Without the arts, our race would have been just another species on earth and not a civilization. Throughout history, the arts have shaped civilizations, developed societies, empowered minds and inspired the sciences. Across millennia, the arts have adapted to the surrounding environment and become an inseparable part of our legacy and being.

At the Serendipity Arts Festival, we salute and celebrate the arts. We take pride in promoting the cultural heritage that has shaped India's civilization and given it roots for over five thousand years. This people's festival brings the magic of the arts back into daily lives and conversations and provides a collaborative platform that allows voices in the region to create, innovate and express.

The overwhelming audience response has encouraged us to scale and become better with each passing year, and the fourth edition was our biggest. The festival showcased the region's cultural heritage and featured rigorous programming across Panjim that included symposia and workshops with experts from overseas. To increase impact and deepen purpose, the festival was made truly inclusive; besides free entry, care was taken to make it accessible to the differently-abled through ramp-access, sign language specialists, usage of braille, etc.

Each of our five human senses possess their own charm, yet their true impact is felt only when they are perceived together. A similar approach has been taken while putting together this Festival's programme. Since inception, an attempt has been made to break away from genre-defining silos and to promote interdisciplinary practices and multi-disciplinary platforms passed on to us by our predecessors. The Festival welcomes art, art practices and individuals from the worlds of music, dance and theatre, culinary arts, crafts, photography and visual arts to showcase their efforts via a multi-disciplinary platform; thus allowing the diverse creative expressions of our culture to seamlessly fit into one frame.

Through 300+ events across eight days, the festival brings the established and the emerging, the artisan and the designer, and the classical with the contemporary into the city of Panjim. In the fourth edition, experimental performing spaces ranged from tents to temporary theatre spaces to disused buildings layered with technology and fine arts. The festival enveloped the city, and arts became a part of the daily diet.

Even as the Serendipity Arts Festival aims to create a space that allows experimentation and appreciation in the arts, the Serendipity Arts Foundation, which organises the festival, also supports and facilitates artistic practices through the year with projects like residencies, workshops, grants and educational initiatives around the country and globally.

We urge everyone to join us as we celebrate the colours of life, appreciate our cultural diversity and re-discover our shared roots, even as we provide a nourishing environment for the young in the region to express themselves creatively.
What is Serendipity? It is a passion project of the team to be able to start something which is larger than each of us. We call it an experiment because we work with so many unknowns and yet try to negotiate spaces where collaborations can thrive. Many a times this experiment doesn’t work, but we believe that if we persevere we will innovate and establish better processes. I would like to thank all our artists, curators and everyone from each team that made us laugh through difficult times and hugged us when we needed it. The curators from all our previous editions, I thank you on behalf of my team and the institution for believing in us.

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

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

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

Foundation

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

Festival

Serendipity Arts Festival is a multidisciplinary Festival that brings together performative, visual, and culinary practices from India and beyond. Spread across various venues in Panaji, Goa, the Festival serves as a platform for eminent and emerging artists to showcase their work and collaborate. Since it began in 2016, the Festival has accumulated a rich database of creative energies and partnerships. As an eight-day long event, the festival is a platform for multidisciplinary collaboration and cultural innovation, and in three years, has grown in leaps and bounds, not only in the scale and number of projects, but also in expanding its cultural collaborations. In 2018, SAF a new panel of curators engaged with a variety of ideas, as well as building on themes from previous editions, including art with a focus on the South Asian region, being addressed through our visual arts, photography as well as craft discipline. Serendipity Arts Festival strongly believes there is something for everyone at this Festival, and were happy to welcome a wide spectrum of audiences over the eight-day event held in December in Goa.
The **Music** programme explores the gamut of traditions in India, as well as their sources of inspiration. The stage is set for Bollywood at its best, jazz, fusion collaborations and crossovers of sound. The Festival has unique sound experiences that showcase the affinity between sound, visuals, space and technology.

**ANEESH PRADHAN**

One of India’s leading tabla players, Aneesh Pradhan is a disciple of the maestro Nikhil Ghosh from whom he inherited a varied repertoire. Aneesh is the recipient of awards such as the Aditya Birla Kala Kiran Award (2000), the Natyadarpan Award for ‘Best Background Score’ (1998), the Vasantotsav Award (2012), and the Saath Sangat Kalakar Award (2013). He is also a frequent participant in cross-cultural musical collaborations both in the capacity of performer and composer. He has been awarded the Indian Council for Cultural Relations Chair in Indian Studies at the Sir Zelman Cowen School of Music, Monash University. He is also the Director of Underscore Records Pvt. Ltd which he established with vocalist Shubha Mudgal. He co-curates an international music festival ‘Baajaa Gaajaa: Music from 21st Century India’.

**SNEHA KHANWALKAR**

Sneha Khanwalkar has played a significant role in changing perceptions of Hindi film music by digitally mixing disparate noises, sounds of local instruments and voices to produce a track. Thriving on taking the composition of music beyond the studio, Sneha conceptualised and hosted the MTV mini-series ‘Sound Trippin’. Some of her key projects include *Gangs of Wasseypur, Khoobsurat, Oye Lucky! Lucky Oye!, Love Sex aur Dhoka* in her repertoire. She won Filmfare’s R.D Burman Award for the best music director for the film *Love Sex aur Dhoka* (2011) and was nominated in the Best Music Director category at the 58th Filmfare Awards for *Gangs of Wasseypur Part 1 & Part 2*. She has composed the music for the acclaimed film, *Manto* (2018).
The curation of the Dance programme attempts to engage as many forms of contemporary and traditional Indian dance as possible, including folk. At their core, these projects are interdisciplinary in nature, resulting in a balance between music, dance and drama. Many of these projects interrogate evolving notions of belonging, and the precarity of identity in contemporary society.

**MAYURI UPADHYA**

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

**LEELA SAMSON**

Leela Samson taught at the Sriram Bharatiya Kala Kendra from 1975 - 2005 and privately in Delhi, and choreographed a body of work titled ‘Spanda’, which is known for its innovations in Bharatanatyam. Leela has performed at leading festivals of dance in India and abroad. She had served as Director of Kalakshetra from 2005 to 2012; as Chairperson, Sangeet Natak Akademi from 2010 to 2014; and as Chairperson, Central Board of Film Certification from 2011 to 2015. Leela has also authored books on dance: Rhythm in Joy (1987) and Rukmini Devi – a life (2010) are a select few titles. She is the recipient of the Sanskriti Award in 1982, the Padmashri Award in 1990, the Nritya Choodamani Award in 1997, the Sangeet Natak Akademi Award in 2000, and the Natya Kala Acharya Award from the Music Academy (Chennai) in 2015.
The programming in Theatre pushes beyond defined boundaries by moving away from the proscenium. The performances explore fresh avenues to showcase traditional forms with a contemporary twist, introducing young children to the importance of theatre and highlighting the creative presence of marginal communities, emerging practices and new experiments with style.

ARUNDHATI NAG

Arundhati Nag is Creative Director of Ranga Shankara (Bangalore), a theatre dedicated solely to dramatics. Only the second such space in India, Ranga Shankara, with its show-a-day policy, has changed the way theatre is viewed and performed in Bangalore. Arundhati has also pioneered a unique Theatre For Children programme called ‘AHA!’ She is the Managing Trustee of Sanket Trust. For over 40 years, Arundhati has also been an actor. She has performed over 1000 shows in five languages. Arundhati also served as David Lean’s Assistant Director for the production of the film A Passage to India (1984). She also assisted and wrote Hindi dialogues for the legendary TV serial Malgudi Days (1987), based on R K Narayan’s novel. She serves on the advisory boards of several national level institutions.

ATUL KUMAR

Atul Kumar is the Founder Member and Artistic Director of The Company Theatre. With more than 25 years of stage experience, Atul has dabbled with different languages and forms of theatre and has showcased his work globally. His basic performance training was in the traditional Indian dance and martial art forms of Kathakali and Kalaripayattu in Kerala. He also worked with Compagnie Philippe Genty (Paris) and Sacramento Theatre Company (California). Atul was recently invited by Shakespeare’s Globe Theatre in the UK to direct for their International Theatre Festival. Few of the many grants he has been awarded include the French Cultural Fellowship, Charles Wallace Scholarship and Chevening Fellowship. He has served as a steering committee member of the International Network for Cultural Diversity, Canada and occasionally works in film and television.
The Visual Arts programming offers a wide spectrum of projects that consider art beyond the mainstream, highlighting innovations in diverse socio-economic contexts. The Festival puts a spotlight on collections and archives in innovative ways and continues its engagement with performance and street art.

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

Jyotindra Jain is a Member of the International Advisory of the Humboldt Forum, a multi-arts complex in Berlin; a Tagore National Fellow; and Editor of Marg Publications, Mumbai. Prior to this, he has served as the Director of the National Crafts Museum (New Delhi); Professor of Arts and Aesthetics, Jawaharlal Nehru University (New Delhi); and Member Secretary of the Indira Gandhi National Centre for the Arts. He was a Visiting Professor at Harvard University and a Rudolf-Arnheim Professor at Humboldt University (Berlin). An eminent scholar of Indian art and popular visual culture, Jain has extensively published in the areas of his specialisations, and curated exhibitions shown in some of the most prestigious cultural institutions and museums in India and abroad. He has received the Prince Claus Award for Culture in 1998, and the Cross of Merit—the highest civilian award of Germany—in 2018.
PHOTOGRAPHY

The Festival examines ideas and practices within Photography, addressing traditions of vernacular and lesser known histories, while simultaneously engaging with archives, studios and trans-media practices in the subcontinent. As a discipline the curation leans towards examining the truth of the medium through works addressing diverse concerns prevalent through time in the modern society.

RAHAAB ALLANA

Rahaab Allana is Curator/Publisher of the Alkazi Foundation for the Arts (New Delhi); Fellow of the Royal Asiatic Society (London) and Honorary Research Fellow at the University College (London). He has curated various exhibitions, working in institutions such as The Brunei Gallery (London), Rencontres d’Arles (Espace Van Gogh, France), Museum Folkwang (Berlin), the Rubin Museum (New York), Banco de Brazil (Rio), the Royal Fine Art Museum (Brussels); National Museum (New Delhi); The British Council (New Delhi); the Bhau Daji Lad City Museum (Mumbai). Rahaab is the author of Inherited Spaces, Inhabited Places (2010); and has served as Guest Editor for Marg and the Lalit Kala Akademi. He has written and edited volumes on photography for the Alkazi Collection and Mapin. He is the Founding Editor of PIX, a theme-based photography quarterly and exhibitionary platform.

RAVI AGARWAL

Ravi Agarwal has an interdisciplinary practice as an artist, photographer, environmental campaigner, writer and curator. His work explores contemporary questions around ecology, society, urban space and capital. His work has been showcased widely, including at the Kochi Biennial (2016), Sharjah Biennial (2013) and Documenta XI (2002). He co-curated the ‘Yamuna-Elbe’, an Indo German twin city public art and ecology project in 2011 and ‘Embrace our Rivers’, a Public Art Ecology project in Chennai (2018). Agarwal is also the founder of the Indian environmental NGO Toxics Link, which has pioneered work in waste and chemicals in India. He serves on several high-level policy committees, and writes extensively on sustainability issues in journals and books. He was awarded the UN Special Recognition Award for Chemical Safety in 2008 and the Ashoka Fellowship for social entrepreneurship in 1997.
CRAFT

Projects in the discipline of **Craft** focus on the exploration of textile, glass and ceramics, encouraging an equal collaboration between designers and craftspeople. The discipline aims to position the ingenuity of crafts in the present in a contemporary light, while borrowing from the rich reservoir of works from the past.

**PRAMOD KUMAR KG**

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

**KRISTINE MICHAEL**

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

The Festival moves away from the idea of food being a means to sustenance, and discovers the different possibilities of food as art/performance, innovation and delight. The **Culinary Arts** programming aims to provide a unique food experience through curated workshops, talks and tastings with a focus on local and sustainable food practices.

RAHUL AKERKAR

Rahul Akerkar’s culinary practice is about mixing his passion for life, food, and science, and he has succeeded in blending these key ingredients into a career as one of Mumbai’s leading restaurant moguls. Regarded as the pioneer of the independent chef-restaurant-run eateries in Mumbai, he has shifted the focus on fine dining away from the five-star hotel domain. Akerkar co-founded deGustibus Hospitality with his wife, Malini, in 1996. They operate six restaurants in Mumbai, including the much-acclaimed Indigo, a bar, an event/banqueting space, and a catering business. Akerkar’s newest restaurant, Qualia, opened in Mumbai in April 2019.

PRAHLAD SUKHTANKAR

Prahlad Sukhtankar graduated with a BBA in Marketing and Hospitality from Les Roches, Switzerland. He worked with the ultra-luxury, Four Seasons group of hotels, through North America and Canada. In Vancouver he earned a Sommelier’s degree from the acclaimed International Sommeliers Guild (ISG) with Honours. In 2014, Prahlad with his wife and business partner, Sabreen, opened their first restaurant, The Black Sheep Bistro. The restaurant has enjoyed much success through the years finding itself on various lists of top restaurants of the country. In March 2019, the duo launched their second restaurant in Panjim city, Black Market—a place where one can find the unusual but always sinfully delicious food.
Special Projects are autonomous performances, programmes and exhibitions that lie beyond the curatorial purview of each discipline. Realised as independent interventions, these Projects function as an additional layer of programming and represent exceptional ideas and practices. Projects enjoy plural trajectories—serving as parallel, corollary or tangential explorations across varied formats.

SPECIAL PROJECT CURATORS & COLLABORATORS

Anuja Ghosalkar & Kai Tuchmann
Anurupa Roy
Aradhana Seth
Bookworm Trust Library, Liz Kemp & Rhea D'Souza
Cie Yan Duyvendak
Comedy Wagon
Curioso Studio & Suites
Harkat Studios
HH Art Spaces
Jessica Castex & Odile Burluraux (Musée d'Art Moderne de Paris)
Lina Vincent & Akshay Mahajan
Nancy Adajania
The Neemrana Music Foundation
Ramona Poenaru & Gaël Chaillat
Siddhant Shah, Access for ALL
St+art India Foundation
The Travelling Dome (Vishal Rawlley & Tallulah D'Silva)
Vidya Shivadas (Foundation for Indian Contemporary Art)
Vivek Menezes
CONTENTS

22  Music
72  Dance
112  Theatre
150  Visual Arts
246  Photography
288  Craft
312  Culinary Arts
358  Other Events
MUSIC
LIST OF PROJECTS

Bandish Antaakshari
Curated by Aneesh Pradhan

Dastaan LIVE
Curated by Sneha Khanwalkar

Dhun Mela
Curated by Aneesh Pradhan

Karsh Kale Presents
Classical Science Fiction
feat. Pt. Ajay Prasanna & Max ZT
Curated by Sneha Khanwalkar

Louiz Banks & Braz Gonsalves
Curated by Sneha Khanwalkar

Rekha Bharadwaj:
Gulon Mein Rang Bhare with
Azeezon ki Toli
Curated by Sneha Khanwalkar

River Raga
Curated by Aneesh Pradhan

Sadaarang
Curated by Aneesh Pradhan

Serendipity Soundscapes //
Dil ki Baatein:
Affairs of the Heart in Song
Curated by Aneesh Pradhan

Shye Ben Tzur
& The Rajasthan Express
Curated by Sneha Khanwalkar

SPECIAL PROJECTS

Discover Your Opera Voice
Curated by Neemrana
Music Foundation

Grand Finale: Coke Studio //
Nooran Sisters
DB Ground

Music in the Park
A Serendipity Arts
Foundation Initiative
Children's (Art) Park
Bandish Antaakshari, a performance-based game, portrays compositions (bandish) from the Hindustani art music tradition through antaakshari, an engaging recreational pastime that revolves round popular music from films. It seeks to make traditional repertoire accessible to uninitiated audiences without diluting the former.

CURATOR AND PRESENTER
ANEESH PRADHAN

CO-PRESENTER
Aditya Khandwe

VOCALISTS
Anuja Zokarkar
Dhananjay Hegde
Kedar Kelkar
Prajakta Marathe Bicholkar
Raagini Deoley
Ranjani Ramachandran
Soumya Ullal Kantak
Vishal Moghe

TABLA
Mayank Bedekar

HARMONIUM
Prasad Gawas
We live in the world’s largest democracy. However, there is a parallel narrative unfolding in the streets, the villages, the rivers and the forests of India. *Dastaan LIVE* is a response—by a group of concerned artists to the circumstances that surround them. They were drawn together by their love for music initially but ambition to collectively work towards something bigger using their music, their lights and their visuals to tell the stories of India from their perspective, an urban, middle-class perspective.

An art-rock project that brings together the world of the aural and the visual to deliver a one-of-a-kind experience for audiences, it constantly strives to discover new ways to make this project increasingly immersive for audiences, creating spaces for dialogue and interpretations and compelling people above all, to think...

**DASTAAN LIVE**

**CURATED BY**

**SNEHA KHANWALKAR**

**ARTISTS**

Anirban Ghosh  
(Composer / Bass Guitar)

Sumant Balakrishnan  
(Composer/Guitar/Vocals)

Jagtinder Singh Sidhu  
(Hindustani Vocals)

Nikhil Vasudevan  
(Drums/Suitcase/Backing Vocals)

Subhanshu Singh  
(Guitar/Backing Vocals)

Sudheer Rikhari  
(Vocals/Spoken word poetry)

Varun Gupta  
(Percussions)

Ankit Pandey  
(Lights Design)

Abhinav Khetarpal  
(Lights)

Vaibhavi Kowshik  
(Live Projections)

Anuj Chopra  
(Live Projections)

Anant Raina  
(Visual Documentation)

Shupriyo Moitra  
(Visual Documentation)
Images from a performance by Dastaan LIVE. Photographs by The Lumière Project.
Folk songs sung in different languages across India reflect the cultural diversity that has always existed in the country. These songs relate to various aspects of human existence, responding to the joys and challenges of everyday life. Whether songs marking the rites of passage or work-related songs, this richly layered treasure brings to us contexts and meanings from distant regions.

*Dhun Mela* is a folk song extravaganza bringing together groups of musicians and dancers from Goa, Maharashtra, Rajasthan, Uttarakhand, Bengal and Manipur. Almost seventy performers will celebrate the musical and cultural diversity of India through the wealth of folk songs that she possesses. Despite the variety of song-forms and the different languages used in various regions, audiences will experience a connection that will magically resonate their own past and present reality.
Images from a performance of Dhun Mela. Photographs by The Lumière Project.
Described by Billboard Magazine as a ‘visionary composer and producer’, Karsh Kale today is known as a pioneer in the world of global fusion. His career has gone through many avatars over the past 20 years as he jumps between the various roles of being a world renowned tabla player, drummer, DJ/remix artist, vocalist, multi-instrumentalist, film composer, as well as a band leader and curator all with equal ease. Enjoy the performance of this globally acclaimed performer accompanied by talented artists, sharing a stage under the stars.
KARSH KALE PRESENTS
CLASSICAL SCIENCE FICTION

Images from a performance by Karsh Kale, featuring Pt. Ajay Prasanna and Max ZT.
Photographs by The Lumière Project.
LOUIZ BANKS & BRAZ GONSALVES

CURATED BY
SNEHA KHANWALKAR

ARTISTS
Louiz Banks
Braz Gonsalves
Gino Banks
Jarryd Rodrigues
Sheldon D'Silva
Ajoy D'Silva
Lester D'Souza

An evening of jazz with Louiz Banks, the godfather of Indian jazz!
Images from an evening of jazz concert by Louiz Banks and Braz Gonsalves, accompanied by artistes. Photographs by The Lumière Project.
A renowned multilingual Indian playback singer, Rekha Bhardwaj is known for her distinctive style of singing. She has won Global Indian Music Awards for Best Duet in the song ‘Kabira’ with Tochi Raina, and is a National Award winner for the song ‘Badi Dheere Jali’ from the movie ‘Ishqiya’. She is known for performance of Sufism and has performed in over 500+ concerts all over the globe. Her repertoire includes over 50 superhit Bollywood songs.
Image of a concert by Rekha Bhardwaj, accompanied by artistes. Photographs by The Lumière Project.
A favourite of the audiences! Given the success of the last editions of River Raga project, this edition of the Festival will see the musical ferries being revisited—with more showtimes and different artists, these cruises will happen throughout the Festival.

16 December, Monday
Chintan Upadhyay (vocal)
Sukhad Munde (pakhawaj)

18 December, Wednesday
Ranjani Ramachandran (vocal)
Raya Korgaonkar (harmonium)
Mayank Bedekar (tabla)

19 December, Thursday
Vinayak Chittar (sitar)
Mayank Bedekar (tabla)

20 December, Friday
Jayteerth Mevundi (vocal)
Raya Korgaonkar (harmonium)
Uday Kulkarni (tabla)

21 December, Saturday
Arnab Chakrabarty (sarod)
Mayank Bedekar (tabla)
Images from a series of evening concerts as part of River Raga. Photographs by The Lumière Project.
The eighteenth-century musician Niamat Khan was one of the foremost composers of khayal compositions. Writing with the pseudonym ‘Sadaarang’, Niamat Khan was employed in the royal court of Emperor Muhammad Shah ‘Rangile’.

Sadaarang’s compositions continue to be sung by vocalists in the twenty-first century. This concert will highlight the melodic, rhythmic and poetic variety experienced in Sadaarang’s compositions. Interpretations by vocalists Noopur Gadgil, Aditya Modak, Bhaggesh Marathe and Kaustuv Kanti Ganguli, highlight the fact that the Hindustani music tradition is not a fossilised entity, but is very much living and contemporary. They will be accompanied on tabla by Swapnil Bhise and on harmonium by Siddhesh Bicholkar and Dnyaneshwar Sonawane.
Images from a performance of Sadaarang. Photographs by The Lumière Project.
Serendipity Soundscapes is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening. Expressions of many shades and layers of romance and love have found voice in classical Indian poetry and continue to form an integral part of folk song-texts. Thus, imagery from nature and intimate exchanges between lovers coexist with allusion to social and political situations that we find ourselves in.

The selection of Hindi poems set to tune specially for this performance hopes to bring to the listener a variety of expressions of love that have found place in poetry.
Images from a performance of Serendipity Soundscapes titled *Dil ki Baatein: Affairs of the Heart in Song*. Photographs by The Lumière Project.
SHYE BEN TZUR AND
THE RAJASTHAN EXPRESS

CURATED BY
SNEHA KHANWALKAR

ARTISTS
Shye Ben Tzur
The Rajasthan Express

A unique collaboration between Israeli musician Shye Ben Tzur and Rajasthani musicians and singers.
Images from a performance by Shye Ben Tzur and The Rajasthan Express. Photographs by The Lumière Project.
The feeling of being intervened has been a constant state of being for me as an artist. Some of these interventions are the mere nature of things which surround me—leaving me with no option of accusing and amending this experience.

