

SERENDIPITY ARTS FESTIVAL 2023



**SERENDIPITY
ARTS
FESTIVAL**
GOA | 15-23 DEC '23

Founder Patron, Serendipity Arts Foundation

Sunil Kant Munjal

It has been said that the longest journey that we as humans will ever make, is the sixteen-inch-long journey from our heads to our hearts. We have made this journey our own over the past decade!

For the 2023 edition of the Festival, our team and the diverse and talented cohort of handpicked curators from across various disciplines worked closely to introduce unexplored perspectives, inject warmth, and ensure freshness in the programming. They also strove to offer something to people across ages and cultures and to foster an environment that made it possible for the young, the middle-aged, the differently abled and the seniors to engage, ideate, and co-create along with all others.

SAF 2023 was a resounding success and recorded a footfall of over one million visitors who thronged 18 venues at 12 locations over nine days, even though some of the events were pre-booked and priced. In all, there were 300+ events that involved 3000+ members of the artistic community, creative professionals, performers, and practitioners being physically present. Regional and South Asian artists had a platform to amplify their art, while independent and collaborative projects showcased sustainability and inclusivity. We also found interesting ways to engage with local communities of Goa, their art, craft, cuisine and amazing history, and to host conversations with subject matter experts. A number of performances were also global in design and scope, and unsurprisingly, the festival attracted visitors from over 25 countries.

The programming had something for everyone. There were show-stopping performances by global icons, genre-defying experiments in theatre, offbeat exhibitions, thought-provoking



culinary experiences, programmes for people with special needs and dedicated children's programmes. At a time and in a world where gadgets are taking over large swathes of our daily lives, it became possible to get families, friends, and colleagues to come together and celebrate the creative spirit.

As we set our sights on the 2024 edition of the Festival, we will continue to make the projects more people-centric and experiential. We will push the boundaries of different art forms, infuse technology and find newer ways to make the festival even more unique, engaging, and impactful.

Enjoy this catalogue of SAF 2023 and see you in Goa in December 2024!

Serendipity Arts Foundation & Festival Director

Smriti Rajgarhia

As the dust finally settles from the charged atmosphere of the 2023 edition of Serendipity Arts Festival, and we look towards the next edition, I cannot help but feel a mixture of pride, accomplishment and a healthy dose of disbelief for what the Serendipity Arts team and all of our collaborators have once again managed to achieve.

What started (and continues) as a passion project for all of us in the team has evolved and grown over the years to bring into the fold a multitude of collaborations with curators, writers, artists and institutions. Our curators work with us tirelessly to bring to life projects in spaces that are, more often than not, not made for exhibitions or performances – but these are the challenges that excite us the most! And as with every edition, I am proud that we ensured that the festival went off smoothly, and, despite challenges, was a deeply satisfying experience for all.

A festival is ultimately a sum of all its people - I would once again like to express my immense gratitude to all of our artists, curators and every single person who worked so very hard to make sure the festival took shape. Thank you to those who made us laugh despite their own difficulties; to those who lent a helping hand despite their own deadlines; to those who turned up with a cup of coffee when we most needed it, and to those who lent a sympathetic ear at crucial times. When we say this festival is a labour of love, we truly do mean it.

We began this journey eight years ago, in a world quite different from what it is now. It has become more important than ever to bring people together, and create safe and healthy spaces for conversation. The city of Panjim has been like a second home to us all, allowing us to do so much so freely – to



experiment with spaces, to experience the arts in innovative ways, to foster different ways of seeing, all the while creating new friends and collaborators along the way.

I am immensely proud of the team who have worked relentlessly and stood by the institution we call Serendipity Arts Foundation. Over the years, the Foundation has expanded its initiatives to offer grants, run residencies and writing initiatives, all of which took some shape or form at the festival this year. With every passing year, we have also become more mindful of ensuring that we abide by our mandates of being sustainable, inclusive and accessible, and continue to learn so much along the way.

We hope that each and every audience member enjoyed this edition and that all of our hard work showed. Finally, I would especially like to thank our patrons and sponsors, all of whom have lent us their experience and helped us grow—and most of all, I am grateful to the Government of Goa and the wonderful people of Goa who have made this public initiative possible and appreciated. We're so excited to be back in December 2024!

Serendipity Arts

Foundation

Serendipity Arts Foundation is an arts and cultural development foundation which aims to promote new cultural partnerships, creative strategies and artistic interventions which are responsive to the social and cultural milieu. Committed to innovation, the Foundation intends to support, promote and create platforms for creativity, providing the wider public with a unique source of modern contemporary art and culture. The Foundation's programmes are designed and initiated through innovative collaborations with partners across a multitude of fields. Each intervention is created using the arts as a means to impact education, social initiatives and community development programmes, while exploring interdisciplinarity between the arts to better understand the shared histories of the subcontinent. Serendipity Arts Festival is the largest platform of outreach for the Foundation.

Festival

Serendipity Arts Festival (SAF) is one of the largest multi-disciplinary arts initiatives in the South Asian region, spanning the visual, performing, craft and culinary arts. Besides core content, which is conceptualized by an eminent curatorial panel, the Festival has various layers of programming, in the form of educational initiatives, workshops, special projects, and institutional engagements. In addition to being a showcase of great Indian art, the Festival is a cultural experiment that also addresses issues such as arts education, patronage culture, interdisciplinary discourse, inclusivity, and accessibility of the arts. The latest edition of Serendipity Arts Festival took place in Goa from 15-23 December 2023.



CURATORS 2023

CURATORS



ANJANA SOMANY | CRAFT

Anjana Somany has worked extensively as a researcher, focussing on the living craft traditions of India. Her experience at the grassroots level in the area of crafts and textiles has led her to head various reputed organisations and work for the empowerment of women in business across all levels. Through her company Mango Tree Tours and Exhibitions, she leads specially curated cultural study tours.

BICKRAM GHOSH | MUSIC

Bickram Ghosh holds the rare distinction of being one of the most versatile artists of our times. One of India's greatest masters of the tabla, Bickram accompanied none other than the renowned Pandit Ravi Shankar for over a decade. Having played with all the greatest maestros of North and South Indian classical music, Bickram is also widely regarded as a pioneering force in the world of fusion music.





GEETA CHANDRAN | DANCE

Geeta Chandran is one of the leading figures in Indian classical dance across the world today. Aside from being a prolific dancer, she is a trained Carnatic vocalist and is recognised for her work in television, video and film, theatre, choreography, dance education, dance activism and dance-issue journalism. Geeta is the Founder-President of Natya-Vriksha, an organisation devoted to promoting Bharatanatyam.



RICKY KEJ | MUSIC

3-time Grammy Award Winner, US Billboard #1 artist, GQ Hero 2020, Ricky Kej is an internationally renowned music composer and environmentalist. He has performed at prestigious venues in over 30 countries. Ricky's vast repertoire of work includes 16 studio albums released internationally, over 3500 commercials, and 6 feature films.

MAYURI UPADHYA | DANCE

Mayuri Upadhyaya is a choreographer, an educationist, and a creative entrepreneur with a career extending beyond the conventional dance network. Her vision is to make dance a sustainable industry in India, which she believes, when woven with innovation, has the potential to reach all segments of society. She currently heads the Bangalore-based premier dance organisation, Nritarutya.



SANDEEP SANGARU | CRAFT

Sandeep Sangaru is a Bangalore-based multidisciplinary designer, educator, and entrepreneur. He founded Sangaru Design Studio and Sangaru Design Objects Pvt. Ltd. Since inception, his studio has been actively involved with the craft sector, working with local communities and materials to create global products. His work has won many design awards and has been exhibited at various design and craft museums and events across the world.





**THOMAS ZACHARIAS AND
THE LOCAVORE TEAM | CULINARY ARTS**

Thomas Zacharias is a chef with nearly 15 years of professional cooking experience. He helmed the kitchen at The Bombay Canteen as Chef Partner, finding inventive ways to showcase indigenous ingredients through contemporary regional Indian cuisine. In 2022, Thomas decided to bring together some of his passions—storytelling, working with local produce, and nurturing connections between people within the Indian food system—and founded The Locavore.

SERENDIPITY ARTS FESTIVAL



VIDYA SHIVADAS | VISUAL ARTS

Vidya Shivadas is a New Delhi based curator. She is the Director of the Foundation for Indian Contemporary Art, a non-profit arts organisation that works in the field of art education and aims to enhance opportunities for artists and establish a continuous dialogue between the arts and the public through public art projects. Vidya is Visiting Faculty at Ambedkar University Delhi.

CURATORS

VEERANGANA SOLANKI | VISUAL ARTS

Veerangana Solanki is an independent curator and writer based in India. She is interested in the way interdisciplinary forms and creative practices merge to create dialogues in public and private spaces and the convergence of images across disciplines. Further, her research and practice consider how historical and contemporary thought inform exhibition-making and artistic practices.



QUASAR THAKORE PADAMSEE | THEATRE

Quasar is a theatre-holic who loves all things theatrical. He is the Artistic Director of the Bombay-based arts management company QTP and, since 1999, has directed and produced over 25 plays with them. Quasar is a founding member of Thespo, a youth theatre movement, and at present, the Executive Director of Tata Literature Live! The Mumbai International LitFest.



SPECIAL PROJECT CURATORS & COLLABORATORS

Aaron Fernandes Entertainment	Offset Projects
Alliance Française	Paper Boat Collective
Art India	Reliable Copy
Art South Asia Project	Sampad South Asian Arts and Heritage
ASAP Art	Scottish Dance Theatre
Ashley Lobo	Shilpa Gupta & Biraaj Dodiya
Bhagyashree Patwardhan	Swiss Arts Council Pro Helvetia
Blaft Publications	The Embassy of Switzerland in India and Bhutan
Bookworm	Qilla Records
boxout.fm	Shyamant Behal
British Council	Siddhant Shah
Budhadya Chattopadhyay & Brandon	Srinivas Kuruganti
LaBelle	The Embassy of France in India
Chennai Photo Biennale	The Embassy of the Dominican Republic in India
Compagnie Käfig	The French Institute in India
Damian Christinger & Ravi Agarwal	The Japan Foundation
Edible Issues	The JCB Literature Foundation
Goa Bird Conservation Network	The Packet
Goa Livelihoods Forum	ThinkArts
Indian Institute of Art and Design	Vadehra Art Gallery
Jahnvi Phalkey, Science Gallery Bengaluru	Vikram Iyengar
Jay Pei	World Health Organization
Jessica Castex & Odile Burlaux	Zubin Balaporia
JSW	
Les Rencontres d'Arles	
Lina Vincent & Akshay Mahajan	
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Goa's Coconut Vinegar: A Comparative Tasting of a Forgotten Culinary Gem

Zero Waste Cooking Workshop

Bazaar to Table

Local Ingredients Cocktail Workshop

The Bean-to-Bar Chocolate Movement in India

Goan Cooking Workshop

Feni Deconstructed: A Sensory Experience

Archiving Family Food Traditions and Recipes

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GROUND FLOOR, OLD GMC BUILDING

Turning: On Field and Work

CURATED BY
Vidya Shivadas

ARTISTS
Benitha Perciyal
Youdhisthir Maharjan
Gram Art Project & Rangoato Hlasane
Sanchayan Ghosh
Babu Eshwar Prasad
Tahireh Lal and Northeast Lightbox
Niroj Satpathy
Amol Patil
Smita Rajmane and Somnath Waghmare
Arshi Irshad Ahmadzai
Britto Arts Trust
Panjeri Artists' Union
Dhiraj Rabha
Khandakar Ohida
Ankan Dutta
Gauri Gill and Rajesh Vangad
Maksud Ali Mondal
AgriForum and Gyanwant Yadav

Turning, a verb in present continuous, marks and invokes a movement, an act, a relation, and a reorientation. The notion of the turn has been a recurring generative presence in contemporary intellectual and creative discourses. In this instance, it gazes on field and work; the classical anthropological tool prised apart, for close examination. How can we register the seeming intangibility of artistic engagements today in ways that enable us to turn our understanding of the artistic field as a whole? How does it recast the idea of 'work'—both as verb (in terms of labour) and noun (the creative outcome or product)? The field is a breathing, morphing and regenerating organism—constantly changing and evolving. The question then also becomes about how we might, as Irit Rogoff¹ proposes, capture the dynamics of a turn and the productive power released in the process.

The exhibition is interested in these acts of assimilation and dispersal that the

individual/ collective projects present—in the way they carry and transmit diverse ways of knowing and inhabiting the world via an accumulation and reassemblage of materials, objects, things, and processes of making. We imagine the projects encountered here as potent texts that unleash embodied ways of reading and writing (about) the field.

A strand in the exhibition consists of offerings from artists who engage with the ground—with soil and land, building their artistic explorations from materials and processes that a part of such lifeworlds. They immerse themselves in forms and modes of agrarian practices, indigenous knowledge systems, the dynamics of rural and urban sites, and engage with questions of scarcity, abundance, value, resource, and sustainability.

Tim Ingold suggests that we consider how writing on the deep surface of the ground differs from writing on a sheet of paper; the ground doesn't allow for the kind of separation that paper affords, but is a zone of indeterminacy on which all life growsⁱⁱ. Far from imposing one layer on another, what happens is a kind of turning in which the past insistently resurfaces as the present unfolds. Reading from the ground is about conversing with these entanglements of temporalities and material flows and to resist turning the world into an object to be analysed, ordered, and dominated.

Another strand in the exhibition is replete with 'notes' that fill the space arising out of deeply material engagements—testimonies, letters, bureaucratic minutes of meetings, diaries, artists' books, documents. Vividly conjuring up diverse spaces, these forms of writing allow for the articulation of multiple knowledge positions and also different kinds of solidarities and collectivities to manifest.



'Anatomy of Land: ...from soil to soil...brick to brick...dust to dust...' by Sanchayan Ghosh.



They evoke different archives—an obsessive and eccentric collation from the landfills of Delhi; the exhumation of the early history of a women's organisation in Tezpur. They are held as conversations with mediums—a landscape minutely detailed in the coming together of the photography and drawing; shredded pages of a book woven together to meditate on women's labour; the slow-moving poetry of a faded 16 mm film reel; a library of wooden books; a personal history of labour and industrialisation inscribed on jute sacks.

They are Ambedkarite compositions carried in a portable trunk, or played from the radio hoisted on the shoulder of a sanitation worker; songs that arise from the rhythms of women tile makers in Bolpur, Santiniketan. They encounter the oppressed of the pedagogical machines, and reinvent the emancipatory potential of labour, material, technics, and tools.

They are moving records of lives lived on an arterial road linking India and Bangladesh; a counter archival imagination made from peoples' narratives of survival and resilience in the face of displacement and insurgency; a tender remembering of Babur's garden encountered in Kabul. They are a museum held lovingly in the mind of a person compulsively collecting everything around him for decades. Different temporalities and spatialities are evoked in these projects to gather together possible grounds of hospitalities—of meanings, sensations, experiences, and differences.

The exhibition is an immense gathering of voices and stories. In the spirit of the Festival, it expresses the potential of coming together to exchange, experiment, collaborate, and share. Told from moving bodies and dynamic materials, it proposes another way of framing and describing the world in all its complexities and relationalities. We invite you to be a part of this re-imagining.

i. Irit Rogoff's text on Turning, published in e-flux Issue #00 November 2008 (<https://www.e-flux.com/journal/00/68470/turning/>)

ii. Tim Ingold's keynote lecture at the symposium *Under the Landscape*, organised by Boulouki, June 2022 <https://www.youtube.com/watch?v=B1f32GBZZNQ&t=813s>

'Loose Stitches and Lived Armoires: Vestiges of Fractured Life around Jessore Road' by Panjeri Artists' Union.

COLLATERAL PROGRAMMING

Bearing Witness: How Poetry, Music, and Performance Capture Vestiges of Fractured Life

Allen Ginsberg's 'September on Jessore Road' and its Bangla rendition by Moushumi Bhowmick are among a multitude of songs and poems that bear witness to the lived experience of lakhs of Bengalis, whose past and present is deeply intertwined with Jessore Road. In this context, the panel discussion focusses on how songs, poems and performances capture and transmit those vestiges of fractured life, especially of marginalised social groups, that are not evidenced elsewhere, in other forms and mediums. The discussion includes a 30-minute live performance by the Panjeri Artists' Union, featuring rap, and songs and poems based on folk forms, all written and composed by Panjeri members.

A Performance by Ambedkar Age Digital Bookmobile

In 2019, Smita Rajmane and Somnath Waghmare were awarded the FICA Public Art Grant for their proposal to harness Maharashtra's long history of social reform, accessing 400-500 year-old traditions of song-writing and performances against caste-based exploitation and untouchability. Emphasising histories of anti-caste resistance and their relevance today, their project, the Ambedkar Age Digital Bookmobile, took shape as a sustained engagement with awareness-building and documentation around contemporary Dalit popular and political song-performances within the community. The group perform at the Festival as part of Vidya Shivadas' curation *Turning: On Field and Work*.



'Loose Stitches and Lived Armoires: Vestiges of Fractured Life around Jessore Road' by Panjeri Artists' Union.



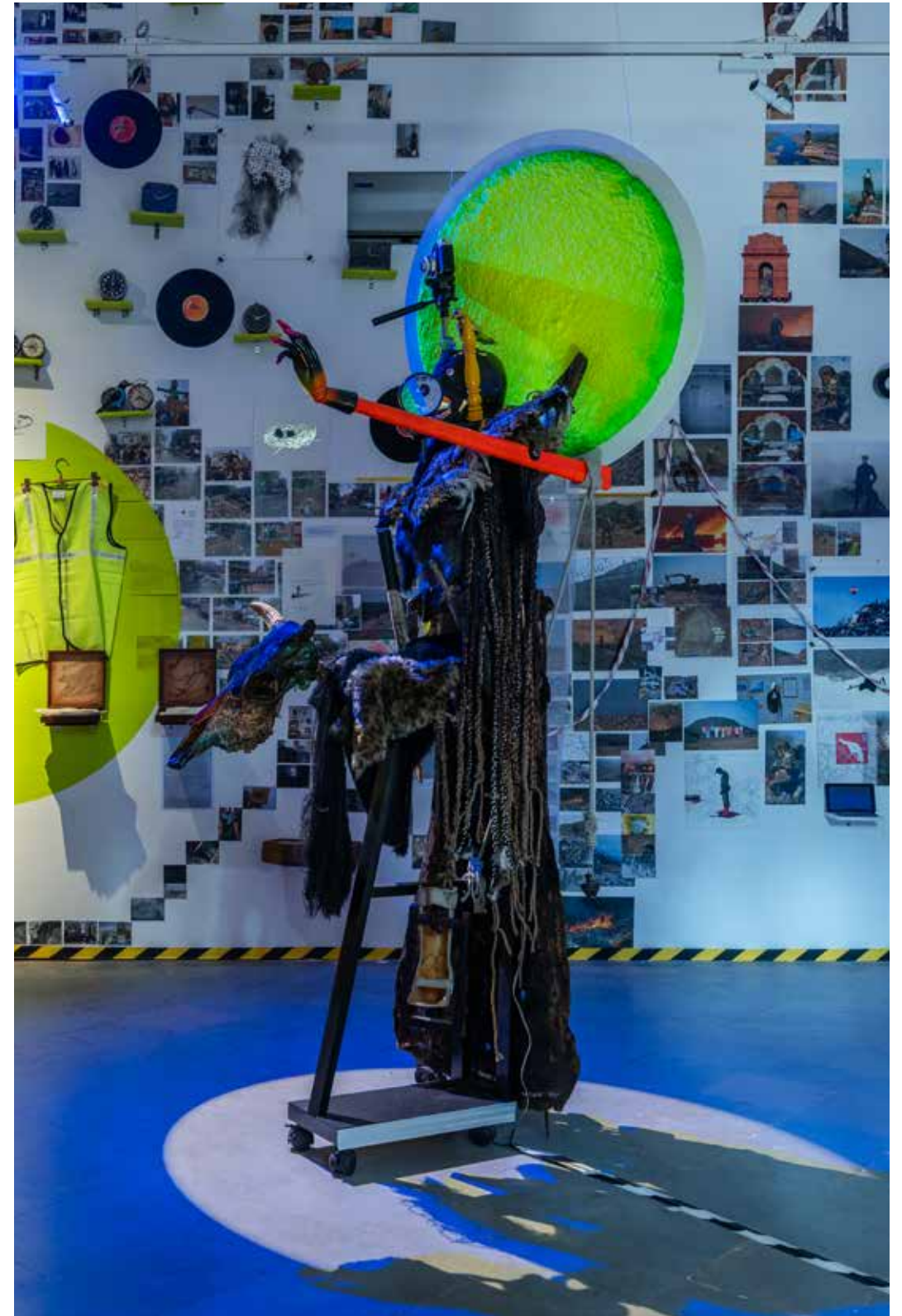
Fragmented Poetry Installation by Maksud Ali Mondal.



Top: 'Dream your Museum' by Khandakar Ohida.
Bottom: 'The Ambedkar Age Digital Bookmobile' by Smita Rajmane and Somnath Waghmare.



Top: 'Many Acts of Reading' by AgriForum, showcasing an artist book by Gyanwant Yadav.
Bottom: 'Uruli' by Ankan Dutta.



'Dhalav' by Niroj Satpathy.
Following spread: 'Bagh-e Babur' series by Arshi Irshad Ahmadzai.

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Top: 'Dear Chalam' by Babu Eshwar Prasad.
Bottom: From the series 'Fields of Sight' by Gauri Gill and Rajesh Vangad.

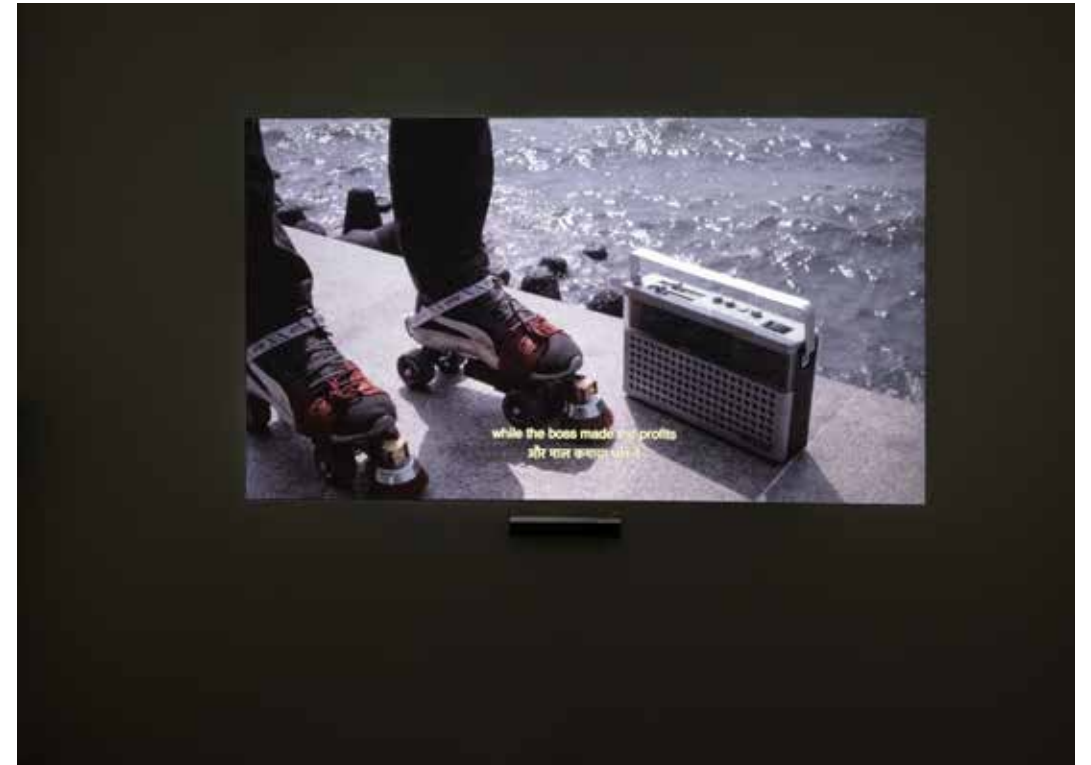


'Reminiscences of Home' by Dhiraj Rabha.
Following spread: 'Xenophora' by Benitha Perciyal.





"Here and Elsewhere" by Britto Arts Trust.



Top: 'Black Masks on Roller Skates' by Amol Patil.
Bottom: 'Magh, 1928' by Northeast Lightbox & Tahireh Lal.



Left: 'Beyond Stories' by Youdhisthir Maharjan.
Right: 'Tilling the Mountains... Mining the Farmlands' by Rangoato Hlasane and Gram Art Project.



FIRST FLOOR, OLD GMC BUILDING

Synaesthetic Notations

CURATED BY

Veerangana Solanki

ARTISTS

Molla Sagar

Protick Sarker

Julien Segard

Aldona Video Club

Satya

Hemant Sreekumar

Yashna Kaul

Avani Tanya

Tenzing Dakpa

Debanshu Bhaumik

Varun Desai & Varun Gupta

Savinder Bual

Suvani Suri

Shezad Dawood

Pandit Pran Nath

Lala Rukh

COLLECTIONS

Swaraj Art Archive

Synaesthesia is the inevitable meeting of one sensation with another, whether in absence or presence. The infinite possibilities of synaesthetic encounters hover at the brim of this absence/presence, where they are often missed, unconsciously. What occurs through these fused encounters is the creation of a traceable residue, which is attentive to the repetition of the sensorial that makes us alive to the world. Daniel Heller-Roazen describes sensation as outlasting its own activity, wherein, “living beings feel that they feel, and feel, no less, that they do not”ⁱ.

Synaesthetic Notations is a compilation of experiences and works created by individuals and collectives who have explored visual imagery and sound as their primary senses. The exhibition notates synaesthesia, a rally of jointure and separation between sight and sound. Here, the visual can only be imagined in the presence of sound even when it makes

itself absent, and similarly sound presents itself as an imprint in the absence and presence of the image. Depending on the time of day, audiences present, and changing activation of the works, every visit to *Synaesthetic Notations* is unique, even for the returning visitor.

The coupling of sound with sight or sight with sound seeps into a subconscious perception in the viewer's memory. These synaesthetic encounters leave residues of feeling and desire driven by the repetition of absence with presence. For instance, as one encounters sound while moving through a recurrence of words and notes that appear on the stairs and then in the corridors, that sound begins to retract without disappearing from newly formed visual memories. The traces resurface and the space expands into a moving map navigated through an oscillation of listening and seeing. The void of either of the senses of – sight or sound – animates the presence of sensation to transform the remembrance of what is absent into the creation of what is present. Moments of recognition marked by the inclusion and negation of an image or sound recur in *Synaesthetic Notations*.

Image and sound, typically associated with photography and cinema, notate through other mediums such as sculpture, technology, space, and storytelling in this exhibition. Sight and sound become arrival and departure points to decipher and construct ways of remembering and creating synaesthetically. A sculpture that gurgles water, walls that scurry, the light that moves the eyes to a beat, a mike waiting to be heard, songs that carry landscapes of narration, memories that move from forests into immersive listening pools of light, sounds that stalk the room, and pineapple heads longing to be strung, are all senses awaiting interpretations by unscripted viewers.

i. Daniel Heller-Roazen, *The Inner Touch: Archaeology of a Sensation* (Princeton University Press, 2007).



Installation view: 'Prelude' by Debanshu Bhaumik.
Following spread: 'The Pineapple Project' by Savinder Bual.



References:

Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (University of Minnesota Press, 2002).

Roland Barthes, *Image, Music, Text* (London: Fontana, 1977).

Joan Copjec, "The Imaginal World and Modern Oblivion: Kiarostami's Zig-Zag" (*Filozofski Vestnik*, 37(2), 2017).

COLLATERAL PROGRAMMING

The Pineapple Orchestra: A Performance

The Pineapple Orchestra consists of 9 bow-activated string instruments. When each instrument is played a fresh pineapple top spins and its leaves pluck the strings to create sound. The project draws a parallel with the dark colonial history of the pineapple alongside a more positive contemporary view of the fruit, to explore how we can create inclusive narratives about today's society, whilst acknowledging the past.

ARTISTS

Joanne Fernandes
Aviv Pereira
Janglensang Haokip
Shyamant Behal
Roseen Rajkumar



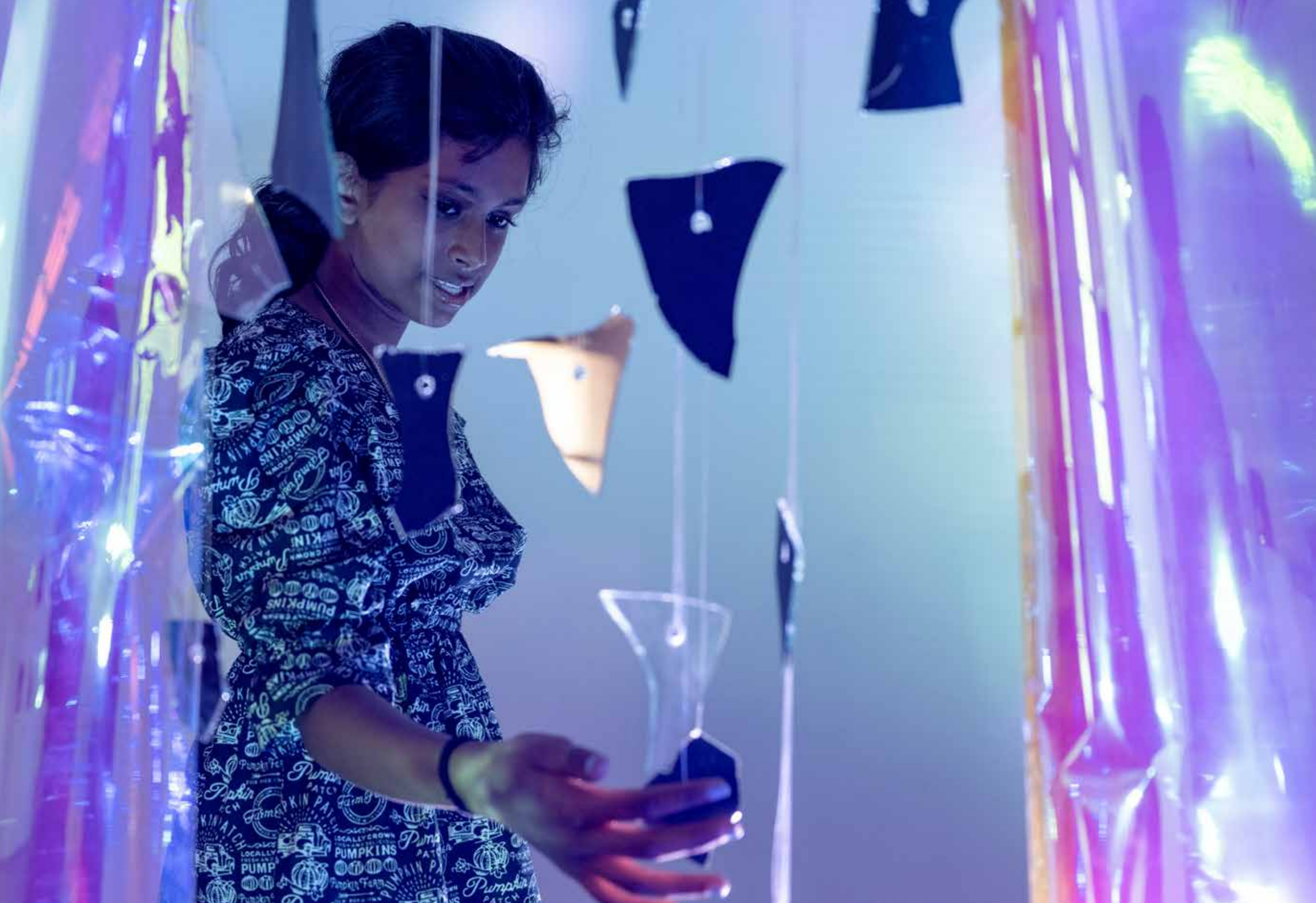
Left: 'Another note, another tiger' by Yashna Kaul.
 Right: 'A Laughing Man' by Aldona Video Club.
 Following spread: 'The Edge of Memory' by Julien Segard.

