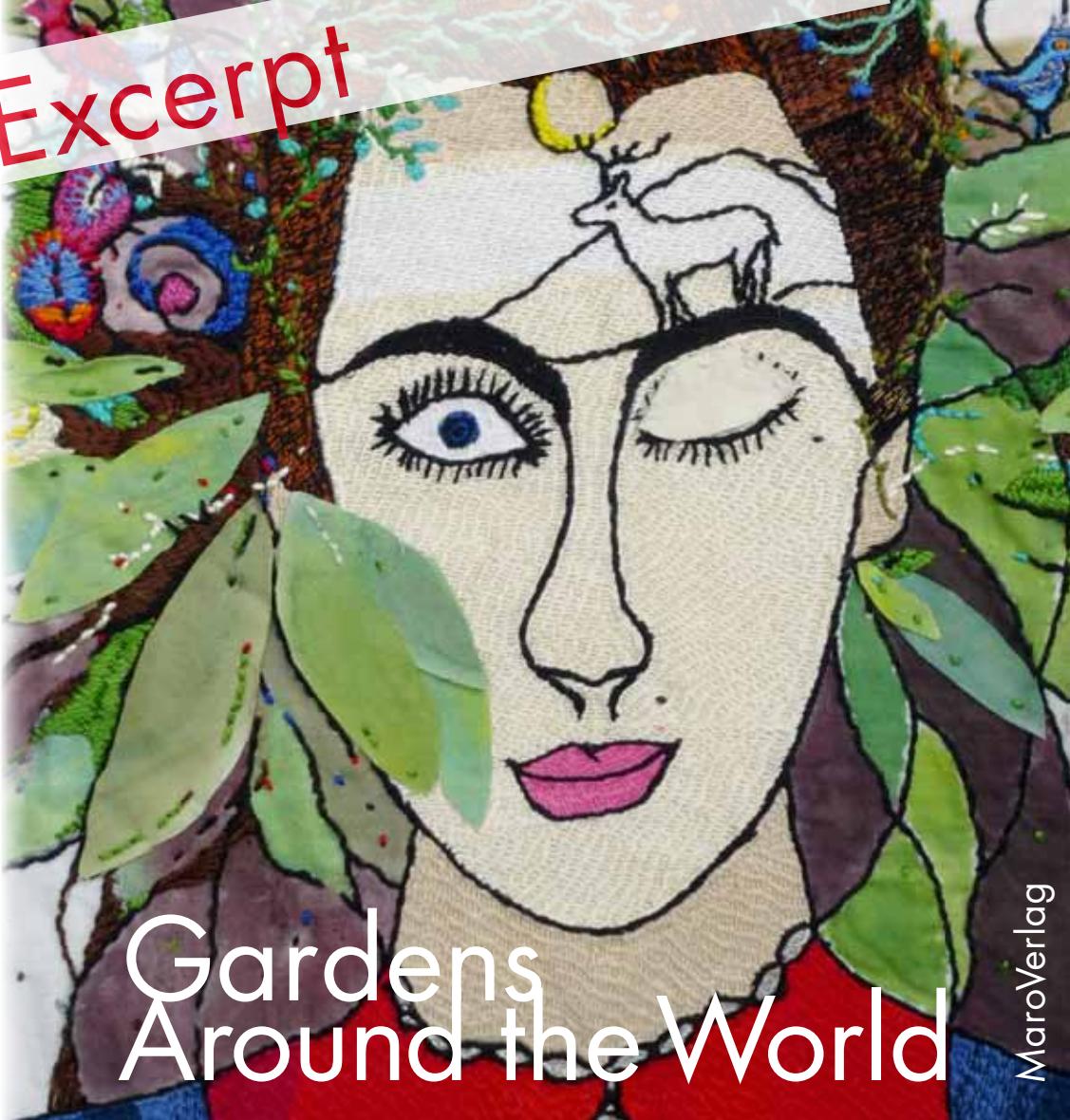


Excerpt



Gardens Around the World

MaroVerlag







Pascale Goldenberg (Hrsg.)

