

DREAMTIGERS

ffotogallery

DREAMTIGERS

Image / Llun © Karthik Subramaniam



FOREWORD

RHAGAIR

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Dreamtigers is a project in which artists and cultural professionals from India and Wales collaborated around the making and presentation of new work that reflects how creativity, technology and a renewed sense of national identity are shaping the lives of future generations in a globalised society.

The project uses photography and lens-based media to examine both the 'real India' and the equally present and significant other – an imagined India which in recent years has significantly evolved and transformed itself in the public sphere and in the minds of Indians. Likewise, *Dreamtigers* represents Wales as a future-facing nation looking outward to the world and engaging in an intercultural dialogue around the role of photography in documenting and articulating societal change.

Dreamtigers brings together Fotogallery, the national agency for photography in Wales, and the Nazar Foundation/Delhi Photo Festival. Central to the project is a commitment to joint working, manifest in reciprocal opportunities for artists and creative professionals from India and Wales to travel to and work in each other's countries. The key outcomes have been creative collaboration in the form of planning, development and co-production of exhibitions, artist residency and exchange opportunities, and the development of new audiences through print and online publishing, educational programmes and digital engagement activities.

Dan adain prosiect *Dreamtigers* bu artistiaid ac aelodau o'r proffesiynau diwylliannol o India a Chymru yn cydweithio i greu a chyflwyno gwaith newydd sy'nadlewyrchu sut mae creadigrwydd, technoleg ac ymdeimlad newydd o hunaniaeth genedlaethol yn siapio bywydau cenedlaethau'r dyfodol mewn cymdeithas fyd-eang.

Defnyddir ffotograffiaeth a chyfryngau sy'n defnyddio lens i archwilio'r 'India go iawn' ar y naill law, ac India arall sydd lawn mor bresennol a phwysig, sef 'India'r dychymyg' - sydd wedi esblygu'n sylweddol yn ystod y blynnyddoedd diwethaf, ac wedi gweddnewid ei hun ym mywyd cyhoeddus India a meddyliau pobl y wlad.

Bydd *Dreamtigers* yn dangos Cymru hithau fel cenedl â'i golwg ar y dyfodol; gwlaid sy'n edrych allan i'r byd gan gyfrannu i sgwrs rhwng-ddiwylliannol am gyfraniad ffotograffiaeth i'r broses o ddogfennu ac adlewyrchu newidiadau cymdeithasol.

Mae *Dreamtigers* yn dod â Fotogallery, asiantaeth ffotograffiaeth genedlaethol Cymru, a Sefydliad Nazar/ Gŵyl Ffotograffiaeth Delhi at ei gilydd i gyd-weithio. Wrth galon y prosiect mae ymriddiad i gydweithredu a chreu cyfleoedd i artistiaid ac aelodau o'r proffesiynau creadigol yn India a Chymru i deithio a gweithio yng ngwledydd ei gilydd. Prif ganlyniad hyn yw'r cydweithio creadigol sydd wedi arwain at gynllunio, datblygu a chyd-greu arddangosfeydd, cyfnodau preswyl i artistiaid a mentrau cyfnewid. Bu hefyd yn gyfrwng i feithrin cynulleidfaedd newydd trwy gyhoeddiadau printiedig a digidol, rhagleni addysg a gweithgareddau digidol rhwngweithiol arlein.

CURATORIAL OVERVIEW

The last hundred years have seen dramatic and wide-reaching changes to the way we live: technological, political, social and cultural. The Russian revolution in 1917 heralded the age of modernism, in a world divided by socio-economic inequality, war and political upheaval, including the long road to freedom and independence for those living under colonial rule. From the 1920s onwards, Mahatma Gandhi's non-violent civil disobedience movement in India created an impetus for the political changes that resulted in independence in 1947. Post-1945, the reconstruction of Europe after the war and rise of India as an economic powerhouse economy saw momentous changes in manufacturing and mass consumerism, the civil rights movement, the sexual revolution, feminism, green movement and of course the digital revolution.

Through the prism of photography, one sees that contemporary India is complex and heterogeneous, culturally and economically. Tradition and modernity, poverty and wealth, collide like atoms and fragment society. The legacy of India's colonial past persists today, yet the late 20th century economic boom and new global connectivity through technology, have brought about a significant increase in spending power and consumerism in India's major cities. As artist and curator Sunil Gupta comments:

"A country that had one state TV channel suddenly had sixty-five private channels. As India turned toward neo-liberalism, it gave rise to a younger generation that came of age in the 2000s that had unprecedented access to new knowledge and an ability to participate in the global economy. The lower middle class could aspire to be middle class, and the middle class could now afford the lifestyle of the upper middle class, including conspicuous consumption and international travel"

(Sunil Gupta – *In Search of Contemporary Indian Photography*, Foto Fest 2018)

Photography, as arguably the most democratic and accessible of all artforms, is the ideal medium to document and interrogate the societal shifts that are shaping the India of today. Photography has a long history in India, with studios established across the country almost as soon as the medium emerged in the 19th century. By the twentieth century, a sophisticated photographic industry had developed servicing the needs of the publishing, advertising, cinema and print media sectors in India, accompanied by a proliferation of photographic portrait studios. Despite the wealth of indigenously produced images, the photographic representation of India in the West has predominantly been from a eurocentric perspective. Even now, a plethora of visiting Western photographers make work with a tendency to exoticise and romanticise Indian life, ignoring the complexity of Indian traditions and imposing neo-colonial or orientalist ideas and stereotypes. To avoid this, it is necessary to go deeper into the contemporary photography and media produced in India by Indians. Whether from a fine art photography or documentary position, photographers in India are increasingly challenging Western preconceptions, exploring the nuances and contradictions of contemporary life, and setting out an alternative position to colonial representations of their diverse culture, history and politics.

