

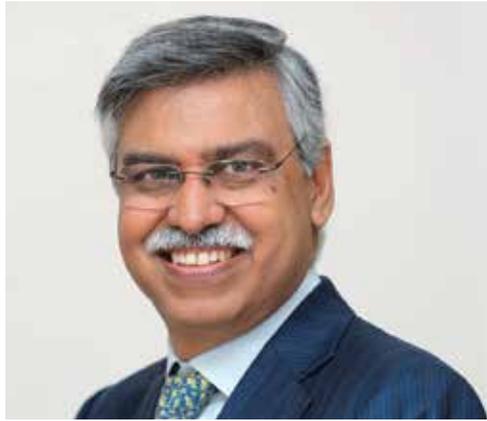
10th EDITION
**SERENDIPITY
ARTS
FESTIVAL**

FESTIVAL CATALOGUE



10th EDITION
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ARTS
FESTIVAL**
12-21 DECEMBER

Founder patron, Serendipity Arts Foundation Sunil Kant Munjal



The world is becoming increasingly uncertain and fragile. The arts meet this instability not with answers, but with the force to shape how we think, feel, and express.

The Serendipity Arts Festival was conceived in such a spirit of resilience, imagination, and renewal. Rooted in Goa—where layered histories, living traditions, and the sea-facing present meet—the Festival draws strength from inheritance while remaining open to reinvention. It seeks to honour continuity without resisting change, recognising that tradition and experimentation are not opposites, but collaborators in the making of a living culture.

The 10th edition of the Festival marked an important moment in this journey. But the journey itself began much earlier—in May 2025, with a special Mini Edition in Birmingham. In October, Serendipity Arts collaborated with India Art Fair during Ahmedabad Cultural Week. Post-Diwali, we co-produced a ghazal and poetry evening at Delhi's Safdarjung Tomb, and Varanasi had its first-ever River Raag.

In early November at Chennai, we hosted a performance that sought to revive ancient Tamil instruments. Later, at Gurgaon, we featured distinct musical acts and pushed electronic sound into new and immersive directions. We also organised a special intervention at Dubai's Alserkal Avenue, as part of Alserkal Art Week. Finally, at Mobilier National in Paris, we presented the performance, Nimbus by Sooraj Subramaniam.

The Festival started in Goa on the 12th of December. Over ten days, the city became a vibrant centre of artistic exchange—spilling

across venues, streets, and shared spaces, and drawing in audiences of all ages. More than 300 projects, shaped by the curatorial vision of over 35 leading voices, brought together artists, performers, chefs, musicians, designers, and storytellers from across India and the world. The unprecedented scale of this edition reflected the Festival's growth over a decade, while reaffirming its commitment to diversity, openness, and dialogue.

At the heart of Serendipity Arts lies a belief in access and participation. The Festival strives to create a space where multiple forms, disciplines, and perspectives can coexist without hierarchy, and where audiences are invited to engage actively rather than observe passively. By encouraging intersections between practices, the Festival allows new meanings to emerge—meanings that speak to contemporary realities while remaining grounded in cultural memory. The Festival belongs to its communities—artists, audiences, and the generations who shape it together.

As we look ahead to the next edition of Serendipity Arts Festival, we invite you to join this ongoing exploration of the arts. Come for the voices, the dialogue, the collision of ideas. The arts are not an ornament, they are how we shape what comes next.

Relive the 10th Serendipity Arts Festival 2025 through this catalogue. Enjoy!

Serendipity Arts Foundation & Festival Director Smriti Rajgarhia



Dear Friends,

As I write this, I'm overwhelmed by a simple, profound truth: we've reached a decade together.

Ten years ago, Serendipity Arts began as a dream—uncertain, hopeful, audacious even. I remember those early days vividly, wondering if anyone would come, if this vision of culture transforming a city could become real. Today, as I walk through Panjim during the Festival, every corner alive with music, art, and performance, it feels impossible to remember a time when this wasn't woven into the city's heartbeat.

If I'm honest, Serendipity has made me who I am today. This Festival has been my greatest teacher—shaping how I lead, how I work with a beautiful team, how I learn to be resilient but careful, bold but empathetic. I have grown through every challenge, every triumph, every moment of doubt and breakthrough. I am a living example of what I've always believed: that culture doesn't just entertain us—it hones us, shapes us, and transforms us into better versions of ourselves.

These ten years have been a journey of deep exploration and bold questioning. We've dared to question the very idea of cultural festivals—what they can be, how they should operate, and how we programme them. Our approach has been guided by principles that matter deeply to us: safety, empathy, experimentation, and innovation. We've constantly asked ourselves: how do we create spaces that allow for risk-taking while holding everyone with care? How do we push boundaries while building trust?

We've also reimagined spaces. Taking venues steeped in Panjim's past and transforming them into cultural spaces of tomorrow has been central to our vision of placemaking. These aren't just locations—they're living memories, breathing new life into the city's story while honouring what came before. Through cultural placemaking, we're building communities that are more connected, more empathetic, more alive. And every day, we witness how culture shapes not just cities, but people.

Our mandate has always been clear: to work across disciplines, to bring together diverse voices and forms, and to show that diversity—when thoughtfully curated—doesn't look like chaos. It becomes harmony. It becomes possibility. We've dived deep into understanding what culture truly means, what communities need, and how the arts can create stronger, more connected societies.

We're still evolving, still learning. Each year teaches us something new about collaboration and about creating value together. We are facilitators for the wildest projects and boldest dreams, weaving visual arts, music, theatre, dance, culinary arts, and so much more into a tapestry that feels both intentional and alive.

These ten years have held a lifetime of emotions. We've cried, laughed, stumbled, and soared. We return often to our vision, to ensure we aren't derailed, to keep our ethos strong, because

at the heart of everything is one belief: culture creates better societies. And for that, our hearts must always be in the right place—to do good. None of this would exist without all of you—our family. The volunteers who give endlessly, the local communities who open their hearts and spaces, the curators and artists who make us look good, the government partners who believed in our dream, and every single person who chose to spend time with us. To the Government of Goa, the Entertainment Society of Goa, and the City Corporation of Panjim—your support has been invaluable.

To the team at SAF—my colleagues who are my friends, my agony aunts, my support, my everything—I trust you with my life. This Festival exists because of you, and I am here because of you. You have taught me what true collaboration means, and together we've proven that when hearts are in the right place, the wildest dreams are possible.

As we mark this tenth edition, we're not just celebrating what we've built—we're energised by what lies ahead. The next ten years start now, bringing new questions to explore, new disciplines to discover, new ways to understand what it means to create culture together, and new ways to be transformed by it.

To Panjim, to Goa, to every artist and every person who has joined this journey—thank you for believing that culture can change the world. Thank you for proving it with us. And thank you for letting culture change you, as it has changed me.

Here's to the next decade of serendipity.





Serendipity Arts Festival

Serendipity Arts Festival transforms 300,000 square feet of iconic buildings and alternative spaces into South Asia's premier multi-disciplinary cultural platform. Spanning visual, performing, and culinary arts alongside film, live arts, and literature, the Festival challenges status quo relationships—between art and viewer, city and citizen, proscenium and audience. Working within these dialectics, we foster conversations that strengthen cultural ecosystems and create human channels spreading impact across regions and generations. Having proven that cultural placemaking can transform cities, the Festival operates as a nomadic structure designed to adapt to any city and any stage. This cultural experiment supports artistic practice while demonstrating how culture cultivates empathetic leadership, teaches kindness, and builds the foundation for a safe, healthy, and progressive society.

Serendipity Arts

Serendipity Arts is a not-for-profit collaborative platform based in Delhi, fostering empathy, curiosity and cross-cultural dialogue by supporting emerging artists across South Asia. The Foundation's aim is to nurture artistic practice, promote research, and provide sustainability and education in the field of the arts. Over the past decade, Serendipity Arts has encouraged cultural heritage projects alongside contemporary art practices with extensive residencies, grants, collaborative projects, art writing initiatives and a multi-disciplinary arts festival.

Lead Up to the 10th Edition of Serendipity Arts Festival

To celebrate the landmark 10th edition of the Serendipity Arts Festival 2025, we carried a glimpse of the festival to cities across the world. These travelling showcases extended the spirit of the festival beyond Panjim, creating vibrant cultural exchanges through performances, exhibitions, and conversations. Each destination became a meeting point for artists, audiences, and ideas—echoing the festival's commitment to dialogue, experimentation, and shared creative experiences.

Birmingham

We travelled beyond India with a special Mini Edition in Birmingham, presented in partnership with Birmingham City University. Hosted at the Royal Birmingham Conservatoire and Symphony Hall, the programme brought together poetry readings, performances, and exhibitions. A highlight of the edition was a special display of the Zakir Hussain Maquette by photographer Dayanita Singh, honouring the life and legacy of the legendary tabla maestro.

Ahmedabad

We collaborated with India Art Fair for the opening of Ahmedabad Cultural Week to celebrate the city's vibrant creative spirit at Kasturbhai Lalbhai Museum.

Delhi

In Delhi, we hosted an evening of Shaam-e-Ghazal in collaboration with the Sabhyata Foundation, curated by Bickram Ghosh. Featuring Pratibha Singh Baghel and Prithvi Gandharva, the evening brought together music and poetry against the evocative backdrop of Safdarjung Tomb.

Varanasi

Varanasi witnessed its first-ever River Raag as our signature sunset cruise moved along the sacred ghats. Accompanied by performances by Pavithra Chari, Sagar Gujrati, and Lalit Sisodia, the experience unfolded as a quiet yet powerful dialogue between music, river, and city.





Gurgaon

Later in November, we hosted our first-ever B-Side Session at Whiskey Samba. The evening featured performances by Tartaruga and Vatsal, followed by an energetic Nida b2b Vridian set that pushed electronic sound into unexpected and immersive directions.

Dubai

With a special intervention at Alserkal Avenue, as part of Alserkal Art Week from 16–23 November 2025, we showcased *Nerpala* by Dileep Chilanka, a performance that was developed in our 2023 Residency and *Departure* by Shailesh BR, supported by Vadehra Art Gallery.

Paris

At Mobilier National, we presented the performance, *Nimbus* by Sooraj Subramaniam, as an extended programme of *Textile Matters*, curated by Mayank Mansingh Kaul.

Goa

The year culminated with Serendipity Arts Festival 2025 in Panjim, Goa. Our most ambitious edition to date, the festival witnessed an unprecedented response from both domestic and international audiences. Spanning 13 venues, featuring 35+ curators, 300+ programmes, and thousands of artists, the festival reaffirmed the power of collective cultural experiences and the importance of creating spaces where artists and audiences come together with curiosity and openness.





Foundation Initiatives

Serendipity Arts Residency

The Serendipity Arts Residency is a three-month program based in New Delhi, dedicated to supporting emerging artists across various disciplines, including visual arts, lens-based and new media practices, text, sound, performance, and other innovative media.

Artists-in-Residence
Anishaa Tavag
Anshumaan Sathe
Malavika Bhatia
Ningkhan Keishing
Valia Russo

Programmer-in-Residence
Harshada Vijay

RCA x SAF Senior Artist Residency

This residency, presented in collaboration with the Royal College of Art (RCA), offers an established Indian artist the unique opportunity to spend three transformative months at RCA's campuses in London. Engaging deeply with the MA programs in Contemporary Art Practice and Curating Contemporary Art, the artist has the opportunity to reflect on and expand their artistic practice, and access to RCA's cutting-edge facilities and vibrant academic community.

Grantee
Aditya Pande

Futures in Formation: A Public Art Programme

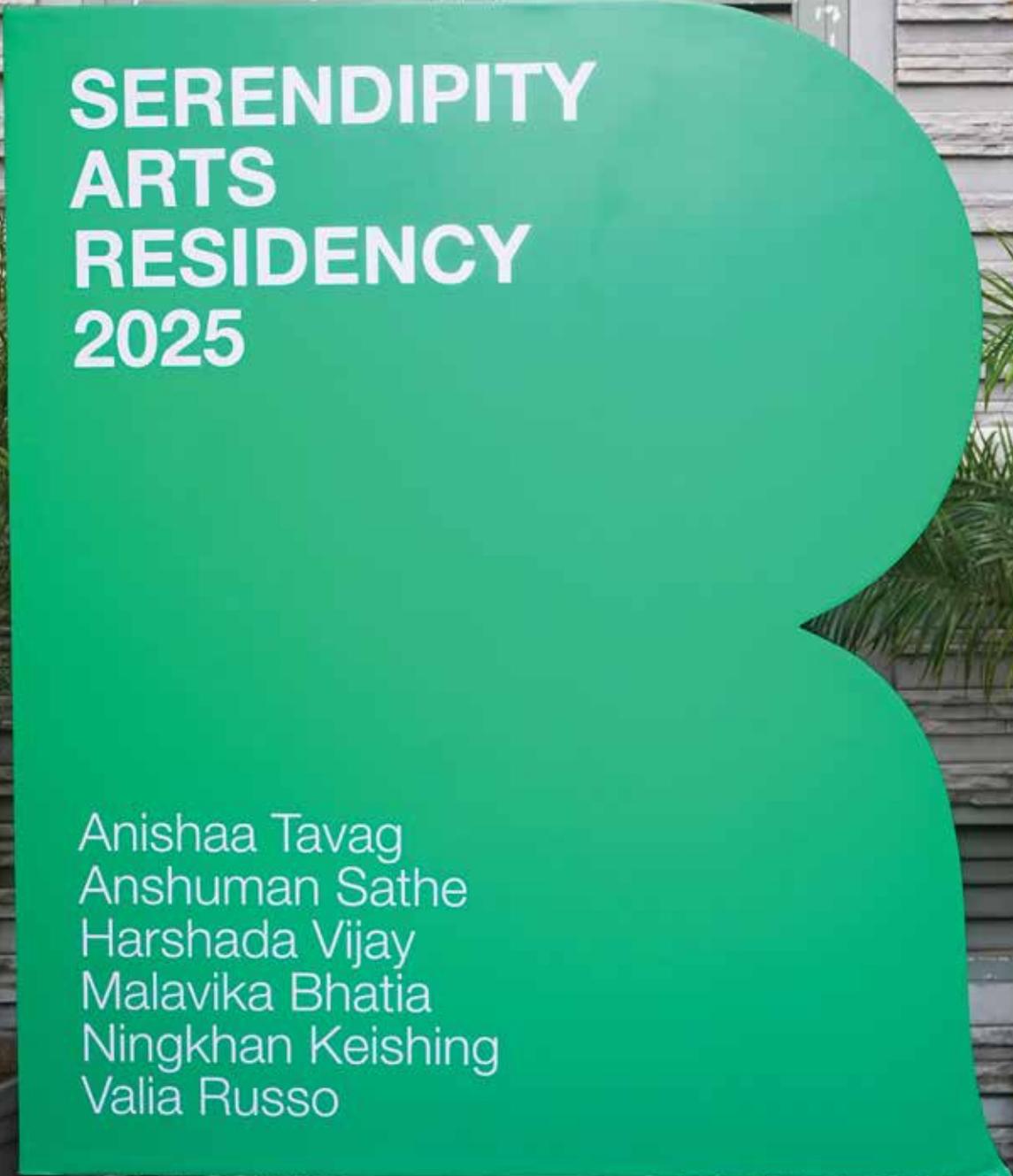
A collaboration between the Foundation for Indian Contemporary Art and Serendipity Arts, this grant supporting artistic projects by Indian artists working with a variety of publics, communities and environments. It aims to bring together critical imaginations and dialogues, siting encounters and engagements within expanded notions of what constitutes the public realm today.

Grantees
Achal Dodia, Pooja Dhingra, and Hariom Srivastav
Gyanwant Yadav and Umesh S
Sarika Goswami
Subham Sahu
Wenceslaus Mendes

Folk Arts Grant

The Serendipity Folk Arts Grant offers financial support to practitioners in the field of Folk Traditions within the performing arts. The goal of the grant is to enhance the artist's practice by enabling them to further pursue their discipline, thereby contributing to both their craft and the community.

Grantee
Ravice Rashid



**SERENDIPITY
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RESIDENCY
2025**

Anishaa Tavag
Anshuman Sathe
Harshada Vijay
Malavika Bhatia
Ningkhan Keishing
Valia Russo

Serendipity x Arles Grant

Launched in 2020, the Grant is a collaboration between Serendipity Arts and Les Rencontres d'Arles, in partnership with the French Institute in India and the Embassy of France in India. It is the largest grant of its kind dedicated to lens-based practitioners from South Asia, supporting creative exchange and cross-cultural dialogue across photography, video, new media and related practices.

Grantees
Karthik Subramanian
Pinak Banik
Ishita Jain
Aman Alam
Chinky Shukla

Winner
Aman Alam

The winning grantee gets the opportunity to further develop their project and put up a solo presentation of their project at Les Rencontres d'Arles in July 2026.

Enduring Traditions Grant

The Enduring Traditions Grant to support efforts in documenting and preserving India's rapidly vanishing art and craft forms, folk traditions, and festivals. Two selected grantees receive a grant to produce a documentary film, capturing the richness of these art forms and the stories of the communities that sustain them.

Grantees
Tabish & Nundrisha Wakhloo
Naveed Mulki, Malavika Bhatia, & Prithvi Kini
Biswajit Das

Arts Journalism Grant

Situated as we are within an ecosystem that is more saturated with initiatives for critical and curatorial writing, the SAF Arts Journalism Grant hopes to address a seeming lacuna in opportunities for accessible arts journalism, by providing support to early- or mid-career journalists/reporters to develop a body of reportage around creative communities/practices in the subcontinent.

Grantees
Disha Bijolia
Rahee Punyashloka

Write | Art | Connect

Write | Art | Connect (WAC) is an online platform aiming to facilitate critically engaged writing and a discursive public of emerging and diverse voices. We work with an expansive understanding of the arts, one that includes the quotidian and the singular to encourage questions about how art informs the forces shaping our surroundings.

Writers
Mustafa Khanbhai
Aparna Chivukula
Satyam Yadav
Indhu Kanth
G. Vignesh
Rumi Samadhan
Drishya Maity
Riddhi Dastidar

Independent Music Production Grant

The Serendipity Arts' Independent Music Production Grant is for all independent music creators across different genres to support the process of creating, recording, producing and releasing and/or presenting new music.

Grantees
Sound of Women - Kranti Naari and Charu
Pause.dxa

CURATORS



Aneesh Pradhan

One of India's leading tabla players, Aneesh Pradhan is a disciple of the illustrious tabla maestro Nikhil Ghosh from whom he inherited a rich and varied repertoire of traditional tabla solo compositions from the Delhi, Ajrada, Lucknow, Farrukhabad and Punjab gharanas.

Anjana Somany

Anjana Somany is a researcher specializing in Art History, connecting the subject to India's living craft traditions. Her over three decades long work in crafts and textiles began as Member Founding Committee Crafts Council Andhra Pradesh (now Telangana) and is a Past President of the Delhi Crafts Council. As National Past President FLO (FICCI Ladies Organization), she has advocated for women's empowerment at various levels. A graduate in Art History from SOAS in London, her passion drives her to lead curated cultural study tours with scholars.



Anuradha Kapur

Anuradha Kapur is a theatre-maker and teacher. She is the founder-member of Vivadi, a cross-disciplinary group of theatre-makers, visual artists, filmmakers, musicians and writers. Anuradha Kapur taught at the National School of Drama, New Delhi for more than three decades; and was Director of the School from 2007 to 2013. She has also held visiting professorships at Ambedkar University, Delhi, the University of Warwick and the University of Cape Town.



Bickram Ghosh

Maestro Bickram Ghosh is widely considered to be one of India's greatest versatile artists. He is one of the rare artists who excels in three musical fields simultaneously, that includes Indian Classical, Fusion and Film scoring. In 2012, he was awarded the prestigious Banga Bhushan Award, the second highest civilian state award in West Bengal and in 2015, he received the Sangeet Maha Samman, the highest musical recognition in West Bengal.



Chef Thomas Zacharias and The Locavore

Chef Thomas Zacharias, known as ChefTZac, is one of India's most influential culinary voices, known for championing regional Indian ingredients, forgotten food traditions, and sustainable food systems. He began his career in New York at the Michelin three-starred Le Bernardin under Chef Eric Ripert.

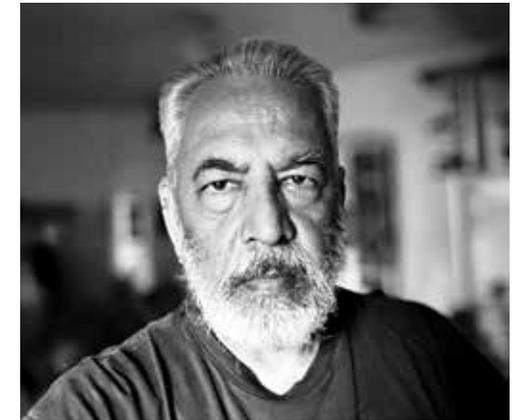
Chef Manu Chandra

Chef Manu Chandra is the Founder Partner at Manu Chandra Ventures Pvt Ltd, a Bengaluru-based hospitality company in partnership with long-time colleague and hospitality professional Chetan Rampal. Manu Chandra Ventures includes Single Thread Catering, a bespoke and experiential catering solutions company and their restaurant arm, Savaa Ser among other companies.



Dinesh Khanna

Dinesh Khanna has been working as a professional photographer for more than 35 years with an eclectic blend of commercial and personal work. His personal work has been published as acclaimed books like Bazaar and Living Faith. The latest books he has worked on are: Right of the Line—The President's Bodyguard and Life in Rashtrapati Bhawan which have been commissioned by the Rashtrapati Bhawan and Sahapedia.



Chef Rahul Akerkar

Chef Rahul Akerkar, a biochemical engineer by education, started his culinary journey over 40 years ago working in many of New York's top kitchens, during the 1980s. He returned to Bombay in late 1989 and since then, has been busy changing the way India eats. Known for setting industry trends with his creative, ingredient-driven cuisine, and warm attentive hospitality, Rahul's award-winning restaurants secured his position as one of India's first successful, chef-restaurateur entrepreneurs.



Edible Issues

Edible Issues is a food systems collective building experiences, archives, and interventions at the intersection of food, climate, culture, and society. We explore how food connects with ecology, design, technology, and community to imagine better, more sustainable futures.



Ehsaan Noorani

Ehsaan Noorani is an Indian composer and guitarist. He picked up the guitar during high school and the rest is history. He played with multiple bands during his early years and in 1989 he met and collaborated with Loy Mendonsa & Shankar Mahadevan and in 1996 Shankar Ehsaan Loy was formed.



Kristine Michael

Dr. Kristine Michael is a ceramic artist, arts educator, curator and historian of Indian ceramic and glass works. She has curated at Serendipity Arts Festival in 2019, 2020, 2024 and 2025. Her curatorial projects include Multiple Realities-Voices in Contemporary Indian ceramics at Clarch Gimhae Museum Korea in 2023-2024 among others. She has recently presented on 'Indian Glass- History and Contemporary' at The Glass Art Conference University of Texas Arlington USA. She is Co-editor of Mrin, Journal of Indian Ceramic Art. Kristine is based in New Delhi and is currently Curriculum Leader at The British School.

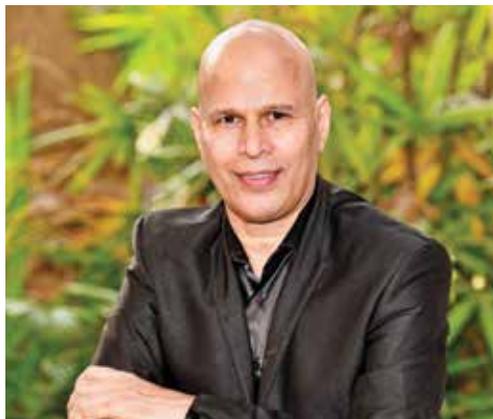
Geeta Chandran

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



Lillete Dubey

Lillete Dubey is a renowned award-winning Indian film, television and stage actor and a theatre director. Founder and artistic director of The Primetime Theatre Company, her theatrical work has travelled all over the globe and directed 37 plays for the company so far. Her award winning production Dance Like a Man has completed nearly 700 shows worldwide and is the longest running Indian English play.



Jayachandran Palazhy

Jayachandran is a visionary choreographer, dancer, and educator, renowned for his transformative contributions to contemporary dance in India. Trained in a variety of disciplines—including Contemporary Dance, Ballet, Bharatanatyam, Kathakali, Kalaripayattu, Capoeira, Tai Chi as well as Indian and African folk dances—his blending of traditional Indian forms with international contemporary techniques has earned him global recognition. His choreographic works, often infused with music, visual arts, and technology, explore social themes and cultural narratives.



Mahesh Dattani

Mahesh Dattani is a Mumbai-based playwright, stage director, screenwriter and filmmaker. His published works include Final Solutions and Other Plays, Tara, two volumes of Collected Plays published by Penguin India and most recently Me and My Plays. In 1998, Mahesh Dattani won the prestigious Central Sahitya Akademi Award, the highest award for a literary work in the country. Mahesh is the first playwright writing in English to receive this award.



Odette Mascarenhas

Odette Mascarenhas is a food historian and critic, author and television host. Her latest book *The Culinary Odyssey of Goa* has generated immense interest with those who are interested in this region's diverse cuisine. Her passion for the written word is the reason she has nine books to her credit.



Tanvi Mishra

Co-curator with Prashant Panjiar for 'There Are No Love Letters Here'

Tanvi Mishra works with images as a photo editor, curator, writer and educator. Among her interests are rights and representation in image-making, refusal as visual strategy and the notion of truth/fiction in photography.

Prahlad Sukhtankar

Prahlad Sukhtankar is a restaurateur, sommelier, and culinary curator deeply rooted in Goa's evolving food landscape. An alumnus of Les Roches and César Ritz, and a certified sommelier from the International Sommelier Guild, Prahlad is the founder of The Black Sheep Bistro Panjim and Aguada and co-founder of Melt Pizzabar. His work blends sustainability, storytelling, and regional pride.



Quasar Thakore Padamsee

Quasar is a theatre-holic. As the Artistic Director of Bombay-based arts management company QTP, he has directed and produced over 25 plays, including Lungs, Every Brilliant Thing, Project S.T.R.I.P. and many others about contemporary social concerns. He is a founding member of Thespo, a youth theatre movement. He is also the Co-Director of Literature Live! who run the The Mumbai International LitFest.



Prashant Panjiar

Prashant Panjiar, a self-taught photographer, worked full-time as a photojournalist and editor in mainstream media from 1984 to 2001. Since then he has been working independently as a photographer specializing in reportage, editorial and documentary photography, a photo editor and curator. He is the co-founder and managing trustee of Nazar Foundation that promotes lens-based art. His latest initiative is the multi-disciplinary Goa Open Arts Festival and the Goa Open Arts Catalyst Grant that he co-founded and launched in 2020.



Rahaab Allana

Rahaab Allana is a Curator/Publisher at the Alkazi Foundation for the Arts, New Delhi. A Charles Wallace grant awardee and Fellow of the Royal Asiatic Society (UK), he was Honorary Research Associate at University College, London. He is the founder of ASAP | art (Alternative South Asia Photography & Art), the region's first app for presentation and discussion of contemporary visual cultural production.



Ranjana Dave

Ranjana Dave is an artist, writer, editor, and occasionally, a curator. In her work, she explores how we build relationships with other people, ideas, objects and ecologies—and what makes us social beings. Recent projects include the book *Body / Language* (2024), which explores the relationship between language and the body in society, and 5-4-3-2-1 (The Elemental You, 2024), a participatory installation at the Kiran Nadar Museum of Art.



Ravi Agarwal

Ravi Agarwal is an interdisciplinary artist, photographer, environmental campaigner, writer, and curator whose practice addresses the complex relationship between nature and its future through photography, video, text, and installation. He has exhibited at various biennales including Lahore (2024), Havana (2019), Yinchuan (2018), Kochi (2016), Sharjah (2013), and Documenta XI (2002).

Ranjit Hoskote

Ranjit Hoskote is a poet, cultural theorist, and curator. He has been pivotal to shaping contemporary art discourse in India, and in registering multiple cultural issues, artistic domains, and moments of history. He has been honoured with prestigious awards like the Sahitya Akademi Golden Jubilee Award, the Sahitya Akademi Translation Award, the Sanskriti Award for Literature, the SH Raza Award for Literature, and the 7th Mahakavi Kanhaiyalal Sethia Award for Poetry.



Salil Chaturvedi

Salil Chaturvedi is a writer, poet and disability campaigner based in Chorão, Goa. His fiction and poems have appeared in various literary magazines and journals including *Indian Quarterly*, *Himal South Asian*, *Out of Print*, *Wasafiri*, *Indian Literature (Sahitya Akademi)* *Joao Roque Literary Journal*, etc. His published collections include *In the Sanctuary of a Poem*, *Love and Longing in the Anthropocene*, *a little knowing* and *Ya Ra La Va Sha Sa Ha*, *The Inexact Room*.



Rashmi Varma

Rashmi Varma is a designer, artist, and curator whose interdisciplinary practice spans fashion, film, theatre, interiors, and the visual arts, with garments and textiles at its core. Her work explores the intimacy of cloth, the sculptural form of drape, and the performative nature of wearing, weaving personal gestures into broader narratives of identity, history, and material culture. Deeply rooted in the handmade, Varma collaborates with artisans across India, engaging with generational knowledge and contemporary innovation. Her studio practice includes limited edition garments, private commissions, and design consulting.



Sandeep Sangaru

Sandeep Sangaru is a nomad in thought and a maker by hand. His journey meanders through mountain trails and craft ateliers, where exploration and observation quietly shape the rhythm of his work. Without a conscious plan, he has curated a life built on material, memory, and meaning.



Sankar Venkateswaran

Sankar Venkateswaran is an Indian theatre director. Born in Calicut, Kerala, Venkateswaran studied directing at the School of Drama and Fine Arts, University of Calicut, after which he trained at the Theatre Training and Research Programme (currently Intercultural Theatre Institute) in Singapore.



Tanusree Shankar

Tanusree Shankar is the choreographer and the chief inspiration of the academy and troupe bearing her name. She choreographed several events, including the Asian Games, the Festival of India in the USSR and the Wills World Cup Cricket Championships. Tanusree choreographed an Indo-French Ballet called Padmavati directed by Indian filmmaker, Sanjay Leela Bhansali, in Paris in 2008.

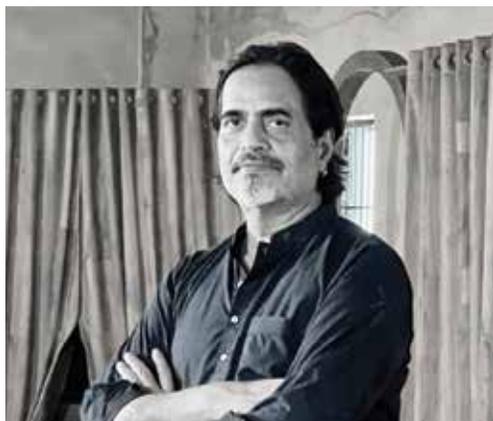
Shubha Mudgal

Shubha Mudgal has been trained by some of the finest musicians and musicologists in India. Born into a musically-dedicated family and trained by eminent scholar-musician-composer Pandit Ramashreya Jha 'Ramrang', she also received guidance from Pandit Vinaya Chandra Maudgalya and Pandit Vasant Thakar. She later learnt stylistic techniques from maestros Pandit Jitendra Abhisheki and Pandit Kumar Gandharva. She also received training in thumri from Smt. Naina Devi and is thus a versatile and popular performer.



Thukral & Tagra

Thukral & Tagra are a Delhi-based artist duo comprising Jiten Thukral and Sumir Tagra. Driven by the artistic methodologies of painting, gaming, archiving, and publishing, their multifaceted studio practice reflects the scope of engagement in the cultural and political landscape of India and the world.



Sudarshan Shetty

Sudarshan Shetty is one of India's leading contemporary artists, known for his conceptual and often large-scale sculptural installations. Based in Mumbai, his work explores themes of transience, memory, and the poetics of everyday objects.



Veeranganakumari Solanki

Veeranganakumari Solanki is a curator and writer based in Mumbai, India. Her curatorial practice explores how various creative practices merge to create dialogues in public and private spaces. Her work examines the way historical and contemporary thought informs exhibition-making and expands ideas through narration and storytelling.



Vidya Shivadas

A curator and arts educator based in New Delhi, Vidya Shivadas is the Director of FICA and has curated widely at institutions including Vadehra Art Gallery, Devi Art Foundation, Kiran Nadar Museum of Art, and Serendipity Arts Festival. Her practice is deeply rooted in critical art discourse, pedagogy and institutional frameworks. Shivadas has been visiting faculty at School of Cultures and Creative Expression, Ambedkar University Delhi since 2014.

Zubin Balaporia

Mumbai-based musician Zubin Balaporia has toured, performed and recorded with the fairly well-established Indian rock band Indus Creed for thirty years. Formerly known as Rock Machine, the band was recognised as one of the pioneering musical acts responsible for putting Indian rock on the international map. They have represented India at the Festival of India in the former Soviet Union. They have also performed at major festivals including the Peter Gabriel sponsored WOMAD Festival in Reading, UK and major clubs in the USA.



Special Project Curators

Ayush Kasliwal

Ayush Kasliwal is a furniture and product designer based in Jaipur, India, and the co-founder of AKFD Studio and Anantaya. A graduate of the National Institute of Design, Ahmedabad, Kasliwal champions India's craft heritage by translating traditional techniques into contemporary design languages.



Diptej Vernekar

Diptej Vernekar is an artist and educator whose multidisciplinary practice explores the ambiguity of social phenomena, human error, and technological evolution. A graduate of the University of Hyderabad (MFA), he is co-founder of Goa Open Arts and Goa Artists Collective. His work—spanning charcoal, video, sculpture, and alternative technologies—navigates memory, cultural shifts, and public engagement.



Latika Gupta

Latika Gupta is Director, Projects at the Shergil Sundaram Arts Foundation, New Delhi, and teaches courses on the visual and material cultures of the Himalayas as Visiting Faculty at Ashoka University, Sonapat. She has worked as a curator at the National Gallery of Modern Art, KHOJ International Artists' Association, New Delhi, and curated several exhibitions on South Asian and international contemporary art, including the permanent exhibition for a trade-routes' artefacts museum in Kargil, Ladakh.





Sahil Naik

Sahil Naik's practice examines the modalities of evidence and truth through architecture, minor and casual histories, mythology, forensics and the internet. His current project Monuments, Mausoleums, Memorials, Modernism studies the violence of the nation-building project with a focus on South Asia and the Non-aligned world.

Comedy Wagon

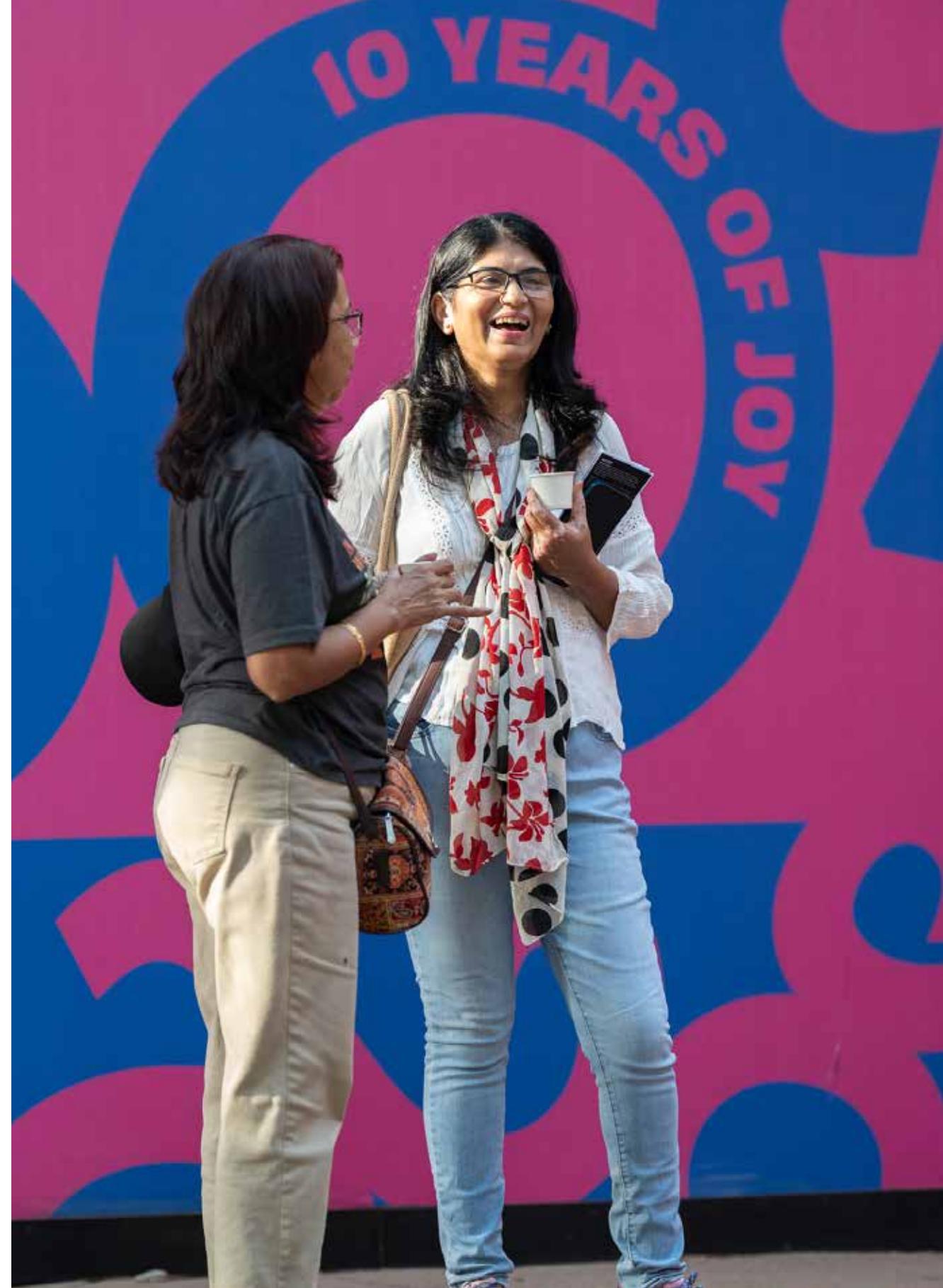
Comedy Wagon, founded by Sumendra Singh in 2015, is one of India's longest-running independent comedy producers. It has created pioneering comedy clubs and festivals in India, developed branded content and writing projects, and built platforms for artists. In collaboration with global institutions including Soho Theatre, Melbourne International Comedy Festival, and Edinburgh Fringe, Comedy Wagon has produced international debuts for South Asian comedians and introduced acclaimed global acts to Indian audiences.

Pop It Up Goa

Pop It Up Goa was co-founded by Natasha Parekh and Bhakti Hirani in 2016 with a simple yet powerful vision: creating a vibrant platform for small and medium entrepreneurs. From food and fashion to art, music, and entertainment, they celebrate the spirit of entrepreneurship while curating lively gatherings that reflect Goa's cultural diversity.

WEFT Foundation

Established in 2019 in India by Harsh Bhavsar and Arthur Duff, WEFT Foundation fosters connections between ideas and individuals worldwide. The Foundation champions art and ideas through diverse expressions, partnering with cultural and educational institutions, artists, gallerists, and collectors. WEFT specialises in curation, exhibition design, documentation, research, conservation, storage, collection management, and publications, delivering innovative solutions that benefit collaborators and clients across projects of varying scale and complexity.



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Dating back to the 1500s, the Accounts Building has seen many visions and versions of Panjim. With its wide verandah, a grand colonnade, and mysterious secret tunnels, we brought this venue alive with a range of visual arts exhibitions, installations, workshops, and screenings.

The building hosted our grantees, engaged with urgent themes such as climate change, feature Narkasur effigies, thought-provoking documentaries, and installations that explored the complexities of our hyper-stimulated world through public participation and much more.

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A Breath Held Long

VISUAL ARTS

ARTIST

Sudarshan Shetty

A Breath Held Long was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

The video proposes an intersection between voice, body and the city, and the act of breathing as a metaphor for a life within an urban landscape. The work brings together a group of actors and singers from Mumbai whose performances unfold through a series of single-line narratives and music. The lines, without punctuation, that speaks of short personal events within the city, demand an awareness of breath as a temporal medium. The act of breathing in and out become compositional devices—intervals through which rhythm and exhaustion surface as material conditions for speaking and being.

Set against the backdrop of Mumbai, the video acknowledges the impossibility of silence within the city. The urban atmosphere, agitated and continuous, seeps into almost every frame. Noise of the city refuses relegation to background. It becomes part of the fabric of a non-linear narrative that collapses the boundary between the city's collective roar and the performer's internal state of being. The work positions this density not as disruption but as ground: the condition through which subjectivity is articulated and sustained. Shot on 16mm celluloid, the camera's mostly still gaze contrasts the restless character of the city in motion. This stillness suggests a presence within the great urban flux. The camera becomes a site of listening and holds the tension between the worldly and the intimate, between the impulse to pause and the relentless enactment of time.

Within this flux, each performer locates themselves through an act of the physical negotiation with breath. Their voices carry individual inflections and hesitations, producing a collective and yet an uneven texture. Identity, here, is not performed through representation but through endurance—the act of sustained utterance within the limits imposed by time.



Speech emerges as a form of resilience: to breathe within the city's relentless tempo itself marks a space of presence.

Along with the video, assemblages of objects extend these concerns into the spatial register. Material fragments and sculptural objects trace the residues of the recited narrative/s, perhaps transforming passage of time into tangible forms for meditation over a life in the city. The video does not offer ready conclusions but proposes an expanding field of relations—a network of gestures and potential narratives

that spill beyond the screen. The objects engage the same negotiation as the voices: a dialogue between coherence and dispersal, reflection and persistence.

A Breath Held Long ultimately reflects on the conditions of contemporary breath—its rhythm, its politicisation within an urban setting. It considers what it means to hold breath in a city that never ceases to move, to pause within motion, without disengaging from it. Here, listening becomes a form of resistance: fragile, yet an assertion of being truly alive.



Bitter Soil

VISUAL ARTS

CURATOR

Latika Gupta

ARTISTS

Reetu Sattar

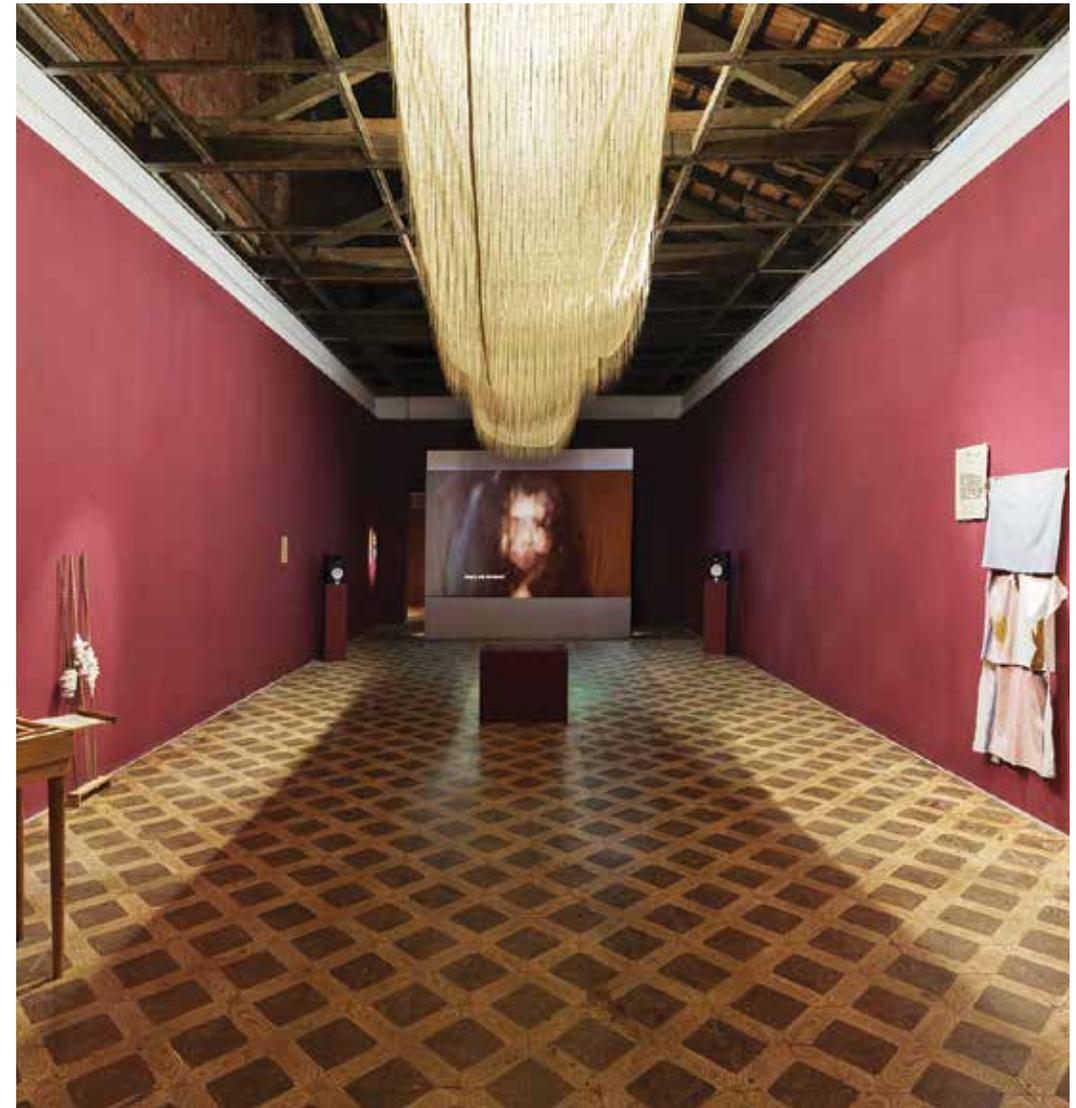
Rajyashri Goody

People's Archive of Rural India (PARI)

Bitter Soil takes its title from Mahasweta Devi's collection of four short stories that are set in an Adivasi region in Jharkhand. The stories thrum with anger at the injustice that underlie societal structures, with unequal access to resources, systemic exploitation and caste oppression. This exhibition similarly seeks to interrogate colonial and neo-colonial histories of exclusion and marginalisation through the works of Rajyashri Goody, Reetu Sattar and the women performers of the Grindmill Songs Project that is housed at the People's Archive of Rural India.

The concerns of these artists and their subjective locations are intensely political. Through film, songs, sculptural installations, photographs and books, they pay close attention to people's relationships to land and water; to conditions of labour in transcontinental trade and within intimate domestic spaces; as well as the centrality of food in our lives—deceptively simple every day practices, are here interrogated and laid bare to expose the deeply entrenched inequities that continue to dictate the lives of marginalised communities.

The materiality of the work draws from and simultaneously forms the conceptual framework of each artist's practice. Reetu Sattar works with textiles, metal needles, cotton seeds and blood glucose strips that carry in them colonial histories of resource extraction and the enervation of 'native' labour in 18th -19th century Bengal. Rajyashri Goody creates a monumental homage with 10,000 ceramic stupas to the thousands of nameless Dalit people who make a pilgrimage to the Chavdar tank, the site of Dr. Ambedkar's 'Mahad Satyagraha'. In an abiding commitment to probing the poetics and politics of food practices, she creates a series of recipe/poetry books that draw upon Dalit experiences and memories of food and eating. The Grindmill Songs Projects archives the corpus of songs



by peasant women in Maharashtra, who sing of love and joy, hardships and struggles, poverty and grief, and also of triumph and victory.

The works in *Bitter Soil* are deeply political, interpersonal and intersectional, and illuminate how art can offer modes of articulation and resistance in lyrical and poetic ways.

Shabnam

CURATOR

Latika Gupta

Curated as a part of 'Bitter Soil'

ARTIST

Reetu Sattar

MEDIUM

Film 22 minutes 32 seconds

Shabnam (Night Dew) is a meditation on muslin—from raw cotton to fine fabric woven by master weavers. It follows muslin as a prized luxury product from 17th century Bengal to its transformation into a commodity at the heart of British colonial mercantile interests. The film is at once a complex portrait of the bodies of labour traced through the historic migration of textile workers to Lancashire and the lives of contemporary garment workers in Bangladesh.

Commissioned by British Textile Biennial, with support from Samdani Art Foundation, Dhaka

Last drops of the weavers' bodies

CURATOR

Latika Gupta

Curated as a part of 'Bitter Soil'

ARTIST

Reetu Sattar

MEDIUM

Sewing needles, calico fabric, thread

Suspended needles simulate the sweat and the debilitating exhaustion of weavers' bodies that were subject to the violence of the extractive colonial trade of muslin. The materiality of the finest translucent muslin here contrasts with the glistening metal spikes.

Commissioned by Sharjah Art Foundation



Thousands who are walking never had names

CURATOR
Latika Gupta
Curated as a part of 'Bitter Soil'

ARTIST
Reetu Sattar

MEDIUM
Screen-print on tea towels, blood glucose test slides

Reetu Sattar formulates an equation to arrive at the apparel industries' labour productivity (output-hour/input-hour). Based on a hypothetical production from a Bangladeshi garment factory, she calculated that 30 workers per hour have a labour productivity of 69.44 per cent. The results of thirty blood glucose tests taken from factory workers ostensibly measuring their energy input are presented alongside photographs of the same workers' hands, screen printed onto 69 coarse calico tea towels that had been produced by Lancashire based heritage textile museum Queen's Mill.



Warp

CURATOR
Latika Gupta
Curated as a part of 'Bitter Soil'

ARTIST
Reetu Sattar

MEDIUM
Muslin thread, broken loom, stainless steel pins

As material objects, the fractured loom and muslin yarn serve as evidence of the violence of the colonial project and simultaneously also bear witness to the contemporary capitalist regimes that govern garment export trade in present day Bangladesh.



Do you see what I see?

CURATOR
Latika Gupta
Curated as a part of 'Bitter Soil'

Correspondence between East India Company residents and gomosthas (managers) between 1777-1814

ARTIST
Reetu Sattar

MEDIUM
Embroidery, and naturally dyed calico fabrics

Commissioned by Sharjah Art Foundation



All that could be held closely

CURATOR
Latika Gupta
Curated as a part of 'Bitter Soil'

ARTIST
Reetu Sattar

MEDIUM
Wooden box, table, soft sculptural object, metal finger, fish skin, cotton shredder string, blade, muslin designing instruments, Raghunath Basak photo, archival documents, Photi karpas seeds and cotton from Muslin Revival Project



Is the water chavdar?

CURATOR

Latika Gupta

Curated as a part of 'Bitter Soil'

ARTIST

Rajyashri Goody

MEDIUM

Glazed ceramics, inkjet monotypes, site-specific paper pulp installation

*Presented at Serendipity Arts Festival
2025 on loan from GALLERYYSKE*

In March 1927, 35-year-old Babasaheb Ambedkar marched with over 10,000 people down the steps of Chavdar ('tasty' in Marathi) tank in the town of Mahad, Maharashtra, bent down, dipped his hands into the water, and took a drink. Many public spaces such as water bodies like the Chavdar tank and roads were out of bounds for Dalit people for generations—our touch, even our shadow, considered impure. This act, then, of quenching one's thirst from the water of Chavdar, was not only a fight for the basic human right to drink water, but more importantly, it laid the foundations for a casteless society.

The Mahad Satyagraha is perhaps the most significant event in Dalit history. At the time, it was never photographed by regional or national media, but ripples were felt across the country. Almost a century later, this site, embedded in social and political struggle, is an important place of pilgrimage, and with growing access to phones and cameras, we now choose how we wish to celebrate and memorialise the Satyagraha with our own images.

Is the water chavdar? is a personal homage to the undocumented 10,000 who journeyed for days through hostile towns and villages to reach Chavdar, and the visitors who make records of the site today. This body of work brings together ceramics, printmaking, paper pulp from religious texts, and adapted recipes developed over the last three years as evidence of this powerful moment of transformation—for those who joined Babahaheb in the march, and for the millions of us who have come after.

Ceramics produced at Thomas Luis' studio, Goa



Writing Recipe

CURATOR

Latika Gupta

Curated as a part of 'Bitter Soil'

ARTIST

Rajyashri Goody

Exploring the politics of the written word, cookbooks, and access to ample food resources in the context of Dalit communities in India, this is a series of booklets, and eventually an anthology, tracing Dalit writers' memories of food in text. Picking extracts that discuss food (or lack of it) in Dalit autobiographies, these words are converted into second-person accounts, deconstructed and broken down to resemble something between recipe instructions and poetry.



The Grindmill Songs Project

CURATOR

Latika Gupta

Curated as a part of 'Bitter Soil'

ARTIST

People's Archive of Rural India (PARI)

MEDIUM

Glazed ceramics, inkjet monotypes, site-specific paper pulp installation

The Grindmill Songs Project can be accessed here:



She sits on the kitchen floor, holds the wooden stick of the grindmill by hand and rotates the upper circular stone over the lower stone.

The grain between the stones is crushed. Her many glass bangles tinkle as she sings to the rhythm of the movement—songs of love and joy, hardships and struggles, poverty and grief, and of triumph and victory.

This space in the house is her private zone of comfort where she can express herself freely. The grindmill is the woman's close friend and also her unquestioning god in whom she confides her innermost feelings away from the oppressive patriarchal society and the prying eyes of the world.

*Grindmill, you are like God, I pull you steadily
See, my blouse is soaked with sweat*

The grinding is over and I have released the handle

I ask for a long life for my family, my parents and in-laws

The Grindmill Songs Project (GSP) is a collection of over 100,000 folk songs composed and sung by rural women from the Western state of Maharashtra in India, while toiling at the *jāte* (grindmill) at home. Most of the women who sing the songs are rural farmers, agricultural labourers, potters, gardeners or belong to the fishing community, a majority of them with no formal education. Many of them are Dalits, the oppressed and socially ostracised caste groups within the rigid and discriminatory Hindu caste structure.

Each song is an *ovi* or a couplet. The word *ovi* in the Marathi language is derived from the word *ovane*, which means, "stringing together." The women string words together, conveying meaning, even as they rhyme.



The songs, handed down through generations of women – mothers, grandmothers and great-grandmothers are collective memories. 3,302 women from over 1,100 villages in Maharashtra and 17 villages in Karnataka were involved in this phenomenal recording of a poetic-musical legacy. These women are the fountain spring of the *jatyavarchi ovi* or the grindmill song, an oral cultural heritage.

A phenomenal body of work, these songs yield insights into village life and culture. There are songs that unravel gender discrimination, raise caste and class issues, they tell us about the life of women, their identity and place in society. The women sing about their relationships with each other and with their children, husbands, siblings and larger communities. These songs reveal the intellectual and creative talent of the village woman and her understanding of contemporary social and political concerns.

During the last two to three decades, motorised grinding has largely overtaken this routine especially for the staple grain, wheat. Today, a few village homes sometimes use the stone mill to make small quantities of rice, millets or chickpea flour, or to occasionally powder turmeric for use in wedding rituals.

The motivation for GSP is the translation, documentation, restoration and long-term preservation of the songs. The collection is the culmination of decades of meticulous field research that started in 1987, by a team of anthropologists and ethnomusicologists led by Dr Guy Poitevin and Hema Rairkar, founders of the Centre for Cooperative Research in Social Sciences (CCRSS), in Pune, Maharashtra. The team comprised of Bernard Bel, ethnomusicologist and software specialist who designed and built the songs database and digitised the songs recorded on audio tapes;

Jitendra Maid who went to the field to transcribe the songs in rural Marathi; Rajani Khaladkar, who entered the song transcriptions into the database and Asha Ogale who translated the songs with assistance from Maid until the age of 89 when she passed away in September 2025. The project found a welcome home at PARI in 2016 after Bernard Bel got in touch with P. Sainath, the founder editor of PARI. The translation of songs, interviews of the singers in their villages, publishing their stories along with the songs continues today as an integral part of PARI's work.

The selection of Grindmill Songs included in Bitter Soil has four themes. The names of the singers as well as the transcriptions and translations of all the songs are included in the publication produced for the exhibition.

- Ambedkar songs and the lives of Dalit women
- Women's work and sites of recognition
- Agrarian labour and seasonal cycles
- Family and Migration

Namita Waikar
Managing Editor, PARI



Caravaggio

Magdalene in Ecstasy Maddalena in Estasi

VISUAL ARTS

CURATOR
Andrea Anastasio

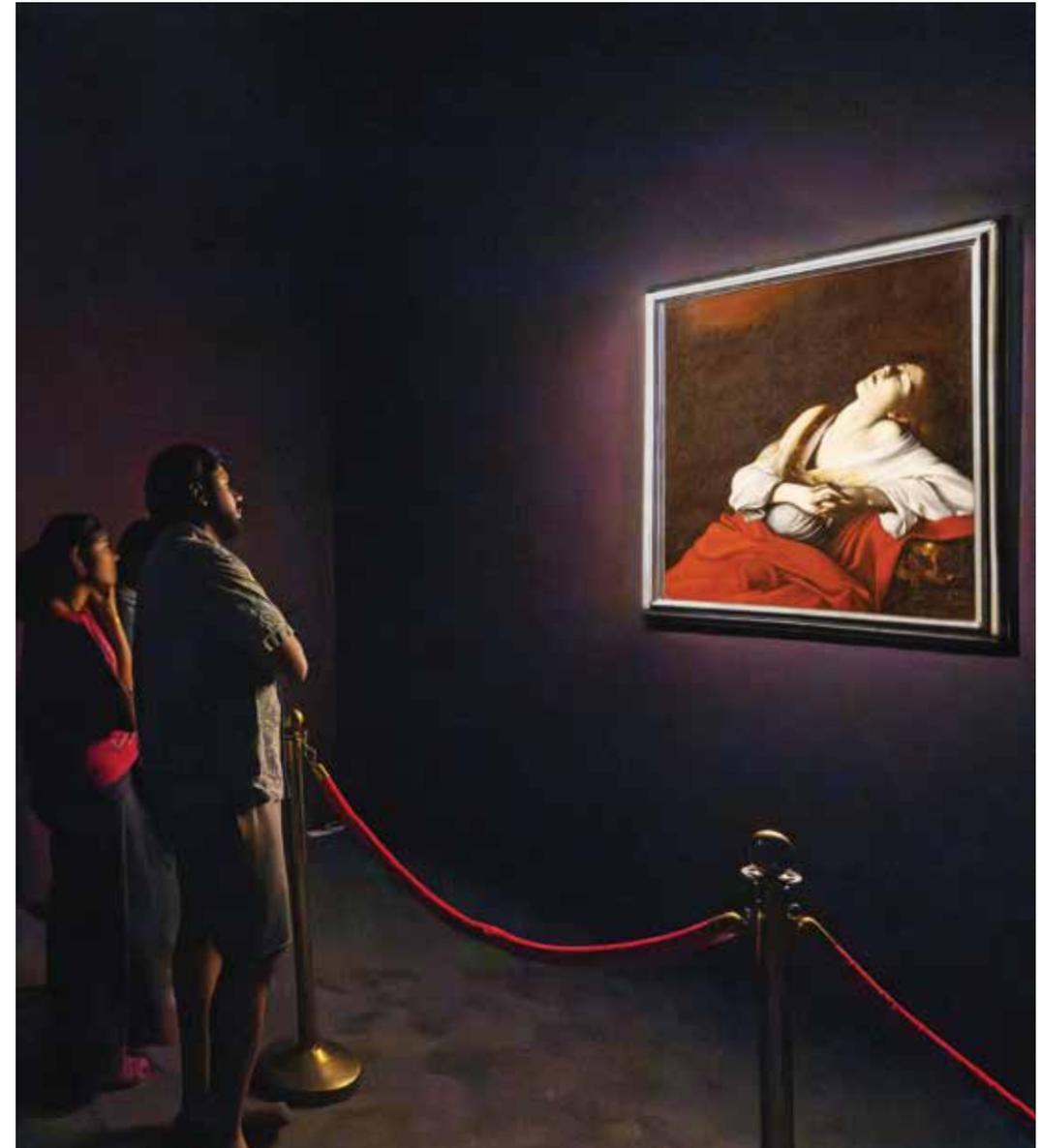
A joint presentation by Serendipity Arts Festival, Embassy of Italy in India, Consulate General of Italy in Mumbai, Italian Embassy Cultural Centre New Delhi, Istituto Italiano di Cultura di Mumbai, and MetaMorfosi Cultural Association



The presentation of Caravaggio's *Magdalene in Ecstasy* at the Serendipity Arts Festival in Goa marks an exceptional cultural event—one that forges an unprecedented dialogue between the power of classical painting and the vitality of contemporary artistic practice. Exhibited for the first time in India within this context, the work brings to the festival an extraordinary moment of encounter: a masterpiece that embodies the origins of modern sensibility within the language of early seventeenth-century painting.