Gardens Around the World

Ein interkulturelles Austauschprojekt zwischen Afghanistan und Europa

An intercultural exchange project between Afghanistan and Europe

Un échange interculturel entre l'Afghanistan et l'Europe

Ein Galeriebuch | A gallery book | Un livre-galerie

MaroVerlag



Preface

Since 2004 the women of Laghmani, in the Afghan province of Parwan, north of Kabul, have taken up the art of hand embroidery again. Although this embroidery has been an element of the Afghan culture for centuries, it fell into oblivion during the many wars suffered within these regions. The Freiburg organisation *Deutsch-Afghanische-Initiative* (DAI) set themselves the goal of supporting the women in Laghmani by reanimating this handicraft, resulting in the launch of this embroidery project. Today, some 200 women are supported through the acquisition of unique pieces of embroidery, around 4000 per quarter. The project sustains itself alone through the sales within Europe. The women's wages enable them to feed their families. Several have even been able to attain financial independence. Face-to-face encounters and long-standing collaboration with the local involved parties is a very important aspect of this project.

The themes for the 8 × 8 cm squares are designed by the embroiderers themselves. They consist of traditional patterns or rather period themes, which convey impressions

of the life within the villages. The predominantly applied technique is the so-called Bukhara-Stitch, *Pochtadusi*, in Farsi. Other embroidery techniques are also used, such as the Persian eyelet-embroidery, *Tsheshmakh-dusi* or the Coral-embroidery, *Meradusi*.

The project attaches great importance to building bridges between the cultures. For example, it encourages an extended workmanship of the Afghan embroideries, integrating them into textile handiworks for instance. Moreover, regular judged competitions are organized in Europe within the program boundaries. These projects usually lead to exhibitions, the results of which show how people of different cultures can meet in a dialogue with the help of textile art.

This idea experiences further development in *Gardens around the World*. The theme gardens with its relation to collective history seemed ideal for an intercultural exchange. The formation process though was conceived differently this time. The adventure consisted of three stages: Europe – Afghanistan – Europe.

The organizations DAI e.V. (Germany) and Textile-Résonance (France) jointly invited participation. The participants in Europe were invited to submit designs representing their perception of gardens in A3 size. The Afghan women were then to add a personal supplement to the handiworks. Each participant was given the freedom to configure the surface in their own individual style.

In December 2015, a jury selected 70 of the submitted works, originating from eleven European countries and is all very different; from the lines drawn on the surface of the material, in complex dye and print techniques in the layout to the elaborately featured backgrounds in the patchwork and embroidery techniques.

These originating works of art flew to Afghanistan in February 2016 and were distributed there among 70 embroiderers in Laghmani. The women were confronted with an assignment, different to any other within the programme; continuing a creation of foreign origin and technique. The diverse perception of gardens and aesthetic attitudes of the

Afghan embroiderers are reflected in the works of art. Whilst several of the women aimed to reach a uniform composition, the remainder in many cases portrayed a contrast.

The works were then returned to the European artists so that they could continue and complete their pieces at their own discretion. Some even decided to leave the works as they were. Others, however, supplemented their pieces here and there or «dug» their garden completely over again.

The manifold results of *Gardens around the World* will be documented in a touring exhibition as well as in this catalogue. These show the steps of the project, a process that is not visible in some of the works. This gallery book invites to marvel at this intercultural communication.

Pascale Goldenberg
Deutsch-Afghanische Initiative e.V., Germany
and Joëlle Jan-Gagneux
Textile-Résonance, France
im August 2016

Gestickt von ... | embroidered by ...
| brodées par ...



... Rahima

Gardens Around the World – Schritt für Schritt

Umrahmt von Detailaufnahmen stellt der Hauptteil des Katalogs alle Werke in alphabatischer Reihenfolge vor. Jedes Werk wird in seinen drei Entstehungsschritten dokumentiert, um die Entwicklung sichtbar zu machen. Während die kleinen Abbildungen den Ausgangspunkt und den Stand der Arbeit nach der Ergänzung in Afghanistan darstellen, zeigen die großen die Endprodukte. In zwei Fällen (Adelheid Lau und Françoise Vallée) konnten die Arbeiten auf den Dörfern in Afghanistan nicht mehr ausfindig gemacht werden, sodass nur der erste Schritt abgebildet ist. Des Weiteren ergänzen Einschübe mit Eindrücken aus den afghanischen Dörfern die Dokumentation des Projekts.

