



# WE AFGHAN WOMEN

Created by  
Didi Gnocchi

Written and directed by  
Sabina Fedeli Anna Migotto



ASSOCIAZIONE  
CHIAMALE STORIE

# **WE AFGHAN WOMEN**

**55'**

The documentary film that explores the stories of **Afghan Women** who defied oppression, embracing **freedom, courage, and hope for equality**

**DIRECTED by**  
**Sabina Fedeli, Anna Migotto**

**SCREENPLAY by**  
**Didi Gnocchi**

**PRODUCED by**  
**3D PRODUZIONI**

**WRITTEN AND DIRECTED by**  
**Sabina Fedeli**  
**Anna Migotto**

**EDITING by**  
**Damiano Cristilli**

**PHOTOGRAPHY by**  
**Mateusz Stolecki**

**And WITH**  
**Amina**  
**Zarifa Ghafari**  
**Sahraa Karimi**  
**Mahbouba Seraj**  
**Roya Heydari**  
**NargisNehan**  
**Zaha Ahmadi**

## Logline

A school, a job, a song. Normal parts of everyone's life. But in Afghanistan it's not that simple. This documentary is the story of some woman that were able to break the chains of a toxic culture that oppressed them. They represent hope for Afghan women. A story of courage, freedom and the desire for equal rights, for everybody.

## SYNOPSIS

A photographer, a journalist, a director, an activist, a politician, a sportswoman, an entrepreneur, an orchestra conductor. Normal jobs that have become an extreme and forbidden condition in the country where they used to live: Afghanistan. The protagonists of this documentary are all Afghan women. They tell us about the life they have lived in these twenty years of respite from Sharia law. They were able to study, travel, work, and listen to music. To have a dream, and to make it come true. To have a vision beyond their burka and pursue it. To have a living space and breathe. It was still a path for a privileged few, but with schools finally being opened up to girls, it was becoming a long, slow road towards achieving gender equality and rights. And a future for all Afghan women.

But this quest for normality would have become their condemnation if they had not fled their country while they had the chance. Leaving from the Kabul airport during those hellish days, while the world watched.

Under the Taliban regime, no women are allowed to do these jobs.

As in a pinball gone mad, they were forced to fly off, finding temporary new homes around the world, in the countries and cities that have welcomed them.

We have met them in different countries, to get to know them, to let them tell us their story, that of their mothers and grandmothers, so that the spotlights won't go out on them and on the more than 14 million Afghan women and girls at the end of the live television broadcasts.

With them, in addition to their personal stories, we address some of the major themes linked to the history of their country, using keywords such as roots, homeland, invader, escape, future, gender, beauty.

## SOME STATEMENTS OF RECENTLY DISPLACED AFGHAN WOMEN

*"I write to you with a broken heart and a deep hope that you can join me in protecting my beautiful people from the Taliban," [Sahraa Karimi](#) wrote. "They have massacred our people, kidnapped many children, sold girls as child brides to their men. It is a humanitarian crisis, yet the world is silent. They will ban all forms of art. I and other filmmakers could be next on their blacklist."*

*"I want to hope again, I am not ready to be a refugee again,"* are [Roya Heydar](#)'s words.

*"I am no longer a proud, strong, hopeful Afghan,"* wrote [Nargis Nehan](#), a former minister in the Afghan government. *"I am again a hopeless and helpless refugee whose search for an identity, and a home and peace never ends."*

The documentary *We, Afghan Women* gives significant space to women and their testimonies, enriched by a series of unpublished photographs and videos created by the eight protagonists. The Kabul they recount is not solely a reflection of war and violence but also evokes a country filled with colors and beauty, where women had embarked on a long journey toward emancipation. Although this path was still accessible to only a few, they had the opportunity to attend school, enroll in university, travel, and work—rights that have now been lost. The aim of the eight protagonists is to keep attention alive on all the women currently living in a Kabul that has once again fallen into darkness.

## **DIRECTORS' NOTES**

A strongly poetic and expressive photography for the interviews with the witnesses that we have selected will accompany a story that privileges strongly evocative imagery, more photography than video.

Graphic elements drawn by a young female designer will underline parts of the story and introduce historical images that will help the viewer understand the narrative at different points.

## **AUTHORS' BIO**

### **SABINA FEDELI**

A television journalist since 1986, as a correspondent for Mediaset she has dealt with domestic and international events in the news and in-depth programs: the war in the former Yugoslavia, the coup in Moscow, the Algerian crisis of the '90s, the Israeli-Palestinian crisis, the revolutions in North Africa.

She has written several investigative articles on violence against women and environmental pollution, as well as in-depth reports on immigration and Islamic fundamentalism.

In 2003 she won the "Ilaria Alpi" award for the special in-depth investigation "Metti a fuoco e scappa", and in 2007 the "Premio Giornalistico Marco Luchetta" for the report "The House of Horrors. Honor killing in Palestine", and in 2011 the "Ilaria Alpi" critics' award for the reportage "Le Perseguitate".

She is author and director along with Anna Migotto of the docu-film "#AnneFrank. Parallel Lives."

### **ANNA MIGOTTO**

A television journalist since 1987, as a special correspondent for Mediaset she has dealt with domestic and international events in the news and weekly in-depth programs: she has covered the conflicts in Yugoslavia, Rwanda, Iraq, Afghanistan, Syria, and the revolts in North Africa.

She has worked extensively on organized crime and mafias. She has produced many reportages on the phenomenon of migration, modern slavery, and radicalization.

She is coauthor of the book "Don't wait for me alive. The banality of horror in the voices of young jihadists" (Einaudi Stile Libero). Among the journalistic awards she received: "Ilaria Alpi" (2001) award for the reportage on lynching in Ramallah; "Ernest Hemingway" journalistic award (2001) for reports on the Middle East; "Premio Ischia" award (2003) for the coverage of the war in Iraq; "Ilaria Alpi" critics' award (2011) for the reportage "The Persecuted".

She is author and director along with Anna Migotto of the docu-film "#AnneFrank. Parallel Lives."

### **CATERINA PASOLINI**

A journalist from 1981, at La Repubblica since 1987, she has covered civil rights, and in particular the right to choose one's own life, from beginning to end: from Italian Law 40 on assisted reproduction to euthanasia, from the laws regarding violence against women to gay marriages, rainbow families, and gender changes, reporting on desires and rights that start from individual private stories.

For 3D Produzioni, she has curated documentaries focused on female figures, such as "The Lady of Silk", on Fulvia Ferragamo, and "Ladies with an Ermine", on the history of women whose lives crossed that of the famous painting by Leonardo Da Vinci.

### **DIDI GNOCCHI**

She began as a journalist for La Provincia Pavese in 1981, and in 1985 she moved to Mediaset where for twenty years she was a correspondent on neo-Nazism in Austria and Germany and then, for ten years until 2001, she followed the events in the former Soviet Union for Mediaset news.

In 2000 she founded her own company, 3D Produzioni, with which she's produced several documentary films on history, art and culture, broadcasted by the main international networks and screened in cinemas around

the world, including: “Hitler vs. Picasso. The Nazi Obsession for Art”, “Hermitage. The Power of Art”, “Klimt & Schiele. Eros and Psyche”.

In 2019 she authored and directed the documentary “Citizen Rosi”, winner of the “Francesco Pasinetti” award at the 76th Venice Film Festival, and in 2020 “Our Eduardo”, about the figure of Eduardo De Filippo.