

# **SERENDIPITY ARTS FESTIVAL 2024**

**festival  
catalogue**



15-22 DECEMBER  
**SERENDIPITY**  
**ARTS**  
**FESTIVAL**  
**2024**  
PANJIM, GOA

# founder patron, serendipity arts foundation

## Sunil Kant Munjal

The 'arts' have either survived perilous times or emerged from it. Artistic practice has an innate ability to acclimatize itself to situations, which makes the arts an inseparable part of our legacy and being. The changes in society that we take pride in today, are concepts which have developed through the arts. The arts have empowered our minds and inspired scientific enquiry. Without the arts, humanity would have been just another species on the planet and not a civilization. At Serendipity Arts Festival, we give immense importance to and take pride in promoting the cultural heritage of the nation and the region that has over 5 millennia, shaped our civilization and given us roots! In our nation, if we boast of our roots for giving form to our identity, then we must also learn to respect the arts, as it is what lends substance to our cultural heritage, becoming an indispensable aspect of our roots.

At Serendipity Arts Foundation, we have only been striving to do this—the pursuit of a holistic engagement with the arts—for the past few years and will continue doing so. We want to bring the magic of the arts back to our daily lives and conversations. We aim to give a creative platform to the many millions of voices and expressions across the sub-continent, without any biases, presumptions or prejudices. The Foundation democratizes art, supports diverse art practices and welcomes individuals from various disciplines to showcase and share their works of art, without any judgment. We leave the act of judgment onto the audience and the viewers—as we are foremost, a people's festival. Be the judge and let us know if you want our arts, culture, and people to walk towards a path of progress and jointly create the elevation of a collective public consciousness. Such a change can only be engendered through the arts and by engaging in a consummate



dialogue with different and intersecting art forms, transcending barriers and boundaries. Since its inception, the foundation imbibed an open-minded approach to the world of the arts. We have made a deliberate attempt to break away from genre-defining silos to promote interdisciplinary practices and multi-disciplinary platforms, as passed on to us by our predecessors. We have realized that interdisciplinarity is the most effective way of promoting diverse creative expressions that embellish our culture, and unite it in one frame. We have come to think of it as the elementary five senses that we possess as humans. Each sense has its own charm but we can only experience the fulfilment of our soul when we can address them altogether. The Festival is also programmed on these lines, something that would appeal to all your senses, making you one with the creation.

We urge everyone to experience this celebration of our cultural diversity and the colours of life, at least once, and join us in the re-discovery of our shared roots, a nourishing environment for the young creative expressions of the region to bloom.

# serendipity arts foundation & festival director

## Smriti Rajgarhia

What is Serendipity? It is a passion project of the team to be able to start something which is larger than each of us. We call it an experiment because we work with so many unknowns and yet try to negotiate spaces where collaborations can thrive. Many a times this experiment doesn't work, but we believe that if we persevere we will innovate and establish better processes. I would like to thank all our artists, curators and everyone from each team that made us laugh through difficult times and hugged us when we needed it. The curators from all our previous editions, I thank you on behalf of my team and the institution for believing in us.

It is a labor of love for collaborations, between and beyond—like-minded people, our curators, the artists and everyone who works relentlessly to put together this Festival. We embarked on this journey four years ago hoping to bring people together, voices together and later, the city with the arts. Today I stand here full of pride for the team that has worked relentlessly and stood by the institution we call Serendipity Arts Foundation. For us the Foundation stands for respect, integrity and humility. I would also like to say that even though we seem like a large institution, we are very young team. To further our own investigations we embarked on a discussion around the idea of creative placemaking and what does layering the urban with the arts mean, what is really public and how the dialectical relationship between art and the complexities of a city be defined. These discussions held during the fourth edition of the festival will, I hope, give us insights on how to contextually alter the programming to respond and react, and maybe become a case study for the region.



Our intention is always to look forward and to make the festival a better place in each edition. Wellbeing of everyone is of utmost importance for us and we hope that you enjoyed this edition even with its hiccups and tribulations. I must confess when things got tough and we felt weak, the arts held us together. I cannot thank my team for the unbending grit and love they have shown and continue to show towards the arts and one another. The festival is them and they are the festival for me. Also a big thank you to all our supporters and the kind words that came our way. This contribution was possible only because of collective effort and each of the audience members that came to experience the festival.

I would especially like to thank our patrons and sponsors, Havells, HDFC Ergo and TATA AIG for supporting us, all the patrons who have lent us their experience and helped us grow—and most of all Goa, the Government of Goa and the people of Goa who have made this public initiative possible and appreciated.



# serendipity arts

## Foundation

Serendipity Arts Foundation (SAF) is an arts and cultural development foundation created to encourage and support the arts as a significant contributor to civil society. It aims to promote new creative strategies, artistic interventions, and cultural partnerships that are responsive and seek to address the social, cultural, and environmental milieu of South Asia. Committed to innovation, Serendipity Arts Foundation intends to promote and create platforms for creativity, providing the wider public with a unique source of contemporary art and culture. SAF's programmes are designed and initiated through collaborations with partners across a multitude of fields and each intervention uses the arts to impact education, create social initiatives, foster community development and explore multidisciplinary forays in the arts, with a special focus on South Asia.

## Festival

The Foundation's primary initiative and largest project, Serendipity Arts Festival is a multi-disciplinary arts event held annually every December in Goa. Curated by a panel of eminent artists and institutional figures, the Festival is a long-term cultural project that hopes to instigate positive change across the arts in India on a large scale. Spanning the visual, performing and culinary arts, the Festival's programming includes music, dance, visual arts, craft, photography, film, and theatre. The Festival addresses pressing social issues such as arts education and pedagogy, cultural patronage, interdisciplinary discourse, and access to the arts. Serendipity Arts Festival's intensive programme of exhibitions and performances is energised by spaces for social and Educational Engagement. It will be the ninth edition of the festival, of which two were digitally hosted in 2020 and 2021, respectively. The 2024 edition is in Panjim, Goa from December 15-22.





## Bickram Ghosh

Bickram Ghosh is one of India's greatest classical tabla players. He is revered globally for his dexterity on the tabla and being one of the pioneers of experimental fusion music. Having performed the world over with the greatest names in classical music, including Pt. Ravi Shankar, with whom he played for over a decade, Bickram later went on to form his band, Rhythmscape. He has played on four albums that were nominated for the Grammy Awards. He also played on 'Full Circle' with Pt. Ravi Shankar which won the latter a Grammy.

Bickram's solo albums — 'Beyond Rhythmscape, Folktail, Drum Invasion', etc. — have sold successfully and he has composed for 38 feature films. Rhythmscape have performed throughout India and made their UK debut in 2003 at the Queen Elizabeth Hall in London. In 2012, Bickram was awarded the prestigious Banga Bhushan Award, the second highest civilian state award in West Bengal and in 2015, he received the Sangeet Maha Samman, the highest musical recognition in West Bengal.

## Edible Issues

Edible Issues is a food systems collective fostering thought and conversation on the Indian food system through public participatory events, research projects, meetups, and more.

The collective is run by Elizabeth Yorke and Anusha Murthy.

With an engineering background, Anusha has worked in growing tech startups and towards strengthening the startup ecosystem in her city. She specialises in technology adoption to improve food systems.

As a professionally trained chef and food researcher, Elizabeth looks for opportunities to use her culinary skills and knowledge in sustainable food systems to create better educational experiences for both consumers and creators of food via the circular economy.







## Jayachandran Palazhy

Jayachandran Palazhy, Founder and Artistic Director of Attakkalari Centre for Movement Arts is an internationally sought-after dancer and choreographer at the forefront of the contemporary Indian movement arts scene. Driven by Attakkalari's underlying philosophy "Traditional Physical Wisdom, Innovation & Technology", Jayachandran is deeply committed to extending the reach of contemporary movement arts. His path-breaking work has increased the visibility of Indian contemporary movement both nationally and internationally.

A gifted and innovative choreographer, Jayachandran's collaborations with international artists whose works involve digital arts and interactive technology have resulted in exciting multimedia dance productions of a unique genre. 'City Maps, TransAvatar, Purushartha, Chronotopia, For Pina..., MeiDhwani, AadhaaraChakra, and Bhinna Vinyasa' and many of his other productions have received widespread critical acclaim and toured extensively internationally and within India.

## Geeta Chandran

Geeta Chandran is celebrated as one of the leading figures in Indian classical dance across the world today. She is known for having cultivated a personal vision for the form which pushes its scope beyond traditionally received knowledge to reflect contemporary reality and enhance its universality. Aside from being a prolific dancer, she is a trained Carnatic vocalist and is known for her work in television, video and film, theatre, choreography, dance education, dance activism and dance-issue journalism.

She is the Founder-President of Natya-Vriksha, an organisation devoted to promoting Bharatanatyam. She is also known for using classical Bharatanatyam to amplify gender and environmental issues. Her most recent work Gandhi: Warp and Weft has been hailed for spotlighting minimalism in Indian dance choreography. Geeta Chandran was bestowed with the Padma Shri by the President of India in 2007. She was conferred the prestigious Sangeet Natak Akademi Award for Bharatanatyam in 2016 and has also been a Tagore National Fellow (2017-2018).



## Preethi Athreya

Preethi Athreya trained in classical Indian dance and went on to do a Master's degree in Dance Studies at the Laban Centre, London. Preethi has been engaged in creating a personal movement language that reflects her relationship with her context, being at the same time open to new ways in how we may relate to the body. Preethi Athreya has created and co-produced thirteen original works of her own from 2006 to 2023, key among them being 'The Jumping Project (2015), The Lost Wax Project (2018), BIRD (2021) and INHERITAGE (2023)'. She has been a resident choreographer at the Cite des Arts, Paris/CNDin2022, as well as a recipient of the Camargo Foundation's fellowship in 2021 in Cassis, France. Her work has been featured in forums such as the Szene Salzburg, the 8 Tension series at Impulstanz Vienna, the SouthBank Centre London and the Esplanade theatre in Singapore, among others. Preethi is the founder of CHARCOAL—a platform for artistic collaboration as well as one of the co-founders of Basement 21, a practice-based performance collective in Chennai.

## Kristine Michael

Kristine Michael is a ceramic artist, researcher, curator and arts educator based in New Delhi. She has held over 26 solo shows and participated in international and national group shows. She is a recipient of the Junior Fellowship from the Ministry of Culture, the Charles Wallace Trust Award, the Sanskriti Award, among others. She was also a research scholar under the Nehru Trust at the Victoria and Albert Museum (London) for the study of 19th century Indian ceramics in its collections, and has curated the Ceramics Gallery at the renovated Albert Hall Museum (Jaipur). She recently curated an exhibition 'The Art of Kripal Singh Shekhawat' for Delhi Art Gallery, which was showcased at the Indian Ceramics Triennale 2018 (Jaipur) and Museum of Legacies (Jaipur).





## Quasar Thakore Padamsee

Quasar Thakore Padamsee is a stage actor turned director, producer, and trainer.

He is currently the Artistic Director of the theatre and arts management company QTP, which imbibes his vision to ensure that theatre remains in the public consciousness. Quasar has dedicated his career to the development of youth theatre in the country and provide young talented thespians with a stage in a world dominated by commercial cinema. He began the theatre festival Thespo to bring college theatre out of auditoriums and into the public sphere, which is running strong till date.

Since 1999, he has directed and produced over 20 plays with QTP. Internationally, Quasar has worked on Tim Supple's spectacular production of 'A Midsummer Night's Dream', the aerial drama 'Mind Walking', and numerous other collaborations. In 2013, he directed 'So Many Socks' which was nominated for the META Awards.

SERENDIPITY ARTS FESTIVAL

## Salil Chaturvedi

Salil Chaturvedi is a writer, poet, and disability campaigner. His fiction and poems have appeared in various literary magazines and journals such as *Indian Quarterly*, *Himal Southasian*, *Out of Print*, and *Indian Literature* (Sahitya Akademi). His published collections include "In the Sanctuary of a Poem" and "Love and Longing in the Anthropocene." Collaborating with artist Rajeshree Thakker, his works have been featured at Serendipity Arts Festival and the Goa Open Arts Festival. Salil's photography series, "Places My Chair Likes to Go," was exhibited at Serendipity Arts Festival 2022. He has also acted in and written for the children's serial Galli Galli Sim Sim, advocating for disability awareness. Salil has represented India in wheelchair tennis and embarked on a boat journey from Mumbai to Goa to raise awareness about accessibility issues.



## Sandeep Sangaru

Sandeep Sangaru is a multidisciplinary designer, educator, entrepreneur and a nomad by nature. He studied Industrial design and has specialised in Furniture Design from the National Institute of Design, Ahmedabad with a background in Mechanical Engineering.

Sandeep runs Sangaru Design Studio, a research-based multidisciplinary design consultancy firm since 2004 and founded Sangaru Design Objects Pvt. Ltd, a manufacturing company based in Bangalore in 2010, that designs, manufactures and markets furniture, products and accessories for contemporary urban homes, by bringing together traditional knowledge and skills in crafts with design and modern tools to make objects of daily use invaluable, accessible and enjoyable.

Since inception, his studio has been actively involved with the craft sector, working with local communities and materials to create global products.

CURATORS

## Sankar Venkateswaran

Sankar Venkateswaran is the Artistic Director of Theatre Roots and Wings, an intercultural theatre company, which he set up to function as a laboratory to develop the art of acting. He graduated in theatre direction from the University of Calicut's School of Drama & Fine Arts and then completed the Theatre Training and Research Programme of the Practice Performing Arts Centre, Singapore. He has worked in India and abroad as an actor, director, music composer and percussionist.







## Thukral & Tagra

Thukral & Tagra are a Delhi-based artist duo comprising Jiten Thukral and Sumir Tagra. Driven by the artistic methodologies of painting, gaming, archiving, and publishing, their multifaceted studio practice reflects the scope of engagement in the cultural and political landscape of India and the world. While their early career work dealt with the intricacies of consumer culture globally, their recent interest in ecology and climate change is a revisiting of their family histories of migration and farming in the Indian state of Punjab.

Through and beyond their studio practice, Thukral & Tagra create new formats of public engagement and attempt to expand the threshold of what art can do. These also include the non-profit Foundation that addresses ongoing social issues through education and art, their collaborative learning lab Pollinator that fosters cross-pollinations across creative fields, and the new publishing and distribution platform and archive that reconfigures the potential of the print and the archive.

## Veerangana Solanki

Veerangana Solanki is an independent curator and writer based in Mumbai. 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.

Veerangana was the 2019 Brooks International Research Fellow at Tate Modern and a Resident at Delfina Foundation. Currently, she is the Programme Director at Space Studio, Baroda, a core team member of Art Chain India, and teaches the Curatorial Practice MFA course at Kathmandu University.



## Zubin Balaporia

Zubin Balaporia is a musician based in Mumbai. For thirty years, he toured, performed and recorded with the well-established Indian rock band Indus Creed. Formerly known as Rock Machine, the band was recognised as one of the pioneering musical acts responsible for putting Indian rock on the international map. With Rock Machine/Indus Creed, Zubin recorded, arranged, performed and co-produced all 4 of the band's albums. They have represented India at the Festival of India in the former Soviet Union. They have also performed at major festivals including the Peter Gabriel sponsored Womad Festival in Reading in the United Kingdom and major clubs in the United States of America.

Zubin has also produced music, sound design and signature tunes for television, radio commercials and corporate films for major international brands since 1988, including Airtel, Adidas, Bajaj, Britannia, Coke, Close Up, Cosmopolitan, Dove, Discovery, Dabur, Emami, Ford, Fogg, Godrej, HDFC, Jet Airways, Lakme, Johnson & Johnson, Larsen & Toubro, Mastercard, Maruti, McDonalds, Mercedes Benz, Nokia, Ponds, Pepsi, Sprite, Samsung, Tanishq, Tata Steel, Taj Hotels, Vodafone, etc. Zubin has produced & directed music for the film Dev directed by Govind Nihalani, with Vishal/Shekhar for 'Honeymoon Travels pvt. Ltd.', for Lafangey Parindey, Fireflies, Mind the Malhotras, Jesus Christ Superstar, The Taj of Apollo Bunder, Merchant Princess of Bombay, Keepers of the Flame', among many others.

# Honouring Hanif Kureshi

Hanif Kureshi was an artist, a storyteller and a visionary, who brought the essence of India to life through his work. From his inspired handpainted type project to the vibrant murals of the Lodhi Art District, his journey was rooted in a deep love for traditional craftsmanship and a steadfast belief in public art as a medium to unite, provoke thought, and inspire communities.

This tribute, brought to life by Aaqib Wani, using archives from Hanif's library, is a testament to his enduring passion for hand-painted typography. The four walls of the massive black box are adorned with street sign-painted letters from across India, featuring a myriad of languages that reflect the nation's rich cultural and linguistic diversity. The vibrant backdrop is a celebration of the artistry and tradition Hanif cherished, woven into a colorful tapestry that honors his legacy.

Through handpainted type, Hanif along with reviving the dying craft of hand painted signs and preserving the types also helped the local painters to sustain through their talent. These walls serve as an extension of his vision—an interplay of color, culture, and storytelling that captures the vibrancy of human expression.

As we stand amidst this tribute, we are reminded of Hanif's belief that art belongs to everyone, to the streets, and to the stories that define our shared identity. His legacy lives on, in every letter, every brushstroke, and every story celebrated here.

SERENDIPITY ARTS FESTIVAL



## CONTENTS

22	the old GMC complex
72	the ESG building
178	kala academy
250	the art park
289	the arena at nagalli hills ground
338	directorate of accounts
424	the excise building
444	azad maidan
468	samba square
492	across panjim







**Taste love! A date with  
Limoncello 24**  
Facilitator Lolita Sarkar

**Pumori x Woodburns - Mixology  
Masterclass**  
Facilitated by Vansh

**Evolving Trends in Feni**  
Facilitated by Karun Sanghi

## THE FOOD LAB COURTYARD

**Food x Play**  
Project by Edible Issues

**Bring Your Own Pickle**  
Project by Edible Issues  
and Eleni Michael

**MOCK WILD Picnic**  
By The Center for  
Genomic Gastronomy

**Build Your Own Pickle**  
By Eleni Michael

**Cookbook Chronicles:  
Reading Recipes**  
By Afshan Mariam

**Don't Scrap That!**  
By Afshan Mariam

**Early Edibles: Tasting the World**  
y Afshan Mariam

**Waste-to-Value: Baking  
Ceramic with Eggshells**  
by Khushboo Gandhi

**Waste-to-Value: What To  
Do with Used Cooking Oil?**  
by Khushboo Gandhi

**Waste-to-Value: Natural  
Dyes from Food Leftovers**  
by Khushboo Gandhi

**Waste-to-Value: Coffee  
Grounds Reimagined**  
by Khushboo Gandhi

**MOLD: A Seed is an Ark  
through the Portal**  
Curated by Mold Magazine

**The Everlasting River**  
Serendipity Arts Food Matters  
Grantees:  
Niranjan NB & Dayananda Nagaraju

**Tpu Wa Sain: Tales of Sisterhood &  
Womanhood in the Jaintia Hills**  
Serendipity Arts Food Matters  
Grantee:  
Fileona Endoxa Dkhar

## THE THEATRE

**O Gaanewali**  
Directed by  
Meghana AT & Mallika Singh

**Folios of Time**  
Supported by Fabrica Europa,  
Italian Institute of Culture (Mumbai),  
and CROSS Project

**Glitch in the Myth**  
Written, performed, and directed by  
Anoushka Zaveri

**BE-LOVED: Theatre, Music,  
Queerness and Ishq!**  
Presented by Tamaasha Theatre

**Children's Theatre  
Zig Zags to Earth**  
Directed by V Aarti

**Allegories of Anatomy: A Triple Bill**  
Curated by Jayachandran Palazhy

**"Aqeedat"**  
**Love's Union in the Divine**  
Curated by Geeta Chandran

**Sakuntalam**  
Directed by Guru G. Venu

## ACCESS LAB

**Rage In Making/Rage In Rest**  
Curated by Salil Chaturvedi

**Fantasy Forest**  
Curated by Salil Chaturvedi

**Touched!**  
Curated by Salil Chaturvedi

**Studio Me**  
Curated by Salil Chaturvedi

**Accessibility Programme**  
Curated by Salil Chaturvedi



# SERENDIPITY ARTS FESTIVAL 2024



15-16 DEC  
PANJIM, GOA

## GENERAL RULES

- Please be mindful of where you park your vehicles, and utilize our shuttle service as much as you can.
- Free drinking water is available at all our venues. Please carry water bottles to refill them. In case you purchase a water bottle, please make sure you dispose of these in designated bins.
- First aid is available at the venues. In case of any requirements, please approach the Information Desk.
- At each venue, volunteers and art guides will be available at the Registration Desk to assist you in navigating the Festival.
- Smoking is prohibited inside all venues.
- Most of the projects at the Festival are free that can be accessed through a simple request form. However, some events are ticketed at Rs. 250. The easiest way to book tickets is on our website. Reserving tickets are on sale at the venue's help desk. But we advise you to purchase your tickets online in advance. All tickets are non-refundable.

## OUR VALUES

In keeping with our commitment to the fundamental values of sustainability, inclusivity, and accessibility, this year's Festival will also bring you a whole lot of workshops in the pillars with the focus on sustainable food practices, circular economy, programmes, and a range of creative workshops for those with special needs.

We're committed to reducing waste, and you will find alternative water stations, biodegradable cutlery and designated waste bins for use across venues. We need your help in keeping

the Festival venues clean and orderly and will be happy to assist you with any queries.

Through our accessibility programmes and initiatives, we hope to make the Festival a truly inclusive space that is sensitive to differing needs and non-normative experiences.

We also strive to make our venues accessible, with wheelchair ramps and seating wherever possible. If you require any assistance, please reach out to us at [info@serendipityartsfestival.org](mailto:info@serendipityartsfestival.org).





# Multiplay

## CURATORS

**THUKRAL & TAGRA**

## ARTISTS

**LN Tallur**

**Shailesh BR**

**Ala Younis**

**CONA**

**Shani Himanshu - 11.11**

**Franco Ariaudo**

**Tania El Khoury**

**Rai**

**Sarnath Banerjee**

**Saurabh Dakshini**

**Talvin Singh**

**Gurdeep Dhaliwal**

**Farheen Fatima**

**Rachna Toshniwal**

**Resting Museum**

**Pollinator.io - Nafrat/Parvah**

**Pollinator.io - Book Massage**

**Indranjan Banerjee**

**Social Design Collaborative**

**Vinu Daniel**

**Panjim Cube Project**

**Poems on the Move (co-curated by**

**Salil Chaturvedi)**

Multiplay serves as a sandbox for collective experiences, where multiple minds converge within a structured framework to nurture care, and inclusion and offer moments of respite. The interplay of roles between host, artist, and audience dissolves traditional boundaries between exhibition creators and viewers. Here, each work engages in an organic, dynamic process, with the artist as a facilitator, pollinating ideas that address social and political fragility and urgency. Each exhibition encourages participation, mirroring the complexities of our interconnected world. Artworks come alive through haptic interaction, and artwork's evolution within a timeframe.

The idea of hosting conversations through play has been central to our thinking and practice in the past few decades. We often ask ourselves how to map art's shifting relationship between the idea, the space, and the viewer. What spatial conditions can dismantle the existing norms of making and viewing an exhibition? Multiplay explores these questions with artists who have generously agreed to step out of their comfort zones to imagine a fresh set of situations. They invite us to model clay portraits in the dark, listen to the sounds of trees and birds, do book massages, and rest for resistance. They remind us of how the field of artistic imagination is a multiverse and how the framework of multiplay can help us activate it.

SERENDIPITY ARTS FESTIVAL



Image Courtesy: Elefant Films

# The 6<sup>th</sup> SENSE

CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**LN Tallur**

Designed to awaken and enhance your sixth sense, this immersive experience will guide you through the process of deliberately blocking one of your senses, prompting your brain to rewire itself and amplify your other senses—sound, taste, smell, and touch. By depriving one sense, you'll discover how the others become heightened, leading to increased creativity and a deeper connection with your surroundings. This is a transformative journey to experience the power of your sixth sense.





# Let's Make A Choice (Swayamvara)

CURATORS

**THUKRAL & TAGRA**

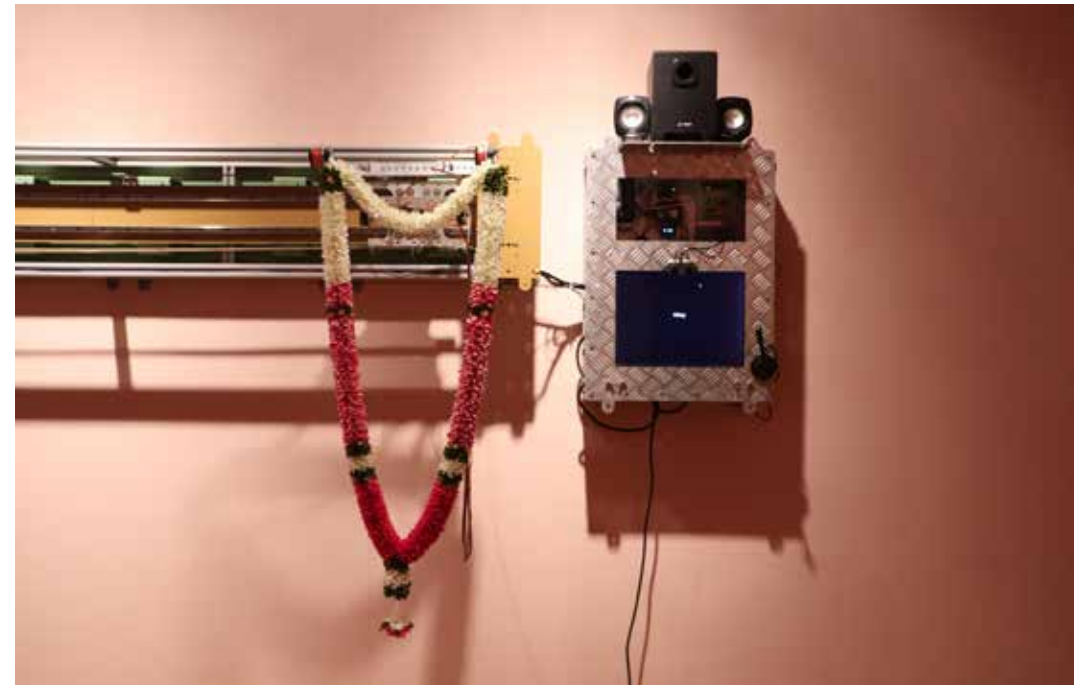
*Curated as part of 'Multiplay'*

ARTIST

**Shailesh BR**

Human intelligence has traveled far—from flat-earth beliefs to real-time world maps, ancient rituals, and machines that think. Along this journey, we have constantly questioned reality, sometimes finding clarity and other times contradictions. Let's Make A Choice (Swayamvara) reflects our evolving understanding of existence, where philosophy, technology, and tradition intersect.

SERENDIPITY ARTS FESTIVAL



THE OLD GMC BUILDING



# Diorama of an Exhibition: A Window S.H.O.P

CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**CONA**

An exhibition in two parts.

Part 1 - DIORAMA OF AN EXHIBITION:

A WINDOW S.H.O.P - is a window display of a shop that is not yet open. Contribution from various individuals who have passed through CONA form the objects at Display in the Diorama. The display will be open for 144 hours. The shop may or may not open in those 144 hours.

Part 2 - DWELLING FOR A DIORAMA, is open at the CONA Foundation in Divar Island. The visitor is invited to see the display and wish for the desired object on the display. The display will open for 144 hours. The shop may or may not open in those 144 hours. The CONA foundation space on Divar Island is open to visitors to engage with multiple workshops and day sessions happening in sync with the domestic pace of CONA's home.





# Friendship Garden: Playgrounds

CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**ALA YOUNIS**

During my studies in architecture at the University of Jordan, I explored modern architecture, landscape design, and material innovation primarily through the department's library rather than in the classroom. Periodicals offered glimpses of the latest trends, while also fostering an appreciation for local needs and aspirations in architecture. One particular issue of Mimar not only showcased environmentally conscious designs but also celebrated the Aga Khan Award recipients, including the renowned Iraqi architect Rifat Chadirji, who once gave a guest lecture in our department. The images of his and other architectural works, which caught my attention, consistently depicted a deep connection to the land, emphasising the involvement of local communities as both the users and contributors to the spaces.

Although my path eventually led me to the field of art rather than architecture, I've long held a desire to create a structure that enhances or thoughtfully engages with people's ideas about building in harmony with their land. In my mind, this vision has taken the form of a playground—one inspired by the many designs I've encountered in magazines by architects, artists, and landscape designers who often designed for others, including some places I call home. This playground is meant to serve as an interactive space for the Serendipity Arts Festival, encouraging visitors to imagine their own future playgrounds by engaging with play structures and materials available through workshops held during the event.

Through this project, I seek to reclaim the imaginative spaces that are shaped by study, research, and engagement, while giving these ideas a tangible form through a dialogue with the public. It is an invitation to reimagine how we can build, play, and create in ways that resonate with the land and the communities that inhabit it.

SERENDIPITY ARTS FESTIVAL



THE OLD GMC BUILDING



# Indigo Flower

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Shani Himanshu - 11.11**

CREDITS

CONCEPTUALISED AND DESIGNED BY

**Shani Himanshu along with Adheep AK**

EXECUTION BY

**Aparajita Jadon**

TERRACOTTA VATS ARTISANS:

**Om Prakash Galav**

INDIGO FILM

**Directed by Karan Anand**

INDIGO DYEING ARTISAN

**Abdul Halim**

The Indigo dyeing process takes place inside a dye bath called an indigo vat, a closed-loop system that thrives in harmony with nature. It is home to a carefully balanced ecosystem of microbial life, embodying circular practices. The Indigo vat can stay alive and be used for an indefinite period of time, as long as it is nurtured in the right environment.

Traditionally, indigo was always dyed and never printed due to its quick oxidation property. Its use for printing commenced with the introduction of chemical reduction processes which are harmful to the skin and the environment.

Our innovation of the Indigo paste, the first of its kind, has opened new possibilities for working with this pigment for printing and painting without chemical intervention – preserving the natural purity of the material and the integrity of its process.

The space immerses the visitors into this ancient practice, known to be more than 6000 years old. Here, the art of indigo dyeing is brought to life, with indigo vats transforming yarns into vibrant hues of blue.

Visitors are invited to paint the canvas with their feet as they walk over the indigo paste and through the space while observing meditative silence. This experiential element allows for an intimate connection with the indigo pigment, engaging both the visual and tactile senses.

SERENDIPITY ARTS FESTIVAL



THE OLD GMC BUILDING





# Water Shoes

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

PROJECT DETAILS/MEDIUM

**Water Shoes: polystyrene, resin, enamel, polyester, rubber. 2024**

BOOK

**William N. Brown, The Indian and Christian Miracles of Walking on the Water, Chicago, 1928.**

CREDITS

**Franco Ariaudo, Colli Gallery (Rome)**

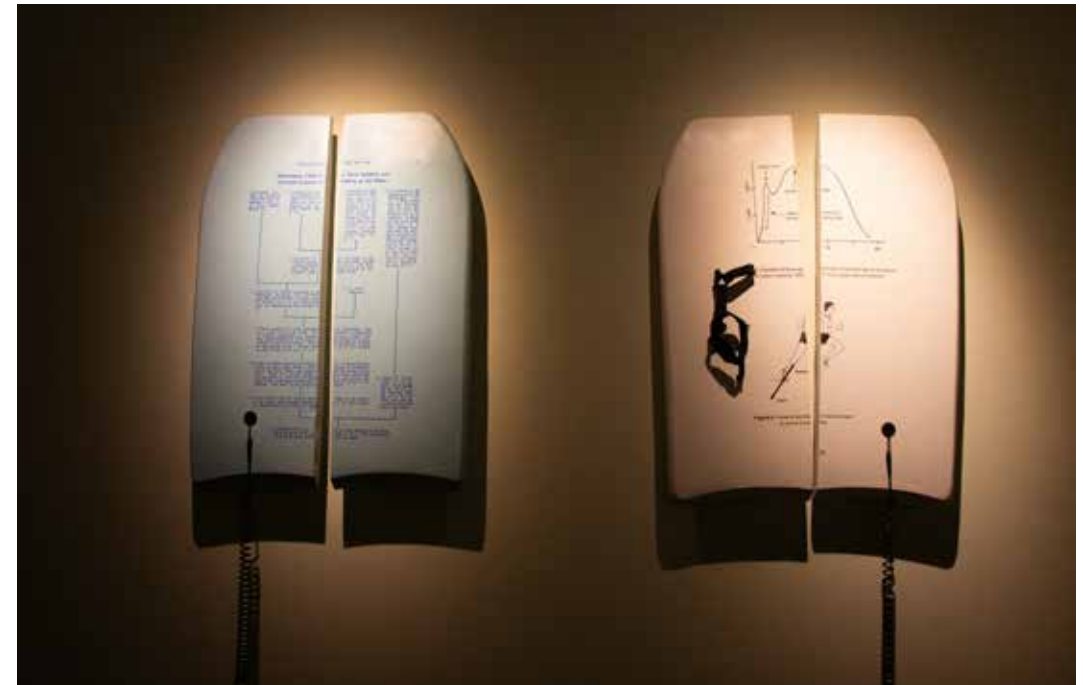
The Water Shoes project, presented at the Multiplay exhibition, represents an extension in a Christian-Indian key of a research project entitled *Faster than Christ*, carried out by the artist since 2017. The works on display represent a reverse process that begins with the pages of the artist's book, *Basilisk* (or *How to Run on Water*), Rome 2018 and culminates in the creation of prototype shoes, training tools designed to physically (and humanly) aspire to the miracle of walking on water.

The Water Shoes are hybrid objects, emerging from the book as gymnastic devices, and occupying a space between the competitive and the spiritual, between surfboards and the Tables of the Law. The shoes on display represent an unsuccessful and desperate attempt to emulate the divine, forcing our earthly limits. They are a form of investigation and resistance towards a reality in which the notions of magic and the miraculous coexist with a competitive and pragmatic vision, in line with the contradictions of our time.

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# Search Party (2024)

CURATOR  
**THUKRAL & TAGRA**  
*Curated as part of 'Multiplay'*

ARTIST  
**Rai**

PROJECT DETAILS/MEDIUM  
**Installation, size variable**

TITLE OF WORKS  
**Specimens of Longing**  
**Medium (Installation, size variable)**  
**Search Party (Video)**

Specimens act as clues for us to imagine alternative histories. They could be microscopic parts of one's body, dust granules, or massive ancient carcasses, each silently communicating with the inquisitive interpreter. Specimens could serve as samples, typifying many, preserved to be tested, examined, quantified, and experimented with. They can be construed as remnants of a past event to make assumptions, reach conclusions, and even trail on wonders/ blunders of creation - which are anything but typical. The performed autopsy is an imaginative yet precise reading of cuts, dents, gashes, grazes and holes. What traces of longing might be found in a landscape marred by aggression? What marks do desires, dreams, or memories leave behind in such places? And what happens to them afterwards?

'Search Party' allows visitors to examine an array of objects that are layered with traces—some visible, others concealed. The space is rendered into a game of visual and tactile hide and seek. Visitors are invited to plot a wider network of yearnings, inclinations, wishes, and visions within these marks and begin to remember entities that exist neither on land nor at sea.

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# Chainpreet's Sofa

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Sarnath Banerjee**

Chainpreet Kaur sits on her sofa and doom-scrolls until time becomes pastry. Her living room enters a wormhole. Minutes and hours get kneaded into a single dough, as she devours the cringalacious delights the world throws at her feet.

Chainpreet's love for the disgusting is addictive. She is shaped more by the things she hates than she likes - celebrities, influencers, politics, institutions, and lifestyles.

As a result of the incessant tug between virtue and vice signalling in social media, Chainpreet has built a world of malaise around herself. She calls it her "Own Private Malaysia."

Let's save Ms. Kaur, let's give her Normaline, a lanolin-based cream, which when rubbed on one's chest every night helps tolerate multiple forms of repression, unfairness, bigotry, and discrimination. A cream that normalises depravity, dulls the pains of injustice and replaces them with a sense of harmony and well-being.

Along with Normaline, let's also give her two spoonfuls of Sanguinol - a tonic that boosts depleting self-confidence, clears doubts, and transforms the user into a high-functioning member of society.

Sarnath Banerjee and his cohorts would map Chainpreet's frustrations and give them a visual shape. Central to the exhibition space is a sofa, from where one can complain. The rants then become drawings. The drawings are splattered on the wall, the tables are filled with half-made zines, the floor is strewn with discarded papers, and in the middle of all this sits Chainpreet's Sofa.

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# The Sanctuary

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Saurabh Dakshini**

"There is a secret bond between slowness and memory, between speed and forgetting."

- Milan Kundera

Premise:

Constant movement, relentless news, and persistent momentary sound bites that get memory-holed within seconds—this kind of maximalist information consumption is the zeitgeist of our times. We don't hit pause, at all. But what if we do?

Setting and Context:

A reading room is a Sanctuary.

A dimly lit, clutter-free room. Shadows spill from a window upstage left. Recorded sounds from Chorão Island fill the space. A tall bookshelf stands solemnly to stage left, while a swing seat moves gently back and forth. The top shelf holds three books about three plants endemic to the Goan peninsula. Downstage, a solid, pod-shaped rocking lounger is ready to rock. It faces the rocking chair upstage. These two chairs are connected to the punkhas hanging above.

There are three seats for three solitary readers.

Seat 1: A Swing beneath the bookshelf.

Seat 2: A rocking chair. When this rocks, it pulls the punkha for one seated on the lounger.

Seat 3: A rocking lounger. When this rocks, it pulls the punkha for the one seated on the rocking chair.

The Act:

One enters from the downstage left, steps up to the third step of the bookshelf base, and picks up a book. They step down and pause. They choose a seat, breathe, open the book, and begin to read.

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# Saavan

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

MUSIC COMPOSED & CONCEIVED BY

**Talvin Singh**

LYRICS

**Shashank Kunwar**

VOCALS

**Pavithra Chari**

FLUTE

**Pandit Ronu Majumdar**

Ragas and classic compositions have been associated with seasons and nature for the expression and appreciation of the supreme beauty of our environment. The romanticism of celebrating the season takes a turn today with the global emergency in climate change and the shifts in the ecosystem in our world. This invites a sense of dichotomy to this ancient narrative and its symbiosis of season and music in Indian classical music and poetry.





# Inverted Realities

CURATOR

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Gurdeep Dhaliwal**

PROJECT DETAILS/MEDIUM

**Video with a run time of 20 min**

**Cotton Plants**

CREDITS

**VIDEO SHOT BY:** Gurdeep Singh,  
Jaskaran Singh, Sandeep Singh

EDITED BY

**Gurdeep Singh**

Cotton Plants Sourced from Haveri District, the most affected area of Karnataka from the fields of a farmer, who lost his son to debt-related suicide.

Inverted Realities is an installation art piece designed to depict the arduous life of cotton farmers in India. The installation aims to evoke empathy and raise awareness about the challenges faced by these farmers, including economic hardships, environmental issues, and the physical toll of their labour. By presenting cotton plants hanging upside down from the roof, the installation symbolises the inverted and often precarious world of these farmers.

In Karnataka, over the past 15 months, 1,200 farmers have committed suicide, primarily due to severe drought, crop failures, and overwhelming debt. Cotton farming is particularly vulnerable because of its high water demand and the substantial investment needed for seeds and pesticides, often leading to heavy loans that farmers struggle to repay when yields are poor. The districts most affected include

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Belagavi, Haveri, and Dharwad. To combat this crisis, the government has encouraged farmers to switch to less water-intensive crops like millet and legumes. However, the issue is complex and requires a multifaceted approach, including better financial support, improved agricultural practices, and mental health resources.

In Punjab, another major cotton-producing state, 16,600 farmers and farm labourers have died by suicide over the past 20 years, all burdened by debts. Although Punjab's suicide rate is slightly above the national average, it reported a significant surge in 2019. Despite this, the government has been reluctant to acknowledge the scale of the problem, possibly due to political reasons. In a village of 6,000, around 250 families have been affected by suicides, but only a few have received

compensation. Farmers in Punjab's cotton belt have also raised concerns about the sale of failed BT cotton seeds, which were ineffective against bollworm attacks. This led to crop destruction and minimal compensation, further exacerbating the region's water scarcity as many farmers switched to water-intensive rice crops.

# Where the Water Holds Us Gently

CURATOR  
**THUKRAL & TAGRA**  
*Curated as part of 'Multiplay'*

ARTIST  
**Farheen Fatima**

'Where the Water Holds Us Gently', Farheen Fatima captures the quiet beauty of routine and intimacy at Sukhna Lake (Chandigarh), celebrating the rhythms of everyday life as an antidote to relentless productivity. Inspired by Pahari Miniature Paintings, which depict serene moments of leisure and deep connection with nature, her project explores how public spaces like Sukhna Lake foster reflection and belonging.

Each visit to the lake reveals subtle shifts, creating a continuous dialogue between the artist and this peaceful setting. In photographs layered with silver leaf and silver mica ink, she captures the lake's soft, shimmering essence, drawing on the Pahari Miniature Painting tradition of using silver to convey calm and reflection in serene landscapes.

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These intricate images capture the changing light, seasons, and moods, highlighting how daily observation fosters a deep and intimate connection between people and place.

Accompanying this photographic series, her water-based installation invites viewers to touch glass boxes filled with lake water, creating gentle ripples that mirror the natural rhythms of the lake. This intimate interaction with water, framed and contained yet alive with movement, encourages viewers to reconnect with nature's simple, timeless beauty. Together, these works celebrate the overlooked yet powerful acts of leisure and reflection, inviting us all to notice and cherish the gentle presence of water, routine, and place.

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# There is No Such Thing Called Waste

CURATOR  
**THUKRAL & TAGRA**  
*Curated as part of 'Multiplay'*

ARTIST  
**Rachna Toshniwal**

The project was devised as a community art project at Saaral Beach, Alibaug, Maharashtra. Working with 20-plus women of the Nari Shakti Samuh Self-Help group of the coastal village of Navkhar, the artist created two large tapestries woven with waste materials collected from the local beach. As the project grew, I included the skills and expertise available within the group as we created sculptural and other objects using the waste material.

This process involved first encountering nature – with some sessions held on the beach for us to reconnect with the environment, the ocean and ourselves. We collected 75 plus bags of garbage, selecting materials that would possibly be used for building the tapestry and other objects – like fabric, ropes, nets, thermocol, plastic sheets, wrappers, cement bags, onion

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bags etc. Next, we washed, cleaned and dried all the materials – sometimes twice to wash off the sand and other debris. After this, we sorted the materials into categories based on their materiality. Then came the preparation and selection of appropriate materials for the creation of the artwork.

The project was interesting in not just the creativity that came forth and the proficiency with which we adapted to using waste materials, but also in the fact that it elicited much discussion on the idea of waste and created an alternative understanding of how we use and discard materials, what are the causes and sources of ocean pollution and how we might be able to tackle and take care of that which is in our care.

The exhibit includes two large tapestries, sculptural objects, large and small found materials as well as macrame objects made from waste, that represent our connection with the ocean.



# Walking withoutside History

CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Resting Museum**

Bipedal walking in humans is considered so common that the word, 'pedestrian,' is understood as dull or ordinary. However, to "walk" in many cultures is figuratively equated with living and thriving like the Hindi word, 'chalna', which can mean to work or to happen—used as an animating term for non-living objects or situations.

And so, these site-specific works draw attention to the infrastructures that enable, restrict, direct, and prohibit various forms of human movement.

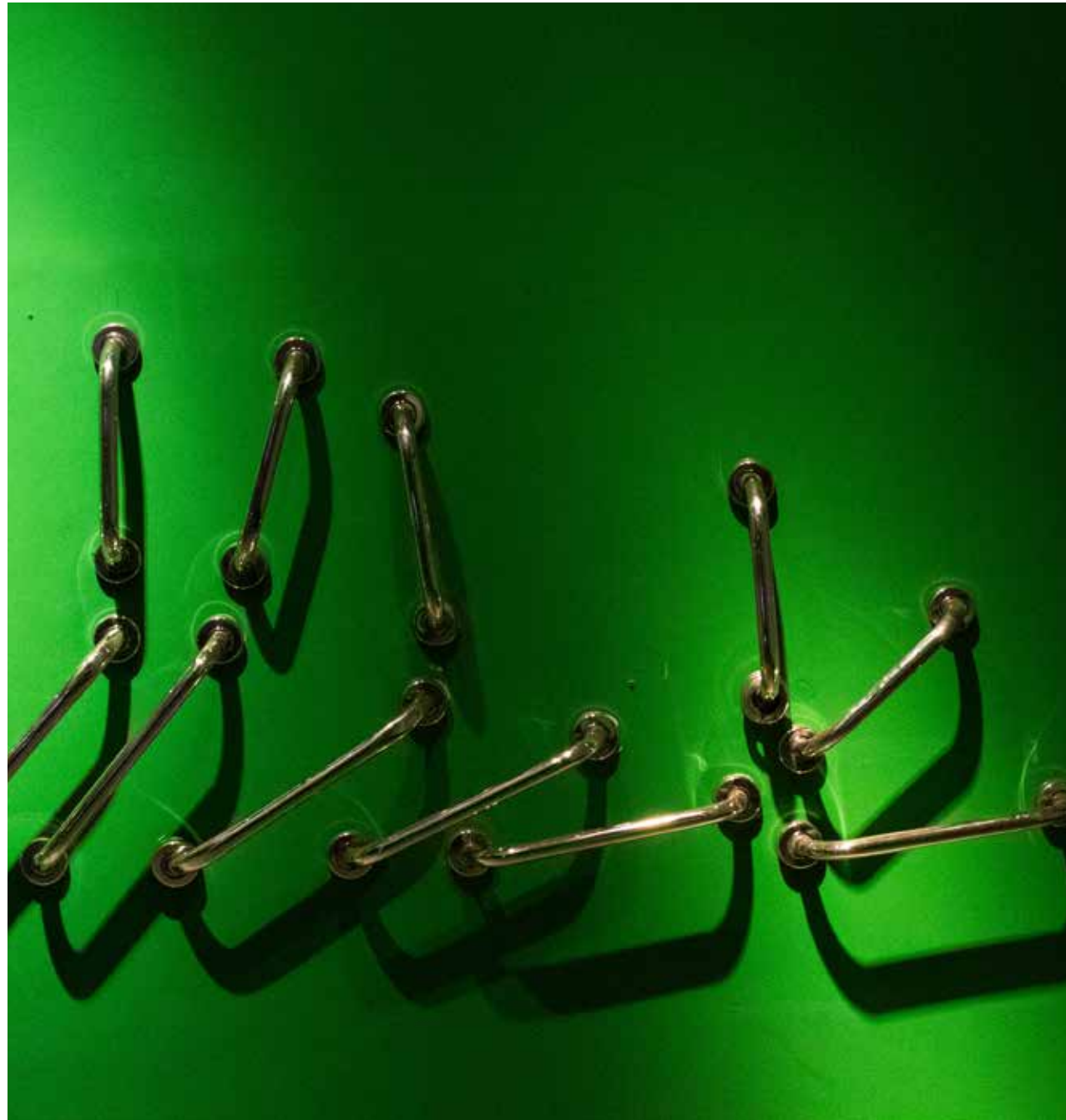
## **1. Access Denied**

Projection on floor

## **2. Climb Stairs Slowly**

Astroturf on wall, stairs, and seats

A staircase is an accordion-folded floor designed for bipedal climbing. It is notorious for its difficulty and is hence often accompanied by a handrail. This handrail in astroturf makes it functionally useless but provides a tactile sensory input often used in occupational therapy.



## **3. Minimal Locomotion (After Muybridge)**

Grab bars on wall

This series of grab bars is a dysfunctional body's nod to Eadward Muybridge's work, *Animal Locomotion*, that first used photography for the scientific study of anatomical movement and time in humans and animals. The work shows a walking sequence of a knock and a locked knee moving without an aid. Tripping can mean different things for different bodies.

## **4. Anatomy of a Fall**

Queue manager and Walking Stick

How do you march in protest or stand up against injustice when you can barely stand? Are you destined then, to simply fall in line or fall behind?

# Nafrat / Parvah Books Massage

CURATORS  
**THUKRAL & TAGRA**  
*Curated as part of 'Multiplay'*

ARTIST  
**Pollinator.io**

**Nafrat/Parvah**  
'Hate/Concern' reflects two opposing sentiments shaping our consciousness in these turbulent times. In response to the volatile social climate and the rising tide of injustice, Nafrat/Parvah – A Salon, a seven-day festival offering reflection and renewal.

**Book Massage**  
'The book massage' invites visitors to sit and choose a massage from the menu specially crafted for the audience to experience by listening and getting a massage. Here, audiences can listen to texts by ten authors, whose knowledge is a form of grounding, invites introspection and provides comfort.

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# Liquidtext

CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

ARTIST

**Indranjan Banerjee**

Liquidtext is an evolving text organism that supplements a static curatorial statement with a fluid web of tangents and associations. Performing as para-textual annotations, it animates the exhibition with handwritten text, creating a dynamic score that extends the curatorial and performative potential of an exhibition site.

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Instructions

Visitors are invited to  
network of yearnings, intentions,  
wishes, and visions within these marks  
and begin to remember entities that  
exist neither on land nor at sea.

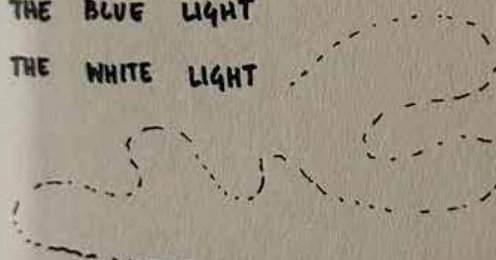
15

LIQUIDTEXT

WAIT.

WAIT FOR THE BLUE LIGHT

TRACE THE WHITE LIGHT



MATERIALS ALWAYS RETAIN MEMORY  
NOTHING IS DEAD HERE.

— DECEMBER 2024 —

16

— PANJIM, GOA —

FOLLOW THE SCORE

Image Courtesy: Thukral & Tagra

# Poems on the Move

## CURATORS

**Salil Chaturvedi and Thukral & Tagra**  
as part of 'Multiplay'

An intimate and experimental poetic encounter that turns a quintessentially mundane urban experience—a cab ride—into a journey of poetic discovery.

