

SERENDIPITY
ARTS
FESTIVAL
GOA 2016

#alwayssunfollow



DE CE MBER ER

16-23

PATRONS AND SPONSORS

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**SUNIL
MUNJAL**

SERENDIPITY ARTS TRUST

Serendipity Arts Trust [SAT] is a Munjal initiative for the promotion of creativity and imagination in arts and culture. The Trust intends to act as a platform aiming to promote new creative strategies, artistic interventions, and cultural partnerships. It aims to support dialogues that are responsive and seek to address the social, cultural and environmental issues in innovative ways. Committed to innovation, SAT intends to support and create opportunities for creativity and the arts, propelling unique cultural and historical sources of information and knowledge for modern & contemporary art and culture.

VISION OF THE TRUST

Seeks to promote cultural equity for young creative individuals by employing methods and implementing various program and strategies including conferences, workshops, commission, research, publications and fellowships.

Seeks to promote critical art practices, aesthetic strategies and cultural initiatives sensitive to the socio-cultural environments and issues arising from radical critical change in them.

Seeks to create a network with and for creative individuals and organizations forming an arterial network for innovative dialogues and knowledge exchange.

Seeks to address the void in the art and design education by consciously analyzing the gaps and creating opportunity for education for the wider public.

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DIRECTORS NOTE



**DIRECTORS
NAME**

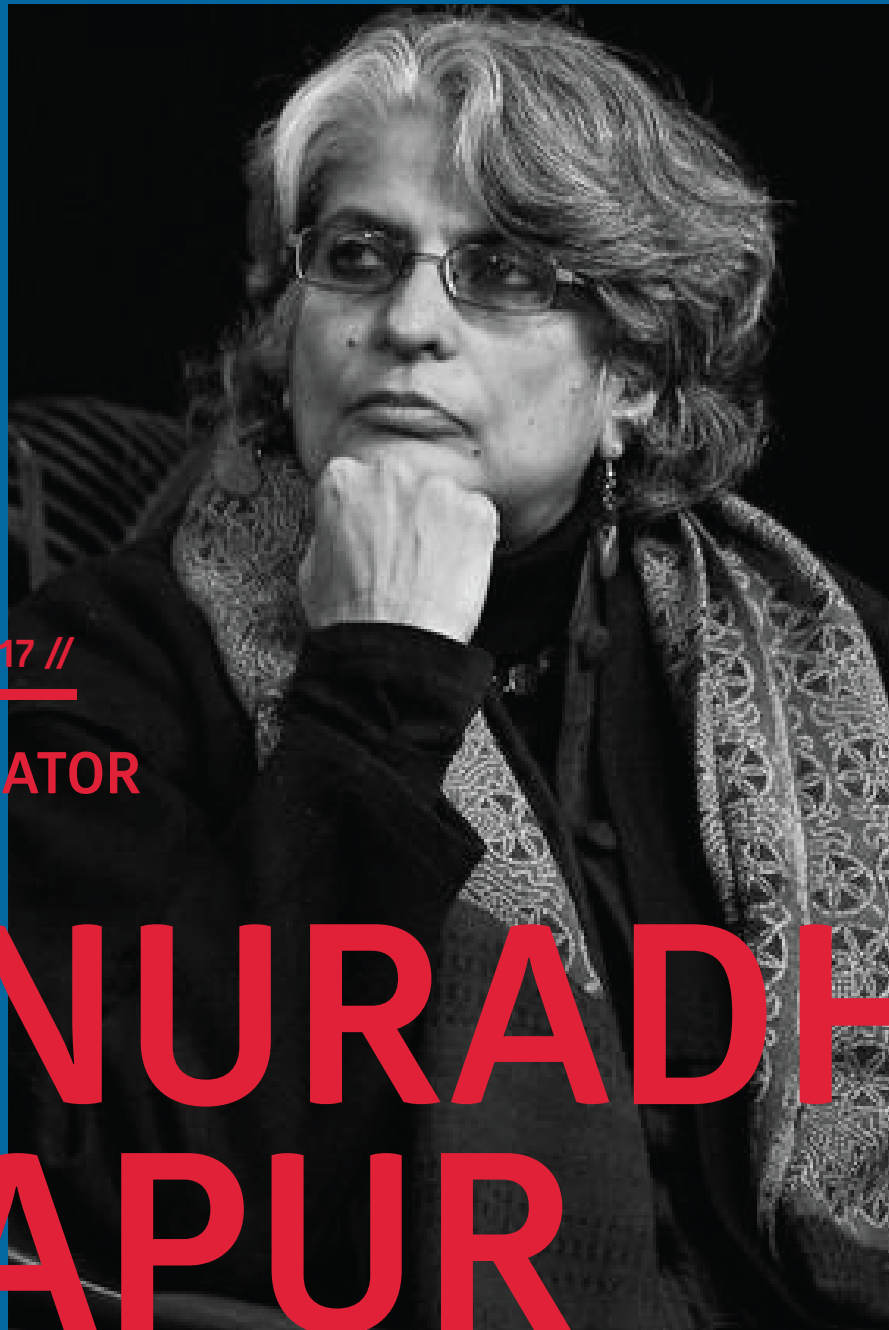
CURRA

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RS

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CURATOR

ANURADHA KAPUR



For six years Anuradha Kapur was at the helm of the National School of Drama in Delhi and she was instrumental in putting together the foundation for NSD Bangalore. She now focuses on the one thing that drives her the most – directing plays. She is the author of *Actors*, *Pil-grims*, *Kings and Gods: The Ramlila of Ramnagar*.

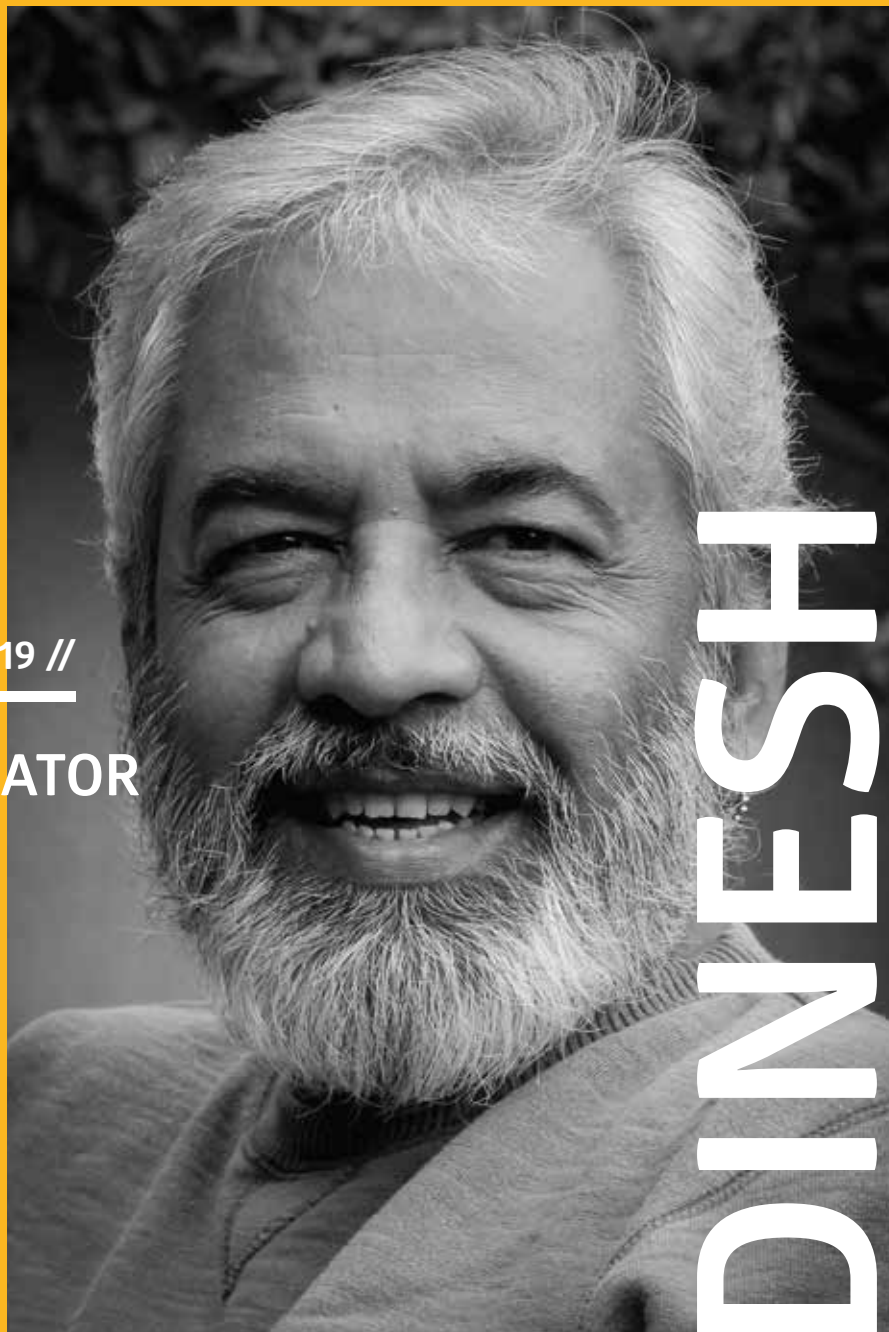
Most of Anuradha's directorial work has been in collaboration with visual and video artists and filmmakers, including Arpita Singh, Bhupen Khakhar, Ein Lall, Madhusree Dutta, Nalini Malani, Nilima Sheikh, Sumant Jayakrishnan, and Vivan Sundaram.

She is one of the founder members of Vivadi, a working group of painters, musicians, writers and theatre practitioners, formed in 1989. Her theatre work has travelled to several countries including Germany, Japan, Brazil, UK, and Korea.

In 2004, Anuradha was awarded the Sangeet Natak Akademi Award for Direction in the The-atre.

Among her acclaimed productions are Rabindranath Tagore's *Ghar aur Bahar*, *Umrao*, *Ro-meo and Juliet*, *The Job*, *Sundari: an Actor Prepares*, a play based on the life of Jaishankar Sundari, Henrik Ibsen's *The Wild Duck* in collaboration with Ein Lall; a Hindi version of JB Priestley's *An Inspector Calls* and many others.

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DINESH KHANNA

The co-founder of the Delhi Photo Festival is a man who has done it all, or at least most of it all. In the early years of his career, he sold calculators in Chawri Bazar, checked garments in a Faridabad factory and cleared tables as a busboy in an Upper Eastside bar in New York. All these, he feels, helped him in his work as a client servicing executive in advertising (which he did for 12 years) more than his Economics degree. And then in 1990, he succumbed to the call of the camera, which was in his genes. His father was a photographer too. The last 25 years have seen him involved in creating images for advertising, editorial and corporate clients, specifically in the area of food, still-life, people and interiors.

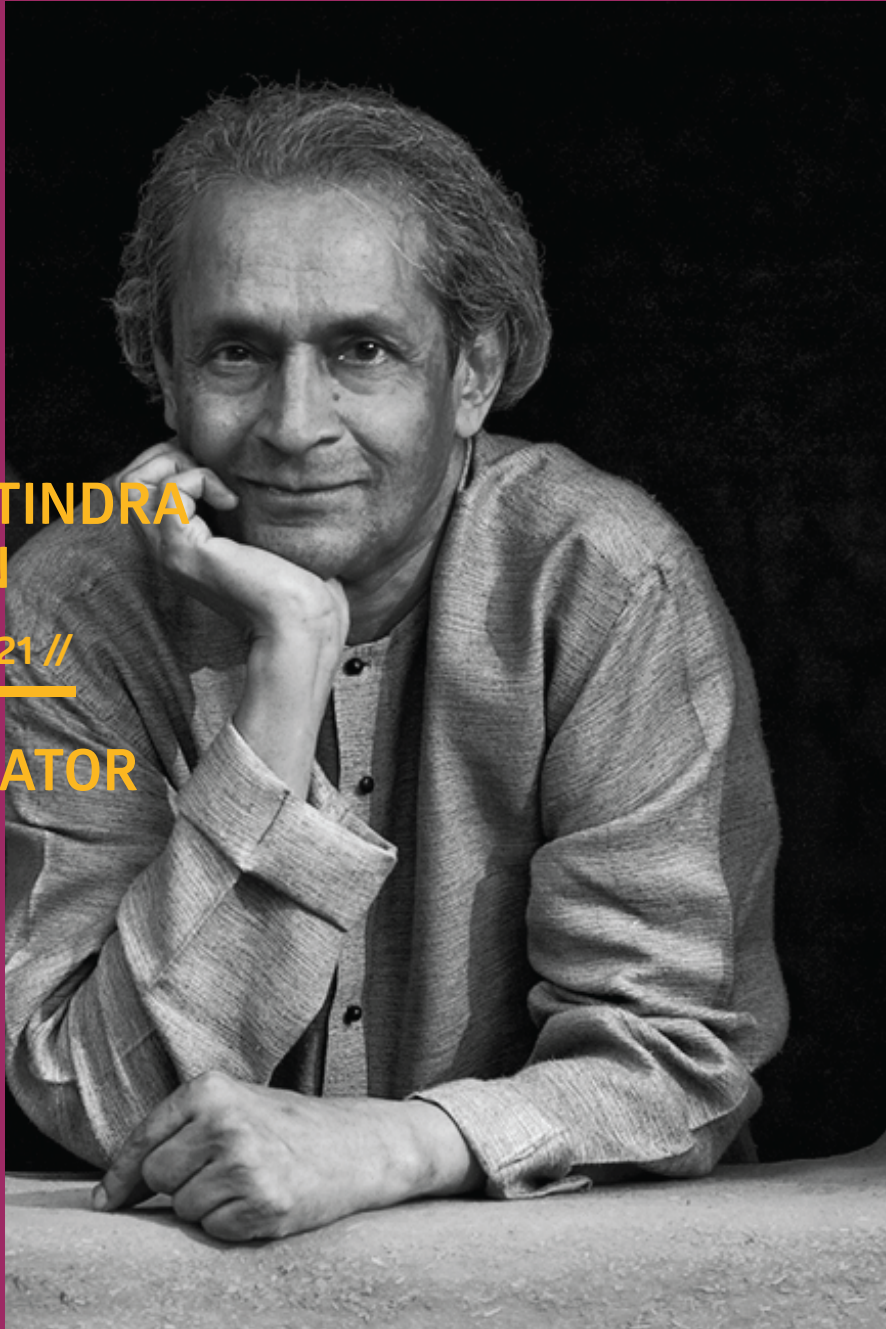
His solo exhibitions include In my own World shown at Delhi, Mumbai, Kolkata, Bangalore and Varanasi, Living Faith exhibited at Delhi, Kolkata, New York and San Francisco, Colours – an Indian Language shown at the World Economic Forum, Davos, Switzerland.

His group exhibitions are numerous and in addition to them he has also published three books – Bazaar, Living Faith and Right of the Line - The President's Bodyguard, which was commissioned by the Rashtrapati Bhawan and Sahapedia. Dinesh is also the co-founder and managing trustee of Nazar Foundation, which has been set up to promote photography as an art-form. Photography is not just a profession and a passion for Dinesh but his means of understanding and feeling the world and life around him.

JYOTINDRA JAIN

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CURATOR



A scholar on folk and ritual arts of India, cultural historian and museologist, Jyotindra Jain was the director of the National Crafts Museum, New Delhi, member secretary and Professor (Cultural Archives), at Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, and also Professor at the School of Arts and Aesthetics at Jawaharlal Nehru University, Delhi.

An Alexander von Humboldt Fellow, a Homi Bhabha Fellow and a visiting Professor at the Center for the Study for World Religions, Harvard University, USA, Dr Jain has published a number of books on Indian folk art including, Ganga Devi: Tradition and Expression in Mithila Painting, Other Masters: Five Contemporary Folk and Tribal Artists of India and Kalighat Painting: Images from a Changing World. A recipient of the Prince Claus Awards in 1998, Dr Jain is an innovator in the field of muse-ology and has conducted extensive ethnographic field research on the folk and tribal religions of Western India. Currently, Dr Jain is the co-editor of Marg Publications, Mumbai.

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LILLETE DUBEY

A well-known film, television and stage actress as well as a theatre director, Lillete Dubey has explored & delved deep into every medium. She has been the artistic director of her own Theatre Company, The Primetime Theatre Com-pany, for over 25 years and her theatrical work has travelled the globe. Over a span of nearly 40 years, Lillete has played the lead in over 60 theatre productions ranging from Shakespeare, Greek Tragedy, Brecht, Musical Comedies, to Contemporary Drama and Absurd Theatre. The company aims to showcase original Indian writing and give English theatre in India its own voice, and has just completed 25 years with over 3,000 shows across the globe, with landmark productions such as Dance Like a Man, 30 Days in September, Sammy, Autobiography, Adhe Adhure, Gauhar and several others. She will open a new play, an operatic montage of the Mahabharata, at the end of 2017.