It’s delusional to make and want a space which remains untouched by other worlds.

My curatorial experience at last year’s Serendipity Arts Festival has led me to observe that in the act of placing my intentions and ideas outside for the world and my audiences, I open a portal through which things can enter and interrupt my state of being.

And as I think more about, this reciprocity and exchange between the curator, artists, audiences and the site has always been the case. This time I’m urged to not plant my sound curations in a still space, but to let them scatter and scamper all around Panjim, the heart of the Festival, and pop them where they may not belong.

We showcase sound interruptions ranging from performative to experiential, instinctive to intentional, organic to some very ‘technically-sound’ works of art, for audiences to explore and experience.

CURATED BY
SNEHA KHANWALKAR

ARTISTS
Floy Krouchi
Poorna Swami & Marcel Zaes
Ruchi Bakshi Sharma
Steve Buchanan
Image of the interactive sound installation Winds of Change by Ruchi Bakshi Sharma and collaborators. Photographs by Philippe Calia and Sunil Thakkar.
Bass Holograms offers a research into the hybridisation of an electric instrument traditionally attributed to rock and pop music—the fretless bass. The hybrid bass Floy Krouchi developed, the FKBass, incorporates elements of the Rudra Veena, one of the most ancient instruments of the classic musical tradition, the ancestor of the bass, with the addition of the ‘chikaree’, the buzz—three resonant strings ushering in tonality—a drone. Floy Krouchi’s bass is transformed in real time using an MaxMSP patch developed with Vivien Trelcat. This patch notably includes FM synthesis, analogue modelling synthesis, resynthesis using iana—a series of complex modulations using ring modulation as a base, loops and temporal effects.

This project is part of Sound Interventions, curated by Sneha Khanwalkar.
Images from performances of Bass Holograms by Floy Krouchi. Photographs by The Lumière Project.
StepPer Live is an interdisciplinary trans-rhythmic art form. Buchanan has mesmerised people worldwide. Buchanan makes dance from music, and music from dance, this is achieved by dancing on his self-designed Reflective Data Tranz Danz Floor, by which music and dance create each other simultaneously. A visual and audio feast for the rhythms of the hands and feet, StepPer travels from dance floor to trance floor, no beat, break beat, electro afro, Indian spin, drone, industrial, ethno, jazz, swing, BPM machine, Hoodoo Voodoo, and all between, StepPer: DJ as Dancer, Dancer as DJ, vinyl and turntables not necessary, StepPer is the beat.

This project is part of Sound Interventions, curated by Sneha Khanwalkar.
Images from performances of StepPer by Steve Buchanan. Photographs by The Lumière Project.
THE LONG AND SHORT OF IT
BY POORNA SWAMI & MARCEL ZAES

CHOREOGRAPHY, SOUND & DESIGN
Poorna Swami & Marcel Zaes

LIGHTING AND DESIGN COLLABORATION
Sujay Saple

PERFORMERS
Ronita Mookerji
Dayita Nereyeth
Prashant More
Priyabrata Panigrahi

The Long and Short of It is a durational sound and performance installation. In a sparse landscape of microphones and amplifiers, bodies find, occupy and are displaced from land. Each body must act within a set of rules, while also confronting residues of previously occupied lands. In this unrelenting cycle, bodies wither as they try to keep time. An immersive soundscape of heavy, delicate, distorted and sustained noise marks the setting. Audiences are invited to enter, move around, exit and re-enter whenever they like.

This project is part of Sound Interventions, curated by Sneha Khanwalkar.
Images from performances of The Long and Short of It by Poorna Swami and Marcel Zaes, accompanied by artistes. Photographs by The Lumière Project.
WINDS OF CHANGE
BY RUCHI BAKSHI SHARMA

IN COLLABORATION WITH
Sanjeev Sharma

ARTIST
Ruchi Bakshi Sharma

TECHNICAL CONSULTANT
Vishal Rawlley

Winds of Change is an interactive spinning object that is made up of metal, wood, cloth, sensors, audio chips, and mikes. As a whirling device, Winds of Change intends for people to receive and send signals through sound and spoken word. Participant-viewers are encouraged to blow at the object, which will then spin as it gather winds, ready to transmit sound and vibrations. In this ritual interaction, the viewer writes and records their yearnings into the spinning device, which in turn echoes in loops, and accumulates a collective intention over time. Its goal is to ask ‘How many spins does it take to make a revolution?’

This project is part of Sound Interventions, curated by Sneha Khanwalkar.
Image of the interactive sound installation Winds of Change by Ruchi Bakshi Sharma and collaborators. Photographs by Philippe Calia and Sunil Thakkar.
What exactly is opera? Join the interactive ‘Discover Your Opera Voice’ workshop and discover how to use your own body as a musical instrument.

Let yourself be guided by world-renowned voice coach Jasmin Martorell, listen to opera singer Priya Wacziarg’s amusing anecdotes about the world of opera, and be inspired by her well-trained voice. After exercising your breath to give support to the sound, vocalising your way through vowels and consonants, exploring the resonances, learn an opera song and enjoy performing it with the group.
Images from the workshop Discover Your Opera Voice, conducted by The Neemrana Foundation. Photographs by The Lumière Project.
ARTISTS
Nooran Sisters

Trained by Ustad Gulshan Mir, the Nooran sisters are famed for soulful, exhilarating performances that showcase a blend of the duo’s popular Bollywood songs, such as Patakha Guddi, as well as more traditional, melodious tunes drawing from their Sufi training.
Images from a performance by the Nooran Sisters as part of Grand Finale: Coke Studio. Photographs by The Lumière Project.
MUSIC IN THE PARK

A SERENDIPITY ARTS FOUNDATION INITIATIVE

15 December
Still Waters
A Jazz, Funk, Latin Band led by ace drummer Lester Godinho, vocalist Daniella Rodrigues, with Jason Quadros on keyboard, and bassist Merwyn Mascarenhas.

16 December
Latin Monks
Led by Elvis Lobo, a guitarist/composer based in Goa, and one of the most versatile guitar players in the country.

17 December
Maria e Neil
A duo that performs Jazz music with influences from around the world, such as Bossa Nova, Retro Jazz and Fusion.

18 December
The Aviv Projekt
The band comprises of Aviv Pereira on guitar and vocals, Darin De Gama on Bass Guitar and Vivek Philip on drums or percussion.

19 December
Smooth
A variety of styles ranging from classic rock, country, Love Ballads, Jazz, Blues, Rock 'n' Roll, Ballroom, Bollywood, Soca, Salsa, Reggae and Pop. The band features Clifford Mascarenhas, Alex D'Souza, Adrian Pereira, Larina Fernandes, Alvin D'Souza and Sebastian Almeida.

20 December
Earthstage
Earthstage was formed in 2000 by Elvis Lobo and Bosco D'Souza with a mission to collaborate with musicians, creators and artists.

21 December
Xavier Peres
Among Goa's most accomplished jazz talents, Xavier Peres is a versatile pianist.

22 December
The FishTank
A Blues, Rock, Funk, Fusion, Rock 'n' Roll jazz band from Goa with Nevin D'Mello on guitar and vocals, Richard Carrasco on bass and Samuel Pinto on drums.
Image of a performance by Maria e Neil as part of the curated programme Music in the Park. Photographs by The Lumière Project.
DANCE
<table>
<thead>
<tr>
<th>Identity // Lovers of God</th>
<th>Curated by Leela Samson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identity // Navajanardana</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Identity // Panel on Gender &amp; Sexuality in the Performing Arts</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Kalaripayattu (Lecture Demonstration)</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Kalaripayattu (Workshop)</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Maher Raas</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>Mann Vaasam – Fragrance of the Soil</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Once Upon A Time</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>On The Move</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>Prathyasha</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Reflections of Time // Maanini: Expressions of Love</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>Reflections of Time // Red Dress Waali Ladki</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>Seetapaharana: A Performance in the Tradition of Yakshagana</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>The Kamshet Project</td>
<td>Curated by Mayuri Upadhya</td>
</tr>
<tr>
<td>The Landscape of Human Emotions // Bragha Bessell</td>
<td>Curated by Leela Samson</td>
</tr>
<tr>
<td>Tridhara</td>
<td>Curated by Leela Samson</td>
</tr>
</tbody>
</table>
IDENTITY // LOVERS OF GOD

“Beyond the boundaries of mortal existence! Enraptured in Eternity!”

A performance by India’s first transgender Bharatanatyam dancer Dr. Narthaki Nataraj, depicts the story of those devotees who have gone beyond the norms of this world and have united with the divine.

CURATED BY
LEELA SAMSON

ARTIST
Dr. Narthaki Nataraj

CONCEPT COORDINATION
Ms. Shakthi Bhaskar

NATTUVANGAM
Ms. Ananthashree

VOCALS
Mr. Kaushik Champakesan

MRUDANGAM
Mr. Nagai Narayanan

FLUTE
Mr. Devaraj
DANCE
IDENTITY /
/
LOVERS OF GOD

Images from the performance Lovers of God. Photographs by The Lumière Project.
Various forms of sexuality have been represented through characters in the prose and poetry of India, in various languages over centuries. The performing arts across the country depict these characters with great ingenuity. Most artists specialise in portraying and performing a particular character, which they hone over many years. A large number of dancers, storytellers and theatre artists depict these characters — male or female, as per the requirement of the story they are telling, especially in solo forms.

Cross-dressing with male performers portraying female characters has existed in the performing arts of India for centuries. Cross-gender culture took form in rituals and socio-cultural performances, as women were limited to domestic work and dissuaded as performers by conservative societies.

The topic of discussion is about these various expressions in the traditions of performing arts in India — such as cross-dressing in the art of Vedanta Satyanarayana and his legacy represented by Kalakrishna or in Lavani today; male dancers doing female impersonation in Kathakali; female impersonation of male characters and the male dancer portraying the nayika in Bharatanatyam; the male dancer changing from the nayika to represent the male (as in Mohamana by Sridhar Vasudevan) and last but not least, the transgender body in performance. The panel discusses what is the story of their lives and what does it take to be in this situation?
Images from the panel discussion on Gender and Sexuality in the Performing Arts. Photographs by The Lumière Project.
Bhamakalapam/Navajanardana parijatham, is a story about Sri Krishna and Satyabhama. Satyabhama is a distinct prabandha nayika (key female protagonist) in Telugu literature. The role of Satyabhama as Krishna’s consort counters the tradition of featuring Radha as the companion, which is prevalent in the other regions. In Nattuva mela tradition, the Bhamakalapam was performed for nine nights outside the temple and thus was called Navajanardana Parijatham.

The presentation and the arrangement of Daruvus in Navajanardana parijatham by Nataraja Ramakrishna have made this prabandha a fantastic aesthetic journey for the artistes as well as to the audience.
Images from the performance Navajanardana.
Photographs by The Lumière Project.
KALARIPAYATTU // LECTURE DEMONSTRATION

CURATED BY
LEELA SAMSON

ARTIST
S R D Prasad

FACILITATORS
Prasad Gurukul

An in-depth lecture exploring the legend, history, styles, influence and decadence of the discipline of Kalaripayattu, which will be explained with the aid of pen-drive projections. While explaining the four pedagogic parts of Kalarippayattu, live demonstrations will follow, concluding with a Q&A session.
Images from the lecture demonstration on Kalaripayottu, conducted by Prasad Gurukul. Photographs by The Lumière Project.
KALARIpayattu //
WORKSHOP

CURATED BY
LEELA SAMSON

CONDUCTED BY
Prasad Gurukul

ARTIST
S R D Prasad

Intended for students of dance, young athletes and sports enthusiasts, the workshop will focus upon specific body conditioning for improving flexibility of joints and muscle groups; increasing balance of body; co-ordination of movements; enhancing endurance; increasing reflexes; corrective exercises and massage techniques.
Images from the workshop on Kalaripayattu, conducted by Prasad Gurukul. Photographs by The Lumière Project.
The Maher community belongs to the Saurashtra region of Gujarat, and have played a major role in the 1600 years history of the region. The community has designed a special routine which is known to the entire world as ‘Maniyara Raas’. Warrior-like movements and a display of masculine prowess is therefore, a distinctive feature of Maher raas—a smooth yet rare synchronisation of graceful movements in ‘vilambit tal’ with fast movements in ‘chalati’ that builds up a climax. Continuing the legacy and to take this traditional art form ahead, people of Maher community living in Bokhira town of Porbandar region in Gujarat state have formed a group and have named it ‘Chamunda Maher Raas Mandal Bhokhira’. The group has performed with traditional instruments such as dhols (drums) and shehnai (clarinet) in various prestigious venues.
Images from the performance Maher Raas. Photographs by The Lumière Project.
Art is a reflection of human emotions. Human emotions are based on the lifestyle, society, profession, natural atmosphere and fertility of the particular land. Tamil culture speaks of five different landscapes that divide the profession and lifestyle of people, according to the region they live in. Fertile land, mountain, forest, seashore and desert were the five landscapes. Based on these divisions, music and dance were nurtured in these areas.

We find that these art forms are gateways to learn and understand the golden days of Tamil culture. As each soil emits a different fragrance once it receives raindrops, the art form of each of these regions, portrays varying lifestyles. It reminds and rekindles in us, the joy of our birthplace.
Images from the performance Mann Vaasam. Photographs by The Lumière Project.
A choreographed performance blending multiple art forms of movement, dialogue, music, puppetry, illustration, and the performance tradition of Yakshagana—Once Upon a Time is a transformative experience, where dance artistes are supported by collaborators to narrate three familiar fairytales in an unfamiliar format—Alice in Wonderland, Pinocchio, Beauty and the Beast.
ONCE UPON A TIME

Images from the performance *Once Upon a Time*. Photographs by The Lumière Project.
The exhibition battle scene is a celebration of the ethos of street dancing. Hip-hop, popping and locking, whacking, break, krump, B-BOying and contouring are styles that will come together in a cypher accompanied by a beat boxer and a DJ. The third floor of a multi-level car park is chosen as an attempt to draw the audience into a more unique and intimate experience. Elaborating further on the street art tradition is a collaboration with a graffiti artiste.

CURATED BY
MAYURI UPADHYA

ARTISTS
Bboy Joon
Bgirl Jo
Cyclone
Divya Easwaran
DJ Ivan
Ibrahim Badshah
Mekhola Bose
Shane Benedict Mendes
Swaroop Kishen
Velu Kumar Selvarajan
Zuboo

PRODUCED BY
Serendipity Arts Foundation
Images from the performance On The Move. Photographs by The Lumière Project.
Three artists and three forms—Ottan Thullal, Bharatanatyam and Kathak—come together in a journey with myth, music and movement, combining elements of theatre, percussion and other allied forms. Through this confluence of art forms and artists and the journey we collectively undertake, the performance aims to uphold a certain awareness of our actions, of what we do with our lives and our art. What must change, and what needs to stay the same?
Images from the performance Prathyasha. Photographs by The Lumière Project.
Bharatanatyam has seen tremendous growth in the past decades or so, from its original format as Sadirattam, and after it was rechristened as Bharatanatyam and now to its modern avatar—it is extremely interesting to see the growth and the transformation that this form, one of India's oldest, has gone through to reach this point today.

Exploring the classical concept of the Ashtanayikas, *Maanini* traverses the fascinating phases and the various moods of a woman in love yet maintaining the grammar and vocabulary of the traditional Varnam in Bharatanatyam, aiming to bridge the space between the traditional and the modern.
Images from the performance Maanini: Expressions of Love. Photographs by The Lumière Project.
Red Dress Waali Ladki was born out of the Diya Naidu’s response to the brutal crimes against women in India. Through the research and introspection that went into making the work, she decided to talk about the layered, subtle experience of the woman, who is seemingly liberated but constantly carrying fear in her body. Through the performance, she asks: Where does this patriarchal penetration locate itself? If ‘her’ rape is ‘my’ rape, can my bliss be hers too? Can men be invited as equals into this?

The work is an ongoing (failing) research. Not scientific per se or even just physical; not even restricted to the laboratory (in this case studio). It will probably never stop. But one can hope. It began in 2014 and now is a non-performance of itself. Those who witness it, will in some way carry it within them.
Images from the performance Red Dress Waali Ladki. Photographs by The Lumière Project.
A performance of select scenes from the epic Ramayana, narrating the spurning of Suparnakha by Rama and Laxmana, which instigated the abduction of Sita by Ravana. Performend in the style of Yakshagana, the showcase will allow visitors to discover a familiar tale in a new form.

CURATED BY
LEELA SAMSON

PRESENTED BY
Sri Idagunji Mahaganapati Yakshagana Mandali Keremane (R)

DIRECTION AND CHOREOGRAPHY BY
Keremane Shivananda Hegde

ARTISTS
Timmappa Hegde
Ishwar Bhat Hamsalli
Sadashiva Bhat Yellapura
Seetaram Hegde Mudare
Vighneshwar Havagodi
Shridhar Hegde Keremane
Chandrashhekar N
Mahaveer Jain
Nakul Gouda
Ganapati Kunabi
Krishna Marathi
Gourish Mukri
Lokesh Naik
Dakshinamurti Hegde

MUSIC
Anant Hegde Danatalige - Bhagavata (Singer);
Narasimha Hegde Mururu - Maddale;
Krishna Yaji Idagunji - Chande
Images from the performance Seetapaharana. Photographs by The Lumière Project.
Conceived at a farmhouse in the small town of Kamshet, The Kamshet Project experiments with transitioning realities. Nine highly skilled dancers were put under house arrest and cut off from all social and familial ties. It was an experiment to go beyond the physical text of dance and explore the reality of who each of them really is! New identities chosen, names were taken on—to reach their higher selves. Conceived and choreographed by Terence Lewis, mentored by David Zambrano, The Kamshet Project premiered as a ‘work in progress’ at the Jugnee Indo-Contemporary Festival 2016 and received a standing ovation at Impulstanz - the Vienna International Dance Festival.

The Finale Rap, The Kamshet Diaries written & sung by Mahrukh Dumasia.
Images from the performance The Kamshet Project. Photographs by The Lumière Project.
In Indian classical dance—literature, music and dance are woven together into a beautiful tapestry of emotions. Bhava, or feeling, is an important component in dance.

Even in the fifth century poems we find these emotive songs. The poems reveal endless emotion at every level—from human to divine. They display multiple temperaments—pain and pleasure, praising and pleading, loving to scolding, and so on. These conversations can be between friends, male and female, lovers, couples, disciples and Gods.

The myriad of emotions and their rippling nuances are a feast for the artistes and the audience. Join us for a banquet of Bhavas!
Images from the performance The Landscape of Human Emotions. Photographs by The Lumière Project.
A comprehensive presentation of three forms of Chhau: Seraikella, Mayurbhanj and Purulia. Each style is distinct, drawing from the rich traditions and history of their respective regions of origin and practice, deeply rooted in their varied contexts yet representative of formal properties of the form. Audiences will experience the diverse spectrum of Chhau forms and styles, discovering variations and confluences in performance.

CURATED BY
LEELA SAMSON

ARTISTS
Arpan Mukherjee, Bikas Kumar, Debasish Mahato, Dhiraj Kumar Mohanta, Dilip Chandra Mahato, Govind Mahato, Gunjan Joshi, Guru Shashadhar Acharya, Jivan Kumar Patra, Kanahai Bandra, Kartik Chandra Mahato, Kartik Mahato, Laxmi Dhar Ghunia, Manasaram Mahato, Niroj Kumar Mohanta, Phudan Majhi, Rajkapur Mohanta, Rampada Kalindi, Ranjit Kumar Acharya, Sapan Kumar Acharya, Shachin Mahato, Shankar Sing Mura, Shubham Acharya, Siddharth Dal Behera, Sukant Kumar Acharya, Surendra Nath Soren, Triclochan Mandal, Veena Choudhary, Yogesh Kumar Shankar

LIGHT DESIGN
Sai Venkatesh
Images from the performance Tridhara. Photographs by The Lumière Project.
THEATRE
### LIST OF PROJECTS

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Venue</th>
<th>Director(s)</th>
<th>Curator(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aurat! Aurat! Aurat! // Directed by Naseeruddin Shah</td>
<td>SAG Ground</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Bhaagi Hui Ladkiyan // by Aagaaz Trust</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Boy With A Suitcase // Directed by Andrea Gronemeyer</td>
<td>SAG Ground</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
<tr>
<td>Eidgah Ke Jinnat // Directed by Abhishek Majumdar</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Hayavadana // Directed by B.V. Karanth</td>
<td>SAG Ground</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
<tr>
<td>On A Different Note // Directed by Vinod Ravindran &amp; Nimi Ravindran</td>
<td>Old PWD Complex</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Photo-Copy // Directed by Niketan Sharma</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Please Feel At Home // Directed by Anmol Vellani</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
<tr>
<td>Sounding Vanya // Directed by Rehaan Engineer</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Space and Sound: A Theatre Workshop // Conducted by Catherine Alexander, Theatre du Complicite</td>
<td>Curated by Atul Kumar</td>
<td>Adil Shah Palace</td>
<td></td>
</tr>
<tr>
<td>Spotlight on the Margins: Accidental Death of an Anarchist // Directed by Dakxinkumar Bajrange</td>
<td>The Little Red, Old GMC</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
<tr>
<td>Table Radica: Habib // Directed by Amitesh Grover</td>
<td>The Big Block, Old GMC</td>
<td>Curated by Atul Kumar</td>
<td></td>
</tr>
<tr>
<td>Theatre for Early Years: Hanv Gara Asa // Directed by Sananda Mukhopadhyaya</td>
<td>The Little Red, Old GMC</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
<tr>
<td>Theatre for Early Years: Home // Reimagined by Sakhi and Priiya</td>
<td>The Little Red, Old GMC</td>
<td>Curated by Arundhati Nag</td>
<td></td>
</tr>
</tbody>
</table>
‘I do not write about the farmer and the mill worker because I do not know their lives well enough. I empathise more with the travails of the middle and lower middle classes.’ – Ismat Chugtai

Selections from Ismat Chugtai’s autobiography form the opening segment of Motley’s continuing tribute to one of the greatest short story writers of all time. The three pieces (written between 1930 and 1950) are chatty ‘essays’ containing Chugtai’s views of womanhood in her time, played on stage.
AURAT! AURAT! AURAT!

Stills from a performance of Motley’s Aurat! Aurat! Aurat!
Photographs by The Lumière Project.
A selection of stories that begin on a random day, are first-hand retellings of day-to-day life in Nizamuddin Basti. The spectator is invited to enter the performer’s world—through the everydayness of the narrative. The stories emphasise how gender and sexuality plays out in the lives of the four actors. Conversations about family, trust, consent, personal space and gender dynamics begin to surface.

