DREAMTIGERS

ffotogallery
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 Ffotogallery, 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 residencies and exchange opportunities, and the development of new audiences through print and online publishing, educational programmes and digital engagement activities.

Dan adan prosiect Dreamtigers bu artistiaid ac Adolfau o’r profesiynau diwylliant a India a Chymru yn cydweithio i greu a chyflwyno gwaith newydd sy’n iddo oherwydd ar mae creadigrwydd, technoleg ac ymderiadaid newydd o hunaniaeth genedlaethol yn saebo bwydodau cenedlaethol mewn cymdeithas fyw-eang.

Defnyddiai fotograffiaeth a chyfryngau llenh i archwilio ‘India go iawn’ ar y nain law, ac India arall sydd iawn mor fawr, sydd wedi ei esblygu’n gywelweddol yno yno y blwyddoedd diwethaf, ac wedi gweddnewid ei hun ym mywyd cyhoeddus India a meddyliau pobl y wlad.

Bydd Dreamtigers yn dangos Cymru hithau fel cenedl a’i golwg ar y dyfodol, gywedd sy’n eich allan i byd gan gyfrannu i sgwrs rhwyng-diwylliant a gyfraniad fotograffiaeth i brosesau i ddodfeddu o ac affyriaeth newidiau cymdeithasol.

Ma e Dreamtigers y dod â Ffotogallery, asiantaeth fotograffiaeth genedlaethol Cymru, a Sefydlad Nazar/ G naïl Fotograffiaeth Delhi at ei gyflydd i gyd weithio. Ychwanegai, mae ymroddiad i gydweithredu o chreu cyfleuddai i artistiaid ac Adolfau o’r profesiynau creadigion yng nghanol a Chymru i deithio a gewhio yng ngwledydd sydd wedi anain ei gynllunio, datblygu a chyd greu erddangosfeddi, cyhoeddiadau preswyl, a thaniadau a mentrau cyfnodweddiog. Bu hefyd yn gyflwyno i fanhrrin cynulleidfaodd newydd trwy gyhoeddiadau prinnedig a digidol, rhegwylion addysgu a gwella digidadau digidol rhwingweithiol arlein.
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 modernity, dividing the world 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-liberals, 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 fatastically society to being 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 artisanic 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. Prior to our arrival, Delhi Photo Festival/Nazar Foundation had undertaken 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 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 Akkaar Foundation, Sri Aurobindo Centre for Arts & Communication, Jamia Millia Islamia Central University, and held a meeting with the Director and Head of Arts of 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, Arshini Varna 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 Panjar and Sanjeev Sah. 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’s ‘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 Beguins 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 exhibitions 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) and Paris Festival of Photography. It was agreed that a delegation from Wales would participate fully in workshops 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 Finnimore, 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.
Pa mor mlynedd diwythynnodd wedi gwylio newid ni’i chwechddio, y llyfr diwydsaio i ystyr yr hyn. Ymddangosodd bod y dylanwadau hyn, rhywun, y tu hwnt i’n gafael. Wikileaks, Nid cyflwr ein byd cyfoes yn unig sy’n gyfrifol am ein hanesmwythid, ond hefyd ein gwir nawr nac erioed o'r blaen. Ry'n ni wedi dod i gydnabod hyn drwy rannu safbwynt amgen i'r fersiwn drefedigaethol o'u diwylliant, hanes a gwleidyddiaeth. Yna nawsau a gwrthgyferbyniadau bywyd cyfoes India, a chyflwyno a chynrychioli India'n herio rhagdybiaethau Gorllewinol. Maen nhw’n creu gwaith sy’n archwilio gyfoes. Yn gynyddol, o ran ffotograffiaeth celf gain a dogfennol, mae artistiaid o yn ddyfnach ar y ffotograffiaeth a'r cyfryngau a gynhyrchir gan Indiaid yn yr India anwybyddu cymlethdodau traddodiadau Indiaidd a mynnu gwthio syniadau ac India dal yn dueddol o greu delweddau gor-egsotig a rhamantu bywyd y wlad gan gogwydd Ewro-ganolog trwm ar y modd y cafodd India ei chynrychioli drwy o stiwdios portread ffotograffig.