Lillete has over 40 feature films to her credit including Baghban, Kal Ho Na Ho, Pinjar, Zu-beida, Monsoon Wedding and the two Best Exotic Marigold Hotel franchises to name a few. Her upcoming film & TV projects include Indian Summers Part 2 (Season 2), a ten part mini-series for Channel 4, UK and PBS/Masterpiece Theatre, UK in which she stars alongside Julie Walters and Roshan Seth. From a professional family of doctors and engineers, Lillete discovered her passion for theatre and acting in school. Throughout her academic career while studying for her two Masters degrees, in English Literature & Mass Communication, from Lady Shri Ram, and IIMC, Del-hi, she continued to pursue her passion for the stage, debuting onstage in productions by TAG helmed by Barry John, the Shakespeare Society of St Stephens College, and YATRIK. And so started a love affair that burns bright even today.



MANJARI NIRULA

Manjari Nirula has been instrumental in reviving languishing crafts, the marketing of craft products and the participation of craft-persons in regional and international fairs (Santa Fe Folk Art Market, California Gift Show, Maison & Objet). She has also helped publish mono-graphs on artisans.

The vice-president of World Crafts Council Asia-Pacific Region and the Crafts Council of India, and member of the Indian government's committee for the selection of master craft persons, Manjari has been coordinating the UNESCO Award of Excellence Programme for South Asia since 2004. She has served on the International Jury for this Award in South East Asia and Central Asia.

She is a member of the Commitment to Kashmir (CtoK) panel that examines business plans of young Kashmiri craftsmen and women to allocate interest-free loans to them in order to begin a small-scale business. The panel also conducts workshops, field visits and individual mentoring for selected applicants.



MANU CHANDRA

Manu Chandra is the chef partner, responsible for the hugely fun and first of its kind Gas-tropub brand – Monkey Bar in Mumbai, Bangalore and Delhi; the trendy Asian Gastro Bar The Fatty Bao in Mumbai, Delhi and Bangalore and more recently Toast & Tonic – the East Village inspired International restaurant and bar in Bangalore. He is also executive chef of the much-acclaimed Olive Beach in Bangalore. Manu's passion for food surfaced at a young age, thanks largely to a foodie family. Food, the cooking of it, the discussions and arguments around it, and most importantly the celebration of it, were so integral to his family's normal functioning that it was hardly a surprise when he opted for it professionally.

At St. Stephen's College, as an under-grad, he wrote, designed and helped photograph a book on fusion cuisine. Manu then enrolled at the Culinary Institute of America (CIA), Hyde Park, New York, where he apprenticed with some of the city's most celebrated kitchens, including Restaurant Daniel, Le Bernardin, Gramercy Tavern, Café Centro, Jean Georges and Town and also opened the now legendary Mandarin Oriental Hotel in Manhattan.

A lover of slow cooking, Manu leans towards painstakingly controlled and cooked things, a process that enables one to extract flavours and textures. On the flip side, he's fond of incredibly fast cooking, which keeps the integrity of ingredients and freshness intact.

A minimalist, he believes that removing an ingredient rather than adding one usually improves the flavour of a dish.

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CURATOR

ODETTE MASCARENHAS



A food historian, author, television host and a critic, Odette Mascarenhas wears many hats with aplomb. Her stint as the food & beverage manager at the Taj Group of Hotels has helped her define a keen palate towards the nuances of different ingredients used in food preparations. Her passion for the written word is the reason she has nine books to her credit. Odette's first book, Masci: The Man Behind the Legend, which she wrote on her father-in-law, Miguel Ar-canjo Mascarenhas, who was the executive chef at Taj Mahal Mumbai in 1939, won a Special Jury Award at the Gourmand World Cookbook Awards 2008.

Her ninth book, The Culinary Heritage of Goa, brings alive the kitchen tradition of Goan households all around the state. She has followed the culinary journey of Goa down the ages, from the times of the Chalukyas, Kadambas, the Vijaynagar Empire, the Muslim Bahamani Sultanate, the Portuguese rulers, to the present times and how it is all reflected in the evolution of Goan Cuisine. The book has won the Best in the World for Historical Recipes and Best Self Published Book in India at the Gourmand World Cookbooks 2015 awards.

She is the co-founder of the Goan Culinary Club - a non-profit venture which strives to pre-serve the authenticity of Goan cuisine and researches lost recipes of the past with local chefs and restaurateurs.

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CURATOR

PRASHANT PANJIAR



A photojournalist and a self-taught photographer, Prashant Panjiar works independently focussing on reportage, editorial and documentary photography. A photo editor and curator, Prashant has served on the jury of the World Press Photo Awards, the China International Press Photo Competition, Indian Express Press Photo Awards and the National Foundation of India's annual photography fellowship.

He has worked with the Patriot Newspaper, India Today and the Outlook Group of Publications until 2001 after which he has been working independently. Being the co-founder of the Delhi Photo Festival, Prashant has curated all the three editions of the festival, the latest in November 2015. In the same year he conceived and curated the first edition of Sensorium, a festival of arts, literature and ideas for Sunaparanta, the Goa Centre of Arts.

Known for being a mentor, Prashant takes an active interest in advising and guiding younger photographers through Nazar Foundation, which he co-founded.

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RANJIT BAROT

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CURATOR



A drummer, singer, music composer, music director and music arranger, Ranjit Barot is a sensory delight. Born into a family steeped in Indian classical music and dance, melody and rhythm has always been an integral part of Ranjit's life. He started playing at the age of 12, encouraged by his mother, the legendary Kathak dancer, Sitara Devi.

His early career saw performances with Louis Banks & the Jazz Yatra Sextet, Pandit Ravi Shankar, the maestros, (late) Don Cherry & (late) Charlie Mariano. Ranjit Barot is today on the forefront of both worlds, the mainstream popular Indian/World music and Jazz fusion genres. He is the musical director for all of A.R. Rahman's live concerts and is the drummer for guitar legend John McLaughlin and the 4th Dimension band. Ranjit has also had a long career in composition and music production, working out of his own studio facility, in Mumbai, India. His strong roots in the Indian classical tradition and his own world-view of music gave him a unique perspective on the Indian film genre. His career spans projects over the last almost four decades as a featured drummer and arranger for musicians such as R.D. Burman, right up to A.R. Rahman. Ranjit was the music composer and sound designer for the opening and closing ceremonies of the Commonwealth Games Delhi 2010, and Music Producer for MTV Unplugged (Season 1 & 2).

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CURATOR

RANJIT HOSKOTE



A man who dons many hats - a poet, cultural theorist and curator. A seminal voice in Indian art criticism, Ranjit Hoskote has been pivotal to shaping contemporary art discourse in India, and in registering multiple cultural issues, artistic domains, and moments of history. In his role as an art critic, Ranjit has authored a critical biography as well as a major retro-spective study of the painter Jehangir Sabavala, and also monographs on the artists Atul Dodiya, Tyeb Mehta, Sudhir Patwardhan, Baiju Parthan, Bharti Kher and Iranna GR.

Having curated his first exhibition when he was 25, Ranjit has conceived and organised twenty exhibitions of contemporary Indian as well as international art since 1994. He was recently co-curator of Former West: Documents, Constellations, Prospects, Berlin, 2013. His other curated projects include, The Needle on the Gauge, Contemporary Art Centre of South Australia, Parkside, 2012; Everyone Agrees: It's About to Explode, Indian Pavilion, 54th Venice Biennale, Venice, 2011.

He has edited the collection Dom Moraes: Selected Poems (2012) and is the author of over 25 books including I, Lalla: The Poems of Lal Ded (2011) and Die Ankunft der Vögel (2006), Zones of Assault, The Cartographer's Apprentice, The Sleepwalker's Archive, Vanishing Acts: New & Selected Poems 1985-2005 and Central Time.

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ADIL SHAH PALACE

One of Panaji's oldest surviving structures, the Adil Shah Palace was built c.1500 by the ruler Yusuf Adil Shah of Bijapur. Its long history has been marked by Portuguese occupation, numerous demolitions and renovations, and most recently a stint as the Secretariat of the Government of Goa. The Adil Shah Palace is a brilliant embodiment of the vibrant history and the incredibly diverse cultural inheritance of Goa, and the perfect venue for the arts to converge in.

The Serendipity Arts Festival will transform this marvel of colonial era architecture into an immersive arts space where audiences can explore exhibitions, performances, lectures, and workshops among other programming elements. This will mark the first time in the building's five hundred year history that it will be made accessible to the public.

THE YOUNG SUBCONTINENT //

DATES / TIME // 16TH DECEMBER - 1ST MARCH, 11AM - 8PM

CURATOR // Riyas Komu **SPEAKERS //** Gayatri Sinha / P. Ahilan / Amrith Lal **ARTISTS //** Parag Sonarghare (India) / Saju Kunhan (India) / K.L. Leon (India) / Teja Gavankar (India) / Kedar Dhondu (India) / Anuradha Upadhyay (India) / Aman Wadhan (India) / Anupama Alias (India) / Shrimanti Saha (India) / Kabi Raj Lama (Nepal) / Kishor Kayastha (Nepal) / Mekh Limbu (Nepal) / S. P. Pushpakanthan (Sri Lanka) / Susiman Nirmalavasan (Sri Lanka) / Isuru Kumarasinghe (Sri Lanka) / Abdul Halik Azeez (Sri Lanka) / Jeanno Gaussi (Afghanistan) / Zainab Haidery (Afghanistan) / Farzana Urmi (Bangladesh)

PAGE 45 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016

Curated by Riyas Komu, the Young Subcontinent project attempts to remediate the scattered political boundaries across countries of the Indian subcontinent after the colonial encounter. The tyranny of maps have kept people guarded of each other, every contestation of official history is read as seditious dissent. Yet, the ancestral bonds embedded in the civilisational memory of these 1.6 billion people of diverse nationalities have not been completely ruffled.

Artists from the countries of India, Afghanistan, Nepal, Srilanka, Bangladesh have been selected and commissioned to create art exploring different mediums including paintings, sculptures, installations etc., exploring shared histories. These artists will be hosted in Goa for the duration of the festival where they will participate in discussions, workshops and interactions with intellectuals to build networks, knowledge and artistic capacities. Young Subcontinent nurtures and nourishes new expression in the hope to extend patronage to artists/cultural activists who have the potential to cogently represent the flux of their times.

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TERRA COGNITA? //

Three Moments in the History of the Graphic Image in India, 1556-2016

CURATOR // Ranjit Hoskote **EXHIBITS FROM //** Swaraj Art Archive, NCR of Delhi / Pheroza & Jamshyd Godrej, Cymroza Collection, Mumbai / Kalakriti Foundation Collection, Hyderabad / and Baiju Parthan's photographic installation

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Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



December 16 - 23

serendipityartsfestival.com

THE AVATARS OR INCARNATIONS OF VISHNU.
IN AVATARIAID NKU VINGRAWDOEJADAN VISHNU.

Conceptualised as an archive installation, Terra Cognita? maps, by means that are at once scientific and imaginative, the itineraries of the printer's art and the printmaker's art in India; the focus of this project's inquiry is the mutual gaze of coloniser and colonised, foreigner and native, ethnographic observer and subject of ethnographic scrutiny, artist and technician, demonstrating the blurring of such conceptual binaries across a period of nearly five centuries. The entire visual mise-en-scène of the archive installation is threaded together with a variety of textual material including poems, fragments of prose, extracts from fictional works, essays, historical accounts, and musical scores.

The question mark placed after 'Terra Cognita' in the title is intended to signal to the viewer that the exhibition is not only a collection of objects assembled for aesthetic delectation but also assumes the form and purpose of an open-ended inquiry.

The inaugural date that forms part of the subtitle refers to the beginning of printing in Goa - 1556 AD - and forms a useful starting point for our journey towards the present. It cues us to the inauguration of print modernity in India, with its panoply of pamphlets, gazettes, bulletins, journals, poetry, fiction, essays, travelogues, scientific investigation, librettos, musical scores, and chromolithographs.

The visualities presented are strongly and explicitly linked to political history. Hence, the importance of its location: The Old Secretariat, also known as the Idalcao Palace or Adil Shah's Palace, has been the seat of power in Goa for many centuries, continuing across the eras when, successively, the Adilshahi dynasty of Bijapur and the Portuguese ruled Goa. This building was the official residence of the Viceroy. Just across the street was the house of the Mhamai Kamats, an influential family who dominated trade and financed the Portuguese power in India. Another marker of transnational and transcultural connections, in the same general neighbourhood, is the statue of the Goan-origin monk, scholar, researcher, hypnotist and questor into mysteries, Abbe Faria or, in Portuguese, Abade Faria (1756-1819), who became celebrated in European popular culture and fiction, most famously in Alexandre Dumas' *The Count of Monte Cristo*.

The prints and the photographs - take as their subject various aspects of Indian society and culture as observed by the Western, sovereign consciousness. Baiju Parthan's photographic installation, 'Arpeggio for Abbe Faria', a 57-part work, is displayed in alignment with its subject, the monument being visible in the public space adjacent to the Idalcao Palace.

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December 16 - 23

serendipityartsfestival.com

A TALE OF TWO CITIES / ANURADHAPURA AND VARANASI //

CURATORIAL ADVISOR // Ruhanie Perera / **CONCEPTUALISED BY //** Renu Modi / **SUPPORTED BY //** Theertha Artist Collective, Sri Lanka / **PARTICIPATING ARTISTS FROM INDIA //** Riyas Komu, Manisha Parekh, Ram Rahman, Paula Sengupta, Chintan Upadhyay, Manjunath Kamath / **PARTICIPATING ARTISTS FROM SRI LANKA //** Jagath Weerasinghe, Anoli Perera, Pala Pothupitiye, Pradeep Chandrasiri, Bandu Manamperi

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Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



The art project has been conceptualised as a year long practice facilitating established artists from India and Sri Lanka to engage in an investigative / research based art-making process, together relooking at the socio-cultural and historical dynamics of two cities, Varanasi and Anuradhapura.

Five artists from Sri Lanka and six artists from India have already embarked on an exploration of the two cities which are connected yet disconnected by virtue of religion, politics and boundaries. The project explores the individual interpretations and reactions to the familiar and unfamiliar terrains, and the complex geopolitics of these living sacred cities.

Both Varanasi (Benares) and Anuradhapura are imbued with deep histories dating back to ancient times, intertwined with religious and spiritual beliefs and myths. Varanasi or Kashi on the banks of the Ganga is considered one of the oldest cities in the world. Mark Twain is known to have described of Varanasi as "older than history, older than tradition, older even than legend and looks twice as old as all of them put together". Considered the microcosm of Hinduism, Varanasi is a city glorified by myth and legend and sanctified by religion, which has continuously attracted pilgrims and worshippers from time immemorial. Bodhgaya, one of the holiest sites for Buddhists, about 260 km from Varanasi, attracts many pilgrims from Sri Lanka.

Anuradhapura, a city founded in the 4th century BC, was the capital of Lanka from where many kings ruled for nearly a thousand years. An illustrious, rich and culturally vibrant city, Anuradhapura is also connected with the origin myth of Sri Lanka, which centres on Vijaya, a prince from South India who established the first kingdom in the Lanka Dweepa. Anuradha, one of his commanders, is believed to have established Anuradhagama, which later became Anuradhapura. The most significant of the city's Buddhist holy sites is the Sri Maha Bodhi, a sapling from the original fig tree in Bodhgaya where the Buddha is believed to have sat under and attained enlightenment. According to Buddhist legend and Sri Lanka's ancient historical texts written in Pali, the Sri Maha Bodhi was sent to Lanka by Emperor Asoka through his daughter Sangamitta after his son Mahinda had established the Buddhist order in Sri Lanka in 250 BC. The two cities and their histories thus offer many historical links and mythic connections between India and Sri Lanka.

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THE EYES HAVE IT //

CURATOR // Prashant Panjari / **DESIGNER //** Gopika Chowfla / **LITERARY CONSULTANT //**
Deepanjana Pal / **COLLABORATIVE PROJECT //** Amruta Patil / Anushree Fadnavis / Atul Loke /
Deepanjana Pal / Kaushal Parikh / Krishnendu Saha / Lewis Carroll / Mahesh Rao / Mahesh
Shantaram / Neha Sumitran / Paromita Vohra / Prashant Panjari / Rajat Dey / Ritesh Uttamchandani /
Rosalynd D' Mello / Samit Basu / Swapnil Jedhe / Venita Coelho / Vivek Menezes / Zishaan Akbar Latif

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Bajju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



Ten photographers went looking for real life drama. Nine writers saw their photographs and found new stories in them. The photographs were chosen for how sharply they captured theatre in everyday life. The writers - most of them unaware of who had taken the photograph or where - wrote new stories, inspired by the imagery. (The only exception being the passage from Lewis Carroll's Alice in Wonderland.) Two ways of seeing came together to create one work of art.