Caravaggio is often described as the first modern artist. This recognition arises not merely from his innovative use of light or his dramatic compositional strategies, but from the profound psycho-emotional involvement he demands of the viewer. In *Magdalene in Ecstasy*, the irruption of lived, palpable reality into the pictorial space draws the spectator into an almost physical proximity with the scene. The viewer becomes part of the experience, implicated in a moment suspended between spiritual intensity and human vulnerability. This radical collapse of distance—between image and observer, between representation and presence—marks a conceptual threshold that resonates deeply with contemporary artistic research.

Within the framework of the Serendipity Arts Festival, the painting is surrounded by site-specific installations by contemporary artists whose works respond to place, perception, and the multiplicity of artistic languages. Their interventions do not overshadow Caravaggio; rather, they extend his legacy. Together, they affirm a fundamental truth: all art is contemporary, insofar as every artwork, ancient or new, becomes alive in the present moment of its encounter with the viewer.



In this constellation, *Magdalene in Ecstasy* emerges as a symbolic patron of a lineage that stretches across centuries—from antiquity to our own time—inviting audiences to reflect on the continuity, diversity, and enduring relevance of artistic expression. Its presence in Goa is both a celebration and a call: to look closely, to feel deeply, and to recognise the ever-renewing dialogue between past and present that shapes our cultural consciousness.

Multiplay 02: Soft Systems

VISUAL ARTS

CURATORS

Thukral and Tagra

ARTISTS

Alke Reeh

Bwanga Kapumpa

Chunky Move

Jayasimha Chandrashekar

Teja Gavankar

For its second iteration, Multiplay presents “Soft Systems”, a platform where play becomes a tool to expand meaning, connect deeper, and learn together. Soft Systems are flexible, adaptive structures that hold space for shared agency, care, and responsiveness. As Multiplay functions as a sandbox for collective experiences, where multiple minds converge, roles shift, and the boundaries between host, artist, and audience dissolve.

For decades, we have explored how play can map the relationship between idea, space, and viewer, and how exhibitions can open up new ways of seeing and being. Multiplay brings these questions to life through palpable practices, gestures, interventions, and interactions that invite engagement, reflection, and collect responses.

This year, artists from Zambia, Germany, and Australia, alongside practices based in India, contribute distinct sensibilities to this evolving dialogue. They invite us to heal anxieties by playing the doctor, enter a bubble of beauty, trace the light within a 500-year-old building, or reclaim the newsprint as artwork, resting as an act of resistance. Each practice is a soft, responsive system, unfolding through care, attention, and action. Together, these interventions show that the softness of artistic systems lies in their openness and adaptability. Multiplay becomes more than a framework; it is a living, breathing space where care flows, play extends, and knowledge spreads, tenderly, palpably, and endlessly.

Every Day is a Cliché

CURATORS

Thukral and Tagra

Curated as part of 'Multiplay 02: Soft Systems'

ARTIST

Jayasimha Chandrashekar

MEDIUM

Durational print performance and workshop

“The love of repetition is in the truth, the only happy love.” - Søren Kierkegaard.

A performance on labour, intentionality and existence, by Jayasimha Chandrashekar, Master Printmaker and Founder of Atelier Prati, Bangalore. The way we frame the desperateness and the immediateness of everyday changes over time. For the duration of *Multiplay*, he prints hundreds of newspapers daily, each on local newsprint and each stamped by the weight of artistic authorship. Visitors can take copies away, turning the exhibition into a living archive. The ongoing action questions truth, authorship, and authority in an age of misinformation, conspiracies, and instant news cycles.

By titling every piece a cliché, Jayasimha reveals how repetition shapes belief: how printed text gains legitimacy simply through visibility, and how resistance might lie in slowing down the mechanics of production.



Dr Bwanga in Goa

CURATORS

Thukral and Tagra

Curated as part of 'Multiplay 02: Soft Systems'

ARTIST

Bwanga "Benny Blow" Kapumpa

MEDIUM

Thatched Grass, Plywood, Phone Devise

Now in Panjim, Goa, he offers consultations through a subversive and futuristic phone-booth installation powered by an AI model trained on the artist's own voice, psychological practice, and cultural knowledge systems. Through Zambian mystic arts and AI technology, Doctor Bwanga has transferred his "essence" into a spirit clone, an assistant who receives requests and offers counsel through a phone in the booth. Visitors step inside and call not a chatbot, but a digital entity designed to heal, guide, and navigate emotional turbulence. In an era where AI is shaped overwhelmingly by billionaires and Western technocracies, Bwanga reclaims the medium as a tool of care from the Global South, transforming the booth into a site of repair, an inversion of power and mythologies surrounding technology, where comfort and wisdom travel through cables and code.



Breathe

CURATORS

Thukral and Tagra

Curated as part of 'Multiplay 02: Soft Systems'

ARTIST

Teja Gavankar

MEDIUM

Mild Steel, Thatched Grass, Plywood

Gavankar creates a site of rest, a thatched structure that breathes with the presence of others. At its core sits a single bench, welcoming one person at a time. As the visitor sits and settles, the rocking bench transfers its weight to the structure, causing the entire form to gradually expand and contract. Those outside witness this gentle rise and fall, a visible breathing pattern triggered by the person within. Making it a collective lung, with no single person completing the work alone. One visitor sits, another watches, another waits, and another remembers. The breathing becomes a chain of care, passed from one body to the next. *Breathe* frames rest not as a pause but as a collaboration: a reminder that gentleness, shared time, and the support of others can transform space. In a world that often frames care as passive, Gavankar positions it instead as an active, spatial, and communal gesture.



You, Beauty

CURATORS

Thukral and Tagra

Curated as part of 'Multiplay 02: Soft Systems'

ARTIST

Chunky Move

MEDIUM

Performance, Installation

CONCEPT, DIRECTION AND CHOREOGRAPHY

Antony Hamilton

PERFORMERS

Samakshi Sidhu & Enzo Nazario

LIGHTING DESIGN

Antony Hamilton & Ashley Buchanan

COSTUME DESIGN

Andrew Treloar

PRODUCTION MANAGER

Ashley Buchanan, Executive Director, Chunky Move

Kristy Ayre, Co-CEO, Chunky Move

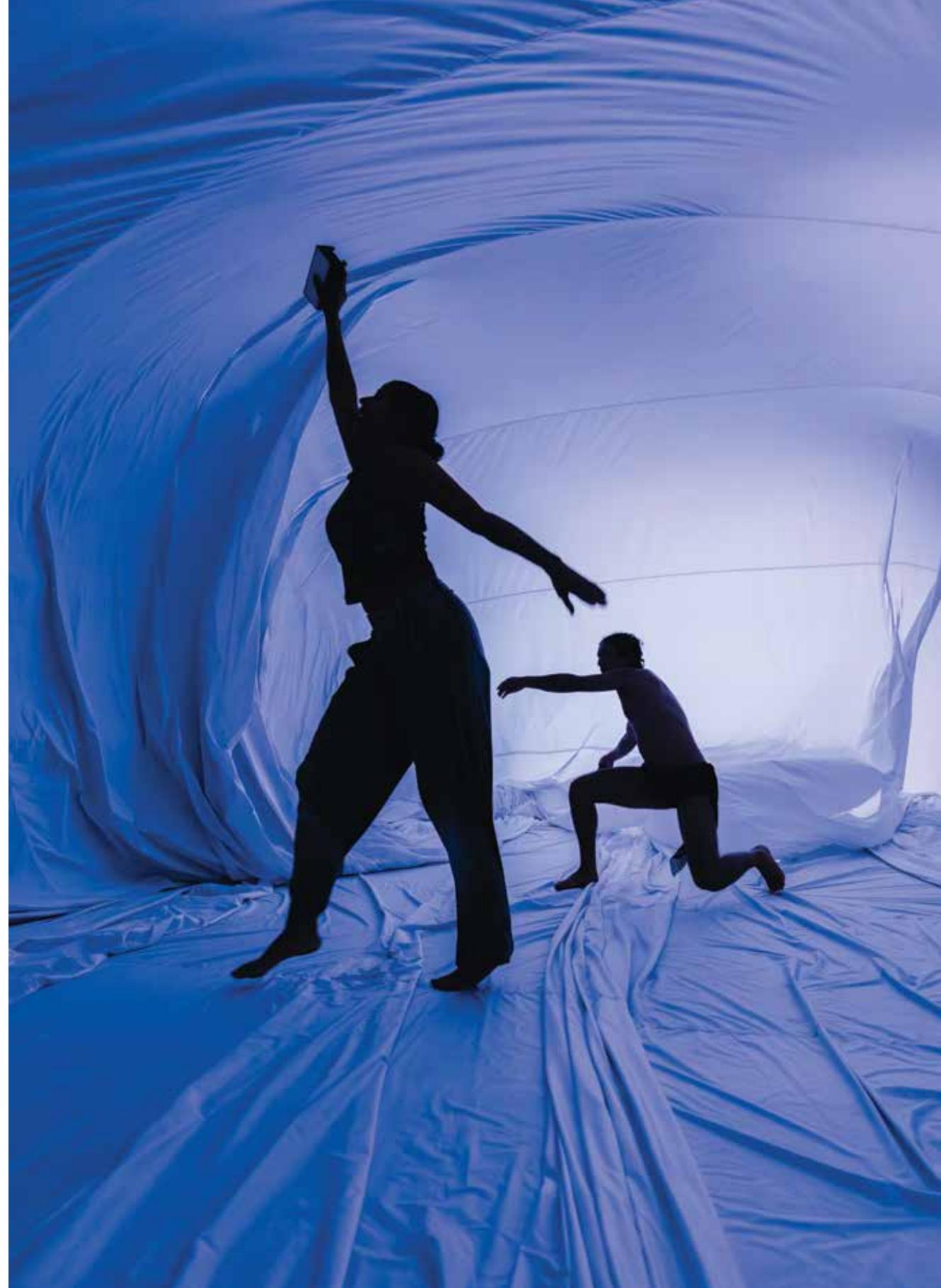
*Presented by Chunky Move and Asia TOPA,
Arts Centre Melbourne*

*You, Beauty is supported by the Centre for
Australia-India Relations – Maitri Grant Program
– an Australian Government initiative, the
International Cultural Diplomacy Arts Fund and
the Victorian Government through Creative
Victoria.*

CHUNKY MOVE **ASIA
TOPA**



In *You, Beauty*, an undulating inflatable becomes a soft sculptural theatre visited by the audience. Performed by dancers Samakshi Sidhu and Enzo Nazario, the work is a surreal journey of love, beauty, and manipulation. Via the intimate nature of a duet, the two share a space, and the world seems to shrink around them in a dreamscape of offbeat romance. Throughout the performance, the inflatable warps and stretches, creating a dynamic play of ever-shifting material architecture. This form holds both audience and performer in an otherworldly space of song, dance, enchantment and dread.



Radiance (Model of a Glow)

CURATORS

Thukral and Tagra

Curated as part of 'Multiplay 02: Soft Systems'

ARTIST

Alke Reeh

MEDIUM

Fabric, Installation

Alke Reeh's exhibit is supported by Goethe-Institut, Max Mueller Bhavan, New Delhi



Working with fabrics so technically precise and gently formed that they seem to hold light itself, Reeh traces beams and shadows within the cavernous histories of exhibition architecture, weaving tensile textiles that alter perceptions of depth, time, and illumination. Viewers are invited to slow down, walk, linger, and witness the choreography of light across cloth as her work becomes a soft system of attention, and holds it long enough to be felt, embodying sculpture, shelter, and reverie at once. In her practice, the fabric acts as a materialised placeholder for the fleeting medium of light: in a dim, dust-filled room, a confined yet intense beam becomes visible as a cone, much like a ray of sunlight piercing clouds and catching mist in its path. As layers of fabric overlap, transparency decreases while colour intensity and luminosity increase, creating a deceptive model, rather than making a target surface shine more brightly, the inner space of the fabric light cone becomes increasingly isolated, reversing the metaphor of "standing in the light"; instead of shining outward in glory, being widely visible and casting everything else into darkness, only the fabric itself glows, enclosing its interior within its own radiance.



Goa's Smallest Big Tradition: The Mini Narkasur Archive

SPECIAL PROJECTS

CURATOR
Diptej Vernekar

TECHNICAL SUPPORT
Kiran Tamboskar

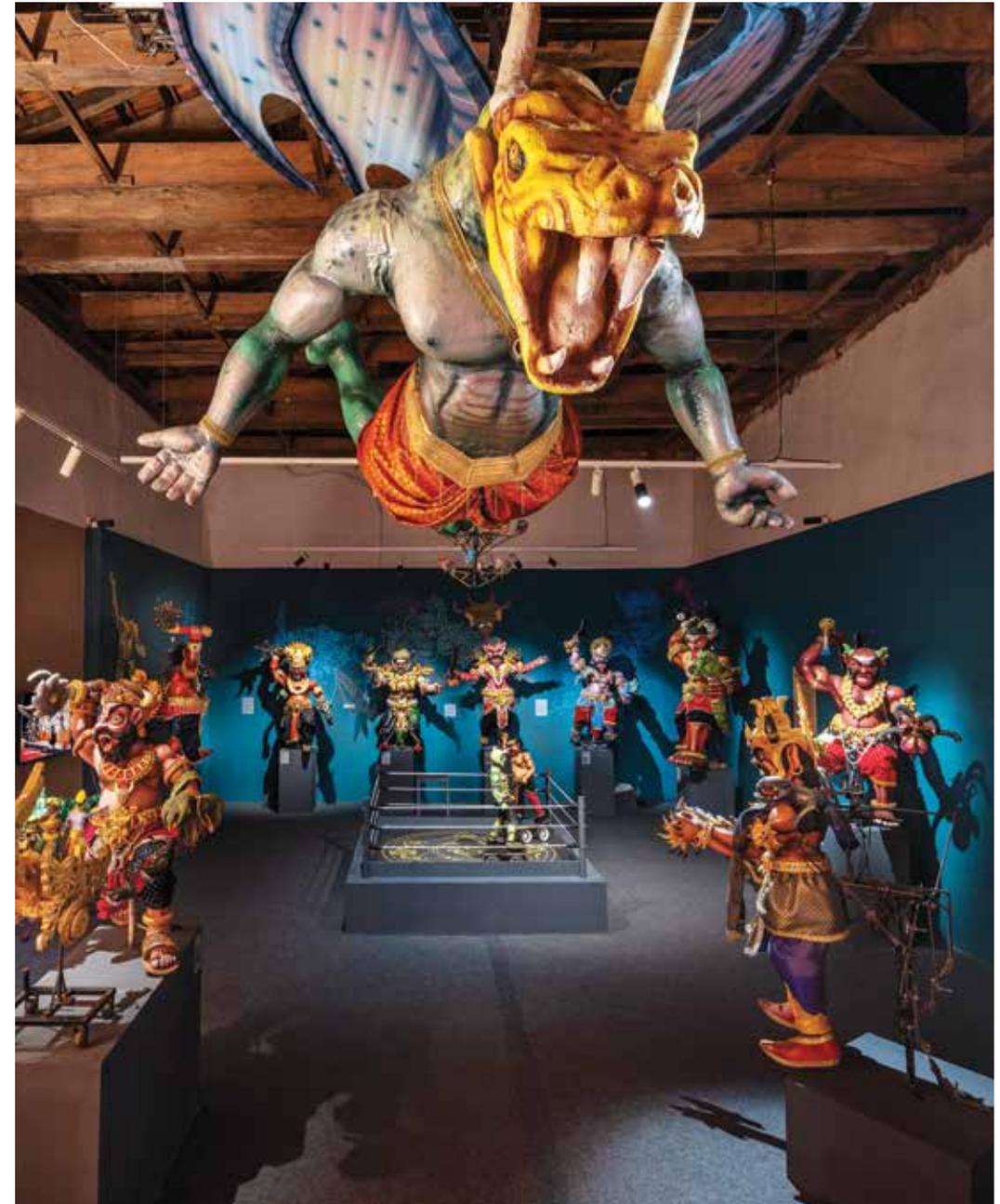
EXHIBITION ASSISTANT
Siddhi Arsekar

CREDITS
Mini Narkasur Artistic groups

What happens when a demon shrinks?

The Narkasur, once a towering spectacle of fear and festivity, is scaled down to a fragile, handheld effigy. Paper, wire, and pigment transform the mythical destroyer into something intimate, approachable, and almost tender. The spectators become larger than the figure they once looked up to circling it closely, observing details that the monumental would have eclipsed. Scale collapses, power shifts. The miniature has the power to invert traditional hierarchies of scale and meaning. Monumental figures dominate space, asserting their authority through size and spectacle. The miniature, by contrast, invites a different kind of encounter—one of proximity, curiosity, and play. The Mini Narkasur tradition does exactly this: it reimagines tradition in small form, shifting control from the figure to its makers and viewers, altering the dynamics of reverence, fear, and dominance embedded in the tradition.

Over the past 25 years, this tradition has also begun to liberate itself from rigid ritual timelines. Once bound to Naraka Chaturdashi and the early dawn ritual of destruction, miniature competitions now spill beyond Diwali, sometimes lasting up to 25 days. This quiet rebellion expands the culture of Narkasur making beyond its religious frame, allowing myth and craft to live longer, to travel further, to become a shared act of creation unconstrained by beliefs. Yet, the small is not silent. Craft practices can reclaim and reshape narratives through process and materiality. These miniature effigies speak louder not through their physical scale or noise but through the hands that construct them, the improvisation of local youth, and the fleeting ritual of their destruction



at dawn. *Goa's Smallest Big Tradition* asks us to reconsider power, time, beliefs and craft tradition that keeps reinventing itself in small yet powerful ways.



Mini Narasimha Fight Zone

What Does Loss Taste Like?

A Speculative Journey Through Taste, Memory, and Survival in 2100 India

CULINARY ARTS

CURATOR

Chef Thomas Zacharias and The Locavore,
in collaboration with **Quasar Thakore**
Padamsee and Immerse

ACTORS

Robin Singh
Gargi Dattar
Padma Damodaran
Uday Chandra

CREATIVE PRODUCER

Sonia Parekh
Associate Producer
Harshita Sethia
Visual Designer
Darren D'souza
Project Manager
Nikhila Reddy
Marketing and Comms Team
Prthvir Solanki
Varsha Vijay

WRITER

Sneh Sapru

LIGHT DESIGN

Shashwat Prakhar

SPECIALISED TECHNICIAN

Sid Verma

SPECIALISED TECHNICIAN

Zahaan Shafique Rehman

SOUND DESIGN

Pruthu Parab

SYSTEM ENGINEER

Kevin Upadhyay

SET DESIGN

Avyakta Kapur

SET DRESSER

Dhirishti Bakshi

SET DESIGNER - TREE OF LIFE

Felicity Jones

PHOTOGRAPHER/VIDEOGRAPHER

Siddhi Soi

POSTER, ZINE AND PROMOTIONAL DESIGN

Bharathee Subramaniam



In India, eating has always been an act of memory and belonging. Summer meant purple-stained tongues from eating jamun, its sharp sweetness lingering long after the fruit was gone. In the market, playful banter with the sabziwala decided what to bring home for dinner. Our plates were once heaving with variety—different grains, greens, and flavours tied to season and place. And at the table, a morsel of food fed by hand, by someone you love, carried more than flavour—it carried care. Today, these anchors are loosening. Piece by piece, the inheritance of taste and ritual is being erased.

The family kitchen grows quieter. Recipes once passed down orally are being replaced by generic, ready-to-cook mixes. Across cities, home cooking gives way to online delivery, and the intimacy of cooking and eating together fades.

Markets, where the air was once thick with the grassy sharpness of fresh coriander and the sticky sweetness of ripe jackfruit, are vanishing too. With them vanish skills once considered essential—choosing fresh ingredients by smell and touch, navigating the chaos of a mandi.



As we scroll through curated lists on our phones, and cook with vegetables that arrive trimmed, sealed, and wrapped in plastic, the calls of vendors become distant echoes.

On our land, the losses are starker. Floods, droughts, and rising heat strip fields of familiar crops. Small farms, the backbone of Indian agriculture, become unviable. Nearly half of India's traditional rice varieties are already gone; mango, kokum, banana, brinjal—once abundant—are being pushed to the margins or into extinction. Farmers are forced into uniform, engineered harvests that feed but do not nourish. Diversity narrows. Flavour flattens.

Inside our bodies, changes are already underway. Processed foods dominate our diets, filling us with calories but leaving us hollow. We are overfed yet undernourished, our cravings shaped less by memory than by algorithms.

This immersive experience is not a prediction, but a possibility—one that grows closer each day. It asks what might happen if we allow these losses to continue—and what, even now, is still worth holding on to.





Serendipity X Arles Grant 2025

FOUNDATION INITIATIVE PHOTOGRAPHY

Serendipity X Arles Grant is supported by French Institute in India

ARLES
LES RENCONTRES
DE LA PHOTOGRAPHIE

AMBRASSADE
DE FRANCE
EN INDE

INSTITUT
FRANÇAIS

Serendipity Arts in collaboration with Les Rencontres d'Arles launched *Serendipity x Arles Grant* in 2020. The grant is the largest of its kind dedicated to lens-based practitioners from South Asia, fostering creative exchange and cross-cultural dialogue through photography, video, new media, and other lens-based practices.

It seeks to empower artists from Afghanistan, Bangladesh, Bhutan, India, Myanmar, Nepal, Pakistan, and Sri Lanka, providing a platform to develop and showcase their work both regionally and internationally. The 2025 grantees present the outcomes of their creative journeys—sharing new works, performances, and artistic explorations shaped through this opportunity.

Through a careful and meticulous selection process, the jury announced **Aman Alam** as the **Serendipity x Arles Grant 2025 winner**, and a special mention for **Karthik Subramanian**, marking a key moment of the Festival's milestone edition.



Mother Deer

ARTIST
Karthik Subramanian

This is a collection of stories gathered from many unfathomable occurrences that are unfolding in a village that is being engulfed by an expanding city. Those who prefer to call this place a city say it started after a seven and a half year old boy emerged from the ocean. The arrival of the boy felt like a magnet attracting a host of animals, birds, insects and reptiles. A deer behaves like a mother to the boy, an owl feels like a familiar ghost, traces of an ancient town are found beneath the ground and snakes seem to carry messages from another time. The people who still call this place a village say it began long ago when Rukmani the village storyteller sleepwalked out of the village never to come back. With the germs of folklore, myths and poetry buried in them, the people of this place dig into themselves to re-member some of the many forgotten stories told by Rukmani to make sense of these occurrences.

One is unable to describe this entanglement into any particular order for uncertainty has created a fertile ground for hosting other ways of sensing, feeling and being. What I present here is a twilight world that is teeming with life in its mutable and ungraspable openness where the interdependency of all earthly beings become palpable.



What Makes an Image Move?

ARTIST
Ishita Jain

What moves an image? What moves through an image? What does the image move?

Is it consciousness? Whose consciousness—the subject's or the object's?

Or could there be a mysterious third authorial agency that flickers within an image?

This installation is a quest to answer these questions. The work draws on the *Vijñānabhairava Tantra*, a ninth-century text of attention and perception, which offers 112 techniques for entering vibrating consciousness (*vijñāna*) through elemental observations: the pause of a swing, the dark sky and the instant between breaths. In filmmaker Amit Dutta's *Weaving Attention* (Matra Publications, 2020), these passages are approached cinematically, as procedures of seeing and sensing. This installation extends that enquiry into space, attending to cinema not as narrative but as the flicker of forces that pass through the image.

The centre of this installation is a film-essay that interprets select exercises from Dutta's *Weaving Attention* with images of semi-ruined landscapes in Garli, Himachal Pradesh. Through these, a mediation on what moves within an image is carried out. A sonic landscape moves ambiently in the room: tones, silences, and subtle modulations of vibration interpreted from the *Vijñānabhairava Tantra*. The walls hold a grid of mirrors, multiplying the suspended surfaces into receding depth, creating the impression of infinite interiors. A vitrine holds the ephemera of the project including working notebooks, loose sheets, inking pens, etc. The installation disperses further through take-aways—script fragments from the film-essay and postcards of superimposed images—carried beyond the site.



What results is not only a film but a diffused cinematic ecology: projections, texts, reflections, and sonic layers, each operating as a fragment, yet held within the larger enquiry of the image as a living, spectral field. Within this diffused interiority, cinema is experienced as flicker, as dispersal and attention is restored back to the Self—making cinema existential.

Ozymandias

ARTIST
Aman Alam

Winner of the Serendipity X Arles Grant 2025

*How do I love, when my maps of you have faded,
and I can't find the old doors?*

Alam was in university, when Naseem started showing the first signs of dementia. Years later, after turning 29, he temporarily moved back to his hometown in Agra to be there for her. Responding to his personal urgencies, this work started as an anchoring tool; allowing the artist to process his grief with his grandmother's diagnosis of Alzheimer's. At this point of departure, Alam started examining her unique perception of the world - amidst corrupting memories and an eroding monument of self. It began his larger conceptual inquiry into what it means to be known, to remember, and to forget.

*How do I forgive my heart for starting to go
quiet, when your shadow still comforts me?*

'Ozymandias' is Alam's ongoing visual-research on ideas around memory, decay and legacy - drawing its title and conceptual resonance from Percy Bysshe Shelley's 1818 sonnet. Situated at an intersection of artistic-inquiry and scientific-research, the work uses a lens-based approach - supported by sculpture, machine intelligence and vernacular archives - to examine the oft-felt but rarely understood impact of cognitive decline, and to question long-standing narratives built around it.

*I asked the River who still loved the Mountain,
even after the Mountain forgot her name.*

Through a lens intertwined between the caregiver and the cognitively-ailing identity - often reduced to a footnote in wider discourse - 'Ozymandias' offers both a personal entry-point into questions of shared anxieties and self-ephemerality; and a study of the architecture of memory and the construction/fracturing of identity. In revealing his own vulnerability, the artist extends solidarity to those navigating cognitive decline, and to those supporting them as caregivers and witnesses. With the hope that they might find in the work, a feeling of being seen, connected, and less alone.



When Buddha Stopped Smiling

ARTIST
Chinky Shukla

The project *When Buddha Stopped Smiling* documents the human and environmental aftermath of the 1974 and 1998 nuclear tests in Pokhran, a township in North-Western state of Rajasthan in India, where a quiet desert became a stage for power, pride, and paradox. It delves into the micro histories of local communities, revealing stories of resilience, loss, and the constant fear of invisible nuclear radiation. Through portraits, landscapes, and symbolic visual narratives, the work captures the fragile interplay between memory, land, and the human condition. In the summer of 1998, India blasted its way into the world's consciousness by testing a nuclear device. It was nothing new for the residents of these villages. They had seen it, in 1974, when India tested its nuclear might, but 1998 was different and the scars it was about to leave, deeper. The strong tremors from the test made deep cracks in their mud huts, burst the village water tanks, contaminated ponds and farmland, it was something unseen and unheard of. In 2015, I traveled to Pokhran to understand the lasting impact of nuclear radiation on its people and environment. I met individuals who had directly witnessed the original nuclear tests, their memories forever etched with the earth-shattering force of those events. The ripple effects extended far beyond those initial witnesses, children suffered from severe health issues, including cerebral palsy and cognitive disorders. I also encountered cancer patients, a grim testament to the silent, insidious spread of radiation's harm. Nearly 20 years after the Smiling Buddha mission, the villages near Pokhran have joined a tragic global circle of residents of nuclear test sites that grapple every day with the aftermath of radiation. The test got India the world's ear, but the residents of these villages are still waiting to be heard.



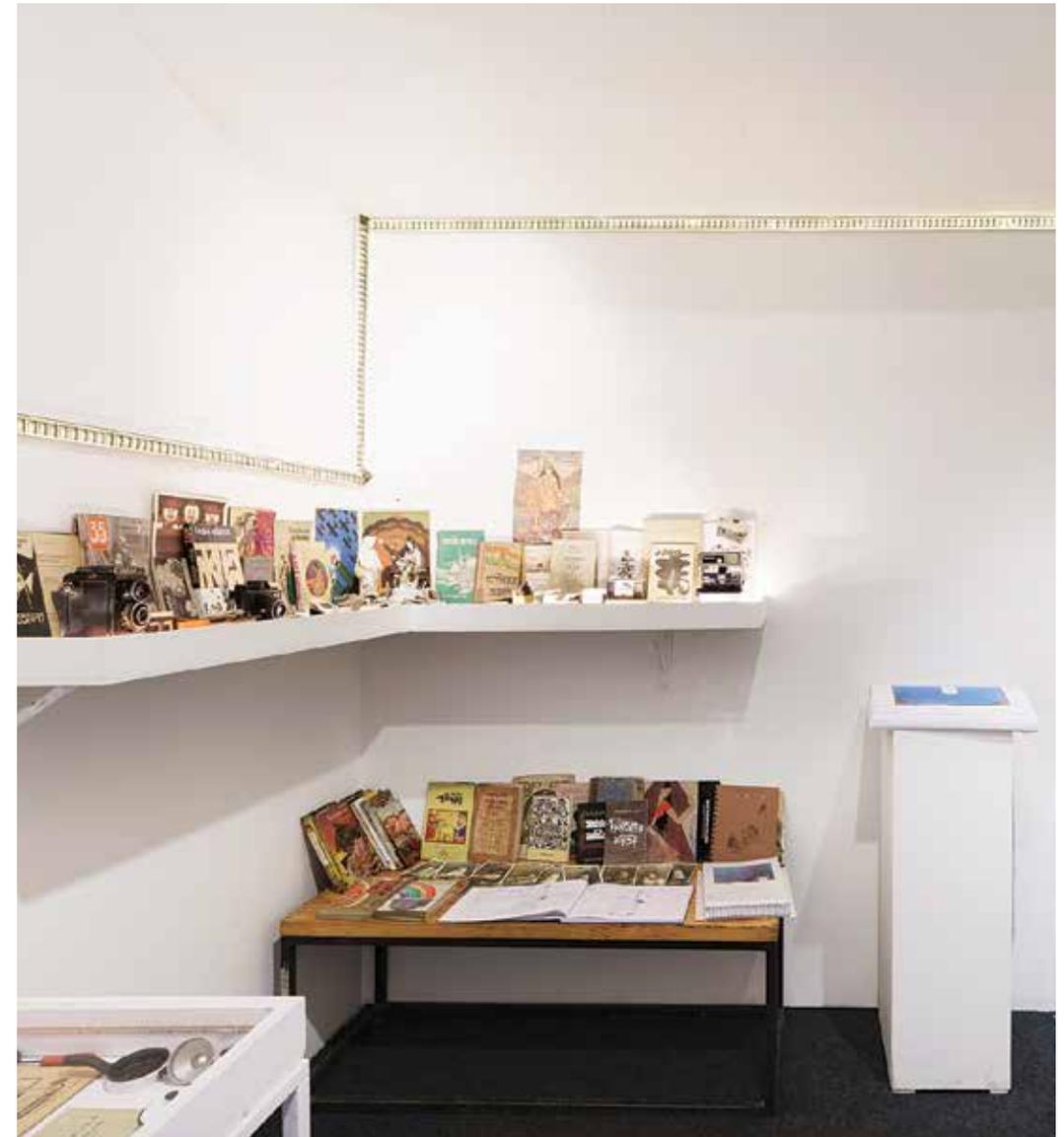
The Full Moon Appears To Be a Scorched Bread In Optical Handbook Of Library Science

ARTIST
Pinak Banik

Modernity's enduring apparatus of governance through ruptures rooted in its genocidal impulses, organizes life through technologies of classification, visual typologies, and biopolitical regulation, particularly in relation to body, food and survival. In the civil contract of modernity, hunger therefore emerges not as a symptom or episodic dislocations, but as a constitutive condition, structural force that has inscribed itself silently into our social codes, collective psyche, everyday artifacts and their cultural memory.

Mediating the political and historical discourse of hunger, this work centers on a 'high-voltage' colonial artifact—a library register from the Government School of Art, Calcutta (1932–1943). Keeping records of the circulation of books among teachers and scholars, the ledger offers a rare glimpse into the intellectual infrastructure of colonial art pedagogy. Across its pages appear names such as Zainul Abedin, Ramendranath Chakraborty, Manindra Bhusan Gupta, and Prahlad Karmakar, figures who would later shape the contours of postcolonial modernism in South Asia. The register falls silent in January 1943, as WW II and a man-made famine engulf Bengal. The art school gets converted into a military camp and wartime art center, marking a violent premise converging art, empire, and hunger.

On the same shelf lay another curious document: a Bengali wartime manual, *Handbook of First Aid for Air Raid Casualties*. Published in 1943, its archival adjacency to the ledger was revelatory. One indexed the domains of the epistemic and aesthetic; the other, the biopolitical urgency of survival and governance of life. Their presence and cohabitation within the machinery of colonial crisis management, sets the logic that persists in postcolonial formations.



Departing from the aesthetic textures of famine documentation and its scopic regimes, this project turns to the everyday material culture to activate famine histories, approaching a historical methodology of impossibility. Centering the ledger as both a document and allegory, the project unfolds as a speculative cartography of Bengal, a region where the exertions of colonial modernity were felt with exceptional intensity.

Workshops at the Studio

Falling, Lifting and Some Dancing

Supported by Swiss Art Council Pro Helvetia
The workshop content was based on the work of Marc Oosterhoff and Cédric Gagneur developed in the piece Palette(s).
Extended Programming: Palette(s)

Contemporary Dance Workshop

Facilitated by Shihya PENG
This workshop offers an immersive journey through movement, improvisation, and creative collaboration, focusing on peripheral vision, spatial awareness and gesture precision.
Extended Programming: Reflet

Electric Dreams

Facilitated by Vijay Thillaimuthu
A workshop that empowered participants to creatively explore electronic instruments for idea generation, be that musical or otherwise.
Extended Programming: Oblation

Directing the Self

Facilitated by Sapan Saran
This workshop enabled participants to develop the director's gaze, exposing you to staging possibilities and vocabularies.
Extended Programming: OTTAM: Born to Run



Live Demo & Dialogue: How Indian Music Shaped Modern Jazz

Supported by Danish Cultural Institute and Nordic Culture Fund
Facilitated by Lars Møller, Ashwani Shankar, Zuheb Ahmed Khan
The meeting between Indian and Western music since the 1950s was demonstrated with examples from the American and Scandinavian/Nordic jazz tradition.
Extended Programming: River Raag: Shehnai and Saxophones

Creative Pathways

Facilitated by Raghav Handa
A workshop introducing participants to Handa's creative process and the techniques he uses to build worlds rich in symbolism, surrealist imagery, and sound.
Extended Programming: Superhero

Echoes of Chitrakathi

Facilitated by Balakrishna Ganpat Masge
Participants explored the visual language of Chitrakathi painting of Maharashtra, learning to create their own story-inspired artwork using natural colours and folk motifs.
Extended Programming: Puppet Folk Arts Lab

Tremuria Project

Facilitated by Pak Ndjamena
A workshop that led participants to a set of hybrid dance techniques.
Extended Programming: Deus Nos Acudi

Rhyme & Reason: A Songwriting Masterclass by Mayur Puri

In collaboration with IPRS

Facilitated by Mayur Puri

Drawing on traditions as ancient as Sanskrit poetics as well as today's global hits, the session invited participants to think, play, and write like songwriters.

Extended Programming: Beintehaan: A Musical Harvest with Mayur Puri

From Strangers to Stage: The Art of Instant Collaboration

This workshop invited participants to step into the world of dance and collaborative artmaking.

Extended Programming: CRASH!

Yangshak Movement - A workshop on Choreographing

Facilitated by Surjit Nongmeikapam and Babina Chabungbam

The workshop on choreographing Yangshak focused on an in-depth understanding of the body with the help of Yangshak movement.

Extended Programming: Embodied

The Power of Rhythm – A Journey with Tabla & Drums

Facilitated by Prathamesh Premnath Chari

This workshop introduced the audience to rhythm through two powerful instruments: the tabla and the drums.

Extended Programming: Naad Voyage



Embodying Goa's susegad spirit, this riverside park invited people to indulge in authentic Goan dishes, wander through large-scale public art installations, and explore a thoughtfully curated shopping experience. As the sun sets, the rhythms of live jazz, blues and electronic music performances had also set the tone of the space.

ART PARK

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The Changing Charpai

SPECIAL PROJECTS

CURATORS

Ayush Kasliwal and Ramayudh Sahu

Have you ever seen a charpai? It's a super-smart, simple cot that's famous all over India. Its name is easy: char (four) + pai (legs).

For hundreds of years, the charpai hasn't been just a bed. It was and still remains at the heart of most villages in India. It was a sofa for guests, a table for picnics, a shady spot for a nap, and the main hangout spot for the whole community, all rolled into one!

This whole installation is like a giant set of building blocks. It's totally modular, which means we can take it apart and build something completely new with the exact same pieces. All the beautiful woven panels were created on frames by incredibly skilled artisans who travelled all the way from Rajasthan. These very parts have been a super fun playground, a massive backdrop for a stage, and even a pop-up restaurant!

This time, in this beautiful park in Goa, it takes the form of a slack-lining pavilion for all to enjoy. The project demonstrates how a single, thoughtfully crafted idea can be applied repeatedly, continually evolving to bring people together in outdoor spaces.



Suspensio Spiritualis

SPECIAL PROJECTS

ARTIST

Tomasz Kocłęga

SUPPORTING TEAM

Anshu Singh

Darshil Gour

Harsh Kumar Sain

Jakub Fijewski

Manav Soral

Satyawan Sharma

SUPPORTED BY



“Art is the wireless transmission of thought” -
Tomasz Kocłęga

In a world marked by shifting borders, urban flux, and ecological precarity, Tomasz Kocłęga’s sculptures offers a profound meditation on the humankind. His monumental yet intimate figures often caught in moments of tension and suspension embrace and explore the fragile existence of individuals, as a part of the collective.

The works open a dialogue with the audience on the condition of individuals and sustainability of human heritage. Kocłęga’s practice is deeply rooted in the human form, yet it transcends classical figuration to express psychological and spiritual states. He created a very unique, recognizable visual language, full of gestures and symbols.

Figures leaning, reaching, or suspended in delicate balance evoke the search for stability in a transient world. His works often feature dual or intertwined bodies, symbolising interdependence and empathy—the essence of communal resilience.

The installed sculptures within Goa’s urban landscape, echo the layered histories of the place. They transform public space into a living stage, where past and present, memory and movement coexist. The exhibition celebrates the resilience and strength of the human spirit—the instinct of selfcare to find balance even amidst collapsing, to build bases that endure, and to preserve what is essential. In Tomasz Kocłęga’s hands, the language of sculpture becomes a universal conversation between material and memory, solitude and solidarity, self and city.

- Anshu Singh



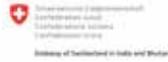
Forest Mind

SPECIAL PROJECTS

ARTISTS

Maya Rochat
Blackout

swiss arts council
prohelvetia



Visual artist Maya Rochat presents *FOREST MIND* for the first time in India. *FOREST MIND* is an exploration of moving images. It reflects the relationship between nature and consciousness, expanding a sense of reality in the subconscious mind. It brings artificial matter to life while magnifying the organic movements of life. Between abstraction and figuration, the artist opens a much needed space for reflection, integrating symbols of the present climate, social, and economic crises.

Rochat celebrates the magic of life, crafting a vibrant visual language that nurtures and plays with our perception. She creates a moving, contemplative collage in which the mutating image mirrors our world in constant flux.

The large-scale installation was activated each night by video collages made in collaboration with Swiss Lebanese sound artist Blackout. Accompanied by live music, Rochat transforms the space into an immersive environment where walls become living surfaces and sound merges with image.



Feeling Home. Where is Home?

PHOTOGRAPHY

CURATOR
Dinesh Khanna

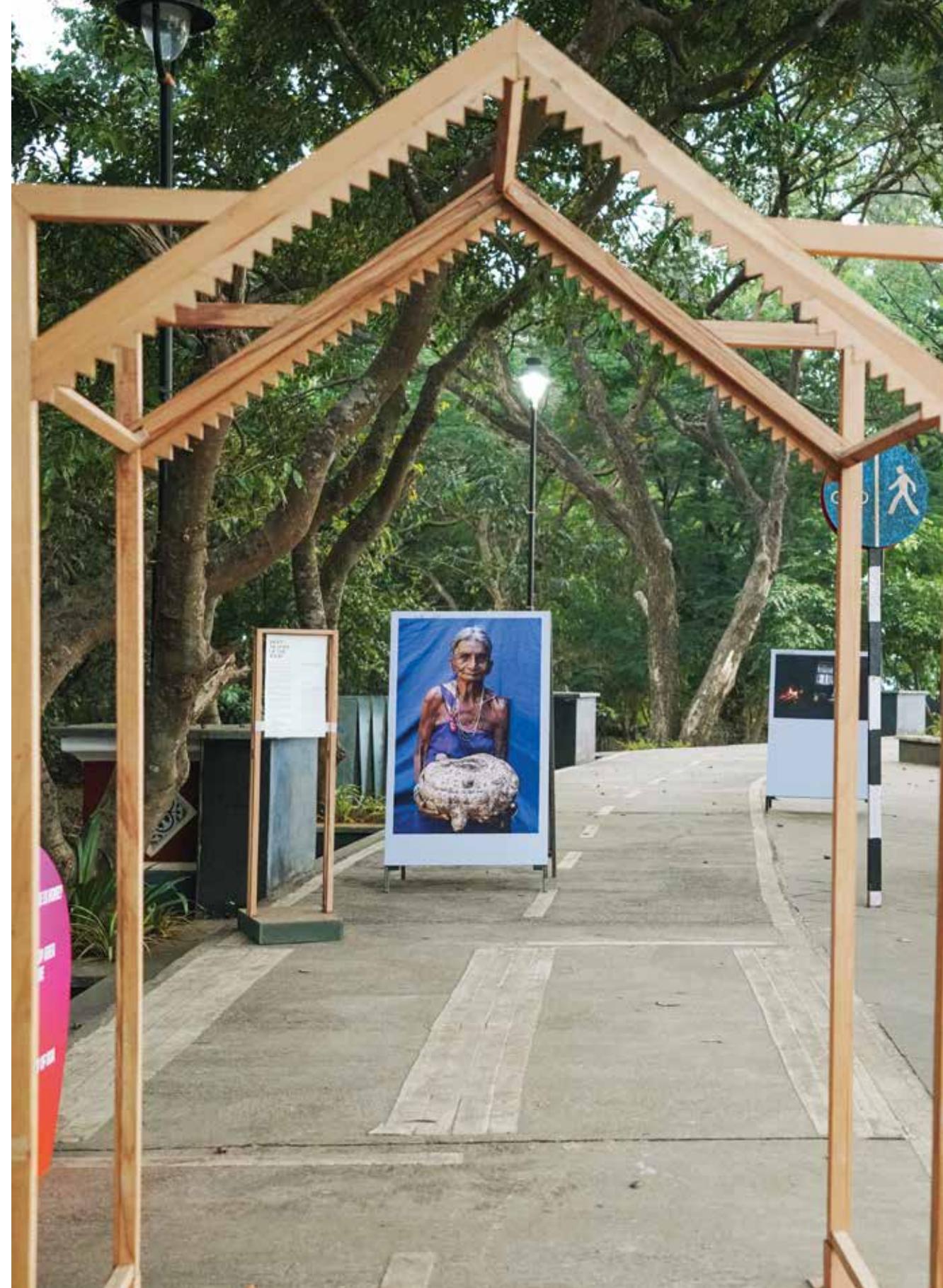
ARTISTS
Anurag Banerjee
Assavri Kulkarni
Avani Rai
Indrajit Khambe
Zahra Amiruddin

During the last few years, both my daughters, Myra and Mahi, have grown up and left home to establish their own. One in bustling Kolkata, and the other in elegant Paris. Despite building lives elsewhere, it's always a delight to see that when they return here, to their childhood home, they immediately settle in. They exhibit a clear sense of belonging, as if no time or distance has passed. This house, their parents' place, remains a deeply felt home for them.

As I've grown older, this observation resonates with my own experience of home. My parents were from Lahore and Gujranwala, cities in pre-partition India that are now inaccessible to me. I can't visit those places; they exist for me only as a memory marker and a deep sense of longing. There's an undeniable ache for that connection, for a home that remains out of reach.

These two distinct experiences—the present belonging my daughters feel, and my own historical longing—have shaped my understanding. Home, it seems, isn't just a physical place. Instead, it's a powerful emotional state: a place we either intimately belong to or profoundly long for. This core idea forms the very basis of this exhibition, *Feeling Home. Where is Home?*

Keeping this in mind I have reached out to five photographers, whose work gives me a sense of their 'belonging' to or 'longing' for home. Interestingly, each of them has a different experience of home and, therefore, a very personal photographic exploration of the theme.



Home as Return

CURATOR

Dinesh Khanna

Curated as part of 'Feeling Home. Where is Home?'

ARTIST

Avani Rai

In Punjab, home exists in fragments; in walls that have absorbed the weight of both laughter and loss, in courtyards that remember footsteps long vanished, in fields that hum softly with the voices of those who left and never returned. It is not a single place, but a constellation of moments held together by memory.

These photographs are my way of returning—not to find what was lost, but to listen to what remains. They are conversations with soil, wind, and time; quiet exchanges with trees that have stood longer than any border. The *rukh*—patient, rooted, becomes both witness and shelter. Around it, life gathers, disperses, and returns again.

In these landscapes, memory and present time bleed into one another. The same light that once touched my father's lens now slips into mine. The same dust that clung to migrating feet settles gently on my frame. Through the act of photographing, I try to hold what refuses to be held, the trembling of belonging, the ache of distance, the tenderness of continuity.

I have come to understand that home is not found, but felt. It reveals itself in gestures, in the way someone adjusts their dupatta before the wind, in the rhythm of a door closing, in the silence after a shared smile. Each image is a small act of remembrance, of hands that built, eyes that waited, hearts that refused to forget.

Home, for me, is not where I was born, but where the earth still remembers my name, in its dust, its light, and the love that keeps calling me back.



A Dkhar Boy

CURATOR

Dinesh Khanna

Curated as part of 'Feeling Home. Where is Home?'

ARTIST

Anurag Banerjee

I must have been five or six when I first heard the word, *Dkhar*, a Khasi word that loosely translates to "outsider". While I didn't know the meaning then, the concept of being the other had been successfully planted. Schools can be a reflection of society at large and back in the '90s the othering experienced by non-tribal students in school was reflective of the tense situation Shillong was in.

The first time I felt a sense of belonging to a place was when I moved to Bombay. It's easy to have that there, the city belongs to everyone and no one—a city full of "outsiders". Blending in with crowds, jostling in a local train, getting drunk on cheap booze, post midnight rickshaw rides so as to feel the music playing in your ears while passing the sea at Juhu—I don't know exactly when I came to be "from Bombay", but the transition was much smoother than I had expected.

In *A Dkhar Boy* I try to contextualise the last 12 years of my life, of living and working in Bombay as a photographer while slowly and gradually making my way back to Shillong. Through images and text made over the said course of time, I trace the journey of my belonging.

This work is my reclamation of the word that is meant to other me in my own hometown, and at the same time, one through which I reclaim Shillong as my home.



Meet Tracks of the Wild

CURATOR

Dinesh Khanna

Curated as part of 'Feeling Home. Where is Home?'

ARTIST

Assavri Kulkarni

I walked with the forest women of Goa—
the matriarchs of the wild.

We climbed mountains, crossed streams,
moving cautiously through the Mhadei Wildlife
Sanctuary.

Leeches clung to our ankles,
our feet bleeding, yet we pressed on—
chasing the unknown.

Every leaf held a new shade of green,
every bark etched like ancient scripture.
We feared the unseen:
a rustle, a shadow, a tiger nearby.

Food was their compass—
foraged, gathered, carried home in woven
baskets.

Their kitchens waited in the dark—
walls stained with smoke,
light flickering from firewood and story.

It was here that I made their portraits,
as they stirred, laughed, and shared the
forest's gifts.

Each image is a trace—
of strength, of rhythm,
of the quiet bond between woman and
wilderness,
of a magical forest that hums with life and
mystery.



Land of Beautiful Mysteries

CURATOR

Dinesh Khanna

Curated as part of 'Feeling Home. Where is Home?'

ARTIST

Indrajit Khambe

When I photograph the landscape around my home, I feel an absolute sense of ownership over the entire scene: the trees, the mountains, the rivers, and the sky. The landscape I step into to take a photo feels like it belongs to me, and I never hesitate to be a part of it.

I've lived my whole life in Sindhudurga, a place known for its unspoiled natural beauty. It's surrounded by thick forests, clean water, and a natural environment that has barely changed in the last 40 years since I was born here. This vast, intense nature is central to my photographic practice. The clean, fresh air we breathe every morning is a constant reminder of how grateful we are for this perfect place I call home.

This landscape is constantly full of surprises, changing its texture and color every day and every moment. It feels like rediscovering the same land anew, with fresh changes each time. This inspires me to go out and capture the magical moments created by the light. My photography is dedicated to capturing the emotion of my land—the land I feel I possess, yet don't physically own.



I Live in Between Two Islands

CURATOR

Dinesh Khanna

Curated as part of 'Feeling Home. Where is Home?'

ARTIST

Zahra Amiruddin

"You are the Sea," says my partner on a long-distance phone call from Bombay to Paros, Greece, where I am. It's 2018, and I've returned to the marble island to find a piece of myself that I left behind when I came here to study in 2015. I smile, as I stand at the Temple of Athena, staring out at the horizon line of the Aegean Sea; in an alternate universe, it connects with the waves of the Arabian.

Over the years, after returning to Bombay, I find myself at the edge of the promenade at Marine Drive looking for familiar hints of a deep blue. Between two seas, on two islands, I find solace in the whispers of water that holds my secrets.

What do you see when you stare out at the horizon line? Do you find yourself in the sea? Does it look different every day? What does it look like when you're angry? And then again, when you're at peace?

Who can you see waving from a distance?



Urban Reimagined

VISUAL ARTS

CURATOR

Ravi Agarwal

ARTISTS

Vivan Sundaram

Rhea Lopez

Urban spaces have become global and generic imaginaries, distant from being personable and intimate. This third iteration of the Urban Reimagined exhibition helps us rethink and pay closer attention to these lived spaces.

Vivan Sundaram meticulously constructed images of waste are a reminder that while waste is an essential residue of extractive and mass production economies, laced with toxicity, caste and class, these discards are relatable and everyday personable objects.

Rhea Lopez, meanwhile, takes us on explorations to help us notice the quotidian in nature, as essential parts of ecological and interconnected networks of life. It is an act of participatory remapping, which counters received notions of top-down cartographies, to enable us to own our surroundings once again, on a human scale.

Trash

CURATOR

Ravi Agarwal

Curated as part of 'Urban Reimagined'

ARTIST

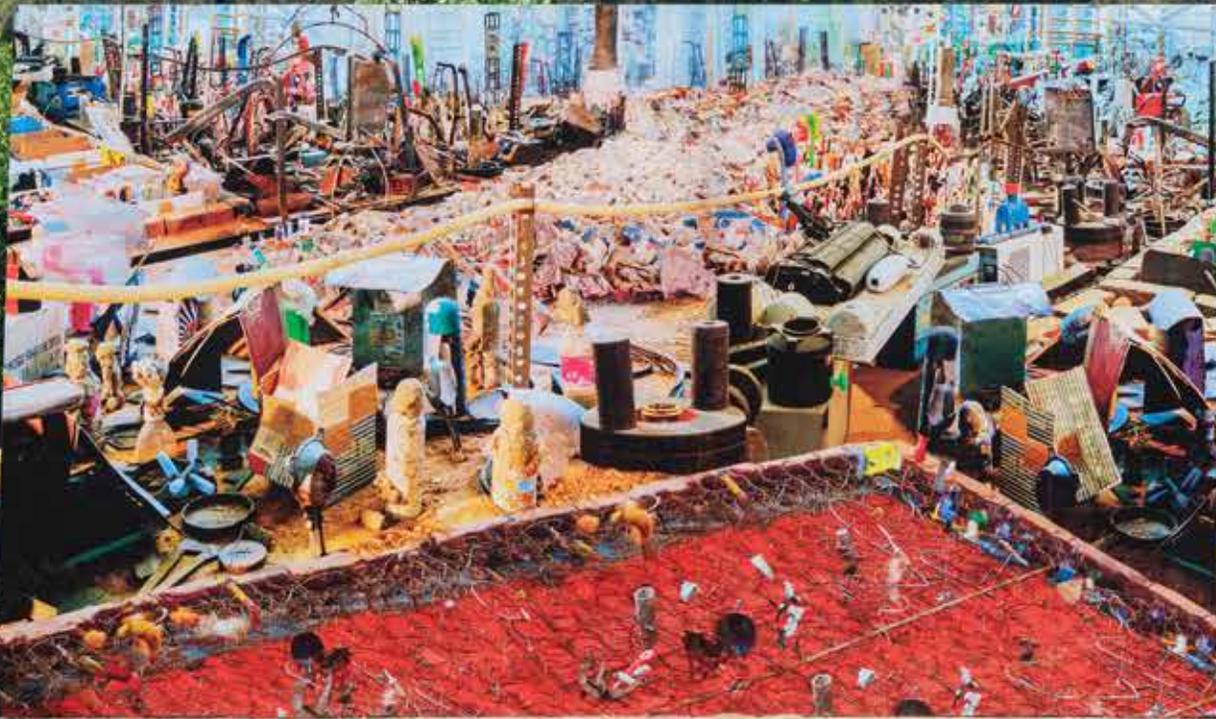
Vivan Sundaram

Presented at Serendipity Arts Festival 2025 on loan from the Estate of Vivan Sundaram and PHOTOINK

Vivan Sundaram constructs a huge and fantastical cityscape with garbage and has it photographed from various perspectives. The exhibition, first shown in 2008, is called *Trash*. He takes on modernity's fascination with found objects and the aesthetic of bricolage. Simultaneously, he marks the ideological implications of the commodity form: global consumption, surplus economies, second-hand goods, urban detritus.

Even as he sets up this faceted frame, the voluntary act of accumulating rubbish betokens the artist's attraction for discarded material: industrial iron, broken furniture, plastic toys, tin cans, toothbrushes, looped barbed wire and a sea of soiled milk sachets. The colour and surface of garbage offers him a palette. Digitally restaged images such as *Barricade* (2007–08) proffer vistas: precarious edifices, jammed neighbourhoods, never-ending landfills.

Trash is architectural and it is theatrical. It disorients the viewer by its scale; it elaborates upon the fetish value of objects; it upfronts the material existence of the citizenry.



The Culinary Odyssey of Goa

CULINARY ARTS

CURATOR

Odette Mascarenhas

COURTESY EXTENDED BY
IHCL Goa, The Astor Goa



Odette Mascarenhas brought Goan cuisine to Art Park, inspired by her book *The Culinary Odyssey of Goa*, which explores the region's ingredients, traditions, and evolving food culture.

The project features tastings from five traditional kitchens, including Hindu artisans, Muslim descendants (Bijapur dynasty), Gaud Saraswat Brahmins, Indo-Luso influences, and Christian descendants, each offering a distinct culinary identity shaped by spice and history. Centered around five key ingredients: turmeric, kokum, black peppercorn, tamarind, and star anise, visitors can interact with ingredient pods and hear stories narrated by the curator, linking taste to memory and migration.

Before the tastings, Odette hosted tête-à-tête with leading Goan chefs and restaurateurs like Divyanchi Patel, Amol Desai, Susie Martins and Chef Oliver Fernandes. Discover recipes, share stories, and explore the flavors that define this small but culturally rich state.



Monsoon Breeze

SPECIAL PROJECTS

ARTISTS

Mira Denkinger in collaboration with
Laxmi Das

Monsoon Breeze is a functional cooling art installation that explores how design inspired by nature can respond to the challenges of a warming world. Using principles of biomimicry, it reimagines traditional evaporative cooling systems, low-energy methods that cool air through adiabatic water evaporation, as a form of public art. By merging sustainability, science, and creativity, *Monsoon Breeze* transforms climate-friendly solutions into an engaging and educational experience.

This installation takes the form of a sculptural cooling leaf structure, made from bamboo and terracotta, materials chosen for their natural cooling properties and local availability. It lowers the temperature in its surroundings through natural airflow and evaporation, demonstrating how design can use simple, ancient principles to address modern environmental needs.

This project also functions as a research study, testing the efficiency of evaporative cooling systems in contrasting climates: the humid tropics of Bali, Indonesia, and the drier conditions of the dry season in Goa, India. Through collaboration, experimentation, and community engagement, *Monsoon Breeze* examines how context affects performance and explores how art can spark change.

Monsoon Breeze aims to inspire new ways of thinking about sustainability, showing that climate solutions can be practical, creative, and effective. It is a reminder that cooling can come not only from highly polluting air-conditioning systems, but from thoughtful design that works with nature rather than against it.



Pop It Up Tinto

SPECIAL PROJECTS

CURATOR
Natasha Parekh and Bhakti Hirani Veljee

Pop It Up Goa was co-founded by Natasha Parekh and Bhakti Hirani Veljee in 2016 with a simple yet powerful vision—creating a vibrant platform for small and medium entrepreneurs.

Over the past nine years, their pop-ups have become synonymous with events across Goa's capital city, offering a unique space where creativity, business, and community come together. They are more than just markets; they are experiences that bring together families, travelers, and locals alike.

From food and fashion to art, music, and entertainment, Pop It Up celebrates the spirit of entrepreneurship while curating lively gatherings that reflect Goa's cultural diversity.



Gauley Bhai

SPECIAL PROJECTS MUSIC

ARTISTS

Veecheet Dhakal
Siddhant Mani Chettri
Anudwatt Dhakal
Joe Panicker

Gauley Bhai (meaning brothers from back home) is a Contemporary Folk-Rock quartet formed in 2017 by Veecheet, Anudwatt, Joe, and Sidhant in Bangalore. Rooted in the shared experiences of growing up in Kalimpong and Calicut and migrating to big cities, their sound merges Nepali folk (inspired by artists like Jhalakman Gandharva), South Indian rhythms, blues, rock, and hip hop. The result is genre-fluid sound — deeply rooted yet nomadic. Though they sing in Nepali, Gauley Bhai's music resonates widely, transcending language through emotional depth and sonic storytelling. Their debut album *Joro* (2019), meaning "fever" in Nepali explored themes of love, loss, and displacement. It received critical acclaim for its eclectic sound powerful live performances, touring extensively across India, Nepal, and even the UK's Joon Festival.

Beyond performance, Gauley Bhai is committed to community work. In 2022, they collaborated with youth from the Teesta highway region, addressing unemployment and addiction through music. This led to the formation of the Teesta Creative Space and the Teesta Troupers, a youth collective whose debut album *Sound of the Streets* was co-created and produced by the band. Gauley Bhai continues to support grassroots music-making and mentorship for young artists from marginalised regions.



Light Star Guiding

SPECIAL PROJECTS MUSIC

TENOR, SAXOPHONE, FLUTE
Ray Dickaty

GUITAR
Mikołaj Poncyłjusz

KEYS, MOOG, BASS
Michał Załęsk

DRUMS
Dominik Mokrzewski

SUPPORTED BY



Straight from Poland, Light Star Guiding presented a concert with a blend of jazz, post-rock, and contemporary music infused with minimalistic trance-like sounds and ethnic elements.