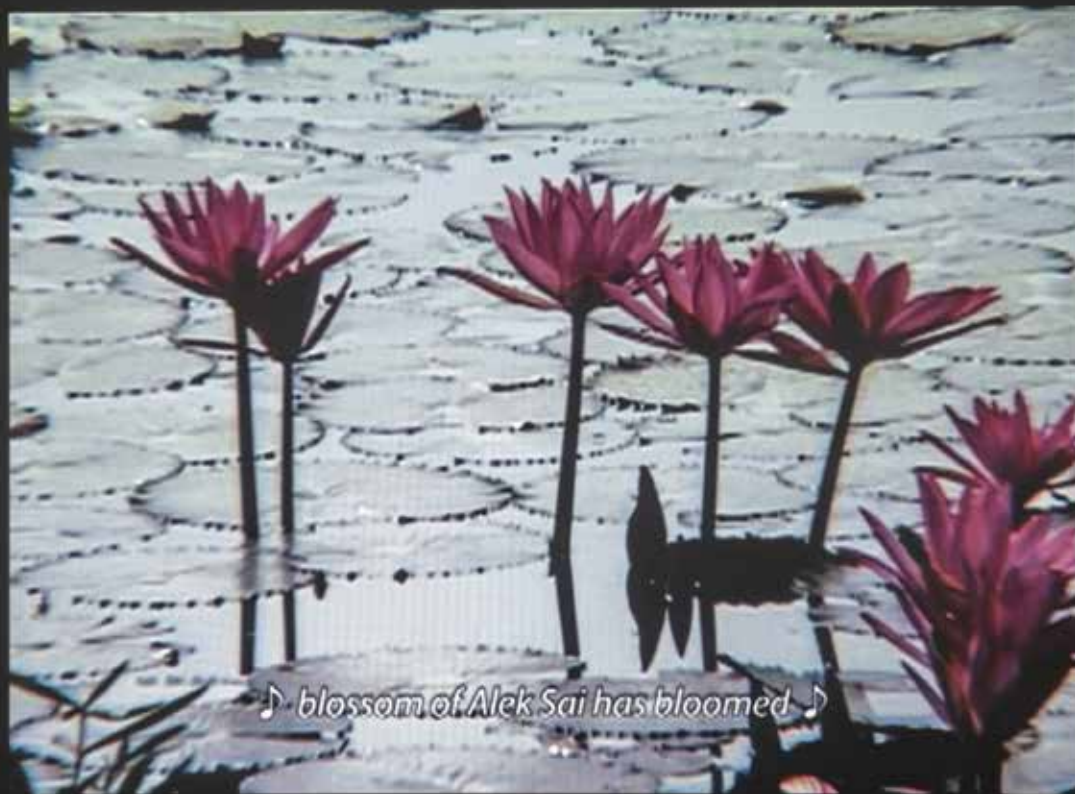






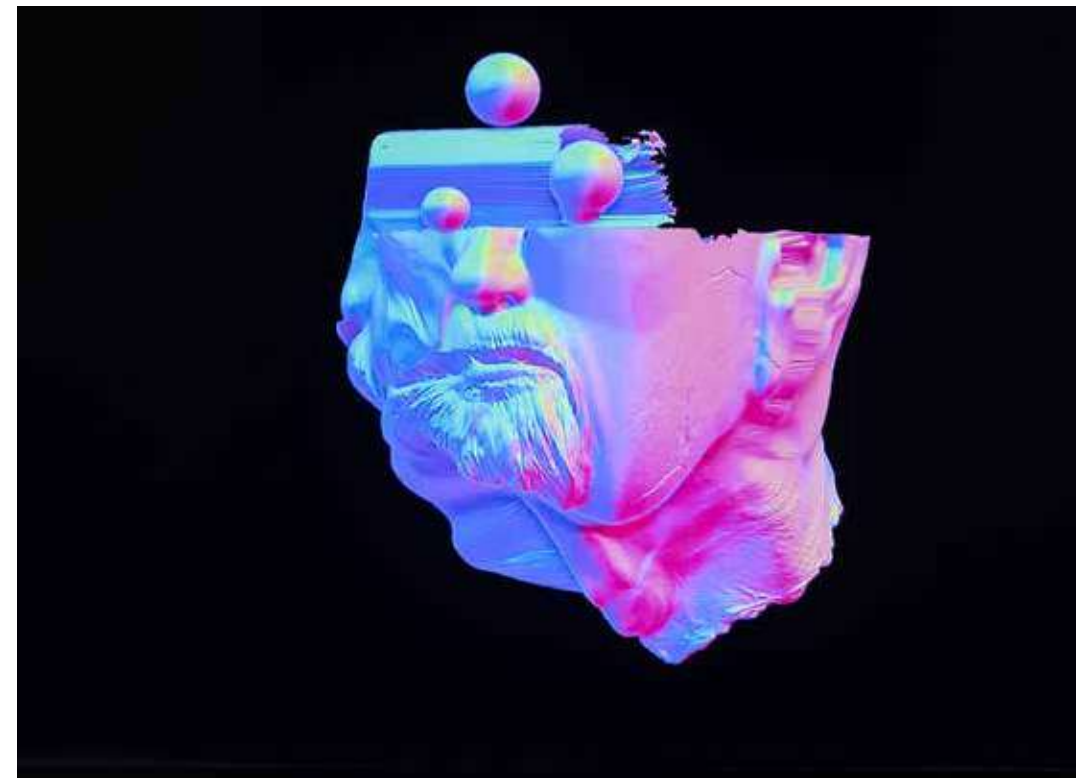
Left: Showcase of Pandit Pran Nath's compositions.
Right: "and then I overheard" by Avani Tanya.
Following spread: 'Hello? Who is speaking?' by Satya.





Left: Showcase of Molla Sagar's works.
Right: 'Rupak' by Lala Rukh.

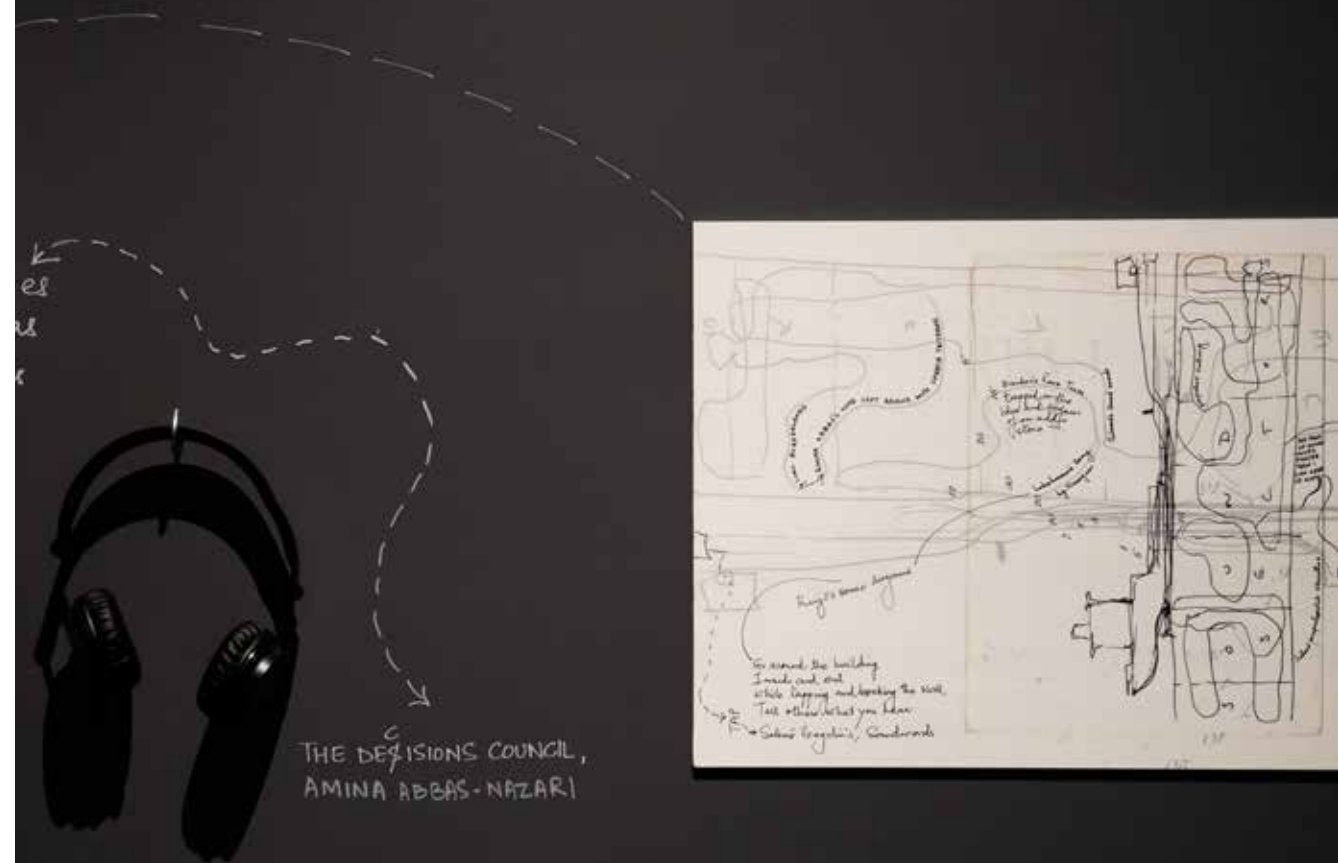




Left: 'Stitched' by Sarker Protick.
Right: 'I'm so in I see Ravel' by Shezad Dawood.



Left: 'Phantom Spectrums' by Hemant Sreekumar.
 Right: 'The Burrow: Ersatz' by Suvani Suri.
 Following spread: 'Manifest' by Tenzing Dakpa.





Roots to Resilience

PROJECT BY
**Anusha Murthy &
Elizabeth Yorke of Edible Issues**

'Roots to Resilience' is a collaborative exploration of tuber crops—a testament to their resilience, untold stories, and the vibrant communities that nurture them. This project transcends the conventional boundaries of agriculture and art, seeking to unearth the connections between people and these underground wonders.

Tubers, often overlooked, are more than sustenance; they are art forms with diverse shapes, sizes, and stories. This space serves as an action research and participatory exploration, questioning the unexplored potential of over 100 tuber varieties across India. Through visual art, recipe documentation, and recordings of culinary traditions, the project celebrates the intricate relationship between tubers and the communities deeply rooted in their cultivation.

'Roots to Resilience' is an inquiry into the socio-political, economic, and ecological dimensions of tubers—acting as a barometer for global issues. This project's practical and theoretical investigations aim to unravel power dynamics and ideologies within global foodways, inviting you to join the dialogue, and celebrating the artistry and survival inherent in the world of tuber crops.

Recipes for Resilience by Sanskriti Bist
from the field and in the kitchen

Illusive Roots by Priya Mani
Exploring the Enigmatic World of Tubers
and Their Evolving Legacy

Fieldwork Friends
Kuruvilla Louis & Clary Louis
Sumeet Kaur
Assavri Kulkarni
Dewansh Matharoo



Nila House

Nila House sits at the intersection of craft, design, sustainability and community empowerment. A ground-breaking non-profit initiative, Nila is worldwide in its scope, encompassing all stages of the Indian craft value chain, and championing traditional indigenous knowledge systems towards a more sustainable future. The Nila House retail space features a range of their products.

WORKSHOPS

Eco Printing with Flowers and Leaves with Nila House

Flowers and leaves make excellent transfer prints on fabric and paper, through simple processes that can be easily replicated for DIY projects at home. This eco-printing workshop explores this slow craft technique. Eco-printing is a creative way to up-cycle an old t-shirt or make a custom print textile for a loved one.

Weaving on the Frame Loom

This workshop demonstrates the basics of weaving on a portable frame loom, from setting up the warp to different weaving techniques.



Images from a performance of Bandish Antaakshari.
Photographs by The Lumière Project.



GROUND FLOOR, OLD GMC BUILDING

Postcards from Goa

Commissioned by Serendipity Arts
Foundation for Serendipity Arts Festival
2023

CURATED BY
Quasar Thakore Padamsee

DIRECTED BY
Vikram Phukan

ASSISTANT DIRECTOR
Sidhant Seth

PERFORMERS
Parul Rana
Tanvika Atul Parlikar
Padma Damodaran
Sidhant Seth
Jai Prakash Kumar
Sahir Mehta

'Postcards from Goa' is a promenade production that seeks to excavate stories that contextualise the queer experiences in Goa, and retrofit it to locations in Panjim, along a scenic and culturally resonant walking trail. The project ventures beyond conventional heritage walks, integrating queer narratives with specially curated locales, offering participants a transformative journey that unites history, location, and personal experience in an exploration of identity and place.



THE COURTYARD **Cartoon Natyam**

CURATED BY
Mayuri Upadhya

Commissioned by Serendipity Arts
Artwork by Veena Basavarajaiah

Cartoon Natyam is a digital initiative by Veena Basavarajaiah designed to create a space to have conversations around various questions relevant to the art world. It started with an online forum where cartoons and illustrations were used to elicit discussions on issues that are socially and politically impacting artists and their practice. This interactive installation at Serendipity Arts Festival will look at how this idea of dialogue between art, practice, and audience can be extended into a public space, to engage a wider community of art-lovers.

Veena Basavarajaiah is a movement practitioner who has been learning and performing various artforms for more than two decades and has constantly been curious about creating innovative ways and mediums of engaging with the audience. She views these cartoons not just as social commentary but also as choreographic pieces. The simplicity of the images ensures that they are highly relatable to both practitioners and the audience. 'Practice as research' is Veena's approach to creating these illustrations and the images are informed by years of training, performing and engaging with the art world in a critical way. The project's Instagram profile is [cartoon_natyam](#).



THE COURTYARD Text/Matters

A Serendipity Arts Foundation Initiative

PROJECT PARTNER



IN COLLABORATION WITH



At Serendipity Arts, we strive to document and bolster interdisciplinary and cross-cultural exchanges in the arts through a range of writing initiatives. Towards that goal, we launched Projects/Processes in 2017 to publish commissioned research essays, longform writing, and in-depth criticism that explore the ideas and processes behind select curatorial projects at Serendipity Arts Festival. In 2022, we also published an anthology collating essays published over the years as part of Write | Art | Connect, our online platform for short form writing around arts and culture.

Through these initiatives, we hope to take part in a long and rich tradition of writing around cultural themes in the subcontinent, contextualised against larger socio-historical discourses and rubrics. 'Text/Matters' is a project that seeks to highlight our engagement with that tradition, and we are pleased, therefore, to showcase the archives of two pivotal publications—Marg, a pioneering magazine now in its 75th year, and Art India, a premier quarterly that has been probing developments in modern and contemporary art for the past 27 years in fresh idioms and contexts. Welding incisive writing and scholarship with inventive designs and eclectic cover art, these two publications were chosen in order to represent two stages in the history of writing and publishing around arts and culture.

Additionally, 'Text/Matters' features a space for Offset Projects, Reliable Copy, Chennai Photo Biennale among other small presses and independent publishers, in order for them to showcase their publications to a wider and more engaged public at Serendipity Arts Festival. The prolific app-based editorial initiative ASAP|Art is also included within this space. To lend more context to the themes and impulses of this project, a series of talks by scholars, writers, publishers, and artists demystify the variegated legacies of print culture and design in the decades since Independence.





Installation views of the exhibition Image Journeys: The Conquest of World as Picture.
Photographs by Philippe Calia and Sunil Thakkar.





THE FOOD LAB

Zine-Making Workshops

PROJECT BY
Zinedabaad Collective

These workshops engage participants in creating a zine: an independently produced booklet, made for love, not profit. Everyone who attends these workshops gets the chance to submit the zines they make to Potluck: The Cui-Zine Library, housed at The Grove in the Old GMC Complex during the festival. Facilitated by Riya Behl and Devashree Somani of Zinedabaad Collective, each workshop explores diverse thoughts, feelings and stories on food.

WORKSHOPS

Making Zines, Making Friends: A DIY Workshop

Food helps break ice, start conversations and forge friendships. This food zine workshop is designed to do exactly that and more! Expect to learn new arts-based techniques and meet open-minded foodies through this informal and interactive session.

Photo-Walk through Panjim Market

This journey begins with a 90 minute-long guided photo-walk through Panjim Market, facilitated by Roshni Kapoor and Riya Behl, and flows into workshopping the conversations, images and worlds encountered during a 90 minute sit-down zine-making session at The Food Lab.

What's Desire Got to Do with It

Unpack people's obsession with aphrodisiacs, the nuances of pleasure politics





and the implications of consumption through the lens of food and desire. Don't worry, we'll print out the appropriate emojis for you to collage with during this workshop.

Where Did It Come From, Where Did It Go

Who grows our food? Who processes and packages it in factories? Who collects, segregates and recycles the waste this work generates? Read zines by street vendors, agricultural and sanitation workers during this workshop and create your own ways of meaningful engagement.

Secret Supper Club

We cannot reveal this to you for confidential reasons. You know the place, time and date for this event though. Show up ready to deep-dive into the history of sharing secrets and bounce back here to the present, definitely having learned something new and crafty.

Collaborative Art for All

Do you want to make art but don't know where to begin? Does staring at a blank sheet of paper scare you? Would you like to join a workshop without too much interaction, but just a safe space to make something? Come. This is for you.

Fruits of Our Labour

Food is a labour of love; a labour that intersects with identity, history and culture. Can we visibilize the blood, sweat, tears, joy and love it takes to nourish our communities and be nourished in return? Explore food through this intersectional lens in a reflective zine-making workshop.

A Year in Food

How does the food you've been eating reflect your year? How do you want to approach your food and life in the coming year? Join us to do your year-end reflection a little differently at this workshop.



Images from a performance of Bandish Antaakshari.
Photographs by The Lumière Project.

THE GROVE
Potluck:
The Cui-zine Library



PROJECT BY
Zinedabaad Collective

This library houses multilingual zines: non-commercial, small-circulation and self-published booklets. Its collection explores food through themes such as nostalgia, desire, disability, heritage, caste, gender, labour, play, and more. The people—women farmers, elderly citizens, children of sanitation workers, disabled people, and folks from Goa and across the world—who contribute to this Library bring a diversity in form and content. The Potluck Library has been communally built by an online zine crowdsourcing campaign, informal zine gatherings across India, and community-based workshops in Goa.



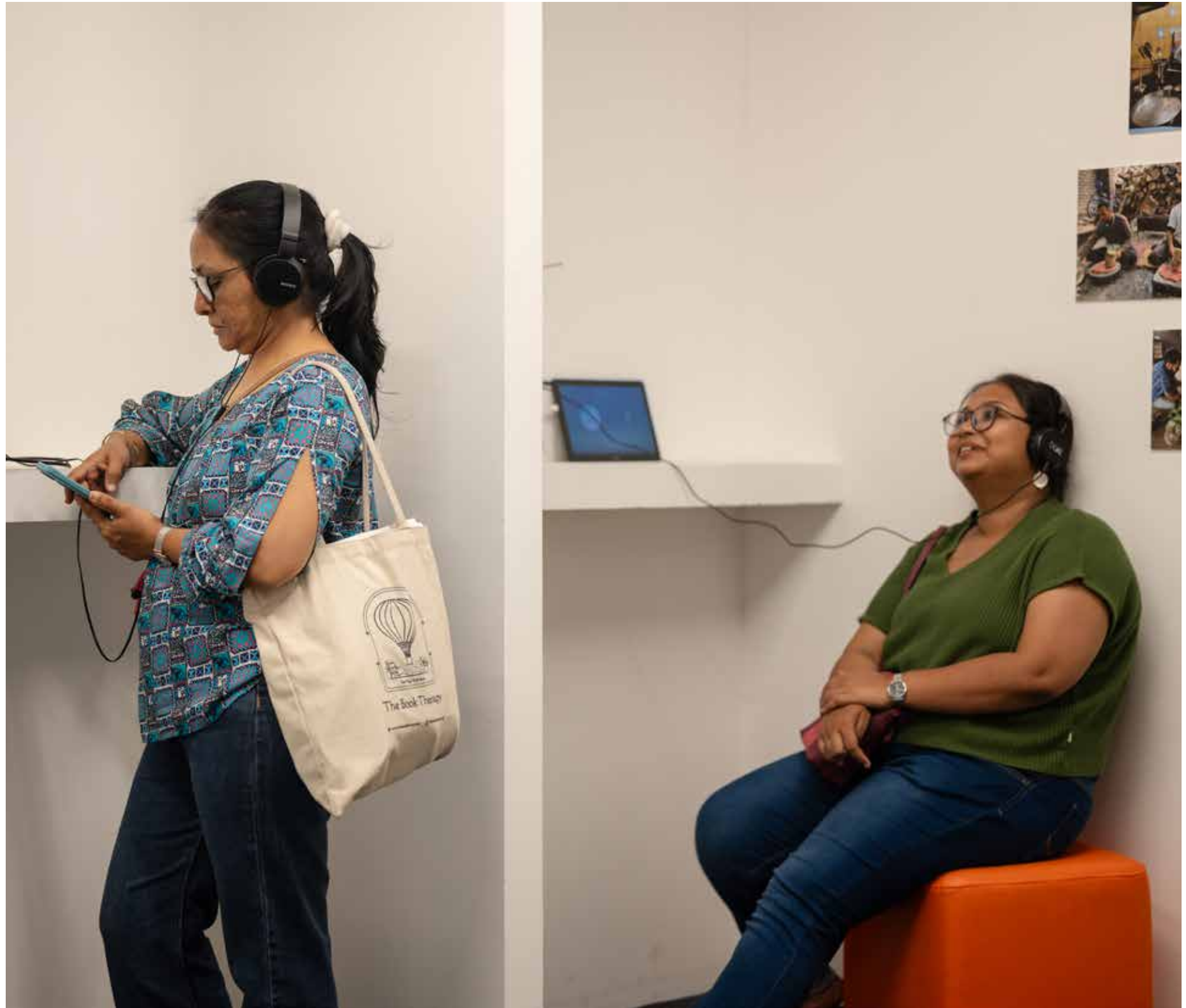


THE GROVE

A Longing for Home Food Booth

PROJECT BY
Thomas Zacharias and the Locavore Team

'A Longing for Home Food Booth' is a captivating installation that weaves together identity, culinary traditions, and the connections nurtured through food. Stepping into the 'Listening Chamber', visitors can listen to intimate conversations and recorded audio recipes from around the country, such as 'Pappa nu Gosh,' a special family recipe from cousins Lamiya and Adil; 'Dim Shukti,' an East Bengal specialty discussed between Tamalika and her aunt Rita, or 'Tival,' a recipe from the Konkan region that Disha learnt from her late grandmother. There's also a real 'Phone Booth' where visitors can dial their loved ones and discuss a family recipe, bridging the gap between the past and present.



STD
ISD
PCO



STD
ISD
PCO

The Locavore Shuffle

PROJECT BY
Thomas Zacharias and the Locavore Team

A universally favourite segment at The Locavore Meetups, the Shuffle invites strangers to be seated facing each other and converse with cues provided to them. These cues range from topics like food and memory, food and identity, recipes, kitchen utensils and equipment, global food systems, local markets and their vendors, and much more. Each participant is given five minutes of conversation with the person in front of them, post which they have to switch seats in the opposite direction to initiate a conversation with a new person, picking up cues folded in chits.

What makes #TheLocavoreShuffle truly special is the sense of connection it fosters. As you shuffle from one conversation to the next, you're not just meeting new people; you're weaving a rich tapestry of stories, experiences, and ideas—a tapestry that reflects the diversity of the SAF community.





THE GROVE

Paint with Food

FACILITATED BY
Thomas Zacharias and the Locavore Team

‘Paint with Food’ is an immersive and innovative activity designed to foster creativity, curiosity, and a playful approach to both art and food. This engaging activity offers participants, especially children, the opportunity to use a spectrum of artistic supplies, ranging from water colours, fabric paints, food pigments, collage materials, and dry waste, to create artworks depicting food in unusual ways. In the process, The Locavore hopes to encourage attendees to think deeply about food - especially otherwise neglected indigenous fruits and vegetables - in unique, out-of-the-box ways that they previously might not have explored.

Doing Good through Food Challenge

PROJECT BY
Thomas Zacharias and the Locavore Team

A walkthrough segment made of panels and frames with multiple activities for children and adults to engage in or learn about. At the end of the walkthrough and after going through all engagements, the participants are certified for Doing Good Through Food.

- ACTIVITIES
- Two Lies and a Truth:** To help demystify food rumours and spotlight actual facts, the 'Two Lies and a Truth' activity holds participants' attention as they decode the same.
 - Taste and Tell:** For the 'Taste and Tell' activity, a variety of food in disguised forms is placed as attendees taste and identify the main ingredients.
 - The Pledge:** For this activity, illustrated placards guide participants through a brief understanding of food system issues, such as nutrition, culture and identity, the environment, and socioeconomic factors. The activity concludes with participants pledging to make changes in their diets to contribute to these causes.
 - Hopscotch Maze:** This chalk adventure leads the participants to a Hopscotch table where each participant has to answer a food trivia question depending on what number the rock lands on.





THE GROVE

KYDV (Know Your Desi Vegetables) Kitchen

PROJECT BY

Thomas Zacharias and the Locavore Team

At the KYDV (Know Your Desi Vegetables) Kitchen, you can engage in a sensory exploration of diverse local produce from across India. Every few hours, a different desi vegetable takes the spotlight, presented in its raw, unadulterated form. Visitors have the opportunity to tantalise their taste buds, feel the unique textures, and marvel at the vibrant colours.

In today's fast-paced world, the diversity on our plates is dwindling, especially in urban areas. Factors like the rise of processed foods and popularity of monocropping in farming practices has contributed to an increasingly homogenous and limited culinary culture. In an attempt to return to the local, the KYDV Kitchen aims to cultivate an appreciation for diverse produce and promote traditional cooking practices.

This kitchen offers visitors a chance to experience a variety of flavours and aromas. Visitors of all ages are invited to interact with native, seasonal Indian vegetables like breadfruit and sweet potato. They get to taste these different vegetables both in their raw form and after it has been cooked in traditional and innovative ways.

Food Lab Workshops and Activities

CURATED BY
Thomas Zacharias and the Locavore Team

Ghee and Our Connection with Our Ancestors

Facilitated by Chef Aditya Raghavan

This workshop showcases the traditional method of churning butter from dahi (known as the bilona method) and talks about the historical significance of fermentation as a form of preservation and natural flavour development in traditional Indian ghee. Many of these techniques are tied to our pastoral ancestors, and some of these practices can still be found. The cultural significance of buttermilk is known to many, but the facilitators go one step further and focus on mixes of buttermilk and milk which created the pastoral Kashmiri cheese kalari. Kalari stretches like mozzarella and is a delicious and rare Indian cheese that exists partly as a byproduct of butter and ghee making.

Paneer and the Origin of Cheese in India

Facilitated by Chef Aditya Raghavan

Historians debate the origins of paneer. Did the Portuguese bring paneer to India? Chef Aditya Raghavan delves into ancient texts to uncover a possible explanation of how paneer emerged as a product of mixing milk with yogurt. In this workshop, fresh chhurpi — a Himalayan soft and creamy cheese born out of the heat treatment of





buttermilk and dahi — takes the spotlight. You will witness a demonstration and have the opportunity to taste some of the finest paneer you can find. All made fresh with just two ingredients: milk and yogurt, just as warriors were nourished with paneer some 2000 years ago. To conclude, the facilitator discusses the modern-day applications of whey, a byproduct of cheese making, and prepare a whey soda for your enjoyment.

Guided Tea Tasting

Facilitated by Aditya Shah

Jokai Fearless Tea's Aditya Shah, a tea-taster, planter and entrepreneur, conducts this specially curated tea-tasting workshop. The first part of the workshop is a traditional tea tasting class, comprising the many varieties and grades of tea that Jokai grows, harvests and sources. Aditya takes everyone through a detailed class on how to discern good quality tea, what a dry leaf tells you, how to brew each kind of tea, and especially how to read the nuances in flavours in tea. For the second part, the audience is divided into groups for a DIY Tea-Blending competition where they are provided with base teas and various other botanicals like herbs, spices, florals etc., to mix and curate a completely new, unique blend that is judged by a jury.

Khao Suno

Facilitated by Usha Chhabra

A storytelling corner for children and adults that engages the audience in stories of food and food cultures across territories while using props and puppetry. To encourage participation, food stories are also co-curated on the spot by building on cues/sentences by the previous child in line for them to tap into discovering their relationship with food through this activity.



The Dairy Traditions from Colonisation and Migration

Facilitated by Chef Aditya Raghavan

There are two significant colonisation episodes that have shaped Indian dairy: the Portuguese brought Chenna to West Bengal and the Parsis brought fresh cheese making techniques to western India. This workshop starts by introducing guests to the traditional cheese making practices of Central Asia and Europe. What the Parsis brought to India with them was this tradition. The facilitator then demonstrates how to make fresh milk jelly coagulated by rennet, following which fresh chhena will be prepared alongside discussions on how it is different from paneer. This workshop also focusses on a more compact, salty, and smoked form, known as Bandel cheese.

Reimagined Coastal Food

Facilitated by Chef Abhishek Deshmane

The workshop is centered around Red Snapper Ceviche and Sasam Salad from Slow Tide. These dishes exemplify blending local origins with innovative techniques, aligning with Slow Tide's ethos inspired by Anjuna's 60s cultural blend. The ceviche highlights the amalgamation of Goan fish curry sauce and technique, evoking a sense of familiarity while showcasing Goa's colonial history and Peru's influence. The Sasam Salad, a lesser-known local summer delight, employs seasonal fruits for body cooling which are now eaten year-round. The workshop emphasizes merging traditional dishes with modern approaches, offering a unique culinary experience. Divided into segments, it entails a brief explanation, a live demonstration of both dishes, and a tasting session, engaging participants in a sensory exploration of culture, flavour, and technique.





Goa's Coconut Vinegar: A Comparative Tasting of a Forgotten Culinary Gem
Facilitated by Hansel Vaz

This workshop introduces a first-of-its-kind vinegar tasting to the public, showcasing the vinegar heritage of Goa. Through Vaz's research, he has found a fascinating array of vinegars used in Goan cuisine, now largely forgotten. Reviving old techniques, this session showcases five of these varieties for everyone to taste, smell, and experience.

Zero Waste Cooking Workshop
Facilitated by Chef Radhika Khandelwal

This workshop focusses on understanding food waste through an interactive session that explores the journey of food waste from the farm to households, including the challenges in the supply chain, and discusses the impact of food waste at the restaurant level, alongside personal experiences in waste reduction. Chef Khandelwal also engages participants in a conversation about the main factors contributing to household food waste and addresses issues like improper storage with practical solutions and valuable insights on effective meal planning. Finally, the workshop showcases creative ways to utilise all parts of produce through live demos—for instance, using pumpkin/watermelon/cauliflower to make a quick and easy kimchi!



Bazaar to Table
Facilitated by Chef Aurni Mookerjee and Chef Avinandan Kundu

The food at Sienna has always been inspired by the many cuisines, cultures and communities that make Bengal one of the most distinctive regions of the world. The local markets of the region define not only the Bengali way of life, but the cooking at Sienna.

Local Ingredients Cocktail Workshop

Facilitated by Pankaj Balachandran

The cocktail making workshop features the use of local and regional ingredients from India to create unique and flavorful cocktails, exploring the intersection of culture, tradition, and mixology. Participants have the opportunity to taste and experiment with these ingredients and learn techniques for crafting their own signature cocktails.