## POETS

**Anamika Joshi**  
**Asavari Gurav**  
**Deepali Sutar**  
**Darshan Singh Grewal**  
**Mamata Verlekar**  
**Rochelle D'Silva**  
**Rochelle Potkar**

Live poetry readings and immersive recitations within moving shuttles weave verse into the fabric of daily life.

Poetry becomes a companion on the road, blurring the lines between routine and reverie, solitude and connection. The aim is to create unique, transient spaces where individuals come together in unexpected moments of wonder, reshaping how we perceive both poetry and the urban journey.

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# A Haptic Score

## CURATOR

**Veerangana Solanki**

## ARTISTS

**Alan Rego**

**Devika Sundar x Nikhil Narendra**

**Moushumi Bhowmik**

**Nishant Shukla**

**Dennis Peter/ Non-Linear**

**Noni Mouse**

**Paul Purgas**

**Philippe Calia**

**Raqs Media Collective**

**Reetu Sattar**

**Ears to the Ground (Krishna Jhaveri X**

**Sanaya Ardeshir)**

**Sarah Bahr**

**Surabhi Saraf**

**Tarun Balani**

**Vishwa Shroff (in collaboration with**

**Vrajesh Hirjee)**

A recurrence of words, notes, and memories move sensations to impress new maps of feelings that constantly look and listen synaesthetically. Every sense and void is animated with a marker that is touched by an absence or a presence.

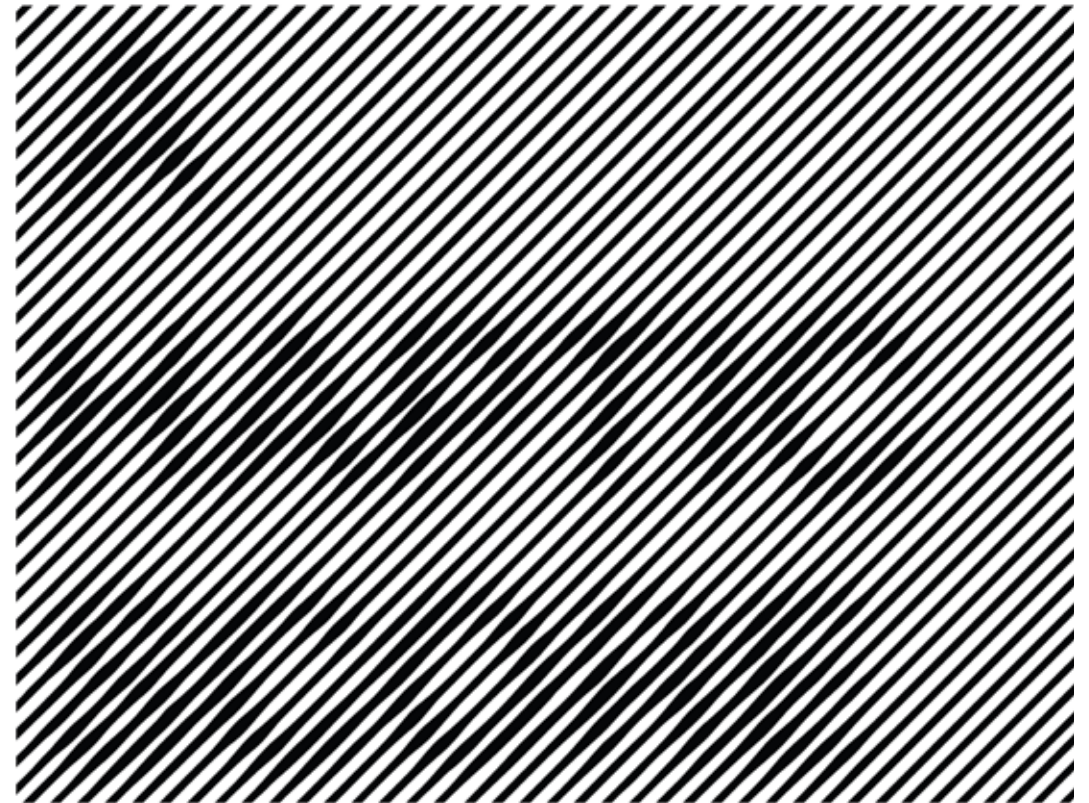
With the senses as unscripted arrival and departure points, touch becomes the singular sense that seeps into every synaesthetic compilation. The artists in 'A Haptic Score' explore layers of touch with sound and memory while moving beyond the boundaries of established and predictable synaesthetic relations. The fleeting sensation of momentarily and simultaneously sensing two or more senses alongside touch travel as an undercurrent through the exhibition.

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The attempted boundaries one creates to differentiate the nature of various sensory interpretations gives way to a conclusive yet seeding effect of touch being ever-present. Beginning with an inner touch, a perception that is least translatable and most involuntary in nature is the strongest and most vulnerable point of the senses' repository. Any attempt to remove it would involve a stripping away of all senses and lead to exposing oneself into a state of self-consciousness, which in turn would remove the magic of synaesthesia, the wonder of life. The outer touch arrives through sensory motions and haptics that create feedback loops for viewers to take away as individual scores.

Through the presence and absence of the senses that linger in margins of space and time, the exhibition evolves beyond the artist's work into a private feeling that begins to imagine presence and absence with sound, sight and touch. It is here that a desire arises of returning to a notation for an immersion into synaesthesia via *A Haptic Score*.

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# Enmeshed; I emerge

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Alan Rego**

CREDIT

**Technical realisation by sound.codes**

Our physical movements are entangled with the sounds they produce. Informing our self-image, body language, and modes of expression.

'Enmeshed, I emerge' allows visitors to physically trigger alternative sounds based on their movements.

In an attempt to explore how audio feedback shapes body language, sensors track the movement, weight and speed of a body within the space, to generate audio in real-time.

You, the audience, are invited to let the sound in your ears and vibration in your bones shape the nature and speed of your gestures. Allow your body to occupy new postures.

Will unconventional audio feedback facilitate an emergent body language in you?



# Lush

## CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

## ARTIST

**Devika Sundar x Nikhil Narendra**

## MUSIC / SOUND

**Nikhil Narendra**

## ARTWORKS / VISUAL DIRECTION:

**Devika Sundar**

## GENERATIVE PROCESSING /

## VIDEO CREATION

**Emilia Trevisani**

a quiet quiver, a tentative tingle  
an unanticipated, reverberating rush  
rippling  
prickling, pulsating  
a peak; a sudden burst and flutter  
fleeting, fading, familiar, foreign....

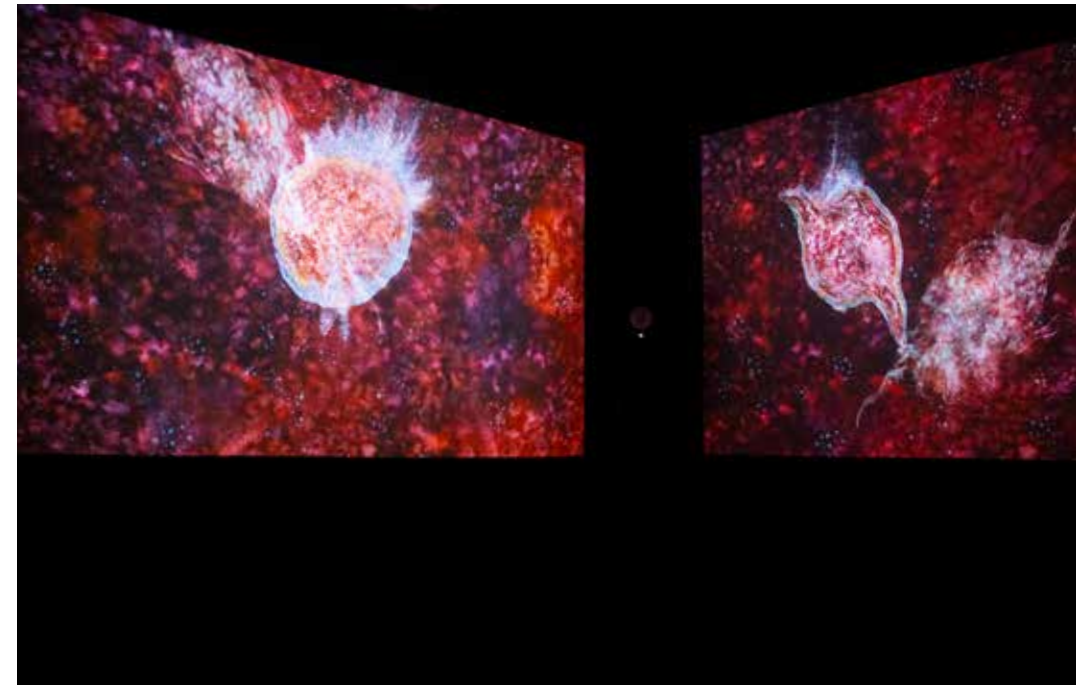
Our inner world and unconscious carry a repository of feelings, desires, thoughts, and memories that live outside the boundaries and linearities of our conscious awareness. Many of our deeply internalised experiences are rarely processed through language or logic, but are accessed through our somatic, sensory memory; awakened by sensations, sounds, textures, and images.

Frisson (French for “shiver”) describes the phenomenon of aesthetic chills or psychogenic shivers; an unexpected psychophysiological response to aesthetic / sensory stimuli; an acutely visceral sensation, triggered by momentary feelings of thrill, pleasure, wonder, and awe. When we encounter an intensely emotional response to sensory stimuli, our limbic brain is prompted to produce an inherent physiological response. Activation of our brain's default network moves us to momentarily disconnect from our external environment, and shift towards our internal, inward, emotional experience. We appear to be temporarily transported from our reality; transcended transiently into another realm, space or state.

Could we perceive frisson as an unanticipated spark; a sudden, indecipherable 'glitch' in our neural sensory processing?

In Lush we explore a sonic and visual embodiment of this mysterious, psychophysiological sensation, through a shifting, dissolving immersion of colours, forms, textures, pulses and vibrations.

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# Rehearsals for Revolution

CURATOR  
**Veerangana Solanki**  
*Curated as part of 'A Haptic Score'*

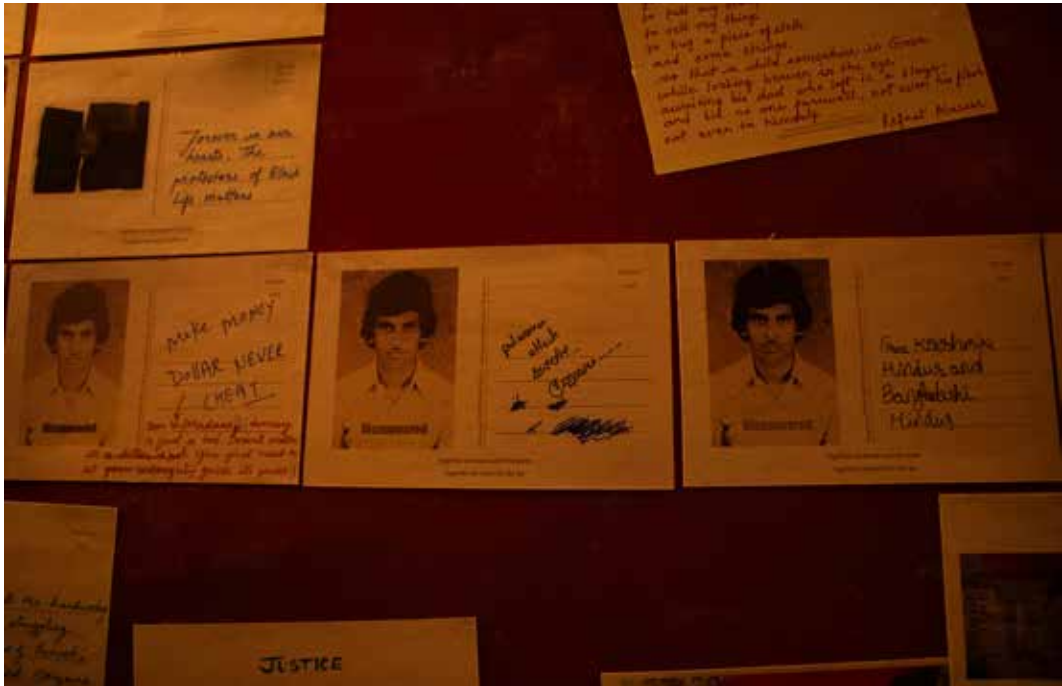
ARTISTS  
**Moushumi Bhowmik**  
**with Dibakar Saha (sound design), Purba Rudra (image), and Apurba Roy (research)**

The truth is that mass demonstrations are rehearsals for revolution: not strategic or even tactical ones, but rehearsals of revolutionary awareness. The delay between the rehearsals and the real performance may be very long ...-- John Berger, 'The Nature of Mass Demonstrations', in *New Society*, 23 May 1963.

This work is imagined as a tribute to the revolutionary process; a composition on our dreams for change which do not die, however bleak the circumstances. It is composed in three parts entitled 'Rise', 'Fall' and 'Rise Again', with song, reverie, slogans, and field recordings from old factory sites along the Hooghly River in West Bengal, which once saw massive workers' uprisings, but are now lying in disuse and decay, waiting. Waiting for what? To the sounds of old protests are added sounds from newer ones,



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in our continued struggles for freedom from wars and repression.

Two additional listening stations hold playlists for listening through headphones; they allow audiences to zoom into some of the components of the main work. Paper prints of photographs, posters, newspaper clippings are stuck to a noticeboard, and the printed leaflets are for the listeners to take away.

Spread yourself on the jute floor mat or sit in a corner of the bench, and listen. To all of it.

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# कोई है / Koi Hain?! / Is anybody there?!

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Nishant Shukla**

'कोई है / Koi Hain?! / Is anybody there?!'

explores the nature of observation and the self's negotiation within systems of surveillance – both sacred and technological.

Spiritual practices instil a sense of accountability to an unseen gaze, fostering reverence and a quest for transcendence. Today, this responsibility has shifted to the lens of surveillance technologies. Through photographs, film, responsive sound and visuals, Koi Hain?! questions how we respond to the systems that monitor us.

Shukla's desolate landscapes trace architectural interventions and obsolete technologies of their solitary inhabitants. His photographic process shifts back and forth between analogue and digital, iterating through film, screen prints, handmade paper, crumpling, low-res scanning,

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and reprinting – echoing ideas of fidelity, representation, and decay in image-making.

Each visitor moves through the audience and intervenes with the sounds and visuals in real-time, within an environment they cannot fully control. A disorientated, non-linear experience evokes an unknowable gaze that may or may not be monitoring the space.

The film KOI HAIN follows the intimate, performative rituals of a man offering tears to a river – a gesture of surrender and transcendence, a universal yearning to be seen by something beyond oneself.

Referencing the pursuit of 'Moksha' – liberation from the cycle of rebirth – Koi Hain?! embodies our shared search for the unattainable.

In a contemporary 'panopticon,' this multisensory installation becomes both a collective and individual encounter with the awareness of being watched. We are reminded of the invisible forces - whether gods or algorithms - that shape our choices, as the uncertainty of being truly seen, or merely observed, brings both comfort and unease.

**Text by Ana Prendes**

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# Transmissions into the Void

## CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

## ARTIST

**Dennis Peter/ Non-Linear**

Transmissions into the Void explores the temporal nature of improvisation and the inevitable decay of information, transforming the space into an immersive sound and light machine. Influenced by science fiction and the modular design principles of modern engineering, the room becomes a dynamic interface between viewer and technology.

At the centre is a circular portal of light, an instrument to interact with the installation.

This interactive piece explores the joys of musical improvisation while transforming the user's impulses (data) into an abstract realm. It gives viewers the opportunity to affect the sound and lighting within the space, reacting to their impulses as they interact with it.

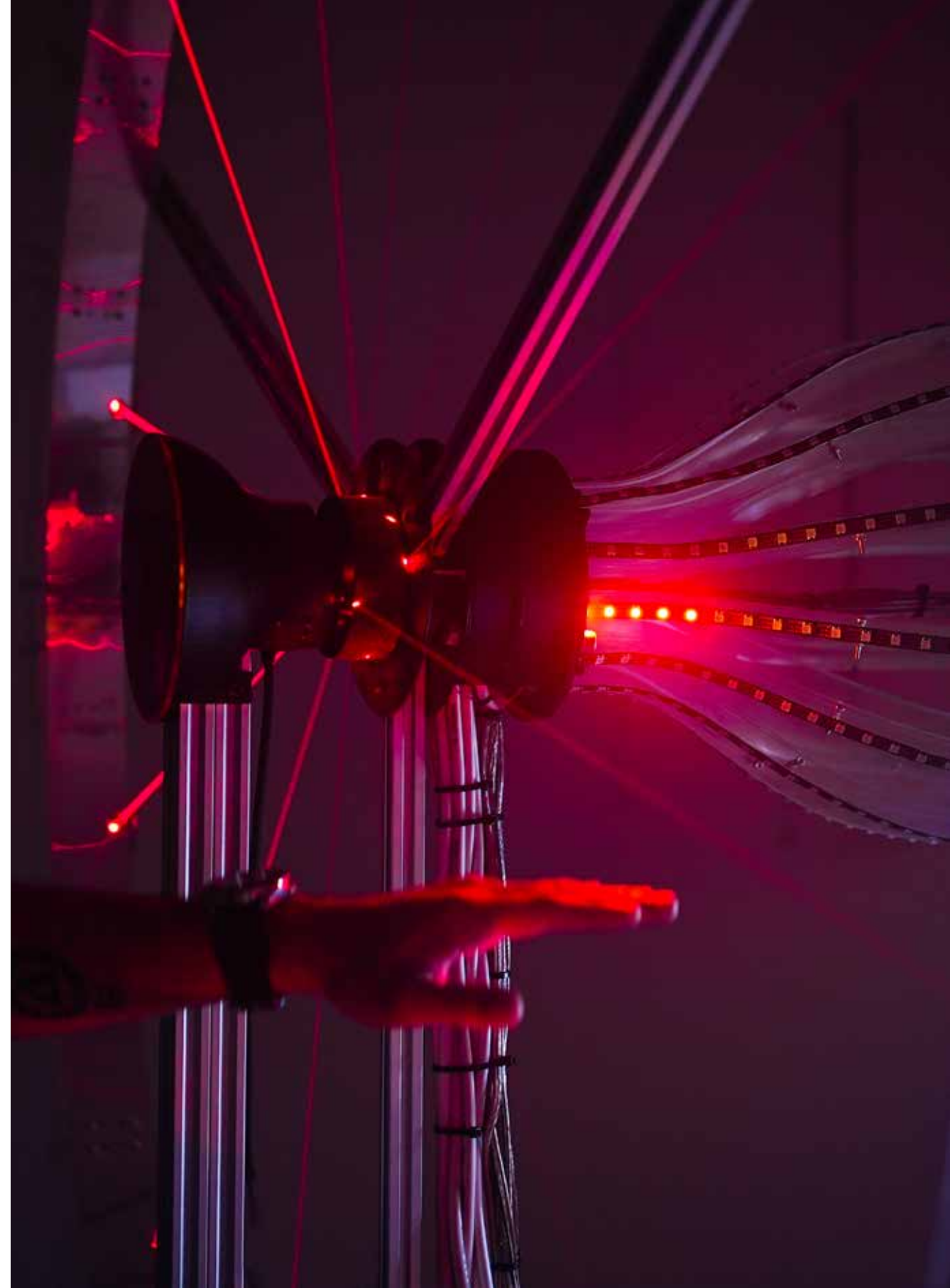
As a viewer moves their hands through the portal, their gestures are transformed into digital signals that control the sound within the room. This semi-tactile experience evokes the sensation of reaching across dimensions, physically touching sound itself. The installation

also delves into the journey of information through various mediums. The lights, initially sparked by the biological impulses of the viewer's hand, pulse in rhythm and travel through pathways, textures, and mediums, gradually dissolving into "the void"—a metaphor for the dissolution of data. In the void, the signals, now mere fragments of their original forms, vanish into a sea of noise along with all the previous transmissions before them.

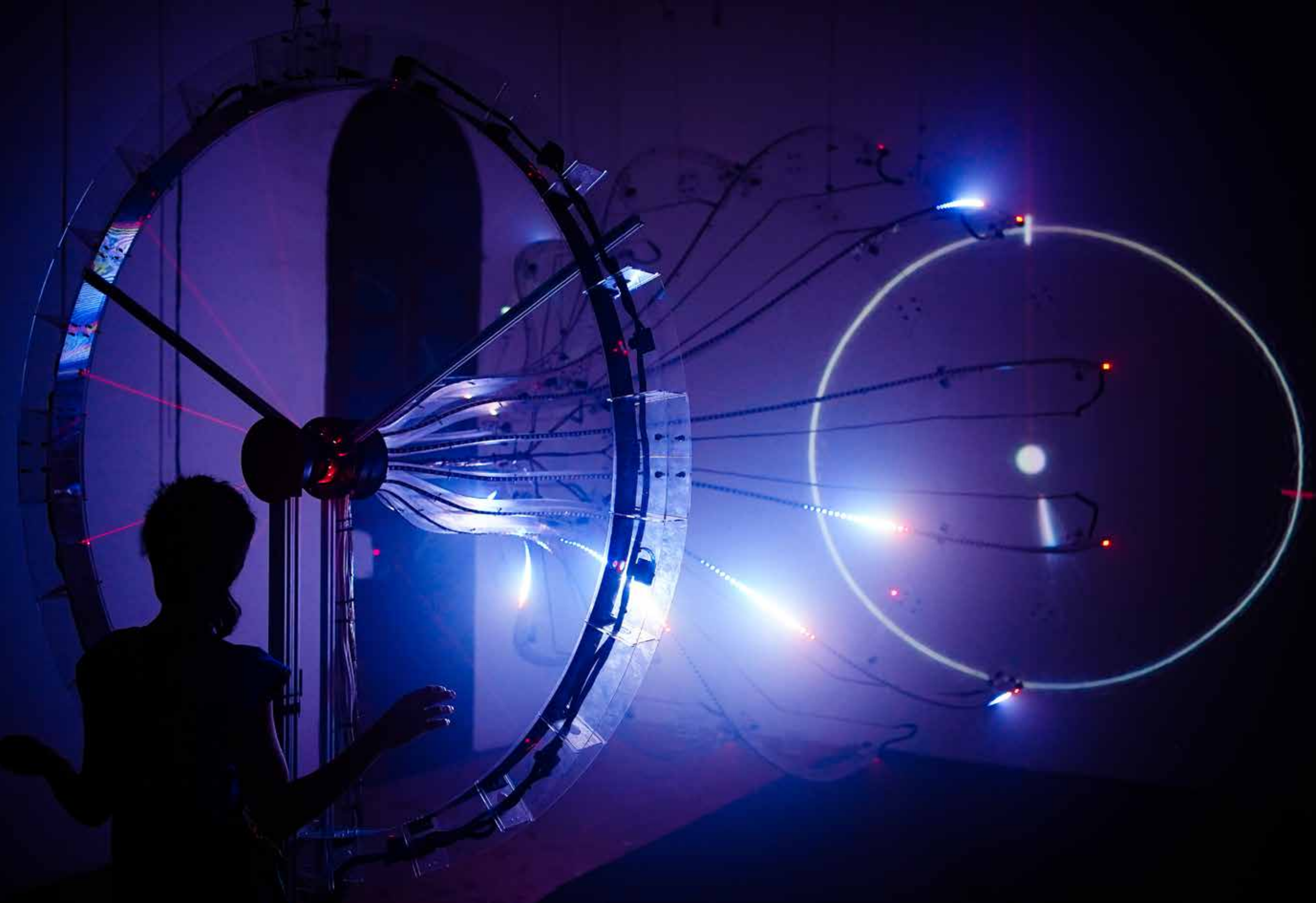
Ultimately, the piece serves as a meditation on the temporal fragility of all information and data—whether biological, digital, or analogue —

and how time irreversibly erodes and transforms it, leaving only the entropy of noise.

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# amma, homunculus

CURATOR  
**Veerangana Solanki**  
*Curated as part of 'A Haptic Score'*

ARTIST  
**Noni Mouse**

All bodies change with time, and yet, female/ femme bodies are rebranded every ten years based on their ability to attract, seduce, and birth. amma, homunculus is a commentary on ageism against the female/femme using sound of the most intrinsic functions of the body and devices that amplify them.



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# Incidentals 1

## CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

## ARTIST

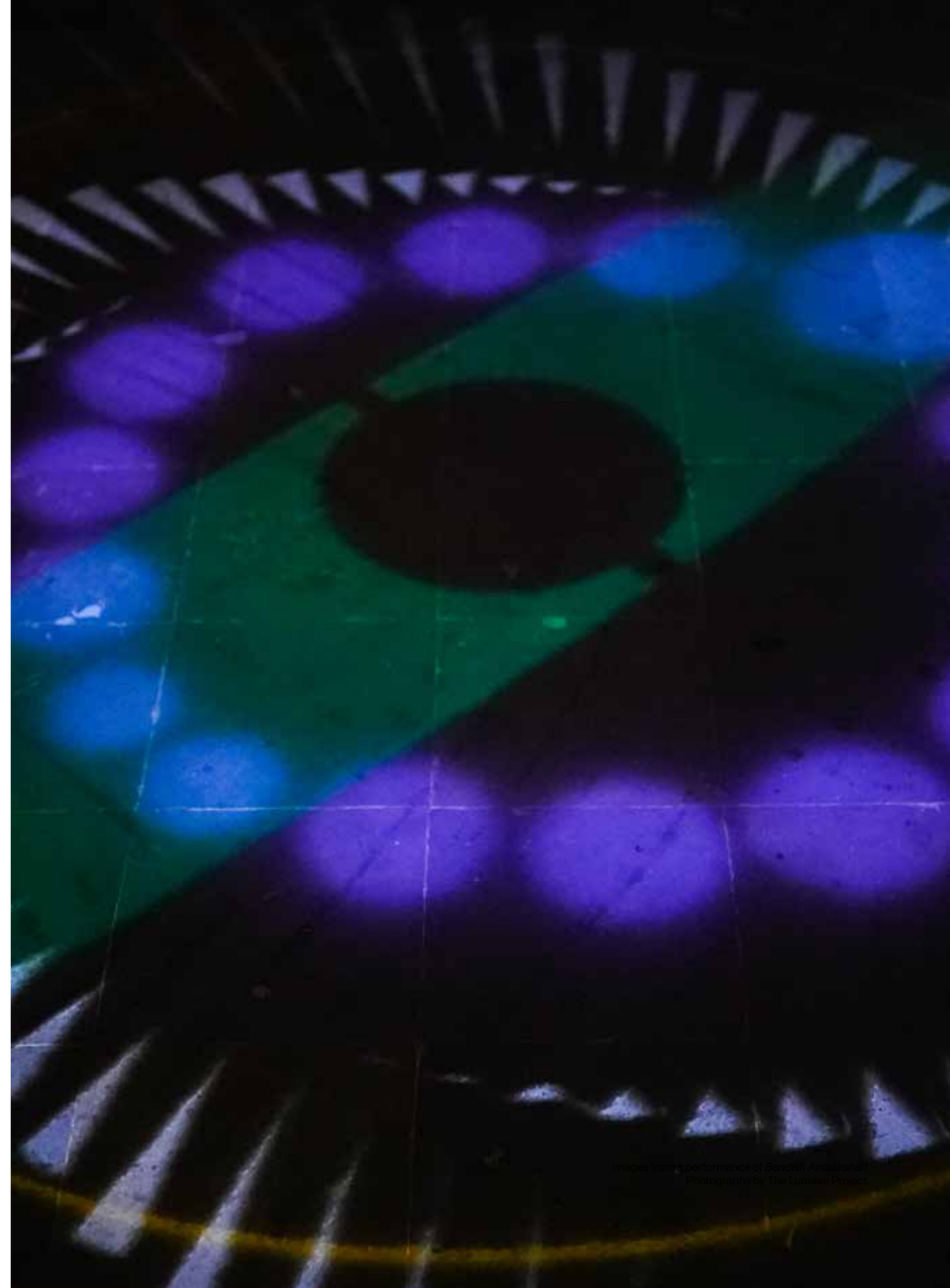
**Paul Purgas**

The installation explores the themes of 'A Haptic Score' through an interactive spatialised composition. Informed by Purgas's research into transcultural Modernisms, the work reflects on early experimental media projects that sought to bond the spirit of avant-garde sonics with new approaches to graphical scoring and gestural movement. Integrating sound, spoken word, musical fragments, archival recordings and spatial feedback the installation creates an evolving kinetic instrument, integrating graphical symbolism and echoing Modernist formal approaches, reflecting on Purgas's ongoing research into the interwoven histories of music, design and spiritual philosophy.

The seed of the project emerged from the uncovering of an interactive flooring system devised during the early 1970's at the NID in Ahmedabad, at the time in which the institute was developing India's first electronic music studio. The work considers these developmental origins of experimental design that emerged during this pioneering cultural moment alongside parallel global explorations within the fields of cybernetics, architecture and visual art that sought to link the audio-visual and sensory with the body in space.

The title of the work takes its name from the influence of the incidental within the evolution and development of avant-garde musical traditions - a means of disrupting the pre-ordered hegemonic structure of the score, instead creating an improvisatory language that accommodated the unplanned and accidental as a means of introducing disorder and chaos. A transformative consideration of music itself as a dynamic system whose finite form remains both elusively amorphous and undetermined.

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Images from a performance of *Bandish Amarakant*  
Photographs by The Lumina Project



# The Shape of Clouds

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Philippe Calia**

PROJECT ASSISTANT

**Vinod K A**

SOUND

**Rafaël Murillo**

*With the support of TARQ*

What does our experience of life feel like once each of its moments and facets have been recorded? This question led me to a speculative inquiry on what the process of externalisation of memory through digital technologies, which we are now witnessing at an exponential pace could mean. While the terminology of the digital Cloud evokes an ethereal and ungraspable phenomenon, reality brings us back to earth, matter, and energy: from data centres on the ground to data cables under the sea, while at a more elementary level, to the minerals that constitute the core of computers and all their related recording devices.



My research first consisted of collecting satellite images of sites where these various critical minerals have been extracted. As a kind of reaction to our civilisational hypermnnesia, as much as to my own fetishisation of personal memories, I was drawn to experiment with the gesture of erasure.

What happens - at a subjective, or even tactile level - while destroying an image? Working on small thermal prints, using a technique of controlled dilution through chemicals, I end up subtracting information, to eventually rephotograph (or film) these amnesic images, focusing on their residue and exploring the potential of new forms, layers and scale.

In the course of this research, one mineral on which I laid my attention is indium. It happened to be crucial to most devices equipped with a touchscreen. Behind the glass would indeed often lay an indium-tin oxide thin film layer, which is optically transparent and electrically conductive. The work presented in the second room - of videos gleaned over the years in public transport and "sound" of indium found on the internet - delves on our new tactile relationship to images, engendered by this technology.



# Parallel Exercises for Eyes, Ears and Feet

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

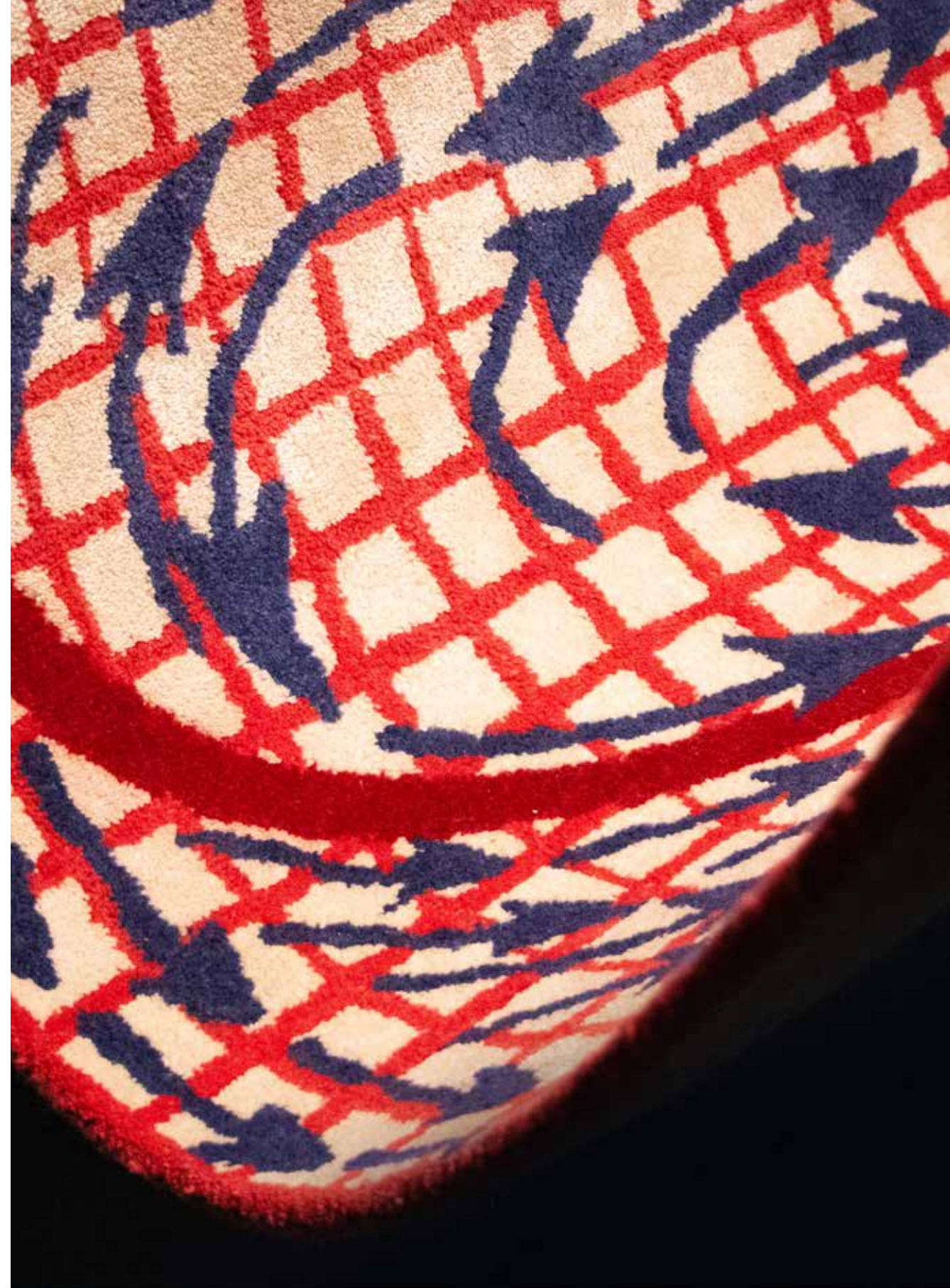
**Raqs Media Collective**

Two recordings of one voice debate the distinction between hearing and understanding, and hint at the things that a body might have sensed, without ever listing them, in the course of an ordinary, uncanny day. That could be any day, before, or after, catastrophe. Elsewhere, dead airplanes, lost birds, grow flowers in the desert, and a carpet divides space, or does it thicken?

To walk along that carpet, feet striding beside a grid of the self-interrupted by curves and arrows that index the body's rhythms and arrhythmia, is to cross the distance from one sense to another, from voice to vision and back. It is to tarry across breaths, between heartbeats, astride sensations. The arrows don't offer consistency, they suggest choices, decisions, by wavering this way and that. Their values flicker, but do not coincide. Destinations are variable, only the imperative of movement isn't.

What is seen is not shown. What is heard may-or-may-not be received. But what is received is offered; felt, close on the skin, deep in the bones. Synesthetic strides cross the senses, not as perceptual overlaps in sensory venn diagrams, but as shadows that hearing casts on understanding. It could be the other way round, and that would change what you see.

SERENDIPITY ARTS FESTIVAL





# Je Dak Kothao Pouche Na (Calls that Reach Nowhere)

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Reetu Sattar**

Voices that whisper on the margins of complex geopolitical locations are governed by apparatuses like religion, diaspora, and geographies. Their tonalities are drowned in the din of politics. How are these unheard and unreachable voices repositioned, reclaimed, and reconfigured?

In Reetu Sattar's work Je Dak Kothao Pouche Na (Calls that reach nowhere), various forms of sounds have been selected to accommodate the feeling of desertedness as a marginal voice.

The artist considers these sounds as accompaniments to Hindustani classical practice and also mundane everyday practices of gestures, chores, and routines. By bringing together a specificity of context with the banality of everyday sounds, Sattar investigates the idea of togetherness as a noise that fails to reach to ears.

These sound accompaniments embody a moment of absurd reach and a catharsis of the established binary of marginal voices to power. The besura (dissonant) or betala (discord) and the anonymity of the bodies resist the politics of erasure and emerge as a union noise of movement and resistance.

SERENDIPITY ARTS FESTIVAL



# The Medium

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTISTS

**Ears to the Ground (Krishna Jhaveri X  
Sanaya Ardeshir)**

A flood of grief flows downstream  
stillness reflects back  
a sunbeam  
time here is brief  
echoes of a voice  
it's grit and timbre  
sprouting clouds  
a falling leaf glows amber

Touch is the very last sensation to 'go'. As we near the end of our lives, our sensory apparatus starts to wither, we lose our memories, our sight, and sense of hearing deteriorates and often connection to family as the knowledge of our very identity gets lost. But often touch stays intact - the last frontier of sensory decay and decomposition. For those of us left behind with family (real or chosen) that have transitioned to their non-physical states, we yearn for the tricks our minds tend to play to be able to hear their voices, or catch glimpses of them as we contend with the absence of their touch.

SERENDIPITY ARTS FESTIVAL



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Inspired by the Ouija Board, 'The Medium' invites visitors to explore the interpolation of sound and touch. Through experiments in spatial audio, noise making, and intentional listening, we're seeking new ways to imagine the unlocking of pathways to personal and collective connection with ancestral lineage, emotional inheritance, and belonging.

Translated into Braille for the instrument by Sachin Chikne (Victoria Memorial School for the Blind). Fabrication and additional design by Donnie Spackman



# Drift

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

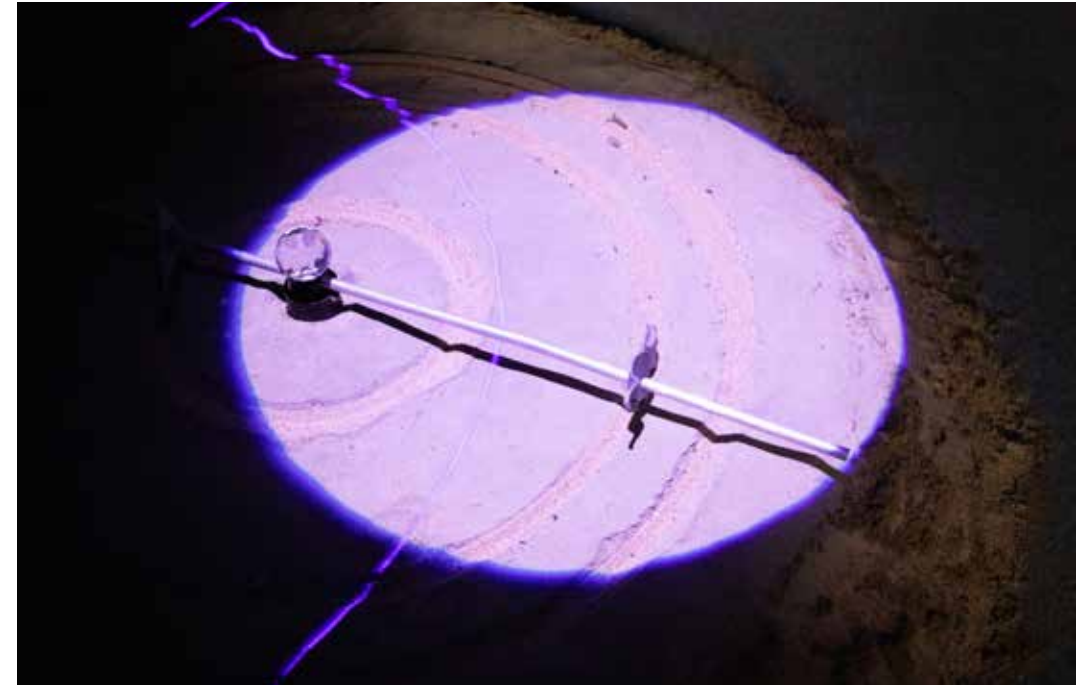
**Sarah Bahr**

TECHNICAL SUPPORT

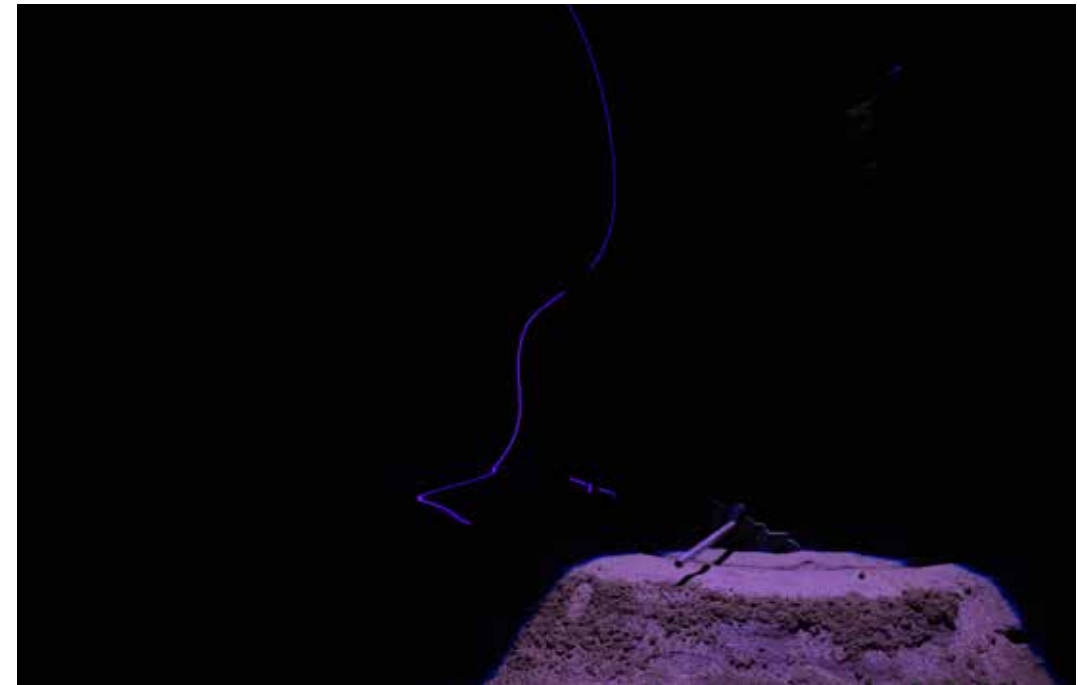
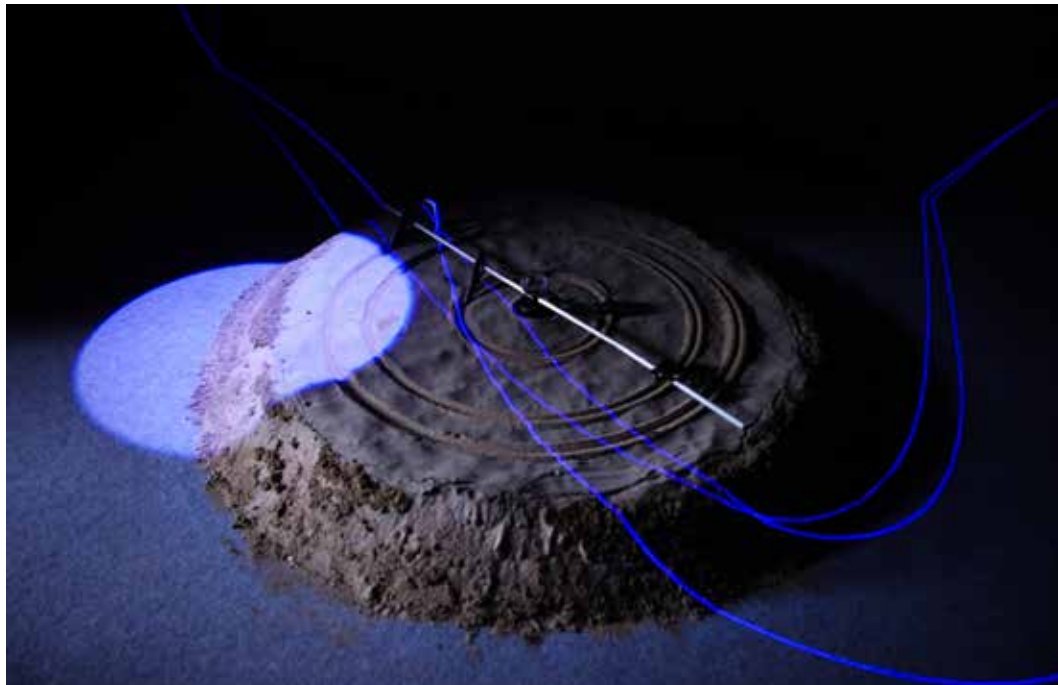
**sound.codes**

I want to think of the score as a mere proxy for lived experience, ready to enable repetition. Movement, the structural element within this generative and somatic score, will shape the contour and quality of difference and repetition, each time a circle is completed. Repetition, as a cyclic movement in an infinite loop, induces endlessly altered variations — an infinitely different encounter of diamond, rock and light with unpredictable effects — creating a small distance from the laws and norms of the setting while simultaneously showcasing them. The interference of multiple aleatoric parameters — human presence, traveling speed, sphericity, porosity, density, humidity, collision, and erosion — disrupts the circle's promise of continuity, questioning its abstraction, never to be reduced to the same.

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THE OLD GMC COMPLEX



# Apni's Alaap

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Surabhi Saraf**

'Apni's Alaap' invites viewers into the world of Apni, a kinmaker and quantum listener whose name reflects her kaleidoscopic and porous identity. In Hindi, "apni" can mean yours, mine, my, hers, ours, theirs, self, or own. To call someone "apni" is to say she is one of us or that she is her own. This duality embodies the essence of belonging, blurring the boundaries between self and other—an exploration at the heart of kinmaking.

The installation features Apni as she gathers sensations from her inner and outer worlds. Moving slowly, she listens across time, matter, and spirit-space, merging her inner child with her present body. Apni becomes a sounding vessel, playfully dancing within a web of hidden songs and the dreams and desires of generations of women who raised her.

Apni seeks to co-create a life more expansive and expressive than those of the women before her. Through gentle, resonant chants, she calls herself and these alternative timelines into being. Apni's Alaap is a love affair with the self, where gaze, voice, and body form a portal for subtle yet profound ancestral shifts.

It is believed that the first kin must always be made with oneself. Through quantum listening, Apni embodies her name, weaving complex layers of identity and connection into portals for healing wounds that transcend time.





# 'Listening Room': Beijing Dust Storm, The Earth Always Hums, Locusts Are Descending, and 2°

CURATOR

**Veeranganakumari Solanki**

*Curated as part of 'A Haptic Score'*

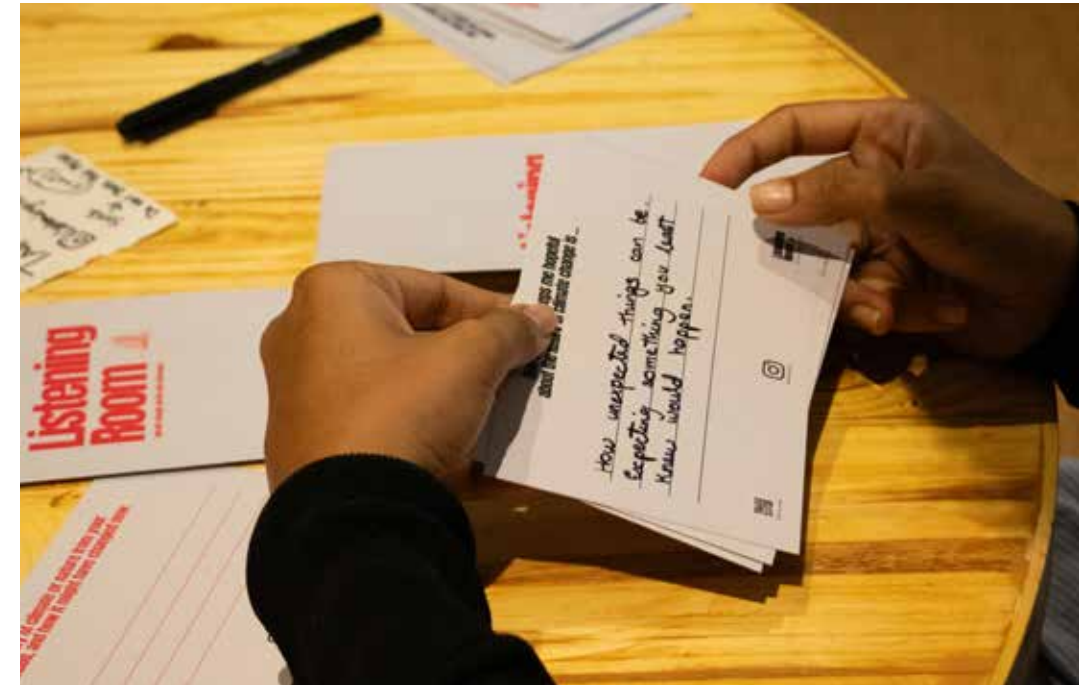
ARTIST

**Tarun Balani**

'Listening Room' is an immersive sound installation that shares stories and messages about climate change through improvised acoustic and electronic music. As a composer and sonic storyteller, the process of creating the pieces featured in 'Listening Room' helped me give voice to some of my own climate change related fears. Today, I wish to extend my 'Listening Room' space to you.

The climate crisis conversation is tough, but it is time we started having it. I often find myself feeling disempowered because it is overrun with jargon, misinformation and solutions which can feel overwhelming. I believe art and music

SERENDIPITY ARTS FESTIVAL



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can be important messengers to both translate science as well as tell human stories which have the power to shift this conversation.

As you experience and listen to Beijing Dust Storm, The Earth Always Hums, Locusts Are Descending, and 2° in spatial audio, I ask you to reflect on both, opportunities for small individual steps as well as the systemic changes that go hand in hand. Listening Room is meant to be a reminder that we don't have to be experts to have an important voice and be part of the solution. We need more ways to share honest experiences that serve to connect us on difficult issues of climate justice and equity.

I also invite you to please contribute your stories and messages before you leave. We are listening.

This project is in collaboration with MONOM Studios, Berlin, and utilizes 4DSOUND's spatial audio technology, supported by Goethe-Institut / Max Mueller Bhavan New Delhi.