Light Star Guiding consists of musicians well known in the jazz and alternative music scenes and is a collective of energetic and wild personalities whose mix provides unique and exceptional music and atomic atmosphere during concerts.



SlyFly and The Blues Company

MUSIC

CURATOR

Zubin Balaporia and Ehsaan Noorani

KEYS

Aadarsh Subramaniam

BASS

Ashish Borde

GITARS

Arnav Borg

Sylvester Pradeep

DRUMS

Ashwin Shekhar

VOCALS

Deepa Jacob

Grace Maureen

SAX

Thyagaraj Ranga

TRUMPET

Jason Zachariah

ENGINEER

Paul Daniel

MANAGER

Philip Thomas

SlyFly and The Blues Company is a Bangalore-based nine-piece blues ensemble founded by vocalist/guitarist Sylvester "Sly" Pradeep. Combining rich soul, funk, jazz, and blues foundations, the band features an expansive lineup including keys, horn section, backing vocals, drums, bass and guitar, all arranged and composed by Sly. Known for delivering a powerful live experience, they perform both original compositions and dynamic covers, showcasing Sly's blend of authentic blues roots and contemporary melody lines. Emerging in 2022, they've already made a mark in Bangalore's live music scene with soulful performances and immersive musical expression.



Jack of Spade'z

MUSIC

CURATOR
Zubin Balaporia & Ehsaan Noorani

VOCALS/GUITAR
Alem Mahukva

BASS/BACKING VOCALS
Ngatik Asara

DRUMS
Adhyan Emerson

Jack of Spade'z is an indie rock trio formed by musicians from Manipur and New Delhi — Alem Mahukva (vocals/guitar), Ngatik Asara (bass/backing vocals), and Adhyan Emerson (drums). Since bursting onto the scene in 2023 with their dynamic debut EP *Roller Coaster*, the band has released standout singles such as “Polaroid,” “Pressure,” and “YOU,” which came out most recently on October 4, 2024—continuing to showcase their blend of soaring melodies, raw energy, and emotionally resonant lyrics.



Chirag Todi

FOUNDATION INITIATIVE MUSIC

The performance was supported by Serendipity Arts' Independent Music Production Grant.

Chirag Todi, based in Mumbai, India, is a versatile songwriter and performer spanning pop to jazz. With two album releases and six tours across India, Chirag has played at acclaimed festivals like Bacardi NH7 Weekender and Lollapalooza. He is a voting member of the Recording Academy and was crowned as the Best Pop Artist of the Year by the Indian Music Diaries Awards. Most recently, he earned a nomination for the MTV European Music Awards 2024 in the Best Indian Act category. Collaborating with industry giants like AR Rahman, Clinton Cerejo, and Mickey McCleary, Chirag's compositions have clinched prestigious awards including Nexa Music, Clef Music, and IRAA. Noteworthy features encompass being chosen for Rolling Stone India's top single twice, prominent placement in Apple Ads, Vh1 Top 10, and a cover feature on Spotify's Radar India playlist.



B-side

FOUNDATION INITIATIVE **MUSIC**

ARTISTS HOSTED AT ART PARK

Rattyatty
Prismer
Drum आणि Bass
Bombie
Nesa Azadikhah
Benkii
DJ PGZ
Monophonik
Cloudy Ku

Cloudy Ku and DJ PGZ are a part of Serendipity x Asia TOPA Exchange, supported by Asia TOPA and Arts Centre Melbourne



B-side is an initiative by Serendipity Arts centred around independent music and cultural currents stemming from contemporary music practices.



Programmes at Children's Workshop Area

CHILDREN'S PROGRAMMES

Once Upon a Taste: A Children's Food Futures Workshop Series

Curated by Thomas Zacharia and The Locavore
Facilitated by Usha Chhabra
Once Upon a Taste is a four-part workshop series that invited children to explore the stories, memories, and futures hidden in the food we eat.

Balance and Beyond

Facilitated by Samar Farooqi and Slacklife Inc
Designed for first-timers and beginner, this session introduces participants to the fundamentals of slacklining—a dynamic sport that combines focus, coordination, and fun.

Magic Hat – It will eat up your fears!

Facilitated by Dr. Shefali Batra
This workshop, focused on coping with fears, is designed as a supportive and engaging space to help children understand, express, and manage their anxieties.

Emotions – Let's act them out

Facilitated by Dr. Shefali Batra
This workshop is designed to help children understand and manage their own emotions, and to better recognize and influence the emotions of others.



Intuitive Musical Exploration

Facilitated by Siddharth Venkatasubramanian
This intuitive workshop focused on how we can learn to "listen" and truly connect with each other through sound via a series of fun participatory activities.

Kalpavriksha: The Life and Times of Coconut in Goa

Facilitated by Usha Chhabra
This storytelling session will pay emphasis on the significance of coconut in Goan rituals, economy, and everyday cultural practices.

Craft, Paper, Action! Animating Art and Creating Stories

Facilitated by Keerthi Sharma and Janhavi Sanjay Ghosalkar
This workshop introduces children to the world of stop motion animation, where drawings, objects, and small scenes are brought to life frame by frame.

Folktales of Goa

Facilitated by Usha Chhabra
Humorous folktales that convey moral lessons, cultural norms, and societal values in an engaging way will be shared, concluding with a fun activity.

Feathers on Water: Listening to the Birds of Goa

Facilitated by Usha Chhabra
Along with storytelling on birds, this session highlighted how native and migratory birds have made the wetlands of Goa their home.

Fin 'n' Tales: Fish and the Oceanic Life of Goa

Facilitated by Usha Chhabra
This storytelling session featured tales of fish while exploring themes of livelihood and habitat degradation in Goa.

Pocket Film Lab

Facilitated by Milind Chhabra, Preeti Kanungo, Tanyaa Sharma from Lighthouse Studios
Pocket film lab is a creative workshop that provided an insight into the vast, immersive world of filmmaking.

Perspective Swap: My Frame, Your World

Facilitated by Milind Chhabra, Preeti Kanungo, Tanyaa Sharma from Lighthouse Studios
This unique workshop puts the youth in the director's chair, challenging them to visually interpret the adult's deepest reflections on a shared theme.

Embroidery Workshop: Fish Tales from Ukraine

This workshop is possible as a result of the partnership between the Serendipity Arts and the Embassy of Ukraine in the Republic of India.
Facilitated by Mila Supinskaya
In this creative cross-cultural workshop, children explored the art of upcycling and storytelling through embroidery.

The House We Make Together

Facilitated by Maanasi Hattangadi
At the intersection of spaces and stories, this workshop invited children to explore and express their lived experiences, tracing the contours of what makes a 'home.'

In Between: Imagining the Space, Shaping the Story

Facilitated by Maanasi Hattangadi
This workshop invited children to reimagine overlooked spaces, using drawings to weave together place of possibility—real and imagined.

Serendipity Reads

The reading corner at Art Park is calling all bookworms, daydreamers, and page-turning champions!

Mud and Mirth

Facilitated by Abbas Galwani
A terracotta coil workshop focused on creating shapes involves guiding participants through the traditional process of coil building.

Knots, Loops & Stitches

Facilitated by Connie Godinho
Whether you're new to crochet or looking to refine your skills, this hands-on workshop guided participants through the basics from holding your hook to making your first stitches.

Storytelling Sessions

Facilitated by Arthy Muthanna Singh
Through engaging tales and interactive narration, these sessions invited young listeners to explore monuments, cities, wildlife, and wonders—sparking curiosity, empathy, and a love for stories.

Knowing Sun

Curated by Edible Issues
Facilitated by Urna Sinha
Knowing Sun was a workshop on developing photograms by using the Cyanotype technique.

DIY Instrument Making – Asalato

Facilitated by Siddharth Venkatasubramanian
Children learnt to make Asalato, ancient West-African percussion. Played with a unique style and body movement, the instrument instills focus and is a great tool to make music.

How far has your food travelled to reach you today?

Facilitated by Tanushree Bhushan
This workshop introduced children to the essential concept of food miles through a creative, intuitive approach that engages their senses and enhances their understanding of the interconnections between their food habits and the earth.

S-T-R-E-T-C-H YOUR IMAGINATION

Facilitated by Arthy Muthanna Singh
A one-hour creative writing workshop, where kids learn about limericks, alliterations, acrostic and joint poetry

Stop Motion Animation: Telling Stories One Frame at a Time

Facilitated by Keerthi Sharma and Janhavi Sanjay Ghosalkar
This workshop invited kids to explore the world of stop motion animation, where they get to craft scenes, move characters, and shape simple narratives.

Paint, Write & Post!

Facilitated by Ragini Dhingra and SnailMail by Studiopaddyfields
A special morning of postcard painting and letter writing, where participants get to relive the magic of making a handwritten note.



Turn, Twist & Weave

Facilitated by Mehraj ud Din
In this hands-on workshop, master artisan Mehraj ud Din introduced kids to the beautiful world of Kashmiri willow weaving, locally known as Veer Kani or Keani Keam.

Weave with Paper

Facilitated by Roo Dhissou and Craftspace
Kids learnt a simple weaving technique using strips of paper and get to experiment with patterns and colours.

Pottery Without Clay

Facilitated by Jagdish Narayan Gujar and Lyla Freechild
In this interactive session, children met a traditional artisan and watch how glass and quartz are shaped, moulded, and painted into beautiful pieces using age-old techniques.

All Living Things Environmental Film Festival

All Living Things Environmental Film Festival (ALT EFF) brought together five innovative animated films from across the world in different languages.

Letterpress Poster Making

Facilitated by Arunkumar. B and Akilandeswari. K
Kids get to take part in creating a large poster, each choosing a couple of letter blocks and adding their own stamped section to the colorful design.

Book Making

Facilitated by Sonja Coates
This workshop by Team LAFA designed a hands-on bookbinding workshop for parent-child collaboration.



Petrykivka-Mandala Painting Workshop

This workshop is possible as a result of the partnership between the Serendipity Arts and the Embassy of Ukraine in the Republic of India.
Facilitated by Olga Syrovatko
In this workshop, children got to experience the mix two beautiful styles, Indian mandalas and Ukrainian Petrykivka flowers, to create colourful designs together.

Tiny Terracotta Makers

Curated as a part of Kristine Michael's curation Home is where the Heart is
Facilitated by Om Prakash Galav
Kids had the chance to discover the timeless art of terracotta in an engaging and hands-on workshop.

Pichwai for Young Creators

Curated as a part of Anjana Somany's curation Stepwells: Poetry in Craft
Facilitated by Trilok Prakash Soni
In this fun, hands-on workshop, kids learnt how to make beautiful patterns, shapes, and designs inspired by Pichwai art.

Workshops at The Craft Hub

WORKSHOP

Gift Box from Scraps

Facilitated by Ekatra Team
With leftover fabrics and scraps, participants designed one-of-a-kind affirmation boxes, bookmarks, and gift wraps—little treasures of creativity to cherish or pass on with love.

Make Your Own Journal

Facilitated by Ekatra Team
Using an array of beautiful papers and rich textures, participants crafted their own journals — deeply personal creations to write in every day or gift to someone special.

Weaving on the Handloom

Facilitated by Karghewale Team
This interactive session invites participants to experience the rhythmic craft of handloom weaving, the foundation of India's textile heritage.

Architectural Sketching

Facilitated by Steve Fernandez
This workshop is run by a global practicing structural engineer and architect for people who want try their hand on architectural sketching.



Playing with Clay: Hands-on Terracotta Workshop

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Om Prakash Galav
Participants had the opportunity to shape, sculpt, and create with clay under the guidance of Om Prakash Galav, a national awardee and a master artisan.

Master Strokes: Pichwai Art

Facilitated by Trilok Prakash Soni
This workshop is part of Anjana Somany's curation, *Stepwells: Poetry in Craft*.
Designed for all age groups, participants learnt the essential techniques, motifs, and patterns of this traditional art form.

Terracotta Coil Workshop

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Abbas Galwani
A terracotta coil workshop focused on creating shapes involves guiding participants through the traditional process of coil building.

Jugaad Weaving

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Roo Dhissou and Craftspace
In this hands-on workshop artist Roo Dhissou and Craftspace invited participants to embrace that spirit through DIY weaving.

Crocheting Coasters

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Connie Godinho
Whether you're new to crochet or looking to refine your skills, this hands-on-workshop guided participants through the basics from holding your hook to making your first stitches.

Color Me Glassy

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Nandini Datta
Get ready to turn plain glass into dazzling art by playing with vibrant colors and brush strokes—think of it as painting your own magic window or funky glassware.

Pottery Without Clay: The Art of Jaipur's Blue Pottery

Curated as a part of Kristine Michael's curation *Home is where the Heart is*
Facilitated by Jagdish Narayan Gujar and Lyla Freechild
In this immersive session, participants met a traditional artisan and witness the intricate process of shaping and painting pieces made from glass and quartz using age-old techniques.

THE BRIJ Incubator

WORKSHOP

THE BRIJ

Spread across an 8-acre land parcel in Delhi, The BRIJ is our upcoming leading cultural center that will host multiple artistic projects and expressions, based on the principles of innovation, sustainability, accessibility, and inclusion.

The centre, currently under construction, will have a Museum, an Academy & Workshop, a Gallery, Library, a Stepwell Gallery, an Arena, Theatre and Black Box, and much more. The facility will also house a crafts centre and an artisanal village, where dying and fringe art & craft forms will be brought back to life, through research, practice, and incubation. The entire campus has been designed in a way that is 100 percent accessible to the differently abled.

THE BRIJ Incubator

The BRIJ Incubator, the innovation and incubation arm of The BRIJ by Hero Enterprise, is envisioned as a dynamic engine driving cultural entrepreneurship and interdisciplinary innovation. As part of Hero Enterprise's long-standing commitment to philanthropy and the arts, The BRIJ Incubator's mission is to bridge the gap between traditional art forms, artisans, and modern entrepreneurial opportunities, with a strong focus on sustainability and innovation. It offers seed funding, strategic advisory, and comprehensive business support services to help early-stage startups grow into impactful, purpose-driven ventures.

FACILITATOR

Maker's Asylum

THE BRIJ INCUBATOR

WORKSHOPS

Open DIY Atelier

A playful, hands-on space where participants freely explored mini maker activities such as 3D pen art, heat-shrink keychains, wooden "robot" keychains, and other fun DIY crafts.

Wearable LED Nametag

Participants explored how LEDs, batteries, and conductive materials work together to create light-up name badges that express identity.

LED Christmas Cards Workshop

Participants created festive, light-up greeting cards using LEDs and copper tape circuits—a fun intro to electronics blending creativity, art, and technology.

DIY Rockets

This workshop taught participants to build and launch your own mini bottle rocket while uncovering the principles of motion, pressure, and propulsion

DIY Magnificator

In this workshop, participants explored how lenses bend light, experiment with focal distances, and assemble a simple yet powerful "magnificator" using everyday materials.

FPV Drones Workshop

Facilitated by Ishan Pilar

Through this workshop, participants explored the principles of flight control, and get hands-on with drone assembly through guided demonstrations.

Clock Making Workshop

Participants got to design and assemble their own working wall clock—exploring the art and science of timekeeping

Pipe Lamp Making

Participants explored the art of functional design as you shape, assemble, and wire a one-of-a-kind lamp that blends creativity, craftsmanship, and utility.

Origami Paper Planes & Cranes Workshop

The workshop explored the art of elegant paper cranes and aerodynamic planes while learning about balance and geometry.

Buzzwire Workshop

An electrical "buzzwire" game that tested precision and patience. Participants learnt basic electronics while creating a fun, skill-testing challenge.

DIY Balloon Racing Cars

Build mini balloon-powered cars and learn about motion, air pressure, and friction — then race them for fun experiments!





Kaleidoscope Making Workshop

Facilitated by Gunjan Choudary
Using mirrors and lenses, attendees built kaleidoscopes or delved into the fundamentals of creative game design.

Game Design Workshop

Facilitated by Gunjan Chowdhari
Attendees dived into the creative process of designing board and card games, learning storytelling, game mechanics, and rapid prototyping.

Climate Collapse Kitchen

Facilitated by Vaibhav Chabra
A participatory workshop blending design thinking, climate education and creative problem-solving.

Silent Panel – Jugaad vs Maker Culture

This session included an open discussion exploring the difference between improvisational “Jugaad” innovation and the structured, community-driven Maker culture.

Silent Panel – Humans and Metalworking

An intimate panel that explored the relationship between humans, materials, and craftsmanship in modern metalworking.

Interact with Experts: Ayush Kasliwal

Founder of AKFD Studio, Ayush Kasliwal shared his artistic journey, key insights, challenges, and learnings in establishing and managing a craft-based enterprise.

Interact with Experts: Rashmi Verma

Designer, artist, and curator, Rashmi Verma, shared her artistic journey, key insights, challenges, and extensive experience in textiles and design.

Interact with Experts: Sandeep Sangaru

Designer and educator, Sandeep shared his artistic journey, key insights, challenges, and learnings while contemporizing Indian crafts.



Azad Maidan is a lively symbol of Goa's rich history and host to many civic activities of Panjim. We transformed the iconic space into a celebration of traditional crafts from across India, offering a journey through the craftsmanship of artists and local artisans using multiple media such as ceramic, wood, metal and crochet.

The venue also hosted a stepwell installation inspired from architecture of Rajasthan and Gujrat along with an exhibition that celebrated the timeless art of sari draping across regions and generations. In the evening, the maidan came alive with the sounds of folk music performances.

AZAD MAIDAN

AZAD MAIDAN

Home Is Where the Heart Is

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Stepwell: Poetry in Craft

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Vayali Bamboo Band:

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Beintehaan: A Musical Harvest

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202 Rooh-e-Qawwali with Shahbaaz Khan

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Home Is Where the Heart Is

CRAFT

CURATOR

Kristine Michael

ARTISTS

Abbas Zakaria Galwani

Anuj Kumar Poddar

Bipasha Sen Gupta

Conceicao Perpetua Godinho

Shido

Harsha Vardhan Durugadda

Ismail Yusuf Plumber

Lyla FreeChild and Gopal Saini

Nandini Datta

Ningkhan Keishing

Om Prakash Galav

Ragini Deshpande

Shalini Dam

Shalina S. Vichitra

Srila Mookherjee

Surjit Nongmeikapam

L.N. Tallur

Verodina Ferrao De Souza

Two artists from Craftspace's Made in the Middle exhibition, Roo Dhissou and Nilupa Yasmin, were featured in this show, with support from the British Council

Supported by



COLLABORATORS

British Council

Craftspace

The works by L.N. Tallur's have been generously loaned by Chemould Prescott Road Nature Morte

EXHIBITION & GRAPHIC DESIGN

Team Vertex Inc. - Abhhay Narkar, Aparna Nambiar, Prateeq Kumar, Puru Varshney, Harsharan Kaur Viridi, Saachi Magdum

Homes are not merely physical spaces, but repositories of emotions, providing comfort, security and a deep sense of belonging. This exhibition offers a range of perspectives on how 'home' is imagined, represented, and contested, and how the medium of craft and the handmade might reveal the ways memory, migration, and cultural dislocation shape our sense of home, each signifying different identities and forms of belonging. Popular visual imagery of home often reveals a tension between its idealised representations as stable, idyllic, bursting with tradition, and the lived realities of displacement, fragmentation, and alienation. The domestic sphere is also a gendered terrain, where women's labour and roles are foregrounded or effaced in representations of home.

Often imagined as elsewhere, home becomes an emotional and fragmented landscape reconstructed through personal artifacts, photographs, or hybrid interiors. Memory is thus central to the visual formation of home as a sensorial archive of memory that addresses loss, exile, and the persistence of belonging. The exhibition foregrounds the twin images of home and heart as inner truth, humanity and connection, realised through contemporary interdisciplinary practices. Craft has historically been marginalised because it is associated with function, repetition, and domestic labour, and therefore, disconnected from notions of authorship, aesthetic innovation, and conceptual depth. Yet craft traditions often depend on collaborative, community-rooted knowledge,



and here they are positioned precisely for their capacity to carry layered histories and personal narratives.

The works on display span a wide variety of media and materials; textile arts, ceramics, glass, metal, wood, and performance, each contributing to a shared inquiry into how making, memory, and materiality together reconfigure what we call home.

Within This Vessel

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Abbas Zakaria Galwani

इस घट अंतर बाग बगीचे, इसी में सरिजनहारा।
इस घट अंतर सात समुंदर, इसी में नौ लख तारा।
इस घट अंतर पारस मोती, इसी में परखनहारा।
इस घट अंतर अनहद गरजे, इसी में उठत फुहारा।
कहत कबीर सुनो भाई साधो, इसी में साई हमारा॥

*Within this earthen vessel are bowers and
groves
And within it is the creator,
Within this vessel are the seven oceans and the
unnumbered stars
The touchstone and the jewel appraiser are
within:
And within this vessel the eternal soundeth,
And the spring wells up.
Kabir says, "Listen to me, my friend! My beloved
Lord is within"
Translation: Rabindranath Tagore*



Untitled (Head)

Untitled (Heart)

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Anuj Kumar Poddar

Our heart is made of glass—clear and vulnerable—containing a home at its center, which holds our memories, love, safety, and solitude. But that home exists within fragility, surrounded by cracks and sharp edges, just like real human relationships.



Hearth: An Ode to Her Presence

CURATOR

Kristine Michael

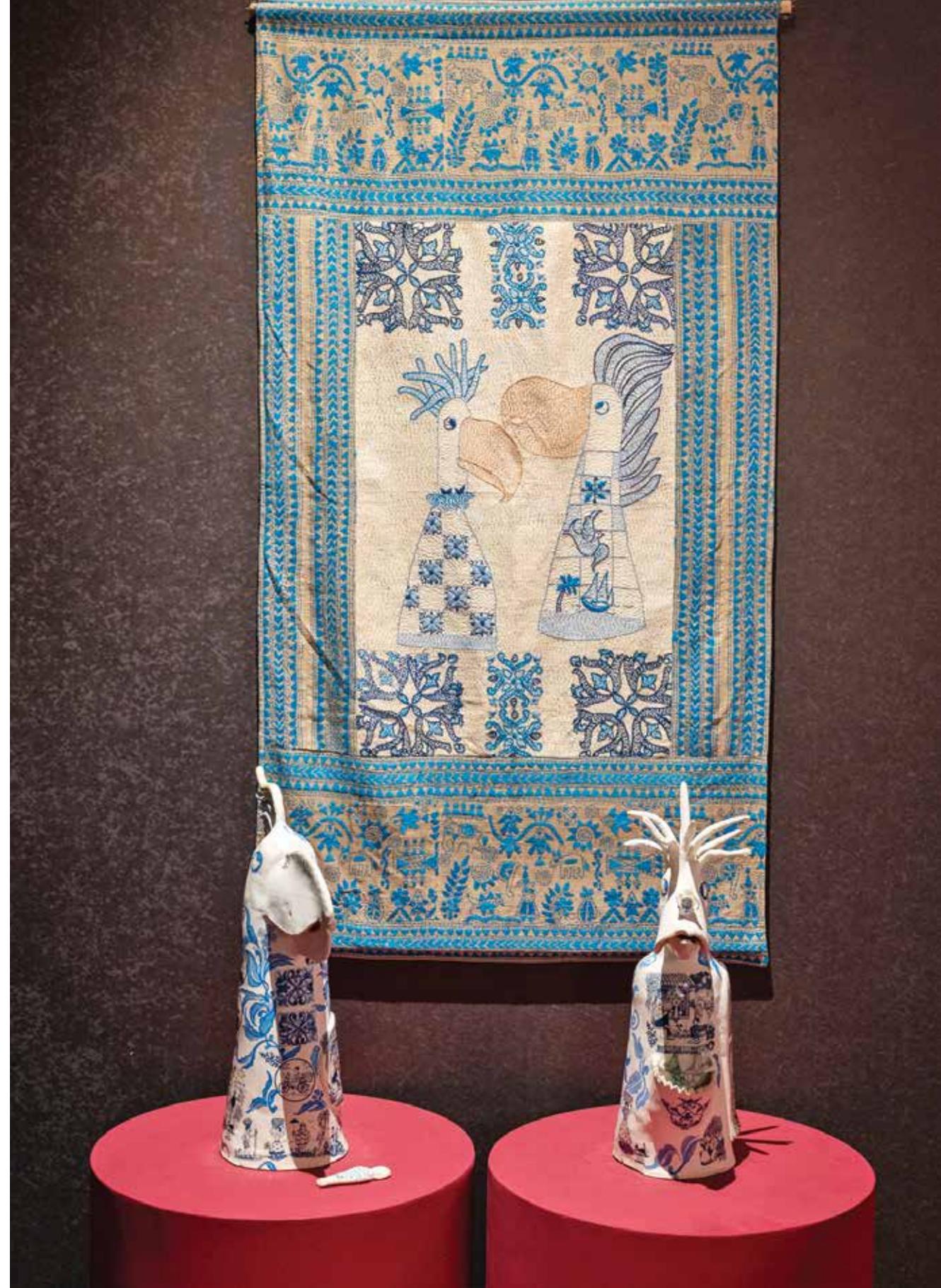
Curated as part of 'Home Is Where the Heart Is'

ARTIST

Bipasha Sen Gupta

My earliest memories are stitched with the gentle rhythm of my grandmother's life—her soft voice humming old hymns, the aroma of spices rising from her seasoned hands, and the grace with which she carried tradition like a second skin. Living with her wasn't just a chapter of my life; it was the making of me. In her presence, I absorbed the quiet wisdom of patience, the strength of faith, and the beauty of simplicity. But more than that, she gifted me culture—woven through every song, every story, every dish prepared with soulful precision. She was a woman of fine talent—her craft, her cooking, her way with words—all were echoes of a heritage I am now lucky to hold within me. Through her, I learned that culture is not just taught, it is lived.

Now, in my home in Goa, as the sea breeze carries whispers of the past, I feel her still. The rustle of a saree, the rhythm of a folk tune in my head—they bring her back. Though she is no longer beside me, she lives on, deeply rooted in my spirit. The gift she gave me can never be lost. It shaped my soul.



Janela de Goa

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Conceicao Perpetua Godinho

My artwork 'Janela de Goa' is a glimpse into the heart of home, the Goa I carry within me.

I celebrate the warmth of the home, not merely as a physical space, but as a feeling, a memory, soft breeze, the quiet stories whispered by timeworn walls. In a world that moves fast and often feels distant, this piece is a tribute, a reminder that home is where the heart lingers the longest—in the places, people and memories that shape who we are.



अबART

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Shido

“अब” in Hindi means now, at this moment.

‘अबART’ reads as Now-Art—contemporary, urgent, present, unfolding in real time. But visually and phonetically it also echoes ‘अबART’ → variation / hybrid / deviation. My installation—a bee-drone hybrid—fits perfectly into this linguistic and conceptual crossroads.

In a world where nature is sacrificed for profit, we forget that the earth itself is our only true home. Bees, the heartbeat of our ecosystems, are vanishing. In their place, we build sterile replacements—drones that buzz like their organic counterparts but lack soul. This installation asks: can technology ever replace life? And if it can then at what cost? The heart shaped beehive is “home” for both bees and metaphorically for humanity. The heart becomes a decaying relic—no longer pumping life, but hollow and echoing with mechanical sounds.



Tilt

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Harsha Vardhan Durugadda

Inspired by the nesting behavior of birds, 'Tilt' investigates the concept of habitation and spatial interaction. With its numerous layered openings and subtle reference to the organic process of nest building, the form provides several points of access. The sculpture's interior spaces evoke a search beyond material form, drawing parallels with the way birds construct and inhabit their nests as sites of shelter and transformation. Much like the birds who discover that their journey was always inward, the sculpture's skewed form suggests the delicate balance between seeking and finding.



Abode of Sound

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Harsha Vardhan Durugadda

Layers of glass and wood combine to form the sculpture 'Abode of Sound', which stands on three legs. Abode becomes a space where sound is made tangible. An audio recording from the artist's studio was translated from sound waves (spectrogram) into vectors, allowing the viewer to "touch" the sound. Humans often revere a wide range of ideas, objects, and natural energies, and in this work, it is sound that is venerated.



Woven Home

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Ismail Yusuf Plumber

'Woven Home' is an exploration of vulnerability, connection, and the architecture of the self.

The work uses the contrasting properties of its materials—the rigidity and natural oxidation nature of copper mesh against the fragile transparency of fused glass—to represent the dualities of our lived spaces: security, creation, and exposure. The fused glass motif of the human figure in various poses of reaching, climbing, or pondering suggests an ongoing struggle and search for belonging within the woven social and physical fabric of life. The figures are integrated into the mesh, representing how our identities are simultaneously shaped by and struggle against the structures—physical, societal, or familial—that contain us.



Resting Heart

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Lyla FreeChild and Gopal Saini

My work reimagines home as a space where women can rest—a radical act in a world that has long demanded their constant doing. Using blue pottery, a craft historically associated with beauty and ornamentation within the home, I explore how rest can become resistance and how aesthetics can hold rebellion.

The anatomical heart, held within a vase-like form, blooms with trees, flowers, and resting women. The vase—traditionally a vessel for life and decoration mirrors how women's bodies have often been seen: nurturing, ornamental, contained. By transforming it into a site of rest and blooming, I reclaim it as a symbol of safety, softness, and emotional abundance. The sculptural forms of the heart and womb-bearing pelvis honor the emotional and physical landscapes women inhabit in sites of care, creation, and exhaustion. Here, rest becomes reclamation.



First Home

CURATOR

Kristine Michael

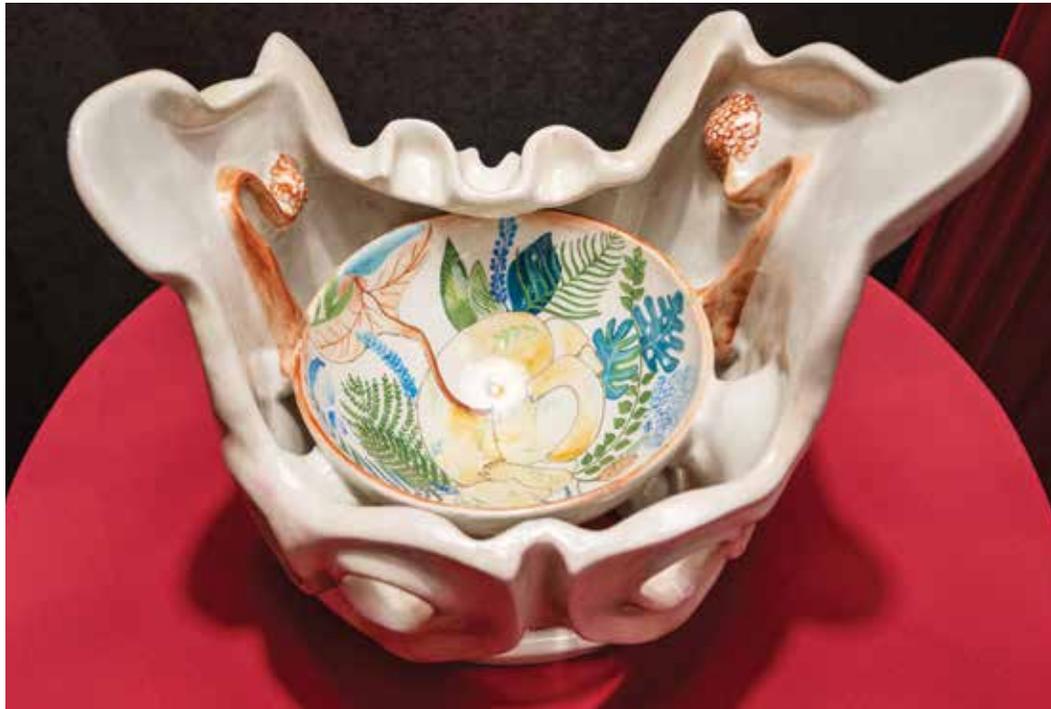
Curated as part of 'Home Is Where the Heart Is'

ARTIST

Lyla FreeChild and Gopal Saini

'First Home', a ceramic pelvis cradling a womb, reflects on our first physical home: the womb. As women and AFAB (assigned female at birth) people, we carry homes within us. Like the Earth, we hold the capacity to nurture life, to grow, to give. This work honors that inner home—not only as a biological space, but as a symbol of origin, power, and embodied belonging. It is a tribute to the female body as a sacred, generative landscape, often overlooked in conversations about home.

This project is a collaboration with Shilp Guru Gopal Saini, a master blue pottery artist from Jaipur who has devoted over four decades to preserving this rare craft. His mentorship has been invaluable in translating my concepts into tangible forms. This collaboration bridges tradition and imagination, endurance and rest.



Home Is Where The Heart Is

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Nandini Datta

I could feel the true meaning of this metaphor the day I relocated from a big, busy metro to Goa. Thirteen years have passed since, and I have made Goa my true home. Endowed with a dazzling array of marine biodiversity along its coast, it taught me to respect and revere the sea. I could see its mystery and power, and slowly adapted to this natural environment with its changing seasons and seascapes. These picturesque views evoked in my heart an aesthetic sense, which treated the coastal flora and fauna as motifs of richly patterned decorations for my artwork with a strong sense of narrative inspired by nature.

Glass has inspired me to express myself through colours, shapes, textures, and forms. In this work, I try to capture in glass the images of marine flora and fauna and the seascapes. This serves as a permanent reminder of Goa's commitment towards its marine biodiversity along its coast, now threatened by climate change and environmental degradation.



Phunga Wari (Lusivi)

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Ningkhan Keishing

This work was developed during the Serendipity Arts Residency 2025

I seek the purest, simplest form of life—drawn from a story my mother once told me, about the Lusivi, a three-legged stove that warmed our home and held our lives together. 'Phunga Wari (Lusivi)' is a sculptural folk tale, rooted in memory, shaped by clay and carried by the desire to preserve what is fading. Through this work, I explore belonging, innocence, and the quiet strength of tradition. Like a song passed down through generations, this piece holds nostalgia and imagination in equal measure. I want people to pause before this abstract form and wonder 'what is it? What does it mean?'. I want them to feel, even without words, the story my mother once shared. This sculpture is my way of telling that tale anew. It becomes a space for reflection, where simplicity and togetherness are not just remembered but felt. By giving the story form, I honour the past and offer it forward as a gesture of remembrance, connection and hope. Phunga Wari is not just a sculpture, it is a call to return to roots, to family, to the quiet harmonies that shape us.



Laltain (Lantern)

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Om Prakash Galav

The traditional Indian laltain lights up rural Indian homes even today with kerosene. Known for its simplicity, durability, and long-lasting light through the night, it has a timeless quality and cultural identity—a part of India's soul.



Verses of the Heart

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Ragini Deshpande

This installation presents a deeply personal and evocative exploration of impermanence, using the recurring motif of the human heart as a symbol. It embodies the timeless proverb by referring to the idea that one's deepest affection and sense of belonging reside with loved ones, regardless of physical location. It contemplates the transient nature of existence, not just in broad strokes, but through the intimate lens of my emotional landscape. The ceramic, handcrafted heart isn't merely an anatomical representation; it's a vessel, holding the echoes of fleeting emotions, the delicate threads of relationships, the fading imprints of memories, and the undeniable truth of my own finite presence. The heart's emotional journey, through which we dance, reinforces the central theme that nothing, not even our most deeply felt experience, is truly permanent.

Each stitch, each loop contributing to a larger design, a larger meaning, a form of intricate storytelling, much like writing poetry, imbued with the echoes of family and personal history, becomes the brick and mortar of my internal home. The repetitive, almost meditative acts of crochet and weaving are more than just techniques; they are my personal rituals for transforming the intangible—memories, the ebb and flow of emotions—into tangible forms. The memories of my mother's domestic crafts, skills and traditions passed down become the foundational elements of my home. It is about the emotional legacy, comfort of familiar practices, and deep affection for those who shaped us. It is a personal, emotionally resonant space through which I dance—finding solace and expression, in a world of constant change. My truest home resides within the cultivated landscape of my heart.



Oh! What a Tangled Web We Weave!

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Shalini Dam

From single celled microorganisms to the largest animal on earth, the oceans are home to a vast range of life forms. Every year more and more Ghost nets, or ghost gear find their way into our oceans, along with other toxic pollutants. Through this work I want to celebrate the inhabitants of Goa's coastal region, while also lamenting what we are doing to them and us.

A special thanks to Nester Fernandes, a marine biologist who very kindly answered all my questions while I was researching for this work.



A Home to Belong

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

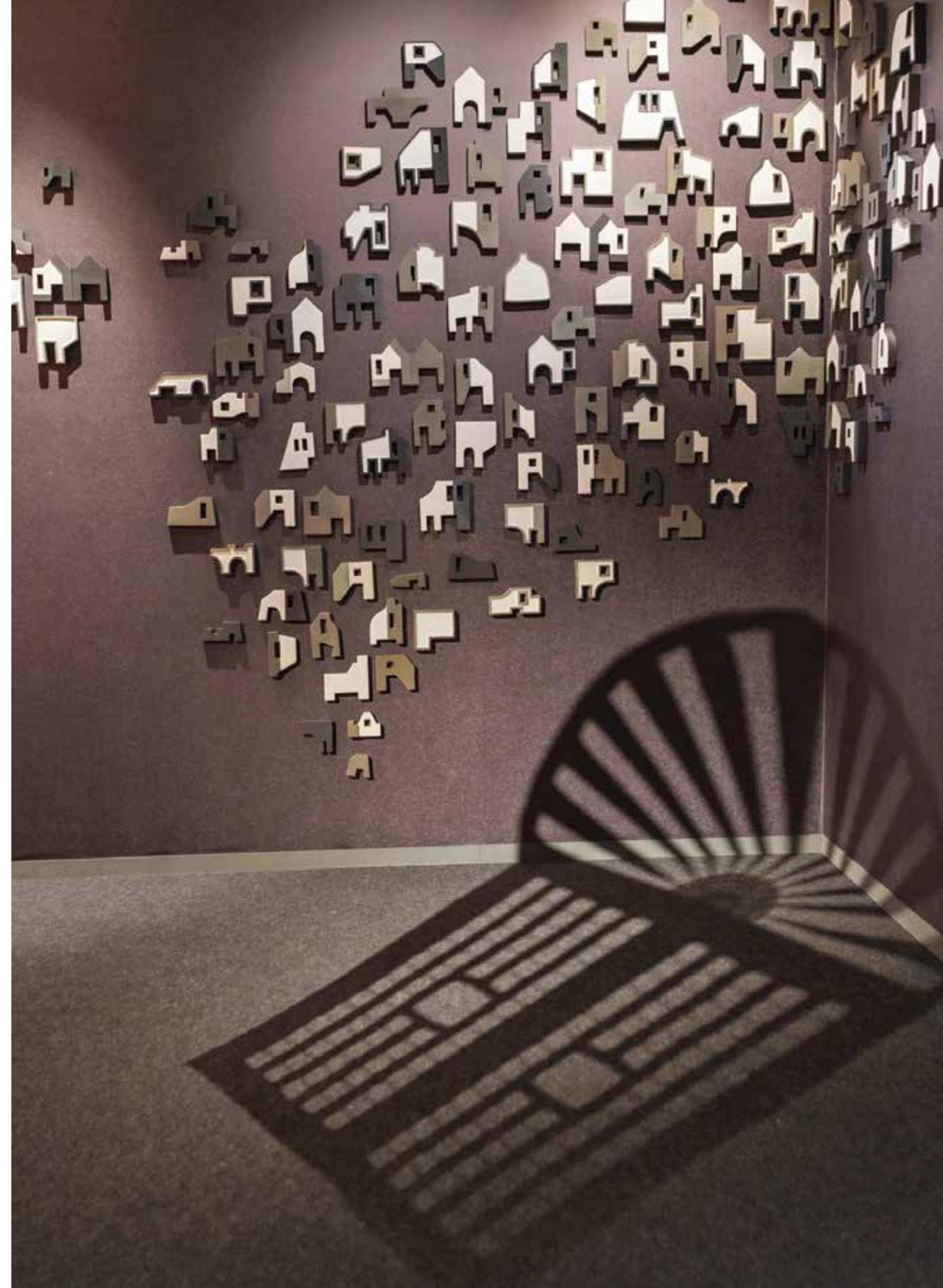
ARTIST

Shalina S. Vichitra

'A Home to Belong' questions the understanding of home as a sequence of encounters and narratives. A home is more than just its walls; your space isn't simply black or white but has many layers of grey in between. It's the experiences, it's understanding that lead to somewhat unexplained associations or distortions of how you interpret your immediate lived environment which is not merely a physical space but psychological response. This idea of layered, lived spaces comes across in my explorations with material and form.

Having witnessed the shifting lives of indigenous nomadic tribes who have for centuries grazed their herds following pasturelands, often clueless of invisible political divides and altered boundaries that now exist, I've observed how the rugged terrain, harsh climate, and seemingly fragile fabric of their tents provide more security and comfort than many well-built concrete structures might. They just belong, and this compels me to think deeper into what it means to exist as an individual in your personal space, the comfort of familiar associations, and being part of a larger place and community.

The existing global order, fragmented lands, and the many people displaced in the current situation ironically speak of such co-existence and belonging. I see individuals as part of this grid, each drawing parallels from the rest of the world where similar histories might have been lived.



Nest

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Srila Mookherjee

While exploring the emotional and communal aspects of 'home' and the 'heart', I was immediately drawn to the image of a nest. Both share a deep symbolic association, representing a secure and sheltered environment. It is a powerful metaphor for love, warmth, safety and belonging. Within an urban existence, it also reconnects us to nature.

The actions and gestures of care shown by birds as they build their nests are reflected in the making of these glass pieces. Rods of borosilicate glass are first drawn by the flame-workers of Ferozabad, then 'woven' together by layering, interlocking and fusing to create a flat, stable structure. Finally, this arrangement is slumped over a mould to form the nest. The eggs of varying shapes and sizes placed within it are both figurative and metaphorical, representing people and their emotions.



U-Define Recape

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Surjit Nongmeikapam

'U-Define' was first created in 2013 as a solo performance drawn from fragments of my own life. After many years, I return to it through 'Recape'—not as repetition, but as re-living. This process allows me to trace how my body and life have transformed through time, loss, and experience. 'Recape' becomes a dialogue between the person I was and the one I have become. It revisits memories that shaped me and questions how they breathe in today's world. Rooted in Manipuri context, the work reflects the tension between tradition and self, between what is remembered and what must be redefined. Through 'U-Define Recape', I attempt to capture the movement of time within the body—to reshape the past, reclaim the present, and find new life in the act of returning.



The Interstice

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

L.N. Tallur

There are two kinds of forms—those found in nature and those shaped by hand and 'The Interstice' rests between them. Inspired by the Buddha's footprints that exist as both relic and replica, and made of graphite—compressed, dark, and reflective—it captures the trace of presence through absence. Like memory or home, it is both imprint and void, what remains after departure.



Fringe 2

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

L. N. Tallur

'Fringe 2' emerged from a dialogue between past and present, hand and machine. I was permitted to scan a temple fragment from the Philadelphia Museum of Art, and from that digital echo grew this new form. The sculpture draws from Kali's garland of skulls—symbols of creation and destruction, of time consuming itself. For me, the act of remaking is also an act of remembering. Every replication distorts; every copy invents. Like home, it is built from fragments—what remains, what returns, and what refuses to stay still.



Langar Thalís

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Roo Dhissou

In collaboration with Craftspace

Supported by



Inspired by the steel trays used in Gurdwaras, these works were formed by pressing metal thalis into slabs of paperclay, allowing them to take on the imprint and memory of the originals. Glazed in warm peach tones, they recall the 1970s tea sets brought out for special occasions. Each surface is inscribed with Punjabi folk songs questioning caste, food politics, and growth, alongside ayurvedic knowledge and political phrases. Used and cared for by communities through eating and washing, the thalis embody reciprocity: objects that both provide care and are cared for in return.

A village like yours but in Sudan

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Roo Dhissou

In collaboration with Craftspace

Supported by



This work reimagines the manji (woven bed), rooted in Roo Dhissou's family village of Nangal Khera in Punjab. Created during lockdown with found wood and self-taught weaving skills learned via Urdu and Punjabi tutorials, the weaving carries mistranslations and adaptations that speak to cultural dysphoria. While making the piece, two Sudanese men visited daily to watch the process. On the final day they shared the story of the angareeb, Sudan's version of the manji, identical in form but with a different name. That exchange affirmed the work's intent: to highlight shared traditions, oral histories, and unexpected diasporic connections.



Biscot Wali Manji

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Roo Dhissou

In collaboration with Craftspace

Supported by



This work merges the traditional manji (woven bed) with the Parle-G biscuit, a household staple affectionately known as the “custard cream of India.” Handwoven in cotton on an iroko frame, the piece reflects on memory, humour, and cultural identity. At its heart is the spirit of jugaad, a Punjabi concept of resourcefulness and creative problem-solving, where nothing is wasted and everything can be reimaged. By combining the craft of weaving with the imagery of an everyday snack, ‘Biscot Wali Manji’ transforms the ordinary into an object of care, play, and diasporic storytelling.



Baiyn, বায়ন

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Nilupa Yasmin

In collaboration with Craftspace

Supported by



‘Baiyn, বায়ন’ means ‘weaving’ in Bengali. Its research and production marked the beginning of Nilupa’s exploration into her heritage, particularly the tradition of weaving within her family. Her great-grandmother was a weaver in Bangladesh, and this ancestral connection has become a central thread in her artistic practice.

Weaving, both as a methodology and metaphor, allows Nilupa to intertwine personal and collective histories—bringing forth the often-overlooked narratives embedded in the craft. Through this lens, she examines how traditional techniques can exist in dialogue with contemporary practices, reflecting on identity, memory, and the ongoing presence of cultural legacy in her life today.



Baiyn, বায়ন

CURATOR

Kristine Michael

Curated as part of 'Home Is Where the Heart Is'

ARTIST

Nilupa Yasmin

In collaboration with Craftspace

Supported by



Coventry is in the Midlands region of England 'Baiyn, বায়ন' focuses on the vibrant Foleshill Road in the city. It has diverse South Asian communities and a rich ribbon-weaving history.

Nilupa has created a nuanced narrative of cultural continuity. She intertwines traditional hand-crafted weaving with the area's contemporary fabric stores. Inspired by a handwoven shitalpati, (a traditional Bengali mat), and drawing on her own heritage, Nilupa explores the evolution of craft and production.

'Baiyn, বায়ন' pays homage to the area's complex cultural landscape and the ongoing dialogue between historical and modern means of making.



Infinite Drape

CRAFT

CURATOR
Rashmi Varma

COLLABORATORS
Raw Mango and Border&Fall

• ❖ • BORDER & FALL ❖ •

raw mango

THE
SARI SERIES
An Anthology of Drape

Infinite Drape explores the endless possibilities of sari draping in India. Fluid, unstitched cloth is wrapped, twisted, pleated, knotted, and sculpted around the body. Asymmetrical silhouettes emerge—animated by gesture, intention, and improvisation. Ephemeral yet corporeal, these abstract forms live briefly before returning to the cloth's original state—only to begin again.

Draping is both an informal and formal craft—an embodied technique honed through repetition, adaptation, and intuition. Like weaving or embroidery, it is transmitted through doing. But unlike these, drape is performed directly on the body, in immediate response to need and style. It requires no cutting, no stitching, no safety pins—just cloth and hands. Draping is a knowledge system—at once intangible and material, utilitarian and creative, always rooted in lived experience and passed down through generations, yet continuously open to change.

Conversations around the sari often centre on its textile integrity—as complex objects of weaving, embroidery, design, or community identity. The practice of draping is frequently a sidenote, however each drape is more than a style: it is a story shaped by identity, geography, culture, function, beauty, and desire. One can imagine the first person to twist, knot, or tuck the sari in a new way, setting in motion a chain of adaptation across generations. Although there is a common assumption that only a limited number of wearing methods exist, over 125 have been documented across the subcontinent, with countless more yet to be discovered. This diversity is further enriched by other draped garments such as the dhoti, odhani, pagri, or veshti—that continue to shape sartorial expression.







The *nivvi* drape—the most widely worn sari style today—was invented in the 1860s by Gyanodanandini Devi Tagore to accommodate her changing lifestyle and social norms. Shaped further by the freedom movement, the *nivvi* came to embody a pan-Indian modern identity. What began as innovation over 150 years ago has become convention. In that process, what have we forgotten? What can we learn from drapes such as the *bhootheyara*, a nomadic dance drape from northern Karnataka that flaunts a large bow at the waist or the Ranchi *saiko* drape that spirals around the body from Jharkhand? And what might we rediscover—or imagine anew?

At the heart of this exhibition is *The Sari Series*, an online anthology created in 2017 by Border&Fall—a craft, culture and design agency—in dialogue with Raw Mango—a design house rooted in India's textile traditions, aesthetics, and artisanal craft. The digital series documents eighty-four regional sari drapes through short videos, developed in collaboration with Taanbaan and Rta Kapur Chishti, author of *Saris of India: Tradition and Beyond*, 2010. *Infinite Drape* highlights sixteen of these styles, along with new interpretations that imagine sari wearing practices as it continues to evolve. Online media, evocative imagery, and new design vocabularies, have ushered in a perceptible shift, especially in urban spaces, on how the sari is understood and represented.

Infinite Drape is an invitation to look deeper as the sari continues to unfold. Sculpting regional styles through textile design and artistry, the practice of draping generates ever evolving narratives with infinite expressions.

Saris and blouses courtesy of Sanjay Garg, Raw Mango.



Stepwell: Poetry in Craft

CRAFT

CURATOR

Anjana Somany

ARTISTS

Trilok Prakash Soni

Studio Medium

Morii Design

Injiri

EXHIBITION & GRAPHIC DESIGN

Vertex Inc.

Abhhay Narkar

Aparna Nambiar

Prateeq Kumar

Assisted by:

Puru Varshney

Harsharan Kaur Virdi

Saachi Magdum

Films

VIDEO EDITOR

Anand Padmasena

VISUALS

Taruna Khatri

SCRIPT

Rhea Susan John

EXPERT GUIDE

Yatin Pandya

VOICE OVER

Anjana Somany

Film on Adalej

Film by Taruna Khatri

Edited version: Anand Padmasena

PICHWAI: REIMAGINING THE PLAN

ARTIST

Trilok Prakash Soni

CONCEPT DESIGN

Vertex Inc. with Anjana Somany

STRUCTURE DETAILING

Harsh Verma

SUBSTRATA: LAYERS IN THREAD

Morii

Brinda Dudhat

Kabir Yadav

EMBROIDERERS

Soniben Rabari

Namaben Rabari

Lakhiben Rabari

Raniben Rabari

Jenaben Jat

Roksana Jat

RECORDED FOLK STORIES

NARRATORS

Anjana Somany

Rhea Susan John

TRAVERSING THE ARCHITECTURE: LAYERS OF LIGHT AND SHADOW

Injiri

CREATIVE DIRECTION

Chinar Farooqui

DESIGNER

Hemant Sharma

CONCEPT

Vertex Inc. & Anjana Somany

WOMEN APPLIQUE ARTISANS

Sugni Ji, Khatu Ji, Malu Ji, Apee Ji, Papu

Ji, Krishna Ji, Champa Ji, Motah Ji, Meera

Ji, Sayar Ji, Sita Ji, Kavita Ji, Gyan Ji of the

Meghwal community from Barmer, Rajasthan

THE MEETING POINT: WATER

Riddhi Jain of Studio Medium

Team Studio Medium

MAKERS

Abdul Aziz Sonegi & Yusuf Saifi

OLFACTORY COMPOSITION

Gagan Singh & Rhea Susan John

PEEPHOLE IMAGES

Yatin Pandya

LINE DRAWING

Yatin Pandya

ASSISTANT CURATOR

Rhea Susan John

OVERALL SUPPORT

Apoorva Upadhyay

SUPER STRUCTURE

Seventy-Seven Entertainment Pvt Ltd

LIGHT DESIGN

Lirio Lopez Electrical

Carved deep into the earth, stepwells are more than reservoirs; they are portals into time, spaces of gathering, echoes of devotion, and labyrinths of light and shadow. Found across the arid lands of Gujarat and Rajasthan, where they are known as a *Vav* or *Baoli*, they were born of necessity, yet became something far greater—social theatres, sanctuaries of ritual, and enduring testaments to resilience. To descend into a stepwell is to move not only toward water, but also into history, imagination, and self.

This exhibition explores the plurality of the stepwell through the lens of craft. Each work engages with a different aspect of the stepwell's architecture, symbolism, and lived experience, reinterpreting it through material traditions. Pichwai painting reimagines the stepwell's architectonic grace; embroidery turns the unseen substrata into tactile terrain; appliqué unfolds its pillars and arches in shifting layers of light and shadow; Bandhani carries us to the water, where sky, land, and reflection converge.

These crafts are not employed as ornament but as parallel worlds of making. Like the stepwell, they emerge from collective imagination and lived practice, shaped by hands, sustained through community, and layered with memory. Both stone and thread hold stories of devotion, survival, and beauty drawn from necessity.

Stepwell Poetry invites us to see the stepwell anew, through the language of craft. Together they reveal not only what is visible, but also the intangible: processes, gestures, and traditions that continue to flow across generations.

The stepwell is the source; craft is its continuity.

Pichwai: Mapping the Stepwell

CURATOR

Anjana Somany

Curated as part of 'Stepwell: Poetry in Craft'

ARTIST

Trilok Prakash Soni

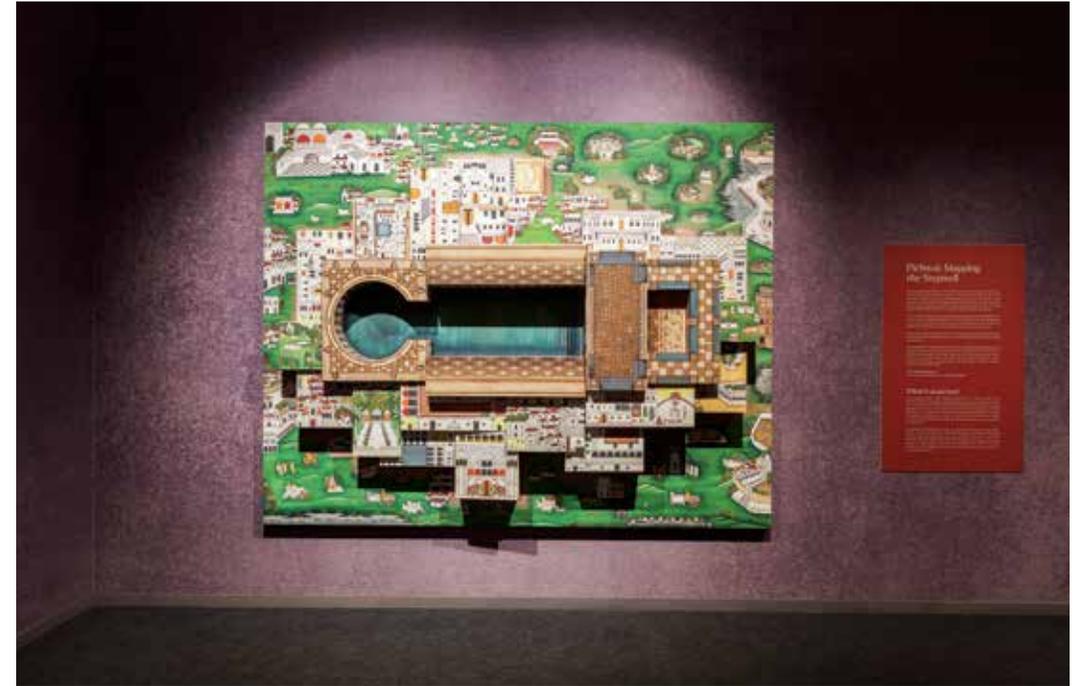
CONCEPT DESIGN

Vertex Inc. with Anjana Somany

Pichwai, a painting tradition from Nathdwara in Rajasthan, began as backdrops for the worship of Shrinathji. Painted on cloth, these works are known for intricate brushwork, dense ornamentation, and motifs of lotuses, cows, peacocks, and seasonal landscapes that mark cycles of time and fertility. Beyond their devotional function, Pichwais are architectural in spirit, framing space and guiding the viewer into layered worlds of narrative and design.

When temples became vulnerable, Shrinathji's abode was reimagined as a haveli, a home. Unlike a temple with a fixed orientation, the haveli offered a looser, more fluid plan. Pichwais began to map these interiors as if they were architectural drawings, cloth becoming thresholds, walls, and chambers. Pichwai also made an unusual move for early Indian painting: an attempt at perspective, allowing viewers to see near and far together, stepping into depth through detail.

This installation carries that impulse forward. The haveli plan is reimagined as a stepwell, another architecture of descent and shifting views. Here, the two-dimensional language of Pichwai expands into three-dimensional space. Painted compositions take form, and video threads through the work, introducing movement and temporality. The viewer does not simply look but enters the environment itself.



Traversing the Architecture: Layers of Light and Shadow

CURATOR

Anjana Somany

Curated as part of 'Stepwell: Poetry in Craft'

ARTIST

Injiri

Before reaching the water, one descends through layers of cloth, pillars, and arches stitched into being. Appliqué technique from Barmer, Rajasthan, turns fabric into architecture, its cut and layered forms balancing strength with delicacy. Traditionally marked by petal-like shapes, this work stretches the technique into unfamiliar shapes, opening new rhythms of surface and depth.

Referred to as *Kataab*, Appliqué is a craft of layering fabric cut, placed, and hand-stitched onto a base cloth to create form and volume. In Barmer, it is practised primarily by women of the Meghwal community, as well as by refugee families from Sindh. Passed down from mothers to daughters each stitch holds memory and resilience. Motifs drawn from nature or geometry translate onto colourful fabrics which are cut and placed in multi layers fixed with *lai* (flour paste), and finally secured with fine stitches. Traditionally used in quilts, canopies, and household textiles, here appliqué steps into dialogue with the architecture of the stepwell.

Like stone descending into earth, this monochromatic installation in appliqué builds through addition and subtraction: cloth over cloth, absence as much as presence. Semi-transparent layers filter light into shifting geometries, echoing the play of radiance and shadow within a stepwell. What seems solid dissolves into the ephemeral, and what is fleeting takes on the gravity of stone. To encounter this work is to traverse not only fabric, but an architecture of perception.



Substrata: Layers in Thread

CURATOR

Anjana Somany

Curated as part of 'Stepwell: Poetry in Craft'

ARTIST

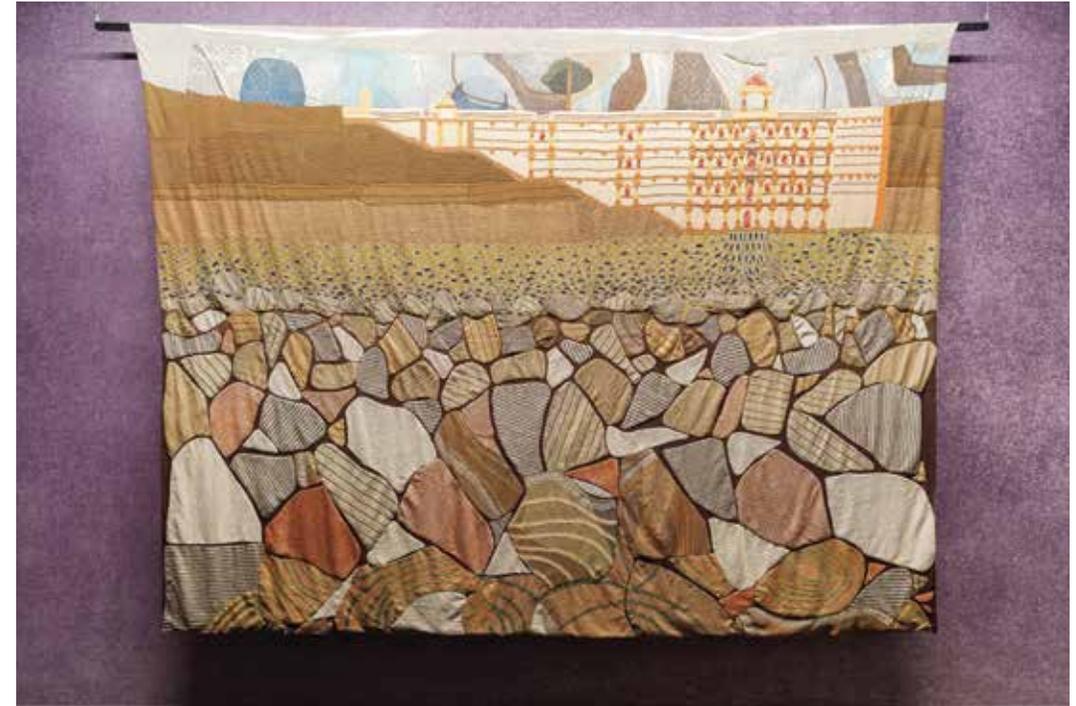
Morii Design

Beneath the carved grandeur of a stepwell lies a hidden world—shifting soils, layered stone, the quiet rhythm of water. It sustains what rises above yet remains unseen, imagined only in fragments of shadow and memory. This work turns attention to that substrata: the unseen layers of earth that hold, support, and conceal life.