The Bean-to-Bar Chocolate Movement in India

Facilitated by Mansi Reddy

This talk touches upon the difference between commercial chocolate and bean-to-bar chocolate, the ethical issues the bean-to-bar movement addresses, and the impact of fermentation, farm level practices and factory level processing on the flavour of chocolate. Attendees also get to taste chocolate and nibs from two different origins in South India.

Goan Cooking Workshop

Facilitated by Crescy Baptista, Oliver Fernandes

This workshop takes the audience through the ingredients and techniques of traditional Goan cuisine.

Feni Deconstructed: A Sensory Experience

Facilitated by Hansel Vaz

Explore the intricate world of Feni, a finely nuanced spirit born from cashew or coconut palm, dispelling its misconceived “smelly” reputation. Savour its velvety texture, harmonious sweetness, subtle spiciness, and delicate bitterness, all while immersing yourself in a symphony of tropical aromas. Uncover the enduring traditions that have shaped Feni distillation for over three





centuries, an art that hinges solely on a single primary ingredient, untouched by time. Delve into the fascinating Feni journey, from ripe cashew apples to the age-old bhatti distillation, in a workshop filled with profound insights and engaging conversations.

Archiving Family Food Traditions and Recipes

Facilitated by Archana Pidathala

In this workshop, Archana Pidathala takes you through her journey of what it took to sift through her grandmother's recipe archive (collected over five decades) — and bring it to life as the cookbook 'Five Morsels of Love'. She discusses the radical power of home cooking, the importance of documenting family recipes, and provides a framework for getting started on your own recipe archival or cookbook project.

Sowing a Climate-First Future with Minor Millets

Facilitated by Shalini Rajani

Led by Millet Coach Shalini Rajani, this workshop is an enriching opportunity to rediscover and integrate ancient, nutrient-rich millets into your everyday cooking, aligning with The Locavore's Millet Revival Project with Rainmatter Foundation.

Participants are introduced to an array of minor millets, understanding their distinct characteristics and the vital role they play in a climate-forward approach to food. Shalini has carefully crafted recipes that are not only delicious but also easy to replicate, including dishes like Barnyard Millet Pineapple Rasam and Foxtail Millet Tacos with Jackfruit.



The 2.7-Billion-Year Story of Goan Chicken Curry

Facilitated by Krish Ashok

This live demonstration features the preparation of a Goan chicken curry while delving into the realms of evolutionary biology, biochemistry, physics, and cognitive neuroscience. We journey back to 2.7 billion years ago when the emergence of Eukaryotic cells, resulting from a symbiotic event, set the stage for complex multicellular life and the evolution of plants and animals.

Transitioning to the kitchen, the talk explores the human innovation of cooking.

The presentation suggests a mindful approach towards understanding the origins of our food, debunking the myth of 'authentic cuisine', promoting an open-minded exploration of flavours, and inviting us to appreciate the deeply intertwined history of evolution, biology, chemistry, physics and culinary arts, enriching the story of the farm to the fork.

Ferments of India

Facilitated by Payal Shah

The talk on "Ferments of India" is a mosaic essay that aims to explore the rich tradition of fermentation practices in India. This interactive and educational workshop delves into the various fermented foods, beverages, and culinary techniques that have been an integral part of Indian culture for centuries and draw parallels between them. It includes show and tell and also a tasting of a few different types of ferments.

Aging Gracefully

Facilitated by Hansel Vaz

Feni is a distilled alcoholic beverage made in the state of Goa. Feni is available in three main categories and 26 expressions: Pure Expressions, Botanical Expressions, and





Liqueur Expressions. Each expression has its own unique flavour profile and can be enjoyed in a variety of ways.

This feni-tasting session provides guests with the opportunity to learn about and sample 1 Pure Expression processed in 3 different ways: unaged, underwater-aged, and wood-aged fenis of Cashew Expression. A knowledgeable feni expert guides guests through the tasting, and discuss the production process, flavour profiles, and serving suggestions for each expression.

Solutions for Human-Animal Conflict

Facilitated by Nishant Srinivasaiah and Anandram Nagareddy

As the lines between urban and rural, planned and unplanned territories fade, it becomes difficult to claim and divide portions of the land between humans and forest animals. With the increasing human-animal encounters and conflicts that often end on a bitter note, a millet and mango farmer from Karnataka seems to have cracked the right share for harmony. For his efforts as a peacemaker, he has been highlighted in the media, as his illustrated comic book catches the eye of many. This interactive session is an opportunity for the farmer to take the urban audience through his day and how he went about devising a solution for such conflicts.

Debunking Food Misinformation Online

Facilitated by Krish Ashok

The internet is rife with food misinformation, much of it aiming to exploit fear and anxiety and very little of it backed by science. This keynote talk dissects the nature of food related misinformation with practical examples and provides thinking tools and simple heuristics for the busy layperson to quickly spot and learn to ignore food related misinformation.



Workshops by Beverage Partners

Infusions Masterclass by Greater Than Gin

Facilitated by
Co-Founder and Master Distiller Anand
Virmani and Brand Community Manager
Vedant, Greater Than Gin

#InfuseGreater is a comprehensive masterclass designed for members of the bar community who are eager to elevate their infusion techniques to the next level. This session aims to debunk the misconception that infusing spirits is just a matter of mixing a few ingredients into a bottle. Learn more about the maceration method, where ingredients are soaked in spirits to extract flavours; the rapid infusion process; sous vide infusion, often used for precise and consistent infusions; and the technique of fat-washing. This masterclass provides you with a deep understanding of the art and science behind infusions, ensuring that all your infusions going forward are Greater!

A Brief History of Meads and an Insight into Our Story

Facilitated by Moonshine

The session is an engaging and informative experience for all the participants, delving into honey, the significance of bees, and

Moonshine's mission to save the bees, one pint at a time. Attendees have the opportunity to taste 6 different types of honey, including 1 multi-floral and 5 mono-floral varieties, and 6 different types of meads, featuring Moonshine's flagship variants and some limited-edition seasonal drops.

Cross Sensory Communication

Facilitated by Mohit Sadhnani, Fullarton Distilleries

An interactive activity centered around communicating the intangibles of a product & brand through visual identity & literature - through the context of Goan craft spirits. Attendees have the opportunity to implement their learnings through a hands-on brand creation experience.

Brewing Balanced Beers, the Susegado Way

Facilitated by Aditya Challa, Susegado

This workshop presents the broad flavour palate of beer and traces each principal characteristic to an ingredient or process step of the brew. The facilitator then discusses balance and why it is important in the context of beer. Much of this involves sampling various Susegado beers.



THE FOOD LAB

Film Screenings - Culinary Narratives from the Heartland: The Voice and Vision of SPS Community Media

CURATED BY
Thomas Zacharias and the Locavore Team

FILMS BY
Samaj Pragati Sahayog

SPS Community Media, a Neemkheda-based initiative, has documented authentic stories, emphasising sustainable farming practices and culinary tales. At Serendipity Arts Festival, they present a curated selection of short films, offering insight into topics like sustainable farming, edible wild foods, and rural life. These films, with an average duration of around 3 minutes, have been chosen for their potential to reshape perceptions and present an authentic portrayal of rural life. To ensure a comprehensive experience for a diverse audience, all films come with English subtitles.



Image courtesy of SPS Community Media.
Still from 'Mhari Topli Ma Bans Bhamori (Oyster Mushroom in My Basket)'.



Based in Neemkheda, SPS Community Media has emerged as a leading voice in documenting the intricate tapestry of rural India. Their work, emphasising non-chemical-based farming and capturing culinary tales through films and zines, has left an indelible mark across 600 villages in Madhya Pradesh and Maharashtra, touching the lives of approximately 40,000 women.

Mhari Topli Ma: Kumudini (White Water Lily Kernel in My Basket)

लू से काकी बीमार, करे काका देशी उपचार (Cool Drink to Beat the Loo)

Mhari Topli Ma: Basta (Bamboo-Shoot in My Basket)

Mhari Topli Ma: Ambadi (Roselle in My Basket)

जमीन माँ का फूल (Flower of Mother Earth)

Mhari Topli Ma: Ber (Jujube in My Basket)

Mhari Topli Ma: Phang (Midnapore Creeper in My Basket)

Mhari Topli Ma: Chauli (Green Amaranth in My Basket)

Mhari Topli Ma: Baans Bhamori (Oyster Mushroom in My Basket)

Girwala Ke Anokhe Rang Kaka aur Kaki Ke Sang (The Golden Shower Delight)



Images courtesy of SPS Community Media.
Stills from 'Mhari Topli Ma Phang (Midnapore Creeper in My Basket)' (top) and 'Mhari Topli Ma Ber (Jujube in My Basket)' (bottom).



THE THEATRE

Antigone, Interrupted

Commissioned by The Rural Touring
Dance Initiative in association with Perth
Theatre

Developed with the support of Creative
Scotland, Dancebase, The Place, Scottish
School of Contemporary Dance, Dundee &
Angus College, The Work Room, Made in
Scotland Touring Fund

The India 2023 tour is supported by British
Council.



ALBA | CHRUTHACHAIL



SCOTTISH DANCE THEATRE

THE FOUNDRY

Mandala

CURATED BY
Mayuri Upadhy

CHOREOGRAPHY AND DIRECTION
Leela Samson

ARTISTS
Chandana Bala Kalyan and Amrita Lahiri

LIGHT DESIGN
Gyandev Singh

A recurring message of saint-poets across time is the reminder that enjoyment, pain, delight, struggle are all fleeting—this too shall pass. They remind us to savour the world, be fully present in it, while simultaneously remembering that nothing is permanent.

This collaboration between Chandana Bala Kalyan and Amrita Lahiri is a journey through themes of Maya, the body-mind connection, and the notion that the divine is within each of us. It is a dialogue between the dancer and the singer, using poetry from various regions of India, including that of Kabir, Annamacharya, and Kanakadasa. The artists also explore the concept of Maya through swaras and rhythm.

Chandana Bala Kalyan brings with her years of poetry research and astounding vocals, and Amrita Lahiri has been guided in Kuchipudi dance choreography by Leela Samson, one of the seniormost Bharatanatyam gurus in India today and well-known for her interpretation of philosophical texts in dance.



THE FOUNDRY

Mad and Divine

CURATED BY

Mayuri Upadhya

CHOREOGRAPHER AND DANCER

Rama Vaidyanathan

NATTUVANGAM

Dr S Vasudevan

VOCALS

Sudha Raghuraman

MRIDANGAM

Sumod Sreedharan

FLUTE

G Raghuraman

LIGHTS

Gyandev Singh

MUSIC COMPOSITION FOR JANABAI

Sudha Raghuraman

MUSIC COMPOSITION FOR LALDED

Dr. S Vasudevan

This performance seeks to provide an insight into the life and teachings of the 13th century saint Janabai and the 14th century saint Lalleswari or Lalded as she was fondly called. Both were female mystic poets driven by their love for the supreme who went through tremendous hardships before they were finally recognised.

Janabai was born in a Shudra family in Maharashtra and belonged to the Warkari tradition. Her Marathi abhangs reflect her clarity of thought and her state of spiritual consciousness. Lalded's Vakhs (or sayings) in Kashmiri touched the common man for their simultaneous simplicity and profundity.

Janabai was a Vaishnavite while Lalded was a Shaivite. Janabai believed in forms of the Divine while Lalded believed in the formless. Janabai took the path of devotion while Lalded took the path of tantra. They appear to be different, but there is no denying that they were both Mad and Divine.

'Mad and Divine' was originally commissioned by Dr Anita Ratnam in 2011 for Kartik Fine Arts Chennai for the conference by the same name.





THE THEATRE

Aur Karo Theatre

CURATED BY

Quasar Thakore Padamsee

PERFORMER

Gopal Datt

MUSICIANS

Siddharth Padiyar

Shantanu Herlekar

Gopal Datt is a veteran in the field of theatre. His journey in theatre started back in 1999 and he has written for several theatre performances over the years. 'Aur Karo Theatre' is a rendition of all the songs that he has composed for the stage over the years.





THE THEATRE

Kalyana Sougandhikam and Duryodhana Vadham in Pavakathakali

CURATED BY

Geeta Chandran

PRESENTED BY

**Natana Kairali - Research and Performing
Centre for Traditional Arts**

PERFORMERS

K. V. Ramakrishnan

K.C. Ramakrishnan

Sreenivas Kunnambath

M. Ramakrishnan

P. P. Unnikrishnan

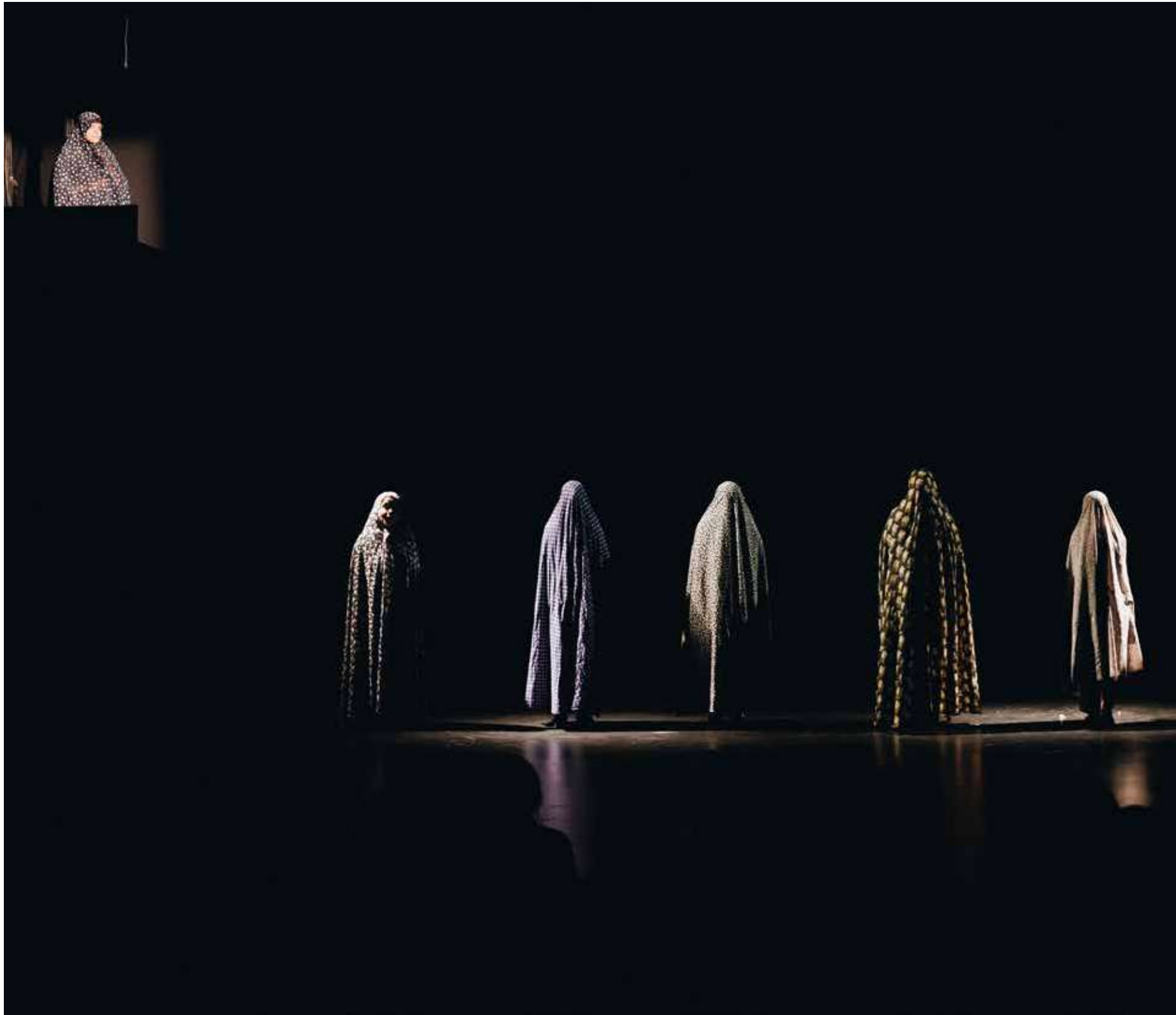
A. K. Haridas

Pavakathakali, or glove puppet play, came into vogue in Kerala two centuries ago through the influence of the famous classical dance theatre, Kathakali. The word Pava means “puppet” and Kathakali means “story play”. This artform is of particular significance because of its ability to present Kathakali, the classical dance-drama, through puppetry.

From the very beginning, Pavakathakali was meant chiefly for the benefit and amusement of children. These performances familiarised children with stories from the Ramayana and the Mahabharata. At the same time, an interest in and respect for the traditional arts of Kerala, and a capacity to appreciate and enjoy them was developed.

This performance showcases two stories from the Mahabharata: Kalyana Sougandhikam and Duryodhana Vadham.





THE THEATRE
07/07/07

CURATED BY
Quasar Thakore Padamsee

DIRECTOR
Faezeh Jalali

LIGHTING DESIGNER
Arghya Lahiri

PERFORMERS
**Lauren Robinson,
Niharika Dutt,
Nitya Mathur,
Rohit Mehra,
Ashiq Salvan,
Rytasha Rathore,
Srishti Shrivastava,
Suruchi Aulakh,
Vvansh Sethi,
Jeh Alexander,
Akash Ghosalkar**

BACKSTAGE
Jeh Alexander

07/07/07: A bright and ambitious 19-year-old steps out on a beautiful spring morning. The day only gets better as she unexpectedly meets a distinguished older gentleman who offers her a dream job. Can life get any better for Reyhaneh Jabbari? On the 7th of July, Reyhaneh starts work. Within 2 weeks she is in solitary confinement, beaten and tortured by prison authorities. What could have happened? 07/07/07 is based on the prison accounts of Reyhaneh Jabbari, and winner of the Best Ensemble Award at the Mahindra Excellence in Theatre Awards.

THE THEATRE

Pandavani (Kapali Saili)

CURATED BY
Geeta Chandran

ARTISTS
Usha Barle
Amar Das
Khilawan Jagde
Sudheram Kaushik
Vandana Barle
Sukhram Pathak
Santu Lal
Santuram Kurre

This performance showcases Pandavani, a lively folk ballad form performed predominantly in Chhattisgarh. It depicts the story of the Pandavas, the lead characters in the Mahabharata.





THE THEATRE

Letter

CURATED BY
Mayuri Upadhya

BY
Lohani Dance Theatre

PRODUCED BY
G5A forum and BNP Paribas

ARTISTS
Usha Barle
Neha Master
Neeraj Lohani
Jyoti Naik
Vignesh Kumar
Ismail Khan
Reshma Sharma

Escaped war but couldn't escape faith.
They were forced to leave their home in order
to breathe.
Wandering around in an estranged land
where they are hanging by a thread of hope.
Hoping to see a familiar face.
Hoping to not meet death without the last
goodbye.
Hoping for someone to come to their rescue.

In such a melee, where, the future is
unknown, a letter is their last resolve. So,
they write to the world, to the people they
love, to the people with power, to people like
us, to people like you.

This Contemporary dance performance
captures the journey of survivors who could
withstand destruction, losses, and agonies
but couldn't survive the apathy of society and
the reality of our depleting humanity.

ASMR

WRITER-DIRECTOR, PRODUCER,
CHOREOGRAPHER & PRODUCTION
DESIGNER

Hiya Anupam

PERFORMERS

Bornali Bora

Ijaz Ahmed

Suvangi Keot

Karishma Puzari

Mridupabon Borah

Evlina Siddika

Kabyashree Hazarika

Hiya Anupam

LIVE MUSICIAN & VOCALIST

Rishav Dutta

MUSIC DESIGNER:

Lakhyajyoti Boruah

Rishav Dutta

LIGHT DESIGNER & OPERATOR

Dimpal Kumar Das

SURTITLE OPERATOR

Anup Hazarika

PRODUCER, STAGE MANAGER, & MAKE-UP

Pakija Begum

ASMR stands for “Autonomous Sensory Meridian Response,” a reference to the modern phenomenon of experiencing pleasurable, stimulating, and tingling sensations in the body and mind. This theatrical performance titled ‘ASMR’ delves into a philosophically intimate exploration of this phenomenon, aiming to evoke indescribable sensory responses and create new existential stimuli within the mind.

This abstract performance incorporates elements of speech, music, and movement as the performers dive into the depths of the mind in search of their identity. In this case, identity is symbolized by the Assamese word “মই” (Moi), translating to “me with the I” in English.

The performance raises profound questions about our core being and desires. Is there a desire beyond desires? If so, how do we express the waves of desires through emotions? And how does the sense of nothingness and emptiness persist within us despite the influence of our free will on our desires? Is there a collective metaphysical consciousness of desire, or does everything ultimately boil down to the question of individual existence?





THE THEATRE

Mehfil

CURATED BY
Mayuri Upadhya

DANCER
Rani Khanam

TABLA
Amaan Ali

VOCAL
Shuheb Hasan

SARANGI
Nasir Khan

SITAR
Sandeep Neogi

LIGHT DESIGN
Gyandev Singh

Mehfil is a performance presentation format of Kathak in which the dancer dances their repertoire with hand gestures and facial expressions. At Serendipity Arts Festival, Rani Khanum recreates the old-world charm and authentic flavour of a bygone Lucknow, through ghazals, thumri, bandish, sher o shayari, and more.

The audience has the opportunity to experience a dance performance that captures the atmosphere of a mehfil, akin to an intimate gathering, conveying subtle shades of romantic love through Kathak's abhinaya and the Lucknow-style Andaz.

Rani Khanam's performance also sheds light on the artists who have played a pivotal role in preserving our traditional dance and music traditions.


THE THEATRE

Ouinch Ouinch: Happy Hype

SUPPORTED BY

swiss arts council
proshelvetia

SwitzerlandIndia
SUCCESS STORIES TO BE CONTINUED

 Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra
Embassy of Switzerland in India and Bhutan

BOXOUT.FM

FURTHER SUPPORT

**Fondation l'Abri, Geneva; le FAR, Nyon;
Festival Belluard Bollwerk, Fribourg**

CHOREOGRAPHY, CONCEPT:

**Marius Barthaux,
Karine Dahouindji,
Simon Crettol,
Maud Hala Chami,
Karine Dahouindji,
Simon Peretti,
Adél Juhász,
Collin Cabanis**

LIVE MUSIC

Maud Hala Chami aka Mulah

PRODUCTION

**Association Compagnie des Marmots
Geneva**

Dressed in long black lace skirts, brightly coloured hats, and extravagant sunglasses, the Ouinch Ouinch Collective, true wild-party-enthusiasts, take to the stage. They all act as “Ouinch”, medieval-fashion fairy witches who are mischievous, ridiculous, and seductive.

Between reinvented traditional dances and a quirky clubbing atmosphere, the performers mix genres and eras without taking themselves too seriously, determined to bewitch the audience around them.

With Ouinch Ouinch, derision is worn with class. Their motto: to proclaim their singularity loud and clear, and to spread their furious joie de vivre as far as possible through powerful, energising dance. Swept along by the strength of the group, the audience is invited to experience a collective euphoria that celebrates the exhilarating, unifying power of music and dance.

Happy Hype is inspired by the Hype Call, a practice derived from the Krump culture: a dance born in the 90s in the suburbs of Los Angeles, where dancers, driven by the encouragement of those around them, reach a state of trance. Carried along by the urban Afro and hip-hop rhythms mixed by the electrifying DJ Mulah, the collective give their all and share the mad, contagious pleasure they have in celebrating bodies in motion. It's vibrating, it's swaying, it's glowing!

Wild, urban, queer, Happy Hype is a blast of energy, a call to let go, an invitation to reclaim your body and your person.





THE FOUNDRY

Afghanistan Is Not Funny

CURATED BY

Quasar Thakore Padamsee

WRITER, PERFORMER

Henry Naylor

PHOTOGRAPHER, CO-PRODUCER

Sam Maynard

CO-DIRECTORS

Martha Lott and Darren Lee Colef

In collaboration with Natarani

A comedian in a warzone is no laughing matter.

A close shave with a landmine, menaced by a warlord, and abducted by the Mujahideen: this is the extraordinary, true story of a British comedian and photographer in war-torn Afghanistan.

In 2002, whilst researching a comedy, triple Fringe First winner Henry Naylor and two-time Scottish Feature Photographer of the Year Sam Maynard went to the Afghan Warzone. It was a trip which changed both their lives and their art. Performed by Naylor himself, in front of Maynard's pictures, this docu-play takes us back to the start of a modern tragedy.

After premiering in Adelaide, Australia in February 2022, 'Afghanistan Is Not Funny' became one of the year's leading award-winners on the international fringe circuit, winning top prizes at the Edinburgh, Hollywood and Adelaide fringes.

The show wowed critics and audiences alike and has already received 29 five- and four-star reviews. In January, the show won the IFES World's Best Fringe Theatre Award 2022/23 at the 'Best of All Fests' – the Fringe Encore Series - at the legendary off-Broadway venue, the Soho Playhouse in New York.





THE FOUNDRY

Manthan: A Confluence of Kaavad Katha & Mohiniyattam

CURATED BY
Mayuri Upadhya

CREDITS

Performers: Divya Warier & Akhshay Gandhi

Visual Art: Rohit Bhasi (Indigoranges)

Music Director: Thrissur M Shyam Kalyan

Dramaturg & Research Guide:

Jayachandran Surendran

Research & Lyrics Support: Himanshu Srivastava

Associate Choreographer: Vidya Pradeep

Kaavad Maker: Dwarka Prasad Jangid

MUSIC CREDITS

Vocals: Murali Sangeeth

Mridangam/Madhalam: Kalamandalam Sreerang

Violin: Thrissur M Shyam Kalyan

Veena: V. Soundararajan

Flute: Hariprasad Subramanian

Edakka: Arun Das Sruthilaya

Harmonium: N K Madhusoodanan

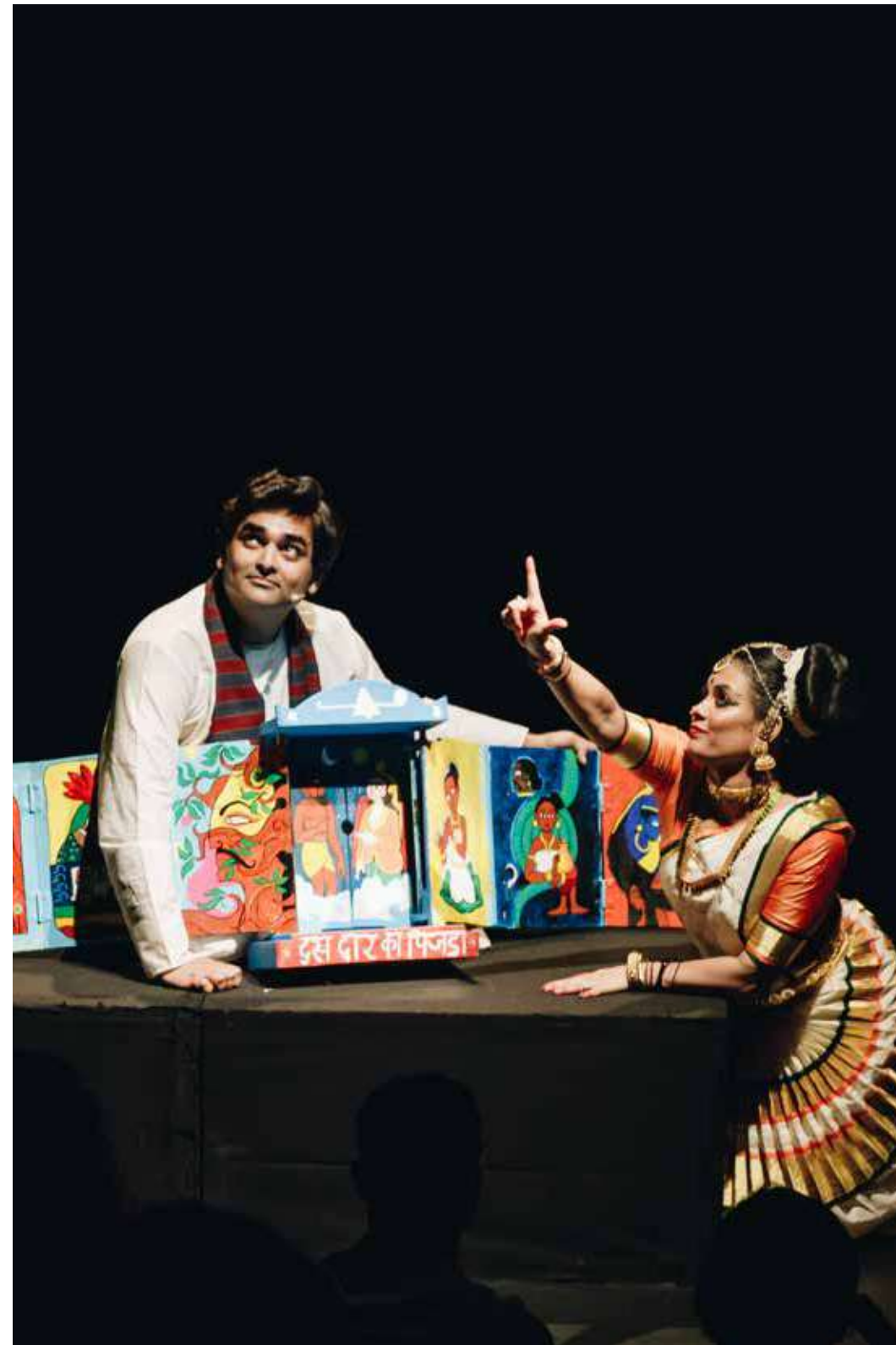
Malayalam Lyrics: Kalamandalam Viswas

Recording, Mix & Master: Praveen

Triprayar Madom (Studio: Gallery Vision, Kochi)

A performance that unites two ancient traditions, like two birds meeting in a tree, entwining, and then taking flight, leaving us with an enchanted sense of duality in our lives. As the weaving of stories unfolds, Reality encounters the Imaginary, the Teller encounters the Tale, and the Dancer encounters the Dance, resulting in the dance of their stories.

As the doors of the Kaavad open, a dancer and a storyteller guide you into a mystical realm where time and space intertwine, where stories and dance merge—a river flowing through the doors of human experience, each guarded by the riddles and spirits of its landscape. They become one for a moment and then separate yet remain intertwined.





THE FOUNDRY

Bends and Flows

CURATED BY

Quasar Thakore Padamsee

PRODUCED BY

**Head Start Educational Academy,
Bangalore**

DIRECTOR

Subhashim Goswami

ACTORS

Samta Shikar, Bikram Ghosh

LIGHTS

Ashwini Kumar Chakre

PRODUCTION AND BACKSTAGE

Virginia Rodrigues

'Bends and Flows' works through the metaphors of the bend of a road and the flow of a river to show how everything we see, feel, or think is always in transformation and the potential of a material to become something else is always inherent in its being. This play takes our young audiences and adults alike on a sensorial world of shapes, sounds, rhythms and movements through the play of Kala Channa (Bengal Gram/Black Chickpea) on stage. 35 kilos of Kala Channa construct a road for us to walk on which transforms itself into a river for us to fish and boat in and mourn the death of when a bridge comes along. Emphasising the visual and aural, this play is an invitation for us to realise how the immanence of life is meant to be lived and savoured.

THE FOUNDRY

Thom Pain

CURATED BY

Quasar Thakore Padamsee

PRODUCED BY

**Head Start Educational Academy,
Bangalore**

DIRECTOR

Subhashim Goswami

ACTORS

Samta Shikar, Bikram Ghosh

LIGHTS

Ashwini Kumar Chakre

PRODUCTION AND BACKSTAGE

Virginia Rodrigues

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THE FOUNDRY

What Planet Are You On?