The future is always to an extent uncertain, but perhaps never more so than now. Globally we have come to recognise this moment through a shared sense of unpredictability, of being in a state of flux accompanied by fear, the collective discomfort arising not only from the current state of affairs but from how these conditions seem ungraspable. Wikileaks, fake news and corruption, migration and the refugee crisis, climate change, extremism, protest marches, coups and rebellions, are constant realities in our lives wherever you may live. Yet clarity evades us as we try to comprehend these movements that have changed the very fabric of our global society.

During a period of intensive research through the *Dreamtigers* India-Wales programme, Ffotogallery established a dialogue between image-making discourses in Wales and India today, working closely with artists, curators and educators in Delhi and Cardiff. The aim was to examine evidence of a cultural shift that has been described by our Indian partners as '*the move from being a fatalistic society to becoming an aspirational one*' as technology, globalisation and economic development brought rapid societal change to India. In response, Ffotogallery questions whether can the same be said of Wales in 2017, or have we moved away from individual and collective aspiration for a better world towards a more fatalistic climate in the face of unstable government, societal divisions and uncertainties around our post-Brexit future?

The burgeoning photographic culture in India has assimilated currents in European and North American image making, within the framework of new visual media and mass communication. In Wales, there is a move away from traditional humanist social documentary towards new forms of image making as we enter the post- photographic age. Through the project, we have examined how these two modalities reflect the people, politics and evolving landscapes and economies they depict.

About the Project

Dreamtigers was conceived as a year-long collaborative programme during 2017 in which Ffotogallery and the Nazar Foundation/Delhi Photo Festival work together in pursuit of the following objectives:

- to enable artists and cultural professionals from India and Wales to cooperate around the making and presentation of new work, with a sharing of professional experience and practice using both physical and online platforms
- to use digital platforms to present the project to a global audience, including to the international photography community, in order to stimulate new commissioning, exhibition or publishing opportunities, a resource that will continue to grow and support further cultural co-operation beyond the life of the project
- to create new opportunities for artistic exchange between India and Wales, increasing the mobility of artists and cultural professionals, utilising our respective networks and contacts in Wales and India
- to offer new perspectives and dialogue on cultural difference and commonality between India and Wales, addressing audiences in India and working with the Indian diaspora communities in Wales
- to increase, through cultural cooperation, the wider exposure of contemporary photography and lens-based art in India and Wales, and its visibility and status within the wider international arena

The rationale for collaboration

Nazar Foundation is a non-profit trust that aims to promote the photographic arts through interactions, exhibitions, publishing and workshops. Though a few well known Indian photographers have gained recognition abroad, and there has been a growing interest in photography from India, up until recently there has not been enough of a movement around contemporary photography within the country.

There are now many more photo practitioners who work independently, spanning different genres of photography rather than being confined by a particular one, but there remain limited opportunities and support for artistic progression, both in India and on the international stage. Nazar Foundation was born out of the need of these photographers who wanted to come together, to form a community, to share and learn.

The biennial Delhi Photo Festival is one of the Nazar Foundation's key initiatives. It brings together leading galleries and art institutions from across India and beyond, both for the focal exhibitions and events, and also for accompanying educational activities such as workshops, portfolio reviews and publisher showcases.

As the national agency for photography in Wales, Ffotogallery celebrates its 40th anniversary in 2018, and recent years have seen significant international collaborations with artists and organisations in North America, South Africa, Argentina, South Korea, Japan, and many European countries including Germany, France, Denmark, Lithuania, Spain, Portugal, Italy, Switzerland, Poland and the Czech Republic.

In 2010, Ffotogallery's Director undertook a research visit to Mumbai and Delhi and met with several Indian photographers and photography organisations (including Photoink, LUCIDA, Tasveer and Matthieu Foss Gallery). Although Ffotogallery has since presented work from India and in 2014 received a delegation from LUCIDA, until now we have been unable to identify an Indian partner who is committed to a truly reciprocal relationship. Nazar Foundation/Delhi Photo Festival provides a perfect fit in this regard, especially because we share a commitment to learning and social engagement, alongside activities aimed at the development of artists and audiences. Another thing we have in common is that Ffotogallery runs Wales' largest visual arts festival, Diffusion: Cardiff International Festival of Photography, a biennial month-long international festival of photography and lens-based art.

Project outcomes

A partner inception meeting was held in November 2016 at Paris Photo.

In late January/early February 2017, three representatives from Ffotogallery undertook a research visit to Delhi during which we met the project partners and a number of Indian artists and curators with a view to their participation in the project. Our Indian partners proposed a wide range of Indian work for Diffusion 2017, which looked at 'revolution' in its widest context, investigating social change, freedom of expression, popular protest human rights and the pursuit of utopias through photography and lens-based media. It was agreed that as well as an Indian focus within the Diffusion 2017 festival, we would invite Nazar Foundation/Delhi Photo Festival to curate a major exhibition of Indian photographic art in Summer 2017, working with the Ffotogallery team on production and realisation of the exhibition and its associated learning and engagement programme.

We also attended India Art Fair 2017, visited the Alkazi Foundation, Sri Aurobindo Centre for Arts & Communication, Jamia Millia Islamia Central University, and held a meeting with the Director and Head of Arts at the British Council India's Delhi offices. The artists we met during the research visit included Sohrab Hura, Bharat Sikka, Ishan Tankha and Sumit Dayal.

Prior to our arrival, Delhi Photo Festival/Nazar Foundation had undertaken a call out for artists against the Diffusion festival theme 'revolution' and we spent a day reviewing these together and preparing a shortlist for inclusion. It was subsequently proposed that two young female Indian curators, Anshika Varma and Bhooma Padmanabhan, and Iona Ferguson (co-Director of Delhi Photo Festival)

undertook residencies in Wales between April and July 2017 to work with the Ffotogallery Team on Diffusion: Cardiff International Festival of Photography, and later to curate a show called *A Million Mutinies Later – India at 70*, to be realised on two sites.

