

for the

love

of art

SERENDIPITY
ARTS FESTIVAL
2022



**SERENDIPITY
ARTS
FESTIVAL**
GOA 2022

#MeetMeAtSerendipity

15th - 23rd December

Serendipity Arts 2022 Festival Catalogue

Serendipity Arts 2022 Festival Catalogue
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The Case of the Missing Species by Amche Mollem at Municipal Garden, Panjim.
This project was part of a Public Art Grant titled "The Island that Never Gets Flooded,"
awarded by Serendipity Arts Foundation in 2022.



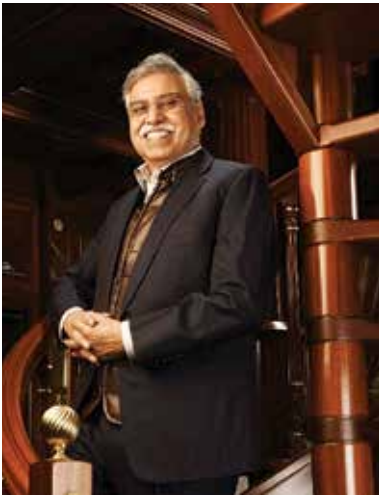
About us

Serendipity Arts Foundation is an organisation that facilitates pluralistic cultural expressions, sparking conversations around the arts while also working with artists across the South Asian region. Committed to innovation and creativity, the aim of the Foundation is to support practice and research in the arts, as well as to promote and provide sustainability and education in the field of the arts, through a range cultural programmes and initiatives. The Foundation hosts a range of projects through the year, including institutional partnerships with artists and art organizations, educational initiatives and outreach programmes across India.

Serendipity Arts Festival (SAF) is one of the largest multi-disciplinary arts initiatives in the South Asian region, spanning the visual, performing, craft and culinary arts. Besides core content, which is conceptualized by an eminent curatorial panel, the Festival has various layers of programming, in the form of educational initiatives, workshops, special projects, and institutional engagements. In addition to being a showcase of great Indian art, the Festival is a cultural experiment that also addresses issues such as arts education, patronage culture, interdisciplinary discourse, inclusivity and accessibility of the arts. The fifth edition of Serendipity Arts Festival took place in Goa from 15-23 December 2022.

Founder’s Note

Sunil Kant Munjal



The best and most beautiful things in the world cannot be seen or even touched — they must be felt with the heart - Helen Keller

If we roll back the years to 2014 when we set up the Serendipity Arts Foundation, we realise that all we had back then was heart, intent, and a burning desire to make a difference. Today, we stand justifiably tall and feel incredibly proud, not just because of what we have achieved, but also of the way we have defined our success.

We have unearthed a hidden world that is often ignored: the world of culture and arts. We have also enhanced our sensory engagement with our surroundings and brought out some of the beauty that heals us from the inside and gives us more purpose. Through the Black Swan event of the COVID-19 pandemic, the post-truth world, and the incredibly fast-paced and intuitive world of AI and technology, Serendipity Arts kept step and presented the arts as per the context, situation and setting.

During the two years of uncertainty caused by the pandemic, we re-invented ourselves for the virtual world and conducted two successful internet-ready festivals which had a staggering reach. It was apparent that endless months of suffering and working from home made people truly realize the need for the arts, appreciate the healing that comes with it, and comprehend the associated economic benefits.

In many ways, the fifth physical edition of December 2022 marked our homecoming to Panjim, Goa. The projects for this edition were developed not just from the region but came from many countries as well: In all, there were 176 projects and 350 events, most of them saw full houses and smiling faces; the only unsmiling faces were perhaps those of visitors who couldn’t get in! It was a humbling experience and made us truly appreciate the power of the arts.

When we started preparing for the 2022 edition, we realised the need to have something special for everyone. Through dedicated hours for children, the specially-abled, the elderly – these included tech conversations for the elderly – we tried to cover all age groups and people from all walks of life. At this edition, we also covered two important developments: first, we captured the amazing human spirit displayed by millions during the pandemic crisis, and second, we participated in the celebration of India’s 75th year of Independence.

Over nine days, the festival brought the city to life through many diverse events, performances, shows and conversations. From Azad Maidan to the promenade, from the artisan to the artist, Goa embraced the

arts to become the new culture hub of South Asia, bringing us more compelling evidence that arts and culture can enhance our nation’s soft power, build bridges with people across cultures & nations, protect our future, while also creating employment and paving new career paths.

For visitors and for those of us who’ve been involved in the project over several months, the Serendipity Arts Festival has been both an immersive experience and a journey of learning with immense tangible and intangible gains that we hope to hone and consolidate in the years to come.

The success of the 2022 edition belongs to all those who visited us over nine days. I am also grateful to our partners, patrons, artists, curators, the Goa government and its leadership, and members of our team for their commitment and contribution.

I look forward to seeing you all again in Goa in December 2023. With your support and involvement, I know we will be able to line up even more exciting and impactful projects on a large scale!

Director’s Note

Smriti Rajgarhia



We were delighted to return to Panjim with Serendipity Arts Festival in December 2022. Though two years had gone by since we were last in Goa, it felt as though no time had passed at all.

The Festival has grown in leaps and bounds and our constant source of comfort and strength has been our community of artists, curators and collaborators, all of whom work tirelessly with us for the better part of the year to make the experience in Panjim unforgettable. Each edition is unique, and this one was particularly special being our fifth physical edition, with many of us were meeting each other after a long time, or in many cases, for the first time in person! We were overwhelmed with the phenomenal turnout, the incredible audience response and the feedback we have received since it ended. Some of our venues remained the same for this edition, but we had many new spaces at the festival this year. The Old GMC complex was our main hub, buzzing with activities daily – we were proud to showcase exhibitions with themes ranging from art and technology to print culture and literature, as well as work by Serendipity Arts grantees and residents.

The Old GMC was brimming with activity – talks, workshops, plays, and children’s theatre through the day, coming alive at night with concerts

and dance performances. We were back at the Art Park with Music in the Park and children’s programmes, and this year we also had after hours DJ sets and late evening performances. The park was home to Mercado, a market place championing home grown sustainable products made by local, small business entrepreneurs in Goa. We had exciting new venues this year as well – the Excise Building and the Post Office Museum housed exhibitions and workshops ranging from visual to performing arts, & Nagalli Hills was our big stage venue, attracting thousands of people every evening for exciting concerts and dance performances. We were also pleased to have launched a Public Art grant this year, with works spread across Panjim for the duration of the festival, which meant that walking around the city became an immersive experience in the arts.

We are grateful that the festival has become such an exciting meeting ground for the finest talent in the arts in the region, and we hope to continue this conversation for a long time to come. The city of Panjim and people of Goa have been kind and warm and welcoming to us, and we look forward to returning in December 2023!

Serendipity Arts Festival 2022 Curators



Anjana Somany

Craft Curator

Anjana Somany has worked extensively as a researcher, focussing on the living craft traditions of India. Her experience at the grassroots level in the area of crafts and textiles began in 1987 as Founding Committee Member of the Crafts Council of Andhra Pradesh. As head of various reputed organisations such as the FICCI Ladies Organisation and the Delhi Crafts Council, she has worked for the empowerment of women in business across all levels. An alumna of the School of Oriental and African Studies, London, she has presented papers at the International WEFT Art Symposium in London and Dar-Al-Athar in Kuwait, among other places. Through her company Mango Tree Tours and Exhibitions, she leads specially curated cultural study tours accompanied by scholars. Anjana has also been the curator of several exhibitions including 'Indigo: The Magical Dye' and 'Painted Narratives from India: Preserving History through the Art of Story-Telling' in South Africa, 'Seeds, Beads and Silver', held at the Africa-India Summit in Ethiopia, the 'Earthwise'-India section, at the Indo-Korean Natural Dyes Symposium, Chennai, etc. With the Delhi Crafts Council, she co-curated 'Chamba Rumal: Life to a Dying Art' and 'Adornment Head to Toe: Indian Tribal Silver Jewellery' in New Delhi. 'Kerala Sutra: Mango Tree Craft and Design', was a path-breaking craft-based design project pioneered by her. Her latest creation, 'Craft Stories Under the Mango Tree', was launched in Jaipur in January 2019 alongside the Jaipur Literature Festival.



Bickram Ghosh

Music Curator

Bickram Ghosh holds the rare distinction of being one of the most versatile artists of our times. One of India's greatest masters of the tabla, Bickram accompanied none other than the renowned Pandit Ravi Shankar for over a decade. He has played with all the greatest maestros of North and South Indian classical music, like Ustad Ali Akbar Khan, Ustad Amjad Ali Khan, Pandit Shiv Kumar Sharma, Dr. Balamuralikrishna, Vidwaan Kadri Gopalnath, among others. Bickram is also widely regarded as a pioneering force in the world of fusion music. His hugely successful classical-fusion band Rhythmscape and several other experimentations within the format of fusion have made him one of the most popular musical stars of his generation.



Ehsaan Noorani

Music Curator

Ehsaan Noorani began his musical journey at the age of 14, under the tutelage of Mr. Bismarck Rodrigues, an experienced guitar teacher from Mumbai. He studied at The Guitar Institute of Technology where he gradually began to develop his skill as a guitarist of immense scope and potential. His time at The Guitar Institute in California exposed him to great musicians like Robben Ford, Larry Carlton and many other artists of repute. Ehsaan is a part of the enormously successful trio, Shankar-Ehsaan-Loy, a towering presence in the field of cinematic music and composition in India today. His wide artistic range and knowledge of music, both vocal and guitar, constitute only a sliver of his massive contribution to Shankar-Ehsaan-Loy.



Geeta Chandran

Dance Curator

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 recognised for her work in television, video and film, theatre, choreography, dance education, dance activism and dance-issue journalism. Geeta is the Founder-President of Natya-Vriksha, an organisation devoted to promoting Bharatanatyam. 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 was bestowed with the Padma Shri by the President of India in 2007. She was conferred the prestigious Sangeet Natak Academy Award for Bharatanatyam in 2016 and was also a Tagore National Fellow (2017-2018).



Mayuri Upadhya

Dance Curator

Mayuri Upadhya is a choreographer, an educationist, and a creative entrepreneur with a career extending beyond the conventional dance network. Her two-decade-long journey is marked by a balanced mix of efforts towards visual interpretations, cultural sensitivity, and capacity-building for future generations. Mayuri has won the International Competition of Choreography for Asian Dance Productions (South Korea) and received accolades such as the Broadway World Best Choreographer Award for the epic musical Mughal-e-Azam. Her vision is to make dance a sustainable industry in India, which she believes, when woven with innovation, has the potential to reach all segments of society. She currently heads the Bangalore-based premier dance organisation, Nritarutya.



Prahlad Sukhtankar

Culinary Arts Curator

Prahlad Sukhtankar graduated with a BBA in Marketing and Hospitality from Les Roches, Switzerland. He worked with the ultra-luxury Four Seasons group of hotels across North America and Canada. In Vancouver, he earned a Sommelier's degree from the acclaimed International Sommelier Guild (ISG) with Honours. In 2014, Prahlad, with his wife and business partner, Sabreen, opened their first restaurant, The Black Sheep Bistro. The restaurant has enjoyed much success through the years, finding itself on various lists of top restaurants in the country. In March 2019, the duo launched their second restaurant in Panjim city, Black Market—a place where one can expect the unusual but always find sinfully delicious food.



Pramod Kumar KG

Craft Curator

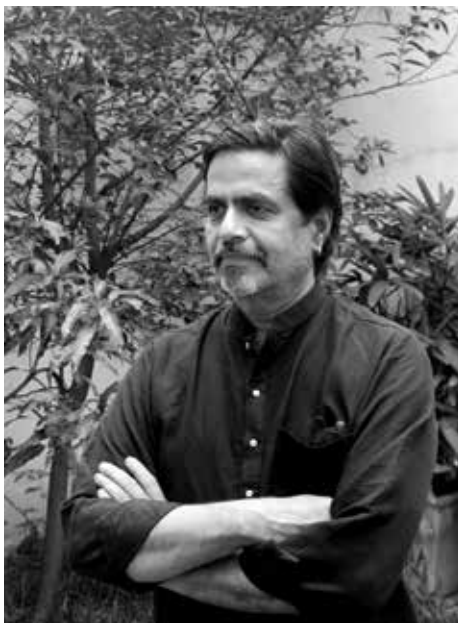
Pramod Kumar KG is the co-founder of Eka Archiving Services, India's first museum advisory firm that provides its services to a range of institutions, collectors, and collections. Pramod is also the Founder-Director of the Anokhi Museum of Hand Printing at Jaipur. He instituted the Jaipur Literature Festival and is the former co-director of Mountain Echoes, the Bhutan Literature Festival. He has curated shows extensively across India and internationally, and has lectured across the world including at the Metropolitan Museum of Art (New York), and School of Oriental and African Studies (London). He is a published author and has made contributions to several edited volumes besides journals, magazines, and other publications.



Quasar Thakore Padamsee

Theatre Curator

Quasar Thakore Padamsee is a theatre-holic who loves all things theatrical. He is the Artistic Director of the Bombay-based arts management company QTP and, since 1999, has directed and produced over 25 plays with them, including 'Lungs', 'Every Brilliant Thing', 'A Peasant of El Salvador', 'Project S.T.R.I.P.', 'So Many Socks', and many others about contemporary social concerns. Internationally he has worked on Tim Supple's 'A Midsummer Night's Dream' and the aerial drama 'Mind Walking'. He is a founding member of Thespo, a youth theatre movement. And at present, Quasar is the Executive Director of Tata Literature Live! The Mumbai International LitFest. He also works as a lighting designer and stage manager, besides leading workshops and passionately crusading for the survival of theatre in public consciousness.



Sudarshan Shetty

Visual Arts Curator

Sudarshan Shetty, best known for his enigmatic sculptural installations, has long been recognised as one of his generation's most innovative artists in India. He was the curator of the Kochi-Muziris Biennale 2016. Sudarshan has exhibited widely in India and internationally. His recent shows include 'A Song A Story' for the RollsRoyce Art Programme (2016); 'Shoonya Ghar – Empty Is This House' at the National Gallery of Modern Art, New Delhi and at the 20th Biennale of Sydney (2016); 'Mimic Momento' at Galerie Daniel Templon, Brussels (2015); 'Constructs Constructions', at Kiran Nadar Museum of Art, New Delhi (2015); 'A Passage' at Staatliche Museum, Schwerin, Germany (2015); 'The pieces earth took away', Galerie Krinzinger, Vienna, 2012, 'Critical Mass', Tel Aviv Museum of Art, Tel Aviv, 2012, 'Indian Highway', Ullens Center for Contemporary Art, Beijing, 2012, and several others.



Veerangana Solanki

Visual Arts Curator

Veerangana Solanki is an independent curator and writer based in India. She is interested in the way interdisciplinary forms and creative practices merge to create dialogues in public and private spaces and the convergence of images across disciplines. Further, her research and practice consider how historical and contemporary thought inform exhibition-making and artistic practices. 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. She will curate 'Future Landing: The Arcade' at the Serendipity Arts Festival 2022.



Old GMC Complex

Terra Nullius / Nobody's Land

Excavations from Image 3.0



Co-curated by Pascal Beausse and Rahaab Allana

ARTISTS | Donatien Aubert, Gregory Chatonsky, Hanako Murakami, Justine Emard, Mustapha Azeroual, Noémie Goudal, Philippe Durand, Simon Brodbeck & Lucie de Barbuat

SCENOGRAPHY | Sukanya Baskar

INSTITUTIONAL PARTNERS | Cnap and Jeu de Paume

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PROJECT SUPPORT | Ricoh

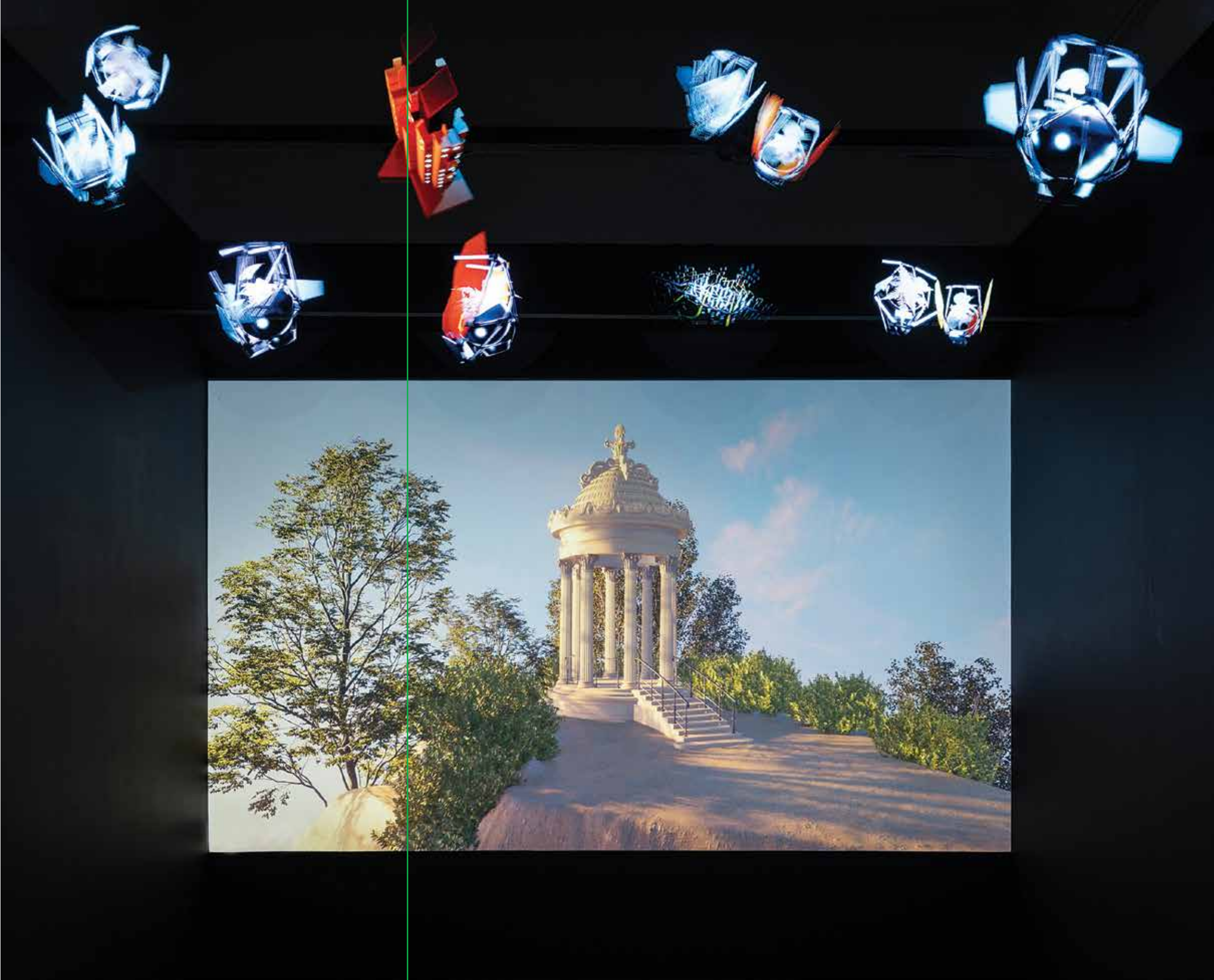
Terra Nullius (transl. ‘nobody’s land’) presents nine selected multi-media practitioners from France. Together, they invent new spectral edifices, environments and networked ecologies in the ‘post-digital’, post-pandemic world, deflecting our known sensibilities of place, belonging and reality. These interactive/collaborative works were originally part of a larger commission through the Image 3.0 grant, spearheaded by Cnap (Centre national des arts plastiques), and realised earlier in 2022 in partnership with the Jeu de Paume in Reims.

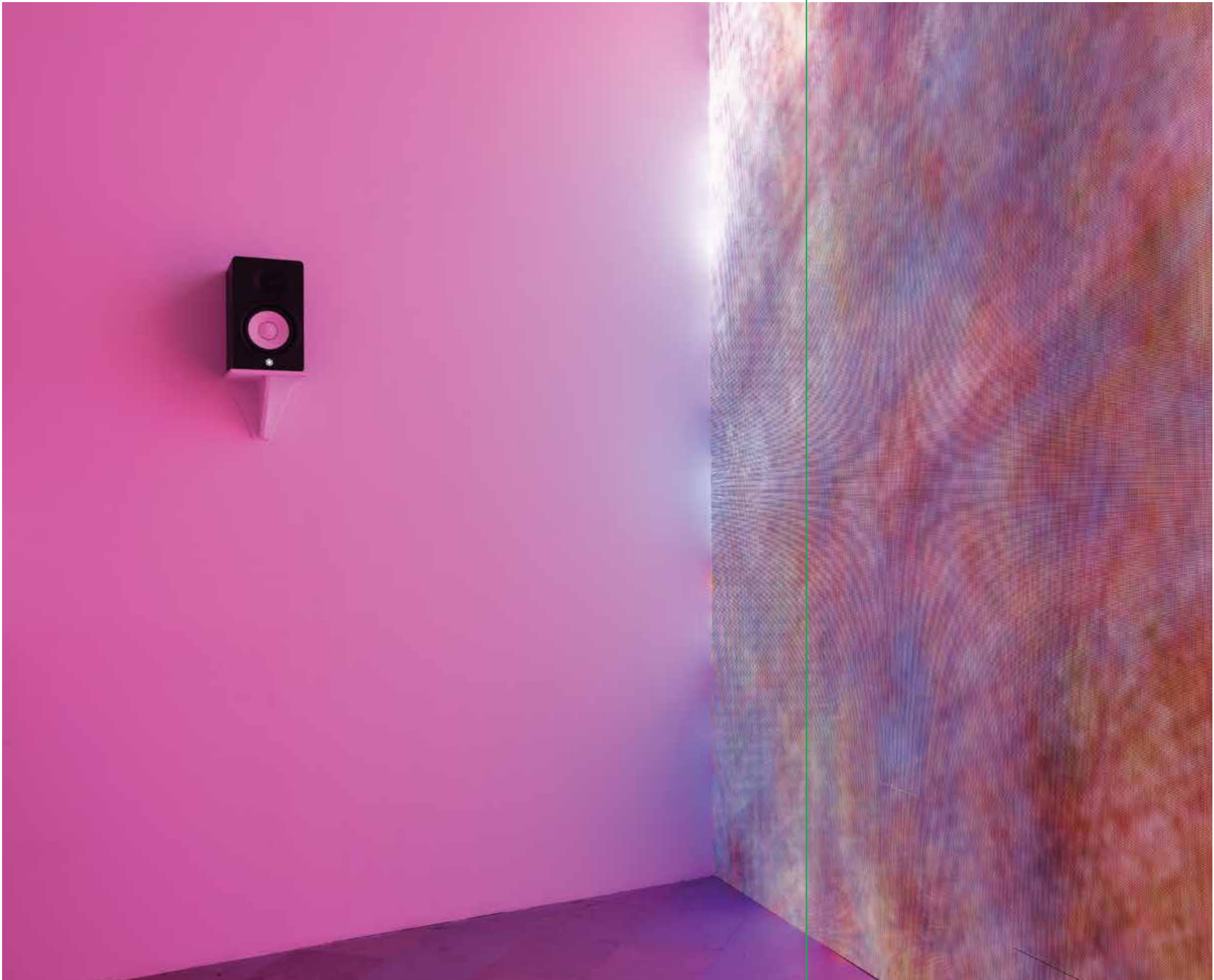
Cybernetics, the Living and the City

DONATIEN AUBERT

Video, colour, sound, holographic propellers / 2021

This 30-minute animated film draws upon the mid-twentieth-century interest in the science of 3D animation as well on the impact of envisioned, networked ecosystems, focussing on how our relationship to the urban can be eco-friendlier and addressing the role of computer science within the development of scientific ecologies and the predicament of current environmental regulation techniques.





aRZa~

MUSTAPHA AZEROUAL

Video, colour, sound / 2021

The aRZa~ project – its title the phonetic rendering of the word ‘silver’ in French – offers a perceptual experience based on the most essential element of the digital format: the signal. This work is the artist’s strong critique of the (mis)use of the iconic nude photograph of Lena, a Swedish model, published in Playboy magazine in 1972.



EXPOSURE – The Burning Gaze

HANAKO MURAKAMI

Interactive multimedia installation / 2021

This deeply metaphoric video installation draws on the history of optics to explore theories of visual perception and popular understandings of the gaze, including sight as an extraordinary power/weapon wielded by an array of superheroes and mythical monsters. Tracing the viewer's eye movements through a digital device, the installation concentrates these into a beam that sets virtual fire wherever the eye lingers. This operation generates new images, and when the viewer's gaze shifts the 'ignited' surface returns to its original intact state.



Neurosynchronia

JUSTINE EMARD

Neuro-reactive installation / 2021

This video installation explores the origins of images in our minds and how we are able to manifest these in dreamlike states, via the elision of computer technics and the signals generated by the human brain. Through a neural interface projected on a screen, the viewer experiences a virtual ecosystem generated through impulses triggered when he/she wears a wired headpiece – a digital tracking device that the artist developed with neuroscientists – that brings into view an interaction between the visual cortex and a virtual transmission.



Complétion

GREGORY CHATONSKY

Multimedia installation / 2020 - 2021

This work explores the consequences of artificial intelligence on the status of the photographic image, by selecting documents from a huge image archive that represents all aspects of human civilization and the earth and by carrying out technological operations on this cache. The morphed images are then described by a voice generated by AI and supplied with a data feed relating to the history and theory of photography.

Gour de Tazenat

PHILIPPE DURAND

6 analogue photographs (2.5D photographic printing) / 2020 - 2021

This photographic series taken at the Gour de Tazenat, an ancient circular volcanic lake in France that was active in earlier ages and filled with rainwater after the cessation of volcanic activity, is a meditation on the forces of nature, their interwoven energies and relationships. Partnering with the Japanese multinational imaging and electronics company Ricoh, the artist used a new 2.5D photographic printing process to create unique effects.





Study on Immersion

NOÉMIE GOUDAL

Multiscreen installation - Video, color, sound / 2021

Drawing from specific originary theories regarding the evolution of the earth, the artist performs a critique of environmental degradation, invoking natural calamities and the man-made disasters that are largely responsible for the climatic shifts we experience today. The images are printed on large strips of paper, placed within the forest/studio and set on fire. Deploying various cinematic approaches and painterly techniques, the artist then choreographs the moment of the images' destruction.

The Thousand Lives of Isis

BRODBECK ET DE BARBUAT

25 colour prints / 2020 - 2021
HD video, color, sound / 2019 - 2021

This work is the first chapter of an ongoing project that draws on Egyptian mythology. The artists present a set of photographs depicting a European woman who is in fact a fully virtual character built through different digital techniques. Embracing and underscoring a hybrid aesthetic, the work is supported by a short video that depicts the processes through which the goddess Isis achieves this contemporary incarnation.



