

Uncounted Rounds refers to struggles that exceed measure: the recurring cycles of sowing and failure under shifting climates, the endless negotiations between body and land, and the lives left unacknowledged in official



histories. The exhibition gathers both protest and persistence, suggesting that the match is never truly over while the fight for dignity, survival, and recognition continues.

Thukral and Tagra

UNCOUNTED ROUNDS

Venue
NATURE MORTE
DHAN MILL,
New Delhi

October 2025

Ginti



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IS THE MATCH OVER?

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In the latest iteration of Farmer is a Wrestler, the wrestling mat, once a supple ground of kinetic possibility, has been reconstituted as an immobile structure rendered entirely in iron. At fifteen feet in scale, it is hard, industrial, and unyielding. The softness that once received the wrestler's body has dried into rigidity, making play upon it impossible. Lines and drawings that once animated its surface now appear as welded scars, traces of wounds inscribed in metal, refusing erasure. This transformation displaces the pit's traditional associations of discipline, endurance, and the pursuit of victory, recasting it as a silent witness to fatigue. The mat becomes a counter-monument: not a celebration of triumph, but a memorial to exhaustion, rupture, and irreparable damage.

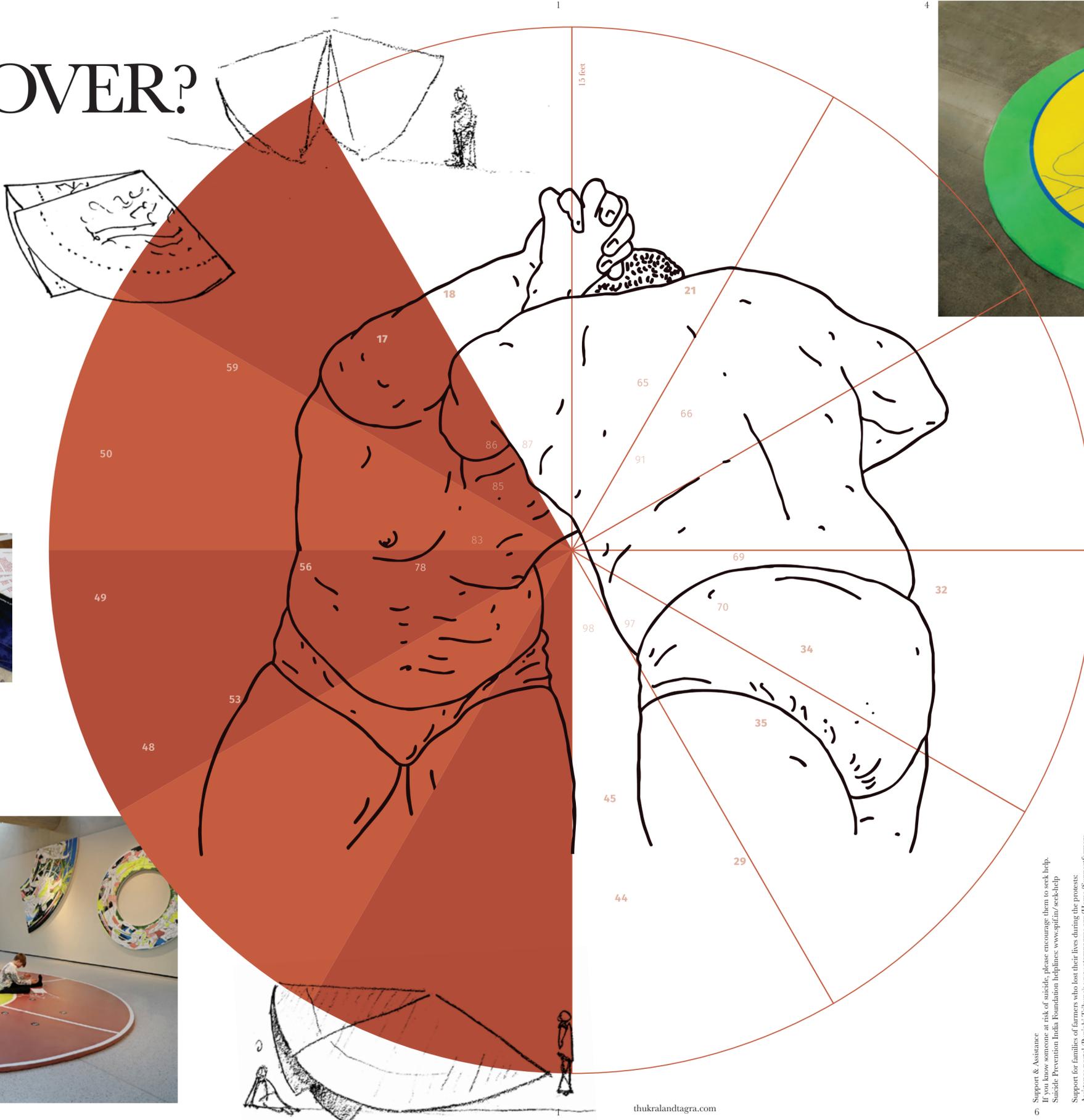
This sculptural intervention stems from over a decade of research that began in 2012 as **Weeping Farm publication/game**, driven by an urgent need to understand and respond to the lived realities of Indian farmers. Ongoing conversations and research, in this context, become a mode of care: an ongoing practice of listening, documenting, interpreting, and translating lived experiences into forms that resist invisibility.