Rabari embroidery, practiced by Kachhi Rabaris, becomes the language of this hidden terrain. Each stitch echoes earth's textures: *sakli* (chain stitches) trace shifting soils; *machi kanto* (fishbone stitch) in its full and half forms marks fissures and roots; *kan* stitches scatter like grains of sand. Mirror embroidery glimmers as the groundwater belt, while appliqué shapes columns, brackets, windows, and jharokhas, building the architecture itself. Within the jharokhas, Jatt embroidery adds fine ornamental detail, while beadwork punctuates the surface with depth and rhythm.

Five strata unfold in thread: soil, rock, groundwater, stone, and architecture. Bedrock is rendered as appliquéd masses; groundwater shimmers in mirrored light. The cross-section of Ashapura Mata-ni-Vav, a 16th-century stepwell near Ahmedabad, emerges through this layering.

Light catches on mirrors and beads, scattering fragments of reflection—glimpses of what lies below and beyond. Each step, each glance, reassembles these fragments into a shifting composition, inviting you to traverse both soil and imagination, to walk the stepwell not only in stone, but in thread.



The Meeting Point: Water

CURATOR

Anjana Somany

Curated as part of 'Stepwell: Poetry in Craft'

ARTIST

Studio Medium

We arrive at the water of the stepwell, the place where sky, land, and water converge. Reflections ripple across its surface, hinting at what lies beneath while mirroring the world above. The suspended textiles echo this convergence, their architectural forms descending into the earth like inverted temples. Each layer mirrors the geometry of the stepwell, drawing the eye downward and guiding the body closer to the water. Dyed in shades of blue, the textiles evoke its presence, both tangible and symbolic, calling attention to water as a living, shaping force.

Bandhani, a centuries-old tie-dye practice, is inseparable from water. Its patterns emerge only through immersion, where cloth, thread, and liquid meet and transform one another. Alongside these, other discs are crafted from the thread discards of the Bandhani process. Once insignificant fragments, these threads acquire memory and texture in their new form, bearing the traces of hand, dye, and water. They serve as reminders of how water continuously shapes both material and culture.

Water, Body, Temple—here, they converge. The installation invites reflection, like the stepwell itself, offering a space to consider water as a shared, sacred resource while engaging with craft, architecture, and perception in a layered dialogue.



Vayali Bamboo Band: Nature's Melody

SPECIAL PROJECTS MUSIC

ARTISTS
Sujil kumar
Pradeep
Manoharan
Ullas
Sajeev
Sreerag
Ananthu shaju
Neelanjan TS
Sunil Das

This concert explored the artistry of an orchestra where every instrument is crafted from bamboo—a sustainable and versatile natural resource. From flutes and drums to stringed instruments, each piece is meticulously hand-carved to produce unique and earthy tones.



Funky Bodhi featuring S. Rani's Irular Ensemble

FOUNDATION INITIATIVE MUSIC

ARTISTS
Paul Jacob
Sridhar B
P Thamizhkumaran
Jagan Jayabalan
Anandhi Jagan
Mukesh B
Rani S
Venkatesa Velliyan
Vinoth Kumar G.
K Swetha
Gopi C
Muthambal
Nagarajan Subrayan

FunkyBodhi featuring S. Rani's Irular Ensemble initiated by Paul Jacob has been a platform for interaction among musicians over the past 25 years.

This project is supported by the Serendipity Arts Folk Arts Grant, that offers financial support to practitioners in the field of folk traditions in the performing arts for a period of six months. The goal of the grant is to facilitate the enhancement of the artist's practice through further pursuance of their discipline and in turn contribute to the community and the tradition.



Gulabi Vinyl by Vidhya Gopal & Alok Ranjan Srivastava

SPECIAL PROJECTS MUSIC

VOCALS

Vidhya Gopal

POETRY AND VOCALS

Alok Ranjan Srivastava

HARMONIUM AND KEYS

Omkar Agnihotri

TABLA AND PERCUSSIONS

Rupak Dhamankar

BASS

Aditya Ahir

What happens when timeless classics meet today's world? In this live performance, singer-songwriter Vidhya Gopal and poet Alok Ranjan Srivastava take you on a journey through thumri, dadra, ghazal, and classic film song.



Beintehaan: A Musical Harvest with Mayur Puri

MUSIC

VOCALS

Mayur Puri

Aaria Laha

KEYS

Raghav Sharma

DRUMS

Sanchit Mhatre

BASS

Suraag Subhedar

ACOUSTIC, BASS

Alok Kulkarni

PERCUSSION

Rudraksha Chandel

Beintehaan: A Musical Harvest with Mayur Puri is a one-hour soulful act, curated by celebrated songwriter and filmmaker Mayur Puri — known for Bollywood hits like “Teri Ore,” “Bheegi Bheegi,” “Jaane Kya Chahe Man Bawra,” “Chunar,” “Selfie Le Le Re” and global collaborations including “Sapphire” with Ed Sheeran.



Rooh-e-Qawwali with Shahbaaz Khan

MUSIC

LEAD SINGER

Shahbaaz Hussain Khan

TABLA

Kashif Hussain Khan (Gwalior rhythm)

SECOND HARMONIUM & VOCALS

Manmohan

CHORUS TEAM

**Asif Hussain Khan, Owais Hussain Khan,
Majid Ali**

Shahbaaz Khan is a classical Sufi singer who belongs to the Gwalior classical sufi Gharana with a family legacy which is 565 years old.

Khan leads a traditional Sufi Qawwali Group that connects Sufi poetry, devotion, and music.



Dashugs

MUSIC

GUITARIST

Rigzin Norboo

DRUMMER

Tsering Motup

BASSIST

Tsering Nurbo

VOCALISTS

Tsewang Nurboo

Tsewang Phuntsog

In Ladakhi, “Da” means sound and “Shugs” means force—together forming Da Shugs, a name that captures the energy at the heart of the band. Born with passion and purpose, Dashugs also established a music society for local musicians, striving to preserve their cultural heritage while infusing it with a contemporary twist.



Perched on Nagalli Hills, the Arena came alive each evening with large-stage dance performances and music concerts—from Indian classical music and indie acts to Bollywood hits, Konkani tunes, acoustic and hip-hop beats.

THE ARENA AT NAGALLI HILLS GROUND

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Palette(s)

SPECIAL PROJECTS

PERFORMERS

Cédric Gagneur
Marc Oosterhoff

Palette(s) at Serendipity Arts Festival is supported by the Swiss Arts Council Pro Helvetia

swiss arts council
prohelvetia

Palette(s) is a performance consisting of two artists, 20 pallets, and one bottle of water.

In this show, Cédric Gagneur and Marc Oosterhoff gave pallets a new life, without turning them into garden furniture or tomato vats. Through games of balance and manipulation, the duo created a series of challenges that were often too difficult for them, yet which they carried out with joy. *Palette(s)* was an ode to falling, in which there was no great difference in the way pallets and artists were treated: they were carried, manipulated, thrown, and fell without grace. It was a piece full of splinters that flirted with dance and circus.



Clay Play

MUSIC

CURATOR

Shubha Mudgal and Aneesh Pradhan

GHATAM ENSEMBLE

Sukanya Ramgopal
Sumana Chandrashekar
Sachin Deviprasad
Srinidhi Koundinya

GHUMAT ENSEMBLE

Kanta Gaude (leader)

RAITILA RAJASTHAN

Govind Ram
Aishan Khan
Rasool Khan
Chagnaram
Ghewer Khan
Saddik Khan
Shakur Khan Langa

VOCALS

Shivangini Yeashu Yuvraj
Upagna Pandya
Shantanu Nandan Herlekar
Srijonee
Jay Prakash Parmar

HARMONIUM

Shridhar Bhat
Purav Jagad

TABLA

Mehta Dhaivat Divyeshkumar
Abhimanyu Nandan Herlekar

TABLA / DHOLAK

Vighnesh Kamath

DHOLAK

Siddharth Nityananda Padiyar

SOUND ENGINEER

Nitin Joshi

LIGHT DESIGNER

Harshawardhan Pathak

ARTIST MANAGER

Nandu Nimbalkar

Clay Play was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

Clay Play brings together a collection of percussion instruments primarily made from clay, each with its own distinct playing technique. At the heart of the ensemble is the *ghumat*, a traditional instrument from Goa. To further highlight Goan folk culture, the performance also featured other regional percussion instruments such as the *samel*, *ghum*, *dhol*, *tasha*, and *zhanj*. Together, they aim to recreate the vibrant soundscape of a *Jagor*, a traditional Goan procession accompanied by dynamic and rhythmic musical expressions as it moves through villages.



The Revisit Project

MUSIC

CURATOR

Zubin Balaporia and Ehsaan Noorani

SAXOPHONE/COMPOSER/SONGWRITER

Abhay Sharma

DRUMS

Aditya Bhagvatula

KEYBOARD

Joel Dias

GITAR

Pranay Verma

BASS

Karan Wadhwa

VOCALS

Zubin Mitra

Vrnda Dhar

PERCUSSIONS

Varun Rajasekharan

SOUND ENGINEER

Eeshan Govil

The Revisit Project demystifies the complexity and rigor of jazz with a distinctive and characteristic twist. Their music combines solid groove, old school funk, and rhythmic jazz with pointed observations about life, love, and politics in India.

The band started out in 2014 as a tribute band, rediscovering some of the lost treasures of Hindi film music and giving a contemporary Funk/Jazz fusion touch to the renditions. The jam sessions lead the band to realize their true potential of writing original music and thus, the first album called 'Here We Go' happened in 2017, Brown Man's Funk and Born in Delhi in 2019.



Motown Madness

MUSIC

CURATOR

Zubin Balaporia

DRUMS

Ranjit Barot

MUSIC DIRECTION / KEYBOARD

Zubin Balaporia

VOCALS

Uday Benegal

Vasundhara Vee

Azaman Hoyvoy

Mallika Barot

VOCALS / ACOUSTIC GUITAR

Aria Nanji

BASS

Sheldon D'Silva

GUITAR

Amandeep Singh

SAXOPHONE

Mark Hartsuch

Jarryd Rodrigues

Enrico Rodrigues

PERCUSSION

Bihu Mukherjee

SOUND ENGINEER

Rajiv Kenkre

LIGHTING DESIGN

Ground Control

SOUND AND MUSIC PRODUCTION MANAGER

Sameer Patwardhan

ASSISTANT AND REHEARSAL COORDINATOR

Jayprakash Gupta

Motown Madness is a high-energy celebration of the iconic sound that defined a generation. Inspired by the golden era of artists like Michael Jackson, The Supremes and Stevie Wonder, this concert dives into the soul, funk and groove of Motown and far beyond. Featuring powerhouse vocals by Uday Benegal, Vasundhara Vee, Aria Nanji, Azaman Hoyvoy and Mallika Barot with an all-star band led by Zubin Balaporia and Ranjit Barot, the evening promised a rhythm of nostalgia, and unmissable musical magic.



Fading Traditions, Emerging Sounds

MUSIC

CURATOR
Bickram Ghosh

MOHAN VEENA
Pt. Vishwa Mohan Bhatt

SARANGI
Murad Ali

SHEHNAI
Ashwini Shankar

MRIDANGAM
BC Manjunath

SURBAHAR / SITAR
Kalyanjit Das

TABLA
Anubrata Chatterjee

KEYBOARD
Anay Gadgil

GEOSHRED
Mahesh Raghavan

DRUMS
Pranav Dath

HARMONIUM
Tanmay Deochake

RAP
Pratika Evangeline Prabhune

HINDUSTANI VOCAL
Pavithra Chari

DOUBLE NECK GUITAR
Anupam Shobhakar

SOUND ENGINEER
Nitin Joshi

LIGHT DESIGNER
Harshavardhan Pathak

Fading Traditions, Emerging Sounds was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

Fading Traditions, Emerging Sounds is a contemporary musical experience that seamlessly blends the rich heritage of Indian classical music with the expressive energy of modern sounds. Showcasing collaborations between revered maestros and innovative musicians, the project creates a powerful dialogue between tradition and modernity. This fusion is not just a stylistic experiment, but a meaningful exploration of cultural memory and artistic innovation.



Reflét

DANCE

ARTISTIC DIRECTION

Xuan LE

CHOREOGRAPHY AND PERFORMANCE

Shihya PENG & Xuan LE

LIGHTING DESIGN

Paul ARGIS, in collaboration with Maureen SIZUN VOM DORP

MUSIC ARRANGEMENT

Jules EVRARD

COSTUMES

Peggy HOUSSET

LIGHTING OPERATION

Paul ARGIS & Chloé ROGER (alternating)

STAGE MANAGEMENT

Leslie ARTUFEL & Marion PAUVAREL (alternating)

PRODUCTION AND DISTRIBUTION

Marie LE TAËRON

CO-PRODUCTION

Pont des Arts – City of Cesson Sévigné

MUSIC

Sarah Neufeld

Arto Tunçboyacıyan

A'mak-i Hayal

Alva Noto

Alva Noto

David Lang, Maya Beiser

Hildegard von Bingen

Maya Beiser

Redkattseven

COH, Ann Demeulemeester

Christophe Zurfluh

Hélène Vogelsinger

Floex

PARTNERS AND SUPPORTERS

La Villette (Paris), Théâtre de Poissy, National Choreographic Center of Créteil and Val-de-Marne / Cie Käfig – Directed by Mourad MERZOUKI, Urban Cultures and Public Space Laboratory Resident – CENTQUATRE-PARIS, TPE of Bezons, Le Garage (Rennes), La Paillette (Rennes), Dance Center of the Grand Paris Seine & Oise Urban Community, Creation in residence with support from the Town Hall of Longeville-sur-Mer.

This performance benefited from a residency through the DIALOGUES choreographic competition at Prix Pôle en Scènes | Karavel Kalypso Festivals, co-produced with Pôle en Scènes, and supported by the sponsorship of Caisse des Dépôts.



Reflét is a hybrid and multidisciplinary performance at the crossroads of contemporary dance, hip hop, roller skating, and visual arts. It invites the audience into a minimalist, sensory world where scenography merges seamlessly with the dancers.

Floating on his inline skates, freestyle slalom champion Xuan LE guides us through a flow of intense yet meditative energy, exploring questions of origin and the connections we forge through movement. The journey continues with artist Shihya PENG in a poetic duo that confronts the vulnerability and diversity of human experience. As the performers search for balance and inner meaning, the audience is drawn into an emotional and initiatory journey—where the tangible meets the immaterial, and subtle gestures and shared motion evoke both encounters with others and introspective reflection.



Oceans' Winds

MUSIC

CURATOR

Bickram Ghosh

BASS TROMBONE / SHAKUHACHI /
PERCUSSION / KEYBOARD / COMPOSER

Adrian Sherriff

WOODWIND ARTIST / IMPROVISER /
EDUCATOR

Tony Hicks

INDIAN FLAUTIST / COMPOSER

B.V. Balasai

DRUMMER / COMPOSER / ARRANGER

Manjunath Sattayasheel

GHATAM MAESTRO / COMPOSER

Dr Suresh Vaidyanathan

Oceans' Winds is a dynamic Indo-Australian jazz ensemble, uniting five exceptional musicians from India and Australia—each a torchbearer of intercultural musical collaboration spanning decades.

With an ethereal blend of Shakuhachi, Saxophone, Clarinet, Trombone, and Bamboo flutes, the ensemble conjures the soulful intricacies of Indian classical music with the free-flowing artistry of Australian jazz. This fusion is further enriched by the rhythmic dialogue between the earthy resonance of the Indian clay pot Ghatam and the vibrant pulse of Western drums. Having captivated global audiences through individual performances celebrated for their brilliance, energy, and aesthetic depth, these virtuosos now unite to harness their collective creativity.



Serendipity Soundscapes Presents Vaarso by Priya Saraiya and Anandadhara by Sourendro and Soumyojit

MUSIC

CURATOR

Shubha Mudgal and Aneesh Pradhan

ANANDADHARA BY SOURENDO AND
SOUMYOJIT

PIANO

Sourendro Mullick

VOCAL

Soumyojit Das

ELECTRIC KEYBOARD

Saikat Biswas

DRUMMER / PERCUSSIONIST

Himadri Sekhar Das

BASSIST

Himadri Shil

GUITAR

Sunny Karmakar

TABLA

Biswajit Roy

ARTIST MANAGER

Sagnik Roy

SOUND ENGINEER

Subhojit Saha

ON-GROUND COORDINATOR

Suvankar Datta

VAARSO BY PRIYA SARAIYA

SINGERS

Priya Saraiya

Vipul Barot

Vandana Gadhavi

Dharmesh Barot

KEYBOARD

Karan Maru

BASSIST

Bhav Narang

DHOL

Manthan Hitesh Maru

BANJO

Deep Mistry

SOUND ENGINEER

Tarun Mathur

PERCUSSIONIST

Vaibhav Pankaj Dhodia

GUITARIST

Indrajit Chetia

DRUMMER

Atharva Vaidya

MANAGER

Hemant Valvi



Love has been a universal emotion that has driven artistic endeavour across cultures. Whether it is romance, passion or love for the ethereal, they have all moved us since time immemorial. Yet, love seems to recede into the background in the face of political, social and economic realities, which grip the world constantly. It is, therefore, necessary to revisit the myriad shades of love to remind ourselves that this is the mainstay of human civilisation, and that it needs to be cherished forever more. Serendipity Soundscapes curated by Shubha Mudgal and Aneesh Pradhan explored love through its many hues reflected in two major musical cultures present in our country. Placed geographically opposite each other, Gujarat and Bengal demonstrate the universality of love through their respective songs and poetry.

Naad Voyage

MUSIC

CURATOR

Zubin Balaporia

TABLA

Prathamesh Chari

FLUTE

Sonik Velingkar

SARANGI

Wasim Khan

Naad Voyage is a dynamic musical trio that brings together three gifted artists: Prathamesh Chari, Sonik Velingkar, and Wasim Khan, each rooted in rich musical traditions yet boldly exploring new sonic landscapes. Hailing from Goa, Prathamesh Chari is a versatile percussionist known for his rare ability to play tabla and drum kit simultaneously, blending classical rhythms with contemporary flair. Flautist Sonik Velingkar, trained under renowned maestros including Pt. Rajendra Kulkarni, adds lyrical depth with his soulful bansuri. Completing the trio, Wasim Khan, a skilled sarangi player with national accolades, infuses the ensemble with emotive string textures.



Ustad

MUSIC

CURATOR

Zubin Balaporia and Ranjit Barot

DRUMS

Ranjit Barot

KEYBOARDS

Louiz Banks

TABLA

Fazal Qureshi

BANSURI

Rakesh Chaurasia

SARANGI

Sabir Khan

GUITARS

Sanjay Divecha

MUSIC DIRECTOR / KEYBOARDS

Zubin Balaporia

DRUMS

Gino Banks

VOCALS

Vijay Prakash

MRIDANGAM

Sridhar Parthasarthy

BASS

Sheldon D'Silva

SAXOPHONE

Mark Hartsuch

VIOLIN

Nastya Saraswati

SOUND ENGINEER

Rajiv Kenkre

LIGHTING DESIGN

Ground Control

SOUND AND MUSIC PRODUCTION MANAGER

Sameer Patwardhan

ASSISTANT AND REHEARSAL COORDINATOR

Jayprakash Gupta

PROJECTION OF PHOTOGRAPHS

Dayanita Singh

Ustad was a musical tribute to the one and only, maestro Zakir Hussain, whose artistry, innovation, and generosity have left an indelible mark on global music. From jazz and fusion to Indian classical and contemporary improvisation, the evening promised to be a rich, joyful celebration of a legacy that continues to shape the way we listen, play, and collaborate.

Ustad was accompanied by projections of photographs by acclaimed artist Dayanita Singh, whose four-decade journey with the ustad captures him in moments, both intimate and grand.

These photographs first featured in Zakir Hussain, a handmade maquette Singh crafted in 1986 as her final project as a graphic design student at the National Institute of Design. This was published by Himalayan books in the same year. The protagonist of Singh's photo essay is the Indian classical tabla virtuoso Zakir Hussain, whom she captured on the stage and at home with his family.



Drum Circle

SPECIAL PROJECTS

PERFORMER
Varun Venkit

Taal Inc. is an organisation that was founded by Varun Venkit in 2005 and has pioneered the group drumming revolution in India. Right from drumming with the likes of ex first lady of USA, Michelle Obama to playing for Sri. Narendra Modi, Taal Inc. has the good fortune to drum with a wide range of populations to spread the benefits and inherent joy of drum circles. Taal Inc. also trains facilitators in the art of drum circle facilitation and also conducts research & brings the therapeutic benefits of the arts to the lesser privileged groups through its sister-concern: 'Taal Arts & Health Foundation.'



Dard-e-Disco

MUSIC

CURATOR

Bickram Ghosh

VOCALS

Vijay Benedict

Shaan

Iman Chakrabarty

Anjana Padmanabhan

DANCERS

Keenda Mary Dsouza

Suman Sherpali

Nagima Shaikh

Roshan Sunar

THE 5TH NOTE BAND

CONGAS

Anupam Deghatak

INDIAN CONGO / PERCUSSIONS

Samit Pednekar

TABLA / DHOLAK

Sachin Sawant

OCTAPADS

Vinod Deure

KEYBOARDS

Chirag Panchal

Kiran Gaikwad

Sachin Tawde

BASS GUITAR

Suresh Iyer

SAXOPHONE

Nagesh Koli

ELECTRIC GUITAR

Rhythm Shaw

DRUMS

Arun Kumar

DANCER

Navdhara India Dance Theatre

SOUND ENGINEER

Nitin Joshi

LIGHT DESIGNER

Harshawardhan Pathak

Dard-e-Disco was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

Dard-e-Disco was a nostalgic musical journey that pays tribute to the golden age of Bollywood disco—an era where timeless melodies met the pulsating energy of the dance floor. Honoring the iconic works of visionaries like Bappi Lahiri, Kalyanji-Anandji, and Biddu, the concert celebrated their groundbreaking compositions in all their glory, infused with an avant-garde twist. Focusing on the era's unforgettable anthems, the performance revived the glamour, rhythm, and spirit that defined a generation. This evocative tribute invited audiences to relive the magic of a dazzling time, wrapped in a soundscape that feels both timeless and thrillingly alive.





The Gold Standard

MUSIC

CURATORS

Zubin Balaporia and Ehsaan Noorani

VOCALS

Gary Lawyer
Vasundhara Vee

VOCALS / ACOUSTIC GUITAR

Aria Nanji

KEYBOARDS

Zubin Balaporia

DRUMS

Gino Banks

BASS

Sheldon D'Silva

GUITAR

Subharaj Ghosh

SAXOPHONE

Mark Hartsuch
Jarryd Rodrigues
Enrico Rodrigues

VIOLIN

Nastya Saraswati

VIOLA

Dielle Braganza

CELLO

Vian Pereira

SOUND ENGINEER

Rajiv Kenkre

LIGHTING DESIGN

Ground Control

SOUND & MUSIC PRODUCTION MANAGER

Sameer Patwardhan

ASSISTANT & REHEARSAL COORDINATOR

Jayprakash Gupta

The Gold Standard was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

From smoky ballads and powerful blues to smooth standards and bold improvisations, *The Gold Standard* promised a musical journey that is both nostalgic and thrillingly alive.

Gary Lawyer, often hailed as the “man with the golden voice,” took the stage with his signature baritone and classic charm. Sharing the spotlight were the electrifying Vasundhara Vee, whose fierce artistry and deep love for jazz make her one of the most exciting voices in the Indian music landscape today, and the supremely talented Aria Nanji, whose soulful interpretations and effortless range add a fresh and captivating dimension to the evening. Backed by a band of stellar musicians, the concert paid homage to the legacy of jazz while offering fresh interpretations and a contemporary edge.



Wild Wild Women

SPECIAL PROJECTS

ARTISTS

Pratika
Krantinaari
Hashtagpreeti
JQueen
MC Mahila
DJ Shure

Wild Wild Women is India's first all-female hip-hop crew, featuring five rappers—Pratika, Krantinaari, Hashtagpreeti, JQueen, and MC Mahila—alongside a producer, two B-girls, and a graffiti artist. Rooted in Mumbai's streets and fluent in multiple Indian languages, the crew brings together fierce lyricism, political commentary, and raw feminine power to challenge patriarchy, casteism, and gender norms through their music and performance. Whether through cyphers, storytelling, or protest art, Wild Wild Women pushes the boundaries of what women in hip-hop are "allowed" to be.

Since their inception, WWW has performed at major festivals like SulaFest, NH7 Weekender, and Spoken Fest, and they recently returned from their debut Germany Tour, where they were part of the iconic Jenseits von Nelken und Pralinen Festival. Their tracks have gained traction across streaming platforms for their bold narratives and multilingual delivery. Their songs mark a new era in the journey of Design Hip hop, balancing confrontation with celebration, and positioning them as a defining voice in the country's independent hip-hop revolution.



Konkan Funk

MUSIC

CURATOR

Zubin Balaporia

VOCALS

Nadia Rebelo

VOCALS / GUITAR

Omar De Loiola Pereira

MUSIC DIRECTOR / KEYBOARDS

Zubin Balaporia

DRUMS

Gino Banks

BASS

Sheldon D'Silva

GUITAR

Subharaj Ghosh

SAXOPHONE

Mark Hartsuch

Jarryd Rodrigues

Enrico Rodrigues

PERCUSSION

Shikhar Naad Qureshi

VIOLIN

Dielle Braganza

SOUND ENGINEER

Rajiv Kenkre

LIGHTING DESIGN

Ground Control

SOUND AND MUSIC PRODUCTION MANAGER

Sameer Patwardhan

ASSISTANT AND REHEARSAL COORDINATOR

Jayprakash Gupta

Konkan Funk was a high-energy musical experience that reimagines the rich folk and traditional music of the Konkan region through the vibrant lens of funk. Rooted in coastal sounds, local rhythms, and native dialects, this concert blends homegrown melodies with electric grooves, basslines, brass, and bold improvisation. This wasn't just a revival—it was a reinvention.



CRASH!

SPECIAL PROJECTS

PERFORMERS

Mark Philip
Giorgia Reitani
Lionel Ah-Sou
Chetan Solanki
Jessiya K. George
Sukrit Sen
Maja Bonde Holtze



UPPERCUT



CRASH! is a dynamic, co-created performance where Indian and Danish dancers move alongside, together, and against one another, gradually forming a common understanding. Break and contemporary dance collide and merge in a unique collaboration between Uppercut Dance Theater (Denmark) and leading Indian dancers, exploring movement, connection, and contrast. Over just four intense days, the dancers and live musicians develop a shared language, blending their distinct styles and experiences. Through improvisation and creative confrontation, they navigate cultural differences, body language, and geography, asking: How do we move through the world? What builds a friendship? The result is a raw, energetic performance that celebrates both clash and unity.



Jatayu

FOUNDATION INITIATIVE MUSIC

Jatayu is a Chennai-based band redefining Indian fusion with their distinctive blend of Carnatic music, jazz, and rock. Known for electrifying live performances and cross-cultural collaborations, they have brought South Indian traditions into bold, contemporary contexts on global stages from Fuji Rock (Japan) to Wonderfruit (Thailand). Their sound bridges the ancient and the modern, the local and the global, rooted in tradition yet unafraid to experiment.

Jatayu was supported by Serendipity Arts' Independent Music Production Grant. The Grant supports the process of creating, recording, producing and releasing and/or presenting new music.



Ranjit Barot and Roysten Abel's Beat Route

MUSIC

CURATOR
Ranjit Barot

DIRECTOR
Roysten Abel

COMPOSER / LEAD PERCUSSIONIST
Ranjit Barot

VISUALS
Kabir Singh Chowdhry

ASSISTANT TO RANJIT BAROT
Divyank Taneja

SOUND ENGINEER
MT Aditya Srinivasan

LIGHTS
Niranjan Gokhale

PRODUCTION MANAGER
Anil Ramachandra

KERALA BEATS
MIZHAVU
Kalamandalam Ratheesh Bhas
Kalamandalam Ravikumar Babu

CHENDA
Kalanilayam Satheesh Kumar
Sadhanam Anoop

ELATHALAM
Anadhapuram Sajeev

RAJASTHANI BEATS
KARTAAL
Deu Khan

MORCHANG / BAPANG
Khete Khan

NAGADA
Kailash Damami

DHOL
Lakat Khan

CHEEP
Mahendar Khan

Ranjit Barot and Roysten Abel's Beat Route is supported by Bhoomija Trust



Conceived by Roysten Abel, *Beat Route* was a mesmerizing production that merges the ancient with the modern, showcasing the rich sounds of India's percussion landscape. The ensemble crafts a unique soundscape, blending traditional folk rhythms with contemporary electronic music and Ranjit Barot's masterful drumming, creating contrasts between Rajasthan's arid deserts and Kerala's lush greenery.

Beat Route featured a diverse array of instruments, from the resonant Mizhavu and the vibrant Chenda to various eclectic desert instruments like the Dhol, Nagara, Kharthal, Bapang and Morchang, each contributing its voice to a rich musical narrative. This journey captures the essence of India's musical heritage, ranging from the earthy sounds of village squares to the enchanting resonance of temple bells.



Sneha Khanwalkar TAIN TAIN TO TO Live!

MUSIC

PERFORMERS

Mulla AltafRaja Ebrahim
Jasbir Jassi
Sunetra Banerjee
Maithili Shome
Zoheb Husain Khan
Gaurav Pawankumar Khullar

PRODUCTION & CO MIX ENGINEER

Venkatesh Harihar Iyer

KEYS

Joel Crasto

DRUMS

Jignesh Girishbhai Patel

BASSIST

Kenneth Alexander Paul Rebello

PERCUSSIONIST

Rishabh Jeetendra Kathak

GUITAR / STROKE INSTRUMENTS

Snehashish Sengupta

FOH MIX ENGINEER

Adithya Srinivasan

LIGHT DESIGNER

Naveen Deshpande

EXECUTIVE PRODUCER /

BAND MANAGEMENT

Ashish S Narula

Sneha Khanwalkar TAIN TAIN TO TO Live!
was commissioned by Serendipity Arts for
Serendipity Arts Festival 2025

Closing Serendipity Arts Festival 2025 with a riot of colour, curiosity, and sonic playfulness, Sneha Khanwalkar's Tain Tain To To LIVE was delightfully off-center, featuring favourites like *Tain Tain To To*, the ever-iconic *Womaniya*, and the gentle shimmer of *Pehla Pehla Pyaar Hai* from *Agra*—a perfect finale that distills Sneha's unmistakable magic—bold, offbeat, and impossible to predict.



2025 • SERENDIPITY ARTS FESTIVAL 2025 • SERENDIPITY ARTS FESTIVAL 2025 • SERENDIPITY



Nestled in the heart of Panjim, the complex houses one of Asia's oldest medical institutions, established in 1842, though the structure itself dates back to the Portuguese colonial era. It turned into a hub of powerful performances by leading theatre artists, inventive culinary creations and expansive visual arts and crafts exhibitions with hands-on workshops. The site also activated our Foundation Space, where we celebrated ten years of the Serendipity Arts Festival.

THE OLD GMC COMPLEX



GMC BUILDING

252 **OTHERLAND**
Curated by Ranjit Hoskote

264 **Scores in Transit:
Resonances of the Plural**
Curated by Vidya Shivadas

286 **Chari Waddo: An Echo of Time**
Curated by Prashant Panjiar

288 **There Are No Love Letters Here**
Curated by Prashant Panjiar and
Tanvi Mishra

292 **Disconnected**
By Aditya Pande

294 **Smell, Memory and Food Systems**
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Otherland

VISUAL ARTS

CURATOR

Ranjit Hoskote

ARTISTS

Naveen Kishore

Ram Rahman

Samar Jodha

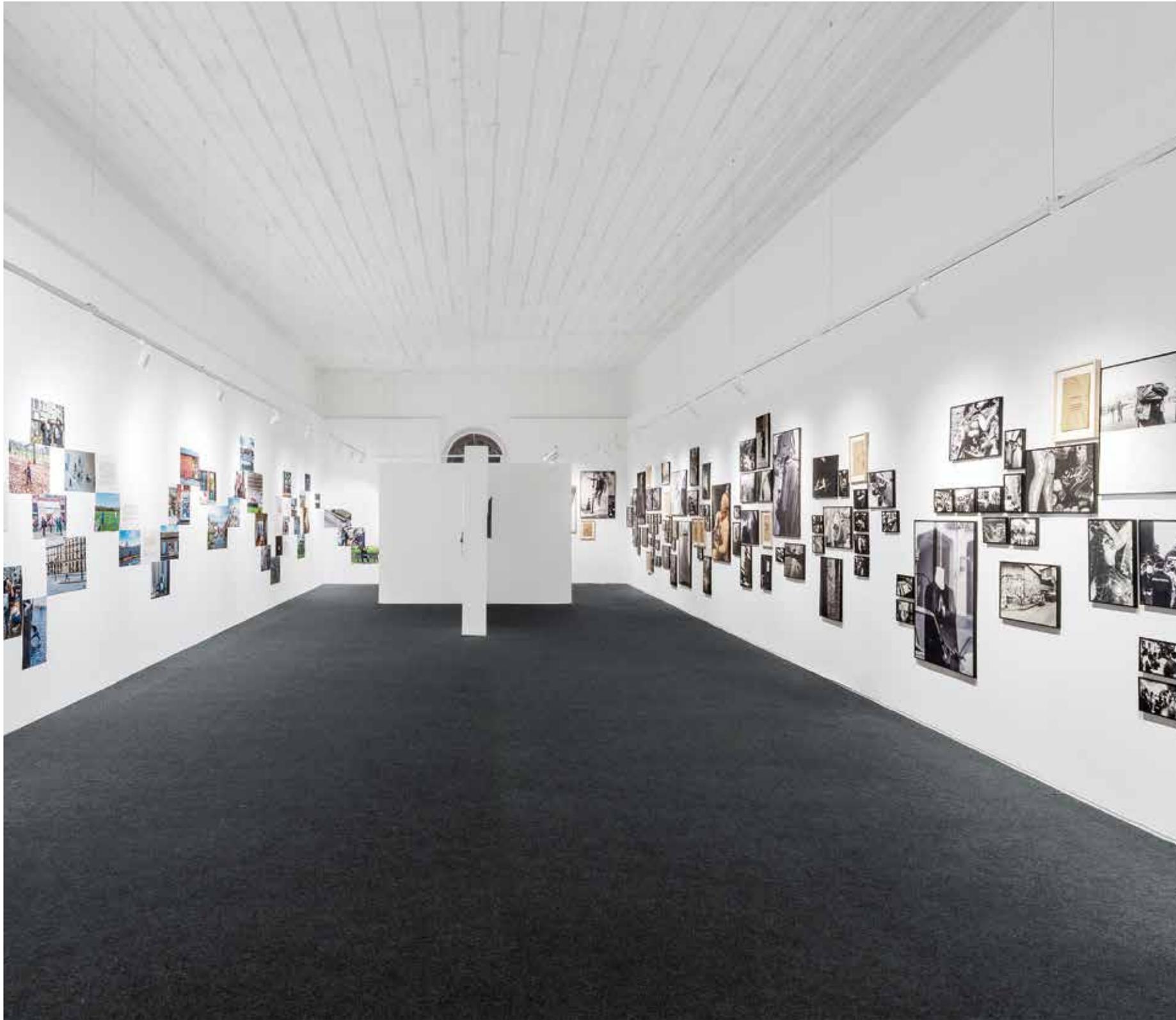
Ritesh Uttamchandani

How does one belong to a country that may not immediately be one's own by reason of birth, upbringing, or citizenship? Or a society with which one has intellectual and emotional rather than biological ties? It has always seemed evident to me that we navigate the world through a cartography of significant affinities, rather than a strict geography derived from the atlas. In any case, the atlas misleads us with its Mercatorian distortions of scale and falsifications of extent.

In this exhibition, which I have titled OTHERLAND, I convene the practices of four Indian-born photographers across several generations: Naveen Kishore (born 1953), Ram Rahman (born 1955), Samar Jodha (born 1966), and Ritesh Uttamchandani (born 1981). All of them have, as an integral part of their experience and work, borne witness to the crises, predicaments, currents of unrest, and occasions of turbulence in other societies. Their work is presented here through a montage of photographs, videos and texts.

These artists manifest their attentiveness to the otherness of other places through a spectrum of approaches, ranging from cosmopolitan curiosity and activist engagement through bafflement and anxiety to empathy and melancholia. Here, we find portraits of workers who have been effectively indentured far away from their homes. We share in encounters with street people, performers, passersby, and characters who express their agency even in vulnerable situations. We marvel at the social portraiture of people caught up in radical, historic uncertainty and yet attempting to snatch choreography from the chaos. We are struck by the intransigent human impulse towards assembly, protest and resistance against oppression.





In the work of Kishore, Rahman, Jodha, and Uttamchandani, we come upon epic unease as well as forms of solidarity against the machines of oppression. Upon forms of labour and livelihood crafted at the margins around emphatic centres. Upon strategies of survival and flourishing in inhospitable and even hostile social terrain. In a Levinasian phrase, when these photographers look upon the “brimming face of the Other”, they reach out in compassion and in acknowledgement of the Other’s beating pulse. Yet in that very moment and gesture, powerfully, they also recognise and articulate the precariousness of the viewing, regarding, witnessing Self and its own provisional, re-fabricated, shapeshifting locale.

OTHERLAND offers traces of events as well as chronicles of processes. The title registers a play on a more familiar word, which nationalist rhetoric claims as the true and proper site of self-definition. This exhibition speculates on how, while engaging with the enigma of place, the artist acts as infiltrator and pilgrim, witness and participant, an outsider who essays the role of insider, drafting renewed modes of connecting and belonging.

A Refugee in One's Own Mind

CURATOR

Ranjit Hoskote

Curated as part of 'OTHERLAND'

ARTIST

Naveen Kishore

Omit. Leave out. Not include.

Photographic frames have a knack of 'including' stories that the biased eye of the photographer chooses to ignore. Or to put it another way: pictures will tell tales. Some complete in themselves. Others that have their beginning in what is not visible to the eye, but is imagined by the very presence of the visible. Like an arrow pointing in one direction, it wants you to follow. The 'arrow' itself is a figment conjured up by the stimulus that the frame provides.

The image I have is of surging crowds. Alone together in their anonymity. The eye of the camera devours frames relentlessly.

§

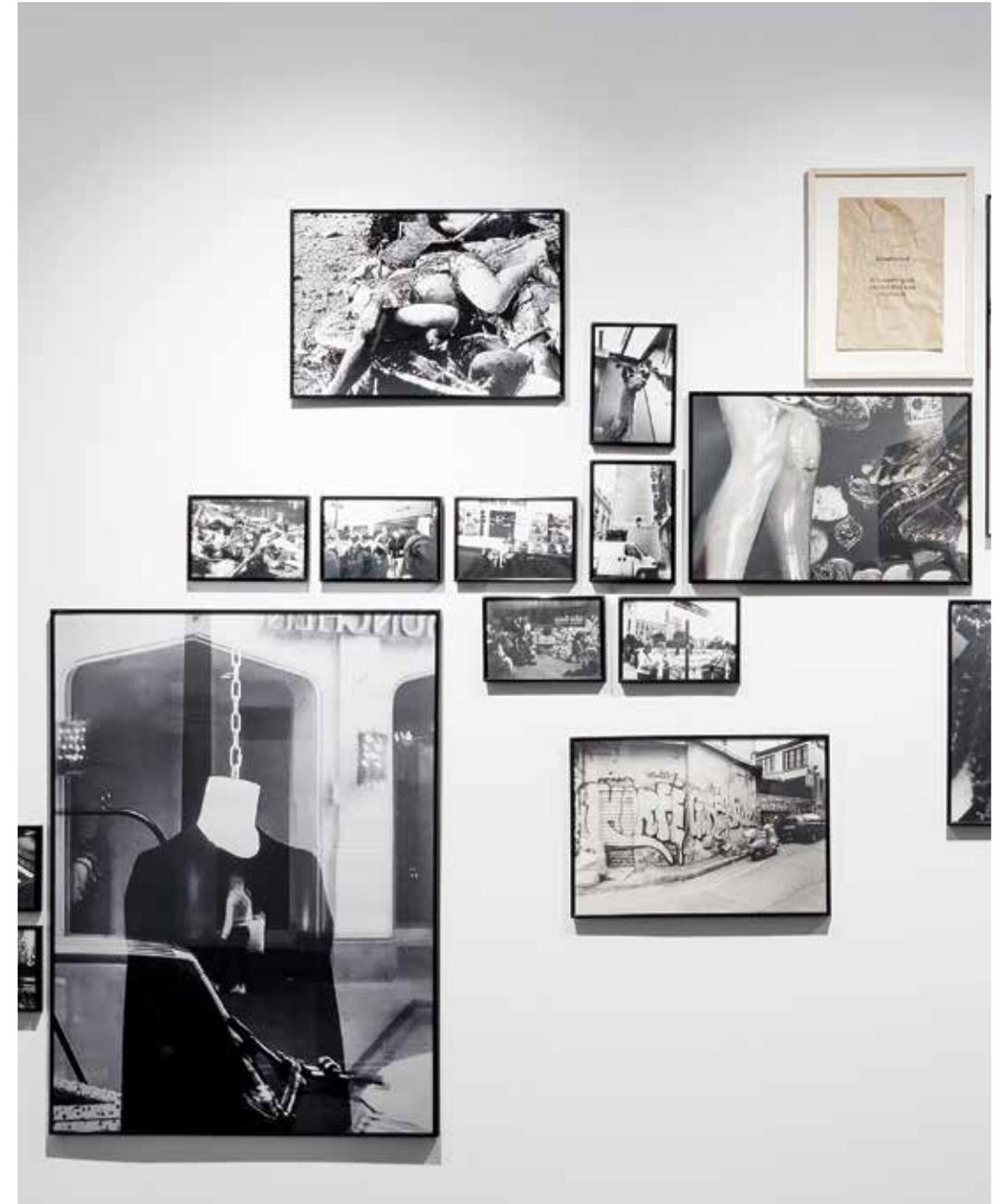
The other within. Inside. The otherness that resides in our 'biography' unbidden and often unrecognised.

Being a refugee in one's own mind.

The humane resides in us all. Humanity, whether yours or mine, does find ways to connect. One wouldn't believe this, seeing the raging of simultaneous worlds, the powerful warring with minorities they should be protecting. Clashing, conflicting humanities? Or a deliberation. As in intent. To dehumanize each other into Others?

§

So much remains still. So much remains in a state of almost-born. We know this in the case of thoughts. Or in my case, images. My constant battle between the analogue and the instant nature of the digital or the phone-chimera. That which excites even as it obliterates. Leaving very little room for "living", that stretched period of anxious time that creates suspense.



§

I am the man stilled
in a landscape racing past me

Churn, March, Dance

CURATOR

Ranjit Hoskote

Curated as part of 'OTHERLAND'

ARTIST

Ram Rahman

1492 – Christopher Columbus sets out from Spain to find the sea route to India, and gold and spices. He finds his India, except it turns out not to be India. European colonists occupy what became known as America and decimate the native populations they had named 'Indians'.

The night I fly into New York in 1974, Nixon resigns on black-and-white TV. My American dream begins.

I settle in Manhattan in 1979, facing the Brooklyn Bridge – the great symbolic link to Cathay and 'India', lauded in poetry and photography. Nuclear bombs proliferate.

America invades Iraq.

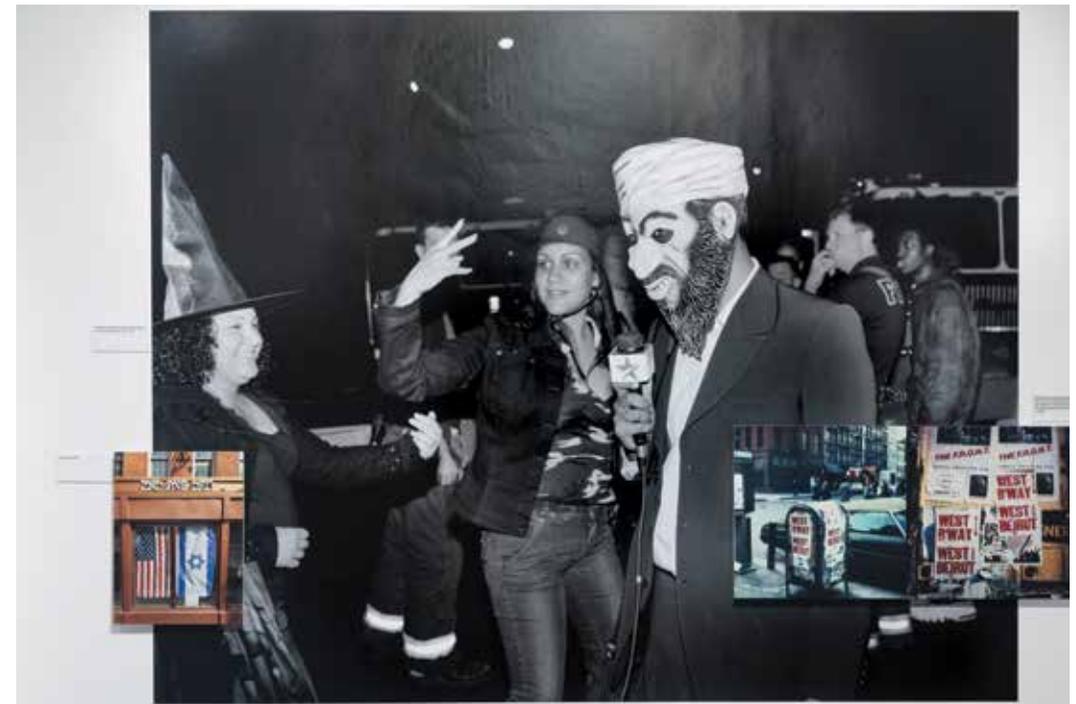
The World Trade Center falls.

Artists, dancers, politicians, citizens, victorious soldiers, peace activists march. Democracy churns in the street, my fellow Indians amongst them.

A new President upends the social and economic order.

People march, protest, celebrate.

I photograph these street dramas and dreams. The great city of photography – New York.



Naming Those Consigned to Namelessness

CURATOR

Ranjit Hoskote

Curated as part of 'OTHERLAND'

ARTIST

Samar Jodha

Having worked in the context of diverse communities across China, East Africa, South Asia, and West Asia for three decades, Samar Jodha has engaged closely with the lives of the workers who populate the diasporic circulations of labour and livelihood within the Global South, bringing the neglected narratives of their lives to light.

At the heart of Jodha's engagement with workers from the Global South lies his commitment to invoking the individuality of persons who have been reduced to cogs in the complex and relentless wheel of production. Each portrait of a worker, for Jodha, conveys the struggles, dreams, sacrifices, and exhilarations of a human being who has been consigned to namelessness by those who enjoy the fruits of his or her effort.

The names that accompany Jodha's portraits of workers, often inscribed in hesitant handwriting or marked with a thumbprint, draw us into stories of suffering, struggle and endurance. Reaching out to his subjects with empathy, Jodha invites us to confront and dismantle the dominant narratives concerning migration and migrants, which are typically based on a fear and distrust of the Other, peddling lazy stereotypes instead of promoting genuine encounters.



An Outsider Looking In

CURATOR

Ranjit Hoskote

Curated as part of 'OTHERLAND'

ARTIST

Ritesh Uttamchandani

In December 2022, I boarded a flight to Manchester to be with my partner, who had moved a few months before to join the National Health Service. My first real big trip outside India came at an ominous time. Anti-immigrant sentiment in Britain was at its peak.

On my first day in this freshly snowed city, I visited the nearest attraction, a cemetery. Council workers were taking a break and one of them asked where I was from. I told him it was my first day in this new country. "Your first day in Salford, and you've come to a graveyard," he laughed. Back at my partner's home, I connected to the WiFi and saw three messages from her. One asked me where I was, the second was an acknowledgement of my curious and wandering nature, the third was a lover's plea.

Every single day, I stepped out to make pictures of this new place with those three messages as my guide. Photographing in the 'civilised' part of the world is not easy. Yes, my outsidership came in the way. But also, the cultivated distrust for a person with a camera made it twice as hard for me to walk freely about as I, or any street photographer, can in India.

I was an outsider looking in, trying to make sense of where I was, where we both were. In the 150 days I was there, no matter how far I went, I was always back home before she was.



Scores in Transit: Resonances of the Plural

VISUAL ARTS

CURATOR

Vidya Shivadas

ARTISTS

Ankha Millo

Merve Ertufan

Malik Irtiza

Kausik Mukhopadhyay

Pahul Singh and Anima Goyal

Raqs Media Collective

Ranbir Kaleka in collaboration

with Sunil Mehra and Lokesh Jain

Kaushal Sapre

Babu Eshwar Prasad

INSTALLATION SUPPORT

Harish Prakash

The score, in transit, is not a fixed script but a living field—a space where language, voice, and body converge. It doesn't adhere to the conventional notion of a score as a notational device or regulative ideal that encodes material into enactments for performance. Instead, it draws on a lineage of contemporary artists and composers who re-imagined the score as a medium of experimentation: as a generator of action, opening up indeterminate, open-ended processes that link language, performance, body, and space in shifting formations.

In this expanded understanding, the score is a vessel that recalibrates memory and materiality—for the submerged, the inaudible, the untranslatable, and the whispered. It seeks new forms of listening, gathering, and coming together. This exhibition proposes itself as a pluriversal score: a space where voices and silences oscillate across bodies, technologies, and environments. Here, language becomes a corporeal system—and the score exists in direct relation to the body.

'Transit' thus becomes both passage and transformation—an unfinished choreography of intensities that calls us to listen differently, to a polyphony. It gathers sonic interventions that move across voice, silence, machine, and flesh. The possibility it opens is that sound might be staged not only as vibration in air, but as a material force that unsettles belonging, relation, and memory. Haptic works and machinic assemblages extend listening into touch and movement; they foreground the resonance of what is withheld.



It is a mode of listening: to ancient sites and their residual energies; to the sounds deposited in lakes by mythical presences, to concentrated gestures that encode intergenerational wisdom; to fragmentary stories that animate cities. In this listening—not as passive reception but as performative attunement—the score also to poetry and storytelling. These are languages born not from rigid syntax but from breath, gesture, context, silence. Poetry comes to us written in code, an echo through a telephone line, it announces itself in the subtle movement of light on a ghostly remain and in the glare of the spotlight on the viewer's body. It is a gathering that explores the multiple contours of silence, inviting you into its fold to participate in this expansive and restful examination. It pays attention to the untranslatable, revealing the traces of what language cannot fully carry. Language stutters, becomes tongue

and breath; in this bodily enactment it traces our relationship to thought and time. Here, the questions we ask become the creative force, rather than an impediment awaiting neutralization by pre-established answers.

The score in transit is a gathering horizon, a call to assemble. We are invited to come together, to converge into a collective resonance which is uncertain, imperfect and yet filled with generative power.

Gestures

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Ankha Millo

Gestures developed as a figment of the Ankha Millo's longstanding project Braiding roots, an exploration of making Agyang (totem) as a native language, a central cultural practice, which has been passed on for generations in the Apatani community—one of the tani tribes from Arunachal Pradesh.

Ankha's explorations frame the act of braiding as a native language that entwine community and land, intergenerational memory, learning, and myth. She follows the intensely physical and spiritual process. In the video, an excerpt from a larger body of work spanning photography, text, video and field notes, an elder shows us the exacting choreography and movements in the making of the totem. He sculpts precise forms with firm gestures of hands, melding skin and imaginary bark into delicate totemic structures. In some instances, a pair of younger hands also join in the performance, mirroring the movements of the teacher. We are made privy to this highly coded and concentrated language, an act of seeing and knowing through other eyes, other realms. We are invited to decode this tender poesy, to perform a rerouting of self, gathering braided connections of home, land and belonging.



Can an answer be surprising?

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Merve Ertufan

Merve Ertufan's practice engages with what might be called the microphysics of the mind, observing inconsistencies, gaps and dead-ends in language and habit. Speech, written text and gestural detours of the body frequently combine to form game-like relationships, with compulsive paradoxes, stories, questions and riddles informing their play.

Often working with and through text, Merve explores the relationship between language and thought. *Can an answer be surprising?* consists of a video projection of texts, shapes and colours on two semi-elliptical surfaces. At times, it appears to host two sides of a dialogue; other times stutters, stand-alone letters, and monologues come into sight. The video regards dialogue as an encounter, or at least as a possibility of encounter. The work sets on a path that contemplates on the notions of readiness and receptivity. Without knowing where the conversation will eventually lead, the emphasis is on momentary utterances, on correlations, on concurrence and discord that flow in the between. Thinking about meaning, dialogue and distortion, the works experiments with language and temporality—the impossibility of isolating a 'pure now.'



Thokei

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Malik Irtiza

Wanan Tulmul has turned red.

Shokpassen was spotted again, mixing sounds in water, it knows something about time that we don't. Pasikdar has delivered a dangerous premonition to Shokpaseen—they have its tongue, they are closing in on its time. Shokpaseen responds with a haunting laugh and dances as they spit into the sky. The lakes have been made from their spits. The fish tell us to wait out this time of the constantly setting sun.

Thokei (Kashmiri for spit) follows Shokapaseen, a nonbeing from void(s), who entrusts sound capsules to the fish in the Sindh valley. The fish are found making sporadic broadcasts to share the location of the capsules to dreamers. Pasikdar keeps closing in on Shopkaseen's time while the latter continues their dance, sending salutations to the dwellers of our bottomless sea. They all know something about time we don't.

Malik Irtiza's video work locates itself in the disrupted, incoherent, non-sensible, and de-ordered inarticulations. It takes recourse to folklore, storytelling, myth-making, and local histories to open up discussions about fragmented time. It acknowledges the illegibility and glitches inherent to the articulations of an experience of enforced time.



Untitled (Tower I)

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Kausik Mukhopadhyay

I love J.G. Ballard's story, *The Watchtowers*, a paranoia of surveillance.

The Second World War towers, abandoned and decaying into rust, still guard the front, long gone. The images, conjured up from the internet, made my world of towers. I was looking at their structures, tall, sometimes bulky, sometimes made without any care, sometimes finished with extreme details.

When I started to draw, they began to change. Not towers of war, but like characters of a play. I was using an iPad to draw, so there was a careless ease with which drawing formed, the freedom of erasing with a light touch. Sunil Bhoir made the metal shell from computer-aided drawings. Thirty years of association with architects resulted in this skill. Sunil Bhau, as he is called in the industrial area where I stay, is an expert technician but demands a detailed drawing with exact measurements.

The structure stayed cramped up in my studio, rusted before I started working on it. Many alterations later, it featured in my recent solo exhibition titled *And I want to Travel Blind*, a line taken from Leonard Cohen's song *Suzanne*. The tower is a relic that continues to exude its force in the present. We are drawn to the mysterious light that travels up and down its central shaft and the sounds that emanate from its body.



As Tranquil as Can Be

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Raqs Media Collective

SCENOGRAPHY

Sukanya Baskar

Silence is what stays, and comes before the beginning and the end. *As Tranquil as Can Be* lingers between the intervals of noise and speech. The canopy is an invitation to share a space of stillness or one that pulses before, after and in-between the rhythms of our breaths, heartbeats, and the circulation of blood. Here, time is neither halted nor hurried, it holds, almost as a companion to one's being. The fabric traces the currents that can hang in the air like a question, freeze like a glacier of anger, or be a source of comfort and refuge. The work comes together with a corridor with invited works from artists, questioning the breaking, entering and the being of silence; like a bottomless ocean that absorbs all noise and still has lots of space and time leftover for any sound that the universe may still want to make.

For Raqs Media Collective, the idea of practice is an extended one which is interested in setting the stage for actions and gatherings, in building forms of co-presences. They often speak of para practices where the word 'para' suggests a relationship to something that stands beside or runs tangential to another. Their 'para-practices' include curatorial and teaching projects, writings and conversations that unfold in proximity—alongside other works, ideas, and processes. Incorporated into the installation are facsimiles of more than 100 entries, responses to an open call Raqs made inviting artists to share the contours of their silence!



Tongue ਚੈਨਲ

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTISTS

Pahul Singh and Anima Goyal

ਤੁਸੀਂ ਮੈਨੂੰ ਹੋਰ ਟਰਾਂਸਲੇਟ
ਨਾ ਕਰੋ
[you] [to][me] [more] [translate]
[no] [do]
[please] [do] [not] [translate]
[me] [anymore]

The "ee / ī" in the Punjabi ਜੀਭ is a long vowel. Its length comes from an absence: when the neighboring vowels disappear over time, the 'e' stays longer and fills the silence. In Tongue ਚੈਨਲ, we walk together in a shared linguistic distance that forms when one's native language has been erased or has started to fade.

here, unfamiliar words hunch
they step on each other's toes
they erase a little bit of each other
they touch, and are absent together.
they do not speak.
here, our tongue is in translation.
we pass through many versions of our ਜੀਭ that
have existed before us,
our body is enveloped by them.

we live in excess, and waste.
here, something always escapes,
[a word] spills over [a sound] refuses to cross.

ਮੇਰੀ ਜੀਭ 'ਚ ਠਡ ਪੈਰੀ 'ਐ,
ਤੁਸੀਂ ਮੈਨੂੰ ਹੋਰ ਟਰਾਂਸਲੇਟ ਨਾ ਕਰੋ
ਮੇਰੀ ਜੀਭ ਹੋਰ ਜੀਭ 'ਚ ਫੱਸ ਗੀ 'ਐ,
ਤੁਸੀਂ ਮੈਨੂੰ ਹੋਰ ਟਰਾਂਸਲੇਟ ਨਾ ਕਰੋ

ਇਹਨਾਂ 'ਸ਼ਬਦਾਂ' ਚ, meaning remains unused,
untranslatable, too abundant to contain.
Translation generates both excess [what
cannot be held] and residue [what remains
behind], revealing the traces of what language
cannot fully carry. Here, the language is
suspended in space, awaiting activation by the
body.



Anima and Pahul's interest in language begins with the historical rupture of Punjabi during the Partition, when a once-familiar language was split into two scripts: Gurmukhi in Indian Punjab and Shahmukhi in Pakistani Punjab. This division, where a shared spoken tongue became mutually illegible in writing, spoke of the ways language could be fractured, estranged, or rendered unfamiliar. Both artists inhabit a condition of linguistic estrangement, returning to the mother tongue only to find it transformed into something foreign over time.