The performance attempts to highlight the contrast between the confining yet comfortable quality of the home space, and the liberating aspects of the outside world. The differences between ‘Who I am’ and ‘How people see me’ guide the explorations that the performers embark on.

**Acknowledgements:**
The performance was conceived as a part of Gender Bender 2016, supported by Sandbox Collective and Goethe Institut, Bangalore and has been developed as a part of Refunction, a grant provided by Goethe Institut Delhi.

This play would not have been possible without the support of Anirban Ghosh, Gayathri Sreedharan, Himanshu Kohli, Jasmine Sachdev, Lila Dhar, Manish Kumar Ray, Naveen Chand Sharma, Nishant Paul, Priyanshi Bahadur, Sanjay Kumar, Siraj Sharma, Swapnapriiya, Ujjwal Yadav, Vikram Phukan, Vardhna Puri, Vrinda Misra, all the members of Aagaaz’s core group and the families of everyone involved.
Stills from a performance of Bhaagi Hui Ladkiyan. Photographs by The Lumière Project.
Boy with a Suitcase is Ranga Shankara’s flagship production—a unique Indo-German collaboration that brings together people of different nationalities to make a play that relates to all of us. A play written by Mike Kenny about migration and the idea of home, it was topical when it was written several years ago and is still relevant today. It has been directed by Andrea Gronemeyer, one of Europe’s top directors of theatre for the young. The play, created over two years, opened in 2011 and since then has done over 150 shows over major festivals in Europe for young adults, and has toured extensively around India.

‘Boy with a Suitcase’ follows the tradition of legendary tales of adventure and travel—the more obstacles in your path, the merrier the adventure! Except that here the adventurer is a young 12 year old, on whom the adventure is thrust thanks to the circumstances of his life. Moving and funny in turns, it tells the story of a boy on the run in search of that elusive land where all problems end. The play is as much a tale about displacement and war, as it is about the search for Treasure Island. When he finally finds it, it’s not quite what he bargained for.
Stills from a performance of Boy With A Suitcase. Photographs by The Lumière Project.
Ashrafi and Bilal are orphaned siblings stranded and defined by the troubles in Kashmir. 18-year-old Bilal is the pride of the region, part of a teenage football team set for great heights and pushed to the limits by the violence around them. Haunted by hope, his sister is caught in the past, and Bilal is torn between escaping the myths of war and the cycles of resistance.

Interweaving true stories and testimonies with Islamic storytelling, the play paints a magical portrait of a generation of radicalised kids and a beautiful landscape lost to conflict.
Stills from a performance of Eidgah Ke Jinnat. Photographs by The Lumière Project.
The central idea behind the two-hour play is the question—what does one love in someone? Do we love their mind, or their heart? Here, the heart is representative of the body and the tangible, while the head represents the intangible—wisdom, poetry. Hayavadana was scripted by Dr. Girish Karnad who has rendered rich literature, and directed by the theatre legend B.V. Karanth with lilting music. Continuing the legacy of Benaka, founded by B.V. Karanth, the classic play Hayavadana has been staged in Bangalore, Mumbai, Chennai, Kolkata and all over Karnataka in many festivals performed to packed audience by energetic and enthusiastic Benakites. Well-defined lighting, ethnic sets and apt costumes designed by Smt. Prema Karanth are used in the performance.
Stills from a performance of Hayavadana. Photographs by The Lumière Project.
On a Different Note is imagined as an immersive theatrical experience through the sound of music.

We invite the audience to join us and let the power of the human voice move us both emotionally and physically as we travel through time and space. The project aims to traverse a sensorial landscape of sound that has been transported from its original context—a personal journey through five rooms; an intimate encounter with sound, music and silence.

CURATED BY
ATUL KUMAR

DIRECTED BY
Vinod Ravindran & Nimi Ravindran

MUSIC DIRECTORS
Maria Meireles & Parvesh Java

SINGERS
Aileen Carneiro, Arléne Coelho do Amaral, Elaine da Costa, Gabriella Naomi de Souza, Gaurangi, Inica Celeste Fernandes, Karen Fernandes, Kate D’Souza, Kim Ann Costa, Priyanka Diniz, Runa Távora Aggarwal, Sarah Caroline D’Souza, Shallu, Sheena Helen Pereira, Svetlana Pinto, Tabitha de Melo, Viveka de Melo e Granjo

MUSICIANS
Eshvita Menezes
Jasiel Peter
Joy Peter

DANCER
Keya D’Souza

LIGHTING DESIGNER
Jenny Pinto

PRODUCTION MANAGER
Charulatha Dasappa

MINIATURE SET DESIGN
Rency Philip

LIGHTS BY
OORJAA
Stills from a performance of On A Different Note. Photographs by Richa Bhavanam.
PHOTO-COPY

CURATED BY
ATUL KUMAR

WRITTEN AND DIRECTED BY
Niketan Sharma

ACTORS
Rasika Agashe
Chakori Dwivedi
Dheer Hira
Abhishek Chauhan

ASSISTANT DIRECTOR
Shivam Dev Singh

SOUND
Pruthu Parab

LIGHTS
Sachin Lele

PRODUCTION
Anmol Oberoi
Faizal Sheikh

SET DESIGN
Noel Tauro

Photo-Copy is a tale about a blemished family of 4 living individuals and the hope of the existence of a ‘late’ member. An irreparable loss of the head of the family: a husband and father leave the rest in a state of uncertainty.

The eldest sibling, Satyapraksh is hit by certain questions in his mind about his own identity, questions of being comfortable with the fading memories of his father and how he can’t recognise himself with his people anymore...

Where is his emotional responsibility towards his family?

On his father’s 15th death anniversary he goes back to his nest to find out and re-live the fading memories. What now unfolds is not what the family would have desired for but it is undeniably needed for their survival. Will this turmoil leave Satyapraksh’s mother, brother, and sister on the edge of their lives again or will the family be able to redefine their state of uncertainty and find a new chapter through it...
THEATRE

PHOTO-COPY

Stills from a performance of Photo-Copy. Photographs by The Lumière Project.
A woman is getting ready to welcome a young man, who has rented a room in her house—her son’s room. She feels uncomfortable that a stranger will be staying in this room and she is uncertain about what to say to him when he arrives. The man has an unusual name. This leads her to wonder about his identity. Who is he? Where does he come from? In time, her fears and anxieties bubble to the surface, exposing her latent prejudices and preconceptions about the ‘other’. Her distress and aversion erupt into a frenzy of rage and violence . . . when the young man arrives, hoping to be welcomed into her home. She was right: there is something unusual about him, something surprising, something, perhaps, eye-opening.
Stills from a performance of Please Feel At Home. Photographs by The Lumière Project.
“Where the tune is familiar and the end emphatic - lovers united, villains discomfited, intrigues exposed - as it is in most Victorian fiction, we can scarcely go wrong, but where the tune is unfamiliar and the end a note of interrogation or merely the information that they went on talking, as it is in Tchekov, we need a very daring and alert sense of literature to make us hear the tune, and in particular those last notes which complete the harmony.” (Virginia Woolf)

[2] SOUND [v.1]: “to be audible, to produce vibrations affecting the ear,” early 13c. sounen, from Old French soner and Latin sonare, “to sound, make a noise.”

[3] SOUND [v.2]: “fathom, probe, measure the depth of,” mid-14c., from Old French sonder, from sonde “sounding line,” perhaps from the same Germanic source that yielded Old English sund, “water, sea.”


[5] Leo Tolstoy: “I went to see ‘Vanya,’ and I was appalled. Where’s the drama? The play treads water.”

[6] And Maxim Gorky: “One can’t clearly express what this play calls up in one’s soul, but I felt as I watched its characters as if I were being sawn in half by a dull saw. Its teeth go straight to the heart, and they make the heart clench, groan, cry out. I feel it to be something terrible. Your ‘Uncle Vanya’ is an entirely new form of dramatic art, a hammer with which you strike at the empty skulls of the public.”

[7] And Chekhov himself: “The drama must either degenerate completely, or take a completely new form. We cannot even imagine what the theatre will be like in a hundred years.”

[8] In “Sounding Vanya,’ a pianist and a group of actors will interrogate Chekhov’s 120-year old text, dismantling it and rebuilding it to allow it to sound differently.
Stills from a performance of Sounding Vanya. Photographs by The Lumière Project.
SPACE AND SOUND
A Theatre Workshop

CURATED BY
ATUL KUMAR

COLLABORATORS
Theatre Du Complicité & Catherine Alexander

This intensive workshop will look at creating literal, dynamic and emotional space as well exploring the live space between performers on stage. The workshop will also be deeply informed by the sound led processes often used by Complicité. Participants will explore how a sound-led approach can be used to devise from text and image and to create space, atmosphere, character and emotion.

The work will increase participants' awareness and sensitivity to space and sound before exploring how to use this work as a creative tool to communicate richly layered imaginative worlds to audiences.
Scenes from Space and Sound, a theatre workshop. Stills from the video shot by Elefant.
Based on a play written by Dario Fo in 1970, Accidental Death of an Anarchist begins with the stigmatisation of members of the Chhara community as thieves, underscored by the play’s focus on impersonation, infiltration, and double-talk.

Translated into Hindi by Amitabh Shrivastava and directed by Dakxinkumar Bajrange, the play has been adapted to the context of Ahmedabad’s serial bomb blasts, where a young man who is arrested, jumps from the fourth floor and dies during an interrogation. It discusses police corruption in India, which frames innocent people as anarchists. Through double talk and fast-paced dialogue, the play demonstrates police brutality against innocent youth of religious minority communities in India. The play has been performed in over 30 experimental shows, including museums, small rooms, houses, terraces, localities of religious minorities, and some educational institutions.
THEATRE ACCIDENTAL DEATH OF AN ANARCHIST

Stills from a performance of Accidental Death of an Anarchist. Photographs by The Lumière Project.
Table Radica is a food table, an archival table, a listener's table. Audiences are invited to gather around the table, become visitors, friends, tasters and witnesses to a radical life led on stage and beyond.

If we form ourselves by the books we feed on, the friendships we savour, the camaraderie we let simmer and the journeys we relish, a radical life has a beginning in what is consumed. Table Radica is an edible mashup, historical archive, a recipe of life, performance and critique. In an immersive experience of memoirs with food, found documents and music, all sorts of stimuli are brought to the table to touch, to taste, to see or to hold. Foregrounding the relationships of aesthetics and personal sensibilities, we contemplate taste as and in performance.

Table Radica is created as an episodic series, that shares the lives of reformers from Modern Indian Theatre, who challenged the status quo and forged their own paths. This first episode presents the life, loves & food of Habib Tanvir - an iconic Urdu & Hindi playwright, director, poet & actor of the modern theatre in India, a man of the world.

*A tasting menu forms part of the performance. It includes meat, gluten, dairy, nuts and is not customisable.

*The performance is based on secondary research from multiple sources and is a creative commentary on Habib Tanvir’s life and work.
Stills from a performance of Table Radica: Habib. Photographs by The Lumière Project.
Charandas Chor is a play that could have an unending run.

*Times of India, 7 May 1979*

A poster of Charandas Chor
There is no theatre showcase in the world that embraces plays for adults as well as children in the same venue, time and place. The two worlds of Theatre For Children and Theatre For Adults seem to function in groups that work in silos, as though they have nothing to do with one another. The practitioners of the two groups have very little connect with one another. But “Child is the Father of Man,” and all concepts that are building blocks of the adult to be are the “stu” that Art and theatre are made of! Hence I decided to push the Serendipity Arts Festival curation to include Theatre For Early Years.

For this edition, I have consciously chosen the idea of “home” as the overarching theme.

*Home* – for infants 6 months to 10 months old. Every moment is an event in a 6 month old’s life – the moments in this play explore feelings of warmth and being engulfed, embraced by it.

*Hanv Gara Asa (I am Home)* – a journey going from morning to night through sounds, movements and actions trying to trace emotions associated with home. *(Commissioned)*
Stills from a performance of Huv Gara Aso (I Am Home). Photographs by The Lumière Project.
HANV GARA ASA (I AM HOME)

DIRECTED BY
Sananda Mukhopadhyaya

PRODUCED BY
Spinning Stories

ARTISTS
Samiksha Sawant
Ariedon Gomes
Krishna Gawas

ORIGINAL MUSIC BY
Kaizad Gherda

PRODUCED BY
Spinning Stories

Home is where I learn to play.
Home is where I learn to dream.
Home is where I am.
Hanv Gara Asa

Hanv Gara Asa, is a play for early years, told through sounds, objects and images.

*For 3 - 5 year olds.

This project is part of Theatre For Early Years, curated by Arundhati Nag.
Theatre for Early Years //

HANV GARA ASA (I AM HOME)

Stills from a performance of Hanv Gara Asa (I Am Home). Photographs by The Lumière Project.
Home is a non-verbal sensorial show for infants.

At first, there is nothing, and then a sound—a person with a huge bundle and the bundle holds a whole world; a world of many possibilities and stories, and when the whole bundle is unravelled—what fills up the once bare and empty stage is a surprise—is a world ready to be explored.

This play has been made under the mentorship of Sarah Argent and Kevin Richard Lewis as part of ‘Shishu-Baban’; a collaboration between Think Arts, Kolkata and Theatre Iolo, Cardiff as a part of India-Wales Year of Collaboration.

* For infants between 6 months-18 months

This project is part of Theatre For Early Years, curated by Arundhati Nag.
Stills from a performance of Home. Photographs by The Lumière Project.
VISUAL ARTS
LIST OF PROJECTS

Image Journeys: The Conquest of the World as Picture
Curated by Jyotindra Jain
152

Look Outside This House
Curated by Sudarshan Shetty
158

Old Goa
Medical College

Look Outside This House // Artist Talks
Curated by Sudarshan Shetty
164

Old Goa Institute of Management

Mundo Goa
Curated by Vivek Menezes

Altar //
Braganza
Institute Menezes
228

Amruta Patil
Art, Race and Protest //
Aruna D’Souza
Art Gallery, Marquinez Palace
230

Itinerant Sex: Goa’s Other Pasts //
Anjali Arondekar
Art Gallery, Marquinez Palace
231

Camões, CLP
Azulejo 2019
232

Beyond Boundaries //
Antonio E Costa
Adil Shah Palace
234

ICON //
Solomon Souza
Across Venues
238

Let There Be Love //
Brendan Fernandes
Addl Shah Palace, Children’s (Art) Park and Old GMC
242

Vista Mundo
Art Gallery, Marquinez Palace
243

O Retorno //
Sergio Santimano
Art Gallery, Marquinez Palace
244

SPECIAL PROJECTS

Call to Disorder: Experiments in Practice and Research
Curated by Vidya Shivadas in collaboration with FICA
166

Old PWD Complex

Concrete Skies
Curated by HH Art Spaces
172

Old Goa Institute of Management

Counter-Canon, Counter-Culture: Alternative Histories of Indian Art
Curated by Nancy Adajania
192

Old Goa Institute of Management

Dharti Arts Residency 2019
A Serendipity Arts Foundation Initiative
200

Old PWD Complex

Form, Metaphor, Memory
A Serendipity Arts Foundation Initiative
206

Old Goa Institute of Management

India on Film //
16mm Selfie Booth
Curated by Harkat Studios
214

Old Goa Institute of Management

India on Film //
Celluloid Karigar – Handmade Film Workshop
Curated by Harkat Studios
215

Old Goa Institute of Management

India on Film //
Ek-Minute Film Workshop
Curated by Harkat Studios
216

Old Goa Institute of Management

India on Film //
Muqaddar Ka Sikandar
Curated by Harkat Studios
217

Old Goa Institute of Management

St+art Goa
Curated by St+art India Foundation
218

Across Venues

Virtuality as Reality
Curated by Jessica Castex and Odile Burlaux
222

Old Goa Institute of Management
“People are sexually aroused by pictures and sculptures; they break pictures and sculptures; they mutilate them, kiss them, cry before them; ... they are calmed by them, stirred by them, and incited to revolt”. *

* Image Journeys offers a critical viewing of popular Indian imagery at the turn of the twentieth century in the construction of its social and national identities. At this juncture, India witnessed several major cultural and technological transformations — the pedagogy of the colonial art school; exposure to European pictures circulating in the Indian market; the advent of engraving, lithography and oleography; the emergence of photography and the proscenium stage — all of which led to the growth of a new popular imagery. The colonial art school’s emphasis on perspective and realism endowed the idealised, traditional imagery with a more tangible and sensual presence. In combination with influences from the newly introduced proscenium theatre, which used powerful iconic and narrative formations, and from photography, which could depict heightened corporeality and individuality, this engendered a new class of popular cultic, mythological, societal and nationalist imagery. Mass production and circulation of this imagery became an effective instrument in creating and negotiating interstices between the sacred, the erotic, the political and the emergent modern.

The nascent explosion of the visual played a major role in the everyday lives of people. It began to shape their identities and mould their personal and social values, thereby forging ideological conceptions of the national itself. Mass manufacture and consumption of images transformed the very nature of belief and worship.

The exhibition shows approximately 200 images and objects, including nineteenth and twentieth-century engravings, chromolithographs, oleographs, photographs, calendars, trade and product labels, postcards, textiles and porcelain figures. The exhibition’s underlying concept demonstrates how the printing and mass circulation of images widely even acted as a powerful vehicle in shaping the independence movement and diverse ideologies of patriotism. India’s modernity, so to say, rode on the back of this explosive image mobilisation.

- Jyotindra Jain


The title of the exhibition is credited to Christiane Brosius and Melissa Butcher.
LOOK OUTSIDE THIS HOUSE

CURATED BY
SUDARSHAN SHETTY

CURATORIAL ASSISTANT
Shriraj Sagara

CURATORIAL ADVISOR
Chinki Sinha

INNOVATIONS AND ARTISTS
100 Suns // Amogh Sahaje;
360 Degree Tractor // Bachubhai Thesiya;
Agrocrete // Tarun Jami;
Air Ink // Graviky Labs;
Ashok Kamble;
Bombay Lokal;
Chamar Studio // Sudheer Rajbhar;
CoolANT Coral // ANT Studio;
Dalariti Gratel Kharnaior;
English, The Dalit Devi //
Dr. Chandra Bhan Prasad;
From Destruction To Enterprise: A Clean
Energy Innovation //
Avani-Kumaon (Rajnish Jain);
Goggles For The Blind // Anand Tadar;
Groundnut Digger // Sanjaybhai Tilva;
Gun Bazar;
Jugnu // Naseema Khatoon;
Kalpana Mali;
Khaloom // Nanditha Sulur;
Living Root Bridges;
Megha Sriram;
Miyah Poets Hafiz Ahmed and
Ashraful Hussain;
Peop... Not Just Faces //
Aravani Collective (Poornima Sukumar);
Sakhi Pads // Shyam And Swati Bedekar;
Spacial Constructions Of Kamathipura;
Staircase Illusion // Mileha Soneji;
Stampede Mat // Nilay Kulkarni;
Stumbling Through The Leafy Commons //
Abhishek Hazra;
Ukadla // Rajyashri Goody;
Wello Water Wheels // Cynthia Koenig

What is the relationship between maker and
object, between making and the categories
of people and things?

The relationship between people, things
and the social properties that emerge from
that relationship is a well-trodden field in
philosophy and anthropology. Through their
idea of homo faber, Roman philosophers
declared an understanding of humanness
intimately connected to acts of fabrication that
put us in control of our environment and through
this, in charge of our destiny.

Beyond the homo faber idea, certain recent
schools of thought focus on making as a process
of revealing embedded forms and liken the
activity of makers to interventions within the
force fields that swirl around us, affording no
primacy to either the maker or the object.

Yet the process of making itself continues to
remain mysterious, and stepping aside from this
discussion about recognition and from theories
about objects and things, I wonder about the
obscure origins of the act of making itself.

Action is an inevitable consequence of being in
the world.

But what happens in contexts where such
production is at once theatrical and responds
to what we may perceive as a ‘real need’?

There are whole categories of objects that
address social needs and are derived from older,
artisanal forms of making, which have survived
the onrush of commodification. The practices
and objects gathered together here for this
edition of Serendipity Arts Festival share
these qualities in common — of addressing ‘real’
conditions and social needs by shaping materials
at hand to perform at a local scale.

What does it mean to give them the aura of a
‘work-of-art’ through this curatorial act?
There is something that is not quite referential about these works. Their meanings exceed the concept of need, whether real or perceived. By nature the objects and prototypes shown here go against the grain of the commodity, created for mass consumption.

Here the work has a capacity for both fulfilling a need but also serves to make visible an aspiration held by a group that is often invisible to mass society.

Here is an attempt to bring forth that aspiration into the mainstream. Thus dragging it through the rigid lines of gender, caste, language, race and religion that divide our world.

-Sudarshan Shetty
Installation view of Gun Bazar (Munger).
Installation view of Kholoom.
Photographs by Philippe Calia and Sunil Thakkar.
Top: Installation view of Agrocrete by GreenJam.
Bottom: Installation view of People... Not Just Faces by Aravani Collective.
Photographs by Philippe Calia and Sunil Thakkar.
Installation view of Ukudla by Rajyashri Goody. Photographs by Philippe Calia and Sunil Thakkar.
LOOK OUTSIDE THIS HOUSE
Artist Talks

CURATED BY
SUDARSHAN SHETTY

CURATORIAL ADVISOR
Chinki Sinha

CURATORIAL ASSISTANT
Shriraj Sagara

PANELISTS/PRESENTERS
Dr. Anil Gupta, Honeybee Network;
Dr. Chandra bhan Prasad,
English the Dalit Devi;
Megha Sriram, Folk Singer;
Monish Siripurapu, ANT Studio;
Naseema Khatoon, Jugnu

Talks by featured artists accompanying the exhibition, Look Outside This House curated by Sudarshan Shetty.
LOOK OUTSIDE THIS HOUSE

Images of performances and presentations as part of the Artist Talks accompanying the exhibition Look Outside This House.
Photographs by The Lumière Project.
CALL TO DISORDER
Experiments in Practice and Research

“...You are already in it. [...] You are always already in the thing that you call for and that calls you. What’s more, the call is always a call to disorder and this disorder or wildness shows up in many places: in jazz, improvisation, in noise”.

Setting the tone for this exhibition platform, the “Call to Disorder” as sounded by Fred Moten and Steve Harney, rings through the now defunct Old PWD Complex. When speaking of disorder in their polemical book *The Undercommons: Fugitive Planning & Black Study*, Moten and Harney refer to this as the refusal of settlement, disregard for hierarchies and order, and a commitment to unsettling, dissonance (that continues), and the indeterminate.