4x4

Four Galleries, Four Voices



ARTISTS & GALLERIES

AREEZ KATKI | TARQ | Mumbai

AZIZ HAZARA | Experimenter | Kolkata, Mumbai

KARAN SHRESTHA | Shrine Empire | Delhi

TARA KELTON | GallerySKE | Delhi, Bangaluru

Galleries and gallerists are a valuable resource for contemporary artists, providing infrastructure and representation, a platform to showcase, and at times, even mentorship. 4x4 is a special insertion in the Serendipity Arts Festival 2022 programme to showcase some current artistic practices from the region, represented by 4 galleries in Delhi, Kolkata, Mumbai and Bengaluru. This addition at the festival stems from the realisation that galleries, who are a large part of the arts ecosystem, are often not represented in non-commercial initiatives.



Experimenter | Kolkata, Mumbai

AZIZ HAZARA

Spanning multiple mediums including video installation, photography, sound, and sculpture, Aziz Hazara’s practice engages with and draws upon various mediums such as photography, video, sound, language programming, text and multimedia installations to explore and problematise questions of identity, memory, archive, conflict, surveillance and migration in the context of power relations, geopolitics, and the panopticon.



TARQ | Mumbai

AREEZ KATKI

Areez Katki’s inscribed memories glide across a liminal space. They attempt, obliquely, to mine the mysteries of all the sites that might be considered to be one’s home. Displayed as intricately embroidered textiles, Katki’s artworks unpack his spirituality and identity. They are charged deeply with personal quests that are visually framed through an almost-decade-long exploration of postcolonial phenomenology.



Shrine Empire | Delhi

KARAN SHRESTHA

Karan Shrestha’s work incorporates drawings, sculpture, photography, text, film and video that speak to the complex, entangled relations of Nepal’s recent history. Shrestha presents projects that are a synthesis of an archive of the terrain, political histories, transient memories and a speculative world that suspends reality, probing all the while at the fraught rhetoric of progress that is constantly pitted as the only way forward.

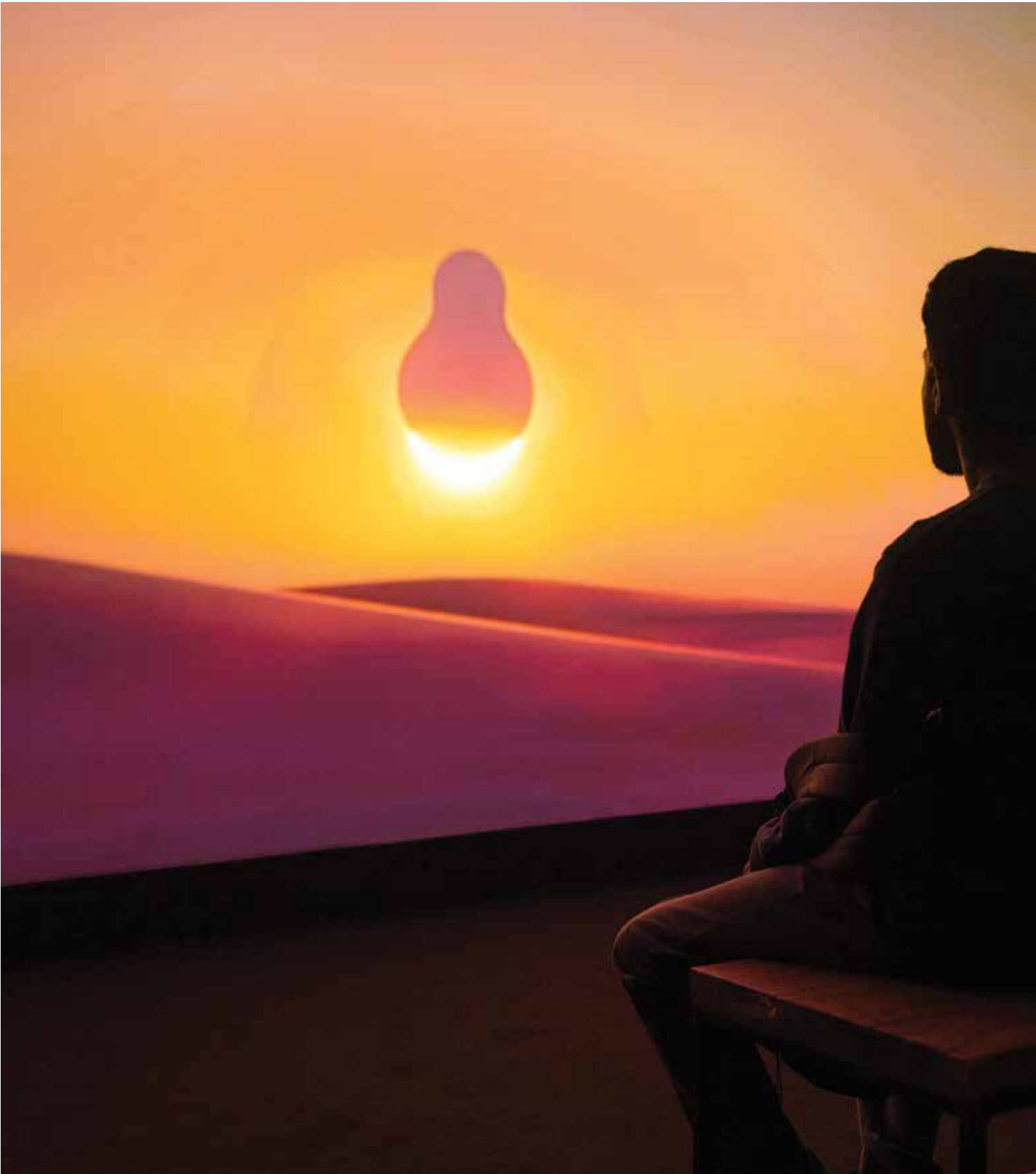


GallerySKE | Delhi, Bangaluru

TARA KELTON

Tara Kelton’s practice is spread across diverse media—software platforms, discarded hardware and toy robots to more traditional formats like video and drawing. While she features technology as both medium and subject, central to her work is the human element, as it examines how the digital reconfigures labour, authorship, and the human hand.

Somewhere Ethereal



Curated by Mathieu Wothke

ARTISTS | Andreas Wannerstedt, Luna Ikuta, Maalavidaa, Six N. Five, Snowfro, TOWN AND CONCRETE

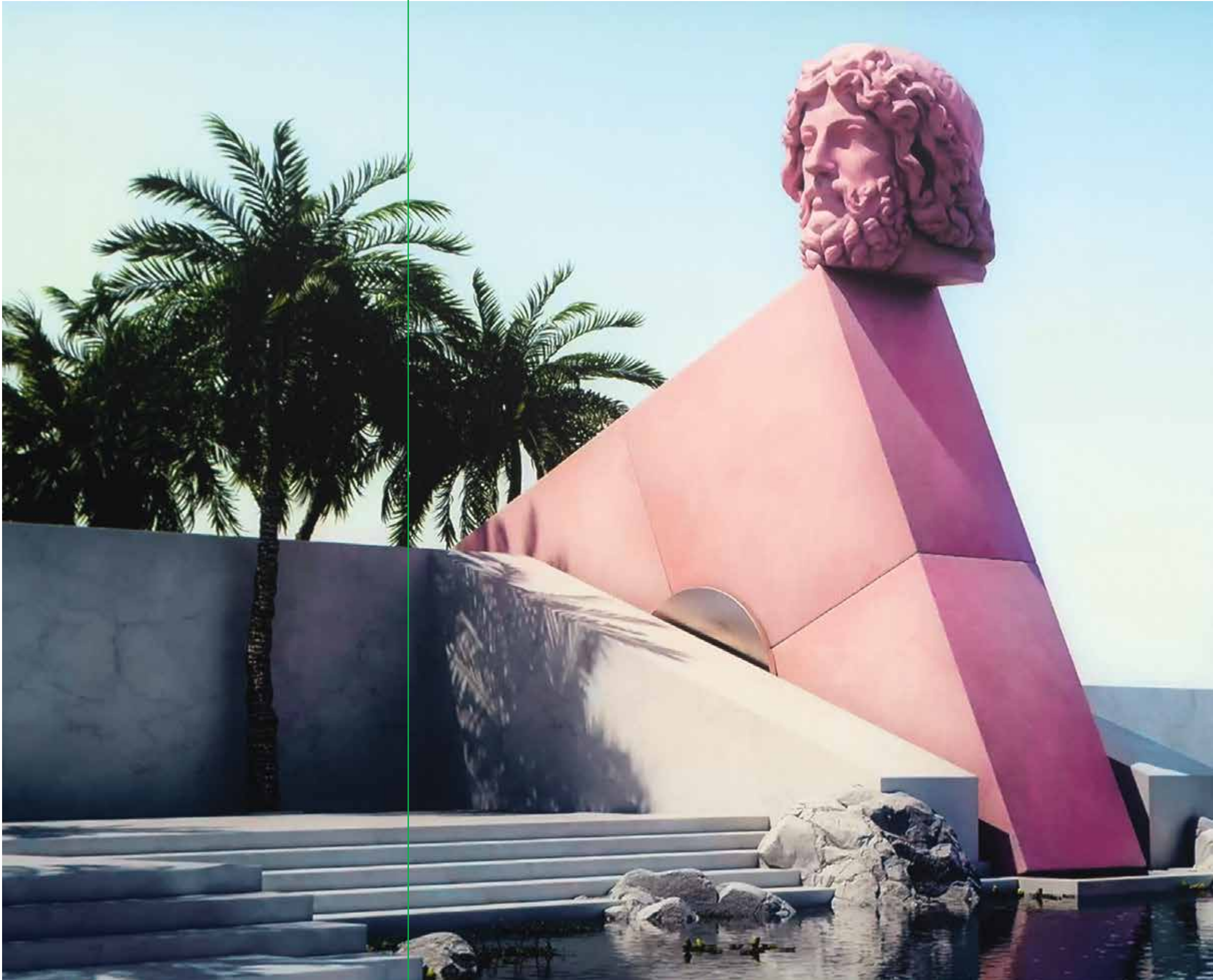
First exhibited at Fotografiska, Stockholm

Somewhere Ethereal is a group show, presenting six NFT artworks from six leading international artists. Drawing inspiration from the concept “somewhere ethereal”, artworks from Andreas Wannerstedt, Snowfro (Erick Calderon), Six N. Five (Ezequiel Pini), TOWN AND CONCRETE (Cyril Lancelin), Luna Ikuta, and Maalavidaa (Alycia Rainaud) co-exist in the physical space and spark debates on what NFTs could be - from CGI to generative art to digital art. In this exhibition, each artwork encapsulates a parallel digital universe, creating a fully immersive experience with looping animations and grandiose eye-dilating landscapes exploring shape, form, colour and sound.

Sliding Zeus XL

ANDREAS WANNERSTEDT

Andreas’ art is a sophisticated and whimsical portal into the perfect world of physics, movement, and predictability, inspired by Autonomous Sensory Meridian Response experiences or ASMR, as well as real world mechanics. The artist transports his viewers into a meditative state and triggers that inexplicable feeling of odd satisfaction we all know. Going against the laws of physics, defying gravity and especially reality, the possibilities are potentially endless.

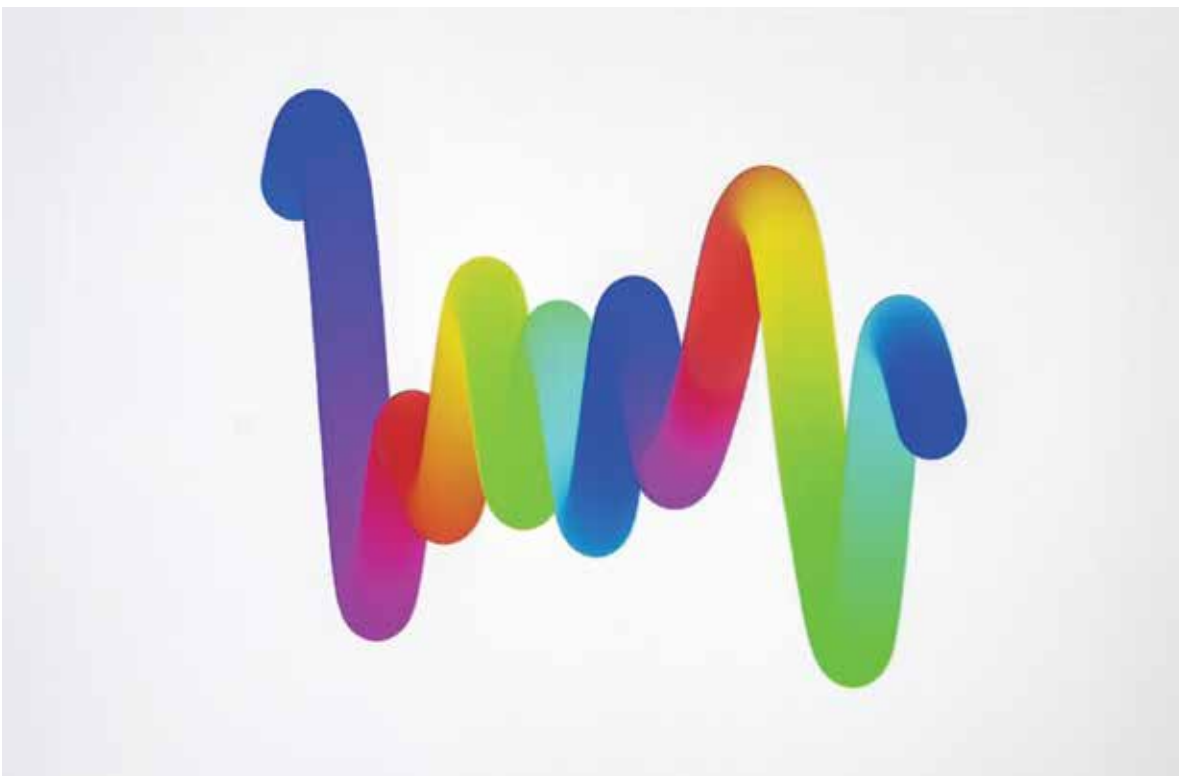




Time Landscape

TOWN AND CONCRETE

Through this work, the artist immerses himself in a circular representation of time. The piece draws upon the imagination of a winter walk that never ended—a loop. Time is represented by the circle but also by the graphics of the circle, which by its rotation, echoes the hands of a watch. With this movement, the artist navigates between the real and the unreal. The limit between these two universes remains blurred in order for the viewer to arrive at a more enchanting place.



Chromie Squiggle (2020)

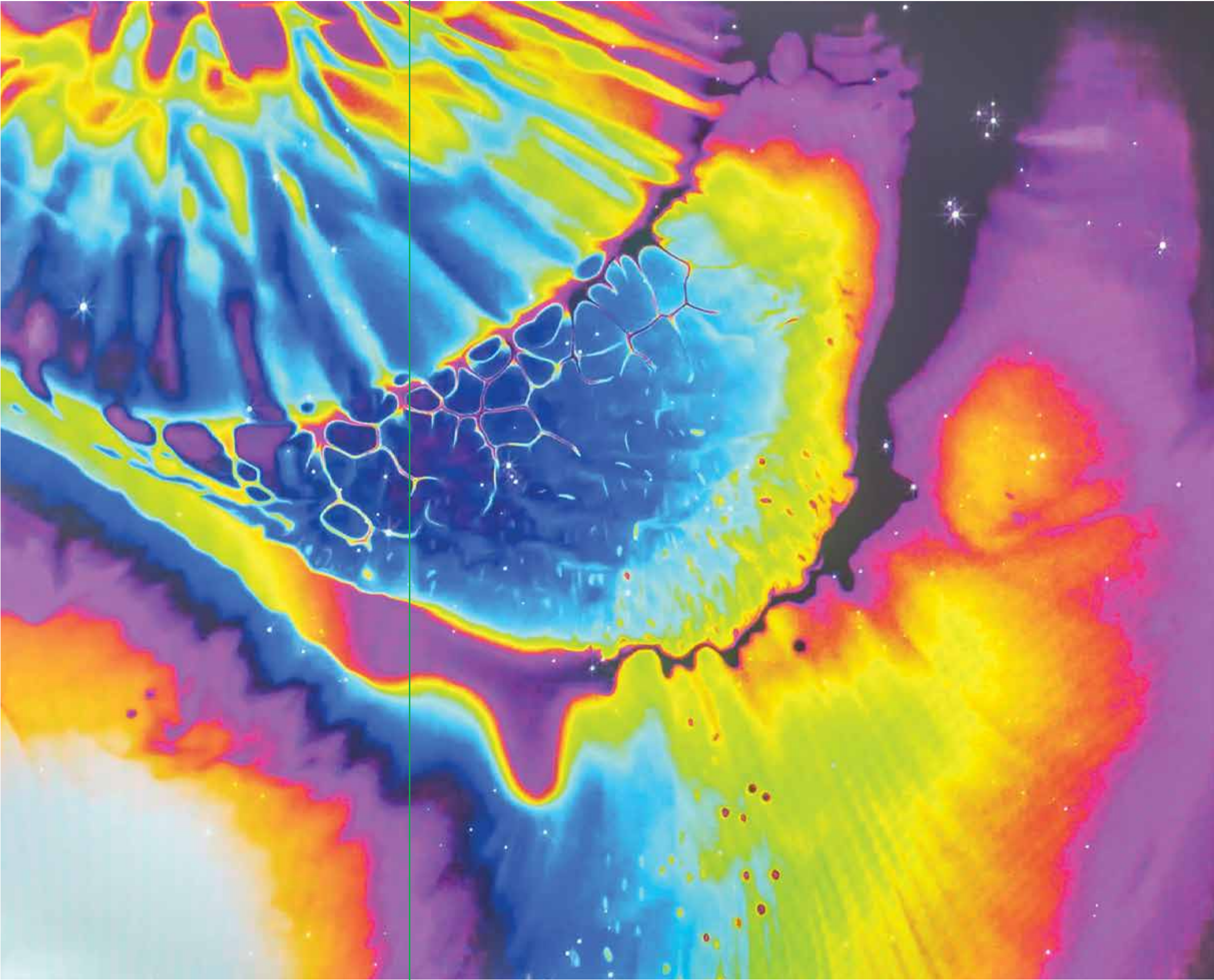
SNOWFRO

This work is an algorithmic edition of 10,000. Each output contains variable data that, when viewed, is combined with code that is stored on the Ethereum blockchain to generate a unique but deterministic output. The algorithm is relatively simple, and draws thousands of circles along a curve, each with an increasing saturated colour hue that loops to make continuous gradients.

You Come Find Me

MAALAVIDAA

You Come Find Me, which strives to visibilise conversations around disability, is an ode and an invitation to belonging. It’s about wandering through crowds and colliding against their cruel gaze which shatters your self-worth to the point of no return. Till suddenly the universe effects a turn and someone lends a hand, making you feel whole, accepted, and loved again.



The Extraordinary (2021)

SIX N. FIVE

The Extraordinary (2021) is a one-of-a-kind experimental piece that came into being after the mutation of the original work, The Ordinary. Both pieces are a camera trip in which the circle remains in the same position through time and passing scenes. The Ordinary initially had 250 editions and so far, only 14 collectors have met the criteria and been able to convert it into The Extraordinary.



Afterlife

LUNA IKUTA

This work is an experiment at creating forms through bioengineering, botany, and natural forces. Through a chemical process, the artist strips the plant’s natural hues while leaving behind its original structure. By arranging them in water tanks, the subtle movements of the work capture the current’s energy as plants sway in a seemingly liminal space between life and death. The ghostlike appearance is often mistaken as computer graphics, but its organic and delicate anatomy disintegrates over time.



Goa Familia

Families Are Like Rivers



Co-curated by Lina Vincent and Akshay Mahajan

TEAM GOA FAMILIA | Akshay Mahajan, Lina Vincent, Nishant Saldanha, Divesh Gadekar, Manashri Pai Dukle

PROJECT COLLABORATORS | Clarice Vaz, Vince Costa, Luis Dias

Mapping a city or town throws up layered information on communities, their survival, choices, culture, trade and migration, to name a few aspects. This exhibiton explores the links between family histories and photo archives to unearth trajectories of experience connected to an evolving Panaji, bringing to light the many layers of interaction with place and fellow dwellers.

ROMALINA



Chameleon Land



Serendipity Arts Performance Art Documentation Grant 2019-20

ARTIST | Sridhar Balasubramaniyan

This photo project supported by Serendipity Arts Grants documents the entire process of the production of Manalagudi Theatre Land's play, 'Puzhuthimarap Paravaigal' up to the time it is staged. This includes capturing the various stages of rehearsal, design, music creation, portraits of cast members and travels. Manalagudi Theatre Land was setup by director S. Murugaboopathiover 25 years ago, and has been intensely exploring human and non-human relationships with nature, and the use of ritual practices as forms of dialoguing with our ecological realities. Sridhar has been actively documenting the theatre group's work, both behind the scenes and on stage, as a part of his extended photographic practice, while also performing with the group. This unique position as both an observer and an insider has allowed him to develop a visual language that is intimate, deeply emotional, and keenly aware of the materiality of contemporary theatre practice.

Invisible Corridors



Serendipity Arts Visual Arts Research Grant 2020-21

ARTISTS | Hrishitonooy Dutta and Radhika Rao

KEY ACKNOWLEDGEMENTS | Parijat Academy- Arjun, Asha, Bimala, Diganta, Gautam, Kanika, Manraj, Nabakanta, Neelu, Sura

Supported by Serendipity Arts Grants, the work *Invisible Corridors*, a project on animal road kills, attempts an expansion in our perception of space and sentience. The exhibition has come together through the artist's reflection on the numbness that follows extinction; navigating through co-existing thoughts on loss and ways in which grief is 'arrived at' and 'processed.'

The display for this work, divided in three parts, is based on reflections from Hrishitonooy Dutta's primary field research. Disappearing Act mimics the movement of light on the road, confronting loss; the Grieving Machine is a cold lifeless machine in a constant state of dilemma, both grieving for and causing death. The last work, Highway Hypnosis, delves into seemingly mundane recollections that acknowledge the presence of life other than ourselves.

Chilika Dialogues



Serendipity Arts Visual Arts Research Grant 2019-20

ARTIST | Pinaki Ranjan Mohanty

SOUND & VIDEO EDITOR | Radhakant Dash

PHOTOGRAPHY AND DOCUMENTATION | Biswajit Sahani

ACKNOWLEDGEMENTS | Gedu, Prashant, Baikuntha, Fanindra Bhushan Nanda, Bilash Sardar, Chilika Development Authority, Chilika Matsya Jibi Sangha

The site-specific installations for *Chilika Dialogues* were developed and supported by the Serendipity Arts Grant (Visual Arts Research) and are currently being executed in different part of Lake Chilika, Odisha. Through this project display, the attempt is to think through the installation not only as a culmination of *Chilika Dialogues*, executed during the grant period, but also to incorporate core elements from which the project was realised such as the important poets, leaders, events and case-studies associated with the conversations around Lake Chilika through an immersive installation.

Homemakers



Serendipity Arts Virtual Grant 2021

ARTISTS | Pritish Bali and Anu Bali

Homemakers is a collaboration between Pritish Bali, and his mother Anu Bali, a homemaker. Realised through the Serendipity Arts Virtual Grant 2021, the project was churned out of a mix of memories and daily updates of Anu Bali incessantly working over the years. Initially conceptualised as a website, the interface has interactive sections that aim to sensitise the audience towards the arduous life enforced upon/adopted by a homemaker as well as the growing gender gap in unpaid domestic and care work.

One must imagine sisyphus happy?



Suno



Serendipity Arts Virtual Grant 2021

ARTISTS | Kanchan Joneja, Mayank Joneja, Sukriti Thukral

SUNO (सुनो) is a new media experiment supported by Serendipity Arts Virtual Grants, exploring the intersections between the art of storytelling and digital soundscapes. Traversing the physical and virtual worlds, sensorially and symbolically, it recreates an obscure site based in the city of Delhi through aural immersion. In a world where overconsumption of disconcerting visuals has desensitized us, Suno will invite you to engage, empathise and discover a hidden landscape through digital storytelling.

Serendipity Arts Residency 2022



Ghumne Chale by Aabshaar Wakhloo

ARTISTS | Aabshaar Wakhloo, Nithin Shamsudhin, Supriya Dongre, zeropowercut

WRITER-IN-RESIDENCE & PROGRAMMER | Sukanya Deb

JURY | Latika Gupta, Lina Vincent, Veerangana Solanki, Sudharshan Shetty

Serendipity Arts Residency is an intensive studio-based residency for emerging artists. It seeks to provide its residents space and resources to develop their practice, work on a new project and interact with the broader art community in New Delhi. In the course of the three months, the four artists selected for the programme participated in a lineup of peer-to-peer conversations, critique sessions, gallery and studio visits, artist talks and presentations. The works on display present a further evolution of what was showcased at the Open Studio in New Delhi in September 2022.



Ghumne Chale

AABSHAAR WAKHLOO

Sound Design | Neelansh Mittra

Lighting Design Input | Manav Bhargava-Mandala Design Studio

Acknowledgments | Aasma Tulika, Avantika Bahl Goyal, Kiran Kumar, Navtej Singh Johar, Nundrisha Wakhloo, Mallika Vishvanathan, Mukesh Kumar, Sameera Jain, Simrat Duggal, Srinivas Aditya Mopidevi, Sunayana Shetty, Verendra Wakhloo, Prof. Shilpa Phadke.

Aabshaar Wakhloo locates her work at the intersection of research and practice. She considers the cityscape through the exploration of public spaces and the ideas of collectivity, 'loitering' and gathering. Integrating recorded conversations, sound, light and installation, Aabshaar proposes a destabilisation of the body through the practice of 'loitering', and locates negative spaces for it to visibly occupy, through movement and gesture, thinking through postures and positions.

ZZZNZZZ

NITHIN SHAMSUDHIN

Acknowledgments | Abhishek Mathur, Aditya Kapoor, Anna Kipervaser, Anuj Gupta, Basim Nissa, Maadhavan Bhattarcharjee, Michael Northam, Neelansh Mittra, Nicolas Jaar, Saddam Hussein, Suvani Suri, Umashankar Mantravadi (Brahma Microphones), Yashasv Saluja, Yash, Sneha, Naihan, Darren, Kirtana, Yuvaan & Chakshu, Naveen, Wahida & Shamsudhin, Bushra & Ibrahim.

Musician and sound artist Nithin Shamsudhin is interested in creating listening spaces that allow for altered perception(s). Subverting the dominant ocular-visual modes, Nithin is interested in creating/inviting experiences that propose ‘listening’ as a practice of opening portals to disarm preconceived ways of thinking-being-perceiving. He speaks about wanting to challenge “regular modes of listening”, and through his sound installations, improvisations and compositions, the artist seeks to create shifts in awareness and dissolve the space between the self and the other.