To mark the 70th anniversary of Indian Independence and the creation of Modern India, the Hindu Council of Wales had been fundraising for a statue of Mahatma Gandhi to be erected outside the Wales Millennium Centre in Cardiff. Through the support of the Nazar Foundation and generosity of Gandhi's family, in March 2017 Ffotogallery presented the UK premiere of *Kanu's Gandhi*, a new exhibition of rare and intimate photographs of Mahatma Gandhi by his grandnephew and personal chronicler Kanu Gandhi, curated by Prashant Panjwani and Sanjeev Saith.

Three exhibitions during Diffusion 2017 focused on India as a subject. In *Chandigarh*, French photographer Manuel Bougot explores how Le Corbusier's philosophy and approach was realised in this unique city which has come to represent Modern India. *Delhi: Communities of Belonging* chronicles contemporary lesbian and gay life in Delhi. Sunil Gupta and Charan Singh's project enables us to witness the intimate, ordinary and loving moments of seventeen diverse individuals and couples. Akshay Mahajan's *The Begums of Bhopal* focuses on the marginalised transgender Kinnar community in Central India and its fight for equality and acceptance in society.

In June/July 2017, we presented *A Million Mutinies Later – India at 70*, the first major exhibition of contemporary Indian work in Wales, providing a comprehensive photographic account of the emergence of a new aspirant class in India, which is driving social change, urban development and an engagement with global media and communications.

In total, there were 18 solo exhibits by Indian artists across the May – July period in six venues – Turner House, the Angel Hotel Space, Chepstow Museum, BayArt, Merchant Place and the House of Fraser. There were a range of accompanying learning and engagement activities in Merthyr, Chepstow, the University of South Wales and Penarth. We also produced an accompanying bilingual Welsh-English publication and documentation video, including the featured work and interviews with the visiting Indian curators.

In Autumn 2017, a new dialogue was opened with Aaron Schuman, a British-based photographer who was curating Photo Jaipur 2018 and Lola MacDougall, the festival's Artistic Director. We also developed a partnership with JKK (Jawahar Kala Kendra) arts centre in Jaipur. It was subsequently arranged that a delegation from Wales would participate fully in workshops events during Photo Jaipur, give presentations of their work at JKK and meet Indian artists and curators. During the visit to Jaipur, the Welsh artists made creative responses to their visit using photography and video, to be included in the online and print-based *Dreamtigers* publications in the section *Travelogue*. The delegation comprised five Wales-based artists – Peter Finnemore, Huw Davies, Lauren Heckler, Clementine Schneidermann and Marc Arkless – and Ffotogallery's Head of Education, Lisa Edgar.

The online and print based publications compiled and produced in Spring 2018 document the project and its impact, presenting the artists' work and contextual statements, offering a lasting legacy for the project.

TROSOLWG CURADUROL

Mae'r can mlynedd diwethaf wedi gweld newidiadau dramatig a phell-gyrhaeddol i'n ffordd o fyw: yn dechnolegol, gwleidyddol a diwylliannol. Rhagflaenodd y chwyldro yn Rwsia yn 1917 oes o foderniaeth mewn byd o anghydraddoldeb cymdeithasol-economaidd, rhyfel, a chynnwrf gwleidyddol a welodd wledydd a fu'n byw dan reolaeth drefedigaethol yn teithio ar hyd llwybr hir i ryddid ac annibyniaeth. O'r 1920au ymlaen, bu dylanwad dulliau ymgrychu di-drais trwy anufudd-dod sifil Mahatma Gandhi yn allweddol i sicrhau'r newidiadau gwleidyddol a arweiniodd at annibyniaeth i India yn 1947. Ar ôl 1945, gyda'r ail-adeiladu yn Ewrop wedi'r rhyfel a thwf grym economaidd India, gwelwyd newidiadau pwysig: Gweithgynhyrchu a phrynwriaeth ar raddfa eang, y mudiad hawliau sifil, y chwyldro rhywiol, ffeministaeth, ymgrychu amgylcheddol ac wrth gwrs, y chwyldro digidol.

Trwy brism ffotograffiaeth gwelir bod yr India gyfoes yn wlad, diwylliant ac economi gymleth a heterogenaidd. Mae traddodiad a moderniaeth, tlodi a chyfoeth yn gwrrhdaro fel atomau gan rannu cymdeithas. Er bod sgil effeithiau gorffennol trefedigaethol India yn dal i ddyylanwadu ar y presennol, mae twf economaidd diweddfyr ugeinfed ganrif a chysylltedd technolegol byd-eang wedi sbarduno cynydd sylweddol o ran grym gwario a phrynwriaeth yn ninasoedd mawr India. Fel y dywed yr artist a'r curadur Sunil Gupta:

"Yn sydyn aeth hon o fod yn wlad gydag un sianel deledu wladol i wlad lle'r oedd chwe deg pump o sianeli preifat. Wrth i India fabwysiadu neo-ryddfrydiaeth, ym mlynnyddoedd cynnar 2000, daeth cenhedlaeth ifancach i oed – cenhedlaeth â byd o wybodaeth newydd ar flaenau'i bysedd a chyfle i gymryd rhan mewn economi fyd-eang. Nawr, gallai aelodau'r dosbarth canol is anelu i ymuno â'r dosbarth canol, a gallai'r dosbarth canol fforddio bywyd y dosbarth canol uwch, gan gynnwys gwario amlwg ar foethau a theithio'r byd"

(Sunil Gupta – *In Search of Contemporary Indian Photography*, Foto Fest 2018)

Gellir dadlau taw Ffotograffiaeth yw'r mwyafrif democraidd o gyfryngau'r celfyddydau. Mae o fewn gafael y rhelyw ac yn gyfrwng delfrydol i ddogfennu ac archwilio'r newidiadau cymdeithasol sy'n siapio'r India gyfoes. Mae hen hanes i ffotograffiaeth yn India. Sefydlwyd stiwdios ar draws y wlad bron cyn gynted ag y dechreuodd y cyfrwng ddatblygu yn y 19eg ganrif. Erbyn yr 20fed ganrif roedd diwydiant ffotograffig soffistigedig wedi datblygu i wasanaethu'r sectorau cyhoeddi, hysbysebu, sinema a chyfryngau print yn India, law yn llaw â nifer helaeth o stiwdios portread ffotograffig.

