AFGHAN WARS RUGS
The Modern Art of Central Asia
Afghan War Rugs: The Modern Art of Central Asia is an important international exhibition that brings to the United States, for the first time, one of the most distinct collections of Afghan war rugs in the world. The mostly women artists who wove the rugs abandoned their traditional nonfigurative styles to produce rich pictorial images that recount a broader story. In knotted rugs with maps, portraits of kings, khans, and military leaders, and in rugs with weapons, the weavers revolutionized an ancient craft.

Purchased throughout Central Asia and in Europe, the over 40 rugs in this collection were selected for their exceptional quality, rarity, and surprising content. They represent an encounter of timeless aesthetic tradition with the violent, roiling reality of contemporary Central Asia.

Wardak Province, central Afghanistan. Image courtesy of Cultural Section of the Embassy of Afghanistan, Washington, D.C.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1839–42</td>
<td>1st Anglo-Afghan War</td>
</tr>
<tr>
<td>1878–81</td>
<td>2nd Anglo-Afghan War</td>
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<tr>
<td>1893</td>
<td>The border between Afghanistan and British India (now modern Pakistan) is demarcated by the Durand Line</td>
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<tr>
<td>1919</td>
<td>3rd Anglo-Afghan War; Amanullah Khan asserts Afghan independence from British influence and becomes king</td>
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<td>1929</td>
<td>Tajik fundamentalist Bachai Saqao ousts Amanullah; reigns from January to October; Nadir Shah becomes king</td>
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<tr>
<td>1933</td>
<td>After years of instability, Zahir Shah becomes king</td>
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<tr>
<td>1953</td>
<td>General Mohammad Daud, as prime minister, initiates reforms and accepts Soviet aid</td>
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<tr>
<td>1973</td>
<td>Daud overthrows the monarchy in a bloodless coup d’état</td>
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<td>1978</td>
<td>April Revolution led by the People’s Democratic Party of Afghanistan results in the overthrow and death of Daud</td>
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<td>1979</td>
<td>Soviet invasion of Afghanistan and subsequent occupation props up the Afghan government</td>
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<tr>
<td>1980</td>
<td>Soviets place Babrak Kamal in power; the United States supports anti-Soviet Mujahideen (soldiers of God)</td>
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<tr>
<td>1985</td>
<td>Mujahideen forces unite against Soviets; half of Afghan population is displaced by war</td>
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<tr>
<td>1986</td>
<td>Mohammed Najibullah takes over Kamal; US provides sophisticated weapons to Mujahideen</td>
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<td>1988</td>
<td>Peace accords permit Red Army retreat</td>
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<tr>
<td>1989</td>
<td>Soviets withdraw; Najibullah faces resistance from mujahideen</td>
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<tr>
<td>1992</td>
<td>Mujahideen overthrow Najibullah government; civil war continues</td>
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<tr>
<td>1996</td>
<td>Taliban take over and install extremist Islamist government</td>
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<tr>
<td>1998</td>
<td>US launches missiles against Osama bin Laden-training camps</td>
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<td>1999</td>
<td>United Nations sanctions against Afghanistan; call for the extradition of Osama bin Laden</td>
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<tr>
<td>2001</td>
<td>Ahmad Shah Massoud of the Northern Alliance assassinated</td>
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<tr>
<td>2001 (D)ecember</td>
<td>Hamid Karzi heads government; US and NATO troops continue to fight Taliban</td>
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<tr>
<td>2004</td>
<td>Karzi elected president</td>
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<tr>
<td>2009</td>
<td>Karzi re-elected president</td>
</tr>
<tr>
<td>2013</td>
<td>Afghan forces take over military and security responsibilities from NATO</td>
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Afghan war rugs are fascinating on many levels, and although not much is known about their origins, the circumstances of their production, or even the identity of the artists, they offer an opportunity to learn about a largely unfamiliar world.

Located in the heart of Central Asia, Afghanistan is an ancient land. For thousands of years, it has been a transit region and home to one of the most traveled highways—the famed Silk Road. A vast country with mountain ranges and desert areas, it covers over 250,000 square miles, making it larger than France and slightly smaller than the state of Texas.