Concept note

Before the letter became part of an alphabet, it was an image - a symbol of a story, an idea encapsulated within lines and angles. Strung together, these abstract geometric shapes turned from hieroglyphics to runes to letters of an alphabet. Held together by the magnetic pull of sound, they turned into constellations for the tongue, weapons for the imagination, and tools for the storyteller. They became words while images turned and tangled with technology to create pictures that were shape-shifters themselves. Because often they pretended to tell the truth when actually, they were playing around with it. And so the real world was transformed, by words and images, in the eye of the beholder. From calligraphy to graffiti, from art to advertising, from propaganda to social media, text and imagery either attacked each other or worked in tandem. Sometimes they revealed a truth, sometimes they crafted fiction.

Tradition suggests there is a contest between words and images. Because 'a picture is worth a thousand words'. Because 'words can be like x-rays if you use them properly'.

Yet the truth is, words must be read and images must be beheld, and in the eye, the twain meet. They're two dialects of one language: the language of the imagination. Two codes, both seeking to understand, interpret and communicate - this is not as much a competition as it is an elaborate performance. Look. Linger.

Read the story in the photograph. See the picture in the words.

Deepanjana Pal

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OUR EYES, OUR STORIES //

Six young photo practitioners from South Asia tell us their stories

CURATOR // Prashant Panjari / Photo practitioners // Barat Ali Batoor / Karthik Subramanian /
Sagar Chhetri / Sarker Protick / Smita Sharma / Vasantha Yoganathan

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Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



Storytelling is one of the oldest and most vibrant traditions of South Asia and photography is one of the newest additions to a plethora of forms. Here six young photographers join this tradition in their own unique ways, using a variety of photographic practices - from straightforward documentary to the staged and constructed, from representational to experiential - in an endeavour to hold up a mirror to our ever-changing, complex and often troubled societies.

From Afghan refugee to Pakistan citizen, to becoming an asylum seeker fleeing persecution, Barat Ali Batoor records his own perilous aborted journey from Balochistan through South-East Asia to try and reach Australia.

Chennai-based Karthik Subramanian uses moonlight to record the uncertain and delicate connection between man and nature in an ecologically fragile region, the Sundarbans.

Sagar Chhetri grapples with issues of identity and inclusion of the Madhesi people that vexes his Nepal as it tries to rewrite its constitution.

Bangladeshi photographer Sarker Protick explores the more metaphysical realm of individual existence and experience through Time, Light and Space. Kolkata based Smita Sharma uses her personal anger and sense of outrage to tell the stories of rape survivors and victims in India hoping to give them voice, remove stigma and initiate a social discussion.

Of Sri Lankan origin, based in France, Vasantha Yoganathan attempts a contemporary retelling of the epic Ramayan. Between fiction and reality, he deliberately blurs the lines through multiple aesthetic approaches to compose the layers of this timeless story.

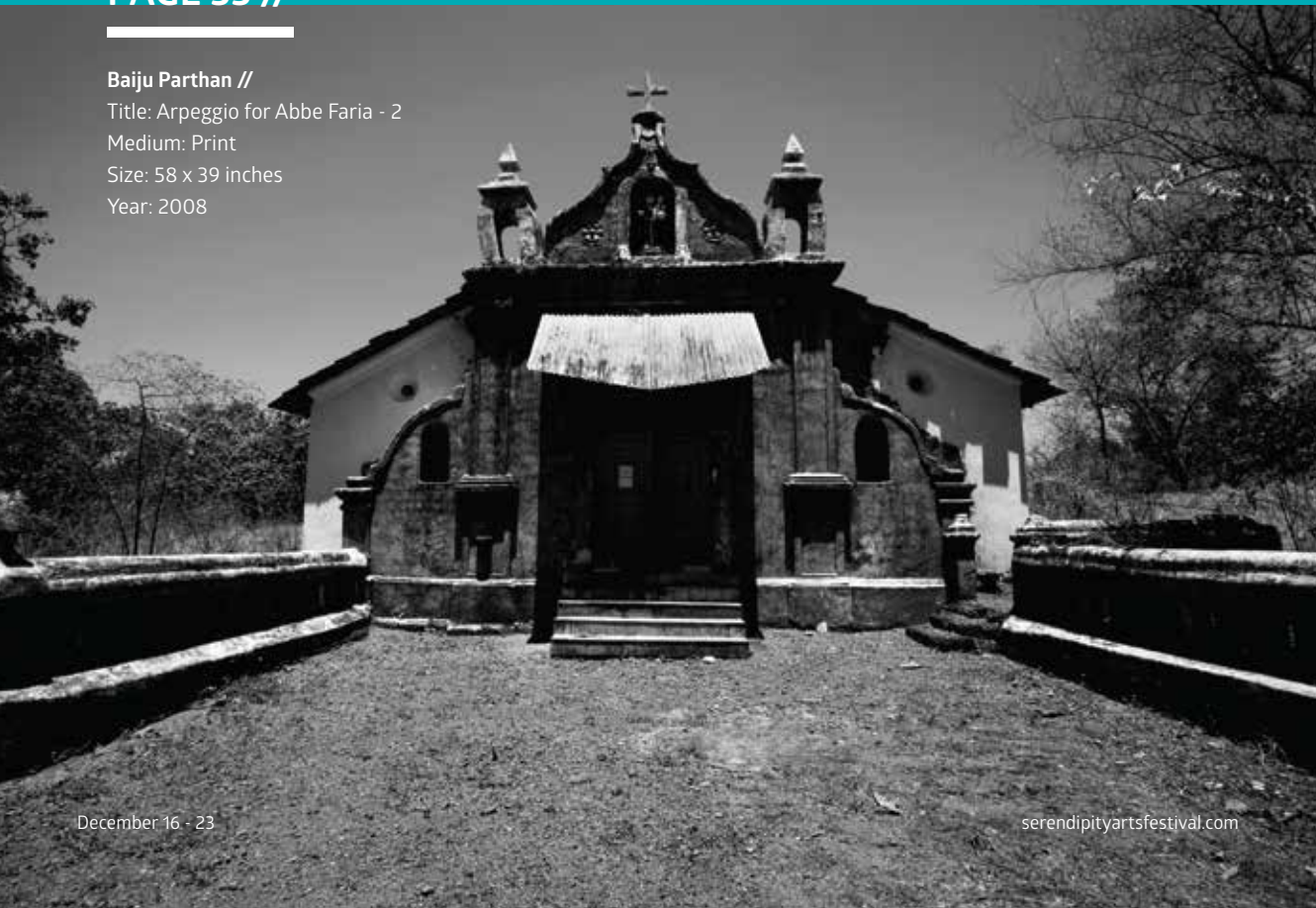
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EDGE OF FAITH / PHOTOGRAPHS OF CATHOLIC GOA //

PHOTOGRAPHER // Prabuddha Dasgupta / **CURATOR //** Prashant Panjiar (He doesn't want to be mentioned as curator)

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Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



Located on the west coast of India along the Arabian Sea, Goa was liberated in 1961, after 450 years of Portuguese rule. The ambivalence created by this transition of culture and political loyalty provides the backdrop for the work of Indian photographer Prabuddha Dasgupta in Edge of Faith. The collection captures Catholic Goa in a haunting, but beautiful impasse - caught in a time warp between comforting nostalgia and a doubt-ridden, insecure future. Prabuddha Dasgupta (1956 – 2012) was a self-taught photographer who grew up in the cultural chaos of post-colonial India. He pursued a variety of photographic projects, unapologetically straddling the two worlds of commissioned and artistic work. He brought a bold, individualistic sensibility that very quickly established him as one of the most distinguished photographers in the country.

Prabuddha's work has been exhibited worldwide, both in group and solo shows. He received several awards and grants including the Yves Saint-Laurent grant for photography. His work is in the collections of many individuals and institutions like the Museo Ken Damy, Brescia, Italy, and Galleria Carla Sozzani, Milan, Italy.

Prabuddha's many published works include Women (Penguin India), Ladakh (Penguin India), and Edge of Faith (Seagull Books). He was in the process of publishing his last work, Longing, when he unexpectedly passed away on the 12th of August 2012.

A special thank you to all the people who appear in these photographs, who welcomed Prabuddha into their homes - without their overwhelming generosity, none of this would have been possible. And to Sukrita Paul Kumar for her poem, first published as 'Unloyal memory' in Private magazine Vol. 43.

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IN MEMORY OF ... PHOTOGRAPHS OF REMEMBRANCE WALLS IN GOA //

PHOTOGRAPHER // Rajtilak Naik / CURATOR // Prashant Panjiar

PAGE 57 //

Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



Earlier the Altar and the Devaro in Goan homes was a formal space for worship. With the advent of the printed image we began seeing portraits of gods and departed elders sharing space with the deities in these formal spaces. And as society modernized and living spaces changed, the Altar and the Devaro metamorphosed into a Remembrance or Memory Wall, entering into our halls, bedrooms and commercial establishments.

Today the Remembrance Wall is no longer hallowed space for the gods and the departed but also a space to celebrate and cherish the living.

Working as a photojournalist allows me to witness the lives of ordinary people closely. Much of my photography is about photographing people to try and capture their emotions and reactions. But when I began photographing the Remembrance Walls in Goan homes I realized how the each person / family, poor or rich, city-dweller or villager, irrespective of religion, all imparted their own identity to these 'inanimate' walls. These walls are actually portraits of the people who live in these homes - This is who they are!

Rajtilak Naik (born 1980) is an award-winning photographer who has carved a niche for himself as a visual reporter over the years. He has worked as a photojournalist for several dailies in the state of Goa starting with Pudhari in 2003, Sunaparant (Goa's first Konkani newspaper) and The Navhind Times. He also contributed to leading international and national photo agencies and publications. He takes active part in propagating photojournalism and photography in schools, colleges and institutions in the state of Goa. He is presently working as the Chief Photographer for The Times of India, Goa Edition.

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OLD HOMES, NEW HOMELANDS //

Photographs from the albums of the Ribeiro de Santana family

CURATOR // Prashant Panjjar / Photo research & reprography // John Menezes

PAGE 59 //

Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



It was a custom from the mid-nineteenth century to the mid-twentieth century for people to exchange photographs as a narrative of their lives. It was a medium of communication of that time, a highly valued record, and a topic of discussion during family gatherings. Prior to this only a few wealthy families could afford to engage artists to draw portraits. The new medium made portraiture available to middle class homes, a much needed form of communication for scattered families living in faraway lands, announcing additions to the family, events such as birth, marriage, death and feasts, achievements such as education and employment, acquisition of new homes, prospective brides and grooms etc. A bulk of the documentation survives due to the high value placed in the photographs by its owners.

The migration of Goans started as early as the sixteenth century. Ahead of the migration, clerical members and missionaries had travelled far and wide and with them they carried stories of new lands, opportunities and established a network that helped in the migration. In the period between the sixteenth century and the nineteenth century, educated Goans served in lower to middle level administration and accounting jobs, in Goa and other Portuguese colonies. Those seeking to engage in commerce and trade migrated to British India and Africa where they set up small enterprises, photographic studios being one of these. The opening of a school for western medicine in 1842 in Goa resulted in some Goans adopting the profession. However, a number of qualified doctors and pharmacists remained without practice due to scarcity of jobs. Their training in tropical medicine placed them at an advantage for jobs in Portuguese colonies. Those desiring to continue higher studies headed to Portugal and other European countries where they contributed immensely to the profession. The organizers of this exhibition thank Miss Beatriz (Zizinha) Costa and Arminio Ribeiro for sharing photographs from their family albums. The exhibition is dedicated to the memory of the late Mario Ribeiro de Santana who had carefully preserved the albums and identified a number of the photographs in them with the help of Fr. Orlando Ribeiro de Santana.

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THE WAY WE WERE //

Early 20th century Goa through the lens of Souza & Paul

CURATOR // Prashant Panjiar / PICTURE RESEARCH & REPROGRAPHY // John Menezes /
IMAGES COURTESY // Goa State Museum, John Menezes, Arminio Ribeiro & the Goa State Library

PAGE 61 //

Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



Souza and Paul opened for business as studio photographers in Panjim in late 19th century and were very active as chroniclers of people, places and life in Goa in the period unto the early 20th Century. Souza & Paul exists even today as a studio that carries on in the photographic business but all the earlier albums, negatives and images are no longer with them.

This exhibition, showing life in Goa in the early 20th century, consists of reproductions made from original vintage prints and glass plate negatives of Souza & Paul which are held in the collections of the Goa State Museum, John Menezes, Arminio Ribeiro & the Goa State Library.

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TEN HISTORIES / GOAN COSTUME //

CURATOR // By Wendell Rodricks

PAGE 63 //

Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



The time is ripe for the recounting of Goan histories, opening a dialogue in Goan heritage and commencing a narrative about the rich legacy of Goa beyond the reputed natural beauty of a splendid land. The curatorial presentation by Goan fashion designer, Padma Shri Wendell Rodricks, displays ten objects related to Goan costumes that are not mere museum objects, including a mother goddess photograph, a 17th century gold cross, a 7th century Buddhist sculpture, a Muslim turban, a Narkasur effigy, Shantadurga and Kunbi saris, a Pano Bhaju garment, 1930's womenswear lingerie, Edwin Pinto shoes, and zottim sandals. Each object has a story to recount – about Goan mythology, Gods, people, customs, traditions, festivals and folklore. In a setting inspired from the stencil walls of religious sanctums, palatial manors and homes, the lacy effect of the Goan stencil on the walls creates the ambience for Ten Histories: Goan Costume.

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Wendell Rodricks is also the author of *Moda Goa: History and Style*. He is presently working on converting his heritage home, a bungalow in his native village of Colvale, into the Moda Goa Museum.

Apart from the sole prehistoric photograph in the exhibition, the objects are part of a collection sourced over a period of 16 years. Together they present a small window of what the Moda Goa Museum will display when it opens in end 2018.

INDIAN CRAFTS / TRADITION AND EXPRESSION //

CURATOR // Jyotindra Jain & Manjari Nirula

PAGE 65 //

Baiju Parthan //
Title: Arpeggio for Abbe Faria - 2
Medium: Print
Size: 58 x 39 inches
Year: 2008



In the Western discourse, the so-called categories of folk and tribal arts and crafts have been considered under several antithetical binaries, such as magical versus aesthetic, collective versus individualistic, craft versus art, and traditional versus contemporary. By any standard, the two components of each of these binaries are not mutually exclusive - an object need not be bereft of artistic intent and properties while serving a magical function; it may be a part of a collective tradition of belief and visual idiom and still may have been produced with an identifiable individual's skill and aesthetic vision; if an object is labour-intensive, it still could be an inventive personal creation; and lastly, tradition has never been a static entity but is always evolving, imbibing and responding to external cultural contacts and in that sense continuously 'contemporary'. H. Gene Blocker's description of "primitive art" equally applies to craft: it is not devoid of aesthetic interest - it is created by a conscious producer of art, it is subject to critical appraisal, and is set apart from ordinary life; it represents the world or events literally or symbolically and involves the possibility of innovation within a tradition. The exhibition Indian Crafts: Tradition and Expression is based on these ideas.

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LUCID SLEEP //

CURATORS // Anuradha Kapur and Lillete Dubey / **CONCEPTUALISED AND EXECUTED BY //**

HH ART SPACES ARTISTS // Uriel Barthélémi / Bhisaji Gadekar / Yasmin Jahan Nupur / Lisa Stertz /

Murari Jha, Jeetin Rangher, Virginia Zanetti

PAGE 67 //

Baiju Parthan //

Title: Arpeggio for Abbe Faria - 2

Medium: Print

Size: 58 x 39 inches

Year: 2008



A series of long-durational live works by seven artists performed over the course of the festival, these unchoreographed pieces composed live on site by each artist will be interspersed across disparate spaces at the venue - in the process each room gets transformed into a world the artist will create with their presence. Weaving through the hallways and rooms, and in-between rooms with other works, these unique performances offer a spontaneous dimension presented in an atypical format of a 'non-stage' stage in motion.

The Concept and the Performers

HH Art Spaces Foundation is an artist-run residency space established by Romain Loustau, Madhavi Gore and Nikhil Chopra that focuses primarily on live art and performance with a strong emphasis on interdisciplinary and collaborative work.