Er gwaetha'r cyfoeth o delwelweddau brodorol a gynhyrchwyd yn y wlad, bu gogwydd Ewro-ganolog trwm ar y modd y caffodd India ei chynrychioli drwy ffotograffiaeth yn y Gorllewin. Mae ffotograffwyr o'r Gorllewin sy'n ymweld ag India dal yn dueddol o greu delwelweddau gor-egsotig a rhamantu bywyd y wlad gan anwybyddu cymlethdodau traddodiadau Indiaidd a mynnu gwthio syniadau ac ystrydebau neo-drefedigaethol neu ddwyreiniol. I osgoi hyn, mae angen edrych yn ddyfnach ar y ffotograffiaeth a'r cyfryngau a gynhyrchir gan Indiaid yn yr India gyfoes. Yn gynyddol, o ran ffotograffiaeth celf gain a dogfennol, mae artistiaid o India'n herio rhagdybiaethau Gorllewinol. Maen nhw'n creu gwaith sy'n archwilio nawau a gwrrthgyferbyniadau bywyd cyfoes India, a chyflwyno a chynrychioli safbwyt amgen i'r fersiwn drefedigaethol o'u diwylliant, hanes a gwleidyddiaeth.

I ryw raddau, peth ansicr fu'r dyfodol erioed; ond efallai bod hynny'n fwy gwir nawr nad erioed o'r blaen. Ry'n ni wedi dod i gydnabod hyn drwy rannu ymdeimlad fod ein byd yn anwadal, fod popeth yn gyfnewidiol ac yn frawychus. Nid cyflwr ein byd cyfoes yn unig sy'n gyfrifol am ein hanesmwythid, ond hefyd ein hymwybyddiaeth bod y dylanwadau hyn, rhywsut, y tu hwnt i'n gafael. Wikileaks,

newyddion ffug, llygredd, mudo ac argyfyngau ffoaduriaid, newid yr hinsawdd, eithafiaeth, gorymdeithiau protest, chwyldro a gwrrhryfel: Mae'r rhain yn elfennau real a chyson yn ein bywydau ble bynnag ry'n ni'n digwydd byw. Ac eto, does dim yn eglur wrth i ni geisio amgyffred y dylanwadau hyn sy'n newid hanfod gwead ein cymdeithas fyd-eang

Bu cyfnod dwys o waith ymchwil ar raglen *Dreamtigers* India-Cymru yn gyfrwng i Ffotogallery sefydlu deialog am wahanol agweddau'r gwaith o greu delweddau yng Nghymru ac India, gan feithrin perthynas agos gydag artistiaid, curaduron ac addysgwyr yn Delhi a Chaerdydd. Y bwriad oedd archwilio'r dystiolaeth o'r newid diwylliannol a ddisgrifiwyd gan ein partneriaid yn India fel 'y newid o fod yn gymdeithas ffataliaid i gymdeithas llawn uchelgais' wrth i dechnoleg, globaleiddio a datblygiadau economaidd sbarduno newidiadau cymdeithasol yn India.

Mewn ymateb, mae Ffotogallery yn gofyn a allwn ni ddweud yr un peth am Gymru yn 2017, neu a ydym ni, yn unigolion ac fel cymdeithas, wedi cefnu ar ein dyheadau am weld gwell byd? Yn sgil llywodraeth anwadal, rhaniadau cymdeithasol ac ansicrwydd yngylch ein dyfodol ar ôl Brexit, a ydym ni bellach wedi ildio i ffataliaeth?

Mae'r diwylliant ffotograffig sy'n blodeuo yn India yn cymathu hinsawdd creu delweddau cyfoes Ewrop a Gogledd America o fewn fframwaith cyfryngau gweledol newydd a chyfryngau cyfathrebu torfol. Yng Nghymru, wrth i ni gamu i oes ôl-ffotograffig, mae artistiaid yn cefnu ar y dogfennu cymdeithasol dyneiddiol traddodiadol gan droi at ffyrdd newydd o greu delweddau. Drwy'r prosiect yma ry'n ni wedi archwilio sut mae'r moddau mynegiant hyn yn adlewyrchu'r bobl, gwleidyddiaeth ac esblygiad y tirweddau a'r economiau y maen nhw'n eu darlunio.

Gwybodaeth am y Prosiect

Rhaglen flwyddyn o hyd o gydweithio rhwng Ffotogallery a Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi oedd *Dreamtigers*. Yn ystod 2017, ein bwriad oedd cyflawni'r canlynol :

- cefnogi artistiaid ac aelodau'r proffesiynau diwylliannol yn India a Chymru i gydweithio i greu a chyflwyno gwaith newydd a rhannu profiadau ac arfer broffesiynol wrth ddefnyddio platfformau ffisegol a digidol
- defnyddio platfformau digidol i gyflwyno'r prosiect i gynulleidfa fyd-eang, gan gynnwys y gymuned ffotograffiaeth ryngwladol ac ysgogi cyfleoedd comisiynnu, arddangos a chyhoeddi. Bydd yr adnoddau yma'n parhau i ddatblygu a chefnogi cyd-weithio pellach wedi i'r prosiect orffen
- creu cyfleoedd ar gyfer cydweithio artistig newydd a mentrau cyfnewid rhwng India a Chymru, cynyddu cyfleoedd i artistiaid ac aelodau'r proffesiynau diwylliannol i deithio, manteisio ar rwydweithiau a chysylltiadau ein gilydd yn India a Chymru
- cynnig safbwytiau newydd a sbarduno sgyrsiau am wahaniaethau diwylliannol ac elfennau diwylliannol sy'n gyffredin rhwng India a Chymru, gan roi sylw i gynulleidfa oedd yn India a gweithio gyda chymunedau o Indiaid ar wasgar yng Nghymru
- cydweithio diwylliannol i feithrin cynulleidfa ehanguach i ffotograffiaeth gyfoes a chelfyddydau sy'n defnyddio lens yn India a Chymru, a hyrwyddo a chyhyddu eu statws yn ryngwladol