Completely landlocked, Afghanistan borders six different countries: Pakistan to the south and east; Iran to the west; Turkmenistan, Uzbekistan, and Tajikistan to the north and part of China to the east. At the crossroads of so many civilizations, Afghanistan has long lured travelers from around the world. It has been a nexus of ideas and trade between East and West for centuries. Powerful conquerors, from Alexander the Great to Genghis Khan, have fought over the country, which gave rise to remarkable civilizations of varied peoples and cultures.

Most of us know Afghanistan as either the destination for hippie trips in the late 1960s and 70s or a crucible of war. The nineteenth and early twentieth centuries were punctuated by a series of Anglo-Afghan Wars, with the British fighting to protect what they saw as their interests. These wars eventually led to autonomy from Great Britain in 1919. Afghanistan was thereafter governed by a homegrown monarch until 1973. Peace, however, did not follow as seen in the war rugs of Afghanistan.

The definition of war rugs is multifaceted. Notable factors are the multicultural tribal nature of the country, occupation by foreigners, early tourism, the entrepreneurial character of Afghans, their exposure to sophisticated military hardware, and the unending conflicts between warring factions that caused an Afghan diaspora. A unique product of Afghanistan and its rich, albeit bellicose, history, war rugs—sold in Kabul, Herat, and Mazar-i-Sharif, and in the bazaars of Peshawar and Islamabad in neighboring Pakistan—celebrate for many Afghans success and independence over the Red Army. These rugs feature world maps, political portraits, cityscapes and a plethora of Soviet (then US) armaments and weapons—tanks, helicopters (such as the Hind M-21 and M-24s), and antiaircraft missile launchers. Identifiable Soviet military hardware in rugs and inscriptions such as U.S.S.R., leave no doubt to the identity of the occupiers. When the Soviets departed in 1989, Afghanistan had a communist government led by Mohammad Najibullah, who begins to figure in rugs from the late eighties. Even under the Taliban, which is opposed to idolatry, weavers continued to produce pictorial rugs relating current events. With the involvement of the United States in the war, rug makers expanded their repertoire to include American military machines such as M-16s and F-16 fighter planes. This was followed, after September 11, 2001, by the addition of US currency, images of planes hitting the Twin Towers, and doves with olive branches uniting nations in more recent war rugs.
A rug renaissance in the 1960s, and a subsequent carpet boom in the 1970s, motivated many people, not previously involved in weaving, to work in the industry. Their ideas brought about changes and a new openness to the art of rug making. This, coupled with a long history of traders and invaders to the country, inspired some weavers to add novel motifs and then radically new images in the central panels, or fields, of their rugs. Success also begets success. As noted by many rug buyers, as soon as there is interest in a specific style, the dealers at the bazaars are able to find more examples of that type. Artists and artisans are equally cognizant of the market for their wares, and they respond by producing what they understand their audiences desire. According to Kevin Sudeith, a New York war rug broker and expert, less than one percent of Afghan rugs have war motifs, making war rugs a distinct phenomenon worthy of art historical consideration. In fact, contemporary curators were among the first to show interest in war rugs and include them in exhibitions. Having been trained to focus on antique rugs and their established value, some dealers did not initially know what to make of the modern imagery in Afghan war rugs.

Although it is often stated that weavers began adding war motifs following the 1979 Soviet invasion of Afghanistan, there is a long tradition of pictorial rugs that predates the arrival of the Red Army. It is here in these image-based rugs that the first modern military vehicles appear. Some scholars found rugs with weapons “whose themes reasonably predate the Soviet occupation and the outbreak of war.” Indeed, the Soviet invasion became a convenient start date, or terminus a quo, for the appearance of war rugs. According to the Italian curator Enrico Mascelloni, who has studied war rugs in Afghanistan and throughout Central Asia, images of planes and/or weapons appeared earlier. The first war images were “confined to the rugs’ borders or arranged as small icons around a centerpiece image—often a world map, the portrait of a [tribal leader, or] khan (Amanullah, Zahir, Daud, Amin, Taraki) or a high ranking guerrilla (Massoud, Abdullah Haq) after an outbreak of hostilities. Weaponry was either absent, or secondary, and often practically camouflaged by the concentration of other iconic designs. It was the modernity of their subjects that [has] guaranteed some cohesion with other ‘armed’ rugs.”