Uriel Barthélémi's electro-acoustic compositional work has led to collaborations in numerous areas of the performing arts. The French artist also performs as a drummer for different projects and conducts research into the drum and computer connection. These multiple themes have led him to reflect upon the concepts of performance and improvisation.

Influenced by the use of space, Goa-based performance artist Bhisaji Gadekar will use the architecture of the venue as a reference point or as a backdrop. Bangladeshi artist Yasmin Jahan Nupur works closely with communities deprived of social benefits as she believes such collective participation can increase understanding between people of different backgrounds. Her work explores the prevailing social values of her region.

Through her work, Lisa Stertz from Germany explores different modes of perception to point to an unbiased openness and to alter predetermination. She does this by looking at the physical body with its abilities, the emotional body with its language, and the performing body as a medium.

Bangalore based Jeetin Rangher's performances are a response or critical reflection of our social as well as political behaviour. His concerns include human interventions on the inherent order of the natural world, often depicted through his art, especially painting.

Murari Jha is a Delhi based artist who works in different areas of artistic practice - and painting, performance, installations and video. His art is a personal narration of everyday experiences - social politics, the politics of his body, space and sexuality.

Virginia Zanetti's artistic practice is a dialogue with the unfathomable content inside and outside us. She creates some "experiences" as a tool trying to capture the cosmic waves in the world, taking advantage of revealing coincidences, random circumstances manifesting some deep message.

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THE SPOKEN WORD PROJECT //

DECEMBER 17

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Oral tradition of storytelling is the narrative of the human race as having a past, present, and future - a kind-of continuum, a living art. The storyteller, for long associated with a spiritual guide, a cultural secret keeper, an entertainer, and a jester, can either console or amuse. Twined along with this is the history of patronage. Stories about wars, men and women of arms, martyrs and maidens have come down to us only because those with the 'gift of gab' were commissioned to tell tales or did so to flatter. It evolved to add musical instruments, puppets and shadows.

Through our Spoken Word project, we hope to rediscover the pleasures of encountering old tales, epic poetry, chants and maybe certain musical instruments which will be used during the storytelling.

DASTANGOI BY FOUZIA AND FAZAL RASHID //

5.30 PM – 6.30 PM

Fouzia grew up in the streets of Turkman Gate, Old Delhi. Her love for literature led her to learn the art of storytelling known as dastangoi. During the last eight years she has performed over seventy shows, including at the India Habitat Centre, India International Centre and the National School of Drama. She is also the first female dastango of modern times.

Fazal studied History in college and has been performing dastans with Fouzia for the past year.

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PERFORMANCE SYNOPSIS

Nanni ki Naani by Ismat Chughtai

Nanni ki Naani survives her destitution using a combination of courtesy, cunning and grit. She wears a namesake burqa, artfully takes multiple shares when food is distributed to the poor; wages war on the neighborhood monkeys; and quietly sings praises to her dearest companion: her favorite pillow. Adapted for Dastangoi from a tragi-comic sketch full of dark humour, Nanni ki Naani is one of Ismat Chughtai's most moving pieces of writing.

Chacha Chhakkan Ne Tasveer Taangi (adapted from a humorous sketch by Imtiaz Ali Taj) "Little knowledge is a dangerous thing" says the proverb. Armed with little knowledge of picture - hanging, Chacha Chhakkan sets out to complete the epic task of pinning a picture to a wall, all on his own. His heroic deeds include climbing the rungs of a ladder, commandeering two flunkies and, yes, wielding a hammer! His DIY enthusiasm results in a sketch full of frivolous comedy.

EIGHT MOONS PROJECT BY SALIL MUKHIA //

Koitso Salil Mukhia has been working to document the sacred traditions of tribal cultures of the Eastern Himalayas and retell vanishing stories. His effort over the last 15 years, both as a storyteller and traditional healer brings the lesser known traditions of tribal India before the mainstream.

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PERFORMANCE SYNOPSIS

EIGHT BAMBOO VISIONS AND THE STORIES OF YETI

The Eight Bamboo Visions and Stories of the Yeti is an enchanting storytelling series which brings together a very rare collection of original and traditional stories by Koitso, delicately woven into a session of mountain sounds and music. Led by shamanic ritual drums and sounds, the stories not only provide a beautiful way to explore the elusive Himalayan cultures but also open doors to experience the ancient traditions where stories become sacred and guides for inner transformation.

From the tales of the mystical Yeti to the legends of the Rainbow Woman, the sessions take a leap into the tribal worlds where nature takes precedence and leaves behind a memory of inter connectedness - the web of life.

KOMMUNE //

Remember the good old days of sitting around a campfire sharing stories? The Storytellers is our modern day take on that. At a time when interactions primarily take place across screens, The Storytellers encourages people to look up and connect with one another by sharing their personal life experiences face to face, without inhibitions and with honesty. Since 2015, The Storytellers has collected over 300 stories from across India and done 30 stage shows.

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Kommune is a collective of artists, collaborators, producers, patrons and art lovers who want to discover and create great art. Our aim is to find, seed and nurture creative performance art ideas, helping them find a place in the world and a captive audience. Kommune is a startup co - founded by Roshan Abbas, Gaurav Kapur and Ankur Tewari.

THE SERENDIPITY CONCLAVE //

10AM - 6PM / 16 DECEMBER

CONVENOR // Ranjit Hoskote / **SPEAKERS //** Maria Aurora Couto (scholar and writer, Aldona) / Gulammohammed Sheikh (artist, poet and pedagogue, Delhi/ Baroda) / Sudhir Patwardhan (artist, Bombay/ Thane) / Jyotindra Jain (scholar and curator, Delhi) / Aneesh Pradhan (musician and scholar, Bombay) / Rahul Mehrotra (architect and pedagogue, Cambridge, Mass. Bombay) / Githa Hariharan (writer, editor and pedagogue, Delhi) / Shukla Sawant (art historian and pedagogue, Delhi) / Suresh Jayaram (curator and cultural organiser, Bangalore) / S Mukherjee (Director, CSMVS/ The Museum, Bombay)

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The Serendipity Conclave, held on 16 December 2016 as an integral discursive feature of the inaugural edition of the Serendipity Arts Festival, will invite its participating speakers to engage - each from their own research preoccupations and ongoing work - with a single question: What Should an Arts Institution of the Future in Goa Look Like? This question will be approached through a 5-panel structure, and will be situated within the following themes: Mapping Other Modernities; Bridging Disciplines; Building Institutions / Cultural Infrastructure; Regional Histories of Pedagogy; and The Armature of the Humanities.

Mapping Other Modernities

The inaugural session of the conclave will address itself to the alternative trajectories of the modern in South Asia, which are associated with histories, locations and languages that are often neglected or disregarded within a mainstream narrative. Dr Couto will speak on Goa's Lusophone and Konkani cultures of literature and scholarship, and the distinctive intellectual environment they have produced. Dr Jain will engage with the production of culture and knowledge by individuals belonging to communities ignorantly pejorated as 'tribal' or 'folk'.

Maria Aurora Couto
Arshia Sattar

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Bridging Disciplines

This session will draw on the experience and expertise of other disciplines, in thinking through questions of research, institutionality, continuity, and the collective memory of a practice. Rahul Mehrotra will engage with these questions in the context of architecture and its role and place in a restless India negotiating the challenges of post-coloniality and globalisation. Aneesh Pradhan will discuss these questions as they pertain to classical music, construed as a continuously evolving rather than a static form, with its dynamic transmission lines of pedagogy.

Tishani Doshi
Aneesh Pradhan

Building Institutions / Cultural Infrastructure

This session will focus on various models of cultural institutions, ranging from established forms such as the museum to fluid forms such as the residency programme, as theatres for the production, dissemination and democratisation of culture. Sabyasachi Mukherjee will speak from his experience as Director General of the CSMVS, Bombay, managing a major transition from the 'container' model of the museum to a 'platform' model. Suresh Jayaram will share his experience as founder-director of 1 Shanthi Road, Bangalore, a multidimensional 'accordion' space that folds into itself the possibilities of the studio, the artist residency, the symposium, and the collaborative stage.

Mortimer Chatterjee

TBD

Regional Histories of Pedagogy

South-Western India has acted as the cradle and crucible, since the second half of the 19th century, to a variety of schools of art, established in regional centres such as Kolhapur, Poona, Sholapur, Aurangabad, Nagpur, Mysore, and Panjim, among others. The emphases in these regional schools have varied among academic realism, the landscape, the portraiture of locality, and the nurturing of graphic skills. These schools have been eclipsed by more dominant accounts of the schools of Bombay, Baroda and Santiniketan.

Shukla Sawant

Manisha Patil5.

The Armature of the Humanities

To make a significant contribution, an arts institution of the future must necessarily be housed within the larger conceptual armature of the humanities, treated as a set of visions premised on the development of the human capacities for imagination, social engagement, creativity and knowledge, rather than on simple instrumentalisation in the name of design or the 'creative industries'. How might an arts institution nurture its participants through collaboration with other cultural practices; how might it serve as a laboratory for the cross-pollination of artistic impulses?

JARDIM GARCIA d'ORTA / MUNICIPAL GARDEN

The historic public square has been transformed into a multi-purpose interactive space where audiences and festival participants can take a break from programmed events to relax, converse, and connect with each other. A series of design interventions have transformed the square into a site for culinary explorations, film screenings, and social interaction.

MIRAGE BY THE SEA / THREE SHORT FILMS //

DATES / TIME // 16TH DECEMBER - 1ST MARCH, 11AM - 8PM

PRESENTED BY // Lightcube Film Society, New Delhi

PAGE 85 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



The mobile spectator will be able to select one from a series of similar kiosks, each of which are mounted with a touchscreen display. The machine will then present its user with a questionnaire, the answers to which will allow it to broadly assimilate the spectator's sensibilities as a viewer of film and curate, thereby, a corresponding selection of three short films from a pre-programmed, finite catalogue of titles.

Concept

Much of contemporary engagement with diverse image - forms - in terms of their spectatorship, circulation or censorship - is founded on an illusion of pure choice. In this project the modern consumer charts his own navigation through the dense forest of images he must cross in order to attain the elusive 'experience'. It is also true however that the options available to him are in fact a yield of an assimilation of his being performed by a series of automated systems - machines, in essence - which diagnose his personality on the basis of a series of other choices he makes: the sites he visits, the products he orders, the music he searches for. In this, the machine accepts the abstraction in front of itself (a stranger, a 'nobody') and recomposes it into an identifiable, 'indexible' human being.

The present installation is an attempt to lay this system bare through its replication in a material, real-world context. The various components of a digital exhibition platform will manifest as actual, physical objects within a designated enclosure.

Once the spectator makes his choice, he will be able to view the films or walk away; restart the system and arrive at a different curation by providing the machine's questions with alternative answers - an element of pure, visceral corruption. All the spectators who receive similar curatorial plans will then be offered the opportunity to interact - in real life - about the list of films they watched, or did not watch, while being largely unaware of the various other films on offer.

The exercise will enable us to reverse-engineer the system of contemporary digital exhibition and examine its claims of pure choice.

Lightcube is devoted to the diagnosis of contemporary methods of film exhibition and to the dissemination of culture beyond its mainstream - specified boundaries and metropolitan focus. Around 250 single screenings have been held across ten states in the past four years. Its Dhenuki Cinema Project shows films in villages and small towns, with the eventual aim of enabling the residents to film their own narratives.

Lightcube also collaborates with various cultural institutions and activist groups to forge different systems of thought and inquiry, which are then presented through publications, festivals and workshops.

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GARCIA D'ORTA / EXPLORATIONS IN GOAN CUISINE //

Portuguese, Christian Goan and Saraswat preparations

DATES / TIME // 16TH DECEMBER - 1ST MARCH, 11AM - 8PM

Curated by // Odette Mascarenhas

Food galleria // Bay 15 / Picante / Kokni Kanteen 1972 / Voltaire

Entry free // The menus and prices will be displayed at the counters

PAGE 87 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Food critic, author and TV presenter Odette Mascarenhas brings together Goan women and chefs to recreate the heritage of Goan culinary art. The gastronomic presentation is a rare opportunity to watch live preparations and relish Portuguese, Christian Goan and Saraswat preparations the way they are made in village homes, and rarely seen in commercial eateries.

Concept note

Bay 15 showcases the traditional cuisine of Christian homes. Women work on an old-style grinding stone, known locally as a rogdo, to get the right texture for the sanaas - steamed rice cakes. This festive accompaniment to the vindalho, a spicy curry made with chicken, lamb or pork, was only cooked for the festas. In days gone by, Goans who wished to purchase it after the feast would be told 'sodanch na' (not available everyday), hence the name sanna. The long-forgotten samarachi kodi (dried prawn curry), served at the Bikreanchi Xevonn, is another traditional preparation. The legacy of the Portuguese favourite serradura (roughly translated it means sawdust), a rich and creamy textured pudding, Goan jaggery desserts such as the dodol and many other dishes feature on the menu.

Picante shares the Goan fast food concept - the lovely tradition of elevenses. Goans relish a wide repertoire of nibbles such as croquettes, chorizo poie (spicy sausages with Goan bread), to name a few.

Old family recipes are recreated in the kitchens of Kokni Kanteen 1972 and Voltaire. They have researched grandmother's recipes sheltered from commercial delivery. Teesroi dhebhdhabit (shellfish), mackerel dhangar and kalfuti (fish heads) are some of the exotic dishes on the heritage menu. Women showcase the preparation of patholi: Watch them apply the rice paste on turmeric leaves, filling them with a coconut and jaggery paste before they are steamed. Shevgo, an old style press, will churn out a rice mixture into noodles in front of you for the preparation of shirvolyo before being sweetened with a local mix. Try out the tausali (cucumber cake), mangane (pulses in coconut milk sweetened with jaggery) and many other rare treats.

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SERENDIPITY STREET / STREET PHOTOGRAPHY //

15TH - 23RD DECEMBER 2016

Curator // Dinesh Khanna

PAGE 89 //

Parag Sonarghare //

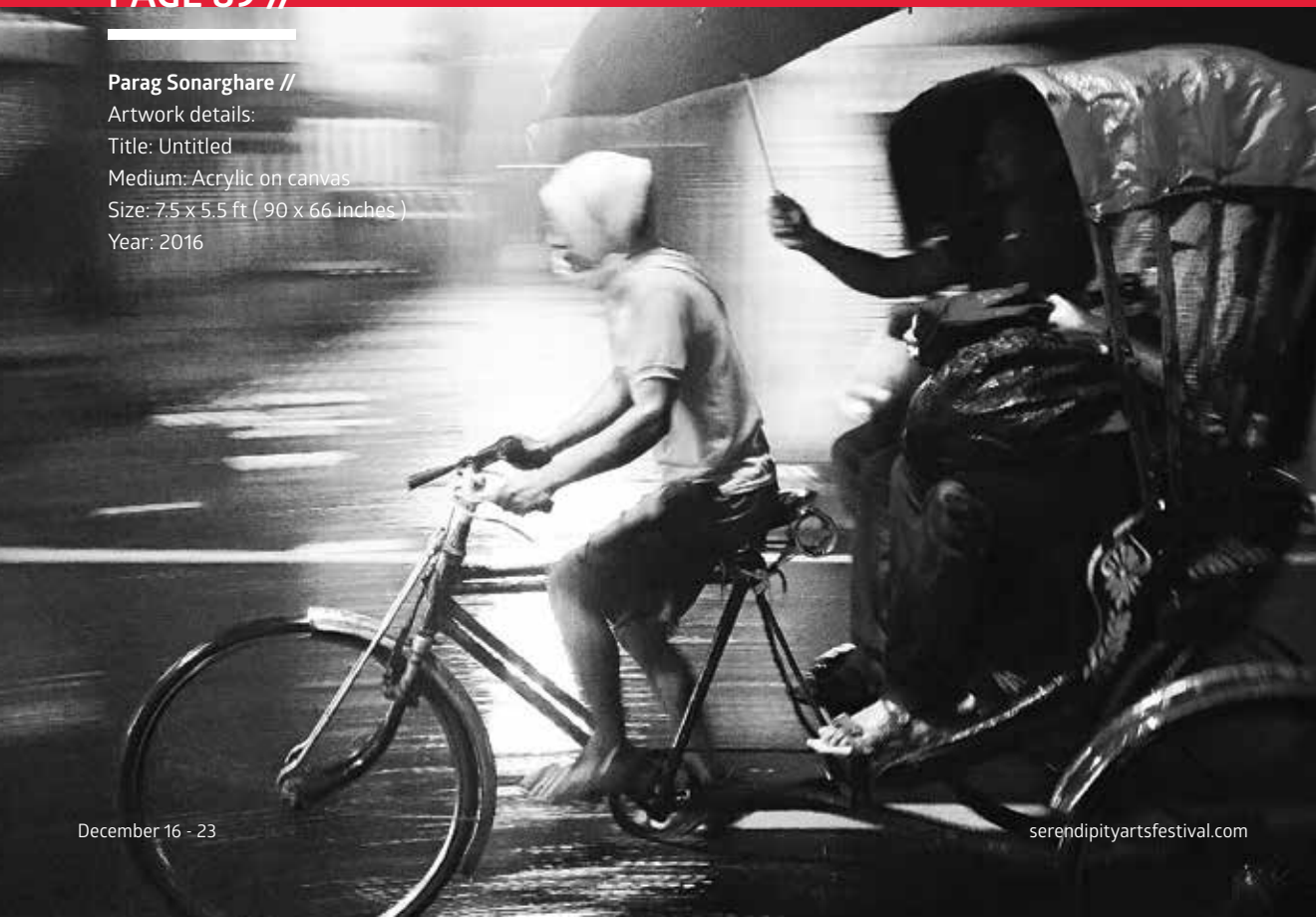
Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Serendipity Street showcases around 40 images that open up a cosmos of beautiful imagery and ephemeral stories. This exhibition of street photography from photographers and collectives around the world explores the idea of "serendipity" both in its broader sense and as seen through the eyes of the curator.