Rhesymeg dros gydweithio

Ymddiriedolaeth nid-er-elw yw Sefydliad Nazar. Ei nod yw hyrwyddo celfyddydau ffotograffig trwy ryngweithio, arddangosfeydd, cyhoeddiadau a gweithdai. Er bod llond dwrn o ffotograffwyr o India wedi ennill bri'n rhngwladol ac er bod diddordeb mewn ffotograffiaeth o India ar dwf, tan yn ddiweddar ni thalwyd digon o sylw i ffotograffiaeth gyfoes y wlad. Erbyn hyn mae tipyn mwy o ffotograffwyr annibynnol yn creu amrywiaeth o waith sy'n adlewyrchu holl ystod genres ffotograffiaeth. Ond mae'r cyfleoedd a'r gefnogaeth i feithrin datblygiad artistig dal yn brin – yn India ac ar y llwyfan rhngwladol. Ffurfiwyd Sefydliad Nazar mewn ymateb i anghenion y ffotograffwyr yma a'u dyhead i ddod at ei gilydd, i ffurfio cymuned, i rannu a dysgu.

Gŵyl Ffotograffiaeth Delhi, a gynhelir bob yn eilfwydd, yw un o fentrau allweddol Sefydliad Nazar. Daw prif orielau a sefydliadau celfyddydol India a thu hwnt i'r wyl – ar gyfer yr arddangosfeydd a'r digwyddiadau a hefyd ar gyfer gweithgareddau addysgol fel gweithdai, adolygiadau portffolio ac arddangosfeydd cyhoeddwyd.

Yn 2018, mae Ffotogallery, asiantaeth genedlaethol ffotograffiaeth yng Nghymru, yn dathlu ei benblwydd yn 40 oed. Dros y blynnyddoedd diwethaf buom yn cydweithio ar brosiectau rhngwladol arwyddocaoл gydag artistiaid a sefydliadau yng Ngogledd America, De Affrica, Yr Ariannin, De Corea, Siapan a nifer o wledydd Ewropeaidd gan gynnwys Yr Almaen, Ffrainc, Denmarc, Lithuania, Sbaen, Portiwgal, Yr Eidal, Y Swistir, Gwlad Pwyl a'r Werniaeth Siec.

Yn 2010 aeth Cyfarwyddwr Ffotogallery ar ymweliad ymchwil i Mumbai a Delhi gan gwrdd â nifer o ffotograffwyr a sefydliadau ffotograffiaeth Indiaidd (gan gynnwys Photoink, LUCIDA, Tasveer ac Oriel Matthieu Foss). Er bod Ffotogallery wedi cyflwyno gwaith o India a chroesawu dirprwyeth o LUCIDA (yn 2014), nid oedd wedi llwyddo i ffeindio partner yn India a oedd yn chwilio am berthynas gyfatebol â'n bwriadu ni. Mae Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi yn ffifio'n berffaith, yn enwedig am ein bod ni'n rhannu'un ymroddiad i ddysgu ac ymgysylltu cymdeithasol, yn ogystal â gweithgareddau i feithrin artistiaid a chynulleidfa oedd. Mae gyda ni elfen arall yn cyffredin hefyd: Ffotogallery sy'n rhedeg gŵyl celfyddydau gweledol fwyař Cymru, sef Diffusion: Gŵyl Ffotograffiaeth Ryngwladol Caerdydd; gŵyl fis o hyd a gynhelir bob yn eilfwydd i ddathlu ffotograffiaeth a chelfyddyd sy'n defnyddio lens.

Canlyniadau'r Prosiect

Cynaliwyd cyfarfod sefydlu ym mis Tachwedd 2016 yn Paris Photo.

Ddiwedd Ionawr/ddechrau Chwefror 2017 ymwelodd tri chynrychiolydd o Ffotogallery â Delhi. Fe gwreddon ni â phartneriaid y prosiect a nifer o artistiaid a churaduron o India - darpar gyfranwyr posib i'r prosiect. Cynigiodd ein partneriaid Indiaidd ddetholiad eang o waith o India ar gyfer Diffusion 2017: Gweithiau ar thema 'gwrthryfel' (yn ystyr ehangu y gair), yn archwilio syniadau am newid cymdeithasol, rhyddid mynegiant, protest boblogaidd, hawliau dynol a chwilio am iwtoria.

Yn ogystal â bwrrw ffocws ar India yn Diffusion 2017, fe gyfunwyd i estyn gwahoddiad i Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi i guradu arddangosfa fawr o gelf ffotograffig o India yng Nghymru yn Haf 2017. Bu hon yn fenter ar y cyd gyda thîm Ffotogallery i gynhyrchu a chyflwyno'r arddangosfa a darparu rhaglen gysylltiedig o weithgareddau dysgu ac ymgysylltu.

Hefyd, fe aethom ni i 'Ffair Gelfyddydau India 2017', ac ar ymweliadau â Sefydliad Alkazi, Canolfan Gelfyddydau a Chyfathrebu Sri Aurobindo, Prifysgol Ganolog Jamia Millia Islamia a chafwyd cyfarfod gyda Chyfarwyddwr a Phennaeth y Celfyddydau yn swyddfeydd y Cyngor Prydeinig yn Delhi. Fe wnaethom ni gwredd â nifer o artistiaid yn ystod yr ymweliad, gan gynnwys Sohrab Hura, Bharat Sikka, Ishan Tankha and Sumit Dayal.

