, ki je kasneje obkrožila svet.

Fotografija in pogled te moje nesrečne afganistanske begunke iz Nuristana izražata vso norost, nesmisel, absurd in tragiko regije, vpletene v interes gospodarjev vojne. V pogledu te deklice ni obtožbe ali sovraštva, temveč samo sled groze prestanega trpljenja in krutosti ukradenega otroštva.

Tak pogled ostane v človekovi podzavesti in te zaznamuje. Po drugi strani pa kljub vsej tragiki mojih samotnih poti, od najbolj bednih slumov Indije do begunskih taborišč Etiopije, Sahela in revščine ter bede Pakistana in Afganistana, v takšnih trenutkih začutiš moč fotografije, ki vsemu našemu pesimizmu navkljub, dobi smisel in ima sposobnost, da se dotakne posameznikove duše in ga vodi k razmišljanju o smislu našega obstoja in zlasti grozotah ter krutostih, ki jih povzročamo drug drugemu. Četudi se takšna fotografija dotakne samo peščice, ti da smisel, razlog in opravičilo za to, kar počneš.

In a small, out-of-the-way refugee camp in the upper Bashgal Valley, in untamed Afghanistan Nuristan, a photograph was taken that I later titled Stolen Childhood and which presents the essence of what I later began to deal with. In this dirty camp by a torrent stream there was a group of refugees who were on the move from the Jalalabad area to the hills of Nuristan.

Between the ripped tents, among a group of adults, on the muddy grass, sat a girl of stunning appearance, wrapped in a blue tunic. Pakistan and Afghanistan are among the most difficult countries when it comes to taking photographs, especially portraits and particularly portraits of women. The moment when you see a look that stuns you and silently conveys the horror that has been experienced is indescribable. The eyes of the brother, relative or companion of this frightened girl met mine in silence. The glaring man recognised my desire to take a photograph, and at the same time felt my hesitation and respect because of what they had recently been through. Something moving happened and it required only his eyes lowered in assent to give me a few almost unreal moments for a handful of rapid photographs. In such moments you feel a special rush of adrenaline and uncontrolled shaking of the hands, because you know you only have a few brief seconds like breaths before the scene evaporates. This chance and perhaps fateful portrait is reminiscent of the famous image taken years ago by American photographer Steve McCurry and of the tragic story that later circled the world.

The photograph and expression of my unfortunate Afghan refugee from Nuristan express all the madness, pointlessness, absurdity and tragedy of a region caught up in the interests of the masters of war. The girl's eyes contain no accusation or hatred, but only the traces of the suffering she has been through and the cruelty of a stolen childhood.

Such eyes stay in your subconscious and mark you. On the other hand in such moments, in spite of all the tragedy of my solitary paths, from the most wretched slums of India to the refugee camps of Ethiopia and the Sahel, as well as the poverty and misery of Pakistan and Afghanistan, you feel the power of photography, which in spite of our pessimism acquires meaning and has the capacity to touch the individual's soul and compel him to think about the meaning of life, especially the horrors and cruelty that we inflict on each other. Although such photographs touch only a handful, they give meaning to, a reason for and an apology for what you do.



Afghanistan so ljudje

Afghanistan are it's people



Verjetno ni človeka, ki bi bil v Afganistanu in ga ta »divja«, težko dostopna, oddaljena, geografsko raznolika in etnično pisana dežela ne bi prevzela. Dežela, ki velja za »vhod« v Indijo in prehaja iz pol puščavske v puščavsko, iz stepske v gorato in kjer se stikajo mogočna gorovja Hindukuš, Pamir in Karakorum, je že tisočletja domovina ljudstev, ki so se v zadnjih 2500 letih spopadala z najrazličnejšimi zavojevalci, od Aleksandra Makedonskega (4. st. pr. n. št.) pa vse do NATA (v 21. st.) oziroma ISAF, največje vojaške koalicije v zgodovini, sestavljeni iz kar 140.000 vojakov iz 51 držav.

There is probably no one who has been to Afghanistan and not been enchanted by this "wild", difficult to access, remote and geographically very varied and ethnically diverse country. The country, which is seen as an "entrance point" to India and transitions from semi-desert to desert, from steppe to mountains, and where the mighty mountain ranges of the Hindu Kush, Pamir and Karakorum meet, has for millennia been the home of people who have for the last 2500 years been fighting various conquerors, from Alexander the Great (4<sup>th</sup> century BC) to NATO (21<sup>st</sup> century) or the ISAF, the largest military coalition in history, consisting of 140,000 soldiers from 51 countries.



Vzpon in padec religij na območju današnjega Afganistana je bil ves čas neposredno prepleten in odvisen od družbenozgodovinskega dogajanja in politične moči posameznih akterjev. V Afganistanu (Baktriji) je Zaratustra (Zoroaster) v 6. st. pr. n.št. utemeljil novo religijo, - zoroastrstvo, predhodnico svetovnih monoteističnih religij. Budizem in hinduizem sta se razširila na območje današnjega Afganistana iz Indije. Budizem je ostal v dolini Bamijana živ vse do 10. stoletja. Islam je dosegel Afganistan v 7. stoletju in danes je večina Afganistancev sunitskih muslimanov. Le Hazari so podobno kot sosednji Iranci šiiti. Islam odločilno vpliva na vsakdanje življenje in običaje Afganistancev. V času novejše zgodovine so bile v Afganistanu tudi manjše skupine sikhov, judov in ismaili muslimanov.

The rise and fall of religions in Afghanistan has always been directly connected and dependent on socio-historical events and the political power of individual players. In the 6<sup>th</sup> century BC, Zarathustra (Zoroaster) established in Afghanistan (Bactria) a new religion – Zoroastrianism, a predecessor of the world monotheistic religions. Buddhism and Hinduism spread to the territory of the present-day Afghanistan from India. Buddhism remained alive in the Bamiyan Valley until the 10<sup>th</sup> century. Islam reached Afghanistan in the 7<sup>th</sup> century and nowadays most Afghans are Sunni Muslims. Only the Hazaras are, like the neighbouring Iranians, Shiite. Islam has a decisive influence on the everyday life and customs in Afghanistan. In more recent history, there were also smaller groups of Sikhs, Jews and Ismaili Muslims.



Oblačila neposredno izražajo konservativizem afganistanske družbe. Po koranu naj bi se tako moški kot ženske oblačili skromno. Večina moških nosi brade in na glavi čepice in turbane. Oblečeni so v široke hlače in telovnik z brezrokavnikom, če je hladno, se zavijejo v volnene odeje. Prav na ženskah pa se ta zapoved izraža v najekstremnejši obliki – burki, dolgem vrečastem oblačilu, ki je pred očmi zamreženo. Ženska koža je v burki popolnoma zakrita. Vendar ima tudi burka več pomenov. Prvotno je bila mestno oblačilo. Meščanke so z burko izražale, da jim ni treba težaško garati na poljih. Ženske s podeželja so oblekle burko, ko so šle v mesto. Ščitila jih je pred radovednimi pogledi in nadlegovanjem. Do udara leta 1973, ko so vrgli kralja s prestola in razglasili republiko, je bilo življenje relativno sproščeno. Ženske so se zakrivale, če so že lele, druge spet zaradi okolja, iz katerega so izhajale. Zaposlene so bile v pisarnah, trgovinah, šolah in bolnicah in vsaj v mestih nosile zahodna oblačila. Mnoge so hodile v šole in tudi študirale na univerzah. Po sovjetskem umiku iz Afganistana 1989 se je nadaljevala državljanska vojna in oblasti so ženskam čedalje bolj krčile pravice. V času talibanske oblasti je bila burka ženskam zapovedana. Mnoge danes še vedno nosijo burko zaradi kulturnih razlogov in tradicije.

The clothing directly expresses the conservatism of Afghan society. According to the Quran, both men and women are supposed to dress modestly. Most men wear a beard and a cap or turban. They are dressed in wide trousers and a waistcoat; if it is cold, they wrap themselves in a woollen blanket. The dress code is most extreme when it comes to women – the burqa, a long, baggy garment with a net for the eyes; the woman's skin is thus completely concealed. But even this item of clothing has several meanings. Initially, it was worn in towns, the town women expressing in this way the fact that they did not have to toil in the fields. Rural women would put on a burqa only when they went to a town. It protected them from curious looks and harassment. Until 1973, when the king was deposed and the country became a republic, life was relatively relaxed. Women covered themselves if they wanted to, some did so because of the environment they originated from. They worked in offices, shops, schools and hospitals and at least in towns wore Western clothes. Many went to school and studied at university. After the Soviet withdrawal from Afghanistan in 1989, the civil war continued and the authorities increasingly curtailed women's rights. During the Taliban rule, the burqa was obligatory. Today, many still wear the burqa for cultural reasons or tradition.

## Od česa Afganistanci živijo?

Čeprav je v Afganistanu samo 12 % površja primerenega za obdelovanje, se 85 % prebivalstva ukvarja s kmetijstvom, ki pa jih ogrožajo povsod prisotne mine. V glavnem pridelujejo žito, zelenjavno, orehe, pistacije, bombaž ter nekaj sadja (grodzje, jabolka, granatna jabolka, melone, lubenice). Najbolj razvita živinorejska panoga je ovčereja. Največ volne uporabijo za izdelovanje vozlnih in tkanih preprog. Pomembna dejavnost je gojenje maka, kar so sosednje države večkrat neuspešno poskusile prepovedati. Tihotapljenje in predelava makove smole, ki se uporablja za izdelavo drog (opij, heroin), prinaša večino dobička revnejšim vasem, še posebej na jugu in vzhodu države. Pomembni so tudi nasadi bombaža. Država ima slabo razvito industrijo. Gospodarstvo je še dodatno prizadeto zaradi vojn, ki trajajo že 39 let. Junija 2010 so svetovni mediji objavili odkritje izjemno bogatih nahajališč rudnin (žezeza, zlata, niobija, kobalta in še posebej bakra in litija) v vrednosti več sto milijard ameriških dolarjev. Ko bo in če bo Afganistan konsolidiran, bo lahko izkoriščanje tega naravnega bogastva radikalno spremenilo usodo države. Afganistan trguje z Iranom, Pakistanom, severnimi sosednimi Turkmenistanom, Uzbekistanom, Tadžikistanom in Kitajsko. Prometne zveze so slabo razvite, ceste so asfaltirane le okrog večjih mest, vendar so tudi te uničene zaradi vojn. Glavni prelaz Kajber, preko katerega pelje cesta iz Kabula v Pešavar v Pakistanu in nato v Indijo, je vklesan v skale nad smrtonosnimi prepadi. Čez ta prelaz so nekoč potovale vse vojske (tudi vojska Aleksandra Velikega), karavane trgovcev, beguncev in tihotapcev. Dežela nima železnice, čeprav so jo že pred sto leti načrtovali Angleži. Obstajajo načrti, da bi nekoč v prihodnosti z železnico povezali Afganistan z Iranom, Herat z Mashadom, od tu pa z Bandar Abbasom, velikim pristaniščem v Perzijskem zalivu. Prav tako ne bi bil problem speljati železnico iz Kandaharja do Quette v Pakistanu, ki je že povezana s Karačijem, velikim pristaniščem v Indijskem oceanu. Na ta način bi (bo?) imel Afganistan odprto okno v svet. Danes je s svetom povezan z mednarodnimi letališči v Kabulu, Heratu, Mazar-i Šarifu in Kandaharju.



## How do Afghans make a living?

Even though only 12% of Afghanistan is suitable for agriculture, 85% of the population is involved in farming, although this is dangerous because of the land mines scattered everywhere. Grains, vegetables, walnuts, pistachios, cotton and some fruits (grapes, apples, pomegranates, melons, watermelons) are the main products. The best developed branch of agriculture is sheep farming. Most of the wool is used for making knotted and woven carpets. Another important activity is the growing of opium poppies, which the neighbouring countries have tried unsuccessfully to ban a number of times. The smuggling and processing of poppy latex, used for making drugs (opium, heroin), brings most profit to poorer villages, particularly in the south and east of the country. Cotton plantations are also important. The country has poorly developed industry. The economy has been additionally damaged by 39 years of warfare. In June 2010, the world media published a discovery of exceptionally rich mineral sites (iron, gold, niobium, cobalt, and especially copper and lithium) to a value of several hundred billion US dollars. When and if Afghanistan is consolidated, the exploitation of this natural wealth will radically transform the country's fate. Afghanistan trades with Iran, Pakistan, and the northern neighbours of Turkmenistan, Uzbekistan, Tajikistan and China. Transport connections are badly developed, the roads are asphalted only around the major towns and even they have been destroyed by the wars. The main Khyber Pass, across which the road leads from Kabul to Peshawar in Pakistan and then to India, is cut into the rock over deadly precipices. In the past, all the armies travelled across this pass (including Alexander the Great's), as well as all the merchant caravans, refugees and smugglers. Afghanistan does not have a railway line, even though one was planned by the British a hundred years ago. There are plans to connect by railway at some point in the future Afghanistan and Iran, Herat with Mashhad, and from there with Bandar Abbas, a large port in the Persian Gulf. Building a railway line from Kandahar to Quetta in Pakistan would also not be a problem; Quetta is already connected with Karachi, a large port on the Indian Ocean. In this way Afghanistan would (will?) have a window to the world. Now it is connected with the world via the international airports in Kabul, Herat, Mazar-i-Sharif and Kandahar.



V Afganistanu že nekaj desetletij ni bilo popisa prebivalstva, zato ni natančnih podatkov o njegovem številu - po ocenah iz leta 2015 jih je 33 milijonov. Med njimi je največ Paštunov (40 %), Tadžikov (25 %), ki so po veri muslimanski suniti, sledijo jim Hazari (19 %), mongolski narod po veri muslimanski šiiti, ter manjše etnične skupine (Uzbeki, Baludži, Turkmeni, Nuristanci, Aimaki, Pašaji in drugi). Še vedno so nekatere med temi etničnimi skupinami v hudih sporih. Kljub temu da sta uradna jezika paštunski in darijski, manjša ljudstva uporabljajo še mnoge druge jezike. Po podatkih UNHCR je bilo leta 2009 1,7 milijona afganistanskih beguncev v Pakistanu in milijon v Iranu.

For a number of decades now there has been no census in Afghanistan and there is no exact data about the size of the population, but according to estimates from 2015 there are 33 million Afghans. The largest groups are Pashtuns (40%) and Tajiks (25%), who are Sunni Muslims, followed by the Hazaras (19%), a Mongol nation, whose are Shia Muslims, and small ethnic groups (Uzbek, Baloch, Turkmen, Nuristani, Aimaq, Pashai and others). Some of these ethnic groups are still in conflict with each other. In spite of the fact that the official languages are Pashto and Dari, many other languages are used. According to UNHCR data, in 2009 there were 1.7 million Afghan refugees in Pakistan and a million in Iran.



Beseda Afgan se je pojavila v 3. stoletju, nanašala pa se je na Paštune, najbolj razširjeno ljudstvo na območju današnjega Afganistana: Afghanistan pomeni dežela Afganov. Najzgodnejše islamske omembe Afganov segajo v leto 982, čeprav so plemena, iz katerih izvirajo sodobni Afganistanci, na območju današnjega Afganistana prebivala že stoletja prej.

The word Afghan appeared in the 3<sup>rd</sup> century and referred to the Pashtuns, the most widespread people on the territory of today's state; Afghanistan means the country of the Afghans. The earliest Islamic mentions of Afghans go back to 982, although tribes from which the modern-day Afghans originate lived on the territory many centuries earlier.



Afganistan je multietnična država. Prebivalstvo je razdeljeno v številne etno-lingvistične skupine.

Vzhod, ki je konglomerat gora in visokih planot, pretežno naseljujejo stalno naseljeni Tadžiki, ki so večinoma kmetje – poljedelci in rokodelci. Tadžiki, ki naseljujejo manjše predele na drugih koncih Afganistana, v gorskih dolinah, pa se selijo glede na letni čas. Na skrajnem severovzhodu v Vakhanu živijo kirgiški živinorejci. Na zahodu, kjer so ravnine, na relativno nizki nadmorski višini, živi mešanica ljudstev, kjer prevladujejo Uzbeki in Turkmeni turškega porekla. Uzbeki so večinoma poljedelci, Turkmeni pa so bili tradicionalno polnomadski živinorejci. Uzbeki so največja turška jezikovna skupina v Afganistanu. Tu živijo tudi manjša turško–mongolska ljudstva. Tradicionalna domovina Paštunov leži vzhodno, južno in jugozahodno od Kabula, živijo pa tudi na zahodu in severu. Paštuni so razdeljeni na številna plemena, nekatera sedentarna, druga nomadska, mnogi pa živijo tudi v obmejnem Pakistanu. Nuristanci živijo na območju 13.000 km<sup>2</sup> severovzhodno od Kabula. Velik predel nekdanjega Kafiristana pa sega v današnji Pakistan, kjer so ohranili prvotna verovanja ter šege in navade. Območje Kandaharja je redko naseljeno območje južnega Afganistana. Durani Paštuni, ki so tradicionalno predstavljali družbeno in politično elito, živijo v Kandaharju in v okolici, ki leži v rodovitni oazi blizu reke Argandab. Gilzaj Paštuni pa živijo med Kandaharem in Kabulom. V tej regiji živi tudi manjše število Baludžev in Brahuijev. V regiji Herata ozziroma zahodnem Afganistanu živijo Tadžiki, Paštuni in Čahar Aimaki, ki so turško–mongolskega porekla in so nomadi. Gorato območje Hazarjata se razteza v osrednjem, najbolj izoliranem delu Afganistana, kjer živijo povečini Hazari, potomci Mongolov. Zaradi težkih razmer pa so se mnogi preselili v druge dele Afganistana.

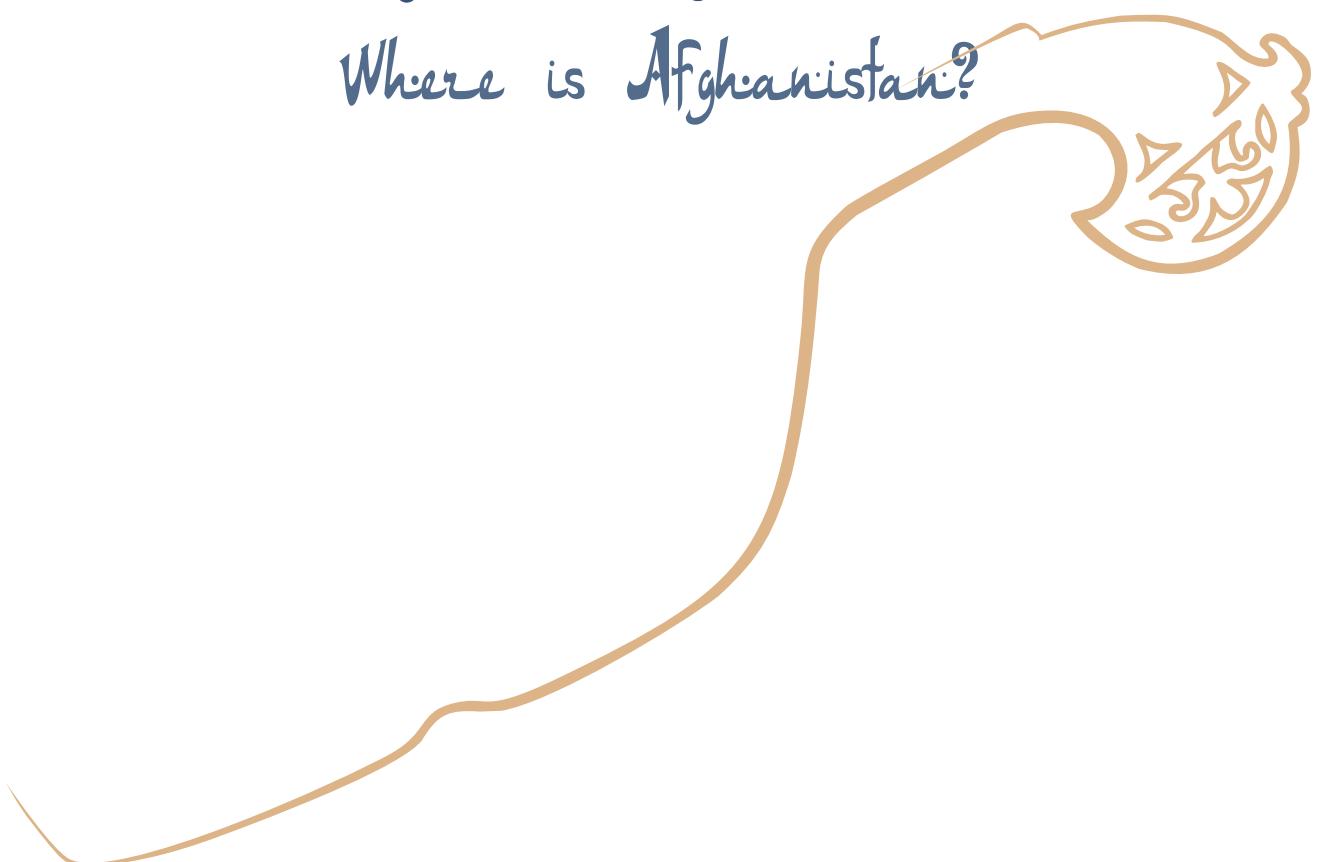


Afghanistan is a multi-ethnic country. The population is divided into several ethno-linguistic groups.

The east, a land of mountains and high plateaus, is mostly populated by the permanently settled Tajik people, who are mainly farmers and craftsmen. The Tajiks who live in small areas elsewhere in Afghanistan, in the mountain valleys, move with the seasons. In the extreme north-east, in Wakhan, live the Kyrgyz cattle breeders. In the relatively low lying plains in the west, there lives a mixture of peoples, with a prevalence of Uzbeks and Turkmens of Turkish origin. The Uzbeks are mostly farmers, whilst the Turkmens were traditionally semi-nomadic cattle breeders. The Uzbeks are the largest Turkish language group in Afghanistan. Smaller Turkish-Mongolian peoples also live here. The traditional home of the Pashtuns lies to the east, south and south-west of Kabul, but they also live in the west and the north. The Pashtuns are divided into numerous tribes, some are sedentary, others, nomadic, while many live along the Pakistani border. The Nuristan people live in an area covering 13,000 km<sup>2</sup> north-east of Kabul. A large proportion of the former Kafiristan reaches into what is now Pakistan, where the original religions and customs have been preserved. The Kandahar area is a sparsely populated region of south Afghanistan. The Durrani Pashtuns, who traditionally represented the social and political elite, now live in the Kandahar area, in a fertile oasis near the River Arghandab. The Ghilzai Pashtuns live between Kandahar and Kabul. The same region is also populated by a smaller number of the Baloch and Brahui peoples. In the Herat region, i.e. western Afghanistan, live the Tajiks, Pashtuns and the Chahar Aimaq, who are of Turkish-Mongolian origin and nomads. The mountainous Hazarjat area stretches in the central, most isolated part of the country, populated mainly by the Hazaras, of Mongolian origin. Because of the difficult conditions, many have moved to other parts of Afghanistan.



Kje leži Afghanistan?  
Where is Afghanistan?





Islamska republika Afganistan je kopenska država v zahodni in osrednji Aziji, ki meji na tri kulturne in geografske regije: indijsko podcelino na jugovzhodu, Centralno Azijo na severu in Iransko planoto na zahodu. Afganistan na zahodu meji na Iran, na jugu in vzhodu na Pakistan, na severu na centralnoazijske države Turkmenistan, Uzbekistan in Tadžikistan, v skrajni vzhodni točki, na koncu ozkega koridorja Wakhan pa na kitajski Xinjiang. Površina meri 625.225 km<sup>2</sup> in je približno 31-krat večja od Slovenije, od katere je po cestah oddaljena približno 5000 km. Pokrajina je močno razčlenjena. Prepletajo jo visoke gore in puščavske ravnine na višini od 600 do 3000 m. Najvišje gorovje Hindukuš na severovzhodu doseže 7500 m. Na severu se spušča v stepsko Turansko nižavje do Amu Darje (antične reke Oxus, dolge 2540 km); to področje plodne zemlje, bogato z nahajališči rude in zemeljskega plina, je intenzivno obdelano in gosto naseljeno. Proti jugu pa se spušča v peščene puščave in polpuščave, katerih povprečna višina je 900 m. Najbližje morje je Arabsko morje ob pakistanski obali, oddaljeno 480 km od afganistske meje proti jugu.