Historically, the coup d’état led by the former prime minister of Afghanistan, Mohammed Daud Khan,
in 1973, was an important watershed moment for Afghanistan. It led to the abolition of monarchy and the formation of the Republic of Afghanistan. Attempts to rally greater nationalism and renewed efforts at modernization of the country followed. Afghans began to reflect on their collective past and emulate those who earlier had policies similar to the current and new leadership. With quasi-historical revisionism, the past continues to be used to help define the future. It was, for example, following Daud’s coup that artists began weaving portraits of King Amanullah Khan (1892–1960) precisely because he is regarded as the first modern ruler of Afghanistan. In the exhibition, the portrait rugs of Amanullah from the 1980s are examples of this admiration of a past leader.

PICTORIAL RUGS

At approximately the same time that Afghan artists created portrait rugs, they were also weaving maps and cityscapes into the central field of their rugs. The world maps and maps of Afghanistan are by nature abstract, though many include flags and some advertise the principal feature of each province. As noted by Kevin Sudeith, "The skies, roads, and cities of traditional landscape rugs provided a natural environment in which to insert the first war motifs." The cities depicted in cityscape rugs are both real and imagined and include places around the world. One rug in the exhibition features the Bosphorus Bridge in Istanbul. This may seem odd until we consider that it was the world’s first modern bridge between Europe and Asia when it was completed in 1973. Given its fame, a weaver could very well have seen a magazine or postcard image of this notable city with its newest engineering marvel. A postcard or brochure was also, in all likelihood, the source for the city resembling a picturesque town in Germany with distinct Old World architecture.

In their attempt to appeal to foreigners and locals alike, weavers have also depicted urban centers in Afghanistan—Herat and Kabul—along with major monuments such as the Minaret of Jam, the Naghlu Dam, and Jama Masjid, or Great Mosque of Herat.

War rugs never became part of the rug-making tradition in Iran, except in lands occupied by the Baluch, namely the Sistan Basin and areas of the Khorasan Province (Eastern Iran). Despite similar conditions, neither the Iranian Revolution of 1979, which brought Ayatollah Khomeini to power, nor the Iran-Iraq conflict (1980 – 88) radically changed rug-making practices in Iran. The new genre of modern rugs, known collectively as war rugs, is associated with Afghanistan and Afghan weavers who produce the majority of them.

War rugs can either feature a single weapon type, such as a battalion of tanks arranged in rows or columns, or they can boast a plethora of military machines. The categories are fluid and the varieties countless. A hybrid in the exhibition has a map framed by assault rifles making it both a map rug and a rug with weapons.
those familiar with armaments can identify the make and model of a certain weapon. It is also possible to date rugs loosely based on whether they feature Soviet or American military hardware. The most recognizable weapon in Afghan war rugs is the assault rifle commonly referred to as a Kalashnikov, after its creator, Mikhail Kalashnikov. The machine gun he designed—the AK-47 (or Avtomat Kalashnikova model 1947)—has long been the weapon of choice not only of the Soviet army, which made it standard issue in 1949, but also of countless rebel groups and fighting forces across the globe. It quickly became both an indication of power and a symbol of modernity. This point, and the fact that millions of military assault weapons, including AK-56s made in China and the more advanced Kalikov AK-74, have been produced and used in fighting all over the world, is significant. For some scholars, the introduction of weapons as motifs in the Afghan rug-weaving tradition predates the Soviet invasion of Afghanistan, and is part of the radical modernization of the country.

For weapons to assume a central role in Afghan society, there was certainly no need for a Soviet occupation and war. In the first instance, the long-standing martial traditions of the Pashtun (ethnic Afghans) guaranteed their social importance. Weapons were awarded upon puberty, and were a central decorative element with a powerful aesthetic charge for men and their homes; above all, they ensured some autonomy not just in terms of foreign invaders, but also from excessive interferences by the state and neighboring tribal groups.