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- 1 Sketches and working drawing of the mat, as iron sculpture and exploring many possibilities
- 2 Game play WEeping FARM
- 3 Yorkshire Sculpture Park engagement at installation
- 4 Science Gallery Bengaluru - Calorie
- 5 ASIA TOPA - Installation
- 6 Care and Support information

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Farmer is a wrestler installation at **Science Gallery Bengaluru, CALORIE**, which explores humanity's relationship with food through art and science, and is running from August 2025 to July 2026. The exhibition utilizes interactive exhibits, installations, and public programs to explore complex topics such as food politics, caste, gender, climate change, nutrition, and the cultural significance of food.

Bread, Circus and home, reached Melbourne as part of **ASIA TOPA**. Staged at Federation Square, the work invited thousands of passersby to step into the arena of agrarian crises through playful yet charged acts of wrestling on a yellow mat.

Bread Circus wrestles with these questions, asking how we might sow dignity, community, and care in spaces of displacement. The performance extended our ongoing engagement with questions of ownership, survival, and resilience, transforming public space into a ground for both contest and communion.

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Support & Assistance
 If you know someone at risk of suicide, please encourage them to seek help.
 Suicide Prevention India Foundation helpline: www.spifm/seek-help
 Support for families of farmers who lost their lives during the protests:
 Assistance portal | Punjab: www.tamapangas.org/Homez/Supportfarmers
 References:
 List of deaths in farmers' protest: humanstofarmersprotest.blogspot.com/2020/12/list-of-deaths-in-farmers-protest-at.html
 Punjab Tribune report: cpaperpunjabtribuneonline.com/C/36282210

UNCOUNTED ROUNDS

➤ *Premise*

Uncounted Rounds positions the akhara (wrestling ground) and the farm as parallel sites of struggle, repetition, and endurance within Punjab's cultural and political landscape. Both are defined by cycles: the wrestler returning to the pit, the farmer returning to the field. Each cycle demands stamina, discipline, and resilience, yet both are equally marked by fatigue, precarity, and the erosion of bodily limits. The wrestling ground, once associated with strength and victory, becomes a metaphor for a terrain rendered uneven, mirroring the agricultural field fractured by land division, climate volatility, debt, and systemic neglect.

The title insists on what remains unacknowledged and unrecorded. It recalls the 568 farmers who died during the 2020–21 protests: lives that remain absent from official statistics and collective memory, their sacrifices rendered politically invisible. These “uncounted rounds” signify not only the erased toll of protest but also the unmeasured labour and care embedded in agrarian life, cycles of endurance that rarely find representation.

Actants

For several decades, our lives have been shaped by the twin practices of kheti (farming) and kushti (wrestling). Farming is the predominant livelihood of Punjab, the land we come from, while wrestling has been an enduring part of our family history and continues to resonate with us today. At first, they appear as separate domains, one bound to the cycles of cultivation, the other to the discipline of sport. Yet both are fundamentally practices of the ground and soil. The wrestler enters the akhara, training his body against the resistance of the earth beneath him. The farmer steps into the field, sowing seeds into soil that demands equal perseverance and care. In both, the body meets the ground in an intimate struggle, persistence measured not in moments of triumph but in the capacity to endure.

In today's precarious conditions, farming has itself become indistinguishable from wrestling. Ecological volatility, land fragmentation, indebtedness, and



systemic neglect transform each season into a contest fought upon increasingly unstable ground. Farming in Punjab and across India now stands as an unending bout, where the soil that once promised sustenance has become a terrain of exhaustion and survival.

Kinship and Solidarity

Once a site of movement and contest, the iron wrestling mat now stands folded, heavy, and unyielding. Though no longer playable, it carries the memory of bodies that once struggled upon it. The welded scars on its surface not only mark wounds, but also the shared histories of persistence. In this stillness, the mat holds space for kinship and solidarity. It reminds us that bonds are not only formed in action but also in the quiet recognition of fatigue and struggle. To stand before it is to be with those whose rounds remain uncounted.

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Ginti

As fact-finders, Thukral and Tagra Studio excavate the silenced details of the 733 farmers who died during the historic 2020–2021 protests. These deaths, largely unacknowledged by the state, remain absent from official records and collective memory, rendering the very bodies of the dead politically invisible.

Here, drawing becomes the backbone of memory, with a 12-foot welded drawing that illustrates a local teacher with a microphone in hand, managing the protest. From this figure emerges a voice-over marathon reciting the all accounts, names, genders, places, and, where known, the reasons for their deaths. The work transforms testimony into remembrance, insisting on visibility for lives otherwise erased.



- 1 Paper Model for folded wrestling mat
- 2 Trolley Times - Edition 2
- 3 Yorkshire Sculpture Park engagement at installation
- 4 KNMA - Aftermath
- 5 BDL - Installation
- 6 Q Scene 4 at Akhara in Jalandhar - BTS

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