The Islamic Republic of Afghanistan is a landlocked country in Western and Central Asia, bordering on three cultural and geographic regions: the Indian subcontinent in the south-east, Central Asia in the north and the Iranian Plateau in the west. Afghanistan borders on Iran in the west, Pakistan in the south and east, on the Central Asian countries of Turkmenistan, Uzbekistan and Tajikistan in the extreme east, and at the end of the narrow Wakhan Corridor, on Chinese Xinjiang. Afghanistan covers an area of 625,225 km<sup>2</sup> and is approximately 31 times larger than Slovenia, from which it is around 5000 km by road. The landscape is very diverse; there are high mountains and desert plains at an altitude between 600 and 3000 metres. The highest mountain range, the Hindu Kush, reaches a height of 7500 m in the north-east. In the north, it drops to the steppe the Turan Lowlands down to Amu Darya (the Antiquity River Oxus, 2540 km long); this area of fertile land, rich in ore and natural gas, is intensely cultivated and densely populated. Towards the south, the landscape descends to sandy desert and semi-desert, the average altitude of which is 900 m. The nearest sea is the Arabian Sea along the Pakistani coast, 480 km from the Afghan border towards the south.

Kako se je spremnila Afganistan  
How Afghanistan has changed through  
the millennia





The Bedouin have been nomadic desert  
people for thousands of years.  
They have always travelled,  
but today their lands are under threat.



Na afganistansko zgodovino je pomembno vplivala zemljepisna lega. Paleolitska ljudstva so naseljevala območje današnjega Afganistana najverjetneje že pred 100.000 leti. Najstarejše arheološke izkopanine so našli v jami Darra-i-Kur na severovzhodu v Badakšanu in segajo 30.000 let v preteklost. Poljedelske skupnosti na tem območju so bile ene najstarejših na Zemlji. V jamah blizu Aq Kupruka so odkrili ostanke neolitskega človeka (9000 – 6000 pr. n. št.). Arheološka izkopavanja po 2. svetovni vojni so razkrila najdišča iz bronaste dobe iz obdobja pred civilizacijo Inda in po njej (3000–2000 pr. n. št.). Glede na najdbe mnogi življenje v teh krajih primerjajo z egipčansko kulturo. Že iz obdobja okrog 3000 pr. n. št. so znana mestna naselja, med njimi Mundigak, blizu današnjega Kandaharja. Obstajala je trgovina z bronastodobno Mezopotamijo in Egiptom, kar dokazujejo najdbe poldragega kamna lapis lazuli iz Badakšana. Okoli 1500 pr. n. št. so ga naselili Indoevropejci, ki so prišli z zahoda in so deželo imenovali Arija oz. Ariana.

The history of Afghanistan has been greatly influenced by its geographical position. Palaeolithic peoples occupied the area of the present-day Afghanistan probably as long as 100,000 years ago. The oldest archaeological remains were found in the Darra-i-Kur cave in the north-east in Badakhshan and go back 30,000 years. The agricultural communities in this area were among the oldest on Earth. In caves near Aq Kupruk, the remains of Neolithic man were found (9000-6000 BC). Archaeological excavations after World War Two revealed sites from the Bronze Age, from the period before the Indus Valley Civilisation and after it (3000-2000 BC). In view of the finds, many experts compare life in these places with the Egyptian culture. Towns are known from around 3 000 BC, among them Mundigak near the present-day Kandahar. There was trade with the Bronze Age Mesopotamia and Egypt, as attested to by the finds of lapis lazuli stone from Badakhshan. Around 1500 BC, the country was settled by the Indo-Europeans, who came from the west and called the country Aria or Ariana.



Po Svilnih poteh, ki so potekale od Kitajske do rimskega cesarstva preko osrednje Azije in Perzije, so na zahod potovali svila, porcelan, papir, čaj in lak, na vzhod pa zlato, slonovina, konji in steklo. Iz Afganistana je na vzhod vse do Kitajske poleg budističnih idej potovalo tudi manihejstvo ter nestorijanstvo vse do prodora islama. Afganistan je zavzel Cirus Veliki (600 – 529 pr. n. št.), »oče Irancev« in vladar prvega svetovnega cesarstva, ki je segalo od Makedonije v Grčiji in Libije v Afriki na zahodu do Gandare in Sinda v Indiji na vzhodu. Od 6. stoletja pr. n. št., do prihoda Aleksandra Velikega, je bilo ozemlje današnjega Afganistana del perzijskega imperija Ahemenidov in razdeljeno v štiri pokrajine: Arijo, Baktrijo, Drangiano in Arachozijo. Tudi Aleksander Makedonski (356–323 pr. n. št.), ki se je poročil z Roksano, sogdijsko perzijsko princeso iz Balkha – Baktrije (danes severni Afganistan), je na svoji poti v Indijo zavzel Afganistan. Skupaj z osvajanji Aleksandra Velikega so na ozemlje današnjega Afganistana prihajali tudi Grki in Jude ter z njimi njihova verovanja. Ozemlje je bilo v različnih obdobjih vključeno v različne imperije. Po makedonskem cesarstvu Aleksandra Velikega je Afganistan postal del, v tistem času največjega indijskega Maurijanskega cesarstva (322–185 pr. n. št.). Maurijanci so iz Indije prinesli budizem in hinduizem.

Silk, porcelain, paper, tea and lac resin travelled to the West along the Silk Routes between China and the Roman Empire across Central Asia and Persia, and gold, ebony, horses and glass were transported eastwards. Until the penetration of Islam, Manichaeism and Nestorianism, as well as Buddhist ideas, travelled eastwards from Afghanistan all the way to China. Afghanistan was conquered by Cyrus the Great (600-529 BC), the “father of the Iranians” and the ruler of the first world empire that extended from Macedonia in Greece and Libya in Africa in the west to Gandhara and Sind in India in the east. Between the 6<sup>th</sup> century BC and the arrival of Alexander the Great, the territory of the present day Afghanistan was part of the Persian Achaemenid Empire and divided into four regions: Aria, Bactria, Drangiana and Arachosia. On his way to India Alexander the Great (356-323 BC), who married Roxana, a Sogdian Persian princess from Balkh – Bactria (now northern Afghanistan), conquered Afghanistan. Together with Alexander the Great’s forces, there also came the Greeks and Jews and with them, their religions. At different times, Afghanistan’s territory was included in different empires. After the Macedonian Empire of Alexander the Great, Afghanistan became part of what was at the time the largest Indian Maurya Empire (322-185 BC). The Mauryan people brought from India Buddhism and Hinduism.

V 7. stoletju se je z arabskim imperijem (642 –870) v teh krajih uveljavil islam. Vmes so prevzemali oblast različni krajevni veljaki in proti koncu 9. stoletja se je začel oblikovati današnji Afganistan. Turški sultan Mahmud iz Gaznija (970 –1030), najpomembnejši vladar dinastije Gaznavidov, je razširil imperij na Khorasan (vzhodni Iran in zahodni Afganistan) in zahodni del indijske podceline (današnji Pakistan), prodrli pa je tudi v današnjo Indijo in vzpostavil več vazalskih kraljestev in jim vsilil islam. V 13. stoletju je Afganistan zavzel Džingiskan (1162–1227), čigar mongolski imperij je segal vse od Vzhodnega Kitajskega morja pa do Črnega morja, za njim pa uzbeški vladar Timurlenk (1336–1405), ki je iz Samarkanda naredil prestolnico znanosti in umetnosti svojega časa, in uzbeški sultan Babur (1483–1531), potomec Timurlenka in Džingiskana, ki je osvojil Kabul in po zavzetju Delhija in Agre osnoval mogulsko indijsko cesarstvo, v katerem so 300 let cvetale znanost, umetnost in arhitektura, vse do srede 19. stoletja, ko so Indijo zavzeli Angleži.

In the 7<sup>th</sup> century, with the Arab Empire (642–870), Islam became established. In between, various local magnates took power and towards the late 9<sup>th</sup> century, the present-day Afghanistan came to be formed. The Turkish Sultan Mahmud of Ghazni (970–1030), the most important ruler from the Ghaznavid dynasty, extended the empire to Khorasan (eastern Iran and western Afghanistan) and to the western part of the Indian subcontinent (now Pakistan), also breaking into what is now India and establishing a number of vassal kingdoms, imposing Islam on them. In the 13<sup>th</sup> century, Afghanistan was taken over by Genghis Khan (1162–1227), whose Mongolian empire extended all the way from the East China Sea to the Black Sea; he was followed by the Uzbek ruler Timur (1336–1405), who turned Samarkand into a capital of science and art, and the Uzbek sultan Babur (1483–1531), a successor of Timur and Genghis Khan, who conquered Kabul and after taking over Delhi and Agra, founded the Mughal-Indian Empire, where for 300 years flourished science, art and architecture, until the mid-19<sup>th</sup> century, when India was occupied by the English.



Od 16. do zgodnjega 18. stoletja je bil Afganistan razdeljen na tri območja: sever je sodil v Buharski kanat, zahod pod šiitske perzijske Safavide, vzhod pa pod sunitske indijske Mogule. Območje Kandaharja je bilo nevtralen prostor med mogočnimi Moguli in Safavidi ter Afganistanci, ki so živeli na tem območju in so pogosto menjavali svoje zaščitnike. 19. stoletje, imenovano tudi »velika igra« (»The Great Game«), je bilo obdobje rivalstva med rastočima britansko-indijskim in ruskim imperijem, ki sta se borila za vpliv v Aziji. Britanski odgovor na rusko ekspanzijo v osrednji Aziji in vplivom v Perziji je odmeval v dveh anglo–afghanistanskih vojnah in v obleganju Herata (1837–1838), v katerem so se Perzijci, ki so poskušali ponovno osvojiti Afganistan in pregnati Ruse in Angleže, spopadli z Angleži v Heratu (1839–1842) in jih premagali. Drugo anglo–afghanistsko vojno (1878–1880) je zanetila Amir Šir Alijeva zavnitev vzpostavitve britanske misije v Kabulu. Ta konflikt je pripeljal na afganistanski prestol emirja Abdurja Rahmana Kana. Njegova enaidvajsetletna (1880–1901) vladavina je bilo pomembno obdobje utrditve kraljestva, njegove modernizacije in vzpostavitve nadzora nad državo. Leta 1893 so v pogajanjih z Britanci Rusi in poglavarji klanov določili meje sodobnega Afganistana. Tako imenovana Durandova linija, imenovana po Mortimerju Durandu, angleškem diplomatu, ki jo je sklenil z afganistanskim emirjem Abdurjem Rahmanom Kanom, dolga 2430 km, je razdelila paštunska in baludžistanska plemena in začrtala mejo med današnjim Afganistanom, ki je postal tamponska cona med rusko in britansko sfero vpliva, in današnjim Pakistanom, in velja za eno najnevarnejših mejnih območij na svetu.

Between the 16<sup>th</sup> and 18<sup>th</sup> centuries, Afghanistan was divided into three areas: the north belonged to the Khanate of Bukhara, the west was under the Shiite Persian Safavids, and the east under the Sunni Indian Mughals. The Kandahar area was a neutral space between the mighty Mughals, Safavids and Afghans, who lived in this area and often changed their protectors. The 19<sup>th</sup> century, a period known as the Great Game, was a time of rivalry between the growing British-Indian and Russian empires, which fought for influence in Asia. The British reply to the Russian expansion in Central Asia and influence in Persia was heard in two Anglo-Afghan wars and the siege of Herat (1837-1838), when the Persians, trying to regain Afghanistan and drive away the Russians and the British, fought the British in Herat (1839-1842) and defeated them. The second Anglo-Afghan War (1878-1880) was set off by Sher Ali Khan's refusal to establish a British mission in Kabul. This conflict brought to the Afghan throne Abdur Rahman Khan. His twenty-one-year long reign (1880-1901) was an important period of the solidification of the kingdom, its modernisation and the establishment of control over the country. In 1893, in negotiations among the British, the Russians and the clan chiefs, the borders of modern Afghanistan were determined. The so-called Durand Line, named after Mortimer Durand, a British diplomat who established it together with the Afghan Amir Abdur Rahman Khan, which is 2430 km long, divided the Pashtun and Balochistan tribes and drew a line between the present-day Afghanistan, which became a buffer strip between the Russian and British sphere of influence, and the present day Pakistan, and is considered to be one of the most dangerous borders in the world.

Britanci so imeli velik vpliv na zunanje zadeve Kabula, ki je konec 18. stoletja postal prestolnica Afganistana. Afganistan je v času I. svetovne vojne ostal nevtralen, čeprav so Nemci in Turki spodbujali konflikte z Angleži. Ta nevtralnost pa mnogim Afganistancem, ki so se ob meji z britansko Indijo upirali Angležem, ni bila po volji. Habibulah, sin Abdurja Rahmana in naslednik na prestolu, ki je simpatiziral z Nemci in Turki, je bil leta 1919 umorjen. Habibulahov tretji sin Amanulah, ki je po očetovi smrti zasedel prestol, pa je v tretji anglo–afganistanski vojni (1919) z mirovnim podpisom v Ravalpindiju 19. avgusta 1919 izbojeval avtonomno zunano politiko. Afganistanci še danes praznujejo 19. avgust kot dan neodvisnosti.

Zgodovina kralja Amanulaha je zanimiva zato, ker ni težko videti določenih vzporednic z današnjim dogajanjem. Amanulah je, potem ko se je leta 1919 po umoru svojega očeta povzpel na oblast, postal narodni heroj, saj se je zoperstavil Angležem. Amanulah je na krilih svojega ugleda začel najobsežnejši program modernizacije, ki ga je dežela kadarkoli videla. Sprejel je prvo ustavo, ustanovil je prvo univerzo, prenovil je pravni sistem, odprl je šole za dekleta, omogočil je mnogim Afganistancem študij v tujini in povabil številne tuje strokovnjake k sodelovanju pri obnovi afganistanske vojske in državne administracije. Nezadovoljstvo zaradi naraščajoče sekularizacije države in omejevanja moči plemenskih poglavarjev, ki jih je kralj prisilil, da so se združili v Loja Džirgo, veliko narodno skupščino, je iz pasivnega odpora preraslo v splošno vstajo. Amanulah je moral (1929) pobegniti iz Kabula in je umrl v izgnanstvu v Rimu leta 1960.<sup>6</sup>

Afganistan je tudi med 2. svetovno vojno ostal nevtralen. Po 2. svetovni vojni je postal član gibanja neuvrščenih. Od 1919 do 1973 se je moderniziral in s pomočjo mednarodne skupnosti zgradil obsežno infrastrukturo. A to obdobje relativne stabilnosti se je končalo s strmoglavljenjem kralja Zahirja Šaha leta 1973.

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6 Ibidem, str. 107–109.



The British had a great influence on the foreign policy of Kabul, which in the late 18<sup>th</sup> century became the capital of Afghanistan. During World War One, Afghanistan remained neutral, even though the Germans and Turks encouraged conflicts with the British. This neutrality did not suit many Afghans, who resisted the British along the border with British India. Habibullah Khan, Abdur Rahman Khan's son and the successor to his throne, who sympathised with the Germans and the Turks, was killed in 1919. On 19<sup>th</sup> August 1919 Habibullah's third son, Amanullah, who took over the throne after his father's death in the Third Anglo-Afghan War (1919), signed the Treaty of Rawalpindi and achieved autonomy of foreign policy. The Afghans still celebrate 19 August as independence day.

The history of King Amanullah is interesting because it is not difficult to see certain parallels with what is happening today. In 1919, after he took over power following the death of his father, he became a national hero for standing up to the British. On the wings of his reputation, Amanullah began the most extensive modernisation programme the country ever experienced. He adopted the first constitution, founded the first university, reformed the legal system, opened schools to girls, enabled many Afghanis to study abroad, and invited numerous foreign experts to take part in the reform of the Afghan army and state administration. Dissatisfaction because of the growing secularisation of the country and the limiting of the power of tribal chiefs, who were forced by the king to unite into the Loya Jirga, a large national assembly, grew from passive resistance into a general uprising. In 1929 Amanullah had to leave Kabul and died in exile in Rome in 1960.<sup>7</sup>

During World War Two, Afghanistan also remained neutral. After the war, it became a member of the Non-Aligned Movement. Between 1919 and 1973, the country was modernised and with the help of the international community built an extensive infrastructure. But this period of relative stability ended with the overthrow of King Zahir Shah in 1973.

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7 Ibidem, pp. 107-109.



Sredi 20. stoletja je postal Afganistan poligon hladne vojne med Sovjetsko zvezo in Združenimi državami Amerike, ki je dosegla vrhunc s sovjetsko desetletno okupacijo Afganistana (od leta 1979 do 1989) in ameriško podporo mudžahedinom – borcem za svobodo. V Afganistanu je vse od sovjetske okupacije vojno stanje. Že 39 let! Milijon Afganistancev je umrlo, 6,2 milijona pa jih je zbežalo v sosednje države, kar je več kot polovica beguncev v vsega sveta. V državljanski vojni, ki je sledila v devetdesetih letih in je pripeljala na oblast islamske fundamentaliste talibane, je postal Afganistan država, ki jo je svet zapustil in pozabil. V njej je našel zatočišče Osama Bin Laden z gibanjem Al Kaida.

Na začetku 21. stoletja se je Afganistan ponovno pojavil na svetovni sceni: II. septembra 2001 z napadom Al Kaide na ZDA in odgovorom ZDA z zaveznički z napadom nanj. Zelo hitro so strmoglavili talibane in postavili novo začasno vlado. Na konferenci v nemškem Bonu decembra 2001 so se pod okriljem OZN sestali afganistanski in svetovni voditelji ter zasnovali »novi« Afganistan, ki se je z izvoljenim parlamentom, vlado in novo ustavo relativno hitro navidezno politično konsolidiral. A nestabilni varnostni položaj v Afganistanu je zahteval tudi prisotnost mednarodnih sil. Vlada Hamida Karzaja (na oblasti je bil od 2001 do 2014) je obvladovala le območje glavnega mesta Kabula in okolice.

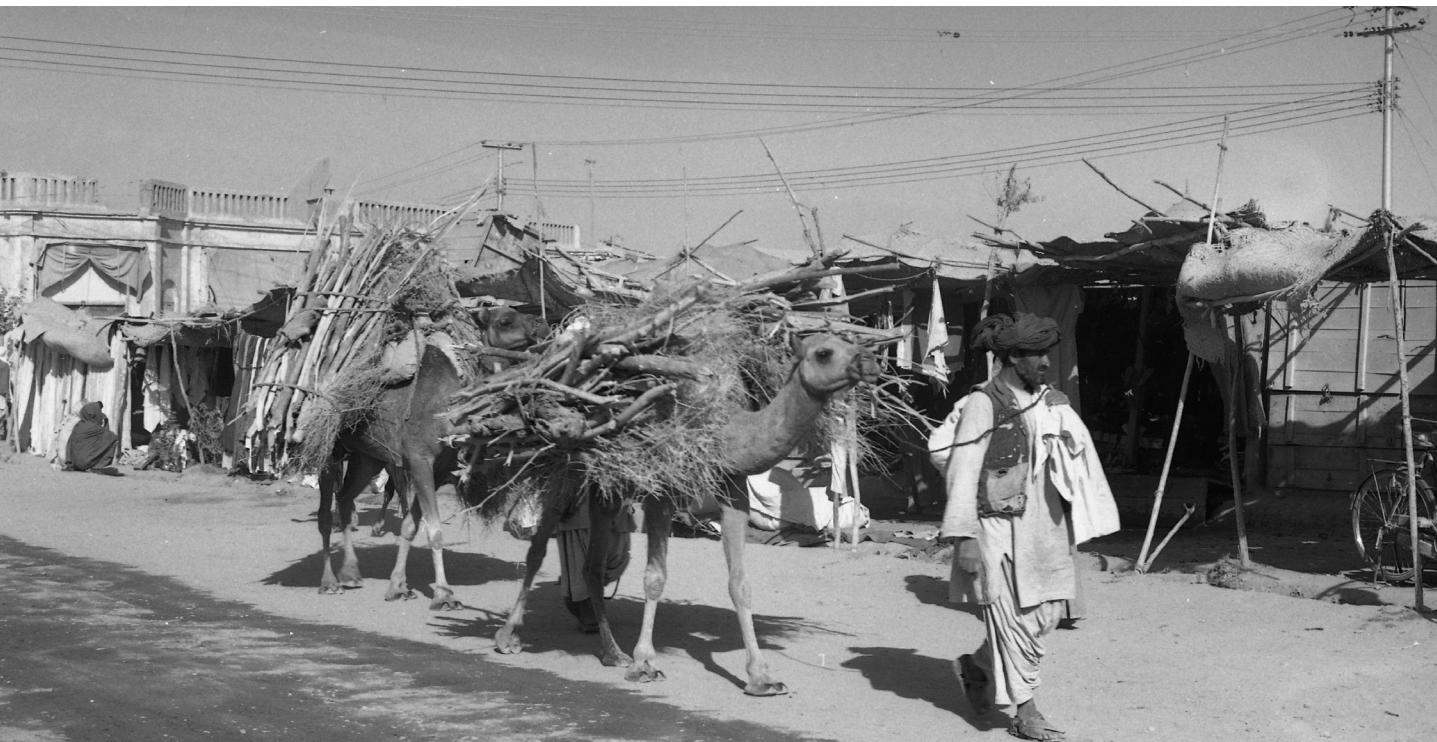
Decembra 2001 je varnostni svet OZN odobril ustanovitev Mednarodnih varnostnih sil za Afganistan ISAF, ki je do vzpostavitve lastnih policijskih enot zagotavljal red in varnost in pomoč pri obnovi Afganistana. Zaradi prisotnosti mednarodnih varnostnih sil je Visoki komisariat za begunce ZN (UNHCR) uspel organizirati povratek dva milijona Afganistancev, ki so zaradi neprestanih spopadov na ozemlju svoje države od leta 1979 dalje živeli kot begunci v sosednjih državah, največ v Pakistanu in Iranu.



In the mid-20<sup>th</sup> century, Afghanistan became a playing field in the Cold War between the Soviet Union and the United States of America, which reached its summit with the Soviet occupation of Afghanistan (between 1979 and 1989) and American support for the Mujahedeen – freedom fighters. Since the Soviet occupation, Afghanistan has been in a state of war. For 39 years! A million Afghans have died and 6.2 million fled to the neighbouring countries, which represented over half the world's refugees. In the civil war that followed in the 90s, bringing to power the Islamic fundamentalist Taliban, Afghanistan became a country the world has deserted and forgotten. Osama Bin Laden and his Al Qaeda movement found refuge there.

In the early 21<sup>st</sup> century, Afghanistan again appeared on the world stage: on 11 September 2001, with Al Qaeda's attack on the USA, when America's response, together with its allies, was an attack on Afghanistan. The Taliban were very quickly deposed from power and a new, temporary government was installed. At a conference in Bonn in December 2001, Afghan and world leaders met under the auspices of the UN and created the idea of a "new" Afghanistan, which through an elected parliament, government and a new constitution relatively quickly politically consolidated itself. But the unstable security position in the country required the presence of international forces. The government of Hamid Karzai (in power between 2001 and 2014) only controlled the capital Kabul and the area around it.

In December 2001, the UN Security Council approved the establishment of the International Security Forces for Afghanistan (ISAF), which until the establishment of Afghanistan's own police units were to ensure law and order, as well as assistance in the rebuilding of Afghanistan. Due to the presence of the international security forces, the UNHCR managed to organise the return of two million Afghans who had since 1979 lived as refugees in neighbouring countries, mostly Pakistan and Iran, because of the constant conflicts in their country.



Na londonski konferenci o Afganistanu leta 2006, kjer so potekali pogovori med afganistansko vlado, OZN in mednarodno skupnostjo, je Afganistanski dogovor (*Afghanistan Compact*) nadomestil Bonski dogovor, ki je nudil okvir mednarodnega sodelovanja do leta 2011 in osnovo za naslednjo stopnjo razvojne strategije, Afganistan pa naj bi se v večji meri oprl na lastne institucije. Do leta 2014 naj bi usposobili afganistansko vojsko in policijske sile, ISAF naj bi se umaknil iz države, okreplili pa naj bi se civilnorazvojni projekti. V tem kontekstu je delovala tudi Slovenija.