# 13 Old Post Office Lane

CURATOR

**Veerangana Solanki**

*Curated as part of 'A Haptic Score'*

ARTIST

**Vishwa Shroff**

**in collaboration with Vrajesh Hirjee**

13 Old Post Office Lane is a mnemonic soundscape that draws upon the spatial and narrative possibilities within a domestic scenario. Akin to visual memory, sounds too, trigger a continuing presence and remembrances, restaging and restating that which is lost, making "the speech act of memory and description become a performative expression" [1].

A voice remembers the cacophony of this house no longer occupied. The sound descriptions produce a chronical of isolated noises and voices that have developed with space and time, sit in-between echo, assumption and flashbacks. The shifting balance between permanence and transition is evocative of lives that once existed, of the neighbourhood and its landmarks, whilst the

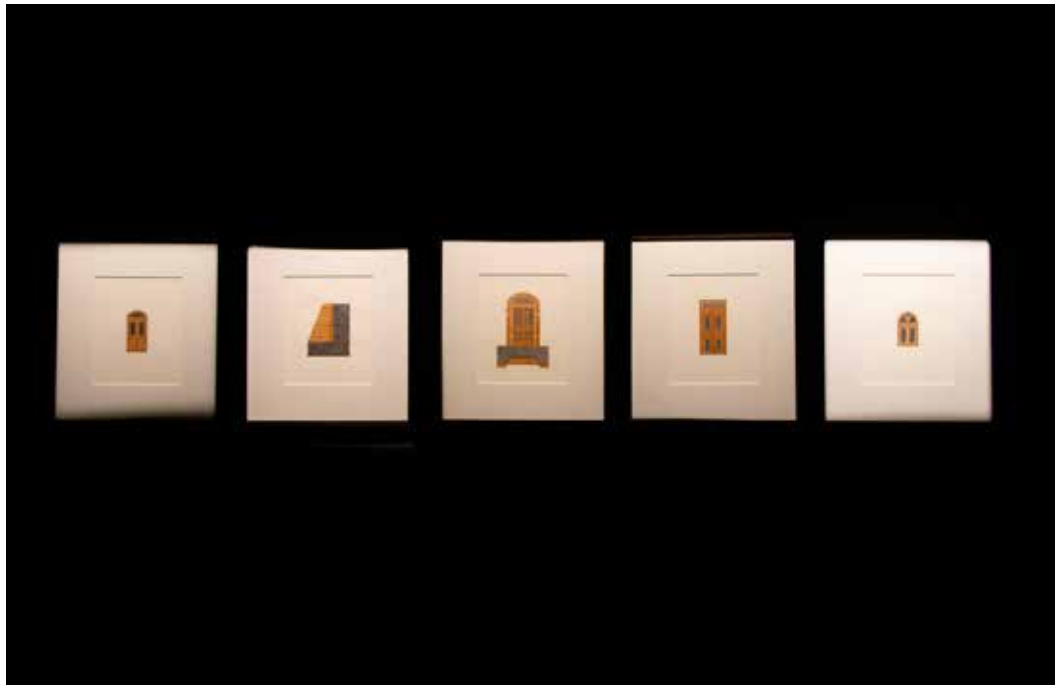
SERENDIPITY ARTS FESTIVAL

house becomes a repository of its own history. They are perceived as temporal maps or memorials to that space and its reminiscence which is intentionally conceived, mutates and is in a constant state of flux. The soundscape is accompanied by 5 drawings, commemorating the house on 13 Old Post office Lane, akin to portrait homages depicting ancestors long departed, emphasising the ephemeral nature of such mnemonic devices.

Audio Experience:

MnM Talkies <https://mnmtalkies.com>

[1] Pg: 147 essay 'The ontology of performance: representation without reproduction', Peggy Phelan



THE OLD GMC COMPLEX





# Cultures of our Food Futures

CURATOR

## Edible Issues

What will be on your plate in 2050?  
Who shapes the way we grow, eat, and produce our food?

Our food system is deeply intertwined with culture, and as we reflect on the past to envision the future, we must consider how cultural signals influence and inform our food futures—impacting decisions both in the field and in the kitchen.

The Food Lab at SAF 2024 invites curious cooks and eaters to explore the intricate connections between culture, identity, and gastronomy. Participants will delve into the interplay of tradition and innovation, examining how these

forces shape our food futures.

We cannot discuss food systems without addressing our changing climate. Are we building a Crisis Cuisine? Or are we adapting food for resilience? From seaweed, fish, and honey to wild foods and even gobi manchurian, which ingredients and recipes reflect a shifting climate and our responses to it?

Which cultures remain unseen? What narratives and connections can create to drive meaningful change? Through interactive exhibits, films, workshops, walks, and performances, our culinary curation this year aims to challenge conventional perceptions of food systems and explore how migration, community, and societal shifts mold food cultures.

SERENDIPITY ARTS FESTIVAL



THE FOOD LAB

### Designing An Encyclopaedia Of Indian Food

By Priya Mani

A conversation around the process of creating the work A Visual Encyclopaedia of Indian Food, on display at the Directorate of Accounts

### Every Grain A Story: Mapping Self And Culture Through Rice Appreciation

By Edible Archives

As India's heirloom rice varieties are vanishing, not just from our fields, but from our memories and cultural practices, here's a chance to explore these little-known wonders.

### The Body And Food

By Shubhra Chatterji

Drawing on the pedagogical philosophies of Paulo Freire and the theatrical techniques of Augusto Boal, this workshop aims to reharmonize the body through movement.

### Gobi Manchurian And The City

By Vikram Doctor

In this workshop, Vikram Doctor delves into the intricate story of Gobi Manchurian, a dish that has faced bans in certain Goan towns.

### Cultures Of Transformation

By Eleni Michael

An exploration of the endless possibilities of fermentation for the daily nourishment of a household, as well as a regenerative tool for farmers and chefs to maximise the potential of ingredients from root to stem, and farm to table.

### Redefining Goan Food For The Next Generation

By Smitha Menon

Who are the true custodians of Goan cuisine? This panel brings together key figures shaping the future of Goan food, from a seaweed farmer to modern restaurateurs, and bar experts to discuss how they are preserving and redefining Goan cuisine for the next generation.

### Imagining Insects - Rethinking Taste, Disgust And Delight

By Tansha Vohra

Does the sight of food influence the way we think it tastes? How much does it affect our choice of whether to taste it or not? Does culture have something to do with this? In this workshop that centers itself around insects as food, we will attempt to work through these questions collectively.

### Rearing Giants (Film Screening)

By Thejavikho Chase and Dipen Rangmang

With insects increasingly being explored as an important source of protein to substitute red meat, this film explores the role of the Giant Hornet, being reared for consumption in the hills of Nagaland in Northeast India.

### Make Your Own Climate Recipes

By Srinivas Aditya Mopidevi and Srinivas Mangipudi

This workshop introduces the participants to the methodology of climate recipes, which are

intimate everyday instructions for adapting to climate change.

### Ritual Sweet Map

By Ishita Dey, Anjana Amonkar and Monica  
a sensorial journey of ritual sweets with home chefs who will unpack how ritual sweets are rooted in a gendered ecology and the often invisible labour of women.

### Eating Seaweed

By The Good Ocean and Larder and Folk

This unique workshop will explore the ways in which we can eat native Goan seaweed.

### Daughter Of The Sea: Sisterhood In The Sea (Film Screening)

By Patagonia Films

Jaeyoun Kim leaves her island home in South Korea to pursue a more traditional career path in Seoul. But as her mental health begins to unravel, she decides to join the haenyeo, Jeju Island's famed "women of the sea." For centuries, these free divers and fisherwomen—some in their 80s—have dived more than 30 feet to gather seafood for their families and villages.

### Crisis Cuisine: Towards The Practice For Future Food

By Sreejata Roy

The workshop aims to engage the participants in exploring the idea of future food in times of crisis, such as COVID-19 and catastrophes due to climate change.

### Feast Of Wild Greens

By Dr. Maryanne Lobo (Plantwalks)

Learn more about cooking with local weeds, using greens foraged from the heart of Panjim.

### Tools And Sensorium Of Sweet Making

By Ishita Dey

This session delves into the sensorium of West Bengal's traditional sweet making, examining unique tools that define the industry.

### Come Eat With Me

By Sri Vamsi Matta

An interdisciplinary theatre performance that delves into the complex relationship between caste and food through shared stories and a communal meal.

SERENDIPITY ARTS FESTIVAL



THE FOOD LAB





### Eating Between The Lines

By Dhruv Sehgal

This food-writing workshop aims to combine personal narratives around food with fictionalised storytelling to create tales full of specificity and emotional depth.

### The Mushroom Keepers:

#### Film Screening & Panel Discussion

By Fungi Foundation

The film (dir. Naveen Mulki) explores the intricate relationships between fungi and the Khasi and Garo communities of Meghalaya. The screening will be followed by a discussion.

### Nectar: Embodying The Critical Role Of Bees In Food Systems

By Jashan Sippy

Through a live interactive performance and the creation of an edible tablescape, Nectar

### Where Roots Speak: Tubers And What They Can Teach Us

By Afshan Mariam

An interactive workshop encouraging you to find new ways to connect with and celebrate these resilient roots.

### Fungal Entanglements:

#### A Sensory Journey

By Fungi Foundation

An immersive workshop that bridges art, science, and traditional food practices to explore the fascinating world of fungi.

### Recipes Of The River

By Assavri Kulkarni

Stories and dishes offering a window into the vanishing fishing cultures of Goa.

SERENDIPITY ARTS FESTIVAL



THE FOOD LAB



# Taste love! A date with Limoncello 24

FACILITATOR  
**Lolita Sarkar**

The workshop offered a hands-on, immersive experience where participants will explore the sensory world of Limoncello 24. Led by the founder of Limoncello 24 alongside a skilled mixologist, the session began with a tasting of the liqueur, allowing participants to engage with its aromas, textures, and flavours.

The mixologist demonstrated a variety of cocktail recipes, inspiring participants to experiment on their own.



SERENDIPITY ARTS FESTIVAL





# Pumori x Woodburns - Mixology Masterclass

FACILITATOR

Vansh

An exclusive mixology masterclass with Vansh from Analogue featuring Pumori Gin and Woodburns Whisky. This workshop explored the art of creating exceptional drinks, from bold whiskey blends to refreshing gin cocktails. This hands-on workshop taught essential techniques, flavors, and tips to enhance your bartending skills.



# Evolving Trends in Feni

FACILITATOR

**Karun Sanghi**

Feni, a country liquor from Goa, holds a deep cultural significance, with each village boasting its own unique distillery. While traditionally consumed in its pure form, Feni brands have now introduced diverse flavors and infusions. This workshop by The Feni Project featured a tasting session of traditional and barrel-aged Feni, showcasing its heritage, versatility, and potential as a premium beverage in global markets.



SERENDIPITY ARTS FESTIVAL





# Food x Play

## Bring Your Own Pickle

By Eleni Michael

Create, learn and add to the Achaar Wall over the course of the festival!

## Mock Wild Picnic

By The Center for Genomic Gastronomy

The Center for Genomic Gastronomy will serve recipes and tasters that combine food forest ingredients with non-animal products that are high in protein and/or fat.

## Build Your Own Pickle

By Eleni Michael

An invitation to participants to think about their cultures through India's favourite fermented kitchen staple - achaar (pickle). Create, learn and add to the Achaar wall!

## Cookbook Chronicles:

### Reading Recipes

By Afshan Mariam

The facilitators will be bringing their favourite cookbooks and invite you to bring your own cookbooks, food writings and other lush food literature to read, share and feast over.

## Don't Scrap That!

By Afshan Mariam

Learn how to repurpose everyday ingredients that often go to waste—like tomato and papaya peels, coconut pulp, and coffee grounds—into quick, all-natural spa treatments.

## Early Edibles: Tasting The World

By Afshan Mariam

In this workshop, we'll explore the concept of "first mouth memories"—those vivid early experiences, whether it was the satisfying chew of a pencil end, the bittersweet lick of an ice cream stick, or the last mouthful of roti with sugar.



### **Waste-To-Value: Baking Ceramic With Eggshells**

By Khushboo Gandhi

A hands-on workshop exploring the potential of waste materials. Discover the art of mixing eggshells into clay, shaping the mixture, and firing it in an oven, creating unique ceramic materials.

### **Waste-To-Value: What To Do With Used Cooking Oil?**

By Khushboo Gandhi

Explore how to turn used cooking oil into valuable products like biodegradable cleaning agents.

### **Waste-To-Value: Natural Dyes From Food Leftovers**

By Khushboo Gandhi

Learn how to turn food scraps into stunning natural dyes in this colourful workshop

### **Waste-To-Value: Coffee Grounds Reimagined**

By Khushboo Gandhi

Learn the many ways of turning old coffee grounds into useful products!

### **Secret Market Walk**

By Assavri Kulkarni

Join us as Assavri, author of Markets of Goa, takes you through her childhood memories, exploring the seasonal vegetables, local fish, and unique spices in Panjim Market that define Goan food culture.

### **Seaweed Tidepool Walk: Exploring The Seaweed Forests Of Dona Paula**

By The Good Ocean

A tidepool walk exploring this incredible ecosystem and all the species that inhabit it.

### **Eat The Wild: Foraging For Edible Weeds In The City**

By Dr. Maryanne Lobo (Plantwalks)

In this immersive walk, learn how to identify local wild greens, explore their rich history in ancestral cooking, and understand the seasonality of these nutritious plants.

### **Climate Controlled Dosa Picnic Basket**

By Kinky Kashayam

A specifically designed 32" long, climate controlled wooden machine will be taken into restaurants to receive their orders for a dimensioned Dosa and transported with care to a desired picnic location.

SERENDIPITY ARTS FESTIVAL



THE FOOD LAB COURTYARD



# The Everlasting River

This project is an outcome of the Food Matters Grant 2024

ARTISTS

Niranjan NB and Dayananda Nagaraju

'The Everlasting River' is a series of visual works created to initiate the conversation around growing food insecurity, the value chain of food from farm to table, the countless sacrifices of farmers, and the satisfaction of having a bowl of food in the city far away from the farmlands.

Ponni (part one of three part series) is an exploratory docuseries woven around the origin place of the Kaveri River. The high peaks of Kodagu, the birthplace of the river, the girl child – Ponni takes her first steps and glides down the slopes of coffee. The series portrays the interwoven connections of the Kaveri River, rice cultivation, and the daily life of people. This work will include a video documentation of different forms of traditional rice cultivation specific to regions on the basin, culturally significant food preparation using rice integral to the lifestyle, and many stories about the river and the people. The production is imagined providing both

SERENDIPITY ARTS FESTIVAL



THE FOOD LAB COURTYARD

visual and sensory experience to the audience. The video documentary weaves the stories visually on the screen, whereas the art installation will provide sensory experience of the forgotten golden seeds – the paddy.

The installation provides an opportunity to the viewers to experience the moment from the artist's childhood, where the artist associates his playtime in the courtyard filled with the paddy produce, stack of gunny bags and pile of hay. These experiences are essential for the viewers to connect with the stories, understand the woes of the river, and the forgotten ties of land and initiate conversations towards growing food insecurity.

# Tpu Wa Sain: Tales of Sisterhood and Womanhood in the Jaintia Hills

This project is an outcome of the Food Matters Grant 2024 by Serendipity Arts Foundation

ARTIST  
Fileona Endoxa Dkhar

This project documents the tpu-wasain, an indigenous rice-cake within the Jaintia community in Meghalaya. Through photography, the tpu-wasain's connection to sisterhood, womanhood, and the land is highlighted within the matrilineal tribal Jaintia community.

The project begins by first considering a personal story of two tpu-wasain-making sisters (the artist's grandmother Jialsibon Dkhar and her sister Boni Dkhar). This personal story then evolves into a generative tale of woman-led tribal togetherness. From the home to the paddy to the marketplace, we see women sharing a sense of empowered responsibility.

This documents the journey of the ingredients, from the terrace rice fields of Jaintia hills, the local underground water system, to a pot where it is cooked, and eventually journeys to the marketplace. This also highlights the clay pots, an indigenous design that incorporates local Jaintia black clay.





# O Gaanewali

## DIRECTOR

**Meghana AT and Mallika Singh**

## WRITER, CURATOR & MUSIC DIRECTOR

**Avanti Patel**

## PERFORMERS

**Avanti Patel (Vocals)**

**Rutuja Lad (Vocals)**

**Vighnesh Kamath (Tabla)**

**Nusrat Apoorv (Harmonium)**

**Ejaz Hussain (Sarangi)**

## MANAGEMENT

**Wide Wings Media**

**Kushal Khot (Show Manager)**

**Nitin Fuse (Lights)**

'O Gaanewali' brings together forms like thumri, dadra, ghazal, chaiti, jhoola, and hori to bring attention to female performers, especially Tawaifs, whose contributions to the evolution of these genres have been historically overlooked.

SERENDIPITY ARTS FESTIVAL



THE THEATRE



# Folios of Time I & II

## CURATOR

**Jayachandran Palazhy**

## MENTORS

**Damiano Ottavio Bigi**

**Alessandra Paoletti**

**Kunihiko Matsuo**

## ARTISTS

**R Sai Venkata Gangadhar**

**Pallavi Verma**

**Gayatri Shetty and Ronita Mookerji**

**R Chandiran and Deivamani**

**Seher Noor Mehra**

**Harshal Vyas**

## CURATORIAL ASSISTANT

**Neiha Jaiswar**

## LIGHT DESIGNER

**Shymon Chelad**

## SUPPORTED BY

**CROSS Project**

**Fabbrica Europa**

**Italian Institute of Culture (Mumbai)**

The world is at the cusp of epochal change, and individuals and communities are facing multiple challenges on various fronts - the environment, climate emergencies, wars, migration, displacements, existential dilemmas, gender issues, and more. Hence, it becomes imperative to find empathetic somatic expressions to reflect this reality.

While recognizing the difficulties humanity faces today, any attempt to offer hope for individuals in building inclusive communities where diversity, tolerance, care for the environment, and sustainable practices is nurtured, needs to be celebrated. The contemporary dance strand of the festival will present the pulse of our time from multiple vantage points and perspectives through the works of choreographers from diverse backgrounds.

The chosen choreographers were invited for an intense choreography residency in Bangalore mentored by two acclaimed Italian artists- choreographer Damiano Ottavio Bigi and dramaturge Alessandra Paoletti and will get a chance to interact with the renowned Japanese digital artist Kunihiko Matsuo.

SERENDIPITY ARTS FESTIVAL



THE THEATRE





# Glitch in the Myth

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## WRITTEN, PERFORMED, AND DIRECTED

**Anoushka Zaveri**

## RHYTHM, VOCALS, AND MUSIC DIRECTION

**Maahi Zaveri**

## LIGHT DESIGN

**Adi Shastri  
Prerana**

## PRODUCTION MANAGER

**Hiya Saraf**

## DRAMATURGICAL SUPPORT

**Meghana AT**

## VISUAL IDENTITY

**Tamanna Rajabali**

'Glitch in the Myth' challenges grand narratives and reveals the fascinating, subversive ways in which women might work to support and inspire one another—how they communicate, pass on traditions, create microhistories of their own, and overturn the system. While set in a mythical, fantastical world, it reflects on our current reality and exposes the dangers of privileging a single figure or narrative while forgetting what or who is left behind in the process.

This multidisciplinary departure from the oft-told Ramayana takes you on a journey from Mithila to Lanka with Sita, Sakhi, and a slew of characters both strange and familiar.

SERENDIPITY ARTS FESTIVAL



# BE-LOVED: Theatre, Music, Queerness and Ishq!

## CURATORS

Sankar Venkateswaran and  
Quasar Thakore Padamsee

## PRESENTED BY TAMAASHA THEATRE

## SCRIPT AND DIRECTION

Sapan Saran

## WRITERS

Aditi Angiras  
Akhil Katyal  
Bhupen Khakhar  
Dhiren Borisa  
Josh Malihabadi  
Madhvi Menon  
Maya Sharma  
Nikhita Singh  
Ruth Vanita  
S Chandramohan  
Saesha  
Saleem Kidwai  
Sapan Saran  
Shakti Milan  
Sharma  
Shruti Sonal  
Smita V  
Tanishka Patidar  
Utkarsh Mazumdar  
Vimal Bhai

## CAST

Kalyanee Mulay  
Aayush Thakur  
Mx.Siaan  
Ojaswi Bhattarai  
Prajesh Kashyap  
Prerana  
Rigved Singh  
Maurya

## MUSICIANS

Ritesh Malaney  
Rohit Das

## MUSIC COMPOSITION

Amod Bhatt  
Mohit Agarwal  
Rohit Das

## CHOREOGRAPHY

Diya Naidu

## COSTUME DESIGN

Bobby

## SET DESIGN

Shridhar Mestri  
Prashant Jagdale

## ASSISTANT DIRECTORS AND PRODUCTION SUPPORT

Tanish Jacob  
Rego  
Sakshi Kasare

## SOUND ENGINEER

Sudhansingh Rajput

A kaleidoscopic exploration of queer love through an enthralling evening of theatre, music, poetry and movement. The piece draws from powerful writings from history and literature. It weaves a rich tapestry of the dynamic and evolving conversations the community is currently engaging with, in the form of songs, satire, musical storytelling, and more.

The play comprises writings of eminent queer writers, exploring the canvas of queerness across locations and diverse people in India. You can look forward to a delightful, vibrant, quick-paced evening, funny and moving, personal and political.

SERENDIPITY ARTS FESTIVAL





# Zig Zags to Earth

## CURATOR

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## PUPPETEERS

**V Aarti  
Ankit Ravani**

## WRITER AND DIRECTOR

**V Aarti**

## ARTWORK AND DESIGN

**Ankit Ravani**

## SOUND DESIGN AND EXECUTION

**Adheep Das**

'Zig Zags to Earth' is a shadow puppet play that combines the use of traditional-style shadow puppets with the use of an overhead projector. The play is a fascinating interplay of several experimental elements including narrative logic, visual language, and sound design.

Zig, a being from another planet, is sent on an intergalactic quest to find the only thing that can save his planet from danger: a miraculous liquid on Earth. On reaching Earth, he meets Dr. Anita, a scientist who vows to help him, and together they set out on this journey.

The show prompts the audience to step away from an anthropocentric view of the world, and suggests a shared kinship with all beings on Earth.



# Allegories of Anatomy: A Triple Bill

CURATOR

**Jayachandran Palazhy**

CURATORIAL ASSISTANT

**Neiha Jaiswar**

With technology shaping and controlling most aspects of our lives, the Body becomes the last and final frontier with its independent thoughts and expressions.

How are these expressions and bodies influenced by the changes and the contemporary times we live in?

'Allegories of Anatomy: A Triple Bill' brings to you three artists from diverse backgrounds and cultures - New Delhi, Arunachal Pradesh, and Seoul who use their bodies to express and reflect on their contemporary lives.

These performances seek to explore human resilience and expression, through diverse vantage points in these changing times.

The performances showcased as a part of this curation are listed below.

# Uninhabited Island

ARTIST

**Jaewoo Jung (South Korea)**

SUPPORTED BY

**INKO Centre**



Loneliness is intrinsic to the human experience, often accompanied by fear and pain. A person who is not lonely is someone who has found the ability to connect and live harmoniously with others. In this performance, the artist grapples with questions about how they will shape their life and the kind of person they aim to become.

In this piece, Jaewoo uses his incredible physicality and sense of humor as his expression. Impressively lithe, his choreography is vigorous and powerful, powered by captivating movement.

SERENDIPITY ARTS FESTIVAL

THE THEATRE





# The Chinky Express Comes to Town

## ARTIST

**Aseng Borang (Arunachal Pradesh)**

## PERFORMANCE AND CHOREOGRAPHY

**Aseng Borang**

## TECHNICAL ASSISTANT

**Manju Sharma**

*as part of 'Allegories of Anatomy: A Triple Bill'*

## SUPPORTED BY

**Prakriti Foundation**

What if somebody was not allowed to make eye-contact, take up any space or even straighten their spine? Maybe they were just given adjectives instead of a name. Sometimes, that somebody is an edible, a doll, a fetish, a savage, a caricature but never a person. Somebody gets mocked and humiliated. Somebody is never seen as they would like to be seen but instead how others would like to watch them.

You are here to watch somebody, but you do not pity them. Someone wants to educate them, someone wants to develop them, and someone wants to convert them. Someone wants to clean them, someone wants to assault them, and someone wants to enslave them. You sit and watch somebody erode. You watch somebody get played and harassed. You watch somebody's autonomy removed from their physical body.

Somebody is here in person.

Ready to display and exhibit her exotic body.  
To dance to your tunes, your wishes and crush her dreams.

She is the exhibit.

She is the artist.

She is the specimen.

She is the entertainment.

From the wild forests, the tall mountains  
And the never-ending rivers of Arunachal Pradesh, born in the Valley of Dibang river.

The Chinky Express comes to town.

Only for your eyes.

SERENDIPITY ARTS FESTIVAL



# Deviant Octopus

## ARTIST

**Jasmine Yadav (New Delhi)**

## PERFORMANCE AND CHOREOGRAPHY

**Jasmine Yadav**

## SOUND DESIGN

**Surbhi Mittal**

## ARTISTIC COLLABORATOR

**Mandeep Raikhy**

**Prakriti Excellence in Contemporary Dance  
Award (PECDA) 2024**

## SUPPORTED BY

**Prakriti Foundation**

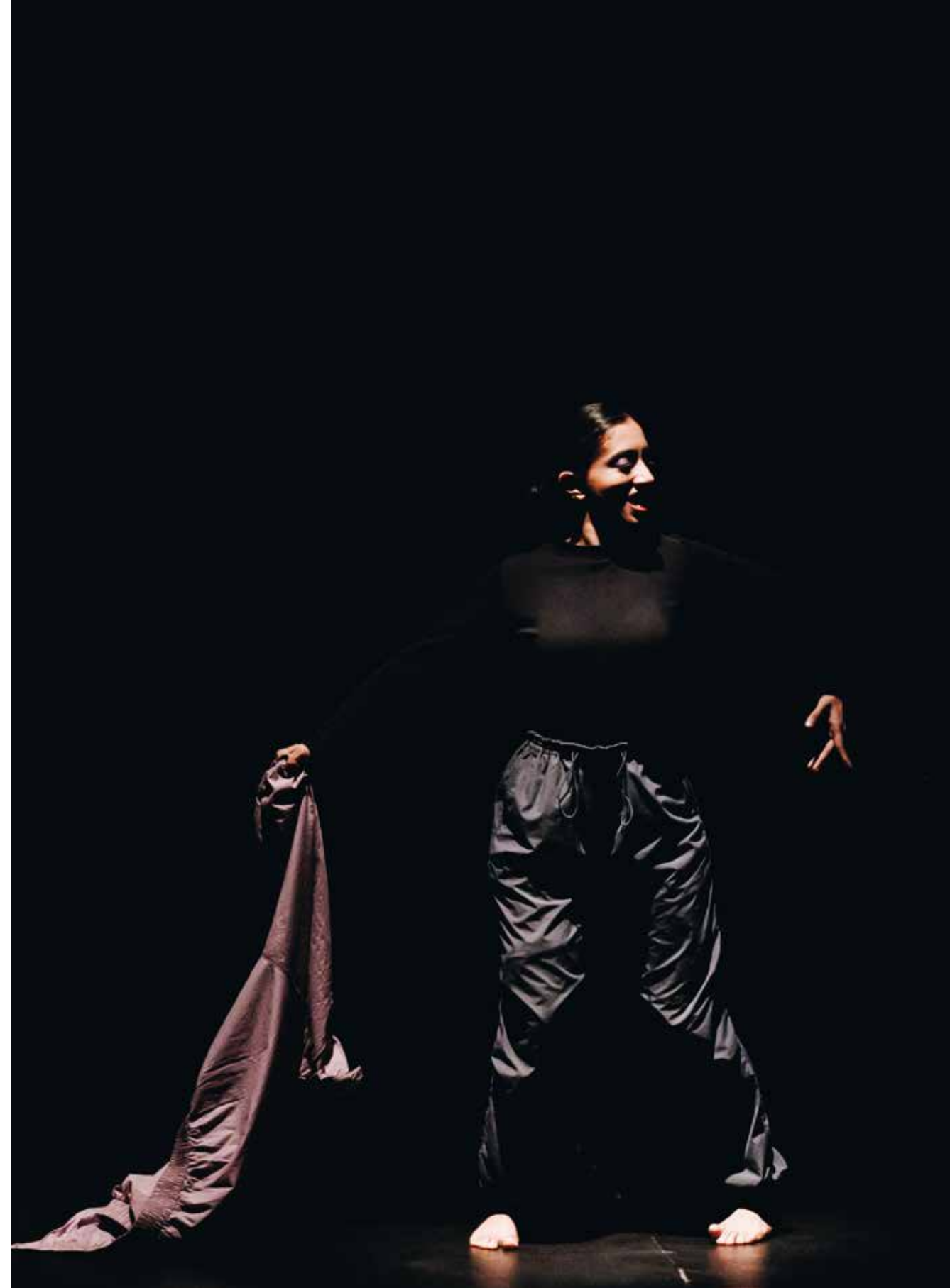
*This work was developed at Khuli Khirkee.*

Every posture, movement, and touch is a question posed by the body. This piece explores a transformation – as the dancer devotes herself to desire and appetite. The work involves transforming into someone who is part human, part creature, part monster. This creature is at times spread out, at times crooked, bent, curled inside, and always found shapeshifting.

A body which isn't able to fit into any one standard or label. What does it mean to devote oneself to this constant becoming and unbecoming? The work explores various meanings and associations of desire as a practice, and in particular looks at how female desire, which is often censored/policed, finds manifestations through movement.

The dancer surrenders herself to a raw urgency, questioning decency and censorship. The dancer does this through a movement vocabulary found with her clothing which involves dressing, undressing. Hiding some parts and revealing some. In this hide and seek the desire is to reveal something raw, unashamed and alive.

SERENDIPITY ARTS FESTIVAL





# Aqeedat, Love's Union in the Divine

CURATOR

**Geeta Chandran**

PERFORMER

**Divya Goswami**

TABLA AND PERCUSSION

**Praveen D Rao**

PADHANT

**Keerthi Kumar**

VOCAL

**Siddharth Belamannu**

FLUTE

**Sameer Rao**

SARANGI

**Sarfaraz Khan**

REHEARSAL AND TECHNICAL DIRECTOR

**Tushar Asirvadam**

In Punjab, the artist's homeland, love is woven into the rich cultural tapestry of the region. The land, nourished by its five rivers and vibrant culture, has inspired countless love stories. Among them is the tale of Sohni and Mahiwal, immortalised by the 19th-century poet Syed Fazal Shah in his 'Kissa' poetry. Sohni, a potter's daughter, and Mahiwal, a shepherd, face numerous trials across the river Chenab, which symbolises their love's strength and endurance.

Their story culminates in tragedy when Sohni's unbaked clay pot, a symbol of incomplete love, fails her. As she drowns, Mahiwal joins her, choosing love over life. Their ultimate union transcends the physical realm.

This dance production merges Kathak, Hindustani classical music, and folk arts to celebrate this timeless love. Through soulful music and intricate choreography, it aims to bring alive Punjab's essence and the enduring metaphor of love's divine union. Here, love transcends words, art, and time, shaping our shared human experience.

SERENDIPITY ARTS FESTIVAL



THE THEATRE



# Sakuntalam

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## DIRECTED BY

**Guru G Venu**

## PRESENTED BY

**Kottichetham  
Natanakairali**

## SŪTRADHĀRA

**Gurukulam Tharun**

## ACTORS

**Sooraj Nambiar  
Nepathya Sreehari Chakyar  
Kapila Venu  
Kalamandalam jishnu Pratap  
Sankar Venkateswaran  
Kalamandalam Hariharan, Kalanilayam  
Haridas  
Gurukulam Tharun**

## MIZHAVU

**Kalamandalam Rajeev  
Kalamandalam Hariharan  
Kalamandalam Narayanan Nambiar**

## IDAKKA

**Kalanilayam Unnikrishnan**

## TALAM

**Saritha Krishnakumar**

## MAKE-UP

**Kalanilayam Haridas  
Kalamandalam Vysakh**

Kalidasa's 'Abhijnanasakuntalam' narrates the love story of King Dushyanta and Sakuntala and is celebrated for its lyrical beauty, emotional depth, and masterful use of language. Kalidasa's work delves into themes of memory, recognition, love, the interplay of coincidences, unknown forces, and human actions. This masterpiece has inspired countless adaptations across various art forms, from literature and painting to dance, cinema, and modern theatre.

The play had been a taboo in Koodiyattam, the traditional theatre from Kerala, until 2001 when the Natanakairali troupe, under the direction of G. Venu, produced it in Koodiyattam for the first time.

G. Venu's production of Sakuntalam blends tradition with innovation, breaking centuries-old taboos and conventions, and presenting a timeless classic in its most fitting form.

SERENDIPITY ARTS FESTIVAL



THE THEATRE





# Rage In Making/Rage In Rest

CURATOR

**Salil Chaturvedi**

ARTISTS

**Shivangi Agrawa**

**Zaddy Astro**

**Taash**

In this mural, the central theme being explored is that of a visual tapestry where multiple stories and narratives come together to form a cohesive portrayal of the intersection of disability, time, rest, and their interaction with queer realities. The mural will also incorporate multimedia/multi-sensorial components to enhance the storytelling and engage the audience on a deeper level.



The idea is to create a space that compels the engager to pause, absorb, and reflect on their existing understanding of the concepts being explored and leave with newer imaginations of how they see this very intersection.

Currently, the intricate interplay of time, rest, and ableism in the lives of queer and disabled individuals is approached with a linearity that comes across as very reductive to actual lived experiences. The mural will illustrate how these elements intersect, influence, and shape each other, creating a unique rhythm of life that is often misunderstood or overlooked by society.



# Fantasy Forest

CURATOR  
**Salil Chaturvedi**

ARTISTS  
**Sufyan Panna**  
**Pakhi Sen**

This project is a life-sized 'fantasy jungle' from artist Sufyan Panna and Pakhi Sen's world. It will feature five large animal creatures adorned with intricate painted and illustrated jungle backgrounds. These will be hung at different levels, creating a suspended art installation, and will possess a tactile quality that invites closer inspection.

Created in collaboration with The Owl House, Goa, this project engages with the neurodivergent students who have been working alongside each other to build worlds of their own. Led by Pakhi and Sufyan, the students at The Owl House come together to create this installation, and furthermore have workshops that engage with wider audiences.





# Touched!

## CURATOR

**Salil Chaturvedi**

## COLLABORATOR

**Indian Institute of Art & Design (IIAD)**

## MENTORS

**Kishore Chakraborty**

**Pankaj Narain**

**Siddhant Shah**

## ARTISTS

**Labani Mandal**

**Ira Elza Elizabeth**

**Ritika Saha**

**Mehek Rehani**

**Priyaangshi kashyap**

**Diya Talreja**

**Hridhima Mehrotra**

**Megan Jose Leon**

**Akash Kumar Prajapati**

**Sriyani Bhattacharjea**

**Devyanshi Sharma**

**Himanshi Ahlawat**

**Neale Nadar**

**Aashna**

**Daksh**

Surfaces do more than meet the eye—they awaken our sense of touch and profoundly activate our other senses. Whether we're running our fingers over a smooth stone, feeling the grain of wood, or brushing against a textured fabric, our skin serves as the gateway to tactile stories. In tactile art, this physical point of touch is central—it invites interaction, drawing us in to explore, sense, and imagine through our fingers.

How a surface feels—rough, smooth, soft, or stern—can evoke emotions and memories and even challenge our expectations. Touching, then, becomes an exploration not only of the physical object but also of the ideas and emotions embedded in the artwork.

Touched! encourages the audience to use their hands and other senses to experience the work intimately and to become active participants in the art moment, rather than passive observers.

Through Touched!, we aim to highlight the beauty and depth of the tactile experience. It's about more than just representing objects or scenes—it's about carefully crafting surfaces that invite exploration and allow us to be immersed in the art object differently, more personally, and to be touched profoundly by the experience.

SERENDIPITY ARTS FESTIVAL



ACCESS LAB



# Studio Me

CURATOR  
**Salil Chaturvedi**

FACILITATOR  
**Ariedon Feldon Gomes**

The Access Lab is not just a space for workshops and talks, but a space that welcomes all to let go of all inhibitions and break free. The space is open to anyone and everyone who wishes to engage in art-based activities to soothe their senses and be present in the moment.

# Access Lab

CURATOR  
**Salil Chaturvedi**

Access profoundly shapes our relationship with art, culture, and society. Often, barriers—physical, social, and digital— influence who has the ability to engage, participate, and experience creativity. From challenging institutional gatekeeping to reimagining inclusive spaces, the Access Lab invites viewers to question and reconsider the ways in which access is granted, restricted, or redefined in the contemporary world. By emphasizing both the limitations and possibilities inherent in access, the Access Lab hopes to foster a dialogue about equity, visibility, and the transformative power of art for all.

**Nature’s symphony:  
a bird watching adventure**  
Facilitator  
Goa Bird Conservation Network

**Blind Date with Friends**

**Scented stories: an artisanal  
Fragrance workshop**  
Facilitator  
Atika Gaur

**Imagination in motion:**  
Expressive Arts for Autism

**Trash To Treasure**  
Facilitator  
Tamsin Noronha

**Adventures In Imagination:  
Storytelling For The Neurodiverse**  
Facilitator  
Shivani Dhillon

**Dis/play: Integrating disability  
into art practice and performance**

SERENDIPITY ARTS FESTIVAL

ACCESS LAB









### Warli Art Workshop

Facilitator  
Shivani Dhillon

### Voice to Vision: Mastering Audio Description

Facilitator  
Narendra Joshi  
Sidhant Joshi  
Arihant Jain  
Yishu

### Humdrum Music Workshop

Facilitator  
Rudolf David

### Silent Rhythms

Director  
Dr. Alim Chandani

### ARTISTS

Hardeep Singh  
Deepak K C  
Amaldev PR

### Benin George Varghese

Soham Bhau Gaikwad

### INTERPRETERS:

Shivoy Sharma Surbhi

### If I Could Tell You

Directed by Niharika Popli in collaboration  
with Pakhi Sen

### Walk in the Woods

Facilitator  
Shuchi Gupta

### Sholay: Audio Described By Saksham

Collaborator  
Saksham

### All Aboard The Story Raft

Facilitator  
Shuchi Gupta

In Partnership with



### Mindful Art Workshop

Facilitator  
Simi K

### Guided Meditation And Sound Healing Workshop

Facilitators  
Prerna Khetarpal and Kareena

### Expressive Art Workshop

Facilitator  
Gaurika Noor

SERENDIPITY ARTS FESTIVAL



ACCESS LAB





# the ESG building



## THE ESG BUILDING

**MOLD: A Seed is an Ark through the Portal**  
Curated by Mold Magazine

**THE GOAN STAGE: Narratives of Identity**

Curated by Akshay Mahajan and Lina Vincent in collaboration with Kaustubh Naik

**Shahi-Tukra**

Curated by Sankar Venkateswaran and Quasar Thakore Padamsee

**Super Stranger**

Supported by Japan Foundation

**Chapters Inbetween**

Curated by Preethi Athreya

## THE ESG AUDITORIUM

**Film screening: Around the Corner, Goa**  
Curated by Preethi Athreya

**Gulammohammed Sheikh On Bhupen Khakhar**

**What Is the Public Role of Art?**  
Moderated by Srinivas Aditya Mopidevi

**In the Realm of the Sonic Senses C**  
Moderated by Gautam Pemmaraju

**The Infinite Forest: Innovation in Design and Craft**  
Moderated by Gopika Nath

**SAF x RCA Collaboration: Senior Artist Residency**  
Speakers Peter Bazalgette

**Panel on Abundance in Scarcity**  
Moderated by Monisha Ahmed

**Film Screening: I Am Lawrence Wilson**  
Curated by Aldona Video Club

**Changing Equations: Public and Art**  
Moderated by Vidya Shivadas

**Resurgence of Memory: Oceanic Archives and the Portuguese Connection**  
Speakers: Ananya Jahanara Kabir in conversation with Lina Vincent & Akshay Mahajan

**City as Stage: Presentation**  
Supported by The British Council

**Towards a Sustainable Evolution of Cultural Festivals**  
Moderated by Ruchira Das

**Best Practices: Navigating Intellectual Property Rights in the Music Industry**  
Speakers: Ameet Datta

**Film Screening: Chapters Inbetween**  
Curated by Preethi Athreya

**Film Screening: If I Could Tell You**  
Directed by Niharika Popli in collaboration with Pakhi Sen

**The Greenwashing Narrative**  
Moderated by Shefalee Vasudev

**Film screening: Centro Histórico**  
Curated by Aldona Video Club

**The Shrinking Space for Writing on the Performing Arts**  
Moderated by Snigdha Hasan

**Protecting Creativity: Intellectual Property in the Live Arts**  
Moderated by Sankar Venkateswaran

**Classical Mentorship Grant: Presentation & Conversation**  
Presenting: Kankana Singh, Noopur Gadgil and Akash Mallick

**Unveiling Maya: A New Mythology for Our Complex World**  
Presented by Svasa



# MOLD: A Seed is an Ark through the Portal

## WORKS INCLUDED

**MOLD Magazine: Seeds (Issue 05)**

**Suneil Sanzgiri, “Two Refusals (Would We Recognize Ourselves Unbroken?),”  
Two-Channel Installation, 2023**

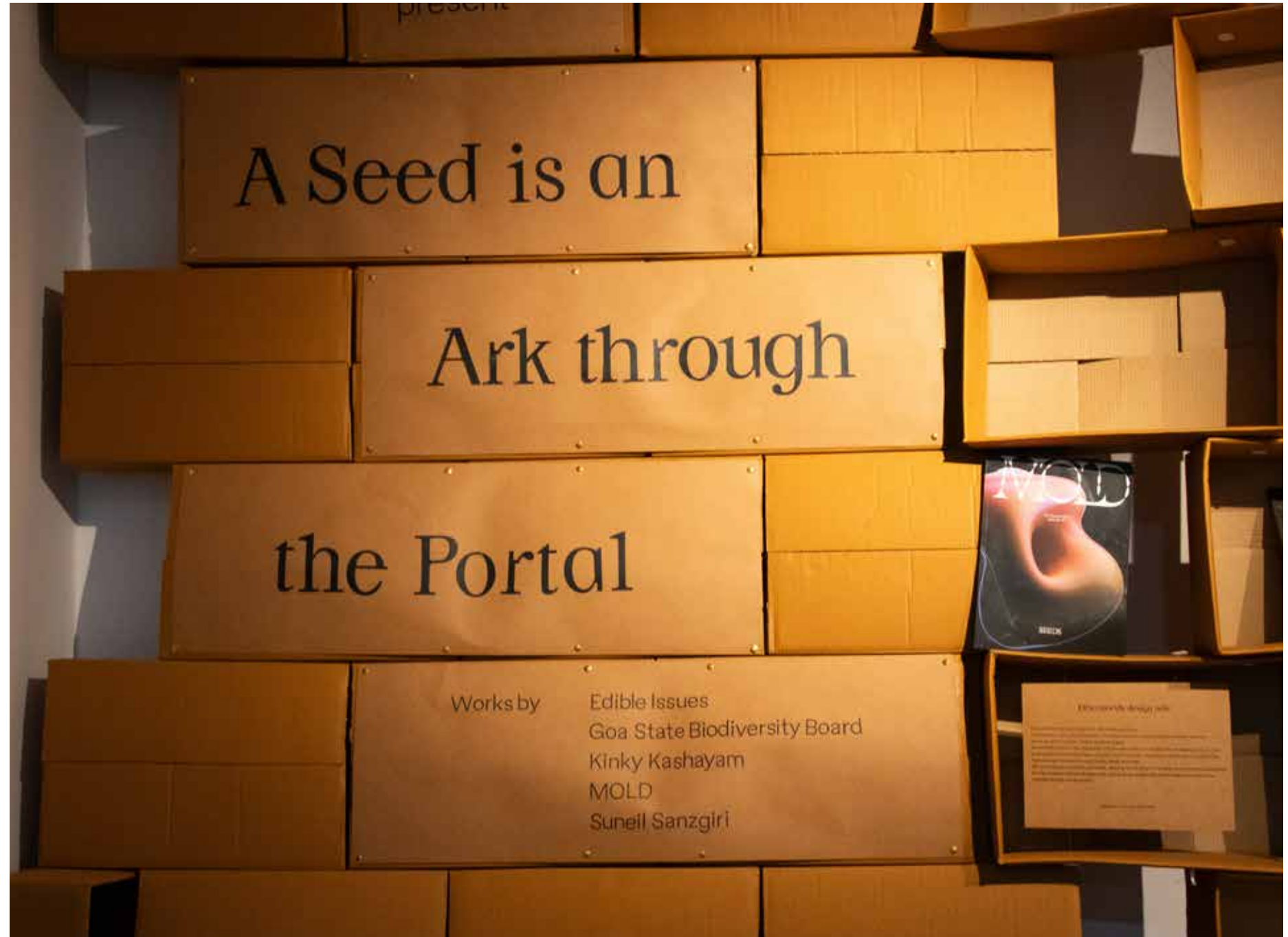
**Seed Library, Goa State Biodiversity Board**

**Food Book and Zine Library, Edible Issues  
and MOLD**

**Dosa Picnic by Kinky Kashayam**

In a moment of deep spiritual, ecological and political crisis, I am calmed by the words of the writer Arundhati Roy who reminds us that this moment “is a portal, a gateway between one world and the next.” In times of uncertainty, our ancestors have turned to seeds—stowing them away with the hope of seeking out new, more fertile ground. A seed is an ark of intelligence that contains all the information and resources it needs to flourish. All it needs is radical collaboration with living soils, and the gift of the elements—sun, air, water.

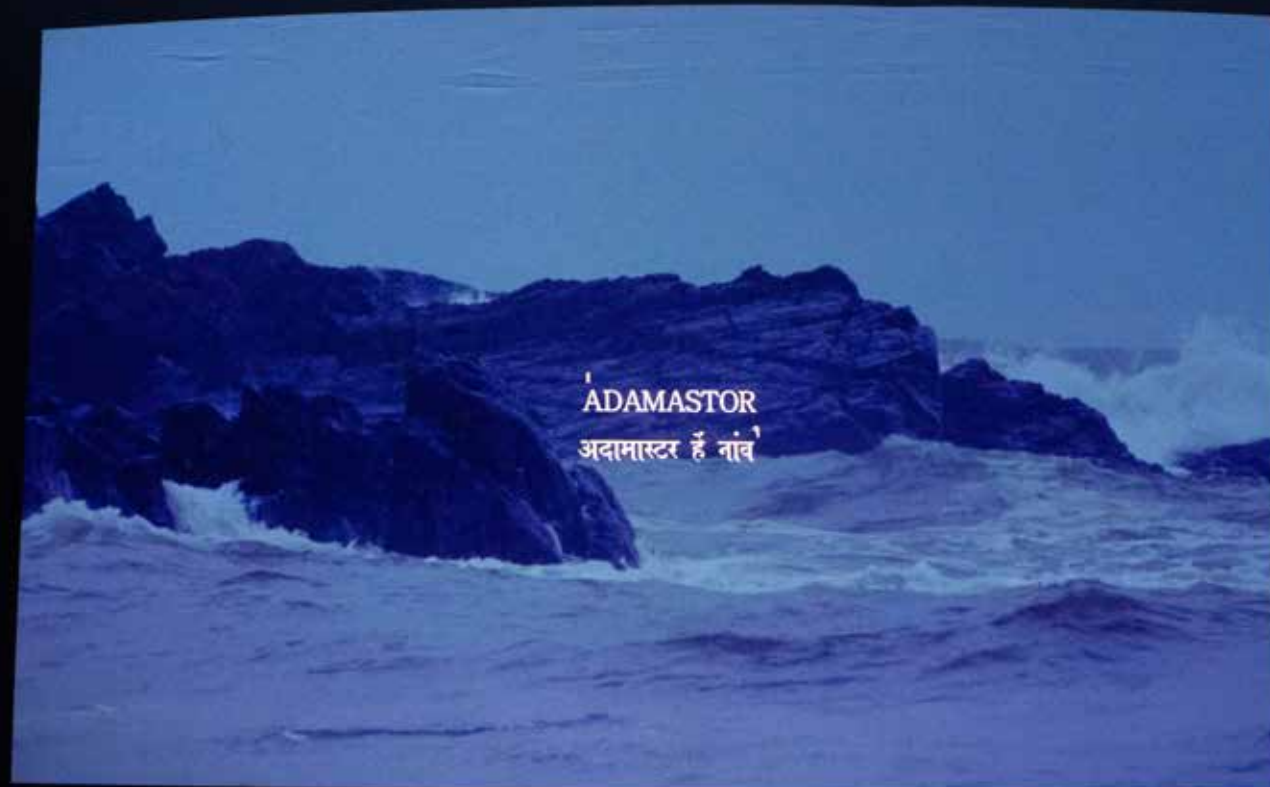
Starting from the question, “what can seed intelligence teach us?”, we consider how we might design future food systems built on practices of care and nourishment embodied by the adaptive flourishing of seeds. As we pass through the portal, we must consider the seeds we save for the next generation. What are the seeds of liberation: ideas, projects and paradigms to be nurtured until they find the fertile soil and conditions needed to take root and grow?



*MFK Fisher*



AN ALPHABET  
FOR GOURMETS





# THE GOAN STAGE: Narratives of Identity

## CURATORS

Lina Vincent  
Kaustubh Naik

## ACKNOWLEDGEMENTS

Hauns Sangeet Natya Mandal, Goa; Tiatr Academy of Goa (TAG); Nalini Elvino de Sousa (Lotus films Goa)

Theatrical performances have long been a vibrant part of Goan community life, transcending religious and cultural demarcations. Goan theatre reflects the complex interplay between identity, nostalgia, and regional belonging, whether through the sharp satire of Tiatr or the historical reverence of Aitihasik Natak. The exhibition explores and juxtaposes these two dominant theatrical traditions in the region and examines how they have constructed and contested Goan identity across centuries.

Tiatr, a performative form rooted in the working-class ethos of migrant Goan Catholics in Bombay, began as an expression of

SERENDIPITY ARTS FESTIVAL



THE ESG BUILDING

longing for a lost homeland. Following Goa's integration into India in 1961, Tiatr became a critical voice evaluating the place of Goan Catholics within a larger Indian nation-state. The painted backdrops, or podde, used in these performances, often depict iconic sites of Goa's lusophone past, reinforcing a distinctly Catholic-Goan identity.