Like many Afghans, rug-makers across the country experienced the impact of the war. Even those from remote villages, who may not have seen fighting firsthand, were impacted. Roads were bombed and mined rendering them unusable. Images and news of war became constant on television networks like CNN and al-Jazeera. Nomadic and semi-nomadic tribes frequently witnessed over-land convoys of Soviet tanks and armed personnel carriers, along with attack and transport helicopters flying overhead. From 1979 to 1989, Russian control of the main roads and highways made them unsafe for traveling and impacted regular access to markets.

When it came to the making of rugs, weavers based their designs on a variety of sources. In addition to the semi-nomadic tribes’ keen observation of the world around them, for some Afghans there has been both a long necessity for, and fascination with, military technology in the form of increasingly sophisticated arms. Local leaders or those in neighboring villages are often armed, meaning there is access to weapons. As noted by Ron...
O’Callaghan of the Oriental Rug Review, Afghan soldiers were often armed by weapons that came from those they defeated, making the rifle not only war booty but “a sort of talisman.” 

Abandoned Soviet tanks dot many of the highways; there is always news of conflict, and the country has been rife with war images for decades. The later include any number of televised scenes, illustrations and propaganda posters issued by the Soviets, Taliban, and Americans. In 2009, 90 percent of the population of Afghanistan was still illiterate, so images, observations and verbal accounts of events play an important role within society.

When it comes to schools and education, there is a strong link between pedagogy and the reality of life in Afghanistan. While the People’s Democratic Party of Afghanistan (PDPA) was in power, after the overthrow and death of Mohammed Daud Khan in 1978, textbooks designed to teach literacy had “the tank as a symbol of freedom for the people.” 

In many textbooks, tanks and guns are used as countable units of measure to teach arithmetic. It is also not uncommon to find a question that asks one to consider the muzzle velocity of a Kalashnikov and the distance between a Russian combatant and a Mujahid (one who struggles/freedom fighter/soldier of God). In North America, we do not use missiles, tanks and antipersonnel mines to teach our children to count, but in Afghanistan they have, and they do, because war has so permeated society.

Today, Afghan refugees in northeastern Pakistan and in Iran are actually producing many of the Afghan rugs sold in Europe and North America. The arrival of the Soviets in 1979, followed by years of civil war, forced millions from their homes and villages, including hundreds of thousands of rug weavers. In addition to the displacement of huge sections of the population, methods of production and trade changed. Natural vegetable dyes have been reintroduced, and while synthetic dyes are still used, these are of much higher quality than the artificial colors popular in the late nineteenth century.

POP IMAGERY

With modernization comes the growth of a pop culture. In Afghanistan, the predominant culture has been war. The weapon of choice is still a Kalashnikov, and the strongest currency is often the American dollar. Influenced by mass media in the form of posters and US propaganda leaflets, artists were simply mimicking the mainstream when they started reproducing the most ubiquitous images after 9/11. Afghan weavers are simply responding creatively to the present situation while also holding a mirror up to the West, as noted by Nigel Lendon, associate professor at the Australian National University. By depicting the Twin Towers and US currency on prayer-sized or smaller rugs, weavers are making modern and iconic references in their work, which transcend traditional rug-making boundaries.

Whether produced in Afghanistan, Pakistan, or parts of Iran, Afghan war rugs reflect the country’s recent history and thus are not only profound, they are contemporary in a way that traditional and antique style rugs are not. The novelty of their designs has made them attractive to curators, intellectuals, and collectors not afraid to embrace new directions in art. At the same time, war rugs are vernacular yet also like history paintings. They are the production of women artists, and of communities speaking globally not just locally. War rugs reflect Afghanistan’s historic and modern place as a busy cultural crossroads. They reveal the observant and innovative nature of the people who produced them. The older these war rugs become, the more they will echo not only a specific geo-political moment in the history of Afghanistan but perhaps, more importantly, the evolution of art by a progressive minority of artist weavers.