Na drugi konferenci o Afganistanu v Bonnu decembra 2011 se je mednarodna skupnost 85 držav in 15 mednarodnih organizacij dogovarjala o prihodnosti Afganistana in umiku ISAF-a leta 2014 iz Afganistana. Po predsedniških volitvah leta 2014 je trinajstletno vladavino Hamida Karzaja zamenjala vlada pod vodstvom Ašrafa Ghanija kot predsednika države in Abdullahe Abdullahe kot izvršnega vodje Afganistana. V bistvu so vzpostavili neke vrste »dovovladje«, s čimer so preprečili novo državljanško vojno, saj so mnogi trdili, da so bile volitve prikrajene. Leta 2014 je večina sil ISAF zapustila Afganistan, ostali so le svetovalci in del vojske. A talibani so ponovno začeli krepiti svojo moč. Oktobra 2015 so za krajši čas zavzeli mesto Kunduz na severu Afganistana, ki šteje približno 300.000 prebivalcev. Tudi samomorilskih napadov v večjih mestih je vse več.

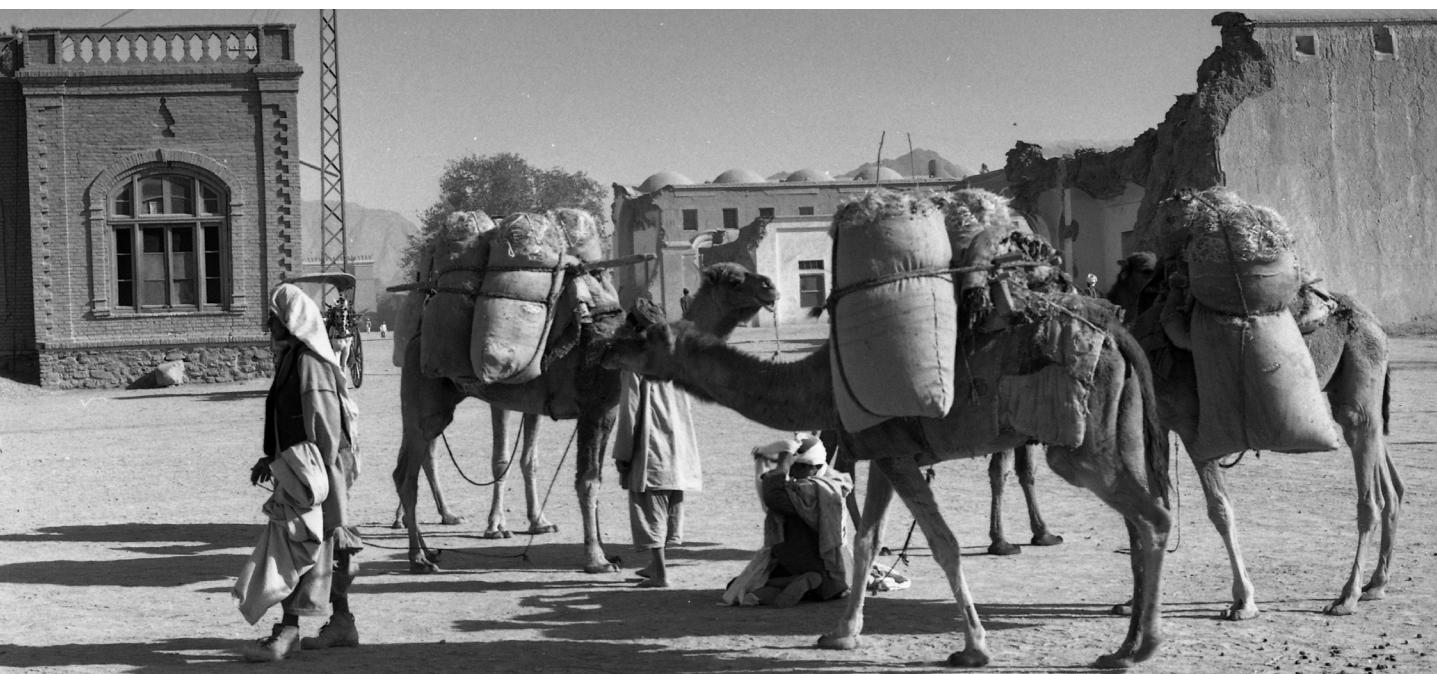
Leta 2015 se je razmahnila begunska kriza, ko so begunci iz Sirije, Afganistana, Iraka, Irana, Pakistana in podsaharske Afrike preplavili Evropo. Vse to je nova prelomnica v zgodovini Afganistana in ga ponovno postavlja v središče svetovne pozornosti.



At the London conference on Afghanistan in 2006, where talks took place between the Afghan government, the UN and the international community, the Afghanistan Compact replaced the Bonn agreement, which offered a framework for international cooperation until 2011 and the foundations of the next stage of the development strategy. Afghanistan was supposed to rely more on its own institutions. By 2014, an Afghan army and police forces were to be trained, ISAF would withdraw from the country, while civilian development projects would be strengthened. Slovenia also acted within this context.

At the second conference on Afghanistan in Bonn in December 2011, the international community of 85 countries and 15 international organisations talked about the future of Afghanistan and the ISAF's withdrawal from the country in 2014. After the presidential elections in 2014, the thirteen-year presidency of Hamid Karzai was replaced by a government led by Ashraf Ghani as the state president and Abdullah Abdullah as executive leader. This "two government" system prevented another civil war, since many were claiming that the elections had been rigged. In 2014, most of the ISAF left Afghanistan, only advisers and part of the army remained. But the Taliban once more began to gain strength. In October 2015, they briefly took over the town of Kunduz in the north, with approximately 300,000 inhabitants. There are also more and more suicide attacks in the large towns.

In 2015, there appeared the refugee crisis as refugees from Syria, Afghanistan, Iraq, Iran, Pakistan and sub-Saharan Africa flooded Europe. All this is a new milestone in the history of Afghanistan and places it once more at the centre of international attention.



"Spomeni si, da si bil v Afganistan  
Nebene stvari ni, ki bi te labko zaradi tega zlajka"  
— MARIJAN CENCEN (1957–)  
Remember that you were in Afghanistan and all you experienced  
Because of this, there is nothing that could easily defeat you



## Buzkaši – edinstven konjeniški šport

Buzkaši je nacionalni konjeniški šport in strast Afganistancev. Večinoma ga igrajo ob petkih, na dan počitka, in tekmovanja privabijo na tisoče navijačev. V dariju beseda buzkaši pomeni »vleko koze«. Čapandazi (konjeniki – tekmovalci) si prizadevajo zanesti na označeno mesto na »igrišču« kozji ali telečji trup, ki je težak 30 do 40 kg. Pri tem je dovoljeno vse: bičanje okrog sebe, bičanje drugih čapandazov, vleka čapandazov s konj itn. Skratka zelo groba igra! Čapandazi morajo biti izvrstni jezdci, a tudi konji zelo močni in vzdržljivi. V Afganistanu se za buzkaši urijo tudi v najbolj odročnih krajinah, vrhunec pa ta športna igra doseže v prestolnici Kabul. Čapandaz ni nujno tudi lastnik konja, lastniki konj so navadno vaški veljaki. Tako čapandaz tekmuje za vaškega veljaka. Zmagovalca doleti velika čast! Lahko si izbere najboljšega konja, saj se veljaki pulijo zanj. Ta šport je razširjen po vsej osrednji Aziji in je najverjetneje dediščina osvajalskih Mongolov. V času talibanov so ga prepovedali. Po padcu talibanov so ga ponovno obudili, a je zaradi zmanjšanja števila tekmovalnih konj močno nazadoval. Tradicionalno je buzkaši lahko trajal tudi več dni, v 20. stoletju pa so postavili natančnejša pravila igre in ga prestavili na stadione ali posebna »igrišča«. V 70-ih je prišel v slovenske kinodvorane ameriški film »Konjeniki« z Omarjem Sharifom v glavni vlogi, ki je na romantiziran način prvič predstavil slovenskemu občinstvu Afganistan in buzkaši.

## *Buzkashi – a unique equestrian sport*

Buzkashi is a national equestrian sport and passion of Afghans. It is usually played on Friday (the day of rest) and tournaments attract thousands of fans. In the Dari language, *buzkashi* means “pulling the goat”. The *chapandazi* (horseback competitors) try to carry to a designated spot on the playing field the body of a goat or calf weighing 30-40 kilos. Everything is permitted: flailing around with a whip, whipping other horsemen, pulling them from their horses and so on. In short, it is a very rough sport and the *chapandazi* must be excellent horsemen, while the horses are very strong, with lots of stamina. In Afghanistan *buzkashi* takes place in the most out of the way places, but the climax takes place in the capital Kabul. The *chapandaz* may not own his own horse: they are usually owned by village worthies and so the competitors take place on behalf of the owners. The winner of a tournament is received with great acclaim; his status means he can choose the best horse and the village worthies compete for him to represent them. This sport is present throughout Central Asia and is most probably part of the heritage of the conquering Mongols. Under Taliban rule it was banned, but revived when they lost power. However, because of the greatly reduced number of tournament horses it had taken a great step back. Traditionally, *buzkashi* could last for several days, but in the twentieth century more precise rules were put in place and tournaments were moved to stadiums or special playing fields. In the Seventies, Slovene cinemas showed an American film starring Omar Sharif, which presented in a romantic way Afghanistan and *buzkashi* to the Slovene public for the first time.

Afghanistanská kultura

Afghan Culture



## cultura Afghan Culture



Umetniškim dosežkom lahko sledimo daleč v preteklost, vse od 18.000 let pr. n. št. Stoletja je Afganistan povezoval civilizacije Perzije, Indije in Kitajske. Islamizacija, gaznavidski vladarji, ki so vladali od 10. do 12. stoletja, in Ghoridi (9. – 13. stoletje) so spodbujali umetniški razvoj. V času timuridske dinastije (14. – 16. stoletje) sta kultura in umetnost v Afganistanu dosegli izjemno rast. Potomci Timurlenka so spremenili Herat v središče kulturnih aktivnosti, ki je privabilo umetnike, kot so npr. Abdul Rahman Jami, Abdulhaj in Kamal al-Din Bihzad, ki so z miniaturami ilustrirali številne knjige in načrtovali veličastne stavbe. Islam in ljudska ustvarjalnost sta vplivali na vse veje umetnosti do danes, razen v času talibanskega terorja (1996 – 2001), ko so bile vse oblike umetnosti prepovedane.

Artistic achievements can be traced far into the past, as far as 18,000 BC. For centuries, Afghanistan connected the civilisations of Persia, India and China. Islamisation, the Ghaznavid rulers, in power between the 10<sup>th</sup> and 12<sup>th</sup> centuries, and the Ghorids (9<sup>th</sup> to 13<sup>th</sup> centuries) encouraged artistic development. At the time of the Timurid dynasty (14<sup>th</sup> to 16<sup>th</sup> centuries) culture and art grew exceptionally in Afghanistan. Timur's successors turned Herat into a centre of cultural activity that attracted artists such as Abdul Rahman Jami, Abdul Hai and Kamal ud-Din Bihzad, who illustrated numerous books with miniatures and designed magnificent buildings. Islam and folk creativity have influenced all artistic genres, except during the Taliban terror (1996–2001), when all types of art were prohibited.



## Afganistanske preproge

So ročno vozlane, tkane pa tudi polstene talne obloge, največ jih je iz volne. Večinoma jih tkejo v severnem in zahodnem Afganistanu, v različnih etničnih skupinah. Večji del podeželskega prebivalstva se je še do 20. stoletja preživiljal z nomadsko živinorejo ovac, koz in deloma kamel. Tako je bilo volne povsod dovolj.

Ena najprepoznavnejših afganistanskih preprog je *Shindand* ali *Adraskan* (imenovana po afganistanskih mestih), tkana v provinci Herat v zahodnem Afganistanu. Vzorci so značilne stilizirane živalske ali človeške figure. Druge so predvsem molilne beludžistanske preproge, ki pa jih ne tkejo v pakistanskem Beludžistanu, temveč v pokrajini Khorasan, ki sega v jugozahodni obmejni pas z Iranom. Te preproge so srednje velikosti. Uporabljajo številne vzorce in naravne barve, tradicionalen in najbolj tipičen lik je osmerokotna »slonova noge«, pogosto z rdečim ozadjem. Mnoge preproge tkejo ali vozlajo afganistanski begunci v zahodnem Pakistanu, pogosto še vedno le ženske in otroci. Že vse 20. stoletje so preproge iz Afganistana na Zahodu dobro znane in so še vedno pomembno izvozno blago.

## Afghan rugs

Knotted pile, woven or felt floor coverings, mainly from wool. They are most often woven in northern and western Afghanistan, by different ethnic groups. Until the twentieth century, most of the rural population in the country were nomadic herders of sheep, goats and to a lesser extent camels. Thus wool was freely available. One of the most well-known types of Afghan rug is *Shindand* or *Adraskan* (named after local towns), woven in Herat province in the west of the country. The designs include stylised animal and human figures. The other main type is Balochi rugs, not woven in the Balochistan region of Pakistan, but in the Khorasan area, which borders Iran. These are medium size rugs with many different patterns and natural colours; the most traditional and characteristic figure is the octagonal “elephant’s foot”, often with a red background. Many rugs are woven or knotted by Afghan refugees – women and children, but not men – in western Pakistan. In the West, Afghan rugs have been well known for over a century and are still an important export item.

## Folklor in legende

Folklor in legende, ki so jih prenašali iz roda v rod s pripovedovanjem zgodb ali s pesmijo, je stoletna tradicija, ki še vedno živi. Afganistan pa ima tudi bogato literarno tradicijo. V srednjem veku so pisali knjige v dariju, paštunu, turščini in arabščini. Na dvorih Samanidov, Gaznavidov, Timuridov in Mogulov so bili veliki zaščitniki literarnih velikanov, kot so Rumi, Rudaki, Abdulah Ansari, Firduzi in Jami. Eno najpomembnejših del tega obdobja je ep Šah-Name (Knjiga kraljev), ki opeva zgodovino stare Perzije od mitičnih začetkov do arabske osvojitve, najdaljši ep na svetu, ki ga je napisal en sam avtor – Firduzi, dokončan v Gazzniju leta 1010, in obsega 60.000 verzov. Drugi znameniti pesnik Jalalaluddin Rumi Balkhi (1207-1273), znan kot Rumi, velja za največjega sufijskega pesnika. Mnoge njegove pesmi so bile prevedene iz farsija v evropske jezike in je danes med najbolj branimi pesniki na Zahodu. Od 16. do 18. stoletja so mnogi znameniti literati izhajali iz Afganistana, a ker je bilo to območje razdeljeno med safavidsko Perzijo in mogulsko Indijo, so se znameniti pesniki selili v perzijska in indijska literarna središča. V pozrem 19. stoletju so paštunsko poezijo na dvoru formalizirali v klasično pesniško obliko gazel. Afganistanska literatura se običajno deli na perzijsko, turško in paštunsko, obstajata pa tudi skupna tradicija in dedičina, ki združuje vse Afganistance in odsevata v literaturi. Na primer tradicija vojaške hrabrosti in nepremagljivosti je navzoča v literaturi tako pri Paštunih s prelaza Kajber, Uzbekih osrednje Azije ali gorskih Tadžikih. V 20. stoletju je postal Kabul tiskarsko in izdajateljsko središče.



## Folklore and legends

Folklore and legends transferred from generation to generation through story telling or songs represent centuries of still vibrant tradition. Afghanistan also has a rich literary tradition. In the Middle Ages, books were written in Dari, Pashto, Turkish and Arabic. The Samanids, Ghaznavids, Timurids and Mughals were great protectors of literary giants, such as Rumi, Rudaki, Abdullah, Ansari, Ferdowsi and Jami. One of the most important works from this period is the epic *Shahnameh* (The Book of Kings), which talks about the history of old Persia, from the mythical beginnings to the Arab conquest; the oldest epic in the world, written by a single author – Ferdowsi, finished in Ghazni in 1010, consists of 60,000 verses. The other famous poet, Jalal ad-Din Muhammad Rumi (1207–1273), known as Rumi, is considered the greatest Sufi poet. Many of his poems have been translated from Farsi into European languages and today he is one of the poets most read in the West. Between the 16<sup>th</sup> and 18<sup>th</sup> centuries, many famous writers originated in Afghanistan, but because the territory was divided between the Safavid Persia and Mughal India, the famous poets moved to Persian and Indian literary centres. In the late 19<sup>th</sup> century, Pashtun poetry was formalised in court into the classical poetic form of the ghazal. Afghan literature is usually divided into Persian, Turkish and Pashtun, but there is also the joint tradition and heritage, which unites all Afghans and is reflected in literature. For example, the tradition of military courage and invincibility is present in both in the literature of the Pashtun people from the Khyber Pass, the Uzbek people of Central Asia and the Tajik people of the mountains. In the 20<sup>th</sup> century, Kabul became a printing and publishing centre.



## Glasba

Afganistska glasbena tradicija se izraža v treh oblikah: glasba, značilna za velika mesta Kabul, Herat, Mazar-i Šarif in Kandahar, moderna popularna glasba, ki jo predvajajo radijske postaje, in regionalna ljudska glasba, ki je specifična za posamezne etnične skupine, ki naseljujejo Afganistan. Glasba je povezana z glasbenimi oblikami osrednje Azije in Indije, seveda pa so očitni tudi iranski vplivi. Raznolikost Paštunov, Uzbekov, Tadžikov in drugih je obogatila afganistsko glasbeno dediščino. Afganistan je mikrokozmos različnih glasbenih oblik islamske Azije, klasične Transoksanije (sodobnega Uzbekistana in Tadžikistana), duhovne glasbe Indije in Pakistana, ljudske glasbe iz Turkmenistana in številnih drugih stilov drugih kultur. Doma, v čajnici, na konjskih dirkah ali na poroki igrajo na glasbila dutar (dvostrunska lutnja), zirbagali (varianta tarabuke), gičak (gosli), badakšani (flavta) in činele. Rubab je glasbilo, podobno lutnji, ki ga imenujejo tudi nacionalno glasbilo Afganistana oz. »leva med glasbili«. Najznamenitejši virtuož rubaba je bil Ustad Mohammad Omar (1905–1980), ki je v 20. stoletju kot dirigent Nacionalnega orkestra Radia Afganistan in komponist napisal več kot sto melodij *naghma* in tako ustvaril »nacionalno« afganistsko glasbo. Uzbeki in Tadžiki pa zelo radi igrajo na damburo, lutnjo z dolgim vratom. Po domovih ženske pogosto igrajo na daireh, večji ozek boben. Seveda pa je najpomembnejše »glasbilo« človeški glas. Afganistsko glasbo igrajo na porokah, ob različnih praznikih, npr. ob praznovanju novega leta. Nomadi, znani kot Jati, sorodni našim Romom, prodajajo glasbila od vrat do vrat in igrajo svojo zvrst glasbe. Jati igrajo pogosto na porokah, obrezovanjih in drugih praznovanjih. Afganistske pesmi govorijo o ljubezni, uporabljam simbole, kot sta slavec in vrtnica, in vključujejo različne folklorne motive. Klasična glasbena oblika se imenuje »klasik« in vključuje instrumentalne (rage, *naghmeh*) in vokalne oblike (gazele). Mnogi ustadi (glasbeni mojstri), poklicni glasbeniki so potomci indijskih virtuoзов, ki so se priselili na kraljevi dvor v Kabul leta 1860. Leta 1925 je začel Afganistan oddajati radijske oddaje, a so ga leta 1929 uničili. Radijskega oddajanja ni bilo vse do leta 1940, ko je začel delovati Radio Kabul. Ko je Radio Afganistan dosegel vso deželo, je postala popularna glasba pomembna. Moderno afganistsko popularno glasbo izvajajo orkestri z afganistskimi in indijskimi glasbili ter evropskimi klarineti, kitarami in violinami. Pop glasba se je razvila v Afganistanu v 50-ih, in postala zelo popularna konec 70-ih. K razvoju pop glasbe v Afganistanu so pripomogli pevke in pevci amaterji iz ne-tradicionalnega glasbenega okolja, ki so žeeli pokazati svoje pevske talente v studiu Radia Kabul. Te pevke in pevci so izhajali iz srednjega in višjega razreda in so bili bolje izobraženi od tradicionalnih glasbenikov. Rock glasba se počasi širi in Kabul Dreams je ena redkih rock skupin, ki so jo leta 2008 ustanovili nekdanji izseljenci. Trdijo, da so prva rock skupina. Afganistski hip-hop je glasba, popularna med afganistsko mladino in skupnostjo imigrantov. Izhaja iz tradicionalnega hip-hopa, a dodaja poudarke redkih kulturnih zvokov. Afganistski hip-hop izvajajo največ v darijščini, paštunščini in angleščini. Popularen hip-hop umetnik je DJ Besho (Bezhan Zafarmal), doma iz Kabula. Drugi je "Grozljivi Qasim", ki je znan v Kanadi in repa v farsiju, pa paštunščini in angleščini. Kabulska glasbenica Soosan Firooz velja za prvo afganistsko reperko. Sonita Alizadeh, še ena afganistska reperka, je postala razvita po glasbenem protestu proti prisilnim porokam.



Afghanistansko glasbilo Rubab /  
*Afghan musical instrument Rubab*  
Sedlo, les, kovica, gips, keramika, skulptura, plastika, steklo  
Saddle, wood, metal, gypsum, ceramic, sculpture, plastic, glass

## Music

Afghan musical tradition is expressed in three forms: the music typical of the large cities of Kabul, Herat, Mazar-i-Sharif and Kandahar; the modern popular music transmitted by the radio stations; and the regional folk music specific to individual ethnic groups living in Afghanistan. The music is connected with the musical forms of Central Asia and India, but Iranian influences are also obvious. The diversity of the Pashtun, Uzbek, Tajik and other peoples has enriched the Afghan musical heritage. The country is a microcosm of different musical forms of Islamic Asia, classical Transoxania (modern Uzbekistan and Tajikistan), the spiritual music of India and Pakistan, folk music from Turkmenistan and many other styles and cultures. At home, in tea houses, at horse races or at weddings, the instruments played are the *dutar* (a two-stringed lute), the *zherbagali* (a variant of the goblet drum), the *ghichak* (a fiddle), the *nay* (flute from Badakshan) and the cymbals. The *rubab* is an instrument that resembles a lute, and is called the national instrument of Afghanistan or "the lion among instruments". The most famous virtuoso on the *rubab* was Ustad Mohammad Omar (1905–1980), who in the 20th century as the conductor of the National Orchestra of Radio Afghanistan and a composer wrote over a hundred *naghma* melodies, thus creating Afghan "national" music. The Uzbek and Tajik people play the *dambura*, a long-necked lute. At home, women often play the *dayereh*, a largish narrow drum. But the most important instrument, of course, is the human voice. Afghan music is played at weddings and on different holidays, such as New Year. The nomads, known as the Jati, related to our Roma, sell instruments door to door and play their own kind of music. Jati often play at weddings, circumcisions and other celebrations. Afghan songs talk about love, use symbols like the nightingale and the rose, and include various folklore motifs. Afghan "classical" music includes instrumental (ragas, *naghmeh*) forms and vocal forms (ghazal). Many *ustads* (professional musicians), are the successors of Indian virtuosos who moved to the royal court in Kabul in 1860. In 1925, Afghanistan began radio broadcasting, but its station was destroyed in 1929. Broadcasting did not resume until Radio Kabul opened in 1940. As Radio Afghanistan reached the entire country, popular music grew more important. The modern Afghan popular music is performed by orchestras using Afghan and Indian instruments, plus European clarinets, guitars and violins. Pop music emerged in Afghanistan during the 1950s, and became very popular until the late 1970s. What helped the emergence of pop music in Afghanistan were amateur singers from non-traditional music backgrounds who wanted to showcase their talents in the studio (Radio Kabul). These singers were from middle- to upper-class families and were more educated than singers from traditional music backgrounds. Rock music is slow to gain a foothold in the country, and Kabul Dreams is one of the few Afghan rock bands; formed in 2008 by ex-pats, they claim to be the first one. Afghan hip hop is a type of music popular among Afghanistan's youth and immigrant community. It inherits much of the style of traditional hip hop, but puts added emphasis on rare cultural sounds. Afghan hip hop is mostly sung in Dari, Pashto, and English. One popular hip hop artist is DJ Besho (Bezhan Zafarmal), a resident of Kabul. Another is 'Awesome Qasim', who is known in Canada and raps in Farsi, Pashto, and English. Qasim's most recent album came out in February 2013 in Canada. Kabul musician Soosan Firooz has been described as Afghanistan's first female rapper. Sonita Alizadeh is another female Afghan rapper, who has gained notoriety for writing music protesting forced marriages.