Circle of Stories

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTISTS

Ranbir Kaleka in collaboration with Sunil Mehra and Lokesh Jain

TECHNICAL SUPPORT

Raj Mohanty

*Circle of Stories was commissioned by
Serendipity Arts for Serendipity Arts
Festival 2025*

On three panels that form an open square room, mini performances unfold on streets, balconies, and in doors and windows. Circle of Stories is a collaboration between an artist and theatre performers. Sunil Mehra along with Pallav Mishra, Enab Khizra and Mohammed Aqib chose short texts and poems to be woven into a tapestry of diverse performances performed within the Dastangoi tradition while theatre activist Lokesh Jain wrote (and also performed in) brief scenarios for Chavi Jain, Paridhi, Pakhi Jain, Shahana, Aara, Arun Kumar Kalra, Monty, Rizwan, Aurengzeb, Poonam, Rekha and Vikram.

In this multi-sensory installation Kaleka's longstanding repertoire of immersive, time-based media environments comes into conversation with different traditions of theatre and storytelling. It layers poetry, dialogue, and narrative fragments onto architectural facades animated with characters who appear, reappear, and dissolve across windows, doors, and thresholds, inviting us into their stories. The city of Delhi is a key protagonist across this unfolding theatre, evoking the fluid, morphing presence of the storyteller across time and place. Here two forms of telling—contemporary street theatre in conversation with a storytelling tradition imported from the Persian courts by the Mughals and revived in 2005 by the legendary litterateur Shamsheer Rahman Farooqi and his nephew Mehmood Farooqi. Using carefully choreographed projections and spatial design, it crafts an affective, atmospheric environment, weaving multiple encounters between architecture, memory, and language. The project continues Kaleka's investigation into spatiality and interactivity in contemporary art, while anchoring itself in the timeless act of storytelling—of listening, imagining, and remembering.

Special thanks to Sunil Mehra and Lokesh Jain who performed as well as worked on the scripts. Thanks to Subodh ji for assisting in the shooting at Mithai-Pul Basti.

निरंतर प्रवाह में बहती
सभ्यता का एक वसीह दरवाज़ा,
शहर के मेल मिलाप की गर्माहट,
धड़कते दिलों की सुगबुगाहट,
रौशन ख्याली की जगमगाते दियों,
रंग ओ बहार की उमंग,
जोश-ओ-खरोश का जश्न लिए।
कल के सपनों की सरसराहट,
आपसी रिश्तों की फुसफुसाहट,
बार- बार बनती...बिगड़ती
बसती.. उजड़ती... नदियों का संगम,
मौसमों का मिजाज़,
सब रचा बसा है इसकी बुनियाद में।
अनगिनत... अनसुनी... किस्सों कहानियों का मंज़र,
जकड़ा हुआ है इसके मकड़ जाल में।
हारमोनियम, शहनाई, सारंगी की
धुन के सुरूर सा...
दूर...छाँव में खड़ा हुआ है
एक तन्हा बंजारा दरवेश।
गुमनाम भिनभिनती मक्खियों में लिपटे कोने में पड़े बेघर की
मुराद हैं
एक सुकुनयापत्ता घरौंदे की,
जहां रोटी हो, नींद हो, प्यार हो और खिड़की से उतरता चांद
हो।
हर तरफ़ बाग़ ओ बहार में
गुल ए गुलज़ार में बाज़ार बस रहा है बस,
सिक्कों की खनक में सब कुछ बदल रहा है,
मंज़िल की सनक में बिन मौसम बादल फट रहा है।
हर ओर भीड़...शोर... दौड़... की उलझन में
फुरसत किसे और कहां गांठें सुलझाने की,
पपड़ियां झड़ रही है दर ओ दीवार की,
इतिहास की सपाट, पतली और लाल रंग की पकी हुई मिट्टी
की लखौरी ईंटें तोड़ी जा रही है
दुकानें खुल रही है
हर शख्स बस
चलता फिरता असबाब बन गया है बस,
मगर चंद कहानियां.....
दीवारों की झिरीयों से फूट कर....
अपना शबाब तलाश रही है
करवटें बदलने को बेचैन है.....।

लोकेश जैन "जुनुनी"



2 Poems (penumbra)

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Kaushal Sapre

At the start of the exhibition, viewers are invited to stand within a spotlight and read a text within their own shadow. The possibility of reading is only activated through bodily presence. It tries to counter the predominantly understood logic of knowledge as enlightenment—to know is to shine a light on something. Instead, it prompts us to look for meaning precisely in spaces where the arrival of light is obstructed.

Penumbra is one half of a two-part work titled *2 Poems* which flanks the two ends of this exhibition. They are a play between text, texture and technics. They explore the act of reading, distinguishing between foreground from background, recognizing and misrecognizing symbols and of assigning meaning through difference and semblance. They are staged as encounters between words and bodies that are meant to unsettle everyday processes of meaning-making.



2 Poems (this is not a pipe)

CURATOR

Vidya Shivadas

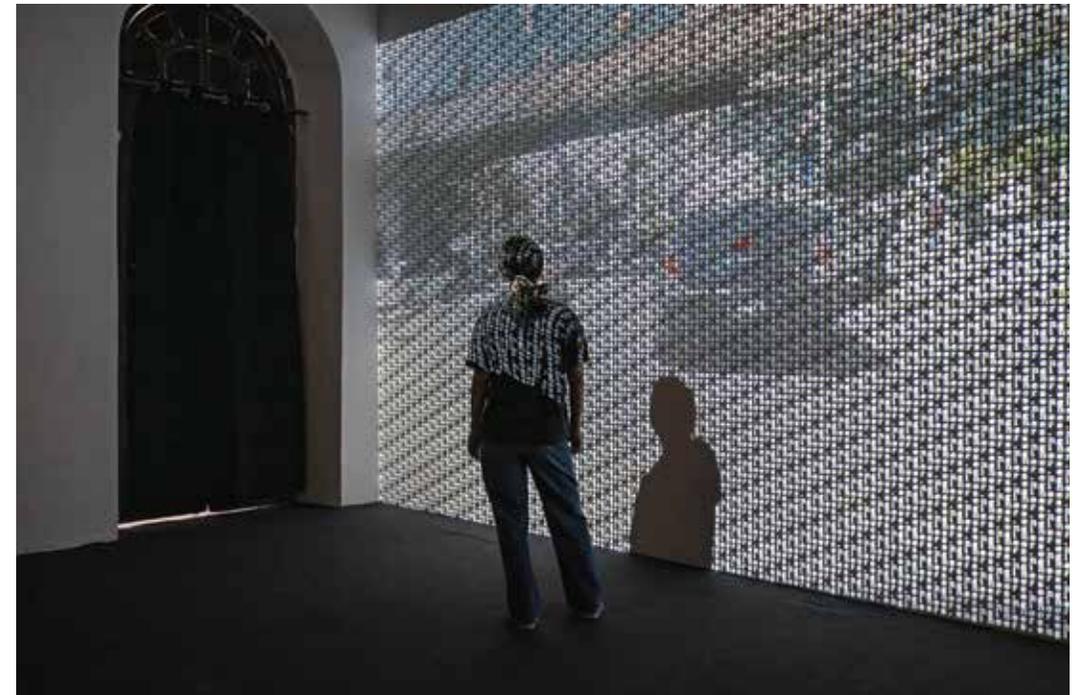
*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

ARTIST

Kaushal Sapre

This is not a pipe is imagined as a calligram—an image which is at the same time a text and an image. A computer program weaves together a database of videos from a multitude of sources and an endlessly repeating poem to produce unexpected combinatorics, disturbing the meaning that they produce together. Zoom into the screen with the touchpad to traverse from image to text and finally into a realm of numbers in the form of digital pixels.

The exhibition ends with this second part of the work *2 Poems*, a play between text, texture and technics. They explore the act of reading, of distinguishing between foreground from background, of recognizing and misrecognizing symbols and of assigning meaning through difference and semblance. They are staged as encounters between words and bodies that are meant to unsettle everyday processes of meaning-making.



The Call

CURATOR

Vidya Shivadas

*Curated as part of 'Scores in Transit:
Resonances of the Plural'*

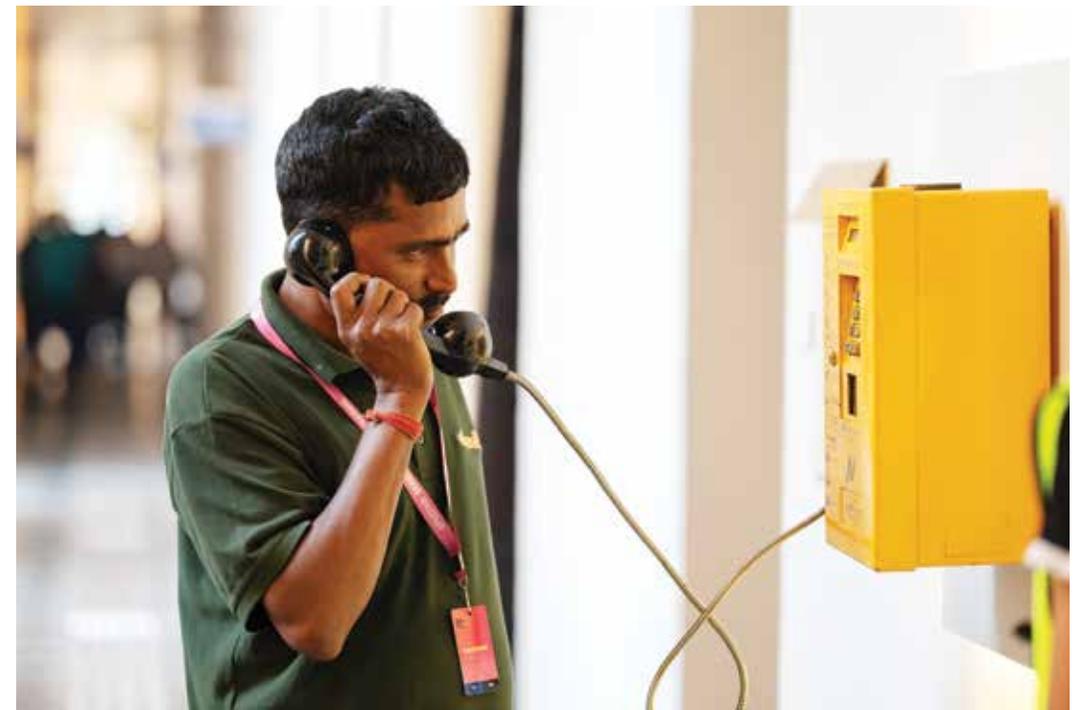
ARTIST

Babu Eshwar Prasad

The Call is a three-part installation that explores the relationship between sound, time and technology. At the centre of this installation is a payphone, that signalled the telecommunication revolution of 1980s India and made public phones widely accessible. Through the 1990s this yellow payphone dotted our cities and villages and then receded from the view with the proliferation of mobile phones.

In the installation, it resurfaces in the Old GMC corridor. It waits for a receiver, inviting them into an intimate sonic world, composed of different voices, fragmented words and ambient sounds related to telephony. We encounter the phone again ringing in stark megalithic landscape of Hirebenakal (Karnataka). A lone figure wanders through this site conjectured to be sepulchres and memorials from the Iron Age, listening attentively to the man-made and natural rock structures and to what they might be saying and witnessing.

Also included within this configuration is a custom-built Mutoscope that animates a piece of optical soundtrack on a loop. An early motion picture device, the Mutoscope displayed a series of photographs in rapid succession to present the illusion of movement. Here it holds the optical track of the analogue film reel. The artist visualises the audio track played in the telephone handset, translating the unheard frequencies and voices into a silent, flickering dance of light and shadow. These are acts of translation across different temporalities, across technological interfaces and our capacities to listen and imagine.



Chari Waddo: An Echo of Time

PHOTOGRAPHY

CURATOR
Prashant Panjari

ARTIST
Mrinal Bahukhandi

with
MONAD

Chari Waddo is a quaint hamlet nestled in the Moira village in Goa, home to hereditary traditional carpenters and metal fabricators who have lived and worked here for nearly four centuries (since 1636 according to the Church records), when four brothers settled here with their families and established the Bada Ghar (Big House). Even today, the Waddo is a place suspended in time, practically unchanged from the past, carried through by a bloodline of artisans. Stretched along the serene Khazaan, the air of the Waddo is eternally humming with the soft rhythm of hand planers, chisels, and occasional machine tools echoing from the workshops adjoining almost every home.

In Mrinal's work, the Wet-Plate-Collodion photographic process of the colonial times is used to portray these traditional craftsmen. However, unlike the 19th and early 20th century colonial ethnographic images of Indian crafts and trades people, the Charis of Moira meet the photographer with a directness of gaze, and with agency. Their stoic faces, the toil, the tools, the patient rituals of work, and four centuries of continued legacy enshrined in the artist's tin-type plates are no longer mere descriptions of a trade but become an assertion of a proud identity. Mrinal, who learnt the basics of woodworking from members of the community in Chari Waddo, equates his own photographic practice, also rooted in toil and tradition, with their craft. He presents his own tools and apparatus on display, as a way to express the timeless bond between a craftsman and his tools.



There Are No Love Letters Here

PHOTOGRAPHY

CURATORS

Prashant Panjjar and Tanvi Mishra

ARTIST

Divya Cowasji

PRINTING AND FRAMING

Digital Image Solutions, New Delhi

Laxman Photographix, New Delhi

Ahuja Framers, New Delhi

This work is supported in part by the India Photo Festival Grant, 2021.

Thank you to the Cowasji-Illava-Stedman-Busser families for trusting the artist with their archives and stories.

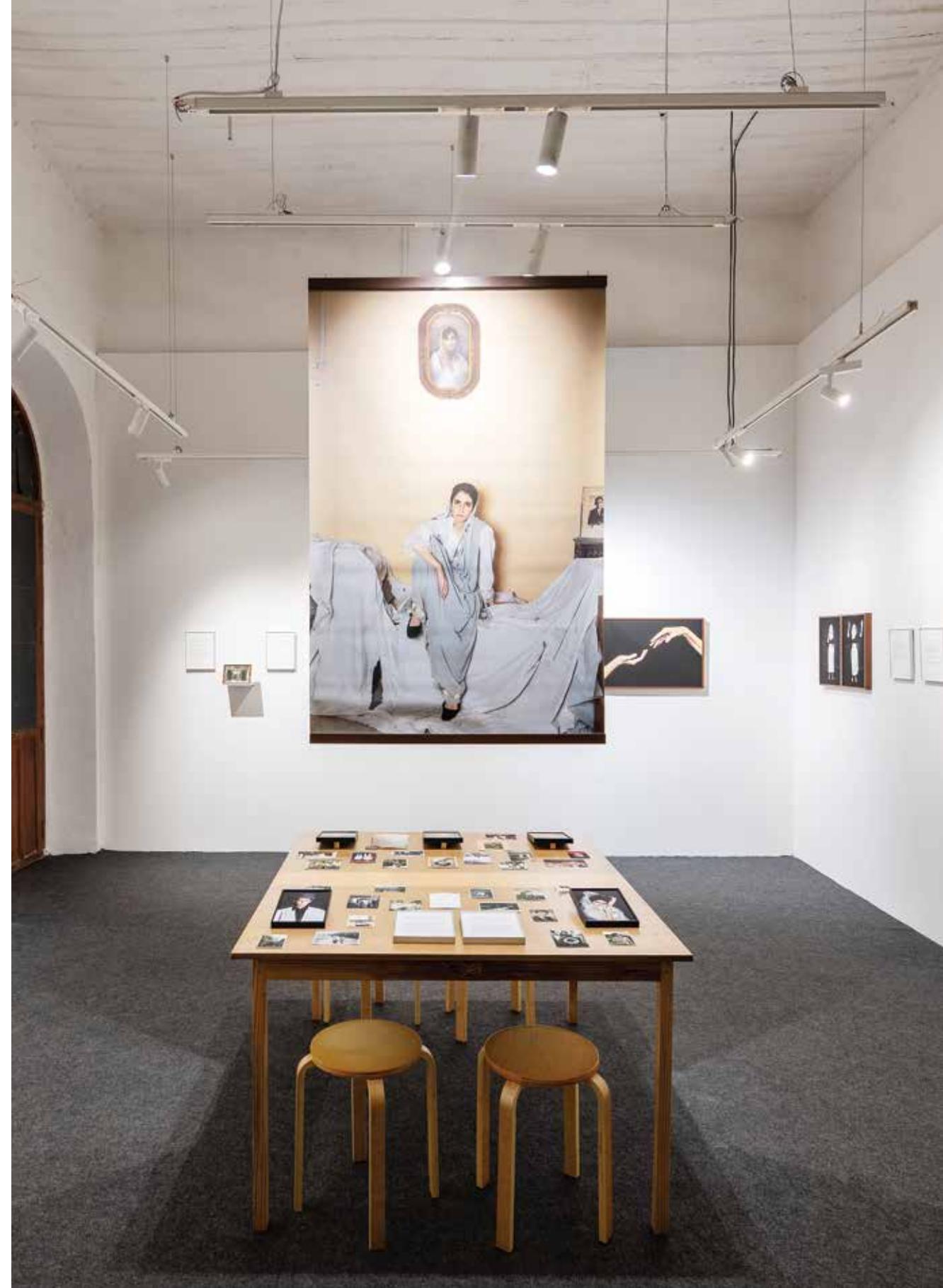
An ode, an inheritance, a fantasy.

There Are No Love Letters Here is an act of remembrance. It is my attempt to make an abundance of family history – existing as family lore passed down through generations and the objects of those that inhabited our nearly 200-year-old ancestral home – live on.

Flawed and incredible people came before me and left indelible impressions on my being. What started as an impulse to document and preserve their legacies, slowly turned into a work of reimagination. I began to perform the characters embodied by my grandparents, grand-aunts and many others in the extended family. Often adorned with clothes or accessories left to me by those who have passed, I wove new fictions through these self-portraits.

Where did they end and where did I begin?

Memory work often contends with accuracy. To lift the burden of being 'faithful' to the extensive family archive, my account offers an intergenerational dialogue with my spirited lineage. My identity becomes enmeshed with those who came before me, and my body becomes a carrier of these histories both theirs and mine.





“I seem
more to have forgotten
than I can
remember.”

- Granpa

Having lost a beloved elder generation of my family over the span of just one year, I was moved to closely contend with the meaning of death. What did it mean for the things and people they loved and left behind, for their thoughts and feelings about the world around them, for the memories they held close all through their years? This is my attempt to grieve them, love them, honour them, but most importantly to continue to engage with them. And though specific to my Parsi and Indian heritage, this is also a universal tale of family and connection, the desire to be remembered, and the ultimate faltering and failing of human memory.

Disconnected

FOUNDATION INITIATIVE

ARTIST

Aditya Pande

An outcome of RCA X SAF: Senior Artist Residency



DISCONNECTED — a collection of electrostatic photograms derived out of found, discarded data cables — the ubiquitous detritus of obsolete, stray and terminated lines appear as physical and metaphorical remains of vestigial connections from our interconnected world. Encountered as outcomes generated by extant networks; as outgrowths emanating from entrenched power structures, this series is a material portrait of interruptions and entanglements that criss-cross our landscapes and lives. These abstractions essay analogous realities of severed links in the apparatuses of power — the forced or incidental break-points, the dangling loose ends of grand narratives when encountering rationality beyond its own.

[*The serendipity of encountering an unattended colour photocopier during a long Easter Break on campus at RCA underscores the range of iterations made in this series.]



Smell, Memory and Food Systems

CULINARY ARTS

CURATOR

Edible Issues

ARTISTS

Dr. Ishita Dey

Indu Antony

Lily Kelting

Bharti Lalwani

Smell is more than nostalgia — it is a portal into worlds we may not even remember. It bridges past and present, connecting us to histories, ecologies, and cultures through an invisible yet powerful sense. In the context of food systems and climate change, smell becomes an act of resistance, remembrance, and imagination. This curation looks to invite audiences to experience olfaction beyond nostalgia, to explore the worlds that have been erased, ecosystems in flux, and the futures we dream of tasting.

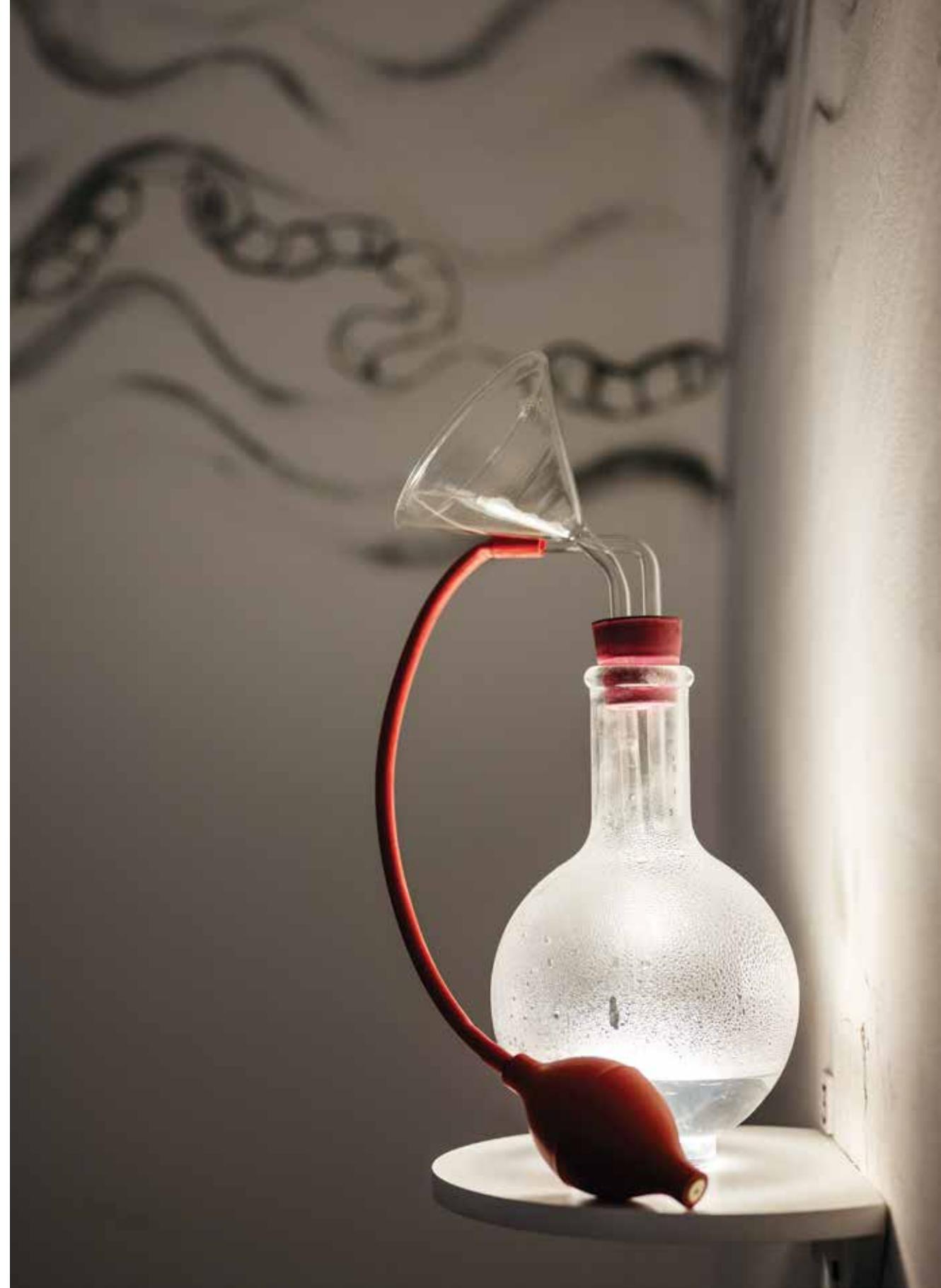
EXTENDED PROGRAMME

Fading Flavours: A Smell Walk in Panjim

Curated by Edible Issues

Facilitated by Indu Antony

Participants took a walk through Panjim Market, tracing the fading aromas of Goa's culinary memory.



Smell Trace

CURATOR

Edible Issues

Curated as part of 'Smell, Memory and Food Systems'

ARTIST

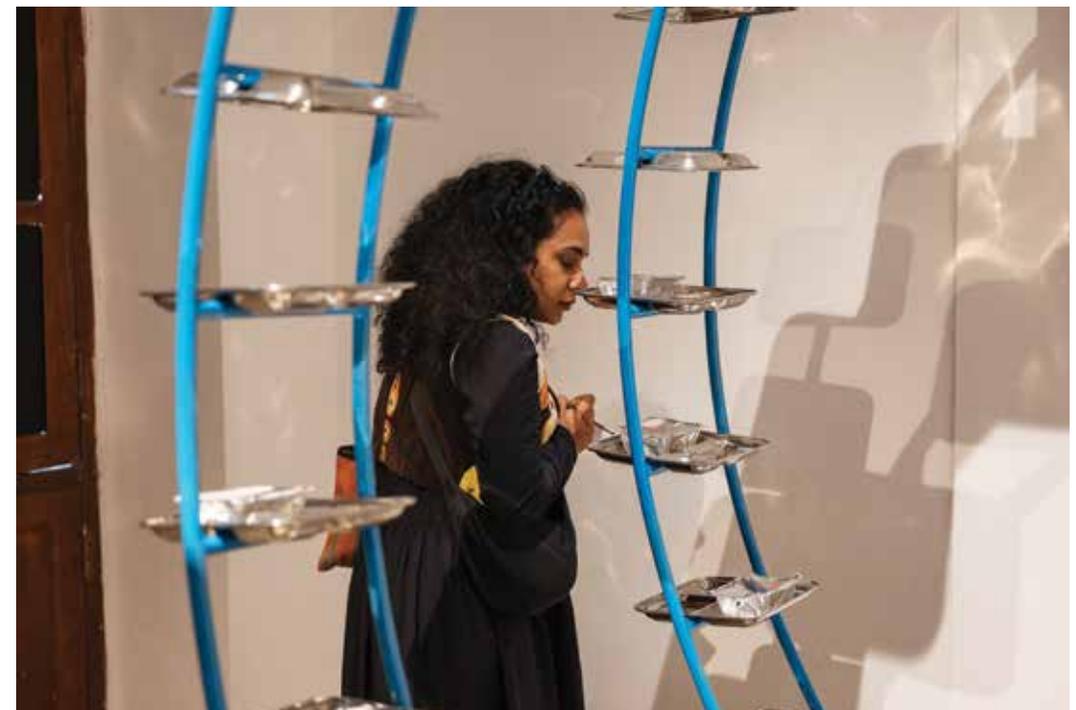
Dr. Ishita Dey

DESIGN AND PRODUCTION

Arko Saha, Founder and Architect, Otherworlds

Smell Trace is inspired by the convergence of food cultures during train journeys across three select routes within the Indian Railways Network. Train journeys are a gentle reminder of the complex odour-graph of India. This installation is based on Ishita Dey's ethnographic project on migrant infrastructures—trains as sites of "viapolitics". Train journeys provide a sensorial insight into the diverse foodscapes of India. Long-distance train journeys are synonymous with signature items available on train routes and at train stations. Signature sensorial expressions of mobile food vendors, the whiff of food items is a gentle reminder of the arrival of a new station and a new smell graph.

Through carefully curated 22 smells, across three long-distance train routes, this exhibit fuses the interior and exterior worlds of train compartments and train stations to create a sensorial journey. The form of the installation is derived from an amalgamation of the blue-painted windows of train compartments and the railway tracks. Their linear and lateral lines transform into a sculptural spiral made of mild steel pipes holding stainless steel food plates that invite you into a circuitous journey of smells.



Whispers of Pastoral Scents

CURATOR

Edible Issues

Curated as part of 'Smell, Memory and Food Systems'

ARTISTS

Indu Antony

Lily Kelting

Bharti Lalwani

This project is an olfactory exploration of the pastoral communities of the Deccan Plateau, focusing on smell as a vital medium to understand culture, memory, and ecology. Pastoral life in this landscape is shaped not only by movement, labor, and traditions but also by an invisible world of scents that anchor people to their environment. The smoke from household fires, the earthy fragrance of rain on dry soil, the pungency of dung used as fuel, the musty aroma of stored fodder, and the warmth of livestock together create a layered olfactory map of everyday life.

Unlike visual or textual archives, smell is transient and often neglected in documentation, yet it carries deep emotional and mnemonic weight. It has the power to evoke belonging, nostalgia, and cultural identity, connecting individuals to their lived histories in profound ways. This project seeks to capture and curate these ephemeral traces of pastoral existence in the Deccan Plateau, foregrounding them as an essential part of community narratives.

The methodology includes smell mapping, journaling, and on-site olfactory collection during field visits, alongside dialogues with community members to understand how scents are perceived, remembered, and valued in their daily lives. These smells—whether of seasonal changes, animal life, or human activity—will be transformed into a sensory installation that invites audiences to experience pastoral life through immersion in smellscapes.

By shifting attention from the dominance of sight to the intimacy of smell, the project reimagines how culture and memory can be experienced. It emphasizes the fragile continuity of pastoral practices and offers an alternate way of sensing the Deccan Plateau: not through distant observation, but through air, breath, and the most elemental of our senses.



"Kitem nuste asa?" (कि तें नुस्ते आसा ?)

CURATOR

Edible Issues

*Curated as part of 'Smell, Memory
and Food Systems'*

ARTIST

Indu Antony

Literally meaning "What fish is there today?" or "What's the fish today?", this research-based project explores and archives the disappearing aromas of Goan cuisine. Goa's culinary culture, shaped by local traditions, seasonal rhythms, and Portuguese influences, carries a deep sensory memory. Here, food is more than sustenance; it is an invisible thread connecting people, homes, and histories.

With changing lifestyles and the rise of air-conditioned spaces, this sensory landscape is shifting. Homes are becoming closed bubbles, trapping and silencing the smells that once defined shared experience. This exhibition marks Phase One of the project, an olfactory and spatial exploration of the vanishing smells of Goan kitchens. It invites viewers to experience how smell shapes memory and belonging, and to reflect on what it means when these everyday aromas begin to disappear from our living spaces.



Welcome to the Soil Room: a space of smell, touch, play, and pleasure

CURATOR

Edible Issues

Curated as part of 'Smell, Memory
and Food Systems'

ARTISTS

Lily Kelting

Bharti Lalwani

DESIGN AND PRODUCTION

Rini Singhi

Soil loss and degradation is one of the critical issues of our time. It's easy to forget that the future of humanity rests on 30 centimeters of topsoil. As George Monbiot writes, soil loss is "an issue considered so marginal and irrelevant" that it rarely makes headlines, despite the UN Food and Agriculture Organization warning that the world may only have 60 more years of crop production. Both agricultural and ecological issues are bound up in soil: the very future of food, as the UN report reminds us, depends on it.

While soil loss is clearly an ecological crisis, it is also a cultural one, with soil serving as a potent symbol of identity and belonging. At the same time, soil's corollary, dirt, is a symbol of pollution at the heart of biases that lead to hateful systems of untouchability. And soil health is of course intimately tied to human health.

But rather than focus on what will be lost, we choose to focus on what can be saved. We imagine the Soil Room as a deeply grounding and therapeutic experience: urban dwellers are disconnected from soil ecology, and a fantasy of "the rural" is challenged by the realities of soil erosion and degradation. We are encouraged to "touch grass" but many have forgotten the smell of healthy soil. The goal here is to lead audiences to understand what healthy soil looks and smells like through a direct sensorial approach.



Not a Shore, Neither a Ship, But the Sea Itself

SPECIAL PROJECTS VISUAL ARTS

CURATOR
Sahil Naik

ARTISTS
Afrah Shafiq
Balraj Khanna
Gaurang Naik
Jovita Alvares
Karishma D'Souza
Krishna Reddy
Madhurjya Dey
Monika Correa
Muhanned Cader
Nataraj Sharma
Pritesh Naik
Ryan Abreu
Shivanjani Lal
Simryn Gill
Viraj Naik
Walter D'Souza

The research based, inter-generational exhibition brings together artists from Goa, the Goan diaspora; those that have passed through it or engage with affinitive oceanic histories—to argue an internationalism that has spanned ancient maritime worlds, colonisation and modernity to contribute to our complex, cosmopolitan-contemporary.

Through artworks and objects along with artistic research it presents a thesis that moves beyond the limited framework of Goa as a site, and instead embraces the spirit of Goa or Goa-ness as an atmosphere, a sensation and a feeling of belonging. A range of existing and in-process works in the exhibition take the form of “association charts” spanning linear, parallel and speculative histories; and those preserved in story, song, rumour and remakes.

The curatorial framework employs multiple Entry Points to conceptually “travel”. It hopes to stage material in speculative constellations of devotion, friendship, exploration, trade and conflict, across the Indian Ocean World through and from Goa. Here, I intend to extend iconographic affinities and material relations of art, into the cultural, linguistic and economic enmeshments of trade and travels, could provide a larger imagination for a cultural moment, unique to Goa. These transmissions will form a scaffolding for a range of impulses, artworks, texts, traditions and reproductions to form a ‘worlding’.

The exhibition focuses on three primary research currents/questions/propositions: the first is the staging of the historical as produced in the overlaps between ‘hard’ infrastructures of materials and techniques and the ‘soft’ membranous modes of memory, orality,



anecdote and personal archives. The second is to plot the overturning of a closed historical form to produce frameworks where collections, contemporary artistic work and embodied knowledge enmesh to incubate possible pasts and futures. And finally it hopes to generate inspired terrains, where we move beyond regional and site-specific understandings to harness the potential of temporary communities, cultural affinities, co-incidences and nomadism that has enabled a cross pollination of cultures and modes of hybridity along our worlds.

Our Lady of I Can Be Anything You Want Me To

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Afrah Shafiq

Our Lady of I Can Be Anything You Want Me To is an evolving project that explores the infinite ways in which Mother Mary is re-imagined, re-interpreted, and reproduced across cultures. At its core is an interactive archive for the multiplicity and diversity of the Marian figures all over the world to freely converge. Seeking out imaginations outside her dominant Western image as a white, patient, forgiving, virginal character the archive makes room for her radical, decolonial, hyper-local, syncretic, subversive forms and its connections to the communities and histories it comes from.

For this installation, the archive extends into the physical space to deconstruct the making and unmaking of an icon, and the mechanics of how meaning is constructed through two mosaic nicho boxes and a series of studies of Mary's hands.



Elsewhere is Home

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Gaurang Naik

This work reimagines the traditional Goan rooftop once a symbol of shelter and coastal identity as a site of ecological imbalance. The weathered tiles gradually transform into the form of a fallen tree, their surfaces merging as if architecture and nature are struggling to survive together. At this unstable meeting point sits a confused terracotta monkey, referencing old Goan rooftop ornaments and symbolising wildlife displaced by deforestation and urban expansion. Its presence reflects how animals now occupy human spaces as their habitats shrink.

The spread of fast-growing Australian acacia intensifies this disruption, replacing native trees and altering the landscape. I further explore this tension by scraping acacia leaf patterns onto the roof tiles. What appears natural becomes industrial and weapon-like, highlighting how invasive growth reshapes the environment. The acacia leaves resemble bananas yet offer no nourishment, a symbol of false abundance, an ecosystem that looks alive but no longer sustains life.



non(rooted)

CURATOR

Sahil Naik

*Curated as part of 'Not a Shore, Neither a Ship,
But the Sea Itself'*

ARTIST

Jovita Alvares

The (non)Rooted series extends my ongoing inquiry into the "edge" as a generative space for reflection and excavation. The carvings, positioned below the center of the wall and close to the ground, emerged from a desire to understand rootedness and belonging. By embedding these linear carvings directly into the walls of the institution, I sought to ground my family's fragile history within the architecture itself. Acting as both borders and gestures of elevation, they reframe the marginal as foundational, resurfacing those historically relegated to the footnotes of colonial archives. The lace-like motifs recall the domestic and the feminine, evoking delicacy while asserting endurance and presence.

Embrace

Embrace

silences whispers

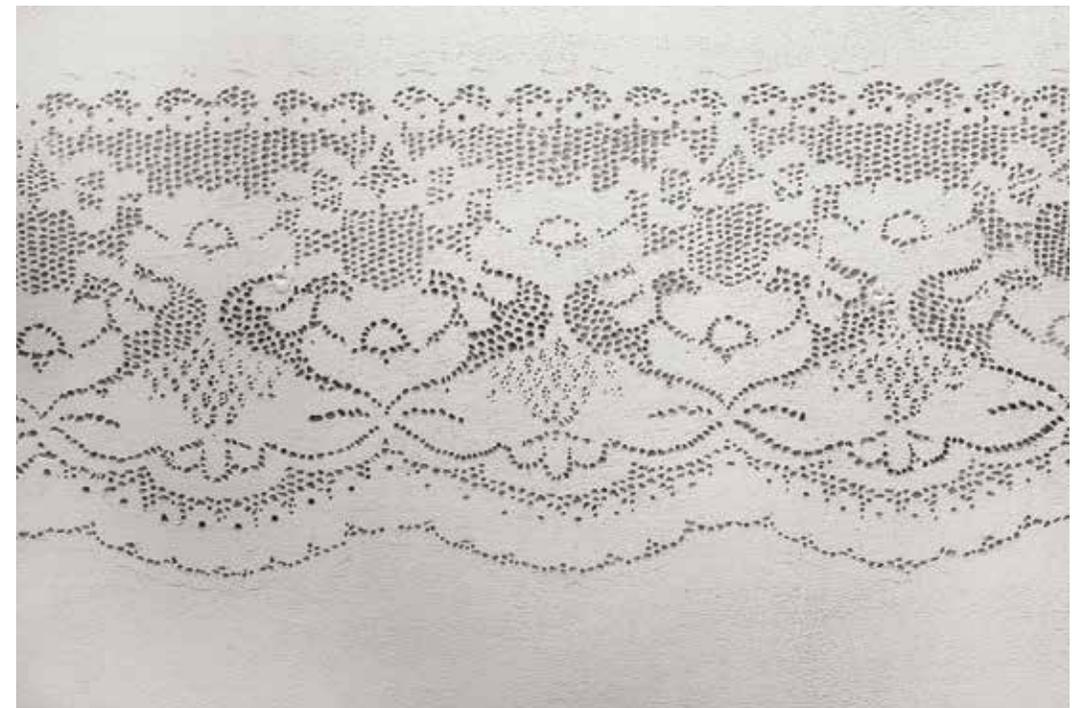
pain unknowing

the failure

This interplay between visibility and absence draws from ideas of spectrality, where the haunting of what is lost continues to shape what remains. The companion projection furthers this dialogue through moving image; the installation emphasizes the transient and haunting nature of history. Through the works dialogue, abstraction becomes a form of reckoning: the visual and textual fragments resist linear narration and instead inhabit a space between memory and erasure. To remember, here, is not to reconstruct history but to remain within the tension of what is unknowable;

Start again, fail again

cycle of loss cycle of revelation



What if the ocean touches land instead of the carpet of sand?

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Pritesh Naik

This project examines the changing relationship between Goa's indigenous communities and their ecological environment, as reflected in local rituals, customs, and belief systems. Historically, these communities maintained a reciprocal relationship with land and water, expressed through worship of local deities, seasonal practices, and ecological ethics embedded in ritual life. These practices were grounded in local epistemologies community-based systems of knowledge shaped by ecological engagement, oral traditions, and collective participation that offered alternative frameworks centred on interdependence rather than hierarchy.

Trade and migration introduced new cultural groups and reshaped local socio-political structures, creating conditions for shifts in power and knowledge systems. Processes of Sanskritization and colonial modernity then gradually displaced or assimilated local epistemologies. Dominant religious narratives, standardised iconographies, and elite cultural forms overwrote local meanings, reframed rituals within hegemonic structures, and stripped them of their ecological and political depth. Colonial authorities restructured legal and administrative systems to serve their own and elite interests, formalising land ownership and consolidating cultural and political power. These dynamics led to the marginalisation or selective appropriation of local practices and knowledge. Goa's collective identity was subsequently framed through the discourses of Goa Dourada and Goa Indica, which foreground a golden, cosmopolitan heritage while overlooking subaltern histories and epistemologies.



Look what came with the tide

CURATOR

Sahil Naik

*Curated as part of 'Not a Shore, Neither a Ship,
But the Sea Itself'*

ARTIST

Ryan Abreu

Hypothesizing images of maritime discovery, the work explores the collection of known and unknown historical specimens, allegorizing flotsam as a drifting amalgam of beasts and familiar fauna entities drawn from both historical and contemporary bestiaries.



Yaad Karo

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

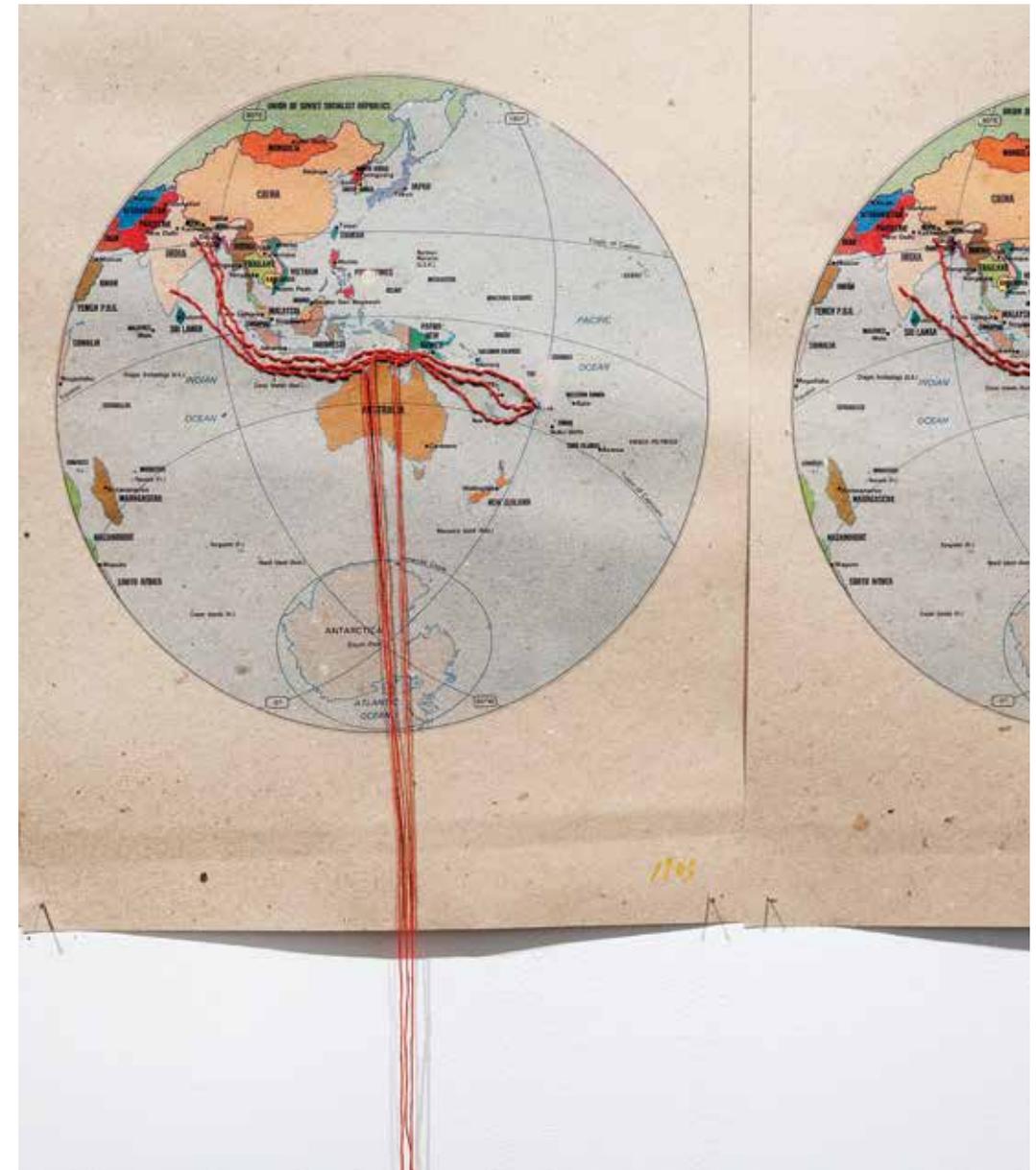
ARTIST

Shivanjani Lal

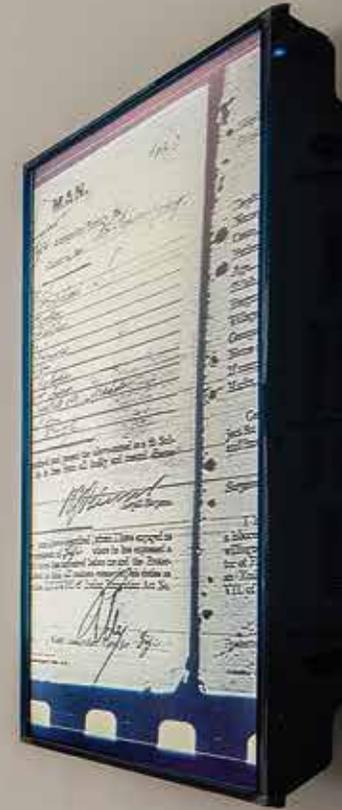
To remember, to stitch together and piece fragments of history for both collective and individual remembrance. To recenter knowledge, to account for colonial and personal histories. To connect the dots between that which has past and the realities of those lived experiences. To allow something invisible to become visible. To hold space for ancestors—past, present and future.

Yaad Karo is a new work by Shivanjani Lal which looks at the history of migration that links her personal history to the indentured labour community of India and the Pacific. Through a process driven practice that uses labour as a tool to account for the trajectories of labour across oceans. Lal uses stitching to create visible links that records the journeys made by her community and her self, connecting and remaking the lines of connection. In looking at shipping documents and in using a map which centres Australia between these oceans, she reframes this history by acknowledging the role of Australia as the localised colonial presence.

The exhibition is an exploration of a historical moment which is the landing of the Indian community in Fiji in 1879. Each map marks every ship that moved because of empire to create the Indo Fijian community. It is a reminder that communities may not remember where their roots are from and how they got there, but that these histories are valid and need to be made visible. 2019 marks the 140th Anniversary of this event. Yaad Karo contains 140 hand stitched maps. Each map marks every year from the first arrival of Indians in Fiji. Along with images from the artists Grandmother's archive, to speak of her own personal connection with this history. The exhibition is an exploration of a historical moment which is the landing of the Indian community in Fiji in 1879. Each map marks every ship that moved because of empire to create the Indo Fijian community.



This exhibition is a memorial for the 140th anniversary it is a reminder that communities may not remember where their roots are from and how they got there; but that these histories are valid and need to be made visible.



Anchored in Time: Coastal craft and trade

CURATOR

Sahil Naik

*Curated as part of 'Not a Shore, Neither a Ship,
But the Sea Itself'*

ARTIST

Viraj Naik

Goa's maritime history highlights its strategic position on the Konkan coast, where rivers, estuaries, and the open sea connected South Asia with the Mediterranean, Persian Gulf, Arabian Sea, and East Africa. Goan ports played a central role in these trade networks, supporting shipbuilding, maritime livelihoods, and cultural exchanges for centuries.

Archaeological evidence shows early trade with the Greeks, Romans, Persians, and others. Chandrapur was a key port, and Phoenicians and Sumerians shaped long-distance trade across the Indian Ocean. During the Mauryan period, religious symbols suggest contacts with coastal polities, while Arab merchants later facilitated exchanges with the Red Sea and East Africa. The rise of Gopakapattana (modern Velha Goa) marked Goa's emergence as a regional commerce hub.

Over time, regional powers, including the Bhojas, Satavahanas, and Vijayanagara, exploited maritime trade. Local shipyards built vessels for coastal and oceanic navigation, while khazan reclamation and tidal engineering enhanced agriculture and harbors. Indigenous rulers promoted free trade, eventually paving the way for European powers. The Portuguese arrival made Goa's ports globally significant, earning the name "Golden Goa."

Environmental and river changes reshaped port geography, with silting shifting trade centers along the Mandovi and Zuari rivers. Mormugao emerged as the dominant harbor. Comparative studies of Indian Ocean ports help clarify whether Goa's evolution followed regional norms or unique strategies.



This work examines Goan port landscapes through material culture, maritime practices, and environmental narratives, focusing on river sites, khazan lands, prehistoric settlements, and trade records. It also explores historic ship-berthing practices, emphasizing tidal ranges and sheltered anchorages.

Coming of the redeemer

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Walter D'souza

The piece is composed of four panels one horizontal panel at the top and three vertical panels below. The overall composition and title suggest a commentary on the concept of a "redeemer" or savior. The figures are rendered with a raw, expressive style, characteristic of woodcut prints. The work's meaning can be interpreted through the visual elements and the title, which invites contemplation on theme of the viewer.



Ressurge Goa! The Future of our Land

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Karishma D'Souza

These watercolours are based on the essay by Telo de Mascarenhas, O Futuro da Nossa Terra (The Future of Our Land), from the newspaper Ressurge, Gôal, Independent Nationalist Journal of the Goan People, which Mascarenhas clandestinely published while he was in exile in Bombay. The article appears on the front page of edition number 89, 30th May, 1954. I was interested in the emotions (fear and hope), idealism, and imagination for Goa in the essay, looking at them from the present.

A print of this page of the newspaper is on permanent display at the Aljube Resistance and Liberty Museum in Lisbon, Portugal. The museum is housed in a building which, during the Portuguese dictatorship, functioned as the Aljube prison, where the author had been imprisoned for nearly a decade. The essay was written in the years between the Independence of India from the British Government and the annexation of Goa by the Indian Government.

More information and pages of the bi-weekly newspaper can be read at the International Group for Studies of Colonial Periodical of the Portuguese Empire (GIPIEC.IP) website, under the section: Exiled and Clandestine Anti-Colonial Press.

Mythology Propaganda: The mainland gouged into islands

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Karishma D'Souza

This work is an ode to the tiatr stage. The character on stage is my depiction of the Jollerancho Dongor, the hill written about in Remembering Paik's temple, the second chapter of the book *Eat Dust: Mining and Greed in Goa*, by Hartman de Souza.

The floating rectangle in the middle of the painting is a visual diary, a map of memories of peace that one can fold up and carry; of conversations, the poems of the 16th century poet Kabir, and particular places I've been in.

The sun witnesses it all.

On the turbulent sea float gated colonies; privatised land that functions like islands on the mainland: blocked up, seemingly "self-sufficient." They remind me that caste mythologies so often explain present situations, and are important in forming ways of being and seeing ourselves and a culture. One must create one's own mythology.



Gathered Mass

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

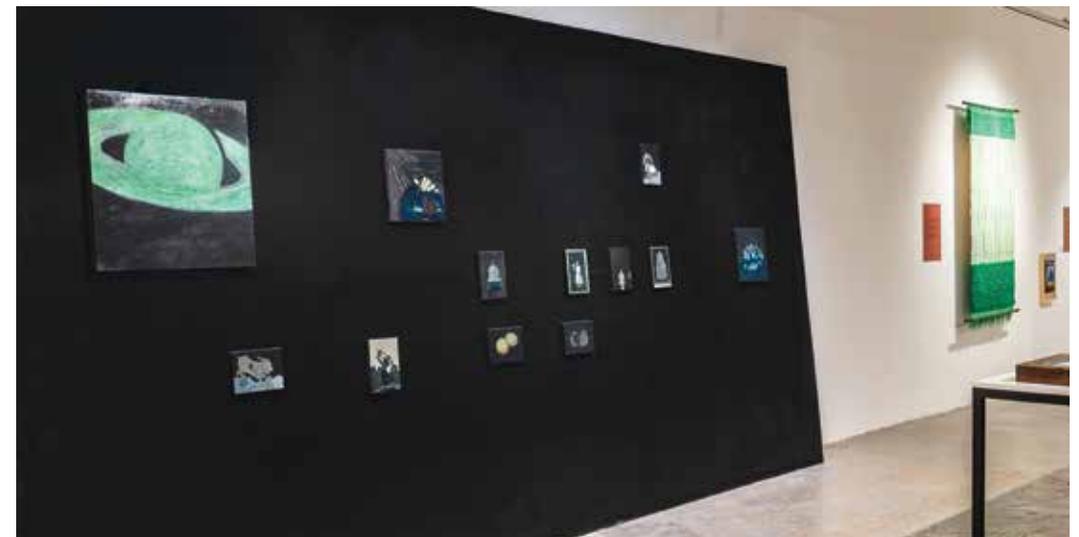
ARTIST

Madhurjya Dey

Gathered mass explores the surprising conceptual and visual links between globes and bezoar stones a digestive formation once prized as a universal antidote. The work speculates that the spherical bezoar was historically more common and often mistaken for a representation of the world, drawing a parallel between the formation of the stone within an animal and the formation of the planet Earth.

The series also examines the intersection of medical science and fiction. Despite the bezoar's legendary failed curative effects, its myth was perpetuated through strategic marketing to compete with gemstones. This led to the creation of manufactured stones like the Goa Stone.

Historically, the stone became a symbol of power: Queen Elizabeth I allegedly had an orb made of bezoar, and Emperor Jahangir was both gifted and documented holding a bezoar that visually resembled the world orb. Ultimately, the work contrasts the perfect spherical representations with the geoid, reminding viewers that the Earth, like the complex history of the bezoar, is inherently uneven.



Fish Pastorale Jelly Fish Splash

CURATOR

Sahil Naik

*Curated as part of 'Not a Shore, Neither a Ship,
But the Sea Itself'*

ARTIST

Krishna Reddy (1925–2018)

*The artwork was presented at Serendipity
Arts Festival 2025 on loan from Experimenter,
Kolkata.*

Krishna Reddy was one of the most influential printmakers of his generation and a pioneer of simultaneous multicolour viscosity printing. Developed in the early 1950s at Stanley William Hayter's Atelier 17, this technique allowed multiple colours to be printed from a single plate by using inks of different viscosities, fundamentally expanding the expressive possibilities of intaglio printmaking.

The works, Fish (1952), Jelly Fish (1955), Pastorale (1958), and Splash (1962) span a formative period in Reddy's practice, when technical experimentation and philosophical inquiry were deeply intertwined. Drawing from nature and marine life, these prints move between abstraction and recognisable form. Rather than depict specific scenes or creatures, Reddy seeks their underlying energy and rhythm. Fluid surfaces, layered colour, and tactile textures suggest movement, growth, and transformation, allowing forms to appear as if they are emerging or dissolving within the image.

Reddy's experimental approach was driven by a desire to look closely and without preconception to understand the interconnectedness of materials, living beings, and ideas. Trained initially as a sculptor under Ramkinkar Baij at Santiniketan, his sensitivity to volume and structure carries into these prints, where colour behaves almost sculpturally. Together, the works on view demonstrate how Reddy's innovations were not merely technical achievements, but part of a larger, radical way of thinking about form, perception, and the natural world.



Fever Dream

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Sahil Naik

Fragments of murals drawn from colonial and religious architecture across Goa, Gujarat, the Malabar coast, Macau, and Manila converge in this work. These images of distant landscapes, flora, and fauna were often produced by artists who never travelled, relying on stories and second-hand descriptions. The result is not accuracy, but imaginative and localised constructions. The work includes extracts from 17th-century murals from the Convent of Santa Monica in Old Goa.

At the top sits a cartographic map of Goa shaped by an early colonial imagination that rendered land as territory and resource. Beneath it stands Garcia de Orta, physician and naturalist, positioned at a moment when botanical knowledge and medicine became instruments of empire. Arched panels frame tamarind, breadfruit, cloves, pepper, pineapple, and cashew species marked by transplantation, trade, and extraction. The fractured surface evokes rupture and instability, where image, architecture, and natural history generate situational "new" forms through encounter and displacement.



Vertical & Horizontal Composition and Police Ground, Bangalore

CURATOR

Sahil Naik

*Curated as part of 'Not a Shore, Neither a Ship,
But the Sea Itself'*

ARTIST

Nataraj Sharma

Nataraj Sharma's paintings originate from pixelated images found in newspapers, where scenes of conflict, ceremony, and power are already distanced through mass reproduction. Rather than correcting this loss of clarity, Sharma embraces it, translating low-resolution images into carefully constructed painted surfaces.

The two works reflect on the contradictory nature of militant order in contemporary life. Rigid formations, marching figures, and imposing structures evoke both discipline and spectacle, revealing how aggression is often staged and normalized. These images sit uneasily between the absurd and the necessary, mirroring the ways displays of force are justified within modern political systems.

By slowing down fleeting news images into monumental paintings, Sharma invites viewers to look more closely at how power, violence, and authority circulate through images and enter collective memory.



Rain Forest

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Monika Correa

The artwork was presented at Serendipity Arts Festival 2025 on loan from AdP Collection

Monika Correa's practice is rooted in an ongoing engagement with weaving as a form of autonomous art, where the structure of the loom becomes a site for experimentation rather than control. Across her work, nature remains a persistent source of imagery not as literal depiction, but as atmosphere, rhythm, and structure.

In *Rain Forest*, Correa evokes a dense, living landscape through shifts in texture, tension, and tone. Vertical threads suggest falling rain, tree trunks, and layered vegetation, while the irregularities in the weave emerge from her deliberate manipulation of the loom. By allowing the heavier woolen weft to distort the finer cotton warp, Correa moves the textile away from a rigid grid toward a more fluid, organic surface.

The work reflects Correa's long-standing interest in pushing weaving beyond pictorial representation and into abstraction, while still retaining a deep connection to natural forms. What emerges is not an image of a rainforest, but an experience of it humid, layered, and quietly in motion where material, process, and landscape are inseparable.



Blue Yonder

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Balraj Khanna (1939-2024)

The artwork was presented at Serendipity Arts Festival 2025 on loan from Jhaveri Contemporary, Mumbai.

Balraj Khanna's practice is rooted in abstraction as a way of exploring movement, memory, and the mysteries of the natural and cosmic world. After moving from India to the UK in the early 1960s, he developed a visual language that resisted fixed narratives, allowing colour, form, and texture to suggest open-ended spaces shaped by experience and imagination.

In Blue Yonder, forms float within a deep blue field, connected by fine lines that create a sense of suspension, balance, and gentle motion. The colour blue evokes both sky and sea, pointing to ideas of distance, horizon, and the "beyond" that recur throughout Khanna's work. His use of sand introduces a tactile, almost sculptural surface, grounding the painting even as its imagery remains weightless. Playful yet contemplative, the work invites viewers to drift through the composition and form their own associations, leaving space for mystery to remain.



Lost Horizon

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Muhannad Cader

The artwork was presented at Serendipity Arts Festival 2025 on loan from Jhaveri Contemporary, Mumbai.

Muhannad Cader, based in Galle, Sri Lanka, draws inspiration from the natural world. In Lost Horizon, he pairs images of the sea from Galle with those from the Andalusia coastline in Spain. By cutting shapes into the photographs, he creates silhouettes that explore time, evolution, voyages, migration, colonial histories, and the fluid identities shaped by the sea.

The horizon line, a division between earth and sky, serves as a key element in Cader's work. It creates an optical illusion of straightness and helps understand space by transforming the three-dimensional world into a flat surface. Through years of photographing the sea, Cader selects images that show how oceans differ in color, sky, and light depending on the location. His carving process splits the photographs into negative and positive spaces, creating primeval yet dynamic shapes. The imagery is drawn from various sources, including film, tribal art, and newspapers, all unified within the space defined by the horizon line.



Naga Doodles

CURATOR

Sahil Naik

Curated as part of 'Not a Shore, Neither a Ship, But the Sea Itself'

ARTIST

Simryn Gill

The artwork was presented at Serendipity Arts Festival 2025 on loan from Jhaveri Contemporary, Mumbai.

A selection of prints in etching ink on paper, with occasional stains of snake blood, unframed, various dimensions.

The term Naga refers to a deity or being in the form of a great snake, specifically the king cobra, in Hinduism, Buddhism, and Jainism. Gill chose this word for her ongoing series, inspired by the prevalence of large snakes in Southeast Asia, where Naga shrines can be found.

In Malay, naga means “dragon,” merging the mythical, sacred, and zoological. While driving to a farm where she was making prints of palm trees, Gill and a friend, who is knowledgeable about snakes, encountered a cobra run over by a motorcycle. They collected the snake and, upon reaching her studio, Gill made a print of it. This recalled her earlier work making prints of fish, inspired by a Japanese tradition of printing directly from animals.