CURATED BY

Quasar Thakore Padamsee

DIRECTOR, LIGHTS

Akarsh Khurana

PERFORMERS

Siddharth Kumar

Muskkaan Jaferi

Lisha Bajaj

Kashin Shetty

Avantika Ganguly

Rahul Gupta

PRODUCER, SOUND

Saatvika Kantamneni

BACKSTAGE

Kishore Kumbhar

Megh Patil

Akvarious Productions presents a heartwarming slice-of-life comedy centered around Homi, an adolescent boy on a journey of self-discovery. Despite his intelligence, Homi struggles in school, earning a reputation as a troublemaker due to his unconventional behavior. Trips to the principal's office are commonplace until a counsellor identifies his Attention Deficit Disorder (ADD) as the underlying issue affecting his classroom focus.

With unwavering support from his mother, his father's guitar, his budding romance, and encounters with historical figures like Leonardo Da Vinci and William Shakespeare (who surprisingly converse in Hindi), Homi devises creative strategies to cope with his condition. The play seamlessly blends fantasy with reality.

This touching story resonates with both younger audiences and adults, exploring the delicate parent-child relationship and the journey of understanding and acceptance. Critics have praised its ability to address ADD sensitively without coming across as preachy, making it an educational yet emotionally engaging experience.





THE FOUNDRY

Dasa Panchanama

CURATED BY

Mayuri Upadhya

Sharat R Prabhat (Harikatha)

**Vinod Shyam Anoor (Mrudanga and
Kanjeera)**

Sattvik Chakravarty (Harmonium)

Roopak Kallurkar (Tabla)

Shashank Jodidhar (Flute)

Harikatha, a profound Indian storytelling tradition, merges the captivating elements of narrative, music, dance, and spirituality into a harmonious symphony that transcends time and touches the soul. This unique performance, led by a solo artist with musical support, weaves together tales of devotion, transformation, and wisdom, focussing on the lives and teachings of the Dasa Panchanama. These five exceptional Hari Dasas — Purandara Das, Kanaka Das, Vijaya Das, Gopala Das, Jagannatha Das — through their simplicity, devotion, and guidance, illuminated the path of the Vedas, Upanishads, and Puranas in accessible Kannada while setting an example of righteous living.

THE FOUNDRY

Ravana in Koodiyattam

CURATED BY
Geeta Chandran

ARTISTS
Krishnendu K J
Dhanarajan U P
Sajith Vijayan
Sukumaran T R
Rajan P
Rasmi K
Amrutha M A

Ascharyachoodamani, written by Sakthibhadra from Kerala, is a very important play as far as Koodiyattam actors are concerned. The Fifth Act of this play, Asokavanikankam, is particularly rich in terms of its scope for abhinaya. This Koodiyattam performance presents the Purappad or Entry of Ravana, the hero of this Act.





THE FOUNDRY

Rakti: Collaborations in Pleasure

CURATED BY
Geeta Chandran

Concept and Dance: Dr. Swarnamalya Ganesh

Music Composition and Vocals: Anjana Rajagopalan

Mridangam: Sriganesh Ramamoorthy

Oud: Bonny Abraham

Kemençe: Meissen Alinaghiyan (Iran)

Harmonium: Srikrishnan

Visual Design: Vetri, Theatre Akku

Costume, Stage Visuals: Radhika Ganesh

Lighting Design: Charles B

To understand the multicultural societies of the past, we can see the dancer's body, persona and repertoire, as sites of negotiation with differences, sustained through the concept of cosmopolitanism. The people of Early Modern Deccan (15th - 19th centuries) regions, lived amidst novel and exquisite cultural habits that came from lands far off as well as from native communities. Whether war torn, poverty stricken, courtly, luxurious, travelling and mobile, religious or ritualistic, in the lives of these people, pleasure or 'Rakti' was integral. Acceptance, curiosity, consent, co-existence and plurality are its many cultural translations. The next chapter from the pages of 'From the Attic', a pursuit in decoding the multicultural past of performing traditions, 'Rakti' holds poetry, music and dance as experiential engagements along with other sensorial stimuli such as food, colours, smell, and nostalgia.

THE FOUNDRY

Saglejan Kheltat (Everyone Plays)

CURATED BY

Quasar Thakore Padamsee

DIRECTED BY

Sananda Mukopadhyaya

MUSIC BY

Kaizad Gherda

PERFORMERS

Mayur Sarkale

Yogeshwar Bendre

Damini Jadhav

Harshala Sharma

Rishikesh Pradhan

Vikas Kamble

PRODUCTION DESIGN

Vaibhav Lokur

STAGE MANAGER

Devdas Uchale

PRODUCED BY

QUEST

Sonale

This play was made in a village setting for children in village schools across Maharashtra and the Konkan Region. It explores the world of animals that inhabit the child's life and invites the audience to imagine how these animals may play. The play uses physical movement, objects and sounds to create a sensorial experience for children ages 3 to 6.





THE FOUNDRY

A New Generation of Dance: Prithvi Nayak

CURATED BY
Mayuri Upadhyaya

ARTIST
Prithvi Nayak

Prithvi Nayak presents an evening of selected pieces from the traditional Odissi repertoire, albeit with a twist. Each piece, reinterpreted by Guru Bijayini Satpathy, pushes the boundaries of conventional explorations of space, music and narrative. While remaining true to the ethos of the form, it is an attempt to show that what is 'traditional' can also be 'contemporary'.

THE FOUNDRY

A New Generation of Dance: Paramdeep Singh

CURATED BY
Mayuri Upadhya

ARTIST
Paramdeep Singh

Paramdeep Singh is a well-known name and face in the world of dance reality TV. Known for his open style and expressive movements, Paramdeep has participated in many reality shows as assistant choreographer and contestant. This is the first time an arts festival in India wit Paramdeep's live performance!





THE FOUNDRY

A New Generation of Dance: Shalmali Zankar

CURATED BY
Mayuri Upadhy

ARTIST
Shalmali Zankar

Vitthala is a popular deity for the people of Central India. Pandharpur, Vitthala's seat, became the focal point of the Bhakti movement in Maharashtra. Considered a manifestation of Vishnu, he is embraced and celebrated by all. The Varkari tradition rejoices in Vitthala in the most mundane way, allowing everyone access to him. Bhaktas speak to him, confide in him, demand of him, and shower him with praise. And he listens to everything they have to say. But what happens when Vitthala speaks...

This presentation aims to capture Vitthala narrating his story to his beloved bhaktas. The show unravels his relationship with his bhaktas Pundalik, Sant Dyaneshwara, Sant Tukaram, Sant Janabai, and so many more. Vitthala is their confidante, their co-worker, their father, their mother. He feeds them, leads them, chides them, and protects them. His devotees are one with him, connected by an invisible umbilical cord of pure faith and surrender. Vitthala is always there for His bhaktas, unconditionally. This is his story.

THE FOUNDRY

A New Generation of Dance: Swetha Warriier

CURATED BY

Mayuri Upadhya

ARTIST

Swetha Warriier

Swetha Warriier is the creator of the experimental dance form Street O' Classical, a fusion of Bharatanatyam and Street styles. She was the second runner up of India's Best Dancer on SonyTV. She has previously taken part in many reality shows.

Swetha started learning Bharatanatyam from the early age of three under the tutelage of her mother, Guru Ambika Warasiar. Later she grew interested in urban and Street style dances for which she trained. When she realised she can be the best version of herself when she combines the ideas of both, she created Street O Classical.

Street O Classical is a mixture of Bharatanatyam's Nritya, Nritya, and Natya with the grooves, ideas and musicality of the Street styles.





THE FOUNDRY

The Land of Mea Lilo

CURATED BY

Quasar Thakore Padamsee

PRODUCED BY

Move with Joy & Small Tales

DEvised AND PERFORMED BY

**Dipna Daryanani and
Priyanka Babbar**

SOUND DESIGN

Rohit Das

LIGHTS

Kunal Sharma

Swetha Warriar is the creator of the experimental dance form Street O' Classical, a fusion of Bharatanatyam and Street styles. She was the second runner up of India's Best Dancer on SonyTV. She has previously taken part in many reality shows.

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Street O Classical is a mixture of Bharatanatyam's Nritya, Nritya, and Natya with the grooves, ideas and musicality of the Street styles.

Young at Art: Children's Programming by ThinkArts

The Young at Art programme provided by ThinkArts uses the themes of the projects at SAF as a point of departure to come up with thought provoking activities which encourage a wide group of children across language proficiencies and learning abilities to engage with the arts. Other than workshops, ThinkArts also set up a few activities around the venue that could be done at any time by anyone who is passing without requiring guidance from facilitators.

WORKSHOPS

**Sounds and Images
Of Masks and Puppets
Cartoon Speak
Goa Story
Stories of the Sea
Patch by Patch**





ACCESS LOUNGE **Senses**

Senses, curated by Siddhant Shah of Access for ALL, is India's first ever accessible and inclusive outreach programme for people with special needs, for a multidisciplinary arts festival.

WORKSHOPS AND ACTIVITIES

(facilitated by Access for ALL unless mentioned otherwise):

- Panel on the Role of Arts in Inclusion**
- Dot, Line & Colour**
- Make Your PhotoArt**
- Storytelling Session for Neurodiverse Kids by Shivani Dhillon**
- Texture Rubbing Adventure**
- Blindfold Terracotta Character Making**
- Crafted Layers**
- Blindfold Photography**
- Text Does Tango**
- Upcycle and Tie-Dye your T-shirt!**
- Doodle Mandalas and Mindfulness**
- Claymation Stop Motion Animation**
- Go Goa Gond**
- Recycled Art Sculptures**
- Journaling for Mental Health for Kids by Bhargavi Raman**
- String Art Adventure**
- Sensory Painting Experience**
- Paper Woven Sculptures**
- Art Therapy for Mental Health for Kids by Bhargavi Raman**
- Adaptive Mosaic Magic**
- Recycled Art Sculptures**
- Fluid Art**





OLD GMC BUILDING

The Listening Academy, Goa

FACILITATED BY

Brandon LaBelle & Budhaditya Chattopadhyay

PARTICIPANTS

Rishabh Bhan Singh
Kirsten Stromberg
Nora Prossliner
Tasneem Lohani
sangeeta
Jagannathan Krishnan
Karman Khanna
Mothe mahesh
Surbhi Mittal
Emma Kieran Schaefer
André (Nené) Alves
Susannah Langley
Harsh Gandhi
Nakshatra Chatterjee
Gaurav Singh
Mashumi Dave
Rakesh Ojha
Samson Ezekiel
Anna Zacharias
Rhea Lopez
Daniel Kitt
Joel Stern
Sreerag Jyothish

The Listening Academy is a research academy aimed at investigating listening as a creative and critical practice, one that can assist in fostering greater relationality and mutuality, as well as co-learning and co-creation. In particular, this edition planned in collaboration with the Serendipity Arts Festival focusses on the inaudible, interrogating how listening enables an engagement with the unheard, the silent, the forgotten, the repressed. The inaudible is highlighted as an emptiness at the center of the sensible. Listening will be activated as a negative methodology for approaching that which resists capture but also refuses to go away: from personal and collective memory to the invisible systems impacting futures, from disappearing planetary life to hidden social worlds, the Academy will open a space for collective research and creative engagement with inaudibility and the unheard.

Emphasising the potentiality of listening as a practice and method, the Academy invited participants to join for a week-long workshop where they discussed, explored, listened, and attuned to questions of inaudibility. The outcome of this workshop will be presented through a collaborative performance and publication launch in Goa.





LIST OF PROJECTS

192	HOLY FLUX!
202	Avalanche
206	Climate Change and Other Small Talk: Listening Party
208 to 222	Talks & Film Screenings at the ESG Auditorium:

Artist Conversations on Time,
Territory, and Relations

Fiction Matters: A Wealth of
Imagination Across the Arts

Interactive Notations

Culinary Narratives from the
Heartland: The Voice and Vision of
SPS Community Media

The nights will follow the days

Photography and the
Social Imagination

Film Screening: Chidiya, Pujara aur
Solah Rala Chor (The Bird, the Priest
and the Sixteen Millet Thieves)

Start the Presses: Practising Print
Culture through the Magazine

Cultural Partnerships: Navigating
Challenges

- That's Not Indian Dance: Exploring
Histories of Dance in India
- Film Screening: P for Pyaaz, P for Paisa,
P for Paani
- Wording and Imaging the World:
A Discussion on Writing and Illustrating
for Children
- Listening Gladly: Safe and Enjoyable
Experiences with Sound
- Re-Learning: Future Forward Arts
Education & Programming
- Film Screening: Jowar Gatha
(The Jowar Ballad)
- Book Launch: The Power Plant –
Fragments in Time
- Film Screening: Return
- The Future of Storytelling II
- B-side: Making Local Music
a Global Sound
- Melodies in Motion: Exploring Goan
Artists, Their Music, and the Clubs That
United Them

HOLY FLUX!

CURATED BY
The Packet

ARTISTS
publicganja x Chutney Mary
Syed Ali Sarvat Jafri
Leyya Mona Tawil
Khalid Jauffer
Smita Urmila Rajmane
Sharika Navamani and Imaad Majeed
Chu Hao Pei
Umber Majeed
Kitty Ritig
Bilal Raji Saheed
The Packet

Rituals for de/consecration

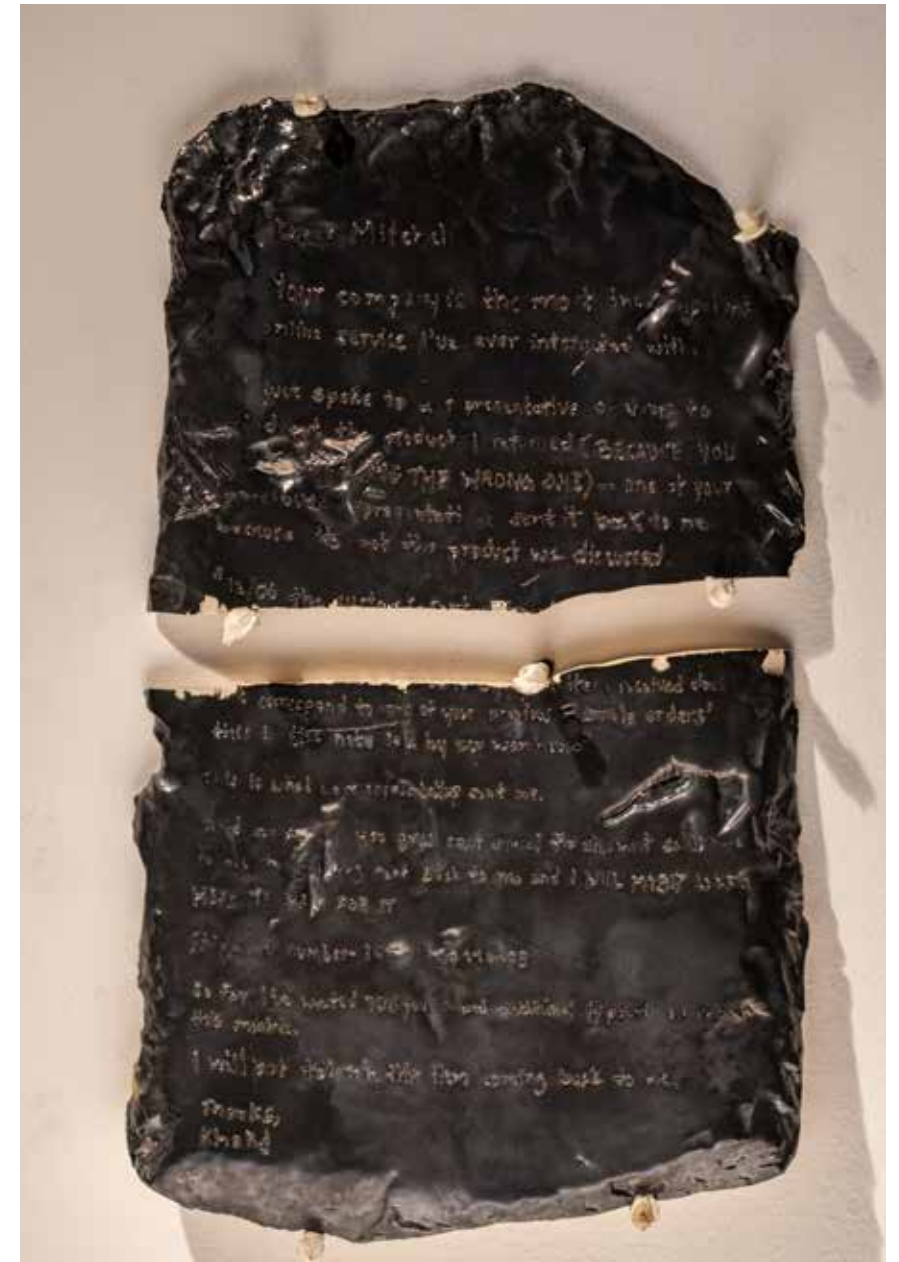
The status of a place, object, or entity can be reversed after it is no longer being used as ordained. There is a process for this: deconsecration. Often performed in response to what is perceived to be cracks and fissures in a place's, object's, or entity's historical significance, deconsecration involves the removal of sacred designations through a series of rituals or actions. It is ultimately a process through which an authority exercises its right to cement that which is sacred and unravel that which is not. These processes of unravelling, re-cementing, de-assigning; re-assigning; dissolving and re-formulating, when witnessed, beg the question: Who has the power to do so?

HOLY FLUX! features 13 artists in their attempts to de-consecrate or re-consecrate from the margins. Do their attempts truly dissolve and re-form what is deemed sacred, or simply unveil its fragile foundation? Struggling upwards and outwards, the works in this exhibition give shape to a state of flux; frozen if only for a moment; sometimes with reverence, and in other times without.

'The Party' by publicganja x Chutney Mary was showcased at the Art Park.



'Mustafa Mustafa' by Sharika Navamani and Imaad Majeed.



Left: 'Smash the Brahmanical Patriarchy' by Smita Urmila Rajmane.
Right: 'Return the Slab' by Khalid Jauffer.
Following spread: Paper Cones' by Syed Ali Sarwat Jafri





Left: 'Nasi Goreng Diplomacy' by Chu Hao Pei.
 Right: 'The Gift Shop' by Umber Majeed, Kitty Ritig, Bilaal Raji Saheed, The Packet.
 Following spread: 'The Party' by publicganja x Chutney Mary





Avalanche

CURATED BY
Quasar Thakore Padamsee

SUPPORTED BY



Design Stack®

The Gathered presents **Avalanche**

PLAYWRIGHT
Tuncer Cücenoğlu

DIRECTOR
Gandharv Dewan

CAST
Young Man: Shardul Bhardwaj
Young Woman: Shweta Pasricha
Man: Ashwath Bhatt
Woman: Anamika Tiwari
Old Man: Rajeev Gaursingh
Old Woman: Swaroopa Ghosh
Midwife: Indu Sharma
President: Vikram Kochhar
Female Representative: Monica Mahendru
Male Representative: Lakshya Goel
Guard 1: Saarthak Dewan
Guard 2: Mohit Tiwari

CREW
Creative Advisors: Keval Arora & Shalini Baxi
Space Design: Madhav Raman (Anagram Architects)
Scenographer: Ujjwal Kumar
Head of Design: Ashok Kumar
Costume Designers: Bhumika Dubey & Shweta Pasricha (Green Room Trunks)
Sound Designer: Hitesh Chaurasia
Translation: Gandharv Dewan, Shardul Bhardwaj & Rajesh Nirmal
Producers: Shardul Bhardwaj & Gandharv

Dewan
Executive Producer: Aayushi Diwan
Production Manager: Saarthak Dewan
Supported by: Lata Bhasin, DesignStack & Tanya Loond
Co-producer: Jehanbux Irani
Assistant Director: Mohit Tiwari
Legal Advisor: Debanjana Mukherjee
Documentation: Juhi Sharma, Rahul Mandal, Mohit Tiwari & Shardul Bhardwaj
Poster Art: Divya Singh
Production Assistant: Mayank Dave, Sumit Kumar & Zenobia Mathew

'Avalanche' is a three-act play with unity of time, space, and action. The characters are referred to as Man, Woman, Old Man, and so forth. The focus lies on subdued actions and hushed speech, highlighting the oppressive atmosphere. The play is set in a mountain village, which spends nine months under the constant threat of an avalanche. During this period, people communicate only in whispers, and births are prohibited, with procreation carefully timed to respect these restrictions. Any deviation from these rules can result in severe punishments, including the live burial of expectant mothers. The commonly held belief about these people is that they continue to exhibit this reserved and timid nature when in cities, which has led to them performing arduous labor for minimal compensation, often seen as a sign of their loyalty.

The play vividly portrays two contrasting characters: the Old Man, who has lived a life of silence and can only lament the loss of his years, and the Young Man and Young Woman, who, with their futures ahead of them, struggle to conform to this silence, becoming disruptive elements within the system. The play effectively illustrates the various methods used to silence the populace under the guise of the greater good, ultimately resulting in the disintegration of the very community the administration seeks to protect.





ESG PREVIEW ROOM

Climate Change and Other Small Talk: Listening Party

CURATED BY
Quasar Thakore Padamsee

CREATED BY
Sunny Drake

PRODUCED BY
QTP (Mumbai, India) in collaboration with
Why Not Theatre/Soulpepper (Toronto, Canada)
Thespian Muse (Lagos, Nigeria)
Darwin Community Arts (Darwin, Australia)
Cocodrilo Triste (Chile)
Electric Company Theatre (Vancouver, Canada)
Downstage Theatre (Mohkinstsis/Calgary, Canada)
Zuppa (Halifax, Canada)

CREATIVE PRODUCER
Toral Shah

SOUND DESIGNER
Varrunn Bangera

Sunny Drake's 'Climate Change and Other Small Talk' is a theatrical podcast that looks at the scary aspects of climate change while simultaneously entertaining us. Made by 9 creative teams around the world, these podcast episodes have got it all: from the witty to the wacky, and the serious to the silly. It's guaranteed to be fun and ignite your inner climate warrior all while offering global perspectives on the climate crisis.

The duration of the episodes ranges from 12 to 29 minutes



Images from a performance of Bandish Antaakshari.
Photographs by The Lumière Project.

Talks & Film Screenings at the ESG Auditorium

Artist Conversations on Time, Territory, and Relations

Supported by

Chronos



Two panels featuring artists part of the *Time as a Mother* exhibition, moderated by curators Ravi Agarwal and Damian Christinger.

Panel 1: Ursula Biemann, Dharmendra Prasad, and Navjot Altaf

Moderated by Ravi Agarwal

Panel 2: Monica Ursina Jäger and Jérémie Sarbach

Moderated by Damian Christinger

Fiction Matters: A Wealth of Imagination Across the Arts

Supported by



Speakers: Veena Basavarajaiah, Vikram Iyengar, Mita Kapur, Akshay Mahajan
Moderated by Lina Vincent

Across disciplinary fields and practices, artists deploy the instrument of fiction to think through the political, linguistic, and cultural discourses shaping our world. It is worth arguing that these larger frameworks produce conditions and subjectivities whose configurations fictional narratives can capture in ways that more objectivist forms of production cannot. This panel brings together practitioners working across photography, theatre, and movement, together to discuss whether fiction lends us the tools to navigate and apprehend our realities, fostering empathy and the capacity for emotion and allowing access to certain interiorities that otherwise go unnoticed.

This discussion also touches upon the

pioneering work of The JCB Literature Foundation in this domain, a platform that has enabled the translation of literature in Indian languages to English, ensuring a wider readership for our rich regional literatures.

Interactive Notations

Speakers: Aldona Video Club, Hemant Sreekumar, Satya, Debanshu Bhaumik, Avani Tanya

Moderated by Veerangana Solanki

Five artists and the curator of 'Synaesthetic Notations' engage the audience in an interactive and immersive discussion. Through audience activation, conversations, hyper-awareness, and comfortable discomforts this panel discussion proposes encounters and situations that lead to discoveries of experiencing visual sound, image foleys, haptic memories, and more.

Culinary Narratives from the Heartland: The Voice and Vision of SPS Community Media

A conversation with SPS Community Media
Moderated by Chef Thomas Zacharias

SPS Community Media, under the guidance of figures like Pinky, has championed the cause of authentic rural storytelling. Through their documentaries, they've brought to the fore the rich tapestry of India's culinary traditions, especially from remote tribal villages of Madhya Pradesh and Maharashtra. This panel discussion delves deep into their journey, their challenges, their innovations, and the impact they've created. Two documentaries, "Jowar Gatha" and "Chidiya, Pujara aur Solah Rala Chor," serve as centerpieces for the discussion. Both films dive deep into the significance of millets in the cultural and agricultural landscapes of central India. Join us for this captivating discussion with the team from SPS Community Media, moderated by Chef Thomas Zacharias, as we delve into SPS's



mission to showcase India's rich culinary tapestry.

The nights will follow the days

Supported by



Art South Asia Project (ASAP) and Serendipity Arts Foundation have partnered for the first time to support a curatorial fellowship programme for a diasporic South Asian curator living in the UK. Shalmali Shetty (Curatorial Fellow) & Mala Yamey (Head of Programs, Art South Asia Project) is in conversation around the ASAP x SAF Curatorial Research Fellowship. Mala talks through the fellowship's origins and its aims to facilitate cultural exchange across the South Asian ecosystem. In conversation with Mala, Shetty talks through her experience of the fellowship to date and how she formed her research interests and questions, specifically related to her curatorial project.

Photography and the Social Imagination

Supported by



Speakers: Sunil Gupta, Sheba Chhachhi, Pascal Beausse, Christoph Wiesner
Moderated by Rahaab Allana

Contemporary image-making has become a reflex of our commitment to secular causes, but is equally deployed as a divisive and unreliable evidentiary medium, prone to endless manipulation, popular persuasions and diversion.

The present scenario marks ways in which stakeholders from both ends of the spectrum have tried to galvanise community perspectives, inviting the citizenry of image-makers to make/take, redeploy and share images towards ideological agendas, tactically steering public consciousness. In doing so, can we collectively articulate an





unfolding cultural dilemma around new forms of representation, and ask some foundational questions again: what are key facets of today's evolving image culture and how will they manifest in the future? Can we further analyse or identify shifts in the documentary form?

With an esteemed panel of festival directors, curators and artists, the moderated session invites its speakers to bear on their personal/professional trajectories around the inevitable gulf in contemporary lens-based practices - the complex relationships of the regional and global, the artifactual and the artificial - thinking across disciplinary fields to investigate the feasibility of a common ground in a world marked by social and economic disparity.

Film Screening: *Chidiya, Pujara aur Solah Rala Chor* (The Bird, the Priest and the Sixteen Millet Thieves)

Curated by Thomas Zacharias and the Locavore Team
Film by SPS Community Media

Oscillating between ballads and the present times, *The Bird, the Priest and The Sixteen Millet Thieves* tells the story of grains and farm fields, rains and pests, market and diet, following the life cycle of Rala (Foxtail Millet) and the dwindling cultivation practice of this indigenous crop.

Start the Presses: Practising Print Culture through the Magazine

Supported by
The Marg Foundation, as part of the Text/Matters project



Speakers: Naman P. Ahuja, Sarita Sundar, Akila Seshasayee
Moderated by Shukla Sawant

The first Marg was published in 1946 and the first Seminar 13 years later, in 1959. Despite the prophesied death of print both publications have been unwavering in their mission to keep the presses busy. When it comes to the history and evolution of homegrown print publishing in India, both



Marg and Seminar have pages of stories to tell. SAF and The Marg Foundation bring Shukla Sawant, Guest Editor (Readings on Modernism: From 75 Years of Marg), Naman Ahuja (General Editor, The Marg Foundation), Sarita Sundar (Independent Scholar/ Writer) and Akila Seshasayee (Chief Designer, Toile Indienne) together for a conversation about print culture in Independent India.

Cultural Partnerships: Navigating Challenges

Speakers: Piali Ray, Paul Russ, Ruchira Das, Smriti Rajgarhia

Moderated by Chitra Sundaram

The session explores how vital partnership is in the cultural ecosystem. Do potential partners want the same things, share the same purpose and bring something different to the table? Is there a new appetite to work and achieve more together and is that strong enough basis for trust? What are the challenges of international and intercultural partnerships?

That's Not Indian Dance: Exploring Histories of Dance in India

Supported by The Marg Foundation, as part of the Text/Matters project



Speakers: Navtej Singh Johar, Sharon Lowen
Moderated by Urmimala Sarkar Munsi

A chasm lies between the theory and practice of dance and performance traditions in India. While traditional structures for dance education are still practised today, students often do not engage in the form's historical and textual legacy. Reading dance has become secondary for most practitioners and, in some cases, even been abandoned. In this session, Urmimala Sarkar Munsi, co-Guest Editor (Readings on Dance: From 75 Years of Marg) speaks with Navtej Singh Johar and Sharon Lowen about bridging the gaps between academics and practitioners of dance and performance.

Film Screening: *P for Pyaaz, P for Paisa, P for Paani*

Curated by Thomas Zacharias and the Locavore Team





Film by SPS Community Media

In the fragile hydrogeological region of Narmada valley, a sizeable number of affluent farmers start to grow onions. Being a highly lucrative commercial crop, this trend is soon followed by the local farmers. But onion is a water-intensive crop and when the cash income is the target, what would be the impact of this new practice on the depleting groundwater table in the region? This film explores that question.

Wording and Imaging the World: A Discussion on Writing and Illustrating for Children

Speakers: Damodar Mauzo and R. Siva Kumar

Moderated by Vidya Shivadas

The discussion follows the projection of five animations based on five exceptional books written and illustrated by K. G. Subramanyan and A. Ramachandran and produced by FIAE. Besides looking into the impulses behind these books, the discussion focusses on why artists and writers should create for children and the different possibilities they open up for the creators and their audience.

Listening Gladly: Safe and Enjoyable Experiences with Sound

Speakers: Adam Hill, Ricky Kej, Ian Wiggins, Pruthi Narke, Keith "WildChild" Middleton

A session discussing sound and safety in order to raise awareness about safe listening, its consequences, and how to protect one's hearing for a lifetime of enjoyment. The discussion aims to educate the audience about responsible listening habits through expert insights and experiences while highlighting the importance of striking a balance between enjoying sound and ensuring long-term auditory health.

Re-Learning: Future Forward Arts Education & Programming

Speakers: Dr. Paul Thompson, Jamie Andrews, Kamini Sawhney, Joyoti Roy
Moderated by Vidya Shivadas

With the worst of the COVID 19 pandemic behind us, the world has slid back to "the way things were". Despite this emphasis

on “we’re back to normal”, somewhere we know that things have subtly (and not so subtly), inexorably changed. The arts industry particularly faced myriad challenges, be it funding, programming or sustainability. Institutions have had to shift their focus, change their programmes, attract new and varied audiences and plan for new futures. The overlaps between spaces like museums, arts colleges, libraries and other cultural institutions seem more urgent than ever, especially in a world where the focus on multi and interdisciplinary practice is becoming the norm. In this discussion, we hear from different institutional perspectives with regards to their future forward plans with a special emphasis on knowledge sharing and educational programming in the arts. What were the learnings? What are the challenges? What could the future hold?

Film Screening: *Jowar Gatha (The Jowar Ballad)*

Curated by Thomas Zacharias and the Locavore Team
Film by SPS Community Media

Indigenous varieties of sorghum and millets, diverse cuisine, interlaced with the traditional practice of farming come alive in *Jowar Gatha (The Jowar Ballad)*. While farmers lament the decline of Jowar (sorghum) and millets due to changing cropping patterns in the drylands of Central India, rich traditions of life around these crops manifest through traces of songs, rituals, and stories.