Aitihasik Natak are historical plays centred on heroic Maratha figures like Shivaji and Sambhaji—they forge an affective link between Goa and neighbouring Maharashtra State. These plays emerged as a cultural assertion by marginalised communities in Goa, who reimagined themselves as part of the broader Maratha identity. Performed in temple spaces during village fairs and rituals, these plays, with their painted backdrops, imagine Goa as a cultural extension of the Maratha Empire.

Through archival materials, including performance recordings, photographs, scripts, props, and visual artefacts, the exhibition follows the historical trajectory of these cultural forms from the 19th century to the late 20th century. Tiatr and Aitihasik Natak not only entertain but also serve as platforms for negotiating and expressing complex regional affiliations and politics that transcend Goa's geographic boundaries.

# Shahi-Tukra

CONCEPTUALISED AND PERFORMED BY  
**Nitish Jain**

CURATED BY  
**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

DRAMATURGY  
**Mara Ingea  
Katja Vaghi**

MUSIC AND SOUND DESIGN  
**Raaghav Dhingra**

RECORDING ENGINEER  
**Charu Vikram Singh**

NARRATION  
**Shruti Singh  
Barbara Day**

PRODUCTION  
**Studio MoreThanThat**

Inspired by countless maternal figures telling bedtime stories across generations, 'Shahi Tukra' explores themes of tenderness, caregiving, sacrifice and wellbeing. Through simple and raw stories of the earth, this is an invitation to be imaginative, curious and empathetic about the planet.

'Shahi Tukra' is a delightful treat that reminds one to slow down, be present, be aware, immerse and engage playfully with the materiality of the world we live in. Through a one-to-one experience, the performance focuses on the value of direct human interaction and touch in an accelerating world. Playful objects, smells, tactile materials and human touch are paired with an audio narrative to open doors for a sensory adventure.





# Film screening: Around the Corner, Goa

CURATED BY  
**Preethi Athreya**

*Conceptualised as part of The Labour and  
Leisure Chronicles*

Created on the streets of the city of Panjim,  
Around the Corner, Goa is a dance film featuring  
Davis Freeman and Sharan Devkar Shankar that  
uses the city as its inspiration.

# Gulammohammed Sheikh On Bhupen Khakhar

Gulammohammed Sheikh in conversation with  
Atul Dodiya on the life and works of the seminal  
artist Bhupen Khakhar, who was also his  
dear friend.

SERENDIPITY ARTS FESTIVAL



# What Is the Public Role of Art?

SPEAKERS  
**Ala Younis, Sarnath Banerjee,  
and Thukral & Tagra**

MODERATED BY  
**Srinivas Aditya Mopidevi**

Caught between the harsh impacts of climate  
change and the perils of ongoing global  
conflicts, the public role of art is in a state of  
flux, necessitating a constant reorientation of  
its forms and methods. This panel unpacks the  
diverse avenues of publicness and play that are  
at work through the practices of  
contemporary art.

# In the Realm of the Sonic Senses

SPEAKERS  
**Paul Purgas, Nishant Shukla, Vishwa Shroff  
with Veerangana Solanki**

MODERATED BY  
**Gautam Pemmaraju**

As a response to 'A Haptic Score', a  
conversation addressing the intersecting  
topography of the senses, bodies, materials and  
perceptions, where visual and non-visual stimuli  
meet in complex ways providing tantalising  
opportunities for artistic exploration.

THE ESG AUDITORIUM



# The Infinite Forest: Innovation in Design and Craft

SPEAKER  
**Raki Nikahetiya**  
**Kanika Karvinkop**  
**Mandakini Mathur**  
**Dr Manjiri Thakoor**

MODERATED BY  
**Gopika Nath**

Join us as we explore the synergy of tradition and technology in Craft and modern design. From the eco-friendly versatility of jute and the intricate artistry of Kasuti embroidery to the enduring allure of Dhokra craft and the precision of digital textile printing, this discussion delves into how these crafts redefine aesthetics while honoring and preserving cultural heritage.

SERENDIPITY ARTS FESTIVAL



# SAF x RCA Collaboration: Senior Artist Residency

SPEAKERS  
**Peter Bazalgette**  
**Chantal Faust**  
**Ken Neil**  
**Michael Lehnert**  
**Sukanya Ghosh**



A conversation about the collaboration between Serendipity Arts and the Royal College of Art, London focusing on the importance of the Senior Artist Residency programme.

THE ESG AUDITORIUM





# Panel on Abundance in Scarcity

## SPEAKERS

Faiza Khan  
Saravana Kumar  
Jigmat Norbu  
Rigzin Wangmo Lachic  
Ikshita Pande

## MODERATED BY

Monisha Ahmed

Explore how resourcefulness thrives in seemingly limited environments. This engaging panel brings together experts to discuss the documentation of indigenous tribes, the ingenuity of vernacular architecture, the evolution of Ladakhi fashion, and more. Delve into how cultural and environmental contexts inspire creativity, sustainability, and innovation, showcasing the richness that emerges from scarcity.

ROYAL  
ENFIELD



# Film Screening: I Am Lawrence Wilson

Public Screenings Season 1

CURATED BY  
Aldona Video Club

A short documentary that follows the story of Mr. Lawrence Wilson, a cinephile who was a part of an old custom of screening films in rural Goa. The screening will be followed by live analog film (16mm/35mm) projections by the film's main subject (Lawrence Wilson), who at 76 years of age is a singer, dancer, and stand-up comedian.

SERENDIPITY ARTS FESTIVAL



# Changing Equations: Public and Art

SPEAKERS

Ravi Agarwal

Swati Janu

Vikram Phukan

MODERATED BY

Vidya Shivadas

This panel examines how we might think through the operative terms of “public” and “art” and consider this critical relationship in our contemporary context. Even as public art becomes a recognisable genre, equated with the placement of artworks in public spaces and with the enhancement and beautification of spaces, artists are equally interested in considering publicness as a social practice and mobilising other key terms like audience, contestations, relationships, communication and site-specificity into the equation.

# Resurgence of Memory: Oceanic Archives and the Portuguese Connection

SPEAKERS

Ananya Jahanara Kabir in conversation with  
Lina Vincent & Akshay Mahajan

The conversation will encompass the many tangible and intangible links of culture that exist within transoceanic history, particularly reflecting on Portuguese colonies and the movement between them.

THE ESG AUDITORIUM



# City as Stage: Presentation

PRESENTERS  
**Anahita Ganjoo & Bilal Zafar Ranjha, Nicky Chandam & Mohit Mathur, Michella Perera & MR Vishnuprasad, Malavika PC & puer deorum**

COURSE DIRECTOR  
**Vikram Phukan**

COURSE ADVISOR  
**Pooja Ghai (Tamasha Theatre Company, UK)**  
Supported by:



The City as Stage course addressed the ways in which the performing arts can move beyond traditional venues and institutions to activate everyday sites where people live and gather. The course explored how performance—through theatre, dance, sound, and movement—can reflect and reshape the urban experience, while also fostering a sense of community in spaces marked by social and physical complexities. This session is a showcase of projects conceived by four pairs of Indo-UK collaborators after they completed the course.



SERENDIPITY ARTS FESTIVAL

# Towards a Sustainable Evolution of Cultural Festivals

SPEAKER  
**Gary Kerr  
Smriti Rajgarhia  
Jeff Khan  
Natalia Alvarez Simó**

A panel discussing a sustainable future for festivals with a special focus on accessibility and inclusivity and the building of healthy support networks.

MODERATED BY  
**Ruchira Das**



THE ESG AUDITORIUM

# Best Practices: Navigating Intellectual Property Rights in the Music Industry

## SPEAKERS

**Rakesh Nigam, Mayur Puri,  
Atul Churamani, Rafael Pereira**

This panel explores the complex landscape of intellectual property rights, fair practices, and licensing in the music industry.

In collaboration with The Indian Performing Right Society Limited (IPRS)



# Film Screening: Chapters Inbetween

## CURATED BY

**Preethi Athreya**

Conceptualised as part of The Labour and Leisure Chronicles

Chapters Inbetween features a series of six short films on the lives of women workers, traders and entrepreneurs in Goa in a bid to capture what is unsaid in their lives.



SERENDIPITY ARTS FESTIVAL

# Film Screening: If I Could Tell You

## DIRECTED BY

**Niharika Popli in collaboration with Pakhi Sen**

*Supported by Film South Asia*



This film follows the journeys of two friends, one deaf and one hearing, and their unique relationship to Indian Sign Language (ISL). If I Could Tell You is an evocative inquiry into the significance of language in our shared human experience.



THE ESG AUDITORIUM

# Protecting Creativity: Intellectual Property in the Live Arts

## SPEAKERS

**Jean-Guy Lecat  
Christina Langer  
Mallika Taneja  
Rafael Pereira**

## MODERATED BY

**Sankar Venkateswaran**

This discussion aims to explore the current landscape of intellectual property rights in the live arts sector in the context of India and globally, discussing the challenges and strategies to safeguard the creative outputs of theatre artists.



# The Greenwashing Narrative

SPEAKERS  
**Anjali Patel Mehta and Apurva Kothari**

MODERATED BY  
**Shefalee Vasudev**

PRESENTED BY  
**Voice of Fashion**

THE VOICE OF FASHION

The panel will discuss the myths surrounding sustainability in the fashion industry while asking difficult questions about the absence of discourse on wage parity and working conditions in manufacturing units.



SERENDIPITY ARTS FESTIVAL

# The Shrinking Space for Writing on the Performing Arts

PRESENTED BY  
**ON Stage Magazine**



SPEAKERS  
**Naresh Fernandes  
Suanshu Khurana**

MODERATED BY  
**Snigdha Hasan**

While both print and digital media are saturated with coverage on film and popular music, a similar dialogue on theatre, classical music, dance and literature is conspicuous by its absence. The panel takes a deep dive into the matter, deliberating how editorial engagement can change the landscape.

# Unveiling Maya: A New Mythology for Our Complex World

PRESENTED BY  
**Svasa**



SPEAKERS  
**Anand Gandhi  
Zain Memon**

Visionary filmmaker Anand Gandhi and celebrated game designer Zain Memon unveil Maya — an expansive narrative universe, unfolding across books, games, and films. Maya is a new mythology; not of gods and monsters, but of us. It's a space where logos and mythos converge to investigate questions of consciousness, justice, and the future of life.

# Film screening: Centro Histórico

Public Screenings Season 1

CURATED BY  
**Aldona Video Club**

Four stories celebrating the city of Guimarães in the North of Portugal, directed by Aki Kaurismäki, Pedro Costa, Manoel de Oliveira and Victor Erice.

THE ESG AUDITORIUM

# Classical Mentorship Grant: Presentation & Conversation

PRESENTING  
**Kankana Singh, Noopur Gadgil and  
Akash Mallick**

JURY  
**Geeta Chandran, Aneesh Pradhan and  
Aruna Sairam**

A brief presentation by the recipients of the Serendipity Arts Classical Mentorship Grant, followed by a conversation between jurors discussing the need for and the impact of such grants.

SERENDIPITY ARTS FESTIVAL



THE ESG AUDITORIUM





**kala  
academy**



## REHEARSAL ROOM

**The Game of Whispers**  
Curated by Los Angeles County  
Museum of Art

## AI MINILAB

**AI MiniLab**  
Curated by Mathieu Wothke

## THE QUAD

**Mudiyettu**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

**Mattiah 22:39**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

## PARKING LOT

**TO DA BONE**  
Proposed by Institut Francais  
en Inde  
Collaborators: (La) Horde

## THE FOUNDRY

**Gabriel's Trial**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

**Tribute to the Masters:  
Legends, Legacy and Continuum -  
Kumudini Lakhia**  
Curated by Geeta Chandran

**Tribute to the Masters:  
Legends, Legacy and Continuum -  
Kelucharan Mohapatra**  
Curated by Geeta Chandran

**Sa Pa Re Sa Pa Sa**  
Curated by  
Sananda Mukhopadhyaya

**Departed Dawn**  
Serendipity Arts Theatre  
Production Grant

**Buried Treasures**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

**Pilgrim**  
Supported by The Danish Arts  
Foundation and Danish  
Cultural Institute

**M(Other)Hood**  
Special Project

**Do You Know This Song?**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

**The Vian Pereira String Quartet**  
Curated by Zubin Balaporia

## DINANATH MANGESHKAR KALA MANDIR

**That's All Folks!**  
Curated by Jayachandran Palazhy

**Siachen**  
Special Project

**Happy Home School for the Blind:  
Choir and Nitesh's Jazz Quartet**  
Curated by Zubin Balaporia

**Vismay + Chakit**  
Curated by Geeta Chandran

**Songs of the Millstone**  
Curated by Geeta Chandran

**An Evening of Stand Up Comedy**  
Curated by Comedy Wagon

**Relief Camp**  
By Kalakshetra Manipur

**Thumri in the Chamber**  
Curated by Zubin Balaporia

**ITEM**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

## THE PLAZA

**Future Spaces for Theatre:  
A Journey Through Theatre  
and Architecture**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

## THE LIBRARY

**Art x Machine**  
Curated by Mathieu Wothke

## ARTISTS' LOUNGE

**Serendipity Exchnage for Arts**  
Program Executive: Milka Naik



# The Game of Whispers

ARTIST

Parag K. Mittal

CO-ORGANISED BY

**LACMA**

'The Game of Whispers' features an interactive and generative video game that draws parallels between the political intrigue of the Mughal Empire during Shah Jahan's reign and the role of AI-driven disinformation in today's world. Set within a rendition of Delhi's historic Red Fort, the piece explores how rumors, manipulation, and shifting power dynamics mirror the way modern technology, particularly AI, shapes narratives and distorts truth.

At the heart of the work are non-playable characters (NPCs)—game characters not controlled by players but by AI—and are modeled after figures from Mughal-era miniature paintings in LACMA's collection. These NPCs are driven by advanced large language models like those powering ChatGPT, allowing them to engage in lifelike conversations that create new layers of intrigue and deepen the cycle of disinformation. As the characters spread rumors and react to the actions of others, viewers witness how a single falsehood can ripple through the palace, influencing decisions and relationships.

'The Game of Whispers' highlights how history, much like modern disinformation, can be twisted to serve competing ideologies. In doing so, the work invites reflection on the fragile nature of truth in both the past and our AI-driven present.

SERENDIPITY ARTS FESTIVAL



Image Courtesy: Aman Srivastava

REHEARSAL ROOM



# AI MiniLab

CURATOR

**Mathieu Wothke**

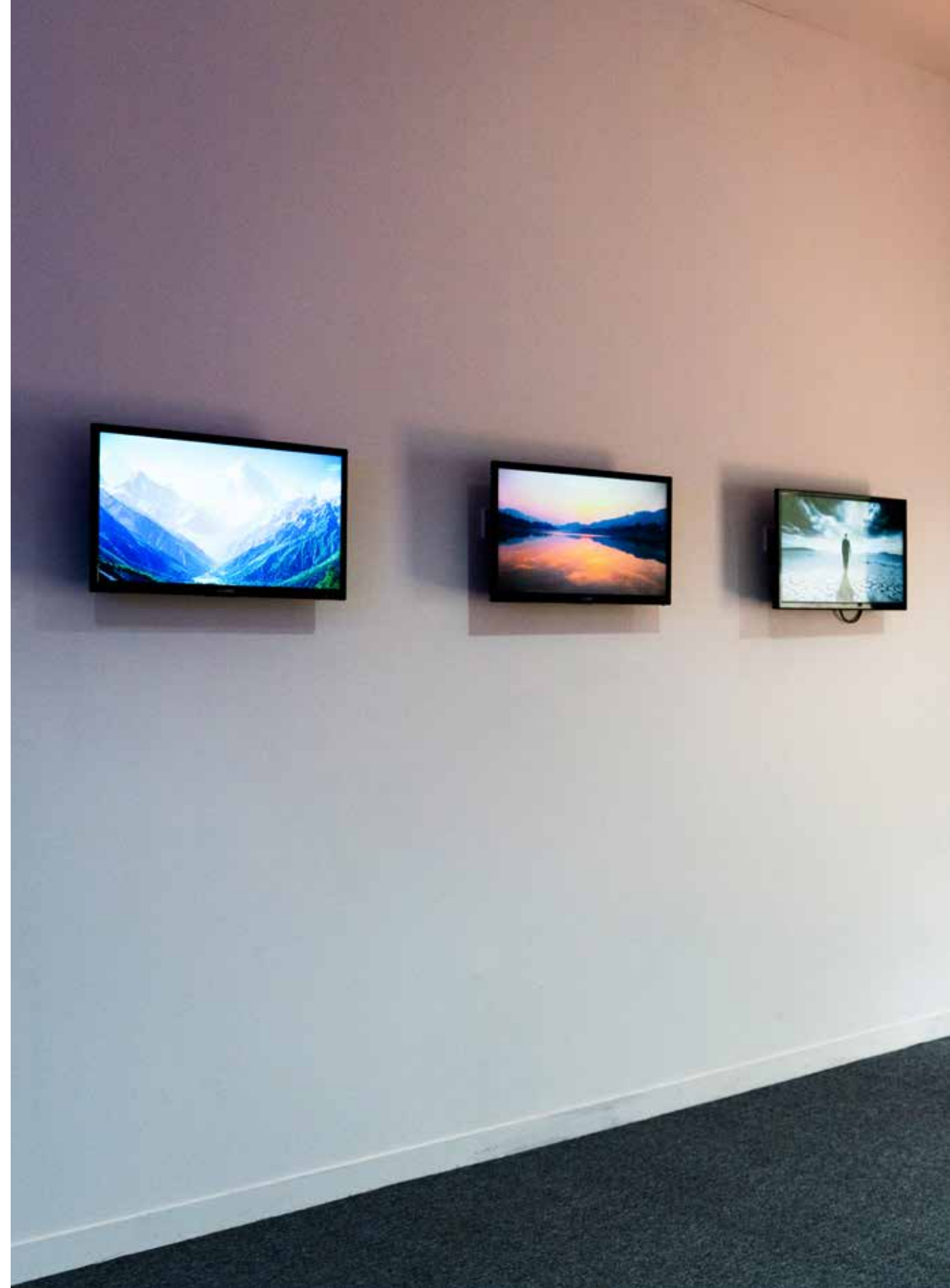
The AI MiniLab is a space designed for creativity and exploration, inviting anyone to experiment with AI-driven image creation. Whether you're an artist, tech enthusiast, or simply curious about artificial intelligence, the lab offers hands-on experiences with cutting-edge AI tools.

Visitors can engage in interactive dialogues with ChatGPT, sharing ideas and visions that the AI transforms into vivid visuals—making it an immersive space for creative expression. The lab also features a digital studio equipped with advanced tablets, powerful computers, and

AI tools to craft stunning images and dynamic videos, offering the perfect environment for both seasoned artists and beginners to innovate and bring their visions to life.

The experience continues in a vibrant gallery showcasing visual masterpieces created by previous guests, from stunning images to compelling videos. As you explore this dynamic space, let the innovative expressions of others inspire your own creativity, pushing the boundaries of modern digital artistry.

SERENDIPITY ARTS FESTIVAL





# Mudiyettu

## CURATORS

Sankar Venkateswaran and  
Quasar Thakore Padamsee

## PERFORMANCES

Keezhillam Unnikrishnan  
Anand Udayan  
Rajeesh V.R  
Arun Kumar  
Yadavendran  
Anil Kumar  
Vineesh Vijayan  
Gopalkrishnan Kurup  
Vishnu M. S  
Athul Sanjeev  
Akhil K.V  
Arun Krishna  
Aromal Amrith  
Saneesh A. B  
Ratheesh N.T

Mudiyettu, presented the day after Kalamezhuthu, is a folk, traditional, and ritual-theatre form of Kerala, performed in temples dedicated to the goddess Bhadrakali. It dramatises the battle between Bhadrakali and the demon Dharika, symbolising the triumph of good over evil.

This ritualistic performance is marked by elaborate costumes, makeup, and active communal participation, merging myth, ritual, and art to create a collective cultural and spiritual experience. As Bhadrakali prepares for battle, people from the audience join as her horde of spirits, or Bhootaganam, creating a dynamic and immersive experience.

Performed prior to the Mudiyettu performance, Kalamezhuthu is a sacred ritualistic art form, where images of deities are inscribed on the floor using five natural colours, each symbolising one of the elements. In the context of Mudiyettu, the kalam, a drawing, depicts the fierce form of Bhadrakali. This drawing is accompanied by Pattu - hymns, and chants that describe Bhadrakali's form and the mythological battle.

Together, the kalam and the pattu invoke divine energies and lay the narrative foundation for the Mudiyettu performance. Upon completing the kalam, a drum ensemble presents Pancharimelam, a traditional composition set in a 6-beat rhythm, adding to the festive atmosphere.

SERENDIPITY ARTS FESTIVAL



THE QUAD









# Mattiah 22:39

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## ARTIST

**Clanwin Brayan Fernandes  
Kumaarlaal (Lalsab Nadaf)**

## DIRECTOR

**Arun Lal**

## LIGHT DESIGN AND EXECUTION

**Christopher**

## MUSIC

**Joel Lobo**

## SET AND PROPERTIES

**Akhil**

## (SOUND TECHNICIAN)

**K Shankara**

## TEAM HEAD

**Rev. Dr. Alwin Serrao**

## TEAM MANAGER

**Anil Lobo**

## SET AND PROPERTIES

**Claren Serrao**

## COSTUMES

**Zeena Sabitha Braggs**

## MAKE UP

**Sweedal Daphne Dsouza**

## BACKGROUND VOICE

**Prakash Raj**

## SET DESIGN

**Jackson Dcunnah  
Anstin Machado**

## MUSIC COMPOSER

**Anush Shetty**

## PHOTOGRAPHY AND MEDIA

**Vivek Gowda**

## VENUE SPONSOR

**Ranga Adhyayana Kendra, St Aloysius  
(Deemed to be University)**

Mattiah 22:39 is a powerful exploration of themes of love, loss, and betrayal. Two friends survive a terrible drought. As the drought worsens, their friendship is tested, and they begin to turn against each other. The play examines the transformative power of survival and how the desperate struggle to stay alive can radically alter a person's perspective, forcing them to confront life through a completely new lens.

SERENDIPITY ARTS FESTIVAL





# TO DA BONE

## CONCEPT AND DIRECTION

**(LA)HORDE** - Marine Brutti, Jonathan Debrouwer, Arthur Harel

## SOUND COMPOSITION

Aamourocean

## LIGHTING DESIGN

Patrick Riou

## TECHNICAL DIRECTOR AND

LIGHTING ASSISTANT

Claire Dereeper

## COSTUMES

Lily Sato

## EXTERNAL EYE

Jean Christophe Lanquetin

## REHEARSAL DIRECTOR AND

SOUND MANAGER

Céline Signoret

## FEATURING

**Magali Casters** (Belgium)

**Mathieu Douay aka Magii'x** (France)

**Camille Dubé-Bouchard aka Dubz** (Quebec)

**László Holoda aka Leslee** (Hungary)

**Pawel Nowicki aka Pafcio** (Poland)

**Kevin Martinelli aka MrCovin** (France)

**Bartłomiej Paruszewski aka Bartox** (Poland)

**Edgar Scassa aka Edx** (France)

**Andrii Shkapoid aka Shkap** (Ukraine)

**Michal Adam Zybura aka Zyto** (Poland)

**Maxence Four aka Skylerz** (France)

**Quentin Gars aka Snak'e** (France)

## PRODUCTION

**(LA)HORDE**

## COPRODUCTION

Charleroi danse, Théâtre de la Ville de Paris, MAC - Maison des Arts de Créteil, le Manège - National Stage of Reims, Teatro Municipal do Porto, POLE-SUD - CDC Strasbourg, La Gaîté Lyrique, BNP Paribas Foundation, DICRéAM - Device for Digital and Multimedia Artistic Creation, Spedidam, French Institute - Paris City Convention.

## SUPPORT

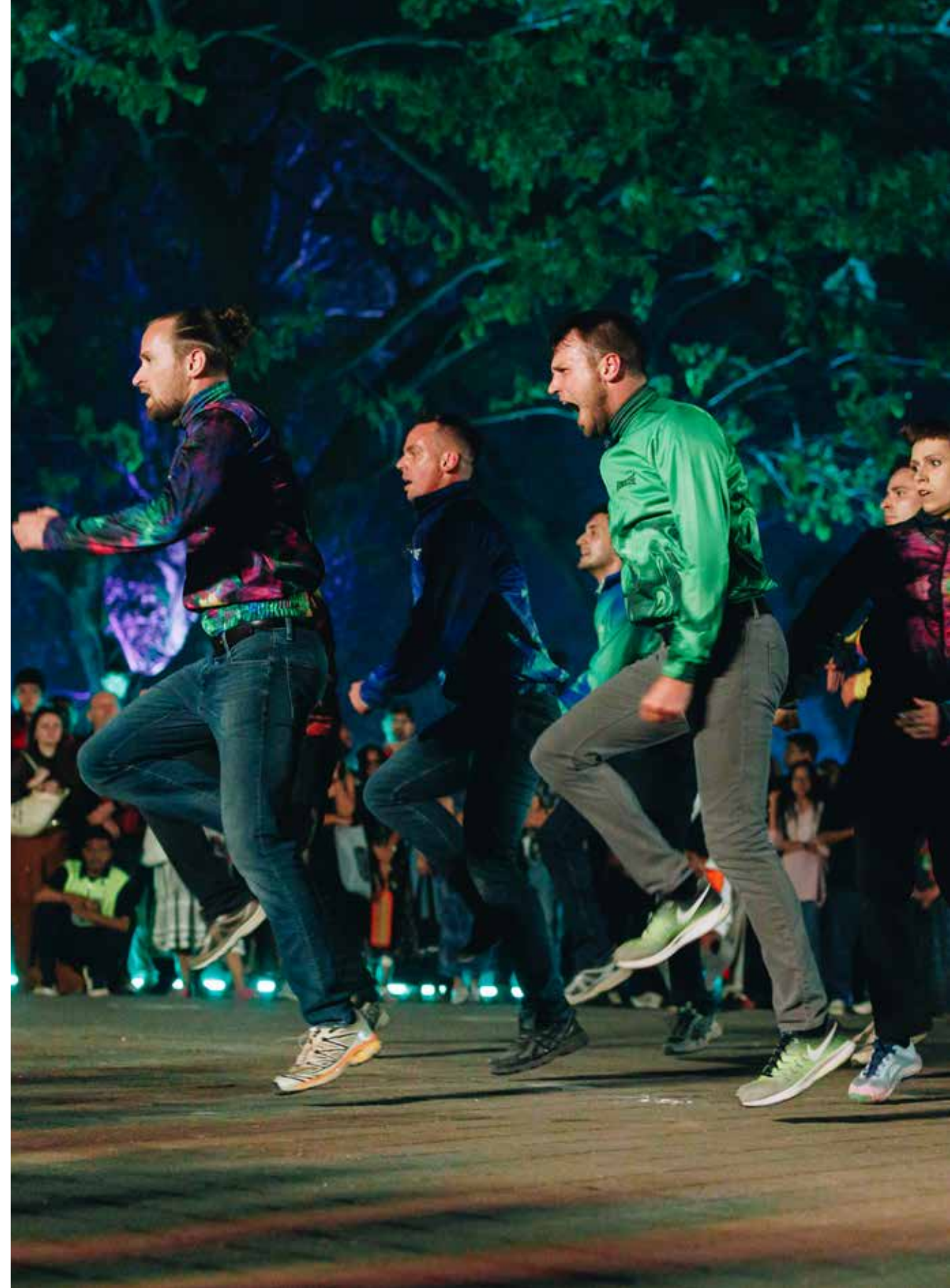
Paris City Hall, SACD - Society of Dramatic Authors and Composers, Cité internationale des Arts, Liberté Living-Lab, CCN2 - National Choreographic Center of Grenoble, DGCA - General Directorate of Artistic Creation.

The (LA)HORDE collective was hosted in residence by Charleroi danse, MAC - Maison des Arts de Créteil, Teatro Municipal do Porto, le manège - National Stage of Reims, CCN2 - National Choreographic Center of Grenoble.

TO DA BONE is a work by (La)Horde that aims to express a certain intimate rebellion of youth. It also seeks to reflect on the role that new media can play, particularly social networks like Facebook or YouTube, in mobilising groups and giving rise to opposition movements. On stage, several dances grouped under the term "post-internet" will be presented, particularly those of Hardstyle and Hard dance such as Tekstyle, Shuffle, Hakken and especially Jumpstyle.



SERENDIPITY ARTS FESTIVAL





# Gabriel's Trial

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## PERFORMER

**Ketan Jadhav  
Shravan Fondekar  
Prajakta Kavlekar  
Vibhav Sawant**

## WRITER/DRAMATURGE

**Kaustubh Naik**

## SCENOGRAPHY AND DESIGN

**Priyanka Pathak**

## PRODUCTION MANAGER

**Prajakta Kavlekar**

## PRODUCTION EXECUTIVE

**Pranav Tengse**

## SOUND AND MUSIC DESIGN

**Rohan Naik**

## SET AND PROPS

**Satyam Acharya**

## LIGHTS

**Sharva Sarjyotishi**

## STAGE MANAGEMENT

**Rukma Kanolkar**

## STAGE MANAGEMENT

**Swastik Naik**

**Commissioned by Serendipity Arts  
Foundation for Serendipity Arts Festival 2024**

Gabriel's Trial seeks to touch upon issues concerning history and identity, examining the excesses of colonialism through the perspective of an enslaved Gabriel who oscillates between multiple identities and regimes of surveillance. The story of Gabriel's life, enriched by those he met along the way, showcases the challenges of identity, the harsh realities of slavery and colonialism, and the enduring human spirit's fight for freedom and self-identity.

SERENDIPITY ARTS FESTIVAL







# Tribute to the Masters: Legends, Legacy and Continuum - Kumudini Lakhia

## CURATOR

**Geeta Chandran**

## PRESENTED BY

**Kadamb Centre for Dance**

## SPEAKERS

**Aditi Mangaldas in conversation with  
Geeta Chandran**

## ARTISTS

**Rupanshi Kashyap  
Mitali Dhruva  
Vaishnavi Vakil  
Parita Patel**

"Each day the empty space stares at me in the face. Yet, instead of emptiness, I see a space charged with dormant energy waiting to take form. They are forms born from my own life, patterns with which I am closely connected. The bodies become slowly, larger than life, space becomes flexible, and each time it is like a new conversation between time and space."  
- Kumudini Lakhia (Padma Bhushan)

This tribute, conceived with trained and versatile dancers, seeks to create a sense of divinity through Kathak.

SERENDIPITY ARTS FESTIVAL



# Tribute to the Masters: Legends, Legacy and Continuum - Kelucharan Mohapatra

## CURATOR

Geeta Chandran

## ARTISTS

Ratikant Mohapatra

Rajashri Praharaj

Aishwariya Singhdev

Preetisha Mohapatra

Alisha Dhal

Daina Ghose

Madhabi Rout

Prachi Mohanty

G. Sanjay

Rajkumar Kar

Debiprasad Mishra

Kelucharan Mohapatra, a luminary in Indian classical dance, is celebrated for his pivotal role in the revival and global recognition of Odissi dance. Through his unparalleled dedication and artistry, Guru Mohapatra elevated Odissi from a regional art form to an esteemed classical dance recognised worldwide.

In 1993, Guru Mohapatra founded Srjan to perpetuate his artistic vision and teachings. The institution remains dedicated to preserving the purity of the traditional form while embracing contemporary innovations. Through performances, workshops, and collaborations, Srjan not only trains new generations of dancers but also serves as a cultural bridge, promoting Odissi on global platforms.

SERENDIPITY ARTS FESTIVAL









# Sa Pa Re Sa Pa Sa

## CURATOR

**Sananda Mukhopadhyaya**

## PRESENTED BY

**By Tiny Tales Theatre Company**

## CONCEIVED AND PERFORMED BY

**Pratiksha Khasnis**

**Nikita Thube**

**Kalpesh Samel**

## WRITER

**Wasimbarri Maner**

## MUSIC DIRECTOR

**Deep Dabare**

## COSTUME

**Sharayu Tayade**

## LYRICIST

**Deep Dabare**

**Shivapranav Alavani**

## ART DIRECTOR

**Pratik Panchfula**

This enchanting tale revolves around a household thrown into turmoil by the unexpected presence of a cobra. As the family panics, a snake friend emerges to rescue the cobra, showcasing the extraordinary bond between humans and animals. Through this narrative, children will learn invaluable lessons about the importance of coexistence and understanding.

This project was commissioned by Serendipity Arts Foundation for the Serendipity Out and About (2024) showcase.





# Departed Dawn

Serendipity Arts Theatre Production Grant

## PERFORMERS

Victor Thoudam  
Rajpritam Loushigam  
Sushitra Kshetrimayum  
Pakhi Amakcham  
Chakpram Basanta  
RK Bitesh

## MUSIC

Bishe Moirangthem  
Johnson Ningombam  
RK Upendro

## LIGHTS

L. lochouba

## DESIGN

Bimal Subedi

## CONCEPT AND DIRECTION

Victor Thoudam and Bimal Subedi



This is a performance influenced by the forcefully displaced global refugee crisis that takes cue from the plight of the Nepali-speaking Bhutanese refugees called the Lhotsampas. The play begins with a journey that seeks a place called home and slowly delves into the process of building a conducive environment through hardship and struggle. Eventually, a home is born only to confront a time when it faces sinister external forces again. The failure to defend one's home forces its inhabitants out of it, falling prey to brute force. At life's crossroads, when memories are overwhelming, the idea of returning home becomes impossible as everything has been burned to ashes.

# Buried Treasures

PRESENTED BY  
**Lilanoor Ensemble**

CURATORS  
**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

CREDITS  
**Harmonie Deschamps  
Bhanu Sharma  
Avik Roy  
Chayan Adhikari  
Mohammed Shameem**



'Buried Treasures' is an hour-long musical retelling of a few renowned folk fables from India and Europe. The play features four short stories, including "Harisarman" from the Panchatantra; Hans Christian Andersen's "The Little Match Girl"; a confluence of the Indian folk tale 'The Snake and the Golden Coin' and its European counterpart 'The Goose and The Golden Egg'; and Rabindranath Tagore's epic, "Hidden Treasures".

The show's soundscape includes Hindustani classical music, western classical music, European baroque songs, English, Italian and Spanish melodies, Indian and French folk music, contemporary music, and a few original songs based on poetry by Rabindranath Tagore. The play includes elements of theatre, live music, puppetry, shadow-puppetry, video projection and animation to create an engaging live spectacle.



# Pilgrim

IDEA, CONCEPT AND CHOREOGRAPHY  
**Mark Philip**

CHOREOGRAPHIC CONSULTANT  
**Stephanie Thomasen**

MUSIC  
**Nils Frahm, Nick Cave and The Bad Seed**

DANCER  
**Mark Philip**

REPRESENTED BY  
**Aaron Fernandes Entertainment**



SUPPORTED BY  
**The Danish Arts Foundation and Danish Cultural Institute**



'Pilgrim' is a personal piece by Mark Philip: Artistic director, choreographer and dancer in Uppercut Dance Theater. In this soulful solo, Mark reflects on his journey from adolescent to adulthood, from a purposeless teenager to a driven artist, from his upbringing in the Hvidovre suburb to his busy life in pulsating Copenhagen. Every living fiber of Mark Philip has been woven into this bodily tale; from the movement language to the work with the materials at hand: water, stage, and attention from the public.



# M(Other)Hood

RESEARCH AND DEVELOPMENT PARTNER

**Fun Xiang Jun**

ARTISTIC COLLABORATORS

**Aneesha Grover**

**Manmeet Devgun**

**Sumedha Bhattacharyya**

PERFORMERS

**Aneesha Grover**

**Fan Xiang Jun**

**Manmeet Devgun**

**Tung I-Fen**

**Scarlet Yu Mei Wah**

**Sumedha Bhattacharyya**

DRAMATURGE

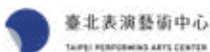
**Xavier Le Roy**

CO-PRODUCTION PARTNER

**Association Le Kwatt**

**Fist andCake Production**

SUPPORTED BY



SPECIAL THANKS

**River Lin**

**Aranyani Bhargav**

**Ruchika Wason Singh**

Since 2021, M(Other)Hood has attempted to build expansive forms of solidarity using the notion of Hood, using Knitting Meshwork as a choreographic principle to create various presentations. It transforms and blends as a generative container when it encounters the public. It delves into the relationship between Motherhood and Otherhood.

This approach embraces direct engagement with the notion that Mother(s) or Motherhood is not solely a subject of study but an active participant in broadening perspectives. It contributes to a deeper societal understanding of how various practices and interpretations of Mothering can influence cultural narratives, shape policy considerations, and affect societal attitudes toward Mothers and Motherhood.

The term "Mothers" is used expansively here, encompassing not only those who give birth or identify as women but anyone who undertakes the act of Mothering and is impacted by it.

*\*M(Other)hood was initiated and devised by Scarlet Yu Mei Wah in collaboration with Tung I-Fen. Taipei Performing Arts Center has supported and presented the research progress as part of the ADAM - Asia Discovers Asia Meeting for Contemporary Performance and Think Bar program at the 2022 Taipei Arts Festival.*

SERENDIPITY ARTS FESTIVAL





# Do You Know This Song?

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## PERFORMANCE, ARTISTIC DIRECTION

**Mallika Taneja**

## DRAMATURGY

**Hansa Thapliyal**

## LIGHTING DESIGN

**Sangeet Shrivastava**

## SOUND DESIGN

**Chayan Adhikari  
Bindhumalini N**

## SCENOGRAPHY

**Sangeet Shrivastava**

## PROP DESIGN

**Hansa Thapliyal  
Vijay Kate  
Tanuj Arora**

## ORIGINAL TEXT

**Mallika Taneja**

## TEXT COLLABORATION

**Rajesh Nirmal**

## PRODUCTION

**Aman Mohammadi  
Drishti Chawla**

## DOLL MAKERS

**Hansa Thapliyal  
Aman Mohammadi  
Drishti Chawla**

## SONGBOOK DESIGN

**Bindhumalini N**

## TAILORING

**Muzammil  
Praveen Kumar**

## WITH THE VOICES OF

**Banwari Taneja  
Bindhumalini N  
Chayan Adhikari  
Kajal Ghosh  
Nadeera Zaheer Babbar  
Sudha Thapliyal  
Suhasini Taneja  
Sunanda Achar**

## THE PIECE IS BASED ON INTERVIEWS AND CONVERSATIONS WITH

**Banwari Taneja  
Elizabeth Achar  
Geetika Thapliyal  
Hansa Thapliyal  
Kajal Ghosh  
Maude Gonsalves  
Nadira Zaheer Babbar  
Nandini Guha Rajagopal  
Oona Gupta  
Raj Babbar  
Sudha Thapliyal  
Suhasini Taneja  
Sunanda Achar**

## CO-PRODUCTION

**The WEB network: La Maison de la danse  
CDCN Uzès GardOccitanie  
WPZimmer  
Beursschouwburg  
Black Box Teater  
Tanzquartier Wien  
Frascati Productions | LES SUBS-Lyon (FR)  
Points communs-Nouvelle Scènenationale de  
Cergy-Pontoise / Val d'Oise  
Kaserne Basel  
Zürcher Theater Spektakel  
Nationaltheater Mannheim  
SPIELART Theater festival**

SERENDIPITY ARTS FESTIVAL

THE FOUNDRY

This is a piece about loss and grief. It is also a story of love, finding one's voice, and rediscovering the power of song.

Over the course of a year, Mallika Taneja collected interviews, piecing together the story of a long-forgotten voice. She uncovered a narrative of dreams made and broken, of a voice that yearned to reach out but found itself shackled in domesticity. From fragments of fading memories, this voice and its songs have been carefully reconstructed and brought to the stage.

Revisited. Reimagined. Restrung.

Accompanied with her harmonium, a microphone, and childhood toys and objects,

the performer returns as an adult to search for the person she lost—a singer, her songs, and much more. Who was she? Where did she go? And most importantly, why did she get lost? In seeking answers, the performer embodies different aspects of herself and, at times, assumes the role of the lost singer.

We now listen to these once-unheard songs through a hauntingly familiar story. As the performer ventures into the realm of not-forgetting, we embark on a journey through darkness, learning to navigate by song.

Mallika moves fluidly between searching, singing, and narrating a tale of grief, inviting the audience to join her in this exploration of memory and identity.









# The Vian Pereira String Quartet

## ARTISTS

**Gorette Vas Pinheiro**

**Beverly Vaz**

**Jeriza Pereira**

**Vian Pereira**

The Vian Pereira String Quartet offers a unique blend of classical, popular, and folk music across languages. The Goa-based group is known to hold their audience captive with their versatility and rich sound, and a diverse repertoire that bridges various musical traditions.



# That's All Folks!

## CURATOR

Jayachandran Palazhy

## CREATION BY

**DAMIANO OTTAVIO BIGI & ALESSANDRA PAOLETTI**

with Damiano Ottavio Bigi, Ching-Ying Chien,  
Dylan Littleton Phillips, Daisy Ransom Phillips

## COMPOSITION AND SOUND DESIGN

**David Blouin**

## MUSIC

**David Blouin**  
**Sarah Neufeld-Colin Stetson**  
**Gary 'Oslide**  
**Henry Purcell**  
**Hank Williams**

## LIGHTING DESIGN

**Lucien Laborderie**

## SET AND COSTUMES IN COLLABORATION WITH

**Tzela Christopoulou**  
**David Blouin (Technical Director)**  
**Marios Karaolis (Set Construction)**

## CO-PRODUCED BY

**Festival Equilibrio Roma**  
**FRITZ Company**  
**Compagnia Simona Bucci/Degli Istanti,**  
**Fondazione Fabbrica Europa per le arti**  
**contemporanee / PARC performing arts**  
**research centre**

## SUPPORTED BY

**Pina Bausch Zentrum (Wuppertal)**  
**2 WORKS/Dimitris Papaioannou**  
**Istituto Italiano di Cultura di Colonia in**  
**collaboration with NID Platform**  
**CHATHA Lyon**  
**Centro di Residenza della Toscana (Armunia -**  
**CapoTrave / Kilowatt), Tanz + Zwicky Zurich**  
**CROSS Project - Verbania**

Special thanks to Dimitris Papaioannou for  
his precious and generous support

Thanks also to Bettina Milz, Tina Papanikolau,  
Aicha M'Barek and Hafiz Dhaou, Gerarda  
Ventura, Sandra Schar

## Selected project Programming section NID Platform 2024

That's All Folks! is the second chapter in a trilogy  
that combines dance, science, and myth. While  
its predecessor, Un Discreto Protagonista, dealt  
with the origin of the universe, and the physical  
and astronomical processes involved, That's All  
Folks! explores the relationship between man  
and the cosmos with a quartet of international  
performers consisting of Damiano Ottavio  
Bigi, Ching-Ying Chien, Issue Park, and Faith  
Prendergast.

Premiered at Equilibrio Festival 2024, That's  
All Folks! is inspired by the concept of event  
horizon, an imaginary boundary beyond which  
one cannot see, and everything collapses into  
an infinitely dense expanse. The performance  
then becomes a deliberation on the nature of  
time, movement, and instability in a place where  
there is no longer a central axis or perspective,  
but where everything changes depending on  
where one looks.

FONDAZIONE  
**CROSS**<sup>[x]</sup>

ISTITUTO  
italiano  
di CULTURA

FAB-  
RICA  
EU-  
ROPA

SERENDIPITY ARTS FESTIVAL







# Siachen

DIRECTOR  
**Makarand Deshpande**

PRODUCER  
**Swaroop Sampat Rawal**

WRITER  
**Aditya Rawal**

HINDI TRANSLATION  
**Raghav Dutt**

CAST  
**Niketan Sharma**  
**Zahan Kapoor**  
**Chittransh Pawar**  
**Rohit Mehra**  
**Nitin Mannu**  
**Shruti Jolly**

SET DESIGNER  
**Shaira Kapoor**

SET ASSISTANTS  
**Nikita Yaav**  
**Sawani Jain**

COSTUMES  
**Pallavi Patel**

LIGHTS  
**Shantanu Salvi**

MUSIC  
**Ajay Jayanthi**

SOUND  
**Vaibhav Jadhav**

PRODUCTION MANAGER  
**Ayaz Ansari**

STAGE MANAGER  
**Mohit Sollanki**

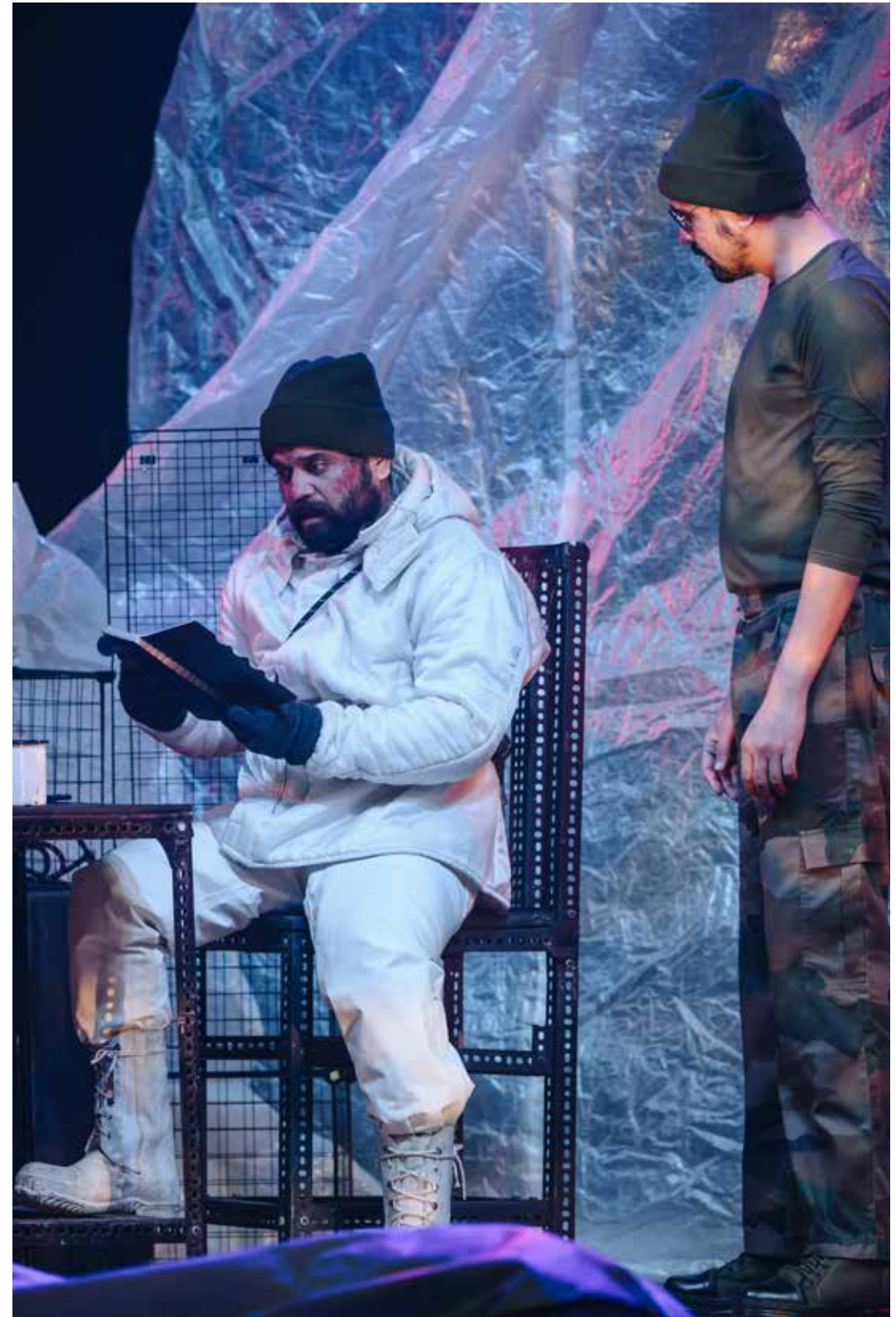
BACKSTAGE  
**Abhishek Mishra**  
**Mohit Singh**  
**Shruti Jolly**

A survival drama about three Indian soldiers stuck on the Siachen Glacier. After a catastrophic blizzard washes away everything in sight, they are left with no news from base. The days that follow test their beliefs and their bonds as they wait in hope for an evacuation. Will they survive, and remain sane, before salvation comes or will "General Glacier" have the final say?



SERENDIPITY ARTS FESTIVAL

DINANATH MANGESHKAR KALA MANDIR





# Happy Home School for the Blind: Choir and Nitesh's Jazz Quartet

## CURATOR

**Zubin Balaporia**

## ARTISTS (CHOIR)

**Vignesh Bhor**

**Mohit Patwa**

**Vansh Kapadia**

**Ibrahim Hussain**

**Sairaj Gole**

**Shreyasi Sagale**

**Sarthak Shinde**

**Naitik Kharat**

**Ram Mahanwar**

**Mihir Jadhav**

**Shaan Khan**

**Alpesh Shaikh**

**Shayan Labbai**

**Soham Jadhav**

**Arman Bhatkar**

**Nitesh Sonawane (Music Director)**

**Hiren Dave (Choir Teacher)**

**Sachin Patil**

## ARTISTS (JAZZ QUARTET)

**Nitesh Sonawane (Keyboards)**

**Pushkar Joshi (Drums)**

**Avishek Dey (Bass)**

**Rajiv Kenkre (Sound Engineer)**

**Sachin Patil (Tabla and Percussion)**

The cliché that music is a universal language has special meaning for all at The Happy Home School for the Blind (HHSB). Established 98 years ago with only 5 boys, the school now works with 200 children with visual impairments to help them feel connected with the world around them.

At the Festival, HHSB brings to the audiences a choir of young musicians performing a medley of tunes, with a special focus on Christmas Carols.

This is followed by a jazz concert and a conversation between Zubin Balaporia and artist Nitesh Sonawane.