Curator's note

For many the "streets", the public spaces where our shared lives unfold and our personal trajectories converge provide those first avenues for visual exploration, cultural documentation, or simply the pursuit of beauty. On the street, the photographer must open up to the idea of chance - significance emerges from seemingly insignificant moments as one stumbles upon striking imagery and narratives in the most unlikely places. These moments of serendipity offer a window into contemporary culture that can be free of political framing and prejudice, bringing our attention back to the image itself and the moment it was taken. The imagery of street photography can simultaneously capture both the most intimate sentiments and the most universal ones.

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JAZZ JUNCTION //

SATURDAY, 17TH DECEMBER, 6 PM - 8 PM

Project by // Colin D'Cruz

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This band was formed by music producer and bass player Colin D'Cruz in the year 2004 with a floating line up allowing international visiting artists to perform in Goa. Over the last twelve years the band featured some phenomenal visiting talent from America, Germany, Canada, England, France and Italy to name just a few of the countries. The band's line up for the Serendipity Arts festival will include Marina Xavier from Singapore on vocals, Oleg Kasper from Russia on saxophone, Jason Quadros on keyboards, Colin D'Cruz on bass and Clifford Siqueira on drums all established jazz musicians from Goa. Marina is known for her spectacular stage presence and rapport with the audience.

YOUNG STARS //

MONDAY, 19TH DECEMBER 6:30 PM - 8:30 PM

TUESDAY, 20TH DECEMBER 6:00 PM - 8:00 PM

Project by // Colin D'Cruz

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Goa has some amazing budding talent that needs a platform like this. Some of the most talented youngsters will get the opportunity to take the stage with a professional backing band for the first time.

Some of the shortlisted youngsters are // Aman Singh - tabla/vocals / Noah Fernandez - violin / Nathan Fernandez - keyboards / Sylvia, Shanice and Sherize Monteiro - vocal harmony / Fleur Dias - vocals / Avina Furtado - saxophone / Sanger Serrao - saxophone / Mesha Philippine - vocals / Minelli Pinto - vocals / Rohan Singhali - harp

MANDDOVI PROMENADE

This scenic stretch along the Mandovi River, flanked by historic buildings and manicured gardens, has now become a lively venue with a number of open-air installations and culinary experiences. Festival audiences will enjoy traversing this riverside avenue as they move between venues, encountering a plethora of sensory experiences on the way.

POWER OF ART / DISPLAY OF A LARGE ABSTRACT INSTALLATION //

DATES / TIME // 16TH DECEMBER - 1ST MARCH, 11AM - 8PM

WORKSHOP CONDUCTED // By Dr. Katharina Kakar and Tara Trust volunteers / **PARTICIPANTS //**

Children of the Mae Dos Pobres High School, Nuvem and XXXX, Ponda, South Goa

PAGE 95 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



The large abstract installation on public display is the culmination of a three month project. The exercises involved during the workshop, conducted by Katharina Kakar and volunteers of the Tara Trust, Goa, touched upon the subject of power and vulnerability. The process provided the children with a unique opportunity, one where they could experience the relationship between their emotions and the creative outcome.

Concept and exhibition

A group of eight to ten children in the age group of 10 and above, including two blind children, selected by the Tara Trust worked together in three phases to create this large abstract work of art. The goal was to introduce the children to art with a fresh perspective. This new way of experiencing art and accessing it included exercises that touched upon all the senses. Experiences of power and vulnerability - a subject all children have been exposed to in their lives - was the guiding theme to relate to the exercises.

The workshops dealt with the power of movement, touch, colour and shape, and the power of music to prepare the children to experience the relationship between their emotions and the creative outcome.

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THE PROMENADE OF EXPRESS / ASPIRE //

16TH DECEMBER - 23RD MARCH

CONDUCTED BY // Samar S Jodha

PAGE 97 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



A photography workshop that goes beyond honing children's creativity, it helps raise self-esteem, imparts life lessons and offers possibilities that are hard for the participants to otherwise imagine in their difficult circumstances. Images shot by the children will be on display for public viewing along the Mandovi Promenade.

Concept and exhibition

This is a collaborative photography project between Samar S. Jodha and the students of Auxillum School, Caranzalem, Goa. The school with 1,000 plus students educates those from low income families. Most of their parents are migrant workers with high rate of illiteracy and work in the unskilled sector. The workshop included 25 girls and boys, in the age group of 12 to 14, learning the basics of photography and making their own digital prints for submission for the exhibition. The show will open during the festival at the Taj Hotel properties in Goa from Dec 16 - 23, 2016.

The second phase of the workshop was with the younger children of the school collaborating with Samar as his subjects. The final images of these children will be put out as a part of the public art project on the Promenade from Dec 16 - 23, 2016.

The attempt here is to make this local school a part of the festival, including their young photographers and even younger students highlighting education for the less privileged.

Samar S Jodha runs Express/Aspire, an ongoing series of photography workshops that he has been conducting with underprivileged children in Asia, Africa and the Middle East for the past 18 years. Awards, fundraisers and art auctions are some of the other outcomes that emerge from these engagements.

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KALA ACADEMY

The iconic structure, built by architect Charles Correa along the foot of the Mandovi River, has been an important site for cultural expressions in Goa. The striking modernist architecture of the open air amphitheatre at the Kala Academy forms the perfect backdrop for a series of performances.

GOAN ARCHETYPES / ALEX FERNANDES //

15 DECEMBER 2016 TO 23 DECEMBER 2016

CURATOR // Prashant Panjiar

PAGE 101 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



In October 2005, I photographed some of the pioneering personalities from Tiatr in Goa and Bombay dressed in the stage garb of the characters that they best portrayed on stage. As I was shooting the portraits, I realized that I was getting images that looked very similar to Mario de Miranda's Goan caricatures, right down to almost identical costumes. Somehow even with an exaggerated stage costume, the Tiatriste was transformed into an easily identifiable archetypal image before the camera.

Somewhere in the Goan psyche there are archetypal figures that remind us of who we were as a race, a culture and this is from where we draw to express our fantasy. We even recognize fictional characters as entities for which we might predict behaviour and sympathize. Ironically, archetypes are not learned. They are inborn tendencies to experience the world. Strictly speaking, archetypal figures such as the bhattkar (landlord), the sasumaim (mother-in-law), the neustakan'n (fisherwoman) etc., are not archetypes, but archetypal images that have crystallized out of the archetypes. The images are objective, but universal.

For the 'Goan Archetype' series (2016), Tiatristes Sylvester Vaz and Irene Cardozo E Vaz play multiple archetypal characters in front of the camera, most of who are from the Tiatr stage.

I would like to thank Alister Miranda for his advice; Tiatriste Sylvester Vaz and Irene Cardozo E Vaz for their dedication to the project despite personal tragedies; my assistant Shameen Dabolkar for her work behind the scenes; and Isidore Alexander Dantas for his contribution of Konkani terms for the characters.

Alex Fernandes

Alex Fernandes (born 1963) is a photographer with professional experience in the advertising industry in Mumbai and West Asia. In 2001, he returned to his home, Goa, to become its best-known portrait artist. Many of Goa's well-known personalities, Tiatristes, musicians and contemporary artists have had their portraits made by him. Alex has exhibited his works in a number of solo and group shows in Goa and Delhi.

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LIVING TRADITIONS / A CONCERT OF HINDUSTANI CLASSICAL MUSIC REINTERPRETING ARCHIVAL INFORMATION //

FRIDAY, 16TH DECEMBER / 6:30 PM ONWARDS

CURATOR // Shubha Mudgal / MUSICIANS // Kaushiki Chakraborty /
Purbayan Chatterjee / Murad Ali / COSTUMES // Rohit Bal / ACCOMPANISTS //
Satyajeet Talwalkar, Ajay Joglekar, Yogesh Samsi, Akram Khan

PAGE 103 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



A classical music performance that is quite unique as it reinterprets archival information both in terms of its musical format as well as its visual presentation. The music renditions pay tribute to the manner in which artistes adapted their presentations for emerging formats like recording technology.

The performers' costumes, designed by Rohit Bal, are reminiscent of the styles worn by yesteryear musicians and truly reconstruct the essence of the past tradition of musical performance. This collaboration also takes a relook at reviving old textile techniques.

The concept focuses on the spirit of reviving and revitalizing by reconstructing images and archival music from the past with its aspect of theatricality. Curatorial attempts in representing classical music performances in the past have been rare. This project challenges that by using the archival information available in a more engaging manner such that the performance juxtaposes the past styles with the present styles of representations. Kaushiki Chakraborty, a leading female vocalist of her generation, has performed at all the leading music festivals in the country and in tours abroad. Her gayaki strides effortlessly across khayal, semi-classical genres and beyond. Over the last three years, she has also rendered background songs for films.

Purbayan Chatterjee is one of the finest sitar players in Indian classical music. A multifaceted musician, he also performs with musicians from the South Indian raga tradition and participates in various fusion projects including jazz. His music has been appreciated by jazz greats such as Chick Corea and Bella Fleck, and musicians all over the globe. As a fine vocalist, he has lent his soulful voice to many compositions.

Born into a family of musicians originally from Moradabad, Murad Ali is one of the leading sarangi players of the younger generation. He has also participated in cross-cultural and experimental musical endeavours. He is a sixth generation sarangi player who trained under his grandfather Ustad Siddique Ahmad Khan and father Ustad Ghulam Sabir Khan.

Purbayan Chatterjee, Satyajeet Talwalkar, Kaushiki Chakraborty, Ajay Joglekar, Yogesh Samsi, Murad.

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COMING HOME / A FUSION OF CONTEMPORARY AND CLASSICAL DANCE //

SUNDAY, 18TH DECEMBER / 6:00 PM - 8:00 PM

CURATOR // Tanusree Shankar

DANCERS // Sooraj Subramaniam and Sonia Sabri

PAGE 105 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Malaysia-born Odissi dancer Sooraj Subramaniam and UK-born Kathak dancer Sonia Sabri create two individual pieces melding their contemporary and classical practices as a metaphor for India. The performances have been conceptualised as a physical rendition of Indian classical dance forms and wispy contemporary expression.

Concept and performers

The idea of family history and being connected to one's roots is almost second nature to those living in the subcontinent. Then, there are those who have migrated who are still rooted to their ancestry, in some cases a tradition carried on by the next generations. Sooraj Subramaniam and Sonia Sabri - second and third generation offspring of migrants - explore the vocabulary of Indian classical dance to entwine them to their origins.

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SANDHI / A CONFLUENCE OF DANCE, MUSIC AND LITERATURE //

SUNDAY, 18TH DECEMBER / 6:00 PM - 8:00 PM

CLASSICAL DANCER / MUSICIANS // Ayona Bhaduri - Odissi, Bhuvanesh Komkali - Hindustani vocals, Srinibas Satapathy - flute - Monday, 19 December, 6:30 pm / **CLASSICAL DANCER / MUSICIAN //** Eshani Agarwal - Kathak, Ujwal Nagar - Hindustani vocals - Tuesday, 20 December, 6:30 pm / **CLASSICAL DANCER / MUSICIAN //** Meenakshi Srinivasan - Bharatanatyam, K. Hariprasad - Carnatic vocals - Wednesday, 21 December, 6:30 pm / **CLASSICAL DANCER / MUSICIAN //** Amrita Lahiri - Kuchipudi, Sudha Raghuraman - Carnatic vocals - Thursday, 22 December, 6:30 pm

PAGE 107 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016

Each of the four commissioned productions is a confluence of dance, music and literature created by noted dancers and musicians. From each of these creative collaborations between a classical dancer and a classical vocalist emerge new productions with a selected text - compositions by the musician and choreographies by the dancer - both being equally significant aspects of the production.

Curator's note

The collaboration between a classical dancer and a classical vocalist addresses a serious lacuna in the field of dance—the scarcity of creative dance music. Even though music is an integral part of dance, there is a growing absence of powerful dance music. The reason for this is the increasing chasm between dance and music, where the dancer is seen as the primary figure whereas the musician is viewed as an accompanist. Consequently, many musicians restrain from being a part of dance productions since they feel it might diminish their image as a soloist. This collaborative work seeks to challenge this hierarchy. The productions are true depictions of creative collaborations, and have provided an opportunity for interdisciplinary synergy where literature and music within dance are emphasised. As artistes, both the dancers and the musicians had creative space for growth to expand their vision and practice. New compositions for dance have emerged out of this work that could potentially inspire and infuse the field with more such collaborations in the future. Overall, collaborations such as these would significantly lead to a better quality of music for dance, for posterity. This new space for dialogue between dancers and musicians would draw audiences that are interested in dance as well as music.

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THE PORTUGUESE PASSPORT //

17TH, 19TH, 20TH DECEMBER / 5:00PM - 6:00PM

CREATIVE DIRECTORS // Vishnupad Barve and Kaustubh Naik

PAGE 109 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016

This performance will be largely devised as an assemblage of sketches, in the Khel Tiatr form, revolving around the narratives of obtaining a Portuguese passport, migration and the the ambiguity that has seeped into this entire process since the recent Brexit referendum. The writing and basic structuring of the performance will be majorly done by the concerned troupe and we shall be overseeing the project as creative directors.

For the venues other than Kala Acaademy, we will have three shows around Panjim (Succor and Taleigao) and one in Margao (Borda).

Khel Tiatr performances have declined to a scale where they are almost becoming decadent and not much documentation of either the process or the history of Khel tiatr is available for reference. In the course of producing this performance, we also are keen on documenting the entire production process of Khel Tiatr and make it available for public as a photo essay and / or a documentary film.

PAGE 110 //

OLD GMC COMPLEX AND COURTYARD

Once serving as a hospital and medical college, the Old GMC Compound is another venue that comes with a rich and diverse history. This colonial structure has in more recent times become a centre of cultural activity, hosting a number of important arts programmes on an annual basis. At the Serendipity Arts Festival this space will function as a site of learning. Workshops, lecture-demonstrations and other pedagogical platforms will make this compound an incubator for new ideas, creative expressions, and collaborations.

SELFIE / A SELF PORTRAIT? #SELFIE BY TOM STAYTE //

CURATOR // Dinesh Khanna

PAGE 113 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



#Selfie, an installation by Tom Stayte, examines how image sharing and the Internet have changed the role of photography in the digital age. The process of creating and disseminating imagery has fundamentally changed in the new context provided by digital photography, smartphones and more recently the 'selfie'.

To create this work Tom Stayte commissioned bespoke computer software, which accesses the publicly available Instagram API and appropriates imagery tagged #selfie immediately after it is published. A custom facial recognition algorithm then scans the downloaded images to identify instances of the now ubiquitous single person, arms-length portrait. These images are printed using a thermal receipt printer, one every twelve seconds and allowed to fall to the floor and accumulate during the exhibition.

Through physical transformation and de-familiarisation of this seemingly harmless content, #selfie highlights our readiness to trust the unknown and reveals its darker side; our unconscious participation in self-surveillance and the notional freedom it brings.

This work now consists of over 150,000 individual images that have been produced since it was first exhibited in 2014.