— Annemarie Sawkins, Ph.D. Curator

Notes

1 Central Asia is east of the Caspian Sea, south of Russia, and west of China. It consists of the five former Soviet republics—Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan. The region’s southern reach includes Afghanistan, parts of Pakistan, and eastern Iran.

2 By definition, the difference between a rug and a carpet is the size. Rugs measure forty square feet or less. Carpets are larger and typically created on vertical looms. Horizontal looms and handlooms, by contrast, can easily be taken apart and transported on the back of a pack animal. Nomadic and semi-nomadic tribes use these to produce a variety of rugs and smaller weavings.

3 For information on war rugs and particularly their availability in the United States, visit www.warrug.com.


5 Ibid.


8 For a more complete explanation of this idea and others see Enrico Masseollini, War Rugs: The Nightmare of Modernism, (Milan: Skira editore, 2009).

9 Ibid. 76.

10 See http://www.rugreview.com/stuf/afgwar.htm for more on the specifics of weapons depicted in Afghan war rugs.


The military effectiveness of the Kalashnikov assault rifle was questioned even when it debuted in 1947. However, no one ever questioned its iconic nature or romantic appeal. The gun’s popularity is arguably due to these more than its military achievements. Its international myth was established when it became the weapon of choice of the guerrillas fighting colonial and imperialist power in the 1950s and ‘60s. Its essential form, one straight and one curved element, fitting together perfectly, also contribute to its allure. While done in the name of mechanical efficiency, the architects of abstraction in modern art earlier established the marriage between such primary visual archetypes. Indeed, had they lived to see this invention, Wassily Kandinsky, the Bauhaus group and avant-garde artists in general would have appreciated it. The Kalashnikov represents, in an object, the timeless ideals of earlier Suprematism and other Soviet avant-garde movements. At the same time, the final users’ appreciation is not surprising, because of the highly effective simplicity of the device and its firepower. Consequently, a picture of a man with his Kalashnikov becomes mythical since with it he fights injustice. A symbol of rebellion since the 1950s, the Kalashnikov is simple to use, clean, disassemble and sketch. Most importantly, its shape is more effective than its functionality. A memorable icon, it is capable of engraving itself into our visual memory. Although in the field of assault rifles it has been surpassed by many other more technological firearms, the Kalashnikov remains a symbol of rebellion, at least in Afghanistan.

In Afghanistan, the Kalashnikov has been the main lightweight weapon of the anti-Soviet Mujahideen, the militias that fought each other after the Soviet withdrawal, then the Taliban, who controlled the country from 1996 until 2001, and now fighting the Western coalition troops. Would it be a surprise that the Kalashnikov is the most reproduced weapon in Afghan war rugs? And still is, despite its outdated functionality?

Indeed, if there is a weapon that substantially changed the results of the first phase of the Afghan Wars, it was the Stinger missile supplied by the Americans to the anti-Soviet guerrillas. This weapon, with its automatic search and destroy, can shoot down combat helicopters. Stinger missiles appear in some war rugs, usually along with other types of weapons. Despite its combat effectiveness, the Stinger missile is a marginal subject. The older Enfield rifle—more widely used than the Kalashnikov, in the early stages of the conflict—is equally rare. Tanks, combat helicopters and fighter-bombers are often reduced to their most basic form with only initials in Cyrillic to determine their origin. In many war rugs, words are also a mere visual element, often filling space with little meaning. It is not uncommon to find words that contain both Latin and Cyrillic characters and are indecipherable.

Like other forms of visual art, war rugs were born out of a distinct set of circumstances. Now, more uncommon to find words that contain exponentially expanded the number of war rugs. Their continuous production has given them a certain international fame. However, rugs with weapons preceded the 1979 Soviet invasion of Afghanistan. They are part of a modernist propaganda (a weapon as an element of visual excellence in the modernization of a country). Through the late twentieth century, Afghanistan was considered indefinitely “medieval”. In many artifacts the most basic designs, such as bullets or tanks, appear to be a reinterpretation of traditional motifs such as the boteh (a droplet-shaped motif or paisley) in Persian rugs or the gul (octagonal motif) in those from Turkmenistan. Whoever wants to find “history-in-the-making” in war rugs, is likely to be confronted with multi-centennial traditions that determine the visual structure of the rug itself (and perhaps its meaning) more than the bombing in progress, or the proliferation of weapons. Some people even believe that they contain strategic coded messages of tactical battles to come. The irony is that the rug production is extremely slow and marketing uncertain in the age of real-time communication! This exhibition presents works. 