Reinterpreting Lexicons

SUPRIYA DONGRE

Acknowledgments: Unisenze & Sumit Baruah (Collaborator, Experience Design & Art Direction), Sumit Saikia, Shankar Ravi Das, Dibyojyoti Deka.

Arriving at a multimedia practice, Supriya Dongre speaks of caste identity as 'notional', where systemic marginalisation is upported through language, symbols and (the domination of) collective memory. Subverting the notion around certain words being fixed or absolute in their ideological mobilisations across time, Supriya creates a space for re-examination and re-invention that shifts the gaze back from the oppressed to the oppressor, signaling a rejection of domination through language. In this multisensorial setting, the artist presents readings of antagonised lexicons that contort and cloak realities.

Untitled

ZEROPOWERCUT

Artists & Technicians | Raju Ranjan, Usha Paswan, Rakesh Maurya, Sneha Kumar, Chotu Jha, Banana Apparatus: Ishan Gupta and Saurabh Levin, Saloni Singh, Piyush Kashyap, Nishant Khoiya

zeropowercut presents mundane encounters with the ideological manufacture of caste in the real. ‘Imitation’ reveals itself as an oppressive tool of dissociation. The loudspeaker is the activator of Epic masked as festive, which wants to transform the sudra-subject into an apparatus that transmits and broadcasts predetermined signals through their own body. This transformation is cut by the shifting metaphor of the ‘container’ when a nondescript bucket begins to speak. In the ever-changing fabric of presence, the workers keep sculpting the temporality of meaning as work, in which, rather than consuming or performing power, the Bahujan idea of becoming many is expressed in the inter-animation of agencies.



Under the Influence

Books That Inspire Artists



Project by Asia Art Archive India

Under the Influence: Books That Inspire Artists is a travelling library featuring one hundred titles, from across multiple genres, chosen by artists at the invitation of Asia Art Archive. For many art practitioners, reading is a starting point for their work, a process that permeates their practice, where books can foster both intuitive encounters and long-term engagements.

AAA invited artists from around the world to choose a book that inspired their artistic practice and share personal stories related to their selection, thereby providing singular perspectives on these foundational texts—whether novels, poetry, or classics from sci-fi, psychology, history, philosophy, and other disciplines.



Constructing Narratives: Appropriation Art and Zine-making Workshop

INSTRUCTOR | Kaamna Patel

A COLLABORATION BETWEEN AAAI & Goa Familia

The workshop begins with a short presentation tracing the evolution of appropriation art along with some examples of classical, modern and contemporary works. This is followed by a bookbinding and editing session where participants work on creating a zine from newspaper archives. At the end of the workshop, each participant briefly presents their work and concepts to the group.



Grain of the Voice

FACILITATORS | Abhinay Khoparzi and Farah Mulla

A COLLABORATION BETWEEN AAAI & Future Landing

A collection of theorist Roland Barthes' essays, *Image-Music-Text*, is a formative book for artist Farah Mullah, and the starting point for this workshop. Together with creative technologist Abhinay Khoparzi, Farah takes participants through a series of deep listening exercises to attune to "micro-sounds" in their environments. Using granular synthesis method and a participatory mode, this workshop explores the possibilities of stretching words and sound to the point of abstraction.

**Image-Music-Text* by Roland Barthes is part of *Under the Influence: Books That Inspire Artists* as a selection by Hong Kong-based artist Kurt Chan.

Forgotten Carpets of the Jaipur Court

Craft and the Promise of the Archive



Curated by Pramod Kumar KG

EXHIBITION DESIGN | Abhhay Narkar and Aparna Nambiar, Vertex Inc.

January 2020 saw a cache of black & white carpet photographs emerge of Jaipur. These photos, the only known set in the subcontinent were taken in 1929 of the Jaipur Palace’s historic carpet collection. A young photography collector with a carpet business acquired the set of 161 vintage photographs as a source of inspiration for his design studio. Unknown to him then, was the fact that he had saved a visual record of India’s greatest historic carpet collection that had survived into the 20th century. *Forgotten Carpets of the Jaipur Court: Craft and the Promise of the Archive* is an exhibition that uses these 161 surviving photographs to illuminate the poignant state of craft documentation and archives within India.



The artist's work is a collection of patterns and textures, often inspired by traditional textile designs. This installation is a large-scale exploration of these themes, featuring a complex arrangement of fabric pieces with various patterns and colors. The work is displayed on a light green wall, creating a striking contrast with the vibrant colors of the fabric.

Sarahkai Foundation

2011-21

2008
Tina Kane

In 2008, Tina Kane was awarded the title of "Artist of the Year" by the Sarahkai Foundation. This recognition was based on her exceptional work in the field of textile art, which has been showcased in numerous exhibitions and collections. Kane's work is characterized by its intricate patterns and vibrant colors, often inspired by traditional textile designs. Her installations are large-scale and highly detailed, creating a sense of depth and complexity. Kane's work has been featured in the collections of the Sarahkai Foundation, the Museum of Modern Art, and the Victoria and Albert Museum. Her work is also included in the book "Tina Kane: A Collection of Textiles" published by the Sarahkai Foundation. Kane's work is a testament to the power of textile art as a medium for creative expression and cultural exploration.

India by Book in the 21st Century



Curated by Pramod Kumar KG

SCENOGRAPHY | Vertex Inc.

The beginning of the 21st century has seen a major change in the way we access books with our engagement moving from print to digital alphabets on a screen. This however has not impaired the ability of artists, writers, publishers, scholars, historians, and myriad book lovers from creating volumes that are a critical metaphor of our changing world.

This exhibition is a probe and an informed look at the world of specialist books on India, her arts and history and shall include publications on cinema, photography, painting, design, textiles, architecture, ecology, the natural world, history, and related genres.



INDIA by BOOK

IN THE 21ST CENTURY

Curated by Pramod Kumar K.G.

Speakers' Corner



Pre-Launch Event for *Bombay Talkies: An Unseen History of Indian Cinema*

SPEAKERS | Rahaab Allana, Georg Wirsching, Josef Wirsching

A conversation around *Bombay Talkies: An Unseen History of Indian Cinema*, published by the Alkazi Collection of Photography in association with Mapin Publishing. The volume, containing contributions from a variety of scholars and film historians, presents rare behind-the-scenes photographs from the personal archive of the cinematographer Josef Wirsching, through the 1930s and '40s when he was employed at the legendary film studio, Bombay Talkies Ltd.



In Conversation with Dr. Lakshmi Subramanian

A conversation between Dr Lakshmi Subramanian and Pramod Kumar KG around *From the Tanjore Court to the Madras Music Academy: A Social History of Music in South India*, which is part of the curation at India by Book in the 21st Century. This book traces the adaptation of traditional music in south India, from the quiet courtyards of Tanjore to the concert halls of Madras, to the necessities of colonial and post-colonial social realities.



The Vanishing Point: Moving Images After Video

SPEAKERS | Rashmi Sawhney & Ashish Rajadhyaksha

The Vanishing Point: Moving Images After Video (Edited by Rashmi Devi Sawhney; Volume 3 in the India Since the 90s series) tracks the fugitive afterlife of the moving image in its fragmented post-celluloid forms. India Since the 90s is a series of six titles exploring recent history from the standpoint of the present moment.



In Conversation with Robert Stephens

A conversation between Pramod Kumar KG and Robert Stephens around *Bombay Imagined: An Illustrated History of the Unbuilt City*, which is part of the curation at India by Book in the 21st Century. This book is a testimony to the audacious dreams of city-lovers, a chronicle of untold narratives across centuries and an insight into the tides that have shaped present-day Mumbai.



In Conversation with Naresh Fernandes

A conversation between Pramod Kumar KG and Naresh Fernandes around *Taj Mahal Foxtrot: The Story of Bombay's Jazz Age*, which is part of the curation at India by Book in the 21st Century. This book tells a story of India - and especially of the city of Bombay - through the lives of a menagerie of geniuses, strivers, and eccentrics, both Indian and American, who helped jazz find a home in the subcontinent.

Portuguese Cinema and the Imagination of Goa

A presentation by Helder Beja followed by a conversation with Sachin Chatte. An illustrated presentation delving into mostly unseen and forgotten footage, kept under the Colonial Archive of the Portuguese Cinematheque – Museum of Cinema in Lisbon, revisiting images and their stories, trying to understand how Portugal used cinema as a powerful tool to extend and crystalize the idea of 'empire' and the continuation of colonial rule. In other words, which 'Goa' were these films planting in viewers' imaginations and how can we relate to them now?



In Conversation with Ritu Menon

A conversation between Pramod Kumar KG and Ritu Menon around *The Singer and the Song*, which is part of the curation at India by Book in the 21st Century. This book is the first of C.S. Lakshmi's three volumes of detailed interviews with 50 notable women in the arts in India—a rare document accompanied by photographs and an insightful introduction on the importance of oral history in recording women's experiences.

The Charpai Project



Curated by Ayush Kasliwal

Co-curator | Ramayudh Sahu

This engaging and interactive work is representative of furniture that is truly Indian. The charpai is a rectangular wooden frame having four legs (hence the word charpai), with a woven fiber/ fabric as the surface. It is used across the Indian subcontinent, particularly in the hot and relatively dry regions of Rajasthan, Gujarat and Maharashtra. The frugality of the structure and its multi-functionality make it ideal for shared open spaces in Indian towns and villages, where many activities take place outdoors. A fast dwindling commons and a predominantly indoor lifestyle now raise the question as to whether the Charpai is relevant anymore.

The Charpai installation is a playful interpretation of this idea. This project brings together multiple aspects of the Charpai, from the techniques and patterns of weaving on the loom, to its portability. With an abstract reference to the game of Snakes and Ladders, the installation instigates play around spaces in ways that suggest interaction and a lazy afternoon perched amongst the trees.

The weaving of the rope panels has been done by Hemsingh of Boogdi, Jodhpur, Rajasthan.

Serendipity Conversations at ESG



The Future of Storytelling

IN COLLABORATION WITH Svasa Life Magazine

PANELLISTS | Anand Gandhi, Zain Memon, Reema Sen

MODERATOR | Mehrr Nath Chopra

This panel ponders on the future of storytelling and its evolution - how art has evolved through the ages with various media. The amalgamation of music, tech, and moving images has the potential to elevate the entire audience experience—these experts from the fields of music, film and photography weigh in on the same.



In Conversation with Suraj Yengde

SPEAKERS | Suraj Yengde and Pramod Kumar KG

A conversation around *Caste Matters*, which is part of the curation at India by Book in the 21st Century. This path-breaking book reveals how caste crushes human creativity and is disturbingly similar to other forms of oppression, such as race, class and gender



Book Launch

20th Century Indian Art: Modern, Post-Independence, Contemporary

PUBLISHED BY Art Alive

The launch of *20th Century Indian Art: Modern, Post-Independence, Contemporary*, a landmark volume published in association with Art Alive, accompanied by a conversation between Dr. Parul Dave Mukherji, Pramod Kumar KG, and Sunaina Anand. The volume comprises key contributions representing multiple perspectives on modernism, modernity and plurality, along with expansive ideas about contemporary art practices, furnishing a definitive reference for anyone with an interest in Indian art and non-Western art histories.

Hunkaro



DIRECTOR | Mohit Takalkar

ASSISTANT DIRECTOR & PRODUCTION MANAGER | Chirag Khandelwal

GROUP HEAD & ACTOR | Ajeet Singh Palawat, Ipshita Chakraborty

ACTORS | Bharati Perwani, Bhaskar Sharma, Mahesh Saini, Puneet Mishra

BACKSTAGE | Sahil Ahuja

LIGHTING DESIGNER | Vikrant Thakar

WRITERS | Arvind Charan, Chirag Khandelwal, Vijaydan Detha

Curated by Quasar Thakore Padamsee

Three intriguing stories come together seamlessly to talk about strength and hope and how life without hope is impossible to sustain. Out of these three narratives, two are from young contemporary Rajasthani writers Arvind Charan and Chirag Khandelwal, while the story which lays foundation for the performance is written by renowned Rajasthani writer Vijaydan Detha.



Old Man and the Sea



PRESENTED BY Ranga Shankara's "AHA!" Theatre for Children

DIRECTOR | Surendranath S

ACTORS | Arun DT, Gagan Kumar, Shravana PM

LIGHT DESIGN | Surendranath S

LIGHT EXECUTION | Arun Murthy

MUSIC OPERATION | Venkatesh Prasad

PRODUCTION MANAGERS | Anil B & Prajwal S

Curated by Quasar Thakore Padamsee

Based on Ernest Hemingway's novella, this is the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life. For 84 days he has returned home empty-handed. On the 85th day he sets out far beyond into the sea and drops his lines. At noon, a big fish, which he calls Mari, takes the bait but the old man cannot pull it out. Instead, the fish begins to pull the boat. For five days the old man struggles with the fish, with sharks and with the sea, to survive and get back home.

Ee Gida, Aa Mara

PRESENTED BY Ranga Shankara’s “AHA!” Theatre for Children

DIRECTOR | Sananda Mukhopadhyaya

ACTORS | Kiran Gowda, Parth Bhardwaj

LIGHT DESIGN & EXECUTION | Arun Murthy

MUSIC OPERATION & PRODUCTION MANAGER | Yemen S.

Curated by Quasar Thakore Padamsee

Ee Gida, Aa Mara translates from Kannada to This Plant, That Tree. The play magnifies the micro environments they house through movement, visuals and sound. The play aims to create an experience for toddlers even before speech has emerged in their life. Creating a world of seeds, leaves and gentle sounds, the play tries to help an infant in collecting experiences that may help it make sense of the world around.



Chippi, the Chipkali



PRESENTED BY Ranga Shankara's "AHA!" Theatre for Children

DIRECTOR | Gertrude Tröbinger

DRAMATURG | S Surendranath

ACTORS | Mario, Mayura

PRODUCTION MANAGER | Anil B

LIGHT DESIGN & EXECUTION | Arun Murthy

MUSIC OPERATION | Venkatesh Prasad

Curated by Quasar Thakore Padamsee

While playing one day, Chippi, a baby lizard, is shooed away. People think she is scary and ugly. In shock, Chippi loses her tail. Everyone starts calling her names, as she is tailless now. She feels sorry for herself and cries in a dark corner. Chippi knows she has to get a tail. So what will she do to get her tail back? Will Chippi be beautiful again?

Circle of Life

PRESENTED BY Ranga Shankara’s “AHA!” Theatre for Children

DIRECTOR | Surendranath S

ACTORS | Shrunga BV, Arun DT, Gagan Kumar, Shravana PM

MUSIC OPERATION | Venkatesh Prasad

PRODUCTION MANAGERS | Anil B & Prajwal S

LIGHT DESIGN | Surendranath S

Curated by Quasar Thakore Padamsee

From childhood to old age, a human life goes through various stages, physically and emotionally. A child becoming an old person or an old person becoming a child, thus completing the circle of life, is a miracle as each stage of life has its own unique gift to give to humanity.



Swallow



DIRECTOR & LIGHTING DESIGNER | Arghya Lahiri

PERFORMERS | Faezeh Jalali, Sheena Khalid, Sukhita Aiyar

SOUND & PROJECTION | Yael Crishna

PRODUCER & PRODUCTION MANAGER | Spriha Nakhare

WRITER | Stef Smith

Curated by Quasar Thakore Padamsee

Produced by G5A Forum and Blackboxers Productions
An Amateur production by Arrangement with Nick Hern Books

Who said smashing things up was a bad thing? Three strangers are about to face their demons head on when their lives collide. Balanced precariously on the tipping point, they might just be able to save one another. If they can only overcome their urge to self-destruct. Painful yet playful, poignant but uplifting, this play takes a long hard look at the extremes of everyday life. Questions of identity, heartbreak and hope are explored with vivid, poetic intensity.

Notion(s)

In Between You & Me



Serendipity Arts Performing Arts Grant 2020–21

ARTIST | Savita Rani

‘Notion(s): In Between You & Me’ is a devised solo theatre performance supported by Serendipity Arts Grants. Notions form an important aspect of the power structure that never allow us to question the way things work. For example, notions like purity, superiority and power are traded in our respective societies like commodities making them extremely difficult to challenge. These are intangible but heavily responsible facets of attributed identities. Can we see these notions? Can we modify them? This is a performer’s effort as an individual to understand these very notions while bringing the attention from the personal to political, while strengthening the relationship between the self, the other and the world.

Terms and Conditions Apply

Serendipity Arts Performing Arts Grant 2019–20

CHOREOGRAPHER | Aseng Borang

PLAYERS | Manju Sharma, Jasmine Yadav, Pallavi Verma and Aseng Borang

LIGHTS | Venus Maku Thokchom

This work will attempt to use the simple structure of a game that involves both the viewers and the performers to use their intuitive gaming nature and create power struggles. Imagine an enclosed space in which there are strict codes of behaviour and conduct. What starts to occur when some bodies start to defy the rules of a codified space? And what happens when some bodies do not wish defy the rules? Does anybody ever just ‘witness’? Does the act of witnessing translate into another act of obedience? What prompts people to resist? What prompts people to obey?



Cycle of Love



Curated by Mayuri Upadhya

DANCER | Latha Srinivasa

In her new work, 'Cycle of Love', Latha Srinivasa explores the ups and downs of a relationship, the rock bottoms and the crescendos. Her strong contemporary movement vocabulary is embellished by her foothold in Bharatnatyam and Abhinaya, taking us on a rollercoaster ride. Interspersed with spoken word, the performance explores the primordial balance between illusion and reality.



Tanmantra



Curated by Mayuri Upadhya

DANCER | Promita Karfa

This piece is based on the different types of senses in the human body, how we utilize these different senses with varied interpretations, and how these senses create bonds between living and non-living things with every emotion and sensation. Promita Karfa uses hearing, touch, sight, taste, smell with the elements of our universe, but from a unique perspective.

Hunter and Karna

Curated by Mayuri Upadhya

DANCER | Vicky Bhartaya

Vicky Bhartaya presents a double-bill with ‘Hunter’ and ‘Karna’. Hunter combines Chhau and contemporary dance, bringing to the stage strength and grace while giving us a glimpse of the perseverance and resilience of a hunter as he tracks down his prey in the forest.

In a movement vocabulary composed of Kalaripayattu, Chhau and contemporary, dance Karna brings to the stage the relationship of Karna with his mentor Parashuram, who ended up cursing Karna, causing his downfall in an episode which perhaps shaped the outcome of the Mahabharata war.



Entheos



Curated by Mayuri Upadhya

DANCER | Nilava Sen

Entheos, derived from Greek, translates as full of God, or God is within yourself. The Greeks used it as a term in praise of poets and other artistes. The performance ‘Entheos’ is an amalgamation of two different yet interlinked mystic philosophies of Sufism, and that followed by Baul minstrels. Both of these philosophies believe that God is only within yourself. As Sufis express their love for the Supreme Being through their unique songs and dance, Bauls also express themselves through a unique style of song and dance. This is a work in progress that premiered at Serendipity Arts Festival 2022.



Panchabhutam

Elements of Existence



Curated by Geeta Chandran

DANCER | Neena Prasad

MUSICIANS | Madhavan Nampoothiri C.P. (Vocals), V. Soundarajan (Veena), Ramesh Babu KP (Mridangam), Arun Das C.A (Edakka), Shyam Kalyan M (Violin)

‘Panchabhutam’, or the auspicious five elements, is a Mohiniyattam thematic presentation in a recital format. It is woven around the theme of the five elements (air, water, fire, earth and space) that constitute the entire process of creation, and their connection to every living creature.

Talks at the Foundry



4x4: The Workings of a Gallery

PANELLISTS | Sunitha Kumar Emmart (GallerySKE); Anahita Taneja (Shrine Empire); Hena Kapadia (TARQ); Priyanka Raja (Experimenter)

MODERATOR | Umah Jacob

A conversation between gallerists from 4 galleries across India aimed towards young and aspiring artists to better understand the workings of a gallery.



Sustainability through Innovation in Business

PANELLISTS | Pranav Bhanage, CEO Petronas Lubricants (India) Pvt Ltd; Saloni Goel, Head of Circular Economy and Plastic Waste Management at UNDP; Mark Ball, Artistic Director, Southbank Centre

MODERATOR | Sunil Kant Munjal, Chairman Hero Enterprise & Founder Patron, Serendipity Arts Foundation

At Serendipity Arts, we have increased our focus on sustainability and innovative practices that support these areas in the domain of arts and culture. In this panel discussion, industry stalwarts representing diverse sectors of business speak about their experiences in achieving sustainability through innovation and business processes in their respective domains.



NFT Workshop: A Game Changer for the Arts & Creative Economy

FACILITATOR | Pranav Arora Managing Director Financial Services and Lead Applied Intelligence, Accenture (India)

PRESENTER | Pranav Arora, Managing Director, Accenture India – Financial Services Practice

The NFTs are disrupting the traditional art market, creating new communities of creators & collectors, and making art and artists more accessible than ever before. It becomes therefore quite imperative to understand this new trending ecosystem, its merits, and perils from the consumers’ point of view. Our constant endeavour at Serendipity Arts has been to educate our audiences on trends that make the creative economy accessible and inclusive. The NFT workshop facilitated by Accenture, through an expert, Mr. Pranav Arora, focussed on making NFTs a familiar term to the audiences and eradicating the myths surrounding it. Pranav also elucidated the process of joining the NFT bandwagon and being part of the creative economy with optimal resources. The session ended with an audience interaction that articulated the practical steps for NFT adoption.



Future of Art: Technology for Accessibility and Inclusivity

FACILITATOR | Microsoft India

PRESENTER | Balendu Sharma, Director – Accessibility & Local Languages, Microsoft

A conversation discussing the future of art using technology, driving accessibility and sustainability in the arts through technology, by using case studies and demonstrations to illustrate the same.



What is Public Art?

PANELLISTS | Prajakta Potnis, Thukral & Tagra, Vidya Shivadas

MODERATOR | Latika Gupta

Artists can contribute to the public realm in many ways, the outcomes of which may not always be readily defined as ‘art’. The conversation seeks to answer questions that festival and biennale platforms often grapple with - Is(n’t) all art public? What constitutes public? What is public art? The panellists including jury members for the Serendipity Arts Public Art Grant which was awarded to 6 Goa based artists this year, refer to their own bodies of work as reference points.

Future Landing: Arriving at Departure

PRESENTERS | Abhinay Khoparzi, Anushka Trivedi, Farah Mulla, Nepal Picture Library, Sound.Codes, Studio Oleomingus, The Confluence Collective, Tashyana Handy + Kitty Ritig, The Packet

MODERATOR | Veerangana Solanki

KEYNOTE SPEAKER | Adrian Notz

Now with Future Landing moving from the virtual to the physical, the artists present their explorations as part of the project over the last two years.



Book Announcement - *Imaginable Worlds: Art, Crisis, and Global Futures*

A collaborative publication between Serendipity Arts Foundation & Smart Museum of Art, Chicago

PUBLISHED BY University of Chicago Press

Produced in collaboration with the Smart Museum of Art, Chicago, this publication brings together the voices of artists, authors, and public intellectuals from a range of fields and locations. Inviting fresh creative looks at crises past, imminent, immediate, and speculative, Imaginable Worlds considers questions of survival and invites us to imagine new modes of sensing, knowing, and dwelling.



Unlocking Memory II: Families Are Like Rivers

PANELLISTS | Clarice Vaz (artist, visual storyteller), Dr. Luis Dias (musician, archivist), Vince Costa (filmmaker, storyteller)

MODERATOR | Goa Familia

A conversation related to archiving, looking at personal histories as well as public documentation.

Nava



DIRECTOR | Sharanya Ramprakash

PERFORMERS | Veena, Chandri, Shanthi, Prarthana, Jyothi, Sandhya, Purushi, Tara, Shweta

PRODUCTION MANAGER | Sridhar Prasad

FOUNDER & CO-ORDINATOR, ARAVANI ART PROJECT | Poornima Sukumar

LIGHTS | Swetanshu Bora

MUSIC | Sandhya Visvanathan

BACKSTAGE | Asvin Varrier

Curated by Quasar Thakore Padamsee

‘Nava’ tells the stories of 9 urban trans women through the 9 rasas (Navarasa). In this performance, the 9 trans women, who have never been on stage before, bring their bodies, voices and stories, deliberately silenced and willfully ignored to reclaim their rightful place – the centrestage.



Jo Dooba So Paar

PRESENTED BY aRANYA Productions

DIRECTORS & DAASTANGOS | Ajitesh Gupta, Mohit Agarwal

SINGERS | Ajitesh Gupta, Mohit Agarwal, Rattan Deep Singh, Jitendra Singh Rajput, Ashish Mishra, Rigved Singh Maurya, Tamal Panday, Shalaka Redkar, Manasi Bhawalkar, Shimli Basu, Sonakshi Singh, Snigdha Pious

INSTRUMENTS | Mohit Agarwal (Harmonium), Mrunmay Chavan (Dholak), Naynesh Pimpale (Tabla)

LIGHTS | Trinetra Tiwari

SOUND |Sudhan Singh Rajput

PRODUCTION | Sumit Chandel, Shivani Darbari

Curated by Quasar Thakore Padamsee

‘Jo Dooba So Paar’ throws light on the person that Ameer Khusrau was, his relationship with his Guru Nizamuddin Auliya and the advent of Qawwali through them. The interesting anecdotes and tales woven in a Dastaan accompanied with live Qawwali singing give insight about the essence of Sufism and the importance of the eternally relevant message of love among humankind.



Pah-Lak



PRESENTED BY Tibet Theatre in collaboration with Tibetan Institute of Performing Arts

WRITTEN BY Abhishek Majumdar

DIRECTED BY Lhakpa Tsering and Harry Fuhrmann

PERFORMERS | Kalsang Dolma, Tenzin Yonten, Tenzin Wangchuk, Youngkyar Dolma, Lhakpa Tsering, Tsering Bawa, Tenzin Pema, Tenzin Lhundup, Tenzin Passang

MUSICIANS | Nyima Dhondup, Tenzin Passang

PRODUCER & PRODUCTION MANAGER | Saatvika Kantamneni

SCENOGRAPHERS | Timo Dentler, Okarina Peter

STAGE MANAGER & LIGHT DESIGNER | Yael Crishna

ASSISTANT STAGE MANAGER | Sonam Tsering

DIRECTOR’S ASSISTANTS | Jaela Probst, Lea Taake, Rémy Thiebaut

SET EXECUTION | Dhanendra Kawade

VIDEO DESIGN & EXECUTION | Ranjabati Sarkar

POSTER DESIGN | Dhondup Namgyal

WIGS | Sainath Wig Maker

TIPA DIRECTOR | Dhondup Tsering

TIPA SECRETARY | Sonam Chopel

TIPA ACCOUNTANT | Tsering Youdon

Curated by Quasar Thakore Padamsee

“I just lit up. I did not burn”

In a remote Tibetan village, Deshar, a young runaway has disowned her father Tsering, and become a Buddhist nun. In Lhasa, Chinese Commander Deng is working for the future of the country, unable to meet the needs of his wife and daughter. When Deshar carries out an act of defiance it reverberates across the whole country and a new freedom struggle is born with life-changing consequences for Deshar, Deng and their families. ‘Pah-Lak’, based on real stories during the 2008 Lhasa riots, is an examination of the future of non-violence.