## Arhitektura

Stara in moderna arhitektura združuje elemente iz Irana, Indije in Bizanca. Afganistan je poln arhitekturnih biserov. Mošeje, trdnjave in minareti razkrivajo umetniški sijaj preteklosti. Arhitekturne zgodovinske znamenitosti se nahajajo v Heratu, Bamijanu, Mazar-i Šarifu, Balkhu, Ghazniju pa tudi drugod. Na srečo so Petkova mošeja v Heratu, okrašena s čudovitim keramičnim ploščicami, zgrajena v času Timuridov, Minaret Jam iz leta 1190 v zahodnem Afganistanu, ki je del Unescove svetovne kulturne dediščine, in Modra mošeja, Svetišče Hazrat Alija (Grobnica Vzvišenega) v Mazar-i Šarifu na severu Afganistana prestali vse vojne vihre in ostali nedotaknjeni. Da bi Afganistan očistili neislamske herezije, so velika kipa Bude iz tretjega in petega stoletja v Bamijanu, bisera svetovne kulturne dediščine, talibani razstrelili marca 2001. Po intervenciji zahodnih sil ISAF pa so začeli obnavljati kulturnozgodovinske spomenike. Leta 2011 so po letih temeljite obnove odprli mestno trdnjavo v Heratu, kjer je danes muzej.

## Architecture

Old and modern architecture combines elements from Iran, India and Byzantium. Afghanistan is full of architectural gems. Mosques, forts and minarets reveal the artistic glory of the past. There is famous historic architecture in Herat, Bamiyan, Mazar-i-Sharif, Balkh, Ghazni and elsewhere. Luckily, the Friday Mosque of Herat, built at the time of the Timurids, the Minaret of Jam from 1190 in Western Afghanistan, which is a UNESCO World Heritage Site, and the Blue Mosque or the Shrine of Ali in Mazar-i-Sharif in Northern Afghanistan survived all the ravages of war and remained undamaged. In March 2001, the Taliban as part of their drive to cleanse Afghanistan of all non-Islamic heresy, blew up two large Buddhas of Bamiyan from the third and fifth centuries that were world cultural heritage gems. After an intervention by the ISAF, cultural and historical monuments began to be renovated. In 2011, after years of a thorough restoration, the city fort in Herat was opened as a museum.



## Kulinarika

Afganistska kuhinja je privlačna mešanica okusov Mediterana, Bližnjega vzhoda, Irana in Indije. Vsebuje številne jedi z rižem, ki jih postrežejo z omakami z ovčetino, govedino ali piščančjim mesom. Špinača in jajčevci so najpogosteša zelenjava, ki spremlja skoraj vse jedi. Prehrano bogatijo številne začimbe, pogosto kardamom, s svojim značilnim okusom. Vse jedi spremlja okusen ploščat, nekvašeni afganistski kruh nan, ki ga pečejo v številnih pekarnah v globokih odprtih lončenih pečeh. Uporabljajo ga za pribor, s katerim si pomagajo pri jedi mesa, omak in riža. Tradicionalna prehrana vsebuje številne mesne jedi na žaru, mesne pite, dušeno zelenjavo, riž in gosto juho z rezanci, s svežim sadjem in jogurtovimi omakami. Tipična afganistska jed je čabili pilav (Qabili palau), ki vsebuje rozine, korenje in jagnjetino z rižem. Variacije vsebujejo mandeljne ali pistacije. Druga okusna jed je aušak (Aushak), s porom polnjen cmok, ki ga ponudijo s česnovo jogurtovo omako in obloženega z gosto paradižnikovo in govejo omako z meto in zdrobljenimi feferoni. Afganistanci zelo radi jedo tudi kebab, meso na ražnju, marinirano v mešanici zelišč in začimb. Afganistske sladice so močnega okusa, pogosto z dišečimi sestavinami, npr. rožno vodo ali kardamom. Z mešanico okusov zadovolji afganistska kuhinja celo najbolj zahtevne gurmane.

## Cuisine

Afghan cuisine is an attractive mixture of flavours from the Mediterranean, the Near East, Iran and India. It includes many dishes involving rice, served with sauces with mutton, beef or chicken. Spinach and aubergines are the most common vegetables, accompanying almost all the dishes. The food is enriched with many spices, often cardamom with its distinctive flavour. All dishes are accompanied by the tasty, unleavened Afghan bread nan, baked in numerous bakeries in deep, open clay ovens. The bread is used instead of cutlery to scoop up meat, sauce and rice. The traditional food includes numerous grilled meat dishes, meat pies, stewed vegetables, rice and thick soup with noodles, fresh fruit and yoghurt sauces. A typical Afghan dish is *qabili palau*, which contains raisins, carrots and lamb with rice. Variations also include almonds or pistachios. Another tasty dish is *aushak*, a dumpling filled with leek, served with a garlic yoghurt sauce and surrounded with a thick tomato and beef sauce with mint and crumbled chillies. Afghans also like kebab, often with aromatic ingredients, such as rose water or cardamom. With its mixture of flavours, the Afghan cuisine can please even the most demanding palates.

## Javno in zasebno življenje

Javno in zasebno življenje sta strogo ločena. Ženske so od nekdaj simbolizirale družinsko čast. Dostop do izobrazbe in dela izven domačega okolja jim je bil omejen. Od 1970 so se te pravice širile ali ožile, odvisno od politične situacije oz. vladajoče elite. Družina pomeni temelj življenja Afganistancev in mladi zapustijo dom, ko se poročijo. Poročajo se mladi. Poroke so večinoma dogovorjene in izpogajane med družinama mladoporočencev. Nevestina mati in njene tete imajo pomembno vlogo pri pogajanju, včasih pa sodeluje tudi ženitni posrednik. Nevesta prinese v ženinovo hišo doto (nakit) in balo za opremo novega doma. Ženinova družina pa plača nevestini *mahr* – odkupnino (ceno neveste). V revnih družinah se dogaja, da jo nevestina družina »proda« proti njeni volji.

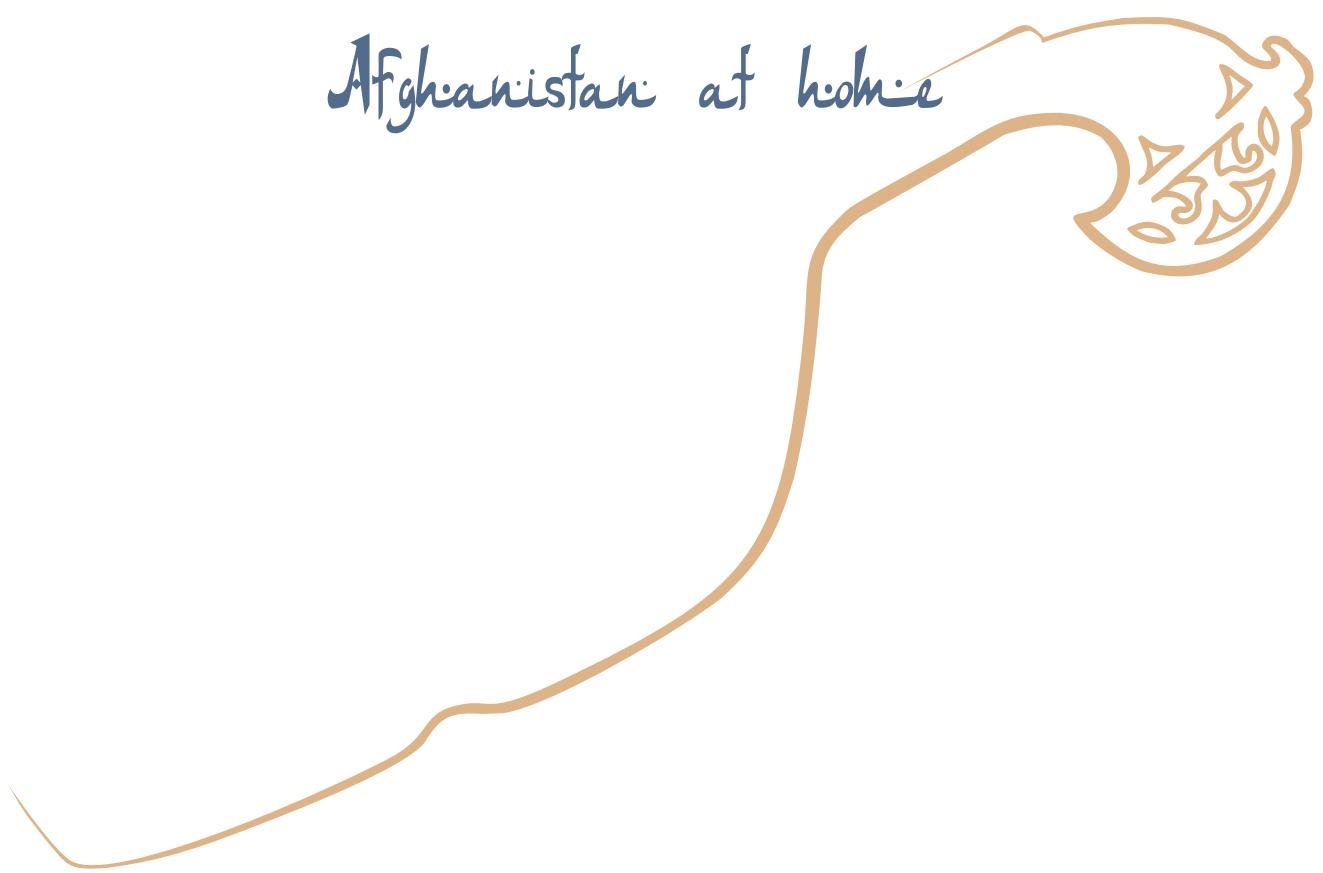
## Public and private life

Public and private life are strictly separate. Women have always symbolised the family honour. Access to education and work outside the home was limited. After 1970 these rights either widened or narrowed, depending on the political situation and the ruling elite. The family signifies the foundation of life in Afghanistan and the young leave home when they get married. They marry young. Marriages are mostly arranged and negotiated by the families of the newlyweds. The bride's mother and aunts play an important role in the negotiations; sometimes a matchmaker is involved. The bride brings a dowry (jewellery) to the groom's house and a trousseau for furnishing the new home. The groom's family pays the bride the *mahr* – a bride price. Poor families often "sell" the bride against her will.



Afghanistan dolma

Afghanistan af høne





Po doslej znanih podatkih je bil prvi Slovenec, ki je potoval skozi Afganistan, Aleksander Ličan iz Ilirske Bistrice, ki je v času po prvi svetovni vojni kot avstro-ogrski vojak bežal iz ruskega ujetništva v Sibiriji in na poti v Iran preko Uzbekistana prepotoval tudi Afganistan, kar je opisal v svoji knjigi »Spomini iz Sibirije« (Ljubljana, 1936). V 60. letih so Afganistan oziroma Hinduš odkrili slovenski alpinisti in od 27. junija do 24. septembra 1968 pod vodstvom Aleša Kunaverja in v ekipi Stane Belak – Šrauf, Kazimir Drašlar – Mikec, Tone Sazonov – Tonač in Franc Štupnik – Cicko z dvema IMV kombijema po kopnem odpotovali v več kot 5000 km oddaljeni Afganistan in osvojili kar štiri prvenstvene smeri.

V 70. letih 20. stoletja je več deset mladih Slovencov (popotnikov, hipijev, avanturistov in študentov etnologije) potovalo v Afganistan ali ga prepotovalo. Takrat je bila Jugoslavija del gibanja neuvrščenih in ena redkih držav, s katere potnim listom si lahko potoval po kopnem brez težav od Jugoslavije pa vse do Indije. Kamorkoli si na tej poti prišel z jugoslovanskim potnim listom, si bil dobrodošel.

According to the available data, the first Slovene to travel through Afghanistan was Aleksander Ličan from Ilirska Bistrica, who after World War One, as an Austro-Hungarian soldier, fled from Russian captivity in Siberia and on his way to Iran via Uzbekistan also travelled across Afghanistan, which he described in his book *Memoirs from Siberia* (Ljubljana, 1936). In the 1960s, Afghanistan, or rather the Hindu Kush, was discovered by Slovene Alpinists and between 27 June and 24 September 1968 a team led by Aleš Kunaver, consisting of Stane Belak – Šrauf, Kazimir Drašlar – Mikec, Tone Sazonov – Tonač in Franc Štupnik – Cicko travelled overland in two IMV vans more than 5000 km to Afghanistan and made four first ascents..

In the 70s, a few dozen young Slovenes (travellers, hippies, adventurers and ethnology students) travelled to Afghanistan or through it. At that time, Yugoslavia was part of the Non-Aligned Movement and one of the few countries with a passport that allowed you to travel overland without any problems from Yugoslavia all the way to India. Wherever you appeared with a Yugoslav passport, you were welcome.



Ivana Odič, 2013

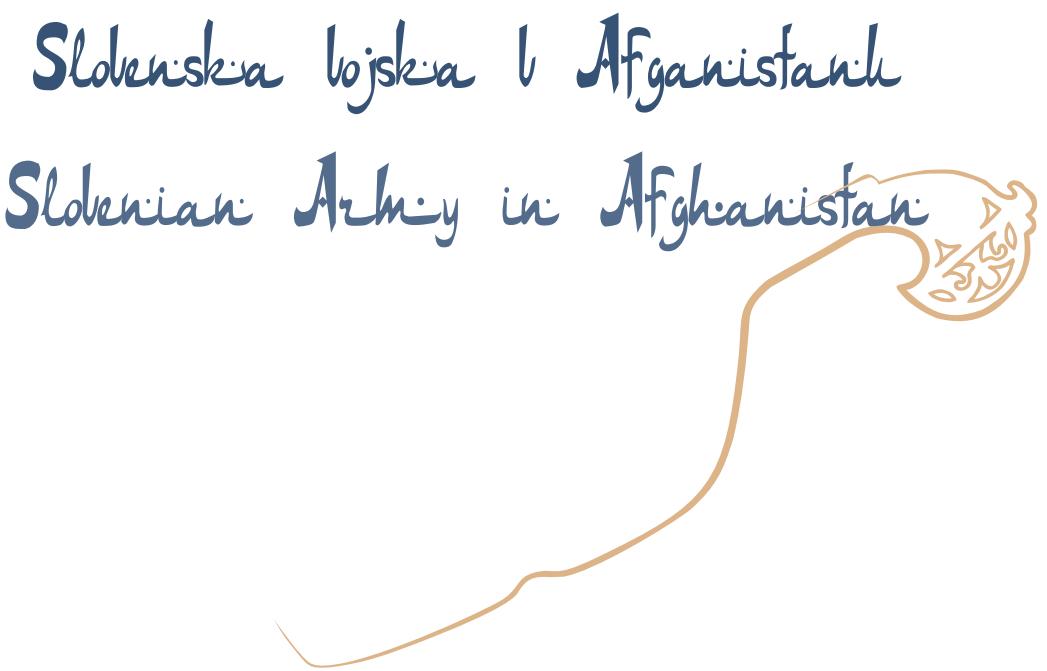
## Afghan Ski Challenge

V Bamijanu, v provinci Hazarov, poteka nenavadna smučarska tekma Afghan Ski Challenge. To je tekma v turnem smučanju, katere namen je, da spodbuja mir in razvoj v Afganistanu, razrvanem od vojne. Izjemna pokrajina in miroljubno vzdušje sta privabila ekipo švicarskih gorskih vodnikov, ki so začeli učiti domačine smučati, da bi jim s tem ponudili možnost za razvoj smučarskega turizma. Hkrati je to za domačine tudi pobeg od vojnega vsakdana v državi. Slogan te tekme je edinstven v smučarskem športu - Smučajmo za mir. Ko sem videla dokumentarni film o prvem Ski Challenge, so mi fantje stopili v srce. Še nikoli prej niso smučali, niti niso vedeli, kaj je smučanje. V deželi brez žičnic in ratrakov je bilo turno smučanje, ena najzahtevnejših zvrst gorništva, edini način za priučenje tega zimskega športa.

Da bi imeli več motivacije, so na koncu organizirali še smučarsko tekmovanje, z obljubo, da bodo nekoč prišli na olimpijske igre.

In Bamian, in the province of the Hazaras, the unusual Afghan Ski Challenge takes place. This is a competition in ski touring intended to promote peace and development in Afghanistan, which has been ravaged by war. The exceptional landscape and peaceful atmosphere attracted a team of Swiss mountain guides, who began to teach locals to ski so that they could develop ski tourism. It also represents for local people an escape from the everyday routine of war in the country. The competition slogan is unique in this sport: Let's ski for peace. When I saw the documentary film on the first Ski Challenge the lads involved entered my heart. They had never skied before – they did not even know what skiing was. In a country without ski lifts or snow groomers, ski touring, one of the most demanding mountain sports, is the only kind of skiing possible.

In order to offer more motivation, at the end a ski competition was organised with the promise that one day they will take part in the Winter Olympics.





...vzrokujejo, da je bil v letu 2001, ko so se v Afghanistanu začeli vojnički konflikti, na podlagi izraza o tem, da je treba izogniti civilnim prebivalstvom, načrtovani napovedi, ki so jih izvedle slovenske vojske, niso bili dovolj dobro predvidljivi in so jih izvedle tako, da so jih izvedle civilna prebivalstva. ...

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Republika Slovenija je v dogajanje v Afganistan vključena od leta 2004. Z vstopom Slovenije v NATO 29. marca 2004 se je država pridružila silam OZN ISAF, ki so bile ustanovljene na konferenci o Afganistanu v Bonnu v Nemčiji decembra 2001. Glavnina slovenskih vojakov je delovala v provinci Herat. V PRT (»Skupina za obnovo province«) v Heratu pa sta sodelovala po dva slovenska civilna strokovnjaka pri pomoči razvojnih projektov, ki bodo v prihodnosti postali pomembnejši od vojaškega. Leta 2014 se je iz Afganistana s silami ISAF vrnila tudi slovenska vojska, ostalo je le še nekaj naših vojaških svetovalcev, okrepilo pa se je delovanje slovenskih nevladnih organizacij v okviru razvojne in humanitarne pomoči Afganistanu.

The Republic of Slovenia has been involved in events in Afghanistan since 2004. By joining NATO on 29 March 2004, the country also joined the UN ISAF, the forces established after the December 2001 Bonn conference on Afghanistan. The majority of Slovene soldiers was in the Herat province. Two civilian experts were also involved in the Provincial Reconstruction Team in Herat, helping with development projects which will in future become more important than the military one. In 2014, the Slovene soldiers withdrew together with the ISAF, all that remained were a few Slovene military advisers, while the activities of Slovene NGOs within the framework of development and humanitarian assistance to Afghanistan increased.



Daleč od domu

Far away from home





open  
the

Borders

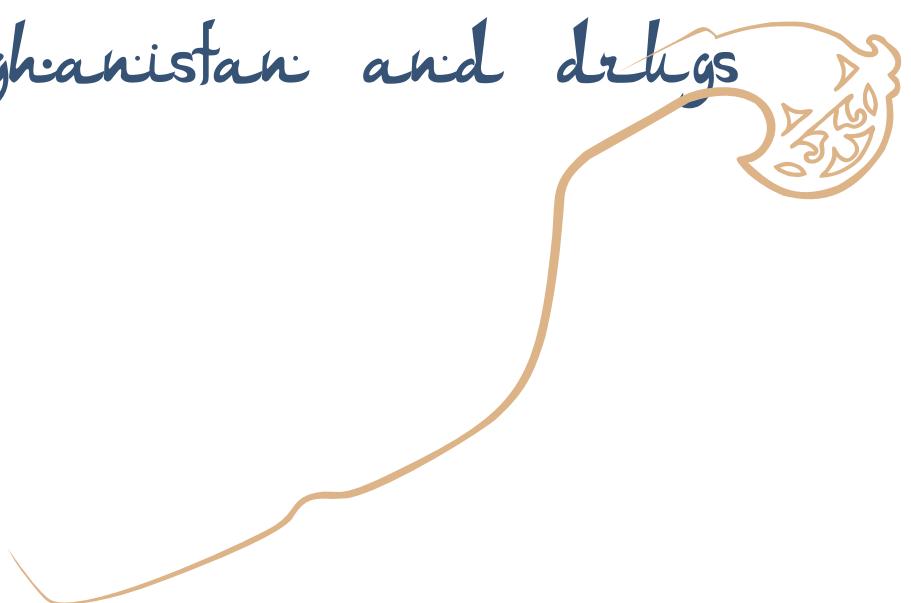
JUNIOR II

Različne oblike migracij so vedno bile in ostajajo ena od značilnosti človeštva. O begunstvu Judov piše tehtno Hannah Arendt v svojem članku »We refugees«, ki je bil v angleščini objavljen že leta 1943 v judovskem časopisu *Menorah Journal*. Leta 2015 je t.i. »begunska kriza« eskalirala v Evropi in se dotaknila tudi Slovenije. Naomi Klein (2016) v svojem članku »Let them drown« pripisuje globalne migracijske tokove neoliberalnemu oportunizmu in posledično naravnim klimatskim spremembam in vojaško-političnemu dogajanju. Po zaprtju madžarske meje 16. oktobra 2015, se je begunski tok iz Sirije, Iraka, Afganistana, Irana, Somalije, Eritreje, Pakistana... preusmeril na hrvaško – slovensko – avstrijsko pot. Od septembra 2015 do marca 2016 je Slovenijo prečilo približno 500.000 begunk in beguncev. Slovenija ni bila ciljna dežela, zato jih je ostala tu le peščica. Slovenija je bila sprva šokirana in nepripravljena na tisoče begunk in beguncev, ki so hodili preko travnikov in polj in prečkali reke s končnim ciljem v mislih: Nemčija, Švedska, Norveška.... V nekaj tednih je Slovenija organizirala begunske zbirne centre. A prve, ki so odreagirale, so bile nevladne organizacije ADRA, Slovenska filantropija, Rdeči križ Slovenije in Karitas. Javno mnenje je bilo razdvojeno. Mnogi so sprejeli begunke in begunce, a po drugi strani so se širili strah, nevednost in sovraštvo.

Various forms of migrations always have been and remain one of the characteristics of humanity. Hannah Arendt in her article "We refugees", published in English in 1943 in the Jewish newspaper *Menorah Journal* wrote very impressively about Jewish refugees. In 2015, the "refugee crisis" escalated in Europe and touched Slovenia. In her article "Let Them Drown", Naomi Klein (2016) ascribes the global migration flows to neo-liberal opportunism, climate change and military-political events. After the closing of the Hungarian border on 16 October 2015, the refugee flow from Syria, Iraq, Afghanistan, Iran, Somalia, Eritrea, Pakistan, etc., diverted to a route across Croatia – Slovenia – Austria. Between September 2015 and March 2016, approximately 500,000 refugees crossed Slovenia. Slovenia was not a target destination and so only a handful of them remained here. Initially, Slovenia was shocked and unprepared for the thousands of refugees walking across meadows and fields and crossing rivers with a final destination in their mind: Germany, Sweden, Norway. Within a few weeks, Slovenia organised refugee holding centres. But the first to react were the NGOs ADRA, Slovenska filantropija, the Red Cross and Karitas. Public opinion was split. Many people accepted the refugees, but on the other hand fear, ignorance and hate began to spread.