Cyhoeddi, hysbysebu, sinema a chyfryngau yn India, law yn llaw â nifer helaeth roedd diwydiant ffotograffig soffistigedig wedi datblygu i wasanaethu'r sectorau ag y dechrauodd y cyfrwng ddatblygu yn y 19eg ganrif. Erbyn yr 20fed ganrif ac archwilio'r newidiadau sy'n siapio'r India cyfoes. Mae hen hanes celfyddydau. Mae o fewn gafael y rhelyw ac yn gyfrwng delfrydol i ddogfennu. Gellir dadlau taw Ffotograffiaeth yw'r mwyaf democrataidd o gyfryngau'r waith.
Tankha and Sumit Dayal. nifer o artistiaid yn ystod yr ymweliad, gan gynnwys Sohrab Hura, Bharat Sikka, Ishan Ganolog Jamia Millia Islamia a chafwyd cyfarfod gyda Chyfarwyddwr a Phennaeth y Sefydliad Alkazi, Canolfan Gelfyddydau a Chyfathrebu Sri Aurobindo, Prifysgol gysylltiedig o weithgaredd dysgu ac ymgysylltu.

gwahoddiad i Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi i guradu arddangosfa rhyddid mynegiant, protest boblogaidd, hawliau dynol a chwilio am iwtopia. 'gwrtmhrfel' (yn ystyr ehangaf y gair), yn archwilio syniadau am newid cymdeithasol, Gweithiau ar thema charanaduron o India - darpar gyfranwyr posib i'r prosiect. Cynigiodd ein partneriaid Ffotogallery â Delhi. Fe gwrddon ni â phartneriaid y prosiect a nifer o artistiaid a

Canlyniadau'r Prosiect ddatlu ffotograffiaeth a chelfyddyd sy'n defnyddio lens. gŵyl fis o hyd a gynhelir bob yn eilflwydd i si'n rhedeg gŵyl celfyddydau gweledol fwyaf Cymru, sef Diffusion: Gŵyl a chynulleidfaoedd. Mae gyda ni elfen arall yn gyffredin hefyd: Ffotogallery ac ymgysylltu cymdeithasol, yn ogystal â gweithgaredd i feithrin artistiaid ffitio'n berffaith, yn enwedig am ein bod ni'n rhannu'r un ymroddiad i ddysgu wedi cyflwyno gwaith o India a chroesawu dirprwyaeth o LUCIDA (yn 2014), nid gynnwys Photoink, LUCIDA, Tasveer ac Oriel Matthieu Foss). Er bod Ffotogallery Delhi gan gwrdd â nifer o ffotograffwyr a sefydliadau ffotograffiaeth Indiaidd (gan Yr Eidal, Y Swistir, Gwlad Pwyl a'r Weriniaeth Siec. yng Ngogledd America, De Affrica, Yr Ariannin, De Corea, Siapan a nifer o wledydd cyhoeddwyr.

Rhesymeg dros gymdeithas

Cyn i ni deitho i India, fe roddodd Sefydliad Nazar/Gŵyl Ffotograffiaeth Delhi wahoddad i artistiaid gyfansoddi gwaith ar thema 'gwrtmhrfel' - i'r wyneb ar gyfer Diffusion 2017. Fe daeth ni'n ddirywio ar drawsrywiol Indiaidd gan Nirmal Raj, tan y ddiwydodd ni thalwyd debyg o lyw i ffotograffiaeth trywydd gan waith yr artistiaid ystod yr ymweliad. Efallai y byddai'n holl ychydig o weithiau cyfoes o India a'i phwydr am gydraddoldeb a goddefgarwch cymdeithasol.