The snakes, having been run over and flattened, became “printable” for Gill. Since starting this project, she’s noticed these snakes more frequently on the roads, seeing them as found drawings or absent-minded doodles.

Some of the Naga Doodles bear bloodstains, and in places, the snakes’ entrails or skeletons are visible. These prints illuminate the process of recording and reflect Gill’s broader exploration of documentation, similar to her series of photographs capturing abandoned mock-Tudor cottages in Port Dickson, her hometown near Kuala Lumpur, along the Malacca Strait.



Razai

PERFORMANCE

CURATOR

Jayachandran Palazhy

TECHNICAL DIRECTION & SCENOGRAPHY

Gaurav Singh Nijjer

INTERACTIVE MOVEMENT SYSTEMS DESIGN

Kunihiko Matsuo

AI MUSIC COMPOSITION AND INTERACTIVE SOUNDSCAPES

Lorenzo Brusci

Andrea Marinelli

Musi-Co AI ecosystem

MUSIC CONSULTANT

M D Pallavi

CURATORIAL ASSISTANT

Neiha Jaiswar

DANCERS

Henna Raisinghani

Seher Noor Mehra

Chetan Kumar Yeragera

Pathum Dharmarathna

Razai at Serendipity Arts Festival 2025 was commissioned by Serendipity Arts in collaboration with Istituto Italiano di Cultura di Mumbai (IIC) and Japan Foundation and produced by Serendipity Arts Festival and Attakkalari Centre for Movement Arts.



Set within a historic Goan building, *Razai* is a multidisciplinary performance that fuses AI-generated music, projection-mapped visuals, and contemporary dance into a sensory and living tapestry. Drawing from both European and Indian sonic traditions, this avant-garde piece traces the intimate journey of a couple on the margins of an ever-shifting city — navigating nostalgia, displacement, desire, and dreams.

Created through a collaboration between artists from India, Italy, and Japan, it's a performative intervention where architecture, technology, and human presence coalesce into one evolving sensorial journey — blurring the lines between art and life, remembered, lived and imagined.

During and beyond show hours, the venue transforms into an interactive installation, where audiences move from observers to participants, engaging with responsive environments shaped by cutting-edge AI and sensory technologies.



Duty Free

PERFORMANCE

CURATOR
Ranjana Dave

PERFORMERS
Jasmine Yadav
Joshua Sailo
Bboy Ben

SCENOGRAPHER
Sukanya Ghosh

Duty Free was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

How do we 'do' dance? Situated in the Old GMC building, where audiences through exhibitions and performances, eat, drink and run into people, *Duty Free* frames embodied practice for a transient audience. It is informed by the rhythms of dance making and the unpredictable energies of participatory practice. *Duty Free* is both an exhibition and a performance encounter, calling upon audiences to experience and perhaps even embody new things and feelings, both in the presence and absence of dancing bodies in their 'doing' and in the lingering traces of those actions.

Duty Free: Bijli

This performance is inspired by a deeply personal moment with the performer's grandmother, who at stage four Alzheimer's, spoke a phrase that startled them: "Mein bijli hu" (I am lightning/current/electricity). The performances were followed by workshops that invite participants to explore embodied memory, care, and connection through movement and reflection.

Duty Free: Paradox of Platypus

Paradox of Language is a choreographic and musical composition that brings together two performers in a precarious balance, or rather, negotiation of the space shared between one another. The performances were followed by workshops.

Duty Free: Benman Was Here

Bboy Benman, in his practice, draws on the everyday wins of being embedded within hip-hop culture. The performance were followed by workshops that offer participants an embodied understanding of hip hop culture and movement.



Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers

CRAFT

CURATOR

Sandeep Sangaru

ARTISTS

Farooq Ahmed Khan

Mehraj Ud Din Pir

Kausar Ahmed Shah

Kari Kalamdani on the Doe

Maqbool Jan

Aslam Bhatt

Fayaz Ahmed Kalwal

Burhan Ud Din Khateeb

Tsering Motup Siddho

SCENOGRAPHY

Sangaru Design Studio: Sandeep Sangaru,
Prashaant Krishnamurty and Samridhi Mishra

PRODUCTION

Sangaru Design Objects, Bangalore: Sunil
Viswakarma and Manoranjan Debbarma

Every craft journey begins in a space, sometimes sunlit, sometimes tucked into a cozy corner of a bustling home. For me, walking into a Kashmiri craft atelier feels like crossing the threshold into a world alive with memory, purpose, and quiet magic. Here, tools rest where hands have shaped them for generations; stories drift in the rhythm of making, and tradition coexists with the pulse of today. In the corner, a Kangri, woven and warm, quietly anchors the room, a reminder of resilience and the comforting rituals of Kashmiri daily life.

This project is my invitation for you to experience that world as I have: up close, immersed in the everyday beauty and ingenuity of artisans' spaces. I am not standing on the outside looking in. I have become both collaborator and learner, working shoulder to shoulder with craftspeople who treat their crafts not only as work, but as living legacies. Through our dialogues, sketches, experiments, and shared cups of tea, boundaries blur. What began as research grows into conversation, and conversation flows naturally into creation.

These are not stage sets; they are honest tributes to the places where the threads of life and craft are forever intertwined. With each object, prototype, and artifact, you are witnessing snapshots of ongoing stories, a chisel still warm from use, a motif inspired by the morning's light, a piece shaped by the laughter of a family.



This installation brings celebrated crafts together with the rarely seen, the intricate embroidery a stranger might marvel at, and the humble tool passed from parent to child. By bringing these together, I hope to echo the openness and warmth I have felt with every artisan's welcome. Ultimately, my hope is that you walk away with more than just admiration; you will feel the heartbeat of a living craft, still evolving, still homegrown, still full of possibility.

Branches Breathe Woven Sky

A Celebration of Willow Wicker Craft from Kashmir

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Mehraj Ud Din Pir

This installation re-imagines Kani Kaam by exploring how willow wicker can express the delicate, cascading form of a weeping willow tree. The design aim was to move beyond traditional basketry and use the material to evoke the soft sweep and fragility of drooping branches. Through material tests and bending experiments, the installation developed into an abstract interpretation of the tree. The natural split tones of the willow skin create a sense of movement, capturing the essence of branches falling lightly through space.

At the centre of this work is Mehraj Ud Din and his team from Ganderbal, whose skill and precision made the installation possible. Their mastery lies in controlling the willow through simple, precise splits, allowing each strip to settle naturally into graceful arcs. Their contribution demonstrates how a deeply rooted craft can expand into contemporary expression while remaining true to its origins.

Branches Breathe Woven Sky honours the material, the craft and the makers who shape it. It invites viewers to see willow wicker not only as utility, but as a medium capable of carrying gesture, imagination and lightness.



Hearts Gather and Become a Stag

A Celebration of Shakta Saaz from Kashmir

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Kausar Ahmed Shah

Mehraj Ud Din Pir

This installation explores the raw materiality of Shakta Saaz by setting aside paint and ornamentation to focus purely on the structure and potential of the craft. The idea for the stag emerged from a heap of heart-shaped trinkets seen in the atelier of Kausar Ahmed Shah and his team at KPICL. These small forms suggested a new approach: building a larger creature from many fragments. The Hangul stag takes shape from hundreds of hearts, rising like pebbles from the ground and gradually resolving into a more recognisable body. The sculpture becomes a transition from abstraction to realism, echoing the land as it transforms into animal.

To complete the form, the stag wears a woven willow wicker mask with horns crafted by Mehraj Ud Din, creating a direct connection between Shakta Saaz and Kani Kaam. The horns extend upward, linking the stag to the sweeping branches of the willow installation above. This gesture unites the land, the pebbles, the body and the tree, forming a continuous conversation between two crafts and two materials.

Kausar Shah's mastery lies in his sensitivity to form and his ability to work with papier mâché at both small and sculptural scales. His team's skill in layering and shaping allows the material to hold texture, gradation and movement. Together, they transform simple hearts into a symbolic Hangul that carries memory and presence through handmade form.



Patterns Wander and Become a Doe

A Celebration of Kari Kalamdani from Kashmir

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Mohd. Maqbool Jan

Kausar Ahmed Shah

This installation extends Naqashi into a sculptural interpretation of a doe. The base form was created by Kausar Ahmed Shah and his team, and the painted surface was realised by Maqbool Jan, whose mastery lies in confident lines, refined colour and a deep understanding of the craft. The design began as an experiment in moving beyond solid papier mâché figures toward more open, flowing surfaces that could carry pattern and movement.

The painted motif draws from ivy, known locally as heatherr, a creeper found climbing the walls of Kashmiri homes as it turns warm with the colours of Harrud. Maqbool Jan's Naqashi brings this vine to the sculpture with a sense of camouflage and quiet transformation. As the viewer moves, the pattern appears to travel across the surfaces, echoing the way heatherr spreads and settles on the walls of the valley.

This installation brings together Shakta Saaz and Kari Kalamdani in a shared exploration of form and surface. It expands papier mâché beyond traditional figures while allowing Naqashi to become movement, pattern and shifting perception.



Autumn Falls and Becomes a Rug

A Celebration of Namda Craft from Kashmir

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Farooq Ahmed Khan

This installation reimagines Namda through the colours and atmosphere of Harrud, the Kashmiri autumn. The intention was to create a rug that feels immersive and organic without relying on the familiar dominance of the chinar motif. Instead of repeating it directly, the design allows the chinar to appear gently, as if it is present but easy to overlook, a quiet companion rather than a central pattern.

Textured fibres of coloured wool are felted into the surface to evoke the soft transitions of autumn light and earth. The chinar leaves are rendered in various stages of merging with the ground, suggesting their gradual return to the soil. Felting enables this subtlety, allowing the colours to blur like charcoal on paper and giving the rug a depth that is atmospheric rather than decorative.

The rug was crafted by Farooq Ahmed, whose sensitivity to wool and colour made it possible to hold these textures without overwhelming the installation. His understanding of the material allowed the design to balance clarity and softness, creating a felted surface that feels both grounded and ephemeral.



Warm Tea Becomes a Moment

A Celebration of Copper Craft and the Kashmiri Samovar

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Mohd. Aslam Bhatt

The concept for this installation was to refine the formal and functional aspects of the samovar so it could fit comfortably into a contemporary setting. During the making process, it became clear that the craft ecosystem has become fragile, with many of the traditional finishing skills slowly disappearing. Creating a more polished, precise form proved challenging, as it depended on multiple stages of workmanship that are now difficult to access. Prototyping revealed the need to keep the design simple, allowing the samovar to sit naturally within the picnic installation and resonate with the overall language of returning to the earth.

This version of the samovar marks the first step in re-engaging with the craft toward a more refined object in the future. It points to the need for time, consistent practice, improved tools and collaboration between different practitioners to strengthen the craft once again.

The samovar was crafted by Aslam, whose experience and sensitivity to copperwork grounded the piece in authenticity while allowing it to adapt to the installation's contemporary context.



Surfaces Open and Become a Spread

A Celebration of Walnut Wood Carving from Kashmir

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Fayaz Ahmed Kalwal

This installation reimagines the walnut box within a contemporary picnic setting. Designed to pack and carry the samovar and cups, the box unfolds into a table spread, extending its function from storage to gathering. This transformation echoes the movement of opening, sharing and settling into the landscape. The carving is kept minimal, derived from traditional motifs yet softened to suit the quiet and grounded language of the installation.

The picnic box was crafted by Fayaz Kalwal, whose sensitivity to structure and material allowed the form to function smoothly as it opens and settles into place. His approach brings together traditional carving with a contemporary clarity, giving the box warmth without excess ornamentation.



Music Drifts and Becomes a Breeze

A Celebration of Papier Mâché, Sound and Contemporary Craft

CURATOR

Sandeep Sangaru

Curated as part of 'Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers'

ARTIST

Burhan Ud Din Khateeb

This piece evolves from Burhan Ud Din Khateeb's exploration of how traditional Kashmiri materials can carry sound in contemporary ways. His practice focuses on acoustic experimentation, where form, craft and technology meet through careful listening. For this installation he interpreted the idea of the radio not as a nostalgic object, but as a presence that shapes atmosphere. His aim was to create an object that could bring music into the picnic setting with the same quiet familiarity that sound holds in many Kashmiri workshops.

Burhan developed two parallel directions. The first uses papier mache, allowing the natural resonance of the material to soften and warm the sound. The second draws from the Tumbaknari craft, using the clay body and stretched leather as an acoustic surface. These approaches expand the possibilities of both crafts, inviting them into a dialogue with contemporary audio design. The final speaker becomes an object where material, vibration and memory work together. It brings sound into the installation in a way that feels rooted in Kashmiri making while opening a path for new interpretations.



Culinary Cosmopolitanism through Porotta Shops of Rural and Coastal Tamil Nadu

FOUNDATION INITIATIVE

An outcome of the Food Matters Grant 2024
by Serendipity Arts

ARTIST
Sumaiya Ahmad Mustafa

IMAGES
Noor Nisha

Culinary Cosmopolitanism Through Porotta Shops of Rural and Coastal Tamil Nadu explores the cultural, economic, and social significance of Porotta eateries across the state through an exhibition at Old GMC Building and a presentation at the Food Lab.

The project investigates how these establishments—serving the flaky, layered Porotta and its quintessential companion, Salna—operate not only as culinary spaces but as vital community hubs. While Porottas have become central to Tamil food culture, their presence is relatively recent, emerging over the past six decades yet now perceived as tradition. The project moves beyond popular representations of new-age variations (like Kizhi Porotta or Ceylon Porotta) to focus on the makers, spaces, and socio-economic dynamics of these eateries. It examines how Porotta shops support food sovereignty by offering calorie-rich meals at low cost, often to labouring and migrant populations.

This work documents an unorganised but essential food infrastructure that shapes contemporary Tamil identities, labour narratives, and gastronomic modernity.



Lost Fish Recipes

FOUNDATION INITIATIVE

An outcome of the Food Matters Grant 2024
by Serendipity Arts

ARTISTS
Biswajit Das
Chandan Borgohain

When a river slowly dries, what fades away is not just the ecology it supports but an entire memory. *Lost Fish Recipes* reflects on that loss and the delicate threads connecting food, people, and the waters that sustain them.

This installation unfolds through play, image, and story. At its centre is a handmade dice-based game on fish recipes—a playful archive of traditional and newly imagined dishes. Each roll of the dice recalls a lost flavour or invents a new one, echoing the improvisation that once shaped riverside kitchens. The accompanying two-channel video extends this dialogue with text, video, animation, and sound creating a rhythm of chance and continuity, of what remains and what slips away.

Surrounding these are framed images and drawings: photographs from field visits, portraits of fishing gear, and short comics inspired by stories heard along the riverbanks. These fragments—nets, utensils, sketches, and voices—speak of livelihoods tied to the current, now disrupted by change. The comics translate observation into visual storytelling, turning everyday practices into quiet acts of remembrance.

Lost Fish Recipes is both a document and a reimagining. It looks at how cultural memory survives through adaptation, and how creativity becomes a way of holding on. In a time when rivers retreat and species vanish, the act of recalling a recipe—or inventing one—becomes resistance against forgetting. Together, these visuals and the dice game invite visitors to reflect on how cultural memory survives when its ecology fades.



Foundation Space

Serendipity Arts was created with a simple but powerful belief: that art can bring people together and transform communities. From supporting artists and artisans, to connecting diverse audiences, to giving back to the city we call home, we see art and culture as forces that shape how we live and guide how we grow into the future.

Panjim has truly become our home—a city in constant evolution, rich with history and alive with possibilities. Over the years, we've revitalized its forgotten corners, transforming heritage buildings into vibrant cultural spaces that connect the past with the present and help make art accessible by moving beyond the white-cube gallery model.

We have championed artists through grants, residencies, writing initiatives and platforms like this festival—creating space for experimentation, collaboration, and growth. None of this would be possible without the community: the audiences, collaborators, and everyday citizens who bring our work to life and help nurture a thriving cultural ecosystem.

This space celebrated the 10-year milestone of the Serendipity Arts Festival—a reaffirmation of our belief in the power of creativity to shape more connected, inclusive, and inspired futures.



Vintage Photo Booth with Mrinal Bahukhandi x Atelier Monad

Atelier
MONAD

Pray, pause for a moment and step within to behold the marvel of photographic portraiture, as it once was in the days bygone. Take your seat before a genuine vintage camera fitted with an antique brass lens, and set against a period backdrop—hold your countenance steady whilst the photographer makes a careful exposure as per your likeness. In a matter of minutes, the alchemy of light and chemistry shall reveal your image upon a magical photographic paper—first as a delicate negative, conjured in the red glow of a travelling darkroom. Thereafter, through a second exposure and patient development, your portrait is transformed into a radiant silver print—a handcrafted keepsake of rare charm, recalling the grace and romance of yesteryears.



**10th EDITION
SERENDIPITY
ARTS
FESTIVAL**

VINTAGE PHOTO BOOTH
WITH MRINAL BAHUKHANDI X ATELIER MONAD
Pray, pause for a moment and step within to behold
the marvel of photographic portraiture, as it once was
in the days bygone. Take your seat before a genuine vintage camera fitted with an antique brass lens, and set against a period backdrop—hold your countenance steady whilst the photographer makes a careful exposure as per your likeness. In a matter of minutes, the alchemy of light and chemistry shall reveal your image upon a magical photographic paper—first as a delicate negative, conjured in the red glow of a travelling darkroom. Thereafter, through a second exposure and patient development, your portrait is transformed into a radiant silver print—a handcrafted keepsake of rare charm, recalling the grace and romance of yesteryears.

Mrcchakatikam in Kutiyattam

THEATRE

CURATOR
Sankar Venkateswaran

DIRECTOR
G. Venu

ACTORS
Sajeev Narayanan Chakyar
Sooraj TR
Renjith Chakyar
Kapila Venu
Saritha Krishnakumar
Jishnu Prathap
Sreehari Chakyar
Sankar Venkateswaran
Vishishta
Tharun Bharath
Aran Kapila

MIZHAVU
Kalamandalam Rajeev
Kalamandalam Hariharan
Kalamandalam Narayanan Nambiar
Kalamandalam Vineesh

EDAKKA
Kalanilayam Unnikrishnan

MAKE-UP
Kalanilayam Haridas
Kalamandalam Vysakh

THALAM
Athulya Krishnakumar

KURUNKUZHAI
Vishakh Vattathra

SUBTITLES
Vivek Vijayakumaran

LIGHT DESIGN
Prathwin K Udupi

Mrcchakatikam in Kutiyattam at Serendipity Arts Festival 2025 was supported by Bhoomija Trust and Rohini Nilekani Philanthropies Foundation.



Mrcchakatikam is a unique gem in the world of Sanskrit drama—at once witty, romantic, political, and deeply human. It gives us not gods and kings, but real people, a timeless and unique play from the ancient days encompassing a diverse range of characters.

For over five decades, director G. Venu has worked with the classical Sanskrit theatre form of Kutiyattam, a tradition that holds sacred the slow unfolding of drama and the detailed internal life of every character. In this production, *Mrcchakatika* is transformed into the world of Kutiyattam — not as a fusion, but as a respectful interpretation within its aesthetic, using its gestures, music, rhythm, and grammar to evoke the life of ancient Ujjayini.



Bob Marley from Kodihalli

THEATRE

CURATOR

Sankar Venkateswaran

WRITER, DIRECTOR AND VOCALIST

Lakshman KP

WRITER AND ACTOR

Chandrashekar K

ACTOR

Bharath Dingri
Shweta Rani HK

VOCALIST

Mariamamma Chudi

MANAGER

Manoj Kumar K

TECHNICIAN

Sachin Rangnath
Vineeth Kumar M

SUBTITLES

Shraddha Raj

Inspired by the spirit of Jamaican reggae legend Bob Marley, the play explores the complex realities of Dalit youth navigating urban India's seemingly liberal yet deeply exclusionary spaces. Through a mix of Brechtian theatre and Kannada musical interludes, the play examines the burden and politics of identity in a caste-ridden society.

The narrative follows three young migrants grappling with invisible violence, false promises of urban secularism, and the haunting weight of history. Drawing from Ambedkar's *Waiting for Visa*, Rohith Vemula's final letter, and poetry by N.K. Hanumanthaiah, the performance becomes a visceral inquiry into what "freedom of existence" truly means for marginalized voices. Directed by K.P. Lakshman, the play boldly breaks theatrical norms with its avant-garde form, using minimal props, live music, and social Gestus to engage.



Nihsango Ishwar: The Loneliness of a God

THEATRE

CURATOR

Lillete Dubey

DIRECTOR

Suman Saha

ACTOR

Suman Saha
Chandrani Sarkar

RHYTHM

Suvasis Sarkar

VOCAL & HARMONIUM

Jaydeep Sinha

VIOLIN

Jayeeta Chakrabarty

LIGHTING EXECUTOR

Saikat Manna

SOUND ENGINEERING

Bikramjit Dawn

MAKE-UP ARTIST

Paromita Mondal

SET, PROPS, AND BACKSTAGE ASSISTANT

Soumyajit Adhikary
Sanchari Mukherjee

Set on the final day of Krishna's life, *Nihsango Ishwar* transports us to a moment after the dust of Kurukshetra has settled and the destruction of the Yadavs has already passed. Alone in the heart of the forest, the once-glorious Lord sits, counting his final hours — as a man confronting the echoes of his own choices devoid of heavenly glory.

As a spectator to his charismatic *karmas*, he introspects his dreams and the thousands of unfulfilled wishes. He yearns to cast off the mask of Lord but his profound wisdom and superconsciousness — gifts that once made him Purushottama — makes him see the inevitable future and hardly allows him to remain indifferent.



Seconds Before Coming

THEATRE

CURATOR

Quasar Thakore Padamsee

CREATED AND PERFORMED BY

Rishika Kaushik

PERFORMANCE DIRECTOR AND DRAMATURG

Anirudh Rudy Nair

SOUND DESIGN

**Rish / sirf paudhon se pyaar, Surbhi / pale
blue dotter**

LIGHT DESIGN

**Anuj Chopra
Dhruv Malik**

PRODUCTION MANAGER

Nymisha Srivastava

*Seconds Before Coming at Serendipity Arts
Festival 2025 was supported by Oddbird
Theatre and Foundation, incubated at The
ThirdEye, powered by Nirantar Trust and
produced by Guild of the Goat and Rishika
Kaushik*

ODDBIRD
THEATRE

Seconds Before Coming is an inquiry of pleasure and abuse. When the protagonist of the play is kissed by a man she calls brother at the age of 11, she believes she has fallen in love. When she grows up and realises her first ever love story was another docket of violence, that the dictionary even had a specific name for it, she is determined to embark on a pursuit of extreme pleasure without end at all possible times.

What begins as a selfish, decadent, and hedonistic descent into her sexuality unravels when she unexpectedly falls in love — and becomes almost pathetic in the face of it. Utterly confused, she attempts to turn feeling into philosophy, convinced that if she can theorise her emotional chaos and transcribe it into beautiful words, she might escape suffering. When her therapist tells her that while children can experience pleasure as early as five, it does not mean they can give consent, she is left grappling with the question: “So then, what does it mean?”



Ottam: Born to Run

THEATRE

CURATOR

Mahesh Dattani

PRODUCER

Tamaasha Theatre

WRITER AND DIRECTOR

Sapan Saran

CAST

Aayush Thakur

Chetna Dhyani

Deepali Badekar

Dipika Pandey

Janhvi

Prabhakar

Prabhakar Mathapati

Shashank Pallav

Shweta Mishra

Sushama Deshpande

Vijay David

ASSISTANT DIRECTOR

Aaryan Tandon

CHOREOGRAPHER

Maithily Bhupatkar

MUSIC COMPOSERS

Adalarasu

Satish Krishna

VOCALS

Jahnvi Shrimankar

Parvati Ramachandran

TAMIL LYRICS

Adalarasu

Raghuram Godavarthi

ADDITIONAL COMPOSITION

Sukant Goel

COSTUME DESIGN

Kalyani Gugle

SET DESIGN

Meghna Roy Choudhury

LIGHTS

Hidayat Sami

SOUND DESIGN

Swar

Ottam traces the life of Akai Amaran, a Paraiyar girl from rural Tamil Nadu, who battles caste and class barriers to become one of India's leading track and field athletes as an 800 metres runner. Her arduously created world collapses when she is asked to undertake a gender test, which she fails.

The questions of gender and sex that govern our everyday existence become most apparent in the field of sport where the body is on display for anyone who wishes to dissect it. Akai's existence, further highlighted by her victories, poses a challenge to socially established binary models supported and perpetuated by those governing international athletics, the media, internet trolls, and even her own extended family.

A parallel sociological narrative urges us to look at sex and gender in a more nuanced way as the unstoppable Akai fights to win the race she started — the race that can only be won by the spirit of human progress.

In Akai's words:

'In any race, what's of utmost importance is ... to go on running! Ottam!'



Folios of Time 2.0

PERFORMANCE

CURATOR
Jayachandran Palazhy

MENTORS
Ashley Lobo
Dickson Mbi

Supported by
 BRITISH
COUNCIL

Folios of Time 2.0 was commissioned by Serendipity Arts for Serendipity Arts Festival 2025

Responding to the evolving socio-political landscape, this year's residency invites choreographers to propose works-in-progress that embody the pulse of our times — responding through movement to themes such as climate crisis, war, division, migration, displacement, gender dynamics, and existential shifts. Guided by two renowned choreographers from India and the UK, the participants shape their raw ideas into fully realized performances within a safe, collaborative environment. Each work becomes a living folio: a page drawn from lived experience, collective memory, and imagined futures, expressed somatically.

Folios of Time 2.0 offers a vital platform for bold, contemporary voices and fresh expressions from the body of young India.



Unfair and Handsome

ARTIST
Ashish Karnawat

grwm_abc: My eyes are hurting from watching myself on loop but I can't stop, I am so beautiful!
grwm_xyz: Try a honey syrup eye mask; it might help. But be careful of the bee, if it stings you, it might make your face a little less worthy of an Instagram reel.

Saha Aham

ARTIST
Kalyani Sarada

The contemporary dance performance *Saha Aham* looks at the complex interplay between divinity and humanity within each of us as individuals, and within us as a community.

Who are “we”, who are “they”? What creates comfort, peace, rootedness, identity? What creates dissonance, grief, angst, anger? What is the path to divinity and transcendence? What stands in our way?

That which I fear is me.
That which disgusts me is me.
That which I hate is me.
That which I seek to impress is me.
That which I seek to reform is me.
That from which I must be protected is me.

That is also me.
Saha Aham.



Audio Therapy

ARTIST

Radhika Rathod

There are echoes older than language,
whispers that braid themselves
into the bones of sound.
Before her first word was born,
the world had already tuned her frequency.

They said it would help her —
this audio therapy.
A cure for her tone,
a balm for her defiance,
a way to make her voice
less unsettling to the room.

They told her to listen deeply —
to the wisdom in their words,
to the patience in their pauses,
to the kindness hidden
in correction.
She mistook control for care,
and silence for healing.

She learned to breathe
between instructions,
to smile where it was safer,
to soften her edges
until even truth sounded polite.

The chorus was endless —
smile more,
speak less,
you sound angry,
you sound afraid.
Each note carefully composed
to make her question her own hearing.

And so she began to drift inward —
to find the spaces between the notes,
where no one was teaching her
how to be.
Unlearning, Unravelling.
Now she listens differently,
not to be fixed,
but to remember
the sound of her own beginning.



Fractured Freedom

ARTIST

Sumeet Sagolsem

I seek to process my emotions, the trauma we
carry from our experiences is a stark reminder
that the challenges we face continue to exist.
Dance becomes my protest, my prayer, and my
plea for a more inclusive, compassionate society.



Double Bill - Nimbus + Pallavi

PERFORMANCE

CURATOR

Tanusree Shankar

NIMBUS

PERFORMER

Sooraj Subramaniam

PALLAVI

CHOREOGRAPHER

Sooraj Subramaniam

MUSIC COMPOSITION & RECORDING

Ambi Subramaniam

PERFORMERS (ENSEMBLE)

Akshiti Roychowdhury

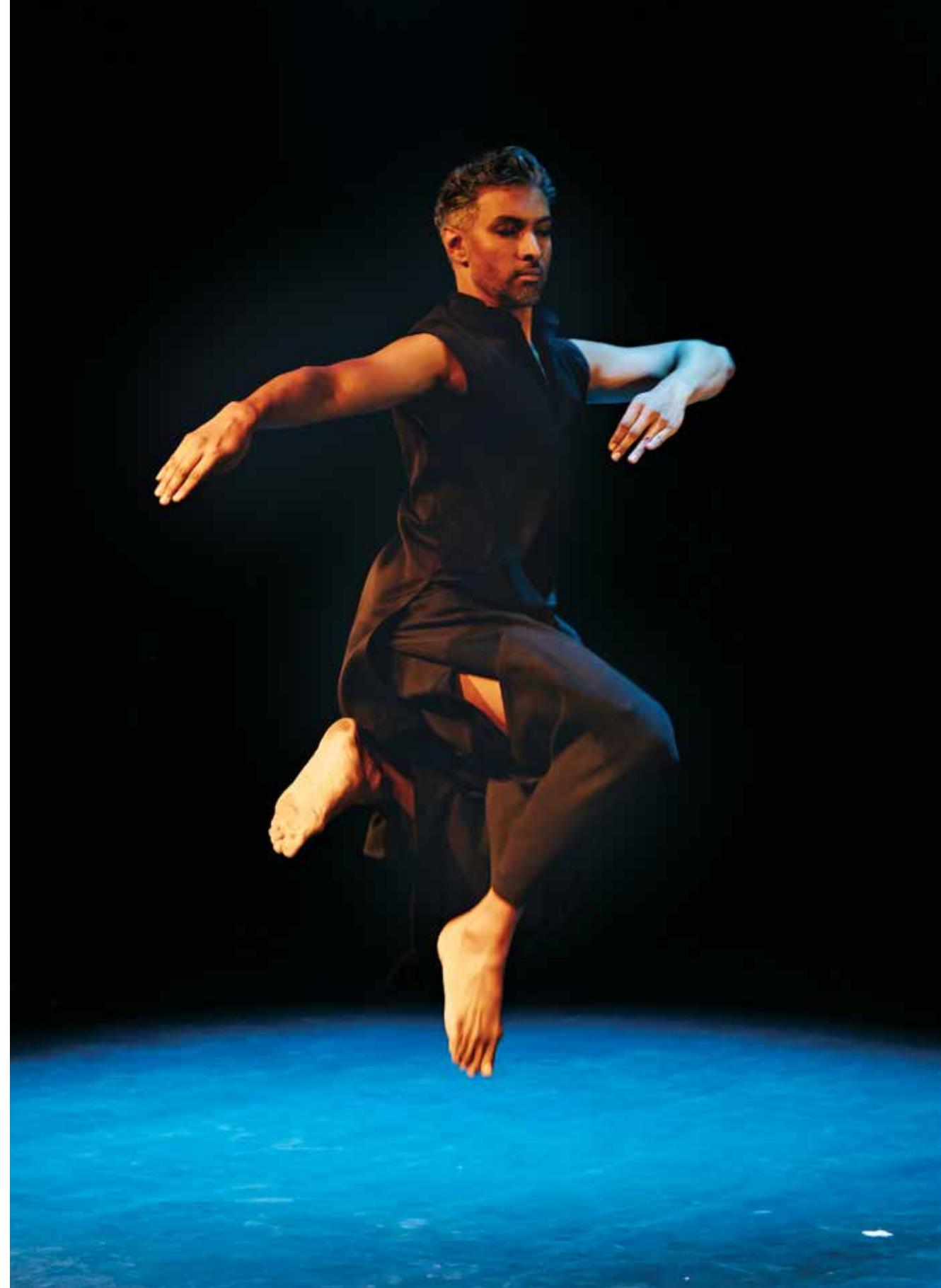
Abhayalakshmi MB

Monami Nandy

Sriradha Paul

Nimbus was born out of the simple fascination of seeing shapes in clouds. Clouds are used as a metaphor for the swirling and condensing of expectation and desire, which turns to loss and despair as the elusive cloud shape-shifts and washes away. Finally, as silver linings go, whatever truth, conviction and joy there is to be found can only be sought within.

Pallavi, inspired by the Sanskrit word for “blooming,” reimagines Odissi dance through abstract minimalism and vibrant, kaleidoscopic motifs. Set to a rich musical tapestry of Carnatic violin (Ambi Subramaniam) and Odissi rhythms (Shivshankar Satpathy), four dancers move like vines—exploring curiosity, camaraderie, technical prowess, and ensemble beauty.



Bhagavathy

PERFORMANCE

CURATOR

Geeta Chandran

CHOREOGRAPHY & PERFORMANCE

Divya Nayar

VOCAL

Vineeth Puravankara

SUPPORTING VOCALS

Srimalli

Sayujya

NATTUVANGAM

Ashwin Subramniyan

PERCUSSIONS

Sarvesh Karthick

VIOLIN

Shreelakshmi Bhat

LIGHTS

Keerthi Kumar

MUSIC COMPOSITION

Sankaran Menon

PHOTOS

Season Unnikrishnan

Goddess Bhagavathy, with her furrowed brow, unruly hair, and bared fangs, is not a symbol of comfort but of confrontation. This work is not a retelling of myth, but a reckoning with inherited devotion, gendered power, and the dualities women are often forced to suppress.

Bhagavathy embodies contradiction — protector and destroyer, feral yet compassionate, ritual-bound yet resistant. Drawing from Bharatanatyam while gently expanding its edges, this solo performance allows the goddess's many realities to emerge; war-bringer and preserver, ancestral force and untamed present.

Through movement, sound, and silence, the performance asks: What do we revere in a goddess? What have we rejected in shaping the divine feminine? And what happens when divinity refuses to be soft? *Bhagavathy* is a journey into the ferocity of grace—the sacred, untidy feminine in a form that will not be contained.



The Access Village

ACCESSIBILITY

CURATOR
Salil Chaturvedi

Access profoundly shapes how we encounter art, culture, and society. Barriers—physical, social, or digital—continue to influence who can participate, engage, and experience creativity. At Serendipity Artis Festival, the commitment to inclusivity is central. The Access Village invites visitors to question how access is granted, restricted, or reimagined, encouraging reflection on equity, visibility, and the possibilities of inclusive cultural spaces. Designed to be welcoming and barrier-free, the Festival offers a rich spectrum of artistic experiences across visual arts, performance music, theatre, craft, and culinary practices.

This year, the accessibility programme brings together exhibitions that make space for disabled artists and integrate accessibility for various groups in design education. Workshops are programmed keeping in mind the diverse needs of a population of varying abilities, with an attempt to have something for all. While there are some that engage the senses, others engage the body and intellect. Each workshop is designed to cater to a specific group of people, be it the elderly or those on the spectrum.

Designed to be welcoming and barrier-free, the Access Village offers a rich spectrum of artistic experiences across visual arts, performance, music, theatre, craft, and culinary practices.



Silent Rhythms

ACCESSIBILITY

CURATOR

Salil Chaturvedi

DIRECTED BY

Dr. Alim Chandani

PERFORMED BY

Hardeep Singh

Soham Bhau Gaikwad

Benin George Varghese

Amal Dev

Deepak Sastry

This programme brought India's first group of deaf performers demonstrating ISL Poems and Visual Vernacular (VV), called ISL Jam.

Sign Language Poems are a form of artistic expression where poetry is performed using sign language, and a combination of visual imagery, expressive body movements, and facial expressions. Visual Vernacular (VV) is a dynamic form of visual storytelling used in Deaf culture involving expressive body movements, facial expressions, and sign language to convey complex narratives and emotions.

This programme was been especially curated for deaf people.



Sensory Room

ACCESSIBILITY

CURATOR

Salil Chaturvedi

DESIGNER AND FACILITATED BY

The Owl House, Goa

The sensory room offers multi-sensory experiences to support unique sensory needs, helping you to engage more effectively with the Festival and the multitude of experiences that it offers.

At SAF, this dedicated area serves as a calming environment where both neurodiverse and neurotypical individuals—whether attendees or artists—can relax and recharge through a range of objects and olfactory items. This room is intentionally designed to stimulate all the senses in a safe, non-demanding way.

Our goal is to provide individuals with the autonomy to control their sensory experiences, promoting empowerment, well-being, and self-regulation, particularly for those with disabilities.



Hand/Eye: Embodied Vision and the Tactile Imagination

ACCESSIBILITY

CURATOR

Salil Chaturvedi

ARTISTS

Raju Halder

Vishi Agarwal

Vaishnavi Wadhawan

Tanishqa

Siddhi Maheshwari

Toshika

Divyanshu Agnihotri

Shreya Chaudhury

Kriti Sherawat

Harsh Kalra

Durgesh

Medhavi

Aastha

Nikhil Raj

Shivangi

MENTORS

Pankaj Narain

Anurag Vishwakarma

In collaboration with Indian Institute of Art and Design (IIAD)



Hand/Eye explores the entwining of touch and sight within an artistic experience. Here, perception is not distant or detached but felt—emerging through the body's engagement with material, texture, and resistance. To see through touch is to reimagine perception and sense with a fullness that dissolves the boundary between perceiver and perceived. In this exhibition, the hand becomes an organ of vision, translating the haptic into the visible, and revealing how knowing has layers of contact, pressure, and material encounter.



Therefore I Am

ACCESSIBILITY

CURATOR

Salil Chaturvedi

ARTISTS

Resting Museum

Tanul Vikamshi

Rhimon Bose

Namya Chadha

river budur

Krishna Tashi

My disability is a river in which I flow. Sometimes gently, sometimes with force, winding and bending, disappearing and re-emerging, always shaped by its current. It turns and loops, moulding the rhythms of my resistance. In its sediment I collect my story, my pain, my joy, my difference. Among its stream, I behold the beauty of my body. From its everlasting flow, I create. Therefore I Am.

Therefore I Am is a confluence of seven artists whose lived truths of disability shape and enrich their creative practices. Working across diverse media—painting, sculpture, photography, video, performance, installation and digital media. Hailing from different regions such as Ladakh, Meerut, Delhi, Bhopal, Bengaluru and US, these artists powerfully interrogate and traverse the shifting terrain of disability.

Featured in the exhibition are: Janhavi Khemka (*Letter to my Mother*; digital media, US), Krishna Tashi Palmo (*A Living Thing Yet Not*; painting, Ladakh), Namya Chaddha (*Voices of Silence*; film, Meerut), Resting Museum (*Inayat Khan's Bed*; textile installation, Berkeley/Bhopal), Rhimon Bose (*I am disLecSic*; photography, New Delhi), River (*Instructions on How to Walk Normally*; video performance, Bengaluru), and Tanul Vikamshi (sculpture, Nagpur).

Letter to my Mother

CURATOR

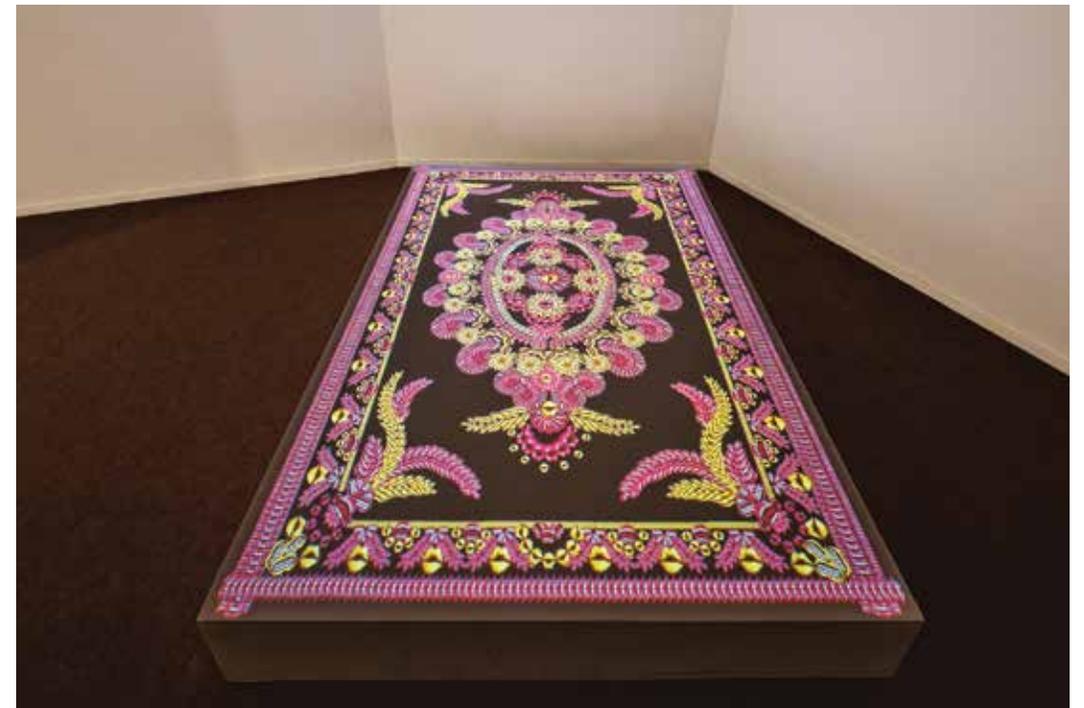
Salil Chaturvedi

Curated as part of 'Therefore I Am'

ARTIST

Janhavi Khemka

Letter to My Mother is manifested on a vibrating platform adorned with an animated pattern of lips made from woodcut prints, reminiscent of the mat on which my late mother and I once sat together to learn lip-reading. The work invites visitors to feel words through resonance, transforming sound into a tactile experience and creating a tangible connection to the language of the lips. In my search to bridge the auditory gap, I began exploring the translation of sound into vibration and collaborated with animator Joel Benjamin, who helped me understand visual cues. This exploration led to the development of the "vibration platform"—a tool for studying the nuances of sound through touch. Through this work, I deepen my understanding of how vibration, image, and sound intertwine, expanding both the expressive and sensory dimensions of communication.



Shringiu thro / A living thing yet not

CURATOR

Salil Chaturvedi

Curated as part of 'Therefore I Am'

PAINTINGS AND POETRY BY

Krishna Tashi Palmo

TEXT AND POETRY TRANSLATION BY

Kesang Thakur

Shringiu thro, or *A living thing yet not*, is a series that emerges from Lahauli artist Krishna Tashi Palmo's reflection on her life journey. As a practitioner of Tibetan Thangka art devoted to the meticulous crafting of the Buddha's life story, in the last decade Krishna kept returning to the question: "in all this, where is my story?" This is how *Shringiu thro* surfaced, as a slow and intimate reliving of her life. Born in 1984 in the trans-Himalayan Lahaul valley, fourth in a family of five daughters, Krishna contracted polio as a child. In these deeply personal imprints of life, painting becomes a vessel to contain a life that was deemed alive, yet not deserving its conventionalities. In Krishna's own words: "these life story paintings are life-like but not alive, yet they contain my life's wordings."

Shringiu thro marks a departure from the artist's first solo exhibition 'Krishna on Canvas' (2018): a "statement" to prove her skills, as she remembers it. On the contrary, with *Shringiu thro*, Krishna steps within, into the realm of memories. The paintings that feature her early childhood years are a cathartic dwelling on the relationship with her aama (mother), also her first subject. In them, the artist sketches the loneliness of childhood, the living of a differing sense of time from her school-going sisters, and the coming together of the artistic self within the confines of home. Specific past encounters or elongated waitings conjure no images, but only words. As a curated act of self-narration, in *Shringiu thro* the artist confronts the impossibility of arranging life as a sequential process.



Voice of the Silence

CURATOR
Salil Chaturvedi
Curated as part of 'Therefore I Am'

ARTIST
Namya Chadha

Voice of the Silence is an attempt to break the perception of disability. I focus on hearing impairment and disability rights in general. The film revolves around understanding how I negotiate the world around me. I have referred to my hearing disability as a fact that disabled people anywhere are involved in a struggle for choice of language. I believe that lip reading can also be a beautiful way of communicating. For a person who is aware of varied sounds, vibrations and body movements, it helps me in creating a language of my own. I listen to the eyes and hear the lips.



Inayat Khan's Bed

CURATOR
Salil Chaturvedi
Curated as part of 'Therefore I Am'

ARTIST
Resting Museum

MEDIUM
Quilt

PRODUCTION ASSISTANCE BY
Amith M. Nayak and Mr Pappu

This work reimagines a 17th-century Mughal miniature painting of the nobleman Inayat Khan on his deathbed, ravaged by opium and alcohol addiction. The imperial artist, Balchand, has depicted with remarkable empathy, the fragility of the body in the way the bolsters, pillows, and cushion under the knee, help prop up the figure. This quilt is thus an homage to Inayat Khan's bed—a space of comfort and rest, but also a witness to pain, illness, and the quiet violences that mark the body. What does a bed remember of those it once held? The figure of Inayat Khan here has been awkwardly redacted, leaving digital glitches in its wake like the traces of a body after it leaves the bed. The quilt is made to the dimensions of a Mughal day-cot on which Inayat Khan appears to lie—transforming the intimate act of gazing at a miniature into a shared, collective viewership. Thinking through absence, loss, and disability, this work reflects on what it means when the body becomes inseparable from the bed that sustains it. The work holds space for vulnerability and endurance, for the quiet intimacies of sickness, and for the ways in which fabric, like flesh, remembers.



A Moment of Respite from the St. Petersburg Muraqqa

CURATOR
Salil Chaturvedi
Curated as part of 'Therefore I Am'

ARTIST
Resting Museum

MEDIUM
Tufted rug

FABRICATED BY
Tuft Place

This cat and her kittens are taken from a Mughal painting that was likely produced in the same atelier as the Inayat Khan painting in the 17th century. A few animals here seem composed in a landscape amid violent animal struggles on the top half of the page. Typical of a muraqqa (album) page of the time, where many of these scenes function as individual studies that are collaged together rather than one uniformly composed painting, we imagine this particular image as a moment of respite in the chaos of disabled living. Viewers are encouraged to sit or lie down on the bench and stroke the cat and kittens.



I am disLecsiC

CURATOR
Salil Chaturvedi
Curated as part of 'Therefore I Am'

ARTIST
Rhimon Bose

MEDIUM
Archival pigment print on paper

Hallucinated alphabets....phantom numbers.... Is it me, or are they real? Reconstructing the past from scarred memories of my childhood highlights my version of dyslexia. The illusions and games my mind used to play—I thought my eyes were playing tricks with me, but gradually I realised it wasn't my eyes. I wasn't in charge. Why were my notebooks full of red and blue? Why was I looked down upon during my early school days? Why did my confidence have to be deeply impacted? The ghosts have never gone. I am still looking for answers.



Instructions on How To Walk Normally

CURATOR

Salil Chaturvedi

Curated as part of 'Therefore I Am'

ARTIST

river budur

One is expected to start walking at ten months old and never stop until old age—signifying a healthy, normal body. Walking is considered so pervasive that no one takes a second to think about the act of it. Such ubiquity makes no space for those who don't walk, can't walk, or walk in ways that aren't considered walking. This universality is explored by Tobin Siebers [2008], where he conceptualises ability as an ideology, problematising able-bodied society's thrust towards perfecting the body. This ideology thus frames disability as a state of weakness to be feared and fled from, marking the able-body in opposition to this unbearable state. In following with this theorisation, the artist insists: walking is "gaitkept". What would walking look like when the hips twist, the spine leans, and the knees stay bent?

Instructions on how to walk normally is an abstract and experimental video-performance piece that seeks to question and disassemble the concept of walking and "gaitkeeping", to confront the overlapping violence of the able-bodied and medical gaze, and the denial of personhood which disabled bodies are subjected to.



Tanul Vikamshi

CURATOR

Salil Chaturvedi

Curated as part of 'Therefore I Am'

माझ्या चाकांवर माझं जग आहे. मी केवळ बसलेलो नाही
- मी उभा राहिलोय. माझ्या कल्पनांनी...

My world is on my wheels. I'm not just sitting – I
arise with my imagination...
I make, therefore I am...



Behind the Ears

CURATOR

Salil Chaturvedi

Curated as part of 'Therefore I Am'

MAIN CAST

Janhavi Khemka

Lavannya Balakrishnan

Namya Chadha

SPONSOR

NID Ford Foundation Grant

MENTORS

Dr. Shilpa Das and Savyasachi Anju Prabir

MAIN CREW MEMBERS

DIRECTOR, EDITOR, SOUND

Namya Chadha

ADDITIONAL CAMERA

Janhavi Khemka

Lavannya Balakrishnan

SUBTITLES AND TRANSCRIBE

Namya Chadha

Dhruvi Gadodia

Seethalakshmi

TITLE DESIGN

Lakshmi Vidyasagar

POSTER

Manya Basanth

Special Thanks

Reena Mohan, Dr. Shweta Ghosh,

Dr. Janaki V, Tanvi Hemani, Shubham Neware,

Tanya Yadav and Aman Jain

Behind the Ears is an intimate and conversational documentary exploring the lives of Janhavi and Lavannya, two individuals who are deaf and hard of hearing. Janhavi shares her journey of self-discovery through her work and connecting with others, while Lavannya offers a contrasting narrative of accepting her disability and redefining her identity.

As the documentary unfolds, it reveals how societal assumptions about disabilities profoundly impact the self-concepts of Janhavi and Lavannya. It delves into their struggles and perspectives, showing how their views of themselves have evolved beyond their disabilities. However, amidst these challenges, Janhavi and Lavannya's narratives showcase resilience, growth, and the transformative power of self-acceptance.

The film also captures the filmmaker's emotional journey to connect with Janhavi and Lavannya, offering viewers a profound exploration of self-image and understanding invisible disability.

Workshops at The Access Village

Studio Me

Facilitated by Ariedon Felldon Gomes
The space is open to anyone and everyone who wishes to engage in art-based activities to soothe their senses and be present in the moment.

Scented Stories: An Artisanal Fragrance Workshop

Facilitated by Atika Gaur
This workshop blends the timeless charm of The Jungle Book with the rich, sensory experience of perfume creation.

Nature's Symphony: A Bird Watching Adventure

Facilitated by Omkar Dharwadkar, Mandar Bhagat, Parag Rangnekar, Shraddha Rangnekar and Manjeet Gawas
These sessions aim to showcase the avian diversity that can be experienced even in an urbanised location such as Panjim, while also being accessible to blind audiences.

Pilates Flow Performance

In collaboration with Kaizen Wellness, Goa
Facilitated by Aman Kumar, Prashant Sabharwal, Vandana Khokhar and Rohit Prajapati
A dynamic morning ritual that blends classical and contemporary Pilates with mindful breath and rhythmic flow.



Breath + Sound Immersion

In collaboration with Kaizen Wellness, Goa
Facilitated by Perna Khetrpal and Kareena Vinayak
Breath + Sound Immersion is a meditative workshop that merges the science of breathwork with the art of sound healing.

Felt Fest: Dive into Namda Making

Curated as a part of Sandeep Sangaru's curation Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers
Facilitated by Farooq Ahmad Khan
Participants learnt to create charming felt balls with colourful wool—a joyful introduction to Kashmir's traditional felting craft.

Kari Kalamdani Kaleidoscope: Colors of Kashmir

Curated as a part of Sandeep Sangaru's curation, Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers
Facilitated by Maqbool Jan
Guided by master artisan Maqbool Jan, this workshop introduces you to the layering and detailing techniques that give this craft its timeless beauty.

Pulp Fiction: Handcrafting Kashmiri Stories

Curated as a part of Sandeep Sangaru's curation, Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers
Facilitated by Kausar Ahmed Shah
In this lively session, participants learnt how to make paper pulp dough from recycled paper and cast it into playful moulds of birds, cats, and other forms





Create Your Own Petrykivka-Inspired Mandala

This workshop is possible as a result of the partnership between the Serendipity Arts and the Embassy of Ukraine in the Republic of India
Facilitated by Olga Syrovatko
In this inspiring 2-hour workshop, participants created your own vibrant mandala infused with the floral grace and brush techniques of Petrykivka—a UNESCO-recognised art form.

Pressing On: Hands-on Letterpress

Facilitated by Arunkumar. B and Akilandeswari. K
This workshop guided participants through the fundamentals of traditional letterpress printing.

Tool as Extension: Clay, Drawing, and Post-Human Imagination

Curated as part of Ravi Agarwal's curation, Murmurations
Facilitated by Birender Kumar Yadav
In this hands-on session, participants explored tools not merely as objects of use, but as extensions of human gesture, imagination, and need.

Worlds in a Box

Facilitated by Sahil Naik
This workshop for children focused on plays of imagination and observation to develop their cognitive skills and awareness.

Traditional Carpentry Workshop

Curated as part of Prashant Panjiar's curation, CHARI WADDU: An Echo of Time
Facilitated by Vijay Chari
Participants learnt to understand wood grain, use traditional hand tools, and cut, shape, and join wood pieces with precision and care, under expert guidance.

Paper to Sculpture

Facilitated by Tanul Vikamshi
Assistance by Lalit Vikamshi and Sandip Bisen
This hands-on workshop invited participants to transform everyday newspapers into imaginative sculptural forms.

Sensory Storytelling with Smell and Taste

Facilitated by Shivani Dhillon
The workshop stimulated memory and imagination through smell and taste, provides inclusive access to storytelling for children with visual impairments.

Panchtantra Stories

Facilitated by Shivani Dhillon
Through puppets, sounds, and choices, children learnt how wit and presence of mind can overcome challenges.

Cinema for Every Sense: Audio-Described Hindi Film Screenings

In collaboration with Saksham Trust and TOC Combine Pvt Ltd.
This curated series celebrated the diversity and depth of Hindi filmmaking.

Dear Normal: Letters We'll Never Send

Curated by Salil Chaturvedi
Facilitated by Access for All, Rohan Marathe and Siddhant Shah
This workshop invited participants to reflect on personal and collective experiences of disability, access, and belonging.

Sound of Silence: Listening Circles for Aging Bodies

Curated by Salil Chaturvedi
Facilitated by Access for All, Rohan Marathe and Siddhant Shah
This workshop is a guided slow-listening and sound-art experience designed for seniors and caregivers.

Blind Date with Friends

Curated by Salil Chaturvedi
This initiative invited participants to forge a friendship with a disabled person by taking them out on a date.

The Food Lab

Wild Food & Other Misadventures

Facilitated by Chefs Prateek Sadhu and Gresham Fernandes
This workshop explored foraged ingredients, adventurous cooking, and the stories that shape life beyond the kitchen.

Culinary Cosmopolitanism through Porotta Shops of Rural and Coastal Tamil Nadu

Facilitated by Sumaiya Ahamed Mustafa
This interactive session unpacked the facilitator's project on the relationship between the Porotta eateries and the Tamil landscape.

"Do I even think about soil?" (A Zine)

Curated by Edible Issues
Facilitated by Rini Singhi
In this workshop, the facilitator wants to ask participants and herself if we ever think about soil in our lives, and what does the absence of it do?

Table for Four: Experience Design & Dining

Facilitated by Vineet Wadhwa
A workshop led by Vineet Wadhwa, tracing his 40-year journey in hospitality and design thinking.

Is AI the New Ingredient?

Curated by Rahul Akerkar
Facilitated by Chef Gresham Fernandes and Avinash Kumar
In this session, Fernandes and Kumar spoke about where creativity comes from, how technology can support it, and what happens when we mix natural inspiration with digital tools.

Cultures Across Borders: Fermenting Flavour from Goa to Germany

Presented by Goethe-Institut/Max Mueller Bhavan Pune
Facilitated by Gayatri Desai
The workshop connects Goan and German techniques, tracing shared histories of preservation and innovation.

Beneath Our Feet: Speculative Writing with the Living Earth

Curated by Edible Issues
Facilitated by Lily Kelting
In this creative writing workshop, participants explored how soil carries memory, holds histories of extraction and regeneration, and offers speculative futures.

Table for Four: A Walkthrough The Parsi Kitchen

Facilitated by Anahita Dhondy
In this workshop, participants learnt how to make nankhatai and about the history of Parsi community.



Gin Appreciation & Infusions Workshop

Facilitated by Soham Adarkar & Sourabh Nerlekar

The session included a guided tasting of all four signature styles of Sector Gin.

Palyanytsia: The Soul of Ukrainian Bread

This workshop is possible as a result of the partnership between the Serendipity Arts and the Embassy of Ukraine in the Republic of India

Facilitated by Julia Danylenko

Participants learnt how to make a traditional Palyanytsia (Ukrainian bread) from scratch.

Sip of the Forbidden

Facilitated by Priyen Patel & Rajat Harikantra

Participants discovered what absinthe really is, how it's made, where it comes from, and how to use it confidently in drinks.

Smell - Notes from Missed Connections

Curated by Edible Issues

Facilitated by Dalarympei Sabrina

Kharmawphlang and Ishita Dey

This collaborative workshop aimed to create a participatory sensorial experience through a curated tasting menu emerging from smell notes left behind as part of the exhibit "Smell Trace".

Table for Four: Expressing My Mixed Heritage on a Plate

Facilitated by Rahul Akerkar

In this workshop, participants experienced a plate where Goud Saraswat Brahmin traditions dance with flavors from the West.

The Flavor Playground: Whisky, Vodka & Everything In Between

Facilitated by Leo Sharma

A spirited adventure into the bold world of Arthaus Blended Malt Scotch Whisky and the vibrant charm of Rangeela Contemporary Indian Vodka.

Tangra to Truffle Sushi: A Journey Through India's Evolving Pan-Asian Palate

Facilitated by Akshay Quenim

This session traced the Quenim family's remarkable voyage through Asia's culinary landscape—one defined by staying ahead of the times while pioneering the flavours of tomorrow.

Ukrainian Borscht: UNESCO Heritage in a Bowl

This workshop is a result of the partnership between the Serendipity Arts and the Embassy of Ukraine in the Republic of India

Facilitated by Julia Danylenko

In this master class, participants learnt about borscht's intimate connection with Ukrainian nature, people, and rich history.

Table for Four: The Taste of Who We Are - A Food & Identity Workshop

Facilitated by Suvir Saran

This workshop was rooted in the idea that food is never just about what we eat—it's about who we are, who we have been, and who we are becoming.

Liquid Alchemy

Facilitated by Dhruv Tuteja & Chef Madhav

Participants dived into the smoky depths of Woodburns Whisky and the botanical brilliance of Zoya Gin in this workshop.

The Journey of Chocolate

Curated by Odette Mascarenhas

Facilitated by Alvinia Joanita De Souza

This workshop helped you to discover how the soil, climate, and culture of the Western Ghats infuse each cacao pod with a story—one you can taste in every bite.

The Role of Time in Winemaking

Facilitated by Vivek Ryan

This masterclass explored how time influences wine in simple and interesting ways.

Salt as Landscape, Livelihood & Legacy: The Living Salt Routes of India

Moderated by Prahlad Sukhtankar

Panelists: Savita Kerkar, Pankti Jog, Tallulah D'Silva

This panel explored salt not merely as an ingredient, but as a living system shaped by ecology, labour, and memory.



Building Gardens: Seeds, Scent & Soil

Curated by Edible Issues
Facilitated by Bharti Lalwani and Simar Puneet
This workshop invites audiences to engage with the natural world of seeds, plants, flowers, soil through scent.

Table for Four: Club Culture - Then, Now & On the Table

Facilitated by Swapan Seth and Marut Sikka
This immersive session explored the rich legacy and evolution of India's club culture.

Can We Dine at The Mandovi again? Heritage on a Plate

Facilitated by Akshay Quenim
This workshop with Akshay Quenim uncovers the story of the Mandovi Hotel (est. 1952) and its iconic restaurant Rio Rico.

Flavours Through Spice

Curated by Odette Mascarenhas
Facilitated by Chef Amol Desai
Chef Amol Desai brought Goan stories to life, introducing the Tarvoti, Khola, Button, and Green Chillies of Canacona.

Eat the After

Curated by Thomas Zacharias and The Locavore
Facilitated by Brown Koji Boy
An immersive tasting workshop that explores what remains after change through the language of fermentation.

Table for Four: Goa Reimagined - Field to Fork

Facilitated by Rakshay Dhariwal and Chef Rahul Gomes Pereira
This workshop celebrated Goa's vibrant culinary identity by reinterpreting a traditional Goan ingredient—Tambdi Bhaji (red amaranth).