Cyn i ni deithio i India, fe roddodd Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi wahoddiad i artistiaid gyflwyno gwaith ar thema 'gwrthryfel' - i'w ystyried ar gyfer Diffusion 2017. Fe dreulion ni ddiwrnod yn asesu'r gweithiau er mwyn parafoi rhestr fer. Ar gefn hyn, gwahoddwyd dau guradur benywaidd ifanc o India, Anshika Varma a Bhooma Padmanabhan, a Iona Fergusson (Cyd-gyfarwyddwr Gŵyl Ffotograffiaeth Delhi) i dreulio cyfnodau preswyll yng Nghymru rhwng Ebrill a Gorffennaf 2017 - i weithio gyda thîm Ffotogallery ar Diffusion: Gŵyl Ffotograffiaeth Ryngwladol Caerdydd. Hefyd, fel estyniad i Diffusion 2017, fe wnaethon nhw guradu arddangosfa o'r enw 'A Million Mutinies Later – India at 70'. Cafodd yr arddangosfa ei chyflwyno ar dda safle.

I gofnodi 70 mlynedd ers datgan annibyniaeth India a chreu'r India Fodern, bu Cyngor Hindwiad Cymru'n codi arian er mwyn codi cerflun o Mahatma Gandhi tu allan i Ganolfan y Mileniwm yng Nghaerdydd. Ym mis Mawrth 2017, gyda chefnogaeth Sefydliad Nazar a thrwy garedigrwydd teulu Gandhi, fe gyflwynodd Ffotogallery y dangosiad cyntaf ym Mhrydain o 'Kanu's Gandhi', arddangosfa newydd o ffotograffau prin a phersonol o Mahatma Gandhi gan ei or-nai a'i gronicydd personol, Kanu Gandhi. Cafodd yr arddangosfa ei churadu gan Prashant Panjkar a Sanjeev Saith.

Roedd ffocws ar India mewn tair arddangosfa yn Diffusion 2017. Yn 'Chandigarh', mae'r ffotograffydd o Ffrainc, Manuel Bougot, yn archwilio sut y gwireddwyd gweledigaeth ac archnoniaeth Le Corbusier gan y ddinas unigryw hon sydd wedi tyfu i gynrychioli'r India fodern. Croniol o fywyd lesbiaidd a hoyw yn Delhi yw 'Communities of Belonging'. Mae'r arddangosfa, gan Sunil Gupta a Charan Sing yn bwrrw golau ar ennydau tyner a phersonol, cyffredin a chariadus ym mywydau un deg saith o gyplau ac unigolion amrywiol. Yn 'The Begums of Bhopal', ceir darlun o gymuned Kinnar, cymuned drawsrywiol ymylol yng Nghanolbarth India, a'i brwydr am gydraddoldeb a goddefgarwch cymdeithasol

Ym mis Mehefin/Gorffennaf 2017, fe wnaethom ni gyflwyno 'A Million Mutinies Later – India at 70'. Dyma'r arddangosfa sylweddol gyntaf o weithiau cyfoes o India i'w chynnal yng Nghymru, yn cynnig trosolwg ffotograffig cynhwysfawr o dwf dosbarth newydd ac uchelgeisiol yn India sy'n sbarduno newidiadau cymdeithasol, datblygiadau trefol a pherthynas fywiog gyda chyfryngau cyfathrebu byd-eang.

Rhwng mis Mai a mis Gorffennaf cyflwynwyd 18 o arddangosfeydd unigol mewn chwech o ganolfannau – Tŷ Turner, Gwesty'r Angel, Amgueddfa Cas-gwent, Prifysgol De Cymru, BayArt, Merchant Place a House of Fraser. Cynaliwyd amrywiaeth o weithgareddau addysgol ac ymgysylltu i gydfynd â'r arddangosfeydd ym Merthyr, Cas-gwent, Prifysgol De Cymru a Phenarth. Hefyd, fe gynhyrchwyd cyfrol a fideo dwyieithog, yn Gymraeg a Saesneg, yn dogfennu'r arddangosfeydd a'r gweithgareddau gan gynnwys cyfweliadau gyda'r curaduron preswyll o India.

Yn Hydref 2017, dechreudd sgwrs newydd rhngom ni ac Aaron Schuman, ffotograffydd o Brydain a churadur Photo Jaipur 2018 a Lola MacDougall, Cyfarwyddwr Artistig yr wyl. Rydym ni hefyd wedi meithrin partneriaeth gyda chanolfan gelfyddydau JKK (Jawahar Kala Kendra) yn Jaipur. Trefnwyd bod dirprwyeth o Gymru'n cyfrannu i weithdai yn ystod Photo Jaipur - yn ogystal â chyflwyno'u gwaith yn JKK a chyfarfod artistiaid a churaduron o India.

Yn ystod yr ymweliad â Jaipur, fe greodd yr artistiaid o Gymru weithiau ffotograffig a fideo fel ymateb creadigol i'r profiad. Caiff y rhain eu cynnwys yn adran Travelogue cyhoeddiadau (print ac arlein) prosiect Dreamtigers. Roedd pump o artistiaid o Gymru'n rhan o'r ddirprwyeth, Peter Finnemore, Huw Davies, Lauren Heckler, Clementine Schneidermann a Mark Arkless, ynghyd â Lisa Edgar, Pennaeth Addysg Ffotogallery

Mae'r cyhoeddiadau arlein a'r cyfrolau print a gynhyrchwyd yng Ngwanwyn 2018 yn dogfennu effaith y prosiect a chyflwyno gweithiau'r artistiaid gyda datganiadau cyd-destunol, yn dysteb o ffrwyth parhaol y prosiect.

KANU'S GANDHI

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Kanu's Gandhi is a new exhibition of rare and intimate photographs of Mahatma Gandhi by his grandnephew and personal chronicler, Kanu Gandhi. Kanu Gandhi came to live with Mahatma Gandhi in the Sevagram Ashram and became his lifelong follower. Gandhi allowed Kanu to photograph him on the condition that no flash would be used and he would never be asked to pose. Though some of Kanu Gandhi's images have been reproduced in books on Mahatma Gandhi, his work went largely uncredited and is now being presented for the first time in the UK as one body of work acknowledged for its historical and artistic importance. Culled from a long forgotten archive, the meticulously researched, painstakingly restored and exquisitely curated by Prashant Panjtar and Sanjeev Saith, *Kanu's Gandhi* reveals rare and intimate photographs of the Mahatma during the last ten years of his life.