Made in Ilva



PRODUCED BY Instabili Vaganti with the support of Spazio Off

WRITER, DIRECTOR, LIGHTING DESIGNER, LIVE VOICE | Anna Dora Dorno

MUSIC | Riccardo Nanni

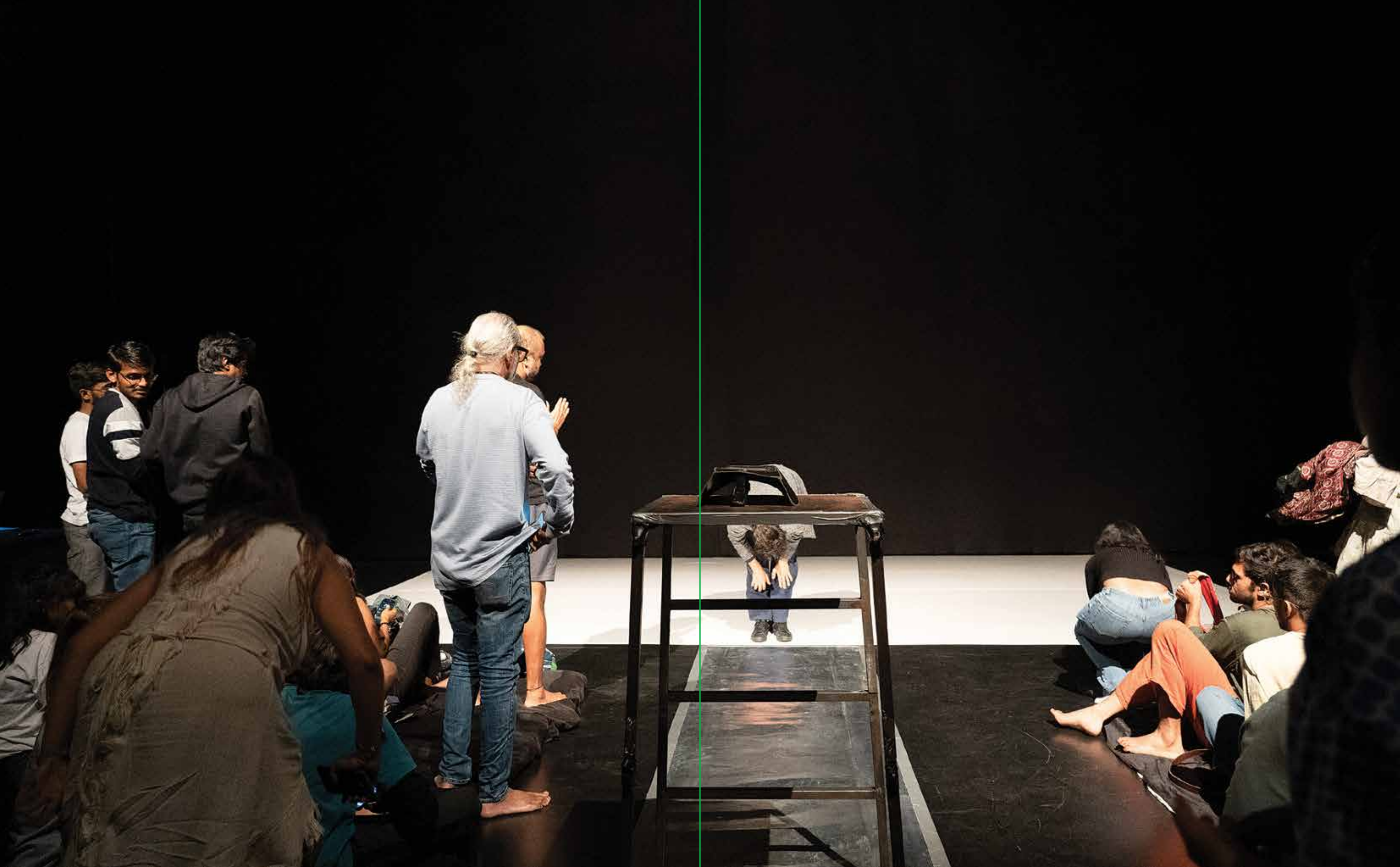
LIGHT TECHNICIAN | Federico Mattia Bagnoli

PERFORMER | Nicola Pianzola

SUPPORTED BY Italian Cultural Institute in Mumbai

Curated by Quasar Thakore Padamsee

An original script based on real-life testimonies and poems from the workers at the ILVA steel plant in Taranto. ‘Made in Ilva’ is a masterpiece of physical theatre, exploring the impact of the biggest steelworks of Europe on the environment and surrounding population. The performance is a perfect combination of extreme physical actions, sounds that become obsessive rhythms, original music, vocals and video projections. An emotional and poetic exploration of the alienation and oppression of a human body reduced to an artificial machine.



One Hundred and Eleven

CREATOR, CO-CHOREOGRAPHER, PERFORMER | Joel Brown

CO-WRITER, CO-CHOREOGRAPHER, PERFORMER | Eve Mutso

CO-WRITER, DRAMATURGE | George Bushaway

COMPANY MANAGER | Susan Hay

LIGHT DESIGNER AND EXECUTOR | George Bushaway

Curated by Quasar Thakore Padamsee

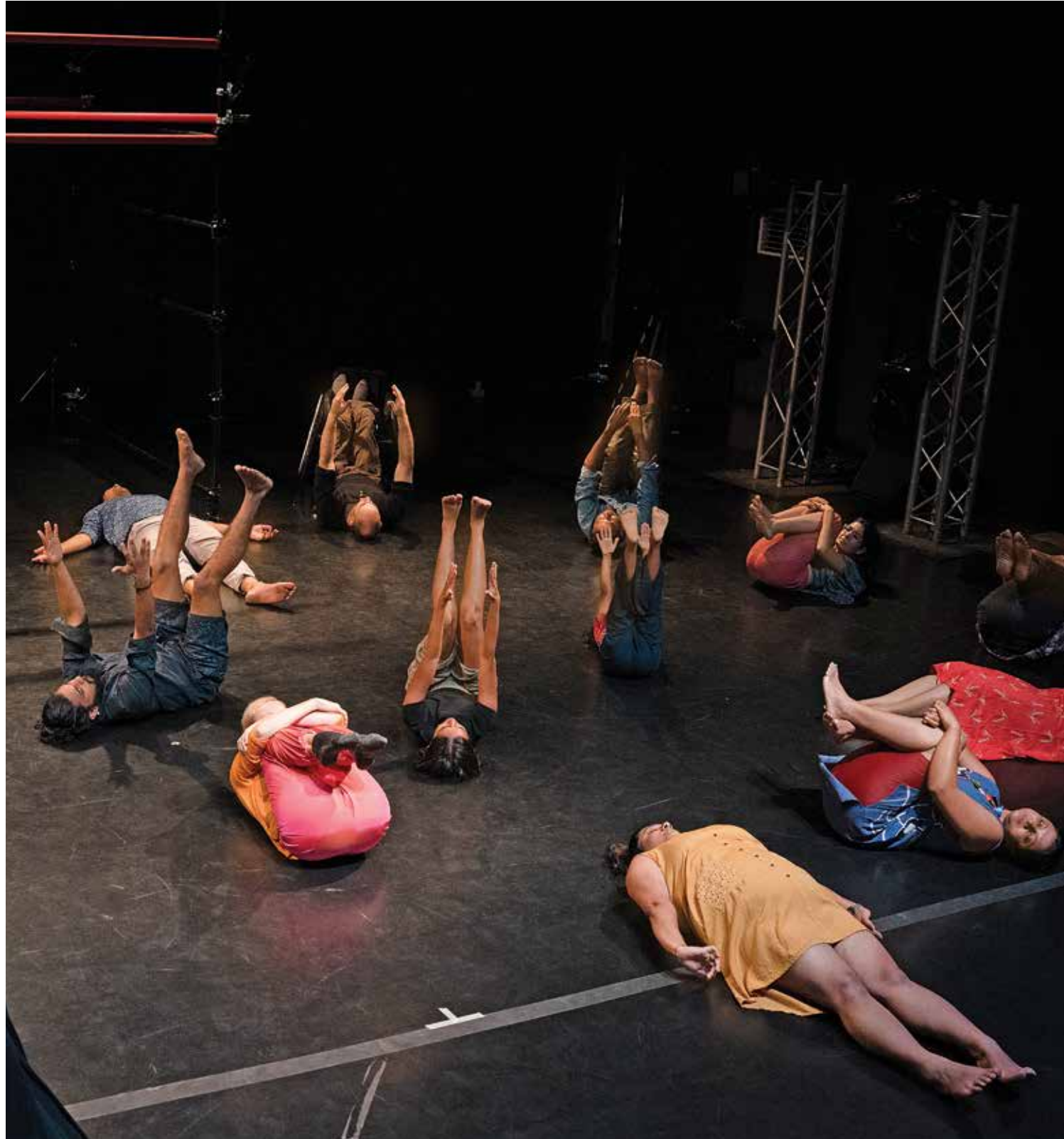
In collaboration with Pickle Factory Dance Foundation

‘One Hundred and Eleven’ is a duet between a ballet dancer (Eve Mutso from Estonia) and a paraplegic dancer (Joel Brown from Scotland). Commissioned and supported by Unlimited, celebrating the work of disabled artists, One Hundred and Eleven is a powerful and poignant piece exploring different strengths and vulnerabilities, both physical and otherwise. The title of this show derives from Joel Brown having 11 working vertebrae (out of 33) and his perception that his collaborator Eve Brown, is so virtuosic that she appears to have 100.





Inclusive Performance Workshop by Eve Mutso and Joel Brown



Curated by Quasar Thakore Padamsee

FACILITATORS | Joel Brown and Eve Mutso

Joel Brown and Eve Mutso lead a creative workshop exploring ideas behind their piece 'One Hundred and Eleven', focussing on the interaction between bodies, space, and the oscillation of power.

Desdemona Roopakam



DIRECTION & SCENOGRAPHY | Abhishek Majumdar

DEvised AND WRITTEN BY: Irawati Karnik, Abhishek Majumdar, MD Pallavi, Veena Appiah, Bindhumalini Narayanaswamy

ORIGINAL TEXTS | William Shakespeare's *Othello*; Tishani Doshi's *Girls are coming out of the woods*

WRITER | Nikhil Nagaraj

TRANSLATOR | MD Pallavi, Bindhumalini Narayanaswamy and Aparna Chandar

PERFORMERS | Pallavi MD, Bindhumalini Narayanaswamy

SOUND DESIGNER | Nikhil Nagaraj

LIGHT DESIGNER | Niranjan Gokhale

PRODUCER | Veena Appiah

DRAMATURGE | Irawati Karnik

SURTITLES | Prajwal S

PRODUCTION ASSISTANTS | Gowtham Upadhy & Prajwal S

MAKE-UP | Ramakrishna NK

ADDITIONAL MUSIC | Praveen Rao

SET EXECUTION | Sridhar Murthy

ASSISTANT SCENOGRAPHER | Surabhi Vasisht

COSTUME DESIGNER | Arundhati Nag

COSTUME EXECUTION | Vidya Masand

Curated by Quasar Thakore Padamsee

'Desdemona Roopakam' is a play that looks at the narratives of missing women in epics and is sung entirely like a Chamber Opera using Carnatic, Hindustani and Folk music. This piece contests the absence of female voices which could otherwise have provided a deeper insight into the life of Desdemona, thereby challenging the erasure of any resistance from Desdemona as she is killed by Othello. The play, co-written by MD Pallavi, Bindhu Malini, Veena Appiah, Abhishek Majumdar and Irawati Karnik, also comprises the original text of Shakespeare's *Othello* and poetry by Tishani Doshi.



Meepao

Curated by Mayuri Upadhya

DEvised BY Surjit Nongmeikapam

PERFORMERS | Surjit Nongmeikapam, Joshua Sailo, Purnima Yengkokpam, Senjam Hemjit Meitei (Tombi), Sumeet Sagolsem, Yanglem Luckyson Singh, Heisnam Shantanu Singh, Khundrakpam (Tomba)

‘Meepao’ is a tribute to all the departed souls, known and unknown, who made lasting contributions to the artists’ lives. Their bequest is a treasure trove of strategies that enable one to find joy in the simplest of things and feel hope in the midst of chaos. This piece imagines performing bodies as entities that can transcend the world of the living and dance in communion with the spirits to celebrate the liminal spaces that separate us somatically. Conceptualised and performed in memoriam, this group performance embodies a desire to whisper to the departed that our memories are their new homes.



Lavanya Katta

DIRECTOR, WRITER (CONCEPT & DESIGN) | Savitri Medhatul

LAVANI ARTISTS | Seema Pote, Sudhakar Pote, Akanksha Kadam, Akshay Malpekar

SINGER | Sangeeta Panchal

MUSICIANS | Bhalchandra Pote, Shriprakash Sanap & Ajit Anant Phondke

PRODUCTION MANAGER | Vilas Kundkar

LIGHTS | Vilas Humane

SOUND | Ruchir Chavan

Curated by Quasar Thakore Padamsee

‘=Lavanya Katta’ is a performance devised in collaboration with Lavani and Tamasha artists. In this performance we follow the journey/story of Lavani through the years. Lavani being part of Maharashtra’s folk tradition has evolved over the times with changes in social, political and cultural developments as well as changing audience preferences. It has not just survived but thrived through these changing times and has become a part of the contemporary cultural identity.



Abha



Curated by Mayuri Upadhya

PRESENTED BY Punyah Dance Company

CONCEPT & CHOREOGRAPHY | Parshwanath S. Upadhye

DANCERS | Parshwanath S. Upadhye, Adithya PV, Shruti Gopal

MUSIC | Rohit Bhat Uppoor

LYRICS | Himanshu Srivastava, Roopashri Madhusoodan and Parshwanath Upadhye

RHYTHM CONSTRUCTIONS | Harsha Samaga

MUSICIANS | Rohit Bhat Uppoor, Jayaram Kikkeri, Sharath Suryanarayan, Harsha Samaga

LIGHTS | Keerthi Kumar

Set in the margam format of Bharatnatyam, ‘Abha’ draws inspiration from Devdutt Pattanaik’s Sita which is a compilation of the numerous regional variations of the Ramayana across India. ‘Taulan-ika mimamse’ or a holistic perspective has been the base of our understanding of spirituality in India: it is an approach which looks at any story or situation from various perspectives and tries to unearth what this story has to offer. It is an endeavour to understand the characters’ actions in the context of their identity and time and the conceptualisation of ‘Abha’ is largely rooted in this perspectival framework.



Naachiyar Next



Curated by Geeta Chandran

ARTISTIC DIRECTOR | Anita R Ratnam

DANCERS | Anita R Ratnam, Archana Raja, Reshma G, Simran Sivakumar, Sruthy Anans, Sushmitha Suresh, Sridhar Vasudevan

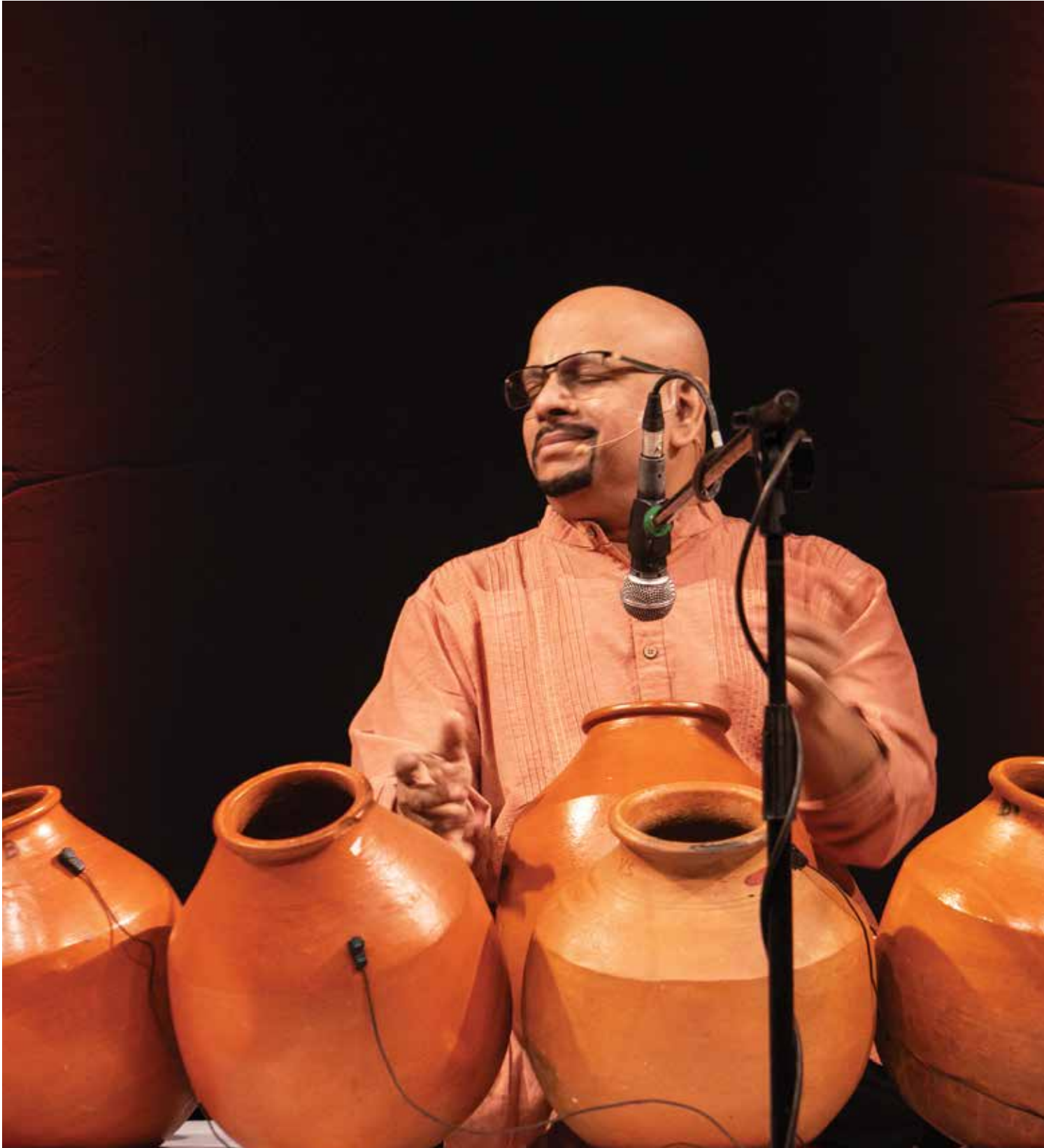
ORCHESTRA | L Subhasri Ravi (Natuvangam), N K Kesavan (Percussion), A V R Randhini (Vocal) R Athul Kumar (Flute), Anjani S (Veena)

TECHNICAL DIRECTOR | Victor Paulraj

Andal's is a remarkable life, saturated with emotion, passion, and poetry, lived over 1000 years ago, when women were forbidden the landscapes of devotion and personal worship. The Bhakti saint's life was then an affront and a challenge, and representations of her legacy have been seen, heard, and experienced by generations of artists and philosophers. Andal remains an enigma and a beloved icon in the Tamil imagination. In 'Naachiyar Next', globally acclaimed choreographer Dr Anita Ratnam revisits her 2013 classic production 'Naachiyar' with an ensemble of 7 performers, 5 musicians and 1 technical director. She returns to Andal's allure with this Bharatnatyam performance, celebrating Andal, who is a continuing flashpoint for female desire, personal bhakti, and a daring figure of transgression across borders of conformity and decorum.

Ghatam Tarangini

The Magic of Clay Pots



Curated by Bickram Ghosh

PRESENTED BY Suresh Vaidyanathan

FEATURING | "Laya Chatura" Suresh Vaidyanathan (Ghatam); Somnath Roy (Ghatams, percussion); Prasanna Hariharan (Ghatams, Percussion); Manjesh Mohanan (Ghatams); Karan Balakrishnan (Ghatams); Siddhartha Belamannu (Vocals); Hari Vishwas (Electric Mandolin)

'Ghatam Tarangini' showcases the melodic potentials of the ageless clay pot percussion, the Ghatam. Every organic earthen ghatam has the inherent monotone conforming to a unique pitch. At this edition of Serendipity Arts Festival, Suresh Vaidyanathan's 'Ghatam Tarangini' presents ghatams of a variety of keys, grouped conforming to raga scales, songs and creative melodies.

How Long Is Forever

Curated by Mayuri Upadhya

CHOREOGRAPHER & DANCER | Priyabrata Panigrahi

DANCERS | Snigdha Prabhakar, Medha Narayan Chaudhari, Gayatri Shetty, Parth Bhardwaj

LIGHT TECHNICIAN | Subodh Subrahmanya

SOUND TECHNICIAN | Maitreyee Joshi

Artist and choreographer Priyabrata Panigrahi sees the bodies in this performance as one fabric, as integrated and dynamic elements of a breathing topography. One cloud, one swarm of harmonised yet competing energies. The challenge is to use the simplest mechanics to express, through bodies that listen to each other. Creating geometry and, at the same time, working with the anatomy and physics of flesh and bones. The topography moves. It maps itself in space. It reaches far beyond its geographical limitations and it leaves traces. It reminds you why dance and poetry are so necessary for the human experience, particularly at a time of global and planetary crisis, violence, separation and anarchy.





Sanjay Mondal and the Street Drummers

Curated by Bickram Ghosh

ARTISTS | Sanjay Mondal with Tanmoy Hazra, Surojeet Mukherjee, Pappu Hazra, Rahul Hari, Sumit Hazra, Sujoy Hela, Sohil Hari, Sujay Mondal, Krishnendu Das, Sudhanshu Das, Sorojit Mondal, Sujoy Das, Arnab Mondal, Koushik Roy

A group of children led by Sanjay Mondal create music through instruments made from everyday objects. Their music is made out of discarded utensils, bottle caps, thermocol pads, metal pipes and other objects.



Super Light



Featuring Michael Fehr & Vijay Xavier

Supported by Swiss Arts Council Pro Helvetia

A unique performance by Swiss singer, musician and narrator Michael Fehr, merging the ritual of storytelling with the spirituality of music. The performance comprises songs consisting of Michael Fehr's unique vocals paired with compelling percussions, alternating with emotional ballads.

La Carisalve



- LEAD VOCALS | Caridad Severino
- VOCALS & PANDEROS | Ruth Brillante and Yomaira Moreno
- VOCALS & GUIRA | Michell Moreno
- PERCUSSION | Evaristo Moreno
- ELECTRIC BASS | Yohenny Agramonte
- SUPPORTED BY the Embassy of the Dominican Republic in India

La Carisalve is a music group derived from traditions that exist north of the city of Santo Domingo, the capital of the Dominican Republic. The group is built around the singer Caridad Severino, a direct descendant of a “Grand Salve” tradition from the area of Sabana Grande De Boyá. “Salve” refers to “Salve Regina”, a Catholic chant that was composed possibly in the 11th century AD. In the Dominican Republic, the “Salve” has adopted different instrumentations and its repertoire includes many songs with a myriad of Taino and African traits.

Abdon Mech



Curated by Ehsaan Noorani

Spotlight Indie & Folk Music Showcase

ARTISTS | Abdon Mech (Vocals/Guitar), Kevis Vivose (Guitar), Augustine Eliem (Bass/Backing Vocals), Yanger Jamir (Drums/Backing Vocals)

SOUND ENGINEER | Abhinav Tushar Patankar

Abdon Mech, a young singer songwriter from Nagaland has made waves across the musical landscape of the country and has been called one of the most promising artists emerging from the Northeast of India.

Chitrahaar Live by Pavithra Chari



FEATURING | Pavithra Chari (Vocals), Yashkrit Singh (Keyboards and Arrangement), Pronay Ray (Guitar), Sonic Shori (Bass), Sarthak Pahwa (Drums/Tabla)

SOUND ENGINEER | Anindo Bose

‘Chitrahaar Live by Pavithra Chari’ is a collection of retro film songs in Hindi and Tamil. Each song chosen is associated with a significant memory and invokes a deep sense of nostalgia within the artists and the audience. What began as a series on Instagram has now evolved into a live performance outfit.

Senses



Senses is India's first ever 'accessible and inclusive outreach programme' curated for people with special needs, for a multidisciplinary arts festival. This year's edition pushed the brackets further by not only acknowledging disability access for varied visitors but also using the Festival as a catalyst to talk about Mental Health and Wellness. *Senses* is curated by Siddhant Shah of Access for ALL.

WORKSHOPS

Pixel Grid Art: WARP & WEFT (Weave A Brooch) – for children & young adults till 15 years of age

My Mind's Haiku: Writing & Art workshop (A Wellness and Mental Health Workshop) – for 15+ year-olds

Pattern Building Workshop for Srijan – for children & young adults till 15 years of age

Text Zentangle Workshop (A Wellness and Mental Health Workshop) – for 15+ year-olds

Compositional Craft & Zine Workshop for India by Book in the 21st Century – for people with autism & intellectual disabilities till 25 years of age

Digital Workshop: Mind, Music, and Mandala Art (A Wellness and Mental Health Workshop) – for 15+ year-olds

Digital Workshop: Claymation on Microsoft Surface – for 15+ year-olds

Blindfold Photography Workshop – for children & young adults till 25 years of age



Improv for All

FACILITATOR | Varoon P. Anand

By Kaivalya Plays

A fun introductory session to improvised theatre and storytelling with Kaivalya Plays, India's leading improvisational theatre company. With fun games and interactive exercises, participants explore the art of improvisation in a safe, no-pressure environment that allows their imagination to run free!

Art + AI Workshop using free softwares on Microsoft Surface – for people with autism & intellectual disabilities

Art and Sustainability Workshop: Upskill Your Garment! – for children & young adults till 25 years of age

Found Objects: Print-Making Workshop – for children & young adults till 15 years of age with learning disabilities

Digital Workshop: Digital Painting on Microsoft Surface – for 15+ year-olds

Mixed Media Collage-Making Workshop – for children & young adults till 15 years of age with autism and learning disabilities

Silent Art Workshop: Just Do Nothing!