Visitors are encouraged to walk over, pick up, examine and interact with the prints in whatever way they wish. Notable creative uses have included categorising them by type, lying down and making 'selfie-angels', throwing prints to make 'selfie-snow', visitors burying one another with the prints and playing 'real life Tinder'.

Visitors can also print their own image using the hashtag '#selfieprinter'. Images posted in this way jump to the front of the queue and print immediately, further deepening the viewers experience and understanding of the work.

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POST GOA / POSTCARD PROJECT //

CURATOR // Riyas Komu

PAGE 115 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



December 16 - 23

serendipityartsfestival.com

Post Goa is a unique way of offering children an opportunity to share their ideas about their geographical region as well as their world. The project has been conceptualised as a catalytic event through which youngsters get a platform to exhibit their work and invariably become a part of a larger artistic discourse. This initiative is bound to leave an imprint on the methods of art, sustaining curiosity and interest through the agency of young minds.

Curator's note

Picture postcards of a place were sent out to greet people in a distant place at the same time inviting them to visually share an alternative landscape. One of the oldest communication devices, its open-format card relayed from one postal location to another, allowed its carriers to engage freely with its content. Following this line of thought, Post Goa offers children the scaled canvas of a postcard to openly share with everyone the way they see the world. A postcard is also a fleeting entity - it is always bought to be passed on to another person. In this sense, the postcard always has a temporal sense of belonging, referring in content, as well as form (small, sturdy and transportable) to different time spaces.

The idea of communication is central to the exercise - how do thoughts become visuals? How do children process the world they experience? What strategies do they use to convey their ideas to others within the limited space of the postcard? These inquiries surround the choice of postcard as a medium. Reasonably withdrawn from worldly baggage, children are often able to imagine a world that may take us away from the serious and the pragmatic. We may discover, through the children's works, the contemporary vectors in which their minds think. What fascinates children in the age of technology and media? What issues of their environment do children like to focus on or engage with? These are questions that underpin not only this project, but also the Young Subcontinent Project of this Festival at large.

In recent times, "postcard" has become an adjective that refers to a memory that ought to be captured, and preserved for the future. Goa is undoubtedly one such picture-postcard region, noted for its leisurely and scenic landscapes, extensively photographed, and also as a background for many to photograph themselves in. 'Post Goa' takes this opportunity to welcome people to not only the picturesque state but also to the world of young imagination, as well as the world of art.

PAGE 116 //

December 16 - 23

serendipityartsfestival.com

THE ENTANGLEMENT / A DANCE BETWEEN ART & SCIENCE //

Science Gallery Bengaluru in Collaboration with BIOCON, Dept. of IT, BT and S&T/KSTEPS, Govt. of Karnataka Showcases The Entanglement: A Dance between Art & Science. Conceptualised and produced by the Centre for Experimental Media and Arts (CEMA) at Srishti Institute of Art Design and Technology in collaboration with the Science Gallery International / **FUNDING PARTNERS** // BIOCON, Dept. of IT, BT and S&T/KSTEPS, Govt. of Karnataka and Srishti Institute of Art, Design and Technology, Bangalore / **ACADEMIC PARTNERS** // NCBS, IISc, Srishti Supporting Partners: CEMA, VITM

PAGE 117 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Science Gallery Bengaluru in collaboration with the Centre for Experimental Media and Arts (CEMA) at the Srishti Institute bring together a series of spectacles, experiments and projects on the ephemeral boundaries of art - science - technology - culture and philosophy.

Exploring emergent technologies and speculative tools and resources, the body of work exemplifies our interaction and understanding of the natural and physical world.

Through form, experience, and interaction, a collective of international and Indian artists, scientists, coders, and hackers will engage the public through projects on Environment, Gaming, Artificial Intelligence and Interactivity, and Physical Computing and Data Quantification.

Entanglement is part of Science Gallery Bengaluru in collaboration with the Srishti Institute of Art, Design and Technology and is jointly funded by the Department of IT, BT & Science and Technology, and Biocon Limited.

The other academic partners are the Indian Institute of Science, the Visvesvaraya Industrial and Technological Museum, the National Centre for Biological Science, and Science Gallery International.

About Biocon

Biocon Ltd., Asia's premier biopharmaceutical company, is committed to ensure a global right to healthcare by addressing the worldwide need for safe, effective and affordable biopharmaceuticals. Biocon has harnessed the power of biotechnology through affordable innovation to enhance access to new and differentiated therapies for diseases that are chronic, where medical needs are largely unmet. Creativity and innovation that drive Biocon's science are also the corner stones of Art. Biocon believes in celebrating excellence, whether it is in the cognitive activity of the Sciences or the creative pursuit of the Arts. It is this belief that has led Biocon to meaningfully engage with the world of Art & Science. As a socially responsible company, Biocon hopes to foster important social changes through the promotion of the Arts.

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LINE AND TONE / LIVE IMPROVISED THEATRE PERFORMANCE //

17 December 3:00pm - 7:00pm // 18 December 11:00am - 2:00pm

FACILITATED AND DIRECTED // by Arundhati Chattopadhyaya

PAGE 119 //

Parag Sonarghare //

Artwork details

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 X 66 inches)

Year: 2016



Improvisation makes for an unusual live theatre workshop and simultaneous performance that unfolds in front of the audience. The participants will be exploring what the mind and body can absorb through sound, movement and words, under Arundhati's thematic suggestions and direction. Mime, word, music and props come into play in this improvised production which will also invite the audience to participate by suggesting topics and joining in some of the exercises.

Concept and performance

The theatre exercises involve writing short scripts to explore spaces, moods, shades, characters, prose and poetry. The mime and word improvisation make for agility and quick thinking to present fluid montages to help the participants with their sense of direction. A variety of sounds - rain and thunder, sea shores and cityscapes, small and large bands - are created through the body to define the stated scenarios. Taking off from the suggested one-liners, the actors create on-the-spot mini presentations to entertain the audience.

About Arundhati Chattopadhyaya

Arundhati Chattopadhyaya, a graduate of St. Xavier's College, began her dance and theatre career in Bombay. She mastered the Pandanallur style of Bharatanatyam from Guru Raghavan Nair. She was part of the Marathi Theatre group Aniket started by Chitra and Amol Palekar and acted in experimental plays. She won the Maharashtra State Award for Acting. She moved to New York City where she taught and performed dance and acted in off-Broadway theater productions. Arundhati currently lives and works in Goa creating a theatre platform for young teens through awareness projects.

PAGE 120 //

ARTISAN WORKSHOPS //

CURATORS // Jyotindra Jain and Manjari Nirula

Master craftsmen come together to learn another art form and translate it into their works, thereby evolving their craft to give it a new dimension. Through masterclasses conducted by artisans, the workshop offers a platform to share experiences, impart knowledge and appreciate the finer points of traditional crafts outside of one's area of expertise.

PAGE 121 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Terracotta Molela plaques //

16 December / 11:00am - 1:00pm

Dinesh Chandra Kumhar comes from a family that has practiced the art of creating terracotta plaques of Hindu deities for fifteen generations. He hails from Molela, a small potters' village about 50 km north of Udaipur.

Sanjhi art //

17 December / 11:00am - 1:00pm

Mohan Verma's family has been into Sanjhi art for several generations. The traditional art of paper-stencilling from Mathura, using intricate motifs and ornamental patterns, creates pictures, lamp shades and other products.

Sarguja clay relief //

19 December / 11:00am - 1:00pm

The women of the Rajwar community of Sarguja district in Chhattisgarh paint the walls and doorways of their houses and household objects with images of deities, animals, birds and trees. Sundaribai, noted for her fresh approach to an inherited technique, has exhibited widely. Her commissioned work includes one at the Ghasidas Museum in Raipur and an installation in State Assembly Building.

Bagh block printing //

20 December / 11:00am - 1:00pm

Alizarin Bagh hand block printing has been the trade of Yusuf Khatri's family since centuries. Yusuf's many exhibitions in India and abroad, and the training he imparts to young people, both at home in Bagh Village of Madhya Pradesh and to students of institutes such as NIFT Delhi, have ensured that the craft hasn't faded away. His research on the traditional vegetable dyes used has appeared in several publications. Yusuf's experimental designs and colours for the urban market and extending the craft beyond cloth to bamboo chik, leather, jute, etc, have made the prints much sought after. A video explaining the craft will be screened at the workshop.

Kalighat painting //

21 December / 11:00am - 1:00pm

Kalighat painting originated in Calcutta in the 19th century. Kalam Patua, noted for interpreting its traditional themes as well as experimenting with modern ones, will discuss the history of the art and demonstrate its transformation. His scroll paintings are in many collections, including the National Gallery of Modern Art - Delhi, the Victoria Albert Museum - London, and the Museum of Sacred Art - Belgium.

PAGE 122 //

DANCING WITH BREADS / SOURDOUGH BREAD BAKING WORKSHOP //

11:15AM - 12:15PM / 20, 21, 22, 23 DECEMBER

CONDUCTED // by Sujit Sumithran

PAGE 123 //

Learn how to bake healthy, crusty and delicious loaves baked the slow, natural way using easily available Indian ingredients through this workshop facilitated by Goa-based Sujit Sumithran, also known as the Bread Whisperer.

Participants get to taste three types of sourdough loaves:

The first is a rustic loaf made from a flour blend of stone-ground whole wheat and bread flour. The second is a tadka loaf that follows the same recipe but with the addition of mustard seeds, urad dal, curry leaves and red chillies tempered in coconut oil. The third is a seed gasm loaf, once again a variation of the basic rustic loaf, but with the addition of a six-seed mix: flax, onion, melon, sunflower, sesame and pomegranate seeds. The presentation and discussions will cover the following:

What's the art behind baking bread?

Baking isn't about a recipe -

it's about dancing in the moment on a day-to-day basis.

Real Bread - what is it and why real bread?

How different is it from commercially available bread?

(Chorleywood process vs slow food process)

Why sourdough?

The flavour, health and staying power of the benefits of sourdough.

The myth behind commercially available whole grain loaves being healthier; and why fermentation is key

Stone-ground flour vs commercial atta

PAGE 124 //

EAST EXPLORATIONS / AN INTRODUCTION TO NORTH-EASTERN CUISINE //

16, 17, 18 DECEMBER / 12:30PM - 1:15 PM

CONDUCTED // by Gitika Saikia of PakGhor

PAGE 125 //

Parag Sonarghare //

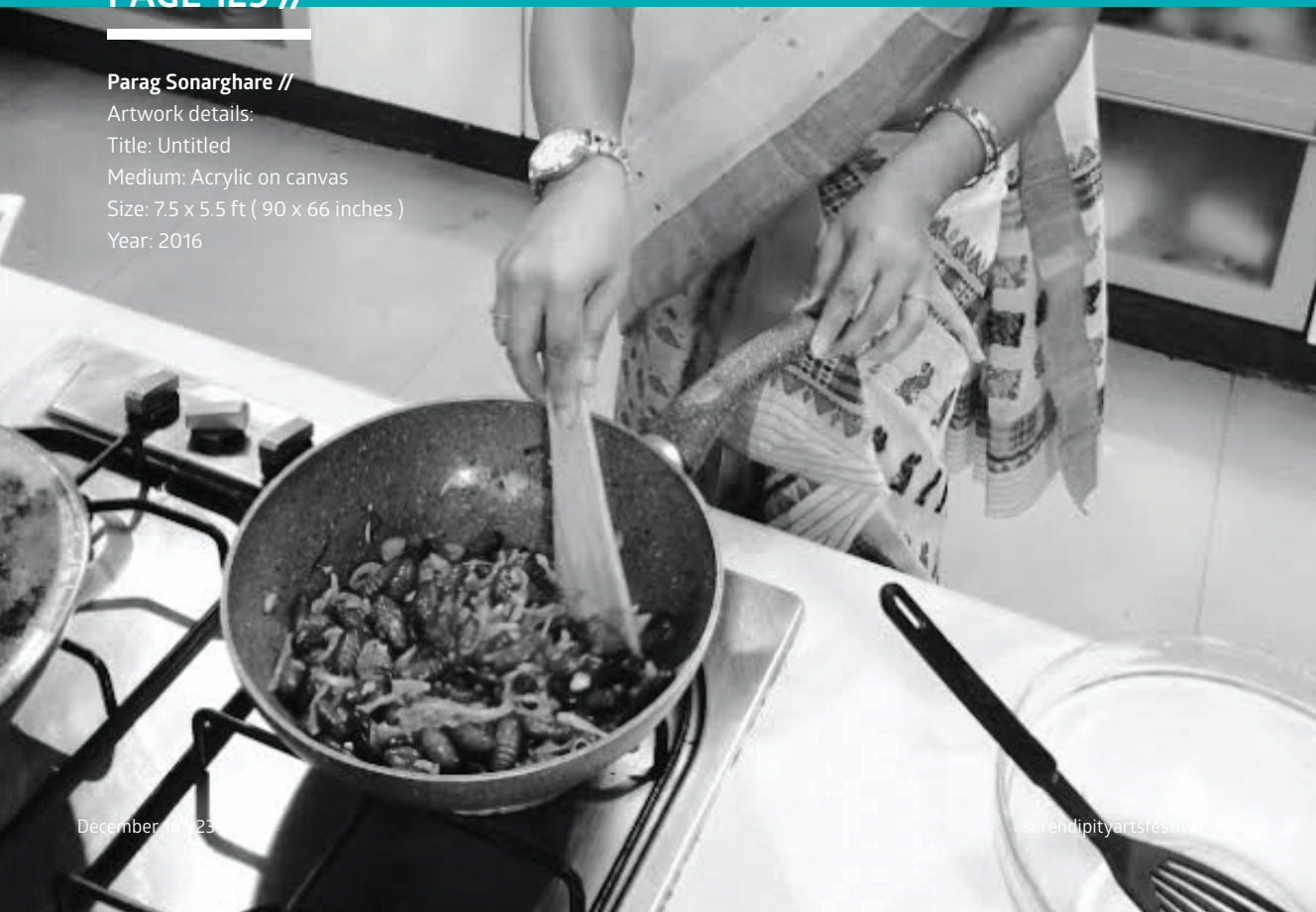
Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Mumbai-based Gitika Saikia hosts exotic North-Eastern meals and daily staples at home, as well as at pop - ups and other venues. In this workshop she presents the basics of North - Eastern cooking using the lesser - known ingredients typically found in the region's home kitchens, both tribal and mainland. Food enthusiasts get to taste the dishes cooked in the workshop - pork with black sesame, smoked pork with potatoes and bhut jolokia (the hottest chilli in the world), and silkworm pupae stir fry. Gitika also shares the interesting stories behind each dish.

The cuisine of the region can be broadly divided into tribal and mainland, depending on the ingredients used and the style of cooking. For instance, the food habits of mainland Assam or the Meitei community of Manipur draws its inspiration from the rest of India in the usage of spices, the style of cooking and the cooking ingredients.

The tribes eat pork, red ants, worms, insects and other exotic ingredients, mostly steamed or cooked in bamboo hollow using herbs instead of spices. While the herbs used are specific to each of the states and regions based on geographical factors, they play a dominant role. In other words, the usage of herbs in tribal cuisine is the equivalent of jeera, dhania and garam masala used in the cuisine in most parts of the country. In the absence of refrigerators, meat and fish are dried and smoked over a fire so that they can be consumed for many days. Tribal cuisine is acknowledged as healthy food as it is slow - cooked in minimal oil or no oil at all.

PAGE 126 //

FERMENTATION //

20, 21, 22, 23 December / 12:30pm - 1:30pm

WORKSHOPS AND EXHIBITION / CONDUCTED // by Aditya Raghavan / Professional cheese maker and consultant Aditya Raghavan has travelled across the country and beyond looking for rare foods. He shares his love for cooking and fine foods through workshops and at pop-ups-cheese of every kind being his all-time favourites. In this workshop he demonstrates many fermentation processes, as well as tastings of a wide range of delicacies.

The walk-by exhibition, open to all, features a fish tank with bubbling sourdough, a lacto-fermented cucumber wedge and how it loses structure; tasting of five fermented soy-based products.

PAGE 127 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Day 1 & 2 / Fermentation 101 // Lactic Acid Bacteria (40 mins) //

Making simple yogurt cheese (labneh) and buttermilk cheese (fresh chhurpi using the traditional Himalayan method), and lacto-fermented vegetables. Tasting paneer made with milk + yogurt vs made with milk + vinegar. Tasting butter churned out of yogurt vs butter churned out of cream - Asia vs Europe. Tasting fromage blanc: Mesophilic vs Thermophilic cultures. Tasting Tomme - style cheese, a simple farmstead cheese; connecting simple dairy traditions in the west vs those in India. Aditya is of the opinion that chhena was popularised by the Portuguese - a brief talk

Day 3 / Fermentation 201 / Bacteria and Yeasts (40 mins) //

The basic role of yeast; quick one-day ginger beer; how old-fashioned breads were made. Tasting ginger beer made out of bread yeast vs made out of champagne yeast, and a discussion. Tasting kefir - a SCOBY of yeast and LAB; historical origins of these grains of yeast and lactic acid bacteria. A visual comparison of bubbly sourdough starter vs spongy over-carbonated kefir curd mass. Tasting homemade apple cider vinegar and understanding the role of acetic acid bacteria (AAB); tasting kombucha - a SCOBY of yeast and AAB; sour beer tasting.

