

PRABHAKAR PACHPUTE

“Pan fydda i’n sôn am fwyngloddio, mae yna agwedd wleidyddol, ochr yn ochr ag un economaidd a chymdeithasol. Mae’r gwleidyddol, rwy’n amau, yno yn fy ngwaith bob amser. Rwy’n edrych ar fudo, pobl yn dod o wahanol leoedd, a’u hamodau gwaith. Mae’n ymwneud â thrawsnewid tir hefyd: trawsnewid tir ffermio’n feysydd glo. Mae gen i ddiddordeb erioed ym mhryderon y bobl a phryderon y dirwedd. Rwy’n siarad yn gyson am y diwylliant prynu a defnyddio adnoddau hefyd, ac mae hynny’n troi’n wleidyddol bob amser, rwy’n meddwl.”

O: ‘I juxtapose memories and what is happening in real life.’ Cyfweiliad Prabhakar Pachpute gydag Anna McMay, 2 Chwefror 2021

www.studiointernational.com/index.php/prabhakar-pachpute-interview-coal-mining-india-artes-mundi-9-juxtapose-memories-and-real-life

“When I talk about mining, there is a political aspect, alongside an economic and social one. The political, I suspect, is always there in my work. I look at migration, people coming from different places, and their work conditions. It’s also about the transition of the land: the transition of farming land into coal-mining land. I have always been interested in the concerns of the people and the concerns of the landscape. I also speak about consumerism and the consumption of resources a lot of the time, and that always becomes political, I think.”

From: ‘I juxtapose memories and what is happening in real life.’ Prabhakar Pachpute interviewed by Anna McMay, Feb 2, 2021

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BEEJ PARVA 2020 cam tuag at ddathliadau cydwbybodol

Mae'r cracers tân amgen hyn a grëwyd gan Gram Art Project yn India wedi eu gwneud o ddeunyddiau ailgylchadwy ac maent yn llawn hadau byw gan gynnwys Cywarch, Coriander, Laxmi a Chiwcymber. Pan gânt eu hau a'u dyfrhau, mae cynnwys y cracers hyn yn deor yn blanhigion bwytdadwy. Yn hytrach nag effeithio ar adar ac anifeiliaid drwy achosi llygredd sŵn, golau ac aer, mae'r cracers tân hyn yn gyfeillgar i natur ac yn adfywio cynefinoedd.

Mae Gram Art Project (ग्राम sy'n cael ei ynganu fel 'Gram' sy'n golygu Pentref) yn gydweithfa o ffermwyr, artistiaid, menywod a gwneuthurwyr sy'n byw ac yn gweithio o amgylch pentref Paradsinga, sydd yn Sausar Tehsil yn ardal Chhindwara, Madhya Pradesh, India. Mae Prabhakar Pachpute yn cydweithio â'r gydweithfa ar brosiect hirdymor ar hyn o bryd.

BEEJ PARVA 2020 a step towards conscious celebrations

These alternative firecrackers created by Gram Art Project in India are made from recyclable materials and embedded with living seeds including Hemp, Coriander, Laxmi and Cucumber. When sown and watered the content of these crackers hatch into edible plants. Instead of affecting birds and animals by causing sound, light and air pollution, these firecrackers are nature-friendly and habitat-rejuvenating.

Gram Art Project (ग्राम pronounced 'Gram' meaning Village) is a collective of farmers, artists, women and makers living and working around the village of Paradsinga, situated in Sausar Tehsil of Chhindwara district of Madhya Pradesh, India. Prabhakar Pachpute is currently collaborating with the collective on a long-term project.

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COME & SUPPORT INDIAN & PUNJABI FARMERS FROM
POLICIES THAT ARE UNFAIR & DISCRIMINATORY

SAT 12TH DECEMBER
KISAAN
DEMONSTRATION
CARDIFF

ASSEMBLY POINT 12PM MIDDAY AT
THE SENEDD (CF99 1SN)

POLITICANS & COMMUNITY LEADERS INVITED TO SPEAK
FOR MORE INFO CALL: AMARJITE SINGH CHOBDAR ON 07477 485 411
PLEASE FOLLOW COVID-19 GUIDELINES AND SOCIAL DISTANCING MEASURES

Gwrthdystiad Kissan Caerdydd

Poster yn hyrwyddo raliau Kissan Caerdydd, 2020/21, a drefnwyd gan y gymuned Sikhaidd mewn cydsafiad â ffermwyr sy'n gwrthdystio yn India.

Kissan Cardiff Demonstration

A poster promoting Kissan rallies Cardiff, 2020/21, organised by the Sikh community in solidarity with farmers demonstrating in India.

PRABHAKAR PACHPUTE

Rahim Kaka a'i Afr

Ar goll o'r eifre
Gafr Rahim Kaka
Wrth chwilio amdani y drws i'w chartref
Yn mynd i ddyfnderoedd pyllau glo
Y twnnel
Yn gorwedd yn gegrwth
Yn disgwyl i ddynion ddod.....

Mae'r glo yn ei groth wedi'i ddi-hysbyddu am byth
Fe'i gadawyd ar agor, ei anwybyddu i'w gau
Daeth yn gynefin i ddyfroedd brathog
Roedd ceg y twnnel yn dyfrio ag oferedd
Gadawyd yr afr yn y twnnel i ebargofiant.

Gafr Rahim Kaka ar goll o'r eifre.
Ceisiodd Rahim Kaka ei chlywed
Wedi'i cholli'n amwys o amgylch y twnnel
Cerddodd Rahim Kaka i mewn i'r twnnel
Yn bell bell i lawr wedi'i drochi yn y priddoedd corsiog
A diflannu wnaeth yntau hefyd.

Rahim Kaka yn gyntaf ac yna ei afr
Mae'r twnnel yn gorwedd yn gegrwth
Yn disgwyl i ddynion ddod
Trobwll diystyr.....

Cerdd gan Kishor Kawathe

Wedi'i chyfieithu o Farathi gan Snehal V. Tambulwadikar – Artist, Hanesydd Celf, Beirniad

PRABHAKAR PACHPUTE

Rahim Kaka and His Goat

Lost from the herd
Rahim Kaka's goat
In search of her the door to her home
Entered the depths of coal mines
The tunnel
Lying open mouthed
Waiting for men to come.....

Coals in its womb have been exhausted for ever
It was left open, ignored to be filled in
Stingy waters made it their habitat
Tunnel's mouth watered with vanity
Goat in tunnel was left to anonymity.

Rahim Kaka's goat lost from the herd.
Rahim Kaka tried to hear her
Ambiguously lost around of the tunnel
Rahim Kaka walked into the tunnel
Deep deep down immersed in the marshy soils
And he too vanished.

First Rahim Kaka and then his goat
The tunnel lies open mouthed
Waiting for men to come
A meaningless whirlpool.....

Poem by Kishor Kawathe

Translated from Marathi by Snehal V. Tambulwadikar – Artist, Art Historian, Critic