Self-Portrait & Selfie Workshop (A Wellness and Mental Health Workshop)

Claymation Workshop: Let's Make 3D Art! – for children & young adults till 25 years of age with visual impairment

Colour the Grid Lock – for 15+ year-olds

Ink Line Doodle & Character Making + Animation Workshop – for children & young adults till 25 years of age with hearing impairment

Scripture: Make 3D Art from Waste! (Art and Sustainability Workshop) – for children & young adults till 25 years of age with visual impairment

Dot, Line, Shape, and Colour (A Wellness and Mental Health Workshop) – for 15+ year-olds



The Library of Edible Issues



Project by Elizabeth Yorke & Anusha Murthy

Edible Issues is a food systems collective fostering thought and conversation on the Indian food system through public participatory events, research project. At Serendipity Arts Festival, they present a library of books and zines across various topics ranging from agriculture to food culture, addressing some of the most commonly asked questions we are asking about the food system today, such as: What does “plant-based” mean in a country that has a large vegetarian culinary repertoire? How do we understand sustainability in the Indian context? Who is responsible for preserving our culinary culture? What influence does technology have on the way we eat?

The Case of the Missing Vegetables

Project by Akash Muralidharan

‘The Case of the Missing Vegetables’ is a physical rendition of Akash’s research on forgotten vegetables. In his 100-day project of cooking with forgotten vegetables from the book Samaithu Paar, Akash has shared recipes, illustrations, and stories on his Instagram channel. The challenge remains to unearth the reason or reasons behind the absence of these vegetables and in the process, to devise methodologies to make sure we do not miss out on any more in the future.



Workshops



Re-imagined Goan Cuisine

Curated by Prahlad Sukhtankar
FACILITATOR | Avinash Martins

Staying true to the traditions and ethos of Goan cuisine, Avinash Martins takes us through sourcing local and seasonal ingredients and presenting them with a global flair.



Creating the Perfect Bite

Curated by Prahlad Sukhtankar
FACILITATOR | Aniket Chatterjee

Chef Aniket Chatterjee talks about understanding the art of making the perfect bite with various cooking techniques and flavour enhancers, using local ingredients.



The Bean to Cup Journey

FACILITATOR | Sumanth Paranjape, Assistant Food & Beverage Manager, ARAKU

An introduction to ARAKU Coffee: understanding the beans, roast and origin with respect to elevation, climatic variation and biodynamic farming. The workshop defines the third wave of coffee in India and looked at what makes specialty coffee special. Essential knowledge for coffee lovers and the coffee curious!



An Amalgamation of Art and Gastronomy

Curated by Prahlad Sukhtankar
FACILITATOR | Madhav Dayal and the team at Miguel's

This session, led by Madhav Dayal, shows participants the ways in which different art forms can influence plating and serving in the kitchen or the bar.



Cheese Makers Journal

Curated by Prahlad Sukhtankar
FACILITATOR | Mikyle Moloobhai

A small lecture on cheese, covering different types of milk cultures used for making cheese, pasteurization, the ageing process and more. Mikyle Moloobhai gives a demonstration on how mozzarella is made!



Gaud Saraswat Cuisine

Curated by Prahlad Sukhtankar
FACILITATOR | Shubhra Shankwalkar & Sid Mewara

Shubhra Shankwalkar & Sid Mewara conduct a workshop on Gaud Saraswat cuisine from the Konkan coast.



Understanding Koji: Its Place in Both Home & Professional Kitchens

Curated by Prahlad Sukhtankar
FACILITATOR | Prachet Sancheti

A workshop led by Prachet Sancheti on understanding Koji to create original umami rich flavours and textures, as a way to approach food waste.



Cocktail Masterclass

Curated by Prahlad Sukhtankar
FACILITATOR | Arijit Bose

Arijit Bose takes participants through various styles of making cocktails with the Goan Feni!





Cordials and Cocktail Modifiers

Curated by Prahlad Sukhtankar
FACILITATOR | Diageo

Presented by Tanqueray

The workshop teaches participants to create their own ingredients for home cocktails!



Single Malt Cocktails

Curated by Prahlad Sukhtankar
FACILITATOR | Diageo

Presented by The Singleton

Participants learn how to make Singleton Plus Two serves for parties!



तण्डुल (Tandula): Ancient Folk Rice of India

Curated by Prahlad Sukhtankar
FACILITATOR | OOO Farms

A workshop by OOO Farms that engages with a receding food, medicine, and culture.



Wine Tasting by Sula Vineyards

FACILITATOR | Karandeep Arora

A workshop taking participants through an informal and interactive tasting of Sula's best wines, discussing why wine is a form of art, and how the worlds of wine and art have been interconnected for centuries. A fun, informative and delicious session!



The History of Pizza Spanning 5000 Years

Curated by Prahlad Sukhtankar
FACILITATOR | Abhijit Choksi

Tracing a fascinating history from ancient Sumeria to modern Goa!



बीज स्वराज (Bija Swaraj): Seed Sovereignty

Curated by Prahlad Sukhtankar
FACILITATOR | OOO Farms

A workshop illustrating the sovereignty of indigenous seeds and seed protection for Adivasi communities.



Pizza and Globalisation

Curated by Prahlad Sukhtankar
FACILITATOR | Abhijit Choksi

This workshop takes a look at various styles and trends of pizza-making across the globe!



International Flavours, Local Ingredients

Curated by Prahlad Sukhtankar
FACILITATOR | Patrick Albert

Patrick Albert talks about the creation of a dish with global flavours and appeal while making use of local vegetables and herbs indigenous to the state of Goa.



Exploring Essential Oils

Curated by Prahlad Sukhtankar
FACILITATOR | Kanchi Mehta

An interactive workshop exploring natural fragrances and their healing properties.



IST: A New Wave of Drinking

FACILITATOR | Indian Standard Time (IST)

A brief session on what Hard Seltzers are, followed by a tasting of IST and a make-your-own-seltzer session where you can come create your own light, bubbly refreshing drink!



Identifying the Right Craft Beer for Your Palate

Curated by Prahlad Sukhtankar
FACILITATOR | Nakul Bhonsle

Nakul Bhonsle furnishes an easy guide to help participants identify their style of craft beer.



A Guide to Indigenous Meitei Cuisine

Curated by Prahlad Sukhtankar
FACILITATOR | Maia Laifungbam

Maia Laifungbam focusses on Meitei cuisine, its roots & exchanges with Bengali cuisine, highlighting ingredients and food methods, followed by a tasting!





The Excise Building

Future Landing

The Arcade



Curated by Veerangana Solanki

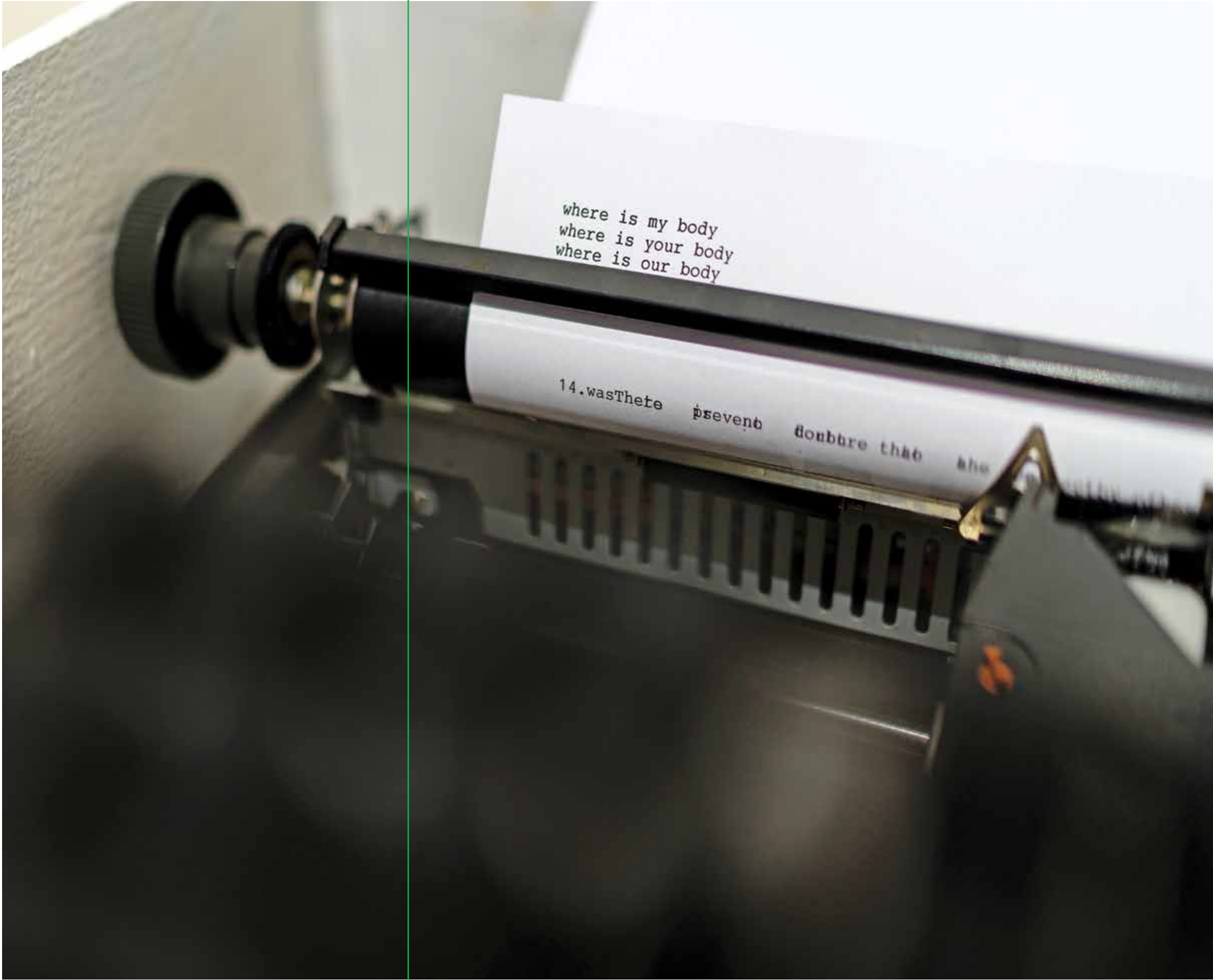
ARTISTS | Abhinay Khoparzi, Anushka Trivedi, Farah Mulla, Nepal Picture Library, Sound.Codes, Studio Oleomingus, The Confluence Collective, The Packet, Tashyana Handy + Kitty Ritig

When the first drip of 'Future Landing' was conceptualised in 2020, we were at the beginning of our explorations in the online virtual space. We scoured the internet for inspiration, pushed firewalls and cracked codes with the foundation team to arrive at the first drip with five artists. Today, while we have transitioned into the second drip with the next five artists, we are also at the helm of normalising an existence that includes parallels of the virtual and physical world. In December, Serendipity Arts Festival returned to Goa in its physical form with Future Landing and its ten artists from Drip 1 and 2.

Where Is My Body

ANUSHKA TRIVEDI / OPHELIAGAME

‘Where Is My Body’ is an attempt to re-relate to our physical realities through an exploration of the written word - speculative mythology, feminist theory, legal judgements and other places where bodies are being spoken about. It is a personal, hyperconnected, and casual archive that claims to have no answers and wants to leave you with questions about our bodies and our connection with the many bodies that surround us.



The World Without Outside

FARAH MULLA

Visual Programming | Yash Chandak, Studio Ocupus

Within the installation, light is simulated regardless of day or night, casting shadows and grounding the viewer in physicality. Sounds made by the viewers get extended into virtual worlds and pass through the interface, which divides the organic act of haptic perception into fragments before reconstructing it in the computer-generated world. The synesthetic connection between movement, light, shadow and sound is what creates the interface, a liminal skin where the viewer’s sounds become the interface between media.





Collab-Scape

ABHINAY KHOPARZI

‘Collab-Scape’ is a generative musical composition that evolves through the presence and movements of participants. Each visitor is assigned a musical motif when they enter and is represented by a dot on the screen. They get to play with the position of the sound by moving around in the space, affecting the interplay between timbres of the vibraphone like instruments. As visitors immerse themselves in communicating with other visitors and other dots on the screen, they become unknowing collaborators of new tones and tunes.



The Office of Mass Resignation

THE PACKET, TASHYANA HANDY + KITTY RITIG

This work pivots itself upon a certain Office of Mass Resignation (OMR) (Establishment, Administration, and Discharge of Functions) Act 58 of 2021, enacted in December 2021, that is tasked with accommodating and mitigating the upward trend of citizens choosing to relinquish their participation in work, politics, social life, by determining the validity of all claims of complaint, and with awarding or denying the appropriate permissions to disassociate.

Mneme Radio Lab

AKASH SHARMA / SOUND.CODES

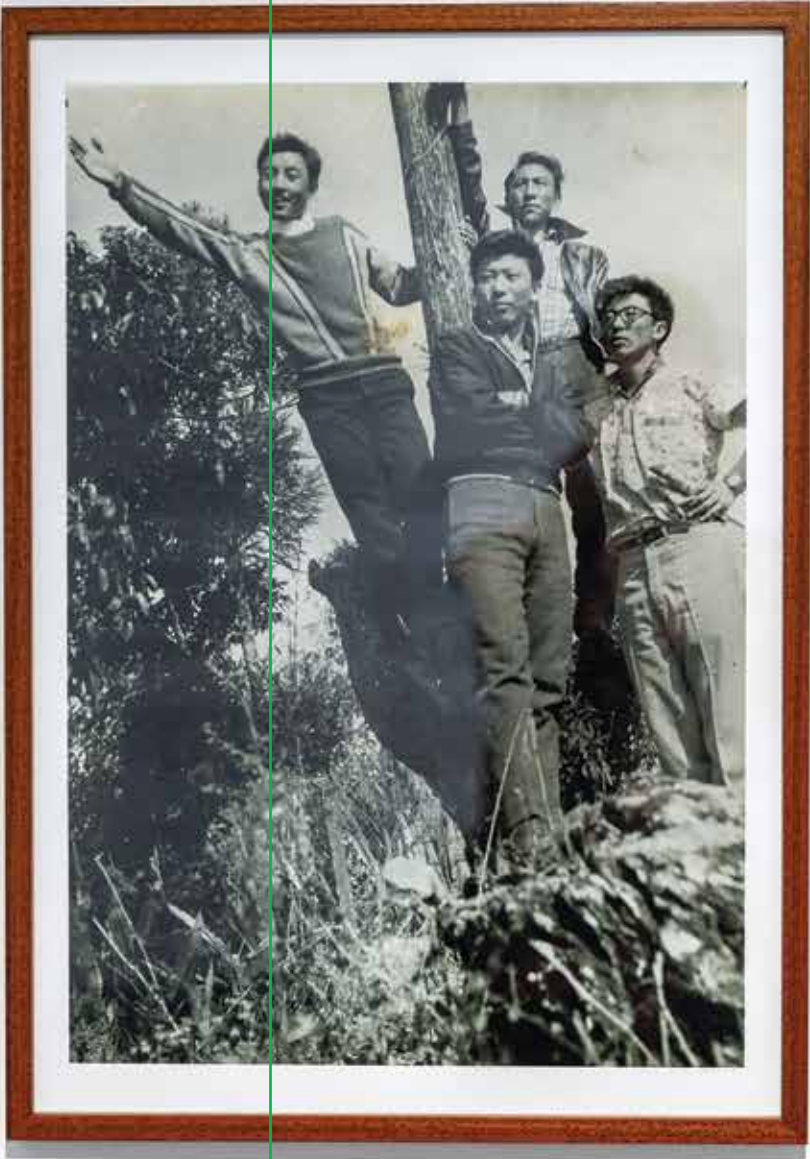
An alternative exploration of Goan history and heritage, a backdoor where the past presents itself, not as historical data or art, but as an experience. This conservation of Goa’s heritage through sound is produced through extraction of each space’s unique acoustic data that has endured through time as acoustic signatures. Because every space has its unique acoustic properties, with our ears we can stroke the boundaries of these spaces and go on a journey through time.



How Do I Bring You Home?

THE CONFLUENCE COLLECTIVE

This series is an expression of the artist’s intellectual and emotional vulnerabilities that emerged from an encounter with a colonial photo archive, the L.A Waddell Collection (1890 c.). Now housed at the Royal Anthropological Institute, London, the collection has 60 photographs of 30 men and women representing “types of natives” of Nepal, Tibet, and Sikkim. ‘How Do I Bring You Home?’ is a self-conscious attempt at what anthropologist Clare Harris calls reversing the silencing perpetrated by colonial archival processes.

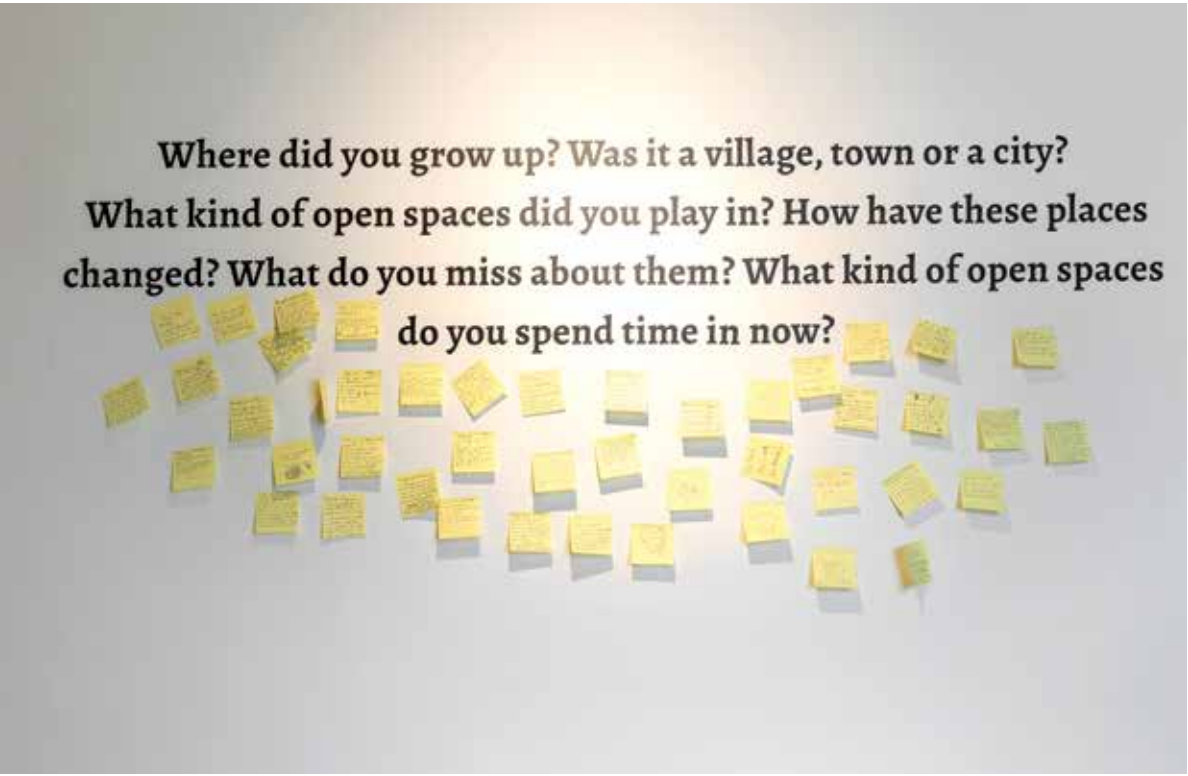




The Uncertain Repetitions of Truth

STUDIO OLEOMINGUS

‘The Uncertain Repetitions of Truth’ is a collection of ouroboric tales that ponder the nature of exactitude and the profound cost of marking time. Played in intricate little labyrinthine compositions, these are stories about people caught in the intimate dance between timekeeping and truth-making. Adapted from the reminiscences of a clockmaker from Udvada, the tales chronicle the creation of a set of silver pocket-watches, where the winding mechanism was remarkably held in place by a filament of human bone!



The Kathmandu Valley Urban History Project

NEPAL PICTURE LIBRARY

‘The Kathmandu Valley Urban History Project’ is a research and public knowledge initiative that works towards understanding, documenting and telling stories about the ways that Kathmandu is experiencing change. Fellows have collated archival and current photographs, videos, oral history interviews, maps, documents, and other material from diverse sources to create a repository of knowledge that is being made available to the public on a new web platform. They have also produced articles, art works, and a picture book for children, all of which is presented to the public in this exhibition.

Who Is Asleep Who Is Awake



Sleepers by Dhruv Malhotra

Curated by Sudarshan Shetty

ARTISTS | Abir Karmakar, Dania Bdeir, Dhruv Malhotra, Jafar Panahi, Kavich Neang, Sharmistha Mohanty, Tanushree Das

Who Is Asleep Who Is Awake is an exhibition exploring the liminal spaces between wakefulness and dream – between perceptions of fact and fiction and individual representations of both. What is the relationship between fiction and imagination? What are we left with in an experience of fiction? Does it allow us an interpretative space for imagination? Can it evoke a space for individuals to create meanings based upon their own experiences in life? This may lead us to the idea of the location of ‘truth’ as a signifier for a definition of self. Are there multiple paths to truth? Is ‘truth’ a singular phenomenon?



NO(W)HERE

ABIR KARMAKAR | India

Oil and gesso on canvas / 2019

Oppositions between the real and the not real, the mundane and the fantastic, the actual and the representation reappear in the life-size paintings of Abir Karmakar whose recreation of domestic interiors down to minute details startles and awakens the viewer, as if from a daydream.

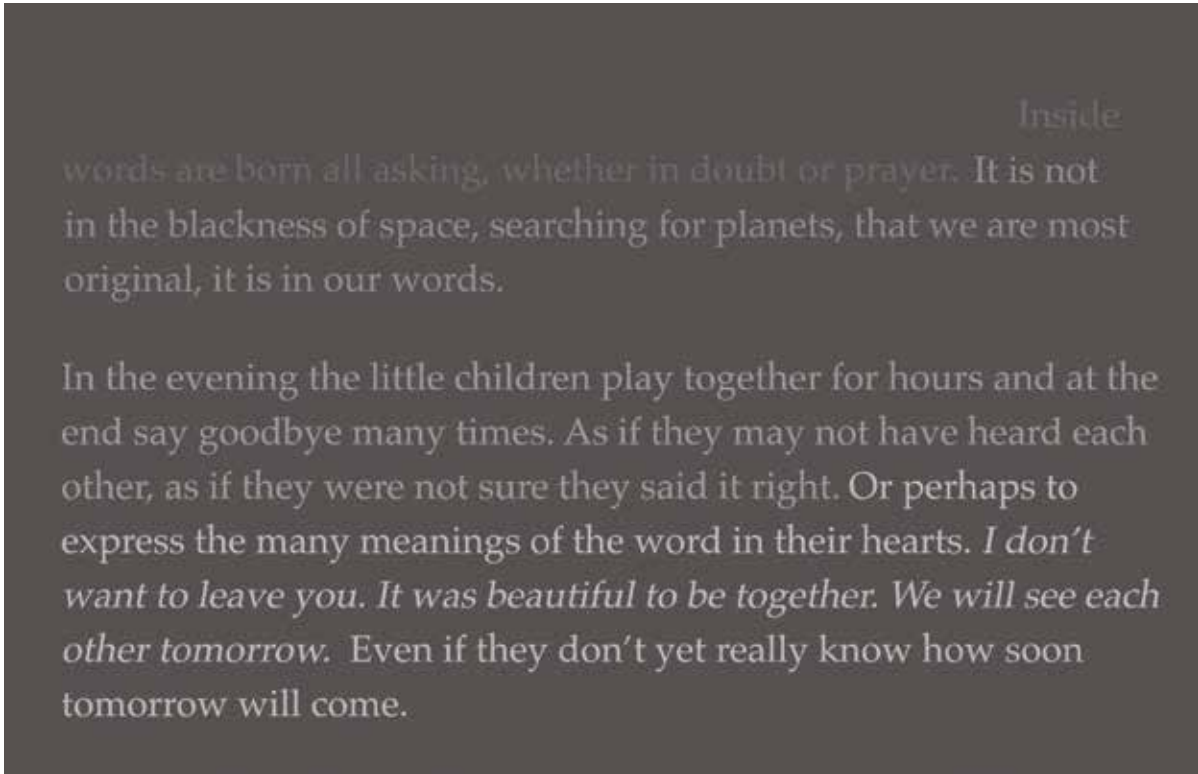


Sleepers

DHRUV MALHOTRA | India

Photo-series / 2007-2012

In this series, Dhruv Malhotra photographs people sleeping out in the open. The human figure in these built/ unbuilt landscapes suggests a greater complexity in the way public spaces are used.



Words

SHARMISTHA MOHANTY | India

Sound and Video Installation

Words bear witness to a world that is at the edge of fading away, in the video and sound installation by writer and poet Sharmistha Mohanty. Drawn from her most recent book of prose-poetry, her words are in dialogue with worlds that we still recognise, but barely.



Three Wheels

KAVICH NEANG | Cambodia

Fiction / 2015 / 20 "/ Color

This short film tells the story of a tuk tuk driver Nath meeting a woman who reminds him of his past lover from the days before Khmer Rouge’s rule in Cambodia. When he returns home, he confesses to his wife that he wants to move out—a realisation that helps them reveal unspoken realities of their marriage.



Warsha

DANIA BDEIR | France, Lebanon

Fiction / 2022 / 15 '' / Color

In this short film, a Syrian builder in Beirut decides to replace a colleague who died in an accident in a towering, hazardous crane. Dozens of metres above the city, away from prying eyes, he experiences the freedom no one grants him elsewhere. His deepest essence breaks through spectacularly



Hidden

JAFAR PANAHI | France, Iran

Documentary / 2020 / 18'' / Colour

In this short documentary film, Jafar Panahi sets out to find a young woman with a golden voice that has been forbidden to sing by Iranian authorities.

For You and Me

TANUSHREE DAS | India

Fiction / 2013 / 11" / Color

A short film telling the story of physical separation leading to a communication of yearning between two lovers.



Workshops at the Studio



The Organic Body

FACILITATORS | Nicola Pianzola and Anna Dona Dorno

Participants learn to amplify their body’s listening skills in relation to the impulses coming from the external environment and from the group, through individual and collective exercises, exploring some techniques aimed to improve their scenic presence. The aim is to investigate the difference between organic and inorganic actions.

Introduction to Tibetan Performing Arts

FACILITATORS | Tsering Bawa, Tenzin Yonten, Nyima Dhondup, Tenzin Palsang, Kalsang Dolma

Tibetan artists introduce interested participants to their rich cultural heritage. Be prepared to speak, sing and dance, and learn the fundamentals of Tibetan music and dance while also having fun.