Afghanistan in droge

Afghanistan and drugs



## Afghanistan in Drogen Afghanistan and Drugs



Grenak, rjavkast in lepljiv opij – sok makovih glavic, Papaver somniferum Linnaeus (Sumerci so mu rekli Hul Gil, »roža radosti«) – je narkotik, ki povzroča odvisnost in je znan iz davne preteklosti. Oboje, poživilo in充斥, eksotični izvor opija in njegove lastnosti, ki so jih pogosto tudi zmotno pripisovali opiju, so vplivali na nenehno fascinacijo Zahoda in na avro skrivnostnosti, ki ga je obkrožala. Ekonomija opija je v Afganistanu kompleksen fenomen. V preteklosti se je globoko zajedla v politične strukture, civilno družbo in državno ekonomijo. Vključevala, zlorabljala in zasužujevala je revno podeželsko prebivalstvo: kmete, dninarje, male razpečevalce, ženske in otroke in jih prepuščala milosti ali nemilosti plemenskih poglavarjev in mednarodnemu kriminalu, ki dominira v mnogih južnih, severnih in vzhodnih regijah. Kljub padcu talibanskega režima in prizadevanjem po reintegraciji Afganistana v mednarodno skupnost ostaja dežela največji proizvajalec opiatov: opija, morfija in heroina na svetu. Tihotapijo ga skozi Iran in centralnoazijske države v Evropo, Rusijo in ZDA. Pridelek afganistanskega opija se je v tridesetih letih povečal za 800 % (od 130 ton v letu 1970, do 1200 ton leta 1989) in je v letu 1989 pomenil 35 % svetovne proizvodnje. Samo leta 1989 je Afganistan pridelal več opija kot ves svet leta 1970. Proizvodnja opija se je v Afganistanu povečevala in presegala rekord za rekordom (3.416 ton v letu 1994, 4.565 ton v letu 1999 in 6.100 ton v letu 2006) in leta 2007 je z ogromnim pridelkom 8.200 ton opija dosegla 93 % svetovne proizvodnje. Tega leta je Afganistan pridelal več opija kot ves svet leta 2006 (6.610 ton). Ocenjena vrednost pridelka iz leta 2006 je skoraj 3,5 milijarde ameriških dolarjev, medtem ko se je vrednost prodaje na cestah povzpela na 60 milijard. Provinca Helmand je prispevala 42 % vse proizvodnje, Badakšan na severovzhodu pa 8 %. V Laškar Gahu so zelo opazne mnoge »makove palače«, ki se bohotijo med ilovnatimi hišami – masivne, kičaste hiše, zgrajene z denarjem od prodaje drog. Omamljanje s cenenim heroinom za 100 afganijev je v Afganistanu povzročilo naraščanje odvisnikov, posledično tudi kriminal in zdravstvene probleme, npr. HIV in AIDS. Ker ima Afganistan propustne meje s skoraj vsemi obmejnimi državami, kar omogoča lažje prehode močno oboroženim »opijskim« konvojem, se »afganistska izkušnja« ponavlja v sosednjih državah.

Pridelovanje opija v Afganistanu bo zelo težko izkoreniniti in jasno je, da je starodavno Svilno pot s karavanami kamel, natovorjenih s svilo in začimbami, nadomestila »opijsko avtocesto« s Toyotinimi Hiluxi, natovorjenimi z opijem in močno oboroženimi možmi.

Bitter, brownish, and sticky, opium – the sap of the opium poppy, *Papaver somniferum* Linnaeus (the Sumerians called it Hul Gil, the ‘flower of joy’) – is an addictive narcotic drug known since the earliest times. Both a palliative and a poison, the exotic origins of opium and the properties that were frequently, if erroneously, attributed to it, have ensured the West’s continuing fascination and the aura of mystery that has long surrounded it. The economy of opium is in Afghanistan a complex phenomenon. In the past it deeply indented into the political structures, civil society and the economy of the state. It comprehended, abused and enslaved the poor countryside population: peasants, day labourers, small dealers, women and children and left them to the mercy or disgrace of the tribal chiefs and international criminal, which dominates in many areas in the south, north and east of the country. Despite the fall of the Taliban regime and efforts to reintegrate Afghanistan into the international community is Afghanistan the biggest producer of opiates: opium, morphine and heroin in the world, which is smuggled through Iran and other Central Asian countries to Europe, Russia and USA. Afghanistan’s opium output increased 800 % in thirty years (from 130 tonnes in 1970 to 1,200 tonnes in 1989) and represented 35 % of the total world output for 1989. Alone, in 1989 Afghanistan was producing more opium than the entire world had done in 1970. Afghanistan’s opium output snowballed, breaking record after record (3,416 tonnes in 1994, 4,565 tonnes in 1999 and 6,100 tonnes in 2006) and in 2007 its huge 8,200-tonne opium crop reportedly amounted to 93 % of the global output. In 2007, Afghanistan produced more opium than the entire world had done in 2006 (6,610 tonnes). The estimated value of the 2006 crop is nearly \$3.5 billion, equating to street value in excess of US\$ 60 billion. Helmand contributed 42% of the 2006 crop, Badakhshan in the northeast a long second at 8%. Lashkar Gah sports many ‘Poppy palaces’ amongst mud houses – massive, gaudy houses all built with drug money. At 100 Afghani a hit on the streets, heroin’s cheap price has also seen the increase of Afghanistan’s intravenous user population, bringing with it the related criminal and health issues such as HIV and AIDS. Having porous international borders with most of its neighbours, making it easy for the heavily armed opium convoys, the Afghan experience is similar in neighbouring countries. The Afghan opium cultivation habit is going to be a hard one to crack, and it is clear that the ancient Silk road, with its camel caravans of silk and spices, has indeed been replaced by the opium highway, replete with Toyota Hiluxes packed with opium and heavily armed men.

Na felični skefu nishto sahni!

We are not alone in this world!



## TUDI SLOVENCI ODHAJAMO SLOVENES ALSO LEAVE



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## Humanitarna pomoč slovenskih nevladnih organizacij (NVO) Afganistanu

Afganistan se po trditvah organizacije Global Humanitarian assistance (GHA) uvršča na četrto mesto držav, ki prejmejo največ humanitarne pomoči – za Pakistanom, Somalijo in palestinskimi območji Zahodnega brega in Gaze. Informacije o številu vladnih in nevladnih organizacij, ki so s humanitarnimi dejavnostmi prisotne v deželi pod Hinduščinom, se razlikujejo. Po podatkih Združenih narodov – ti so v državi že 40 let – v Afganistanu deluje 28 agencij ZN, skladov in programov, poleg njih pa še več kot 3000 lokalnih organizacij in 190 nevladnih organizacij. Razlikujejo se tudi podatki o humanitarni pomoči, ki se steka v državo. Ne le, da ni enotne baze, ampak številni donatorji ne delujejo transparentno, tudi vsaka obljuba pomoči ni izpolnjena. Po podatkih Mednarodne krizne skupine (ICG) so donatorji Afganistanu med letoma 2001 in 2011 obljubili skoraj 64 milijard evrov humanitarne pomoči, razdelili pa so je nekaj več kot 41 milijard evrov. Veliko pomoči se izgubi. V Sloveniji deluje več tisoč nevladnih organizacij. Leta 2011 je začel uspešno sodelovati z nemško nevladno organizacijo HELP Konzorcij slovenskih NVO za Afganistan (SLOGA, Zavod Krog, Povod), ki ga financira Ministrstvo za zunanje zadeve. Njihov cilj je bil izboljšati in okrepliti slovensko podporo civilni družbi v provinci Herat. V okviru projekta pa je pri izvajanju izobraževalnih delavnic za tamkajšnje mentorje poklicnega usposabljanja in pri drugih aktivnostih sodelovalo več predstavnikov omenjenih NVO. Projekt je vključeval tudi obisk treh afganistanskih predstavnikov organizacije HELP v Sloveniji, katerega namen je bil prenos izkušenj in znanja, pridobljenega pri različnih slovenskih NVO, v Afganistan. V letih 2013–2014 je v provinci Herat izvajal zavod IRD Global skupaj s partnersko organizacijo Aschiano projekt *Deklice v navzkrižju z zakonom*. Aktivnosti, ki so jih izvajali v zaporu za mladoletne (JRC) v Heratu, so obsegale: psihosocialno in zdravstveno svetovanje, tečaje opismenjevanja, angleščine ter računalništva, učenje šivanja pa tudi izobraževanje za zaposlene v zaporu za mladoletne. Obenem so socialni delavci Aschiane sodelovali tudi v kazenskem postopku proti mladoletnim, tako da so svetovali policiji, tožilstvu in sodnikom in pripravljali mnenja, ki naj bi jih ti organi pri svojem delu upoštevali. Pomagali so tudi družinam deklic, da bi poskrbeli za njihovo rehabilitacijo oziroma za lažjo ponovno vključitev v družino in družbo. ITF Ustanova za krepitev človekove varnosti je v letu 2016 izvajala projekt *Podpora MDC Polikliniki v Kabulu*. Z donatorskimi sredstvi različnih donatorjev je MDC Poliklinika lahko razširila svoje delovanje z zdravstvene oskrbe deminerjev MDC in njihovih družin na širše lokalno okolje in ponudila brezplačne zdravstvene storitve revnejšim slojem prebivalstva širšega lokalnega okolja, kjer se MDC Poliklinika nahaja. MDC Poliklinika je svoje zdravstvene storitve ponudila brezplačno, kar je v državi, kjer je plačljivih kar 75 % vseh zdravstvenih storitev, izredno pomembno za najbolj siromašne prebivalce lokalne skupnosti, ki si plačljivih zdravstvenih storitev ne morejo privoščiti. MDC Poliklinika nudi ginekološke storitve, zobozdravstvene storitve ter fizioterapevtske storitve za žensko in otroško populacijo. Ob naštetem je potrebno še izpostaviti, da MDC Poliklinika zaposluje ženske zdravnice/fizioterapeutke, kar prispeva k opolnomočenju žensk v Afganistanu, kjer je njihova vloga zgodovinsko zelo zapostavljena in marginalizirana. ITF Ustanova za krepitev človekove varnosti nadaljuje s svojim delom v Afganistanu tudi v letu 2018.

## Humanitarian assistance from Slovene NGOs to Afghanistan

According to the organisation Global Humanitarian Assistance (GHA), Afghanistan is the world's fourth highest recipient of humanitarian assistance, behind Pakistan, Somalia and the Palestinian areas of the West Bank and Gaza. Assessments regarding how many government and non-governmental humanitarian organisations are active in the land beneath the Hindu Kush vary. According to the UN, which has been present in the country for forty years, there are operating in Afghanistan 28 UN agencies, funds and programmes, as well as more than 3000 local organisations and 190 NGOs. Assessments of the level of humanitarian aid flowing into the country also vary. Not only is there no unified database, but many donors do not function transparently and every promise of aid is not fulfilled. According to the International Crisis Group (ICG), between 2001 and 2011 donors promised almost 64 billion Euros of humanitarian aid and a little more than 41 billion was distributed. A lot of aid goes missing.

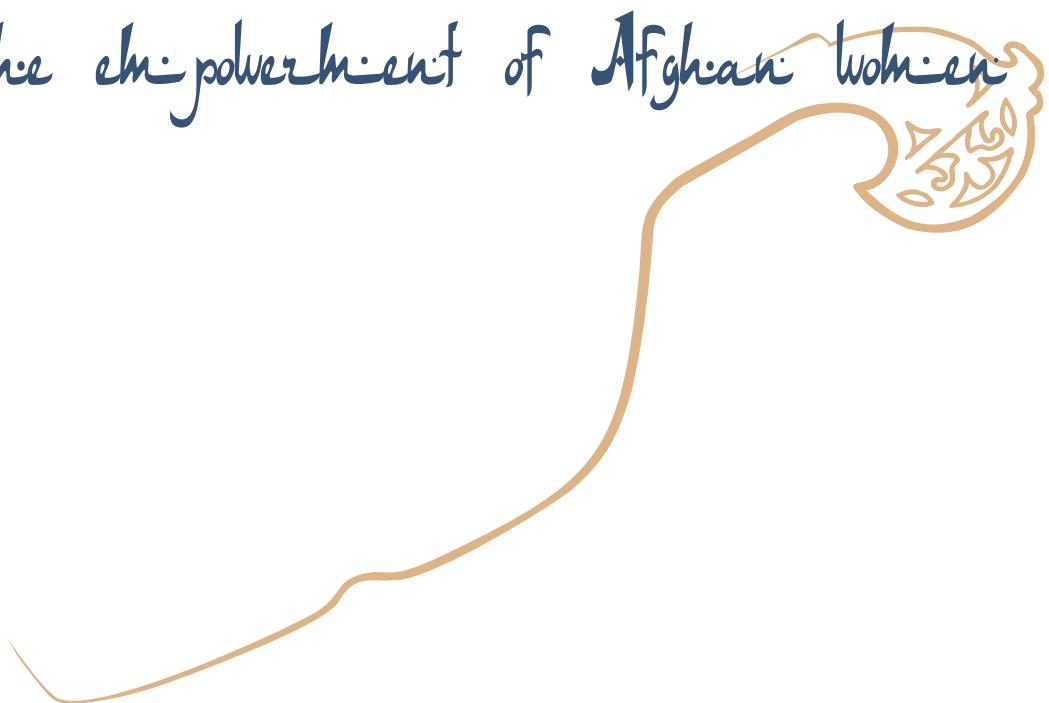
There are more than one thousand NGOs in Slovenia. In 2011 the Consortium of Slovene NGOs for Afghanistan (SLOGA, Zavod Krog, Povod), financed by the Slovene Foreign Ministry, successfully began to cooperate with the German organisation HELP. Their goal was to improve and strengthen Slovene support for civil society in Herat province. A number of representatives of these NGOs carried out workshops for Afghan mentors of professional training. The project also included a visit by three Afghan representatives of HELP to Slovenia with the aim of passing on experience gained by different Slovene NGOs in Afghanistan.

In 2013-14, also in Herat province, the organisation IRD Global, together with the local project partner Aschiana, implemented the project *Afghan Girls in Conflict with the Law*. The activities carried out in the Juvenile Rehabilitation Centre in Herat included: psychosocial and health counselling, courses in literacy, English and computing, sewing lessons and education for staff of the juvenile detention centre. At the same time, social workers from Aschiana took part in the legal process against the juveniles by advising police, the prosecution service and judges what factors they should take into account. They also offered help to the girls' families in assisting with rehabilitation or in rejoining their family and society.

In 2016, ITF Enhancing Human Security carried out a project supporting the Mine Detection Centre (MDC) of the Kabul Polyclinic. Resources from different donors to the Kabul Polyclinic MDC enabled it to widen its activities of offering free medical care to deminers and their families to poor people in the wider local community. In a country where 75% of health services are payable, this is of tremendous importance to those people who cannot afford to pay. The MDC Polyclinic offers health services particularly to local women and children, such as gynaecological care, dental care and physiotherapy. It is important to emphasise that the polyclinic employs female doctors and physiotherapists, thus contributing to the empowerment of women in Afghanistan, who are traditionally marginalised and excluded. ITF is continuing its activities in Afghanistan in 2018.

# Opolnomočenje Afganistana

## The empowerment of Afghan women





V času talibanskega režima so ženskam odvzeli vse pravice: dekleta se niso smela šolati, ženske niso smelete biti zaposlene, ostale so lahko le doma, na cesto niso smelete brez moškega spremstva ožjih sorodnikov (npr. očeta, moža ali bratov), burka je postala obvezna, lakiranje nohtov je bilo prepovedano (če je talibanska verska policija odkrila žensko z lakiranimi nohti, ji je odsekala palec). Niso smelete nositi čevljev s petkami, ker je njihov zvok vznemirjal moške, niti čevljev živih barv niti bele, kajti bela barva je barva islama, niso smelete biti brez nogavic, pod burko pa ne nositi pisanih oblačil. Če je verska talibanska policija odkrila žensko, da krši ta pravila, so jo na kraju samem prebičali. Ženske so izginile z afganistanskih ulic. Če pa so morale kam po nujnih opravkih, so bile vedno zavite v burke. Burka je postala simbol fizičnega in psihičnega zatiranja žensk.

Po padcu talibanskega režima oktobra 2001 je kazalo, da se bodo razmere za Afganistanke spremenile na bolje. Sprejeli so novo ustavo, ki zagotavlja enako-pravnost moških in žensk. A realnost je precej drugačna. Še vedno veljajo večinoma dogovorjene poroke, ki lahko pripeljejo do grozljivih posledic samosežiga. Še vedno posiljene ženske zaprejo, če imajo otroke, jih zaprejo z njimi. Med policijo in sodnimi oblastmi je veliko korupcije. In če jih podkupijo, posiljevalce kaj hitro spustijo na prostost. Še vedno je živa tradicija »badal«, da v sporu med družinama za pomiritev družini žrtve podarijo hčer. Še vedno mnoge ženske nosijo burke, saj se bojijo tujih pogledov in vrnitve talibanov. Sprejeli so celo vrsto novih zakonov in pravil, a jih nihče ne upošteva. Večina žensk je še vedno nepismenih in niti ne poznajo svojih pravic. Vse več mladih deklet, še posebej v mestih se sicer šola, a nasilje nad Afganistankami je zelo razširjeno in se celo povečuje. Ena od petih žensk med petnajstimi in štiriindvajsetimi letom je pismena, to razmerje je še slabše na podeželju. Srednje šole obiskuje le 42,8 % dečkov in samo 21% deklic. V poslabšanih varnostnih razmerah po letu 2014 ostajajo še posebej ranljive ženske in otroci.



Under the Taliban regime, women lost all their rights: girls were not allowed to attend school, women could not work, they were supposed to stay at home and could not go out without being accompanied by a male family member (e.g. father, husband or brother), the burqa was obligatory, women were not allowed to paint their nails (if the Taliban religious police found a woman with painted nails they chopped off her thumb), they were not allowed to wear shoes with heels because the sound of heels excited men, or colourful shoes or white shoes because white is the colour of Islam, they were not allowed to be without socks and were not allowed to wear colourful clothes beneath the burqa. If the religious police found a woman violating these rules, she would be whipped on the spot. Women disappeared from Afghan streets. If they had to go on an urgent errand, they were always wrapped in a burqa. The burqa became a symbol of the physical and psychological oppression of women.

After the fall of the Taliban regime in October 2001, it seemed as if the conditions for Afghan women would change for the better. A new constitution was adopted, which says that men and women are equal. But the reality is quite different. Arranged marriages are still the norm and can lead to the horrific consequence of women setting themselves on fire. Women who have been raped are still imprisoned and if they have children, they are imprisoned with them. There is a lot of corruption among the police and the judiciary. If they are bribed, rapists are soon released. The tradition known as *badal* is still adhered to. It means that in an inter-familial conflict the victim's family is given a daughter in appeasement. Many women still wear the burqa as they are afraid of being looked at and of the return of the Taliban. A number of new laws and rules have been adopted, but no one sticks to them. Most women are still illiterate and do not know their rights. An increasing number of young girls, particularly in cities, do attend school, but violence against Afghan women is still very widespread and on the increase. Only one in five women aged between 15 and 24 can read and write, and the number is even lower in rural areas. Secondary schools are attended by only 42.8% of boys and 21% of girls. In the worsened security conditions after 2014, women and children remain particularly vulnerable.



Ne pozabimo na Afganistan!  
Do not forget Afghanistan!





Trenutno situacijo v Afganistanu bi lahko opisali kot podaljšan notranji vojaški konflikt, ki izvira iz tujega vpletanja, ostankov tuje vojaške prisotnosti (ISAF-a) in politične nestabilnosti. Leta 2014 je ISAF zapustil Afganistan, ostali so le vojaški svetovalci in nekaj vojske, predvsem ameriške, potekale so predsedniške volitve, ki so sprva kazale na katastrofo in ponovno državljansko vojno, a so oblast modro porazdelili med oba protikandidata, Ashrafa Ghanija in Abullahu Abdullahe, tako da trenutno vlada nekakšno dvovladje, vendar vladna vojska obvladuje le kakšni dve tretjini Afganistana. Moč talibanov se ponovno veča in oboroženi napadi postajajo vsakdanost. Jeseni 2015 so talibani za krajši čas zavzeli Kunduz, mesto na severu Afganistana, ki je veliko kot Ljubljana, napadi so se ponavljali aprila, julija in avgusta 2016. Septembra 2016 so napadli Tarin Kot, prestolnico južne province Uruzgan. Februarja in marca 2017 so Američani izvedli 400 zračnih napadov, aprila pa so odvrgli največjo konvencionalno bombo doslej (GBU-43/B oziroma Moab - Massive Ordnance Air Blast ) ali »mater vseh bomb«, dolgo 9,1 m, težko 9.800 kg z 8.164 kg eksploziva, ki naj bi ubila več kot 90 ISIS-ovih borcev v vzhodni provinci Nangarhar. Aprila 2017 so talibani izvedli doslej najhujši napad na vojaško bazo v severni provinci Balkh, le nekaj km od prestolnice Mazar-i Sharifa.

Po skoraj štirih desetletjih vojne si Afganistanci želijo miru. Želijo »normalizirati« življenje, kolikor se v danih razmerah pač da. Ustanavljajo najrazličnejša društva, športne klube (nogometne, kick-boxing, kolesarske, smučarske), ukvarjajo se z glasbo, umetnostjo, vse več deklet hodi v šole... Zavedajo se moči izobrazbe. Aprila 2017 je predsednik Ashraf Ghani ustanovil ministrstvo za turizem. Skratka, dežela, ki velja za »propadlo« (»failed state«), se poskuša postaviti na noge. Žal je korupcija največji problem!

Kljud temu in prav zaradi tega je pomembno, da mednarodna skupnost ne pozabi na Afganistan! Pomembno je, da se pridobitve kljud mnogim zastojem in problemom v zadnjih 17 letih ne bodo razblinile v nič. Pomembno je, da afganistanska vlada in mednarodna skupnost izpolnila svoje obvezne do afganistanskega naroda s podpiranjem stabilnosti in razvoja ter s humanitarno pomočjo.

Leta 2014 je Koordinator za pomoč Afganistanu (ACBAR - Agency Coordinating Body for Afghan Relief, <http://www.acbar.org/>) v partnerstvu s številnimi nevladnimi organizacijami sprožil svetovno kampanjo »Ne pozabimo Afganistan«, ki se obeležuje vsako leto 24. novembra.

The current situation in Afghanistan could be described as an extended internal military conflict resulting from foreign interference, the remnants of foreign military presence (ISAF) and political instability. In 2014, ISAF left Afghanistan and there remained only military advisers and some soldiers, primarily American; presidential elections took place, which at first it seemed might lead to catastrophe and renewed civil war, but power was wisely divided between the two candidates Ashraf Ghani and Abdullah Abdullah. There is now a kind of dual leadership of the country, but government forces control only about 2/3 of the territory. The Taliban are once more gaining in strength and armed clashes are becoming a daily event. In autumn 2015 the Taliban for a short time took control of Kunduz, a city in the north of the country about the same size as Ljubljana, and attacks were repeated in April, July and August 2016. In September 2016 Tarin Kot, the capital of the southern province of Uruzgan, was attacked. In February and March 2017 the Americans carried out 400 bombing raids, and in April they dropped the biggest conventional bomb ever used (GBU-43/B, or MOAB – Massive Ordnance Air Blast – 9.1 m long and weighing up to 9,800 kg), the “mother of all bombs”, which is said to have killed more than 90 ISIS fighters in the eastern province of Nangarhar. In the same month the Taliban carried out their most serious attack so far in the northern province of Balkh, just a few kilometres from the capital of Mazar-i Sharif.

After almost forty years of war, the Afghans long for peace. They want to “normalise” life, as much as that is possible in the current situation. They are establishing various societies, sports clubs (football, kick boxing, cycling, skiing), getting involved in music and art, more and more girls are attending school... people are aware of the power of education. In April 2017 President Ashraf Ghani established a ministry of tourism. In other words, they are trying to put the “failed state” back on its feet. Sadly, the problem number one is corruption.

But in spite of all this and because of it, it is important that the international community does not forget about Afghanistan! It is important that the gains made hesitantly and not without problems over the last seventeen years do not go to nothing. It is vital that the Afghanistan government and the international community keep their promises to the Afghan nation in support of stability, development and humanitarian aid.