Kanu's Gandhi, arddangosfa newydd o luniau prin a phersonol o Mahatma Gandhi gan ei or-nai a'i groniclydd personol, Kanu Gandhi. Daeth Kanu Gandhi i fyw gyda Mahatma Gahdhi yn Ashram Sevagram a mynd yn ddilinydd oes iddo. Caniataodd Gandhi i Kanu dynnu ffotograffau ohono ar yr amod na fyddai'n defyddio fflach ac na ofynnid iddi byth i ystumio ar gyfer y camera. Er i rai o ddelweddu Kanu Gandhi gael eu hatgynhyrchu mewn llyfrau ar Mahatma Gahdhi, ni chafodd ei waith nemor ddim cydnabyddiaeth, ac mae yn awr yn cael ei gyflwyno am y tro cyntaf yn y DU fel un corff o waith a gydnabyddir am ei bwysigrwydd hanesyddol ac artistig. O archif a fu'n anghof ers hydoedd, yn ffrwyth ymchwil fanwl, wedi ei adfer yn gelfydd a'i guradu'n gain gan Prashant Panjtar a Sanjeev Saith, mae *Kanu's Gandhi* yn datgelu ffotograffau prin a phersonol o'r Mahatma yn ystod deng mlynedd olaf ei oes.

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Mahatma Gandhi spinning on Dhanush Takli
spinning instrument in his hut at Satyagraha
Ashram, Sevagram, August 1940.

Photograph by Kanu Gandhi / © The Estate of
Kanu Gandhi



Mahatma Gandhi telephoning from the office hut in Sevagram Ashram, 1938.

Photograph by Kanu Gandhi / © The Estate of Kanu Gandhi



Bardoli: Kasturba Gandhi washing Mahatma Gandhi's feet, 1939. Patel is seen behind.

Photograph by Kanu Gandhi / © Gita Mehta, heir of Abha and Kanu Gandhi.

CHANDIGARH: PORTRAIT OF A CITY

MANUEL BOUGOT

Chandigarh was one of the early planned cities in the post-independence India and is internationally known for its architecture and urban design. The master plan for the city was prepared by Swiss-French architect Le Corbusier, who transformed it from earlier plans created by the Polish architect Maciej Nowicki and the American planner Albert Mayer. With the whole design and construction of the city being true to Le Corbusier's radical modernist vision, Chandigarh is regarded as one of the most progressive cities of the world in terms of architecture, cultural growth and modernisation.

In *Chandigarh: Portrait of a City*, French photographer Manuel Bougot explores how Le Corbusier's philosophy and approach was realised in this unique city which has come to represent Modern India.

Chandigarh oedd un o ddinasoedd cyntaf yr India ôl-annibyniaeth i gael ei hail-gynllunio ac mae hi'n adnabyddus yn rhyngwladol am ei phensaernïaeth a'i chynllunio trefol. Cafodd y prif gynllun ar gyfer y ddinas ei baratoi gan y pensaer o'r Swistir/Ffrainc, Le Corbusier, a drawnsnewidiodd y ddinas ar sail cynlluniau cynharach gan y pensaer o Wlad Pwyll, Maciej Nowicki, a'r Americanwr, Albert Mayer. A'r cynllun cyfan ac adeiladau'r ddinas yn driw i weledigaeth fodernaidd radical Le Corbusier, caiff Chandigarh ei hystyried yn un o ddinasoedd mwyaf blaengar y byd o ran pensaernïaeth, twf diwylliannol a moderneiddio.

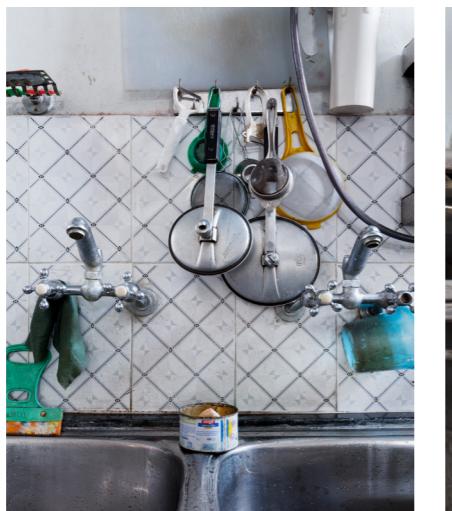
Yn *Chandigarh: Portrait of a City*, mae'r ffotograffydd Ffrengig, Manuel Bougot, yn archwilio'r modd y cafodd athroniaeth ac ymagweddnu Le Corbusier eu rhoi ar waith yn y ddinas unigryw hon sydd wedi dod i gynrychioli'r India Fodern.



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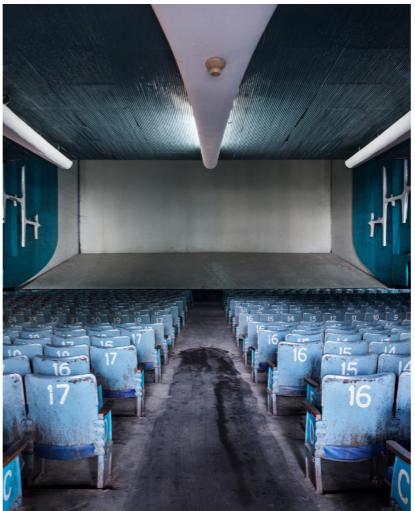
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Born in Paris in 1959, Manuel Bougot lived as a child in the poor neighbourhoods of the North of Paris. When he was fifteen, his family moved into one of the new housing development tower blocks called "Les Orgues de Flandres" built by the architect Martin Van Treck. Living in this modern and original building triggered a passion for architecture. At the same period of time, Manuel Bougot started to study photography at his high school photoclub and later, at Horace Greeley High School NY. In 1977, at the age of eighteen, during a long stay in New York, he decided to dedicate his life to the art of photography. He then entered the famous French school of photography "Ecole Nationale Supérieure Louis Lumière". Thanks to several meetings, he experienced cinema, theatre and fashion shootings. In 1988, Manuel opened his own studio in Paris. From then on, he has worked for advertising agencies and carried on his own personal work like "Le Corbusier in India", the "Late Fall series" or the "Domestic Portraits" exhibit in Europe and India. Manuel Bougot has also been working for press, publishing and travel agencies specialized in historical and vintage architecture.