Since 2017, the Foundation for Indian Contemporary Art, in collaboration with Serendipity Arts Foundation, has produced and conducted intensive annual courses for young practitioners. Driven by the need to create a post-academic space where artists can continue learning, collaborating and making, these courses aimed to create spaces of experimentation and study.

These learning environments have created altered conditions, a laboratory for process, where we could collectively engage with larger questions on art pedagogy, practice and research, and the role of the “Artist” in present times. With different focus aspects each year such as light, sound, site, movement, creation of narratives via mediums of zines, comics, installations and video, the courses have provided sites of learning through research, reading, exploration of material/medium, fieldwork, and peer-to-peer learning and collaboration.

Through these mentor-led, and equally peer-driven environments, fugitive methodologies continue to be developed such as exploring the city and their immediate environment as an extended studio, drawing ideas and enquiries from a variety of sources and exploring alternate support structures.
Considering site specificities towards ideas of learning environments and informational strongholds, the site of the Old PWD Complex presents us with a provocative setting to continue processes of self-reflection and enquiry. The heritage building, until recently, housed the Public Works Department through its various manifestations since 1836. It stands in juxtaposition to the dis-ordered, liminal, and expressive engagements that the artists evoke.

The Old PWD Complex is a constant in the public infrastructure of Goa, through the colonial and post-colonial periods specifically classified under government buildings, roads and bridges, water supply and drainage schemes, and civil engineering works. Regimented and dense with history, this infrastructure becomes a point of dialogue for the young artists gathered here, to locate alternate archives, imaginaries, subjectivities and modes of practice. Moten and Harney claimed that Revolution will come in “a form we cannot yet imagine”. With this as our point of departure, we bring together a cacophony of voices that seek to destabilise.

- Vidya Shivadas

All quotes are from
Stefano Harney and Fred Moten, The Undercommons: Fugitive Planning & Black Study by, Minor Compositions 2013 Wivenhoe
Photographs by Philippe Caila and Sunil Thakkar.
Top: A view of ‘Unpacking the Library,’ a section within the exhibition that mapped the workshop processes. Bottom: Installation view of How was the life of home? (घर की ज़िंदगी कैसी थी?) by Vikrant Kano (2019). Photographs by Philippe Calia and Sunil Thakkar.
The highway leading in and out of Panjim—National Highway no. 17 or ironically renamed route 66—with its many branches of flyovers and exit roads, has created the impression that we might as well be getting ready for war. It is not an easy relationship to concrete that the world has inherited since World War II, when the need of the time was low-cost, quick-fix, prefabricated housing.

Goa is quickly running out of dredged sand to sustain the supply of concrete, causing environmental havoc; in sharp contrast to the romance of coastal lyrical drives and country roads with the old charm of traditional dwellings and rural simplicity, and the carpet of green and blue that the eyes can rest on. Did we not anticipate the heat and carbon particles created by more commuter cars and vehicles for construction, dust flying about with all the trucks plying over the unfinished highway, piles of concrete building blocks, heavyweight scaffolding strewn about, and the unhygienic working and living conditions for the migrant road workers?

The new-bridge to Panjim is finally complete. During the 2016 edition of the Festival, we saw it half-built and we witnessed the process in wonder and with a faint anxiety at how it would impact our daily lives and common vista.

The life and history of Goa is forever changed. No longer is it a paradise; this is a cause of intense anxiety and before us are being laid the foundations of a completely dystopian future.

That people have always related to Goa as a place of relaxation, tranquility and letting-loose will have to be renegotiated. Relationships, social hierarchies, Corporate India, advertising billboards, coal dust and IT companies, will have to be negotiated. The question is, are there any new designs and constructions for a critical-pedagogy that empowers? And, how might we bring a little humour to the heavyweight grey, since, We, the people, were not asked, we were assumed.

This brings us back to questions quite simply around—survival, and the dichotomy between the time lapsed and the time moving forward. And so, the historical site of the Old Goa Institute of Management, across from the Salim Ali Bird Sanctuary, on the Mandovi river-front in Ribandar, forms the impetus of this proposal for the performance section of the Festival. The site has been through multiple iterations through time. With its origins as the maternity wing of the GIM, in circa 1600, where generations of Goans were born, to being annexed by the Indian Union, after Goa’s liberation in 1961, when the building was further transformed into a space for education; bringing us to its current iteration—a jot in history as a station for artistic and cultural exchange. Positioning this concrete ‘archive’, if you will, this post-colonial structure, in the larger more dystopian architectural landscape of Goa, is our entry point into Concrete Skies, HH Art Spaces’ intervention for Serendipity Arts Festival, 2019. The more complex transitions that have burgeoned around this heritage building, from the temporal strain of the tourism industry, to the unabashed plough of real estate and iron ore mining, allow a didactic discourse to emerge, through these performances. This site as a cultural pressure point could be activated and converted by artists and cultural practitioners into a node and focal point of negotiation, renovation and creative invention allowing for a vibrant living cosmos during the days of the festival and perhaps beyond.
A still from a performance of Transfiguration by Olivier de Sagazan. Photograph by Shivani Gupta, HH Art Spaces.
At Serendipity Arts Festival, Lucifer’s Ensemble will present as a trio, and will reminisce around the *The Wishful Fall* project, readapting past moments as well as creating new pieces in a site-specific context, taking advantage of the space’s symbolic memories, aesthetic presence and acoustic properties—presenting a new performance that traces past rituals onto a hypothetical future, where the body is kept in-between.

This project is part of Concrete Skies, curated by HH Art Spaces.

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**Lucifer’s Ensemble** is a music performance project crossing physical theatre, interactive technologies and sound art, comprised by two performers and a composer. In their music performances, guest musicians and performers are invited to close the circle of conceptual pieces dedicated to the occult, orbiting the notions of Ritual, Trance and Transcendence, *The Night, The Morning Star* and *The Angel of Light, The Fool’s Journey* and *The Wishful Fall*.

Their creative process has been developed in residency formats (at Sonoscopia - Oporto, Zaratan - Lisbon, among others) taking advantage of presentation spaces, exploring its acoustic scape and adapting a site-specific performance.
Stills from a performance of *The Wishful Fall* by Lucifer’s Ensemble. Photographs by Shivani Gupta, HH Art Spaces.
Comfort and intensity are the forces driving most of our recent innovations, which in turn create disturbances in nature. Is there any end point where we might stop? Our minds continue to seek ‘something more, something more,’ perpetuating the cycle of need.

Gopalakrishna Adiga, a famed poet from Karnataka wrote “ಇರುವುದೆಲ್ಲ ವ ಬಿಟುಟು ಇರದುದರೆಡೆಗೆ ತುಡಿವುದೆ ಜೀವನ” which translates to, “life is all about desiring what you don’t have.”

This project is part of Concrete Skies, curated by HH Art Spaces.

**Raghu Wodeyar** hails from a rural background—and initially his works focused on identity as the major issue. Later, he began to understand his identity as a mixture of many layers of experiences, emotions, memories and the natural environment of which he is a part. He has been working with mediums like painting, installation, video art and is focused towards live art/performance art to express his creative instincts.

For Wodeyar, art is a medium which has the potential to make impact on the human perception of life.
Concrete Skies // In Conversation With

Stills from a performance of In Conversation With by Raghu Wodeyar. Photographs by Shivani Gupta, HH Art Spaces.
Room to Breathe explores the idea of how an intangible value gains a tangible form in relation to time. Madhu Das explores the moments in the interregnum, between the transfiguration of form and state, unfolding the question of how we define our self in relation to time.

This project is part of Concrete Skies, curated by HH Art Spaces.

Madhu Das’ practice is primarily concerned with the projection of identity onto the social and natural world and the way in which the two are woven together in space. In his work, the human body often establishes an improvisational relationship with objects and sculptural elements in space. His work involves spaces, in both a narrative sense and as a site of memory, to re-narrate historical events as a way of plotting connections between the particular and the universal. Das adapts aspects of material culture and uses methods from anthropology and allegorical fiction as a conceptual tool, exploring linguistic devices and imagery with a sense of irony and paradox.
A still from a performance of *Room To Breathe* by Madhu Das. Photograph by The Lumière Project.
“Le visage humain n’a pas encore trouvé sa face et c’est au peintre à la lui donner...”
— Antonin Artaud

The performance *Transfiguration* is the story of a sculptor’s unfulfilled desire to imbue his creation with life. In a gesture of despair, he enters in his material clay to give it life. He sculpts clay on his head, burying himself in the material, eradicating his identity and becoming a living work of art, somewhere between the puppet and the puppeteer. But then, the material blinds him and he is forced to look inward, into the very depths of his self.
In a fascinating, expressive, total performance, Sagazan shifts identities on stage, from man to animal or to various hybrid creatures. He pierces, erases and unravels the layers of his face in a frenetic and uninhibited quest. Painting and sculpting oneself becomes a form of ritual positioned between dance and trance, where improvisation is essential.

This project is part of Concrete Skies, curated by HH Art Spaces.

**Olivier de Sagazan**, at first a painter and sculptor, is now exploring the living arts through the disciplines of performance, dance and theatre. He has created over 100 performances in the USA, China, India and Europe. His performances have led to numerous collaborations with artists from the world of fashion, cinema and music, such as: Ron Frick for ‘Samsara’; FKA Twigs for the immersive project ‘ROOMS’; Mylène Farmer for her music video A l’Ombre; Nick Knight and Gareth Pugh for the fashion film This is not show; Mario Sorrenti for the movie Discarnate; Nick Antosca for the series Channel Zero; Bartosz Konopka for the movie The Mute; Qiu Yang for the VR film produced by Hou Hsiao-hsien.
Stills from a performance of Transfiguration by Olivier de Sagazan. Photographs by The Lumière Project.
Exploring Old GIM and its surroundings in the weeks prior to Serendipity, Perera will respond to the concrete and natural landscape and its people through body, text and found material.

This project is part of Concrete Skies, curated by HH Art Spaces.

Venuri Perera is an independent artist exploring contemporary approaches to performance-making in Sri Lanka. Her work inhabits a space between dance, live art and theatre and has dealt with violent nationalism, patriarchy, borders, class and the power dynamics of gaze. Since 2004, she has collaborated in multidisciplinary performance projects locally and internationally. Her solo works have been invited to festivals/symposia including Singapore International Festival of Arts, Art Basel, Dhaka Art Summit, Colombo Art Biennale, Asia Triennale Manchester. Perera is a visiting lecturer at the University of Visual and Performing Arts, and curator of Colombo Dance Platform 2016.

Birthing
Constructing
Destroying
Relaxing
Seeing
Not seeing
Unseeing
Forgetting
Sensing
Consuming
Inhaling
Inhabiting
Beneath the concrete skies lie rural villages where farming was the way of life. Over the years, rice fields have been taken over for other purposes. Highways have been built over once thriving agricultural lands. As a farmer, Tinu Verghis cultivates her land with seasonal crops. As the years pass, she is starkly aware of the changes in the weather pattern, which affect the planting and harvesting season. Excessive pollution has accelerated climate change; monsoon has been arriving late over the years. Excessive rain/ high temperature/ sudden droughts, influence not only the growth duration but also the growth pattern and productivity of the rice crops. Fifteen years ago, Verghis was harvesting approximately 1000 kilograms of rice from a little more than half-acre of land. Last year, she harvested 600 kilograms of rice.

For Serendipity Arts Festival 2019, the medium she has chosen is in relation to the sentiments and experiences of her life as a farmer. The Old Goa Institute of Management as the site of the performance allows for an alternative viewing experience of paddy. Verghis will perform with a season’s harvest of paddy cultivated by her, which will be presented as an installation outside of her performance. Land is a state subject and state governments consider only people who possess land-titles as “farmers”. 85% of female cultivators are not recognised by the country as farmers because patriarchal norms oppose the inheritance of land by women, rendering them unable to access benefits and rights. These women constitute about 65% of the total agricultural workforce in the country. Through her performance, Verghis will reflect on the voiceless female bodies as cultivators of land.

This project is part of Concrete Skies, curated by HH Art Spaces.
A still from a performance of Untitled by Tinu Verghis.
Photograph by Shivani Gupta, HH Art Spaces.
SEA OF SERENITY

PERFORMANCE BY
Pierre ‘Pyaré’ Friquet
Kannakee

LIVE-VIDEO BROADCAST BY
Jean-Baptiste Friquet

IMMERSIVE SOUND DESIGN BY
Niraj Gera

Fifty years ago, on July 20, 1969, the lunar module of Apollo 11 landed (21:56 in Houston); The first steps on the Moon are broadcast live on the entire planet and are followed by 500 to 600 million viewers. The black-and-white videos were transmitted from the moon to earth by radio signal in SSTV, a signal of poor quality.

In Sea of Serenity, projection screens broadcast live the experience of a performer, the psychonaut, who enters a flotation pool. In the same way as the 3 astronauts of the Apollo 11 mission, she prepares herself for the expedition. She puts on the waterproof VR helmet, akin to a NASA diving suit, to get immersed. She lets her body float in the pool, plunging into a world within the world.

Live cameras capture her experience of viewing the Sea of Serenity and reports the content of the experience and the sensations that it provides, via a mic placed on her. The audience is invited to sit around the installation, which is in the form of a pool. The images of what she sees and a close-up of her face from a live camera are projected on a flag. The content is a blend of re-enactment of real conversations between Apollo 11’s astronauts and the NASA Houston Centre, as well as description of the shots seen within the VR headset. Like a translator between worlds, the performer will serve as the eyes of the audience into an imaginary environment which is inaccessible to human senses.

This project is part of Concrete Skies, curated by HH Art Spaces.

Pierre ‘Pyaré’ Friquet is a digital artist creating immersive experiences. Passionate in virtual reality since 2010, Pierre Friquet has directed more than a dozen VR fictions, documentaries, music videos, Augmented Reality App, dome and location-based experiences. Currently he develops original content for a water-proof VR headset. Via his work he’s driven by proposing to access a world within our world and exploring a self within the self. Working with cognitive art and Virtual Reality (VR), he hacks the mind and creates tricks to reconnect with a sense of being present within our body.

Kannakee is a performance artist/dancer based in Amsterdam. She has been working with various multidisciplinary artists and directors in film, stage and live art, including performance art and theatre festivals like Fringe and Flam. A former member of Dans Speel Film Ensemble Meli Kuhn, she is currently working with Hobelasai Dance Company.

Jean-Baptiste Friquet works with different medias, as well as image manipulation and 3D techniques. Born in 1983 in Mulhouse, he studied cinema and the art of editing at the Institute of Broadcast Arts in Louvain-La-Neuve, Belgium. Today, he works as an independent editor and director for various audio-visual production companies. In 2014, he discovered glitch art and undertook many experiments. A child of analogue technology, his present focus is the digital world.

Niraj Gera designs acoustic spaces and is an engineer by profession. Niraj journeyed into film sound design at the Film & Television Institute of India, Pune (FTII), and his diploma films won accolades for design and technical achievements globally. Immediately after, he shifted to Mumbai, and co-founded AuralMayhem. In his quest to never settle, Niraj Gera’s latest pet project AMImmersive is AuralMayhem’s foray into Immersive Sound.
Top: A Still from a performance of *Sea of Serenity* by Pierre Friquet, Kannakee and Jean-Baptiste Friquet. Photograph by Shivani Gupta, HH Art Spaces.

Bottom: Installation view of *Sea of Serenity* by Pierre Friquet, Kannakee and Jean-Baptiste Friquet. Photograph by The Lumière Project.
‘Counter-Canon, Counter-Culture’ (‘CCCC’) presents a constellation of dynamic art-making practices in India from the late 1940s onwards, which have had little or nothing to do with the dominant narrative of Indian art history, a narrative confined to a sequence of avant-garde aspirations and institutional shifts. ‘CCCC’ looks in the ‘wrong’ places, at magic shows, trade fairs, nightclubs, architects’ marginalia and filmmakers’ archives, activist collectives and inter-disciplinary workshops, design schools and youth subcultures, to produce a series of ‘pre-histories’ for India’s new media art between the 1940s and 1980s.

‘CCCC’ celebrates these often under-documented alternative histories of being, doing and making together in photography, film, music and transmedia experiments. The exhibition composes these artistic initiatives into a pulsating counter-canon. It also demonstrates how they contributed to a counter-culture whose multi-directional energies exceeded India’s institutional, disciplinal and interpretive frameworks.

‘CCCC’ begins with the magician P C Sorcar’s astute use of the media of his day to whip his audience into a frenzy of anticipation. It closes with an oblique comment on collaboration – ‘Mor ki kahani’ (‘The Peacock’s Tale’), an interpretation of the dialogue between the Bhil artist Sher Singh and filmmaker Nina Sabnani regarding the title of their film. Between these experiences, ‘CCCC’ unfolds in a transdisciplinary and transcultural manner. It presents contributors from dance (Uday Shankar), activism (Dashrath Patel and Sheba Chhachhi in their activist and artist avatars) and photography and book art (Dayanita Singh). It also focuses on the politics of friendship in the transcultural dialogues between P Mansaram and Marshall McLuhan, and between Geeta Mayor (née Sarabhai) and John Cage.

From within the art world, ‘CCCC’ includes artists like Akbar Padamsee, Krishen Khanna, Tyeb Mehta, M F Husain, Jyoti Bhatt, Nasreen Mohamedi, Dashrath Patel and Rameshwar Broota. These figures expanded their practices to work in photography and film, sometimes
collaborating in collective activities such as the Vision Exchange Workshop led by Padamsee, the Montreal Fair 1967, or the Osaka Fair 1970.

This exhibition also includes contributors from outside the art world, like the filmmakers S Sukhdev, Pramod Pati and S N S Sastry, whose unruly countercultural energies shook up the establishment at the Films Division of India in the 1960s and 1970s. Also, musicians like Neel Chattopadhyaya, lead guitarist of the legendary Atomic Forest band, who is represented here with his music and paintings; and Kiran David, whose edgy underground film ‘Junk’ (1986) features the poet Jeet Thayil.

Many of the works in ‘CCCC’ are being shown for the first time. The intention is not to fetishize these lost histories. These artistic choices are situated critically against a larger background of historical forces, political contingencies and aesthetic possibilities. For instance, an analysis of the eclectic score that Geeta Mayor composed for the Montreal Fair allows us to read both art history and exhibition history afresh from the gender perspective, while re-examining the concept of nationalism during the Cold War era. ‘CCCC’ suggests that we reclaim the diverse histories ignored or repressed by the dogmas of art history on the one side and ultra-nationalism on the other.

- Nancy Adajania

An installation view of collages by Ram Rahman (Flashbacks), and Neel Chattopadhyaya’s archival material related to his band Atomic Forest and his paintings (2019). Photograph by Philippe Calia and Sunil Thakkar.

After months of conversation, of teasing apart definitions, of cross-referencing and allusion, it begins with the materials. The works on view have arisen as much from long deliberations as from elemental experiments, where continuous drawings have stretched across the walls, concrete has been stirred and crumbled, photographs have lain in acidic solution, and heat has been listened to.

The artists, from the very onset, were aware of the varied ways in which they occupied space, and yet they navigated dissonance by actively sharing it, reorienting themselves to listen—really listen—and participating with generosity that reconciles divergent experiences and understandings of time. The residency spread itself across the long Delhi summer, programming an intensity into its interactions, after which (as much as we tried to circumvent it) we were constantly confronted by—what exactly are you trying to say?

There is time, still, for answers, which at the moment remain rather alchemical. The propositions have emerged from tinkering—objects have been immersed and eroded, the flow of irrigation has been reimagined through bamboo plumbing pipelines, and home has been reassembled in a series of images, images that are words, sentences, stories. The artist wonders what the ambient sound of Delhi looks like, and in what forms we can see the constant hum of an air conditioner. Bright, neon billboards have been rendered as an interactive puzzle, and Arabic melds into English which surfaces again as Malayalam. Tin trays serve as fertile fields, and a shrine invites you to distance yourself more closely. Here, slowly, carefully, we are thinking about a philosophy of residue.

The exhibition on view is not a culmination, but is composed of points for entry, rehearsals, and speculative interruptions. Each idea works in isolation, and yet there is a conversation in the tentative questions they have asked of their mediums. They remain (in)complete, at early stages of a processuality, and only find a semblance of resolution in encounters with the audience, the viewer, the visitor.

We are not sure, as yet, of the implications, but we can always work on the anities.

- Samira Bose
The artists of Dharti Arts Residency 2019 would like to extend their gratitude to the following individuals/organisations involved in the programming of the residency:


Visual Displays | Khan Steel Industries | Mohd Yusuf & Sons Steel Fabricators
Bottom: An installation view of *Call Me When You See This Please* (2019) by Dharmendra Prasad.
Photographs by Philippe Calia and Sunil Thakkar.
Top: An installation view of Call Me When You See This Please (2019) by Dharmendra Prasad.
Photographs by Philippe Calia and Sunil Thakkar.
How do we understand belonging?

An affinity to a place is not merely geographical but one that extends to the alive and functional, tangible and abstract.

How do we understand time when we think about this belonging?

The turn of the millennium inflected a new pressure onto the state of Goa with accelerated tourism and economies of extraction, production and export, severely affecting ways of life. Several strands of the projects developed through this grant take this pressure as a background to understand – loss, resilience and recuperation. Small businesses had to mark themselves up or suffer decline. One way to preserve is to remember.

Nishant Saldanha creates portraits of small businesses that have dotted the lanes of Panaji since decades. These images of and objects from the shop along with the stories narrated by the shop keepers continue to keep alive a time when these shops acted as interfaces for relationships, supplies and conversations.

How do we think of belonging when the surface doesn’t exist or is consistently shifting?

Time and rupture, in Akshay Chari’s (work) is demonstrated in this study of the mountains. Here is a document of slow destruction – an extractive impulse that has consistently compromised the state’s fragile ecology and resources, its sacred mountains.

In Rujuta Rao’s untitled work discarded, preserved and reclaimed fabric or fabric-like material is stitched together to form objects of seeming use, garments. These fragile, transparent and sometimes impossible garments continue to understand their relationship to the body. Here is both intimacy and friction.

The garment as costume is also core to Rajaram Naik’s project that seeks out an old traditional theatre and its male protagonist’s relationship to the female character he essays since he was a young boy. Here “dressing up” and the transformation of the masculine into the feminine, place themselves in a ritual of beauty.

We are led into a space of intimacy as we see the protagonist put on his make up with utmost precision and dress up to perform.

Nostalgia in these projects is not static, but performative and action based. It is a gesture of recuperation, sometimes hopeful of revival.