In 2014, in partnership with many NGOs, ACBAR (the Agency Coordinating Body for Afghan Relief, <http://www.acbar.org/>) launched the international campaign “Do not forget Afghanistan”, which is marked every 24 November.

Sodelujoče umetnice in umetniki

Collaborating Artists



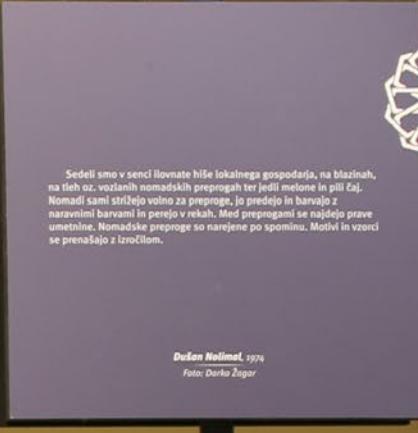
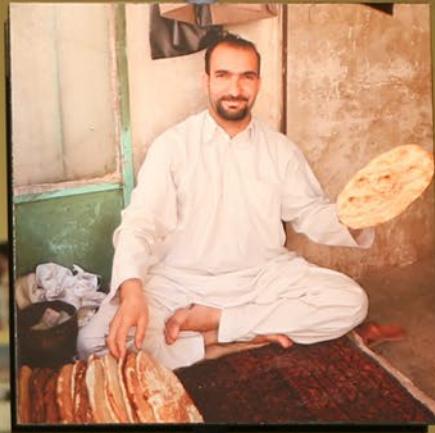
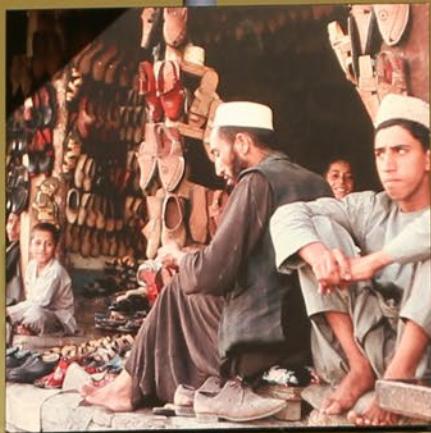
V Kabulu sva se spet prepuhala vročljivoma veljavama kazavino, vročilo, grijalo in lečenju po Zahodu - čajnicah. Potiskalo sva se zato z otroci, gospa in drugo skoraj mladjo potrošnjo, skudila afganistanca posebenega in vekne zatljukovala v L. L. Afghan nosce, čigarski šolki, kjer smo sedeli ali polegavali na mokrih preprugah, poslušali glas, največkrat afganistansko, kadil hajši in klepetali.

Miro Štebe, 1976  
Foto: Milan Kavč

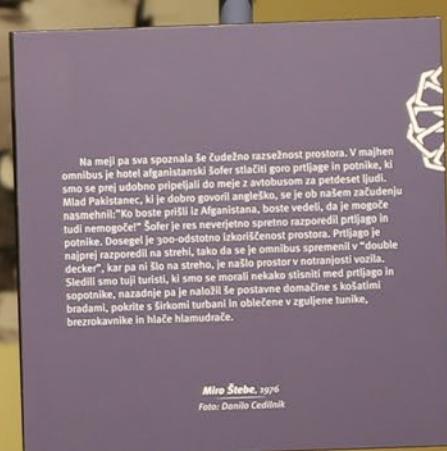
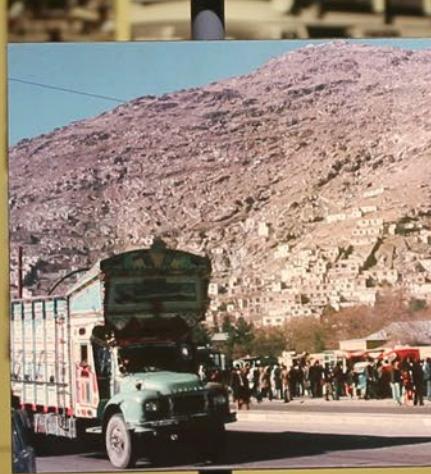
Obilajoči smo se potepuhli Iz Evrope najraje potikali med prodajalnami - delavnicami, kjer so nas trgovci - moštvi vabili na žai in pečivo in Mer smo med klepetom sprevarili oblačje in razstavljanja doma. Nekajlikosrat smo za zakavo baranali za ceno njihovih izdelkov.

Bili smo že pravi mojstri nitranja cen, vseeno pa je skoraj vsak kdaj popustil in kupil kakšno maleznost. Če ne bili namenjeni nape, bi lahko v tistih trgovinah zapravili prava bogastva, saj je bilo vse neverjetno poceni.

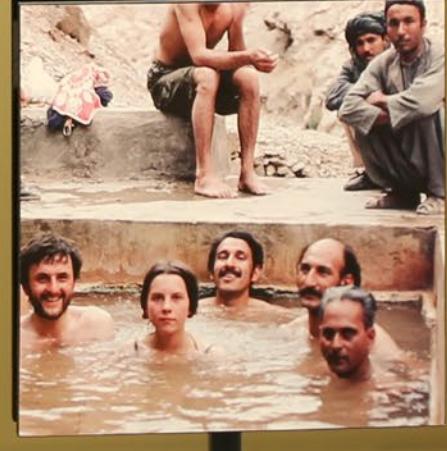
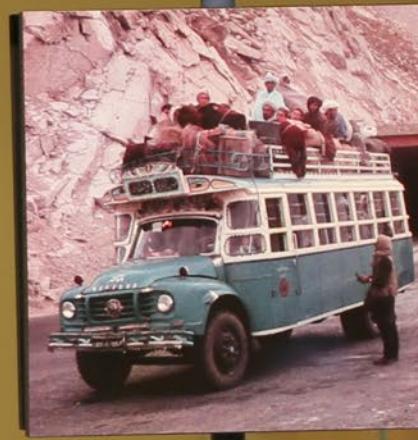
Miro Štebe, 1976  
Foto: Rolf Cepček Mencin



Dusan Nelimel, 1976  
Foto: Dorko Žagar



Miro Štebe, 1976  
Foto: Danilo Cedlnik



Marjeta Gostinčar Cernar, 1976  
Foto: Danilo Cedlnik

# Hanna Preuss

## oblikovalka zvoka sound designer

Mag. Hanna Preuss, diplomirana režiserka zvoka, je v svojem bogatem delovanju ustvarila zvočne steze za več kot 120 kratkih, animiranih, dokumentarnih, eksperimentalnih in celovečernih igranih filmov v Sloveniji in v tujini.

Za svoje ustvarjalno delo je prejela številne nagrade, med njimi Zlato medaljo na festivalu v Beogradu, Zlato arenó za zvok na festivalu v Pulu, ameriško Nagrado Westrex v Trstu in več nacionalnih nagrad Metod Badjura za najboljši filmski zvok. Hanna Preuss je bila tudi odlikovana s prestižno Župančičevou nagrado mesta Ljubljane za izjemne dosežke v slovenski kulturi. Leta 2014 je prejela Metod Bajdurovo nagrado za življenjsko delo.



Februarja 2006 je ustanovila »Hanna's Atelje sonoričnih umetnosti« v katerem raziskuje moč sonoričnih izraznih sredstev v filmu in scenskih umetnostih ter osvetljuje pomen zvoka v vsakdanjem življenju in učinke zvoka na našo podzavest. Istega leta je ustvarila Sonorično gledališče, kjer se ukvarja z izraznim in čustvenim delovanjem in inovacijo zvoka v gledališču, ter raziskuje fiziološke in psihološke vplive zvoka, zvočno dejanje v prostoru in vizualne pojave vezane na zvok.

Kot glasbenica, tonska mojstrica, profesorica režije zvoka ustvarja sonorične posege v različna umetniška področja, od gledališča, filma, sodobnega plesa, vizualnih umetnosti, fotografije do oblikovanja zvočnih prostorov, ambientalnega zvena in arhitekture.

»'Spevi neobstoja' so sonorična instalacija, povsem nova oblika umetniške izpovedi, ki komunicira z obiskovalci s pomočjo vibracije in zvena, univerzalnega jezika zvoka.

Sonorične kompozicije imajo prav posebno moč, saj obiskovalcem omogočajo izstop iz razumske v čustveno in podzavestno pokrajino, ter s tem povezavo z lastno tišino, z lastno osnovno vibracijo.

Pravi dogodek se ustvari šele s skupno prisotnostjo: energije, ki jih prinaša vizualno, se zlijejo z umetnostjo ustvarjenega zvočnega okolja in zrcalijo v neponovljivih energijah obiskovalcev in njihovi zavesti, ki jim sonorična instalacija omogoča nekakšno prebujenje v lastno notranje doživetje.

Z ustvarjanjem sonoričnih pokrajin in asociativnih prostorov Afganistana želim omogočiti vsakemu vstopajočemu edinstveno doživetje skupne izkušnje na novo ustvarjenega prostora. Znotraj njega prosto plavajoče harmonije drugo-prostorskih mitskih resničnosti postanejo samo še vibracije. Ta harmonizira vse - in v naključnem sprehajalcu išče svojo resonanco.«

In her rich career, Hanna Preuss, MA, who has a degree in sound direction, has created sound tracks for more than 120 short, animated, documentary, experimental and feature films in Slovenia and abroad. She has received a number of awards for her work, including a Gold Medal at the festival in Belgrade, a Gold Arena at the festival in Pula, the American Westrex Award in Trieste and a number of Metod Bajdura Awards for best film sound. Hanna Preuss has also received the prestigious Župančič Award of the City of Ljubljana for exceptional achievements in Slovene Culture. In 2014 she was the recipient of the Metod Bajdura Award for her life's work.

In February 2006 she set up Hanna's Atelje of Sonorous Art, where she researches the power of sound resources in film and theatre, and explores the meaning of sound in everyday life and the effect of sound on our subconscious. The same year she established the Sonorous Theatre, where she deals with the expressive and emotional effects and sound innovation in theatre, also researching the physiological and psychological effects of sound, the spatial functioning of sound and visual phenomena connected with sound. As a musician, sound master and professor of sound direction she creates sound interventions in different artistic fields, from theatre, film, contemporary dance, visual art and photography, to the shaping of sound spaces, ambient sound and architecture.

»'The Songs of Inexistence' is a sound installation, a completely new form of artistic statement, which communicates with visitors through vibration and the universal language of sound.

Sound compositions are particularly powerful since they help visitors leave the rational and enter a landscape of emotion and feeling, and thus a connection with their own silence, with their own basic vibration.

A real event takes place only with a common presence: the energy that the visual brings melds with the artistically created sound environment and is reflected in the unrepeatable energy of the visitors and their awareness, so that the sound installation facilitates a kind of awakening of their own internal experiencing.

By creating sound landscapes and associative spaces of Afghanistan, I wish to facilitate for all those who enter a unique but shared experience in a newly created space. Within this freely floating harmony, the mythical realities of other spaces become merely vibrations. This harmonises everything – and seeks its resonance in the passer-by.«



## Manca Juvan

### fotografinja photographer

Diplomirana fotografinja mednarodnega slovesa deluje kot svobodna fotografinja od leta 2000 dalje. Leta 2006, 2007 in 2008 je v okviru natečaja Emzin za fotografijo dobila nagrado za najboljšo fotoreportažo, leta 2005 in 2006 pohvali Društva novinarjev Slovenije, leta 2011 ji je agencija Magnum v New Yorku podelila štipendijo. Leta 2010 je pri založbi Sanje izšla njena monografija "Afganistan: neobičajna življenja", leta 2012 ji je sledila angleška edicija. Leta 2016 pa pri Založbi ZRC večkrat nagrajena monografija o fašistični internaciji Slovencev z naslovom *Guardians of the Spoon*. Že dobrih 20 let objavlja v uglednih domačih ter tujih revijah in časopisih kot so The Times, The Guardian, Chicago Tribune, Time.com, National Geographic. Razstavljala je v različnih slovenskih galerijah, samostojno tudi v ljubljanski Moderni galeriji, v New Yorku, Bruslju, Luksemburgu, Franciji, Iranu in drugod. Manca dela kot mentorica na foto delavnicah, srednješolskih in visokošolskih programih. Več na: [www.mancajuvan.com](http://www.mancajuvan.com)

»Več kot petnajst let po 9/11 in prizadevanjih mednarodne skupnosti, da bi zatrli talibanski režim v Afganistanu, se je obljava demokracije in obnove od vojne razdejanega naroda izkazala za težko uresničljivo. Nadaljujoča se vojna in nestabilnost v Afganistanu še naprej zmanjšuja upe prebivalcev Afganistana. Ti so ujeti v neskončne interese in borbe za denar, moč in oblast. Fotografije in zgodbе običajnih Afganistancev ter njihovega vsakdana, med vojno in mirom, si zaslužijo biti povedane enako kot videne, da nas opomnijo o njihovem obstoju, saj so v veliki meri izginile iz naslovnic vodilnih časopisov.«



Manca Juvan is an international acclaimed freelance photographer with a bachelor's degree in photography and more than a decade of experience working around the world. Juvan was selected Photographer of the Year in Slovenia for her reportage work in 2006, 2007 and 2008. She's been twice commended - in 2005 and 2006 - for her work on Afghanistan by the Slovenian Association of Journalists. In 2011 she was a Magnum Foundation Human Rights Fellow. Manca's past long-term project "Unordinary Lives" documents the consequences of the Afghanistan war through the stories of ordinary Afghans and was published as a book in 2010, with an English edition following in 2012. In 2016 her latest awarded monograph on Italian Fascist Concentration Camps, titled *Guardians of the Spoon*, was published by ZRC Publishing. Her work was exhibited in Slovene Museum of Modern Art as well as on festivals and different exhibition venues in Luxembourg, New York, Washington, Brussels, Paris and elsewhere. Her photographs have appeared among others in The Times, National Geographic, and The Guardian. She works as a mentor on photo documentary workshops, college and university photography programs. More on: [www.mancajuvan.com](http://www.mancajuvan.com)

»More than fifteen years after 9/11 and the international community's intervention against the Taliban regime in Afghanistan, the promises of bringing democracy and rebuilding this war-torn nation have proved elusive. The ongoing war and instability in Afghanistan continues to diminish the hope of Afghan people, who have been caught up in this endless conflict of interests and struggles for money, power, and control. Photographs and stories of ordinary Afghans and their daily life, stuck between war and peace, deserve to be both told and seen in order to remind us of their existence, since Afghanistan and the fates of Afghans have largely disappeared from the main international headlines.«

# Arne Hodalič

## fotograf photographer

Arne Hodalič se je rodil 10. julija 1955 v Ljubljani. Po končani gimnaziji se je leta 1975 vpisal na Biotehnično fakulteto v Ljubljani, smer biologija, kjer je leta 1980 diplomiral. Že med študijem se je ukvarjal z aktivnim razstavljanjem fotografij in sodeloval v Foto grupi ŠOLT. Od sredine 80. let prejšnjega stoletja je bil dejaven pri snemanju večjega števila reklamnih spотов pri neodvisni ŠKUC-ovi umetniški produkciji.



Leta 1988 je začel sodelovati s fotografom Bojanom Brecljem. Januarja 1989 sta se odpravila v Indijo, kjer se je začela njegova profesionalna pot fotografa. Od leta 1990 do 1994 je živel v Lozani v Švici in deloval v Parizu kot novinar in član različnih agencij (Gamma Press, GLMR, Explorer, Saola Press, idr.). Na Parsons School of Design v Parizu je bil v letih 1993 do 1995 gostujoči predavatelj za fotoreporterstvo. V tem času je svoje delovanje razširil še za podvodno fotografijo.

Njegove fotografije in foto zgodbe so bile objavljene v najpomembnejših svetovnih časopisih in revijah: National Geographic Magazine, Life (ZDA), Time, Figaro Magazine, GEO, Paris Match, Marie Claire, VSD, Die Zeit, Cosmopolitan, Stern, Liberation, Grands Reportages, Gala, Airone, Espresso, L'Illustré, Oggi, Sette-Corriere della Sera, Gioa, Nature in še v mnogo drugih.

Bil je prvi slovenski fotograf, ki so mu leta 2007 objavili podvodno reportažo o arheoloških zakladih v Ljubljanci tudi v izvirni, ameriški izdaji National Geographic. Kot fotograf je sodeloval z Rdečim križem v človekoljubnih akcijah po svetu in z Združenimi narodi pri projektih razminiranja. Leta 2006 je postal urednik fotografije pri slovenski izdaji revije National Geographic. Istega leta je postal zunanjji predavatelj na Fakulteti za družbene vede v Ljubljani.

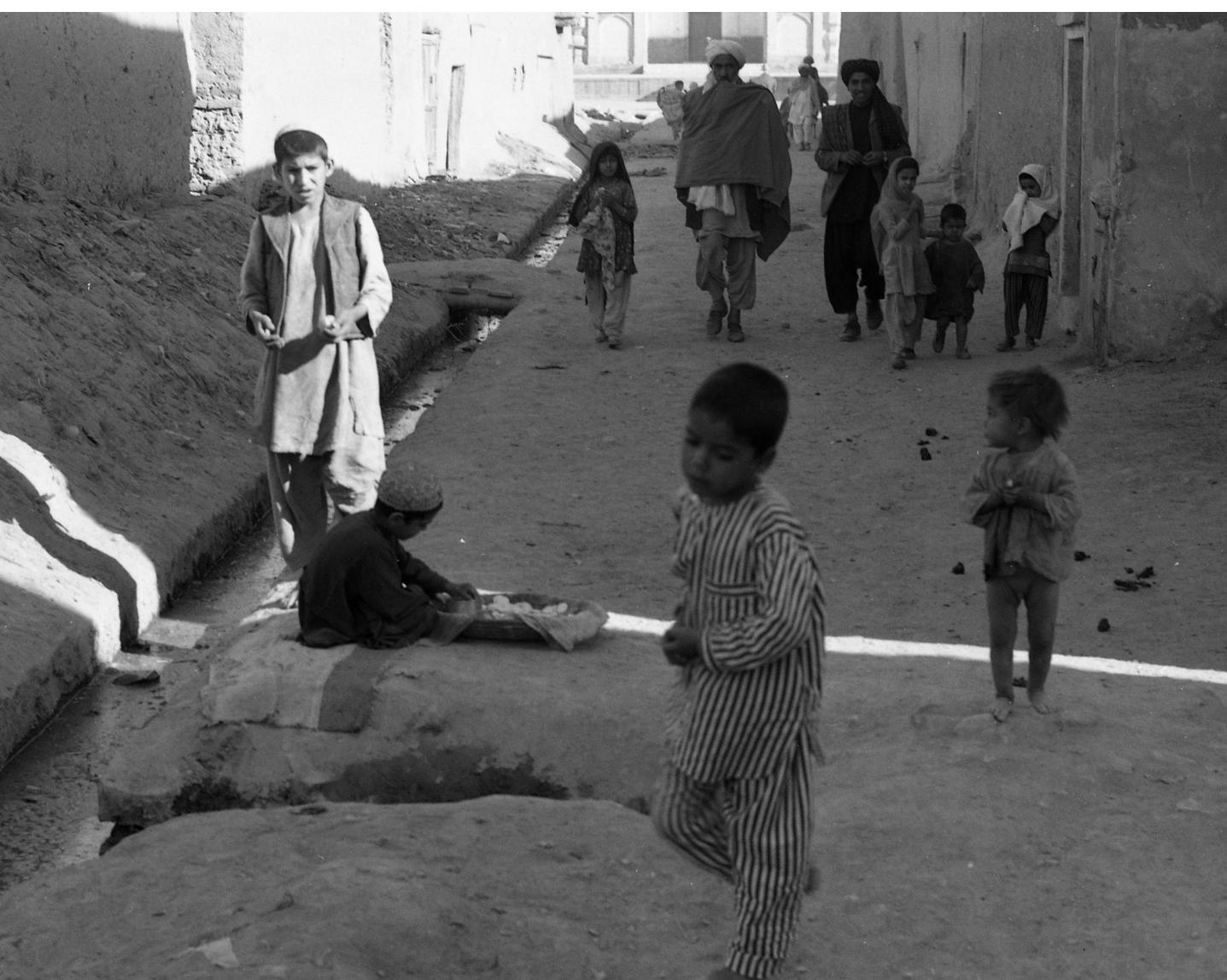
Od leta 2009 predava kot docent in od leta 2015 kot izredni profesor za področje fotografije na prvi šoli za fotografijo v Sloveniji, Visoki šoli za storitve - VIST v Ljubljani. Je avtor več foto knjig in priročnikov in soavtor scenarijev za dokumentarne filme. Leta 2008 je prejel priznanje za pomembna umetniška dela s področja fotografije. Živi v Ljubljani.

V Afganistanu je fotografsiral leta 2003, ko je delal za pariško fotografsko agencijo Saola Press. Tja sta odšla z novinarjem Cyrusom Hodesom, odličnim poznavalcem razmer v Afganistanu. Fotografsiral je v pokrajini Bamijan (uničene kipe Bude), naredila sta tudi več reportaž: izjemno zanimivo reportažo o angleškem znanstveniku dr. Chrisu Tyler-Smithu, ki je s pomočjo DNA uspel dokazati, da velika večina Hazarov, izvira iz enega samega prednika, najverjetneje Džingiskana / otroci kot delavci na poljih opija / otroci v zaporih v Kabulu / narkomanska scena v Kabulu / opustošenje kulturne dediščine in razmere v kabulskem Narodnem muzeju.

Arne Hodalič was born on 10 July 1955 in Ljubljana. After finishing school, he enrolled at the Biotechnical Faculty in Ljubljana, graduating in Biology in 1980. He began exhibiting his photographs as a student, becoming active in the ŠOLT photo group. From the mid-Eighties he took part in a large number of advertising photo shoots for independent ŠKUC productions. In 1988 he began cooperating with the photographer Bojan Breclj. In January 1989 he travelled to India, where his career as a professional photographer began. From 1990 to 1994 he lived in Lausanne in Switzerland and worked in Paris as a photo-journalist for various agencies (Gamma Press, GLMR, Explorer, Saola Press, etc.). He was a visiting lecturer on photography at the Parsons School of Design in Paris from 1993 to 1995. At that time he specialised in underwater photography. His photographs and photo stories have been published in the world's most important newspapers and journals, including: National Geographic Magazine, Life (USA), Time, Figaro Magazine, GEO, Paris Match, Marie Claire, VSD, Die Zeit, Cosmopolitan, Stern, Liberation, Grands Reportages, Gala, Airone, Espresso, L'Illustré, Oggi, Sette-Corriere della Sera, Gioa and Nature. In 2007 he became the first Slovene photographer to have published in the American edition of National Geographic underwater photographs of

the archaeological treasures found in the River Ljubljanica. He has worked with the Red Cross on humanitarian campaigns around the world and for the United Nations on demining projects. In 2006 he became photographic editor of the Slovene edition of National Geographic. In the same year he became an external lecturer at the Faculty of Social Sciences in Ljubljana. Since 2009 he has lectured on photography as an Assistant Professor and from 2015 as an Associate Professor at the VIST higher education institution in Ljubljana. He is the author of a number of books of photographs and handbooks, and a co-author of scenarios for documentary films. In 2008 he received an award for important artistic work in the field of photography. He lives in Ljubljana.

He worked as a photographer in Afghanistan in 2003 for the Paris photographic agency Saola Press. He went there with the journalist Cyrus Hodes, an authority on the country. He photographed the Bamiyan Valley, including the destroyed statues of the Buddha, and with Hodes worked on a number of stories: An extremely interesting report on the English scientist Dr. Chris Tyler-Smith, who with the help of DNA showed that the great majority of Afghans, particularly the Hazaras, are descended from a single ancestor, most probably Genghis Khan / Children working in the opium poppy fields / Children in prison in Kabul / Drug addicts in Kabul / The devastation of the cultural heritage and conditions in the National Museum in Kabul



# Borut Krajnc

fotograf  
photographer

Borut Krajnc (1964, Ljubljana) je dokumentarni fotograf in fotoreporter, ki je v preteklosti delal za različne slovenske časopise kot so Tribuna, Demokracija in Mladina, kjer deluje vse od leta 1991. Na svoji fotografiski poti od začetka 90. let dosledno spremila in dokumentira družbenopolitično tranzicijo, razvoj slovenske civilne sfere in države, osamosvojitveni vojni v Sloveniji in na Hrvaškem, vzpostavitev novega gospodarskega in družbenega sistema v Sloveniji, vstop Slovenije v Evropsko unijo ter sprejem nove valute - evra. Leta 2015 je budno spremjal begunski in migracijski val, ki je potekal tudi skozi Slovenijo.