SERENDIPITY ARTS FESTIVAL



DINANATH MANGESHKAR KALA MANDIR

# Vismay + Chakit

## CURATOR

**Geeta Chandran**

## CHOREOGRAPHER

**Maulik Shah**

## CHOREOGRAPHER

**Ishira Parikh**

## MUSIC

**Neeraj Parikh**

## MUSIC ASSISTANT

**Nishant**

## MUSIC ASSISTANT

**Jignesh**

## LIGHTING DESIGN

**Gyandev**

## LIGHTING OPERATOR

**Parth Rawal**

## COSTUMES

**Anuvi Desai**

## PERFORMERS

**Maulik Shah**

**Ishira Parikh**

**Kadam Parikh**

**Raina Parikh**

**Naisargi Gor**

**Yesha Bhatt**

**Priyanka Shah**

**Pankhi Brahmbhatt**

**Pari Brahmbhatt**

**Hitesh Chauhan**

## DRUMS

**Nishant Mehta**

## PAKHAWAJ

**Joby Joy**

## KEYBOARD

**Rahil Bhatt**

## VOCALS

**Praher Vora**

This performance embodies our desire to be in a space where our lost sense of wonder is retrieved. In times of instant gratification and saturation, the sunsets don't seem that spectacular and rains do not incite poetry.

Vismay (wonder) emerges as the driving force that creates an intense circle of energy in this composition. Dance, akin to life, flows like a river reflecting all that we wish for, feel, and aspire to be.

The reverberating rhythm of Kathak, blends with various percussion instruments and explodes in resounding patterns. The unique fusion of hybrid drum set, pakhawaj, mann (a copper pot), with Kathak ghonghroos, forms layered rhythmic designs and sparks a conversation which speaks volumes.

SERENDIPITY ARTS FESTIVAL





# Songs of the Millstone

## CURATOR

**Geeta Chandran**

## CONCEPT, DESIGN AND DIRECTION

**Geeta Chandran**

## PRODUCTION ASSISTANT AND TEAM MANAGER

**Amrithasruthi Radhakrishnan**

## MUSIC DESIGN AND DIRECTION

**Anirudh Varma**

## LIGHT DESIGN

**Tamilarasi R**

## SET DESIGN

**Kiran Naik**

## DANCERS

**Abhinaya Nagajothy**  
**Anukriti Vishwakarma**  
**Madhura Bhurshundi**  
**Monami Nandy**  
**Shweta Devendre**

## VOCALISTS

**Aastha Mandle**  
**Basudhara Roy Munshi**  
**Suhavi Khalsi**

## CARNATIC GUITAR

**Abhay Nayampally**

## FLUTE

**Rohit Prasanna**

## DHOLAK/PERCUSSIONS

**Mahavir Chandravat**

## TABLA

**Ishan Sharma**

## SOUND

**Pratik Biswas**

Over the years, women's work songs historically construct and reproduce their repetitive drudgery and everyday rhythms—further becoming vehicles of the construction and reproduction of gender identity. Accompanying their work with singing, accentuating the rhythms created by the everyday work. With dancers identified from specific geographical locations, this production will demonstrate the spatial, linguistic, and thematic range of women's work by platforming music and dance forms in various languages, such as the Ovi from Maharashtra, weaving songs from Punjab, the Portuguese Fado from Goa, and songs of migration and separation from Bihar.

The performance will construct interconnected spaces, both domestic and public, in which women's lives and work unfold. It will consider the loneliness of this work but also the contexts it offers for women to experience fun, friendship, and the divine. It offers a glimpse into the richly textured lives of everyday women through their conceptualisation of and relationship to work in their own words and voices.

SERENDIPITY ARTS FESTIVAL



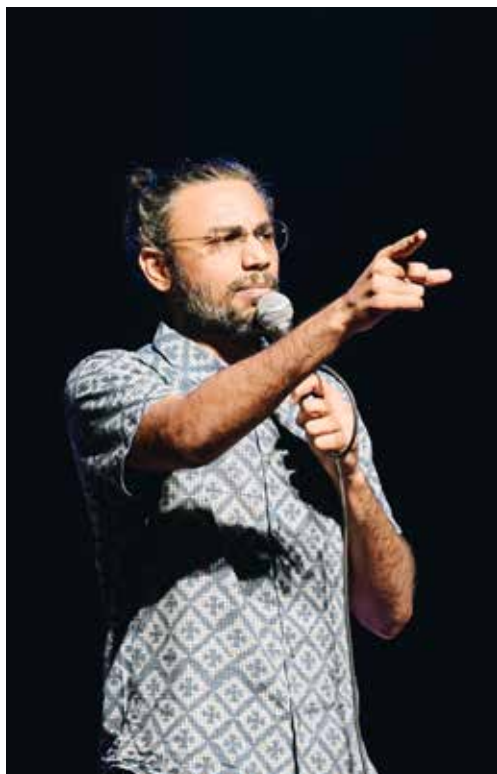
# An Evening of Stand Up Comedy

CURATOR  
**Comedy Wagon**

PERFORMERS  
**Shamik Chakrabarti**  
**Urooj Ashfaq**  
**Biswa Kalyan Rath**  
**Shreeja Chaturvedi**

The evening shall feature artists Biswa Kalyan Rath, Urooj Ashfaq, Shamik Chakrabarti, and Shreeja Chaturvedi.

SERENDIPITY ARTS FESTIVAL



DINANATH MANGESHKAR KALA MANDIR



# Relief Camp

PRESENTED BY  
**Kalakshetra Manipur**

CURATORS  
**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

DIRECTOR  
**Heisnam Tomba Singh**

ARTISTS  
**Guru Heisnam Sabitri  
Ahanthem Upendro Mangang  
Gurumayum Koken Sharma  
Khumanthem Sunjukta Devi  
Pangambam Tyson Meitei  
Huidrom Holina Devi  
Kshetrimayum Priyobrata Singh  
Khumukcham Rahul  
Wahengbam Sonia Devi  
Lanchingba Laishram  
Chanchal Laishram  
Thangjam Priya Devi  
Soibam Moshan Meetei  
Oinam Sunita Devi  
Leipakleima Watham  
Mayanglambam Lamnganba  
Laishram Ibochouba Singh**

While the world is fighting against global warming and ecological issues, the people of Manipur, a state in India's Northeast, have been struggling with a crisis since May 2023. Manipur is now a battlefield between two communities with people living in relief camps. As people endure such horrors and trauma, Kalakshetra Manipur explores what role theatre must assume at such a time.

The play shares testimonials, which have been collected and researched by the group, in an attempt to capture the nuances of homelessness in one's own state and country. Through a psychophysical theatre process, the performance looks to highlight the traumatic experiences of people living in relief camps. It is an experimental work developed through an improvisational process, aiming to heal the warring communities as well as reflect on the absurdity of violence.

SERENDIPITY ARTS FESTIVAL



DINANATH MANGESHKAR KALA MANDIR



# Thumri in the Chamber

## CURATOR

**Zubin Balaporia**

## MUSIC DIRECTOR AND KEYBOARDS

**Zubin Balaporia**

## VOCALS

**Vijay Prakash**

**Priyanka Barve**

## SAROD

**Sarang Kulkarni**

## TABLA

**Ojas Adhiya**

## PERCUSSION

**Shikhar Naad Qureshi**

## LIGHTING DESIGN

**Ground Control**

## VIOLIN

**Nastya**

**Prayash Biswakarma**

## VIOLA

**Dielle Braganza**

## CELLO

**Viaan Pereira**

## SOUND ENGINEER

**Rajiv Kenkre**

## SOUND AND MUSIC PRODUCTION MANAGER

**Sameer Patwardhan**

## ASSISTANT AND

## REHEARSAL COORDINATOR

**Jayprakash Gupta**

This concert highlights renditions of classical Thumri pieces harmoniously integrating diverse musical styles and instruments. It will also showcase the versatility of Indian classical music, featuring renowned artists like Vijay Prakash, Priyanka Barve, Sarang Kulkarni, Shikhar Naad, and a string quartet.

SERENDIPITY ARTS FESTIVAL





# ITEM

## CURATORS

**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

## DIRECTION AND WRITING

**Arpita Dhagat**

## PERFORMER

**Pooja Purohit  
Vaidehi Bhagwat  
Teertha Bhatt  
Anannaya Vaidya  
Manasi Karani  
Jaini Shah**

## SINGER

**Prachi Shah**

## MUSIC COMPOSER

**Harshit Acharya**

## LIGHTING DESIGN

**Sangeet Shrivastava**

## VIDEO ART

**Sumedh Kishan**

## SET AND PROPS

**Arpita Dhagat**

## Costume

**Drashti Dhagat**

## Back Stage

**Khushi Langaliya**

## PRODUCTION MANAGER &

## SOUND OPERATION

**Dhruv Pandit**

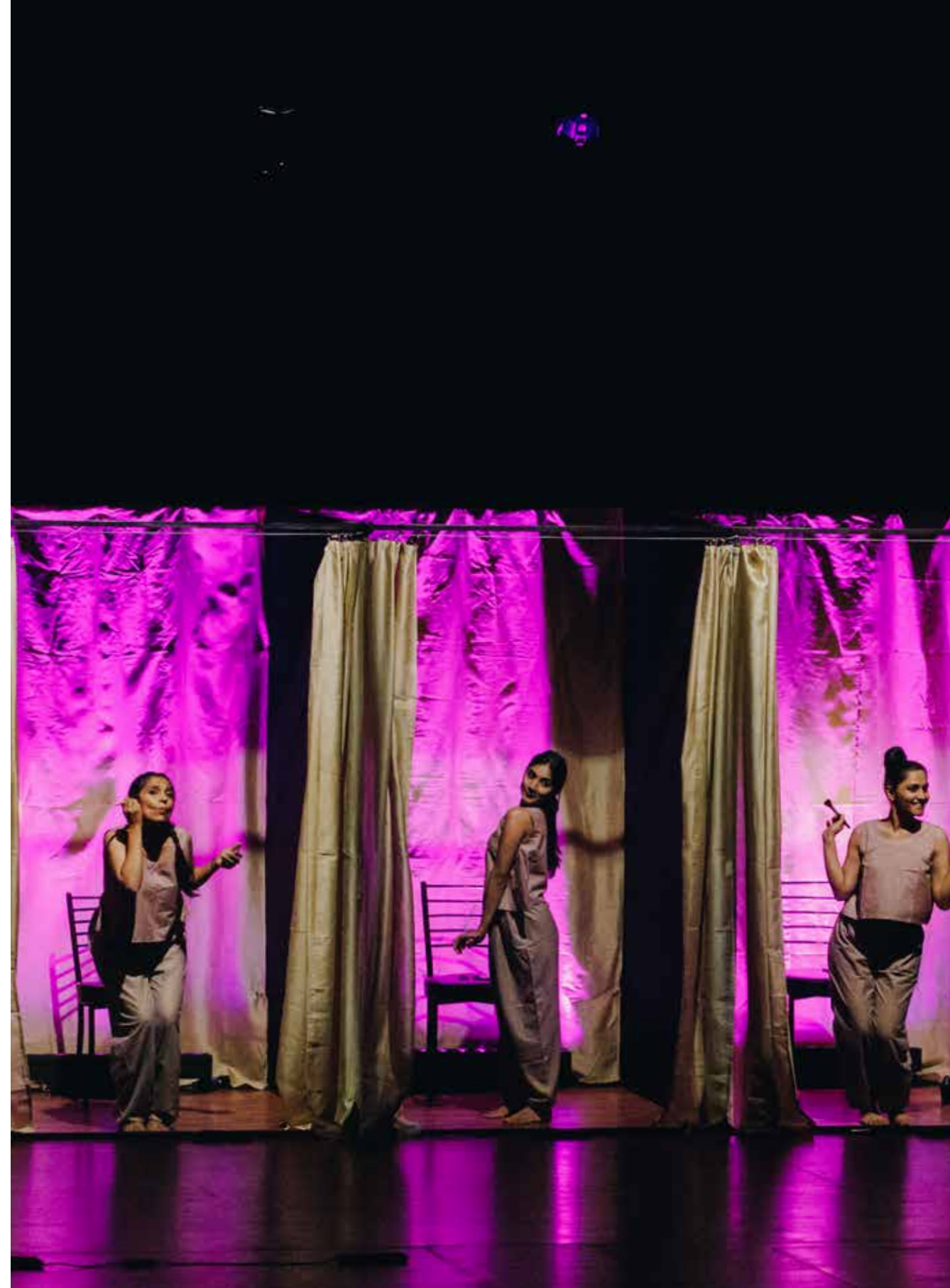
**Astitva Art Foundation's ITEM has been  
funded by and created for Abhivyakti City  
Arts Project (first edition).**

ITEM explores the dichotomy between society's idealised portrayal of women and their actual experiences of feeling lost and finding their voices. While mental health discussions often focus on younger generations, one must also consider homemakers.

The play opens by examining how Indian society, through the lens of a devoted son, defines the role of an ideal mother. It explores how stereotypical masculinity has shaped women's roles. In patriarchal societies, women are beautified and objectified in order to gain value and be 'loved'. They are however rarely taught self-love or how to respect and build their own identities.

ITEM is then a constant juggling of expected roles and real self, utilising storytelling and popular imagery to convey its message.

SERENDIPITY ARTS FESTIVAL







# Future Spaces for Theatre: A Journey Through Theatre and Architecture

## CURATORS

Sankar Venkateswaran and  
Quasar Thakore Padamsee

## FACILITATOR

Jean-Guy Lecat

In this hands-on workshop led by Jean-Guy Lecat, participants will engage in practical exercises, improvisations, and discussions to deepen their understanding of spatial dynamics and its impact on performance. They will also explore the principles of set design, spatial storytelling, and the integration of architecture into theatrical productions through practical demonstrations and collaborative exercises.

Jean-Guy Lecat is a French scenographer and a prominent figure in the world of theatre and stage design, renowned for his multifaceted contributions as a theatre architect, scenographer, technical director, and space designer. His career spans over four decades, during which he notably served as the scenographer for Peter Brook at the Théâtre des Bouffes du Nord for more than twenty-five years.



# Art x Machine

## CURATOR

**Mathieu Wothke**

## ARTISTS

**Prateek Arora**

**Khyati Trehan**

**Goji**

**Varun Gupta**

**Harshit Agarwal**

Step into the future of Indian art groundbreaking creations by the country's most visionary AI artists. Explore the captivating fusion of technology and tradition, where machine learning and neural networks become the brushes that paint new stories. Each piece embodies the synthesis of heritage and modernity, reflecting up profound themes of identity, culture, and society through an innovative lens.

Discover how India's artistic vanguard is pushing the boundaries of creativity, using artificial intelligence to reshape narratives and evoke fresh perspectives. These works celebrate the dynamic interplay between ancient customs

and futuristic visions, challenging the way we perceive both art and technology. Through interactive installations and thought-provoking visual experiences, audiences are encouraged to engage deeply with each creation, sparking conversations about the evolving role of technology in our cultural and artistic lives.

Experience how AI is not just a tool, but a bridge to the future of artistic expression, offering a unique window into the evolving landscape of Indian society—where creativity knows no bounds. This exhibition is more than just an art show; it is a journey into the heart of innovation, offering visitors the chance to witness firsthand how AI can empower artists to explore uncharted territories of imagination. By weaving together the threads of culture, technology, and human experience, this event is a testament to the limitless potential of creativity in the digital age.

SERENDIPITY ARTS FESTIVAL





# Serendipity Exchange for Arts

## PROGRAM EXECUTIVE

**Milka Naik**

## INTERNATIONAL DELEGATES

**Ahilan Karunaharan**  
**Aura Anahita**  
**Bente Wolff**  
**Clement Rapudo Sijenji**  
**David Pandarakannu**  
**Eddie Nixon**  
**Irvinne Redor**  
**Jeff Khan**  
**Jonathan Kennedy**  
**Joon-Yee Kwok**  
**Karan Kaul**  
**Maja Bonde Holtze**  
**Mark Philip**  
**Natalia Alvarez Simo**  
**Ni Made Purnama Sari**  
**Piali Ray Mahasay**  
**Pooja Sivaraman**  
**Rakesh Sukesh**  
**Rodrigo Calderon**  
**Stellah Kemunto Anyona**  
**Stephen Phillips**  
**Sums Selvarajan**  
**Tom Corradini**  
**V M Sai Akhileshwar**

## SOUTH ASIAN FESTIVALS ACADEMY

### DELEGATES

**Professor Dr Gary Kerr**  
**Arupa Lahiry**  
**Chandramoulee L U**  
**Malindi Jayathunga**  
**Malshani Delgahapitiya**  
**Prasuna Dongol**  
**Sabin Basnet**  
**Sukriti Sen**  
**Vikram Hemanathan**

## CITY AS STAGE DELEGATES

**Vikram Phukan**  
**Bhavya Rampal**  
**Anahita Ganjoo**  
**Bilal Zafar Ranjha**  
**Malavika PC**  
**Michella Perera**  
**Mohit Mathur**  
**Nicky Chandam**  
**Puer Deorum**  
**M R Vishnuprasad**  
**Harris Albar**

## INDIAN PRESENTERS

**Aaron Fernandes**  
**Aishwarya Natarajan**  
**Arnab Banerjee**  
**Ashley Lobo**  
**Bhushan Korgaonkar**  
**Evelin Degen**  
**Jayachandran Palazhy**  
**K G Ramnarayan**  
**Kaustabh Naik**  
**Mayuri Upadhya**  
**Nikhil Mehta**  
**Nimmy Raphel**  
**Peeya Rai Choudhuri**  
**Saatvika Kantamneni**  
**Savi Shrivastava**  
**Swarupa Ananth-Sawkar**  
**Vinayakumar K J**  
**Vivek Rao**

SERENDIPITY ARTS FESTIVAL

Serendipity Exchange for the Arts (SEA) is designed as a vibrant confluence aimed at amplifying the visibility and reach of Indian artists while fostering substantial dialogue and collaboration with curators, festival directors, independent practitioners, arts managers, and cultural institutions from across the globe.

It is a cultural experiment that addresses issues such as arts education, patronage culture, interdisciplinary discourse, inclusivity, and accessibility of the arts. As one of the leading arts foundations in the country, we feel it is our responsibility to facilitate global arts and culture engagements while establishing new collaborations with individuals.



ARTISTS' LOUNGE









# the art park

## THE ART PARK

### Goa Familia Archive of Potential (Goan) Futures

Curated by Lina Vincent  
and Akshay Mahajan

24

### Traveling Balcões

Curated by Thukral & Tagra as  
part of 'Multiplay'

24

### Memory of Birds

Curated by Thukral & Tagra as  
part of 'Multiplay'

24

### Young at Art

By ThinkArts

24

### The Library is a Growing Organism

By Bookworm

24

### Listening to the Earth

### A Living Museum of

### Speaking Walls

By Aabhat Studio

24

## MAIN STAGE

### B-side

Foundation Initiative

24

### Music in the Art Park

Curated by: Gaya Tideman

24

### Abhibjyanjana

Special Project

24

### The Kuba Wójcik Trio

Supported by Polish Institute  
Jazz Po Polsku Foundation

24

### The Tapi Project

Curated by Bickram Ghosh

24

### Bombay Lights

Curated by Bickram Ghosh

24

### Enigma: True School of Music

Curated by Zubin Balaporia

24

### Panjim Cube Project

Curated by Thukral & Tagra as  
part of 'Multiplay'

24

### Mixtapes by Miguel's: Series 1 -

### Flair x The Feni Project

Supported by The Feni Project

24

# Goa Familia

## Archive of Potential (Goan) Futures

### CURATORS

Lina Vincent and Akshay Mahajan

### PROJECT ASSOCIATES

Christina Dedhia  
Manashri Pai Dukle

### DESIGN PARTNERS:

switch+  
roy.studio



### COLLABORATIVE ADVISOR

Pantaleão Fernandes

### ARCHIVES

Banyan Tree Project  
Colva Chronicles  
Lion around Goa  
Tankis of Aldona  
The Divar Island Project

### ARTISTS

Assavri Kulkarni  
Brice Dossin  
Clare Arni  
Leaxan Freitas  
Lester Silveira  
Natalie Lycops  
Niharika Chauhan  
Pantaleao Fernandes  
Pretika Menon Rai  
Rajaram Naik  
Ulka Chauhan  
Urna Sinha  
Vince Costa

### CONTRIBUTORS

Condillac Family, Devesh Parsekar, Gunjan  
Mitra, Ruth Mascarenhas, Shweta Satardekar

### SPECIAL COLLABORATION

Museum of Christian Art (Old Goa)

'The Archive of Potential (Goan) Futures' explores the evolving role of archives and artistic practices beyond mere preservation and documentation, positioning them as active spaces for dialogue that shape and interrogate potential futures. Inspired by Jacques Derrida's Archive Fever, the exhibition examines the tension between safeguarding historical narratives and fostering new discoveries. It features contemporary archival practices in Goa, including diverse local initiatives and individual artists using photography. These projects emphasize public interaction, reinterpretation, and the dynamic potential of records to influence community futures. By treating archives as living entities, the exhibition underscores their significance in defining cultural trajectories and realizing the full impact of today's documentary efforts in tomorrow's contexts.

Through visuals, texts, and objects, the exhibition delves into stories and commentaries mapped across various locations in Goa. Documented through lenses that shift between the personal and public, the projects resonate with notions of time and transformation, memory and residue, bringing forth discussions on material culture, living heritage, and personal histories, within a shifting landscape. Goa Familia continues to facilitate the coming together of archives and archivists that present newer interfaces through which to engage with our collective present and future.

SERENDIPITY ARTS FESTIVAL







Archiwum (God) — Archiving of Potential — Intention to survive





# Traveling Balcões

## CURATORS

**THUKRAL & TAGRA**

*Curated as part of 'Multiplay'*

## ARTISTS

**Social Design Collaborative**

## LOCAL PARTNER

**Urbz**

## FABRICATOR

**Sawant Fabrication Works**

## ACKNOWLEDGEMENTS

**Aaron Savio Lobo, Arminio Ribeiro,  
Bookworm, Makers' Asylum, Orijit Sen,  
Sachin Chatte, Tallulah D'Silva**

Goa's traditional porch - the *balcão* - welcomes and brings together friends and neighbors at the entrance of its homes. This year's Serendipity festival invites the people of Panjim and visitors to come together through its *Traveling Balcões* which will move around the city before parking themselves for the festival at the entrance of Art Park.

'Traveling Balcões' is an itinerant public art installation to create conversations in the public spaces of the city on community, identity and belonging in the context of a rapidly changing Goa. The installation shares the diversity of the voices from across the city, connected by the common thread of migration and dualism of home. An integral part of the architecture and history of Goa, the *balcão* is a domestic, intimate space to sit and talk in, which the project opens up into a public space to create a local collective voice. See if you can spot them on their journey across the Main Market, Kadamba Bus Stand and the Promenade!

SERENDIPITY ARTS FESTIVAL







Diectra www.goakadamba.com

04 07  
12003

JAMESA

CRAWLER



# TRAVELING BALCÃO

## ABOUT

The project is a public art installation that aims to create a space for dialogue and reflection on the experiences of people who travel. It is a project that seeks to bring together people from different backgrounds and cultures, to share their stories and experiences, and to create a space for dialogue and reflection on the experiences of people who travel.

## ABOUT THE ARTIST:

She is a Brazilian artist and curator, with a focus on contemporary art and culture. She has worked with various institutions and galleries, and has been involved in several art projects and exhibitions.

As a curator, she has been involved in several art projects and exhibitions, and has been involved in the organization of the project.

## CURATED BY:

Theresa & Tigris

ARTIST:

She is a Brazilian artist and curator, with a focus on contemporary art and culture.

## FABRIC:

She is a Brazilian artist and curator, with a focus on contemporary art and culture.

## ACKNOWLEDGEMENTS:

She is a Brazilian artist and curator, with a focus on contemporary art and culture.

## CONTACT:

She is a Brazilian artist and curator, with a focus on contemporary art and culture.

NEXMAR



# Memory of Birds

## CURATORS

**Thukral & Tagra**

*Curated as part of 'Multiplay'*

## ARTIST

**Tania El Khoury**

## TEXT AND NARRATION:

**Tania El Khoury**

## SPACE DESIGN

**Thena Tak & Ross Adams**

## GUIDED SOMATIC EXPERIENCE

**Coral Franchi LCSW, SEP**

## MUSIC AND SOUND DESIGN

**Fadi Tabbal**

## SINGING VOICE

**Laila Samy**

## ILLUSTRATION AND GRAPHIC DESIGN

**Haitham Haddad**

## MASK DESIGN

**Oscar Gardea**

## DRAMATURGY

**James Stenhouse**

**COMMISSIONED BY COMMON GROUND,  
2023 FISHER CENTER LAB BIENNIAL.**

'Memory of Birds' is an interactive sound installation in trees in collaboration with a trauma therapist and migrating birds. The work explores political violence that literally and figuratively gets buried in contested lands. A guided somatic experience, 'Memory of Birds' is a work that eats itself, designed to be forgotten.





# Young at Art

## CURATOR

**Think Arts**

## COLLABORATORS

**Outback Theatre for Young People**

### Asialink Arts and Culture at The University of Melbourne

Young at Art invites children aged 6 to 12 to explore stories, crafts, music, theatre, and visual arts. Inspired by events and exhibitions at SAF, these workshops aim to enhance children's creativity and understanding.

Featuring a special collaboration between ThinkArts and Outback Theatre for Young People (Australia), these workshops encourage children to use varied mediums to express their creative responses to the festival's diverse themes.

### Music Mosaic

Facilitated by: Antara Dasgupta

Join our music workshop for children, exploring memory and imagination through synaesthesia, complemented by a visit to A Haptic Score at the Old GMC Complex.

### 5800 Miles of Stories

Facilitated by: Sarah Parsons

Named after the 5800 miles between Deniliquin and Goa, this workshop features storytelling from artists sharing regional stories and characters.

### Art Around Us

Facilitated by: Navedita Singh

Taking inspiration from the art installations at the festival, artists from Australia and India will encourage children to examine the biodiversity around them.

### Festival Characters!

Facilitated by: Tanashri Jaising Rane

Participants will interact with puppets and create their own characters inspired by the Festival programme.

### What does the future look like?

Facilitated by: Prachi Singh

Taking inspiration from the exhibition Goa Familia - Archive of Potential (Goan) Futures, the workshop will invite participants to create their own records for the future.

### Of All Shapes and Sizes!

Facilitated by: Jo Nathan

A participatory collage activity using materials across a variety of shapes, colours, and textures.

### Palimpsest

Facilitated by: Maanasi Hattangadi

Children will explore a 2D map of their home/school with closed eyes, reflecting on spaces, sounds, smells, and feelings.

### Blank Space

Facilitated by: Maanasi Hattangadi

This workshop helps children explore what defines a city, encouraging them to understand and intervene in the relationship between the built environment and its users.

### Promenade avec François

Facilitated by: Shaizia Jifri

François, a French Muppet left in Goa in the 1770s, teams up with Shez at the Festival to share artistic stories.

### The Language of Paint

Facilitated by: Shaizia Jifri

This expressive visual art workshop combines theatre, Laban movement, and voice, helping children translate themselves into unique canvas artworks.

SERENDIPITY ARTS FESTIVAL



THE ART PARK



# The Library is a Growing Organism

## CURATOR

### Bookworm Library

Inspired by S.R. Ranganathan's 5th rule, The Library is a Growing Organism highlights Bookworm Library's commitment to continuously evolving in response to our environment. The library functions much like the mycelial network of fungi, supporting all natural life to thrive.

Featuring a Mushroom Library, interactive installations, pop-up libraries, and workshops, this project aims to connect communities and emphasises biodiversity and storytelling.

### Collaborative Stitching and Collaborative Drawing

Participants will collaboratively stitch a project at Bookworm, circulating through libraries and partners before reaching the festival where it will be completed with the aim of celebrating connections that a library is capable of fostering.

### Experience Vibrant Library

A free, open, vibrant library featuring fresh and interactive displays, a collaborative stitch table, and a collaborative art table.

### Bioscope Storytelling

Facilitated by: Melcom Braganza  
The revived Bioscope at Bookworm offers children an intimate storytelling experience, connecting them to historical storytelling devices and communal narratives.

### Dudhsagar-Khandepar River Chronicles - Knowing Riparian Ecosystems and Cyanotype

Facilitated by: Akshatra Fernandes and Sanika Dhakephalkar  
Bookworm and Foundation for Rivers and Ecology will share insights on the Mhadei river's biodiversity through experiences, expert knowledge, and cyanotype printing.

### Story Sticking

Facilitated by: Sanika Dhakephalkar  
Participants will explore their relationship to a city, create short prose stickers, and stick them on public walls for others to stumble upon.

### Mushrooms of Goa: Knowing and Growing

Facilitated by: Akshatra Fernandes  
Participants will explore mycelia and Goa's fungal biodiversity, focusing on the Western Ghats, and learn to grow edible mushrooms.

### Weave a Word

Facilitated by: Lalita Da Cunha  
Inspired by the Balkan spring tradition, Martia, participants will weave bracelets to wear and to tie to tree branches, reconnecting with stories and traditions of human-nature connections.

### Cross Pollination Networks of Goa (Apiculture in Goa)

Facilitated by: Savio D'Cunha  
Participants will learn about bees' role in biodiversity conservation, explore their habitats, and hear stories from Bookworm's collection with an apiculturist.

SERENDIPITY ARTS FESTIVAL



THE ART PARK





# Listening to the Earth

## A Living Museum of Speaking Walls

CURATOR  
**Aabhat Studio**

Listening to the Earth pays homage to the rural and Adivasi communities in India and their building techniques, developed over centuries to respond not only to their own needs, comfort, and aspirations but also to the ecosystem of all living and nonliving beings around them.

The living museum is an invitation to understand mud-based building techniques through an interactive exhibition and workshops. At these workshops children will learn about different wall-making, flooring, and plastering techniques from artisans who are not only conserving these methods but also adapting them to meet the challenges of the present time. Through the workshops, the participating children will contribute to the construction of the living museum, imagined as a half-built space to be created together.

### Wall Making with Adobe

Facilitated by: Bhawna Jaimini and Himani Choudhary  
Participants will learn the ancient technique of making sun-dried mud bricks and constructing their own adobe walls in this hands-on session.

### Listening to the Earth: Exhibition Walkthrough

Facilitated by: Bhawna Jaimini and Himani Choudhary  
Participants will explore various wall-making, flooring, and plastering techniques from artisans adapting traditional skills to modern challenges in this walkthrough.

### (Abhat x Bookworm)

Curated Film screenings: Films on Built Environment, Sustainability, Architecture in collaboration with Nagari Film competition

### Happiness City Mapping Workshop

Facilitated by: Bhawna Jaimini and Himani Choudhary  
An interactive workshop for children introduces gentle city-making through the book Happiness City, empowering them to reimagine kinder, more compassionate urban spaces.

### Listening to the Earth: Exhibition Walkthrough

Facilitated by: Bhawna Jaimini and Himani Choudhary  
Participants will explore various wall-making, flooring, and plastering techniques from artisans adapting traditional skills to modern challenges in this walkthrough.

### Wall Making with Wattle and Daub

Facilitated by: Bhawna Jaimini and Himani Choudhary  
Participants will explore a 600-year-old walling technique called wattle and daub, using a mud, straw, and dung mixture.

### Mud/Lime Plastering Techniques

Facilitated by: Bhawna Jaimini and Himani Choudhary  
Participants will learn to create and apply eco-friendly mud plasters as an alternative to traditional cement plasters on walls.

### Mud and Mosaic

Facilitated by: Bhawna Jaimini and Himani Choudhary  
In this hands-on workshop for children, participants will use waste materials like broken tiles and ceramic to create beautiful flooring patterns.

SERENDIPITY ARTS FESTIVAL



THE ART PARK









# B-side

PROGRAMME FACILITATOR (2024)  
**Zainab Wani**

## ARTISTS

**Æ:M**

**Noni-Mouse**

**EXCISE DEPT**

**Te Hao Boon**

**Caroline Lethô**

**Paul Purgas**

**Hamza Rahimtula**

**Unnayanaa: Osmosis**

**Shantam**

**Rafiki**

**Delhi Sultanate (BFR Sound System) in  
collaboration with Chie Nishikori**

**Innerworld**

**Sijya**

**Flux Vortex**

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

The Festival showcases performances by established independent and alternative artists, along with artists selected from the Music Production Residency in October.

SERENDIPITY ARTS FESTIVAL





# Music in the Art Park

CURATOR  
**GAYA TIDEMAN**

ARTISTS  
**NiMo Project**

The NiMo Project blends genres like Spanish fusion, jazz, crossover, and world music, all through the lens of live improvisation.

**Stitch in Nine**

A diverse array of genres, widely ranging from Jungle, Breaks, Garage to Funk, Soul, RnB and mild touches of Classical and Jazz.

**Mrtn The Mrtn & The Martians**

Upbeat and alternative/experimental dance music or crimson-red themed soul.

**Os Drongos ft. Blushing Satellite**

The coming together of several influences and styles ranging from Afro Latin to RnB and Soul.

**sir.KILL**

sir.KILL is a music producer and bass player, weaving together the vibrant threads of hip hop, jungle, and house.

**Jay Kshirsagar**

A six piece band will weave the listener and the performer through a journey of love, loss, grief, and resolution through group sung harmonies and polyrhythms.

**Merak**

An exciting new electronica act that are making their way to the forefront of the India indie music scene.

The concept that drives this selection of artists is that of contrast. Performances oscillating between live and electronic elements, steady form versus experimental grooves, the known colliding with the unpredictable, structure meeting improvisation. These are the many facets of what Music in the Art Park will present.

To some, the image of Goa may seem like a serene and laidback space. However, with these performances, we can see the development of a far more forward, creative space for artists to create a uniquely, thought-provoking identity. This only reveals that musicians in Goa are becoming part of an emerging musical landscape that can offer a different definition of what local, Goan artistry may mean.

SERENDIPITY ARTS FESTIVAL









# Abhibjyanjana

Serendipity Arts Production Grant for Independent Musicians is for all independent music creators across different genres to support the process of creating, recording, producing and releasing and/or presenting new music. One of this year's grantees, Abhibjyanjana, is a promising singer-songwriter from Gangtok who has been captivating audiences with her ethereal sound and dreamy soundscapes.



SERENDIPITY ARTS FESTIVAL

# The Kuba Wójcik Trio

GUITARIST AND COMPOSER  
**Kuba Wójcik**

DOUBLE BASSIST  
**Rafał Różalski**  
**Karan Chitra Deshmukh**

SUPPORTED BY  
**Polish Institute (New Delhi)**  
**Jazz Po Polsku Foundation**

The ensemble of the acclaimed Polish guitarist and composer Kuba Wójcik, known for creating unique fusions of jazz with traditional music from various parts of the world.



THE ART PARK



# The Tapi Project

CURATOR  
**Bickram Ghosh**

ARTISTS  
**Yogendra Saniyawala**  
**Swati Minaxi**  
**Gaurav Kapadia**  
**Biju Nambiar**

The Tapi Project pushes the boundaries that define our fixed ideas of art and culture. It gives the audience a chance to experience fluidity in structure and complete surrender through a fusion of folk and contemporary music and poetry.



SERENDIPITY ARTS FESTIVAL

# Bombay Lights

CURATOR  
**Bickram Ghosh**

DRUMS  
**Vinayak Pol**

PERCUSSIONS  
**Umesh Warbhuvan**

VOCALS  
**Nusrat Apoorv**  
**Omkar Dhumal (Shehnai)**

KEYBOARDS  
**Niranjan Joshi**

BASS  
**Aditya Ahir**

Bombay Lights is a genre-defying band known for their fusion of folk, contemporary music, blended with elements of world music and Bollywood.



THE ART PARK

# Enigma: True School of Music

CURATOR

**Zubin Balaporia**

GUITAR AND BAND LEADER

**Ansh Roopesh Iyer**

BASS

**Prapti Chheda**

KEYBOARDS

**Harsh Mishra**

DRUMS

**Shreya Ram Kapratwar**

VOCALS

**Ajnky Pradhan**

GUITAR

**Nathan Emmanuel Fernandes**

**SOUND ENGINEER**

**Jose Cherian**

A student rock band from the True School of Music, Enigma performs both covers and originals.

SERENDIPITY ARTS FESTIVAL



THE ART PARK



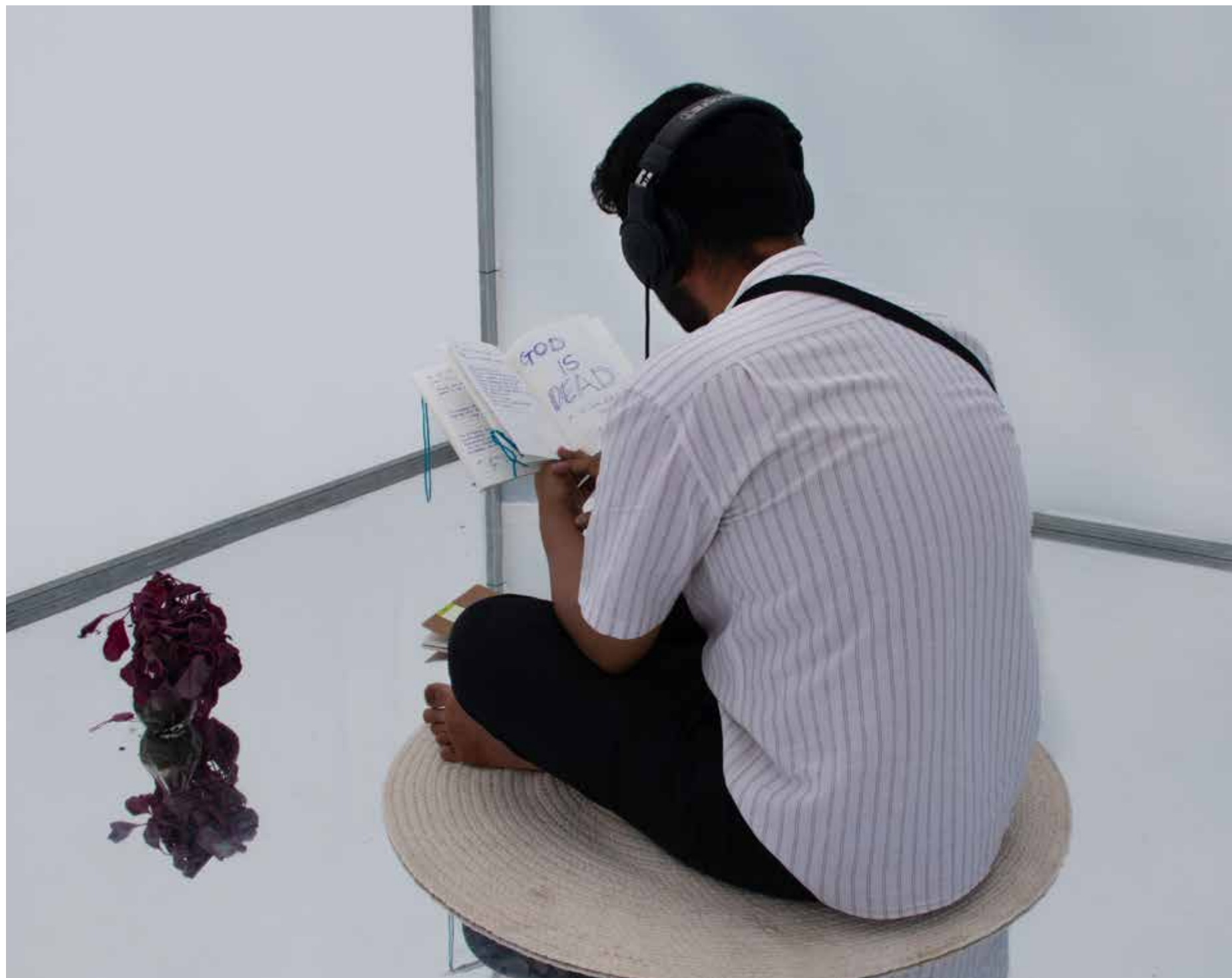


# I Pray in Whispers

This work was created as part of the  
**Panjim Cube Project**  
curated by Thukral & Tagra as part of the  
*'Multiplay'* exhibition.

ARTIST  
**Shreeya Kishanpuria Agarwal**

I Pray in Whispers reimagines the cube as a place of worship devoid of all symbols and offers to reshape our understanding of worship and prayer. It makes the act of praying visible, giving sound to the silent requests and pleas that one makes in the house of a higher power — a quiet conversation with the divine, whether in gratitude or in search of help.





# The Curtain Raiser

This work was created as part of the **Panjim Cube Project** curated by Thukral & Tagra as part of the 'Multiplay' exhibition.

ARTIST  
**Rajaram Naik**

The Curtain Raiser centres on preserving and reinterpreting vanishing cultural traditions, with a focus on Goa's rich heritage. Rajaram Naik delves into themes of transition, exploring the evolution of traditions, the shifting identities of urban spaces, and the interplay between past and present. Through his work, he seeks to document and reimagine these fading practices, creating art that serves as both a nostalgic archive and a platform for public discourse.

Inspired by his surroundings and the folk practices of his childhood, Rajaram's projects highlight the socio-cultural and political landscapes shaping these traditions. His works, ranging from painting and sculpture to photography and video, reflect a deep commitment to research and collaboration with local artisans. Recent projects, like his

exploration of Goa's traditionally painted curtains, merge historical narratives with contemporary interpretations, transforming these practices into immersive, thought-provoking experiences.

By engaging with communities and integrating traditional techniques, Rajaram's art not only preserves endangered practices but also redefines their relevance in modern times. His practice invites audiences to reflect on cultural and societal changes, fostering a dialogue that connects generations while ensuring that these traditions remain vibrant and meaningful in today's rapidly changing world.

SERENDIPITY ARTS FESTIVAL





# Letters to the Sea

This work was created as part of the Panjim Cube Project curated by Thukral & Tagra as part of the 'Multiplay' exhibition.

ARTIST  
Manashri Pai Dukle

Letters to the Sea is a meaning-making interaction built through all sensory experiences, propounding re-reading and visualisation through recognition and association, to remember something or someone in absence and initiate introspection and dialogue.



SERENDIPITY ARTS FESTIVAL

THE ART PARK



# FORAGING IN THE CITY

This work was created as part of the  
Panjim Cube Project

ARTIST

**Kruti Shah**

*curated by Thukral & Tagra as part of the  
'Multiplay' exhibition.*

Foraging in the city is an artistic installation inspired by situationist mapping and psychogeography, particularly the theories of Guy Debord. It highlights how consumption-driven systems alienate human experience and stifle creativity, advocating for a renewed connection with our urban environment. By exploring Panjim's rich historical and contemporary landscapes, the installation seeks to awaken participants and viewers to new narratives, fostering authentic human interactions while challenging the monotony of daily life.





# The Susegad Cube

This work was created as part of the  
Panjim Cube Project

## ARTIST

**Bharat Raj Thukral and Roshni Gera**

*curated by Thukral & Tagra as part of the  
'Multiplay' exhibition.*

The Susegad Cube is a homage to Panjim's rich culture —the local spirit of contentment and tranquility. This installation invites viewers to pause, explore, and experience a state of calm through a sensory experience.

Inspired by the Gyroid, a unique surface discovered by Alan Schoen in 1970, the Cube's design transcends conventional boundaries. The Gyroid's structure, with its interconnected labyrinthine passages at 70.5-degree angles, has significance in polymer science and biology due to its vast surface area and strength.

Crafted from fishnet material, the Cube evokes the cool, porous quality of local laterite stone, commonly found in Goan architecture. This tactile choice connects with Goa's fishing heritage, allowing visitors to experience a visual and sensory connection to the region's identity.





# FRAMED

This work was created as part of the  
**Panjim Cube Project**  
curated by Thukral & Tagra as part of the  
*'Multiplay'* exhibition.

## ARTISTS

**Anjali Sreekumar**  
**Kajol Joan Williams**  
**Nanditha Manoj**

From genesis, human life and ecosystems hold an indissoluble bond with water. The city of Panjim flourished along its waters. Mandovi has played the role of boundaries, and transit portals, nourished cultural idioms and continues to be the economic lifeline of Panjim. Here, its flowing waters have carried narratives of love, memories and beauty as well as danger, death and deluge. For Goans and visitors alike, Mandovi bears infinite perceptions.

Through the cube, we intend to create a quiet space, a minute's pause from the worldly stimuli, to ponder upon the various layers of the place, to witness life as it is, framing a slice of the river.





# Public Screenings Season 1

## CURATORS

**Grant Alan Davis & Kapil Das |**  
**Aldona Video Club**

## COLLABORATOR

**Paloma Joseph**

Aldona Video Club (AVC) is an ongoing film project that began in 2018 as a camera test. AVC attempts to blend traditional narrative modes of filmmaking with their parallel interest in more subversive forms of cinema and moving image. While being attentive to theoretical questions and concerns around cinema, AVC's work also places equal importance on humour, playfulness, and above all, the pleasure of the audience.

For this 2024 edition of Serendipity, AVC turns to curating a film programme that will run for the duration of the festival. The programme, Public Screenings Season 1, will be a blend of scheduled screenings, durational presentations and unexpected encounters with moving images, inviting viewers to discover the programme as they explore the various venues around Panjim.

AVC's Public Screenings Season 1 at the Art Park included:

### 1. The Late Night Show at Art Park

### 2. Women, Dreams & Delusions - Three Short Films

Meshes of the Afternoon |

dir. Maya Deren (1943)

Caprice | dir. Joanna Hogg (1986)

Televisnu | dir. Prithi Gowda (2010)

Public Screenings Season 1 was also active in the following venues:

ESG Auditorium

Wooded area at Miramar Beach

Excise Building

Old GMC Complex

Stairwell Cinema at the Directorate of Accounts

SERENDIPITY ARTS FESTIVAL



Image Courtesy: Akash Sarraf

# Sonnet of Samsara

## CURATORS

**Jayachandran Palazhy**

## PERFORMER

**Alison Pretty**

Sonnet of Samsara is an immersive, site-specific promenade performance that delves into the concept of Samsara, allegorically exploring the compulsions of worldly pursuits, karmic cycles of existence, wandering and transmigration. It dynamically adapts to the unique characteristics and histories of landscapes or sites, intertwining with the experiences, memories, myths, and aspirations of the communities that inhabit them.

Against the backdrop of urgent environmental crises, climate emergencies and the call for sustainable living, this performance intertwines local specificities with global themes. It employs rituals, stylised movements, and everyday gestures set to a captivating musical score and live percussion.

SERENDIPITY ARTS FESTIVAL



THE ART PARK



The narrative style of Sonnet of Samsara explores how myths preserve collective memories and reveal erasures. Drawing from the lives of the participants as well as the stories and hidden histories of the lands, the motifs and designs of the hand-painted pennants and flags are taken on an artistic procession accompanied by a live percussion ensemble through the site, occasionally transforming into short performances. The procession will culminate in a ritualised finale performance at a designated location on site transforming it into an arena incorporating movement idioms of Kalaripayattu and other martial arts, contemporary dance as well as animated physical gestures.

(The performance starts at the Art Park and moves along the Promenade connecting the park and Kala Academy as a procession. The audience and artists merge, and become part of the procession culminating at the Quad at Kala Academy).



# Mixtapes by Miguel's: Series 1 - Flair x The Feni Project

COLLABORATOR

Miguel's - Cocktails & Petiscos

SUPPORTED BY



Mixtapes by Miguel's is a series of events that live on the intersection of emerging F&B culture and art.

Designed as a Flair Mixology competition, Series 1: Flair x Feni invited Goa's most creative bartenders to showcase their skill and craft as a method of artistic expression, while creating cocktails on the spot using Feni.

SERENDIPITY ARTS FESTIVAL



# the arena at nagalli hills ground

## THE ARENA AT NAGALLI HILLS GROUND

396-399	<b>The Bells</b> By 5ANGRYMen	<b>Shaam-e-Ghazal</b> Curated by Bickram Ghosh	502
400-405	<b>Imphal Talkies</b> Curated by Zubin Balaporia	<b>Finale: Three Divas</b> Curated by Bickram Ghosh	502
400-405	<b>One World</b> Curated by Zubin Balaporia		
400-405	<b>Rangla Punjab!</b> Curated by Geeta Chandran		
400-405	<b>Laxmikant-Pyarelal: A Tribute and Beyond</b> Curated by Bickram Ghosh		
400-405	<b>Blackstratblues</b> Curated by Zubin Balaporia		
400-405	<b>Thermal and a Quarter</b> Curated by Zubin Balaporia		
400-405	<b>Roz Angon</b> Curated by Zubin Balaporia		
400-405	<b>Sempre Fado: Antigo e Novo</b> Curated by Zubin Balaporia		
400-405	<b>Sutra</b> Curated by Geeta Chandran		
400-405	<b>Glorious India</b> Curated by Bickram Ghosh		
400-405	<b>Bhav Prem Ras: The Garland of Baul Songs</b> Curated by Geeta Chandran		
400-405	<b>Salim-Sulaiman Live</b> By Bickram Ghosh		
400-405	<b>Isheeta Chakravarty Collective + Gianni</b> Curated by Bickram Ghosh		







# The Bells

By 5ANGRYMen

The Bells at Serendipity Arts Festival is supported by the Centre for Australia-India Relations and the Australian Consulate-General in Mumbai.

5ANGRYMen Theatre Company is supported through the Australian Cultural Fund.

PERFORMED BY

**Tain Byrne**  
**Rodrigo Calderón**  
**Richard McKimm**  
**Lachlan McDonald**  
**Steve Phillips**

STAGE MANAGED BY

**Hamish Irvine**

PRODUCED BY

**Rodrigo Calderón**  
**Kat Carrington**  
**Steve Phillips**



The Bells is a theatrical experience of live art, performance, and ringing bells. It is a spectacle of enormous endurance, placing the ensemble at the beginning of an impossible theatrical task that must be completed at whatever cost. To attempt the impossible necessarily exposes the paradoxes of human nature: joy and grief, triumph and defeat, heroism and cowardice, the personal quest for power, and relying on community and teamwork.

No matter what, the bells must be rung.





# Imphal Talkies

CURATOR

**Zubin Balaporia**

VOCALS, GUITARS, HARMONICA

**Akhu Chingangbam**

BASS

**Karnajit Laishram**

ELECTRIC GUITAR

**Charanjit Lairenjam**

VIOLIN

**Binodkanta Ahanthem**

DRUMS

**Albert Laishram**

PENA

**Mocha Kangjam**

Formed in 2008 by Akhu Chingangbam, Imphal Talkies, a folk-rock band from Manipur, is known for its political songs that represent the minority communities in India. The band made its debut in 2009 with the album *Tidim Road*, and has since released four albums alongside numerous singles from time to time.

The group was one of the 33 bands selected for the album entitled “Album of the Revolution” released in the UK by Un-convention and In Place of War. Amnesty International India has used their singles ‘Eche’ (2010) (A tribute to Irom Sharmila) and ‘Fake Encounter’ as part of their campaigns.