Book Launch: *The Power Plant – Fragments in Time*

Ravi Agarwal in conversation with Damian Christinger and Rukminee Guha Thakurta

The desire of modernity for an equitable future through technology lies in ruins. Climate change and extinctions have become the debris of progress. This new book, a diary, and a photo document of a closed coal-fired power plant, which was commissioned in the late fifties in newly independent India (along with other mega technology projects) is testimony to a promise unkept. Coal, as a culprit, however, was also where childhood memories lay, in smoke-filled chullas and local coal depots. Intertwined experiences blur the boundaries





of a polemic other, and become an inquiry into a complex and entangled life. The power plant resonated with the “sounds of another stillness.”

Film Screening: Return

Curated by Mayuri Upadhyia

A film by Hofesh Shechter & Theaterhaus Stuttgart
In association with Hofesh Shechter Company
Directed by Hofesh Shechter
Edited by Todd MacDonald in collaboration with Hofesh Shechter
Choreography, Music & Stage Design: Hofesh Shechter
Additional Music: J. S. Bach
Costumes: Hofesh Shechter & Gudrun Schretzmeier
Camera: Rainhardt Albrecht-Herz & Hofesh Shechter
Camera Assistant: Julian Walz
Lighting: Tom Gork
Musicians: James Adams, Christopher Allan, Rebekah Allan, Sabio Janiak, Desmond Neysmith
Music Collaborators: Nell Catchpole & Yaron Engler
Post-production: Colourist – Toby Tomkins, CHEAT

‘Return’ by the Hofesh Shechter Company won the Cannes Film Award for the Best Dance Film in March 2023. For Shechter, the ambiguous title does not necessarily refer to a return from the dead, but “a way of bringing a person’s spirit back to life.” The film includes material shot amidst the mysterious industrial architecture of the Wizemann site, which is very close to Eric Gauthier Dance’s rehearsal studio. For the soundtrack, Shechter drew inspiration from a concerto by Johann Sebastian Bach.

The Future of Storytelling II

Supported by

svasa

L I F E

Anand Gandhi in conversation with Zain Memon

This discussion explores how the ways in which we tell our tales is going to evolve with innovative and futuristic media. The speakers



pick up from last year when Svasa Life and Memesys hosted this conversation, and talk about the evolution of storytelling.

B-side: Making Local Music a Global Sound

Supported by

BOXOUT.FM

Speakers: Elle Shimada, Sahej Bakshi
Moderated by Aakanksha Sidhu

Elle Shimada, musician, curator, violinist, DJ and producer, and performer for B-side; and Sahej Bakshi (Dualist Inquiry) - musician, guitarist, electronic music producer, and co-founder of boxout.fm, in conversation with Aakanksha Sidhu - Manager of Operations at Australia's leading arts and culture think tank (A New Approach, ANA) and artist manager (Daalee), about influences that shape their sound, the underground music ecosystem, and perspectives on how to reach for a global career while being rooted in local cultures.

Melodies in Motion: Exploring Goan Artists, Their Music, and the Clubs That United Them

Speakers: Nalini Elvino de Sousa, Justina Costa
Moderated by Team Goa Familia

Nalini Elvino de Sousa and Justina Costa have worked together closely when Sousa was researching for her film 'O Clube', as well as her thesis 'Kantar Goa...', that studied, documented and translated renderings from Konkani Tiatr recorded on shellac discs, from the AIR archive.

Costa's association with music and song began through her father Allen Costa, a legend in All India Radio, Goa, and her knowledge grew over the years of her professional relationship with radio as well as diverse cultural programming. Their conversation touches upon the many complex layers of creative endeavour - for the love of Goa, including the joys and challenges of chasing the elusive shellac discs, the process of digitising the songs and translating them, as well as the enormity of connecting with and recording interviews with musicians and families during the pandemic.



A still from 'Return'.



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Time as a Mother

CURATED BY
Ravi Agarwal & Damian Christinger

PROJECT SUPPORTED BY

Chronos



ARTISTS
Navjot Altaf
Badel/Sarbach
Ursula Biemann
Ishita Chakraborty
Monica Ursina Jäger
Paribartana Mohanty
Dharmendra Prasad

WITH POETIC CONTRIBUTIONS BY
Flurina Badel
Nitoo Das

Time as a Mother examines our temporal relationships towards nature and the built environments we live with. What is time? We perceive it in relation to our own lifespans, failing to comprehend deep time as a force on the planet, shaping our very existence as a species. The exhibition uses time-based media to create a multifaceted space of film, poetry and text, sound, and narratives, to explore organic and inorganic worldmaking through time, but also the multiplicity of relationships unfolding between the human and more-than-human, their different temporalities and overlapping co-existences.

Time is a physical and philosophical concept that might have different cultural meanings, reverberations, and implications in our lives towards nature. It might be seen as nurturing or be perceived as cruel and destructive. The show co-curated by Ravi Agarwal and Damian Christinger will bring together perspectives from an Indian and European background, exploring the trans-cultural possibilities in the changes that our notions of time might need in this geological epoch we call the Anthropocene, to indicate the man-made changes in climate and environment defining the catastrophes we face together.

Time heals all wounds, they say; the temporalities of our extraction economies, the accelerating destruction of habitat, and the ticking clock of extreme weathers might just prove this saying wrong. To understand time on a planetary scale, we need to re-engage with its poetical qualities and develop a new approach towards our own, human, lifespans in relation to stones and sand, forests and rivers, mountains and deltas, the territories we shaped and are being shaped by us as a species.



'Forest Mind' by Ursula Biemann.
Following spread: 'Aadara' by Dharmendra Prasad.





"Soul Breath Wind" by Navjot Altaf.

Art, Science, and Method—In Practice

CONVERSATION LED BY
Jahnavi Phalkey,
Damian Christinger
Ravi Agarwal

How can the arts and the sciences collaboratively reformulate future trajectories, in the face of an ecological crisis? This panel continues some of the conversations from the first symposium held in Zurich in September 2023.

Accelerated globalisation and new technological spheres of information access are being increasingly challenged by diverse local, multi-cultural, and political assertions. The Contemporary has become messy and difficult to determine. It is suggestive of post-colonial modernities and futures, which exceed north-south terminologies, as global inequities of financial and technological flows and migratory labour become universal fault lines. Nature, though, continues to be an interloper. There is an urgency to create new pedagogical frameworks to transcend classical divisions of the sciences and the arts in order to imagine alternative methodologies. Such transdisciplinary frameworks can foreground knowledge and its production in a world marred by a foundational ecological crisis.

This conversation helps listen to and share practices which are attempting to do that.

Blue Carbon

CURATED BY
Ravi Agarwal & Jahnvi Phalkey

COLLABORATORS
Vardhan Patankar
Kaldi Moss
Waylon James D'Souza

We live on the blue planet. Oceans also capture carbon. Tidal marshes, mangroves and seagrasses play a critical role in carbon sequestration. Along with the discussion on carbon capture around trees and forests, we engage here with latest research which suggests that oceans and marine ecosystems are an increasingly important site for new understandings of climate change mitigation. To engage with this research in scientific and sensory ways, the curatorial proposal for this experimental collaborative project was an invitation to two artists and a scholar to collectively imagine these possibilities.

At this juncture, with an ecological condition leading to a crisis, there is an urgent need to enable dialogues that transcend classical divisions of the sciences and the arts in order to imagine approaches to knowledge making and knowledge sharing.

This project is an attempt to co-produce shared knowledges across areas of specialist research and geo- and eco-political concerns. Our attempt is to keep the human-non-human interactions as central to common extraterritorial spaces, to help in retrieving methods that engage art, and present ideas that may emerge from this model. The three Goa based collaborators are Vardhan Patankar, a marine biologist; Kaldi Moss, a sound artist; and Waylon James D'Souza, a transdisciplinary artist and designer.

We have learnt a great deal from the intricate details of the collaborative process of our three colleagues that has unfolded over lunches, zoom calls, walks on sandy beaches, listening sessions, and which celebrated, alongside, the joy of a new person arriving into our fragile world. In gently held, and practically explored conversations over the past months—we have shared and envisioned, through our collective practices, this imagined space of immersive and interactive experience. We invite you to experience it with us.



'Benthos People' by Kaldi Moss.
Following spread: 'Metro Polyp' by Waylon James D'Souza



Fields of Forces

CURATED BY
Jessica Castex and Odile Burluraux

ASSISTANT CURATOR
Emma Distel

A selection from the video collection of
the Musée d'Art Moderne de Paris, Paris
Musées



SUPPORTED BY



ARTISTS

Marie Angeletti
Laëtitia Badaut Haussmann
Mohamed Bourouissa
Gaëlle Choisne
Morgan Courtois
Anne-Charlotte Finel
Arash Hanaei
Collectif (La) Horde
Runa Islam
Kapwani Kiwanga
Angelika Markul
Nicolas Moulin
Jean-Charles de Quillacq
Clément Rodzielski
Sara Sadik
Sarkis
Naoki Sutter-Shudo
Stefan Tcherepnin

At the invitation of the Serendipity Arts Festival, the Musée d'Art Moderne de Paris presents an exhibition titled *Fields of Forces* bringing together a set of video works from its collection. The project focusses on the dynamics and driving forces – coordinated, combined or resistant and dissident – that shape the world. The action of one body on another can be considered from different points of view: mechanical, physical, philosophical, but also political and artistic. This universal principle, both physical and metaphysical, generates a mutation, a transformation of bodies that the exhibition seeks to observe. Structured around an inventory of human and non-human, individual or collective actions (falling, gravitating, undulating, challenging, connecting, travelling, etc.), *Fields of Forces* deals with the interactions that manifest life and art.



Top: 'Horse Day' by Mohamed Bourouissa.
Below: 'Cultes' by Collectif (La) Horde.
Following spread: 'Be the First to See What You
See as You See It' by Runa Islam.





Imagining Narratives

FACILITATED BY
Srinivas Kuruganti

ARTISTS
Subash Sagar
Fatima Juned
Meera K M
Benthunglo Patton
Ayan Farooqui
Bhumika Saraswati
Adil Manzoor
Arunkumar Marimuthu
Muskan Chauhan
Leena Sharma
Ayush Goyal

This workshop was an Open Call for photographers who were mentored and guided on individual projects of their choice. Participants worked remotely from their locations on a photo project for 3 months.

The focus was on exploring their own streets, neighbourhoods, and cities, allowing them to develop deeper connections with their subjects. By following their instincts, participants learned how to create meaningful and impactful images. They chose to either start new projects or continue working on existing ones.

Participants engaged in weekly sessions, and their work was reviewed during the online meetings. The participants received constructive feedback during closed-group critiques. Additionally, there were discussions on various photographic styles and they provided references to noteworthy photography projects, books, and films to enhance the learning process.

By following this comprehensive format, our aim was to help participants develop a deeper understanding of the language of photography. This understanding helped them to align their photography practice with their unique ideas and goals, ultimately allowing them to interpret and visualise in their personal and compelling artistic ways.

The outcome of this workshop is presented at Serendipity Arts Festival 2023.

Serendipity Arles Grant 2023-24 Phase-I

ARLES
LES RENCONTRES
DE LA PHOTOGRAPHIE

GRANTEES

Sandeep TK
Reshma Teelar
Paribartana Mohanty
Mridul Kanti Goshami
Bunu Dhungana

SUPPORTED BY



In 2020, the Serendipity Arts Foundation and Les Rencontres d'Arles announced the biggest lens-based media grant, supported by the Institut français en Inde, with the shared purpose of promoting cultural practices in South Asia and furthering a spirit of regional cooperation and representation. The winner of the previous grant, Sathish Kumar, was awarded the grant to develop and showcase his proposed project, Town Boy at Les Rencontres d'Arles in July 2022.

In 2023, we received applications for the second edition of the Serendipity Arles Grant, inviting project proposals from South Asia, stemming from photography, video, new media and other lens-based explorations. The selected artists present their work at the Festival.



'Prisoners of Love' by Mridul Kanti Goshami.
Following spread: 'Toy Boy from Malabar and his Journey
to Wine Cheese and Chocolates' by Sandeep TK





Left: 'Traces of Her' by Bunu Dhungana.
 Right: 'Mother Beloved' by Reshma Teelar.
 Following spread: 'A Fate's Brief Memoir' by Paribartana Mohanty.





THE BACKYARD

Homeland Echoes

CURATED BY
Ricky Kej

VOCALS, GUITAR
Abi Safa

HARMONIUM, KEYS
Wedah Almas

VIOLIN
Sultan Masood

PERCUSSION
Rustam Khairkhwa

The dynamic quartet “Homeland Echos” weave enchanting melodies in Hindi and Farsi, that transcend borders and celebrate diversity and harmony, uniting hearts through the universal language of music.



B-side

FACILITATED BY

Jay Pei

B-side is an initiative by Serendipity Arts centred around independent music and cultural currents stemming from contemporary music practices. The program strives to spark conversations around music production, DJ-ing, research, performances, educational modules, and collaborative sonic explorations focussed on emerging acts across South Asia.

Venues: The Art Park and The Old PWD Complex

PERFORMERS AT THE OLD PWD COMPLEX

Discokid

Discokid is a Goa-based musician, producer, and the founder of Paradise Disco, an IP that she is taking forward to create a happy space for Disco lovers.

Carissa

This Bengaluru-based DJ's music covers disco, house, and deep house, drawing inspiration from Natasha Kitty Kat, Kerri Chandler, Folamour, Apparel Wax, and Mark Knight, among others.

Farhan Rehman

Farhan Rehman's productions and DJ sets are immersive journeys that have transcended boundaries to represent the full spectrum of danceable music, drawing upon everything from afro, worldbeat, and funk, to jazz, house and disco.

Digging in India (Vinyl)

Delhi's Nishant Mittal is an ardent purveyor of overlooked Indian and world music across rare groove, funk and disco, which he showcases through his role as a collector, archivist, selector, radio host and vinyl-digging patron. He will play a vinyl set at B-side.

Antariksh Daddy (Vinyl)

Anandit Sachdev (aka Antariksh Daddy) is a sound artist, DJ and an electronic music producer based out of Delhi, India. He launched AntarikshRecords - a record label aimed at the propagation and curation of quality dance music in South Asia. He will play a vinyl set at B-side.

DJ Uri (Vinyl)

DJ Uri has nurtured the Indian bass music scene, influencing the next generation and still managing to stay fresh in his music and in his approach. With 20 years in the Indian scene and regular shows across Europe, DJ Uri has experimented with heavy weight bass, scratches, live sampling and finger drumming. He will play a vinyl set at B-side.

B-side x Qilla Records present Labyrinth:

a showcase, featuring Kohra (Vinyl) and Tyrell Dub Corp (Live)

Kohra (Vinyl)

Kohra is a DJ/producer on a journey of seeking the unknown. He meanders through immersive soundscapes and deep rhythms while expanding on a vision and sound that traverses beyond the expected and the familiar. He established his own label Qilla Records in 2011, and will be playing a vinyl set at B-side.

Tyrell Dub Corp (Live)

TDC (Tyrell Dub Corp) is an alternate project of Delhi based producer Sanil Sudan a.k.a. FILM. He uses this moniker to celebrate old Detroit techno through leaner productions. His interests in Techno, early forms of Reggae/Dub, Detroit & Berlin Dub Techno stripped down to its very basics, allow the music to breathe within rhythms, bass and its various idiosyncrasies.





THE BACKYARD

The Matteo Fraboni Quintet

CURATED BY
Bickram Ghosh

TENOR SAXOPHONE
Mark Hartsuch Dey

ELECTRIC GUITAR
Prayag Barooah

PIANO
Rahul Wadhvani

ELECTRIC BASS
Yohann Pissurlenker

BAND LEADER, DRUMS, COMPOSER
Matteo Fraboni

An exhilarating performance reminiscent of Art Blakey & The Jazz Messengers. The Quintet led by Italian artist Matteo Fraboni presents music published in Japan from the album 'After the Sail'.





THE BACKYARD

Joanne Fernandes and The Local Tribe

CURATED BY
Shyamant Behal

VOCALS
Joanne Fernandes

DRUMS
Clifford Sequeira

GUITAR
Vijay Xavier

BASS
Joe Ferrao

KEYS
Ian de Noronha

A singer-songwriter from Goa, Joanne forays into Jazz, Blues, Soul, Rock, Funk, R & B, Afro-Latin, and more recently, native Goan folk.



THE BACKYARD

Omkar Patil with HarmoNOnium

CURATED BY
Bickram Ghosh

VOCALS AND HARMONIUM
Omkar Patil

ELECTRIC GUITAR
Shikhar Arora

BASS
Tejal Varadkar

DRUMS
Amit Mhatre

HarmoNOnium is a group of musicians with a style that resists the shackles of definition: no nium (नियम), no rules. Folk meets Bhajan meets Reggae, Ghazal, Pop, Indian Classical & more, in the band's repertoire. Some of their works are also influenced by the poems of Meera, Kabir, Sant Chokhaa and others.

The unique element of this band is the application of the otherwise very classical Harmonium in varying styles as the lead instrument.





THE BACKYARD

A Night with Goa Jazz Academy

CURATED BY
Shyamant Behal

GJA JUNIOR ENSEMBLE
**Neil Chandra,
Dayani Bhattacharya,
Jahan Shenoy,
Orion Harsh,
Nalini Roy,
Siddharth Mahadevan,
Abeer Khilnani**

GJA FACULTY ENSEMBLE
**Aki Spadaro
Karan Khosla
Meera Desai
Siddharth Rajmohan
Babita Chandel
Smruti Jalpur
Akash Kumar
Raul Sengupta
and more**

The talented students and accomplished alumni of the Goa Jazz Academy take centre stage at Serendipity Arts Festival. This event celebrates not only the legacy of Jazz but also the growth and dedication of emerging Jazz musicians.



LIST OF PROJECTS

268	Goa Familia: Let the Sound Linger
274	Serendipity Arts Residency 2023
282	200 CM from Your Shadow
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292	Performances and Workshops at The Studio, Excise Building

Goa Familia: Let the Sound Linger

CURATED BY

Lina Vincent and Akshay Mahajan

TEAM

**Nishant Saldanha,
Manashri Pai Duple
Divesh Gadekar
Christina Dedhia**

COLLABORATORS

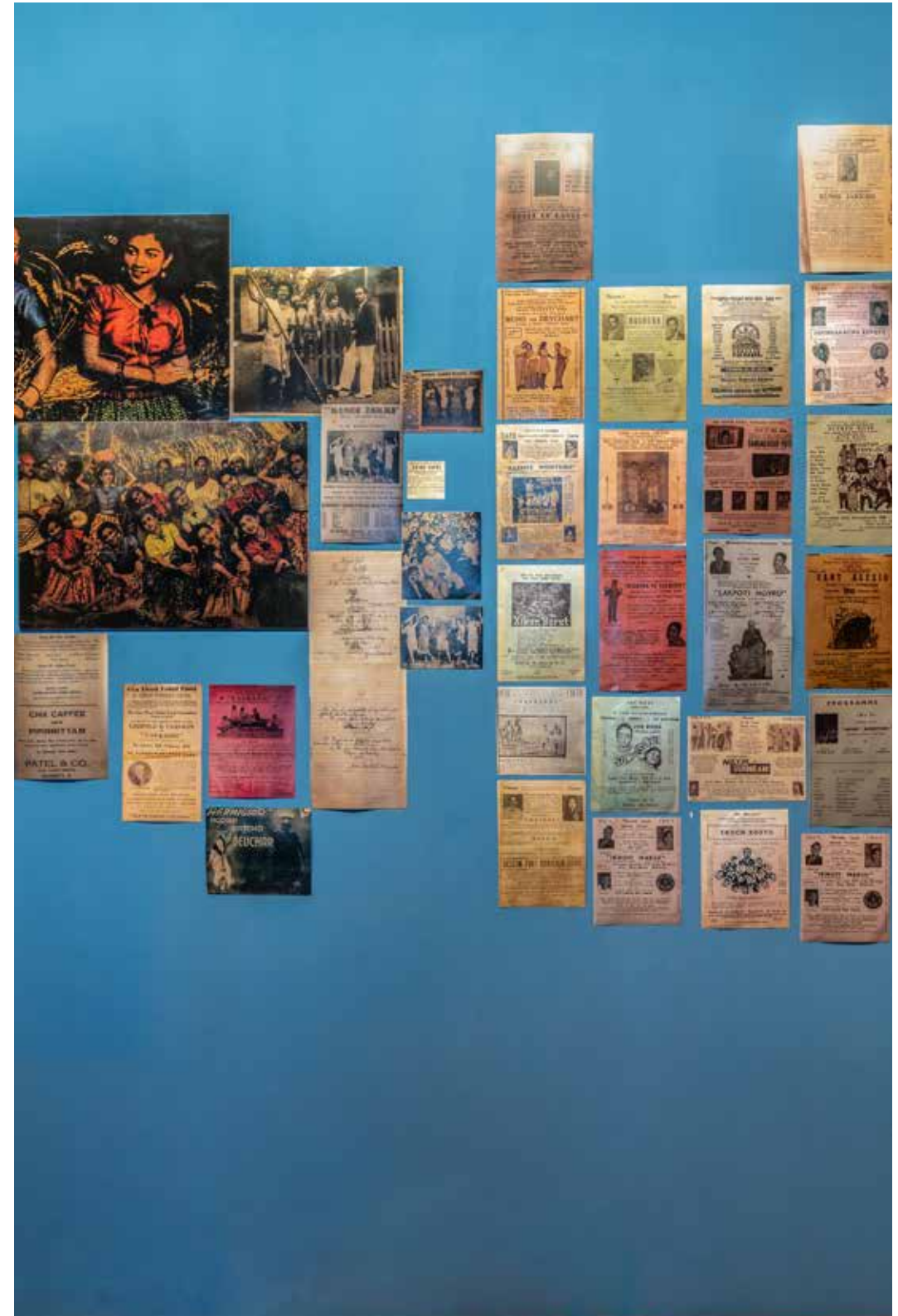
**Nalini Elvino de Sousa (filmmaker,
ethnomusicologist)
Justina Costa (voice artist & media
manager)**

Awaz gazum-di

Step into the essence of Goan music, where the fusion of vocal and instrumental melodies, along with vibrant dance and movement engenders a distinctive harmony. Goa's cultural ethos is steeped in diverse performing arts and folk traditions, evolved from the shared heritage that converges in the region. This unique syncretism incorporates indigenous and folk beats, augmented by European and various other international influences, creating sounds that the Goan diaspora carried along with them, enriching it further with every new shore they touched. These lyrical strains are the heartbeats of daily life, as well as the soul of auspicious rituals of the land – transcending and overlapping religious identity.

This year, Goa Familia is dedicated to encapsulating music and song as the quintessence of the Goan spirit, employing performance as a lens through which to interpret cultural and communal experiences. Viewed through a prism of family archives and public records, the exhibition navigates a wide cross-section of musical histories. It journeys from enduring folk art forms to the glamorous eras of Bombay Jazz and Bollywood; it explores traditional choral groups born from the teachings of parochial music schools, bringing into focus the Portuguese-inspired lyrical narratives of Mando and Fado, as well as the popular Tiatr tradition that gave a new lease of life to Konkani song. Furthermore, the exhibition explores the origins of these musical traditions, highlighting the legacy of religious music, the artisans crafting the instruments, and the music shops that were instrumental in disseminating these cultural treasures across the greater subcontinent.

Our story meanders through recollections of exuberant wedding bands, club stages, and resonant Konkani tunes on the radio, tracing the broad echoes of Goan music throughout South Asia and beyond. We invite you to let the sound linger, unfolding a world where each note, rhythm, and pause offers a profound glimpse into the heart of Goa.







Serendipity Arts Residency 2023

ARTISTS-IN-RESIDENCE

Dileep Chilanka
Massandje Sanogo
Salman Bashir Baba
Sewali Deka
Surbhi Mittal
Richa Arya

CURATOR-IN-RESIDENCE

Shivani Kasumra

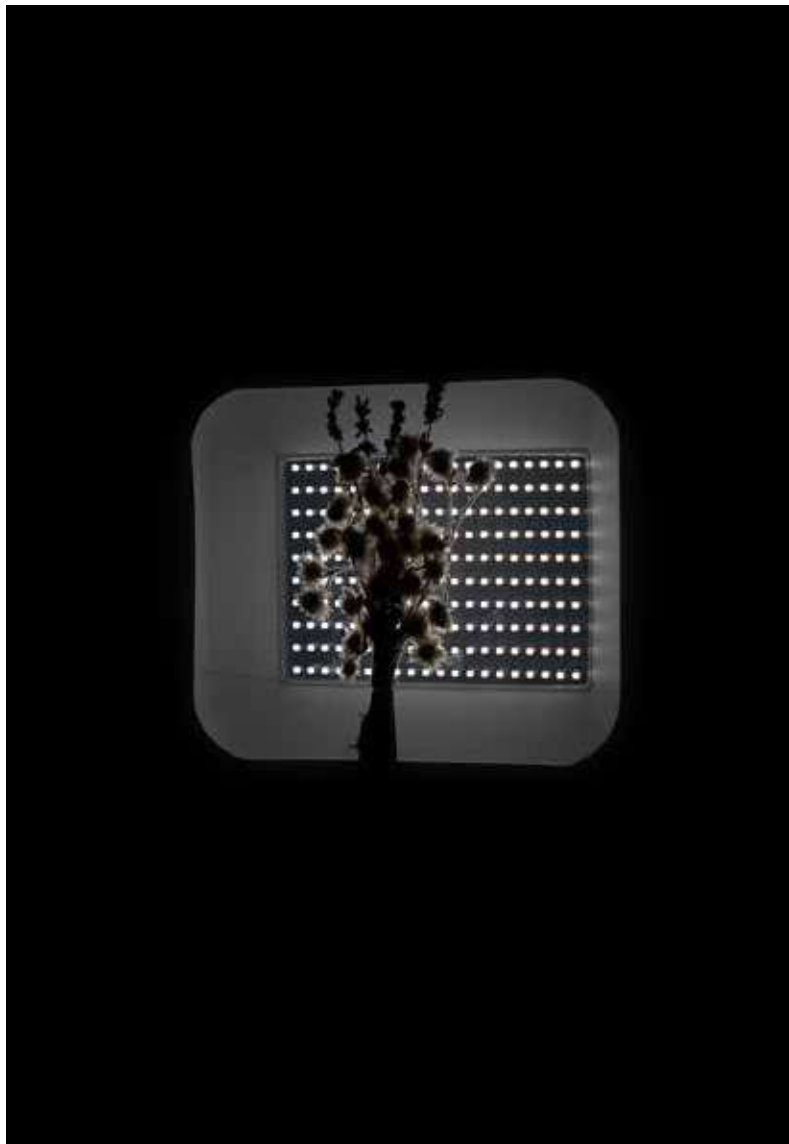
JURY

Sandeep Sangaru
Sahej Rahal
Sanchayan Ghosh
Sumangala Damodaran
Vikram Iyengar

Serendipity Arts Residency is an intensive studio-based residency for emerging artists. It seeks to provide its residents space and resources to develop their practice, work on a new project and interact with the broader art community in New Delhi. In the course of the three months, the artists selected for the programme participate in a lineup of peer-to-peer conversations, critique sessions, gallery and studio visits, artist talks and presentations. The works on display at the Festival present a further evolution of what is showcased at the Open Studio in New Delhi.



'If I was a GOAT, pt. I' by Massandje Sanogo aka oxybabe.



Left: 'Each night puts you in our dreams' by Salman Bashir Baba.
Right: 'आज़ाद पेछी / free bird' by Surbhi Mittal aka pale blue dotter.





Left: 'Nerpala / നെർപല' by Dileep Chilanka.
 Right: 'A Big Trap' by Sewali Deka.
 Following spread: 'I sew my life against my own' by Richa Arya.



200 CM from Your Shadow

SUPPORTED BY



Mumbai-based artists Shilpa Gupta and Biraaj Dodiya employ practices rooted in conceptualism and abstraction respectively to acknowledge absent narratives in the mainstream cultural imagination, while actively engaging with the integrity and deconstruction of structures and material. Their explorations are centred around understanding the varied forces that establish the world-at-large and unfold within it. By looking at individualism as a language of existence – or what is – and possibility – or what could be – they discover expressions of alternative realities. Living in a post-truth era, where narratives of identity are charged by a spectrum or flux as opposed to rigid definitions, perceptions of individual and collective events are enhanced by their repressed aspects, including their fears, faults, and fractures.

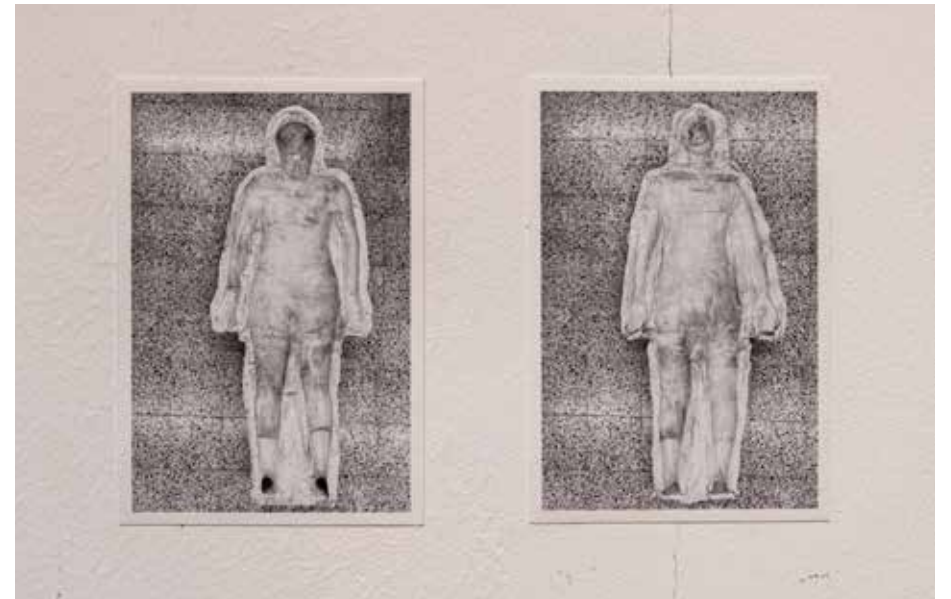
Gupta notably approaches the subversion of man-made objects – from tools and technology to poetry, by challenging systems of language and code – and critiques the manufacturing of a mainstream conscience. Dodiya's

awe-filled apprehension of landscape implores the sheer magnitude of the world and metaphorically performs a shared human condition that must navigate uncertainty and ambiguity in order to survive. In both cases, the ideal self is made unstable through encounters with shadow archetypes, or the unacknowledged, suspended and often admonished parts of a persona or community. Both Gupta and Dodiya challenge the conditioning of truths and existences in favour of a compelling dialogue with the recesses of shadows, belonging to minds, bodies, and histories, through which alternative selves and narratives can come to exist.

Together, Gupta and Dodiya present curated bodies of work in 200 CM from your Shadow – titled after an excerpt from Shilpa Gupta's flapboard on view, *WeAreCloserThanYouEverImagined*. This interdisciplinary project features works across mediums to explore representations of destabilised structures and alternative possibilities that threaten exclusionary systems of power and perspective.



'Plinth for Becoming' by Biraaj Dodiya.



Left: 'WEARECLOSERTHANYOUEVERIMAGINED' Motion flapboard by Shilpa Gupta.
Right: Detail, 'Untitled' by Shilpa Gupta.