Krajnc je razvil izjemno senzibilnost za lokalne in globalne socialnopolitične pojave. Poglobljeno obravnava odnose med politiko in gospodarstvom, pri čemer se poslužuje tako konceptualnih kot dokumentarnih fotografiskih pristopov.

Krajnc redno razstavlja na samostojnih in skupinskih razstavah doma in na tujem.

Borut Krajnc (1964, Ljubljana, Slovenia) is a documentary photographer, photo-reporter for Slovene magazines Tribuna, Demokracija, and since 1991 for the weekly magazine Mladina. Through his career since the beginning of the 1990s he consistently covered the social and political transition, developments in the Slovene society, including wars in Slovenia and Croatia, introduction of a new economic and social system in Slovenia, Slovene accession to the European Union and adoption of Euro. In 2015 he started to cover refugees and migration crisis in Slovenia.

Krajnc has developed great sensibility for local and international socio-political phenomena. He is profoundly dealing with the relationship between politics and the economy using both conceptual and documentary approaches.

He exhibited on many solo and group exhibitions home and abroad.



# Eva Petrič

umetnica  
artist

Eva Petrič, rojena 1983 v Sloveniji, diplomirala leta 2005 iz psihologije in vizualne umetnosti na Univerzi Webster, Dunaj, Avstria, magistrirala 2010 iz novih medijev na Transart Institut New York/Berlin v sodelovanju z Donavsko univerzo v Kremsu, Avstria. Živi med Ljubljano, Dunajem in New Yorkom, kjer ustvarja v plastenju različnih medijev, od fotografije, videa, instalacij, performansa do literature. Prejela je vrsto priznanj in nagrad, med drugimi srebrno medaljo za fotografijo na SNBA 2016 v Parizu, Francija, štipendijo švicarske fondacije Vordemberge Gildewart za leto 2010, Pfan Ohman Preis 2011 na Dunaju, Avstria, in delovno štipendijo Ministrstva za kulturo RS leta 2010 in 2017. Svoje delo je predstavila na več kot 40 samostojnih razstavah in 60 skupinskih razstavah v Sloveniji, Avstriji, Argentini, na Danskem, Filipinah, v Grčiji, na Hrvaškem, v Italiji, v Kanadi, na Kitajskem, na Madžarskem, v Makedoniji, Mehiki, Nemčiji, Srbiji, Španiji, Turčiji in v ZDA. Je avtorica dveh romanov, ki sta prevedena in objavljeni v šestih jezikih, in pesniške zbirke, objavljene v treh jezikih. Vsa tri dela so ilustrirana z njenimi fotografiskimi deli. Pred tremi leti je založba Triton (Dunaj, Barcelona) izdala monografijo z njenim fotografiskim opusom Eva Petrič, TRANSapPARENT, ki sta jo uredila Lucien Clergue in dr. Baria Mouraad.



## Instalacija "Brez meja"

Riž, ki uspeva le na nekaterih območjih našega planeta, v obliki hrane pa je prisoten povsod, mi ponazarja eksistencialne migracije, ki so bolj intenzivne kot se tega zavedamo. Hkrati z vsesplošno migracijo ljudi in idej pojmom doma izgublja prvotni pomen. Nadomešča ga kolektivna nezavednost. V sedanjem svetu migracij in premikov, sprememb v realnostih, prostorih, kulturah, identitetah, državnih mejah in njihovih zaščit, postaja problem koeksistence, sobivanja čedalje pomembnejši. Domovina je zame zemlja, po kateri hodimo. Riž v moji instalaciji usmerja našo pozornost na tla, tja, kjer se izpod riža pojavljajo sence, ko obiskovalci v interakciji z instalacijo hodijo po rižu in ga s svojo težo izpodrivajo. Premikajoči se riž briše meje in jih iz meja za vekomaj spreminja v minljive. Živimo v svetu, kjer nas sila gravitacije veže na tla. Kako se tem tlem prilagajamo pa je ključnega pomena za naš obstoj – torej ni več pomembno, kako proglašamo ampak tudi, kako zanikamo deklaracije. Povedano z drugimi besedami: kljub različnemu videzu, izobrazbi, tradicijam, hodimo po isti zemlji v isti svetlobi, zanikujemo meje, da lahko proglašamo ta planet za naš skupni in edini dom – za nekaj kar je vredno proglašitve!

Eva Petrič, born 1983 in Slovenia, 2005 BA Psychology and Visual Art, Webster University Vienna, 2010 MFA New Media, Transart Institute NY/Berlin in cooperation with the Danube University Krems, Austria. Currently she lives in between Ljubljana (Slovenia), Vienna (Austria), and New York (USA), and works in photography, video, site-specific installations, performance and literature. She is the recipient of many recognitions and awards; among them are the silver medal for photography at SNBA 2016, Paris (France), the Vordemberge-Gildewart Foundation Grant for 2010, Pfan Ohmann Preis 2011, Vienna (Austria), and 2017 Grant of the Ministry for culture of the Republic of Slovenia.

She presented her art at more than 40 solo and 60 group exhibitions in Slovenia, Austria, Argentina, Canada, China, Croatia, Denmark, Germany, Greece, Hungary, Italy, Macedonia, Mexico, Philippines, Spain, Turkey and USA. She is the author of two novels, published in six languages and a collection of poetry, published in three languages, illustrated with her photographs. Three years ago the Triton (Vienna, Barcelona) published a monograph of her photographic work Eva Petrič, TRANSapPARENT, edited by Lucien Clergue and Dr. Baria Mouraad.

## "I have no borders to declare" photography installation

Rice that grows only on certain parts of the world, but exists as food all over the world, illustrates existential migration which is more intensive than we are aware of. Along with the overall migration of people and ideas, the concept of home loses its meaning, becoming replaced by the collective unconsciousness. In the present day world of migrations and shifting realities, places, cultures, identities, state borders and their protection become obsolete, the problem of coexistence gaining instead in its meaning. Homeland is the land on which we walk. Rice in my installation focuses our attention to the floor, where shadows appear from under the rice as visitors interact with the rice by walking over it, their weight removing it from its place, making »the once upon a time borders« not the »forever after borders«. At present, we live in a world in which gravitational force ties us to the ground. How we adapt to this ground is of primary importance for our existence – not only in how we declare but also in how we negate declarations. In other words, despite our different appearance, different education, different traditions we have the same dirt, the same light – this negating particular borders so that we can declare this planet as our common and only home – something worthy of being declared!



# Vesna Bukovec

umetnica  
artist

Vesna Bukovec (Ljubljana, 1977) je diplomirala in magistrirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Deluje kot samostojna avtorica in v okviru umetniške skupine KOLEKTIVA (z Metko Zupanič in Lado Cerar). Ustvarja v različnih medijih (video, risba, instalacija) in pri tem uporablja različne postopke (raziskave, apropiacije, participacije idr.). Od leta 2003 se je predstavila na več samostojnih in skupinskih razstavah v domačem in mednarodnem prostoru.

[www.vesna-bukovec.net](http://www.vesna-bukovec.net)



Vesna Bukovec (Ljubljana, 1977) graduated and gained her MA at the Academy of Fine Art and Design in Ljubljana. She works as an independent artist within the group KOLEKTIVA (with Metka Zupanič and Lada Cerar). She uses different media (video, drawing, installation) and applies different approaches (research, appropriation, participation, etc.). Since 2003 she has exhibited individually and at group exhibitions in Slovenia and abroad.



# **Widad Tamimi**

**pisateljica**

**writer**

Widad Tamimi se je rodila v Milanu (1981), kjer je tudi odrasala, počitnice pa je preživljala pri babici v Jordaniji. Prihaja iz multikulturene družine. Diplomirala je iz mednarodnih odnosov in prava. Nekaj časa je delala kot asistentka italijanskega senatorja. Napisala je dva romana, nagrajeni prvenec z naslovom *Il caffè delle donne* (2014) in *Le rose del vento* (2016). Od leta 2014 dela z begunci. Z družino živi v Ljubljani.



Widad Tamimi was born and grew up in Milan, but she spent her holidays with her grandmother in Jordan. She comes from a multicultural family. She graduated in both international relations and law. For some time she worked as an assistant to an Italian senator. She has written two novels, the award winning *Il caffè delle donne* (2014) and *Le rose del vento* (2016). She has been working with refugees since 2014. She lives with her family in Ljubljana.

**Umetniški projekt: "Begunec\_ka sem"**

**Widad Tamimi (besedilo), Vesna Bukovec (risbe)**

Gre za serijo 12 zgodb in ilustracij. Widad Tamimi je jeseni in pozimi 2015/2016 kot prostovoljka v begunskih centrih pomagala združevati družine, ki so jih v policijskih postopkih ob prečkanju meje ločili, kot pisateljica pa je zapisovala njihove zgodbe. Ker s fotografskim aparatom ni želela posegati v dostojanstvo ljudi, je povabila vizualno umetnico Vesno Bukovec, da jih opremi s svojimi risbami. Zgodbe in risbe so bile objavljene v časopisu *Delo*.

Namen njenega sodelovanja je pokazati in približati človeško stisko ljudi na begunski poti, ki poteka tudi čez našo državo, in se na tak način spopasti z negativno podobo in strahom pred tujci, ki se v družbi širi preko politike, medijev in spletja.

**Art project: I am a refugee**

**Widad Tamimi (text), Vesna Bukovec (drawings)**

A series of 12 stories with illustrations. In the autumn and winter of 2015/2016 Widad Tamimi worked as a volunteer at a refugee centre, helping to reunite families separated by police procedures when crossing the border, and as a writer she recorded their stories. Because she did not want to encroach on people's dignity with a camera, she invited visual artist Vesna Bukovec to create drawings for her stories. What they produced together appeared in the newspaper *Delo*.

The aim of their cooperation is to show and bring closer to others the plight of the people on the refugee route that cuts across our country, and in this way to counter the negative images and fear of foreigners which is spread through society by politicians, the media and the internet.

# Damjan Kozole

režiser  
filmmaker

Damjan Kozole, rojen 1964 v Brežicah. Njegovi filmi so prejeli številne nagrade. Rezervni deli so bili leta 2003 nominirani za berlinskega zlatega medveda, Sight and Sound pa ga je leta 2008 uvrstil med deset najpomembnejših filmov Nove Evrope. Slovenka je bila prikazana na preko 100 festivalih in je v tujini najbolj prodajan slovenski film. Za zadnji film Nočno življenje je prejel kristalni globus za najboljšo režijo na festivalu v Karlovičih Varih. Na Festivalu slovenskega filma 2016 je poleg štirih nagrad za Nočno življenje prejel tudi nagrado za najboljši dokumentarec za film Meje.  
»24. oktober 2015, lep jesenski dan. Lepa pokrajina. Počasi jo prekrijejo obrazi, ki se mimo kamere, postavljene ob slovenski del begunske poti, spogledajo s tistim na drugi strani kamere – z gledalcem. Na koncu je pokrajina, ki ostaja, popolnoma drugačna.«



Damjan Kozole is a Slovenian filmmaker whose directing credits include the critically-acclaimed "Spare Parts", 2009 worldwide released "Slovenian Girl" and "Nightlife", 2016 winner of Best Director Award at the 51<sup>st</sup> Karlovy Vary IFF, among others. "Spare parts" was nominated for the Golden Bear at the 53<sup>rd</sup> Berlin IFF and in 2008 Sight & Sound ranked it among the ten most important films of the New Europe.

Kozole is also the respected author of many documentary films.

»October, 24th 2015, a beautiful autumn day, a beautiful landscape. Escorted by soldiers and police officers a huge line of refugees and migrants makes their way from the Schengen border between Croatia and Slovenia towards the reception centre in Brežice. Yet, at the end, the landscape does not seem quite as beautiful as it was in the beginning.«



## Ahmad Adelian

begunec  
refugee

V Slovenijo je prišel leta 2016 iz Kunduza v Afganistanu. Star je 20 let. Udeležil se je filmskega usposabljanja v okviru projekta Blizu vas, znotraj katerega je nastal njegov prvi film.

“V domovini sem imel polno problemov. V Slovenijo sem prišel v začetku leta 2016 z občutki obupa, a na srečo sem našel varnost in mir, spoznal mnogo prijaznih ljudi, z njimi se družim in spoznal sem pomen varne dežele.”



### “Le dihajoče bitje”, poetičen dokumentarni film

Gre za poetski prikaz pesmi perzijskega poeta, teologa in sufija Rumiya. Pesem je napisana v 13. stoletju in se ukvarja z različnostjo, posebnostjo ter izobčenostjo posameznika iz družbe. Išče smisel pravil v družbi in izpostavlja svobodo posameznika ne glede na barvo kože, religijo ali socialni status. Napisana je v jeziku farsi. Film je kolaž recitiranja različnih delov pesmi, ki dosegajo brezčasnost Rumijeve poezije ter univerzalnost teme.

Njegova poezija je z osebno izkušnjo prenesena v današnji čas, postavlja jo v sodobno družbo, z vsemi težavami.

From Kunduz in Afghanistan. Twenty years old. Came to Slovenia in 2016 and took part in film-making training as part of the project “Close to You”, which led to his first film.

“I had many problems in my country. I came to Slovenia at the beginning of 2016 with all hopeless feelings that I had but fortunately I found my life here safe and calm, visited many kind people, going around with them and understanding the meaning of having a safe country.”

### “Only Breathing”, poetic documentary film

A poetic presentation of the Persian poet, theologian and Sufi mystic Rumi. The poem was written in the thirteenth century and deals with difference, uniqueness and the exclusion of the individual from society. It seeks the meaning of rules in society and emphasises the freedom of the individual regardless of skin colour, religion or social status. It is written in Farsi. The film is a collage of recitations of different parts of the poem, which illustrate the timelessness of Rumi's poetry and the universality of its themes. His poetry is communicated through the filter of today's individual experience and placed in today's society, with all its problems.

# Fulvio Mariani

snemalec

cameraman

Fulvio Mariani, rojen leta 1958 v La Chaux-de-Fonds, Švica, se že od rane mladosti strastno zanima za alpinizem in fotografijo.

V začetku osemdesetih let je začel delati kot snemalec za televizijo italijanske Švice, leta 1983 pa je izvedel svoj prvi alpinistični podvig po severni steni Mount Everesta. Romolo Notaries ga je vključil v alpinistično ekspedicijo mladih iz kantona Ticino. Mariani je ob tej priložnosti izkazal velik alpinistični talent, saj je osvojil višino 7000 metrov. Ta izkušnja mu je bila vir navdiha za dokumentarec o alpinizmu, v katerem je na široko obdelal svet gora, hkrati pa vključil še poglobljeno analizo etnografskih značilnosti Tibeta.

Po Himalaji se je leta 1985 odpravil v Patagonijo, kjer je posnel dokumentarec *Cumbre* o zgodovinskem alpinističnem izzivu – prvem vzponu Marca Perdinija na Cerro Torre. V tem podvigu se je izjemno izkazal kot snemalec in kot alpinist, saj je bil eden od redkih plezalcev, ki so osvojili vrh. Po številnih nagradah na raznih festivalih je postal tako zelo mednarodno priznan, da ga je sam Reinhold Messner – prvi alpinist, ki je splezal na vse osemisočake – povabil, naj se mu pridruži pri mednarodni odpravi na južno steno Lhotseja, kjer je posnel film *200 metri nel 21mo secolo* (200 metrov v 21. stoletju).

Mariani je sodeloval tudi v odpravi poljskega alpinista Jerzyja Kukuczke, drugega alpinista, ki se je povzpel na vse osemisočake. Podvig je dokumentiral v filmu *L'anno nero del Serpente* (Črno leto kače). Po vseh naštetih življenjskih in profesionalnih izkušnjah je ustanovil lastni filmski studio Iceberg-film. V naslednjih letih je posnel več filmov o najvišjih vrhovih sveta, bil pa je tudi gorski snemalec v filmu Wernerja Herzoga *Krik kamna*.

Ustvarjal je tudi dokumentarec *L'uomo di legno* (Človek iz lesa) o kiparju in piscu Mauru Coroni, kakor tudi film *La Strada per Olmo Lung-Ring* (Pot na Olmo Lung-Ring) o romanju na goro Kailaš. Njegovo zanimanje za pogled »od spodaj navzgor« se je ponovno prebudilo v seriji švicarske televizije *Verticale* iz leta 1997. Marianijeva filmografija je obsežna in impresivna – je avtor več kot dvajsetih dokumentarcev, še več pa jih je posnel v sodelovanju z Mariom Casello in Andrejem Gobettijem. Njegovo delo mu je prineslo številne mednarodne nagrade in priznanja. Poleti 2012 je ustvaril *SOTTOSOPRA*, inovativno poletno oddajo za italijanski kanal švicarske televizije. Oddaja je naletela na tako ugoden odziv pri publiku in kritikih, da je doživel pet ponovitev.

Fulvio Mariani, born in La Chaux-de-Fonds, Switzerland in 1958, expressed a keen interest in mountaineering and photography since he was young.

In the early 80s, he started working as cameraman for RSI and in 1983, his first climb took him to the North face of Mount Everest. Romolo Notaries included him among the young Ticinesi taking part in a climbing expedition on the Himalayas. On this occasion, Mariani displayed his mountaineering talent, reaching the 7000 mark. This experience inspired Fulvio, leading to the creation of a documentary on mountaineering. The documentary had a broad focus on the mountaineering world, but also included an in-depth analysis of the ethnographic characteristics of Tibet.

After the Himalayas, in 1985 he went to Patagonia to film 'Cumbre', a documentary about a historic mountaineering challenge: Marco Perdini's first solo ascent on Cerro Torre. Following Marco, he gave an exceptional performance both as camera operator and as mountaineer, as he became one of the few to reach the top. He became well-known in the international scene thanks to the several film festival prizes he won – to the point that Reinhold Messner, the first man to climb all eight-thousanders, asked him to be part of the international expedition to the south face of Lhotse, where Fulvio shot '200 metri nel 21mo secolo' (200 metres in the 21st century).

He also took part in the expedition organized by Polish-born mountaineer Jerzy Kukuczka, the second climber to ascend all peaks over 8000 m. He documented the experience in *L'anno nero del*



Serpente (The black year of the Snake). Following these professional and life experiences, Fulvio set up Iceberg-film, his very own film studio. In the following years, he shot several films on the world's highest mountains, and he was also responsible for mountain photography in Werner Herzog's *Scream of Stone*.

Mariani also created *L'uomo di legno* (The man of wood), a documentary about sculptor and writer Mauro Corona and *La Strada per Olmo Lung-Ring* (The road to Olmo Lung-Ring) on the pilgrimage to Mount Kailash. His interest for the 'bottom-up' world re-emerged in the RSI series *Verticale*, produced by Fulvio in 1997. Fulvio's filmography is extensive and impressive: he authored over 20 documentaries and created many more in collaboration with Mario Casella and Andrea Gobetti. His activity has led him and his film studios to receive prizes and acknowledgements at the international level. In summer 2012, along with Mario Casella, he created and produced SOTTOSOPRA, an innovative summer show for the Swiss TV's Italian language channel. Thanks to its success with the public and the critics, the program reached its fifth edition.



## Mario Casella

novinar, alpinist  
journalist, mountaineer

Mario Casella (1959) ima diplomo iz književnosti. Poklicno je razpet med delom novinara in alpinističnimi dejavnostmi.

Svojo poklicno pot je začel pri radiu italijanske Švice, nadaljeval pa na televiziji ([www.rsi.ch](http://www.rsi.ch)). Je avtor številnih dokumentarcev in raziskovalnih reportaž, v glavnem izven Švice (padec berlinskega zidu, nekdanji vzhodni blok, Rusija, Černobil, Hrvaška, Bosna, Srbija, Kosovo, Čečenija, itd.). Nekaj let je bil tudi glavni urednik zunanjopolitične redakcije. V letih 1997 in 2000 je kot ameriški dopisnik živel v Washingtonu.

Po vrnitvi v Švico je še naprej sodeloval s televizijo italijanske Švice, kjer je snemal dokumentarne filme in daljše reportaže. Nato je prestopil v svobodni poklic, v katerem še naprej snema dokumentarce, osvaja najvišje vrhove sveta in sodeluje v številnih izvenevropskih odpravah.

Objavil je knjigo o svojem vzponu na Gasherbrum IV *Cime di guerra – il Gasherbrum IV nel conflitto tra India e Pakistan* (Vrhovi vojne – Gasherbrum IV in konflikt med Indijo in Pakistanom, Torino, 2004). Knjiga opisuje eno njegovih dogodivščin – poskus vzpona na Gasherbrum IV (7029m).

Med 2004 in 2007 je bil tudi odgovorni urednik videoinformacijskega magazina Falo. Spomladi 2007 je pustil službo s krajskim delovnim časom pri švicarski televiziji in se posvetil alpinizmu, snemanju neodvisnih dokumentarcev, pisjanju in družini. V sodelovanju s Fulviom Marianijem in studiom Iceberg-film je posnel več dokumentarnih filmov, leta 2011 pa je izdal novo knjigo *Nero-bianco-nero: un viaggio tra le montagne e la storia del Caucaso* (Črna-bela-črna: potovanje skozi gorovja in zgodovina Kavkaza).

Poleti 2012 je v sodelovanju s Fulviom Marianijem je zasnoval in produciral novo tedensko oddajo za švicarsko televizijo, posvečeno avanturističnim gorskim podvigom (SOTTOSOPRA). Oddaja je doživila velik uspeh pri občinstvu in kritikih in leta 2015 praznovala četrto obletnico.

Leta 2014 je Casella izdal že svojo tretjo knjigo, zbirko kratkih zgodb *Calendario Verosimile* (Verjetni koledar).

[www.crealpina.ch](http://www.crealpina.ch)



Mario Casella (1959) holds a degree in literature. He switches between his job as a journalist and his mountaineering activities. He first started working for radio RSI and then for TSI (the Swiss-Italian TV network – see [www.rsi.ch](http://www.rsi.ch)). He made several documentaries and investigative reports, mainly outside Switzerland (fall of the Berlin wall, former Eastern bloc nations, Russia, Tchernobyl, Croatia, Bosnia, Serbia, Kosovo, Chechnya, etc.). For a few years he acted as chief editor of the newscast's Foreign Affairs newsroom. From 1997 to 2000 he lived in Washington, covering the role of US correspondent.

Upon his return to Switzerland he continued working part-time for TSI, focusing on documentaries and long reportages. Nowadays he makes documentaries on a free-lance basis and spends time climbing peaks all over the world, taking part in several extra-European expeditions.

Based on his experience with the climbing of Gasherbrum IV, he published a book called *Cime di guerra – il Gasherbrum IV nel conflitto tra India e Pakistan* (Peaks of war – Gasherbrum IV and the conflict between India and Pakistan, d. CDA Vivalda, Torino, 2004). The book is based on one of his adventures: the attempt to climb Gasherbrum IV (7929m).

Between 2004 and 2007 he was the producer responsible for *Falo*, TSI's video information magazine. In spring 2007, while still working part-time for TSI, he left his position to focus on mountaineering, independent documentary filmmaking, writing and to spend time with his family. He produced several documentaries in collaboration with Fulvio Mariani and Iceberg-film Studios, and in 2011 he published a new book, *Nero-bianco-nero: un viaggio tra le montagne e la storia del Caucaso*

(Black-white-black: a journey through the mountains and history of Caucasus).

In summer 2012, in collaboration with Fulvio Mariani, he created and produced a new weekly show for RSI dedicated to mountains and adventure stories (SOTTOSOPRA). Thanks to its success with the public and the critics, the programme reached its fourth edition in 2015.

In 2014, he published his third book, the collection of short stories *Calendario Verosimile* (Plausible Calendar).