Day 4 / Fermentation 202 / Bacteria and Fungi (40 mins) //

The difference between fungi and yeasts; how mould develops in cheese; basic steps to making cheese; the different stages of development in brie and tasting. Visual and other sensory evaluations of natural moulds. Tasting churru, a Nepali 'spoiled cheese', and blue cheese. The similarities between mould growing on bread vs blue cheese mould - the historical context.

PAGE 128 //

MEMORY RECIPE / A FUSION OF FOOD & PERFORMANCE //

DATES // 16TH - 23RD OF DECEMBER 2016 / DURATION // 10 - 12
MINUTES / TIME // 12:15PM - 12:45PM & 06:00PM - 6:30PM /
NUMBER OF WORKSHOPS: 32 (OVER 8 DAYS) / FREQUENCY //
4 TIMES A DAY

CURATOR // Aruna Ganesh Ram

PAGE 129 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



You step in to a room and a table awaits you. The room is dark and all you can see is an outline of a table. You are seated. The table now lights up to reveal a circular plate. (The plate itself is a play of light). Water is served to you. An environment of chatter erupts as you hear people saying different things, about life, food and flavours. There is ambient music. Now you start hearing sounds like that of a chopping board, of a pressure cooker whistle going off. Multiple other sounds from the kitchen can be heard on the device.

There is now a smell of salt / pepper / garlic / ginger / cloves / cinnamon / chilli in the air. The smells are triggers to take people into their own lives of food and things they associate with it.

A chef is seen (performer). The chef talks to the audience and tells them stories about cooking, its processes and the fine aspects that make food really good.

The chef speaks in verse and in poetry, inviting the audience to go back in time, to find themselves with food and conversations.

The experience aims at building an appetite for the audience. An appetite for food and an appetite for memory.

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MIXOLOGY / BY BAR-BACK COLLECTIVE //

CURATOR // Vaibhav Singh / **FORMAT //** Demo & Tasting

NUMBER OF WORKSHOPS // 4 / **FREQUENCY /** ONCE A DAY
DATES // 20TH, 21ST, 22ND AND 23RD OF DECEMBER 2016 /
DURATION // 60 MINUTES PER DAY / **TIME:** 03:30PM - 04:30PM

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Course Outline //

Shrubs
Infusion
Rapid Infusion

The Know and How of Infusions

We start with giving out a basic of mixology, different styles and trends with a small brief on how infusion is an integral part of any cocktail menu around.
(Minutes 1-10)

We would be creating 3 drinks by 3 different methods of infusions using the same ingredient 'coffee' to showcase how methodology changes the final product.

Shrubs - Shrub refers to a cocktail or soft beverage that was popular during the Colonial era. Made by mixing a vinegared syrup with spirits, water, or carbonated water. We brief on how to make a shrub and teach our signature "Shrub and Tonic" drink which can be created in both alcoholic and non alcoholic variations.

(Minutes 11-30)

Infusion - We would showcase a cocktail made by a coffee infused base spirit. This section would also cover how concocting of liqueurs is done. On how Steeping and extraction of flavours in different spirits is done differently.

(Minutes 31-45)

Rapid Infusion - Our final drink would be created by using a siphon (vacuum) infused coffee spirit. This would cover on what ingredients need to be rapid infused and why, when is this method of infusion used. This section would also cover a brief on 'Fat Infusion' and its usage.

(Minutes 45-55)

Questions if any and closing note on using Infusions at home.

(Minutes 55-60)

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“THE ART OF FINE INDIAN WINE... FROM THE GRAPE TO THE GLASS...” BY CRAIG WEDGE

CURATOR / TEACHER // Vaibhav Singh / **FORMAT //** Wine Tasting

COURSE // Fratelli Serendipity Wine Tutorial Program

NUMBER OF WORKSHOPS // 8 / **FREQUENCY //** ONCE A DAY / **DATES //**

16TH, 17TH, 18TH, 19TH, 20TH, 21ST, 22ND 23RD OF DECEMBER 2016

ALL DAYS / DURATION // 45 MINUTES PER DAY / **TIME //** 05:00PM - 5:45PM

PAGE 133 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



FRATELLI
VINEYARDS

Context of program //

The program has the potential to showcase several different aspects of wine and the exchange of wine knowledge. Hence the broad program title. This also allows for potential changing of content based on market platform.

“A Sangiovese Trail” The initial concepts will be the showcasing of Sangiovese as a grape variety and its travel from Italy to the Sholapur district of Maharashtra. As this is the feather in the Fratelli cap, it is important to showcase the diversity of this grape variety from an Indian perspective.

“A marriage of food and wine...throw out the rule book”.. is a novel way to showcase the effects of food on wine. Whilst there are guide lines to what food works with what wine, this aspect showcases 4 very common food items and there effect on the wine in your mouth..

What’s in your glass.. swirl, sniff, taste. A varietal journey. This will be a basic tasting platform around the key varietals of Fratelli wines, denuding the science and focusing more on the enjoyment of what’s in the glass..

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LEMBRANCA APPRECIATING GOA'S CHEERFUL SPIRIT BY JEFFREY MANUEL //

CURATOR / TEACHER // Jeffrey Manuel / **FORMAT //** Demo & Tasting

COURSE // Lembranca Appreciating Goa's Cheerful Spirit

NUMBER OF WORKSHOPS // 4 / **FREQUENCY //** ONCE A DAY / **DATES //**

16TH, 17TH, 18TH, 19TH OF DECEMBER 2016 / **DURATION //** 60 MINUTES

PER DAY / TIME // 11:00PM - 12:00PM

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The world's first Fennylier takes you through a Fenny journey of body, mind & soul

NETWORKING ZONE IN COLLABORATION WITH UNDER 25 //

18, 19, 20 DECEMBER

Speed Networking Zone //

12 noon -12.30 pm / 5pm -5.30pm

Meeting and interacting with new people isn't always easy. Been in a position where you wish you knew the right thing to say or do? Those interested should sign up for the Speed Networking Zone, and we'll help you break the ice. Come hang out and meet new people. Whether you meet people who share your interests, or have totally different ones, it promises to be fun.

Speaker Zone //

2pm - 2.30pm

The speakers and performers at the Serendipity Arts Festival promise to leave you awe inspired. If you'd like to spend quality time with some of our esteemed participants, and get to know them just a little bit better, sign up on the website.

PAGE 136 //

BANDODDKAR GROUND

The open grounds along the river come alive during the Festival with theatrical interventions and music and dance performances. Rich cultural traditions of classical music and dance, alongside contemporary and modern forms, will be showcased along the waterfront each evening.

HEART OF DRUMS / TRIBAL, DRUMS AND ELECTRONICA //

DAY // 17TH DECEMBER / TIME // 8.30PM

CURATOR // Ranjit Barot / PERFORMERS // Sidi Goma Tribe (Drums & Dancers) /
Taufiq Qureshi (Djembe, Percussion) / Sridar Parthasarathy (Mridangam, Kanjira,
Darbuka) / Giridhar Udupa (Ghatam) / Anirudh Sankaran (Chenda, Idakka) / Ranjit
Barot(Drumset, Zendrum, Electronica)

PAGE 139 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Having inherited a unique blend of African tribal ethnicity with Sufi mysticism, the Sidi Goma drummers and dancers are joined on stage by path-breaking maestros of percussion in India, each featuring various classical drum traditions. Together this large percussion and dance ensemble will present an entirely new and mesmerizing sound, supported by modern musical arrangements and electronica.

Concept and performance

Ranjit has conceptualized this performance as a meeting of the Ancient with the Now. Drums were the first form of communication we had. It is a primal language, as old as the heartbeat. Every ritual, every festival and major social gathering featured drums and rhythmic expression. Coupled with dance, this was a joyous union of two intertwined disciplines, one feeding off the other, fuelling each other, rising to a fever pitch and then dynamically dropping to a murmur—but never losing intensity. Drumming it self is a dance of sorts. Mimicking its sibling, it provides a syncopated bed of rhythm to which the joy of movement can be choreographed. The production has been designed to celebrate this spirit that essentially moves through every living being.

The Sidi Goma community is at the very heart of this musical and rhythmic construct. A little known tribe from Western Gujarat who trace their genealogy and unique cultural traditions directly to Africa, they arrived on our shores eight centuries ago. They are a rare gem in the myriad array of folk art forms in our great country and bring together a unique blend of ancient African ethnicity with Sufi mysticism and musical influences. Theirs is a celebration of Earth and Spirit, through dance and drums.

This segues into a large, mesmerizing percussion ensemble in which Ranjit has gathered some of the best and the brightest of India's drummers and percussionists. The modern musical arrangements and electronica, will be a foil to the tribal tradition of the Sidis and the intricate rhythmic patterns of the ethnic drum masters. Featuring konnakol and Vedic chants to draw in the hearts as well as minds of the audience, this performance will pay high tribute to the humble drum.

PAGE 140 //

'KARAVAN / THE GYPSY TRAIL'..... SPANISH FLAMENCO MUSICIANS WITH RAJASTHANI MANGANIARS //

SUNDAY / 18 DECEMBER / 8.30PM

CURATOR // Ranjit Barot / **PERFORMERS //** Francisco 'Paquito' Gonzales (Flamenco Percussion) / José 'Bolita' Quevedo (Flamenco Guitar) / Deu Khan Manganiar (Kartaal, Vocals) / Kheta Khan (Harmonium, Vocals) / Osam Ezzeldin (Piano, Keyboards) / Ranjit Barot (Drumset, Vocal percussion)

PAGE 141 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



In keeping with the stated goal and all-encompassing theme of the Serendipity Festival of promoting exploration across all cultures and genres, this unique ensemble of music and rhythm has been designed and curated by Ranjit Barot.

Concept and performance

Ranjit endeavors to fuse these individually popular and flamboyant folk traditions, showcasing the Spanish Flamenco artists (Guitar and percussion) who will be well-met in spirit and skill by the Manganiyars of Rajasthan (Kartaal & Vocals), infusing the performance with their own unique voice.

The Spanish Andalusian Gypsies have been described as having roots in the wandering tribes of Rajasthan, who are believed to have migrated across the borders of our land many centuries ago and settled in parts Southern Europe. This will be a musical exploration of that ancient link between these two traditions, designed around the theme of the Gypsy people, seeking new lands and the breaking of all boundaries, between people and cultures.

This promises to be an irresistible confluence of cultures, with a world class Western keyboard artist providing the melodic landscape.

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SINGULARITY / CONTEMPORARY / WORLD ENSEMBLE PERFORMANCE, WITH SYMPHONY ORCHESTRA..

DAY // 21ST & 22ND DECEMBER / TIME // 8.30PM

CURATOR // Ranjit Barot / PERFORMERS // Sunshine Orchestra (String section from the AR Rahman Foundation) / Sean Feeman (Saxophone) / Vasundhara Vee (jazz vocalist) / Ashwin Srinivasan (Flute, Vocals, Keyboards) / Osam Ezzeldin (Piano, Keyboards) / Mohini Dey (Bass) / Pramath Kiran (Indian, World percussion) / Ranjit Barot (Drumset, Vocals, konnakol)

PAGE 143 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



A Big Band performance featuring the stunning 10-piece Sunshine Orchestra from the A.R.Rahman Foundation (including young musical protégés from among the underprivileged) as its centerpiece, and a vibrant Jazz / World ensemble band.

Concept and performance

This is conceived as a Big Band performance with symphonic arrangements, and will showcase the brightest talent from the current Indian & Western mainstream music scene.

Myriad cultures collide to make one joyous sound, a living expression of 'Singularity', the oneness of all things, but each retaining its unique personality. Designed as an exploration in bringing together Indian ethnic styles in vocals and instrumentation with the western influences of jazz, funk and contemporary. Saxophone meets Jazz vocals and Hindustani flute, and a world-class pianist improvises with Carnatic kritis performed by the Orchestra.

A celebration of diverse sonic identities coming together to create a unified music.

PAGE 144 //

NATYATRA / THE JOURNEY TO BHARATANATYAM //

DAY // 20TH & 22ND DECEMBER / TIME // 7:00PM

CURATOR // Tanusree Shankar / CHOREOGRAPHER // Rama Vaidyanathan /
DANCER // Sanjukta Ray / Jhuma Das / Debjit Mukherjee / Pranali Shashank
Kalkar / Shraddha Rupavate / Subhasish Dey / Ammith M L Kumar / Bhavini
Misra.

PAGE 145 //

Parag Sonarghare //

Artwork details:
Title: Untitled
Medium: Acrylic on canvas
Size: 7.5 x 5.5 ft (90 x 66 inches)
Year: 2016



Stemming from Tanusree Shankar's belief that the eloquent expression of dance is universal, this project envisages the grammar of Indian dance going beyond the traditional and classical. Eight young practitioners of jazz, ballet, contemporary dance, Kathak, Odissi and Kalaripayattu have come together under the guidance of Bharatanatyam guru Rama Vaidyanathan to present the well-defined movements of the classical style in a contemporary arrangement.

Concept and performers

It takes years to master Bharatanatyam, but Rama, through ancient stories and philosophical metaphors, will acquaint the young dancers with the unparalleled beauty of the classical dance style. The extremely distinct, clear, precise and direct movements of Bharatanatyam will take on a fluid and contemporary vocabulary. Having enabled them to unlock the many rasas of Bharatanatyam, under Rama's directives these eight dancers have together created three surreal pieces.

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SATRANGI //

DAY // 20TH DECEMBER / TIME // 8:00PM

DAY // 21ST DECEMBER / TIME // 7:00PM

CURATOR // Tanusree Shankar / **CHOREOGRAPHER** // Rama Vaidyanathan /

DANCER // Alesandra Seutin / Billy Chang / Eugene Skeef / Subhash Viman /
Rukmini Vijayakumar / Praveen Rao / Pramath Kiran

The experimental dance project showcases four dancers and two musicians from across the world - exponents of different techniques and styles - coming together to explore various vocabularies through a unique collaboration. This production has been conceptualised by Tanusree to promote sharing and appreciation across cultures, in the process lifting the invisible barriers across various styles.

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Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



The performers

Alesandra Seutin is a London-based choreographer, teacher and performer with African and European roots. She is also the artistic director of the Vocab Dance Company. Her movement - language is a hybrid of contemporary, African and urban dance styles; her choreography combines physical theatre, dance, innovative scenography, live music and text. Her work is political and speaks of social issues such as race, social inclusion and gender from a feminine perspective.

Billy Chang graduated from the prestigious Taipei National University of the Arts and has since been teaching, choreographing and performing. His contemporary choreography is rich both in traditional and modern styles.

Eugene Skeef is a South African percussionist, composer, poet and education-
alist who has lived in London since 1980. He works in conflict resolution, acts as a consultant on cultural development and is a broadcaster. He has also been instrumental in developing the education programmes of some of the major classical orchestras in the UK, and has served on the board of directors of the London Philharmonic Orchestra.

UK-born **Subhash Viman** is a promising new talent who is influenced by hip-hop, urban and contemporary dance styles. He has trained in Bharatanatyam and Kathak under acclaimed teachers in the UK and India. Currently, Subhash is developing his new show with a range of artists exploring the effect bullying has on the physical, mental and spiritual wellbeing of the victim, using movement vocabulary from martial arts.

Rukmini Vijayakumar has trained in Bharatanatyam, as well as in classical ballet, jazz and modern dance in the US. Her performances at many venues in India and abroad include Bharatanatyam at Khajuraho and other festivals. She founded the Raadha Kalpa Dance Company in 2009, and has conducted workshops, choreographed productions, and organized dance arts festivals. She is the director of her Art Space LshVa, in Bangalore.

Bangalore-based **Praveen Rao** is a versatile multi-instrumentalist with an international reputation. He has composed over 200 scores for leading theatre productions, Indian ballet, films and television across the globe. As a music arranger, he is known for his creativity in fusing Hindustani music, Carnatic music with western techniques and has arranged background scores for various films under acclaimed veteran music directors.