The nights will follow the days

SUPPORTED BY



CURATED BY
Shalmali Shetty

ARTISTS
Alia Syed
Amba Sayal-Bennett
Munem Wasif
Shiraz Bayjoo
Sumakshi Singh

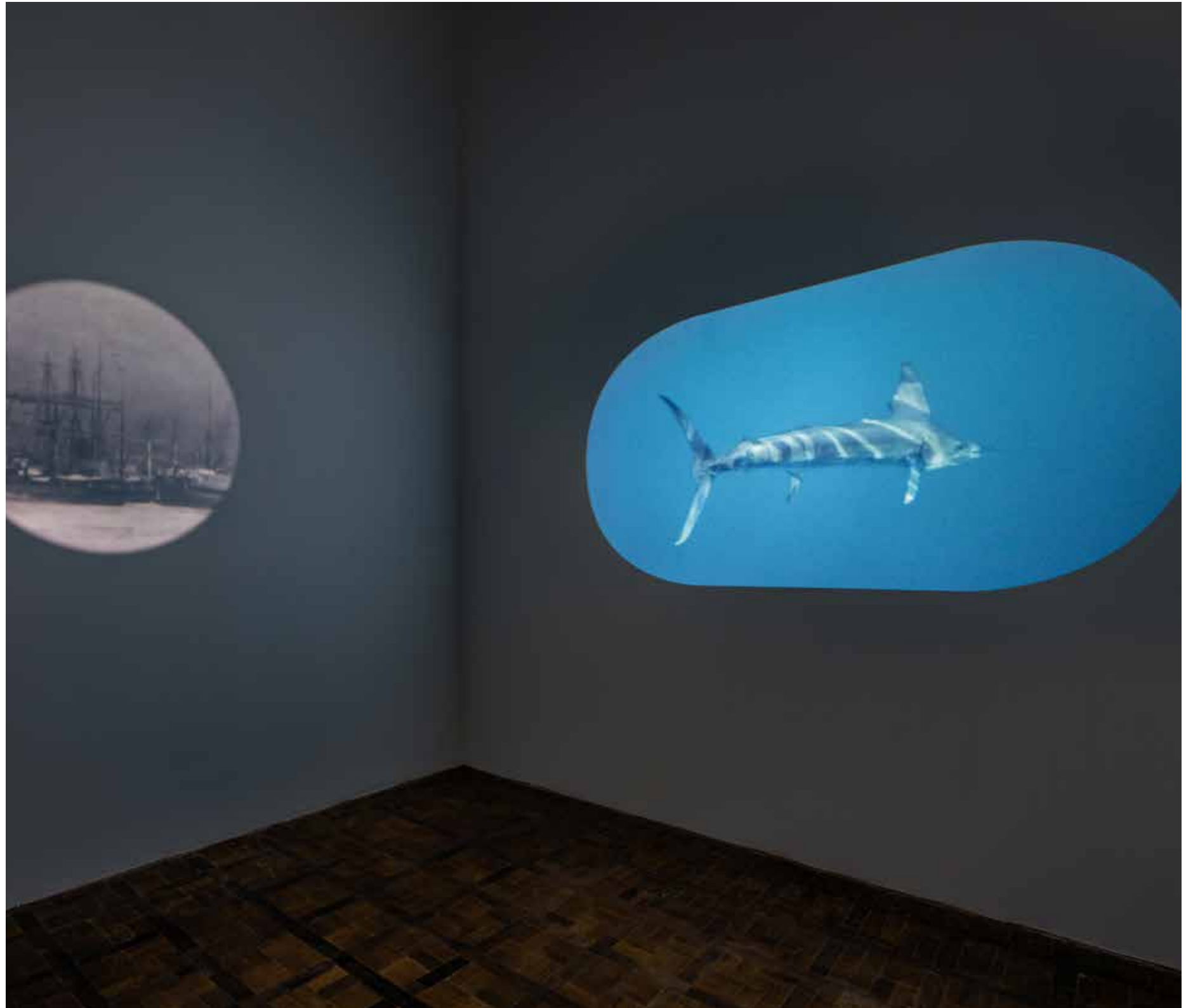
The nights will follow the days is premised on the story of the haunting reappearance of a woman who allegedly returns to her home numerous times, much after her passing. She finally returns for one last time before the house she used to inhabit—a link, a refuge, an emotion, an association, an identity—was demolished. Taking this as a metaphor, the exhibition navigates across themes of spectral memories and narratives associated with spaces, places, lands, and oceans. Through the works of six artists, it further explores personal truths, displaced generational memories and histories affected by colonialism, migration and political landscapes—enabling a return to a place of remembrance and imagination.

Art South Asia Project (ASAP) and Serendipity Arts came together earlier this year to support a curatorial fellowship program for a diasporic South Asian curator living in the UK. The primary aim of this program was to establish cross-continental connections between South Asia and the UK, which will facilitate the exchange of knowledge and the growth of the research field in both regions.

This project is supported by the Faizal & Shabana Foundation.

Courtesy of Project 88, Mumbai, Exhibit 320, New Delhi and Jhaveri Contemporary, Mumbai.

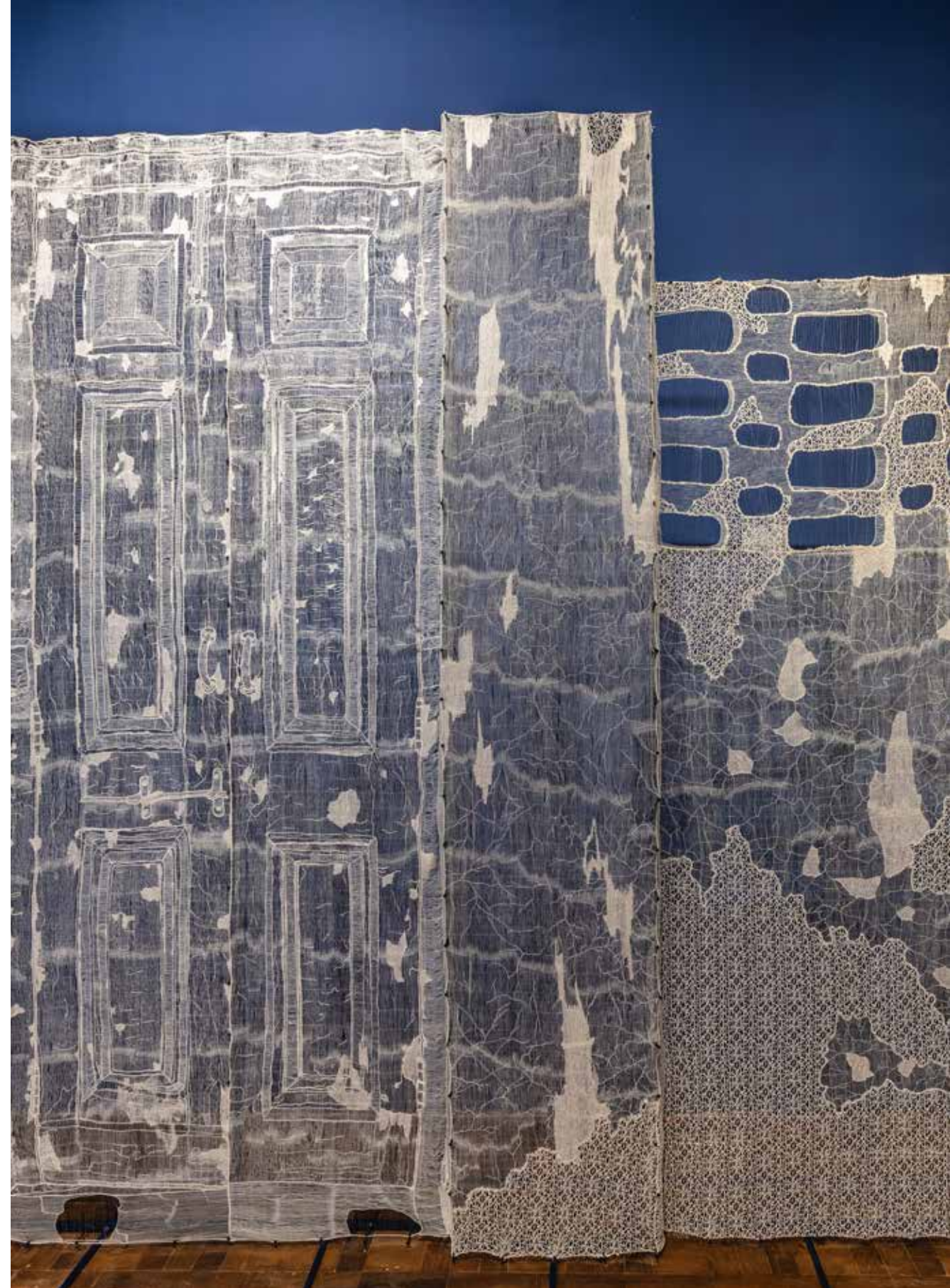
With special thanks to Sofia Karim, Architect and Activist, London.

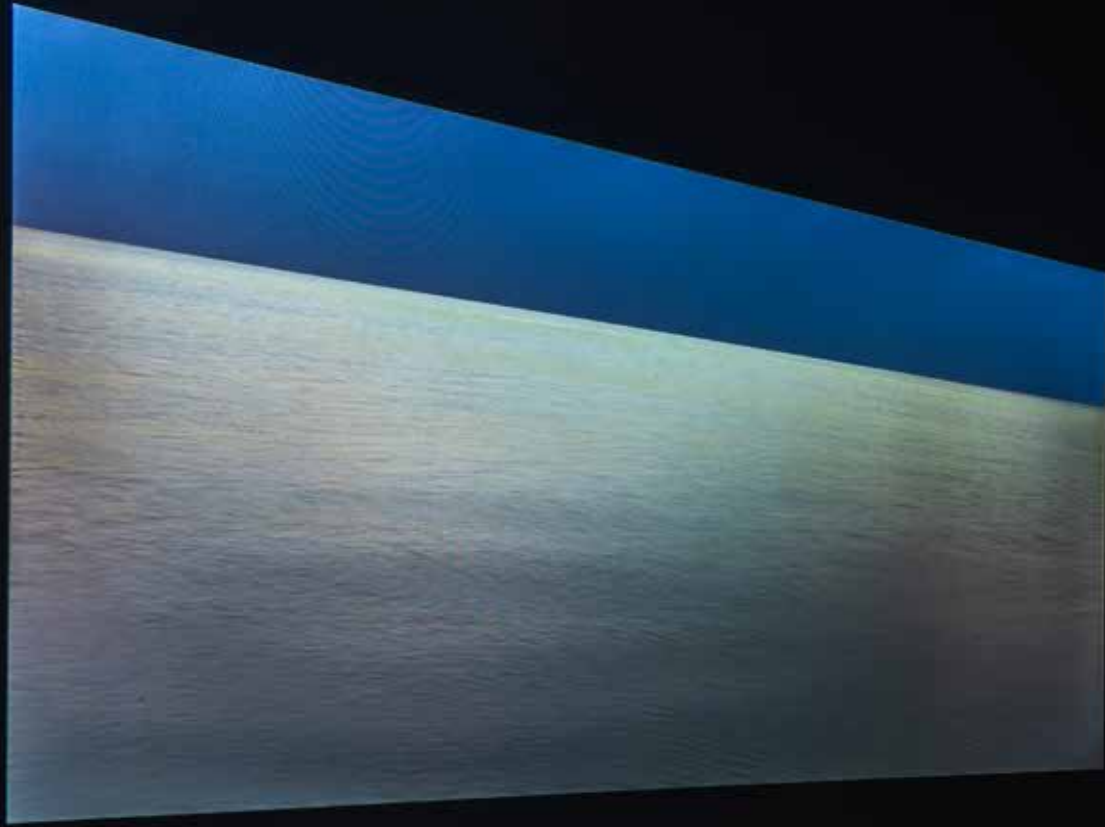


'Surface to Horizon' by Shiraz Bayjoo.



Left: 'Planar GBCB' by Amba Sayal-Bennett.
Right: 'Pichla Darwaza' by Sumakshi Singh.





Left: 'Panopticon Letters Missive I' by Alia Syed.
 Right: 'Dark Waters' by Munem Wasif.

THE STUDIO

Performances and Workshops at The Studio, Excise Building

Nerpala by Dileep Chilanka

A performance by Dileep Chilanka, as part of Serendipity Arts Residency 2023. As a movement practitioner and performance-maker, Dileep Chilanka has been contemplating the silent lives of objects, with specific attention to Nerpala—a sturdy framework of wooden planks found across shops in rural Kerala.

Songwriting Masterclass with Lonnie Park

Facilitated by Lonnie Park

This workshop facilitated by multi-Grammy-winning producer, artist, and writer Lonnie Park, discusses songwriting from the basics to tricks and techniques that Lonnie has practised throughout his career. The goal is to provide tools for writers to up their game, write faster and better songs that have impact and audience appeal. This workshop is for both new and seasoned songwriters and for any genre of music.

Creating Theatre from Story

Facilitated by Vidya Thirunarayan and Tim Supple

Based on the two starting points of 'Lives of Clay' - the stories of Parvati and the narratives of women who work in the Indian brick kiln industry - director Tim Supple and performer Vidya Thirunarayan lead participants through an introduction to the process of dramatisation.

Hip-Hop and Artistic Research

Facilitated by Sofiane Tiet and Hugo Ciona, Compagnie Käfig

käfig
Direction Mourad Merzouki





SUPPORTED BY



This workshop aims to explore a fusion of different dance styles and artistic expressions, incorporating choreographic elements from the show “Pixel” as well as exercises characteristic of the group’s personal style. This experience offers the opportunity to mix and explore different dance styles, including experimental break and experimental popping. The dancers from Cie Käfig fuse their respective styles to offer a diverse and enriching artistic experience. The session is dynamic and inspiring, allowing participants to push their limits while developing their unique identity in dance.

Sur, Taal, aur Theatre

Facilitated by Gopal Datt, Siddharth Padiyar, Shantanu Herlekar

This workshop demonstrates the interconnections between melody, rhythm and theatre, and its importance, appreciation and application.

Masterclass in Stage Management

Facilitated by Saatvika Kantamneni

This workshop takes participants through the basics of stage management, discussing ways to keep the chaos in control backstage to ensure the show always goes on!

Body Percussion Workshop

Facilitated by Keith “WildChild” Middleton

Body Percussion is a joyful, energetic, and rhythmic dance where your body’s every movement provides the beat. This workshop invites participants to embrace their creativity through sound and movement.

Image Construction in Koodiyattam: A Workshop Based on Mudra

Facilitated by Dr. Kalamandalam Krishnendu
Percussion Support: Sri. Kalamandalam Dhanarajan

Mudras or hand gestures are the most important medium of communication in Koodiyat-

tam. Most of the Mudras are highly systematised in this 2000-year-old artform and it is hard for those who are new to the artform to understand this Mudra language. The performer makes images of various features such as mountains, forests, trees, rivers, etc. only through these gestures. How is this magic happening on stage? This workshop provides a detailed introduction to Mudras, with percussion support by Sri. Kalamandalam Dhanarajan.

Jagginakara Janaare

Facilitated by Lakshmana K P and Performers of Daklakatha Devikavya

The Daklakatha Devikavya team brings songs that are bound to travel and live on in the memories of people, inviting everyone to sing along!

The Rhythm in Nothingness

Facilitated by Bornali Bora, Hiya Anupam, Rishav Dutta

The idea of 'nothingness' is characterised by the lack of being, which presupposes an empty world. But in an increasingly chaotic world, that presupposition has become a reality for many. Oftentimes, the nothingness transitions into an endless hole.

In this interactive experimental workshop, the attempt is to search for the rhythm in our experiences of nothingness, our intimate void, through movement and music. What and how do we talk when we have to talk about the void and how do we find a rhythm there?

Hello Body

Facilitated by Dipna Daryanani

A workshop, designed and facilitated by Dipna Daryanani, that encourages participants to take time to meet the body. With childlike curiosity, we meet our body in ways gentle and kind, taking time to look inward, explore the ways in which it moves and functions, the ways in which it can extend connections to and from the outside world.





LIST OF PROJECTS

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312	Mann Mohyo Sawaro
314	Daklakatha Devikavya
316	Footprints in Blood
318	Paatigazhum Palamozhiu

DINANATH MANGESHKAR
KALA MANDIR

Shakti

CAST AND CREDITS

COLLABORATORS

Serendipity Arts
Japan Foundation
Navdhara India Dance Theatre



PERFORMERS

Chetan Solanki
Sonakshi Amitabh
Vasundhara Negi
Kenta Shibasaki
Nobue Aichi
Noriko Shakti

DIRECTION AND CHOREOGRAPHY

Ashley Lobo

LIGHT DESIGN

Sangeet Shrivastava

MUSIC AND SOUNDTRACK

Noriko Shakti

SINGLE COVERS

Ryuichi Sakamoto (Revenant)
Susan Fuentes (Siloy)

COSTUMES

The Costume Team (Pallavi Patel & Anubha Patnaik and assisted by Kajol Poddar)

HAIR AND MAKEUP

Pallavi Devika

ART DESIGN

Kenta Shibasaki

SET & PROP DESIGN

Aaquib Wani Design

MANAGED BY

Kim Khodaiji

PRODUCTION

Naren Lalwani

'Shakti' by Ashley Lobo and Navdhara India Dance Theatre is an Indo-Japanese collaborative piece produced by Serendipity Arts and the Japan Foundation, New Delhi.

This abstract dance theatre performance features 3 dancers from India and 2 independent dancers from Japan with music by Japanese artist Noriko Shakti. The organising theme of the project is an exploration of energy with a focus on the feminine.

The word "Shakti" is derived from the Indian goddess Shakti, representing female energy or power, and often seen as the giver of life. The piece delves into the various dimensions of femininity, examining the historical context of the concept and its relevance in today's world. Is femininity an energy? Is it elemental? How does the perception of this energy within an individual resonate in society as a whole?





DINANATH MANGESHKAR
KALA MANDIR

Damaru

Co-commissioned by Serendipity Arts and
Sampad South Asian Arts and Heritage



PERFORMERS

Nilava Sen
Shyam Dattani
Shadow and Light (Pavithra Chari and Anindo Bose)

MUSIC ARRANGEMENT AND COMPOSITION

Shadow and Light

LIGHTING DESIGNER

Gyandev Singh

MENTORS

Morag Deyes and Tanusree Shankar

The damaru is a traditional percussion instrument that bears multifaceted religious and cultural underpinnings that have come to shape the creative pulse of this project. This performance explores the profound symbolism of the instrument in Hindu mythology — illuminating spiritual notions around the unity of existence — and the interplay between creation and destruction, welding its chosen movement forms with the Tandava that Shiva performed to the beats of the damaru, precipitating in the creation of the sound of music.

Continuing the valued partnership between Sampad and Serendipity Arts, this commissioned piece premieres at Serendipity Arts Festival 2023. Following its debut, the production is looking to tour several Indian cities. 'Damaru' has been invited to join the Birmingham International Dance Festival with a UK tour in 2024.





DINANATH MANGESHKAR
KALA MANDIR

Pixel

PROJECT BY

käfig
Direction Mourad Merzouki

SUPPORTED BY



PRODUCED BY



ARTISTIC DIRECTION AND
CHOREOGRAPHY
Mourad Merzouki

PERFORMERS

Remi Autechaud
Daravirak Bun
Sabri Colin
Maxim Thach
Aymen Fikri
Soufiane Tiet
Xuan Le
Marc Brillant
Hugo Ciona
Medesseganvi Yetongnon
Guillaume Blanc
Thomas Nimsgern
Fabien Lauton
Jeanne Putelat

Seen now in about 30 countries around the world, Pixel is a roaring success and a mind-blowing mix of virtuoso hip-hop dance with cutting-edge digital projection. This production is a direct result of the creative dialog between choreographer Mourad Merzouki (Compagnie Käfig) and digital arts company Adrien M & Claire B. With never-before-seen stagecraft, dancers achieve aerial and acrobatic feats in a 3-D digital landscape that changes with their every movement; on ground that shifts beneath their feet, a wave suddenly rises up from the floor, a grid of dots shatters into a flurry of snow. The result is a breathtaking choreography, offering a glimpse into the exciting possibilities at the border of the virtual world.

By welcoming this show at Serendipity Arts Festival 2023, IFI & SAF wish to continue and enrich their long-term partnership of cross-cultural exchanges between France and India.



DINANATH MANGESHKAR
KALA MANDIR

Hiya Ki Batiyaan

CURATED BY
Bickram Ghosh

ARTISTS
Aditya Khandwe
Shruti Bhawe - Chitale
Kaushiki Jogalekar
Shrutisheel Uddhav
Manasi Deshpande

'Hiya Ki Batiyaan' invites you into the heart of Avadhi culture, showcasing the intricate confluence of vocals and violin through a jugalbandi recital, involving Bandish ki Thumri - a unique repertoire of lighter compositions.

The idea behind 'Hiya Ki Batiyaan' is to bring together the soulful expressions of Indian classical vocals with the entrancing melodies of the violin. The band comprises seasoned musicians proficient in both classical and contemporary genres, aiming to create a symphony that seamlessly bridges tradition and modernity.





DINANATH MANGESHKAR
KALA MANDIR

Mann Mohyo Sawaro

CURATED BY
Bickram Ghosh

ARTISTS
Vinay Ramadasan
Anuja Zokarkar
Saumitra Kshirsagar
Sandeep Kulkarni
Omkar Dalvi
Umesh Warbhuwan
Aditya Apte
Aman Raithatha
Harshad Kulkarni

This concert drawing on Haveli Sangeet traces musical expressions that emerged in the 16th & 17th centuries through the exchange of musical ideas among temple, folk, and classical music streams prevalent in North India. With a fully acoustic and rich soundscape, each composition unveils various aesthetic values of Indian music and heritage. The spirit of Bhakti towards Lord Krishna and the enriching musical expressions of our cultural heritage shape the undercurrent of this production.

Haveli Sangeet depicts the devotion and celebration of Krishnaleela and is often inspired by the Dhrupad-Dhamar style of classical music. Doyens like Pt. Jasraj, Acharya Gokulotsav Maharaj, and Vidushi Shruti Sadolikar widely popularised this genre in the 20th century.

DINANATH MANGESHKAR
KALA MANDIR

Daklakatha Devikavya

CURATED BY
Quasar Thakore Padamsee

Vinay Ramadasan
Devisor, Director, Sound Design, Stage
Design: Lakshmana K P
Dramaturg, Translator, Subtitles: Mohit
Kaycee
Assistant Director, Vocalist, Translator:
Skanda Ghate
Assistant Director, Backstage: Sriharsha
G N
Production Manager, Vocalist: Poorvi
Kalyani
Lighting Design: Manju Narayan
Lighting Execution: Sachin Ranganath
Costume Design: Shwetha Rani
Performers: Bindu Raxidi, Santhosh
Dindgur, Bharath Dingri, Narasimharaju B.
K, Ramika Chaithra
Musicians: Bharath Dingri, Narasimharaju
B. K
Marketing and Publicity: Manoj Kumar
Backstage: Chandrashekar K

'Daklakatha Devikavya' is an experimental play drawing on the epic poetry and stories of the important Kannada writer and founder-member of the Dalit Sangharsha Samiti, K.B. Siddaiah. The piece begins with a re-reading of a cosmogonic myth, going on to weave Dalit rituals, beliefs, hunger and desire through song and storytelling. The play provokes us to think how received insights through the experience of untouchability force us to confront what it means to be human in the depths of our being.





DINANATH MANGESHKAR
KALA MANDIR

Footprints in Blood

CURATED BY
Mayuri Upadhyia

PERFORMERS
Bimbavati Devi
Kankana Singh
Ivana Sarkar
Pukhrambam Anupama Devi
Huirem Indu Devi
Rujina Lama
Thokchom Lansana Chanu
Huirem Indu Devi
Naoshekpam Rakesh Singh
Kaushik Roy

LIGHT TECHNICIAN
Gopal Ghosh

Disclaimer: This production has taken its inspiration from the momentous feminist revolutions led by the Meitei women of Manipur and does not bear any resemblance to any person living or dead, past or present. It does not directly or indirectly draw aspersions on any particular community, creed or sect of the Manipuri society.

'Footprints in Blood' is a dance performance that draws upon three stories of fiery feminist uprisings in Manipur.

The first story is about the 2nd Nupi Lan (Women's War) that occurred in 1939. Fearless women from the agrarian community fought unarmed and laid down their lives to save their homes and harvest from the unfair export trade carried out by the British. The second narrative concerns the bold Meira Paibis (torch bearers) of Manipur. Till date, they march along the streets at dusk with flaming torches in their hands and raise their voices against various forms of social injustice like domestic violence, drug and alcohol abuse and violation of human rights. And the last story is about the historic nude protest by a group of women in 2004 against the heinous rape and murder of a suspected terrorist named Thangjam Manorama by the so-called 'protectors of the state'.

'Footprints in Blood' has been rechoreographed using the indigenous performing arts and storytelling traditions of Manipur.

DINANATH MANGESHKAR
KALA MANDIR

Paatigazhum Palamozhium

CURATED BY
Quasar Thakore Padamsee

TEAM
Thinainilavaasigal

PERFORMERS
Venkatesalu
Thirumalai Ayyavu
R. Jegadeesh
Subbu Lakshmi
Vignesh R.

SONG PORTION
O. Muthumari

PROVERB PORTION
Shanmugam

NASSER CLOWN PORTION
Charumathy
Arun Kumar

DIRECTOR
Bagu Bagrudeen

MUSIC DIRECTOR
Leon Robert James

STAGE MANAGER
R. Arunkumar

The Tamil comedy play 'Paatigazhum Palamozhium' (meaning 'old ladies and proverbs') is adapted from a book of the same name by Shanmugam, with the jester part scripted by the legendary actor Nasser. The setting of the play is a "thinnaï" (porch/verandah), a common feature in village houses where witty old ladies gather for everyday chit-chat on worldly matters. In an unconventional twist, male actors portray these old women characters. The play features five songs by the famous artist O. Muthumari, and includes engaging folk dances and songs, with a unique and humorous style that involves interaction with the audience.





LIST OF PROJECTS

322	Crafted Expressions: Embodied Traditions in the Indian Performing Arts
332	Sampoorna Ramayan in Tholpavakoothu

Crafted Expressions: Embodied Traditions in the Indian Performing Arts

SUPPORTED BY



CURATED BY
Anjana Somany

PUPPETS

Indira Gandhi National Centre for the Arts,
New Delhi (IGNCA)
Ramesh KV, Director Shri Gopalakrishna
Yakshagana Bombeyata Sangha,
Kasaragod
Anupama Hoskere Founder, Dhaatu
Puppet Theatre, Bangalore
Puran Bhatt, Traditional Rajasthani
Puppeteer, Delhi

RAMAYANA STORY INSTALLATION

Makers
Tamil Nadu: P Muthugopal
Maharashtra: Chetan Gangawane
Odisha: Gourang Charana Dash &
Sidhartha Gourang Dash
Kerala: Rajeev Pulavar
Andhra Pradesh: Kanday Anjanappa
Karnataka: Gundu Raju Ramaiah

SHADOW PUPPETS FROM PERSONAL COLLECTIONS

Siddhartha Tagore collection, New Delhi
Anjana Somany collection, New Delhi

Theyyam Headgears as Costume: Headgear

Purushothaman V K:
Kannur District Kerala
Madhusoodanan P: Kannur District Kerala
Santosh Veeranga for coordination support

ARTISTIC INSTALLATION

Puneet Kaushik (Visual Artist)

PHOTOGRAPHS

Thulasi Kakkat
Mayank Vij | We are Sonders Pvt Ltd

MANIPURI DANCE COSTUME

Installation Artist - Kshitij Jalori | Jalori
Design Studio Pvt Ltd
Traditional Manipuri Costumes - Priti Patel
collection
Mannequins - Kirti Jalan Design Studio

CHAM MASKS AS COSTUME

Masks
Ladakh Himalayan Art International Zone |
LHAIZO Art Studio
Chhemet Rigzin with Stanzin Chokdup

SKETCHES

Stanzin Chokdup

MUSICAL INSTRUMENTS

Arna Jharna, the Thar Museum of Folk Art,
Jodhpur
Kuldeep Kothari – Rupayan Sansthan
Jodhpur
Ravindra Rathore from team Rupayan
Sansthan for handling the logistics

PHOTOGRAPHS

Jaipur Virasat Foundation, Jaipur
Kuldeep Kothari – Rupayan Sansthan,
Jodhpur

IGNCA (The Indira Gandhi National
Centre for the Arts, New Delhi) for loan of
manifestation masks of Guru Rimpoche
Chugge Khan Manganiyar for the
intellectual sharing of the indigenous
culture
Priyamvada Golcha for coordination
support

DOCUMENTATION

Anjana Somany, Rhea John, Amisha
Agarwal
Copy Editing and Proofing: Kadamboor
Neeraj
Exhibition and Graphic Design: Vertex Inc
Lighting Design: Linus Lopez





One can say that the performing arts in their entirety, are a reflection of the belief systems, material culture, and the diverse craft skills of a region. This immersive and dynamic showcase unveils the captivating world of performing arts as an embodiment of artisanal mastery. Traditional theatre, dance forms, and puppetry, replete with narration and music, are some mediums that can be found in different avatars across our country. The evolution of folk instruments into their classical counterparts along with costumes with developed forms of textile-craft, elaborate headgear and masks, collectively breathe life into the characters through meticulous artistry. This exhibition shines a spotlight on how craftsmanship enriches the auditory and visual realms in the arts.

Through these myriad elements woven seamlessly together, 'Crafted Expressions' becomes a celebration of the fusion between craft and the performing arts, offering visitors a multifaceted journey into the depth and richness of India's vast cultural heritage. This exhibition invites spectators to experience firsthand the harmonious convergence of artistic dimensions, where craft and creativity intertwine in captivating ways.

COLLATERAL PROGRAMMING Curated by Anjana Somany

**Shadow Puppet Making -
Chamadyacha Bahulya (Maharashtra)**
Facilitated by Chetan Gangavane

**Shadow Puppet Workshop -
Chhaya Chitra (Karnataka)**
Facilitated by Gundu Raju

**Panchawati Story:
A Performance of Shadow Puppetry**
Performance by Chetan Gangavane and troupe

**Panchatantra Story:
A Performance of Shadow Puppetry**
Performance by Chetan Gangavane and troupe

**Indrajit Kalaga:
A Performance of Shadow Puppetry**
Performance by Gundu Raju and troupe

**Veera Abhimanyu:
A Performance of Shadow Puppetry**
Performance by Gundu Raju and troupe







Sampoorna Ramayan in Tholpavakoothu

CURATED BY
Geeta Chandran

ARTISTS
K Viswanatha Pulavar
M Pushpalatha
Vipin V
Lakshmana Pulavar
Krishna Kumar
Vishnu K L
Lakshmanan K R
Balasubramanian
Vignesh K
Nivya
Steffy
Sandra
Sreeram
Akhilesh
Sreejithu
Sreejith M
Vivek O
Suhas K
Rahulmon
Aneesh

This project was part of the collateral programming for *Crafted Expressions: Embodied Traditions in the Indian Performing Arts*.

Tholpavakoothu, a traditional temple art form prevalent in the Bhagavathy temples of Palakkad district and nearby regions in Kerala, narrates the timeless tale of Lord Rama's divine incarnation from the epic Ramayana. Rooted in Hindu beliefs, it embodies the profound notion that when virtue and righteousness (dharma) wane, and evil (adharma) prevails, Lord Vishnu descends to restore harmony and right awareness.

The story unfolds as Mother Earth, unable to endure the torment of demons, seeks divine intervention by taking the form of a cow and beseeching the help of the Gods, led by Indra. Their quest leads them to Lord Vishnu, who, awakening from his yogic slumber, assures them that he will reincarnate as Rama to vanquish the demons, notably Ravana.

Tholpavakoothu, named for the leather (Thol) puppets (Pava) used in the performance, employs strings to manipulate the puppets, casting their shadows upon a screen illuminated by a row of oil lamps. This captivating art form, once performed elaborately over forty-one days, weaves the narrative using a blend of prose and poetry known as Adalpatu. It serves as a cultural treasure, preserving and sharing stories from the Ramayana for generations.