-Mario D’Souza

Serendipity Arts Foundation introduced an Artists’ Grant to be awarded to 4 artists based on their proposals for the 2019 edition of Serendipity Arts Festival. This Grant was only applicable to artists living and working in Goa. The jury for selection of artists comprised Sudarshan Shetty, Dayanita Singh and Mario D’Souza.
Installation views of artworks by Akshay Chari, Rajaram Naik, Rujuta Rao and Nishant Saldanha. Photographs by Philippe Calia and Sunil Thakkar.
Installation views of artworks by Akshay Chari, Rajaram Naik, Rujuta Rao and Nishant Saldanha. Photographs by Philippe Calia and Sunil Thakkar.
Installation views of artworks by Akshay Chari, Rajaram Nair, Rujuta Rao and Nishant Saldanha. Photographs by Philippe Calia and Sunil Thakkar.
Installation views of artworks by Akshay Chari, Rajaram Naik, Rujuta Rao and Nishant Saldanha.
Photographs by Philippe Calia and Sunil Thakkar.
It happened about a decade ago—“film” as a medium was discarded by the film industry, almost overnight. Decades worth of knowledge, equipment and processes were put aside and the craft of “making” a film was sealed shut in boxes, forgotten in storage. The digital age brought on the beautiful democratisation of the moving image, but there was one casualty: its medium.

An entire generation of makers slowly realised that along with the tools of the craft, they also lost a large trove of meticulous artistic processes, built with each successive maker. “Would a painter be able to make the same work without oils and canvas?”, quipped one young film-maker.

*India on Film* explores the interrelationship between the art and craft of making on “film” through a series of film screenings, workshops and installations. The intent is to highlight the shift caused by the dismemberment of a medium through changes in narrative techniques by celebrating experiments on film from the Indian subcontinent. It gives the medium centre-stage and highlights the deliberation in the “making” of moving images.

The curatorial spreads its net wide and takes you through works from a multitude of conscious filmmakers who work in the Indian context.

This programme acknowledges the work of the many artists and researchers who have consistently contributed to the discourse – the work of Experimenta India, Amrit Gangar, Films Division of India, the many independent film clubs across India and all the proponents of Cinema of Prayoga who have informed and guided us in presenting *India on Film*. 
An image of the installation Muqaddar ka Sikandar. Photograph by Philippe Calia and Sunil Thakkar.
16MM SELFIE BOOTH

Film has always been exclusive. This year, Harkat attempts to challenge this with the 16mm Selfie booth. In this installation, we invite participants to experience a part of the film process by bringing the carnival-like environment of a selfie-booth into an artspace.

This project is part of India on Film, curated by Harkat Studios.
CELLULOID KARIGAR — HANDMANDE FILM WORKSHOP

The practice of using found objects to create a work of art finds its origins in Dadaist art movements of the twentieth century and was perfected by Marcel Duchamp with his pioneering “ready-mades”. Avant-garde film-makers adopted the practice of using found film footage. The process of assemblage became a means for film-makers to critique the spirit of their time. This is a completely ‘jugaad’ workshop without institutional rules, allowing participants anarchy in form and concept; to open their minds to the medium and to the ideas it evokes. The films being made as part of the workshop will be screened on the last day of the Festival.

This project is part of India on Film, curated by Harkat Studios.
EK MINUTE FILM WORKSHOP

Presenting a case for 16mm film is akin to presenting a case for cinema itself. Everything from experimental film to cinéma vérité documentary to pornography were created on the medium. The digitalisation of cinema has led to 16mm film being pushed to the fringes of the artform. Ek-Minute Film comprises a screening of 1-minute films created during a workshop preceding the festival, the 16mm film workshop provided a unique opportunity for filmmakers to realise their ideas on 40 feet of film.

This project is part of India on Film, curated by Harkat Studios.
The act of working with celluloid film is not very different than any other craft. This installation positions the participant in the shoes of the maker, the manipulator and the master of this time-based media. Apart from making the viewer connect with the medium directly, this install also brings forth a narrative of the manipulative nature of motion pictures, of meaning-making. In a world which is ever-more affected by moving images, this confronts the viewer with its very primal making aspect.

This project is part of India on Film, curated by Harkat Studios.
Over the past five years, one of St+art India Foundation’s primary missions has been to transform urban spaces into public art districts to create art accessible to everyone. Using key elements that are characteristic to the cultural fabric of urban cities, these art districts explore the contemporary face of India.

Owing to Panjim’s rich history and pedestrian friendly landscape, the city presents a perfect location to be transformed into an art district. Since 2017, artists from over 8 nationalities have worked in the city to transform mundane walls into canvases for urban contemporary art.

This edition in 2019, will cement and establish Panjim as India’s fourth art district — after Lodhi in Delhi, Maqta in Hyderabad and Mahim (E) in Mumbai. Artists across creative approaches will further explore the unique characteristics from the city. While at the same time, new territories will be explored with community driven projects in Talegaon to encourage active participation from the locals.
Public mural by Ella & Pitr. Photograph by St+art India Foundation.
Invited to participate in the Serendipity Arts Festival, the Musée d’Art Moderne de Paris presents an exhibition titled Virtuality as Reality. Based on a selection of films from the museum’s collection, the project reflects on the idea of a virtuality that is increasingly permeating everyday life. Artists are questioning this virtualisation of human societies, which is creating new fields, transforming beings, daily lives and our relationship to the world. This exhibition offers also a portrait of a generation of artists designated as “digital natives” who integrate the uses of the technology and social networks into their practices and their investigations. Their speculations and questions sketch scenarios that are sometimes exciting, sometimes worrying, which seem to alert us to the drifting of the connected human.

The reductive dualism opposing the virtual and the real needs to be reconsidered. These two states of presence hybridise and profoundly transform pre-existing models. Since the mid-2000s, a mutation has been operated, which is progressively disrupting our way of life and eventually announcing a major civilisational change. As it generates a process of erasing limits, the virtual creates interstitial spaces, temporalities and multiple identities.

Raising all these issues, Virtuality as Reality offers an anthropological and speculative approach to cybermodernity. From the very beginning, the second millennium has marked a turning point in the virtual world. The platform Second Life was launched in 2003, Facebook in 2004, the cosplay phenomenon caused a craze particularly in Japan. The fascination of the early years (Film de Vacances, New York, Kolkoz, 2003; Bonneville, Benoît Broisat, 2004) gave way, in the middle of the decade, to a certain questioning (Cosplayers, Cao Fei, 2004; La Tanière, Alain Della Negra and Kaori Kinoshita, 2009). During the following decade artists assimilated the world’s virtualization and appropriated VR technologies (489 Years, Hayoun Kwon, 2015), examining the adverse effects on the individual (Emerging Artist, DIS, 2013; Happy Birthday!! Ed Atkins, 2014). The magnifying mirror of Ryan Trecartin’s films (I-Be Area, 2007) are turned onto societal decay, while Grosse Fatigue by Camille Henrot (2013) expresses the ambivalence of everything carried by our screens, and the melancholy generated by the incapacity, as it is, of the human brain, to absorb everything. Technological innovation is one of the constant factors transforming artistic practices. Changes to the status of the image from representative to living—are now seen in virtual and augmented reality experiments, which artists are increasingly interested in, raising new questions about the limits of reality.

- Jessica Castex & Odile Burluraux
Photograph by Philippe Calia and Sunil Thakkar.
Installation view of Grosse Fatigue (2013) by Camille Henrot. Photograph by Philippe Calia and Sunil Thakkar.
The history of India’s western coastline is written in the ebb and flow of ocean tides, and the constant passage of voyagers who profoundly shaped the history and culture of the ancient entrepôt called Goa. Today this tiny territory exists seemingly at the margins of the subcontinent’s giant political alignments, as the insignificantly smallest state of India. But even until just a few decades ago, “little” Panjim sat centerpiece of the Estado da India which once extended from Timor (in what is now Indonesia) all the way across the oceans to Mozambique in East Africa. The island of Tiswadi on which the city is situated, with its twinned port cities on the Zuari and Mandovi rivers, has been known to the outside world as long as history has been recorded. At the very heart of the Goan civilizational experience is what we now call globalization, on an epic and arguably unrivalled scale: unending confluent layers of meaning that extend back for millennia to the dawn of mankind and continue to accrue in new and unexpected ways in the wildly diverse contemporary experience that surrounds you in every direction at the Serendipity Arts Festival.

Mundo Goa highlights the infinitely varied ways of being and belonging that artists, writers, intellectuals - and every one else who seeks to belong to it – can derive from the unique cultural scenario of this blessed slice of the Konkan coastline, with its deep-rooted connections across the subcontinent, to Africa, South America and Europe, and more recently to the rest of the world as well. It is a profoundly significant homecoming for each of the participants: Antonio E Costa, Anjali Arondekar, Aruna D’Souza, Amruta Patil, Brendan Fernandes, Sergio Santimano and Solomon Souza, as well as the 25 Goa-based artists under the age of 40 who comprise Azulejo 2019, the group exhibition seeking to reclaim and reinvent the iconic Islamic-Iberian ceramic form for the 21st century.

-Vivek Menezes
Installation view of the exhibition Altar. Photograph by Philippe Calia and Sunil Thakkar.
Enter the Painter

From the very moment Amruta Patil came into public view just over a decade ago with the striking Kari (2008) it was clear that she possessed an artistic vision that would be exceedingly difficult to pigeonhole. Her spiky debut graphic novel was the first by an Indian woman. It had a far higher word-to-panel ratio than the genre was accustomed to, and the text was itself, unusually, overly literary. The artwork also reached far beyond standard comic book conventions; some pages paid homage to iconic paintings by artists like Frida Kahlo, Gustav Klimt and Andrew Wyeth, while others used collage and multimedia techniques.

Since then, the genre-bending has settled into permanence. The selection of topics of interest has expanded massively in all directions: books drawing on the eternal, ancient wisdom of India’s most cherished epics, but also gorgeously rendered columns about travel, and identity, and fashion. All the while, there has been profound — and for those who follow along on social media, visibly gut-wrenching — inner transformation. Patil said about Parva (2012), “I have rehauled my entire life and person in its creation” and it’s easily apparent those processes have never ended for any extended period of time. What results from this unusual degree of all-in integrity is everywhere apparent in this debut exhibition, and also in the books she has produced in by far the most significant Indian contribution to the genre.

Like each of the other artists and exhibitions in Mundo Goa, Amruta Patil: Altar endeavours to probe, understand, describe and discuss the infinite textures of identity and belonging that can occur in the process of continuous motion: away from family and homeland, towards establishing voice, back and forth between the need for community and the equally irresistible draw of the classically lit solitary space for creation. Those confluent forces and elements are particularly alive in the career of this specific artist, who belongs to Goa but does not have a “typical” Goan last name, and graduated from Goa College of Art before rocketing straight outwards to Bombay, then America, and most recently the global epicenter of bandes dessinées culture, at Angoulême in France.

In 1964, three years after Ernest Hemingway had already died and been buried, his eternally popular ‘A Moveable Feast’ was published about his good old days in 1920s Paris, with the star-bespangled supporting characters of the Fitzgeralds, Ezra Pound, James Joyce, et al. This exhibition was conceived as single-channel coda to that narrative, as Amruta Patil has picked up and moved her workspace again and again so many times in her life, and always recreates it as a space of beauty and significance, with ripples of deep meaning that connect to her core and allow the work — her consistently gorgeous, astonishingly moving work — to flow unimpeded. The private and personal is made public and accessible. It’s another remarkable act of generosity by one of the world’s most unique and valuable artists.

This project is part of Mundo Goa, curated by Vivek Menezes.
Installation views of the exhibition Altar. Photograph by Philippe Calia and Sunil Thakkar.
ARTIST
Aruna D’Souza

Aruna D’Souza writes about modern and contemporary art; intersectional feminisms and other forms of politics; and how museums shape our views of each other and the world. Her most recent book Whitewalling: Art, Race, and Protest in 3 Acts (Badlands Unlimited) was named one of the best art books of 2018 by the New York Times. Her work appears regularly in 4Columns.org, where she is a member of the editorial advisory board, and has also been published in The Wall Street Journal, CNN.com, Art News, Garage, Bookforum, Momus, Art in America, and Art Practical, among other places. She is currently editing two forthcoming volumes, Making It Modern: A Linda Nochlin Reader, and Lorraine O’Grady: Writing in Space 1973-2018, and is co-curator of the upcoming retrospective of Lorraine O’Grady’s work, Both/And, which will open in November 2020 at the Brooklyn Museum.

This project is part of Mundo Goa, curated by Vivek Menezes.
ARTIST
Anjali Arondekar

Anjali Arondekar is Associate Professor of Feminist Studies, University of California, Santa Cruz. Her research engages the poetics and politics of sexuality, caste and historiography in South Asia. She is the author of For the Record: On Sexuality and the Colonial Archive in India (Duke University Press, 2009, Orient Blackswan, India, 2010), winner of the Alan Bray Memorial Book Award for best book in lesbian, gay, or queer studies in literature and cultural studies, Modern Language Association (MLA), 2010. Her forthcoming book, Abundance: On Sexuality and Historiography, grows out of her interest in the figurations of sexuality, caste and capital in colonial Portuguese India. Arondekar is primarily interested in three concepts that have increasingly become the focii of methodological debates within historical and/or literary studies: archives (what constitutes historical evidence), exemplarity (how do we read evidence) and geopolitics (where do we read from). Such methodological concerns bring genealogies of area studies to bear on Anglo-American histories of literature and culture, and ask how such an attention to “area” calibrates questions of race, gender and sexuality. Broadly speaking, she reads and writes within established disciplines (history, literature, law) and field formations (area studies, queer/sexuality studies), mobilizing South Asia through its multilingual and divergent colonial and national formations.”

This project is part of Mundo Goa, curated by Vivek Menezes.
Quem já viu Goa não precisa de ver Lisboa.

Ever since the quintessential Hispano-Moresque tin-glazed ceramic tilework emerged from its original crucible in 13th century Seville, the centre of gravity for its production and design has remained firmly in Iberia. The styles, patterns and techniques did spread relentlessly via diaspora and sea-borne trade routes: there are significant off-shoots in North Africa and Brazil, the Philippines and Lusophone Africa. Far across the oceans here in Goa, azulejos were imported, made and displayed all through the 451 years of colonial occupation during the Estado da Índia, but then the art form dwindled in the last decades of the 20th century, even as it became institutionalized at the heart of Portuguese identity.

The dawn of the new millennium on the Konkan coastline has been accompanied by true cultural renaissance. The emerging generations of Goa’s brilliant artists and artisans have unburdened themselves of all restrictive political blinkers. We live in an era where the prime minister of Portugal is a proud Goan, who happily displays his Overseas Citizen of India credentials without any accompanying confusion or controversy. The most recent and relevant scholarship about Luís Vaz de Camões – ostensibly “national poet” of Portugal – states unequivocally that he is “Made in Goa.” It’s now entirely undeniable, as the Beatles wrote, “I am he as you are he as you are me. And we are all together.”

The 25 Goa-based artists who comprise Azulejo 2019 have no compunctions about apprehending and celebrating the azulejo as intrinsic, and inextricable part of their heritage and identity. Like the wildly diverse smallest state of India itself, this contingent includes “insiders” and “outsiders”. There are many graduates of the finest art colleges of the country, but also architects and designers and illustrators, and one classically trained Bharatanatyam dancer. Their work is variously ruminative, cheeky, profoundly moving, and irrepressibly exuberant. Many of them reference the colonial legacy in various ways, but for others the nostalgic lens of the memorias da Índia Portuguesa are merely launching pad for exploring very different concerns.

“Those who have seen Goa need not visit Lisbon” was the refrain of the 18th and 19th centuries, when little Panjim sat athwart the trading routes between Mozambique and Macau, and the marvelously confluential Goan culture flowered in music, dance, cuisine and architecture with a lasting impact on India and the world. Fast forward to the 21st century, and the contemporary echo might be “those who seek to understand the azulejo need to visit both Goa and Lisboa.”
Installation views of the exhibition Azulejo 2019. Photograph by Philippe Calia and Sunil Thakkar.
BEYOND BOUNDARIES

ARTIST
Antonio E Costa

Shaman [shah-muh n, shey-, sham-uh n] — a person who acts as intermediary between the natural and supernatural worlds, using magic to cure illness, foretell the future and control Spiritual forces.

Antonio E Costa is an undeniable force of nature: architect, artist, philosopher, polyglot, mercurial presence in multiple worlds at the same time. For decades before settling on the Nilgiri slopes, he has wandered between continents and countries, shedding skins and gathering colours and textures. His commitment to his practice is awesome, all-encompassing. Ranjit Hoskote strikes bullseye when he writes, “Antonio e Costa is an abstractionist of the highest calibre, with a visionary gift for compassing infinities into his frames while never losing sight of the grain and weight of sensuous particulars. He gives Gaitonde and Ram Kumar a run for their money, and often - because he remains committed to formal and material experiment without settling into the fixities of style - outpaces them.”

Born in Kenya nearly eight decades ago, with only the glimmer of decolonization on the distant horizon, this is an artist who has experienced wrenching loss and constant change in a peripatetic life’s itinerary that zigzags from Africa to North America, then Europe and South America before homing into Goa and the “Blue Hills” just south of his ancestral homeland. This is an individual story, but perfectly encapsulates the diasporic wanderings of his people. At each individual step of the journey he stood out but also blended in, quickly learned the language of the people around him, but meticulously maintained the Swahili and Konkani of his childhood heart. Always, he painted. Always, he was acclaimed for his uncanny, incandescent work.

How can it be that such an immensely significant artist is barely known in his homeland? Why is it that Antonio E Costa: Beyond Boundaries is the first-ever retrospective of this obviously globally significant oeuvre? These are pertinent questions that pierce directly to the core of the Indian art world, and the way it has constructed itself on swelling balloons of hot air and very little else. As Hoskote indicates, there are very few bodies of work anywhere that can be adequately compared to what you see on display here in Goa. This is the work of a grand master of our times, never mind if you have never heard of him before.

Those of us who have been privileged to see Antonio at work, know that here is the very rare case where one plus one does not yield the usual result. This is an artist who absorbs energies, light and shadow, literally picks up things from the roadside, and then everything emerges on canvas in an uncanny assemblage that is unerringly true to the place and times. This is more than a retrospective, it is a powerfully evocative tour of the world without the inconvenience of jet lag.

This project is part of Mundo Goa, curated by Vivek Menezes.
Installation views of the exhibition Beyond Boundaries. Photograph by Philippe Calia and Sunil Thakkar.
Seven decades after his grandfather - the seminal Indian modernist painter Francis Newton Souza — left his homeland to live in London, Paris, and eventually New York, the brilliantly talented Israeli-British-Goan muralist and painter Solomon Souza arrived in Goa for the first time in mid-November 2019, to complete one of the most unlikely plot twists in Indian art history.

At 26, the younger Souza is already internationally renowned for spectacular street art portraits. From 2015 onwards, he worked on series of striking tributes to contemporary and historical figures on the shutters of the gritty Mahane Yehude Market in Jerusalem: Golda Meir and Menachem Begin, but also Mahatma Gandhi, Albert Einstein and Bob Marley, as well as an appreciable cohort of Palestinians and Israeli Arabs. These have brought him other projects in the USA, Australia and the UK.

In Goa, Solomon has painted over 20 monumental murals to pay tribute to his grandfather (that specific part of the project will remain a work in progress), as well as many other relatively unsung and unrecognized icons who have largely failed to find suitable recognition from state or society. These underline the extraordinary transnational identity of the Goans — who retain remarkably durable ties and connections through generations in diaspora — even while living, working and representing many other countries in a scattered arc from South America through Africa and — as in Solomon’s case, even Israel.

Thus, there have been marvelous tributes to Sita Valles (the Marxist revolutionary anti-colonial freedom fighter of Angola) and Anthony de Mello (who was Karachi-born, and founded the BCCI and Asian Games) as well as Dilip Sardesai (he remains the only Goa-born male cricketer to play for India) and Seraphino Antao (“the cheetah” was one of the fastest sprinters in the world, and won two gold Commonwealth Gold medals for Kenya in the 100 and 200 metres). Over the span of just a few weeks, Solomon became a popular neighborhood fixture and fully absorbed into the community of Goan artists.

This project is part of Mundo Goa, curated by Vivek Menezes.
Images of public murals in the series ICON, by Solomon Souza. Photograph by Philippe Calia and Sunil Thakkar.
LET THERE BE LOVE

ARTIST
Brendan Fernandes

At the very end of an excruciatingly painful year punctuated by mass protests and the hateful politics of exclusion in so many places across the world, this very beautiful multidimensional artwork in Goa reminds us there still remain viable alternative ways of being and belonging. It is the India debut of Brendan Fernandes, capping an extraordinary year for the 40-year-old Kenya-born Canadian-Goan.

Earlier in 2019, the New York Times described his work at the Guggenheim’s Young Collectors Council spring gala as a “genre-bending and boundary-pushing method that melds dance with visual art”. Soon afterwards, his show-stopping “The Master and Form” at the Whitney Biennial - 50-minute installation-performance featuring trained ballet dancers - yielded long moments of breathless tension interspersed with surpassing beauty, and also invited persistent questions about where power lies in the art world.

This first-ever artwork for India digs deep into the artist’s Konkani-Goan ancestral culture, and derives inspiration from the affectionate Konkani greeting (most often used in farewell) – Mog Asundi, which means “let there be love (between us)”. This message of acceptance and inclusion is spelled out in each of the five scripts regularly used to write Konkani: Devanagiri, Roman, Kannada, Malayalam, and Perso-Arabic (it is the only language in the world in regular use in so many different forms) on thousands of posters, tiles and t-shirts, which are to be distributed freely in Goa, especially on the sidelines of the choreographed interventions at four different festival venues.

In each of these, dancers spread out to express themselves individually, even while onlookers gather, and many more people wind their way through the area, then they begin to move as one, surging in one direction and then another – but still carefully leaving ample room for everyone else to do whatever they want, all around them. It is an acute metaphor and lesson about how we can find space for each other, in some kind of self-respect and harmony. A message from Goa to the world.

This project is part of Mundo Goa, curated by Vivek Menezes.
The practice of using found objects to create a work of art finds its origins in Dadaist art movements of the twentieth century and was perfected by Marcel Duchamp with his pioneering “ready-mades”. Avant-garde film-makers adopted the practice of using found film footage. The process of assemblage became a means for film-makers to critique the spirit of their time. This is a completely ‘jugaad’ workshop without institutional rules, allowing participants anarchy in form and concept; to open their minds to the medium and to the ideas it evokes. The films being made as part of the workshop will be screened on the last day of the Festival.