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**War Icons**

Translated by Claudia Pessarelli. Original manuscript in Italian.
Naturalist tendency has been tied to earlier figurative Persian and especially Baluchi rugs, since the shahs of the Qajar dynasty (in power in Iran from the late eighteenth century to World War I) appreciated the naturalism of nineteenth-century European art. This significantly influenced not only Persian painting, but also rug-making. The Qajar pictorial rugs manufactured by Baluchi weavers were produced in Afghanistan up to very recently when, more technically concise war rugs began to replace them. One can see the evolution of a scene of three geishas with musical instruments and a prince as weavers copy, replace, and simplify elements. Guns replace the guitars and other artifacts of war appear in different places. The geishas become Mujahideen and the prince morphs into a surrendering Russian soldier.

Since the goal of the exhibition is to summarize the complexity of the history of war rugs, some artifacts are of modest quality but of extraordinary anthropological importance, such as, the dollar bill rug or the rug with an American aircraft carrier intercepting the airplanes aimed at the Twin Towers in New York. We call this production of powerful iconic invention, “pop” because of its relationship to Pop art.

The war rugs, considered together, are not “pacifists” and, paradoxically, many of them speak of a beauty that may seem scandalous: the beauty of guns and even of cannons. However, it is worth mentioning that the traditional rug motif closest to a bullet is a stylized cypress tree or maybe a flower or boteh. Along with this, we should recall that the initial discovery of Afghanistan by western youth happened in the 1960s and 70s. From San Francisco to Milan, people shouted “put flowers in your guns.” We began by stating that the success of the Kalashnikov also lies in its abstract iconic beauty. As for other symbols abundant in many rugs, the Kalashnikov may attract the curiosity of another time and place. In that case, we can say the beauty of its form created one last victim: the effectiveness of its function.

Left rug: War Rug with Geishas, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1994, 57" x 32 1/4 inches
Right rug: War Rug with Military Base, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1994, 82 3/4 x 44 1/2 inches

Note
For a better understanding of these and other theories, refer to War Rugs: The Nightmare of Modernism. Milan: Skira, 2010.

— Enrico Mascelloni
Curator

Of artistic, as well as technical, excellence in a surprising variety of subjects and languages. The majority to survive despite mass migrations and bombings, maybe even taking advantage of the multiculturalism in the “no man’s land” of refugee camps. All works on display are subject to the despotism of stylization, typical of the textile world and its technologies. Some rugs simulate naturalism while others look almost Cubist. You will see urban landscapes crossed by airplanes, world maps with flags of all countries, and portraits of important people.

In some of the rugs you may wonder where is the war component. It is the modernist character of these rugs that relates them to those with military equipment. Very often, in older specimens, as in the rug that shows a dam on two levels, or in the portraits of King Amanullah, weapons are confined to the frame or in subordinate spaces. Later they become the subject of the rugs, having tiptoed into the rugs. It is important to note that these types are rare and often made by skilled weavers who reproduce with surprising creativity abnormal subjects in the textile world, such as faces and landscapes. A certain
EXHIBITION CHECKLIST

Geographic Rugs

World Map Rug, knotted wool, Afghanistan, Acquired in Peshawar (Pakistan), 1993, 76 × 113 1/2 inches

World Map Rug, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1989, 37 1/2 × 62 1/4 inches

Rug with Map of Afghanistan, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 2006, 77 × 44 1/4 inches

Rug with Map of Afghanistan, knotted wool, Afghanistan, acquired in Mazari-Sharif (Afghanistan), 2006, 81 × 55 1/4 inches

Rug with Map of Afghanistan, knotted wool, Afghanistan, acquired in Peshawar (Pakistan), 1994, 31 1/2 × 52 1/4 inches