Resonators and Patterns

FACILITATORS | Ajeet Singh Palawat, Ipshita Chakroborty Singh, Mahesh Saini, Puneet Mishra, Bhaskar Sharma, Bharati Perwani

The workshop, including a series of voice and breathing exercises, focusses on how what is being said changes because of our breathing.



For the Love of Lavani

FACILITATORS | Akanksha Kadam and Savitri Medhatul

During this workshop, the participants get to interact with the artist as well as learn steps choreography of a Lavani song. This workshop helps the participants explore, understand and appreciate the aesthetics of the Lavani performance.



Sound Journey: An Immersive Session

Session by Svaram Sound Experience

Svaram’s Sound Journey workshop provides a novel experience of heightened, synaesthetic perception of the immediate impact of sound vibrations on the body and its more subtle layers. The direct tactile impact of the sound vibrations create a deep state of relaxation. The aim and natural result of a sound journey session is to support the recipient in a state of deepened awareness, which brings refreshing rest, naturally stimulating homeostatic, self healing capacities and offers the opportunity of balancing the system through a shift and realignment.



Devising Operatic Dramaturgy

FACILITATORS | MD Pallavi, Bindhumalini Narayanaswamy

How can we work with music and text to create an operatic scene? The workshop gives the participants an idea about music in a scene and ways to keep the essence of the scene intact using song and script.



In Me, I Realise

FACILITATORS | Shanthi Muniswamy, Swetha, Purushi, Jyothi, Thara, Chandri, Prarthana

Each person is given some time to use their front cameras and sketch themselves. This self-portrait workshop encourages us to pay attention to the way we accept ourselves, and the difference between how we look at ourselves and what we draw on an empty page.



When You Break the Fourth Wall

FACILITATORS | Ajitesh Gupta and Mohit Agarwal

In a performance like Dastaangoi, where you break the fourth wall and talk directly to the audience, how do you establish a connection? This workshop focusses on providing the participants with the tools for tapping into that connection.



Expressive Arts Workshop

FACILITATOR | Pavithra Chari

A workshop of curated activities to explore self-awareness, expression and creativity.



Mayurbhanj Chhau and Contemporary Dance workshop

FACILITATORS | Santosh Nair, Neha Sharma & Nalini Sharma, Sadhya Group

This workshop takes participants through body conditioning as per the requirements of both Mayurbhanj Chhau & Contemporary Dance, some basic techniques of the forms, routines developing from various movements, improvisation and composition, etc.



The Magic of Movement in Puppetry

FACILITATOR | Dadi Pudumjee and Ishara Puppet Theatre

An interactive lecture-demonstration of the various techniques of puppetry used by the Ishara Puppet Theatre Trust, focussing on puppet movement, emotion, masks, objects and the puppet in relation to the human actor /dancer.



Box Camera: A Mobile Darkroom

FACILITATOR | Lukas Birk

Lukas Birk introduces participants to the history of box camera photography and a variety of techniques that can be used with the box, while covering aspects of constructing and usage. Participants are invited to work with the camera and provided with an instructional manual.



Sound in Space - Space in Sound

FACILITATOR | Edwin van der Heide

SUPPORTED BY the Embassy of the Kingdom of Netherlands

In this workshop presentation, Edwin van der Heide addresses sound and its behaviour in, and its interaction with, space from different playful perspectives. Starting from the sound source, distinctions are made between air-borne sound, structure-borne sound and ear-borne sound. Afterwards, sound propagation in different media and different spatial dimensionalities is addressed, including spatial interference patterns (standing waves). The next topic is the mediation of sound and space. What are the similarities and differences between an instrument and a loudspeaker? What are the different roles a loudspeaker can, and cannot, play? The workshop presentation ends with the everlasting dream of the virtual acoustic space.



Music from the Dominican Republic

FACILITATOR | La Carisalve

SUPPORTED BY Embassy of The Dominican Republic in India

A lecture-demonstration/workshop introducing audiences to a history of music in the Dominican Republic, as well as some of the unique instruments from this Carribean island, including the panderos, balsie, mongó and güira.

Antenna Gods



Artist Presentation by Dinah Bird and Jean-Philippe Renoult

Supported by the Embassy of France and the French Institute in India

'Antenna Gods' is a composite art project by Dinah Bird and Jean-Philippe Renoult on the use of radio waves by High Frequency Trading. It includes sound installations, electroacoustic music compositions, performances, conferences, photographs, publications and artefacts. Dinah and Jean Philippe have paid particular interest in the materiality of speed, looking at how digitalisation results in multiple temporalities; different rhythms and paces of everyday life. For Serendipity Arts Festival 2022, they give an illustrated talk and an electro-acoustic performance based on their findings, radio captations and field recordings.

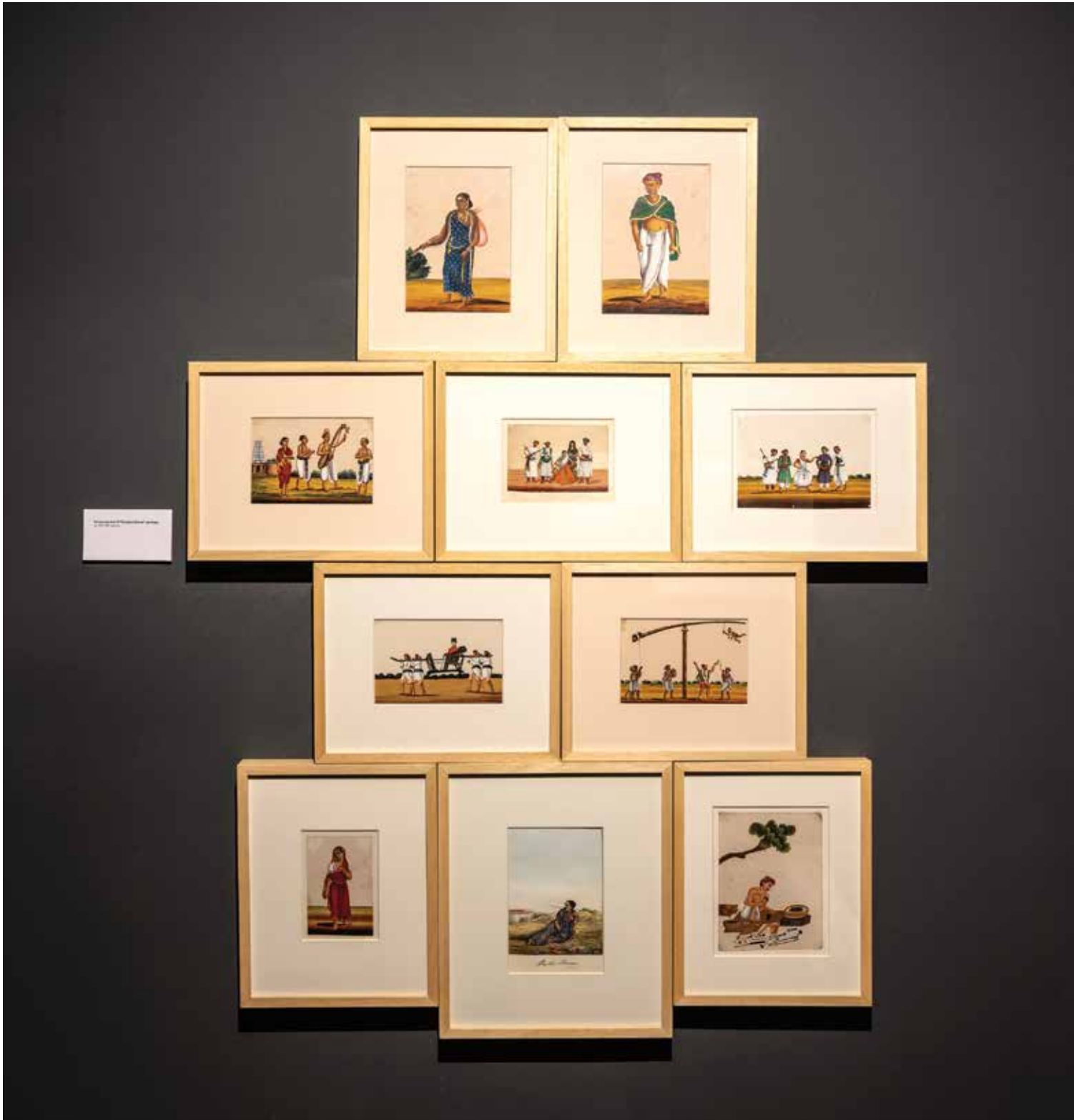


The Post Office Museum

Orientalist Archives

Indo-British Painting in Colonial India

(Company School Painting from the Swaraj Art Archive)



Curated by Jyotindra Jain and Jutta Jain-Neubauer

Company School paintings from the Swaraj Art Archive

The defining facet of this exhibition is to contextualise the Company School paintings within the emergent Indo-British visual culture of the 18th and 19th centuries, largely reflecting an Orientalist stance. With their exposure to new lessons in realism, local artists, patronised by the British settlers, evolved a hybrid stylistic idiom, marked by vestigial chiaroscuro, creating a menagerie of images depicting themes from Hindu mythology as well as stereotyped and exoticised Indian communities. The Company School developed a visual census of the people of India, typified by naivety and dramatisation with a tinge of sarcasm.

...nestles, with leather water-sacks, slung dripping of their backs, carry their
burden to the rich man's yard, or hawk it along the street announcing their
by drumming of their brass measure"

Howard M. Kalichman





Emergence of the Indo-British Visual Culture in Colonial India

A remarkable British presence in Calcutta and other British-controlled cities of India required images of the place as a whole, as well as of its various parts, its people, its architecture, its landscape, its flora and fauna, its climate, its history, its culture, its politics and its economy. The British wanted to know what India was like, and they wanted to know what India was like to the British. The British wanted to know what India was like to the British, and they wanted to know what India was like to the British. The British wanted to know what India was like to the British, and they wanted to know what India was like to the British.



Outside In

A Camera Obscura Installation



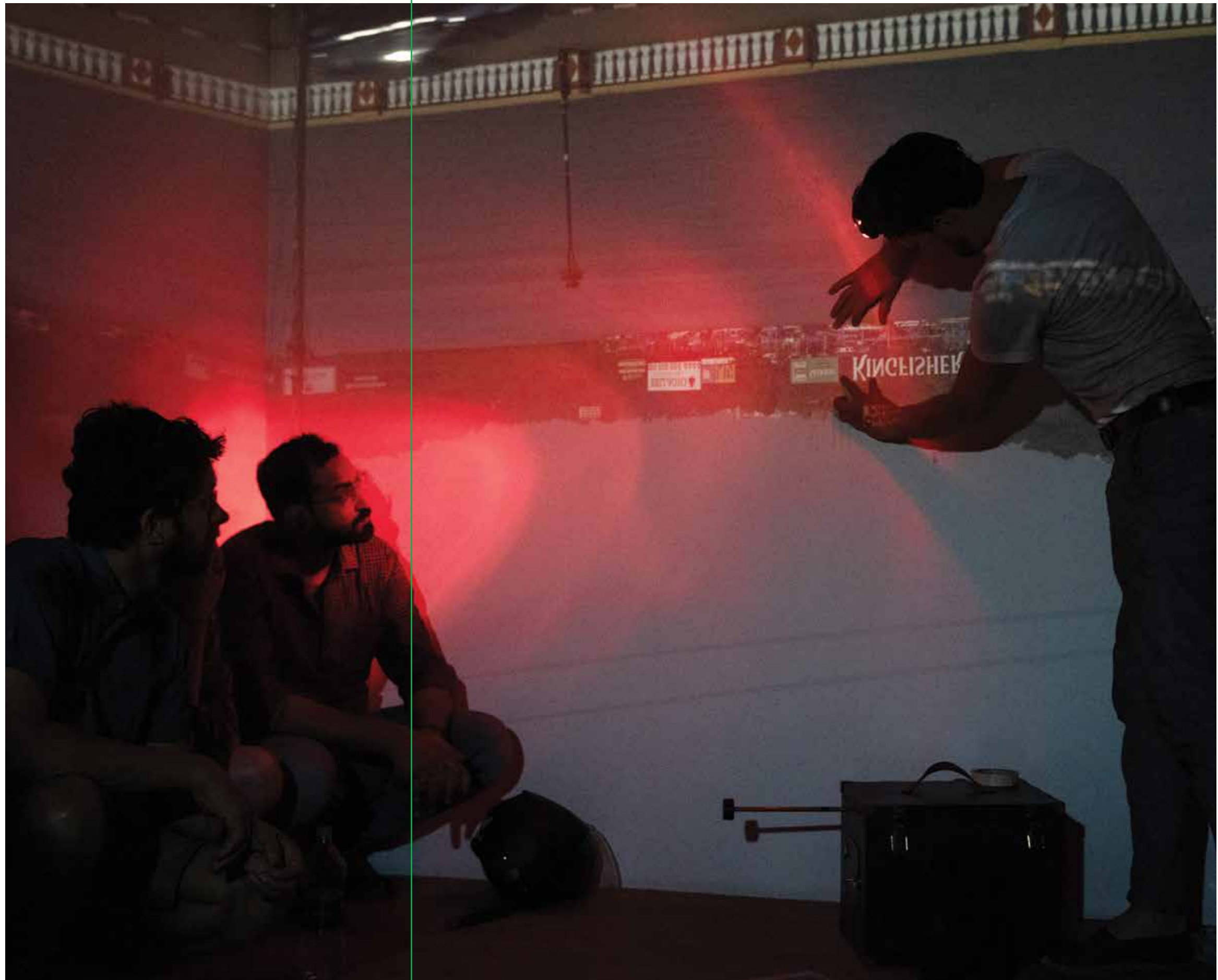
Project by Lukas Birk

A camera obscura usually refers to a room or box with a very small hole that allows light to enter into the room or box. The light projects on the surface inside and reproduces what is going on outside (upside-down). A camera obscura in a room is a wonderful experiential installation, allowing visitors to understand the very basic principles of photography. The installation allows viewers to experience a camera obscura up close.

Camera Obscura Workshop

Facilitated by Lukas Birk

A workshop allowing viewers to understand the construction of a camera obscura, explaining how to use it in artistic ways and for taking photographic prints. Constructing a camera obscura does not require any specific tools or photographic lenses, as Lukas demonstrates. For those who have never worked in a darkroom before, the workshop provides an introduction to the principles of black and white processing.





Azad Maidan

Srijan

Space Making Craft Practices of India



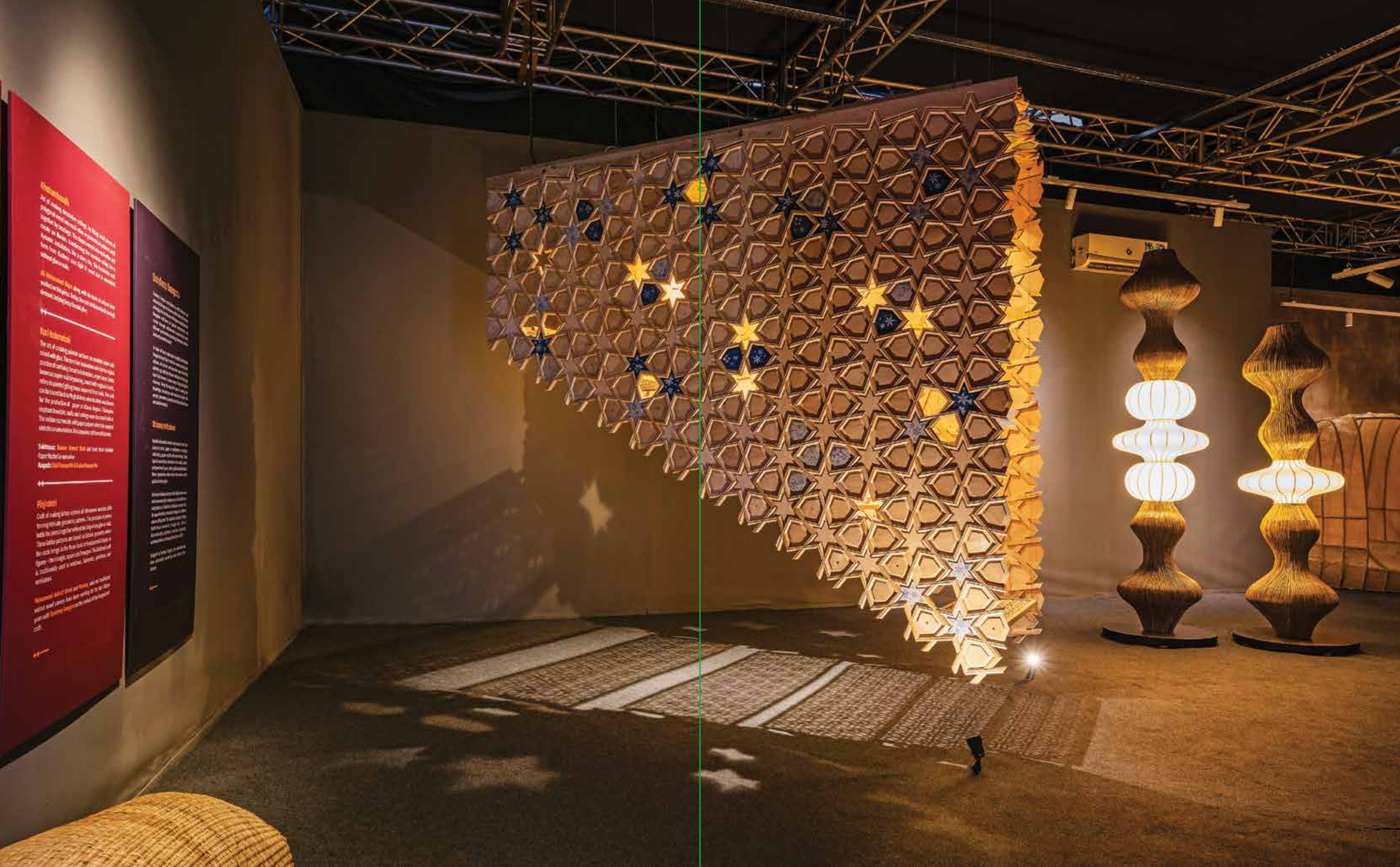
Curated by Anjana Somany

EXHIBITION DESIGN | Abhhay Narkar and Aparna Nambiar, Vertex Inc

ARTISANS / DESIGNERS

- WHIMSICAL CLAY ROOF | Manabodha Rana
- STAIRWAY TO KASHMIR | Sandeep Sangaru, Sangaru Design Studio
- GAIA - PILLARS OF LIGHT | Jenny Pinto, Oorjaa Design
- BASTAR DOORWAY | Nandlal Vishwakarma
- ATHANGUDI | Natraj, Sri Ganpathy Tiles, M.RM.RM Cultural Foundation
- CORNUCOPIA | ‘Furgonomics’ by Untitled Design Consultants (Joya Nandurdikar and Amrita Guha)
- ROOF OF THE MORUNG | Lanunuken and Martoba (Artist Coordinator: Sentila Yanger), Intach, Tribal Weave, Indian Chamber of Commerce (ICC)
- SAMANJASYA | Thumbimpressions (Milind Jhaveri, Manu Narendran, Nikhil Patel, Sankalpa)
- FRESCO TOTEMS | ‘Furgonomics’ by Untitled Design Consultants (Joya Nandurdikar and Amrita Guha)
- CLAY RELIEF | Sundari Bai
- TERRAZZO PEBBLES | Parman Designs LLP (Manuj Shukla, Designer/Founder)
- ANTHROPOMORPHIC PILLARS | The Wicker Story (Priyanka Narula)
- IMLI BENCH | The Wicker Story (Priyanka Narula)
- MARQUETRY DOORS | ‘Furgonomics’ by Untitled Design Consultants (Joya Nandurdikar and Amrita Guha)
- PAINTED WALLS OF SHEKHAWATI | Mohan Kumar Prajapat
- KERALA FRESCOES | Girish Kumar KP
- HAND PAINTED WALLPAPER | Jiyo!, Asian Heritage Foundation
- GOPURAM | Sahil & Sarthak
- KANAJA - THE STORY OF THREE GRANARIES | Made In Earth Collective

Some craft practices that once existed, some that are still practised, and a few on the verge of extinction: these space-making crafts have been an integral part of vernacular-building processes in India. Look closely and each one has a story of its own—stories of shared histories and innovation. Srijan, as an exhibition space, is an attempt to look at these practices with a new eye, while keeping the tradition alive by giving them applications in modern contexts so as to enable a reimagining of Indian crafts.



Chandelier

Art of making chandeliers originates in the East and spread throughout the world. In the Middle East, chandeliers were made of metal and glass. In the West, they were made of wood and glass. The chandeliers in the gallery are made of wood and glass. They are illuminated from within, creating a warm, golden light.

Art of Islamic Calligraphy

The art of writing in Arabic script is a highly developed and refined art form. It is used in a variety of contexts, including religious, literary, and decorative. The calligraphers in the gallery are masters of this art, creating beautiful and meaningful works.

Exhibition: Islamic Art and Architecture
Location: The Islamic Museum, Cairo, Egypt

History

Calligraphy is a form of art that has been practiced for thousands of years. It is a highly developed and refined art form. The calligraphers in the gallery are masters of this art, creating beautiful and meaningful works.

Exhibition: Islamic Art and Architecture
Location: The Islamic Museum, Cairo, Egypt

Islamic Art

Islamic art is a form of art that has been practiced for thousands of years. It is a highly developed and refined art form. The calligraphers in the gallery are masters of this art, creating beautiful and meaningful works.

Calligraphy

Calligraphy is a form of art that has been practiced for thousands of years. It is a highly developed and refined art form. The calligraphers in the gallery are masters of this art, creating beautiful and meaningful works.



Multi-Level Parking

On The Move



Curated by Mayuri Upadhya

SUPPORTED BY Schweppes India

CONCEPT | Mayuri Upadhya

DIRECTOR OF CHOREOGRAPHY | Velu Kumar

CHOREOGRAPHERS | Badsha, Cyclone, Divya, Zuboo

PROJECT HEAD | Neiha Jaiswar

LIGHTS DESIGN AND EXECUTION | Rahul Joglekar

DANCERS | Ibrahim Badusha Vallarasu, Swaroop Kishen S, Johanna Antonia Rodrigues, Subramani Palani, Murali G, Srilakshmi MD, Velu Kumar S, Nikhil Thamke, Shobin Vijayan, Himanshi, Divya Easwaran, Arjun, Vinay S, Suryadharshan B, Suraj, Jaquiline C, R Harshitha, Shubhankar Das, Prachi Dadwal, Naveen Charles Isaac

MC | Vineeth

DJ | Praveen

‘On the Move’ is a celebration of the ethos of street dancing. For this performance, Hip-Hop, popping and locking, waacking, break, krump, b-boying and contouring are styles that will come together in a cypher accompanied by a beat boxer and a DJ. The third floor of a multi-level car park is chosen as the location, in an attempt to draw the audience into a more unique and intimate experience.





Santa Monica Jetty

River Raag



Curated by Bickram Ghosh

PERFORMANCES

- Shakir Khan (Sitar) accompanied by Unmesh Banerjee (Tabla)
- Sandip Chatterjee (Santoor) accompanied by Unmesh Banerjee (Tabla)
- Abhisek Mallick (Sitar) accompanied by Unmesh Banerjee (Tabla)
- Pratik Shrivastava (Sarod) accompanied by Unmesh Banerjee (Tabla)
- Nandini Shankar (Violin) accompanied by Mayank Bedekar (Tabla)
- Shadaj Godkhindi (Flute) accompanied by Mayank Bedekar (Tabla)
- Sudha Raghuraman (Carnatic Vocal) accompanied by G. Raghuraman (Flute) and M.V. Chandershekar (Mridangam)
- Indrayudhh Majumder (Sarod) accompanied by Ishaan Ghosh (Tabla)
- Shaoni Mojumdar (Vocal-Thumri) accompanied by Raya Korgaonkar (Harmonium) and Abir Mukherjee (Tabla)

MC | Sachin Chatte

Conceptualised and curated by Shubha Mudgal in the early editions of the Festival, River Raag at Serendipity Arts Festival 2022 is a unique sunset cruise featuring classical performances curated by Bickram Ghosh. Departing from Santa Monica Jetty, audience members revel in the rays of the setting sun while the cool breeze blowing across the Mandovi river carries the notes of the artists and their jugalbandi.



Art Park

The Enchanted Grove



Project by Bookworm

WORKSHOPS & ACTIVITIES

- Make Your Own Tree Book with Sanika
- Clay Day with Nadia De Souza
- Traversing Through Mandovi and Zuari Rivers from Fishing Communities’ Perspectives with Mahadev Kukalkar and Roque Menezes
- Printing Patterns with Leticia Alvares
- Natural Dyeing with Leticia Alvares
- Enchanted Grove Through Play with Alia Sinha
- अनुभव आणि गोष्टीमधून शिक्षण (Learning Through Stories and Experiences) with Devidas Gaonkar
- Weaving Branches with Isa Hinojosa
- Paper Art with Isa Hinojosa
- Storytelling and Art by Sobita Kudtarkar and Pauras Narvekar
- Stitching Under the Banyan Tree with Eleanor Viegas and Girish Gujar
- Painting with Nature Colours with Ana Liza Rodrigues
- Paper Folding with Valentino Alvares Hinojosa
- Sketch Walk with Rhea
- Birds in Our Backyard with Rajiv D’Silva

Bookworm is a Children’s Library and space for creative learning based in Goa. The Enchanted Grove draws inspiration from the communally protected sacred groves of Goa, and through this space at the Festival, Bookworm hopes to rekindle and recover our relationship with the forest. The Enchanted Grove is an interactive creative space imagined for children (and children at heart!) to experience our forests with all their senses through various installations and workshops.

The Enchanted Grove houses a forest themed Library Corner, clay sculpture making sessions, theatre workshops, making of ‘tree books’, paper art, collaborative weaving using twigs and thread, sketch walks, painting with natural pigments, a sacred Banyan tree mural with a live stitching station, storytelling sessions and drum circles, printmaking and dyeing sessions with natural pigments.

B-side

FACILITATOR | VRIDIAN

JURY | Shilpi Gupta, Madhav Shorey Gaurav Malakar, Zainab Wani

WORKSHOP PARTICIPANTS (OCTOBER 2022) | Suture, Mxneral, ezkape, Ashna Malik, Aftertouch, Vinita Divgi, Khiz.zihk, Nikita Fernandes, Tenzin Gopal, Syeyl

LINE-UP AT SERENDIPITY ARTS FESTIVAL 2022 | Aftertouch, The Fully Automatic Model x Kaleekarma (Live) [Supported by boxout.fm], Sandunes, Ashna Malik, Stefan Kaye, Anushka, ezkape, Zequenx, Jay Pei (Live), Suture, Girls Night Out, OX7GEN, Khiz.zihk, Deep Brown, VRIDIAN

B-side is an initiative by Serendipity Arts centred around independent music and cultural currents stemming from contemporary music practices. The programme strives to spark conversation in music production, DJ-ing, research, performances, educational modules, music business and collaborative sonic explorations focused on emerging acts around South Asia. The programme kicked off with a workshop in DJ mixing in October in Goa. Some of the participants from the workshop played along with established DJs from the country at the Festival.