The band has performed across the country at festivals like Bacardi NH7 Weekender (Pune, Delhi, Meghalaya), Kochi Biennale, and Ziro Festival of Music. Their performances have also taken them to Kathmandu, Dhaka, and Chittagong.

SERENDIPITY ARTS FESTIVAL



# One World

## CURATOR

**Zubin Balaporia**

## MUSIC DIRECTOR AND KEYBOARDS

**Zubin Balaporia**

## VOCALS AND GUITAR

**Lou Majaw**

## VOCAL

**Uday Benegal**

**Pratika Gopinath**

## GUITAR

**Warren Mendonsa**

**Mahesh Tinaikar**

## DRUMS

**Pushkar Joshi**

## SOUND ENGINEER

**Akash Sawant**

## BASS

**Yohann Coutinho**

## LIGHTING DESIGN

**Ground Control**

(ACOUSTIC GUITAR, VOCALS,  
AND BACKING VOCAL)

**Aria Nanji**

(SOUND AND MUSIC PRODUCTION  
MANAGER)

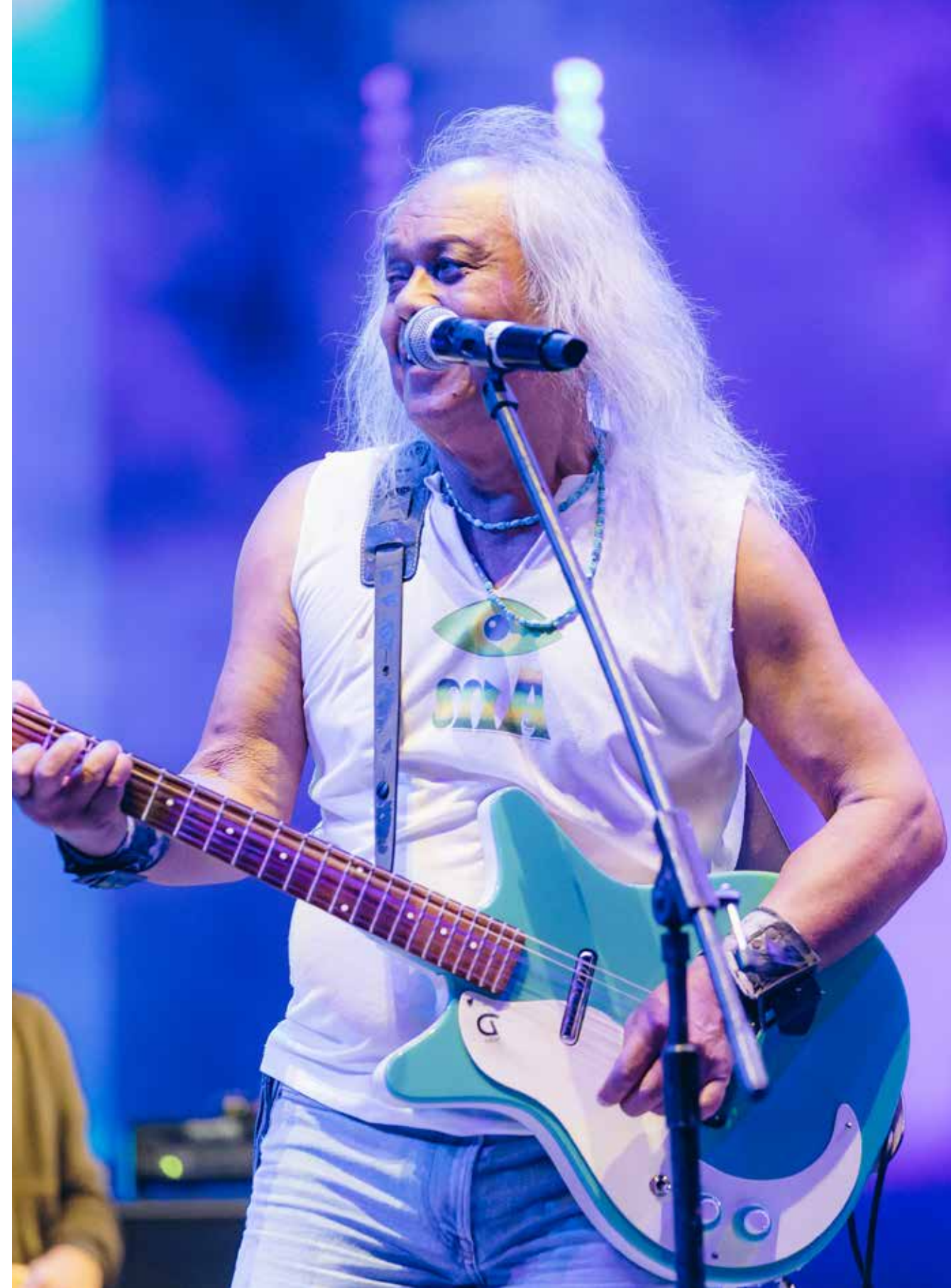
**Sameer Patwardhan**

(ASSISTANT AND  
REHEARSAL COORDINATOR)

**Jayprakash Gupta**

Let music be the gentle harmonic force that returns us to our true nature, as custodians of the planet and compassionate collaborators in life's great adventures. Musician Lou Majaw and members of the pioneering rock band Indus Creed, along with Warren Mendonsa (Blackstratblues) and Pratika Gopinath (Easy Wanderlings), come together in a concert that calls out for humanity's return to unity, peace, and harmony.

SERENDIPITY ARTS FESTIVAL





# Rangla Punjab!

## CURATOR

Geeta Chandran

## ARTISTS

Balkar Singh Sidhu  
Sarvjit Singh  
Tejinder Singh  
Narinder Singh  
Sukhdev Singh  
Karamjit Singh Bagga  
Parminder Singh  
Jasbir Singh  
Sarwan Singh Kalsi  
Bikramjit Singh  
Sarabjit Singh Saini  
Malkiat Singh  
Jaspreet  
Ravneet Kaur  
Chander Lata  
Shabana Azmi  
Anmol Preet  
Gursimranjit Kaur  
Neha Verma  
Khushman Kaur

An energetic evening of Bhangra, from the heartland of Punjab! The troupe will perform Jhoomar and Luddi.

Jhoomar, a traditional folk form of dance, is typically performed during harvest festivals, weddings, and other joyous occasions, and is performed by women.

The dance is named after the word jhoom, which means to sway or swing. The dancers' movements often imitate the swaying of a tree or the flowing of a river, symbolizing the joy and vibrancy of life.

Luddi is another spirited folk dance from the Punjab region, traditionally performed by men and accompanied by the beats of the dhol. This dance is closely associated with the celebration of victories, whether in battles, sports, or other competitive events. Luddi is a spirited dance, characterised by its unique hand and foot movements that express joy, celebration and triumph.

SERENDIPITY ARTS FESTIVAL

THE ARENA AT NAGALLI HILLS GROUND









# Laxmikant-Pyarelal: A Tribute and Beyond

CURATOR  
**Geeta Chandran**

VOCAL  
**Suresh Wadkar**  
**R. Vijayprakash**  
**Ujjaini Mukherjee**  
**Anjana Padmanabhan**

GUEST ARTIST - VEENA  
**Rajhesh Vaidya**

GUEST ARTIST - DRUMS  
**Arun Kumar**

GUEST ARTIST - MRIDANGAM  
**BC Manjunath**

GUEST ARTIST - FLUTE  
**Pravin Godkhindi**

KEYBOARD  
**Amit Devendra Bhavar**  
**Kiran Bhaurao Gaikwad**

GUITAR  
**Arvind Parshuram Haldipur**

BASS GUITAR  
**Vaibhav Nikhare**

SAXOPHONE  
**Suresh Jagannath Yadav**

DRUMS  
**Suresh Ranchoddas Soni**

OCTOPAD  
**Vijay Bhaskar Jadhav**

DHOLAK  
**Yusuf Mohammad Shadab**

TABLA  
**Sanjiv Sen**

SOUND ENGINEER  
**Nitin Joshi**

TEAM MANAGER  
**Ramanand Shetty**

LIGHT DESIGNER  
**Harshvardhan Pathak**

An enchanting evening celebrating the musical genius of Laxmikant-Pyarelal, the iconic duo whose melodies have defined Bollywood's golden era. This tribute concert will feature a curated selection of their timeless compositions, showcasing the rich tapestry of their work from unforgettable classics to soulful ballads.

Renowned artists will bring to life the magic of Laxmikant-Pyarelal's music, transporting the audience through a musical journey that highlights their unparalleled contributions to Indian cinema. Experience a night where nostalgia meets reverence, honoring the legacy of Laxmikant-Pyarelal and their profound impact on the world of music.

SERENDIPITY ARTS FESTIVAL









# Blackstratblues

CURATOR

**Zubin Balaporia**

GUITAR

**Warren Mendonsa**

DRUMS

**Jai Rao Kawi**

(BASS)

**Adi Mistry**

KEYS

**Beven Fonseca**

EVENING POWERED BY



Blackstratblues is the solo project of Warren Mendonsa, a guitarist, songwriter, producer and recording engineer. The current lineup's music is predominantly instrumental, comprising a blend of blues, rock, and 70's psychedelia with strong melodic and occasional electronic influences. The band has played prestigious gigs such as NH7 (2010 - 2017), Sula fest (2012), Indigo & Blues (2012), and Mahindra Blues Fest (2012 - 2018), where they shared the stage with their heroes Tedeschi Trucks Band and Doyle Bramhall II.

SERENDIPITY ARTS FESTIVAL



blackstratblues.





# Thermal and a Quarter

CURATOR

**Zubin Balaporia**

BASS, BACKING VOCALS

**Leslie Charles**

DRUMS

**Rajeev Rajagopal**

GUITAR, VOCALS

**Bruce Lee Mani**

GUITAR, BACKING VOCALS

**Tony Das**

EVENING POWERED BY



Arguably one of the most prolific bands from India, Thermal and a Quarter (TAAQ) is a Bangalore based rock band founded in 1996. With 8 studio albums to its credit, TAAQ has toured the subcontinent and performed in prominent festivals and clubs all over the world - from London, Bonn, Glasgow, Dublin, New York, Dallas, Seattle, to Hong Kong, Bahrain, Maldives, Singapore, Dubai, Kathmandu and more.

TAAQ has shared the stage with celebrated artists like Deep Purple, Slash, Jethro Tull, The Dire Straits Experience, Wayne Krantz, Megadeth, Machinehead, and Guns N' Roses. The band has Chart Toppers in both the World and Euro Indie Charts and is the recipient of multiple accolades and awards for independent musicianship, and its contribution to Indian rock.



# Roz Angon

CURATOR  
**Zubin Balaporia**

VOCALS, PERCUSSION  
**Kapriela Keishing**  
**Sampriti Dastidar**

TENOR SAXOPHONE  
**Daveed Goren**

ALTO SAXOPHONE  
**Gala Soier**

TRUMPET  
**Rohit Gupta**

KEYS  
**Rohit Gupta**

BASS GUITAR  
**Cengiz Ayugen**

DRUMS  
**Vaibhav Jaiswal**

SOUND ENGINEER  
**Pruthi Parab**

Sparked by a sense of nostalgia, 'Roz Angon' (rose garden), is a musical journey about the loss of the 'Goan' identity in the form of language, food, flora and fauna given the rapidly changing landscapes and culture in the state.

The memory of roz angon - a small courtyard at the centre of old houses in the Konkan region - made the artist revisit, deconstruct, and recreate tunes that he heard on the radio in the 90s and the warmth he felt while at it.

SERENDIPITY ARTS FESTIVAL



THE ARENA AT NAGALLI HILLS GROUND





# Sempre Fado: Antigo e Novo

## CURATOR

**Zubin Balaporia**

## MUSIC DIRECTOR AND KEYBOARDS

**Zubin Balaporia**

## VOCALS

**Sherwyn Correia**  
**Nadia Rebelo**

## GUITAR

**Omar de Loiola Pereira**

## PORTUGUESE GUITAR

**Franz Schubert Cotta**

## DRUMS

**Gino Banks**

## BASS

**Avishek Dey**

## Percussion

**Shikhar Naad**

## SAXOPHONE

**Jarryd Frans Braz Rodrigues**

## VIOLIN

**Nastya**  
**Dielle Braganza**  
**Prayash Biswakarma**

## SOUND ENGINEER

**Rajiv Kenkre**

## CELLO

**Vian Pereira**

## LIGHTING DESIGN

**Ground Control**

## SOUND AND MUSIC PRODUCTION MANAGER

**Sameer Patwardhan**

## ASSISTANT AND REHEARSAL COORDINATOR

**Jayprakash Gupta**

## GUEST ARTIST

**Braz Gonsalves**

An evening of soulful music, and joyous celebration, capturing the true spirit of Goa.

SERENDIPITY ARTS FESTIVAL



THE ARENA AT NAGALLI HILLS GROUND



# Sutra

## CURATOR

Geeta Chandran

## ARTISTS

Aindrila Panda  
Shriyadita Banerjee  
Rupsa Pakrashi  
Sharanya Lall  
Nyssa Chakraborty  
Saanvi Mitra  
Raaginni Hindocha  
Hiya Mitra  
Yotisree Bose  
Shangsaptaka Dey  
Biswajit Mondal  
Dipjoy Sarkar  
Pratap Roy  
Nandagopal Jana  
Dipak Kumar Mohanta  
Umesh Chandra Barik  
Paglu Mohanta  
Krishna Ghunia  
Tarun Kumar Mohanta  
Laxmidhar Ghunia  
Tanmay Mohanta  
Kunal Pradhan  
Sharmila Biswas  
Suman Sarawgi  
Ayona Bhaduri  
Krishnendu Saha  
Rohini Banerjee  
Kaushik Das  
Saheeb Sanyal

'Sutra' weaves together past, present, and future by blending traditional Odissi dance with modern elements. Featuring live projections, grand sets, and a remarkable group of musicians, this performance highlights Odissi as a dynamic and evolving art form.





# Glorious India

## CURATOR

**Bickram Ghosh**

## ARTISTS

**Rajesh Vaidya**

**Arun Kumar**

**Anay Gadgil**

**Nirmalya Roy**

**Purbayan Chatterjee**

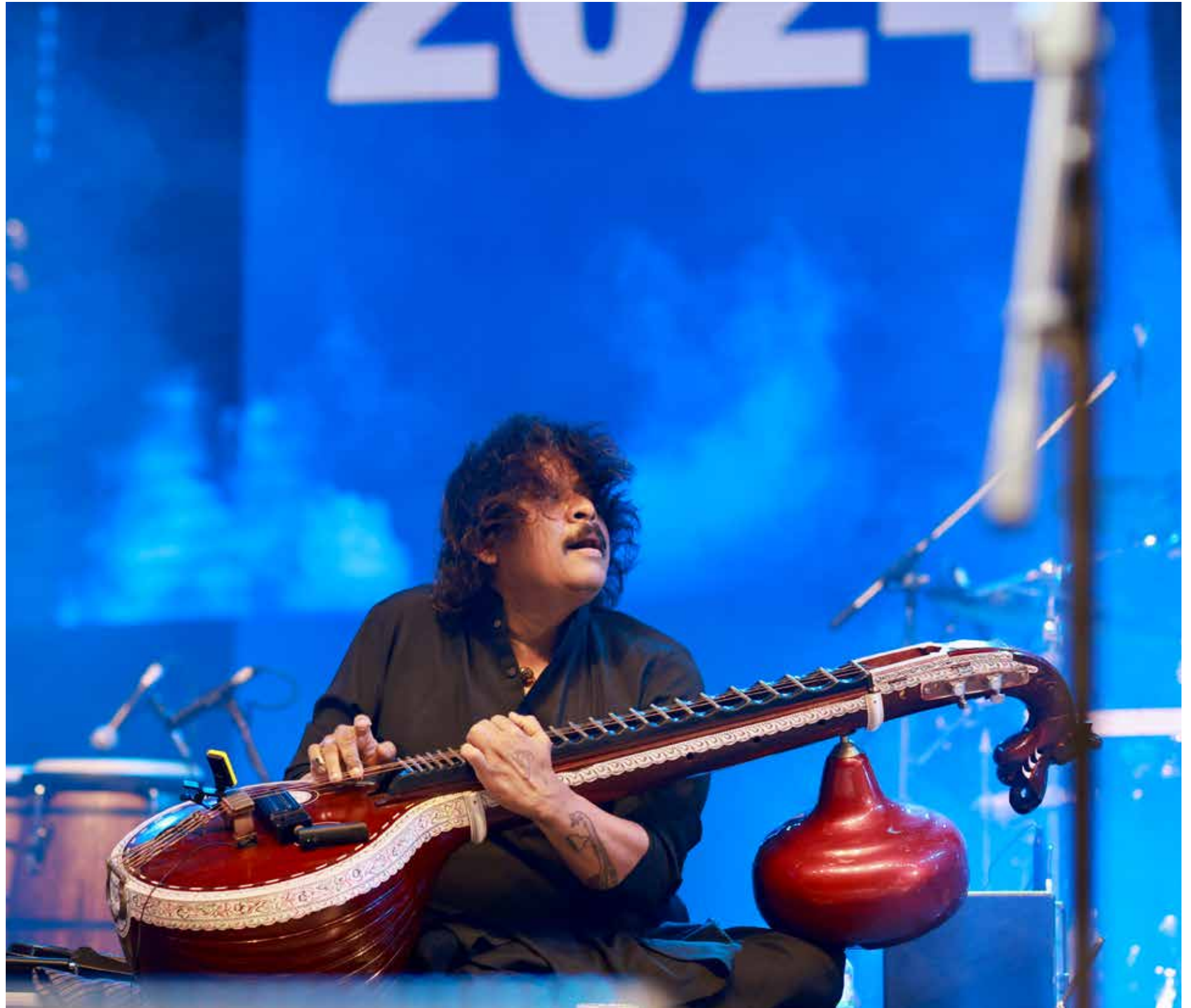
**Dr. Suresh Vaidyanathan**

**Pt. S. Shekhar**

**Nitin Joshi**

**Bickram Ghosh**

Composed, arranged, and produced by Bickram Ghosh, Glorious India is groovy, exciting, melodious, and exotic. With some of the greatest Indian musicians coming together for the first time, each track is played with a level of virtuosity that is akin to brilliance. The show promises to be immensely exciting, interactive, and a treat for music lovers.







SERENDIPITY ARTS FESTIVAL



THE ARENA AT NAGALLI HILLS GROUND





# Bhav Prem Ras: The Garland of Baul Songs

CURATOR

**Geeta Chandran**

(VOCAL, EKTARA, DUGGI, NUPUR,  
ANANDA LAHARI)

**Parvathy Baul**

DOTARA

**Shubhabrata Sen**

(TRADITIONAL DRUMS AND  
RHYTHM INSTRUMENTS)

**Nilanshuk Dutta**



Influenced by Vaishnava bhakti, Buddhism, Nath yogic traditions, and Islamic spiritual traditions, Baul music is a school of spirituality originating from the Bengal region. In this performance, Parvathy Baul, practitioner, performer, and teacher of the Baul tradition brings to her audience a compilation of devotional songs from this school of music.

# Salim-Sulaiman Live

CURATOR  
**Bickram Ghosh**

LEAD TALENT  
**Salim Merchant**  
**Sulaiman Merchant**

VOCALS  
**Vipul Mehta**  
**Simran Choudhary**  
**Raj Pandit**

DRUMS  
**Yadhunandan Nagraj**

BASS  
**Ralph Menezes**

KEYS  
**Jarvis Menezes**

GUITARS  
**Nyzel Dlima**

FLUTES  
**Pankaj Nath**

INDIAN PERCUSSIONS  
**Aslam Dafrani**

SOUND ENGINEER  
**FOH - Aftab Khan**  
**Monitors - Samir Kripalani**

LIGHTS DESIGNER  
**Maaz Mansuri**

VIDEO JOCKEY  
**Rahul Nirmal**

STAGE SETUP PERSONNEL  
**Manoranjana Halder**

PRODUCTION MANAGER  
**Zeeshan Siddiqui**

ARTIST MANAGER  
**Nirav Thakar**

An evening of popular Bollywood music with the iconic music composer duo, Salim Merchant and Sulaiman Merchant.

SERENDIPITY ARTS FESTIVAL





# Isheetta Chakravarty Collective + Gianni

CURATOR  
**Bickram Ghosh**

**Isheetta Chakravarty Collective:**

VOCALS  
**Isheetta Chakravarty**

KEYS  
**Harmeet Manseta**

SAROD  
**Pratik Shrivastava**

ACOUSTIC GUITAR  
**Ria Modak**

BASS  
**Sayar Mitra**

DRUMS  
**Ishan Jadwani**

SAXOPHONE  
**Gianni Denitto**

SUPPORTED BY:



The Isheetta Chakravarty Collective will showcase original music interspersed with reimagined and rearranged traditional and contemporary songs. Isheetta’s compositions are rooted in the traditional Hindustani idiom yet presented in a more contemporary fashion, true to her background in jazz and world music. This will be met with Gianni Denitto’s strong foundation in saxophone and a fervent love for improvisation wherein he expertly fuses various genres to craft engaging soundscapes.

SERENDIPITY ARTS FESTIVAL



THE ARENA AT NAGALLI HILLS GROUND



# Shaam-e-Ghazal

## CURATOR

**Bickram Ghosh**

## VOCALS

**Prithvi Gandharv**

**Pratibha Baghel & Band**

## GITAR

**Sanjoy Das**

## KEYBOARDS

**Anay Gadgil**

## SOUND ENGINEER

**Nitin Joshi**

A concert celebrating the timeless artistry of ghazal legends. This specially curated event honours the musical brilliance of icons such as Ghulam Ali, Mehdi Hasan, and Nusrat Fateh Ali Khan, Mehdi Hasan, Pankaj Udhas and Jagjit Singh, along with esteemed ghazal writers whose works have transcended generations. The concert has been curated by combining avant-garde elements with the profound themes of love, loss, and longing in ghazal to provide a rich wholesome experience.





# Finale: Three Divas

## CURATOR

Bickram Ghosh

## VOCAL

Aruna Sairam

Usha Uthup

Shubha Mudgal

## GUITAR

Rhythm Shaw

## MRIDANGAM

BC Manjunath

## KEYBOARD

Raja Narayan Deb

## DRUMS

Abhijit Sood

## BASS

Mohini Dey

## TABLA

Aneesh Pradhan

## HARMONIUM

Sudhir Nayak

## SARANGI

Murad Ali

## DHOLAK

Sankhadeep Chatterjee

## VIOLIN

Padma Shankar

## SOUND ENGINEER

Nitin Joshi

## LIGHT DESIGNER

Harshavardhan Pathak

A concert celebrating the unparalleled talents of Usha Uthup, Aruna Sairam, and Shubha Mudgal. This exceptional event brings together three legendary voices, each renowned for their unique contributions to music across genres. Usha Uthup's vibrant energy, Aruna Sairam's soulful classical renditions, and Shubha Mudgal's timeless melodies will blend in a spellbinding performance that spans decades of musical excellence.

EVENING POWERED BY



SERENDIPITY ARTS FESTIVAL



THE ARENA AT NAGALLI HILLS GROUND





# 2024





# directorate of accounts

## DIRECTORATE OF ACCOUNTS

### **Bhupen in Goa**

396-399

Curated by  
Gulammohammed Sheikh

### **The Poetics of Waters**

400-405

Curated by Pascal Beausse

### **Past Forward: Remix and Collaborations in Ceramics and Glass**

406-411

Curated by Kristine Michael

### **The Infinite Forest: An Exploration of Material Possibilities**

406-411

A Serendipity Arts Foundation  
Initiative

### **Public Screenings Season 1**

406-411

Curated by Grant Alan Davis &  
Kapil Das | Aldona Video Club

### **Serendipity Arts Residency 2024**

406-411

A Serendipity Arts Foundation  
Initiative

### **Songs of Day and Night**

406-411

Project by Bridge Bharat

### **The House Blue**

406-411

Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

### **Craft Workshop Programmes**

406-411

Curator by Kristine Michael

### **A Visual Encyclopaedia of Indian Food**

406-411

Curated by Edible Issues

### **Field Measures**

406-411

An outcome of RCA X SAF:  
Senior Artist Residency

### **The Studio Programming**

406-411

Curator by Quasar Thakore  
Padamsee & Sankar Venkateswaran







# Bhupen in Goa

## (Bhupen Khakhar 1934-2003)

CURATOR  
GULAMMOHAMMED SHEIKH

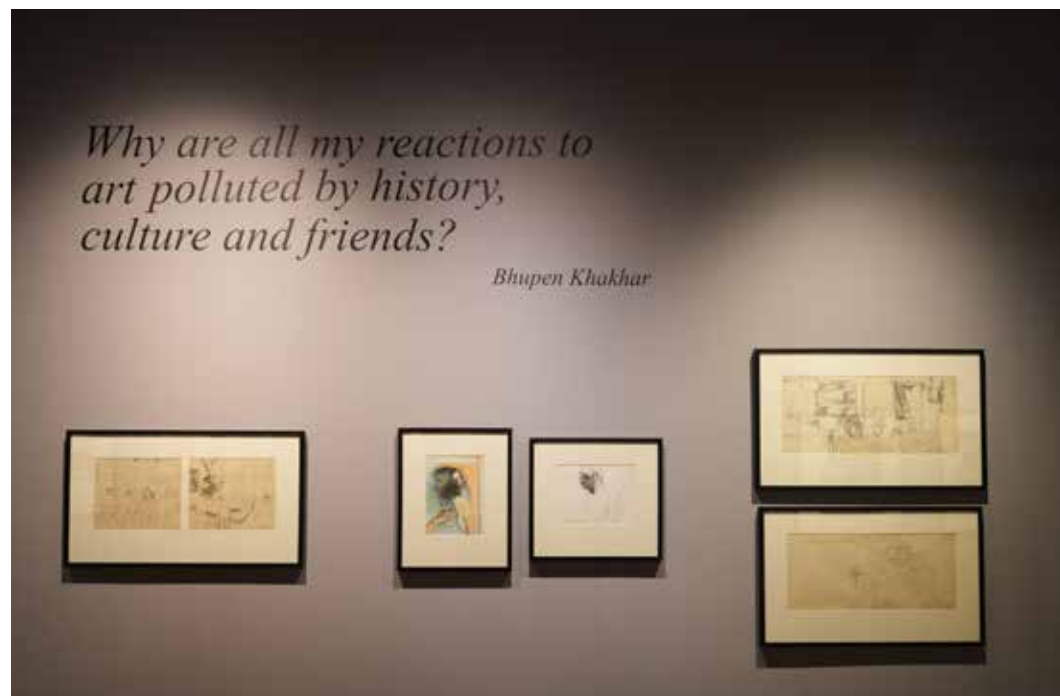
Bhupen in Goa  
(Bhupen Khakhar 1934-2003)

The present exhibition Bhupen in Goa based upon the large private collection of Bhupen Khakhar's works in the 'Swaraj Archive' is designed as a tribute to the multifaceted artist. It includes water colours, drawings, prints, ceramic plates and a sculpture from various phases of his career. Two books - on his Sri Lanka journey in water colour and on the short stories of Salman Rushdie with lino-cut illustrations by the artist, are also on view.

Born in Bombay in a Gujarati family, Bhupen Khakhar attended evening classes at the J.J. School of Art while studying for chartered accountancy at the Bombay University. He moved to Baroda in 1961 to join the Master's course in art criticism at the Faculty of Fine Arts. Initially, he worked part time as an accountant at Jyoti Ltd but eventually gave it up to live and work as a full time painter for over forty years.

Largely self-taught, Bhupen developed a distinct mode of figuration and landscape by the dint of hard work and an incredible inventiveness, leaving behind a large and

SERENDIPITY ARTS FESTIVAL



DIRECTORATE OF ACCOUNTS

exceptional corpus of art-works. After an initial phase of explosive 'Pop' collages, he settled upon depicting the life of the urban middle class in an intimate realism he developed as his personal mode. His endearing portrayals of small time shop-keepers and ordinary 'folk' blazed a new trail. Later, his passionate portrayals of gay life opened an unprecedented chapter in the annals of contemporary art.

His work was shown widely in India and internationally, including retrospectives at the Museo Reina Sofia in Madrid (2002), the National Gallery of Modern Art in Mumbai (2003) and Tate Modern in London (2016).





# The Poetics of Waters

## CURATOR

**Pascal Beausse**

## COLLABORATOR

**The Centre national des arts plastiques**

## ARTISTS:

**Emmanuelle Huynh & Jocelyn Cottencin  
Ange Leccia**

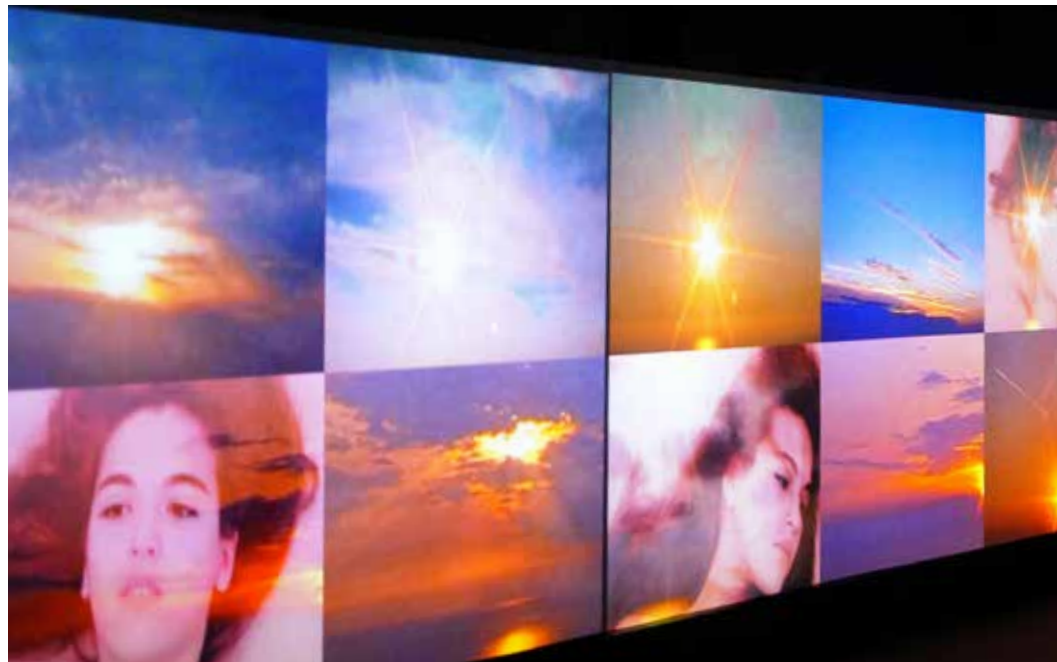
These two video installations invite us to ponder the dreams and myths associated with waters. The lives of coastal dwellers are enriched by tales of distant voyages and maritime adventures. The organic nature of rivers and the sea shapes both their daily existence and their imaginations.

Emmanuelle Huynh and Jocelyn Cottencin explored the French port city of Saint-Nazaire, their local environment. They observed

gestures and situations to create a portrait of the city, questioning how people inhabit spaces in relation to societal issues, work, flows, nature, and the evolution of industrial activity. By following the rhythms established by its inhabitants, they invite viewers to inhabit the spaces they've depicted, both physically and imaginatively, through an immersive experience. Performing within their installation of images and smoke, they interpret its organic rhythms, memories, and polysemic history, forged by the encounters of diverse cultures that have shaped and continue to reshape the city.

Ange Leccia, born and raised on the Mediterranean island of Corsica, developed his artistic practice from this isolated location. He viewed the island as both a place to escape from and a source of inspiration, connected to its imaginary landscape. This video installation, bearing a Rimbaudian title, is composed of

SERENDIPITY ARTS FESTIVAL



fragments extracted from numerous films and videos created throughout his life and career, edited using a split-screen montage technique to generate rhythms and intensities. By inviting viewers to experience a range of emotions, like waves, towards a perpetually rising sun over the sea, the flow of sounds and images creates a suspended moment that prompts reflection on our own lives.

A port city and an island are two places connected to the wider world, points of departure across the seas towards the ever-receding horizon, an infinite elsewhere.



DIRECTORATE OF ACCOUNTS



# Past Forward:

## Remix and Collaborations in Ceramics and Glass

CURATOR  
**Dr. Kristine Michael**

ARTISTS  
**Partha Dasgupta in collaboration with  
Shankar Turi and Zillu and Dattaram  
Harmalkar of Kumbhar Pottery**

**Reshmi Dey in collaboration with Vishnu  
Kushwah, Rajesh Sharma, Raju Kushwah,  
Muveen Khan, Munavvar and Mehfooz Ali,  
Inderjeet and team**

**Hemi Bawa in collaboration with Sumit Jawa,  
Rambir Bhati, Krishna Nand**

**M Sashidharan**

**Nehmat Mongia with metal work technical  
assistance from Sharafat Ali**

**Nimmy Joshi**

**Neela Venkatraman in collaboration with  
Rukmani Pandurang Parwar**

COMPOSED BY  
**Hridaynath Mangeshkar**  
**Vocals: Hemant Kumar and Lata Mangeshkar**

Memories, history, and stories are how we make sense of our lives and our times. They mirror past and present realities, are rooted in lived experience, and act as portals to understanding change—both what has happened and what might happen. This creative proposition involves collaboration among contemporary and vernacular artists, working with glass, upcycled materials, metal, terracotta, and glazed ceramics - between Goa and other parts of the country. Making alliances and links across geography and time, the exhibition reflects a deep connection between the present and the past linking modern identity with the enduring legacy of the many peoples and cultures that make up a syncretic India, with Goa as its microcosm, transcending time and looking to the future.

These narratives are brought to life in a sensory journey with their unique interpretations to retell, reinvent, and reimagine this journey across time, material, and diverse imagery. M. Sasidharan brings both ceramics and glass together in an evocative work, revealing layers of history through translucent glass filtering human memories and echoes of distant voices. Partha Dasgupta opens up connections between the Bengal and Goa coastline with its history of trade, conflict, and assimilation of peoples. The sculpture Spirit of the Centuries brings together a fantasy creature that combines symbolic animal spirits of the East and the West regions of the country, reimagining folk tales with a contemporary twist.

Reshmi Dey commemorates the interconnected themes of the roots of the Tree of Life that embodies growth and renewal, with the guardian spirits of Goan villages, the Rakhnos, who have the role of safeguarding cultural integrity amidst the challenges and pressures of evolving identity and exploitation.

Neela Venkatraman combines the natural elements of clay and cane with the symbolic representation of the Goan rivers to create a flowing narrative that engages with history and culture. This prompts reflection and a rich dialogue on how the past and present coexist with the passage of time, nature, change, and continuity through sustainability.

Nimmy Joshi and Nehmat Mongia create a dizzying world that reflects our fractured relationship with nature. Through the lens of upcycling, they reinterpret and communicate narratives, inviting the audience to visualise the future. The work transcends mere representation; it becomes a dialogue between the artist, her surroundings, and the audience. The rich colours, textures, and forms Nimmy employs evoke the vibrancy of Goa itself, while hinting at the deeper emotional landscapes she navigates. It is not about making sense of her place within a world that is constantly shifting—a world where home is not just a physical location, but a fluid concept shaped by experiences, memories, and connections.

Hemi Bawa's installation recalls the myth of the speaking tree, the 'Waq Waq' that refers to a 13th century Persian text by Nizami, which has been illustrated in Mughal and Persian paintings. One can imagine the humans, animals, and birds on its branches, speaking in different tongues but looking to the future together. The Holy Book series embodies a timeless aesthetic, transforming spiritual wisdom into an art form that speaks to both past and present. The use of sepia tones heightens this sense of reverence and nostalgia but also evokes an archival quality, as though these are artefacts of collective memory.

SERENDIPITY ARTS FESTIVAL

DIRECTORATE OF ACCOUNTS



# Sailing in the Blue

CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Partha Dasgupta in collaboration with Shankar Turi of Turi Azulejos & Pottery, and Zillu and Dattaram Harmalkar of Kumbhar Pottery, Bicholim

Boat made by Sailen Pramanik and Debasish Pramanik of Sripur, Bolagarh, Hooghly district  
Assisted by Asish Chowdhury and Sunil Chandra Paul

SUPPORTED BY

**IHCL**

The installation is a collaborative venture between the traditional boat makers of West Bengal and the azulejos tiles, terracotta figures, and roof tile makers of Goa. It is dedicated to the life and struggle of the sailors, fishermen, and migrants who sail deep into the sea seeking their fortune in a new world. Partha Dasgupta has been inspired by the sketches of Nandalal Bose who captured the life of these people in his drawings, and his installation echoes the natural forces that have shaped the earth over millennia with people travelling and settling all over the world. The artistic exploration and collaboration mirrors the ongoing transformation and evolution of the world as boats resemble movement and stand as a suggestive social history of the coastal craftsmen and migration of peoples. Dasgupta's evolution from working with definite shapes to embracing the natural movements of forms reflects a profound understanding of the medium and a willingness to explore its limitless possibilities. The incorporation of clays from Goa and Santiniketan, rich in iron, further connects his work to the earth, emphasising the primal and ancient aspects of his art.

SERENDIPITY ARTS FESTIVAL



# Spirit of the Centuries

ARTIST

**Partha Dasgupta**

CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Memories always come flooding back as human activities endlessly build up and die representing the flow of epochal civilisations. The sculpture is based on folk history and tales of this country such as the Mangalkavya. The story of the river's eternal journey to the sea are combined with the iconography of Manasha Devi, Bhagirath, and Shiva, who tamed the river on his mane, and the chimaera birds of Sukh and Shari who are the onlookers of life.





# Evolving Roots: A Glass Art Tribute to Goa's Cultural Tapestry

## ARTISTS

Reshmi Dey in collaboration with Vishnu Kushwah, Rajesh Sharma, Raju Kushwah, Muveen Khan, Munavvar and Mehfooz Ali, Inderjeet and Glass Sutra team

## CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Goa, renowned for its natural beauty and vibrant cultural tapestry, grapples with the complexities of modernity while striving to preserve its rich heritage. The glass art installation delves into and commemorates the interconnected themes of the Tree of Life and the Guardian Spirits of Goan villages (the Rakhnos), while questioning Goa's evolving identity amidst the challenges posed by contemporary exploitation. While the symbolic tree embodies growth, interconnectedness, and renewal, the Guardian Spirits embody the enduring values and community bonds that have sustained Goan villages through generations, offering a testament to the protective role of tradition in safeguarding cultural integrity. This installation provokes critical discourse on sustainable tourism practices, cultural preservation, and community empowerment. It serves as a visual narrative of Goa's past, present challenges, and future aspirations, advocating for holistic approaches that harmonise development with heritage preservation.



# Frangipani

## ARTISTS

Hemi Bawa in collaboration with Sumit Jawa,  
Rambir Bhati, Krishna Nand

## CURATOR

Kristine Michael  
*Curated as part of 'Past Forward'*



The glass tree is a tribute to the natural beauty of the frangipani, bringing the serenity and charm of a Goan garden into each handcrafted leaf and bark design. The history of frangipanis (*Plumeria*) in Goa is intertwined with the region's colonial past and its diverse cultural influences. Hemi Bawa has ingeniously used recycled glass from shattered and broken windscreens to create the artisanal leaves for her glass tree. She has chosen to depict the tree with only leaves, as she feels this best represents the tree's evergreen and timeless nature. The bark is meticulously crafted from fibreglass and resins, treated with scratching techniques to achieve a realistic texture and appearance. Each piece is fired and created in her furnace in Goa, embodying her enduring connection to the frangipani tree. At the base of the tree, Hemi has used mirrors to reflect light and the nuances of the tree, symbolising the reflections in life that she associates with Goa.



# Holy Books Series

## ARTISTS

Hemi Bawa in collaboration with Sumit Jawa,  
Rambir Bhati, Krishna Nand

## CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

The Holy Book series is a profound exploration, weaving together religious texts, symbols, and the passage of time in a way that bridges history with contemporary artistic expression. This blending of sacred texts with modernity allows the series to serve as a narrative on how ancient wisdom transcends temporal boundaries, finding relevance in the present. The sepia tones add a layer of nostalgia and reverence, almost as though they are sacred relics preserved within an emotional and historical context, evoking memories and hope while portraying the universal and eternal aspects of spiritual knowledge.







# The Other Side

ARTIST

**M. Sasidharan**

CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Sasidharan's installation features glass and terracotta - one grounded in the earth, the other translucent and sky-like: one holds the light, the other lets it through. Both are fragile, yet hardened enough to endure the heat. Sasidharan develops the theme of the Anthropocene, where humanity has enveloped itself within a make-believe ecosystem where one is endangered, demonstrating a ceaseless struggle between the sacred and the profane. The figures stand gathered in a ceremony of everyday existence, in wonder, in awe, sometimes in a state of nothingness—just existing. Without power, without agency, without an agenda, they simply exist as fate has ordained. The empty layers of translucent glass hold their dreams and hopes of being more human, filtered through layers of past memories, etched with the echoes of empty voices. They stand despondent, waiting to be delivered to the other side. Whether it be a dew drop, a bubble, a glass, or a life, all is, in some ways, ephemeral, transient, and fragile.



# Mosaic of Identities

## ARTISTS

**Nehmat Mongia** with metal work technical assistance from Sharafat Ali

## CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Nehmat Mongia is constantly looking through waste for unique textures and forms, and brings them back to her studio. As an artist with a practice that spans different mediums, she consistently revisits her archive of explorations and experiments to incorporate these in newer works and ways. She studies animal and human anatomy, and her sketchbooks and canvas rolls lead her to see forms everywhere—in splashes of watercolour, crushed tissue paper, and even water seepage on the wall. Her artwork is a blend of reality and fantasy, inspired by life around her and a dystopian world where imperfections and irregularities become the building blocks for her artistic vision.



The installation brings these narratives to life and through assemblages, sculptures, and mixed media, she juxtaposes different elements to create cohesive narratives that resonate with the audience. This invites viewers to explore the beauty in imperfection and discover the hidden stories behind each fragment. This exploration led her to assemble a series of mixed media portraits, each with its own identity, evolved through assemblage into new characters expressing different emotions and feelings.



# Rootopia

ARTIST

**Nimmy Joshi**

CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

Nimmy Joshi's installation explores the themes of identity and how our relationship with nature impacts our cultural, geographic, and emotional landscape. Nimmy firmly believes that we are all interconnected and a part of the vast fabric of life. As digitisation and technology invade and dominate even the most intimate and humane recesses of our lives, her work reimagines our future through the lens of hope and co-existence. It questions whether

it is possible for us to look more closely at our kinship and restore balance to the only planet we have inhabited as our home. The installation aims to invite the viewer into a close inspection of the dualities of existence; to question our can't-live-with-or-without equation with nature; to become aware of the interconnectedness between the animate and inanimate; and to ultimately realise that our evolution as a race depends on our ability to adapt to our natural environment.

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# Ice Age X

ARTIST

**Nimmy Joshi**

CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

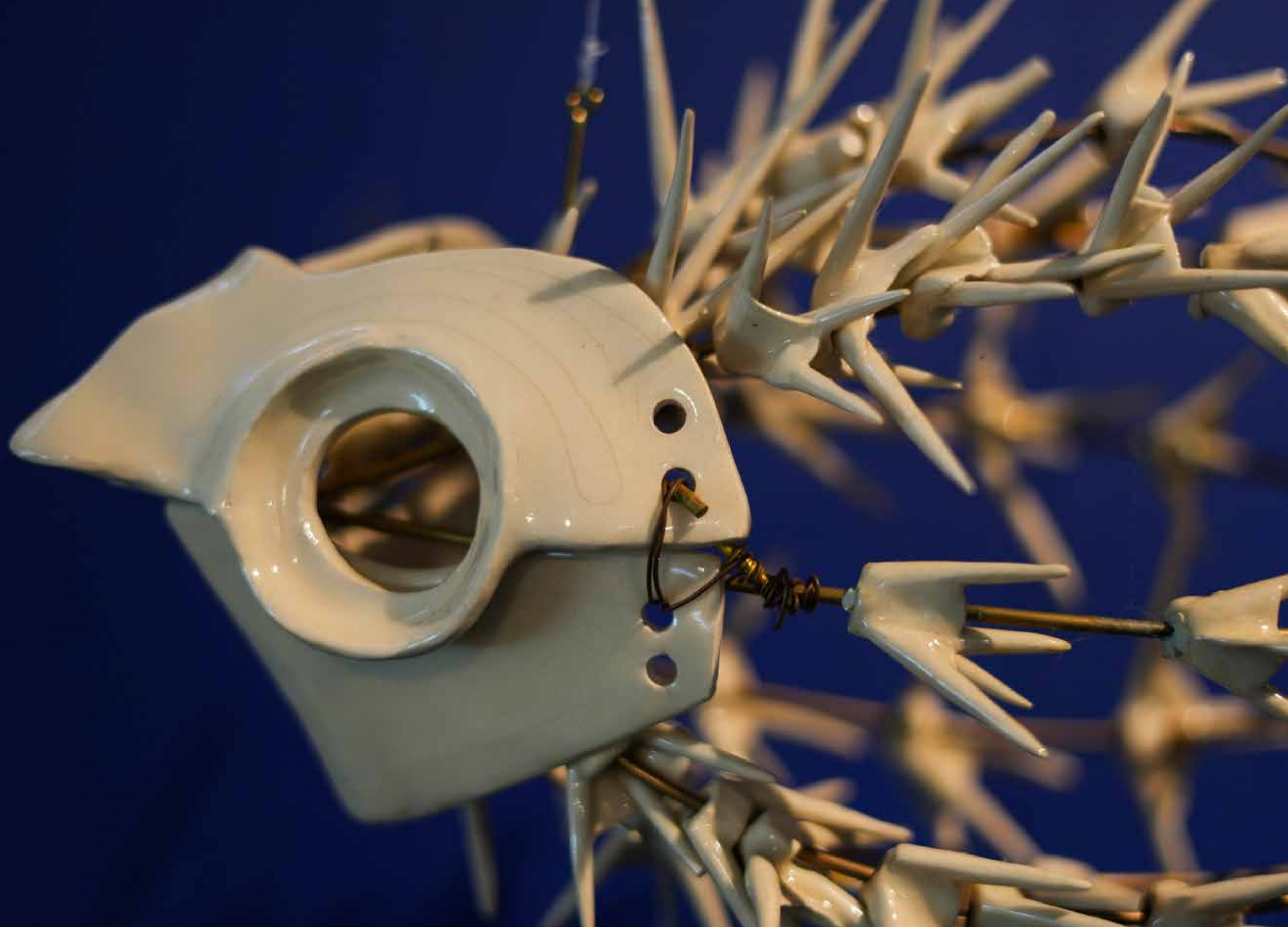
Nimmy Joshi's interpretation of the word 'home' is rich and layered, reflecting her unique journey as a modern-day nomad. In a world where the concept of home often signifies stability and permanence, she discovered a profound sense of self only in Goa—a place that resonates deeply with her spirit. The lush landscapes, vibrant culture, and omnipresent nature of Goa offer her a sanctuary, allowing her to connect with something greater than herself. This connection is not merely geographic; it symbolises a deeper bond with the earth and its rhythms.

She grapples with the complexities of belonging and identity. These transformations inspire her work, pushing her to explore themes of transience and beauty. The installation serves as a glimpse into this intricate tapestry of her adopted homeland, capturing the essence of a place that feels both familiar and otherworldly.

Through her installations, she invites viewers to experience the delicate interplay between the tangible and the ephemeral, encouraging them to reflect on their own connections to place and identity.







# Flow in Fragments

## ARTISTS

Neela Venkatraman in collaboration with  
Rukmani Pandurang Parwa

## CURATOR

Kristine Michael  
*Curated as part of 'Past Forward'*



The installation combines the natural elements of clay and cane with the symbolic representation of the Goa rivers to create a flowing narrative across a space. The incorporation of varied surface texts, prints, and techniques on the clay fragments adds a layer of storytelling, making the piece not just a visual experience but also a narrative one. It invites viewers to engage with the history and culture of the region, prompting reflection on the passage of time, change, and continuity. The use of organic materials like clay and bamboo, along with the inclusion of some metal, creates a dialogue between the natural and the man-made, the past and the present.



# Twisted Tapestry

## ARTISTS

**Neela Venkatraman in collaboration with  
Rukmani Pandurang Parwar**

## CURATOR

**Kristine Michael**

*Curated as part of 'Past Forward'*

The interplay of clay and bamboo in varying shades of green evokes a rich dialogue about nature, sustainability, and the passage of time. The organic form, shaped by the natural weaving of the bamboo and the fluidity of the clay, invites viewers to explore the contrasts between the materials—hardness versus malleability, permanence versus transience. The optical illusion of blending greens symbolises how the past and present coexist.

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# Mi Dolkara Daryacha Raja

*Koli Boat Song in Konkani-Marathi dialect, a song of the fisherfolk of the west coast.*

CURATOR  
**Kristine Michael**  
*Curated as part of 'Past Forward'*

COMPOSED BY  
**Hridaynath Mangeshkar**

VOCALS  
**Hemant Kumar and Lata Mangeshkar**

I, the oarsman of this boat, am the King of the Seas  
With my home on the water, I make frequent trips to and from the port  
Let's row the boat dear, let's row the boat

I'm the dear daughter of my parents  
I have worn the traditional Anjari sari with a blouse that is yellow  
In my hair is a blooming chaafa flower ( plumeria)  
The fragrance of the flower spreads as the breeze blows  
The nose ring adorns my nose so beautifully  
And my neck with golden beads around it.

I am the Queen of this Koliwada ( colony of fisherfolk)  
Dancing joyfully on the full moon night  
Let's row the boat dear, let's row the boat

Oh, so majestic is the raging sea  
With waves, at times, as big as mountains  
When will the gentle refreshing breeze touch and comfort me?  
From the waves, when will the stars touch the sky?  
While waiting with longing, love blossoms and then the sea swells with the tide  
The earth gets drenched by the water  
And, just then, comes my beloved to meet me

At dawn, the sky bows down  
The golden sun shines and a rosy colour rises over the sea  
We cast our nets into the water  
We fill our baskets by plundering the wealth of the sea  
The silver goblet formed by the light of the full moon night  
Has turned into a silverfish  
By the silver light of the full moon night  
It is as if the fish has turned silver  
And the fish, they get into my net  
And I carry these fresh goods to the market

Let's row the boat dear, let's row the boat  
I, the oarsman of this boat, am the King of the Seas

SERENDIPITY ARTS FESTIVAL

# The Infinite Forest: An Exploration of Material Possibilities

Project Initiated by Serendipity Arts

The Infinite Forest is a project that explores craft forms and craftsmanship in contemporary forms and materiality through the mastery of artisans working with four different design collectives showcasing Dhokra art (non-ferrous metal casting using lost wax techniques); jute work, and textile. The idea to showcase these types of craft is to juxtapose different types of materials, and to push boundaries in the ways these forms are showcased.