Roedd bod rhesymeg dros gyd-destunol gyda (gwrtmhrfel) yn holl ychydig o weithiau cyfoes o India sy'n sbarduno newidiadau cymdeithasol, i'w chynnal yng Nghymru, yn cynnig trosolwg ffotograffig cynhwysfawr o dwf. Later – India at 70'. Dyma'r arddangosfa sylweddol gyntaf o weithiau cyfoes o India ac'i brwydr am gydraddoldeb a goddefgarwch cymdeithasol, i'w chynnal yng Nghymru, yn cynnig trosolwg ffotograffig cynhwysfawr o dwf.
Kanu’s Gandhi

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 Panjiar and Sanjeev Saith, Kanu’s Gandhi reveals rare and intimate photographs of the Mahatma during the last ten years of his life.
Mahatma Gandhi spinning on Dhanush Telii 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 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.

Manuel Bougot
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 Treek. 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 photo club 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 blentyndd yn un o gymdogaethau llawd gogledig 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 penser, Martin Van Treek. Roedd byw yn yr adelodd modern a gwreiddiol hwn yn sbardun i'w ddiddordeb ysoi mewn pensaemaiseth. Yr adeg honno, dechreuodd Manuel Bougot astudio fotograffiaeth yng nghylch- fotograffiaeth ei ysgol uwchrad Horace Greeley Efrog Newydd. Yn 1977, pan oedd yn ddeunaw oed, ac yn ystod arhosiaid hir yn Efrog Newydd, penderfynodd neilltu'r ffwydd i Fotograffiaeth. Cafodd le yn ysgol enwog "Ecole Nationale Supérieure Louis Lumière" ym Ffrainc a chael profiad o'r sinema, y theatr a fotograffiaeth tfaswn. Yn 1988, agorodd Manuel ei stiwdio ei hun ym Mharis. O hynny ymlaen, gweithiodd i asiantaethau hysbysebu a phharthau d'i wasg personal, fel prosiect Le Corbusier yn India, cyfres 'Late Fall' a'r arddangorfa 'Portreatau Domestig' a gyflwynwyd yn Ewrop ac yn India. Gweithiodd Manuel Bougot i asiantaethau cyhoedd a thath ac i asiantaethau’r wasg hefyd, gan arbenigo mewn pensaemaiseth hanesyddol a ‘vintage’.
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 gharaanas (communes) where she lives with fellow Kinnars. These gharaanas 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 a dafadwy fy nghwch yr dafad Bhopal. Dafadwy Begum Bhopal i’w gwylio ar i’r glaw a dafadwy. Arweiniodd Kinnars y ddinas o fewn y sefyllfa i’r croesawu’n ddaear ei millet mewn amgylch â gofalau ym mhillt â’u penau. Ac wrth oeddynt ddawnsio, fe atebodd y duwiau glaw yr alwad. Ers hynny, bob mis Awst, mae gyrmyniad o Kinnars yn teithio o mesjid i deml i alw ar y glaw i ddod.

Cyn i ni fynd ymheillach, 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 groesbwynt’. Dau air yw’n rhannu o blith y nifer o defnyddiadau i gyfeirio at gymunedau trawsrywiol traddodiol ym Ne’Asia.

Ac esboniad o un olygfa arwyddocaf yr ysgwyth: mae Rukshana Begum yn sythol o Roa’r camera i mewn ogam bethrwyddiadol ac yr ymateb i hen gefndir wedi pennol i oesoedd i’r Peer Gate, gyda bwyta yn hen ddinas Bhopal ‘Galu Roa’ amin i, mae fy ffrindiau’n galu Roa amin i’, dywed, wrth iddi agor ei hymbarél liwgar yn araf a’i defnyddio fel prop. Mae Rukshana yn rhannu o’r Budwara deyaar, un o ddau gharana (communes) gan gynnwys gyffredin â de. Lle efarth hyn, lle mae hyn’n byw gyffredin chyd Kinnars. Roedd y gharana hyn â un adeilad ym mhillt â gofalawno a gyfer dawns a cheddoriaeth glasurol Hindustan. Heddiw, mae’r gymuned yn gorfod cerddadau mewn priodasau i’r hytrach na dawnsio ymddirnynt. Serch hynny, mae elfennau o berthromio ac o garfenniaid i’w gweud o hyd yn ghoomrâu Roxy -’n ysgwyth 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.