Music in the Park



Curated by Shyamant Behal

PERFORMERS | Joanne Fernandes (Vijay Xavier and Clifford Sequeira)
The Everyday People/ Kristian Bent (Kristian Bent, Steven D'Silva, Jobin George)
Smruti Jalpur (Smruti Jalpur, Karan Khosla, Deepak Narayanan, Siddharth Rajmohan, Akash Kumar)
Karan Khosla Quartet (Aki Spadaro, D. Wood, Aditya Dutta, Karan Khosla)
The Rum n Colas (Amanda Vaz, Jobin George, J Riley)
Still Waters (Lester Godinho, Jason Quadros, Daniella Rodrigues)
Jazzmatazz (Sreenath Sreenivasan, Swizel Costa, Risa Rodrigues, Clifton Sequeira)
Eunoia-Swing Jazz Bebop (Karim Ellaboudi, Shirish Malhotra, Jonathan Furtado, Judah Lobo)
Sambucada (Dhruv Athreye, Shirish Malhotra, Raul Sengupta, Karim Ellaboudi, Jonathan Furtado)
Hina Sarojini, Judah Lobo)

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

In curating 'Music in the Park,' the difficulty lay not only in building a theme but also in choosing among the outsize talent available, considering how integral music is to Goa's identity. While this series of concerts includes some original music, it focuses primarily on jazz, a genre with deep roots along the Konkan coastline.

Pneumatic Sound Field

Project by Edwin van der Heide

Supported by the Mondriaan Fund and The Embassy of the Kingdom of Netherlands

In the installation 'Pneumatic Sound Field' a continuum is created between rhythmical perception of sound, spatial perception of sound and the perception of pitch. A horizontal plane of pneumatic valves is used to produce wind, pressure and sound. The result is a breathing sound environment above the audience. This project was originally included as part of Sneha Khanwalkar's curation 'Sound Interventions', with a spillover to take place at Serendipity Arts Festival 2020 which was postponed due to the global pandemic.





Sound Garden

Project by Svaram Sound Experience

Space expresses itself through energy and atmosphere, through moving vibrations and frequencies, through sounds heard and unheard. Svaram explores and creates such soundspaces through conscious application, configuration and composition of sounds. The Sound Garden by Svaram is a project that invites the visitors into a specialized and dedicated environment by bringing together the need for recreation, easy learning and active participation through the creative component of exploratory and interactive musical play.

Mercado

The Green Community Market



Curated by Bhagyashree Patwardhan

PROJECT PARTNER | Paper Boat

FOOD | Dr. Malik's Farm, Vnya, Of the Wild; Tapti-Maati, GOAJARS Global Delicatessen

CLOTHES | NOtag; Siesta o'Clock; maayu, Good Karma Treasure Shop

JEWELLERY | studioMESA

HEALTH & BEAUTY | Jampa Creations

CERAMICS | TerraVida Goa

BOOKS & STATIONERY | The Dogears Bookshop; That Book Store

SOCIAL CAUSES | Maka Naka Plastic, zeroposro

ART CORNER | StudioPaddyfields

FOR KIDS | Other-Wise; SnS Creations

SOUND | Svaram Sound Experience

The Mercado at Serendipity Arts Festival is a curated marketplace showcasing small businesses originating from Goa, each of which has a strong belief system in sustainable practices. Over the last several years, Goa has developed as an incubator for entrepreneurs with a mindful and slow approach to life, work and products. These dreamers have built lovely and simple concepts that allow for enriching engagement. The Mercado is designed for you to engage with these small brands, listen to their stories and immerse yourself in the experiences they create. From specially developed clay for pizza pans and ovens, to hand painted ceramics, small batch shirts and local produce to handmade books, beauty secrets based in Ayurveda to a self-help group working with local women to make affordable cloth shopping bags, you can experience it all.



GOAJARS
Global
Dedicatessen

That Book Store

Goa's only curated store of preloved and subsidised books.

@that_book_store

Let's read a storybook
about the world we live in

It's a story about a boy who
loves to read and his friends who
don't. They go on an adventure
to find a book that everyone can
read and love.

Read more
chapter...



The Arena

Nagalli Hills Ground

Sari

The Unstitched

Daksha Sheth Dance Company, Asima Ensemble, and the Sari School

MUSIC, DESIGN & DIRECTION | Devissaro

CHOREOGRAPHY | Daksha Sheth

SARI STYLING | Rta Kapur Chisthi

DANCERS | Daksha Sheth, Isha Sharvani, Remesh Ram, Ratheesh Rajendran, Nenita Praveen, Priya Kumar, Meenakshi M S, Anamika B, Prathyuksha, Priya S, Arun A, Priyadarsh

'Sari: The Unstitched' is a celebration of all that goes into the creation of this unique garment that remains in constant play with the body, both in stillness and in movement. This show was conceived to rekindle the lost playfulness and individuality of the sari.



18 Days, Dusk of an Era!

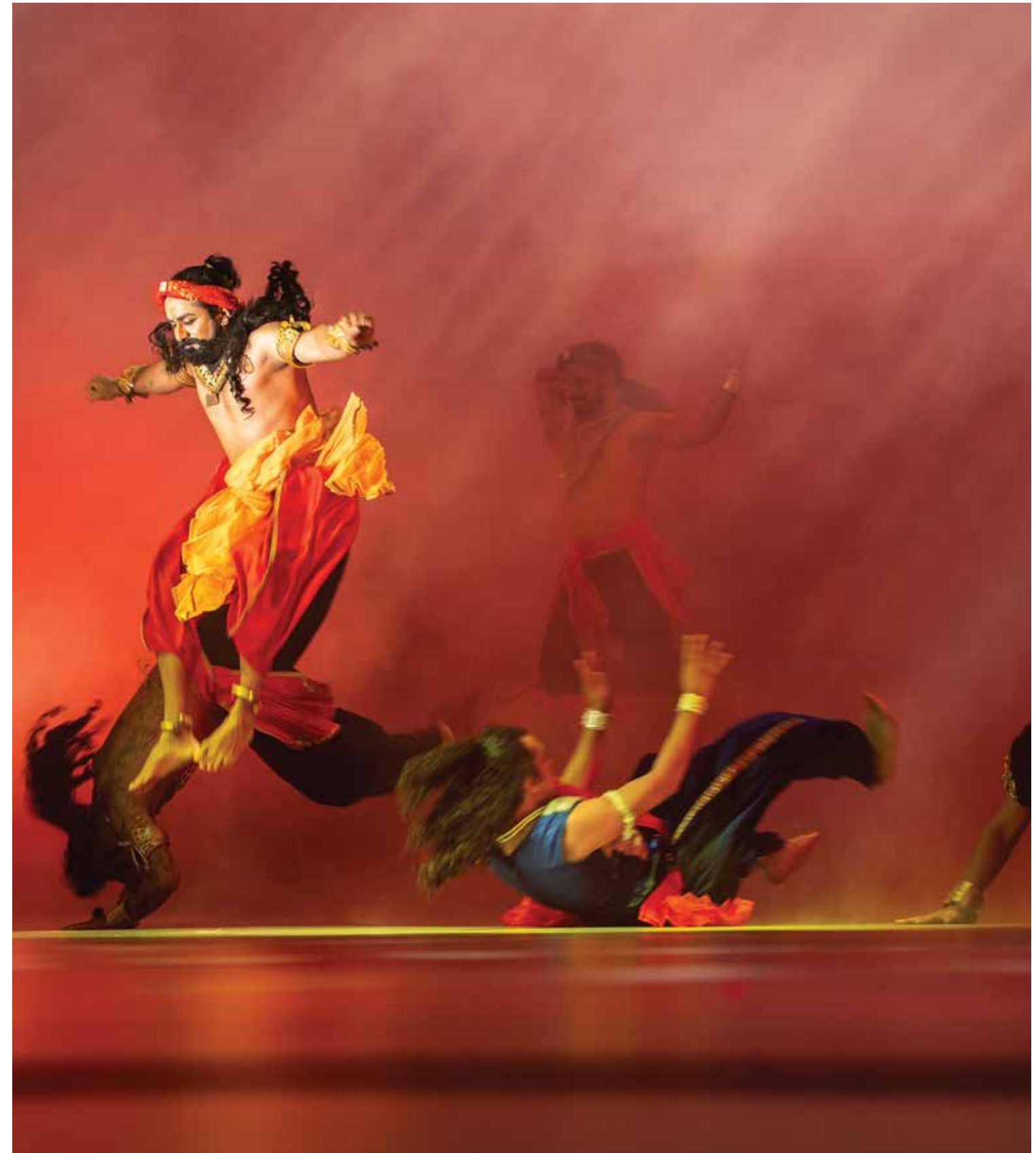
Curated by Mayuri Upadhya

DIRECTORS & PRODUCERS | Bharat R Prabhath, Sharat R Prabhath

MUSIC & SCRIPT | Sharat R Prabhath

PRODUCED BY Prabhat Arts International

This novel dance musical, a labour of love brought to you by more than 50 exceptional artists and technicians, is based on the 18 days' Kurukshetra war in the Mahabharata. Featuring breath-taking visual effects ranging from aerial techniques to magic and levitation, this work captures the heart and soul of Vyasa's poesis. From the makers of several trendsetting dance productions, this compelling ballet explores all the key events of the war while concocting a heady stylistic mixture of Kathak, Bharatanatyam, Kalari Payattu, Yakshagana and other forms.





Vistar



Curated by Mayuri Upadhya

CHOREOGRAPHER | Madhavi Mudgal

MUSIC COMPOSITION | Madhup Mudgal

LIGHT DESIGNER | Gyandev Singh

DANCERS | Sudha Mukopadhya, Shalakha Rai, Shobha Bhisht, Deeepika Bhisht, Chikirsha Mohanty, Ishita Mohanty, Akankshya Padhi, Ketaki Pasricha, Arnaaz Zamaan, Anaghashree Parvati

‘Vistar’ offers an experience of the traditional form of Odissi with a contemporary sensibility. It explores the possibilities that come to life when weaving the major strands of classical music, poetry and rhythm with modern stagecraft, lighting and multimedia. This piece is a rich tapestry woven out of four pieces. While one highlights movement patterns to explore spatial possibilities, the others explore the poetics of rasanubhuti, illuminate aural designs arisen from movement, and focus on the architectonics unique to each musical genre.

‘Vistar’ is presented in close collaboration with lighting designer and visual artist Gyandev Singh such that the physical movements that are constitutive of the performance are compounded by lighting and projection which dextrously visualise abstract concepts of musical structure and spatial geometry, yielding a layered experience for the audience.



Rumiyana



Curated by Geeta Chandran

DIRECTOR | Dadi Pudumjee

GROUP | Ishara Puppet Theatre

ARTISTS | Dadi Dorab Pudumjee, Mohit Mukherjee, T. Joshua Chin, Pawan Waghmare, Shamsul, Umang Gupta, Sheel, Kumari Yadav, Narayan Sharma, Shaaz Ahmed, Vivek Kumar

MUSIC | Sandeep Pillai

ANIMATION | Shaaz Ahmed

‘Rumiyana’ is a musical puppet theatre performance based on the works of the great Sufi mystic, poet, and philosopher Mevlana Jalaluddin Rumi, whose influence transcends all conceivable borders and unites people across categories of race, nationality, and gender. The Masnavi never gets old—indeed, its tales of love shine with renewed vigour each time we visit the poem. This production synergises puppets, actors, and dancers, to create a multimedia performance with music, animations, and digital projections. Using the metaphors of soul, body, and shadow, the performance explores the idea of the true self in consonance with the concepts of pluralism and the unity of all existence as One. Enacted by two artists essaying the roles of master and student, with the student being in present-day attire and the master evoking the Sufi saint Shams, the show celebrates love, unity, harmony, and diversity, safe in the knowledge that there are as many paths to the divine as there are seekers.

Game of Dice



Curated by Geeta Chandran

SUPPORTED BY Schweppes India

CHOREOGRAPHER | Santosh Kumar Nair, Sadhya Group - a unit of performing arts

PERFORMERS | Santosh Kumar Nair, Nalini Sharma, Neha Sharma, Sahul Bhatia, Pankaj Singh, Sudhir Kumar, Himesh Parcha, Shree Ram Sankhla, Sushant Nair, Sumit Kumar, Dinesh Bali

LIGHT DESIGNER | Milind Srivastava

‘Game of Dice’ is a dance production bringing an inventive style of art to the audience. The production draws from Kathakali, with its rigorous, dramatic and vibrant outlook; Chhau, with its high energy, control, and spirit akin to that of the martial arts; and Contemporary dance with its creativity and experimentation. The elements are brought together through the medium of a famous episode from the Mahabharata, the Game of Dice, which has a fantastic breadth of vision, a riveting plot, a compelling dramatic structure, a cast of complex but real characters, and wisdom that remains relevant for the moral dilemmas of our own age.



Spotlight

Indie & Folk Music Showcase



Curated by Ehsaan Noorani

PERFORMERS | Tetseo Sisters, Rudy Wallang & The Family Band, Takar Nabam, Avora Records, Trance Effect, Abdon Mech

A selection of the best of the music scene from across the North-Eastern states with genres spanning pop, rock, folk and blues. The showcase features Avora Records, Trance Effect, Tetseo Sisters, Rudy Wallang & The Family Band, Takar Nabam and Abdon Mech.

Takar Nabam

ARTISTS | Takar Nabam (Vocals/Guitar); Rahul Rai (Bass Aman Kumar (Drums); Vatsal Bakhda (Keyboard)

SOUND ENGINEER | Nayan Jyoti Saud

Takar Nabam is a singer songwriter from India’s Arunachal Pradesh region bordering Tibet who infuses mellow alt rock with hints of Himalayan folk music influences from North East India to create a soulful concoction of liberating grooves, jazzy riffs and dreamy vocals.



Avora Records

ARTISTS | Stephen Rualzakhuma Hnamte (Vocalist), Lalkhawsiamia (Guitarist), Lalremruata Renthlei (Guitarist), Lalsangzuala Ralte (Drummer) and H Lalchhuankima (Bassist)

Avora Records is an Indian indie rock band from Aizawl, Mizoram formed in 2012.



Tetseo Sisters

ARTISTS | Mutsevelu Tetseo (Vocals), Kuvelu Tetseo (Vocals), Alune Tetseo (Vocals), Mhaseve Kevesho Tetseo

Tetseo Sisters are a quartet of sisters from Nagaland. They are devoted to the art and tradition of the vocal folk music of the state. They sing in Chokri, the dialect of the region around Phek.





Rudy Wallang & The Family Band

ARTISTS | Rudolph Wallang (Vocals & Guitar), Leon Wallang (Bass), Vincent Tariang (Drums), Dameshuwa Suting (Keyboards), Zediah Hynniewta (Guitar & Vocals), Elaine Wallang (Vocals & Percussions), Andrea Tariang (Vocals & Guitar)

Rudy Wallang & The Family Band are an act from Meghalaya, brings together the best of blues, reggae, rock, folk and funk with this illustrious musical family comprising Rudy and his sons and daughters.

Trance Effect

ARTISTS | Iuli Yeptho (Vocals), Sosang Lkr (Drums), Tako Chang (Guitar), Tem-sujungba Jamir (Guitar) and Imnamaong Imchen (Bass Guitar)

SOUND ENGINEER | Nayan Jyoti Saud

Trance Effect is an independent pop-rock band from Dimapur, Nagaland, formed in 2017.



Percussion Kings



Curated by Bickram Ghosh

ARTISTS | A. Shivamani (Percussion), Bickram Ghosh (Tabla & Body Percussion), V. Selvaganesh (Kanjira), Abhisek Mallick (Sitar), Anindo Bose (Keyboards)

SOUND ENGINEER | Nitin Joshi

Three powerhouses of the drumming world bring together the sounds of tabla, kanjira and percussion accompanied on sitar by Abhisek Mallick and Anindo Bose on keyboards in a dynamic and unmissable concert.

Sound of Fusion



Curated by Bickram Ghosh

ARTISTS | Taufiq Qureshi (Djembe), Rakesh Chaurasia (Flute), Purbayan Chatterjee (Sitar), Ojas Adhiya (Tabla), Pulak Sarkar (Keyboards)

SOUND ENGINEER | Nitin Joshi

LIGHT DESIGNER | Harshavardhan Pathak

An evening with a quintet bringing together melodies on flute and sitar with the rhythms of djembe and tabla. The performance seeks to blend the roots of classical traditions with the rise of modern music.

The World of Pancham

An R.D. Burman Tribute



Curated by Bickram Ghosh

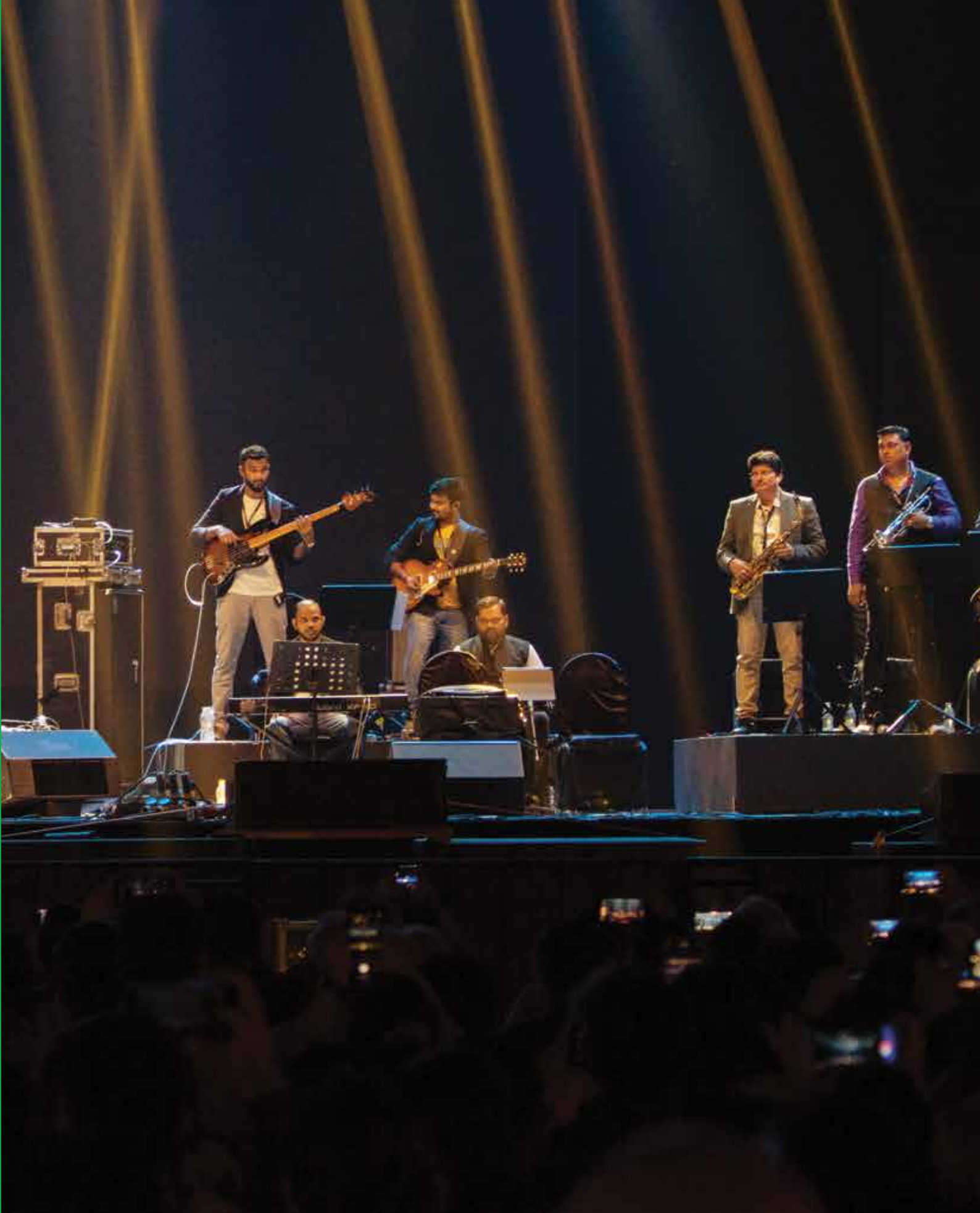
ARTISTS | Ronu Majumdar (Flute), Sunil Kaushik (Guitar), Kishore Sodha (Trumpet), & featuring The 5th Note (Anupam Ghatak, Rahul Naik, Rohan Nadkarni, Zameeruddin Sheikh, Sachin Savant, Samit Padnekar, Shashikant Bawlekar, Santosh Bhutal, Brijesh Shah, Sagar Temghare, Kiran Gaikwad, Nagesh Koli, Rahul Deo)

SOUND ENGINEER | Nitin Joshi

LIGHT DESIGNER | Harshavardhan Pathak

MC | Brahmanand S Siingh and Gaurav Sharma

A musical tribute in memory of the legendary and inimitable music director, R.D. Burman, affectionately known as Pancham da. From the 1960s to the 1990s, Pancham has composed musical scores for more than 300 films. The evening brings together a collection of songs and stories in the memory of the legend: The tribute includes songs ranging from Teesri Manzil to 1942 Love Story. The concert brings together snippets and archival footage from the National Film Award winning documentary *Pancham Unmixed: Mujhe Chalte Jaana Hai* (2008), directed by Brahmanand S Siingh.



Sufi-Folk Tales



Curated by Bickram Ghosh

ARTISTS | Kalpana Patowary (Folk Vocals); Parwati Kumari (Sufi Vocals); Arun Kumar (Drums); Abhisek Mallick (Sitar); Pulak Sarkar (Keyboards); Sankha Chatterjee & Prasenjit Das (Dhol), Dhiman Bhattacharya (Percussion)

SOUND ENGINEER | Nitin Joshi

LIGHT DESIGNER | Harshavardhan Pathak

Two dynamic vocalists come together for the first time. Kalpana Patowary and Parwati Kumari bring their respective genres of folk and Sufi qawwali for a memorable evening.



**SERENDIPITY
ARTS
FESTIVAL**
GOA | 15-23 DEC '22



Serendipity Soundscapes//Dil ki Baatein

Affairs of the Heart in Song



Curated by Aneesh Pradhan for Serendipity Arts Festival 2019

SINGER | Shubha Mudgal

MUSICIANS | Srijan Mahajan (Drums); Anil Chawla (Keyboards); Shashank Singhania (Flute); Sarthak Pahwa (Percussions); Gaurav Chintamani (Guitar); Harshit Misra (Bass)

SOUND ENGINEER | Nitin Joshi

LIGHT DESIGNER | Harshavardhan Pathak

ARTIST MANAGER & PRODUCTION | Nandu Nimbalkar

MUSIC ARRANGEMENT | Nikhil Malik and Srijan Mahajan

COMPOSITION | Aneesh Pradhan, Shubha Mudgal and Shantanu Moitra

LYRICS | Amir Khusrau, Gulzar, Praseen Joshi, Aalok Shrivastav, Shubha Mudgal

PRESENTER | Gopal Datt

Serendipity Soundscapes is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening, and 'Dil ki Baatein: Affairs of the Heart in Song' returns to Serendipity Arts Festival 2022! Expressions of many shades and layers of romance and love have found voice in classical Indian poetry and continue to form an integral part of folk song-texts. Thus, imagery from nature and intimate exchanges between lovers coexist with allusion to social and political situations that we find ourselves in. The selection of Hindi poems set to tune specially for this performance hopes to bring to the listener a variety of expressions of love that have found place in poetry.



Ta Dhom Project



PROJECT CURATED BY Indianuance

SUPPORTED BY Schweppes India

ARTISTS | Viveick Rajagopalan (Mridangam and Ableton Live), Kalaivanan Kannan (Artslord), Akash Pandey (MC Dehaati), Ganesh Sonkamble (MC Khoj), Sayar Mitra (Bass)

SOUND ENGINEER | Sigmund Quardos

Curated by Quasar Thakore Padamsee

The syllables “Ta” and “Dhom” symbolize the idea of two worlds, two ideas, and two cultures. Classical music and hip hop are representative of this very concept, and yet there is a harmony that lies hidden in this duality. The ‘Ta Dhom Project’ brings together Konnakol, a unique vocal percussion, derived from the sounds of the Mridangam, an instrument from the southern states of India, and the world of rap, creating a unique collaboration that respects each other’s cultural origins while creating an identity of its own.

Shunya



Curated by Mayuri Upadhya

PRESENTED BY Ashley Lobo & Navdhara India Dance Theatre (NIDT)

DIRECTED & CHOREOGRAPHED BY Ashley Lobo

LIGHT DESIGNER | Sangeet Shrivastava

MUSIC COMPOSITION & LIVE VOCALS | Hiren Chate

SET & PROPS DESIGN | Anandita Chaturvedi

COSTUME DESIGN | Pramod Bhangе

MANAGER & PRODUCTION HEAD | Naren Lalwani

DANCERS | Veronica Jose Pallathil, Sonakshi Amitabh, Vasundhara Negi, Simonelle Roshni Devitre, Karanvir Bhatia, Arushi Nigam, Sruthi Vasudevan, Aparajita Chaudhuri, Akanksha Pandey

BACKSTAGE & PRODUCTION ASSISTANTS | Ankita Singhania, Isha Mitra

‘Shunya’ is a kaleidoscopic journey that starts with zero and takes the audience through the various stages of creation, existence and destruction only to come back to zero. With a strong focus on Mother Earth as a living being interwoven with personal stories, the piece will thread through the journey of the individual as well as the collective. Darkness and light, life and death, love and anger, pain and joy, war and peace, strong and weak, power and submission - all begin and end at zero. Everything is nothing and nothing is everything.

Tiranga

Conceived by Durga Jasraj

IN COLLABORATION WITH Pandit Jasraj Cultural Foundation

PRODUCERS | Durga Jasraj & Neeraj Jaitly

ANCHOR | Durga Jasraj

PERFORMERS | Sanjeev Abhyankar (Vocal), Shashank Subramanyam (Flute), Devaki Pandit (Vocal), Bickram Ghosh (Tabla), V Selvaganesh (Kanjira), Ambi Subramaniam (Violin), Sunita Bhuyan (Violin), Ankita Joshi (Vocal)

SOUND ENGINEER | Nitin Joshi

‘Tiranga’ is a musical and poetic depiction of the Indian flag, its colours, its essence and the role it plays as a unifying force, giving a unique identity to the country in a global context. Marking 75 years of India’s independence, the flag and what it represents was created in the hopes of evoking feelings of pride, unity and belonging. The line-up of musicians in this performance will bring to life an inspiring contemporary interpretation to each of the elements of the tricolour.