The Infinite Forest plays on the idea of a forest, inhabited by mythical and magical creatures, folk and tribal tales, an abundance of flowers and trees at a scale that pays tribute to the expert workmanship and techniques which explore both materials as well as their multitude of possibilities.

COLLABORATORS  
**No Borders**  
**V'aarsa**  
**Devrai Art Village**  
**sā Ladakh**

DIRECTORATE OF ACCOUNTS





# A RETURN TO OUR ROOTS

A Journey through Kasuti

COLLABORATOR

**No Borders**

ARTISTS

**Usha Pawar**

**Nour I. Flayhan**

**Aravani Art Project**

**Ilkal Weavers**

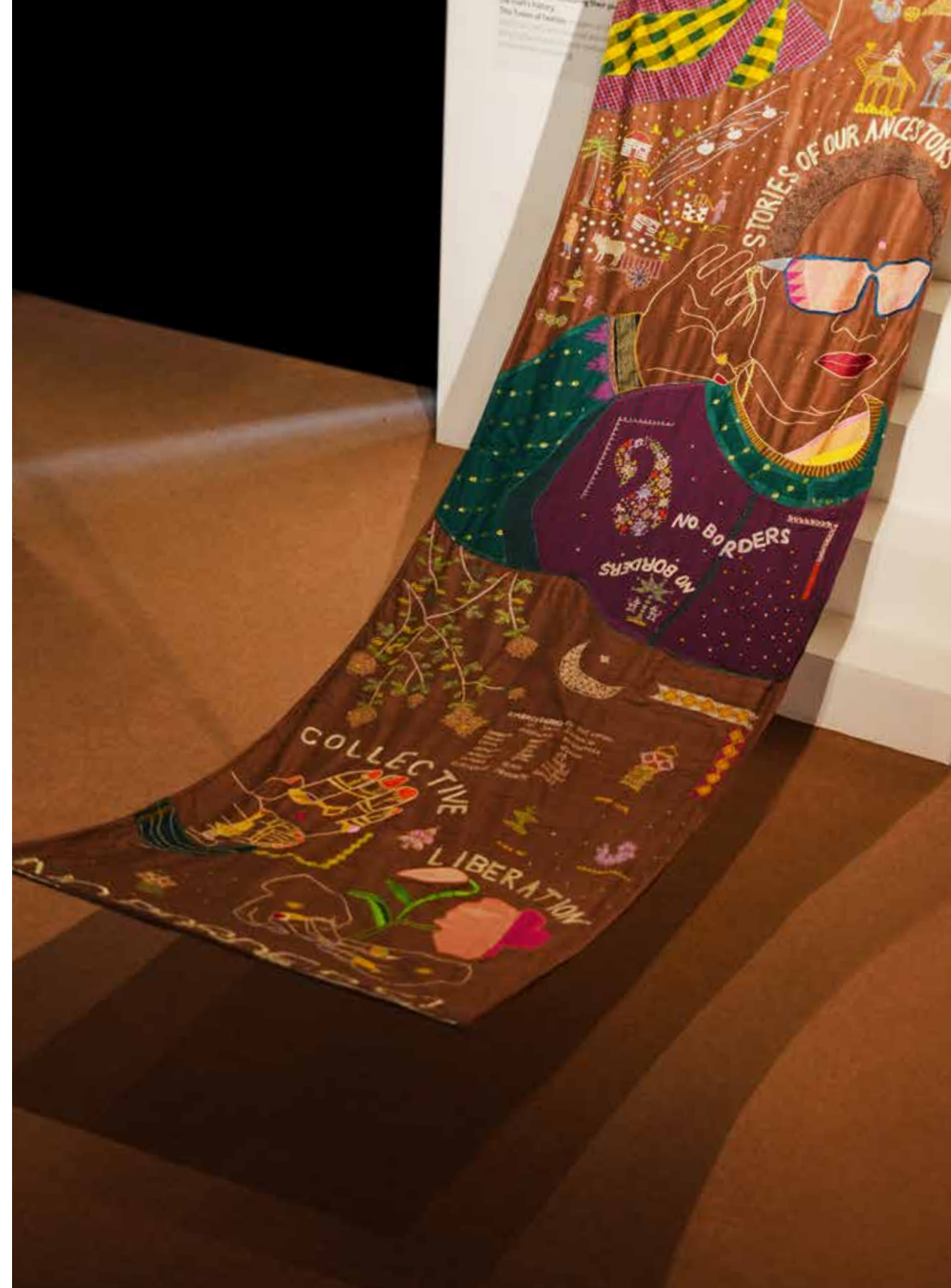
**Sakhi Saphalya**

Embark on a vibrant embroidery journey through the rich heritage of Kasuti, a 7th-century art form that embodies the cultures of North Karnataka, home to No Borders. Born during the Cultural Renaissance under the Chalukya dynasty, Kasuti reflects a flourishing of art, culture, and philosophy. The intricate geometric patterns and symmetrical motifs created by the women of that era drew inspiration from their surroundings and the monumental architecture of the time.

At No Borders, this legacy is honoured through consciously crafted products that celebrate its roots, traditions, and the women who shaped them. Our journey intertwines the most traditional motifs of Kasuti with contemporary design, paying tribute to our ancestors and embracing our land. We invite you to join us as we Return to Our Roots, bringing craft to the future as a form of resistance.

This art installation represents more than just craft; it embodies the ethos of No Borders—uniting visions to create unconventional art without boundaries. As Kasuti travels globally through the hands of diverse artists, we envision it as a powerful form of political and artistic expression, reflecting the resilience of women through art across generations. In a time of cultural warfare, this work stands as a testament to the enduring legacy of our ancestors, a celebration of belongingness, and a weapon for collective liberation.

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A RETURN TO OUR ROOTS





# Mythical Worlds

COLLABORATOR

V'aarsa

ARTISTS

Dr. Manjiri Thakoor

Aarti Zaveri

Vaishali Oak

Shraddha Joshi Barde

Text by Dr Manjiri Thakoor

The relationship between artistic expression and imagination extends beyond conventional boundaries. Early human communication likely developed from observing and interpreting the natural world. Creative interpretation often transcends straightforward communication, reaching for deeper meanings. Throughout recorded history, from Mesopotamia to Egypt, Greece, Rome, and the Orient, civilisations have demonstrated remarkable creative vision in their artistic expressions. Their creations, while sometimes unusual to modern perspectives, held significant cultural importance.

The Indian subcontinent has developed its own distinctive artistic motifs. While these became closely associated with religious expression during the mediaeval period, their origins in cultural history predate this association, appearing in both literature and visual arts. At V'aarsa, we have chosen to explore these traditional motifs using jute, an unconventional medium in formal art. Jute, often called India's golden fibre, offers unique artistic possibilities through its thickness, pliability, shine, and exceptional length. Working with jute has provided new opportunities to interpret traditional mythological subjects, resulting in distinctive contemporary artworks.



## Story of the hidden forest

According to ancient records, a prosperous kingdom once existed where a ruler and his queen resided. At the queen's behest, a significant temple complex was constructed along a riverbank within their domain. As time passed, the region faced prolonged political upheaval and conflict, leading to the abandonment of the temple structures. Over centuries, the site became overgrown with vegetation, obscuring its architectural splendour.

The temple complex features remarkable sculptural elements incorporating various traditional Indian motifs. Sheshanaga, the King Cobra; Gandabherunda, the two headed bird; Makara, the vehicle of rivers; Keertimukha, the face of victory and Garuda, king of birds. These artistic elements, though weathered by savages of time, continue to intrigue visitors and scholars studying the historical and cultural significance.

# Luminous Darkness

COLLABORATOR  
**Devrai Art Village**

The Infinite Forest stretches its boundaries and overlaps the Indic imagination and culture. Our 'collective consciousness' is full of trees, birds, animals, rivers, forests, and mountains. Here the natural and the human worlds intermingle giving us a unique cultural identity.

This installation strives to create that enchanted zone where the real and the imaginary blend into a seamless organic whole. Moreover, it is the need of the hour to see Nature as our home rather than a mere resource to be preserved only for its future use. And in this home, there are no boundary walls between countries. The overarching sky is our only roof.

This installation is made by the artists of Devrai Art Village, Panchgani. It showcases the various processes and materials used there.

**Beaten Copper:** The lotuses and leaves are made by hammering sheets of copper into the required shape. The veins on the leaves are also intricately crafted using this process.

**Rock Dhokra:** The koi fish and turtle inside the pond are made by our patented Rock Dhokra process, using which we can fuse stone and brass to create a unified whole.

**Dhokra:** The two cranes are made using the ancient Dhokra technique, also called lost wax casting. The sculpture is made in wax first which is replaced by brass during casting.

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**Stained Glass:** The kingfisher sitting in the centre is made using the stained glass technique, which involves assembling pieces of coloured glass, held together by lead.

**Tumba Art:** The lamps hanging from the ceiling are made of dried gourds (called Tumbas), on which the design is etched by hand to get the majestic patterns of light and shadow.

**Fibreglass:** The entire pond structure and the water cascade are made in fibreglass.



# Memories from the Land

COLLABORATOR

sā Ladakh

ARTISTS

Jigmet Angmo

liactuallee

Manisha Gera Baswani

Monisha Ahmed

Raki Nikahetiya

Viola Borden

Anshu Singh

How do we remember land? What stories do they carry? Which significance do they have? sā presents a collective experience of textile works of land artists on their memories of landscapes, ranging from the Himalayas, wider India, South Asia to the United States. The installation will be made out of reusable textiles and materials, in line with the initiative's philosophy of regenerative approaches to art making.





# Public Screenings Season 1

## CURATORS

Grant Alan Davis & Kapil Das |  
Aldona Video Club

## COLLABORATOR

Paloma Joseph

Public Screenings Season 1 was also active in the following venues:

ESG Auditorium  
Wooded area at Miramar Beach  
Excise building  
Old GMC Complex  
Art Park

Aldona Video Club (AVC) is an ongoing film project that began in 2018 as a camera test. AVC attempts to blend traditional narrative modes of filmmaking with their parallel interest in more subversive forms of cinema and moving image. While being attentive to theoretical questions and concerns around cinema, AVC's work also places equal importance on humour, playfulness, and above all, the pleasure of the audience.

For the 2024 edition of Serendipity, AVC turned to curating a film programme that ran for the duration of the festival. The programme, Public Screenings Season 1, were a blend of scheduled screenings, durational presentations and unexpected encounters with moving images, inviting viewers to discover the programme as they explored the various venues around Panjim.

These included a rotating film programme at the Stairwell Cinema (Directorate of Accounts, Panjim) over eight days, and The Late Night Show at Art Park over three nights. Special engagements included an analogue film screening at ESG and a handpicked collection of films from AVC's Open Call. Finally, a screening of one of AVC's favourite films by Aki Kaurismäki.

AVC's Public Screenings Season 1 at the Art Park included:

### 1. The Late Night Show at Art Park

### 2. Women, Dreams & Delusions - Three Short Films

Meshes of the Afternoon |  
dir. Maya Deren (1943)  
Caprice | dir. Joanna Hogg (1986)  
Televisnu | dir. Prithi Gowda (2010)

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Image Courtesy: Akash Sarraf



# it mostly feels familiar

Serendipity Arts Residency 2024

ARTIST

**Adheep Das**

"I have my grandmother's sneeze" is just a nice way of saying "I stole my grandmother's sneeze from her." She must've stolen it from someone else.

I lend you something, and you lend it to someone else, to a third person, and a fourth, a fifth, a sixth, a tenth, a hundredth, and so on. It mutates and transmogrifies and twists and turns until it is completely unrecognisable. And then, just like that, it is right there, with the person sitting next to you on the metro.

Imagine the tiniest place you can, and with it, a single simple pattern. Now make it bigger. Make it the size of an entire city. A city full of patterns as old (and new) as time.

Deface any old monument, and you'll find its bones peeking out from underneath. Defacing new technology generally gets you results so bizarre that they are completely unrecognisable. And then, just like that, they're sitting beside you on the metro, drooling onto your shoulder.

The characters are traditionally animated in charcoal, photographed, and superimposed onto the 3D spaces. It is a slow, intensive process. Take how slow this process is, mix it with the (faster) speed of digital technologies, and you get a third, rather confusing pace. Perhaps it is the pace of an acquired nervous tic, like the flick of the wrist, a borrowed song, like the one you heard coming out of your neighbours balcony, or a stolen symptom, like a sneeze.

SERENDIPITY ARTS FESTIVAL



# Life-less-Life

Serendipity Arts Residency 2024

ARTIST

**Purnendra Meshram**

Insides of a Dream

I dream of a place that once used to be,  
It still exists. I can't seem to find it.  
It was my home, but my homes are three,  
A part resides in all that these hide.  
An empty room.  
Back hunched, knees bent.  
Have I become Kafka's creature?  
I hear a cRaaaaaCkLing sound when I move,  
My body is cloudy,  
Shimmering here, blurring there.  
It is shedding my old skin.  
Where should I put myself?  
I can only crawl – forwards, backwards,  
backwards, forwards.  
I am born again.  
So, I stand up,  
And put on a suit to see my reflection.  
But there is none.  
My head jolted by bolts of electricity,  
It moves.  
Left-right-left-right,  
Up and down, round and round.  
The suit crackles,  
And my body vanishes into thin air,  
Leaving behind the empty room.



Movement means trespassing – from one space to another. It also means transgressing – from one form to another. It marks a rupture in that invisible line but also creates invisible ruptures in visible lines on the map. A long-lost memory of 'home' haunts me like a ghost of the past. Moving from Patan, my village, to the city of Bhilai turned me into 'the city-zen'. From Bhilai to Bangalore to Goa, I became a body traversing not only spaces but spheres. The more I change spaces, the more my search for and longing for the 'village' that once was escalates. It is no longer there. When I go back to my home, it races to become a city – inching towards a development of destruction.

This body I occupy feels abandoned, navigating through the chaos of arcades. There's no space to breathe, to live. A layer of cloudiness covers my body. Is there time to find solace in chaos? Do I belong to a space or to a time? I exist in the liminalities, the in-betweenness of this infinite space. I feel the pull of gravity, and my quest for groundedness takes me back to the bodies moving in conjunction with the soiled land. I move around the edges, the nooks, and corners of this space of nothingness, trying to trace the terrain I belong to.



# রপূনত্বরণ

## that which is left behind after exorcisms

Serendipity Arts Residency 2024

ARTIST  
sanghamitra

(i) see myself in this, that, all, you  
come inside me (you)  
spend a moment second (4.5 billion years)  
with you (me)

a bird is born in a land. a wrong bird in the right  
land. or the other way around.  
or it doesn't even matter.  
the dimension of Bird Land is usually not  
perceptible to us.  
what the little bird went through isn't visible to  
us.  
not the violence not the joy not the death not the  
life.  
but it called to me in my dream, asking to use my  
body to tell its story.  
to make visible the invisible using that which is  
invisibilised,

and i welcomed it.

Where you are is a lair made of all the elements  
known to humans, but also those that the bird  
brought here through me. We built it together.  
You know, I am not so good with words. But the  
bird said, "you don't need words to speak. Like  
us. Now." So I used my memories, my blood,  
my tears, my life, even my coffee. The bird gave  
me its egg, its story, its dying. I no longer know  
where I start and it ends, I don't remember  
anymore a time when I lived without it.



When two worlds clash, it could sometimes be  
too much. But we never clashed, we melded.  
The excruciating joys and the incomputable  
pains of the worlds joined us forevermore.

This room, then, is us.  
When you look, kindly, you'll see.

And say,  
"Oh! It's them."  
Performances as part of the project:

### naamkaran

A ritual of automatic writing on the walls. A  
quest to find the names of their works in the  
words.

### these are the rapist's pants and I'm a leealexander creature

The artist animates their armor installation  
"these are the rapist's pants but i wear them  
better" by wearing and styling it as high fashion.

### stain

The artist uses their period blood to make  
marks and write on a saree, as a scroll. they  
wear it and go about their day.

# A Being Between Worm Clod and Clod

Serendipity Arts Residency 2024

ARTIST

**Sheshadev Sagria**

The act of introducing a knowledge system can be viewed as an act of claiming—whether claiming space, knowledge, or a state of being. This project attempts to bring together fragments of the ploughing tool, the act of ploughing, soil, and informants. By arranging these alternative ideas into a system and presenting them in a dioramic form, I am imagining and producing new relationships within the ecosystem of fertile soil.

The work imagines a monumental image of a ploughing surface as a backdrop to a story, incorporating the skin, light, and colour of earthworms as tactile elements, alongside medical illustrations of ploughing tools depicted as exoskeletons—a method of identifying new beings.

This project emerged from the artist's visit to the Tribal Museum in Delhi, where encountering a ploughing tool in a diorama prompted him to contemplate the act of ploughing, soil, body, and tools in the absence of soil. Through interactions with his relatives and visits to various locations, he developed a narrative by assembling elements, images, and ideas around ploughing the soil. One significant visit was to Saagwala, an artist-led farming project in Ghaziabad, where his encounters with earthworms revealed alternative perspectives on ploughing tools. The artist began to view the earthworm as an informant—a non-human entity that perceives the world through its skin and functions as a tool that produces numerous vibrations when in contact with soil.







# Map of Absence

Serendipity Arts Residency 2024

ARTIST

**Urna Sinha**

Every image holds a promise of forgetting. They speak about constructed territories.

Now what does territory mean in the world of constant shift? How does a body move through an ephemeral terrain, can that be considered a territory?

By accumulating material and situational clues, I weave a route towards space: a speculative territory or a condition.

Burial grounds often spark the fragility of human fate. It is a ground of reverence and remembrance. These spaces hold a precious

notion of survival. The sense of loss and displacement brings in the paradox of refuge and survival. They often touch the opposites: violence and aspirations. It is like a book that holds erasure and information that sleeps close to each other.

I often think about how the body dilutes into land, or reversely how much land, architecture, ruins, and vacant spaces we soak in.

These images seem to employ a cartographic register, in which every small situation stands for something colossal. There is a distance between a map and the destination. Even though the map holds the promise of leading you to a destination, the journey remains one's own. What if one is moving but there is no destination for them?

These images do not speak about the didactic transferral of any information, but rather a shared humanness. An image punctured establishes a tangible dialogue between the surface, fragments and the body. As they become a directory of repetitive gestures, like thoughts, they raise the question of how many layers of absence can be traced.

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# of Spaces and Bodies/ in Nearness and Distance/ becoming Worlds in Transit

Serendipity Arts Residency 2024

WRITER-IN-RESIDENCE  
Saloni Jaiwal

"In search of a consonance between  
The pulse of the exploration and the pulse of  
line."  
- Charles Tomlinson, Movements, 1970

Is dwelling together a conscious act of creating  
space through limits and markers? We are  
spaced out and spaced in simultaneously,  
regulated by our necessary condition of  
mobility across borders whether visible or  
invisible. Moving between places, catalysed by

a material apparatus, we constantly shift the  
configuration of the space that we leave our  
traces on. In an ever-expanding hyper-digital  
networked world, an anxiety persists around  
the vanishing of the tangible bodily presence.  
We navigate through spaces as trespassers,  
criss-crossing our paths with the known and  
the unknown. If cohabitation shapes so much of  
our existence, where do we situate co-presence  
and contemporariness in existing paradigms of  
space formation?

In our image-making processes, what are these  
alternate worlds that are conjured up through  
reflections on acting as a navigator in transit?  
We walk in and out, over and across changing  
spaces from one room to the other (do not

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forget face-time meeting rooms during the  
pandemic and the constant nudging around  
keeping the video on!) that can metamorphose  
into compartments and landmasses. From  
microworlds to the macroworld of Zygmunt  
Bauman's 'liquid modernity', nearness leads to  
conflicts that can rise into wars, while distance  
builds longing and a search for belonging.  
The moving body navigates the space  
around it, gauging socio-political and cultural  
demands while embedding new patterns of  
understanding space.

Where even the most private is not 'personal'  
and becomes a digital object, what are the  
implications of sustaining a physical space  
designed to produce proximity? The urban  
condition has reconfigured the concepts of  
remoteness, presence, and mobility. What is  
remote and what is near and, as a consequence,  
distant? The imagined spaces between the  
fixed place and the screen are a way into the  
world of the surreal, with the real converging

upon while also becoming a critique of the  
realities that surround us. How are we then  
approaching image cultures as interruptions  
and interpretations in a highly polarised  
'contemporariness'?

In a bid to reexamine the representation of  
bodies in space, bodies that are vulnerable  
to systems of inclusion and exclusion based  
on caste, class, and gender hierarchies, these  
imagined realities take the shape of a studio  
apartment, where every object is a resemblance  
and a memory; a dreamscape, where you  
navigate presences through absences; a built  
environment, that you confront and assimilate in;  
an empty space, where you turn from spectator  
to actor and an alternative verse, that transports  
you back to the city, a familiar stranger.



# Songs of Day and Night

PROJECT BY  
Bridge Bharat



'Songs of Day and Night' unfolds in the form of a tree. Angela Carter and Pradip Krishen remind us that in fables/fairy tales, trees come to life, with faces that speak, walk, and fight noble battles. The enchantment of the forest appears here in the visual and oral narratives of Chamba Rumal, Chikankari, and Gond art-the bespoke legacy arts of India. This brings to focus the deep-rooted connections between trees and the communities from which these arts originated.

This work also unfolds in layers.

First, the tree appears, bearing flowers and birds. The Gond Pradhan community of Madhya Pradesh has long painted the tree as the protagonist. Chamba Rumal artists have embroidered mythological characters around the tree. The Chikankari artists from Lucknow have developed a robust visual-language rich in botanical motifs.

The second layer confronts the materials; raw-silk fabric and silk threads used in the panels are spun from silkworms fed on mulberry leaves.

The third layer shows the imaginations of the artists and their communities in which the tree is deeply embedded. The tree's meaning stands on its own, beyond mythology. Have you ever stopped to breathe and observe the crevices of a tree, where birds wait and leaves wave? It forms its own community-the forest, where wilderness runs free. A tree stump can survive for years, nourished by nearby trees through mycorrhizal networks. Trees are more than symbols of clean air; they are clandestine networks, contributing to ecosystems in ways still being understood.

No wonder then, that the artists paint and embroider their knowledge of these ancient beings with magic.

Thus, the forest remains enchanted.

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# The House Blue

## CURATORS

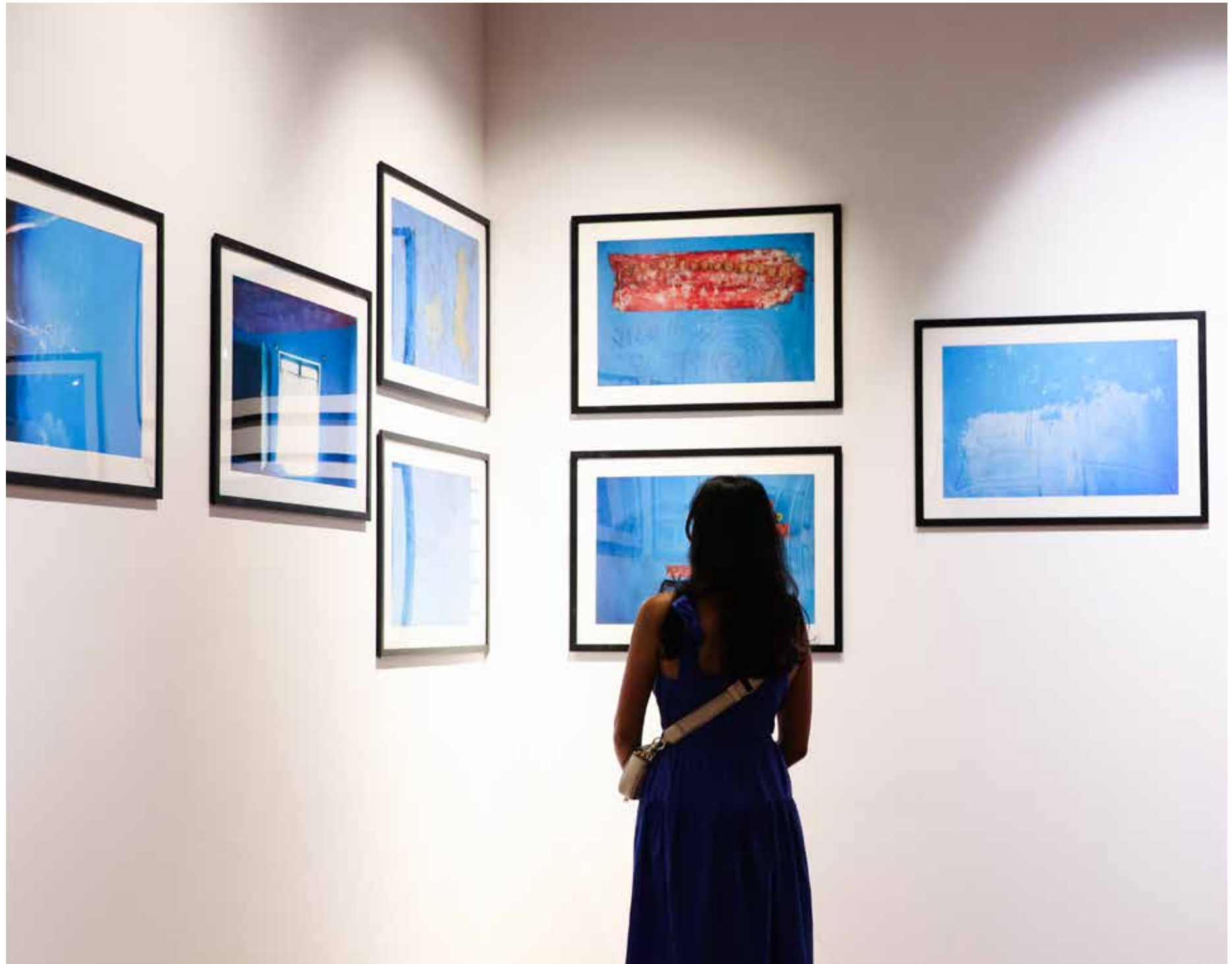
**Sankar Venkateswaran and  
Quasar Thakore Padamsee**

'The House Blue' is a blend of a pop-up photography exhibition and collaborative narrative theatre performance.

The work is rooted in a series of images made by Mritunjay, a documentary photographer and filmmaker, of a government quarter, taken on the last day of its occupancy by his family. While the images themselves may seem like an attempt to capture the ephemeral aspect of leaving a house, the work is an inquiry of the questions that Mritunjay and perhaps countless other people have.

What is home? Does a home need to be a physical space that one occupies? Can a place become a person and vice-versa? How does homelessness feel? What would its contours be? What does it mean to migrate, be displaced and to desert? What are the ways in which we engage with loss. These questions form the core themes of this performance.

The narrative-theatre performance is a collaboration between Mritunjay and Anish, a theatre maker. The performative piece uses a mix of narration, projection of the images from the house, and live music. While the primary language of performances is English and Hindustani with some Magahi, Anish has created a series of original music pieces and uses popular songs in Nagpuri, Bhojpuri, and Bangla in the performance. It explores the multifaceted themes of home, migration, and the complex relationship between people and places.



# Programming at the Craft Workshop Room

## एकजूट JUTE CRAFT

Facilitated by Vikram Wakle

Extended Programming: The Infinite Forest:  
An Exploration of Material Possibilities

## Sail Away In Clay:

### Crafting Terracotta Boats

Facilitated by Partha Dasgupta

Extended Programming: Past Forward: Remix  
and Collaborations in Ceramics and Glass

## The Gond Scapes

Facilitated by Venkat Raman Shyam

Extended Programming: Songs of Day and  
Night

## Upcycling Glass Waste by Etching

Extended Programming: Past Forward: Remix  
and Collaborations in Ceramics and Glass

## Creating with Clay and Glass

Extended Programming: Past Forward: Remix  
and Collaborations in Ceramics and Glass

## Ink & Script: Crafting Bodyig (Tibetan Calligraphy)

Extended Programming: Abundance in  
Scarcity: Exploring Ladakh's Sustainable  
Ingenuity

## Mystery of Glass (Lecture demonstration)

Extended Programming: Past Forward: Remix  
and Collaborations in Ceramics and Glass

## Hand Painting Azulejos Tiles

Extended Programming: Past Forward: Remix  
and Collaborations in Ceramics and Glass









# A Visual Encyclopaedia of Indian Food

CURATOR

**Edible Issues**

ARTIST

**Priya Mani**

The 'Visual Encyclopaedia of Indian Food' (VEIF) connects lateral stories that exist in the Indian food narrative- ingredients, preparation, techniques, and Indian culinary philosophies in a holistic way. The imagery are nuanced portraits of the subjects where ingredients, their foods, botany, seasonality and material culture become scenes, dioramas, tableaux, or altars, appropriately drawing upon their compositional qualities as displays of study.

The VEIF is the first attempt to look at India's gastro-diversity in a visually rich narrative. In India, foodstuffs and food systems are layered with its history, geography, climate, and culture in the intersection of faith. It is a syncretic approach to examining India's food landscape with tacit cultural knowledge within ingredients,

its processing and cooking to make food and medicine; and consecrated with communal almanacs, it holds deep conservation knowledge vital for regenerative food systems of our future.

We are at an unprecedented moment in human history with global food systems under severe pressure of climate change, migration, conflict, and modernity. In a rapidly changing global farming landscape India makes a significant and influential contribution to global production of grains, fruits, vegetables, and spices. This natural wealth of ingredients has its origins in traditional agricultural systems, historical trade routes, colonial plantations and in the demands of today's global food marketplace. Thus as an ingredient-led narrative, the VEIF is a vital tool towards holistic food literacy.

VEIF won the best food writing award at the British Guild of Food Writers and International Association of Culinary Professionals (IACP) in 2022.

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# Field Measures

ARTIST

Sukanya Ghosh

An outcome of RCA X SAF:  
Senior Artist Residency



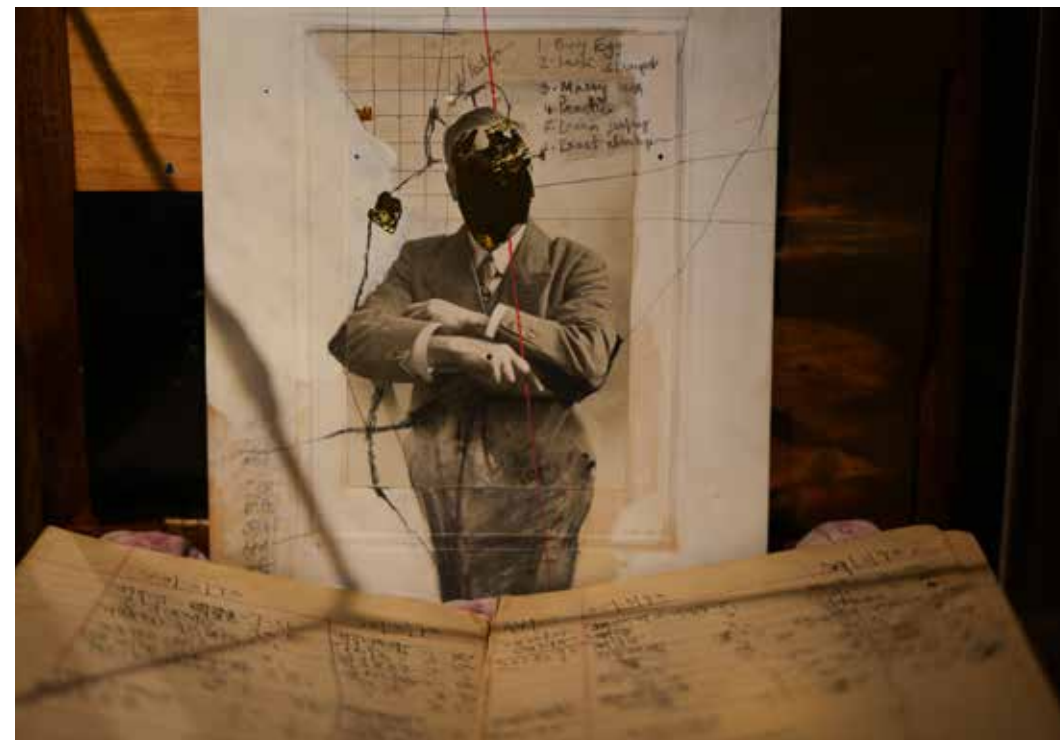
Start from a single point, a compass point if you will. An imaginary direction tugged along magnetic latitudes, longitudes, ley lines, fault lines, boundary lines. Imagine moving outwards to create a web of connections, possibilities and imaginary landscapes. Then write in the everyday through tiny details of lists and aspirations and root it to denote a sense of home. Any home.

Ruminating on the idea of home, belonging and identity and charting a path that looks outwards at the larger implications of 'away'. Who becomes a 'migrant', a 'settler' or remains a 'traveller'? What are the things that help ground us, whatever and wherever we are? Bringing in the familiar and the mundane, I explore the potential of various acts of claiming spaces.

In this body of work I use my grandmother's meticulous grocery lists as the spine that holds together the fragments of images, spaces, places and things that I have collected. Pages from her notebooks, collected photographs, drawings of everyday things, foraged boxes, knickknacks, found catalogues, old books, cyanotypes and weather charts coalesce with photographs and collages to form an ever expanding lexicon. This material is filtered further through interventions and interpolations in the darkroom, in pencil, paper, paint and moving image to present an evolving atlas of 'belonging'. Field Measures is a chart of possibilities, tiny acts of the quotidian staking a claim on ideas of land and home.

Taking forward the presentation of 'Maps of Belonging' at the Hockney Gallery, Royal College of Art, London, 'Field Measures' is an expansion of the body of work developed during the SAF x RCA Senior Artist Residency at the Royal College of Art earlier in the year. The works include hand-printed photographic experiments, cyanotype prints, reverse painted 'lists', paper works, memory boxes and a moving image work.

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# Programming at The Studio

LIFE-LESS LIFE  
**Programming: Serendipity Arts Residency**

V WORKSHOP  
**Extended Programming: Super Stranger**

MAKING COLLABORATIVE THEATRE  
**Extended Programming: The House Blue**

DIVE INTO THE WORLD OF CONTEMPORARY JUMPSTYLE  
**Extended Programming: TO DA BONE**

SERENDIPITY ARTS X EYEMYTH 2024 - A Response to A Haptic Score  
Elsewhere in India  
Performance with visual artists Cursorama, Studio Ocupus, Optikbloom (Sanjana)  
**Extended Programming: A Haptic Score**

THE ACTORS ENSEMBLE PRACTICE  
**Extended Programming: The Bells**

CONTEMPORARY AND FLOOR WORK

**Extended Programming: Pilgrim**  
  
DANCE WITH BRAVEMAN  
**Extended Programming: Allegories of Anatomy: A Triple Bill**

SERENDIPITY ARTS X EYEMYTH 2024 - A Response to A Haptic Score  
Blueprints  
Performance with visual artists Thiruda, Miss. Kotton, Vinay Khare  
Extended Programming: A Haptic Score  
Serendipity Arts X EyeMyth 2024 - A Response to A Haptic Score  
Tahska, Myles, Spryk  
Performance with visual artists Parizad D., Aaron Myles, Alap Parikh  
**Extended Programming: A Haptic Score**

NAVARASA SADHANA  
**Extended Programming: Sakuntalam**

MAKING THEATRE THROUGH IMPROVISATION  
**Extended Programming: Relief Camp**

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# the excise building

## THE EXCISE BUILDING

### **Carbon**

Curated by Science Gallery  
Bengaluru in collaboration with  
Ravi Agarwal

396-399

### **Geographies of Yourself**

Curatorial Advisors:  
Gallery neugeurriemschneider

400-405

### **Ghosts in Machines**

Curated by Damian Christinger

406-411



14-22 DECEMBER  
SERENDIPITY  
ARTS  
FESTIVAL  
2024  
PALUM, GOA

THE EXCISE BUILDING

14-22 DECEMBER  
SERENDIPITY  
ARTS  
FESTIVAL  
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PALUM, GOA

14-22 DECEMBER  
SERENDIPITY  
ARTS  
FESTIVAL  
2024  
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THE EXCISE BUILDING

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THE EXCISE BUILDING



# Carbon

## CURATORS

Science Gallery in collaboration Ravi Agarwal

## ARTISTS

Annelie Berner

Susan Eyre

Marina Zurkow

David Hochagatterer

Dhiraj Kumar Nite, Manoj Deshwal, Pillo

Deshwal, Uma Deshwal

Jan Sweirowski

Jane Tingley

Maria Joseph

Shanthamani Muddaiah

Roddam Narasimha, Suresh Madhusudan

Deshpande, Chandrashekarappa Praveen,

Belur Raghavan Rakshith



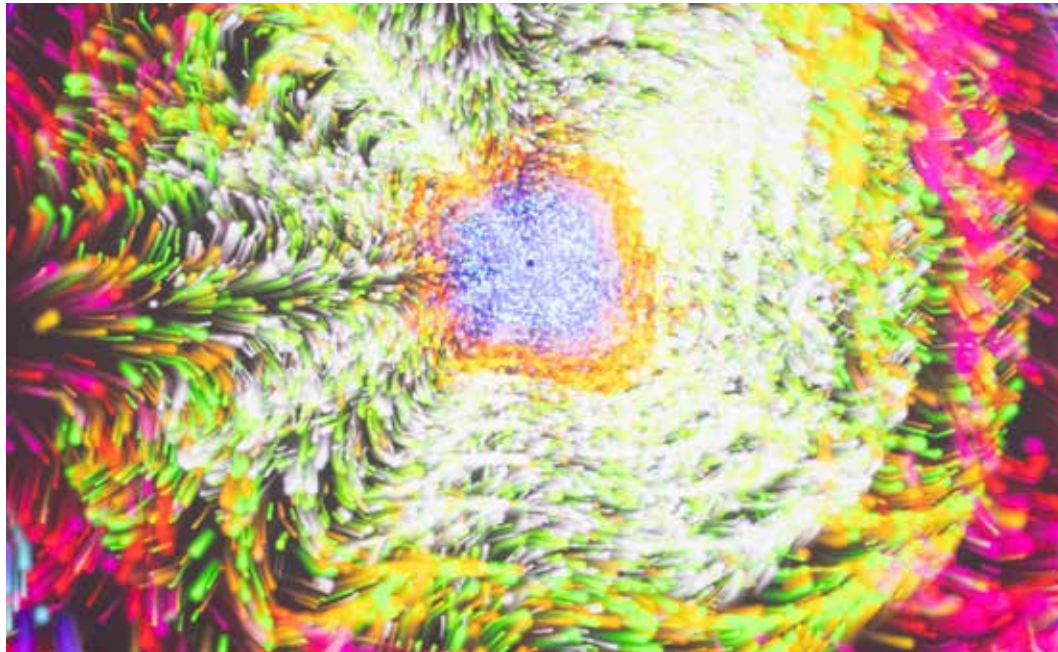
Carbon—life forming since the beginning, as we know it, of both life and non-life on this planet, is today under pressure.

Who is Carbon?

We do not yet know another form of life other than carbonaceous life. Foundational elements of life—DNA, RNA, proteins, carbohydrates and lipid membranes—are all structured around a carbon backbone.

At the same time, diamonds, graphite, coal, and black carbon, among others, are all allotropic forms of carbon! Given its unique disposition to form bonds and compounds, carbon is ubiquitous in nature and has generated a chemistry of its own.

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Carbon, as a surface, works magic as fullerenes, graphene, nanobuds, nanotori, nanocones, and nanohorns, enabling the creation of new screens, batteries, ultra-fast computers, ultra-thin sensors, cables of braided nanotubes. A brand new carbon future awaits us.

Carbon is a measure on its own! Carbon-14 in organic materials serves as the basis for radiocarbon dating, and Carbon-12 was the standard Dmitri Mendeleev used to determine the atomic weights—and now mass—of all other elements. Carbon dioxide is today the standard to understand and regulate the flow of exchanges between ecology and economy.

Carbon holds the consolidated capacity and authority of the state. We have conjured development projects out of nature driven by coal and oil-fired productivity. Climatic effects of fossil fuel consumption have become alarmingly apparent. We are creating a chasm between geo-biological time as shaped by the material memories of the planet and historical time—

that which we shape by human action.

In the process, carbon is today demonised as polluting and destructive of life. Yet, we have created a carbon market of pardon that dissociates extraction and consumption from direct consequences.

Carbon is an archive of buried sunshine, carrying memories of life on earth. It jumbles the divide between substance and phenomena; caught between finitude of nature's resources and the near infinite wonderful potential it holds. It is urgent that we better understand both carbon energy history and the futures it enables.

THE EXCISE BUILDING

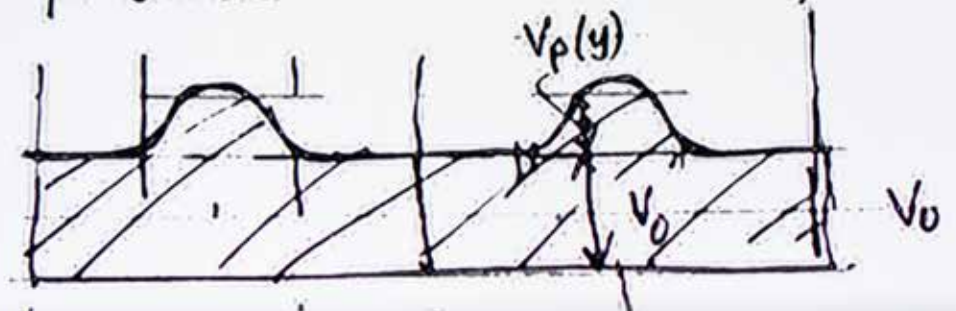
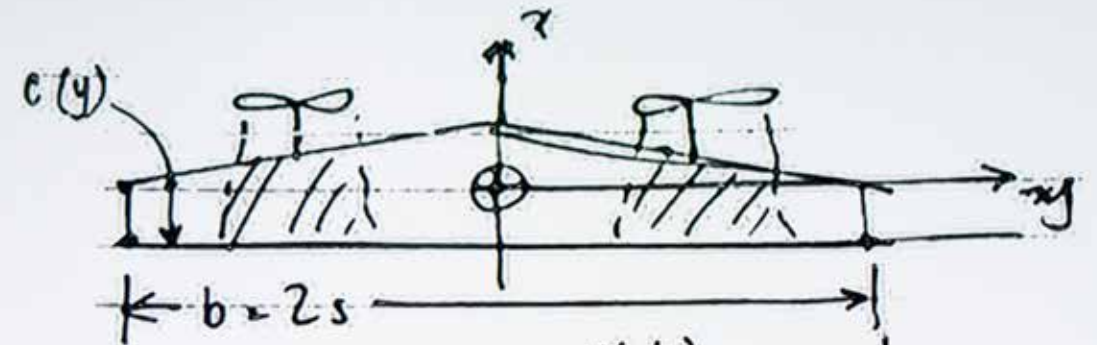






To: SMD  
Rakshita 17/04/08

# LIFTING LINE THEORY FOR WINGS IN PROPELLER SUPSTREAMS





# Geographies of Yourself

## CURATORIAL ADVISORS

**Gallery neugeurriemschneider**

Works for this exhibition were loaned from

**S.K. Munjal**

Renu Modi

**Sheba Chhachhi**

**Gallery neugeurriemschneider**

## ARTISTS

## Ai Weiwei

James Benning

Olafur Eliasson

**Shebha Chhachhi**

Tomás Saraceno

**Zarina Hashmi**

Gallery neugeurriemschneider

Ever-shifting and increasingly elusive, the notion of 'site' both within the scope of artistic production and in cultural consciousness at large, remains an enduring, crucial means of centring. It incites conversation between the personal and the historical, and it contextualises, positions, and helps to internalise our surroundings. Centuries of environmental consumption have posed a threat to this model, challenging its veracity and its exercise, questioning it as a distant idealisation. As our understanding of site resists this regression, evolving in pace with its mounting oppositions, we are prompted to rethink how to form and maintain connection with place, and the ways in which this link can accommodate critical engagement. It thus becomes imperative to conceive of place not as a monolithic entity unto itself, but instead a many-faceted complex,

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inclusive, participatory and pensive - one able to be captured, transported, resituated and held in perpetuity.

Geographies of Yourself brings together sculptural, filmic and graphic manifestations of this negotiation as memorials and dedications, relics and symbols that establish the individual's role within the landscape. The works in Geographies of Yourself undertake this task on levels both physical and conceptual, reflecting the self, elegantly distilling lifetimes to minimal abstractions, dissecting histories or projecting a better future. The point of departure for this exploration is the artistic practice of Zarina, and a selection of works that captures her careful method of parsing home and identity through structures and geometric abstractions. Mapping memory, Zarina portrays geography and form as shaping powers, reaching toward an apprehension of the ways in which they act upon personal pasts.

Ai Weiwei's panoramic pond of palette-shifted water lilies constructed from Lego bricks shares this complication of location and belonging, punctuating an otherwise idyllic scene with an allusion to the subterranean home that Ai and his father were exiled to in the artist's childhood. Throughout his body of filmic work, James Benning has cast the land as his protagonist, and in this projection takes Robert Smithson's pivotal earthwork *Spiral Jetty* as his subject, picturing its curled expanse in two fixed-frame tableaux that interrogate attention and attunement.

While Benning's images turn the camera on the Jetty's distant, mid-winter visitors, Olafur Eliasson's glass spheres mirror the environment in which they are installed, reflecting their viewers in a kaleidoscopic, silver-tinted network.

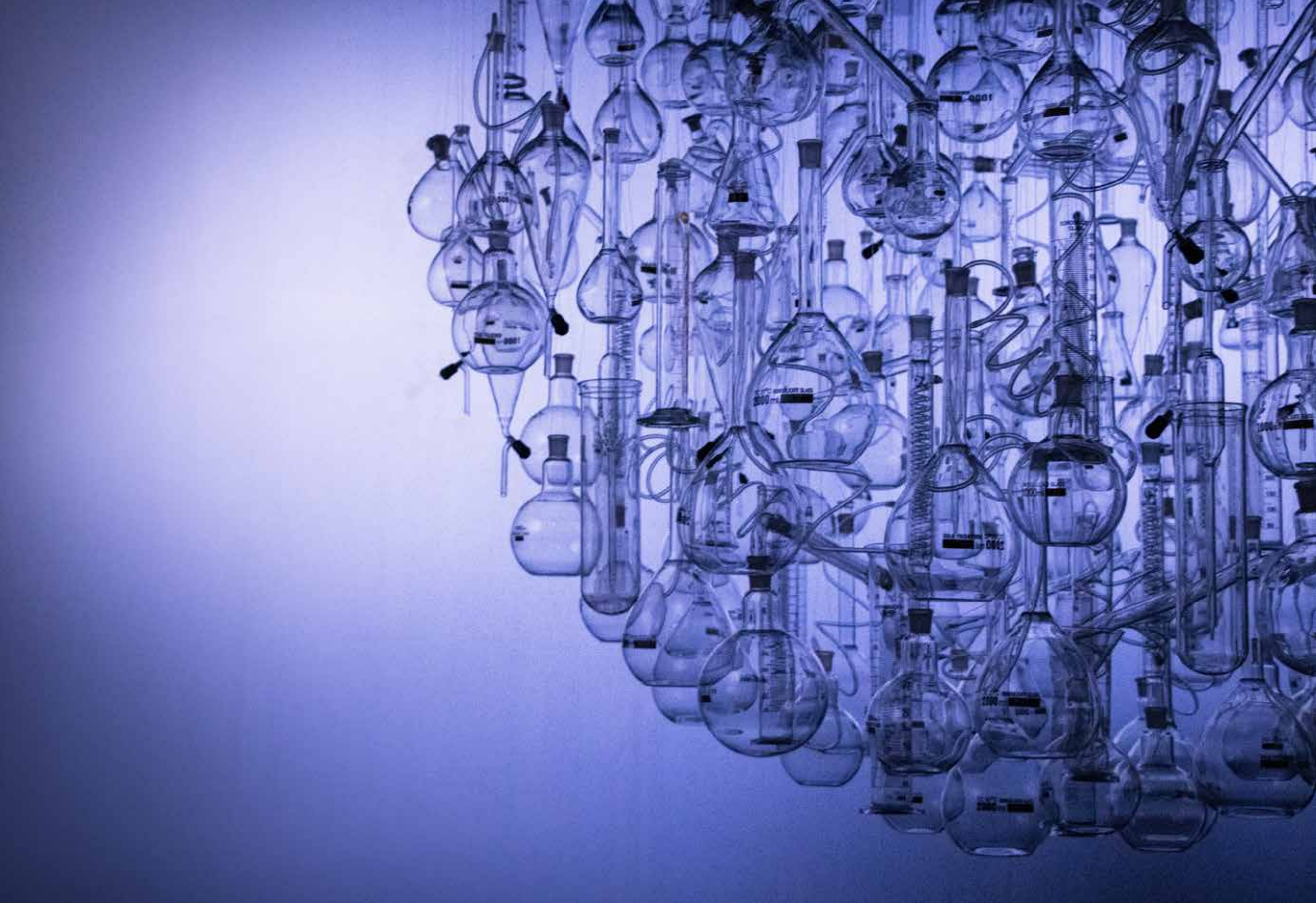
The wall-mounted orbs each shift to a deep black when viewed from their left and a vivid yellow from their right, and continuing Eliasson's career-long investigation of human impact, perception and their influences on senses of self. Emerging from his sculptural practice and

his collaborative Aerocene initiative seeking ecological equality through social action, Tomás Saraceno's film documents the conceptual foundations and launch of his aerosolar work Aerocene Pacha, bearing witness to the most sustainable flight in human history.

Realised as an act of resistance against the exploitation of natural resources in the name of corporate profit, Sareceno's pursuit finds analog in Sheba Chhachhi's work, whose suspended cluster of laboratory glassware illuminates artistic innovation and its deformation in the name of experimentations, the repercussions of which have come to embed themselves into the global psyche. Chhachhi, with her installation, incites productive, essential critique of the systems that pervade our present, concretising a tone that suffuses *Geographies of Yourself*.