War Rug with Map of Afghanistan, knotted wool, Baghlan (Afghanistan), acquired in Peshawar (Pakistan), 1998, 71 1/2 × 45 1/2 inches

Rug with Map of Afghanistan, knotted wool, Western Afghanistan (dated 1989), acquired in Peshawar (Pakistan), 2007, 72 × 39 1/4 inches

Cityscapes and Major Monuments

Cityscape Rug, knotted wool, Baluchistan (Eastern Iran or Southeastern Afghanistan), acquired in Kabul (Afghanistan), late 1970s, 47 1/4 × 81 inches

War Rug with Naghlu Dam, knotted wool, Afghanistan, acquired in Kabul (Afghanistan), late 1970s, 72 1/2 × 43 3/4 inches

Cityscape Rug with Bridges over the Borophorus, knotted wool, Western Afghanistan, acquired in Europe, mid-1980s, 33 1/4 × 60 1/4 inches

Cityscape Rug, knotted wool, Western Afghanistan, acquired in Zurich (Switzerland), mid-1980s, 33 7/8 × 54 1/4 inches

Cityscape Rug, knotted wool, Western Afghanistan, acquired in Zurich (Switzerland), mid-1980s, 33 3/4 × 60 1/4 inches

Cityscape Rug with Malabar Mosque, Victoria Street, Singapore, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1996, 38 1/2 × 57 1/4 inches

Rug with the Minaret of Jam, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1991, 72 1/4 × 50 1/2 inches

Rug with the Minaret of Jam and Portraits (Ahmad Shah Massoud and Ismail Khan), knotted wool, Western Afghanistan, acquired in Kabul (Afghanistan), 2006, 63 1/4 × 32 1/4 inches

Abstract Cityscape Rug, knotted wool, Herat or Kabul (Afghanistan), acquired in Kabul (Afghanistan), 1998, 35 1/2 × 56 1/2 inches

War Rug with Military Base, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 1994, 82 1/4 × 44 1/2 inches

Cityscape Rug, knotted wool, Western Afghanistan, Acquired in Zurich (Switzerland), 1990s, 50 × 78 inches

Portrait Rugs

Rug with Geisha, knotted wool, Western Afghanistan or Southeastern Iran (Sistan), acquired in Herat (Afghanistan), 1998, 88 1/2 × 43 1/8 inches

Rug with Geisha, knotted wool, Afghanistan, acquired in Peshawar (Pakistan), 1994, 76 1/4 × 44 1/2 inches

Portrait Rug (Amanullah Khan), knotted wool, Afghanistan, acquired in Zurich (Switzerland), 1980s, 63 × 30 1/2 inches

Portrait Rug (Amanullah Khan), knotted wool, Afghanistan, acquired in Peshawar (Pakistan), 1994, 76 1/4 × 44 1/2 inches

Portrait Rug (Prof. Buraundini Rabbani), knotted wool, Herat (Afghanistan), acquired in Peshawar (Pakistan), 1985, 53 1/2 × 33 1/4 inches

Portrait Rug (Prof. Burandini Rabbani), knotted wool, Afghanistan, acquired in Peshawar (Pakistan), 1998, 34 1/4 × 18 inches

Portrait Rug (Ahmad Shah Massoud), knotted wool, Afghanistan (dated 2000), acquired in Kabul (Afghanistan), 2006, 57 1/4 × 34 1/4 inches

War Rugs

War Rug, knotted wool, Western Afghanistan, acquired in Peshawar (Pakistan), 2012, 42 × 47 inches

War Rug with Map of Afghanistan, knotted wool, Afghanistan or Pakistan refugee camp after 2001, acquired in Peshawar (Pakistan), 2002, 41 × 26 1/2 inches

War Rug, knotted wool, Pakistan refugee camp, acquired in Peshawar (Pakistan), 2004, 78 1/2 × 45 5/8 inches

War Rug, knotted wool, Pakistan refugee camp, acquired in Peshawar (Pakistan), 2004, 78 1/2 × 45 5/8 inches


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585.276.8900 | mag.rochester.edu

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