This project is part of Mundo Goa, curated by Vivek Menezes.
Just across the road from this lovely heritage building, the Mandovi River estuary ebbs and flows towards Aguada and the open invitation of the Arabian Sea. Stay that course long enough, heading due south-east across the Indian Ocean, and you will arrive directly at Maputo, the capital city of modern-day Mozambique, where the rivers Tembe, Mbuluzi, Matola and Infulene similarly converge into an estuarine bay. These two locations are over 6000 kilometres distant from each other, but remain inextricably linked in powerful, profound and complex dimensions. For over 200 years, they belonged to the same Estado da India Portuguesa, with its capital in Goa. And even after that, right into the 21st century, many thousands of Goans remained and remain committed to Mozambique. That is the story of Sergio Santimano.

Born in the city then known as Lourenço Marques in 1956 into a family with deep roots in the coastal South Goan village of Colva, Santimano grew up in the decades when Mozambique was torn by incessant violence. Conflict was his first and primary subject material when he began his career as a photojournalist for the newspaper Domingo. He spent the following years covering civil war, famine, and nascent nationalist politics for Agência de Informação de Moçambique (the country’s premier news agency), and after the cessation of hostilities in 1992 (negotiated with substantial contributions by another Goan, Aquino de Braganza) switched to freelancing, and in-depth reportage of reconstruction and the aftermath of war.

Entering into his sixties, Santimano made a departure from his established career trajectory, and detoured into his ancestral roots. He visited Goa, and his family who remained in Colva, and sought out childhood friends who had migrated back to India in the years when African nationalism turned hostile to those with “foreign” ethnic backgrounds. As he always does — and as you will undoubtedly see him do when you encounter him at Serendipity Arts Festival — he kept documenting his experiences incessantly. The images in this exhibition are the stream of consciousness of an outsider who is also insider, mining deep into flickering ancestral memories to retrieve and record the connections that lie buried deep inside us all.

Every year on June 29, as the monsoon settles into the Konkan coastline for its annual deluge, hundreds of fishermen directly across the ocean - in Catembe on Maputo Bay — rally together to pay tribute to the patron of fisherfolk, São Pedro (St. Peter), and after a formal blessing of their boats they stream out of harbour in the direction of India. This prosperous community (their success is built on commercial prawn fishing) is proudly Goan-Mozambican, which maintains the use of Konkani at home, and strong ties to their counterparts in Goa. Like Sergio Santimano, they are the vibrant inheritors and exemplars of full 500 years of one of the most remarkable facets of the globalized world, our Mundo Goa.

This project is part of Mundo Goa, curated by Vivek Menezes.
Installation views of the exhibition O Retorno. Photograph by Philippe Calia and Sunil Thakkar.
PHOTOGRAPHY
**LIST OF PROJECTS**

<table>
<thead>
<tr>
<th>Project</th>
<th>Location</th>
<th>Curator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imagined Documents</td>
<td>Adil Shah Palace</td>
<td>Ravi Agarwal</td>
</tr>
<tr>
<td>Imagined Documents // Artist Presentations</td>
<td>Old Goa Institute of Management</td>
<td>Ravi Agarwal</td>
</tr>
<tr>
<td>Look, Stranger!</td>
<td>Old Goa Institute of Management</td>
<td>Rahaab Allana</td>
</tr>
<tr>
<td>Communication the Region: Institutional Crossovers from South Asia</td>
<td>Old Goa Institute of Management</td>
<td>Rahaab Allana</td>
</tr>
<tr>
<td>Staging Situations</td>
<td>Old Goa Institute of Management</td>
<td>Munem Wasif</td>
</tr>
<tr>
<td>Urban Reimagined 2.0</td>
<td>Promenade and Adil Shah Palace</td>
<td>Ravi Agarwal</td>
</tr>
</tbody>
</table>

**SPECIAL PROJECTS**

<table>
<thead>
<tr>
<th>Project</th>
<th>Location</th>
<th>Curator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goa Familia</td>
<td>Old Goa Institute of Management</td>
<td>Lina Vincent in collaboration with Akshay Mahajan</td>
</tr>
<tr>
<td>The Merchant of Images</td>
<td>Old Goa Medical College</td>
<td>Aradhana Seth</td>
</tr>
</tbody>
</table>
The idiom of photographs can reach far beyond the world as we see it. Images which escape an indexicality to the “real”, can play between fact and fiction to re-present a hyper-real, abstract, imaginary, or even deeply social or political moment. The reference to the “fact” of such images may have been interrupted, yet they act as complex commentaries of our times — reflecting a temporal continuity — in the “now” though not fully of it. They present another kind, and possibly a more enduring, reflexivity. Marking an exhaustion with the documentary, they engage with a simulacra of reality, as a condition of the world where all truth is mediated through techno-images.

The artists in this show, by controlling each element of the frame, precisely predetermine what finally appears as an image. Recreating scenes from memory, constructing elaborate sets, staging selves, or retelling personal encounters, they plan their image in minute detail. Often delving into techniques and histories of theatre, cinema, performance, literature, poetry and fiction, the mise-en-scène they produce may be populated with found objects or sculpted elements, re-constructed and reimagined as new topographies, or just as conceptual narratives. They use both classical film as well as newer digital formats, showing both a rupture as well as a continuity in form and its materiality. The final image is thus only a closing act of a play. Often the original set (if made) is dismantled or destroyed, leaving the image as its only trace.

The exhibition seeks to showcase newer and outstanding contemporary works by artists pursuing such practices, from South Asia and its neighbourhood. Though consciously recognised as a post-modern genre in photography, at least since the early seventies elsewhere, this approach still needs to be earmarked here as one, reflecting the universality of the moment we find ourselves in today.
Top: Installation view of artworks Akhet, Cone to Rest, Daydreamer (Khora), Line of Reason, Shapeshifter, Silhouette by Yamini Nayar.

Bottom: Installation view of artworks from the series Unearthing by Vivan Sundaram and Imagined Homeland by Sharbendu De.

Photographs by Philippe Calia and Sunil Thakkar.
Installation view of artworks from the series By An Eyewitness by Azadeh Akhlaghi. Photograph by Philippe Callo and Sunil Thakkar.
Top: Installation view of Karachi – Series I by Bani Abidi.
Bottom: A still from Kheyal by Munem Wasif.
Photographs by Philippe Calia and Sunil Thakkar.
Installation views of artworks and archival material from the series Imagined Homeland by Sharbendu De. Photographs by Philippe Calla and Sunil Thakkar.
IMAGINED DOCUMENTS
Artist Presentations

CURATED BY
RAVI AGARWAL

ARTIST PRESENTATIONS
Achia Anzi
Azadeh Akhlaghi
Dia Mehta Bhupal
Munem Wasif
Prajakta Potnis
Sharbendu De
Yamini Nayar

PANELISTS/PRESENTERS
Rahaab Allana
Nancy Adajania
Sudarshan Shetty
LOOK, STRANGER!

CURATED BY
RAHAAB ALLANA

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Collection of Suruchi Thapar-Björkert;
Dominic Sansoni Collection;
DRIK Picture Library;
Films Division of India Archives;
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City Palace, Jaipur;
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Rahaab Allana Collection;
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Sri Aurobindo Ashram, Pondicherry;
Swaraj Art Archive;
The Centre of South Asian Studies,
University of Cambridge

ARTISTS
Aamina Nizar; Arfun Ahmed;
Arpan Mukherjee; Aung Myat Htay;
Basir Mahmood; Bay Bay; Bijon Sarker;
Bunu Dhungana; Debashish Chakraborty;
Dr. Noazesh Ahmed; Gayatri Ganju;
Habiba Nowrose; Hetain Patel;
Homai Vyarawalla; Irina Giri, Keepa Maskey
and Sonam Chokeyi; Ismeth Raheem;
Jagadish Upadhya; Kaamna Patel;
Karthik Dondetti and Ashwin Iyer;
Komail Naqvi; Kristina Chan and
Rahul Nadkarni; Krithika Sriram;
Lionel Wendt; Madan Mahatta;
Maharaja Sawai Ram Singh II; Mayco Naing;
Mizanur Rahman Chowdhury;
Naib Uddin Ahmed; Natasha Raheja and
Vijayanka Nair; Payal Kapadia; Pramod Pati;
Pranay Dutt; Priyanka Dasgupta and
Chad Marshall; Ravikumar Kashi;
Rupesh Man Singh; S. L. Parasher;
S. N. S. Sastry; Sadia Marium;
Sai Htin Linn Htet; Sangita Maity;
Sanjeev Maharjan; Seher Shah;
Sheik Mohamed Ishaq; Shimul Saha;
Shivani Gupta; Somnthat Hore;
Souvik Majumdar; Subash Thebe;
Sunil Janah; Supranav Dash;
Tahia Farhin Haque; Tara Jauhar;
The Packet; Tina Modotti;
Venkatesh Shirvadkar; Vishwajyoti Ghosh;
Walter Bosshard; Wonder Wang;
Zishaan Akbar Latif

SCENOGRAPHY
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SPECIAL THANKS
Institut Français en Inde
Nature Morte
Shrine Empire Gallery
Laxman Photographix
Naveen Printers
Photography is a free, independent art. It must not be subjected to alien, antiquated laws, nor should it be enslaved to nature.
- Werner Graff

Look, Stranger! takes the form of an extended dialogue between the shadow lines of lens-based practices, influenced by the technological ethos of the turn of the last century into the current one. The still photograph evolved into the moving image and created new optical dimensions that were open to creative exploration. Photography rapidly became the fulcrum of new image discourses and cultures, and is now embedded at the heart of the contemporary digital knowledge economy, merging the sequential experience of time and space into synchronicity. By encoding new pathways and spaces through infinite regress and replication, the pivotal fusion of film and photography is a prime example of how, within exponential media growth, art and technology have become essential to each other's evolution.

Affiliation, Alienation, Emplacement and the Otherworldly are the broad symbiotic themes arrived at following recent research and studio visits in South Asia, that underscore the curatorial schematic of this exhibition. Drawing an arc of inquiry from the paradigmatic Film und Foto (Fifo) display in Stuttgart, Germany in 1929, now 90 years ago, to experimental contemporary photography from South Asia, the display seeks to identify concerns around the persistence of certain modernist historical trajectories. What are the deeper resonances of Fifo's core philosophy that melded Bauhaus design and 1920's New Vision aesthetic philosophy at the time of a rapidly growing socialist trend narrated via the Workers Photography Movement? What formal concepts around the picture-plane were breached by the 19th-century photo-secessionists, leading to modernist ideas and interventions? Can the spectral imprints of those revolutionary paradigms be consistently traced within our current innovations?

In The Waterless Sea: A Curious History of Mirages (2018), visual anthropologist Christopher Pinney identifies phases in cultural history when literary imagination has intuitively accompanied the artistic delineation of 'space'. This exhibition is a similar exploration of environments, some real and others illusory, and is marked by an irrepressible hybridity, a fusion of forms/formats. One may be reminded of early-20th-century artists who realised that the granular distortions of Cubism could only be fully grasped only through a renunciation of classical perspective, and that this stepping away from convention transformed the experience of the tangible world. The lens-based works featured here posit similar questions about our ongoing, unresisting imbrication within multiple viewpoints in multiple media, and serve as prisms to think freely around transnational creative energies that manifest a persistent interdisciplinarity.

The words from ‘Look, Stranger!’, W.H. Auden's evocative poem awakens a sense of simultaneous estrangement and immersion, loss and retrieval, dissociation and elision — all in natural, active play when one literally or metaphorically leaves the shores of one's homeland or the door of one's home. For artists, the rites of aesthetic departure and arrival are a complex catalyst for the metamorphosis of both selfhood and practice. And like the Arabian Sea that is visible just beyond the topography of the installed exhibition, the works on display may also be read as a shifting constant, one that urges viewers to reflect upon what lies within sight or may lie beyond the image horizon, enigmatically seducing and eluding the eye.
PHOTOGRAPHY

LOOK, STRANGER!

Photograph by Philippe Calia and Sunil Thakkar.
LOOK, STRANGER!

Foreground installation view of Untitled by Karthik Dondetti and Ashwin Iyer. Photograph by Philippe Calia and Sunil Thakkar.
Top: Installation view of To Write a Letter... by Arfun Ahmed.
Photographs by Philippe Calia and Sunil Thakkar.
LOOK, STRANGER!

Bottom: Installation view of artworks by Payal Kapadia, Sadia Marium, Souvik Majumdar.
Photographs by Philippe Calia and Sunil Thakkar.
Installation view of lightboxes by Debashish Chakrabarty. Photograph by Philippe Calla and Sunil Thakkar.
Bottom: Installation view of Look, Stranger!
Photographs by Philippe Calia and Sunil Thakkar.
Installation view of Concealed by Habiba Nowrose. Photograph by Philippe Calla and Sunil Thakkar.
Photographs by Philippe Calia and Sunil Thakkar.
Photographs by Philippe Calia and Sunil Thakkar.
This day-long series aims to address where popular cultures, education, exhibitionary practices and the ethics governing display spaces may meet in contemporary times in order to address broader questions about the place of our diverse cultures on the map of the world. It is also a forum to share what institutions find compelling about the material from the region, why they would prefer to showcase particular content, and the challenges of showcasing it to audiences outside Asia. At a time when our dialogues merge as much as they remain bound to space, how can we broaden our inclusion of other fields, merge the practices of artists and institutions from across the world, and create a more critical place for gauging’s media’s effects on these spaces.

The panels will engage with the means, forms and ethics of collaboration.
Images of presentations as part of the symposia Communicating the Region: Institutional Crossovers from South Asia, accompanying the exhibition Look, Stranger! Photographs by The Lumière Project.
The workshop will explore different possibilities of staged photography. Beginning with a quote by Jeff Wall, ‘I begin by not photographing’, the workshop will focus on various processes and practices of ‘Staging Situations’ divided into three chapters: As constructed narrative; performing for the camera; and stranger than fiction. The participants will travel through various historical and contemporary interventions by artists—from tableau vivant to self-portraits.

During the workshop, participants will be asked to produce one single image in Goa. It can be based on a poem, news clipping, a short story or a historical anecdote. The workshop will look at also parallel practices in experimental cinema, performance and contemporary art and discuss various methodologies, strategies and tools to understand the journey from idea to constructed imagery.

**Munem Wasif** is an artist, curator and educator based in Dhaka. His work explores complex socio-political issues through photography and video. His artistic practice is marked by close engagement and intimate commitment, both physical and psychological, to his subjects of interest and it usually unfolds through long-term research processes. While interested in the archival and social value of documentary photography, his works often confound the boundaries between fact and fiction.

Wasif has participated in international exhibitions such as Sharjah Biennial 14, United Arab Emirates (2019); the 9th Asia Pacific Triennale of Contemporary Art, Brisbane, Australia (2018-19); ‘An Atlas of Mirrors’, Singapore Biennale (2016); Prix Pictet: Space, Victoria and Albert Museum, London (2018), amongst numerous others.

He has been a co-curator of Chobi Mela since the festival’s eighth edition in 2015. Together with Tanzim Wahab, he has published two editions of Kamra, a Bangla-language anthology of essays on photography. Wasif currently teaches at the Pathshala South Asian Media Institute in Dhaka.
Image from the photography workshop titled Staging Situations, conducted by Munem Wasif. Photograph by Philippe Calia and Sunil Thakkar.
Urban Reimagined 2.0 brings together two distinct artistic interventions by Sahil Naik and Achia Anzi.

On 19 December 1961, Goa, along with Daman and Diu, was organised as a centrally administered union territory of India under Operation Vijay. Dayanand Bandodkar of the Maharashtra Gomantak Party (MGP) was named the first Chief Minister of Goa. His dream project—the Salaulim Dam was proposed by him in the 1960s. He promised the villagers that they would be shifted elsewhere since the villages of Kurdi and Kurpem in Sanguem Taluka and their smaller colonies of Stristal, Devabhag, Dhapode, Akrimal, Karemal, Talsai, Unan, Kaman etc would be submerged.

Bandodkar died while holding the office in 1972. The project was commissioned and completed by his daughter and succeeding Chief Minister of Goa, Shashikala Kakodkar. The construction of the modernist dam began in 1977, displacing over 3000 families and submerging the ancient villages. The villagers left their hearth and home to be rehabilitated in remote Valkini and Vaddem.

The waters submerged the villages in 1977-78. Each April ever since, the village resurfaces until early June. The villagers return to their homes with objects. They clean the remains of their homes. They perform rituals and pray at the ancient village temple. They sing.

Over the last three years Sahil Naik has been documenting the village of Curdi and her way of life that returns for a few months before it is submerged again.

At the Serendipity Arts Festival, these life-photographs of his sculptures—which have been made for the Festival, and photographed as per Naik’s artistic practice, act like entry-points, portals to a time lost—as memories, made tangible and contained in the photographic object. They are in conversation with four families to recreate that which was lost using personal archives and memory—an exercise in returning to a memory of home, as it was left yesterday.
Installation images of 38 Sinkings by Sahil Naik. Photographs by The Lumière Project.
Urban Reimagined 2.0 brings together two distinct artistic interventions by Sahil Naik and Achia Anzi.

Colonial Times is a site-specific, text-based project which has been conceived for Serendipity Art Festival 2019, Goa. The work installed on the balcony of the Adil Shah Palace in the form of LED-neon text corresponds with the colonial history of the building—which was built by the Muslim ruler of Bijapur, Yusuf Adil Shah around 1500, and the palace was conquered by the Portuguese army in 1510.

The text is structured in the form of a sonnet which is hypothesised to have emerged in the Muslim court of Sicily—it is composed of extracts from five poems written by five different poets: the Jewish philosopher, Judah Leon Abravanel (1460 – 1530) who was expelled from Spain in 1492, the nationalist Indian poet of Portuguese origin, Henry Louis Vivian Derozio (1809 –1831), the Martiniquian poet, Aimé Césaire (1913 –2008), who was one of the founders of the Negritude movement, the Romanian Jewish poet and Holocaust survivor, Paul Celan (1920 – 1970), and the Palestinian poet, Mahmoud Darwish (1941 –2008).

While the poems belong to different times and diverse spaces, they were all conceived from the margin of modernity and responded to the experience and logic of colonialism and coloniality. Furthermore, they all take issue, and not accidentally, with the notion of time.
The collage-form of Colonial Times imitates the apparatus of colonialist aesthetics. While the latter uproots and displaces artworks belonging to diverse cultures and forces them into universal categories such as aesthetics, art and literature, the poem provides a mirror image of modernity. Instead of a universal narrative of progress, the poem proposes a collective poesies of suffering narrated by those who inhabit the flip side of modernity: the Jews who were expelled from the Iberian Peninsula in 1492, the Martinique island which was “discovered” by Columbus in the following year, and the Subcontinent which was first colonised by the Portuguese at the turn of the sixteenth century. The logic that enabled the segregation of the Jews (and the Muslims) from the Christians in post-Reconquista Spain and Portugal was replicated, as Ella Shohat and Robert Stam contend, in the “New World” and justified the colonial expansion of Europe far and wide. This process culminated in the Holocaust of the European Jews, and persists nowadays not only in the form of Western economic and cultural domination, but also in the dispossession of various communities such as the Palestinians.

If coloniality, as Aníbal Quijano and Walter Mignolo forcefully argue, is the dark side of modernity, the latter’s obsession with time and its insistence on its own contemporaneity (while portraying other cultural forms as archaic and not adequately modern) prepared the ground for both political and cultural oppression. In a nutshell, the spatial colonial expansion was (and is) facilitated by the colonisation of time. The various responses of the poets to the horrors of time were organised in this poem according to the sonnet’s traditional structure. While the octave (the first eight lines) presents a thesis about time, the sestet (the last six lines) suggests a decolonial antithesis.
Installation image of Colonial Times by Achia Anzi. Photographs by The Lumière Project.
Goa Familia previews an ongoing initiative that is building an archive of people’s stories. Showcased here are selected photographs and other memorabilia, as well as oral commentaries gathered through the participation of Goan families. The project is primarily about memory in its various definitions and manifestations, which spring from both personal and collective experiences. The stories evolve around diverse moments recorded in albums and pictures; they transcend time and space while offering glimpses into multidimensional aspects of family histories that stand as quiet markers of societal transitions. Photography, as an intrinsic tool of documentation and visual archiving, represents these very transitions and the ever expanding possibilities of its own technical advancement over the decades.

The displayed material traces historically validated and underlying personal narratives that provide plural perspectives into understanding Goa as it is today. As much as they are about remembrance, photographs also refer to absence and loss, and acknowledge the act of forgetting as a valid response to the past. Recollections are frequently non-linear, with pauses and gaps that become open to interpretation. Intriguing linkages are often revealed in albums of disconnected families, while assumed relationships turn out to be false. The project attempts to mediate these fragile networks in their existing forms, employing contemporary technologies to compile and safeguard community history.

The photo-memories range from significant and popular events in Goan public history, to obscure happenings and domestic occasions; from experiences embedded in local soil, to associations with the rest of India and the world. Migration and dislocation, identity and belonging are underlying themes spoken about – interspersed with social, political, economic, religious, cultural and other inferences. Seen in today’s context, the project contends with fluctuating meanings of permanence and physicality as related to fragmenting paper and yellowing albums – and investigates notions of factual and staged reality. Photography is the thread that binds the varied trajectories of thought, articulating the unsaid and connecting people over generations.

Goa Familia is beginning to scratch the surface of a vast ocean of oral and photographic history, and invites families and individuals to share their stories with this evolving archive.
Installation views of the exhibition Goa Familia. Photographs by Philippe Calia and Sunil Thakkar.
“The physicality of places, people and objects are only their most obvious dimension. I try, through my photography, to hint at the inner scalding of things: of memory, longing, simple sorrows and complex joys.”

Aradhana Seth’s mobile photo studio project *The Merchant of Images*, is an ongoing transnational conversation led by the act of photography. Seth invites the public into the slower, more considered space of the old-fashioned photo studio, to a time when the visit was as memorable as the image that resulted from it. The starkly realist medium of photography was always subverted and playfully tweaked by the hand of fantasy — whether through fantastic backdrops, theatrically staged poses, or by hand-painting the final image to infuse it with colour.

What she offers through *The Merchant of Images* is a chance to become a part of a choreographed image and stillness in the age of the selfie. The project is therefore an invitation of sorts. An invitation to reflect as well as to perform, an invitation to look carefully at your surroundings, and to be aware of the images one makes.

Seth’s studio has travelled the world. From Vancouver to Jaipur, Kochi to Derby and most recently to Delhi. Finally, the studio travels to Goa with Serendipity Arts Festival 2019, as a specially commissioned backdrop.