## THE EXCISE BUILDING

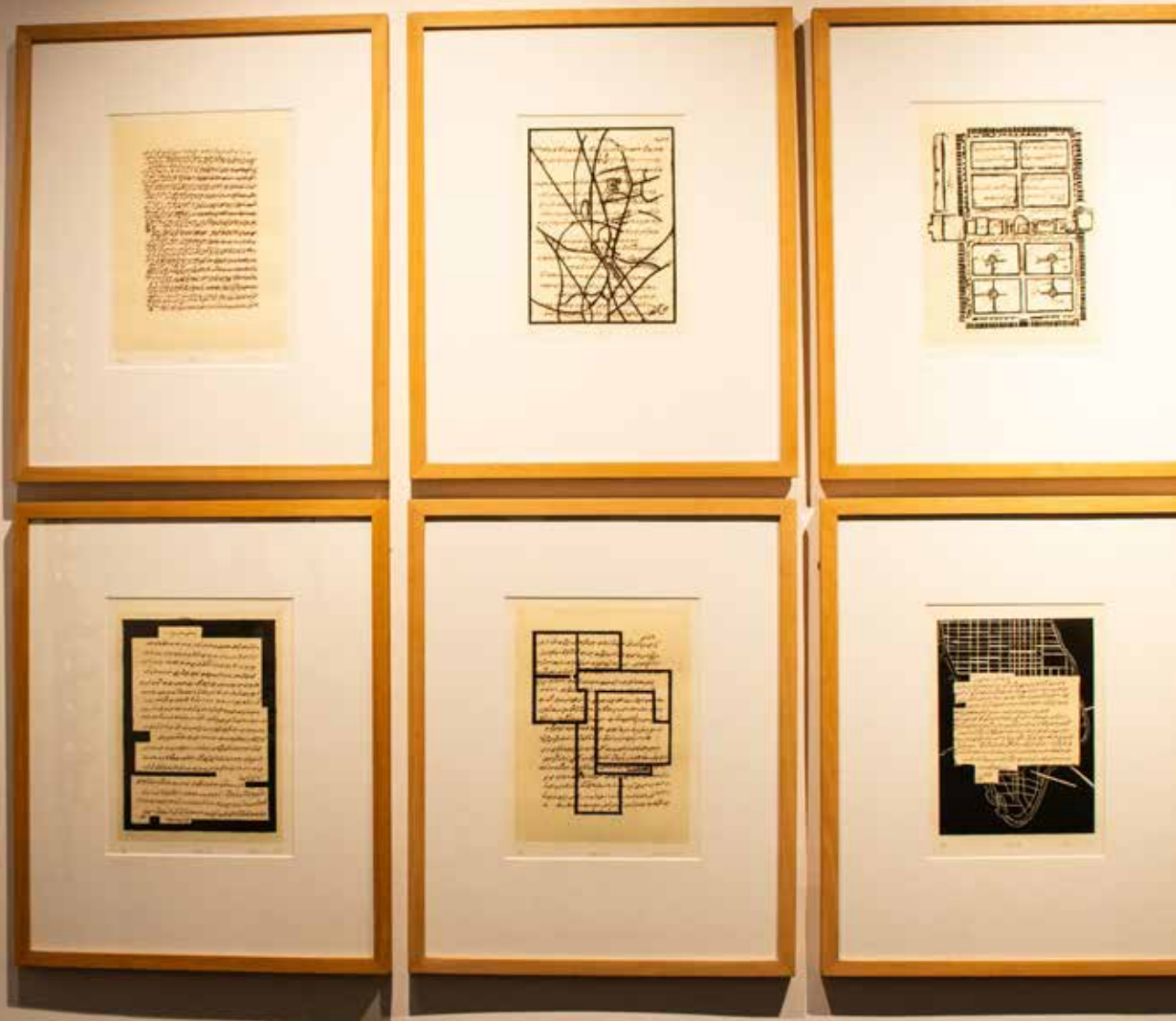














# Ghosts in Machines

An exhibition on traces of past dreams  
and uncertain futures

CURATOR

**Damian Christinger**

ARTISTS

**Sonia Mehra Chawla**

**Anuja Dasgupta**

**Herbert Weber**

**Radhika Agarwala**

**Marianne Halter & Mario Marchisella**

**Yves Netzhammer**

**Ravi Agarwal**

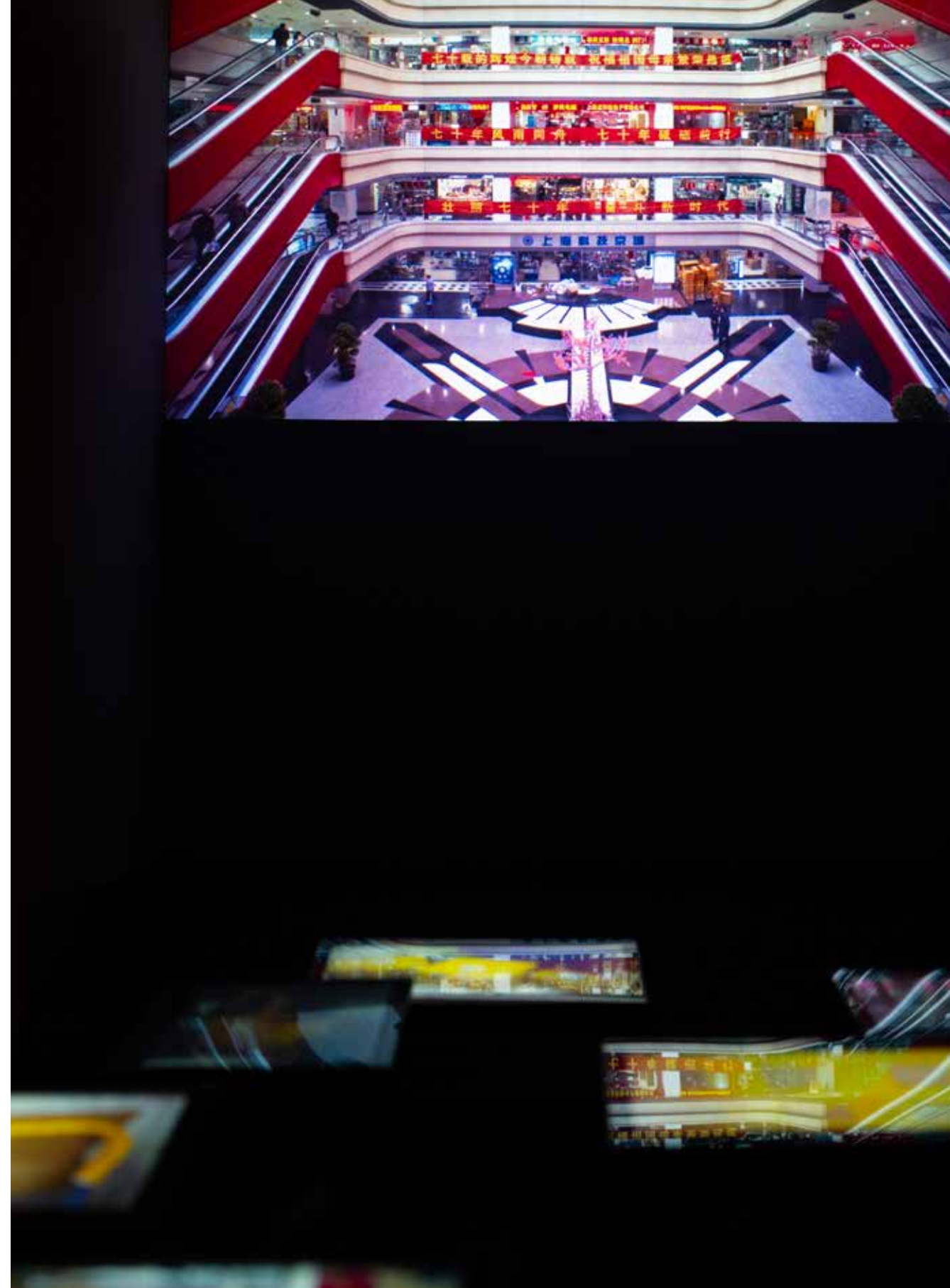
The ghosts in the machines haunt our futures, and the exhibition aims to expand different readings of the coalescence of temporalities, the dyschromia, created by contemporaneity and its machines. Have we reached the ends of our modernist worlds as we know them?

Boundaries seem to have dissolved completely. Knowledge, data, and culture can now be processed, disseminated and copied as many times and as quickly as is wanted via the code of pictures, places and information. This new age of total enlightenment enables the creation of new worlds, and the dematerialization of the existing one, as well as the suppression of reality from sensory perception.

The simulation blurs the difference between the imaginary and the real. In this new world after the broken promises of modernity, not only have both the physical and the metaphysical systems of reference disappeared, but images have long ceased to be images, all seems illusion, reality devours itself.

How can we still identify the poetical and the political space in which commodification and the Anthropocene as core concepts of the 21st century can be made visible and useful for art and life, past and future? Is there a space that asserts itself against the politics and historiographies of the 19th and 20th century? Could it be in between the machines and art?

SERENDIPITY ARTS FESTIVAL













# azad maidan

## AZAD MAIDAN

454	<b>Eternal Echoes: The Resonance of Heart with Heritage</b> Curated by Helen Acharya	<b>In Conversation: Usha Uthup and Mohini Dey</b> Curated by Bickram Ghosh	502
460	<b>Making of Dranyen (Lecture Demonstration)</b> Facilitated by Tsering Angchuk and Skalzang Tundup		
490	<b>Sounds of the Thakar Adivasi Community (Lecture Demonstration)</b> Facilitated by Chetan Gangavane		
492	<b>Uru Paanar</b> Independent Music Production Grantee		
492	<b>Mythical Melodies with Ulka Mayur</b> In Collaboration with The Indian Performing Right Society Limited (IPRS)		
492	<b>Discovering India's Hidden Melodies with Madhur Padwal</b> In Collaboration with The Indian Performing Right Society Limited (IPRS)		
492	<b>Jugalbandi: Purbayan Chatterjee &amp; Rajhesh Vaidhya</b> Curated & Moderated by Bickram Ghosh		
492	<b>Screening of Rudhi</b> Director: Amogh Sahaje		
492	<b>Kabir Gayan</b> By Prahlad Tipania & Troupe		
492	<b>Dairaa Presents Jadoo Bastar</b> Collaboration with The Indian Performing Right Society Limited (IPRS)		



## Eternal Echoes: The Resonance of Heart with Heritage

Curated by Hemin Acharya

Reviewed Content

March 2024

Available

Online Only

Curated by

Hemin Acharya

Reviewed Content

March 2024

Available

Online Only

This exhibition is a tribute to the rich cultural heritage of India, showcasing the timeless art of drumming. It features a collection of traditional drums, including the Dhol, Mridangam, andTabla, which have been passed down through generations. The exhibition also includes a series of performances by renowned drummers, who will bring the music of these instruments to life. This is a unique opportunity to experience the power and beauty of Indian drumming in a modern setting.

GENUINITY  
ARTS  
FESTIVAL  
2024

eternal echoes:  
the resonance of  
heart with heritage





# Eternal Echoes: The Resonance of Heart with Heritage

CURATOR

**Helen Acharya**

ASSISTANT CURATOR

**Shagun Butani**

RESTORER

**Parveen Kartar**

CONTRIBUTORS

**Padmashri Gangavane Thakar Adivasi Kala**

**Angan Museum**

**Sangeet Natak Academy**

**Dharmender Prashad**

**Asif Imran Khoja**

**Abhishek Kunhiraman**

**Maasana Kshetrimayum**

This exhibition transcends a mere display of India's musical instruments; it is an immersion into music as experienced through the lives of India's indigenous peoples.

Life's first sensation is sound: an unborn child first experiences existence as vibration, as the rhythm of a beating heart. This mirrors the cosmic beginning itself, where creation emerged from silence with the sounds of Shiva's Damru.

Ancient. Timeless. Primordial.

From a mother's embrace, one's life unfolds through a series of relationships with family, community, nature, and environment. Whilst

SERENDIPITY ARTS FESTIVAL



AZAD MAIDAN

spoken language evolved to communicate with the human world, music has remained, since time immemorial, the mystical medium through which humans connect with existence's deeper mysteries.

Long before this, in an age beyond time's measure, the human spirit manifested music's power—its ability to touch the soul's depths and express what words could not convey.

Ancient peoples lived in harmony with the elements, revering nature's forces, and nurturing their unity with creation. They crafted musical instruments that shared in this reverence. Just as the five elements—fire, air, ether, earth, and water—existed within the human form, these instruments too contained this elemental balance.

These instruments embody a composite form, combining the essence of human, animal, and plant worlds. Wood from trees, animal hair, skin, bones, and horns were skilfully merged

to create tangible forms containing life's subtle expressions.

Through breath's energy and touch of hands, these instruments were brought to life. They became extensions of the complete human experience, expressing:

The burdens of a mundane life.  
The vibrant celebrations of the harvest season.  
The yearnings of separated lovers.  
The spiritual ecstasy of wandering minstrels.

India's boundless musical heritage is rooted in tribal, folk, and ritual practices, nurtured by communities throughout the land. These instruments were created with profound reverence and awe—sentiments that should guide our experience of them today.

The cosmic music transforms into human melody, ultimately yearning to return to its source: an endless cycle of ETERNAL ECHOES.











## Making of Dranyen (Lecture Demonstration)



FACILITATED BY  
**Tsering Angchuk  
Skalzang Tundup**

The Dranyen is a traditional Himalayan folk music lute with six strings, used primarily as an accompaniment to singing in the Drukpa Buddhist culture and society in Bhutan, Tibet, Sikkim and Himalayan West Bengal. Carved out of a single piece of wood from the willow

tree, the instrument is played by strumming, fingerpicking, or plucking. Witness the creation of this majestic and rare instrument in a lecture demonstration where the makers also discuss its cultural significance and relevance.

This programme also took place at Samba Square

SERENDIPITY ARTS FESTIVAL

## Sounds of the Thakar Adivasi Community (Lecture Demonstration)

FACILITATED BY  
**Chetan Gangavane**

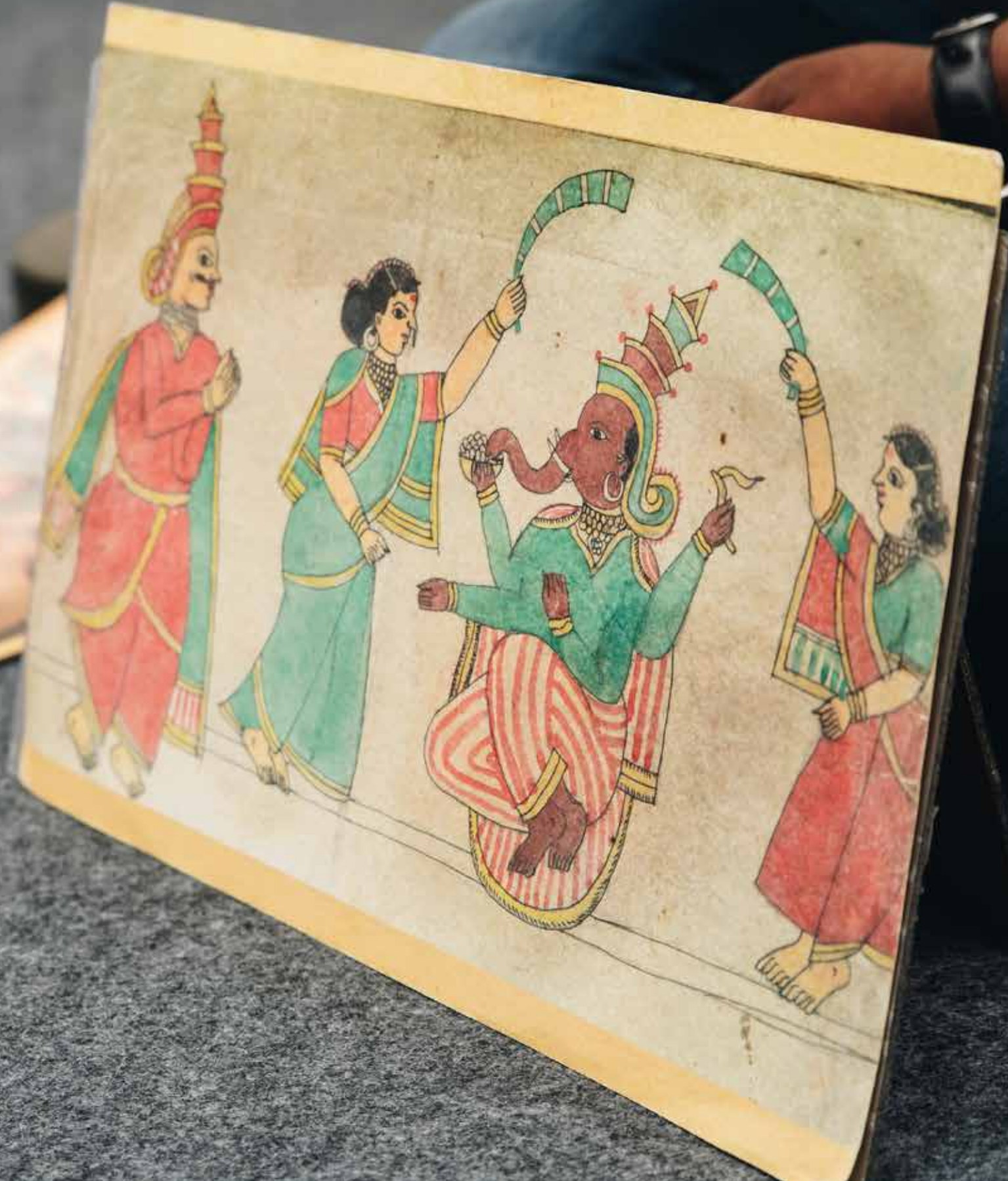
Pinguli, a small village in Sindhudurg district, Maharashtra, is home to the thriving tradition of Chitrakathi art. Situated near Kudal and just 18 km from Sawantwadi, this village has a population of around 4000 with 200 houses grouped into 12 clusters, known locally as wadis. One such cluster of houses, Gudhiwadi, belongs to the Thakar community.

Shri Parshuram V. Gangavane and his son Chetan Gangavane have been preserving and promoting Thakar folk art for over 35 years through their trust. This workshop features a lecture-demonstration showcasing the instruments, techniques, and traditions of the Thakar Adivasi community, emphasising their cultural preservation efforts.

AZAD MAIDAN









# Uru Paanar

ARTIST

**Uru Paanar**

*Independent Music Production Grantee*

Chennai-based band Uru Paanar strives to preserve the rich heritage of Tamil music through a unique blend of independent sounds and indigenous instruments. Inspired by Sangam literature and Tholkaapiyam, they create captivating performances with their repertoire of instruments such as yazh, kudamuzha, urumi, parai, flute, pepa, and sangu.



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AZAD MAIDAN





# Mythical Melodies with Ulka Mayur

ARTIST  
**Ulka Mayur**

In Collaboration with The Indian Performing  
Right Society Limited (IPRS)



Mythical Melodies explores the enchanting origins of Indian musical instruments through captivating narratives and evocative performances. In this one-hour journey, discover the divine stories and sounds that shaped our rich musical heritage, blending mythology and melody into a mesmerizing experience.



SERENDIPITY ARTS FESTIVAL

# Discovering India's Hidden Melodies with Madhur Padwal

ARTIST  
**Madhur Padwal**

In Collaboration with The Indian Performing  
Right Society Limited (IPRS)



A 1-hour music piece by Folks-Wagon capturing the sounds of the West Coast of India from Gujarat to Kerala. The performance would include the native music and instruments from the region with a compelling narrative. rich musical heritage, blending mythology and melody into a mesmerizing experience.



AZAD MAIDAN

# Jugalbandi: Purbayan Chatterjee & Rajhesh Vaidhya

CURATOR AND MODERATOR  
**Bickram Ghosh**

This innovative concert will highlight the dynamic musical dialogue between diverse instruments, creating a vibrant and harmonious blend of textures and rhythms. Join us for an evening of exploration and discovery, where distinct musical worlds collide, offering a fresh and compelling perspective on the art of instrumental collaboration.



SERENDIPITY ARTS FESTIVAL

# Screening of Rudhi: Film Screening

An outcome of SAF's Dwindling Traditions Grant 2023

DIRECTOR  
**Amogh Sahaje**

Screening of Rudhi, a story of an ancient tribal instrument, by Amogh Sahaje which is followed by a workshop/performance by members of the Pawaria community.

AZAD MAIDAN





# Kabir Gayan

PRESENTED BY  
**Prahlad Tipania & Troupe**  
In collaboration with **CONA Foundation**

Prahlad Singh Tipanya and his troupe sing the poetry of Kabir, in the vigorous and joyful folk style of Madhya Pradesh's Malwa region. Among Prahlad's many honors are the

prestigious Padma Shri (2011) given by the Government of India, Shikhar Samman (2005) by Madhya Pradesh Government and Sangeet Natak Akademi Award (2007). He is a featured figure in the book Bodies of Song: Kabir Oral Traditions and Performative Worlds in North India (Oxford University Press, 2015) by Linda Hess.



SERENDIPITY ARTS FESTIVAL

# Dairaa Presents Jadoo Bastar

In Collaboration with The Indian Performing  
Right Society Limited (IPRS)



Collaborative project with the tribal Gond, Halba and Bhatra musicians of Chhattisgarh's Naxalite area.



AZAD MAIDAN



# In Conversation: Usha Uthup and Mohini Dey

MODERATOR  
Bickram Ghosh

A conversation between two female musicians from different generations, sharing their journeys and experiences in the music industry. Moderated by Bickram Ghosh, the engagement shall culminate into an informal jam session amongst the musicians.





# samba square

## SAMBA SQUARE

### **Abundance in Scarcity: Exploring Ladakh's Sustainable Ingenuity**

454

Curated by Sandeep Sangaru

### **Whispers of the Wind**

458

Curated by Sandeep Sangaru

### **The Last loom**

460

Curated by Sandeep Sangaru

### **Fragile Balance**

488

Curated by Sandeep Sangaru

### **Untitled**

490

Curated by Sandeep Sangaru

### **The Black Tent**

492

Curated by Sandeep Sangaru

### **Migrations**

492

Curated by Sandeep Sangaru

### **Cholo**

492

Curated by Sandeep Sangaru

### **Echoes of Ladakh**

492

Curated by Sandeep Sangaru





# Abundance in Scarcity: Exploring Ladakh's Sustainable Ingenuity

CURATED BY  
**Sandeep Sangaru**

WITH SUPPORT FROM



ARTISTS  
**Chamspa Rinchen Dorje**  
**Divya Shree Dubey**  
**Gaurav Patekar**  
**Jigmat Couture Ladakh (Jigmat Norbu and Jigmat Wangmo)**  
**Monisha Ahmed**  
**India in Motion (Saravana Kumar)**  
**Rigzin Tsewang**  
**Field Architects (Suril Patel and Faiza Khan)**

Abundance in Scarcity is an immersive project exploring the interplay of scarcity and ingenuity in Ladakh. Nestled in the Himalayan cold desert, Ladakh's environment has fostered sustainable practices and cultural resilience.

The project features stories and installations created using local materials and craft techniques, capturing the essence of this resilient landscape and its people. It will also reflect on how changing times are affecting these traditional practices and the community's adaptive responses. Key themes include 'ingenuity in scarcity,' highlighting how limited resources drive creativity and sustainability; 'cultural resilience,' showcasing how ancient traditions adapt to contemporary challenges; and 'environmental stewardship,' prompting discussions on the balance between human life and ecological preservation.

The project aims to foster collaboration among artisans and creators, sparking dialogue on sustainability and cultural preservation, and inspiring action towards integrating these practices into the future, while initiating conversations on fragility and sustainability.

SERENDIPITY ARTS FESTIVAL







# Whispers of the Wind

ARTIST

**Chamspa Rinchen Dorje**

The installation, 'Whispers of the Wind', captures the spiritual essence of Ladakh, inspired by its endless horizons and ancient practices that echo across its landscapes. Vast, open skies stretch above the stark mountains, while the ever-present wind carries the prayers of the people. The installation draws from the Mani wheel (prayer wheel)—a sacred Buddhist symbol found all across Ladakh—endlessly turned with the belief that each spin spreads compassion and wisdom in all directions. At the heart of the installation is a spiral structure mimicking the form of the Mani wheel in motion, with hand written calligraphy mantras inscribed on its surface. Each mantra, written in traditional Tibetan script, is a prayer that radiates into the vast expanse. Like the prayer wheels that dot Ladakh's streets, it invites an act of devotion, reminding us of the continuous cycle of life and spirituality.

Flowing from the structure, prayer flags in five colours—blue, white, red, green, and yellow—represent the five elements: space, air, fire, water, and earth. These flags flutter in the wind, symbolising the spread of mantras far beyond the installation. As the flags rustle and the wind moves through them, the sounds of prayer merge with Ladakh's natural symphony of winds, water, and mountains.

In Ladakh's awe-inspiring yet harsh landscape, where towering peaks and deep valleys define the earth, prayers are a lifeline, sustaining the people's spirits. The installation honours this timeless connection between the land, its people, and the devotion that echoes through every mountain pass.



# The Last Loom

ARTIST

**Divya Shree Dubey**

The installation explores the erosion of generational knowledge, material culture, and traditional weaving and tool-making skills within the Changpa community, symbolised by a long woven Thak in natural tones with locally sourced raw materials. It probes the complex relationship between identity, cultural heritage, and the community's deep connection to their environment while raising critical questions about modern migration. Known for their sustainable, minimalist way of life, the Changpa's movement away from their ancestral lands signals a disintegration of cultural values and practices.

At its core, the piece celebrates a rich and resilient sense of identity but simultaneously reflects on the uncertain future faced by both the community and their environment. The artwork dissects the gradual loss of cultural continuity through the unspooling of traditional tools and ancestral heirlooms, once central to the ancient backstrap loom, which produced the textiles central to the Changpa way of life for centuries. This fabric, often regarded as a metaphor for the community's origin and creation, mirrors the radical shift as people migrate in search of modern conveniences, abandoning their traditions and material culture. The installation, in narrative, featuring a suspended warp woven from natural Changbal (Changthang wool), incorporates diverse weaving techniques, textures, and tools. The weave, entangled with the very tools and materials that shape it, represents a self-destructive process—a metaphor for the last loom. The absent weaver struggles to complete the piece in the end and abandons the piece, rendering it incomplete. Suspended from the ceiling and surrounded by traditional tools, it serves as a commentary on the urgent need to preserve and sustain cultural practices amidst rapid change in the Himalayan geo-political landscape.





# Fragile Balance

ARTIST

**Gaurav Patekar**

The ecosystem of Ladakh has evolved uniquely to withstand its extreme weather conditions, which include intense cold, strong winds, and high ultraviolet radiation. The region's plants, integral to its landscape and culture, have developed distinctive adaptations such as mat-forming, bushy growth habits, and wooly textures. These adaptations not only distinguish them from other plants but also reflect nature's resilience in overcoming the challenges of survival in such harsh environments.

Fragile Balance is an interactive kinetic installation that integrates these natural botanical elements with mechanical components to create rhythmic movements. By connecting audiences to Ladakh's landscape, the installation aims to highlight the delicate yet resilient nature of the region's ecosystem. It seeks to initiate conversations about the ecosystem's intricacies, the balance crucial for its sustenance, and the impacts of climate change over recent decades.

The installation will feature clusters of small, bushy plants that sway and move naturally, recreating organic motions. These clusters will also interact with nearby audiences, further engaging them with the installation. Throughout the exhibition space, these clusters will be strategically placed to enhance the immersive experience.





# Untitled

ARTIST

**Jigmat Couture Ladakh**

**Jigmat Norbu**

**Jigmat Wangmo**

Where the infinite sky bows down to touch the majestic mountains, an ethereal landscape called Ladakh emerges. In this pristine land of heritage and breathing traditions, we endeavour to create and craft our own unique and exquisite range of textiles. Each piece, adorned with finesse, is braided with profound meanings, stories, myths and ancient wisdom passed on by the ancestors.

The three pieces that the artists are showcasing here are inspired by Ladakh's rich culture and community, namely 'Brokpa', 'Zanskar' and 'Ladakh'.

The first piece, created with bright-coloured striped appliqué work, represents the tribe of mysterious origin, the Brokpa. Legends say that the Brokpas are descendants of the lost army of Alexander the Great, whilst others speculate that they belong to the Dard community, an exiled tribe from Gilgit. Nevertheless, their vibrant and colourful costumes speak volumes about their lively and buoyant lifestyle.

The second attire, with tie-dye or resist-dyed 'sulma', is inspired by the Zanskar region of Ladakh. The tie-dyeing method, locally known as 'Thik-ma', is an ancient technique of decorating textiles in Ladakh. Thik-ma fabrics were considered very auspicious in the Himalayas and were even used by Buddhist monasteries as veils for Thangka paintings, with bold circular motifs resembling the eye on 'stak-ta' costume, mythically believed to ward off evil eyes.

The third costume is inspired by the legendary robe called 'Sok-zo', or colloquially known as 'Pho-gos' or the men's robe. The detailing of the robe is very well described in the folk songs of Ladakh, and such robes are reserved for nobles and aristocrats.

# The Black Tent

ARTIST

**Monisha Ahmed**

"The black tent is something we inherit from our fathers; it is passed down and not something that will be made in one generation," Meme Nawang Chogyal related, "I got this tent from my father, who got it from his father. Some sections of it are very old, probably more than 100 years, but other parts have been woven much more recently by me. Tent building goes on like this."

Weaving is an integral part of life amongst the nomadic pastoralists of eastern Ladakh, with both men and women weaving on different looms. While women weave fabric for clothing, coverings and containers; men make the tent, along with saddlebags and rough blankets used when they travel for trade. While men's weaving reinforces ideas of strength and durability, women's in contrast are examined for their practicality and neat execution of their skill. The art of weaving goes beyond the material to also talk about kinship, descent, gender, and social relations. The tent encompasses these and reinforces its importance to life on the high desert plateau of Changthang.

The installation in this exhibition will include a black tent, as well as several articles of textiles that are used or stored within it. This will include saddlebags, bags to store food and clothing, tent floor coverings, amongst other textiles. They will reflect on the craft of weaving amongst the nomadic pastoralists of eastern Ladakh, with special emphasis on notions of transmission of knowledge, spatial division of space, sustainability and resilience.







# Migrations

ARTIST

**India in Motion**

**Saravana Kumar**

Migrations are a way of life for the people of Ladakh and Zaskar who, for centuries, have been living off their lands. For instance, the Changpa nomads of Ladakh migrate every few weeks in search of fresh pastures for their animals. And even the 'settled' people of the agricultural villages lead partially nomadic lives taking their Yaks and Goats out of the village during the crop season and bringing them back to the village only after the grains are harvested.

These days however a new form of migration is happening in Ladakh, mostly for economic and some for environmental reasons. This short film explores this issue, trying to find the reasons for this migration and the fallout from it which has led to entire villages being abandoned and the new generation of its people feeling disconnected from their families and the culture and traditions of their villages.

# Cholo

ARTIST  
**Rigzim Tsewang**

Ladakhi architecture is distinct from the rest of the country, largely due to the region's harsh winter conditions. During winter, temperatures can drop to -35 degrees Celsius, so the materials used in constructing houses and monasteries are carefully chosen to provide protection from the extreme cold. A primary material in Ladakhi architecture is local wood, such as willow and poplar. These woods are used to make windows, doors, Shing-rtsag (roof beams), and interior furniture like Chokste (tables) and Lhangs (shelves). The Shing-rtsag often features intricate carvings, and one design element that particularly fascinates Tsewang is cholo, which translates to "dice" in English.

The term cholo refers to a carved wooden detail commonly seen on windows and doors in Ladakhi houses and monasteries. The simple, minimalist form of this cholo design inspired Tsewang to create this installation. While the artist has always practised furniture design with a minimalist approach, incorporating Ladakhi architectural elements into his recent work has been both challenging and exciting.

'Cholo' is a modular seating installation inspired by architectural elements of Ladakh. The seating system, reminiscent of LEGO, is made up of interlocking pieces that can be assembled to create a single seat for one person or expanded to accommodate tens or even hundreds of people, depending on the space available. For this installation, Tsewang used Ladakhi poplar wood sourced from the villages of Nimoo and Basgo, allowing the audience to connect more deeply through the natural colour and texture of the local wood.

SERENDIPITY ARTS FESTIVAL

SAMBA SQUARE





# Echoes of Ladakh

ARTIST

**Field Architects**

**Suril Patel**

**Faiza Khan**

This installation explores the intricate relationship between the natural landscape, lifestyle, and vernacular architecture of Ladakh, a high-altitude desert in the trans-Himalayan region. For millennia, the diverse tribes of Ladakh have thrived in a delicate balance among humans, land, and livestock, shaping a unique architectural identity that harmonises with the available resources—stone, earth, and timber.

The installation invites viewers to contemplate the interplay of landscape and architecture, emphasising themes of gravity and intuitive geometry. The vernacular architecture here is born out of necessity and survival, showcasing a raw craftsmanship that respects the inherent properties of materials. Traditional Ladakhi structures often feature elements that are stacked rather than solidly connected, reflecting a profound understanding of mass and gravity. Simple corbelling techniques are employed, allowing these forms to transcend basic functionality and express a cultural identity.

At an immersive scale, the installation transcends the humble nature of vernacular architecture, presenting miniature models crafted from various materials that highlight the essence of form rather than the material itself. Central to the installation are Thangka paintings that echo the formal patterns inspired by both the architectural and cultural landscapes of Ladakh. These paintings serve as a vibrant visual connection, bridging traditional design with contemporary expression.

Echoes of Ladakh stands as a testament to the enduring relationship between culture, environment, and architecture, inviting viewers to reflect on the beauty of a landscape shaped by necessity, tradition, and respect for nature.



# The Unique Sounds of the Dranyen

ARTISTS:

**Tsering Angchuk**  
**Skalzang Tundup**

The Dranyen, a traditional Himalayan Buddhist instrument, weaves meditative melodies that transport listeners to a state of tranquility. Often played in spiritual ceremonies, its soothing sounds create a contemplative atmosphere, offering a moment of serenity and connection to ancient Himalayan culture's profound musical traditions.





# across panjim

## CARANZALEM BEACH

483 **Littoral States of Being**  
Curated by Preethi Athreya

## SANTA MONICA JETTY

483 **River Raag**  
Curated by Bickram Ghosh

## PANJIM MARKET

486 **Night Market of Stories**  
Curated by Preethi Athreya

488 **Super Stranger**  
Supported by Japan Foundation

490 **Chapters Inbetween**  
Curated by Preethi Athreya

## THE OLD GMC COMPLEX

492 **The Alley**

## KADAMBA BUS STAND

496 **Table and Stools**  
Curated by Sankar Venkateswaran  
and Quasar Thakore Padamsee

## MIRAMAR BEACH

499 **Terra-grove**  
Curated by Thukral & Tagra  
as part of 'Multiplay'

## SURYA KIRAN BUILDING

500 **6 Seconds**  
Curated by Thukral & Tagra  
as part of 'Multiplay'

## MALA PUMP HOUSE

**Around the Corner, Goa**  
Curated by Preethi Athreya



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waiting to get  
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it gets to be, and  
it gets to be, and

15-22 DECEMBER  
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waiting  
some





# Littoral States of Being

Commissioned by Serendipity Arts  
Foundation for Serendipity Arts Festival 2024

CURATOR  
**Preethi Athreya**

ARTISTS  
**Siva Murugan**  
**Agung Gangwan**

VISUAL AND TECHNICAL DESIGN  
**Pravin Kannanur**

In a coming together of earth, water, wind, fire and sky, a forest of bamboo poles greets the onlooker with strange creatures and forms fluttering atop, some from the sea, and some from places unknown to the conscious mind. Weaving through this maze is a masked human form that measures time and space in a seamless meeting of body, matter, and movement.

Conceptualised as part of The Labour and Leisure Chronicles.

The Labour and Leisure Chronicles sets out to map the dynamics of chosen public sites in the city of Panjim by introducing performative interactions in response to their characteristics. It places at the forefront the idea of space as a changing phenomenon, defined not only by geographical terrain or architectural detail, but also by the actions it witnesses. In four distinct propositions, The Labour and Leisure Chronicles capture the overlap between functional life and the play of leisure.

CARANZALEM BEACH





SANTA MONICA JETTY

# River Raag

CURATED BY  
**Bickram Ghosh**

ARTISTS:  
**Anupama Bhagwat (Sitar)**  
**Mayank Bedekar (Tabla)**

**Vidya Shah (Vocals)**  
**Ashique Kumar (Harmonium)**  
**Shanti Bhushan Jha (Tabla)**

**Ujjaini Mukherjee (Vocals)**  
**Anay Gadgil (Keyboards)**

**Rajat Prasanna (Flute)**  
**Mayank Bedekar (Tabla)**

**Mahesh Raghavan (GeoShred)**  
**Nandini Shankar (Violin)**

**Suresh Vaidyanathan (Ghatam)**  
**BC Manjunath (Mridangam)**

**Padma Shankar (Violin)**  
**BC Manjunath (Mridangam)**

**Tanmay in Harmony (Harmonium and Vocals)**  
**Soham Gorane (Tabla)**  
**Abhishek Bhuruk (Keyboards)**  
**Jay Suryavanshi (Cajon and Percussions)**

A unique sunset cruise featuring classical performances departing from Santa Monica Jetty. Audience members get the opportunity to revel in the rays of the setting sun while the cool breeze blowing across the Mandovi river carries notes of the artists and their jugalbandi.











# The Night Market of Stories

CURATED BY  
**Preethi Athreya**

VISUAL DESIGN  
**Pravin Kannanur**

ARTISTS  
**Padmashree Josalkar**  
**Arundhati Chattopadhyaya**  
**Debi K**  
**Impana Kulkarni**  
**Tallulah D'Silvais**  
**Sandy SalAura**  
**Antara Bhide**  
**Prashanti Talpankar**  
**Mamata Verlekar**  
**Prajakta Kavlekar**

For a few hours in the dead of night, 'The Night Market of Stories' celebrates the freedom of women and queer artists to be unproductive, unapologetic and gloriously present. Taking off from the idea of the market as a space designated for exchanges and transactions between people, the project invites one-on-one conversations with ten radical and experienced artists who tell their stories through a selection of objects from their everyday life. Each object brings to life a particular anecdote, memory, song, small dance or story that is meant for one audience member at a time. The languages spoken by them range from Konkani, Marathi, English to Hindi.

Conceptualised as part of The Labour and Leisure Chronicles.

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PANJIM MARKET



# Super Stranger

Supported by Japan Foundation



DIRECTED BY  
**Yuuki Aoki**

PERFORMERS  
**Newcomer "H" Sokerissa! (Tokuchika Nishi,  
Koji Yamashita, Joe Takada, Yuuki Aoki)**

SET DESIGN  
**Nao Nishihara  
Yuuki Aoki**

MUSIC  
**Reisaburo Adachi**

SOUND DESIGNER  
**Noriaki Coda**

STAGE MANAGER  
**Hisashi Mitsu**

VIDEOGRAPHERS  
**Meitei Yamada  
Yuki Kosuge**

PRODUCER  
**Yurika Kuremiya**

IN COOPERATION WITH  
**The Big Issue Japan Foundation**

In Tokyo, the bustling heart of Japan, choreographer Yuuki Aoki explores the essence of humanity often lost in the convenience and materialism of urban life. In 2005, he founded the dance group Newcomer "H" Sokerissa! with individuals who have experienced homelessness, performing in unconventional outdoor environments. Through these performances, Aoki raises questions about the bodies that inhabit the city and challenges the societal norms surrounding them.

Wandering in a city that privileges those with money and exposes them to the gaze of others, the homeless exist as an "outsider-stranger" who does not conform to the rules of the city.

In Goa, which has a culture and environment vastly different from Tokyo, their bodies will be perceived as "strangers" in a new context. As they continue to undulate in an effort to blend into the surroundings, the boundaries between their presence and that of the audience gradually dissolve. Ultimately, everyone will come to share the space as strangers. This aims to reveal the potential for bodies free from domination and highlight the transformative power of dance.

SERENDIPITY ARTS FESTIVAL





# Chapters Inbetween

## CURATOR

**Preethi Athreya**

## ARTISTS

**Divesh Gadekar**

**Manashri Pai Dukle**

## INTERVIEWEES

**Tanuja (Owner of the chai stall)**

**Priya (Fish seller)**

**Laxmi (Flower seller)**

**Manisha (Tailor)**

**Satyavati (Medicine maker)**

**Manda (Garden hand)**

Chapters Inbetween features a series of six short films on the lives of women workers, traders and entrepreneurs in Goa in a bid to capture what is unsaid in their lives. From straightforward accounts of work, family and survival, the narrative crosses into dreams, fears and longings in a coming together of image, text and silences.

Conceptualised as part of The Labour and Leisure Chronicles.

The Labour and Leisure Chronicles sets out to map the dynamics of chosen public sites in the city of Panjim by introducing performative interactions in response to their characteristics. It places at the forefront the idea of space as a changing phenomenon, defined not only by geographical terrain or architectural detail, but also by the actions it witnesses. In four distinct propositions, The Labour and Leisure Chronicles capture the overlap between functional life and the play of leisure.

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PANJIM MARKET



# THE ALLEY

The Alley, a one-of-a-kind curated marketplace celebrating contemporary fashion and design, featuring iconic brands like **11.11**, **Tarun Tahiliani**, **Past Forward**, **Vaayu**, and many more!



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# Table and Stools

## CURATORS

Sankar Venkateswaran and  
Quasar Thakore Padamsee

## PERFORMERS

Jino J Ampakkaddu  
Kavin Damodharan  
Rahul Magesh  
Aliya Fathima Sheriff

'Table and Stools' is a listening community based out of Chennai, Tamil Nadu. The name originates from the simple Table and two stools set it has to attract individuals to share their stories. Table and Stools focus on creating a space for people to feel listened to without offering any judgments or opinions. It gets a varied crowd that involves people of different socio-economic strata and across various ages. The stories narrated to the listeners are very different from each other, involving emotions of happiness, sadness, grief, guilt, excitement, and hope.

This project also activated these venues:

Art Park  
Kala Academy  
Miramar Beach  
Old GMC Complex





# Terra-grove

## CURATORS

**Thukral & Tagra**

*Curated as part of 'Multiplay'*

## ARTIST

**Vinu Daniel | Wallmakers**



## COLLABORATORS

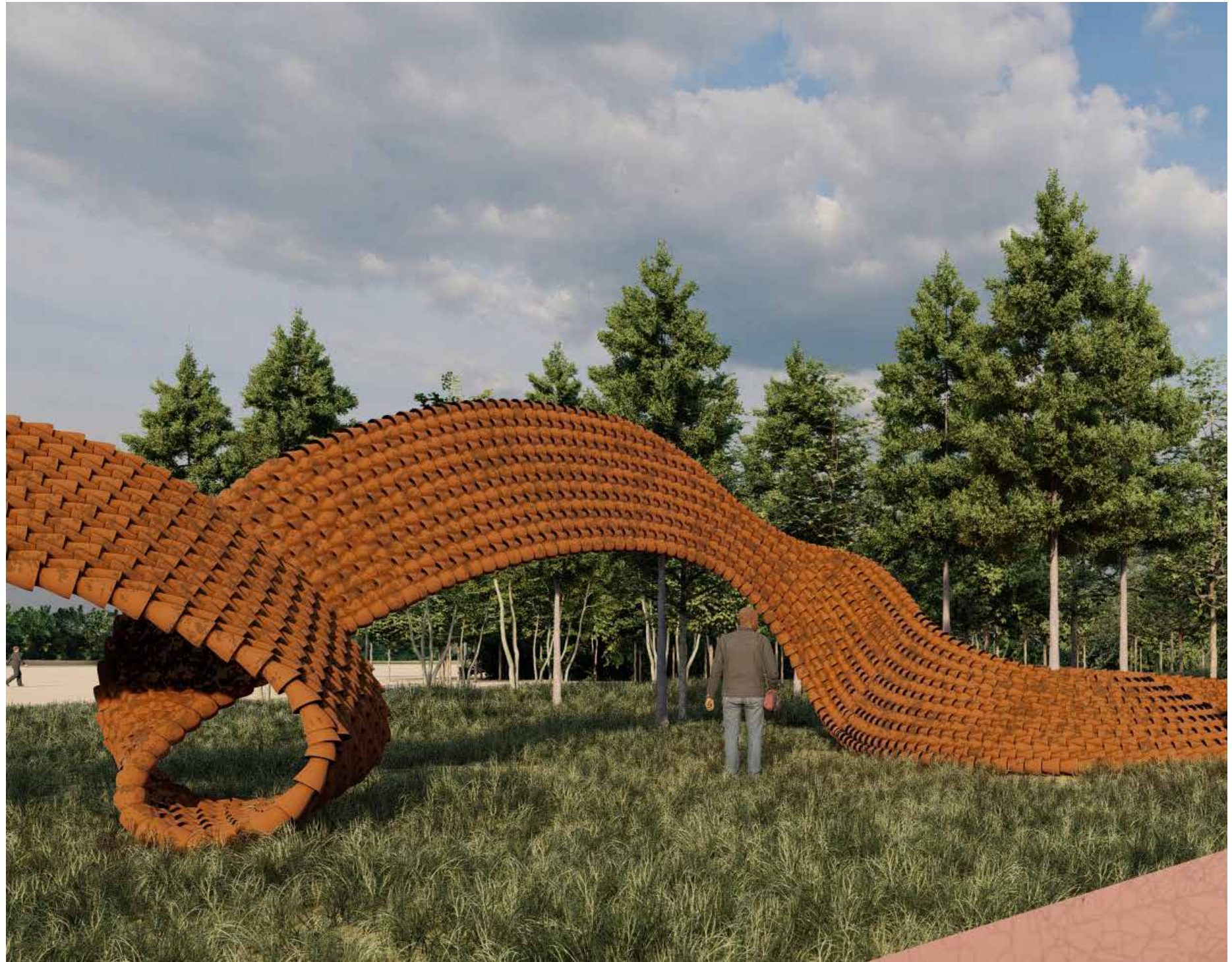
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In Goa's sun-drenched, tropical landscape, where semi-open shaded spaces are vital for comfort, renowned architect Vinu Daniel's latest installation Terra-grove beautifully reimagines how public spaces can be inviting, responsive, and sustainable. The structure consists of elegantly curving vaults that spiral around existing trees, creating a natural canopy of shade. Crafted from terracotta Guna tiles, it cools the area while blending seamlessly into the beach's surroundings, evoking a sense of harmony with nature.

More than just a shelter, the pavilion serves as a welcoming gathering point- whether as a shaded resting spot or an architectural landmark, it invites locals and visitors alike to pause, connect, and enjoy the serene beauty of Miramar Beach. By embracing both the environment and community, it transforms public architecture into an inclusive, nurturing space that fosters connection and reflection.





# 6 Seconds

This work was created as part of the  
**Panjim Cube Project**

*curated by Thukral & Tagra as part of the  
'Multiplay' exhibition.*

ARTIST

**Srikar Hari**

This interactive video installation is developed around the concept of self-identity in the wake of the digital age.

By delaying the presentation of the viewers' reflection by six seconds, using a webcam and a projector in a closed-circuit video loop, the viewers' attention is turned towards how they are perceived by others. This impression invites the viewers to become conscious of their embodiment in space and experience a different way of seeing themselves. This slight stretching of time creates an intervention in one's perception of reality that makes apparent the inherent distortions of the digital image and the mirror image; oscillating between being a private experience yet a phenomenon everyone experiences, of recognizing themselves in their digital/analog reflections.

The short six second time-lag creates a neurophysiological short-term memory that forms an immediate part of our present perception and affects our physical reaction from within. If you see your behavior a few seconds ago visually presented to you on a screen, you will probably therefore not recognize the distance in time and tend to identify your current perception and current behavior with the state recorded a few seconds earlier. Since this leads to inconsistent impressions, which you then respond to, you respond to your reflection in a feedback loop.

With this work the artist is interested in creating an immersive environment that includes the body and video's relationship to space and the medium's capacity for transforming viewers' perception of self and of duration as soon as they enter this space. It also questions the status of the photographic image and its effect on our social and self-identity in the post-human age.

SERENDIPITY ARTS FESTIVAL





# Around the Corner, Goa

CURATED BY  
**Preethi Athreya**

ARTISTS  
**Davis Freeman**  
**Sharan Devkar Shankar**

Created on the streets of the city of Panjim, *Around the Corner, Goa* is a dance film that uses the city as its inspiration but whose abstract narrative is pushed forward by the relationship between two protagonists and their encounters with each other on the streets. *Around the corner, Goa* is a dialogue between two dancers as they navigate the streets of Goa into their body. As they are guided and influenced by Goa's architecture, the bustling streets and indeed the people themselves, they create a physical dialogue that taps into the subconscious heartbeat of Goa itself.

Conceptualised as part of *The Labour and Leisure Chronicles*.

*The Labour and Leisure Chronicles* sets out to map the dynamics of chosen public sites in the city of Panjim by introducing performative interactions in response to their characteristics. It places at the forefront the idea of space as a changing phenomenon, defined not only by geographical terrain or architectural detail, but also by the actions it witnesses. In four distinct propositions, *The Labour and Leisure Chronicles* capture the overlap between functional life and the play of leisure.







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# SERENDIPITY ARTS FESTIVAL 2024



15-22 DEC  
PANJIM, GOA

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- 2. Please do not smoke or drink alcohol. If you are under 18, please do not enter the festival grounds.
- 3. Please do not use mobile phones or cameras to take photos or videos of the festival grounds.
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## OUR VALUES

A festival is a celebration of the arts and culture. It is a time to come together and enjoy the best of what our community has to offer. We value the arts and culture and we want to make sure that everyone has a chance to experience it. We want to make sure that everyone has a chance to experience it. We want to make sure that everyone has a chance to experience it.



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# ACKNOWLEDGEMENTS

The Government of Goa  
The Directorate of Arts and Culture, Goa  
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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  
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Cujira

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Iconic Feed  
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*All visual arts photographs were taken by Pal Studio unless mentioned otherwise. All performing arts and durational projects were taken by The Lumiere Project unless mentioned otherwise*

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Pal Studio  
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Smriti Rajgarhia, Director

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Harpreet Singh  
Sunil Singh  
Rohit Soni  
Harinder Pal Singh  
Anshul Agarwal  
Anshul Bansal

## Thanks also to

Neiha Jaiswar  
Milka Naik  
Suraj Rosario  
Nitin Joshi  
Harshavardhan Pathak

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