The Mineral Map: Fermentation Through Five Indian Salts

Facilitated by Brown Koji Boy
This guided session broke down how coastal, desert and volcanic salts transform fermentation.

Embracing Your Future Fish

Curated by Thomas Zacharias and The Locavore
Facilitated by Aaron Savio Lobo
Our changing planet is altering not just ecosystems but our food systems and diets too. This workshop asks how do we build a future that feeds both people and the planet?

Table for Four: A Splash of Kokum, Taste of Tradition

Facilitated by Chefs Vidhya Gawas, Laximan Sawant and Pratham Mishra
This workshop explored the vibrant soul of Goan cuisine while introducing contemporary techniques that elevate tradition into art.

Mind Mapping: Flavour, Nostalgia & Art on a Plate

Facilitated by Chef Madhav Dayal
This workshop dived into the idea of how history, art, culture and flavour can come together on a single plate.



Tasting Layers: A Bebinca Story-Lab

Facilitated by Shubhra Chatterji and Ryan Semelhago
This sensorial, movement-led workshop explores Goa's beloved bebinca as an edible archive where food, memory, taste, and environment meet.

Tracing and Archiving Personal Memories Through Taste

Curated by Thomas Zacharia and The Locavore
Facilitated by Mukta Patil
At this workshop, participants were led through the process of documenting personal memories through the lens of food.

Table for Four: Food without Boundaries

Facilitated by Ritu Dalmia
Food Without Boundaries explored how culinary traditions transcend geography and culture.

Do You Martini?

Host: Anand Virmani, Co-Founder & Maker, Nao Spirits & Beverages Pvt. Ltd
Co-Host: Shreyas Shetty, Brand Community Manager, Nao Spirits & Beverages Pvt. Ltd
An engaging, educational, and flavour-forward evening designed to truly reimagine one's idea of a martini.

Food X Play

Food X Play is where food meets imagination, strategy, memory and maybe even a little mischief! This interactive zone invited visitors of all ages to explore the many worlds within our food systems—from farms and microbes to culture, storytelling, and the labels on our plates.

Just a Bowl

A cooperative strategy game of culinary chaos and survival. You wake up on a strange island — held hostage by a Hangry Entity obsessed with biryani. As the world's finest Chef, Farmer, Processor, and Transporter, your only escape is to craft a bowl of biriyani so perfect it calms the creature's insatiable hunger. But on this island, nothing is ever just about a bowl!

Fork-Lore

Fork-Lore is a social storytelling game that invites players to dig into memories and share knowledge about food—where it comes from, how it grows, who makes it, and why it matters. Laugh, learn, and dig deeper into what's on your plate

The Label Lie

Label Lie is an imposter deduction card game where you inspect and expose fake healthy products sneaking into the Go Health company. Step into the role of a label inspector and learn how to read food labels the right way.

Dishcovery

Dishcovery is a 2 person game, Dishcovery is a fun and an interactive game which starts conversation around food, ingredients, food systems, culture, anthropology and beyond

Flavour Trail

Flavour trail is a simple board game that celebrates Goa's Cuisine while taking one on a journey across Goa in search of 5 dishes that the player needs to collect in order to win. While moving across the state, learn about Goa and get an idea of local ingredients and culture around its food with trivia and spice cards that are little snippets of information.

Fizzyfed

Fizzyfed is a fast-paced, tactile board game designed to get players laughing, tasting, thinking—and fermenting. Co-created by Fizzy Culture (a fermentation studio) and Wonderfed (an edutainment lab reimagining learning through play), the game invites participants into the microscopic and magical world of microbes.

The Last Harvest

A strategic, climate-themed card game where players race to gather crops, fend off floods, droughts, pests, and rival farmers, and secure their final harvest before disaster strikes. Blending fun, strategy, and food education, it brings climate resilience to the table in a playful, empowering way.



Talks Corner

Visual Storytelling in Goa | In the Footsteps of Mario de Miranda

CURATOR
Avid Learning

MODERATOR
Amruta Patil

SPEAKERS
Deepti Megh
Sanket Lawande
Vivek Menezes
Gerard Da Cunha

Celebrating the legacy of Goa's most beloved illustrator, Mario Miranda, this session explored the changing landscape of cartooning—from political satire to contemporary visual storytelling in digital media.



Taste Migrations: Coastal Culinary Dialogues

CURATOR
Avid Learning

MODERATOR
Asad Lalljee

SPEAKERS
Odette Mascarenhas
Thomas Zacharias
Tanya Abraham

This session brought together chefs, food writers, and historians to trace Goa's evolving culinary identity and how its food traditions are being preserved and reimagined today.



Murmurations: Panel Discussion

SPEAKERS
Zishaan A Latif
Kunga Tash
Mia Yu
Prabhakar Pachpute
Birender Kumar Yadav
Donna Conlon
Nitoo Das & Surbhi Mittal

In the exhibition Murmurations, curated by Ravi Agarwal, the group of artists respond to their neighbouring sites, locations and identities. The artists opened up questions through an interactive session, presenting on their work.

Chaar Yaar—Ek Dilli

MODERATOR
Chef Manu Chandra

SPEAKERS
Sunil Kant Munjal
Nitan Kapoor

This conversation explored how restaurants take shape and are shaped by the people who inhabit them, weaving together the very culinary fabric of Delhi.



The New Art of Restaurateuring: Authenticity in a Post-Covid World

MODERATOR
Anoothi Vishal

SPEAKERS
Rohit Khattar
AD Singh

This session explored how the art of restaurateuring is evolving in a world that values heritage, storytelling, and authenticity.



Art as Migrant

MODERATOR
Rahaab Allana

SPEAKERS
Hicham Benohoud
Shaima Al Tamimi
Nandan Ghiya
Ali Arkady

Drawing upon displacement as a critical node or experience to understand adaptive personal positions and states of being, this panel comprised of the artists showcased in the exhibition, *Displacement*, in conversation with the curator, Rahaab Allana.

Artist Presentations with Shared Ecologies

PRESENTERS
Axar
Akshay Mahajan
Niharika Chauhan

RESPONDENT
Wency Mendes

Artist Presentations with Shared Ecologies aimed to invite and engage a network of practitioners and encourage thinking across singular art practices towards correlational work with the possibility for collaboration and exchange.

From the Ground Up: Care, Kinship and Community in Practice

MODERATOR
Vidya Shivadas

SPEAKERS
Gyanwant Yadav
Umesh S
Pooja Dhingra
Achal Dodia
Hariom Srivastav
Sarika Goswami
Subham Sahu
Wenceslaus Mendes

Gathering voices from across India, this session with the recipients of the SAF x FICA Public Art Platform unfolded through the stories, sites, and sensibilities shaping their ongoing projects.



Documentary Theatre in India: Assembling Publics, Performing Politics

SPEAKERS
Brahma Prakash
Anuja Ghosalkar
Kai Tuchmann
Amshula Prakash

In this book launch, editors Anuja Ghosalkar and Kai Tuchmann shared their editorial intentions behind the publication and immerse the audience in vivid examples, scenes, and exercises stemming from the cosmos of Documentary Theatre in India.

Small Scale to Large Scale: What It Takes to Make a Production Work

SPEAKERS
Mark Dakin
Bruce Guthrie

This conversation brought together Bruce Guthrie, Head of Theatre and Films at the NCPA, Mumbai, and Mark Dakin, Principal at TAIT UK for a deep-dive behind the scenes of a successful production, from small, intimate shows to large-scale touring performances.





B-Side Conversations

MODERATOR
Zainab Wani

SPEAKERS
Cloudy Ku
DJ PGZ
Nesa Azadikhah

This conversation brought together independent electronic artists to share how they build sustainable practices across different cultural, economic, and geographic contexts.

Spark Idea: Investment Pitch Opportunity

JUDGES
DS Prashant
B V Narsimham
Deepanshu Khandelwal
Swati Salgaocar
Varun Akhnoor

MODERATOR
Tajinder Kaur

A collaborative initiative between The BRIJ Incubator and Catalyst, styled like a “Shark Tank” experience. Six shortlisted startups were pitched for investment.



THE BRIJ INCUBATOR

Business Model Innovation and Funding Landscape in Arts & Crafts

PANELISTS
D S Prashant
Deepanshu Khandelwal
B V Narsimham
Gaurav Majumdar
Sharon Buteau

MODERATOR
Varun Akhnoor

In collaboration with Catalyst, THE BRIJ Incubator focused on emerging and transformative business models within the arts and crafts ecosystem.



THE BRIJ INCUBATOR

Who Gets to Belong? Rethinking Power in the Arts

MODERATOR
Ranjana Dave

PANELISTS
Poornima Sukumar
Cat Sheridan
Dhammarakshit Ranadhive
Moss Te Ururangi Patterson

This session brought together artists, producers, and cultural leaders who are reshaping the sector through the lens of equality, diversity, and inclusion (EDI) across caste, gender, sexuality, and class.



Nagari Film Festival

CURATOR
The Charles Correa Foundation

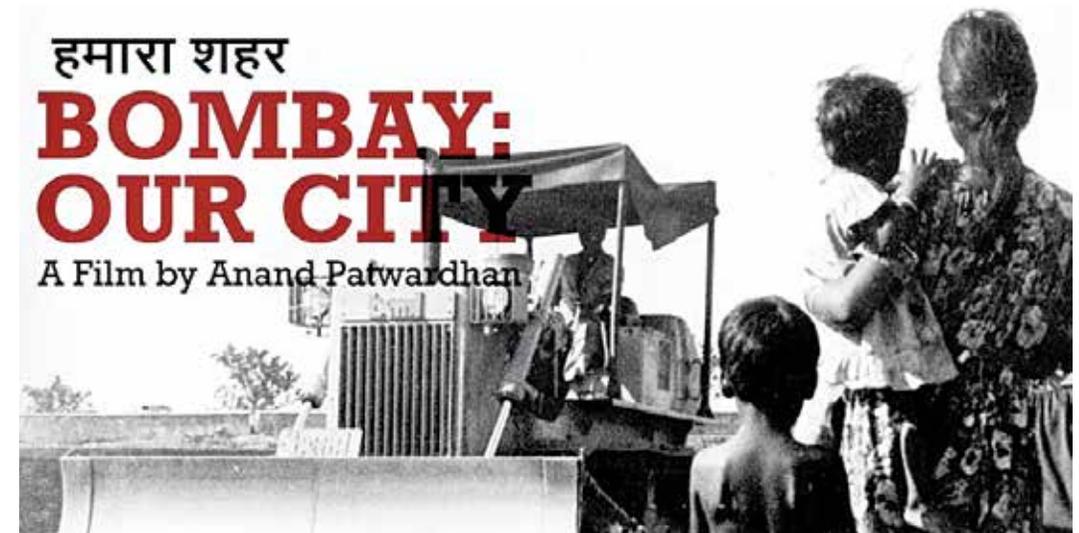


TATA TRUSTS



India has a strong tradition of films that explore cities as characters in themselves—their social dynamics, architecture, chaos, and contradictions. Over three days, the Nagari Film Festival presents a curated lineup of Indian films and discussions that engage with urban life through fiction, documentary, and experimental cinema. The festival opens with the Nagari 2025 Award Ceremony, premiering this year's anthology of short films and initiating a dialogue on the role of the public realm in our cities. The following days feature themed screenings and conversations exploring how cinema reflects, critiques, and reimagines the urban experience. An initiative of the Charles Correa Foundation (CCF), Nagari is an annual short film competition that invites filmmakers, architects, urban designers, and planners to create 7-minute films addressing critical urban issues in India.

Through film, Nagari seeks to raise public awareness and spark discourse around the challenges and possibilities of city life. Across six editions and sixty films, Nagari has examined themes such as housing adequacy, urban livelihoods, water and ecology, reclaiming the commons, mobility, and the public realm— together forming a cinematic archive of India's evolving urban condition.



A still from *City on the Water* by Charles Correa

This public infrastructure, which remained constant throughout Panjim's colonial and post-colonial eras, became a site for photographic exploration. The exhibitions featured works by artists from around the world, showcasing modern and contemporary image-based practices from the Indian subcontinent and the Arab Peninsula and of murmurs that have been ignored.

THE OLD PWD COMPLEX

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Murmurations

VISUAL ARTS

CURATOR

Ravi Agarwal

ARTISTS

Zishaan A Latif

Kunga Tashi

Mia Yu

Prabhakar Pachpute

Birender Kumar Yadav

Donna Conlon

Nitoo Das & Surbhi Mittal

CURATORIAL SUPPORT

Sukanya Deb

Soumya Yadav

When thousands of starlings move in synchronicity, form and function become one. What follows is a symphonic shape-shifting flow of everchanging patterns, unpredictable, powerful, purposeful. Fluid and renewing, these natures are embedded within the bodies of these birds. Such performativity occurs throughout nature. Here, each individual takes cues from its neighbour and environments, acting in response. Insects, animals, herds follow similar instincts, as if following some great leader, yet only responding only to their immediacies. It is akin to a democratic and responsive act, impossible to ascertain from the outside, as it is premised on the power of every individual, albeit in communication with the other. All one can do is observe, submit to its power, and be led, enthralled.

In this exhibition, the group of artists are responding to their neighbouring sites, locations and identities. The voices they are articulating are of the unseen and sometimes unknown, which are often lost in the din of loud narratives. They are proposing a recognition of an interplay of the affective and the earthy. Their expressions emerge in consonance with others, both human and more-than-human. Collectively, they are also solidarity with each other, as they are all speaking of everyday lives, which have been rendered marginal, yet are teeming with life-force.

Here, one can hear the laments of those who live on the constantly changing mighty river, Brahmaputra, which has defined both land and people alike for centuries, or of those spirit seeking communities, who have long lived on Himalayan lands, seeking to retain their sense of selves as they are now confronted with the violence of man-made transformations of their homestead. Elsewhere, global capital gouges out earthy terrains on a planetary scale, even as labouring brick kiln workers and coal



miners try to survive under the systematic exploitative structures of capitalism. Amidst all this, the resilience of more-than-human species, their flitting shadows, disturbed alarm calls and a strife for staying alive cannot go unnoticed. What they are all voicing, in seemingly unconnected ways, is the presence of powerful rumblings on the ground. Listening to them can change our understandings. Ignoring them will be at our own peril.

It is this power of the seemingly mundane, which these artists have brought to us, and by doing so, have made it extraordinary. Together they are pointing towards revolutions in the making, a murmur of an ungraspable, unstoppable, unpredictable flow of hope and new collectivist futures.

EXTENDED PROGRAMME:

Ekok by Shams Qabid

Ekok meaning ek, one, alone, solitary—a metaphor Amin Nozmul Islam AKA Shams invokes for a persecuted people: subjugated to treachery, deception and deceit; emotional and physical evictions, deportations; relegated to the margins — the edge, the drifters.

His music and performance turned into auto-activism as a response born of circumstance and identity. The constant reminder of his “place” in society compels him to write and compose, transforming himself into a quiet yet resolute voice—curious, questioning, and rooted in inner strength.

The Edge: Remnants

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTIST

Zishaan A Latif

Sound piece and performance by Shams Qabid, in collaboration with the artist.

Drawing by Soumya Yadav

The Miyas, or Bengali-speaking Muslims, have adapted their lifestyle to skillfully navigate the ever-changing Brahmaputra River. Their migratory patterns have become a fascinating testament to the fact that climate is an undisputed element in determining one's statehood in Assam, as the community is mandated to demonstrate naturalisation in a specific town, district, village, or char (tiny islands). However, the river inherently keeps shaking and shifting, transforming the landmass and blurring boundaries. With climate change, this natural, recurring phenomenon has intensified, and along with it, so has the plight of a community seeking to authenticate its belonging and citizenship—a necessary requirement under the National Register of Citizens (NRC).

Note: The National Register of Citizens (NRC), first compiled in 1951, is a list of all Indian citizens, ostensibly intended to address the influx of illegal migrants. The final draft published in 2019 excluded 19,06,657 individuals. Seven years later, millions in Assam still live in limbo, without official recognition by the state.

This project was a recipient of the Shyama Foundation's 'Shared Ecologies Photo Grant 2022.'



Children of the Snowy Peak

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTIST

Kunga Tashi

Children of the Snowy Peak is an ongoing multimedia project born from Tashi's personal journey of rediscovery—as an Indigenous Lepcha person returning home to Sikkim after years of distance and disconnection. Rooted in memory, mythology, and landscape, the work navigates Lepcha cosmology, in which nature, spirits, and stories coexist in sacred harmony. Through photographs, sound, text, archives, and community collaborations, it explores the in-between spaces where supernatural beliefs and lived reality merge. By revisiting memories held in oral stories and ancestral mythology, as well as shaped by their current reality, they pose questions of nation-building, capitalist growth, and climate change. Located in Dzongu valley along the Teesta River—a landscape venerated by Lepcha communities and protected for generations—it is now threatened by hydropower expansion and ecological instability. By drawing on oral traditions, ancestral knowledge, and movements such as "Save Teesta," the work reflects on identity, resistance, and a sacred relationship with the land. It is an attempt to invoke our past, a meditation on the present, and a dream of an unknown future.



Eme Cosmos

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTIST

Mia Yu

Eme Cosmos narrates the earthly consciousness of Asia's largest open-pit mine through the perspective of Eme, the Manchu Earth Goddess. Originating from the ancestral myths of the Changbai-Paektu Mountain range, Eme is revered as a divine being whose recumbent body nurtures all life, a cosmos where creatures and ecosystems dwell in symbiosis. Over the past century, this legend has nearly faded into obscurity-until a snowy winter day, when two story-collectors embark on a quest to resurrect Eme's forgotten myth. Their journey traverses colossal mining pits, slag heaps, garbage incinerators, and massive power facilities, each layer of industrial detritus a testament to ecological grief. As they unearth the landscape's wounded history, the spirit of Eme emerges, weaving a tale of earthly trauma and healing through vivid ecological metaphors.



Museum Menageries

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTIST

Prabhakar Pachpute

*Presented at Serendipity Arts Festival
2025 on loan from Experimenter*

Presented here are selected artworks from Museum Menageries, a series of paintings and sculptures by Prabhakar Pachpute. Developed in response to multiple visits to mines, barren landscapes, and mining and agricultural museums, the series sees Pachpute delve deeper into and reflect specifically on the characters who have shaped his panoramic landscapes over the years. In these works, he revisits the conceptual frameworks and urgent responses from a period when he first began critically examining the impact of mining on both the environment and human lives. What began as a study of altered natural and industrial landscapes has deepened into an exploration of the inner worlds of those affected, uncovering how individual experiences and bodies bear the weight of broader power structures. Pachpute examines them as phenomena, approaching from the periphery and maintaining a deliberate distance to better understand the complexities, contradictions, and nuances that shape these lived realities.

Among these works is a sculptural moving tower, rendered in raw rice husk and red clay, evoking the relentless cycle of forced migration. Morphic forms such as a horse and a vessel appear as relics—archaeological traces of lives and memories carried through exploitative journeys, now dissolving into the dark shadows of smoke and pesticides.



Life tools

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTISTS

Inherited Lines

Birender Kumar Yadav

Birender Kumar Yadav's work stems from his personal history. Born in Ballia, Uttar Pradesh, his family migrated to Jharkhand when his father got a job in the Dhanbad coal mines as an ironsmith, making tools for the coal miners. Birender's entire childhood was spent near the mines and the activities around them, particularly seeing his father's profession. The works are grounded in the experiences of exploitation and oppression of the laboring castes and class around him. His chance encounter with the indigenous tribes who spoke his native language, working in the brick kiln factories near Benares, changed his engagement completely, and he started documenting and working with the brick kiln workers from then on. This engagement and collaboration with the brick kiln workers continues as he documented the lives of the people working in one particular kiln.

These terracotta clay works are based on documentation, research, and experiential records of the life witnessed in these kilns. They signify the exploitation of the laboring castes/classes in India. Apart from the connections between the earth and the environment, the bricks represent the fundamental structural blocks of exploitation and erasure in the community.



From the Ashes (De las cenizas)

Omen (Presagio)

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTIST

Donna Conlon

The two-video works observe and confront the fragility of life and the balance, as they question the conflict-ridden, precarious relationships we share with the natural world. The hummingbird in *From the Ashes* resembles the resurrection of warriors or the phoenix in Greek mythology, as it splinters a moment in time. *Omen* follows the shadow of a bird as it flies through the tropical jungle, crossing into lands increasingly impacted by human beings, and finally into a biologically sterile area devoid of plants. Shadow, ghost, footprint, memory – both present and absent, corporeal yet ethereal. Both the bird and the forest are fading.



Ornithosonics

CURATOR

Ravi Agarwal

Curated as part of 'Murmurations'

ARTISTS

Nitoo Das & Surbhi Mittal

Within their artistic practices, riverslant / Nitoo Das and pale blue dotter / Surbhi Mittal work with the sounds of birds. Their artistic inquiries are varied and wide-ranging, touching on conservation, ecology, and representation. A longtime birder, Nitoo weaves birds into her poetry and photography. Surbhi approaches birds through sound and listening. Together, they find common ground in observation and documentation through their practices.

In this collaboration, with the Red-wattled Lapwing as their meeting point, they explore practices of meaning-making. Through fieldwork along the Yamuna, desk explorations, and thought experiments, their flight with the lapwing led to an announcement of its presence in the city. In Lecture Performance 1, which took place at Shared Ecologies in Delhi, they explored how this opens up ideas of repetition and mapping through Nitoo's poetry and Surbhi's sound engagements. Their collaboration continues to unfold, and in this iteration, takes the form of a sound installation that mediates on the ecology of call-and-response.

The project was initiated and supported by the Shared Ecologies program of The Shyama Foundation.



Displacement

PHOTOGRAPHY

CURATOR

Rahaab Allana

ARTISTS

Ali Arkady

Nandan Ghiya

Shaima Al-Tamimi

Akram Zaatari

Hicham Benohoud

Hassan Hajjaj

Rada Akbar

Hadi Rahnaward

SCENOGRAPHY

Sukanya Baskar

"...My heart, a city of suffering, awoke in a state of dream

My eyes, turning restless, still dreaming..."

Faiz Ahmad Faiz, *The Incarceration of Loneliness*

Severance, dissonance, dissent—are the contours shaped by belief, and the stubborn roots of belonging. Two photographs of Palestine from the 19th century drape the façade—the irony sharpens with their lands, seemingly unoccupied, their stillness, a haunting illusion.

Such are the markers of our brutal present, a landscape governed by paradox, where truth is both map and mirage. The exhibition exhumes this archaeology of now, tracing its silhouette through lithography's etched inscriptions, découpage's layered confessions, and digital transfers that imprint memory and conscience onto stone, cloth, and wood. Theirs is an art of assemblage and figuration, a migrant's tongue speaking boldly in a language of rupture and return.

Navigating the precarious terrain of an uncertain state, the artists root and uproot themselves from any singular notion of home and/or identity. Their journeys—chosen, coerced—carry them from one threshold to another, from invitation to exile, each step an act of daring care. Reflecting generational tides, the scars of war, and the forceful alchemy of reparation, these volatile yet enduring worlds are bound by the realities of dynastic upheavals, transits that re-orient and refine the unyielding will to centre the self in the storm of awareness.



The exhibition opens with the mythic churning of the oceans—Manthan—a desperate quest for immortality's nectar, a serpent-drawn cosmos exposing the greed that binds gods and mortals alike. Nandan Ghiya's monolithic sculpture is a metaphor for ceaseless displacement, wrought by the hands of power and cunning. His work addresses the way all artists sift through the ruins of our collective pasts, animating archival ghosts into a visual critique.

When hostile takeovers become the norm, the twin spectres of hybridity and othering rise to guard against erasure. Rada Akbar and Hadi Rahnaward, artists from Afghanistan now seeking asylum, lay bare the regimes of violence that have marked them. Their work is a gouging of the self. War's absurdity, its psychological sieges, do not silence their memories; instead, those echoes surge, seeking survival in the act of creative exile.

From Lebanon, Iraq, and Qatar come voices steeped in personal and social archives—family ledgers, ephemera, photojournalism, testimonies—each a thread in the tapestry of migration and history. Akram Zaatari, Ali Arkady, and Shaima Al-Tamimi transform these shards into democratic, interactive acts of witness. The Moroccan-born artists, Hassan Hajjaj and Hicham Benohoud, living between France, the UK and Marrakesh, craft imagery and video that interrogates the obsolescence of censorship and isolation. Through still and moving images, they demand that lives threatened by political whims, invent new modes of existence, and carve out spaces of defiance in the wreckage.

Memory, War and The Art of Transition

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Ali Arkady

Ali Arkady's journey from Iraq to France marked a turning point in his career, a shift from photojournalism to creative instruction. Today, he engages with students and continues to make art objects rooted in the examination of war and its aftereffects—experiences that have profoundly shaped his life. Arkady's recent works are therefore related to political paradigm shifts, wherein his archive of photographs is transformed into artefacts of conflict and survival.

100 million people were displaced in 2024 alone. Arkady's innovative technique—monolithography—invites reflection on this current unfolding as a relic of the present. By printing on lithographic stones, he imbues them with the weight of memory and trauma, honouring those lost to ceaseless battle. His process also involves taking impressions from stone and slate onto paper and board, producing both singular prints and layered compositions that serve as indelible records, found fragments of a personal journey.

Of late, Arkady has reimagined the photobook, innovatively binding thick printed cards to stone bookends in order to create works resembling ancient edicts. Many of the images on view were captured during the 2016 Iraq-Iran conflict. In his pivotal work associated with Mosul, a city reduced to rubble following its occupation by ISIS, he inscribes a depiction of displaced families, preserving their stories.



Myth, Irony and the Divine Churn

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Nandan Ghiya

Nandan Ghiya's recent as well as newly produced work—including the monumental piece on view which was unveiled at the Liverpool Biennale (2025)—draws from ancient lore. In this work titled *Manthan*, Ghiya visualises the cosmic churn, a 'conflictorium' arising from the pursuit of immortality. Presenting at the Serendipity Arts Festival for the first time, this installation and other sculptural works re-imagine pantheons, icons, and sacred statues, infused with a deeply personal intent—how faith is being unjustly deployed to condone acts of impunity. Through unlikely juxtapositions—gods and angels, tools and motifs—Ghiya crafts a layered visual language, often built out of impasto prints lifted from the façades of homes. His art is marked by irony, uncertain provenance, a deliberate unsettling of discourse, highlighting the abuse of perception energised by collective myopia, and genealogies of rich indigenous histories which are threatened by majoritarian omniscience.

The political undercurrents fuelling hatred in the present find expression through Ghiya's signature techniques: virtual decay, pixelation, and analogue montage. His restless inquiry probes faith and belief, only to thrust them into the realm of fake news, religious extremism, bigoted choices, and the suffocating fear of free expression. In the digital age, mythology is not only revisited but repurposed—by the desires of new generations and the distortions of mainstream narratives.



Don't Get Too Comfortable

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Shaima Al-Tamimi

Filmmaker Shaima Al-Tamimi keeps her finger on the pulse of socio-political movements. In this deeply personal work, she turns her lens inward, tracing her own awakening, to the legacy of her grandfather. Through montage and an epistolary narrative, she addresses her relative, weaving the isolation of pandemic era travel with the decades-long relocation her family underwent between Yemen, and the UAE, before her eventual settling in Qatar. Spanning over sixty years, her ancestors journey took them to Tanzania, Kenya, and the UAE.

Premiered at the Venice Film Festival in 2021, and nominated for the Orizzonti Award for Best Short Film, the account commences with Al-Tamimi's (re)discovery of her grandfather's suitcase—a vessel of migration—together with scattered postcards exchanged among family members. For her, the leather suitcase became a metaphor for displacement itself. She reflects on how the community at large is in 'transit', comprising travellers "of mixed origin." Her work explores intersections of memory, intergenerational healing, and sociocultural currents that shape identity, both personal and collective. This work also points to her broader interests in supporting endangered cultures. As a consultant for Yemeni creative organisations, Al-Tamimi also contributes to fundraising initiatives for artists and farmers, such as the *Prints for Yemen initiative*.



Poetics of the Archive

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Akram Zaatari

Archives are not merely collected—they are constructed. This truth lies at the heart of Akram Zaatari's early work, including his foundational role in establishing the Arab Image Foundation (AIF) in 1997 alongside practitioners Fouad Elkoury and Samer Mohdad. A nonprofit research institution, the Foundation became one of the most significant institutions examining 'modernity' as manifested in photography, specifically of the Arab world. Between 1998 and 2000, Zaatari conducted many interviews about the AIF's physical archive with those willing to share their private collections—primarily retired studio photographers and their families across the Middle East.

In this two-channel projection titled *On Photography, People and Modern Times* (2010), he documents some crucial conversations, exploring the terms of donation and layered social histories embedded in images. This process unfolds alongside the meticulous process of archiving, juxtaposing the community imperative of preservation with the science of classification. Accompanying the video is Zaatari's 2017 series, *A Photographer's Shadow*, which involves re-photographing details of twenty-eight existing photographs, where the photographer's own presence is captured in the foreground of the image. The series probes questions of subjectivity, intervention, chance, and history, revealing how the act of documentation itself shapes the narratives we inherit.



The Hole

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Hicham Benohoud

Hicham Benohoud's filmic practice exposes the irony of dislocation—where the idea of home becomes fractured, distorted, and stripped of privacy. This series, shot within the intimate spaces of Moroccan residences, emerges from in-depth conversations with their occupants, capturing the tension between belonging and alienation, confinement and uncertainty.

Furthering his training in 2003 at the École des Arts Décoratifs in Strasbourg, Benohoud became attuned to functioning as a multidisciplinary artist. In these images, he reconfigures physical spaces by restructuring interiors and inviting families and neighbours to participate in a quizzical, performative mise-en-scène. Through the blend of satire and surrealism, he probes the paradoxes of captivity and freedom, vulnerability and identity, as well as the rigid frameworks of societal norms. His work transforms the domestic into a stage for questioning what it means to be both rooted and unmoored.

With bodies partially submerged in cavities, or reaching across one another through dugout portals, the artist provokes a dialogue between the mundane and the extraordinary. The Hole becomes a metaphorical space, symbolising both absence and frame.



Naabz

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Hassan Hajjaj

Hassan Hajjaj's work spans pop culture, fashion, literature, and the documentary—always with a subversive edge. In this raw, satirical, unscripted, fast-paced and striking film, the character of Naabz is envisioned as a street artist fighting for her rights by challenging the veil ban. Loosely based on Hajjaj's cousin, she travels to Paris, hurtling past iconic landmarks—defiantly plastering walls with posters of masked women. Hajjaj questions the politically charged symbol of the hijab, playfully interrogating the social perception of, and obsession with stereotypes, contesting the common understanding of what Arabic women are meant to look like. Each placement becomes a bold act of resistance, turning public spaces into a canvas for dissent.

Hajjaj often designs the costumes worn by his protagonists, wherein a colourful aesthetic marks his style, an amalgam of North African motifs and symbols of contemporary culture. Through his installations, he likes to make people feel welcome, and offer a place they can relate to, using local textiles and everyday objects. When travelling, Hajjaj has a penchant for browsing in markets in order to get a sense of local life. In this space, he uses objects such as tin cans sourced in Goa, together with drapes of Indian chatai as wallpaper.

In his earlier work, titled *Karima: A Day in the Life of a Henna Girl* (2015), Hajjaj blends the documentary with B-movie aesthetics, setting his story in Marrakech's Jemaa el-Fnaa square—a place he calls “the University of Street Life.”



Between Expired Places

CURATOR
Rahaab Allana
Curated as part of 'Displacement'

ARTIST
Rada Akbar

Rada Akbar is a conceptual artist and photographer of Afghan origin whose work explores gender, cultural identity, and history. Through her installations and photographs, she challenges the oppression of women under patriarchal, religious, and political systems while celebrating the resilience of Afghan women. The artwork presented here marks the first iteration of this powerful piece. At its core stands a yellow jerry can—a once-ordinary object that, under the Taliban, became a symbol of “heroism.” For decades, it was repurposed as an improvised explosive device, targeting both foreign forces and Afghan civilians. In this work, Akbar replaces the can’s brand label with the cover of *The Alphabet of Jihad*, a textbook funded, published, and distributed by USAID to millions of Afghan children, both within the country and in refugee camps near Peshawar during the 1980s and 1990s.

Surrounding the jerry can is a circular, suspended arrangement of red discs, representing “promised rewards” for Mujahideen and Taliban fighters: the mythical virgins said to await them in paradise. This belief, deeply rooted in extremist ideology, has become one of the most potent motivators for fighters to embrace martyrdom, overshadowing the realities of life on earth and reinforcing the misplaced allure of an eternal reward.



Turning Point

CURATOR

Rahaab Allana

Curated as part of 'Displacement'

ARTIST

Hadi Rahnaward

Hadi Rahnaward's work engages deeply with Afghanistan's socio-political landscape, as seen in his major projects, including Turning Points. In this installation, he examines the tension between resistance and surrender, as well as the psychological toll on individuals trapped between ideology and survival in Kabul. The political upheavals in the city have left indelible marks—both in the sky and on ground—etched into individual and collective memories. The artwork bridges past and present, as if multiple moments in time converge, leaving behind a lingering sense of turmoil.

Rahnaward's larger practice blends performance and introspection, offering a critique of Afghanistan's perilous trajectory and its exploitation as a pawn in the geopolitical strategies of global superpowers. Here, he employs cartography and an aerial perspective to evoke the floating debris of war, the surveillance of life below, and the precarious state of humanity. Following the withdrawal of international troops in 2021, Afghanistan rapidly relapsed into extremist Taliban control, plunging the country into a humanitarian crisis marked by the erosion of women's and minority rights, rampant censorship, and the collapse of economic and educational systems.



Pause

VISUAL ARTS

BY

The Ja Ja Ja Collective

Anjali Mangalgi

Jo Yarrington

In collaboration with John Morton

PAUSE is an interactive site-referential installation inspired by the daily act of drying natural fabric on a 3-dimensional framework in Rajasthan, prior to applying dyes or colour.

Responding to the heightened anxiety across ages and geographies, the work is informed by the intensifying climate crisis, the advent of AI, addiction to digital social platforms, wars, increasing displacement and migration, and the growing global shift towards authoritative leadership. Within this landscape of uncertainty and unease, viewers are invited to explore and reflect on a more extensive manifestation of the artist's initial experience by walking through hanging panels of unbleached fabric. As viewers traverse the work, the 18' draped cotton fabric will touch skin, face, or fingers either intentionally or accidentally, compelling the participant to be more present and mindful. The artwork is punctuated with a number of identical cylindrical earth cores made from compacted rammed earth. A sound element, a deconstruction of a composition from a found 100-year-old player piano roll titled "Meditation", will reverberate within the structure, further heightening the experience and enabling the viewer to disconnect and be present in the moment. They serve as places of respite and connection—both for quiet reflection and for shared moments with someone seated nearby.



Urban Reimagined

VISUAL ARTS

CURATOR

Ravi Agarwal

ARTISTS

Vivan Sundaram

Rhea Lopez

Urban spaces have become global and generic imaginaries, distant from being personable and intimate. This third iteration of the Urban Reimagined exhibition helps us rethink and pay closer attention to these lived spaces.

Vivan Sundaram meticulously constructed images of waste are a reminder that while waste is an essential residue of extractive and mass production economies, laced with toxicity, caste and class, these discards are relatable and everyday personable objects.

Rhea Lopez, meanwhile, takes us on explorations to help us notice the quotidian in nature, as essential parts of ecological and interconnected networks of life. It is an act of participatory remapping, which counters received notions of top-down cartographies, to enable us to own our surroundings once again, on a human scale.

Counter Current: Unmapping the Torda Creek

CURATOR

Ravi Agarwal

Curated as part of 'Urban Reimagined'

ARTIST

Rhea Lopez

Drawing from practices of counter-mapping and radical cartography, Rhea Lopez conducted workshops from 10-12 December, inviting participants to reflect on the perception and value of land through a collective, conscious mapping exercise. The Torda creek in Salvador do Mundo is a serene and scenic tidal water body surrounded by paddy fields and mangroves, popular among fishers, birders, and locals—part of an ancient, traditional agro-fishery system called the *khazans*. In response to a proposal to “beautify” the creek for tourism, and local opposition to the plan, the workshop aimed to offer an exploration of what beauty truly is, and a memorializing of what we stand to lose to projects shaped by a singular idea of beauty.

The workshop involved discussions and meditations on mapping practices and theories of beauty, an exploratory walk through the village, and coming together to create a counter map of the Torda Creek based on participants' documentation and experience. This exhibition is an outcome of those workshops, and other explorations of the creek and its lives.

Kala Academy, built by Charles Correa, is a landmark of architectural, cultural, and social significance—one of the only institutions in India offering a diverse range of courses across Western, classical, and interdisciplinary arts. As the cultural nerve centre of Panjim, it became a key festival venue for us to showcase powerful music, dance, and theatre performances by both Indian and international artists, all set against the stunning backdrop of the Academy's iconic columns, pergolas, and riverfront setting.

KALA ACADEMY



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Kavan

THEATRE

CURATOR

Mahesh Dattani

PERFORMED BY

Siddharth Pratibhawant

Pravin Mukta

Priyapal Dashantee

Dhammarakshit

Randhive

Amruta Todarmal

Apurva Kadam

DIRECTOR

Abhishek Majumdar

SONGS AND PLAYTEXT

Siddharth Pratibhawant

Sudhesh Jadhav

Pravin Mukta

Priyapal Dashantee

Irawati Karnik

Dhammarakshit Randhive

Amruta Pushkar

Apurva Kadam

Abhishek Majumdar

MUSIC COMPOSERS

Siddharth Pratibhawant

Priyapal Dashantee

Pravin Mukta

MD Pallavi

Dhammarakshit Randhive

Apurva Kadam

STORY

Sudesh Jadhav

MUSIC COMPOSERS

Pallavi MD

BamBoy

MUSIC ARRANGEMENT

Dhammarakshit Randhive

Siddharth Pratibhawant

MUSIC COLLABORATIONS

Abdul Asif

Dushyant Deorukhkar

DRAMATURGY

Irawati Karnik

Jocelyn Clarke

PRODUCER AND PRODUCTION MANAGER

Veena Appiah

INTERNATIONAL PRODUCING

Veena Appiah

Karishma Bhagani

CHOREOGRAPHY

Diya Naidu

ASSOCIATE DIRECTOR

Neel Sengupta

Rituparna Sanyal

Nikhita Singh

LIGHT DESIGNER

Niranjan Gokhale

SET DESIGNER

Busshan Patil

VIDEO DESIGNER

Gaurav Singh Nijjer

COSTUME DESIGNER

Amruta Todarmal

ASST COSTUME DESIGNER

Bhakti Dange

SET EXECUTION

Vivek Jadhav

COW PUPPET MAKER

Kapil Dev

POSTER DESIGN

Pallavi MD

PRODUCTION ASSOCIATE

Pratik Chandrakant Patil

Kailas Jadhav

Vijay Kamble

RESEARCH

The Ensemble, Tanvi Shah

ARCHIVE AND PUBLICITY DESIGN

Shubham Roy Choudhury

MAKING OF KAVAN FILM

Shubham Roy Choudhury, Rahul Bachate

DOCUMENTARY FILM WORKSHOP

Surabhi George

SPECIAL THANKS

New York University

Global Asia Program

Brahma Prakash

Komita Dhanda

Toral Jatin Gajrawala

Bill Bragin

Awam Amkpa

Mark Swislocki

Avneesh Mishra

Rangshila Theater Group, Mumbai

Nirmik Cultural Centre

Kavan at Serendipity Arts Festival 2025 was presented by Yalgaar Sanskrutik Manch and Nalanda Arts Studio, supported by NYUAD (New York University Abu Dhabi) Arts and Humanities and co-commissioned by The Arts Center at NYUAD.



In a rapidly changing India, young Bejul and those around him navigate their dreams, desires, and dilemmas while also negotiating the complex terrains of caste and class. *Kavan* is an operatic satire, written and performed entirely in poetry and song, capturing the young Ambedkarite experience. It attempts to encapsulate the India we see around us today: a nation of mounting ambition, full of contradictions.

This Ambedkarite Opera, is an invitation to examine ourselves as citizens, observers and participants who are operating on a background of a large hegemonic order, in the world's largest democracy, through the artistic practices of music, humour, satire and collective storytelling.



Enowate

DANCE

CURATOR

Jayachandran Palazhy

CHOREOGRAPHER & PERFORMER

Dickson Mbi

ARTISTIC CONSULTANT & PRODUCER

Farooq Chaudhry

MENTOR

Simon McBurney

LIGHTING DESIGNER

Lee Curran

COMPOSER

Roger Goula

MOVEMENT ASSISTANT

Kenny Wing Tao Ho

ANIMATION

Nick Hillel, Adam Smith (Yeast Culture)

VISUAL ARTISTS

Warren Du Preez, Nick Thornton Jones

COSTUME DESIGN

Daniel Lismor

VOCALS

Ntunja (Universal Records)

VOICES

Patrice Naiambana

Michael Ajao

Sapphire Joy

TOURING RE-LIGHTER

PJ Davy

TOURING SOUND ENGINEER

Fred Defay

TOURING VIDEO ENGINEER

Peter Stoughton

EXECUTIVE PRODUCER

Donna Meierdiercks

Enowate at Serendipity Arts Festival 2025 was co-commissioned by Sadler's Wells, The Barbican, Dance East & The Lowry; supported by Arts Council England, Complicité, Daniel Bailey & The Bush Theatre; International touring co-produced by Here & Now – Performance Created in England.

Supported by



A dancer of extraordinary power and grace, Dickson Mbi conjures multiple identities in this spellbinding solo performance, inspired by a transformative journey to his ancestral home in Cameroon.

Symbolic figures that haunt and guide the work: a two-headed snake, a tiger whose roar echoed through a funeral ritual, the knowing touch of a blind elder. These unnerving encounters shaped the London choreographer during a recent visit to his family's village, bringing him closer to the animistic practices of his African heritage and to the mystical intersection between those traditions and his modern upbringing in London's East End.

Enowate, meaning "truth stands", weaves together sinuous elements of hip-hop and contemporary dance, original music, and otherworldly animated projections. In asking the universal question, "Who am I?," Mbi connects with enigmatic forces, revealing himself and stepping from the shadows into the light.



Bolavita Dhani

THEATRE

CURATOR

Anuradha Kapur

DIRECTOR

Hrishikesh Joshi

PRODUCER

Samrudhi Panse

ARTISTS

Kshish donors

Sangram Salvi

Omkar Kulkarni

Mayura Ranade

Simran Said

Parmeshwar Gutte

Pradumna Gaikwad

Sagar Yardi

Ajinkya Ponshe

Niranjan Javir

Deepak Godbole

Nilesh Gangurde

BACKSTAGE

Ashok

Omkar

Viraj Desai

Yash

Chaitanya Panwalkar

Viraj Desai

Siddhesh Deulkar

Sachin Sawant

Ramesh

Brijesh Paswan

Anil Yadav

Gnanadeva

Rakesh

Salman

Manisha

Bolavita Dhani is commissioned by the Serendipity Arts Foundation for the Serendipity Arts Festival, 2025.

This narrative revolves around an erstwhile pivotal yet forgotten facet of Marathi theatre — the art of prompting. Prompting, an indispensable component of theatrical performances, has evolved significantly over time, transitioning from human prompters in the golden era of musical dramas in the 1890s to the sophisticated teleprompters of today. The story centers around the life of Damodar, a diligent prompter who played a crucial role in the success of the iconic musical drama “Sangeet Sharada”. Through Damodar’s biography, the narrative offers a glimpse into the behind-the-scenes dynamics of a theatrical performance, showcasing the trials and tribulations faced by the prompter as the drama unfolds on stage.

The narrative not only sheds light on the intricacies of Marathi theatre but also pays tribute to the unsung heroes who contribute to its success. By exploring Damodar’s life, the story provides a unique perspective on the world of theatre, emphasizing the value of every individual’s role in creating a captivating performance.



Samvatsar Katha

DANCE

CURATOR

Tanusree Shankar

NIRDESHAK

Piyal Bhattacharya

PERFORMERS ON STAGE

NATA-NARTAK

Sayak Mitra

Shubendu Ghosh

Akash Mullick

Rudrarup Mukherjee

Inderpal Singh

Pradeep Kumar

NATA-NARTAKI

Pinki Mondal

Shreetama Chowdhury

Amrita Dutta

Amrita Adhikary

Smriti Majumdar

Moumita Dhar

Srijani Biswas

KUTAPA (ORCHESTRA)

MARDANGIK

Mithun Chakraborty

GAYIKA

Seuli Chakraborty

Durba Singha Roychowdhury

DHRUPADI RABAB

Avijit Ray

PATAHA

Pritam Guha

Mohit Chakraborty

ESRAJ

Sougata Murmu

BANSURI

Rick Mukherjee

LIGHTS

Prakash

Samvatsar Katha is a grand visual depiction of the arrival of seasons throughout the year. It has been conceived as a reception of Kalidas' *Ritusamhaar*, Magh's *Shishupaalvadh*, and Shudrak's *Padmapraabhitak*, with segments of Hindi translations to draw a common lingual ground between the performance and the contemporary audience.



1871 in 2025 - Parsi Gayan Uttejok Mandali

MUSIC

CURATORS

Shubha Mudgal and Aneesh Pradhan

VOCAL

Shashwati Mandal
Chintan M. Upadhyay
Deepika Bhide Bhagwat
Nishad Matange
Aniruddh Aithal

PAKHAWAJ

Pratap Balasaheb Awad

TABLA

Yati Bhagwat

PERCUSSION / TABLA

Pranav Milind Gurav

HARMONIUM

Dnyaneshwar Sonawane
Prasad Gawas

SOUND ENGINEER

Nitin Joshi

LIGHT DESIGNER

Harshawardhan Pathak

ARTIST MANAGER

Nandu Nimbalkar

EMCEE

Dilshad Edibam Khurana

COSTUME DESIGN

Ashdeen Lilaowala

In October 1870, Mumbai saw the birth of the *Parsi Gayan Uttejok Mandali*, one of the earliest formal music clubs established in the city for the study and performance of Hindustani music. To commemorate the vital role of music clubs and music circles in India and to bring to light the rich repertoire presented in the late nineteenth century, the concert featured a reconstruction of the first jalsa or concert held by the Mandali on April 28, 1871.



Dharti Aaba

SPECIAL PROJECTS

PLAYWRIGHT

Hrishikesh Sulabh

DESIGN AND DIRECTION

Sushant Nayak

SET DESIGN

Yogesh Kopdi

LIGHT DESIGN

Tejas Khedekar

MUSIC

Sindhuraj Kamat

MAKEUP

Sagar Haldankar

CHOREOGRAPHY

Madhuri Shetkar

STAGE PROPS AND A.W.I

Sanjay Gaonkar

STAGE MANAGER

Premanand Polle

PRODUCER

Shankar B. Gaonkar

SET ASSISTANT

Bhanudas Jalmi

TECHNICAL SUPPORT

Ankush Parab, Amarnath Nai

PRODUCTION ASSISTANCE

Siddhesh Sawant, Tushar Sakhalkar

ADMINISTRATIVE SUPPORT

Preeti Savoicar

Ankita Sutar

CAST

Shantaram Pawar

Ajit Kamat

Madhuri Shetkar

Premanand Polle

Mayur Mayenkar

Dnyaneshwar Parseka

Animesh Sawant

Dinesh Kundaikar

Sadanand Gaude

Esha Parsekar

Aniket Nangre

Ankita Sawant

Anushka Randive

Taniya Gaikwad

Rajratna Kaushalya

Vijay Palkar

Manjunath Gouda

Parv Shetkar

Dharti Aaba traces the inspiring journey of Birsa Munda, the young tribal leader who becomes the voice, strength and hope of his people. Set in the forests of Chotanagpur, the play follows the growing tension as the British government, landlords and missionaries steadily take control of tribal land, forests and traditions.

Amid rising suffering, displacement and injustice, Birsa returns to his community with a new purpose; to awaken them, unite them and remind them of their rightful bond with their land. Through his words and actions, he encourages people to stand with dignity, question oppression, and even break away from superstition and blind faith that keep them fearful and divided.

As the pressures intensify, Birsa leads the movement of Ulgulan The Great Rebellion where the Adivasi community rises with courage to protect their land, culture and identity. The play captures their emotional

struggle, their unity in the face of hardship, and the spiritual power Birsa brings as "*Dharti Aaba*," the Father of the Earth.

In the end, *Dharti Aaba* becomes a story of resilience, awakening and the timeless fight for justice, reminding us how one voice can ignite an entire people.

Gosht Sanyukta Manapmanachi

THEATRE

CURATOR

Anuradha Kapur

DIRECTOR

Hrishikesh Joshi

PERFORMERS

Ashwini Joshi
Omkaar Prabhughate
Rushikesh Wamburkar
Aashish Newwalkar
Ajinkya Ponshe
Ashish Vaze
Rutvij Kulkarni
Pradyumn Gaikwad
Parmeshwar Gutte
Niranjan Javir
Shriram Lokhande
Rushikesh Shinde

COSTUMES

Rahul Jadhav
Siddhu Jadhav

PROPERTY BOY

Rahul More

LIGHTS

Devidas Shigvan
Viresh Lolam

SOUND OPERATOR

Surya Helgonkar

SOUND

Rupesh Dudham
MAKEUP
Rajesh Parab
Manish Darolikar

HAIRDRESSER

Jyoti Satpute

MANAGER

Haridas Lohar

Gosht Sanyukta Manapmanachi at Serendipity Arts Festival 2025 was supported by Natyasampada Kalamanch in association with Shourya Productions and Chramangal Arts

The play tells the story of 1920's two legendary artists in Marathi theatre and about their theatre companies' Sangeetsurya Keshavrao Bhosle's Lalit Kaladarsha and Balgandharva's Gandharva Natak Company, who helmed the performance of Manapman. These two veteran artists decided to work together in a play to raise funds for the Tilak Swarajya Fund. Considering the surrounding circumstances, eco-socio politics, it was not that easy. Yet it happened and became the milestone of Marathi theatre.





Spirit and Harmony: A Christmas Special

MUSIC

CURATOR
Ranjit Barot

MUSIC PRODUCER
Ranjit Barot

LEAD PIANO
Zubin Balaporia

SINGER
Thomson Andrews
Shannon Donald
Tejas Menon
Mallika Barot

BACKING VOCALS
Colin Dsouza
Trisha Bhatia

DRUMS
Sambit Chatterjee

GUITAR
Amandeep Singh Soni

PERCUSSION
Bihu Mukherjee

BASS
Adil Kurwa

ADDITIONAL KEYS
Alistan Robeiro

GRAPHICS AND LIGHTS
PixelBug

SOUND ENGINEER
Rajiv Kenkre

Setting the stage for the incoming Christmas season, this concert presents the classic Hollywood/Vegas style big band production of the most iconic and beloved *Songs of the Season*. With a mix of traditional and spiritually uplifting choral, orchestral arrangements, the power and playfulness of modern styles of R&B & Soul, the songs feature the formidable vocal and musical talents of a carefully curated line-up by Ranjit Barot.

Each performance will be crafted to evoke nostalgia, celebrating the joyful spirit, hope and warmth of the holiday season with elements of glittering 'wonderland' achieved with festive LED backdrops and special lighting.



The Nagaland Madrigal Singers

MUSIC

CURATOR

Ehsaan Noorani

FOUNDER, DIRECTOR AND CONDUCTOR

Hito Kiho

CHOIR MEMBERS

Thisulu Chuzho

Tsalila

Vivi Sumi

Vilivi Sumi

T Tumchobeni Mozhui

Wetsoteu Letro

Rhonbeni Lotha

Nuvelu Nienu

Kivinoli G Jimomi

Rokoseir

Sentizung

Vekholo

Mulekho S Ringa

Keviketsuo

Abeka Achumi

Ngavampi Raikhan

Vilazotuo Tseikha

CHOIR MEMBER AND CELLIST

Veto Zhimo

CHOIR MEMBER AND PERCUSSIONIST

Kito K Swu

CHOIR MEMBER AND GUITARIST

Yeshika Chishi

ASSISTANT MANAGER

Nivotoli Zhimomi

The Nagaland Madrigal Singers, founded in September 2023 by conductor Hito Kiho, is an ensemble comprising professionally trained graduates from music conservatories. In July 2024, barely eight months after its formation, the choir represented India at the 13th World Choir Games in Auckland, New Zealand, where it won gold medals in both the Mixed Chamber Choir and Contemporary Music Mixed Voices categories—a remarkable debut on the global choral stage. Their repertoire spans classical sacred works, Naga and Asian folk music, international folk songs, and contemporary pieces, showcasing both cultural heritage and artistic versatility. This achievement brought immense pride to Nagaland and India, earning recognition from dignitaries including Chief Minister Neiphiu Rio and honours such as a TaFMA Excellence Award for the group and its conductor.



Comedy Wagon Presents

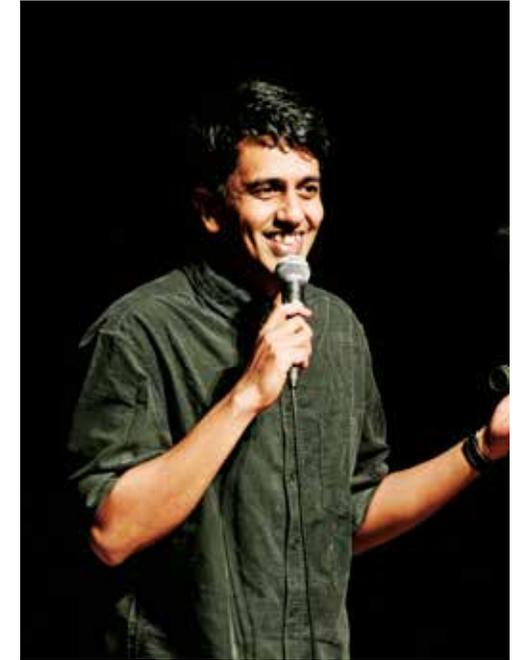
SPECIAL PROJECTS

CURATOR
Comedy Wagon

PERFORMED BY
Gautham Govindan
Swati Sachdeva
Anirban Dasgupta
Kanan Gill

COME:DY
WAGON

Comedy Wagon returns to Serendipity Arts Festival with a fine evening of stand-up, featuring Gautham Govindan, Swati Sachdeva, Anirban Dasgupta, and Kanan Gill.



Swang Jas ki Tas

THEATRE

CURATOR

Lillete Dubey

ACTORS

Naman Mishra

Pooja Kewat

Abhishek Gautam

Anudeep Singh Thakur

Rohit Singh

Suhail Warsi

Tarun Thakur

Aman Mishra

Vanshika Pandey

Anupam Singh Markam

CHOREOGRAPHER

Sanjay Pandey

MUSIC PIT (HARMONIUM)

Akshay Singh Thakur

MUSIC PIT (DHOLAK)

Sameer Sarathe

MUSIC PIT (TIMKI)

Rohit Tiwari

COSTUMES

Rohit Singh

Pooja Kewat

Anudeep Singh Thakur

SET

Vanshika Pandey

Naman Mishra

Suhail Warsi

LIGHTS

Heeresh Pachori

STAGE MANAGER

Brajendra Singh Rajput

Nimish Maheshwari

STORY

Vijaydan Detha

WRITER, MUSIC, DESIGN & DIRECTION

Akshay Singh Thakur

The play *Jas Ki Tas* is based on the famous story *Thakur Ka Roothna* by renowned storyteller Vijaydan Detha and performed as Swang, an ancient and rich form of Indian folk theater that is now on the verge of extinction. The humorous and musical performance revolves around a Thakur (landlord) who frequently gets upset and makes irrational decisions. Being the ruler of several villages, everyone is compelled to follow his orders. This time, the Thakur commands that all the water-filled wells in the village be filled with sand, causing great distress among the villagers.

This play serves as a satirical and critical commentary on various societal issues, where the audience, while laughing, absorbs serious messages. *Thakur Ka Roothna* is an example of how folk theater, such as Swang, can entertain while simultaneously educating and raising awareness in society.



Puppet Folk Arts Lab

THEATRE

CURATOR

Sankar Venkateswaran

MENTOR AND FACILITATOR

Anurupa Roy

MENTOR

Ranjana Pandey

TECH MENTOR

Bharavi

FACILITATOR

Dadi Pudumjee

Madhur Padwal

V Aarti

Asha

Clement Peretjatko

KNOWLEDGE PARTNER AND ADMIN

SUPPORT

UNIMA Puppeteers Trust

PERFORMERS

PERFORMANCE 1

Sajeesh K L

K M Abhishek

Ramadas B

Sajith K L

PERFORMANCE 2

Vinay Bhaat

Mukesh

Apoorva Dheekaw

PERFORMANCE 3

Balkrishna Ganpat Masge

Sanskar Ekanath Masake

Pramod Tulashidas Masge

Shankar Bhatt Singnath

PERFORMANCE 4

Alak Ghorai

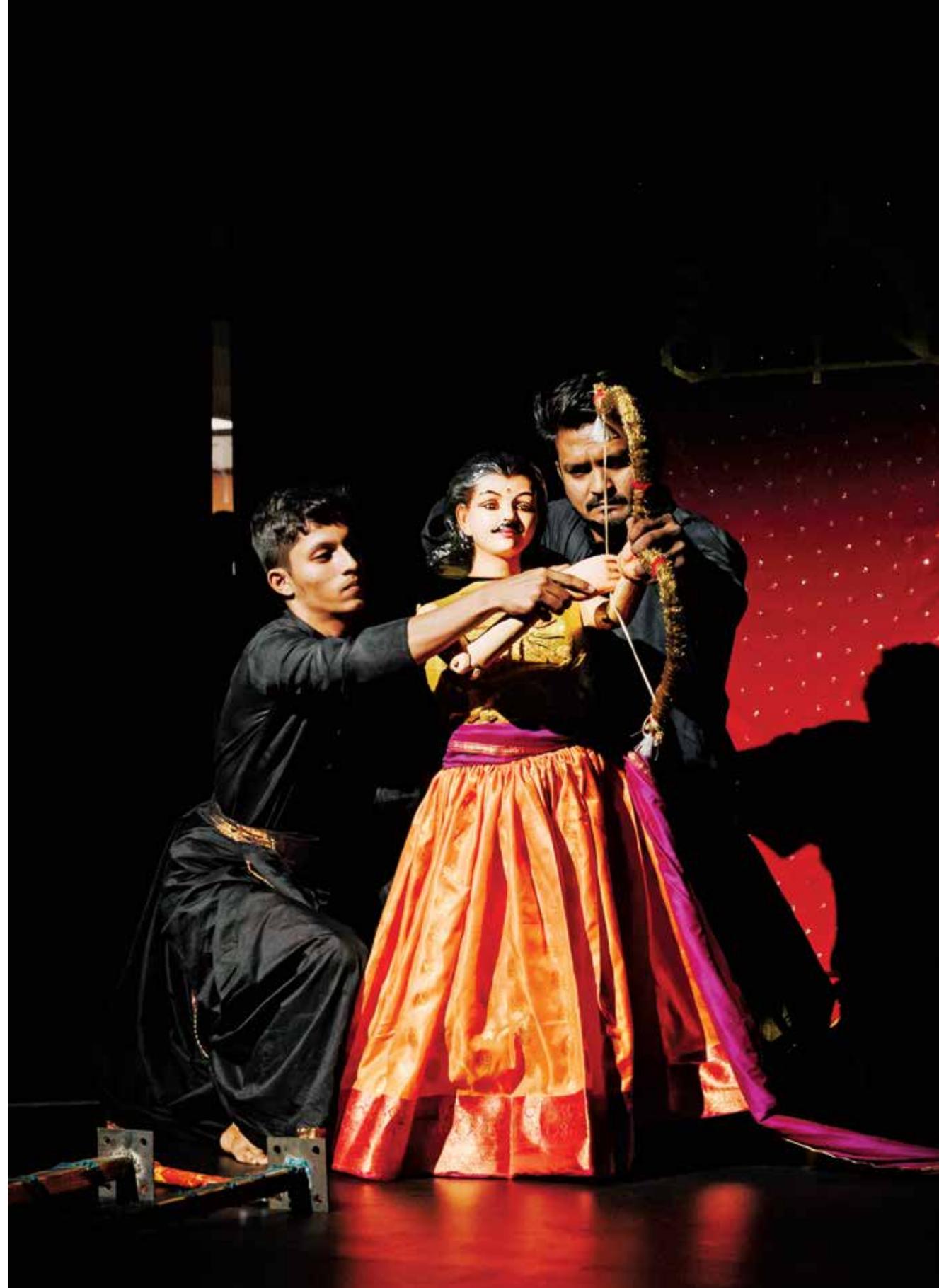
Arabinda Ghorai

Tapas Roy

Puppet Folks Arts Lab is commissioned by Serendipity Arts for Serendipity Arts Festival 2025.