THE ARENA AT NAGALLI HILLS GROUND

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An Evening of Serendipity with Zakir Hussain and Friends

CURATED BY
Zubin Balaporia

PERFORMERS
Zakir Hussain (Tabla)
Ranjit Barot (Drums)
Rakesh Chaurasia (Flute)
Zubin Balaporia (Keyboards)
Sanjay Divecha (Guitars)
Sheldon D'Silva (Bass)
Featuring special guest, Nadia Rebello,
on vocals

SOUND
Rajiv Kenkre

LIGHT DESIGN
Ground Control

Renowned tabla maestro Zakir Hussain leads an ensemble featuring the extraordinary talents of Ranjit Barot, Rakesh Chaurasia, Zubin Balaporia, Sanjay Divecha, and Sheldon D'silva. Through intricate rhythms, soul-stirring melodies, and genre-defying improvisations, this collaboration, enriched by diverse instruments and genres, showcases the prowess of the artists while exploring the intersections of their individual styles.





Kabir Café

PERFORMERS

Neeraj Arya (Lead Vocalist)
Viren Solanki (Drummer)
Poubuanpou Britto Khangchian (Guitarist and Backing Vocalist)
Vikram Bramhankar (Percussion)
Piyush Acharya (Harmonium)
Swapnil Tarphe (Bassist)
Vishnudas (Violinist)

SOUND ENGINEER

Rajat Dawda

Kabir Café, a neo-folk fusion band, plays the poetry of the 15th century Indian mystic poet Kabir. Their music, in a substrate of Indian Folk, mixed contemporary music genres with the likes of Rock, Reggae, Pop & Carnatic Music, creating a distinctive blend.

Indus Creed: Come Together

CURATED BY
Zubin Balaporia

PERFORMERS
**Uday Benegal, Mahesh Tinaikar, and
Zubin Balaporia (Indus Creed)**
Yohann Coutinho (Bass)
Jai Row Kavi (Drums)
Shikhar Naad Qureshi (Percussion)
Anoushka Maskey (Vocals)
Niveditha Ode Linda (Guitar)
Dielle Braganza (Violin)
Shirish Malhotra (Viola)
Vian Pereira (Cello)
Ground Control (Light Design)
Dwayne Das (Sound Engineer)

Indus Creed, India's pioneering rock band, has toured and performed extensively for audiences all over the world. In the course of their 35-year-long musical voyage, the band has had the pleasure of collaborating with a plethora of stalwarts from the Indian and international music communities, such as Slash, Carlos Santana, Shankar Mahadevan and Ustad Sultan Khan. This time Indus Creed comes together with a bunch of young prodigious home-grown talent to make fresh and beautiful music. For this performance, the band features a classical string trio as well as three other exciting guests. Shikhar Naad Qureshi's youthful exuberance on percussion will play the perfect counter to Indus Creed's mature compositions. With a gorgeous voice reminiscent of New York's Greenwich Village folk singers in the 1960s, Sikkim's Anoushka Maskey joins Indus Creed on some of their classics and regales the audience with a collection of her own indelible songs. And finally, rounding up the trio of exquisitely talented young guest musicians, guitar-playing powerhouse Niveditha Ode Linda rips up the stage with her talent and virtuosity.



Nimad: Under the Neem Tree

TEAM

Bharat Chandore & Jayesh Malani
(Music Directors/Multi-Instrumentalists)
Warren D'sylva (Show Director)

FOLK MUSICIANS FROM NIMAD

Balkrishna Dhangar
(Vocals and Harmonium)
Lalkrishna Dhangar
(Vocals, Tambura, Dholak)
Dasrath Bhandole (Chichli Dhol)
Deepak Harbola, Bhola Harbola
(Harbolas - Vocals)

AFTAB QADRI QAWWAL PARTY (INDORE)

Aftab Ahmed, Sajid Khan (Vocals)
Mohammad Aamir (Tabla)

HORN SECTION

Rhys Sebastian (Bombay Brass, Saxophone)
Robin Fargose (Trumpet)
James Miranda (Trumpet)
Blasco (Trombone)
Yohaán Pissurlenker (Bass)
Jose Neil Gomes (Violin/Guitar)
Navaneeth Venkateshwar, Deepak Yadav (Backing Vocals)
K G Ramnarayan (Production)
Percival Crasto (Visual Architect)
Arman Tejani (Sound Engineer)
Green Room Trunks (Costumes)
Keerthi Raju (Concert Visuals Director)
Vinay Khare (Animation and VFX)
Bala (Lighting Engineer)

'Nimad: Under the Neem Tree' is a once-in-a-lifetime record that meticulously documents the sonic tapestry of Nimadi folk music from Madhya Pradesh. It seamlessly blends these traditional melodies with influences from around the world, resulting in a rich palette of sounds that breathe new life into the timeless world of folk tunes passed down through generations in small communities.

This project came to fruition when two multi-instrumentalists, Bharat Chandore and Jayesh Malani, made the decision to pack their bags and gear and embark on a journey to the small village of Chichi in Nimad, Madhya Pradesh. There, they spent 25 days crafting a makeshift studio in an ancestral mud-house nestled amidst acres of banana plantations along the banks of the river Narmada. Prior to this venture, they had spent a good six months scouting for different groups of folk musicians.

The result is a remarkably fresh musical realm born through the exploration of sonic textures. It delicately preserves the rawness of Nimadi folk music while seamlessly incorporating elements from different parts of the world, including Gnawa, New Orleans, and various textures from the Indian and Pakistani subcontinents.

The combination of these records and visuals offers a holistic experience that takes you on a journey exploring culture, stories, folklore, and the remarkable ability of music as a universal language to transcend all barriers and serve as the purest form of communication.



Bollyjazz

CURATED BY
Shyamant Behal

TEAM
Nikhil Mawkin (Voice & Guitars)
Nathalie Ramirez Tovar (Flute)
Aman Mahajan (Piano)
Chie Nishikori (Trombone)
Fabio Carlucci (Trumpet)
Bhaskar Gurung (Bass Guitar)
Irina Gandhi (Voice)
Harmish Joshi (Saxophone)
Siddharth Jain (Drums)
Sentirena Lucia, Jasmine Saxena (Voice)
Eeshaan Govil (Audio Engineer)

In a time where any experimentation with music, especially Hindi film music, meant simply remixing popular tunes to club beats, Nikhil Mawkin envisioned an amalgamation of two seemingly different genres - Hindi film tunes and Jazz. It was 2011 in India, and what started as an experiment became a successful project that would bring back to life some of the evergreen melodies from what is commonly referred to as the Golden Era of Bollywood. Since then, the band Bollyjazz has evolved through a vast repertoire of selectively chosen melodies that are relatable even in a contemporary setting. The arrangements around the melodies include popular Jazz rhythms such as Samba, Bossa Nova, Swing, and Funk, allowing musicians to improvise and provide their own expression to a familiar tune.





Eternal Manipuri

CURATED BY
Geeta Chandran

ARTISTS
L. Monika Devi, Kh. Sandhya Devi, Th. Nirupama Chanu, L. Pinubala Chanu, T. Piyainu Chanu, Th. Parul Devi, O. Debala Devi, G. Chandan Devi, Y. Geetarani Devi, Nirina Yambem, R.K. Roshali Devi, Babina Chanam, A. Priyarani Devi, O. Jiten Singh, N. Surendrajit Singh, M. Momocha Singh, Anantakumar Longjam, S. Rahul Singh, Ng. Sunil Singh, Nk. Surjit Singh, T. Nanaotomba Singh, L. Kala Singh, R.K. Nilakanta Singh, M. Khomeiton Singh, O. Joy Singh, Ak. Ibomcha Singh, Th. Nokuljeet Singh, P. Meghachandra Singh, M. Brojen Mangang

LIGHT DESIGN
Gyandev Singh

This performance showcases a range of rituals and traditions from Manipur. These include the dances performed at Lai-Haraoba, an annual festival celebrated at the shrines of the old sylvan gods known as Laibungs; Dhol-Cholom, a drum dance essential to the festivities of Holi or Yaosang as it is called in Manipur; Pung-Cholom, a classical dance featuring complex rhythms, jumps, and aerial leaps, drawing upon the important ritual character of the pung, a cylindrical drum or Manipuri mridanga; and finally the eponymous Maha Raas, a particularly significant Raas Leela performed in Manipur, narrating the story of the disappearance of Lord Krishna and the Gopis' eventual union with the Lord.

Celebration ft. The Groovy Train

CURATED BY
Zubin Balaporia

PERFORMERS
Ranjit Barot (Drums)
Zubin Balaporia (Keyboards)
Mohini Dey (Bass)
Titu (Percussion)
Rick Raj (Guitar)
**Mark Hartsuch Dey, Enrico Rodrigues,
Jarryd Rodrigues (Horns)**
**Uday Benegal, Vasundhara Vee, Mallika
Barot, Aria Nanji, Azamaan Hoyvoy
(Vocals)**

LIGHT DESIGN
Ground Control

SOUND ENGINEER
Rajiv Kenkre

'Celebration' is a concert of unparalleled groove and party music. Featuring a top-notch lineup of musicians, the band recreates the incredible Funk and Pop music of the 70s, 80s, and 90s, mixed with a few contemporary tunes that draw their lineage from yesteryear Funk masters.



Bards of South

CURATED BY
Mayuri Upadhya

CHOREOGRAPHER, DIRECTOR
Sreelakshmy Govardhanan

TECHNICAL DIRECTOR
Jose Koshy

PRODUCTION MANAGER
Karthika Menon (Avanthika)

PRODUCTION MANAGER AND DANCER
Tushara Meleppattu (Avanthika)

ART AND COSTUME DESIGNER
Swetha Pattathil (Engawa Collective)

KATHAKALI ARTISTES
Adithyan ES
Vaisakh R
Mohandas V
Arunkumar VS
Praveen KP
Arun Raju
Midhun Murali (Kalamandalam Adithyan & Team)

YAKSHAGANAM ARTISTES
Shashikiran K
Sunil Bhaskara

CO-ORDINATOR, MAKE-UP AND COSTUME
Prithvirajesh Kumar SK

DANCERS
Aishwarya Ramakrishnan
Kavya Harish
Aiswarya Ramnadh
Mintu John
Sreedevi K
Souparnika Nambiar
Chandana Anand (Avanthika)

ACTOR AND VISUAL ARTIST
Minon John

AERIAL ARTISTES
Ullas Mohan
Bhoomi JN

TECHNICIANS
Sarath SS
Jithu RS

MELAM ARTISTES
Udayan KA
Sivadasan MV
Satheesan KA
Bharatharajan R
Hari PP
Vinayachandran K
Jayaprakash KP
Prasad UP
Unnikrishnan AR
Sajith VS (Musical Ensemble from Kerala led by Udayan Namboothiri)

KALARIPAYATTU ARTISTES
Amal Babu
Jeevan Rajeev
(Ayodhana Klakshethram- KKG Kalari)

LIGHT DESIGN
Gyandev Singh

MUSIC
Sunilkumar PK

From the time of the Vedas to the present, nature and all of her elements have always been integral to our existence. Watching, witnessing, observing. And sometimes, taking matters into their own hands to balance the scales. They can be childish and playful, or angry and vengeful. They can be expressive, leaving nothing to our imagination, or they can be tacit, trusting us to figure out the true meaning behind their voice.

'Bards of South' showcases these polarities through traditional South Indian art forms such as Yakshagana, Kathakali, Choliattam, and Pandimelam, paying homage to Mother Nature in all her manifestations. Most of these art forms once were, or still are, on the verge of extinction. They come together in a never-before-seen ensemble to help us journey through serenity, anger, playfulness, and celebration.





A Score to Remember

CURATED BY
Ricky Kej

PERFORMERS
Lonnie Park (Singer, Guitar, Keyboard)
Ricky Kej (Keyboards)
S. Augustine Sandhy, Sarith Sukumaran (Violins)
Siby Manuel (Viola)
Shadroch Amarnath Henry (Cello)
Arun Kumar (Drums)
Varijashree Venugopal (Flute)
Siddhartha Belamannu, Anoushka Maskey (Vocals)
Siddharth Basrur (Guitar and Vocals)

LIGHTS
Abdul

SOUND
Rajesh Nair

VISUALS
Shashank Akella

A performance featuring some of the most iconic Hollywood and Bollywood film scores! 'A Score to Remember' presents a night filled with nostalgia, featuring the scores of The Godfather, Love Story, Bombay, Jaws, Slumdog Millionaire, Jurassic Park, Gladiator, among other favourites.





Rasa and Rap

CURATED BY
Bickram Ghosh

PERFORMERS
Krantinaari, Wajid, Pratika (Rappers)
Mohini Dey (Bass)
Rajesh Vaidya (Electric Veena)
BC Manjunath (Mridangam and Konnakol)
Arun Kumar (Drums)
Nirmalya Roy (Vocals)
John Paul (Guitar)

SOUND
Nitin Joshi

LIGHT DESIGN
Harshavardhan Pathak

A range of rasas from Indian dramaturgical practice are reimagined by three rappers from across India for this performance.

Folk Music Reimagined

CURATED BY
Ricky Kej

PERFORMERS
**Ricky Kej with
Sudhir Yaduvanshi, Siddhartha Belmannu
(Singers)
Siddharth Basrur (Guitar, Singer)
Varijashree Venugopal (Flute)
Keith Middleton (Percussion)
Arun Kumar (Drums)
Fateh Ali (Sitar)
Murad Ali (Sarangi)**

SOUND
Rajesh Nair

LIGHTS
Abdul

VISUALS
Shashank Akella

This performance brings a fresh twist to various forms of folk music by presenting their high-energy electronic dance music avatars.





The World of Pancham 2.0: An R.D. Burman Tribute

CURATED BY
Bickram Ghosh

PERFORMERS
Ronu Majumdar (Flute)
Kishore Sodha (Trumpet)
Jolly Mukherjee, Mahalakshmi Iyer (Singers)
George Brooks (Saxophone)
Bickram Ghosh (Tabla and Percussion)
Arun Kumar (Drums)
The 5th Note Band

A musical tribute to the legendary and inimitable music director, R.D. Burman, affectionately known as Pancham da. From the 1960s to the 1990s, Pancham has composed musical scores for more than 300 films. The evening brings together a collection of songs and stories in memory of the legend, performed by a star-studded ensemble.

Don Quixote: A Bharatanatyam- Theatre Production

CURATED BY
Geeta Chandran

DIRECTOR/CHOREOGRAPHER/
DANCER/ACTOR
Sheejith Krishna

DANCERS/ACTORS
K B Madhusudhanan
Nidheesh Kumar LR
Season UK
Saranmohan
Gopi C
Manjari
Anjana Anand
Prithvija
Bristy Rani
Natasha Chandrakant Pandit
Nirali R Samani
Suhasini Shankar
Arundhati Srinivasan
Poornima K

ACTOR
Sneha Sheejith

LIGHTING ARTIST
Venkatesh Krishnan

SOUND ENGINEER
Rakesh PM

MUSIC COMPOSER
Jyothishmathi Sheejith Krishna

SCRIPT
Akhila Ramnarayan

This music-dance-theatre production is a twenty-first century stage adaptation of Miguel de Cervantes' early seventeenth-century novel. Sheejith Krishna's 'Don Quixote' combines multiple art forms—poetry, music, dance, and theatre—to unfold a timeless tale with universal relevance. This production is the first adaptation of Cervantes' novel in the Bharatanatyam idiom. Rooted in Carnatic music, it breaks new ground in marrying contemporary elements with Classical forms.

Showcasing the rich performance traditions of India with the help of a classic Spanish tale, the work engages audiences from all over the world, bringing together two very passionate and soulful cultures—those of India and Spain. This unique production has been staged at the prestigious Kennedy Centre, the Madras Music Academy, and has toured 15 cities in the USA, winning acclaim from connoisseurs and critics in India and abroad.





Electric Ensemble

CURATED BY
Bickram Ghosh

TEAM

U Rajesh (Electric Mandolin)
Rajesh Vaidya (Electric Veena)
Prattyush Banerjee (Electric Sarod)
Ragini Shankar (Electric Violin)
Arun Kumar (Drums)
BC Manjunath (Mridangam)
Anay Gadgil (Keyboards)

This show presents a fusion of the electric and modern avatars of Indian classical instruments, enabling the audience to discover the creativity and rich history of these fading gems by blending innovation with tradition.





Easy Wanderlings

TEAM

Sanyanth Naroth (Rhythm Guitar, Lead Vocals)
Malay Vadalkar (Bass Guitar, Backing Vocals)
Pratika Gopinath (Lead Vocals and Percussion)
Nitin Muralikrishna (Keyboard)
Sharad Rao (Guitar, Lead Vocals)
Abraham Zachariah (Drums, Percussion)
Shardul Bapat (Violin)
Siya Ragade (Flute)
Suneet George (Tour Manager)
Alok Acharya (Sound Engineer)

Easy Wanderlings is globally recognised for their delicate melodies and story-centric songwriting, weaving a tapestry of Soul, Pop, and Folk music.

**Serendipity Arts
Festival Finale
featuring Shilpa Rao
Live!**

Shilpa Rao is a Grammy-nominated Indian playback and independent singer known for her eclectic music. She is the voice behind numerous Bollywood gems such as Tose Naina, Khuda Jaane, Malang, and Ghungroo which has now become a dance anthem. Shilpa has also been awarded the Filmfare Award for Best Female Playback Singer.



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The Mercado

CURATED BY
Bhagyashree Patwardhan

BRANDS
Choose Kind
FroggMag
EarthPoorna Foods
LaFabrica Craft
Mud Skippers Studio
Quinta Essentia Organic
A S A I I
Oh Scrap! Madras
CreativeDignity
Kissa-goi
Botanic Love
Blu Toad
Motley Brew
reCharkha EcoSocial
Beej
Aami
Mon Ami Foundation
Little Wholesome Pantry
Love Me Twice
Mog Assuni

PROJECT PARTNER



Engage, Immerse, Inspire

For the Mercado at SAF 2022, Bhagyashree Patwardhan brought together small and local brands from Goa, working towards an inclusive and sustainable approach to living. People from around the world got to engage with these homegrown brands, listen to their stories, and take some of these local products back home. It was a great success.

In 2023, the curator wants to explore the nuance in the question - What is 'sustainable'? Does sustainable mean handmade? Is handmade sustainable? Can sustainable ways become the norm for the future? Can we look to the past to build our sustainable futures?

This year, Bhagyashree has invited people who are driven by their belief in a slow and sustainable lifestyle: a path that is long but rewarding.

This project is not the platform to find the answers, but to put forward the questions. It brings various stakeholders working in this space together to interpret their role in building a sustainable lifestyle. One slow step at a time.

The Mercado is designed for you to engage with these visionaries, listen to their stories and immerse yourself in the experiences they create, perhaps aiding you to formulate your own version of 'sustainability'.



COLLATERAL PROGRAMMING:

The Talking Quilt

Facilitated by Savia Viegas

Savia Viegas maps the process of building a collaborative project with her mother to locate, filter, and archive community narratives through embroidery on upcycled jeans.

Key Holders from Plastic Wrappers

Facilitated by Amita Deshpande (reCharkha)

At this sustainability workshop, participants get to create their own upcycled basketry weave key chain. A template is given, and the participants are guided on how to fold unique origami patterns using waste plastic and interlock it to achieve the final product.

Introduction to (Scrap)Book Binding

Facilitated by Sachin Gangadharan, Sonia Coates, Charan Thota (LaFabrica Craft)

Team LaFabrica Craft conducts this fun introductory workshop where participants learn how to make beautiful one-of-a-kind notebooks using simple repurposed materials and leftover paper.

A Collection of Motley Tales of your Favourite Brews

Facilitated by Praveen Rengaraj (Motley Brew)

This storytelling session goes into the misty mountains of estates and plantations, to help you uncover the qualities that make iconic varieties of tea and coffee, learn about the leaves and beans, discover accidental techniques that created fabulous roasts, and explore how flora, fauna, weather and climate affect nuances of flavour and craft.





Driving Climate Action through Conscious Consumption

Facilitated by Arundhati Kumar (Beej)

70% of the world's carbon emissions are related to Individual consumption - how we eat, dress, travel, holiday, manage our homes etc. This session is a fun and interactive way to help the audience identify quick ways and lifestyle changes that can significantly reduce their carbon footprints.

Upcycle with Oh Scrap! Madras

Facilitated by Priyanjoli Basu (Oh Scrap! Madras)

Oh Scrap! Madras hosts an inspiring upcycled workshop, utilising materials brought in by participants, such as old clothes or unused fabrics. This eco-conscious initiative welds creativity with basic stitching skills to craft unique Christmas decorations. Through imagination and resourcefulness, attendees transform discarded items into festive treasures, fostering a sense of sustainable artistry.

FroggMag and the 4 Cs of Sustainability

Facilitated by Shaline Ghosh (FroggMag)

An interactive session with FroggMag, taking sustainability beyond the use of sustainable materials and looking at the balance needed between culture, community, conservation, and commerce that will fulfil our needs without compromising the needs of future generations.

Walk and Learn

Facilitated by Nimmy Joshi and Clayton Dsouza (Mud Skippers Studio)

This workshop gently nudges participants to watch their surroundings keenly and make observations about the same. The session starts with a briefing on clay techniques and a demo followed by a short walk around the workshop area to watch and note things of interest. The participants are given some cues about what to look for based on some exercises, after which they can make a clay object inspired by or imitating the found objects.

Plant Walk

Facilitated by Dr. Maryanne Lobo, as part of the Mercado

For the Plant Walk activity, Dr Maryanne Lobo explains the medicinal properties of native plants and how they help in maintaining biodiversity.

Street Canvas: Hand-Painted Signs from India and the Dominican Republic

SUPPORTED BY



The Embassy of the Dominican Republic in India invited artists Aradhana Seth and Maurice Sanchez to present work from their archives which documents the world of hand-painted signs from India and the Dominican Republic.

Handmade street art tells us stories about the people who live in these neighbourhoods—who they are, how they see their cultural identities and what they desire. A religious icon, a national flag, a dish of temptation, a body that beckons and seduces, a simple name of a shop that is stylized to become larger than life, even an overstated ambition—these street signs cover the entire gamut of everyday life.

The fact that a street from a city in the Dominican Republic and India can flow into each other through these signs says something about how countries with such contrasting histories and geographies can have so much in common. Their flow may have been ruptured by the world of digitization and electronic reproduction—but they still emerge in our memories as part of a past that refuses to fade away. This exhibition is not just an attempt to document their ephemeral existence, but a timely stimulation. By ensuring they remain firmly embedded there, the archiving artists are mischievously incepting our imaginations and reminding us of the larger universe in which all artists and their art live.





'ConcHear' by Divesh Gadekar.

The Island That Never Gets Flooded 2023

ARTISTS

**Divesh Gadekar, Kalpit Gaonkar,
Pakhi Sen, Studio Matter**

Artists can contribute to the public realm in many ways, the outcomes of which may not always be readily defined as art. Public art projects may aesthetically enhance an environment; be utilitarian; respond to a particular site through material, form and concept; educate and comment on issues and events; commemorate the past; and much more. It can become a familiar feature in the fabric of the city that generates a sense of ownership, a sense of place, and help in cultivating community identity. It can offer insights into issues through the research and expression of artists and deliver a range of outcomes through community involvement.

For the Public Art Grant 2023, titled 'The Island That Never Gets Flooded', Serendipity Arts invited nominations for artists based in Goa to create new interventions and immersions using sites, localities and technology through interdisciplinary practices in the city of Panjim.

ConcHear
Divesh Gadekar

The act of placing a seashell to your ear is often associated with the belief that you can hear the ocean within, almost as if the shell captures the echoes of its past surroundings. This is not just a metaphor but a testament to the shell's remarkable natural sound amplification abilities, as its unique shape transforms it into a magnificent amplifier of ambient sounds. It serves as a reminder that appearances can be deceptive.

In recent years, Panjim's soundscape has transformed with the rising wave of commercialisation, bringing a new cadence characterised by the bustling noise of development, the hum of modern infrastructure, and the chatter of tourists in search of the city's treasures. This change signifies growth but also carries a sense of nostalgia, as the old melodies of Panjim are at times overshadowed by the clamour of progress. This installation captures the evolving sounds of our beloved Panjim, using conch shells, hollow pipes, and a vessel. The artist has chosen to make his installation unmechanised and easily responsive to natural stimuli like wind, water, land, etc, seeking to make the project work without electrical intervention.

Acoustics with the Conch Shell
(Workshop)

Divesh Gadekar facilitates this workshop showcasing the versatility of the conch. How did the conch come into existence? What are the different types, and which ones can be played instrumentally? Gadekar also conducts experiments on the conch's sounds to demonstrate its musicality.

Children's Pavilion
Studio Matter

Designed as a juxtaposition of a square and a circle, the pavilion engages with the notion of indiscipline, asymmetry and play with a meandering wall and a frame that lends itself to a multitude of programmatic engagements: theatre,

workshops, storytelling sessions etc. A porous public container, the architecture of the space breaks away from the monotony of white-box/black-box spatial constructs that enable display and performance. The structure attempts to dissolve the rigid boundaries between inside and outside; between architecture and landscape.

Naikhazan

Artist Team: Pakhi Sen, Guido Wolfram, Srishti Roshan, Aditya Kapoor

A bioscope peeking into the riverine landscape of Aldona, Naikhazan is an exploration of the ecological and social landscape of Goa's Khazans.

Khazans are low-lying coastal lands reclaimed from marshy mangroves by the construction of embankments. This centuries-old reclamation of the floodplains along Goa's tidal estuaries involves an intricate system of sluice gates operated with the knowledge of the tidal clock. This system creates a balanced inflow of water to the land, forming backwaters with an abundant ecosystem and aids agriculture and seasonal fishing.

The Silent Council
Kalpit Gaonkar

Imagined as a site-specific installation with an Augmented Reality experience, The Silent Council reassembles an ancient site locally known as 'Kasmakaden' in the foothills of South Goa. Stones bearing the form of seats are arranged in a circular pattern—a meeting place for villagers. This project reimagines the arrangement of stones by retaining its association to a 'seat' (of power) while also opening it to the possibilities of crossovers through time. Augmented Reality transforms the physical site by overlaying it with visual quotations of the 'seat' chosen from Goa's history of collective movements.





Open Air Library

PROJECT BY
Bookworm

The Open Air Library by Bookworm, housed in the Children's Pavilion installation by Public Art grantee Studio Matter, offers curated collections of books for reading and browsing. The space hosts read-alouds, performances, and activities involving reading, writing, and listening. As part of this project, there is also a Visual Arts Table encouraging children to express themselves using paint, drawing and print-making tools, resulting in individual/ collaborative books, individual pieces of art for framing, book covers, collaborative murals, etc; a Stitch & Take Corner helping kids make cloth bags, improvisational stitch diary covers with personalised motifs, bookmarks through collaborative stitch circles; a Process Centre featuring 'how to' books and activities like making origami toys from trash, fireless food using everyday science, and dolls using various materials; a corner for Poetry inviting kids to discover found poetry, black out poetry, spoken word, etc.; and finally a space for Play and Movement where the act of reading turns into a full body engagement through improv activities, dance performances, theatre games, and story-time featuring dress-up and costume props.





The Village

PROJECT BY
Chef Thomas Zacharias and The Locavore Team

IN PARTNERSHIP WITH



This groundbreaking project aims to recreate the spirit of diverse Goan villages and celebrate traditional and modern Goan village life like never before. Prioritising cultural sensitivity and authenticity, The Village collaborate directly with communities, artisans, and practitioners to honour their traditions and heritage. Through a focus on communities' voices and expertise, the project hopes to highlight the strengths, resilience, and beauty of these villages, fostering genuine connections and mutual learning.

The Village hosts a heartwarming Community Kitchen, a collaborative initiative uniting diverse Goan cuisines, from the food of the Velip tribe to Goan Portuguese cuisine. Adjacent to it, the Self-Help Group (SHG) Stalls represent their communities through a delightful array of culinary specialties and handmade crafts. In the heart of The Village lies the Village Square, a dynamic hub of culture, art, dialogue, and community. Daily public discussions centred around different regions in Goa create space for understanding, dispelling myths, and connecting communities with Festival-goers.



Music in the Art Park

CURATED BY
Shyamant Behal

PERFORMERS

The Lojal Trio (ft. Mrtn the Mrtn, Vaibhav Jaiswal & Kavin Paul Raj), Shayne Ballantyne and Ranjit Arapurakal Trio (Shayne Ballantyne, Ranjit Arapurakal, Sagar Inchekar), Steve Sequeira and Band (Maxwell Peter- Guitar; Lester Godinho- Drums; Mark Fernandes- Bass; Kitu Lady- Vocals; Steven Sequeira- Keys, Vocals), The Aviv Projekt (Aviv Pereira, Clifford Sequeira, Sameer Alvares and Darrin De Gama), Maxie Miranda Trio (Maxie Miranda- Guitar, Vocals; Mark Fernandes- Bass Guitar, Vocals; Kate Piteraskaya- Drums and Percussion), Mūjo (Jonathan Furtado, Karim Ellaboudi, Rama, Judah Lobo), Pink Moss (Subid -Guitars; Souvik- Bass; Sampri Vicals; Sid - Drums). The Laura Santana Trio (Laura Santana- Vocals; Joe Santana Jr. - Drums; Joe Dcosta- Lead Guitar), XSCT - Xavier's Spontaneous Combustion Theory (Gandhaar Amin - Flute; Raul Sengupta - Percussions/ Drums; Sagar Inchekar - Drums/ Percussions; Jonathan Furtado - Bass Guitar; Vijay Xavier - Guitar/ Synths)

Over the course of history, Goa's contribution to the creative landscape of India has not been insignificant. As one the few Latin colonies in the country, its particular aesthetic has influenced musical traditions of varied origins: the Portuguese Fado, classical Indian, American jazz, and Bollywood of the 1950s and '60s – its East meets West sensibility best illustrated in the Mandos and Dulpods of the state's Catholic community.

In curating 'Music in the Art Park,' the difficulty lay not only in building a theme but also in choosing among the outsize talent available, considering how integral music is to Goa's identity. This series of concerts covers a range of genres with deep roots along the Konkan coastline.





The Lojal Trio

The Lojal Trio is the musical brainchild of Martin J. Haokip. From being a solo singer-songwriter, to being a rapper, producer and a musician, Lojal dives into various realms of performance, pushing the boundaries of genre.

Maxie Miranda Trio

Having made his debut in the international dance and music scene, Jose Maximiano De Miranda is all set to rock Goa with Latin dances like Argentine Tango, Salsa, Merengue, Bachata, Forro, and also singing and playing the guitar.



Shayne Ballantyne and Ranjit Arapurakal Trio

Shayne has been playing the guitar for over 15 years. Having started out in Goa, his repertoire encompasses traditional music genres like Jazz, Blues, Funk, Rock, along with Electronic, Psychedelic Trance, Fusion, New Age, and World Music.

Mūjo

Mūjo came together in 2022 over a love for Jazz, Afro-Cuban, Brazilian music which developed into more modern Neo-Soul and Funk.

Pink Moss

Pink Moss is an Alternative R&B, Funk, Neo-Soul, Afro-Pop band based out of Goa, India. The band brings in a blend of soothing soul, Jazzy and groove heavy tunes, sometimes fused with Assamese lyrics to give birth to a whole new genre.

Steve Sequeira and Band

Steve Sequeira, an African-American drummer, who has been living in Goa since the 60s, is one of Mumbai's biggest Jazz icons, having performed in legendary shows like Alyque Padamsee's Jesus Christ Superstar.

The Laura Santana Trio

The Laura Santana Trio specialises in Jazz, Soft Rock, Retro-Pop, Retro-Hindi, Hollywood and Bollywood music.

The Aviv Projekt

The Aviv Projekt has a unique sound that draws influences from Soul, Blues, Funk, Rock and Reggae, while also transcending genres.

XSCT - Xavier's Spontaneous Combustion Theory

A progressive Jazz fusion band.