Ricky Kej Live

Curated by Bickram Ghosh

ARTISTS | Ricky Kej featuring IP Singh (vocals), Varijashree Venugopal (vocals and flute), Varshita Ramesh (vocals), Giridhar Udupa (ghatam and vocal percussion), Karthik Mani (drums), Siddhartha Belamannu (vocals), Deepak Bhatt (dhol)

TECH | Nishanth Ravindranathan

SOUND ENGINEER | Rajesh Nair

Ricky Kej is an internationally renowned music composer, environmentalist, professor and three-time Grammy Award winner. Having dedicated his life and music towards creating environmental consciousness, Ricky Kej’s acclaimed high energy live concerts are an immersive audiovisual and thought-provoking experience that leaves audiences with a greater appreciation for our planet.



Serendipity Arts Festival Finale Featuring Amit Trivedi



- LEAD ARTIST** | Amit Trivedi
- CO-SINGERS** | Arun Kamath, Devendra Pal, Yashita Sharma, Meghna Mishra
- ELECTRIC GUITAR** | Kush Ketan Upadhyay
- ACOUSTIC GUITAR** | Rhythm Shaw
- BASSIST** | Nathan Thomas
- DRUMMER** | Vinayak Pol
- KEYBOARDS** | Beven Fonseca
- SAXOPHONE** | Duryodhana Inapukurti Rao
- DHOL** | Hanif Dafrani, Kasam Langa
- PERCUSSION** | Krishna Kishor
- ESRAJ** | Arshad Khan
- SOUND ENGINEER** | Fali Damania, Anshuman Mishra
- LIGHT ENGINEER** | Nitesh Kadam
- VISUAL ENGINEER** | Utkarsh Agrawal
- PRODUCTION MANAGER** | Sunny Shigwan

Amit Trivedi live on the closing night of the Festival!





Across Panjim_

The Island That Never Gets Flooded



Serendipity Arts Public Art Grant 2022

ARTISTS | Amche Mollem, Diptej Vernekar, Julien Segard, Nityan Unnikrishnan, Salil Chaturvedi, Tinu Verghis

JURY | Prajakta Potnis, Thukral & Tagra, Vishal K Dar

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

For the Public Art Grant 2022, titled 'The Island That Never Gets Flooded', Serendipity Arts invited nominations for artists based in Goa to create new interventions and immersions using sites, localities and technology through interdisciplinary practices in the city of Panjim.

Places My Chair Likes to Go

SALIL CHATURVEDI

VENUE | Promenade

What happens when a wheelchair begins desiring? And what if it develops topophilia? Places My Chair Likes to Go is a photographic work that imagines such an eventuality of a desiring machine. Embedded in a variety of natural surroundings, the wheelchair takes on the form of an experiencing entity and acquires the naturalness of its surroundings; over this series, it becomes something that is almost expected in a landscape. The work raises several questions and brings together strands from politics, ecology, desire and being, asking viewers to undertake the journey of a becoming-wheelchair.





The Art Kitchen

TINU VERGHIS

VENUE | Art Park

Food is a gateway for defining culture. In traditional Indian culture, food was eaten as a form of worship. A portion of the food from the plate was offered to the gods before consumption. Using the hands to eat, with the 5 fingers touching each other, is a Yogic mudra called Samana mudra, which also activates the production of digestive juices in the stomach. Much of this traditional knowledge is disappearing with the passage of time. Tinu is interested in using the production and consumption of food as an approachable way to activate our social imagination and to redefine the way we consume food, inspiring people to inhabit the world in a better way.

POT-PAINTING & RICE-PLANTING WORKSHOP

A workshop involving a competition for children to plant saplings in their painted pots and upload the photo of their flowered rice plant and a painting of the same on Instagram.

COMMUNITY-COOKING WORKSHOP

A workshop inviting people to powder the rice in the Dantem (grinding stone) and to make the sanna with Tinu—to mix the flour, add yeast, raise it, steam it.

In Praise of Shadows

JULIEN SEGARD

EDITING | Tanmay Kulkarni

SOUND | Hemant Sree Kumar, National Animal

CAMERA | Julien Segard, Siddharth Moulik

DRONE FOOTAGE | Akash Madhukar Fulari

ASSISTANT | Divyesh Undaviya

Special thanks to Kapil Das, Tenzing Dakpa and Asim Waqif

VENUE | Riverfront promenade

In Praise of Shadows is a two-channel video installation that has been shot entirely at night over a period of 3 months across Panaji, Old Goa and Mapusa. The narrative, emerging out of nights spent roaming on the edges of a territory, examines the legacies of power, religion, violence, and resilience through the relics of ancient and modern history, probing the logic that encapsulates time. Two large projections extend on two walls to build an immersive experience mixing sound samples and images. The alternation of irradant screens and sudden darkness, stark sounds and heavy silence, breaks the narrative into fragments where the glimpse of a broken world of ruins (abandoned objects, skeletons of collapsed billboards, vacant spaces) coexists with recently built infrastructure like an omen of the latter’s fate. Raw footage, an unwoven succession of images, evoking a constant tension and traces of the imperceptible.





Joining the Dots: A Spectator Sport

PROJECT BY Nityan Unnikrishnan in collaboration with Rukminee Guha Thakurta

VENUE | Post Office Museum, INOX Parking, Promenade, MLP Terrace

We stand here, in what might have been one of the world's great city centres, inundated with images, information and promises of a 'better' tomorrow. We may not know it but we are in fact adrift in a sea of seductive myths and casuistic mythologies, clutching at words like progress, development, wealth... Then there are those who aren't able to swim; are struggling to keep head above water. Referencing them in particular, this work suggests a few parts of the hole – ideas that are 'central' to the world order, ideas that are uncaring of edges and margins. These inflated, bloated blobs of synthetic material, spread across Panjim, speak for themselves, between themselves and to the viewer.

Please note: These balloons are not works of protest art. They are definitely not advertisements. They are just balloons full of hot air.



Incarnation Park: An Outdoor Gym

DIPTEJ VERNEKAR

In Collaboration with
Nageshi Youth Club, Nageshi, Ponda, Goa; Shree Ganaraj Bal Kala Mandal, Kundaim, Goa; Bal Gopal Kala Sanskrutik Mandal, Ribandar, Goa; Mahalaxmi Nagrik Samitee, Bhandora, Ponda, Goa; Team 45, Kumbharjua, Goa; Sudin S. Kurpaskar, Nageshi, Ponda, Goa; Uday S. Tilve, Ponda, Goa

VENUE | Promenade

Diptej grew up in the small village of Kumbhajua, Goa, known for various moving artforms in the style of tableaux, like moving Narkasur idols, Chitrarath (part of the Shigmotsav parade), and Chitras (paper sculptures) that are part of Ganesh Chaturthi and Sangodotsav celebrations. This installation subverts the gendered nature of the process of moving these artifacts by making it accessible to the general public, as an outdoor gym of incarnations. Through this intervention, the artist hopes to illustrate the idea of an outdoor gym as the cultivator of an urban ethos and as a mechanism to open up access to various living craft traditions and the local technologies behind them.

Incarnation Park is a collaboration between local artists with whom Diptej has worked for years, and art students who hail from these communities and work with these skill sets. Most of the elements that went into the construction of this mechanical intervention, are borrowed from different localities and developed in collaboration with local innovators from a Nagrik Samitee.

The Case
Of The
Missing
Species

3 DESTRUCTIVE PROJECTS
1 IRREPLACEABLE FOREST



INDIAN GAUR
Bos gaurus

This white-socked giant is the largest bovine in the world. Despite its massive size and position as Goa's state animal, it was left out of the highway EIA. It is afforded the highest level of protection in India, the same as that of the tiger.



The Case of the Missing Species

AMCHE MOLLEM

TEAM AMCHE MOLLEM | Deepti, Nishant Saldanha, Svabhu Kohli, Trisha Dias Sabir

VENUE | Municipal gardens (Jardim Garcia de Orta)

The Amche Mollem citizen's movement has been driven by citizen action since 2020, positioning art and culture right alongside scientific and legal strategies. A collective dream, it focusses on protecting the integrity of the 150-million-year-old Western Ghats from three destructive mega infrastructure projects. The Case of the Missing Species is an interactive public art installation that stems from absent science-based facts that are used to make decisions detrimental to Goa's future. It brings large scale sculptural depictions of these majestic, ethereal creatures that were omitted from the EIAs, to the heart of Goa's capital city. Through the act of sharing and collaboration, this installation is completed over the duration of the festival by citizens and visitors alike. Together we unravel the fraught hidden world of these beings and our own relationship to their survival.

Floating Gardens



Project by Vishal Rawlley

VENUE | St. Inez Creek

The St. Inez Creek, a vital part of Panjim's water drainage system, is undergoing a massive transformation. To help restore this precious estuarine ecosystem, a series of 'Floating Gardens' is proposed along its length. This would help in revitalising the local biodiversity by providing an anchorage and a shelter for the indigenous flora and fauna. These Floating Gardens are part science experiment in creating regenerative habitats and part artistic endeavour in creating objects of aesthetic and natural beauty.

FLOATING GARDENS WORKSHOP

In this three-day workshop, participants get a hands-on experience in building 'floating gardens' - the structure, mechanism and the choice of plants that make it work.

Eco Walks



Curated by Vishal Rawlley

Mangrove Walk (Ribandar Saltpans) | Led by Tallulah D'Silva, architect, environment educator

Panjim Municipal Garden (Garcia de Orta) | Led by Viola Rodrigues, scientist, naturalist

Avenue trees of Panjim (Dr. FL Gomes Garden) | Led by Miguel Braganza, eminent horticulturist

Jogger's Park (Altinho) | Led by Arti Das, journalist, tree lover

Art Park (Campal) | Led by Arti Das, journalist, tree lover

Medicinal Plants (Miramar Circle) | Led by Dr Maryanne Lobo, expert in medicinal plants and wild edibles

Beach Forest (Miramar) | Led by Tallulah D'Silva, architect, environment educator

The Eco Walks, centred around Panjim city, showcase the various ecological hotspots in the city - city gardens, municipal parks, urban forests, beach vegetation and mangroves. The various treasures contained herein are revealed by eminent experts from the perspective of ecology, history, culture, health and aesthetics.

The walks are curated as an interactive experience, participants are given scrap books and art materials. Visitors return with a book full of sketches, annotations, leaf pressings, bark impressions and beautiful memories.

Time Repeats



Project by Daku

VENUE | Post Office Museum, Old GMC Complex, Promenade

Time Repeats is an ongoing experimental public art project by Daku as an exploration of how history repeats itself. The project is based on the belief of repeating patterns of time in our history, sparked by the realisation that the world was facing the same situation during the COVID-19 pandemic as it did with the Spanish flu 100 years ago, with similar scenes being repeated exactly a century later.

A series of large-scale typographic light installations will be placed at 3 strategic locations across the city, visible at day and night. The installations also reflect Daku's own experience of living in Goa and seeing how the state's history is constantly being rewritten and forgotten.

*The sea of time keeps
our memories in
the depths of its heart*



Ami Sogli Ek (We Are One)

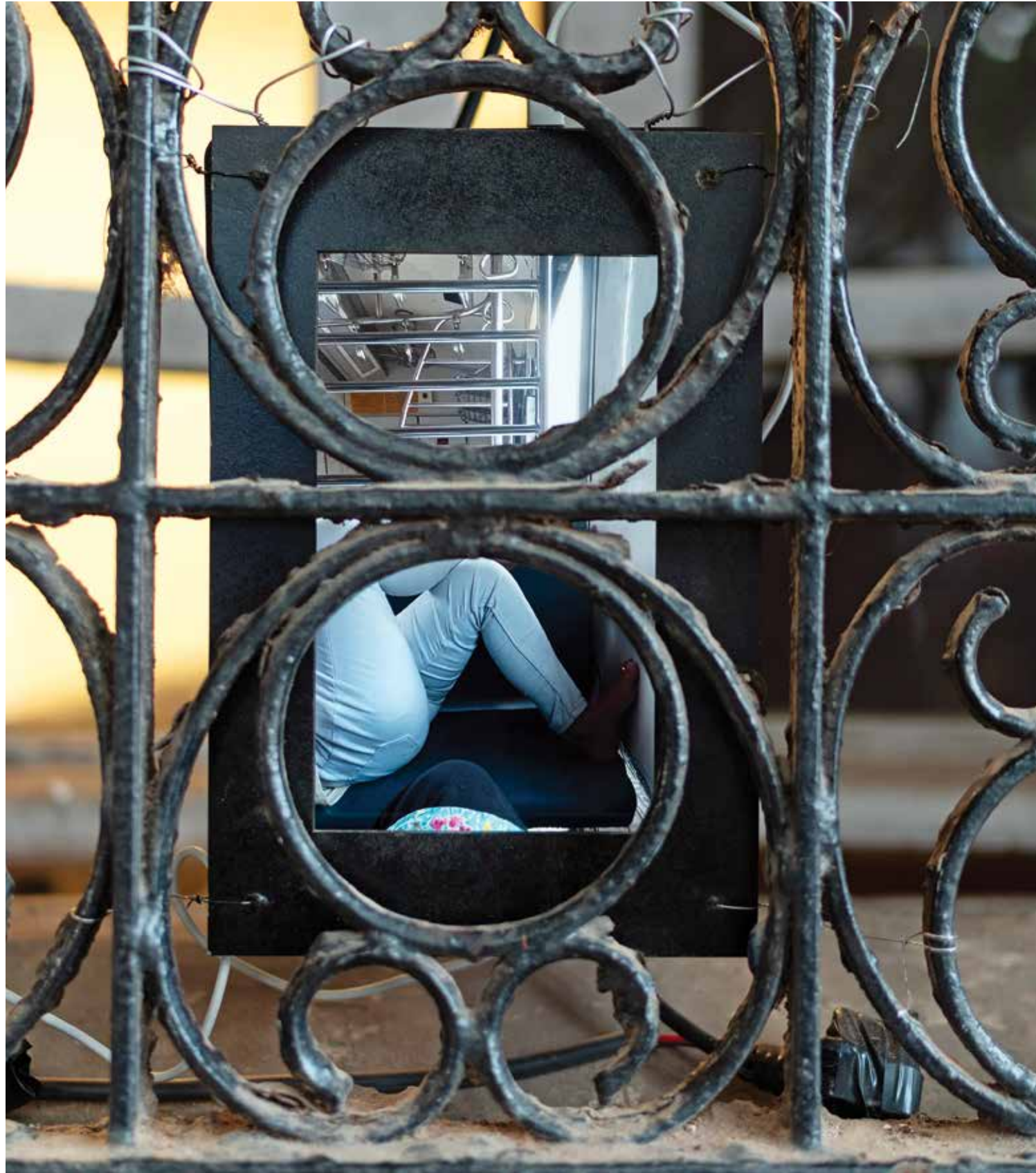
ARTIST | 1str0ke

MURAL ARTWORK AT DON BOSCO SCHOOL COMMISSIONED BY
SERENDIPITY ARTS FOUNDATION

PHOTOGRAPH BY 1str0ke



Andar Baahar



Curated by Harkat Studios

LEAD CURATOR | Simran Ankolkar

CURATORIAL TEAM | Oishee Nandy, Simar Gill, Sheba Alexander, Karan Talwar

VENUES | Old GMC Complex, Excise Building and other festival venues across Panjim

Imagine a woman sleeping in the grass – comfortable, at leisure, not stared at – a dream. Covers of shade, a bench amidst concrete and (a semblance of) safety, sometimes make public spaces feel inclusive. They feel like yours, to take up and look at. But in a social climate where unspoken hostilities become public norms, several communities aren't free to occupy space in the same way. Design, proportion, gender, patriarchy, caste and class are all things to look at, to measure, to discern.

'Andar Baahar' is programmed by Harkat Studios. Through a curated selection of films screened in public spaces, a filmic installation called 'Is Hostility Ko Main Kya Naam Doon?', an analog "expanded cinema" performance called 'Ladies Log' and workshops at the GMC, Harkat loiters through audio-visual mediums, activating and claiming the spaces we occupy.



FIELD NOTES: IMAGE-MAKING THROUGH PUBLIC SPACES

A 35mm photo workshop

FACILITATED BY Harkat Studios

This 35mm photo workshop gives participants the opportunity to learn the basics of shooting and developing 35mm black and white stills. In line with the curatorial *Andar Baahar*, the workshop begins with a photo walk, where participants set out each with a camera in hand, with the prompt to shoot the public spaces around them. Participants will later learn to develop their film rolls into positive film slides. On day 2 we will collectively compile a sequence of images, exploring the possibilities of a film made from still images with the help of a slide projector. The slide projection sequence will be played at a special screening during the festival.

IMPRESSIONS OF SPACE AND TIME

A 16mm contact-printing workshop

FACILITATED BY Richard Tuohy and Diana Tuohy, from nano lab, Australia

The workshop includes a communal walk, where participants spend time collecting fragments of spaces – leaves, wrappers, tickets, grass, flowers etc. Participants then learn how to make prints on 16mm film with the collected objects. The end result is a physical archive of our surroundings. Film sequences made in the workshop will be projected at a special screening during the festival.



Ladies Log

An analog expanded cinema film performance

PERFORMED BY | Namrata Sanghani, Tanya Dixit, Simran Ankolkar and Sheba Alexander

Women projectionists open windows to their lived experiences in public spaces. The performance involves multiple 16mm film projections along with other audio-visual interventions, all interacting with each other to form a larger picture. Clothes become screens and screens become clothes as we reflect on how women see and what we experience. The performance is an attempt to take up space, to claim an act that is conventionally male dominated, and to manifest our dreams.



Unnamed Building

Altinho

The Money Opera



Commissioned by Serendipity Arts Foundation for the Serendipity Arts Festival, 2022

CONCEPT & DIRECTION | Amitesh Grover

WRITER | Sarah Mariam

1ST ASSISTANT DIRECTOR | Sarthak Narula

2ND ASSISTANT DIRECTOR | Vishnupad Barve

SHOW PRODUCER & MANAGER | Tanvi Shah

SCENOGRAPHER | Asim Waqif

ASSISTANT SCENOGRAPHERS AND SET DESIGNERS | Garima Aggarwal Roy and Anindya Roy

COSTUME DESIGNER | Gurpreet Kaur Sidhu

LIGHT DESIGNER | Vikrant Thakar

SOUND DESIGNER | Akash Sharma

ENSEMBLE MUSIC COMPOSER | Riddhiman Dutta

PRODUCTION DESIGN ASSISTANT | Asavari Gurav

PRODUCTION ASSISTANT | Shravan Naik

LIGHT OPERATOR | Omkar Hajare

SOUND ENGINEER | Amir Noronha

SOUND TECHNICIAN | Ravi Jadhav

SHOW PHOTOGRAPHER | Radhika Agarwal

GRAPHIC DESIGNER | Chandan Crasta

PERFORMERS | Akanksha Devaprakash, Shivpranav Damodar Alavani, Sumali Khaniwale, Manoj Thapar, Snehal-ata Tagde, Silpi Dutta, Jitu Rabha, Suvrat Joshi, Riddhiman Dutta, Mamata Verlekar, Pradeep Sarmokadam, Anish Albuquerque, Raghunath Krishna Chari, Vishnupad Barve, Padmashree Josalkar

ORIGINAL CONTENT | Shivpranav Damodar Alavani, Dr. Aninda Mazumdar (Oceanographer), Anish Albuquerque (Financial Advisor), Mamata Deepak Verlekar (Poet), Dr. Pradip Sarmokadam (Ecologist)

ORIGINAL ARTWORK | Portraits by Asavari Gurav

Commissioned by Serendipity Arts Foundation, Amitesh Grover's "The Money Opera" is an immersive theatre production created as a site-specific project. Housed in a 5-storey abandoned building, it contains songs and stories of ambition, guilt, fear, desire, love, community, and many others that reveal the nature of contemporary society — what it keeps hidden, oppressed, and buried. In this unnamed building, you meet an oracle, a mourner, a salesman, a dreamer, a thief, a divine child, a rebel, a broker, and several others, who hammer at society's facade and tell us about the extent to which they go to survive in or fight against the system — how money breaks them or makes them, forsakes or awakens them. The Money Opera is an experimental production where audiences enter a building and spend time with characters (played by actors and real-life professionals) in a dystopic universe. Like the free-market economy, this is free-wheeling theatre, where the audience chooses what they watch, how they watch, but are in little control of what occurs inside the building!









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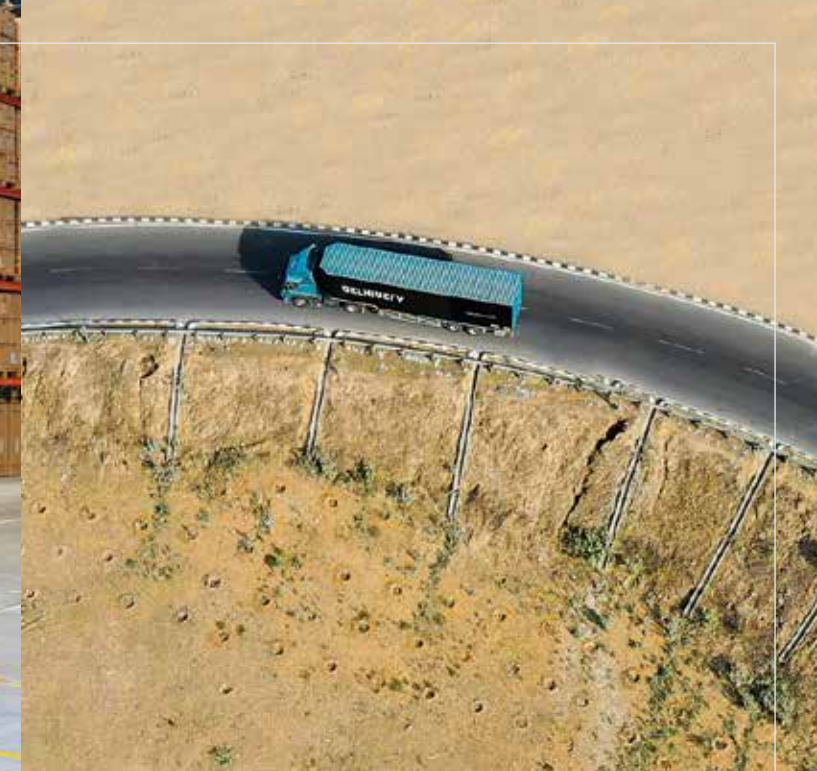
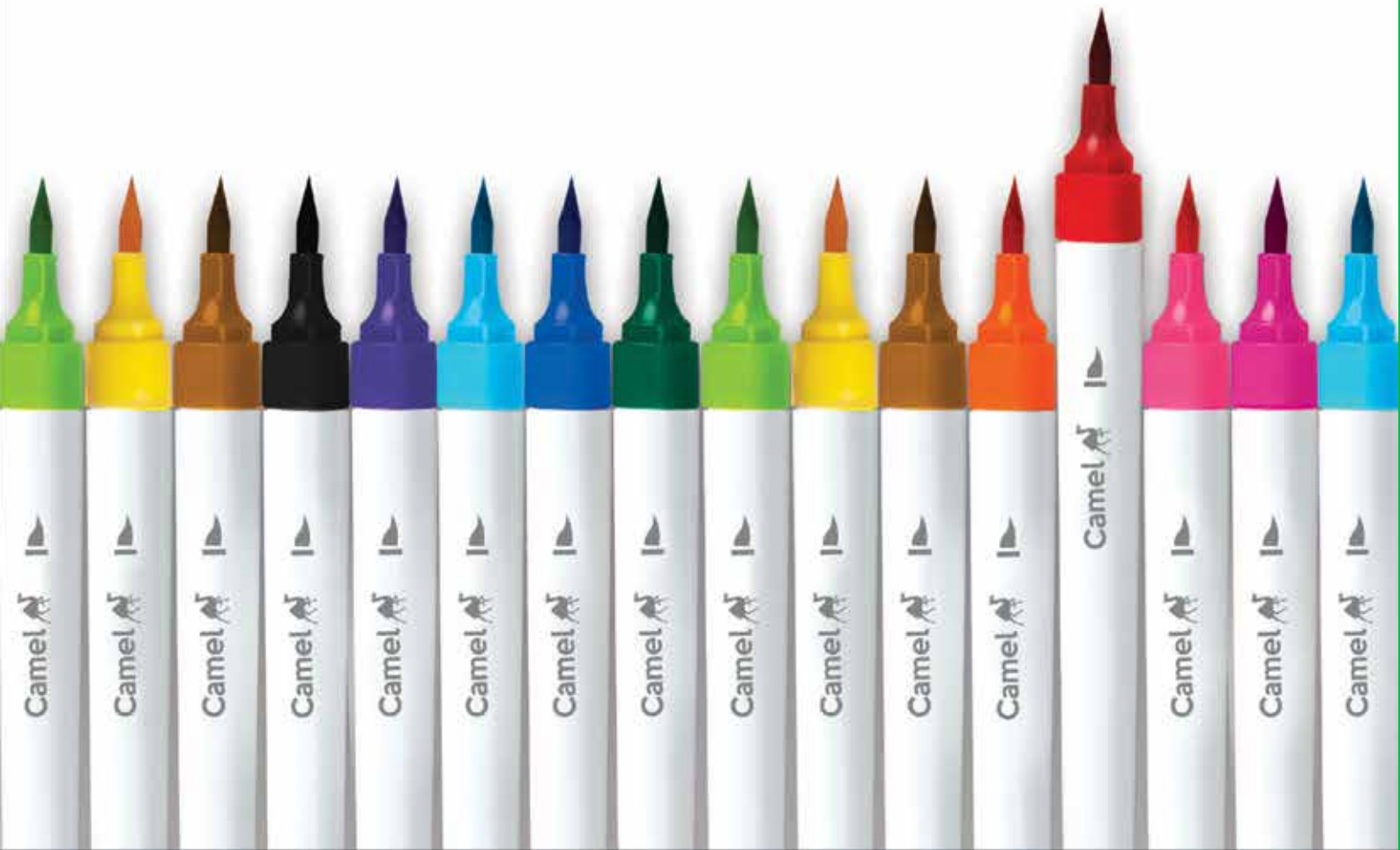
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JST<<<<<ANYTIME IS A GOOD TIME<<<<< ANYTIME IS GOOD TIME<<<<<GOA

**ANYTIME IS A
GOOD TIME
FOR A HARD SELTZER**



Gluten Free



CALORIES
99



IS! <<<<<<< ANYTIME IS A GOOD TIME <<<<<<< ANYTIME IS GOOD TIME <<<<<<< GOOD

LIME SMASH & GRAPEFRUIT SMASH

IHCL
GOA



Mix It Up with
Schweppes®



Microsoft

Thank you for your support

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