Gardens Around the World – Step by Step

Framed by detailed images, the main part of the catalogue presents all the works in alphabetical order. Each work is documented in its three formation stages in order to visualise its development. While the small images depict the starting point as well as the continuation of the piece in Afghanistan, the larger image displays the end product. In two cases (Adelheid Lau and Françoise Vallée) the pieces were lost in the villages in Afghanistan, so that only the first step is shown. Finally, several interpolations, which complement the documentation of the project with impressions from the Afghan villages, are situated between the works.

Gardens Around the World – Pas à Pas

Encadré par des clichés de détails, le catalogue en lui-même présente toutes les réalisations par ordre alphabétique. La documentation retransmet les trois stades du processus : l'ébauche confiée à l'Afghane, puis celle-ci brodée en Afghanistan. Ces clichés sont proposés en petit format. Le grand format présente le produit une fois finalisé par la personne européenne. Deux réalisations ne présentent que l'étape de l'ébauche car ces dernières n'ont pas réapparu dans les villages (Adelheid Lau et Françoise Vallée). Vous découvrirez entre les œuvres quelques compléments qui retransmettent les impressions aux villages.



»Shared Garden« | Martine Edard, France | Shieba, Afghanistan

Shieba und ihre Mutter Mahjan ...
Shieba and her mother Mahjan ...
Shieba et sa mère Mahjan ...

... aus dem Dorf Sufian sind »professionelle« Gärtnerinnen. Blumen von ihrem Feld werden im Sommer von Mahjans Mann nach Kabul verkauft. Neben einigen wenigen Lehrerinnen und den Stickerinnen des DAI-Programms gibt es keine weiteren Möglichkeiten für die Frauen auf dem Land in Afghanistan, direkt Geld zu verdienen.

... from the village Sufian are »professional« gardeners. Their field-flowers are sold in summer in Kabul through Mahjan's husband. Other than a few teachers and the embroiderers of the DAI embroidery programme, there is no other possibility for the women in the countryside of Afghanistan to earn money.

... du village Sufian sont des jardinières « professionnelles ». Les fleurs cultivées dans leurs champs sont vendues à Kaboul par l'intermédiaire d'un homme. Dans les villages, seules quelques rares professeures des écoles et les brodeuses du programme de la DAI ont la possibilité de gagner directement de l'argent.