ARTIST AND CURATOR
ARADHANA SETH

CURATORIAL ASSISTANT
Trisha Bhattacharya

PHOTOGRAPHERS
Aradhana Seth
Taha Ahmad

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CRAFT
LIST OF PROJECTS

Kindling Change:
Fired Material Design Intervention in Ceramics and Glass for Sustainable Living
Curated by Kristine Michael

Kindling Change Workshops:

Glass Bead Making Workshop
Conducted by Srila Mookherjee, Vineeta Oswal and Manoj Pilli, and Ishtiyak Ali

Glass Rod Making Workshop
Conducted by Swagata Naidu, Rajesh Sharma and Zafar Ahmed

Nerikomi Workshop
Conducted by Kavita Pandya and Vijay Kumar Parmar

Teracotta Bead Making Workshop
Conducted by Vanmala Jain, Lipi Biswas, Lakshmi Kisku

Weftscapes:
Jamdani Across New Horizons
Curated by Pramod Kumar KG

SPECIAL PROJECTS

Shadow Play
Curated by Anurupa Roy

Shadow Play Workshops:

Narratives in Togalu Gombeyatta
Gunduraju in conversation with Anurupa Roy

Shadow Puppet Experiment
Conducted by Anurupa Roy and Shameem

Workshop on Tolu Bommalattam
Conducted by Chidambara Rao
KINDLING CHANGE
Fired Material Design Intervention in Ceramics and Glass for Sustainable Living

CURATED BY
KRISTINE MICHAEL

CURATORIAL ADVISOR
Chandrika Grover Raleigh

ARTISTS
Kavita Pandya and Titas Ganguly (Ochre Ceramics);
Lipi Biswas (Studio Boner Pukur Danga);
Vanmala Jain (Kuprakabi Ceramic Design Studio);
Srila Mukherjee & Firozabad Blown Glass Craftsmen;
Swagata Naidu & NID Ustaad Project at Firozabad with Lampwork Glass Craftsmen;
Vineeta Oswal & Manoj Pilli (Studio Glassic)

SPECIAL THANKS
National Institute of Design

SUPPORTED BY

The emergence of the modern craftsman and the definition of craft in post-Independence India throws up a series of provocations. First, the link between craft and national identity as seen from the historical precedence in which khadi was taken as a symbol of ‘nationhood’. The reclamation of the right to work creatively by hand was a way in which the colonial destruction of time-honoured social modes and relations of production in a pastoral idyll won an essential place at the heart of a new nation. Craft was at the core of the ideal of swadeshi and both Tagore and Gandhi located craft practices in their ideologies at Sevagram and Santiniketan.

Second, the importance of materiality to the creative practice of early Indian artists who always looked to the craft of the potter, the patua painter, the toy-maker, the miniature painter, among others, for their unselfconscious ease of understanding the medium and its possibilities, their technical skill and visual interpretation of their community’s identity. It changed the nature of how we view art and craft, however, when later definitions of high art in modern/post-modern discourse excluded the craftsman artist and material-based practices in their categorisation. The craft legacy became subsumed and relegated to governmental policy for handicrafts and artisans - no longer a vital force and intellectual stimulus.

Third, crafts’ essential link to the needs and creativity of the community as a living form changed with industrialisation and urbanisation. There are efforts by many organisations and initiatives to open up new markets for handmade products using traditional skills and local materials and resources. This helped to develop Indian artisanship but the conflicting, fractured nature of this development lead to a dilemma whereby crafts tried to retain tradition, be commercially viable, and the craftsmen continued to find new creative stimuli independently.
The development of artist-designers working in craft interventions over a sustained period of time has developed practitioners whose skills may or may not be from a gharana/caste-based tradition but yet there is individual creative expression which supports livelihoods from working creatively with local resources and material. It is in the subtle harnessing of the localised traditional knowledge and practice of the crafts of pottery and glass and the embracing of viable technology that works in both rural and urban contexts that has seen a successful trajectory in the six examples showcased in this exhibition.

One of Kasimir Malevich’s proposition’s states that all objects have four dimensions - that is to say, three dimensions we can observe and one that is spiritual and self-sustaining. It seems apt for the tracing in this exhibition of the voices of six people’s collaborative journeys, carefully negotiating material, skills and design; community, livelihood and sustainability towards a new means for conceiving a viable future for ceramics and glass communities.

Photograph by Philippe Calia and Sunil Thakkar.
KINDLING CHANGE WORKSHOPS

Glass Bead Making Workshop
CONDUCTED BY
Srila Mookherjee
Vineeta Oswal and Manoj Pilli
Ishtiyak Ali

This specialised workshop includes a visual presentation by Srila Mookherjee, India's first female contemporary blown-glass artist and Vineeta Oswal and Manoj Pilli of Studio Glassic who discuss their artistic journey and collaboration with craftsmen of Purdil Nagar. This will be followed by a demonstration of decorative techniques and glass rod making by Ishtiyak Ali.

Glass Rod Making Workshop
CONDUCTED BY
Swagata Naidu
Rajesh Sharma
Zafar Ahmed

This workshop introduces participants to intricacies of glasswork through visual presentations by Swagata Naidu and Rajesh Sharma, discussing their artistic practice and collaboration with craftsmen of Firozabad. The presentations will be appended by demonstration of flame work techniques for making small figurines.

Nerikomi Workshop
CONDUCTED BY
Kavita Pandya
Vijay Kumar Parmar

A workshop introducing participants to the Japanese art of Nerikomi pottery. Facilitated by Kavita Pandya and Vijay Kumar Parmar, the workshop comprises visual presentations and hands-on experience—participants can try their hand at making their own dishes or figures and take them home!

Teracotta Bead Making Workshop
CONDUCTED BY
Vanmala Jain
Lipi Biswas
Lakshmi Kisku

Learn more about the sustainable art forms of terracotta and clay, with Vanmala Jain, Lipi Biswas, Lakshmi Kisku who discuss their individual collaborations with communities across India followed by demonstrations in button and bead making, as well as the intersection of textiles and clay beads through innovative techniques.
Images from workshops on glass, flame, clay and terracotta work techniques accompanying the exhibition Kindling Change.
Photographs by the Lumière Project.
**WEFTSCAPES**
Jamdani Across New Horizons

CURATED BY
Pramod Kumar KG

CURATORIAL ASSISTANT
Ankita Chugh

ARTISTS
Bappaditya Biswas
Rumi Biswas

EXHIBITION DESIGN
Vertex Inc.

*Weftscapes,* examines a fresh approach to the creation and making of *Jamdani* fabrics, both in its weaving, choice of raw materials, colour, patterns, designs and the end product – a finished garment. Multiple intertwined yet disparate stories coming together in this contemporary initiative.

The versatility of the *Jamdani* weaving technique involves the use of a supplementary weft technique. The idea here is to explore the various possibilities of introducing different yarns, materials and constructions into the weave. The ingenuity of Indian handlooms and the dexterity of its weavers allows for a unique experiment where diverse materials and objects are strung and woven in by hand through the fabric.

Bengal’s history is strewn with references to the Indigo trade and its impact on her people. An important aspect of *Jamdani* was the use of the colour indigo which also lent its name to several lengths of fabric with the iconic *Nilambari sari* becoming popular across the subcontinent. This project has exclusively used the Indigo palette with its non-traditional yarns being dyed in organic Indigo vats; namely in a banana vat, dates vat and the henna vat. The varied materials used and the ways the colour was imparted has allowed for a kaleidoscope of indigo shades.

Traditionally the hand looms of Bengal wove saris which were a finished textile, alongside other kinds of cloth. This project attempts at creating a finished garment on the loom without the need for cutting and or sewing. Towards the same, two shuttles have been used in the cut shuttle technique to create a selvage along the centre giving shape to the garment. The fringes left loose can be tied to close the sleeves with the finished piece worn like a mantle or a robe.
Installation views of Jamdani robes by Bappaditya Biswas. Photographs by Philippe Calia and Sunil Thakkar.
Installation view of Jamdani robes by Bappaditya Biswas. Photograph by Philippe Calie and Sura Thaliker.
Installation views of Jamdani robes by Bappaditya Biswas. Photographs by Philippe Calia and Sunil Thakkar.
It is unknown where the journey of shadow puppetry began. What is a shadow—a play of light and shade? Shadow puppets are probably the oldest form of puppet theatre in the world. Did early humans huddle together in a cave, sitting around a storyteller who cast shadows on the cave wall with the bones and skin of the animals they had hunted? This exhibition looks at the relationship of the object, the light source and the surface that receives the shadow—a magical mix of science and art. From some of the oldest forms of shadow puppetry like the Tolu Bommalattam from Andhra Pradesh to Togalu Gombeyatta of Karnataka, and Tholpavakoothu of Kerala to the zoetrope and colour wheel—the exhibition looks at the journey of shadows from live performance to animation and moving pictures.

The exhibition traverses beyond just the form of shadow puppetry. It also looks at the world of stories and life itself through the lens of light and shadow. In shadow puppetry, the epics are recorded and passed on from one generation to the next, orally through the metaphor of shadows. The epics which have characters who are many shades of grey—like Yudhisthir, Shakuni and Ravana. And it is only in the narratives of shadow puppetry that we learn about the backgrounds of Shakuni and about the many Ravanas, not only the ten-headed being but the avatar with a hundred heads, the Mahi Ravana and Chhaya Ravana. The shadow is a metaphor, as is light. Just like life, and in shadow play.
Installation views of puppets and exhibits part of Shadow Play. Photographs by Philippe Calia and Sunil Thakkar.
Installation view of puppets and exhibits part of Shadow Play. Photograph by Philippe Calia and Sunil Thakkar.
SHADOW PLAY WORKSHOPS

Narratives in Togalu Gombeyatta

Gunduraju
IN CONVERSATION WITH
Anurupa Roy

Gunduraju is a master puppeteer of the Togalu Gombeyatta, the leather shadow puppet theatre form from Karnataka. The session will discuss the narrative form of epics and mythology with shadow puppets. The discussion will be followed by a Q & A with the audience.

Shadow Puppet Experiment

CONDUCTED BY
Anurupa Roy and Shameem

What are the principles behind the craft of shadow puppetry—a form of theatre where physics meets the arts? Participants will discover this and other fascinating aspects of shadow puppetry by “playing” with lights in a dark room.

Workshop on Tolu Bommalattam

CONDUCTED BY
Chidambara Rao

Chidambara Rao is a practitioner of Tolu Bommalattam, a form of leather shadow puppets that originated and is practiced in Andhra Pradesh. Tolu Bommalattam features some of the largest shadow puppets in the world. This hands-on workshop will explore the narratives that are represented in Tolu Bommalattam, as well as demonstrate to audiences how to manoeuvre the puppets.
Images from workshops conducted on shadow puppetry, accompanying the exhibition Shadow Play. Photographs by the Lumière Project.
Image from workshops conducted on shadow puppetry, accompanying the exhibition Shadow Play. Photograph by the Lumière Project.
### LIST OF PROJECTS

<table>
<thead>
<tr>
<th>Project</th>
<th>Location</th>
<th>Curator</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chef’s Legacy // Amninder Sandhu</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Chef’s Legacy // Ash Moghe</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Chef’s Legacy // James Ferreira</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Chef’s Legacy // Prateek Sadhu</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Chef’s Legacy // Thomas Zacharias</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Collapse of Final Civilisation and Agriculture // OOO Farms</strong></td>
<td>Old Goa Medical College</td>
<td>Prahlad Sukhtankar</td>
</tr>
<tr>
<td><strong>Farmer’s Market</strong></td>
<td>Children’s (Art) Park</td>
<td>Prahlad Sukhtankar</td>
</tr>
<tr>
<td><strong>Forgotten Desi Games // OOO Farms</strong></td>
<td>Children’s (Art) Park</td>
<td>Prahlad Sukhtankar</td>
</tr>
<tr>
<td><strong>Growing Foods Organically in Pots // Green Essentials</strong></td>
<td>Old Goa Medical College</td>
<td>Prahlad Sukhtankar</td>
</tr>
<tr>
<td><strong>Healing Culinary Legacies // Taru Naturals</strong></td>
<td>Old Goa Medical College</td>
<td>Prahlad Sukhtankar</td>
</tr>
<tr>
<td><strong>Lunch at Farmer’s Market</strong></td>
<td>Children’s (Art) Park</td>
<td>Prahlad Sukhtankar</td>
</tr>
</tbody>
</table>

### SPECIAL PROJECTS

<table>
<thead>
<tr>
<th>Project</th>
<th>Location</th>
<th>Curator</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Masterclass by Chef María José San Román</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Nestor Rangel: Community Farming</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Seed // OOO Farms</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>The Alchemy of Food and Cooking — A Workshop by Chef Alfred Prasad</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Uniquely Goan: Mahua Workshop // Desmond Nazareth</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Uniquely Goan: Workshop on Bread Making // Chef Vandana (Cafe Bodega) Traditional Poder</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Mixology Workshop // Thirsty Beers</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>The Art, Science and Magic of Beer // Thirsty Beers</strong></td>
<td>Old Goa Medical College</td>
<td>Rahul Akerkar</td>
</tr>
<tr>
<td><strong>Wine Workshop // Sula Vineyards</strong></td>
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<td>Rahul Akerkar</td>
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<thead>
<tr>
<th>Page</th>
<th>Line</th>
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</tr>
</thead>
<tbody>
<tr>
<td>313</td>
<td></td>
<td></td>
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</tbody>
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Legacy is a word that comes with a lot of responsibility. As Indians we are blessed to have inherited a complex, diverse and rich culinary tradition. Every generation inherits an artistic legacy, and it is their duty to grow and pass on that legacy to the next — and not to just selfishly live off of it. We influence people every day by writing, creating and sharing, and all that influence accumulates. Ancient culinary legacies must evolve through modernisation, adaptation and interpretation to be understood and embraced today. Benjamin Franklin once said of legacy, “If you would not be forgotten as soon as you are dead, either write something worth reading or do something worth writing about”. Using that as an allegory, a chef might say, “If you would not be forgotten as soon as you are dead, either cook something worth eating or eat something worth cooking!” Taking the old and traditional and making it now and new is to express that tradition with relevance and touch people’s hearts today; yet adapted for tomorrow, without losing its essence. In this series of Legacy Workshops, Chef Rahul Akerkar has invited some of India’s brightest, young “thinking” Chefs, and food-passionate people to share their vision; to see how and where they are taking our rich legacy of cuisine, ingredients, herbs and spices, and also to introspect on what legacy they’d like to leave behind in people.
Images from workshops conducted as part of the curated programme Chef’s Legacy. Photographs by the Lumière Project.
Chef Amninder Sandhu will be focusing on how recipes that are traditional, elaborate and skill-sensitive have been her driving force since the beginning of her career. At one time, all cooking in India was done over an open fire and Chef Amninder will run you through why she decided to go back to old ways of gas free cooking using ancient techniques, and how childhood food memories and stories just reinforced something that she has always believed in. She will be showcasing to the audience how to make one of her signature dishes hay-smoked Jungli Murgi - Free Range Chicken, Wayanad Black Pepper, Grass Fed Cow’s Ghee, Chicken Stuffed Bhavnagri Chilli and Charred Spring Onions served with Jowar Roti.

This project is part of Chef’s Legacy, curated by Rahul Akerkar.
Images from a workshop conducted by Chef Amninder Sandhu.
Photographs by the Lumière Project.
This workshop will focus on the cultural weight and history of fermentation and preservation practices and their role as a central vein in building myriad cultures and cuisines across the globe. It will also feature the role of fermentation practices in the current day and age as a medium to agitate the status quo. Set in a classroom-like session, there will be a brief but sweeping overview of various fermentation practices and principles behind products such as lacto-fermented vegetables, black garlic, pickles etc. Samples will be handed out of some products, and the attendees will be encouraged to ask questions and participate in the open session format.

This project is part of Chef’s Legacy, curated by Rahul Akerkar.
Images from a workshop conducted by Chef Ash Moghe.
Photographs by the Lumière Project.
James Ferreira lives and works out of the Iconic 47-G Bungalow at Khotachiwadi, which is one of the last surviving heritage villages of Mumbai. He has been a champion of preserving this unique heritage village in the midst of a bustling megapolis such as Mumbai.

James has traced his roots to the last Portuguese ambassador assigned to what was then called Bombay, who married into the Damodar family of Pune in the early 1600s. They call themselves East Indian and are one of the original inhabitants of Mumbai. The family is spread over Thane to Kurla, Kalina and the Salsatte Islands. East Indian cuisine of his community is much like the Goan variety but different in subtle nuances.

His family still practices the tradition of hand-grinding their masalas. They refer to this divine mixture of spices as “bottle Masala”—a blend of 23 spices! Typically each family has their own secret blend, which constitutes the base of many dishes that actually taste surprisingly different.

James and his cousin Glenda Fernandez will demonstrate their breads called Fuggia and Chittiapp, along with two traditional dishes using the famous bottle masala.

This project is part of Chef’s Legacy, curated by Rahul Akerkar.
Images from a workshop conducted by Chef James Ferreira. Photographs by the Lumière Project.
Prateek Sadhu will discuss migration and how it has helped him in his own journey. His knowledge of multiple cultures has helped him find a voice, from Kashmir to New York and back to India. This incredible journey is why Prateek is so grateful for the experiences that he has amassed along the way and what modern Indian cooking means to the team at Masque. It demands revisiting ingredients, in altogether new ways, that can build cross-cultural bridges. Prateek Sadhu will talk about few projects that the team at Masque are doing at their flavour lab, for example, the ‘Blackening Project’ and how they are trying to extract different flavours from a single ingredient. With Black Mango ice cream, where they have been cooking mangoes for 2 months in a controlled setting, Chef Sadhu will demonstrate the entire dessert of black mango using 3 variations of the mango fruit.

This project is part of Chef’s Legacy, curated by Rahul Akerkar.
Images from a workshop conducted by Chef Prateek Sadhu. Photographs by the Lumière Project.
The theme of Chef Thomas’ workshop is the #IndianFoodMovement. It encapsulates his efforts towards changing perceptions and understanding and appreciating Indian regional cuisines. It delves into our deep-rooted culinary traditions and diverse indigenous ingredients. The aim is to get Indians excited about Indian food once again by reconnecting them with their roots through regional food and local and seasonal ingredients. The dish he will be presenting will be the Umber Papdi Chaat highlighting the wild local fig called Umber, taking cue from his recent Taste of the Wild initiative at The Bombay Canteen. The idea behind showcasing this dish from the Wild Foods menu at The Bombay Canteen is to celebrate this incredible history to not only help create greater awareness of the rich and diverse culinary heritage of our forests but also kickstart a whole new conversation around wild foods by introducing them to people attending the workshop.
Images from a workshop conducted by Chef Thomas Zacharias. Photographs by the Lumière Project.
In these dire times of extreme environmental crisis, join this workshop-lecture to understand the extent of environmental emergency, while also learning the ways in which you can reduce your carbon footprint and make choices which will help you take stock of your natural world a little better.
Images from the workshop Collapse of Final Civilisation and Agriculture, conducted by OOO Farms. Photographs by the Lumière Project.
The Farmer’s Market will demonstrate successful natural and organic business models that counter the industrial farming model and will feature quality produce and attempt to revive forgotten varieties of crops, alongside other artisanal products made by people who care about human health, the environment and mostly importantly taste buds.

CURATED BY
PRAHLAD SUKHTANKAR

CURATORIAL ADVISOR
Vivek Menezes
Images of stalls part of the Farmer's Market at Children's (Art) Park. Photographs by the Lumière Project.
Can you recognise any of these names? For some, the mere mention of these will evoke nostalgia for summer days spent playing in the outdoors with friends, rapt in the magic of these childhood games—often played in shared spaces.

But with the advance of the virtual, many of these games have succumbed to erasure—forgotten by each successive generation. These games advance skills such as critical thinking, improvisation, concentration and hand-eye coordination, besides imparting crucial qualities of socialising and teamwork. Join OOO Farms in an effort to supplement conventional educational models that focus solely on academics with indigenous and vernacular typologies of games that bring joy to parents and children alike.
Images from the interactive play workshop Forgotten Desi Games, conducted by OOO Farms. Photographs by the Lumière Project.
GROWING FOOD ORGANICALLY IN POTS // GREEN ESSENTIALS

In this workshop, the audience will explore how to gain the basic skills required to grow food organically in pots or other containers. Growing food in pots of different sizes can provide us with not only vegetables and herbs, but also a wide variety of organic fruits. This includes fruits like chikoo, pineapples, guava, figs, custard apple, pomegranates, limes etc., which produce abundantly even on a tiny rooftop or sunny balcony. Audience members will learn the basics of growing food organically in pots — starting from which containers to choose, how to create the ideal soil, the sowing of seeds, plant care and finally how to harvest produce.
Images from the workshop Growing Food Organically in Pots, conducted by Green Essentials. Photographs by the Lumière Project.
This workshop will provide an overview of Bach flower remedies with an introduction to flowers of common trees and fruits; preparation, uses and administration of Indian Flower Remedies from common flowers found wild in India, particularly those in Goa and Konkan region. The workshop will discuss storage techniques and lessons on preparatory bowl materials. An applied component of the workshop will focus on practical aspects of flower remedies, introducing participants to medicinal plants and herbs workshop; a First Aid application from common herbs and trees; home remedies for minor ailment; and herbal teas from common plants and herbs. In addition, the workshop will illustrate how to use bio-enzymes as an air-purifier, plant-pest inhibitors and how to reduce our carbon footprint.
Images from the workshop Healing Culinary Legacies, conducted by Ruchi Jain and Dr. Punam Jain. Photographs by the Lumière Project.
Sourced directly from the wild, this unique culinary sustenance plan will feature naturally farmed and foraged foods prepared by the native people of the forest land in the Sahyadri valley in their own traditions and flavours. This unique spread will be presented across eight days of the Festival, using indigenous ingredients and produce. Prepared by practitioners from the region, the Sustenance Plan presents radical visions of preserving and extending a sustainable culinary heritage.