Lives of Clay

CURATED BY
Quasar Thakore Padamsee

CONCEIVED AND PERFORMED BY
Vidya Thirunarayan

DIRECTED BY
Tim Supple

PRESENTED BY
**The Clay Connection in association with
Supple Productions**

INDIA TOUR MANAGED BY
QTP

PRODUCTION MANAGER
Jinal Shah

SOUND OPERATOR
Dakshita Gupta

Lives of Clay is the story of three women:
Parvati, Meena, and Vidya Thirunarayan.

Featuring exceptional dance, live ceramics, startling new text and original sound, Lives of Clay spins together narratives of ancient myth, harsh reality, and intimate truth. Performed on a spectacular set with the audience on three sides, it is accessible for all ages. The performance immediately appeals to audiences who typically attend theatre, dance, contemporary performance, installation and visual arts events. It is also enjoyed by ceramicists and craft makers.





My Earth Songs

CURATED BY
RICKY KEJ

ARTISTS
Lonnie Park (Guitar and Vocals)
Dominic D'Cruz (Bass)
Anoushka Maskey (Vocals)
Keith Middleton (Percussion)

Music is a powerful universal language, not just for communicating a message, but for instilling a message deep into the consciousness of a listener. Particularly, songs we learn during our childhood are songs that remain with us forever, the morals we learn through those songs direct our lives and choices. Music transcends borders and brings people together.

Keeping this in mind three-time Grammy Award Winner Ricky Kej has created a series of songs called "My Earth Songs". It highlights the needs of the planet and the action we, the people of the planet, need to take to correct the imbalances and ensure a clean, green planet for future generations. It aims at enlightening the young through music. These songs are written for children aged 5 to 11 and the lyrics are extremely simple to learn. The concert features a selection from these songs that are based on the United Nations' Sustainable Development Goals (SDGs).



B-side

FACILITATED BY
Jay Pei

B-side is an initiative by Serendipity Arts centred around independent music and cultural currents stemming from contemporary music practices. The program strives to spark conversations around music production, DJ-ing, research, performances, educational modules, and collaborative sonic explorations focussed on emerging acts across South Asia.

VENUES
Art Park and the Old PWD Complex

PERFORMERS

Nariki
Mumbai-based DJ Nariki dabbles in many shades of the electro spectrum and her music defies genres. Essentially a music journalist and content strategist, she has worked with several homegrown and international music portals over the past four years.

Stain
Stain is a Delhi-based musician who specialises in sub heavy sounds which are best suited for Jamaican-style sound-systems. He is also the former member and co-founder of the Sub-Z crew, who were infamous for their underground raves named "Bassmndi" to push their sound.

Oceantied
Oceantied is the musical alias of Bangalore-based producer and DJ, Ketan Bahirat. Known for his unique blend of electronic sounds and influences from Indian rhythms, Oceantied has been making waves in the Indian music scene since his debut in 2014.

Ditty
Ditty is an Indian independent artist and urban ecologist whose music is inspired by the natural world. She started by playing music on the streets to reclaim public space

as a woman (#StreetsForUs). In 2021, she co-founded the interdisciplinary artists collective Faraway Friends, across Europe and India, to address urgent topics around the ecological crisis.

Tara Lily
Tara Lily's sound is the perfect blend of new and old; of 50s parlour singers' smooth jazz vocals over thoroughly modern background beats. Her debut single, Who Saw Who is a stellar introduction to her personal, idiosyncratic brand of urban jazz, produced by grime legend Jammer BBK.

pale blue dotter
Surbhi Mittal aka pale blue dotter gravitates towards an intuitive understanding of sound guided by the listening practices of Pauline Oliveros & modular synth design.

Seasonal Affected Beats (Live)
Regarded as one of the finest jazz drummers in India, beat maker and composer Tarun Balani explores electronic music in his solo project, Seasonal Affected Beats. Referring to what he does as 'improvised electronic music', Seasonal Affected Beats merges the finesse, controlled volatility and discipline of jazz with electronic beats.

Elle Shimada (Live)
SUPPORTED BY

BOXOUT.FM

Elle Shimada is a violinist, producer, curator, DJ, and multi-instrumentalist from Tokyo based in Melbourne, working with a unique combination of thickly layered string lines and heavy new-jazz influenced beats, while keeping the dance floor pulsing with visionary and edgy production.







SANTA MONICA JETTY

River Raag

CURATED BY

Bickram Ghosh and Ricky Kej

LINE-UP

Amritanshu Dutta (Slide Guitar)

Harshit Shankar (Flute)

Taalanjay Thakur (Tabla)

Mehtab Ali (Sitar)

Mayank Bedekar (Tabla)

Marma by Chandana Bala Kalyan

**Rahul Wadhvani (Harmonium and
Keyboards)**

Vinayak Netke (Tabla)

Varijashree Venugopal (Flute and Vocal)

BC Manjunath (Mridangam)

Fateh Ali (Sitar)

Mayank Bedekar (Tabla)

Prattyush Banerjee (Sarod)

Mayank Bedekar (Tabla)

Siddhartha Belamannu (Hindustani Vocal)

Mayank Bedekar (Tabla)

Raya Korgaonkar (Harmonium)

Manasi Prasad (Carnatic Vocal)

Aditi Krishnaprakash (Violin)

Deepika Sreenivasan (Mridangam)

Ragini Shankar (Violin)

Mayank Bedekar (Tabla)

Conceptualised and curated by Shubha Mudgal in the early editions of the Festival, River Raag at Serendipity Arts Festival 2023 is a unique sunset cruise featuring classical performances curated by Bickram Ghosh and Ricky Kej. Departing from Santa Monica Jetty, audience members revel in the rays of the setting sun while the cool breeze blowing across the Mandovi river carries the notes of the artists and their jugalbandi.





SAMBA SQUARE

Bamboo: A Way of Life

CURATED BY
Sandeep Sangaru

SCENOGRAPHY BY
Sangaru Design Studio

COLLABORATORS
**Rajeev Wind, La, Mianzi, QX Design,
Thumb Impressions, Studio Aro,
Woven Threads**

Across the world, numerous communities have woven bamboo into the very fabric of their existence. In India, it has been an inherent component of life in the Northeast where bamboo thrives abundantly. This deep-rooted tradition encompasses not merely a means of earning a livelihood but rather, a profound way of life, where each individual possesses the innate ability to craft bamboo with seemingly effortless finesse.

However, with the passing of time, the invaluable knowledge associated with these practices faces the risk of obsolescence. This installation is therefore an earnest effort to preserve this cultural heritage and evoke a renewed appreciation for the potential of bamboo. It aims to immerse visitors in the daily experience of living and working with bamboo, illustrating its versatility as a material that can be embraced by all.

Through a dynamic collaboration between skilled craftspeople and bamboo aficionados, the project seeks to breathe new life into the art of bamboo craftsmanship and foster a deeper connection between individuals and this remarkable, eco-friendly material.





COLLATERAL PROGRAMMING:

Walkthrough with Curator & Collaborators

Curator Sandeep Sangaru and the artisans, designers, and collaborators part of *Bamboo: A Way of Life* take visitors through the exhibition.

Bamboo: A Way of Life - Collaborator Presentations

Speakers: Aroty Panyang (Studio Aro), Shashank Gautam (Mianzi), Sonam Gyaltzen (La), Sankalpa (Thumb Impressions)
Moderated by Sandeep Sangaru

Designers, artisans, and collaborators part of the *Bamboo: A Way of Life* exhibition in conversation with curator Sandeep Sangaru.

Weaving on Loin Loom with Woven Threads

The label Woven Threads is a design initiative by the indigenous people of Nagaland to craft innovative high-end loin loom textiles using sustainable materials and zero-waste-manufacturing processes based on indigenous knowledge systems.



Developing Products from Bamboo

Facilitated by Rajeev Wind

This workshop by Rajeev Wind will introduce bamboo as a material, showing you how to make simple, minimalist compositions for jewellery and lifestyle utility products using traditional and modern design perspectives.

Discussion with Woven Threads on Community Development and NE Textiles

The label Woven Threads is a design initiative by the indigenous people of Nagaland to craft innovative high-end loom textiles using sustainable materials and zero-waste-manufacturing processes based on indigenous knowledge systems.

Discussion with Studio Aro on Architectural Aspects of Bamboo and Its Future

Studio Aro is a professional architecture and design studio that specialises in working with natural and ecological materials. Their core strength is building with bamboo. Through expert knowledge and techniques, they transform materials from nature into modern dynamic structures.





MULTI LEVEL PARKING

LIST OF PROJECTS

428	<u>Epicentre</u>
432	<u>Jump</u>

Epicentre

COMMISSIONED BY
**Serendipity Arts Foundation for
Serendipity Arts Festival 2023**

CONCEPT AND DIRECTION
Vikram Iyengar

CAST
**Akanksha Dev, Alisha Lazarus, Rushikesh
Sawant, Shadab Kamal, Titas Dutta**

LIGHTING DESIGN
Sudip Sanyal

SOUND DESIGN
Ian Noronha

SCENOGRAPHY
Sukanya Ghosh

COSTUME DESIGN
Alistair Hyams

PRODUCTION MANAGER
Rebecca Johns

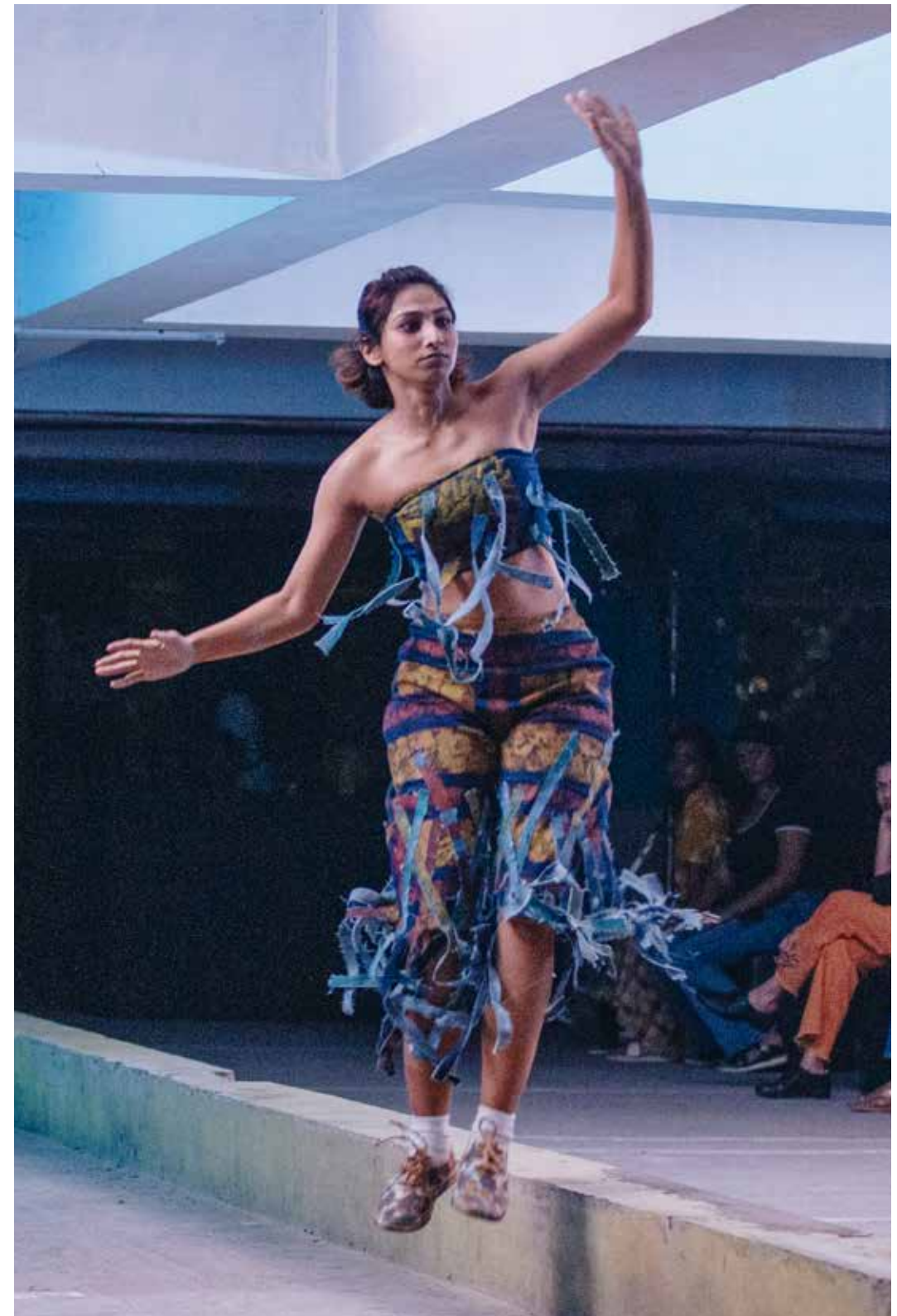
STAGE MANAGER
Amit Kumar

There is a world of neither here nor there which is a transit waiting room. Corridors in hospitals where families await news of loved ones; lock-ups in police stations where the arrested await trials that will

decide their fate; daily queues of unskilled workers where they await a job for a day; taxi drivers in a multi-level car park awaiting customers; souls in purgatory awaiting judgment and away out or onward... At that point and space, we lose our individual identities - we are all waiters, stuck in time at the mercy of someone somewhere else making the decisions - or not. As we wait endlessly, patience frays to frustration, hope droops to despair, expectation sinks to boredom, control explodes to violence. And still, we wait...The multilevel parking space is one such limbo land where very little happens - apart from waiting. But it is at the epicenter, beginning, and end of many other journeys.

In this devised performance piece, these ghosts that inhabit the parking lot meet the ghosts of characters from several texts, as well as ghosts from the performers' own lives. These various stories filter into each other. What could these characters say to each other? Can they release us all from a place where time seems to have stopped, as the world implodes, explodes and re-emerges around us with the slow tenacity of the elemental?

'Epicentre' brings together text, movement, design, and - of course - the site, in multi-sensory manner, exploring moments of varied experience that interconnect into a whole, rather than a single narrative thread.





Jump

CURATED BY
Quasar Thakore Padamsee

ACTORS
Vidushi Chadha, Sandeep Shikhar

WRITER/DIRECTOR
Maneesh Verma

DRAMATURG
Akhshay Gandhi

ASSOCIATE DIRECTOR & LIGHTS
Vishal

SCENOGRAPHY
Maneesh Verma

PRODUCTION MANAGER
Monika Gupta

SOUNDSCAPE
Sahil Vaid

SONG MUSIC PRODUCER
Kaizad Gherda

SONG LYRICS & MUSIC
Asif Ali Beg

SONG SINGER
Shazneen Arethna

EXECUTIVE PRODUCER
Vikas Jain

SPECIAL THANKS
**Kalyani Hiwale, Harsh Khurana,
Tushar Pandey**

**Jump is inspired from “*Umbrella*”
written by Larry Pontius**

TW: Suicide


‘Jump’ unfolds on the rooftop of a city building, where a successful corporate executive teeters on the edge, contemplating suicide. Just in the nick of time, a cab driver intervenes, preventing her leap. This sets the stage for a collision of two profoundly different worlds, encompassing contrasting socio-economic classes, backgrounds, and lifestyles, as well as distinct circumstances, beliefs, and perspectives.

Despite these disparities, this unexpected encounter leads to a night of pure and simple human connection. Will the man succeed in saving her, or will she be back to jump again?

The play delves into themes of suicide, depression, loneliness, happiness, love, purpose in life, and death, offering the audience an emotionally intricate and thought-provoking experience. It explores the human psyche, shedding light on the struggles, challenges, and aspirations of two individuals who, under ordinary circumstances, would never cross paths but find a unique connection in the most unlikely of places and in their shared humanity.







ACROSS PANJIM

Eco Walks

FACILITATED BY
Omkar Dharwadkar (Goa Bird Conservation Network)

The Goa Bird Conservation Network will be organising walks around Panjim and its outskirts over 7 days during the Festival, showcasing the various ecological hotspots in the city. Please carry shoes, dull-coloured clothes (avoid bright colours), a cap/hat, a reusable water bottle, sunscreen, napkin, and binoculars (the binoculars are optional as we will provide some as well).

**Ribandar Salt Pans -
Birds and Mangrove Walk**

Taleigao Plateau

Bhagwan Mahavir Children's Park

Caranzalem Beach

Taleigao Wetlands

Mangrove Walk behind Central Library

Santa Cruz Wetlands

Foundation Initiatives Through the Year 2023

LIST OF INITIATIVES

438 to 443

**Serendipity Arts at India Art
Fair 2023**

Serendipity Arles Grant 2023-24

Serendipity Arts Grants

Write | Art | Connect

**Craft Traditions of India: The
Art Hotel by Serendipity Arts at
the G20 Summit in Goa**

Maker's May

**Serendipity Arts Residency
2023**

Beyond Serendipity

**B-side | Music
Production Residency**

Imagining Narratives

Serendipity Out and About

Serendipity Arts at India Art Fair 2023

We kicked off the year by showcasing three projects from Serendipity Arts Festival 2022 at the India Art Fair 2023, alongside all our Foundation publications through the years. Akash Muralidharan's 'The Case of Missing Vegetables' was the culmination of a 100-day project of cooking with forgotten vegetables from the Tamil cookbook Samaithu Paar. 'The Library of Edible issues' by Elizabeth Yorke and Anusha Murthy presented books and zines, probing visitors to understand what our food futures might look like and taking us a step closer towards solving some of the major food-related issues that haunt us every day. Julien Segard's public art project 'In Praise of Shadows', showcased as part of The Island That Never Gets Flooded 2022, explored the underbelly of Panjim through an immersive experience mixing visuals and sound.

Serendipity Arles Grant 2023-24

ARLES LES RENCONTRES DE LA PHOTOGRAPHIE

GRANTEES

Sandeep TK, Reshma Teelar,
Paribartana Mohanty, Mridul Kanti Goshami, Bunu Dhungana

In 2020, the Serendipity Arts Foundation and Les Rencontres d'Arles announced the biggest lens-based media grant, supported by the Institut français en Inde, with the shared purpose of promoting cultural practices in South Asia and furthering a spirit of regional cooperation and representation. The winner of the previous grant, Sathish Kumar, was awarded the grant to develop and showcase his proposed project, Town Boy at Les Rencontres d'Arles in July 2022.

This year, we received applications for the second edition of the Serendipity Arles Grant 2023-24, inviting project proposals from South Asia, stemming from photography, video, new media and other lens-based explorations. The selected artists presented their work at the Festival.

Serendipity Arts Grants

A key mode of support for various stakeholders in the arts ecosystem is the dis





bursal of monetary grants that provide the financial infrastructure to develop, actualise and complete new or ongoing projects. Our grants programme is oriented toward diverse capacities aiming to facilitate the work of researchers and practitioners in the arts, besides recognising excellence and potentiality among new and existing fields of enquiry. In 2023, we rolled out six grants supporting dancers, musicians, writers, filmmakers, coders, and researchers:

- Production Grant for Independent Musicians
- Food Matters Grant
- Arts Journalism Grant
- Virtual Grant
- Indian Classical Arts Mentorship Grant
- Dwindling Traditions Grant

Write | Art | Connect

For the sixth edition of Write | Art | Connect, our platform for shortform writing around arts and culture, we published eight essays on creative practices around food cultures that dwell upon larger themes of provenance, memory, community, tradition, discrimination, sustainability, domesticity, hospitality, gender, among a host of other concerns. These essays took particular projects or artworks as jumping-off points to interrogate specific contentions or be creative explorations in themselves, seeking to illustrate the ways in which food can intersect with the conceptual dimension of the arts.

Craft Traditions of India: The Art Hotel by Serendipity Arts at the G20 Summit in Goa

For the G20 conference in Goa, we were pleased to offer visitors a glimpse of the rich and varied craft traditions that have shaped India's many cultural identities and that continue to be reinvented through innovative applications in modern designs. Through this intervention, we also sought to reimagine spaces and their relationship to displays of art by presenting our idea of an art hotel at the TRCC.

Maker's May

For Maker's May, we were pleased to host visitors at our C-340 space for a series of

exciting workshops through the month of May. From kite-making and calligraphy to opera singing and improv, a wide variety of options spanning multiple disciplines encouraged participants to dive into their creative instincts and pick up new skills, while simultaneously learning about various art and craft forms and the communities practising them.

Serendipity Arts Residency 2023

Serendipity Arts Residency is an intensive studio-based residency that seeks to provide its residents space and resources to develop their practice, work on a new project and interact with the broader art community in New Delhi.

Beyond Serendipity

As part of the Beyond Serendipity initiative, the Foundation partnered with two cultural spaces this year, travelling performances that have been a part of the Festival in earlier editions. Beyond Serendipity seeks to bring glimpses of performances that have been showcased at Serendipity Arts Festival in Goa, to cities and towns around the country. We partnered with Kolkata Centre for Creativity to present the play 'Photo-Copy' directed by Niketan Sharma and with Adishakti Laboratory for Theatre Arts & Research to present a memorable Sufi Night with Mir Mukhtiyar Ali in Pondicherry.

B-side | Music Production Residency

B-side is an initiative by Serendipity Arts centred around independent music and cultural currents stemming from contemporary music practices. The programme strives to spark conversations around music production, DJ-ing, alternate music, research, performances, educational modules, and collaborative sonic explorations focused on emerging acts across South Asia. The Music Production Residency in 2023 was facilitated by Jay Pei and took place over 10 days in Goa.

Imagining Narratives

This three-month-long workshop, facilitated online by Srinivas Kuruganti, provided photographers with mentorship and guidance to develop their individual projects. The focus was on exploring their own streets, neighbourhoods, and cities, allowing them

to discover deeper connections with their subjects. Participants engaged in weekly sessions, and their work was reviewed during the online meetings. The outcome of this workshop was presented at Serendipity Arts Festival 2023.

Serendipity Out and About

In October and November 2023, we brought four memorable plays—Plan B/C/D/E, Play on Words, Janpad Bijnor, The Way I See It—to eight venues across Goa. Our intention was to showcase these works in intimate environments, with the informality and warmth of a lived space lending its own distinctive character and experiential qualities to the performance.

Stats at a Glance

10+ Venues
1800+ artists
180+ projects
1 million+ footprints
1300+ press clippings
150 million digital reach





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The Government of Goa
The Directorate of Arts and Culture, Goa
The Goa Tourism Department
The Entertainment Society of Goa
The Corporation of the City of Panaji
Department of Information Technology,
Electronics and Communications
The Goa Forest Department
India Post Postal Head Office, Panjim
The Goa Excise Department
Goa Traffic Police
Goa Police
Sadanand Thakur

MARKETING & DIGITAL

LONGFORM
Fifteen73 Media
DPR
Techmistriz
Iconic Feed

DOCUMENTATION

Elefant Films
Philippe Calia & Sunil Thakkar (P&S Arts &
Culture LLP)
The Lumiere Project
Kay Vee Arts and Design
Inhouse Digital
Pippip Media Pvt Ltd

REGISTRATION

Webcontxt

CASHLESS

Dreamcast

FESTIVAL DESIGNER

Aaquib Wani Design

LIGHTING CONSULTANTS

N Johnson Engineers
Lirio Lopez Electrical
BDCL Lighting

PRODUCTION

Seventy-Seven Entertainment Pvt Ltd
Mukul Kumar Prajapati
Arica
Eventers
Sunset Getaways

CONSULTANT

Abhishek Mehta

TECHNICALS

Reynolds Sound and
Lighting Services Pvt Ltd
Techtronics
Michael Futardo

SECURITY

Apex Security Service Pvt Ltd

TECHNICAL PRODUCERS

Mixtape Entertainment Pvt Ltd
Studio Ocupus

IT

Akroil International Pvt Ltd
RAC Infra

LOGISTICS

Mithals International Movers Pvt. Ltd.
Saipuddin Atni Transporters

POWER/GENSET

Third Wave Service Pvt Ltd
Prozett Epc Network Pvt Ltd

VOLUNTEER TRAINING & MANAGEMENT

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Melvin Lobo
Chitransh Mathur
Yogesh Kelkar & Counsel Quest LLP
Jyoti Grover

TRAVEL & HOSPITALITY

Teleporters Travel Solutions
DPSC Hospitality
Philfran Travels

FURNITURE

Royal Gala
Bling Concepts
Sculpt

PRINTING

Digital Work Studio
Archana Advertising Pvt Ltd
Visual Display
Oshri Graphics
Balaji LED Signage
Rajesh Enterprises

HOUSEKEEPING

Cleanwayz
Ecolet Rentals

OTHERS

Access for All
91Springboard
ITC
Catpro
Prachi Aqua Minerals Pvt Ltd
Caculo Hospitality

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Prarthana Tagore
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Ruchi Manchekar
Sahitya Rajagopal
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Preeti Madhukar
Priya Madhukar
Muskan Chauhan

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Neelangshu Kalita
Shambhugun Nadar

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Pooja Yadav
Piyush Kumar
Radharaman Shukla

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Saranbir Singh

FINANCE

Rohit Kumar Jha
Devesh Singh

HUMAN RESOURCES

Shashwat Sharma

OFFICE ASSISTANTS

Manoj Singh
Sameer Ming
Kalicharan

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Yash Chandak
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Sachin Soni
Tanmayee Kadvi

HERO

Vinod Rodiyal
Sunil Singh
Sumit Shorabh

LEGAL

Ravi Prakash
Harshita Mahajan

MC FOR NAGALLI HILLS

Mansi Multani

MC FOR RIVER RAAG

Sachin Chatte

Partners

PROJECT SUPPORT

SUPPORTED BY



DIRECTORATE OF
ART & CULTURE



BEVERAGE PARTNERS



BANKING PARTNER



COFFEE PARTNER



EXPERIENCE PARTNER



PREMIUM TECH PARTNER



STATIONERY PARTNER



BEAUTY & WELLNESS PARTNER



LOUNGE PARTNER



ART PARTNERS



WORKSPACE PARTNER



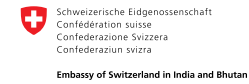
DIGITAL PARTNER



LIFESTYLE PARTNERS



IN PARTNERSHIP WITH



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Camel

Artist HD ACRYLICS

30 Shades | 60 ml & 250 ml



■ Superior Pigments ■ High Viscosity ■ No Colour Shift



Fullarton currently produces
over 20 different products that
are distributed across 8 countries.



100% Indian, Ex-Bourbon Finish, Peat Front,
International Award Winning

WOODBURNS
CONTEMPORARY
INDIAN
WHISKY

A contemporary Indian
whisky, free from the
definitions of greatness,
unbound by the constraints
of perfection. Woodburns is a
multiple international award
winning blend of 3 Indian
malts created to ignite your
senses.



FULLARTON

PUMORI
SMALL BATCH
GIN

A truly small batch,
craft gin - Pumori is
birthed from a brood
of Himalayan juniper &
11 other botanicals
handpicked from
across the
subcontinent.
Christened after Mt.
Pumori, the "Daughter
of the Everest", this
truly small batch gin is
crafted by hand with
an incredible eye for
detail. Each batch of
Pumori measures only
200 litres.



The latest addition to the Fullarton Distilleries
portfolio - Pumori Small Batch Pink Gin.
Launched at the Serendipity Arts Festival 23'

**SEGREDO
ALDEIA**

Tucked away in the
tropical woodlands of
Portuguese Goa lay a
village famed for its rum.
A rum that, as legend has
it, was part of the most
valuable treasure in
history. Segredo Aldea is
a retelling of this famous
rum, recreated at a place
not far from where its
story was birthed.



No Molasses, Made With Cane & Jaggery,
Premium Sipping Rum, International Award
Winning, India's First Cafe Rum

HAMPI ART LABS

Opening in February 2024, Hampi Art Labs is a new arts centre near the UNESCO World Heritage Site of Hampi, with world-class facilities for contemporary art-making, evolving from JSW Foundation's legacy of supporting art and heritage in India for over 30 years



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CAR LOANS

Up to 100%
on-road funding



BUSINESS LOANS

Collateral free funding
up to Rs.75 lakhs



PERSONAL LOANS

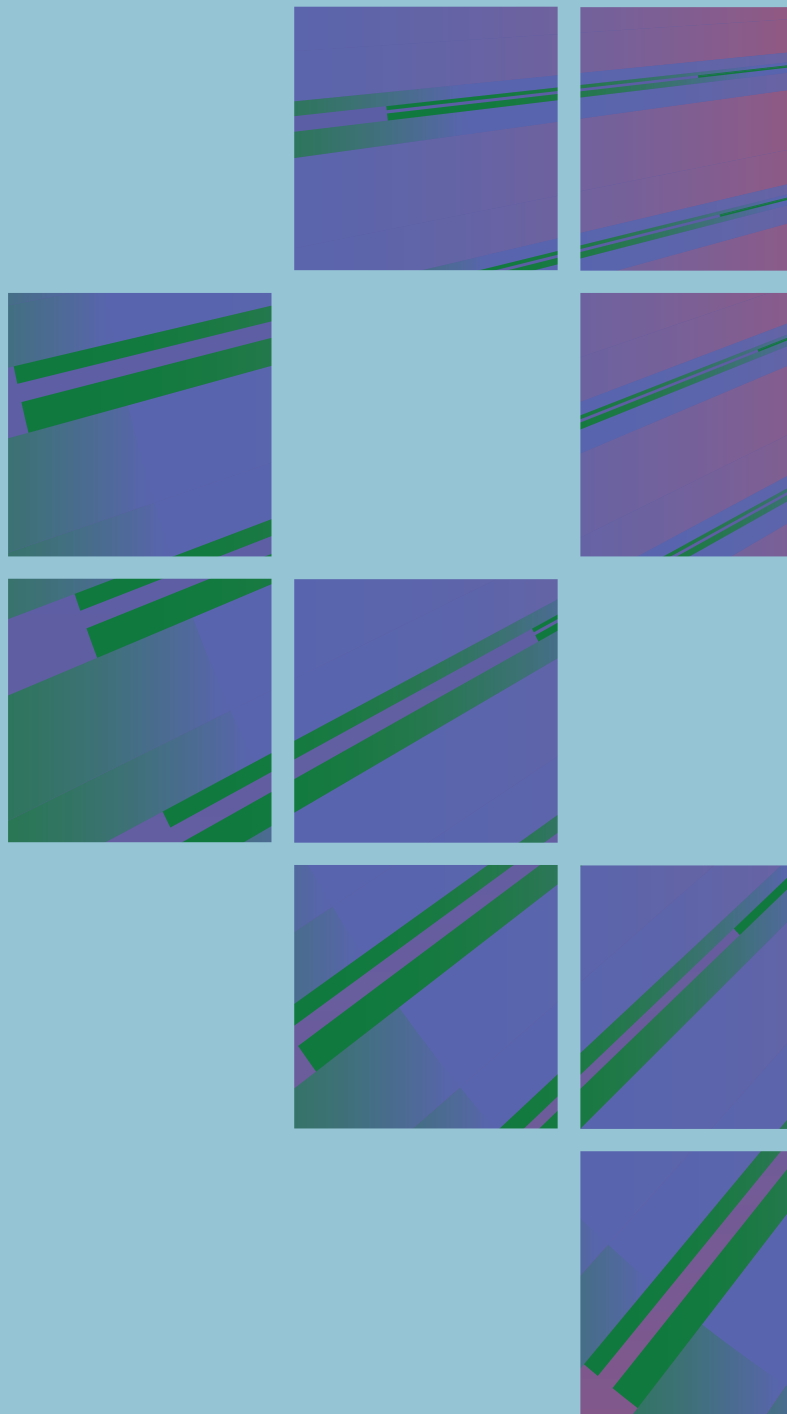
Up to Rs.40 Lakhs



TWO WHEELER LOANS

Up to 100% on-road funding

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SERENDIPITY
ARTS
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GOA | 15-23 DEC '23