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PRAVAHA / THE FLOW OF LIFE //

CURATOR // Sanjeev Bhargava / **BHARATANATYAM //** Leela Samson and Spanda Dance Company dancers / **MANIPURI DANCE //** Priti Patel and Anjika Group dancers / **FRIDAY, 16 DECEMBER, 6:00 PM, 7:00PM / Kathak, Odissi //** Parwati Dutta and troupe / **CONTEMPORARY DANCE //** Nrityaruta / **SATURDAY, 17 DECEMBER, 6:00PM, 7:00 PM / ODISSI //** Bindu Juneja and troupe / **EXPERIMENTAL DANCE //** Attakalari Centre for Movement Arts / **SUNDAY, 18 DECEMBER, 6:00PM, 7:00 PM**

PAGE 149 //

Parag Sonarghare //

Artwork details:
Title: Untitled
Medium: Acrylic on canvas
Size: 7.5 x 5.5 ft (90 x 66 inches)
Year: 2016



With the River Mandovi as a backdrop, the outdoor stage for this mega event provides a spectacular ambience for an extraordinary experience of large-scale choreographic works. Denoting a 'constant flow' of Indian dance, \from the classical to the contemporary, the six productions are based on the theme: 'River: the life-giver' and are an ode to the nurturing rivers and cultural geography of India.

Concept

Varied interpretations by exponents of various dance forms showcase rich artistic expressions through a spectrum of aesthetic styles and techniques in these six productions presenting the grandeur of Indian dance. The choreographies have been conceptualised to provide an enriching and authentic engagement with Indian dance for a global community - whether a connoisseur, an uninitiated audience, tourists, students or enthusiasts as well as a deeper understanding of the variety and magnificence of the various dance forms.

The opening production by Leela Samson and her Spanda Group in the Bharatanatyam dance style explores the love and longing, the physical changes and the deep philosophy that the river inspires through the centuries - old voices of India's poets. Priti Patel and Anjika Group's production depicts the mighty Brahmaputra River of eastern India and the Khongjom River of Manipur through the idiom of Manipuri dance. Parwati Dutta and her troupe's performance of Kathak dance explores the ancient intriguing river Saraswati, along with a glimpse into the life and philosophy of Sant Gyaneshwar who lived on the banks of the Indrayani river through his spiritual quest. The contemporary approach of Nrityaruta explores legends of the River Kaveri and of mysterious mermaids. Bindu Juneja and her troupe of Odissi dancers present the magnificence of the Narmada River and the unique ritual of circumambulation around it. The concluding production portrays the ever-flowing life stream representing female energy through the experimental dance - movement technique of Attakalari.

PAGE 150 //

LOVE BALLADS //

DAY // MONDAY, 19TH DECEMBER / TIME // 7:00PM ONWARDS

CURATOR // Shubha Mudgal / MUSICIANS // Sonia Shirsat / Monali Thakur LIVE
Arko Mukhaerjee Collective

PAGE 151 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Love in all its splendour and diversity has been a universal theme for songs in every musical culture and style. In India too, love songs illustrate the diversity of her people, their musical styles, genres and forms.

Some of this amazing diversity is showcased in this special theme concert that features three acclaimed artistes presenting love songs in diverse Indian languages and styles. Sonia Shirsat from Goa presents the fado, a Portugese song form said to have emerged in the early part of the nineteenth century. Monali Thakur presents love songs from Hindi films and popular music, while Arko Mukhaerjee sings of love, longing and loss in Bengali.

PAGE 152 //

LATIN CONNECTION WITH LALAN'S DANCE TROUPE //

DAY //16TH DECEMBER / TIME // 8:00PM ONWARDS

PROJECT // by Colin D'Cruz / **SINGERS //** Veeam Braganza / Verphina Dias / Queenie Fernandes / Seby Fernandes / Zezinho Fernandes / **MUSICIANS //** Chrisanne Mendes violin / Zezinho Fernandes - guitar / Allan Moraes - percussion / Jason Quadros - keyboards / Colin D'Cruz - bass / Clifford Siqueira - drums / **DANCERS //** Sushmita Pednekar / Gaargi Bhat / Vinay Desai / Seby Gauncar

PAGE 153 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



This band has represented Goa internationally and as the name suggests, is all about keeping Goa's Latin roots alive through music.

The band's repertoire includes popular Portuguese and Konkani songs that are set to Indian classical dance forms besides the regular Goan folk dances. The four dancers are featured on three of the 10 songs that are performed and adds a whole new dimension to the band's performance. Latin Connection features some of Goa's most accomplished artists that includes singers, Verphina Dias, Veeam Braganza, Queenie Fernandes, Seby Fernandes and Zezinho Fernandes. Musicians include Chrisanne Mendes on violin, Jason Quadros on keyboards, Colin D'Cruz on bass and Clifford Siqueira on drums. The dancers include Gaargi Bhat, Sushmita Pednekar, Vinay Desai and Saby Gaonkar.

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SAG GROUND

The open grounds along the river come alive during the Festival with theatrical interventions and music and dance performances. Rich cultural traditions of classical music and dance, alongside contemporary and modern forms, will be showcased along the waterfront each evening.

TALĀTUM: A CONTEMPORARY ADAPTATION OF THE TEMPEST

DATES // 20TH - 23RD DECEMBER 2016

TIMINGS // 6:15 PM - 7:30 PM & 8:30 PM - 9:45 PM

CURATORS // Anuradha Kapur and Lillete Dubey

DIRECTOR // Abhilash Pillai

PAGE 157 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Premiering at the Serendipity Arts Festival, Talātum is a spectacular theatre production directed by renowned theatre-person Abhilash Pillai. Set in a circus tent, the play reinterprets Shakespeare's *The Tempest* by adapting it to an Indian context and using circus and other subaltern forms of performance: magic, illusion techniques, gypsy art, puppetry, martial arts, new media, dance, music and theatre. This extraordinary project blends the modern and the traditional through a new oral and visual language.

Concept

While the circus has great international academic renown, its relevance as an academic theatre-form in India is close to zero, due to various social, economic and cultural factors. With this project, the main focus is to develop patronage for and create awareness about the circus and other subaltern performing forms through a harmonious blending of musical or operatic theatricalisation of sequences adapted exclusively from *The Tempest*.

Given that 2016 marks the 400th death anniversary of William Shakespeare, this project is a perfect tribute to his genius. Pillai aims to reinvent *The Tempest*, adapting certain key sequences from the play by editing the text with minimum selected dialogues. Shakespeare's narrative lends itself to be reconstructed mainly through the physicality of the performers and other non-verbal elements such as trapeze, aerial arts, AV elements, digital projections, physical theatre, etc. This not only contemporises Shakespeare but also transcends boundaries between the past, present and future of theatrical practice.

The Tempest is one of Shakespeare's most dynamic plays that perfectly lends itself to regional adaptation in India. The backdrop of the sea, for example, is a motif that both the actors from Kerala and the audiences in Goa can easily relate to, and becomes symbolic of the nostalgia that this production aims to capture. There is also very little plot in *The Tempest*, so it is easier to make a visual language without depending on the verbal language of Shakespeare. The text for this production aims to transcend the barriers of language through minimal multi-lingual dialogue and pure visual expression. The story of *The Tempest* turns to fantasy and magic to aid the plot, thus giving immense space to explore circus techniques.

Circus Workshop

Besides the performances of *The Tempest*, the project includes an intensive educational initiative to carry forward the idea of patronage and promotion of the circus as a serious theatre practice. The Circus Workshop series for young theatre enthusiasts and drama students from across the country is a three-day course in circus techniques, designed as a stepping stone for professional possibilities in the future. A combination of practical and theoretical learning, this series will explore forms such as physical theatre, clowning, scenography, circus martial arts, etc., as well as sessions on management of the circus, among others.

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OTHER VENUES

RIVER RAAGA / MORNING AND RIVER CRUISE CONCERTS //

DATES // 20TH - 23RD DECEMBER 2016

TIMINGS // 6:15 PM - 7:30 PM & 8:30 PM - 9:45 PM

CURATORS // Shubha Mudgal

MUSICIAN // Omkar Dadarkar

PAGE 161 //

Hindustani classical music is closely associated with Nature, and with seasonal, diurnal and nocturnal cycles. The Festival presents music lovers with the opportunity to experience this close association in two special concerts by khayal artiste Omkar Dadarkar.

Omkar, a senior disciple of leading vocalist and guru, Ulhas Kashalkar, presents a morning concert by the River Mandovi in the lap of nature. He also presents a special concert where the artiste and the audience sail down the river in a special river cruise at dusk.

PAGE 162 //

OPEN SITE / STREET ART PROJECT //

CURATORS // Riyas Komu

PARTICIPANTS // Hanif Kureshi / Escif / Faith47 / Nemo

MULTIPLE VENUES AROUND PANAJI //

PAGE 163 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



Open Site is a suggestion towards dissolving boundaries - between nations, states and more importantly between people and art. By bringing international street artists to the city of Goa, Open Site aims to make an intervention that gently provokes the public to imagine their lives in a broader socio-political domain.

Curator's note

From graffiti to murals, street art is a vibrant form of visual practice that challenges our established notions of space, scale and surroundings. Street Art in the 21st century has used interdisciplinary techniques and been subversive in its modes of communication. By taking ahead these qualities, Open Site intends to transform the city into an event staging itself as an argument of artistic imagination.

The connotation of Goa as an open site cannot be missed. Historically, Goa has been one of the gateways for the entry of Portuguese culture into the Indian subcontinent. More recently, Goa is known for its openness to a range of cultural and intellectual figures. It also hosts a significant local and international population as well as festivals that make the site appropriate for purposes of leisure and relaxation. Goa thus becomes an interesting site for remediation of several issues of tension, violence and conflict troubling the contemporary world. Further, art becomes the method to intervene and establish dialogue with people who encounter the shores of Goa. It inevitably becomes a place that attracts a multitude of sights from all over. Open Site will also project urban space as a place of reflection and contemplation by adding value to the mundane corners that are almost overlooked every day. It may also bring attention to the unnoticed parts of our physical environment by sheer surprise. Often, we choose to traverse through our city by-lanes through the stories they offer to us. Open Site allows possibilities of interweaving new narratives through the city within our everyday journeys. By bringing together their respective established methods and subjects of street art along with the history of Goa, Open Site seeks artists to bring out a unique narrative that fits the contemporary landscape of the place.

Serendipity Arts Festival creates an apt environment for such intervention through its multidisciplinary programme that brings together practitioners of art and culture from diverse fields and backgrounds together under a common roof in the city of Goa. While much of the components of this festival are planned as indoor events, the Open Site project invites street artists to experiment the city as their canvas, and thus completes the ambition of the festival to reach out to larger audiences.

PAGE 164 //

MANIFESTATIONS OF INDIAN MODERN ART A PROJECT/ BY DAG MODERN //

TIME // 10AM - 9PM

CAMPAL BUNGALOW, CAMPAL HISTORIC PRECINCT, PANAJI //

PAGE 165 //

Parag Sonarghare //

Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



DAG Modern's participation at the debut Serendipity Arts Festival reflects its diverse collection while paying ode to Goa. Curated from its extensive inventory of twentieth century Indian art, it has chosen to display a thematic range of works. Two sections are devoted to artists associated closely with Goa, F N Souza (who founded the Progressive Artists Group in Mumbai, and later emigrated to London and New York), and Laxman Pai. Another section is devoted to Christian themes by different artists. A fourth segment looks at the study of the art of portraiture in India. And, finally, there is a section on Masterpieces representing India's finest artists - S H Raza, M F Husain, Ambadas, Nandalal Bose, Avinash Chandra, Rabindranath Tagore and a host of others.

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THE SCRIPT LAB / WRITING WORKSHOP //

CONDUCTED BY // Mahesh Dattani

CURATOR // Lillete Dubey

PAGE 167 //

Parag Sonarghare //

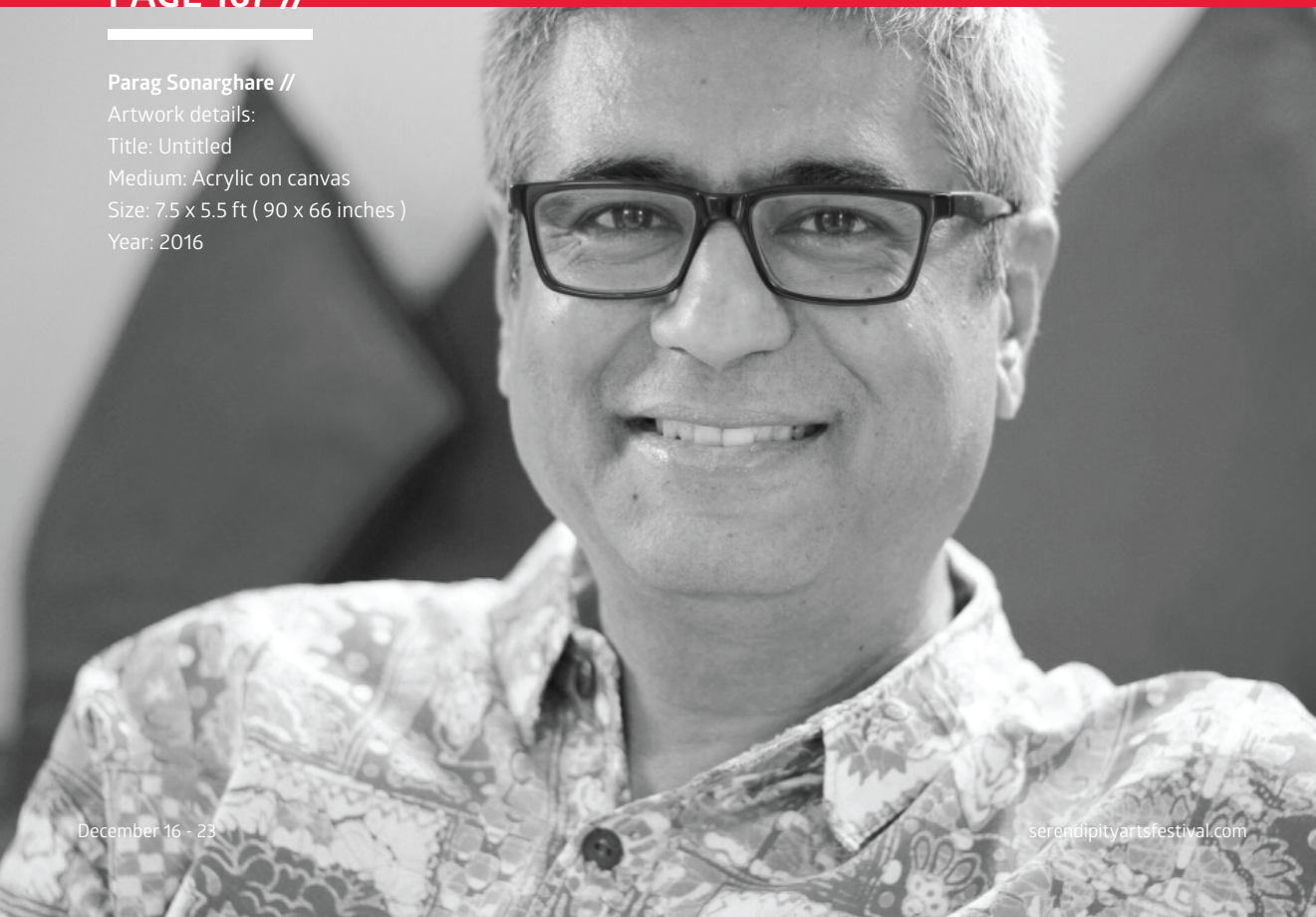
Artwork details:

Title: Untitled

Medium: Acrylic on canvas

Size: 7.5 x 5.5 ft (90 x 66 inches)

Year: 2016



The process of creating the script began mid-October, with guidelines from Mahesh Dattani at regular intervals. The workshop culminates with an intensive residency programme with the playwright during the Festival in December.

Mahesh Dattani's many works include Final Solutions, Dance Like a Man, On a Muggy Night in Mumbai, and Tara.

The intensive four-day residency programme with the playwright and director includes two days of instruction and one day of mentorship. It concludes with dramatized readings of the plays in an outdoor setting. The focus is on screenplay structure, character development, dialogue, theme, visualisation and dramaturgy.

The workshop was designed to help aspiring scriptwriters turn a critical eye on their own works, tap talent, assist with character development and give constructive/critical feedback.

Mid-career writers, copywriters, journalists and bloggers were invited to apply for the workshop some months back. The participants were introduced to Mahesh Dattani, who underlined a theme and the framework of the residency. The participants were then encouraged to work on their scripts based on these guidelines. During another round of interactions in November, Mahesh Dattani detailed another set of guidelines.

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