A lunch featuring dishes from the traditional cuisine of the communities in the Sahyadri region will be available at the Farmer’s Market. The dishes will primarily be vegetarian, and indigenous practitioners will be supported by home cooks and vendors offering culinary options.
Images from the curated Lunch at Farmer’s Market, focusing on sustainability and indigenous cuisine. Photographs by the Lumière Project.
A masterclass by Chef Maria, who will be working with olive oil, paella rice and saffron. Chef María owns the acclaimed Monastrell (named after the black grape that is native to the province of Alicante), a Michelin-star restaurant in the city centre of Alicante, Spain. The name chosen reflects one of this chef’s priorities – the best local produce.
Images from a masterclass conducted by Chef María José San Román. Photographs by the Lumière Project.
Nestor Rangel will showcase his model on Community Farming where the audience will be able to understand issues with regards to food production and food security in Goa. It will conclude with a tasting to identify the difference between organically grown grains as opposed to industrially farmed grains.
Images from a workshop on community farming, conducted by Nestor Rangel. Photographs by the Lumière Project.
SEED //
OOO FARMS

CURATED BY
PRAHLAD SUKHTANKAR

A seed is an integral component of life—the progenitor of eco-systems that nourish and sustain multiple life-forms. Today, we are on the brink of an ecological catastrophe as rampant deforestation, unfettered development and a culture driven by consumerism strip the earth of its vital resources. Join us for a session conducted by OOO Farms, that explores the material and philosophical roots of the ecological predicament we find ourselves in and suggests ways to abrogate the adverse implications of environmental negligence, by examining the smallest yet originary element of life: seeds.
Images from the workshop Seed, conducted by OOO Farms. Photographs by the Lumière Project.
Chef Alfred Prasad will take you through a short interactive multi-sensory approach to cuisine. He will talk about the few key primers in a complex, competitive and changing foodscape and how chef’s are offering a more emotional connect with food than ever before.
Images from a masterclass on The Alchemy of Food and Cooking, conducted by Chef Alfred Prasad. Photographs by the Lumière Project.
UNIQUELY GOAN: MAHUA WORKSHOP // DESMOND NAZARETH

CURATED BY
PRAHLAD SUKHTANKAR

An introduction to India’s indigenous treasure, Mahua—the tree, the flower, the alcohol. session exploring the history, typology and eco-system for the cultivation and consumption of ‘Mahua’. The information session will be followed by Mahua tastings and Q&A.
UNIQUELY GOAN:
MAHUA WORKSHOP

Images from the Mahua workshop, conducted by Desmond Nazareth. Photographs by the Lumière Project.
UNIQUELY GOAN: WORKSHOP ON BREAD-MAKING // CHEF VANDANA (CAFE BODEGA) TRADITIONAL PODER

CURATED BY
PRAHLAD SUKHTANKAR

A bread-making workshop with traditional poder and Chef Vandana of Cafe Bodega who will demonstrate making different kinds of breads.
Images from the Bread-making workshop, conducted by Chef Vandana. Photographs by the Lumière Project.
Enter the world of Thirsty City 127, one of Mumbai’s most exciting new bars known for its technique forward cocktails crafted by mixologist Santosh Kukreti, Bar Manager at Thirsty City 127 who is a deft hand with seasonal ingredients and house-made botanicals.
Images from the Mixology workshop, conducted by Thirsty. Photographs by the Lumière Project.
An interactive workshop with Thirsty Beers Master Brewer, Alex Barlow. Alex Barlow is an independent brewing consultant and author of the award-winning ALL BEER Guide. A qualified Master Brewer with 30 years of trade experience, he is passionately knowledgeable about beer flavour, brewing, dispense and food pairing. Alex is also the Head of Training at the Beer and Cider Academy. His experience makes him uniquely qualified to lead courses that explore the commercial aspects of setting up a new micro-brewery and also introduce beer lovers to the wonderful diverse world of beer flavours with a distinct, involving and contemporary style.
Images from the workshop The Art, Science and Magic of Beer, conducted by Alex Barlow, Master Brewer at Thirsty. Photographs by the Lumière Project.
Is winemaking an art or science? Wine is really different from all other beverages; a lot of factors impact it, but the hand of the winemaker definitely shapes the wine. Sometimes scientist, sometimes farmer, sometimes meteorologist, the winemaker is also an artist. Let’s see how with Grégoire Verdin, Sula’s Brand Ambassador and Head of Tastings & Trainings.

Born and raised in Burgundy, France, Grégoire studied business law at the prestigious University of La Sorbonne, in Paris then worked in hospitality for many years, including at a VIP concierge company and world-renown restaurants such as Noma in Copenhagen. He has also spent significant time in vineyards throughout France, as a grape-picker and cellar hand, and these experiences have reinforced his deep knowledge and love of wine.
Images from the Wine Workshop, conducted by Grégoire Verdin, Head of Tastings and Trainings at Sula. Photographs by the Lumière Project.
OTHER PROJECTS
SPECIAL PROJECTS

360 The Big Block, Old GMC & SAG Ground
Comedy All-Stars

362 Children’s (Art) Park
Curioso Corners

364 Across Venues
Everyday Ecology
Conducted by The Travelling Dome
(Vishal Rawlley & Tallulah D’silva)

366 Old Goa Institute of Management
India on Film // Film Screenings
Curated by Harkat Studios

370 Across Venues
invisible
Idea: Cie Yan Duyvendak

372 Children’s (Art) Park
Nhoi: The Big Reveal
Curated by Bookworm Trust
(Liz Kemp & Rhea D’Souza)

374 Old Goa Institute of Management
Projects/Processes
Reading Corner

375 Old Goa Institute of Management
Art Writer’s Workshop
Conducted by Belinder Dhanoa

376 Old Goa Institute of Management
Senses 4.0
Curated by Siddhant Shah, Access for ALL

382 Children’s (Art) Park
Shelter
Curated by Ramona Poenaru & Gael Chaillat

384 Old Goa Medical College
The Maze
by Corugami

386 Old PWD Complex
Wake Up Call
Curated by Mayuri Upadhya

SYMPOSIA & TALKS

Connecting Realities:
A Symposium on Theatre and its Realities
Curated by Anuja Ghosalkar & Kai Tuchmann
Old Goa Institute of Management

Of Other Places:
Exploring Placemaking in Sites of Cultural Production
A Serendipity Arts Foundation Initiative in collaboration with Zain Masud & Godrej India Culture Lab
Old Goa Institute of Management

LEAD-UP COMMUNITY PROJECT

The Wedding of the Frogs
Multiple Venues
An evening of stand-up comedy featuring Sapan Verma, Prashasti Singh, Pavitra Shetty and Srijan Kaushik.
Images from Comedy-All Stars, featuring Pavitra Shetty, Prashasti Singh, Sapan Verma and Srijan Kaushik. Photographs by the Lumière Project.
Curioso Corners will be programmed with all-day activities with volunteers – tables set up with different types of art, such as fluid art, handlettering, doodling, tote bag making etc. In addition, there will be a Camlin Art Exploration segment – a dedicated station where participants can explore different Camlin materials and mediums, experiment with sketching, pastels, watercolours, illustrations, oil painting etc and also watch artists create art using these.

Workshops will include bubble painting, upcycling plastic bottles, tie and dye, doodling and watercolours, clay handbuilding, paper maché, abstract art and fluid art.
Images from Curioso Corners—an interactive space for creativity. Photographs by the Lumière Project.
EVERYDAY ECOLOGY

WALKS CONDUCTED BY
THE TRAVELLING DOME
(VISHAL RAWLLEY &
TALLULAH D’SILVA)

An exploration of the lived ecology of Goa through a series of walks to the source of the food, and interaction with local communities who are responsible for food production. The walk will conclude with the sampling of local food (vegetarian and non-vegetarian).

Fishing Village
This walk explores a fishing village where the local community goes fishing in small boats and collects clams, crabs, oysters and shrimp by the coast. We shall look at the process of fishing and the collection of seafood using traditional techniques and implements. We shall learn how this local economy works and its relationship with the ecology. We shall see the various ways in which this food is preserved and prepared. We shall learn about the songs and rituals associated with traditional fishing activities. We shall get a chance to interact with local fisherfolk and sample some traditional food.

Traditional Agriculture
We shall visit the paddy fields in the village and learn about traditional farming. We shall learn about the different varieties of rice cultivated locally along with coconuts and seasonal vegetables. We shall learn about their sources of irrigation and the dangers from flooding. We shall interact with farmers and find out about new techniques that are being developed to make farming economically and ecologically sustainable. We shall end with a sampling of traditional rice preparations. Participants can also buy Goan red rice right from the source.

Khazan Lands - Fish breeding & saltpans
The Khazan Lands are unique to Goa. On this walk we shall witness this marvel of traditional engineering designed to protect the coastline and agrible lands while providing food security and sustainability. We shall look at how saltpans are maintained and how fish are bred in these shallow reservoirs. We shall look at the local ecology and how it works in tandem with man-made systems. To end with we shall have a picnic with delicious traditional snacks. Participants can also buy solar salt right from the source.

Natural Freshwater Springs
The historic springs of Panjim are little known marvels with unique architectural features. We shall look at these precious sources of freshwater and the life and ecology they sustain. The rivers, lakes and springs that historically sustained cities and civilizations are now most threatened due to neglect and pollution. We shall look at strategies to preserve these gifts of nature and sustain these perennial sources. Traditional Goan drinks shall be the flavour of this walk—from coconut water to kokum—along with local snack preparations.
‘India on Film’ attempts to put together a selection of experiments by Indian filmmakers in the celluloid medium.

India on Film | Schedule

15 December 2019, Sunday

Syzgy
Akbar Padamsee
16 mm / 16 mins / 1970
Projection: Digital

Events in a Cloud Chamber
Ashim Ahluwalia
16 mm, Super 8 mm / 23 mins / 2016
Projection: 35 mm

16 December, Monday

A selection of Handmade Films | Pre-screening
Projection: 16 mm

Arrival
Mani Kaul
16mm / 20 mins / 1979
Projection: Digital

17 December, Tuesday

Kalighat Athikatha
Ashish Avikuntak
16 mm / 22 mins / 1999
Projection: 16 mm

Brihnnlala Ki Khelkali
Ashish Avikuntak
16 mm / 18 mins / 2002
Projection: 16 mm

18 December, Wednesday

Films Division Pre- screening
A selection of short films by the Films Division of India from 1948-1975.

Nostalgia for the Future
Avijit Mukul Kishore and Rohan Shivkumar
16mm, Digital / 54 mins / 2017
Projection: Digital

This Bit of That India
S.N.S Sastry
16 mm / 19 mins 54 secs / 1972
Projection: Digital

I Am Twenty
S.N.S Sastry
16 mm / 20 mins / 1967
Projection: Digital

19 December, Thursday

Films Division Pre- screening
A selection of short films by the Films Division of India from 1948-1975.

18 (+2) Blinks of an eye
Anuradha Chandra
16 mm / 23 mins / 2004
Projection: 16 mm

Kaal Abhirati
Amitabh Chakroborty
35 mm / 120 mins / 1989
Projection: Digital
20 December, Friday

_Yet In Him We Trust_
S.N.S Sastry
16 mm / 1 min / 1966
Projection: Digital

_Devi stuffed goat & pink cloth_
Panchal Mansaram
16 mm / 16 mins / 1967
Projection: Digital

_The Voice of God_
Bernd Lützeler
35 mm / 9 mins 35 secs / 2011
Projection: 35 mm

21 December, Saturday

_Afternoon Clouds_
Payal Kapadia
35 mm / 13 mins / 2016
Projection: Digital

_I Am Micro_
Shai Heredia and Shumona Goel
35mm, Digital / 14 mins / 2011
Projection: Digital

Ek-Minute Film | Handmade Films
Projection: 16 mm

22 December, Sunday

_An Old Dog's Diary_
Shai Heredia and Shumona Goel
16mm, Super 8, HD / 11 mins / 2015
Projection: Digital

_Nainsukh_
Amit Dutta
35 mm / 75 mins / 2010
Projection: Digital

_Hip-Hop/ Rap with found footage: Sofia Ashraf_
Projection: 16 mm

Ek-Minute Film | Handmade Films
Projection: 16 mm
An image of a film screening as part of the curated film programme India on Film.
Photograph by Philippe Calia and Sunil Thakkar.
invisible is a game which sends you into your public space to play a collective game. With a small group of 8 to 12 people, starting from a short score and account of a previous experience, you carry out minuscule interventions. Together, you create a tiny situation, sensible but invisible, of which you are at the same time the initiator and the spectator. For an instant you might witness a strange, comical, political or surprising poetry of the absurd of which only you know the origin. If you play the game, you'll feel, like a secret committee, the possibilities of the living together.
Image from a performance of invisible. Photograph by Cie Yan Duyvendak.
The Nhoi: Goa River Draw project is India’s largest single collaborative drawing and its 80.6 metres of vibrant imagery is a magnum opus of the imagination and innate creativity of people everywhere.

Throughout 2018 over 500 adults and children took part in a series of on-site village workshops to draw ‘their’ river and explore all that it, the River Mandovi/Madhei, means to them. Each workshop was a hands-on, active art activity conducted to make a lasting artwork with significance and meaning for one of the most urgent environmental issues of our world today—water.

The resulting Nhoi Drawing is a deep and personal reflection on the importance of the River—as a means of survival, as a repository of communal memory and as a thing of beauty. Visitors are invited to visit the drawing in Children’s Park and to add their own marks and ideas to the ongoing work of art that is the Nhoi: Goa River Draw.
NHOI – THE BIG REVEAL

Images from the collaborative community-drawing project NHOI – The Big Reveal. Photographs by the Lumière Project.
Serendipity Arts Foundation is associating with HarperCollins India as Publishing Partner for Projects/Processes—a series presenting critical essays on exhibitions, performances and interventions at Serendipity Arts Festival. Projects/Processes is our effort to expand the field of research-led art writing, commissioning emerging critics and writers to engage with the curatorial vision and historical context of projects at the Festival. Projects/Processes is published under Harper Design, a new imprint showcasing books on art and design.

The volumes will be on display and available for reference at the Festival in the Reader’s Corner—a meditative space for reading and working at the Festival. In addition, this space will also showcase past editions of Serendipity Art Foundation’s online portal Write | Art | Connect, aimed at creating a space for dialogue about and around the arts in India. Readers can wander through the Corner into the HarperCollins room which will display and sell volumes from Projects/Processes along with a diverse range of titles from the HarperCollins catalogue.
ART WRITERS’ WORKSHOP

CONDUCTED BY
Belinder Dhanoa

PARTICIPANTS
Ajay Sundaram
Ancy Thomas
Azra Bhagat
Manashi Dukle
Ria Sarkar
Sia Khandelwal
Sukanya Deb
Urvashi Matta

The Art Writers’ Workshop is an intensive three-day module designed for emerging writers in the field of arts. The workshop will be conducted in English through brief lectures, practical exercises and group discussions. The participants will be introduced to different platforms and formats of critical writing, including curatorial notes, exhibition catalogues, press releases, reviews and will explore how these existing forms can best engage them as a writer.

Each participant will visit an exhibition at Serendipity Arts Festival 2019 in the company of Belinder Dhanoa, the workshop facilitator. Subsequently, they will draft a review, workshop the results, and learn the tools required to further develop their writing and critical skills. Through intensive discussions about their texts, they will consider such issues as the development of a critical voice and narrative structure.

Belinder Dhanoa is a novelist and Art Writer. She teaches Literary Art/ Creative Writing at the Ambedkar University Delhi. Her latest book *Amrita’s Carpet - the Kasauli Art Centre* is forthcoming from the Sher-Gil Sundaram Arts Foundation and Tulika Books in 2020.
SENSES is India’s first ever accessible and inclusive outreach programme curated for persons with special needs, for a multidisciplinary arts festival. The fourth edition - SENSES 4.0 is pushing the boundaries further by not only acknowledging disability access for varied visitors but also using the Festival as a catalyst to talk about Mental Health and introducing Arts Based Therapy workshop as part of the outreach. From this year on, SENSES 4.0 will increase their engagement with special need schools for five months (pre and post SAF) instead of only once a year workshop. SENSES is curated by Siddhant Shah of Access For All.

Facilities like ramps, tactile Braille artworks, Braille guides, sign language experts, inclusive outreach programs and on ground accessibility team, are provided for easy access for varied audiences.
Images of workshops, interactive activities, curated walkthroughs organised for differently abled and special needs children as part of Senses 4.0. Photographs by Philippe Calia and Sunil Thakkar.
Shelter is a monumental participatory installation created by assembling cardboard modules of identical shape and size, by interlocking, without using tape or glue. Shelter is an interactive proposal for an audience that is in transit and is diverted from its primary purpose to participate in the making of the installation. Shelter invites the public to collectively build an imaginary and ephemeral city. This construction is a pretext for a reflection on how men inhabit the world. The purpose of this method is to activate thought by putting into action. We think by doing. There are rules to allow collaboration and cooperation. No prior training is necessary, there are no restrictions, everyone and anyone can participate and join this collective construction.
Images of the collaborative installation Shelter.
Photographs by Philippe Calia and Sunil Thakkar.
WorkshopQ is simplicity blended with sustainable creativity. Their unconventional methods have led them to create home products and large-scale installations and sculptures from industrial waste. The current product line comprises mainly of sculptures, clocks, photo frames, and other general home decorative items. Along with product design, they are actively involved in creating up-cycled art installations and sculptures. Through this ‘Cardboard Maze’, they aim to educate people about a change in lifestyle altogether, wherein all things eco-friendly can be made sustainable too. To make this idea a little more 'fun' for children, they have adorned the outside walls with color-me-in posters. The perfect combination of play and colouring makes this eco-maze a joyful learning experience.

Corugami is a sustainable materials company that bridges the gap between grand visions and realistic business goals. They focus on creating packaging, products and spaces that are functional and pleasing while enabling reuse and recycling.
OTHER PROJECTS

THE MAZE

Vinyasa is a style of yoga characterised by stringing postures together so that you move from one to another, seamlessly, using breath. Commonly referred to as 'flow', Power Yoga incorporates the athleticism of Ashtanga Yoga. *Wake Up Call* invites visitors to participate in an hour of soulful yoga.
Images of Wake Up Call, the yoga workshop. Photographs by the Lumière Project.
A theatre that stands in close relationship to real events in the world is the starting point for our two- and- half day meeting. Such a ‘Theatre of the Real’ to borrow a phrase from academic Carol Martin, has been known by varied terms during different times and places—Documentary theatre, Verbatim theatre, Newspaper theatre, Reenactment theatre— to mention a few.

We invite performers, scholars of performance, visual artists, lawyers, activists from the human rights field, journalists, and educators to engage with our audience through performances, presentations, concerts and lectures. Through conversations and exchange we hope to transcend disciplinary boundaries, and examine Indian and Asian performance practices, both traditional and contemporary, that relate to performing reality.

Such a concentrated and multi-perspective reflection on Theatre of the Real in India, is to our knowledge the first of its kind. Therefore our impetus of Connecting Realities, aims not only on links between theatre and reality but is an expression of our desires as artists and curators to establish a platform on and through which people from diverse backgrounds can engage with each other, sans professional and social hierarchies.

Given the current socio-political milieu— times of rising nationalism, mass extinction of species, widespread reliance on Artificial Intelligence and a market centric arts environment that blunts radical aesthetic thought— this dialogue of practitioners is vital. We choose to present our symposium through an image of the mangroves in Lat creek in Koh Klang in Thailand. It embodies a complex network of ecosystems, that protects coastal areas from erosion, storms and Tsunamis. The mangroves are in-between spaces that connect the sea to the land—a simultaneous site of transition and connection. Our endeavor through Connecting Realities, is to occupy a place, that is transitional and yet captures a changing landscape of theatre and its contested realities.
This symposium is an extension from Starting Realities, a workshop series curated by Anuja Ghosalkar and Kai Tuchmann, that began in mid 2018 and has hosted international artists like Boris Nikitin and Rimini Protokoll among others. Many of the participants of Connecting Realities have attended our workshops or have been thought partners over the past two years.
Images of discussions and performances curated as part of Connecting Realities: A Symposium on Theatre and its Realities. Photographs by the Lumière Project.
OF OTHER PLACES
Exploring Placemaking in Sites of Cultural Production

A SERENDIPITY ARTS
FOUNDATION INITIATIVE

IN COLLABORATION WITH
Godrej India Culture Lab & Zain Masud

PANELISTS/PRESENTERS
Amar Kanwar, Filmmaker;
Devin Hentz, RAW Material Company;
Himanshu S, Dharavi Art Room;
Jing Liu, SO-IL;
Katerina Chuchalina, V-A-C Foundation;
Nathalie Johnston, Myanm/art;
Nisha Nair-Gupta, The People Place Project;
Parmesh Shahani, Godrej India Culture Lab;
Ryan Inouye, Sharjah Art Foundation;
Smriti Rajgarhia, Serendipity Arts Foundation;
Subasri Krishnan, Media Lab, Indian Institute for Human Settlements;
Veer Munshi, Srinagar Biennale

The staggering growth of periodic/permanent, independent and area-based art interventions, in the form of festivals, biennales, sites and community experiments raises various points of enquiry. We take site to extend beyond the physical and architectonic environment, to networks of power, the performance of boundaries and belonging, the incursion of capital, and trajectories of difference and diaspora. The site is expanded from a singular physical space to include liminal, suspended places, nomadic lives and ‘elsewheres’, evoking the function of memory and narrative in shaping the experience of a place.

Through a two-day series of panel discussions, we hope to engage in an exciting conversation around the following questions: What is the relationship between the intervention and its geographic and cultural location—what relations are shared with the selected sites, its ecology and the histories and anxieties of its contemporary moment? Do these interventions produce meaningful interlocutions in the prevailing urban fabric—what is the mandate and from where does it emanate?

How does the growth of such interventions beyond the metropolises, into spaces of conflict—active and residual—challenge the dominant ‘exhibition’ complex? Does this proliferation challenge the hegemony of the West in shaping the public discourse on art, or do these reassert institutionalised modes of engagement? Are there affinities and variances in these multi-city iterations—do they share transnational kinship or are autonomous?
Images of discussions and presentations as part of the symposium Of Other Places: Exploring Placemaking as Sites of Cultural Production. Photographs by the Lumière Project.
THE WEDDING OF THE FROGS

The Camarabhat community theatre project was initiated by Arundhati Nag, theatre curator, for the Serendipity Arts Festival 2019. Camarabhat located in Talegaon, adjoining Panjim, is home to a vibrant third-generation migrant community. The 3-month project brought together children aged between 10 and 13 years into a continuing engagement with theatre, music, and movement. Theatre director Sunil Shanbag put together a team of young theatre practitioners from Goa, and elsewhere, to give shape to the intent. The project, based on a well-known children’s poem by Goan poet Manoharrai Sardesai titled Bebeanchem Kazar (“The Wedding of the Frogs”), began with a workshop which introduced the children to theatre games, the importance of working together towards a common goal, and basic storytelling, followed by workshops in music and movement.
Images from workshops conducted as part of The Wedding Of The Frogs. Photographs by Douglas Victor Gracias.
ACKNOWLEDGEMENTS


AGENCIES


SAF 2019 TEAM

We would like to thank the patrons of Serendipity Arts Festival 2019 for their commitment to the arts. We hope that this generosity of spirit continues as a long-term engagement in supporting the cultural and creative community in the South Asian region and beyond.

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We wish to extend a special thanks to the government of Goa for support and guidance in the planning and execution of the festival.