Puppetry is one of the oldest art forms in India, with a 3000 year old history and twenty-three living forms in existence currently, practiced by generational puppeteers across India. Modern puppetry is however a few decades old in India where the practice has been carried by a few individuals and companies.

Serendipity Arts launched Puppet Folk Arts Lab to mentor and facilitate new work by traditional puppeteers from across India. Contemporary versions of traditional forms of puppetry will be performed at the festival.



Ramman: A Unique Folk Experience

DANCE

CURATOR
Geeta Chandran

PERFORMER
Kushal Bhandari

Jyotirmath, a region of Devbhumi is known for its unique lifestyle and culture, temples and other historic monuments. In this very land, AdiGuru Shankaracharya, landed in the end of the 8th century and called upon the local folks to devote themselves to the Lilas of Lord Rama and Krishna. As a result, the local folks began to perform the mask dances of Lord Rama and Krishna in their villages.

Ramman is an offshoot of this devotional movement, which continues to be performed as an annual ritual ceremony, till date in Saloor-Dungra and Dungri-Baroshi villages and partially as a tableau in about 15 villages of the region. There are three historical layers in the performance — the mask dances (18 pious masks made of significant Bhojpatra scientifically known as Betula utilis wood) that date back to time immemorial, Ramkatha performance, and worship of Bhumiya Devta, which is the village deity of about 300 families of Saloor-Dungra villages.

Ramman festival has been in practice for hundreds of years, but after appraisal of its traditional historical, religious, social and legendary importance, UNESCO ultimately declared Ramman as an intangible cultural heritage of the world in 2009.



CRASH!

SPECIAL PROJECTS

PERFORMED BY

Mark Philip

Giorgia Reitani

Lionel Ah-Sou

Chetan Solanki

Jessiya K. George

Sukrit Sen

Maja Bonde Holtze



UPPERCUT



CRASH! is a dynamic, co-created performance where Indian and Danish dancers move alongside, together, and against one another, gradually forming a common understanding. Break and contemporary dance collide and merge in a unique collaboration between Uppercut Dance Theater (Denmark) and leading Indian dancers, exploring movement, connection, and contrast. Over just four intense days, the dancers and live musicians develop a shared language, blending their distinct styles and experiences. Through improvisation and creative confrontation, they navigate cultural differences, body language, and geography, asking: How do we move through the world? What builds a friendship? The result is a raw, energetic performance that celebrates both clash and unity.



Oblation

SPECIAL PROJECTS MUSIC

ARTISTS
Vijay Thillaimuthu featuring the Hari Sivanesan Ensemble

Oblation at Serendipity Arts Festival 2025 is presented by The Substation

THE SUBSTATION/

Oblation, a powerful new work by Tamil-Australian electronic composer Vijay Thillaimuthu, invited audiences to encounter the infinite. Drawing inspiration from chanting practices and the intricate relationship between vibration and geometry, mantra and mandala. Informed by the rich history of sound creation, *Oblation* merged lasers, projections, cymatics, and evocative Carnatic music to create a restorative and transformative sensory space. Visualising sonic performance through intricate patterns formed by sound vibrations, the experience unfolded beneath a large-scale three-dimensional projection surface. At its centre lied an expansive web of electronics towers, serving as a site of creation, contemplation, and connection.

The work is performed in collaboration with Hari Sivanesan's ensemble, whose traditional Carnatic vocals and instrumentation bring deep emotional resonance to the performance. *Oblation* explored the birth of the universe through embryonic shapes and chanting, evoking the emergence of form from the formless and a profound throughline from the ancient to the emergent.



Handle with Care

SPECIAL PROJECTS

CONCEPT & CREATION

Alexander Devriendt
Karolien De Bleser
Samir Veen
Leonore Spee
Charlotte De Bruyne

DESIGN

Nick Mattan
Edouard Devriendt

PRODUCTION MANAGER

Lynn Van den Bergh

PRODUCTION

Ontroerend Goed

CO-PRODUCTION

NTGent, Gent,
Perpodium, Antwerpen
Stadttheater Schaffhausen
Melbourne Fringe Festival
Theatre Royal Plymouth
Take Me Somewhere, Glasgow
CCAM Scène Nationale de Vandœuvre
IDFA, Amsterdam
Theatre YOUNG, Shanghai
Hexagone Scène Nationale, Meylan
Le MAIF Social Club, Paris
La Comédie de Clermont-Ferrand
The Lowry, Manchester
Le FAB, Bordeaux
RAMPE, Stuttgart
The Zoom Arts Center, Seoul
The Croatian National Theatre, Zagreb

SPECIAL THANKS

Angelo Tijssens

Handle with Care at Serendipity Arts Festival 2025 was supported by the Flemish Community, the city of Ghent, the Tax Shelter measures of the Belgian federal government, Cronos Invest and supported in India by Aaron Fernandes Entertainment.

The Belgian theatre-performance-group, Ontroerend Goed's *Handle With Care* is theatre reduced to its core: no performers, no technicians, no stage crew — only a sealed box placed at the center of the stage. When the audience arrives, someone opens the box and follows the instructions inside. That's when the show begins.

Each performance is unique, co-created by the audience through letters, objects, and simple tasks. What unfolds is a collective experience of intimacy, connection, and discovery that is playful and unrepeatably.

This experimental performance aims to ask a simple question: can a group of strangers create something meaningful, together, in the here and now?



You Really Want to Know My Story?

THEATRE

CURATOR

Anuradha Kapur

TEXT, DIRECTION, PERFORMANCE

Maya Krishna Rao

MUSIC

Vishesh Kalimero

LIGHTS

DT Arun

You Really Want to Know My Story? was commissioned by Project 39A, National Law University, Delhi, on the occasion of the launch of a website, www.capitalletters.in, to draw public attention to the lives of these prisoners.

Two searing stories of prisoners on death row in India even today. The first is the account of a low caste bus driver, and the second, a Muslim migrant worker.

These stories are told with movement, text and music. They sharply remind us of how skewed the criminal justice system is, how it dehumanises people who lack resources and education. While both accounts are real life stories, some details have been changed to weave the narratives into a short piece of theatre. The performance was made after studying researchers' accounts of several prisoners, their families, and details of prison conditions.



Mezok

THEATRE

CURATOR

Mahesh Dattani

DEvised AND PERFORMED BY

Ambika Kamal

Jai Prakash Kumar

Naveen Kumar

J Pranshu Shrimali

Pranjal Vaid

Tsering Lhamo

COSTUME DESIGN

Pallavi Patel

LIGHT DESIGN

Jose Koshy

LIGHT OPERATION

Ram Saipure

SOUND DESIGN

Kaizad Gherda

SOUND OPERATION

Suraj Tomar

TABLE DESIGN

Siddharth Sirohi

Baro Design

POSTER DESIGN

Arjuna Shankar

PRODUCTION MANAGER

Himanshu Borkar

Anoop Gupta

WRITING AND DIRECTION

Jyoti Dogra

PRODUCED BY

G5A (In Residence programme)

Jyoti Dogra

REHEARSAL RESIDENCY COURTESY

Nirdigantha

SUPPORTED BY

Meena Gonsalves

SPECIAL THANKS

Prakash Raj

Akhil Wable

Shed 9

Anuradha Parikh

Ishan Benegal

Shubham Gohil

Reshma Nair

Puneet Nanda

Anya Ghai

Anoop Gupta

Marie-Hélène Zérah

Anuj Chopra

Dhruv Malick

Seema Bhatia

Rehaan Engineer

VERY SPECIAL THANKS

Sachin Kamani

Mezok is a collection of interwoven stories shaped into a physical narrative that contemplates desire, a snow-covered mountain, and the intricate systems we inhabit. At the center of the piece is a table with a shelf, and the enigmatic figure of Pavitra Kumar. The table functions as more than a set—it becomes a vessel for exploring the spaces held together by wood, while Pavitra navigates the liminal realms between dreams and reality, language and lullabies, longing and separation along with the bureaucratic red tape that binds it all—an endless labyrinth of forms, identity cards, permits, licenses, addresses, passport numbers, account numbers, block numbers, room numbers, window numbers, token numbers.



The piece does not look to convey the specific details of these stories so much as to use them as provocations evoking a sense of the world that we find ourselves in a maze of systems, processes numbers as we manoeuvre our way through it carrying our dreams and desires with us like a snow-covered mountain within.

Something Like Truth

THEATRE

CURATOR

Quasar Thakore Padamsee

WRITER

Shanta Gokhale

DIRECTOR & PRODUCER

Parna Pethe

PERFORMER

Ashwini Giri

Dusha

Kalyanee Mulay

Sharvari Deshpande

MUSIC DIRECTED AND PERFORMED LIVE,

LYRICIST

Aabha Soumitra

TRANSLATOR

Shilpa Ballal

LYRICIST

Sheetal Sathe

MOVEMENT DESIGN

Maitreyee Joshi

PRODUCTION MANAGER

Himanshu Borkar

LIGHT DESIGN

Vikrant Thakar

SET DESIGN & PRODUCER

Sampada Geji

COSTUMES AND MAKEUP DESIGN

Ashish Deshpande

MUSIC OPERATION

Sagar Dahale

LIGHTS OPERATION

Swachhand

Yash Potnis

PRODUCTION SUPPORT

Prajakta Parandekar

Om

Nitin

PUBLICITY DESIGN AND SOCIAL MEDIA

MANAGEMENT

Ranjana

Litishka

Tiya

Suravi

PHOTOGRAPHY

Dhiraj

Rashmi

ZINE CREATOR

Rucha Satoor

ZINE DESIGNER

Aalok

Akshata

PRODUCER

Mayur Deshmukh

Something Like Truth at Serendipity Arts Festival 2025 was presented by SocialManch and Peace Projects



Something Like Truth, written by Shanta Gokhale and directed by Parna Pethe is a theatrical exploration of truth, freedom, and justice through four monologues. Spanning 19th-century France, early 2000s India, and post-war Sri Lanka, the play is a fictional interpretation of women from different corners of the world. Their stories are intimate, political, and deeply human; they open up a space for interpretation and reflection. Blending text with movement and music, the performance is an exploration of resistance, memory, and the pursuit of integrity.



Deus Nos Acudi

DANCE

CURATOR
Jayachandran Palazhy

PERFORMER
Pak Ndjamena

Is the contemporary body free or controlled? Original or imitated? This choreographic work of contemporary dance interrogates the role of the body in consumer societies and its place in today's world, shaped by cultural contexts. It explores how systems of power have historically used religiosity, beliefs, deities, rituals, and myths as tools of dominance — embedding them into everyday life as subtle strategies of social control. The piece reflects on how these forces fragment the body, impose rules and standards, and ultimately shape both individual expression and collective identity.



Superhero

DANCE

CURATOR
Jayachandran Palazhy

CHOREOGRAPHER AND DIRECTOR
Raghav Handa

COLLABORATORS AND PERFORMERS
Hemabharathy Palani
Snigdha Prabhakar
Shivaranjan NS
Kiarn Doyle
Kai Linden Taberner

SOUND DESIGN
James Brown

VOCALS
Pallavi MD

LIGHT DESIGN
Shymon Chelad

In partnership with Attakkalari Centre for Movement Arts, Superhero has been funded by Creative Australia and Centre for Australia-India Relations' Maitri Grant program. Superhero is also supported by the Australian Consulate-General in Mumbai.



Superhero by Raghav Handa explores the complexities of power, resilience, and human connection. Through dynamic movement and theatricality, it conjures an ambiguous world where the boundaries between the familiar and the surreal dissolve. Evocative visuals and potent symbolism invite audiences to reflect on the transformative force of unity, while challenging conventional ideas of heroism and villainy. *Superhero* reimagines power as a shared, shifting construct: to be a hero, must one also embrace a touch of the villain?



Silent Rhythms

ACCESSIBILITY

DIRECTOR
Dr. Alim Chandani

PERFORMERS
Hardeep Singh
Soham Bhau Gaikwad
Benin George Varghese
Amal Dev
Deepak Sastry

This programme brings India's first group of deaf performers demonstrating ISL Poems and Visual Vernacular (VV), called ISL Jam. This event will highlight the unique and vibrant aspects of Visual Vernacular, marking a significant milestone in its promotion and appreciation in the Indian context.

Sign Language Poems are a form of artistic expression where poetry is performed using sign language, and a combination of visual imagery, expressive body movements, and facial expressions.

Visual Vernacular (VV) is a dynamic form of visual storytelling used in Deaf culture involving expressive body movements, facial expressions, and sign language to convey complex narratives and emotions.



Embodied

DANCE

CURATOR
Geeta Chandran

DIRECTION/CONCEPT BY
Surjit Nongmeikapam

DANCER/RESEARCH/CHOREOGRAPHY BY
Chabungbam Babina

SCENOGRAPHY/LIGHT
Surjit Nongmeikapam

Embodied at Serendipity Arts Festival 2025 is presented by NACHOM ARTS FOUNDATION and THE JAGOI PROJECT

Embodied is an exploratory dialogue between a contemporary dancer and a classical dancer. They collectively delve into the history and techniques of Manipuri dance, a form that both of them embody. Manipuri dance is imbued with religion-cultural sense and sensibility that are often conflicting at times. Through the medium of lecture-demonstration, the performance sheds these layers of Manipuri dance to find answers to what the dance form embodies or what the dancer embodies. Does the core of Manipuri dance lie in the content of the dances or in the traditional restraint and subdued eloquence?



Salt

CULINARY ARTS

CURATOR
Prahlad Sukhtankar

An immersive engagement with the abundant and vibrant world of Indian salts that illuminate the stories of ecologically conscious practices of its harvesters. The exhibit is a slow journey through the vast coastal pans of Goa and Southern India, the surreal salt-drenched lands of Kutch and Rajasthan, the pink caves of the Himalayan Salt Ranges and the revered springs of Northeastern India. Together, these landscapes and their makers reveal the countless ways in which salt—and those who shape it—continuously compose life, spirit, and community across the country.



Art Stories

SPECIAL PROJECTS

CURATOR

Samira Sheth

In collaboration with Caritas Goa, Divya Sadan, Art as a Healing Tool, St. Francis Xavier's Training Centre



Grounded in influential German artist Joseph Beuys' powerful conviction that "everyone is an artist," *Art Stories* brings together artists with disabilities and without, believing that artistic potential exists in all of us and that the act of creating itself can be profoundly restorative.

Led by artist Lioba Knepple, artists with intellectual disabilities from Divya Sadan (a project of Caritas Goa in Porvorim, North Goa); St Francis Xavier Vocational Centre (Education and Vocation Centre for Children with Disabilities); and participants of the course "Art as a Healing Tool" (organised by Caritas Goa at Panjim) come together to tell their diverse stories through the shared language of art, finding healing through self-expression, storytelling and connection.

The Games People Play

SPECIAL PROJECTS

CURATOR
Arthur Duff and Harsh Bhavsar

W E F T
Foundation

Embedded in the serious business of life is the will to Play—from early childhood to old age. People find a way to communicate and learn through games, from the simplest board games such as Mancala to the thoughtful challenges of Gyan Chaupar.

Inherent in craft practice is the ability to transform, to adapt to new materials, needs and processes. If a so-called tradition does not change it dies. Most craft practices demonstrate efficiency in the use of materials and the processes involved in making a given product, as most crafts were focused on producing so called everyday items for ordinary people whose concern was for value and functionality.

Today many craft practices are being embellished and elaborated to add value—as it is imagined in a commoditized market—such that they become an “Art” object and in the process moving the object away from any functionality of usefulness. Is this adding or diminishing its value? Our interest is in understanding materials and processes across a range of craft practices to enable relevant transformations. We propose to create a series of games engaging a wide range of craft skills from across the country. In this way the crafted object is one of usefulness as a part of a game, rather than something on a pedestal in an art gallery. Some of these would be simply versions of the traditional game forms re-presented through different craft processes for new audiences as well as games re-imagined, focusing on contemporary cultural issues. The following games are considered, each becoming a collaborative opportunity for different craft skills:

1. Mancala: Wooden board with shells or stones as pieces



2. Chaupar/Pachisi/Ludo: cloth board with pieces made from beads and cowries used instead of dice.

3. Wagh Bakri/Goats and Tigers: Hand Painted cloth board and pieces made from beads.

4. Saanp Seedi/ Moksha Patam/Gyan Chaupar/ Snakes and Ladders: Cloth board and foam dice.

5. Navakankari/Nine Men's Morris: Metal board and wooden pieces.

Gyan Chaupar

BOARD

Embroidered by Shaheena Munera, Dwarka

GAME PIECES

Bead work by Nikulbhai, Dholka

Cowrie Shells collected from Dwarka seashore, Shantilal Bambhanya

BAG FOR GAME

Made from Salvaged Rabari patchwork, Dwarka, collected by Shantilal Bambhanya

BAG FOR GAME PIECES

Bandhini cotton, tied by Mumtaben, Gomtipur, Ahmedabad

Dyed by Zuberbhai, Jamalpur, Ahmedabad
Stitched by Farzana, Astodia, Ahmedabad

FABRIC

Khadi cotton, stitched by Parvatiben and her son Ashokbhai, Odhav, Ahmedabad.

PAINTING

Jitubhai Dhandhere, Navarangpura Fatak, Ahmedabad

Backing by Mufizbhai, Panchkua Darwaja, Ahmedabad

DICE

Foam core by Foamwallah, Astodia Gate, Ahmedabad

COVER

Khadi Cotton, stitched by Mumtazben, Astoria, Ahmedabad

Saanp Seedi, or Snakes and Ladders, originated in ancient India as Gyan Chaupar. Its role was not just to entertain but as a way to teach the principles of karma, or destiny, and the journey toward Moksha, or spiritual liberation.

At Serendipity Arts Festival, Saaf Seedi was developed as a full scale game board where the player becomes the game piece. In this way the experience of journey is emphasised and the opportunity to engage with other players is increased.



Mancala

BOARD

Made from salvaged Teak by Nayanbhai Sutar, Jaisalmer

GAME PIECES

Hakeek Agate from Maharashtra turned by Mustak Sheikh, Khambhat

BAG FOR GAME PIECES

Bandhini cotton, tied by Mumtaben, Gomtipur, Ahmedabad
Dyed by Zuberbhai, Jamalpur, Ahmedabad
Stitched by Farzana, Astodia, Ahmedabad

BAG FOR BOARD

Kora Kadhi, Surendranagar, stitched by Farzana, Astodia, Ahmedabad

Mancala is an ancient strategy game based on counting, distribution, and foresight. Players pick up and redistribute stone pieces across hollows in the board, aiming to capture the maximum number through careful planning and mathematical intuition.



Chaupar

BOARD

Embroidered by Shaheena Munera, Dwarka

GAME PIECES

Bead work by Nikulbhai, Dholka.
Cowrie Shells collected from Dwarka seashore, Shantilal Bambhanya

BAG FOR GAME

Made from Salvaged Rabari patchwork, Dwarka, collected by Shantilal Bambhanya

BAG FOR GAME PIECES

Bandhini cotton, tied by Mumtaben, Gomtipur, Ahmedabad
Dyed by Zuberbhai, Jamalpur, Ahmedabad
Stitched by Farzana, Astodia, Ahmedabad

Chaupar (Modern day Ludo) is a traditional Indian cross-and-race game combining chance and strategy. Players move their pieces across an embroidered grid using throws of dice, balancing luck with tactical decisions to reach the central goal.



Waagh Bakri

BOARD

Painted cotton, Jagdish and Sunil Chitara,
Ranip, Ahmedabad

GAME PIECES

Fabric and beads by Kala Kutch, Kutch

BAG FOR BOARD

Salvaged Rabari patchwork, Dwarka

BAG FOR PIECES

Tangalia fabric made by Baldevbhai
Mohanbhai Rahtod, Surendranagar
Stitched by Farana, Astodia, Ahmedabad

Waagh Bakri (Tiger and Goats) is an asymmetric strategy game. One player controls the tiger attempting to capture goats, while the other places goats strategically to trap the tiger—demonstrating balance, patience, and spatial thinking.



Navakankari

BOARD

Mild steel by Bapu Luhar, Narol, Ahmedabad

GAME PIECES

Salvaged hardwood by Nayanbhai Suttar,
Jaisalmer

BAG FOR BOARD

Kora Kadhi, Surendranagar, stitched by
Farzana, Astodia, Ahmedabad

BAG FOR GAME PIECES

Salvaged Rabari patchwork, Dwarka

Navakankari is a fast-paced alignment game played on a gridded board. Players aim to form strategic patterns with their pieces while blocking their opponent, highlighting logical thinking and quick decision-making.



ACROSS PANJIM

CAPTAIN OF PORTS JETTY

Barge

524 Curated by Veeranganakumari Solanki

Crossing

538 Ground Control and Naveen Deshpande

CASA SAN ANTONIO

Goa is a Bebinca

540 Curated by Chef Manu Chandra

SAG GROUND (CAMPAL)

The Legends of Khasak

544 Curated by Anuradha Kapur

SANTA MONICA JETTY

River Raag

548

MIRAMAR BEACH

Terra-grove

556 By Vinu Daniel | Wallmakers

MULTIPLE VENUES

Beasts of Reincarnation: Mythical Beings in the City

558 Curated by Diptej Vernekar

Poems on the Move 2.0

564 Curated by Thukral & Tagra
and Salil Chaturvedi

Barge

VISUAL ARTS

CURATOR
Veeranganakumari Solanki

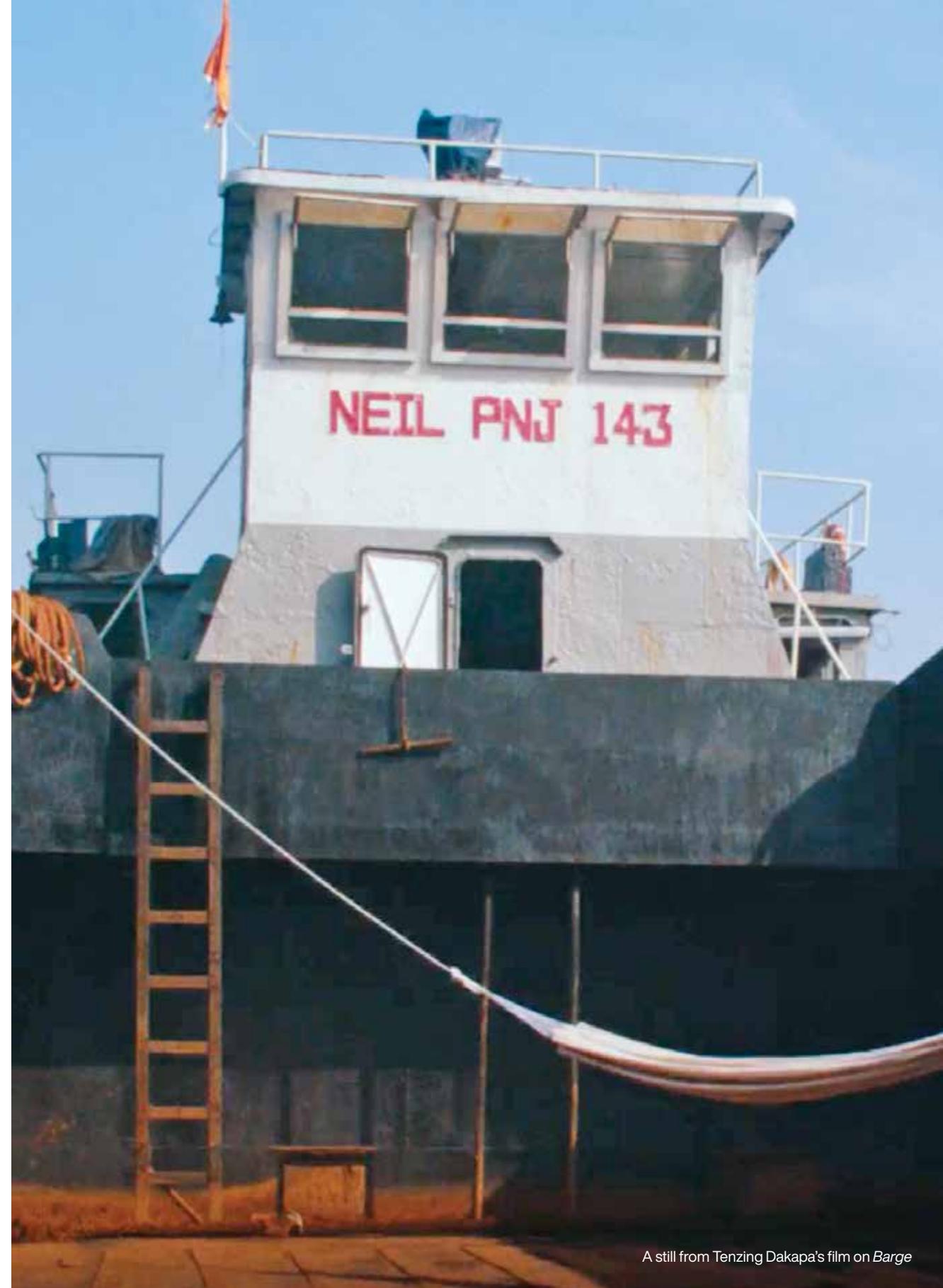
ARTISTS
Prajakta Potnis
Hemant Sreekumar
Julien Segard
Non-Linear

A cabin transforms into an illusion of space, while oil palms hunch over histories and fading memories of trade and geographies. A light source sweeps the darkness for signs that reveal remnants of labour and days spent at sea, and a visitor's movement through the space begins to search for the sounds that travel behind the steel skin of a floating cavity. This is Barge.

Barge holds a cavity, a space and an absence for presence to exist. In functional form, these presences may be perceivable matter, or traces of an echo. Either way, it is only through absence that presence comes to be, whether material or abstract. Yet, there is a third aspect: imagination. Imagination, driven by an encounter, emerges from a gap that exists at the threshold of what we do and do not perceive. It invites with it, potentiality.

Drawing from three exhibitions that were a part of previous editions of the Serendipity Arts Festival—Future Landing, Synaesthetic Notations, and A Haptic Score—Barge too foregrounds the audience to activate and engage in a participatory experience that allows each view to become a memorable imprint. These memories are formulated according to the uncontrolled absence and presence of other viewers in the space. For instance, a work experienced in solitude may leave a print that turns its eye inward to the mind and personal visions, whereas the same work experienced in the company of others may turn into an outward, performative memory slotted for future reflection.

Synaesthesia, the inevitable meeting of one sensation with another, whether in absence or presence, occurs throughout Barge. Recognising the melding of senses to encounter and experience the artworks,



A still from Tenzing Dakapa's film on *Barge*

every sense is heightened. Departures from ordinary observations occur when one of the senses begins to feel a lack. It is within this gap that imagination irrupts. What is still to come remains unknown, and, in this limbo of time and space, an undercurrent begins to move through viewers as they begin to discover the works in *Barge*. This movement adopts the form of a touch or haptic of sound, vision, thought, and inner memory.

The four *Barge* artists respond to an understanding of absence and presence spatially, architecturally, and sonically. Drawing out thresholds of our current world, in which industry and capital wash away imagination, these artists' works aim to situate the viewer and listener in a landscape of gaps that disallow anyone from settling with what is already present and absent.

EXTENDED PROGRAMME

Sonic Interventions

By *Farah Mulla, Khoparzi, Alan Rego, bloop, DA SAZ, pause.dxa, Sarah Bahr x sound.codes and Hemant Sreekumar*

The artists transformed barge into a vibrant floating venue where performances came alive against the backdrop of the sea, and sound intervened to shape the atmosphere.

Stargazing with Starry Adventures

Facilitated by *Devansh Cholera & Farida Bano*
Participants were invited to lie back on yoga mats and explore the night sky through guided narration.

Silent Film Screening by Aldona Video Club

Screenings of films that emerges at complex intersections of sound, film, performance, and installation, creating dynamic spaces.



Elegy in Light

CURATOR

Veeranganakumari Solanki

Curated as part of 'Barge'

ARTIST

Prajakta Potnis

A moving light searches for places to rest. As it sweeps across various surfaces, the focus entangles itself with the meaning of the material and the objects it scans. Lighthouses are liminal structures situated at thresholds where land ends and the unknown begins. The act and purpose of emitting light into darkness positions the lighthouse as an instrument of visibility against the sea's concealment. While historically, lighthouses were considered beacons for safe passage, they have emerged as a contested symbol in contemporary seascapes. Their primary function is now to act as surveillance beams.

Drawing from searchlights of lighthouses and human movement across seas, the work brings to the fore the phenomena of maritime migration. Individuals lost in transit seem to wade through time and hope infinitely with a desire for light that may appear in the absence of any certainty. Within this absence, the mind begins to construct images.

In his book, *Empty Vessel: The Story of The Global Economy in One Barge*, Ian Kumeawa, describes the barge as a vessel that is a grim symbol of global capitalism. It drifts wherever labour is cheapest, taxes lowest, and regulations weakest. By projecting the beam of light onto the walls of a barge, the gaze inverts back onto the eye that surveys, thereby dismantling power and control. As a visitor moves in and out of this floating cavity, the eye is guided by light that reveals, hides and perplexes the mind with infinite possibilities of objects and subjects.



Apparitional Tonnage

CURATOR

Veeranganakumari Solanki

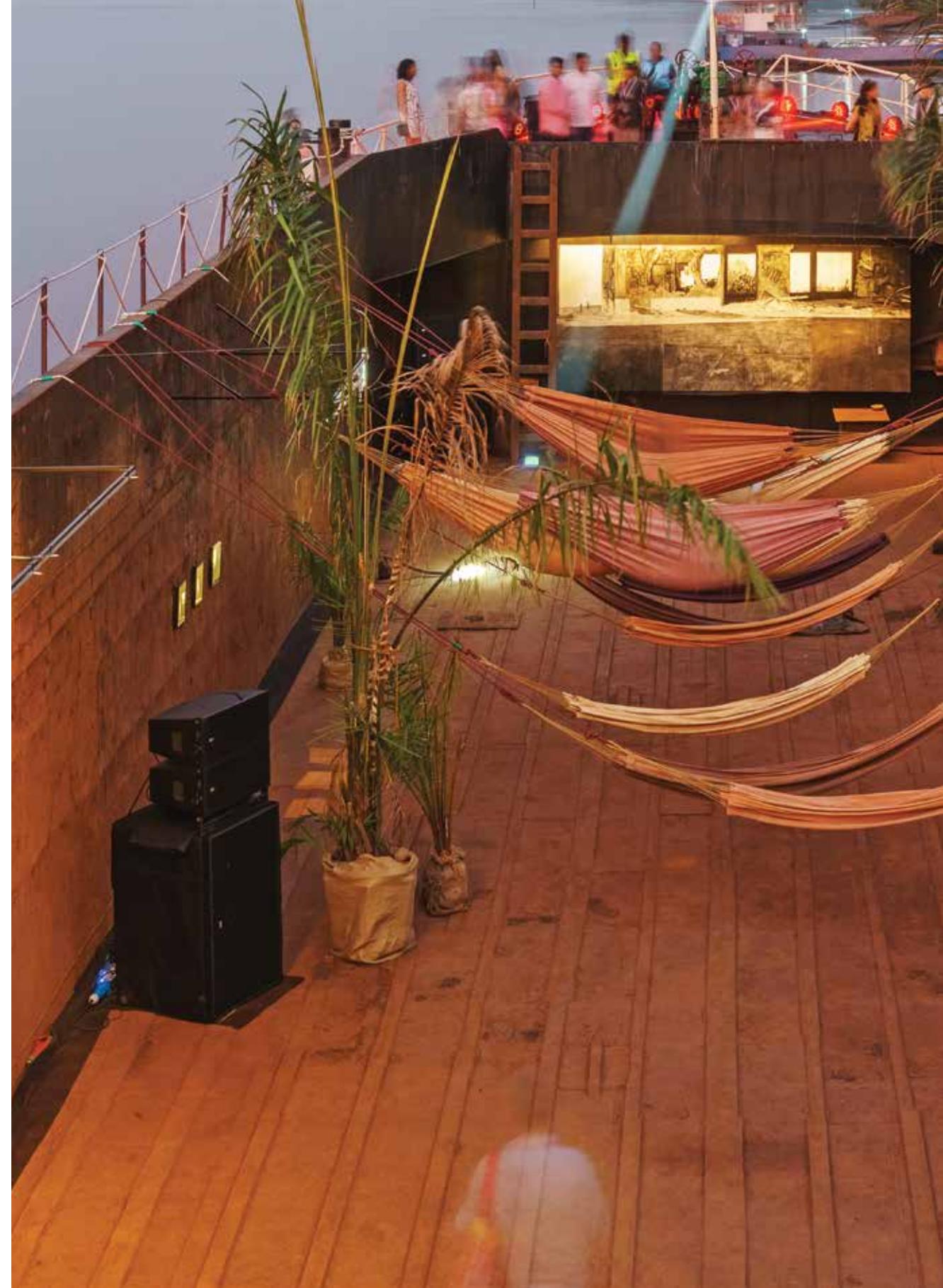
Curated as part of 'Barge'

ARTIST

Hemant Sreekumar

Once a carrier of coal, this decommissioned barge now bears an invisible cargo: its resonance. The composition transforms this vessel into an acoustic instrument that performs itself. Within its hollow steel body, a panoramic sound field drifts in irregular paths, reshaping tone and duration as it interacts with itself. No sound has a single origin, the space continually folds and refracts its own voice. Frequencies that hover near the thresholds of perception press lightly on the body and flicker as fine tremors in the ear. Between them lies a spectrum of ambiguity—tones that seem to move, dissolve, or return from the walls. Perception grows alert and porous.

Sound here is not a point in space, but a shifting presence shared by vessel and listener—unverified but undeniable. Air moves, nerves translate vibration, and the brain searches for patterns. Listening at these edges becomes an act of orientation, doubt and invention. The installation invites visitors to sense how sound behaves as matter: to feel it as pressure, weight, and memory. Air, metal, and water act as coauthors, producing effects that the system cannot fully predict. The listener is contained within an evolving exchange between audio apparitions. The residue of coal is replaced by another substance, the after-weight of sound itself, an apparitional tonnage carried away by each listener.



PALMA AFRICANA

THE SMELL OF CAPITAL

CURATOR

Veeranganakumari Solanki

Curated as part of 'Barge'

ARTIST

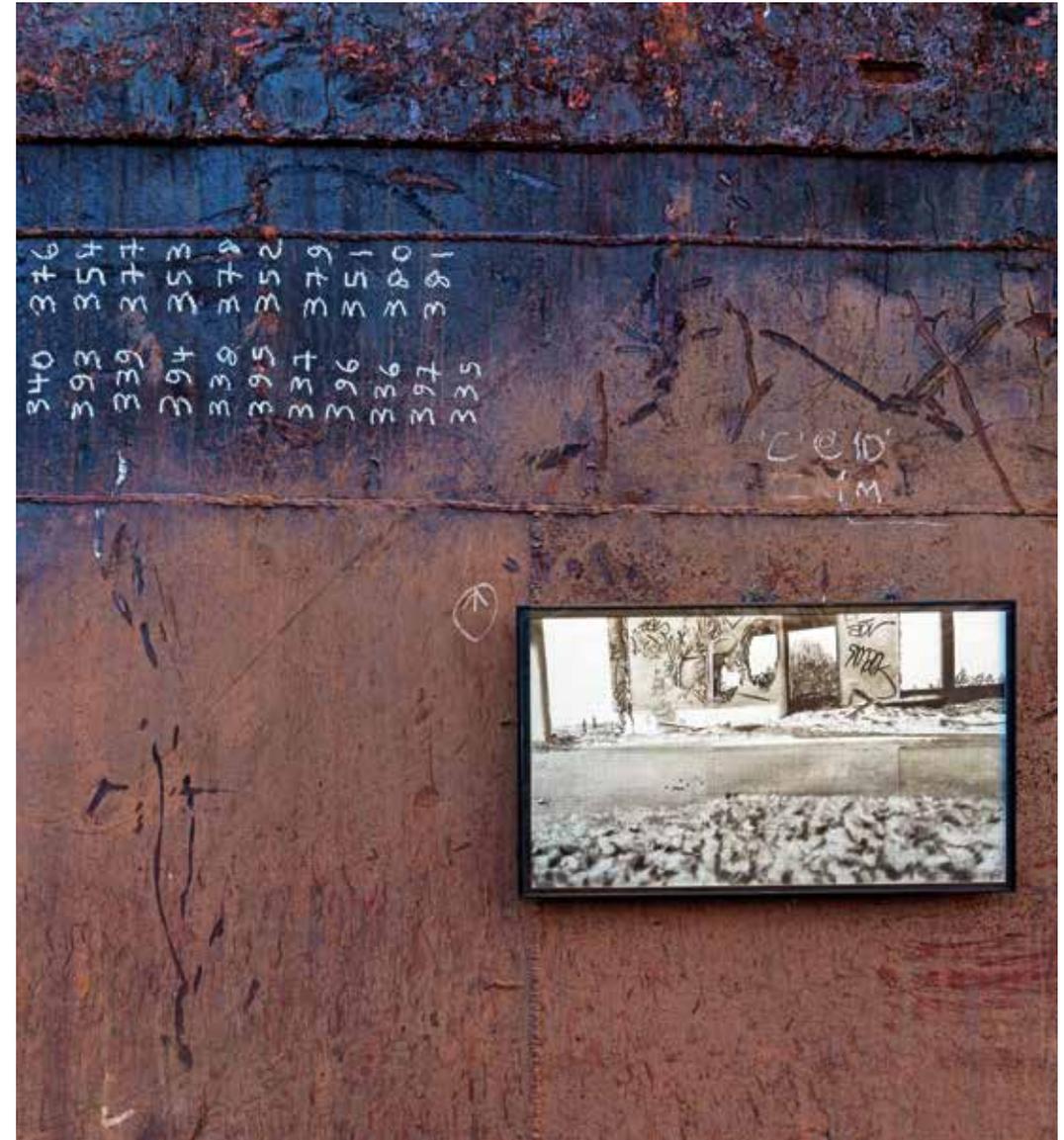
Julien Segard

We inhabit a slow violence—quiet, cumulative—unfolding through torn landscapes, drained marshes, excavation pits, and heaps of discarded matter. Sometimes it remains invisible, a low hum beneath the surface of dust and language.

Palma Africana gathers an entanglement of palm fronds and hammocks, where dummies filled with millet seeds hover in suspension above the Barge's cargo hold. Charcoal drawings of palms and fragmented landscapes, glimpsed through openings in industrial buildings—half-structure, half-ruin—juxtapose distant geographies and memories.

Beneath them, *The Smell of Capital*, evokes vanishing memories of extraction and disappearance. It traces a journey through imperial infrastructures, decaying administrations, and vast plantations. Histories of trade drift into the present, revealing patterns of cultivation and desire, where palm oil and millet reflect the entwined economies of need and consumption.

The oil palm tree, a silent giant, has been absorbed into a global economy that both nourishes and destroys. Unseen, it slips into kitchens, cosmetics, and fuel tanks across the world. Yet in the wealth it generates lies a trail of ruined forests, a false promise of a “green” solution to climate change. Similarly, the millet seeds that weigh down the suspended hammocks once formed a vital part of indigenous food systems. Their decline began under colonial rule, but today they return, carrying with them a reclamation of traditional knowledge and resistance to imperial legacies.



Chalk markings found on the skin of the barge, suggest restless counting and fading numerations of days spent at sea, or perhaps a ledger of trade; both precious and transient, slipping away with the tides of time.



Phonetics of Space

CURATOR
Veeranganakumari Solanki
Curated as part of 'Barge'

ARTIST
Non-Linear

Phonetics of Space explores how presence emerges from (apparent) absence, and patterns of order resonate even within the void. The installation moves across scales—from the quantum to the cosmic—tracing hidden structures that shape one's experience of reality.

Through visual explorations inspired by the physical and quantum worlds, the work reveals the intricate geometries and rhythms that exist within what appears empty. Just as phonetics gives voice to silence by articulating sound from breath, the installation renders visible the hidden systems of space and time. By entwining science and art, Phonetics of Space illustrates and embodies physicism. For instance, the quantum properties of light, becomes both material and metaphor. Light carries with it the tension between the familiar and the hidden, and the unseen phenomena that governs reality beyond the scale of human perception.

The installation invites audiences to experience these concealed dimensions of the physical world, where science and art converge to reveal intricately woven structures of space and time.



Crossing

ARTIST
Ground Control and Naveen Deshpande

Crossing situates itself at the threshold between light and body, presence and transformation. At its core, the work is an X intersecting with itself—a doubled axis, a doubled possibility. The form recalls both a mark of negation and a sign of convergence, reminding us that to cross is to both leave behind and to arrive.

Emerging from the void, beams of light open a portal that is neither stable nor still. The haze surrounding it thickens the air, catching and scattering the light into shifting veils, so what first appears as sharp geometry dissolves into fluid movement. In this atmosphere, the light feels almost tactile, rendering the act of passing through not just visual but bodily.

The journey through is both disorienting and magnetic. From a distance, the X radiates with clarity, but closely, the boundaries blur and multiply, until orientation falters and immersion takes hold. The haze erases depth, making each step feel suspended between the real and the imagined.

The X holds multiplicities: it is an intersection of paths, a crossing-out of what was, and a sign of becoming more. Within the doubled form lies the duality of experience and each step through the beams is a negotiation of this duality, a decision to embrace disorientation as a form of renewal.

Yet the crossing is only the beginning. Beyond the portal, a barge waits in shadow, suspended between water and sky. Within its hull, hidden installations stir, glowing fragments of other dimensions that reveal themselves. The X prepares the body for this encounter, stripping away certainty, opening the senses, so that entry into the barge feels less like walking into a structure and more like slipping into a dream.

Here, art becomes not an object but a realm, unfolding in whispers and intensities.



Goa is a Bebinca

CULINARY ARTS

CURATOR

Chef Manu Chandra

SHOW DIRECTION AND
CREATIVE PRODUCTION
paChaak

WRITER

Shubhra Chatterji

PRODUCER

Deepa Rani

DIRECTOR

Divya Rani

FOOD

Uncle Tim's

ACTORS

Sandesh Pawar

Ashish D'abreo

Mario Jerome Arun

Naman Roy

Shakti Deora

Nimishamba Desai

Arnold Cardoz

Anya Ghai

Bhavya Rampal

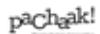
Lara A Menezes

Jagadeesh M Dyaberi

Supriya R Hoskeri

Ryan Semelhago

 equiknox

 paChaak!

 THE GOOD CRAFT CO.

What makes a place linger in memory—its performance, its people, its flavour?

Set in Fontainhas, Panjim's old Latin Quarter, this immersive experience transforms a heritage venue into a taverna-like ambience. The space commonly evoked the intersection of identities, where the Konkani and Portuguese mingled; where everyday life, politics, flower power and poetry shared tables; and where the quotidian became art.

The central drama, *Goa is a Bebinca*, is a layered slice of Goan history. Mary, a firecracker of a woman, helps run her family's business and is keen to put the business on the map; her father, fiercely rooted in tradition, is opposed.

The performance invites you to inhabit that world: to eat, listen, and remember as stories unfold between courses—of the migration of flavours, fading traditions, and a community fighting for its identity. This isn't just a taste-off; it is a reflection on cultural preservation.

Through Chef Manu Chandra's contemporary reimagining of Goan flavors and paChaak's immersive theatrical dining experience, this becomes a dialogue between past and present.

This immersive experience includes a tasting of bar-sized bites per person (a selection of vegetarian and non-vegetarian options will be available).

This show is a living, breathing feast that explores how tradition and innovation coexist. A place that still invites strangers to sit together, share a drink, and find themselves in each other's stories.





The Legends of Khasak

THEATRE

CURATOR

Anuradha Kapur

PERFORMERS

P.C. Gopala Krishnan
K.V. Krishnan Mash
P. Baskaran Master
Kumar Pariyacheri
C.K. Sudheer
Vijayan Akkalath
Manoj. K.U.
C.K. Sunil
Rajeev Vellur
Syamkumar. A.V.
Lakshmanan Mandiyath
Dijesh. A. Kunhikutttan
Rajesh Karyath Kuttan
Sukesh
Sharath
Prashanth. K.V.
Gana Vinod
Arunraj. P.V.
Parvathi
Malavika. A.V.
Dr. Tharima. K.L.
Sreeja Vijayan
Ashwathi. K
V.K. Balamani

DRAMATURGY, DIRECTION AND SCENOGRAPHY

Deepan Sivaraman

LIGHT DESIGN

Jose Koshy

MUSIC

Chandran Veyattummal

COSTUME DESIGN

Aliyar Ali

PUPPETS AND PROPS DESIGN

Anto George

ACTORS TRAINING

C.R. Rajan

SOUND EXECUTION

Dileep

VIDEO DESIGN

Shiju Issac

VIDEO EXECUTION

Rajesh Palayi

VIDEO ANIMATION

Jagadheesh

PHOTOGRAPHY

Ameer Ali

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Shyam Kumar A.V.

TAILORING

Raghavan & Vimala

CARPENTRY

Prasanth

TEAM MANAGER

K. Chandran

PRODUCTION EXECUTIVE

P.P. Ragunathan

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P. Balakrishnan
K.V. Haridas
M. Suresh Kumar
K.V. Lakshmanan
K. Padmanabhan

COSTUME ASSISTANT

Siji
Savitha
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COORDINATION

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Shaji K.
K. Sreedharan
V.V. Vijayan
P. Narayanan
Aravindan Kottarat

Revolving around O.V. Vijayan's iconic magic realist novel *The Legends of Khasak*, this immersive theatrical performance traces the journey of a young man who arrives in a remote Kerala village, burdened by a troubled past. As he begins teaching at the village's single-teacher school, he is drawn inexorably into the rich tapestry of the land — its people, its myths, and the haunting whispers of its legends. Boundaries between the real and the imagined begin to dissolve, ushering him and the audience into a realm of philosophical introspection.

Set against a riverside playground, the performance unfolds like a dream, rendered through a sensorial symphony of fire, earth, water, scent, fog, and the vast open sky. Nature itself becomes the stage, as storytelling merges with the elements, stirring the soul and awakening wonder.





River Raag

MUSIC

A unique sunset cruise featuring classical performances departing from Santa Monica Jetty. Audience members get the opportunity to revel in the rays of the setting sun while the cool breeze blowing across the Mandovi river carries notes of the artists and their jugalbandi.

Rehmat-e-Nusrat

CURATOR

Subha Mudgal & Aneesh Pradhan

ARTISTS

Sarvjeet Kumar Tamta
Abhishek Kumar Tewari
Kamlesh Singh Mehara
Anubhav Singh
Deepak Sagar
Sahil Arya

ARTIST MANAGER

Ashutosh Sharma

Rehmat-e-Nusrat brought the timeless power of qawwali to contemporary audiences with soulful renditions of Ustad Nusrat Fateh Ali Khan's iconic works, alongside Sufiyana kalaams of Amir Khusrao, Kabir, Baba Bulleh Shah, and Meera Bai.



Shehnai and Saxophone Ragas

Supported by Danish Arts Foundation and Danish Cultural Institute

CURATOR

Bickram Ghosh

ARTISTS

Ashwani Shankar
Lars Møller
Zuheb Ahmed Khan

Featuring the finest shehnai-player of his generation, Ashwani Shankar, with Grammy-awarded Danish saxophone player Lars Møller and rising tabla star Zuheb Ahmed Khan, this concert on a cruise authentically carried the deeply-rooted Raga tradition into the 21st century with a unique sound based on years of collaboration and performances in India and Europe.

**NORDISK
KULTURFOND**



Pravaah

CURATOR

Bickram Ghosh

ARTISTS

Kalyanjit Das

Pranav Dath

A dynamic presentation of sitar with rhythm pads, cajón, and mouth percussion—this concert was an Indian Classical Music concert in a fresh, contemporary style.

Dhun Dhara

CURATOR

Shubha Mudgal & Aneesh Pradhan

ARTISTS

Deepika Yati Bhagwat

Yati Bhagwat

Dnyaneshwar Uttam Sonawane

Enjoy the soulful music by Deepika Bhide Bhagwat who will be accompanied by Shri Yati Bhagwat on the tabla and Shri Dnyaneshwar Sonavane on the harmonium.

Samvaad

CURATOR

Bickram Ghosh

ARTISTS

Anjana Padmanabhan

Anay Prakash Gadgil

This performance brings together Hindustani and Carnatic music within the same Raag, showing how the two traditions can meet and flow as one. It connects these classical roots to familiar Bollywood songs, thumris, and ghazals, reimagined with modern sounds and production.





Swar Sangam

CURATOR

Shubha Mudgal & Aneesh Pradhan

ARTISTS

Anniruddh Aithal

Mayank Bededkar

Anay D Ghate

An evening of Hindustani Classical Khayal music amidst the gentle flow of a mighty river.

Ehsaas - Divyam x Khwaab

CURATOR

Shubha Mudgal & Aneesh Pradhan

ARTISTS

Divyam Sodhi

Khwaab (Nishant Nagar)

Divyam Sodhi x Khwaab is a genre-defying Hindi music duo blending soulful vocals with ambient, cinematic production.

Manganiyar Parampara

CURATOR

Ranjit Barot

ARTISTS

Deu Khan

Kheta Khan

Layakat Khan

Mahendra Khan

The hypnotic music of the Manganiyar musicians from Rajasthan comes alive in this presentation. It brings together the ancient traditions of Manganiyar folk music with the timeless flow of rivers, weaving a powerful narrative of nature, spirituality, and preservation.



Terra-grove

VISUAL ARTS

BY
Vinu Daniel | Wallmakers

COLLABORATOR
Nirmiti Collective

*Project supported by Milton
and Panjim Smart Cities*



MILTON



In Goa's sun-drenched, tropical landscape, where semi-open shaded spaces are vital for comfort, renowned architect Vinu Daniel's latest installation *Terra-grove* beautifully reimagines how public spaces can be inviting, responsive, and sustainable. The structure consists of elegantly curving vaults that spiral around existing trees, creating a natural canopy of shade. Crafted from terracotta Guna tiles, it cools the area while blending seamlessly into the beach's surroundings, evoking a sense of harmony with nature.

More than just a shelter, the pavilion serves as a welcoming gathering point. As a shaded resting spot or an architectural landmark, it invites locals and visitors alike to pause, connect, and enjoy the serene beauty of Miramar Beach. By embracing both the environment and community, it transforms public architecture into an inclusive, nurturing space that fosters connection and reflection.

Terra-Grove was conceived as a part of Thukral and Tagra's 2024 curatorial project, Multiplay.



Beasts of Reincarnation: Mythical Beings in the City

SPECIAL PROJECTS

CURATOR

Diptej Vernekar

Beasts of Reincarnation unfolds as a dialogue between mythology, ecology, and Goa's evolving urban fabric. Rooted in Panjim's Narkasur effigy-making tradition, the project traces the transformation of a mythical destroyer into a medium of collective storytelling and artistry. Over time, these effigies have transcended demonic archetypes, absorbing imagery from local fauna, marine life, endangered species, and animistic traditions that honor rivers, trees, and non-human spirits. They now embody cultural memory and social commentary, reflecting power, masculinity, and ecological anxiety. Through large-scale installations crafted by repurposing found armatures and artefacts, Diptej Vernekar reimagines these beings as hybrid entities poised between ritual and spectacle, decay and renewal. Developed with local artisans and youth groups, and installed on heritage buildings and along Panjim's waterways, the project transforms the city into a living stage of reflection, where myth is reborn in material form, each creature a temporary guardian of the city's imagination.

COLLABORATORS

Subha Tari, Artist

Vallabh Chari, Local Artisan

Team 45, a group of Artisans from Kumbharjua, Goa

Bal Gopal Kal Sanskrutik Mandal, Ribandar, Goa

Team Shivling of St. Inez

Shivam Naik and Saiesh Kundaikar

The Flying Beast

Against the weathered façade of the Old GMC Building, a winged being rises—half myth, half creature—its membrane-like wings unfolding with the fragile elegance of the *Draco dussumieri*, the Indian Flying Lizard. Often called the “flying dragon” of the Western Ghats, this rare reptile, found in the deep canopies of Mollem, is an endangered species known for gliding gracefully from one tree to another. The creature becomes the muse and metaphor, balancing between flight and fall, myth and extinction. This mythical being is the metamorphic wild spirit of the forest and the living tradition that renews itself each year.

The Armored Beast

At the Old PWD Complex, a new incarnation emerges—a hybrid being born from the scales of the Indian Pangolin (*Manis crassicaudata*) and the mythic ferocity of Narakasur from Panjim Mala. The creature carries the silent rhythm of the forest—nocturnal, solitary, encased in a living armor of protection, and feeding on ants and termites. The three-headed form, drawn from ancient symbologies, becomes an emblem of power, danger, and the balance between opposing forces, reflecting the dual nature of this hybrid creation.





The Invisible Beast

At Kala Academy, the mythical being takes on a monstrous scale to become a creature of tiny wonders—a fusion of the Goan Shadow Dancer dragonfly and Vaibhav’s Protanilla ant, both elusive inhabitants of the Netravali Wildlife Sanctuary. This hybrid being speaks not of terror, but of tenderness—a quiet ode to Goa’s miniature marvels and their ancient will to survive. The dragonfly lives underwater as a nymph before emerging as a skilled winged predator, one of the earliest insects to take flight over 300 million years ago. The ant, no larger than 2.5 mm, is blind and lives entirely underground, sensing the world through pheromones, touch, and chemical signals (Pronoy Baidya & Bagchi, 2020). Together, they form a hybrid being that resembles the hidden magic of Goa’s small creatures and the extraordinary transformations that happen quietly around us.

Beasts of the Wetland

At the Directorate of Accounts, this incarnation takes from the Indian bullfrog (*Hoplobatrachus tigerinus*), a native species found in Goa’s wetlands. As the rain arrives in Goa, the croaks of the bebos rise from every pond and marsh, a chorus announcing life, renewal, and the fest. Once abundant, these frogs are now listed as threatened due to habitat loss and poaching. Despite their ecological importance as indicators of environmental health, frogs like the Indian bullfrog are often overlooked. They respond quickly to changes in water, temperature, and climate, making them natural indicators of a healthy ecosystem. Like frogs signaling the health of wetlands, this incarnation is a reminder that even the smallest creatures play a vital role in keeping nature and the city in balance.



Beast of the Backwaters

Along the quiet edges of the Campal Creek, this mythical being connects ecology and tradition through the backwaters of Goa. Inspired by festivals like Sangod and Mange Thapne (crocodile worship), it draws from rituals that celebrate the bond between people, water, and the creatures that inhabit it. The Muggar crocodile (*Crocodylus palustris*), found in the mangroves and canals of Goa, especially the Cumbarjua Canal linking the Mandovi and Zuari rivers, has long been seen as a guardian of these waters. Locals believe it protects the khazan lands and bunds that keep the fields fertile and the tides in check. The mangroves here are protectors too. They stop erosion, give shelter to many species, and sustain local fishing communities. The crocodile, feared yet worshipped, carries the memory of balance, a being that teaches power, patience, and survival in harmony with nature.



Poems on the Move 2.0

SPECIAL PROJECTS

CURATORS

Thukral and Tagra
Salil Chaturvedi

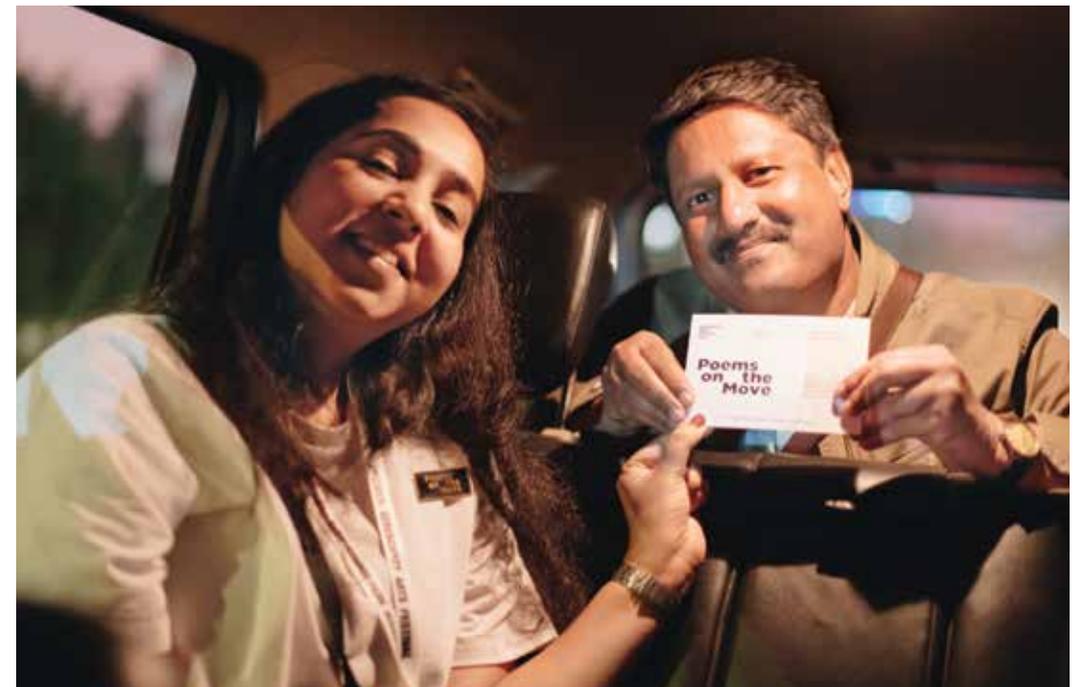
ARTISTS

Daras
Suchitra Choudhary
Nihal Parashar
Rochelle D'Silva
Mamata Verlekar

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

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

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



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The Goa Forest Department
Goa Traffic Police
Goa Police
Goa Fire & Emergency Services
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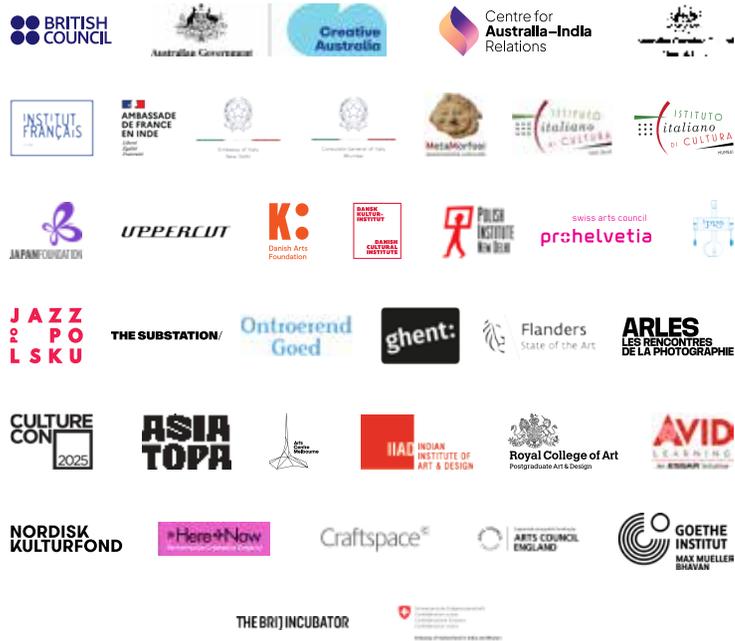
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