[www.crealpina.ch](http://www.crealpina.ch)

## Projekt

Turčija, Iran, Afganistan in Kitajska: dežele, ki se pogosto pojavljajo v dnevnem časopisu, neredko v dramatičnih ali celo dobesedno eksplozivnih tonih. Te dežele so bile dva tisoč let povezane in prepletene v tesno trgovsko mrežo, zgodovinsko poimenovano Svilne poti. Popotniki in trgovci, kot je bil Marco Polo, so med pogorji ob tej poti dolga stoletja iskali povezave med Sredozemljem in Kitajsko.

Cilj našega projekta je bilo vnovično popotovanje prek vseh teh gora Orienta, kakor tudi priповед o usodah ljudstev, ki živijo v svojih malih samotnih resničnostih daleč od medijske pozornosti.

V iskanju intenzivnejših izkušenj in bolj prepričljivih zgodb smo se odločili, da bomo potovali pozimi, ko je pot iz ene doline v drugo mogoča le na smučeh. Popotovanje nas je vodilo mimo iranskih vulkanov in afganistanskih gora, prek Hindukuša in pamirskih gora, skozi mrzle pokrajine Tian Shana, Kirgizistana in Kitajske, nazadnje pa še preko skrivnostnega gorovja Altaj.

To je zimska zgodba neznanih in osupljivih svetov. Popotovanje skozi starodavne tradicije proti negotovemu finalu v hitro modernizirajočem se kitajskem podeželju.

## Afganistanska zima - dokumentarni film

Prečkali smo vzhodno mejo Irana in že vstopili v Afganistan.

Okolica Herata, pokrajina Bamijan, glavno mesto Kabul in ozka provinca Wakhan so bile štiri glavne točke naše neverjetne ekspedicije v led in sneg vkovano deželo, ki so jo razdejala dolga desetletja vojskovanja.

Kljud številnim logističnim, političnim in varnostnim težavam, s katerimi smo se spopadali, nam je uspelo dobiti kar dober vpogled v življenje prebivalcev pokrajin, ki so bile v manjši meri izpostavljene spopadom med vojsko (ob podpori redkih tujih vojakov, ki so še ostali v deželi) in talibani.

V tem negostoljubnem okolju so maloštevilni predstavniki lokalne raperske scene simbol upanja na boljšo prihodnost.

## Iceberg-film

Iceberg-film je studio, ki ga je leta 1988 ustanovil Fulvio Mariani, specializiran pa je za produkcijo celovečernih in dokumentarnih filmov o alpinizmu. Zaradi svojih dosežkov je postal že referenca za raziskovalce in popotnike, ki želijo ovekovečiti svoje odprave. V dolgih letih delovanja je koproduciral številne dokumentarce za glavne evropske mreže, kot so švicarska RSI, avstrijska ORF, nemška ZDF, italijanski RAI in Mediaset, francoski France 3 in Arte, itd.

V zadnjih letih je Iceberg-film razširil svoje obzorje in se usmeril na področja onkraj alpinizma.

Icebergovi filmi so bili prikazani na številnih festivalih in so prejemniki pomembnih mednarodnih nagrad.

[www.icebergfilm.ch](http://www.icebergfilm.ch)

## The Project

Turkey, Iran, Afghanistan and China: countries that are frequently covered in the news, often in dramatic and, quite literally, explosive tones. For two thousand years, these countries were connected and intertwined through a tight commercial network, historically known as The Silk Roads. Throughout the centuries, on the mountains along this route, travellers and tradesmen such as Marco Polo sought for paths to reach China from the Mediterranean.

The goal of this project was to travel through those Oriental mountains once again, and tell the story of the peoples living in small isolated realities far from the spotlight.

Looking for more intense experiences and powerful storytelling, we decided to travel in the winter, when skis are the only way to get from one valley to the other. Our journey took us through Iranian volcanoes and Afghan hills, via the Hindu Kush and the Pamir Mountains, the cold Tian Shan in Kirghizistan and China, and finally, the mysterious Altay Mountains.

This is the winter story of three unknown and astonishing worlds. A journey through ancient traditions, leading towards an uncertain finale in the rapidly modernizing rural part of China.

## Afghan Winter - documentary

Once we crossed the Eastern border of Iran, we reached Afghanistan.

The surroundings of Herat, the Bamian region, the city of Kabul and the Wakhan corridor are the main stages of our amazing expedition in a country ravaged by decades of war and steeped in cold and snow.

In spite of the many logistical, political and security challenges we faced, we managed to get an insight into the life of inhabitants of the regions which have been less exposed to clashes between the army (supported by the few foreign soldiers left in the country), and the Taliban.

In this inhospitable environment, a few representatives of the local rap scene, symbolize the hope for a better future.

## Iceberg-film

Iceberg-film is a studio founded by Fulvio Mariani in 1988. In its early years it specialized in the production of movies and documentaries on mountaineering. Its activities led it to become a point of reference for explorers and travellers wanting to record their expeditions. Throughout the years, it has co-produced several documentaries with major European networks, including Swiss RSI, Austrian ORF, German ZDF, Italian networks Rai and Mediaset, French France 3 and Arte, and many more.

In the last few years, Iceberg-film expanded its horizons and focused on areas beyond mountaineering and adventure.

Iceberg-film's productions have been screened in several festivals, receiving important international prizes.

[www.icebergfilm.ch](http://www.icebergfilm.ch)

# Mare Lakovič

fotograf  
photographer

rojen 10. 4. 1962, se je že med študijem sociologije, zgodovine in antropologije intenzivno ukvarjal s problematiko izginjanja tradicionalnih plemenskih skupnosti in njihovih kultur na območju Srednje in Jugozahodne Azije: v Pakistanu, Afganistanu (Hindukuš), kitajskem Xinjiangu, Mongoliji, Nepalu, Maleziji, Indiji (Kašmir, Ladak in Zanskar, Himačal Pradeš, Arunačal Pradeš, Radžastan itd.) in se kasneje osredotočil predvsem na zadnje pravtne, plemenske kulture Afrike, v Namibiji, Maroku, Bocvani, Etiopiji itd. Že približno 25 let na svojih raziskovalnih odpravah zahaja v najbolj odročne kotičke omenjenih držav, kjer dokumentira številne zanimive plemenske skupnosti in kulture, ki jih ogrožajo globalizacijski procesi, vojni konflikti ter zlasti pritiski in pohlep mednarodnih korporacij. V zadnjih šestih letih je bil na šestih raziskovalnih odpravah v Etiopiji, kjer je preučeval eno izmed zadnjih območij ohranjenih pravtih kultur Afrike, območje v porečju reke Omo. Leta 2013 je za National Geographic Slovenija tudi organiziral in vodil odpravo v južno Etiopijo. Njegovi članki in fotografije so bili objavljeni v številnih slovenskih časnikih in revijah, kot so Gea (rubrika Svet, ki izginja), Adria Flight Magazine, Svet in ljudje itd. Že več kot dvajset let se ukvarja tudi s fotografijo in je avtor več kot deset večjih, samostojnih fotografiskih razstav (Cankarjev dom v Ljubljani, Grad Bogenšperk, Inštitut Jožef Štefan, MK), številnih predavanj, okroglih miz, javnih nastopov itd. Je tudi eden izmed avtorjev nedavno izdane knjige *Afganistan: slovenski pogledi*. Zadnja leta veliko sodeluje s fotografom Arnejem Hodaličem pri zanimivem projektu dokumentiranja zadnjih tradicionalnih plemenskih kultur Azije in Afrike (skupne odprave v Etiopiji, Indiji, Namibiji itd.).



During his studies of sociology, history and anthropology, photographer Mare Lakovič (born 1962) had already intensively explored the issue of the disappearance of traditional tribal communities and their cultures in the area of Central and Southwest Asia, the Himalayan region, and several African regions of Namibia, Botswana, Morocco and Ethiopia. For the last twenty five years he has been organizing expeditions to the remotest parts of countries such as Pakistan, Afghanistan, India, China, Mongolia, Malaysia and Nepal, exploring and documenting countless compelling tribal communities and traditional cultures, jeopardized by the process of globalization and doomed to slow but total extinction. Encountering these archaic worlds and primeval environments enable him to experience the images revealing the magic of our rudimentary past through life of this remote cultures and roots of our own evolution, at the same time functioning as an expression of praise for the beauty of life and admonition about our own mortality. He is author of many photo exhibitions, articles, round tables and lectures.

## **Delphine Renou**

**fotografinja / video urednica  
photographer / video editor**

Delphine Renou je dokumentarna fotografinja in video urednica. Diplomirala je iz avdiovizualnega video editiranja (2004) in študirala fotografijo na šoli GOBELINS v Parizu. Sodelovala je tudi v magistrskem tečaju fotografije pri fotoreporterju Ericu Bouvetu na Visoki šoli za fotografijo v Arlesu, Francija.

Ukvarja se s humanitarnimi in socialnimi vprašanji v svetu. Leta 2012 je v sodelovanju z nevladno organizacijo Matere za mir, ki se bori za pravice žensk, pripravila fotoreportažo in film z naslovom Afganistan, oči ljudstva, ki pokriva več afganistanskih provinc. Ta dosežek jo je spodbudil k vrnitvi v Afganistan leta 2013 in k začetku dolgoročnega projekta o mladi generaciji afganistanskih žensk z naslovom Kabulske ženske (v nadaljevanju). To je dokumentarna serija portretov sodobnih žensk – aktivnih bojevnic za pravice žensk v deželi, ki stremi k modernizaciji, hkrati pa je še močno zakoreninjena v tradicionalnih vrednotah. Delphine Renou je skupaj z Remy De Vlieger ustanovila neodvisno skupnost svobodnih dokumentarnih fotografov in filmskih režiserjev Digital Mill, ki se posvečajo socialnim vprašanjem.

Spletna stran:

<http://www.delphine-renou.com>

<http://kabulwomen.com>

<http://digitalmill.fr>



Delphine Renou is a documentary photographer and video editor. She graduated in Audiovisual Video Editing (2004) and she studied photography at the GOBELINS school in Paris. Also, she took part in the master class photography course with the reporter-photographer Eric Bouvet at the ENSP in Arles.

She focuses on humanitarian and social issues around the world. In 2012, she realised a photo report and film "Afghanistan, the eyes of a people" in several Afghan provinces with an NGO "Mothers for peace" which is fighting for women's rights. After this experience, she decided to return in Afghanistan in 2013 and she begin a long-term project about the new generation of women in Afghanistan "Kabul Women" (ongoing). This documentary prepares a series of portraits of modern women who are active in their country and who stand for their rights in a society both aspiring to modernity and where traditions are deeply rooted. She has also created with Remy De Vlieger an independant collective of freelance documentary photographers and filmmakers covering social issues: Digital Mill.

## Rémy De Vlieger

### direktor fotografije director of photography

Remy (Reims, Francija, 1985) je kot direktor fotografije leta 2014 sodeloval pri snemanju celovečernega filma Človek Yanna Arthus-Bertranda, ki prikazuje življenske usode številnih zanimivih osebnosti v Afganistanu. Leta 2011 je naredil film na polarnem krogu Norveške z naslovom Finnmark, 69° severno za agencijo UpGuides. V Parizu je sodeloval pri monumentalni razstavi iranskega fotografa Reze za Nespresso, z naslovom Soul of coffee (Duša kave).

Spletna stran:

[HYPERLINK http://www.studiodevlieger.com](http://www.studiodevlieger.com) www.studiodevlieger.com

<http://digitalmill.fr>



Director of photography, Remy (Reims, France, 1985) works in 2014 on the feature film " HUMAN" with Yann Arthus-Bertrand where he capture and highlight the story of severals emblematic characters in Afghanistan. In 2011, he made a film at the polar circle in Norway " Finnmark, 69° North " for the agency UpGuides. In Paris 'Soul of coffee', the making of the monumental exhibition of the Iranian photographer Reza for Nespresso.

## Rémy De Vlieger in Delphine Renou

### Video: Oči ljudstva

*Kabul in provinca Kabul – 2012*

Videografa: Rémy De Vlieger & Delphine Renou

Delphine Renou in Rémy de Vlieger sta v Afganistan prvič prišla leta 2012 s francosko nevladno organizacijo Matere za mir. Med potovanjem sta spremljala dejavnosti NVO, ki se bori za pravice žensk v od vojne razdejani deželi. V dokumentarnem filmu prikazujeta drugačen obraz dežele – predvsem ljudi, ki upajo, da bodo kljub boleči preteklosti in negotovi prihodnosti zaživeli novo življenje.

### Video: Kabulske ženske

*Kabul – 2013 & 2014*

Videograf: Delphine Renou

Delphine Renou je bila med svojim prvim popotovanjem po Afganistanu (2012) očarana nad afganistanskimi ženskami, ki jim je kljub povsod prisotni vojni uspevalo živeti »normalno življenje« in biti dejavne. Presenetilo jo je tudi, da ženske vozijo avtomobile in celo boksajo. Po vrnitvi v Francijo je sklenila, da se bo bolj poglobila v te ženske bojevnice, ki družbo potiskajo naprej. Zato se je v letih 2013 in 2014 vračala v Kabul in snemala ženske bojevnice, ki so v Afganistanu še vedno izjema. Kljub temu se po dolgih desetletjih vojne počasi rojeva nova podoba Afganistana. Ženske so dejavne kot policistke, sodnice, grafitarke, bokscarke, reperice ... Hrepentijo po svobodi in možnosti, da bi se izrazile. Kako vidijo svojo prihodnost ob prihajajočih volitvah in skorajšnjemu umiku tujih vojaških sil? Bodo vsa ta dogajanja ogrozila njihove težnje po emancipaciji? Kaj upajo, česa se bojijo? In kdo so vse te mlade ženske, ki poskušajo živeti bolj svobodno?

Spletni dokumentarec Kabulske ženske prinaša vrsto portretov sodobnih žensk, ki so dejavne v svoji deželi in ki se borijo za pravice v družbi, kjer so tradicionalne vrednote kljub težnjam po modernizaciji še zelo trdožive.

## Remy De Vlieger in Delphine Renou

### Video: Eyes of a People

*Kabul & Province of Kabul - 2012*

*Videographers: Rémy De Vlieger & Delphine Renou*

Delphine Renou & Rémy De Vlieger first entered Afghanistan in 2012 with the French NGO „Mothers For Peace“. During this trip, they capture the action of NGO who were fighting for women in a conflict and war country. This documentary shows another face of that country. They captured the hope of a people, who try to make a fresh start, to live despite a painful past and an uncertain future.

### Video: Kabul Women

*Kabul - 2013 & 2014*

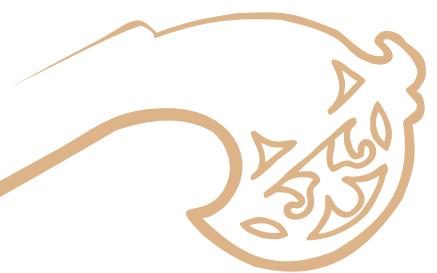
*Videographer: Delphine Renou*

During a first trip in Afghanistan (2012), Delphine Renou was impressed to see how the Afghans managed to live a “normal” life and be active while, all around them, fighting was going on. She was also surprised to see women driving, and boxing. On returning to France, she decided to deepen her knowledge about these female fighters who are moving society forward. So she went back to Kabul in 2013 and 2014 to film women fighters who are still exceptions across Afghanistan. After decades of war, a new face of Afghanistan is emerging. They are police officers, judges, graffiti artists, boxers, rappers... These women are now yearning for freedom and expression. With the presidential elections coming and the imminent withdrawal of troops (2014), how do they see their future ? Will these events jeopardize their emancipation ? What are their hopes and fears ? Who are these young women trying to live more freely ? The web documentary Kabul Women prepares a series of portraits of modern women who are active in their country and who stand for their rights in a society both aspiring to modernity and where traditions are deeply rooted.



Literatura

Literature





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**Razstavo Afganistan – slovenski pogledi je pripravil Slovenski etnografski muzej / The exhibition Afghanistan – Slovene Views was prepared by the Slovene Ethnographic Museum, zanj / represented by dr. Tanja Roženberger, direktorica / Director**

**Kustos in avtor razstave / Exhibition curator:** mag. Ralf Čepak Mencin

**Prostorska postavitev razstave in grafično oblikovanje / Exhibition layout and graphic design:** Katarina Štok Pretnar, u.d.i.a.  
(Štok + Pretnar)

**Oblikanje tiskovin in promocijskega materiala / Design of print and promotional material:** Brane Žalar, u.d.i.a.

**Sonorična instalacija Spevi neobstoja / Sonorous installation The Songs of Inexistence:**

HANNA'S

Hanna Preuss: sonorične pokrajine Afganistana / Afghanistan's soundscape

Jan Slak: tolkala / percussions

Markus Krohn: zvočni inženiring in akustika / audio engineering and acoustics

**Fotografije / Photographs:** Danilo Cedilnik, Marjan Cencen, Ralf Čepak Mencin, Getty Images, Arne Hodalič, Hummel, Manca Juvan, Milan Kovač, Borut Krajnc, Tomo Križnar, Aleš Kunaver, Mare Lakovič, Andreja Mesarič, Janez Mihovec, Mitja Močnik, Dušan Nolimal, Ivana Odič, Marko Ogrizek, Milan Pregelj, Gorazd Rečnik, Zora Slivnik Pavlin, Andrej Strahovnik, Miro Štobe, Ana Tasič, Urša Valič, Srečko Zajc, Darko Žagar

**Filmi / Films:** Damjan Kozole, Slovenija / Slovenia; Ahmad Adelian, Slovenia / Slovenia; Delphine Renou & Rémy De Vlieger, Francija / France; Mario Casella & Fulvio Mariani, Svica / Switzerland; Saboor Bidar, Afganistan / Afghanistan

**Instalacija Brez meja / Installation No Borders:** mag. Eva Petrič

**Umetniški projekt Begunc\_begunka sem / Art project I am a Refugee:** Vesna Bukovec, Widad Tamimi

**Sodelavke in sodelavci Slovenskega etnografskega muzeja / Slovene Ethnographic Museum collaborators:** dr. Bojana Rogelj Škafar, direktorica do 2015 / Museum Director until 2015

**Razstavni vzporedni program / Parallel events:** Sonja Kogej Rus, Špela Regulj, mag. Maja Kostric Grubišić

**Komuniciranje in marketing / Communication and marketing:** mag. Maja Kostric Grubišić, Jure Rus

**Koordinacija avdiovizualnih vsebin / Coordination of audiovisual content:** Nadja Valentinič Furlan

**Arhivsko gradivo in dokumentacija / Archive materials and documentation:** Miha Špiček

**Konserviranje in restavriranje / Conservation and restoration:** mag. Ana Motnikar, Gregor Kos, Jožica Mandelj Novak

**Tehnična podpora / Technical support:** Silvester Lipovšek, Boštjan Marolt

**Sodelavke Muzeja Azije in Pacifika iz Varšave / The Asia and Pacific Museum, Warsaw, collaborators:**

dr. Joanna Wasilewska, direktorica / Director

dr. Magdalena Ginter-Frotoń, kustodinja / Curator

mag. Monika Strzechowska, vodja muzejskih zbirk / Head of Museum Collections

**Ministrstvo za zunanje zadeve Republike Slovenije / Ministry of Foreign Affairs of the Republic of Slovenia:** Andrej Dernovšček, Janja Klasinc, Jaka Miklavčič, Kristina Radej, Jure Rifelj, Alenka Suha Dolnik, Aleš Verdir, Maja Žužek

**Muzeološki in etnološki strokovni svetovalki / Museological and ethnological counsellors:**

prof.dr. Viv Golding, predsednica/chair ICME/ICOM, direktorica podiplomskega študija / Director of Postgraduate Studies, School of Museum Studies, University of Leicester, UK

dr. Anette Rein, bivša direktorica Muzeja svetovnih kultur v Frankfurtu na Majni / former Director of Museum der Weltkulturen, Frankfurt in predsednica Zveznega združenja neodvisnih etnologov / and President of the Association of the Independent Ethnologists, Nemčija / Germany

**Sodelavci iz Afganistana / Collaborators from Afghanistan:** mag. Alfred Horn, Zabiwollah Monib, Naser Ahmad Mohammadi, Kabir Ahmad Habibi, Hilfe zur Selbsthilfe - HELP

**Sodelujoče institucije / Participating institutions:**

**Muzej Azije in Pacifika, Varšava, Poljska / The Asia and Pacific Museum, Warsaw, Poland,** zanj / represented by dr. Joanna Wasilewska, direktorica / Director

**Muzej slovenske policije / Slovene Police Museum:** Darinka Kolar Osvald

**Zemljepisni muzej GIAM ZRC SAZU / Geographical Museum, Anton Melik Geographical Institute:** dr. Primož Gašperšič

**Geografski inštitut Antona Melika - ZRC SAZU / Anton Melik Geographical Institute:** dr. Rok Ciglič, dr. Drago Kladnik

**Galerija Farzad / Farzad Gallery:** Farzad Koushki

**Nevladne organizacije / Non-governmental organisations:**

**Mednarodna ustanova – fundacija zarazminiranje in pomoz žrtvam min (ITF) / International Trust Fund for Demining and Mine Victims Assistance:** Roman Turšič, Damjan Bergant

**Društvo zaveznikov mehkega pristanka (DZMP Krško):** Andrea Celija

**Zavod Krog:** Katja Kumar, Emina Hadžić

**IRD – Mednarodna Pomoč & Razvoj, Slovenija:** Eva Marn

**Društvo za miselno rekreacijo Povod:** Robert Križanič

**UNHCR Slovenija:** Katja Jurič

**Islamska skupnost v Republiki Sloveniji / The Islamic Community in Slovenia,** zanj / represented by mufti dr. Nedžad Grabus, Nevzet Porić

**Posamezniki / Individuals:**

Paul Fitzgerald, oblikovalec / designer, Danska / Denmark

Morten Vestberg in/and Anne Skovrider, Hummel A/S: Senior karma & Corporate, Danska / Denmark

Silvo Karo, direktor Festivala gorniškega filma / Director, Festival of Mountaineering Films, Slovenija / Slovenia

Ana Švetel, pesnica in kulturna antropologinja / poet and cultural anthropologist, Slovenija / Slovenia

**Zgodbe in gradivo za razstavo so prispevali / Stories and materials for the exhibition were contributed by:** Senad Ališič, Dušan Arzenšek, Danilo Cedilnik, Franjo Čretnik, Janez Fajfar, Hubert Fischer, Dušica Kunaver, Katja Kumar, Mare Lakovič, Mitja Močnik, Ivana Odič, Milan Pregelj, Mojca Račič, Gorazd Rečnik, Zora Slivnik Pavlin, dr. Andrej Strahovnik, Miro Štobe, Jana Valenčič, Srečko Zajc, Darko Žagar

**Besedila / Texts:** mag. Ralf Čepak Mencin

**Predstavitev besedila in izbor citatov / Presentational texts and selection of quotations:** Jelka Šutej Adamič

**Lektoriranje / Slovene language revision:** Vilma Kavšek

**Prevod / Translation:** David Limon

**Tehnične rešitve in svetovanje / Technical solutions and consultation:** RPS, zanj / represented by Brane Filipič

**Izdelava in postavitev razstave / Exhibition production and setup:** RPS, zanj / represented by Brane Filipič

**Avdio oprema in instalacija avdio opreme / Audio and installation of audio equipment:** AVC group d.o.o., zanj / represented by Miran Kajin



Lj. 19.7.2017

The exhibition was pretty good.

~~Best regards~~

Damen,

22.7.2017

Hudo, mi je ob pogledu na drženje ljudi v Avganistanu. Še težje mi je ob misli, da je na našem planetu še veliko „Avganistanova“!

Mojra Žišek

Is this a human?

"nini hvi"

(her)

Kristina iz Argentine. 20.7.2017 ☺

Très belle exposition, intéressante et enrichissante.

Merci,

Magot (FRANCE)

~~Xanthia UK~~

Enlightening and interesting exhibition, important for all young women to see and to understand!

- Xanthia UK.

Bellissimo, ma va fatto più

studiarsi in interno -

Marjela Cocuccelli  
20.7.2017 Taranto - ITALIA

Thank you for not forgetting Afghans and (other) migrants!

Eugenie - Suisse