Ganwyd Manuel Bougot ym Mharis yn 1959, ac fe dreuliodd ei blentyndod yn un o gymdogaethau tlawd gogledd Paris. Pan oedd yn bymtheg oed, symudodd ei deulu i un o'r blociau newydd o fflatiau, 'Les Orgues de Flandres', a adeiladwyd gan y pensaer, Martin Van Treck. Roedd byw yn yr adeilad modern a gwreiddiol hwn yn sbardun i'w ddiddordeb ysol mewn pensaernïaeth. Yr adeg honno, dechreuodd Manuel Bougot astudio ffotograffiaeth yng Nghwlwb ffotograffiaeth ei ysgol uwchradd ac, wedi hynny, yn Ysgol Uwchradd Horace Greeley Efrog Newydd. Yn 1977, pan oedd yn ddeunaw oed, ac yn ystod arhosiad hir yn Efrog Newydd, penderfynodd neilltuo'i fywyd i ffotograffiaeth. Cafodd le yn ysgol enwog 'Ecole Nationale Supérieure Louis Lumière' yn Ffrainc a chael profiad o'r sinema, y theatr a ffotograffiaeth ffasiwn. Yn 1988, agorodd Manuel ei stiwdio ei hun ym Mharis. O hynny ymlaen, gweithiodd i asiantaethau hysbysebu a pharhau â'i waith personol, fel prosiect Le Corbusier yn India, cyfres 'Late Fall' a'r arddangosfa 'Portreadau Domestig' a gyflwynwyd yn Ewrop ac yn India. Gweithiodd Manuel Bougot i asiantaethau cyhoeddi a thaith ac i asiantaethau'r wasg hefyd, gan arbenigo mewn pensaernïaeth hanesyddol a 'vintage'.



THE BEGUMS OF BHOPAL

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This fable reads that in antiquity a devastating drought threatened the city of Bhopal. The Begum of Bhopal called on her people to invoke the rain. The city's Kinnars took out a procession from the masjid to the temple of a local goddess carrying saplings of millet on their heads. And as they danced, the rain gods obliged. Since then, every August, a procession of Kinnars travels from a mosque to a temple to invoke rain.

Before we go further, let me address a point of etymology: the words Hijra and Kinnar both derive from Arabic, the former means 'transitory' and the latter 'point of intersection'. These are two of the many names for traditional transgender communities in South Asia.

Now to one of the scenes at hand: Rukshana Begum poses in a performative manner for the camera in response to an old painted backdrop I installed at Peer Gate, a busy street square in the old city of Bhopal. "Call me 'Roxy', my friends call me Roxy", she says, slowly unfolding her colour coordinated umbrella and using it as a prop. Rukshana is part of the Budwara deyaar, one of two surviving gharanas (communes) where she lives with fellow Kinnars. These gharanas were once centres of Hindustani classical music and dance. Today, the community has been forced to beg for money at weddings instead of dancing at them. Nevertheless, elements of performance and past acceptance shine through Roxy's ghoomars, all in the hope of some precipitation.

Mae chwedl hynafol yn nodi i sychder ofnadwy fygwth dinas Bhopal. Gofynnodd Begum Bhopal i'w phobl alw ar i'r glaw ddisgyn. Arweiniodd Kinnars y ddinas oryndaith o'r Masjid i deml duwies leol a samplau o goed miled ifainc ar eu pennau. Ac wrth oeddyn ddaawnio, fe atebodd y duwiau glaw yr alwad. Ers hynny, bob mis Awst, mae gorymdaith o Kinnars yn teithio o fosg i deml i alw ar y glaw i ddod.

Cyn i ni fynd ymhellach, dyma esboniad o ambell air: mae Hijra a Kinnar yn dod o'r Arabeg; mae'r naill yn golygu 'dros dro' a'r llall yn golygu 'croesfan neu groesbwyt'. Dau air yw'r rhain o blith y nifer a ddefnyddir i gyfeirio at gymunedau trawsrywiol traddodiadol yn Ne Asia.

Ac esboniad o un olyga arwyddocaol yn y gwaith: mae Rukshana Begum yn sefyll o flaen y camera mewn osgo berfformiadol ac yn ymateb i hen gefndir wedi peintio a osodaïs i yn Peer Gate, sŵgwr brysur yn hen ddinas Bhopal. 'Galw Roxy arna' i, mae fy ffrindiau'n galw Roxy arna' i', dywed, wrth iddi agor ei hymbarél liwgar yn araf a'i defnyddio fel prop. Mae Rukshana yn rhan o'r Budwara deyaar, un o ddau gharana (cymuned) sydd ar ôl lle erbyn hyn, lle mae hi'n byw gyda'i chyd Kinnars. Roedd y gharanaas hyn ar un adeg yn ganolfannau ar gyfer dawns a cherddoriaeth glasurol Hindustan. Heddiw, mae'r gymuned yn gorfol cardota mewn priodasau - yn hytrach na dawsio ynddynt. Serch hynny, mae elfennau o berfformio ac o'r gorffennol i'w gweld o hyd yn ghoomars Roxy - a'r gobaith o hyd yw y bydd yna law.



Dreamtigers is now available to purchase at Turner House, Plymouth Road, Penarth CF64 3DH.
Contact info@ffotogallery.org or call 029 2034 1667 for more information.