Gestickt von Shieba | embroidered by Shieba | brodées par Shieba



Monera



Marri



Mahjan



Marri



Mahjan



Matahugol



Shala

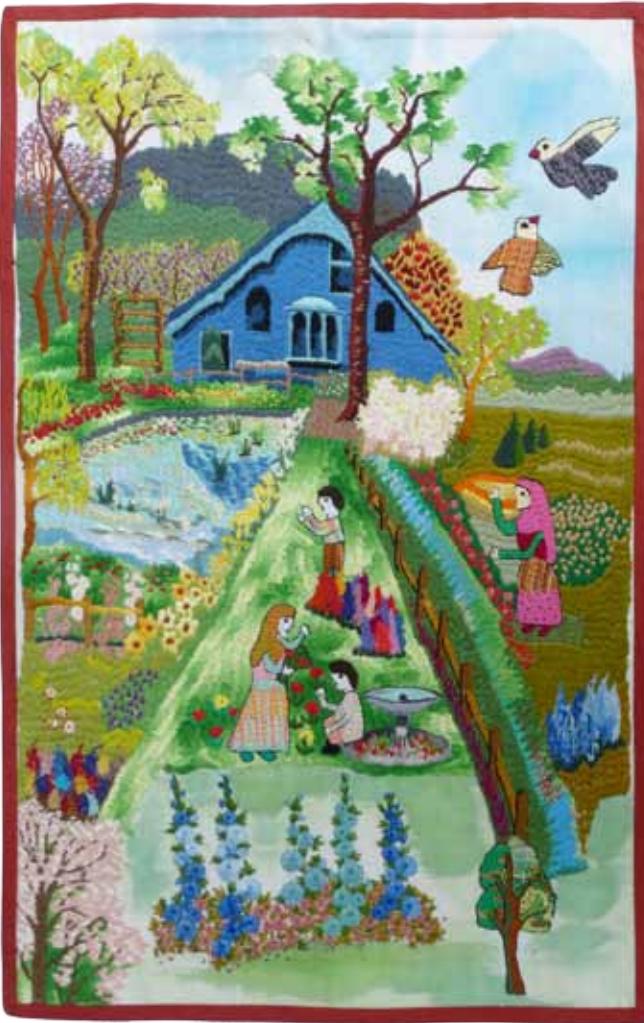


Turpikai



Yasamin

»My rustical garden« | Charlotte Heuel, Germany | Shabana, Afghanistan

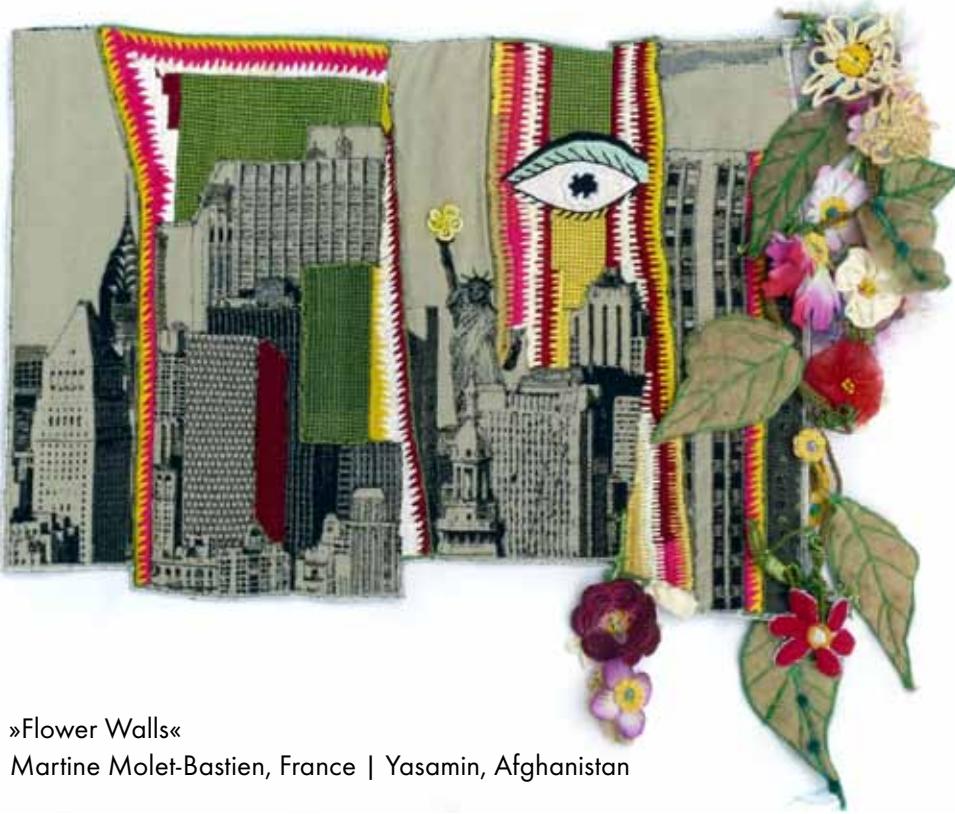


»Blue Bungalow«

Reine Jeandon, France | Feroza, Afghanistan



»Secret Garden« | Catherine Journel, France | Mahjan, Afghanistan



»Flower Walls«

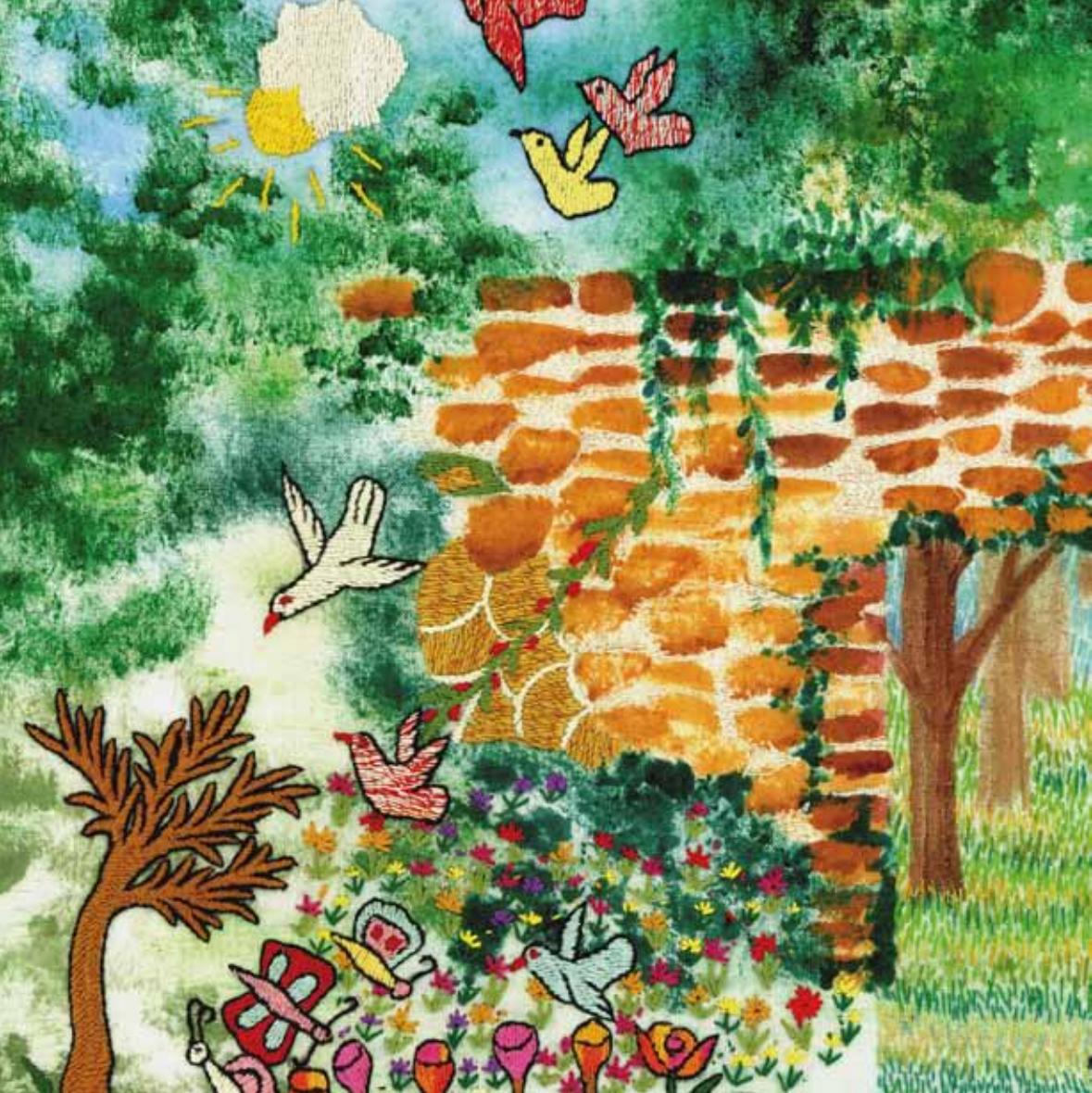
Martine Molet-Bastien, France | Yasamin, Afghanistan



»The Silence of the Plants« | Anne Moreno, Spain | Shafiqah, Afghanistan







Gardens Around the World

A gallery book

Documentation of an intercultural exchange project
between Afghanistan and Europe

- 72 textile works, each created by four hands, are presented with their step by step development
- Detail photographs show the diversity of techniques, styles and told stories – a walk through a botanical garden of textile art
- In addition, photographic and embroidered impressions from Afghanistan enhance the documentation of »Gardens Around the World«

168 pages · 16 x 16 cm · full colour
hard cover with thread binding · German, English, French
20 € · including shipping costs
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Order your book through the website of the
embroidery programme in Afghanistan:
www.guldusi.com



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