



**SERENDIPITY
ARTS
FESTIVAL**
GOA | 15-22 DEC '17



RIVER
MANDOVI



Key

Restaurants

1. Viva Panjim
2. Old Quarter Hostel
3. The Black Sheep Bistro
4. Hotel Mandovi
5. Tao
6. Route 66
7. Heritage Jazz
8. Fisherman's Wharf
9. Naturals Ice cream
10. Watson's
11. Ritz Classic
12. Black Vanilla Cafe
13. Pinto Bar and Restaurant
14. Taverna Panjim
15. Mr. Baker
16. Tom's Wine & Liquor

Art Gallery / Shop / Museum

17. Fundacao Oriente
 18. Sunaparanta
 19. Gitanjali Gallery
 20. Panjim Art Gallery
 21. Customs Museum
 22. Azulejos De Goa
- Shops**
23. Singbal's Book House
 24. Zantays Cashew Nuts
 25. Linen Shoppe
 26. Wendell Rodricks Design

Religious

27. St. Inez Church
28. St. Sebastian Chapel
29. Immaculate Conception Church
30. Jama Masjid

Others

31. Alliance Française De Goa
32. Post Office
33. State Central Library
34. Panaji Municipal Market
35. Menezes Braganza Park
36. City Bus Station

Iconography

- Banks / ATMs
- Pharmacies
- Café / Food
- St+art Goa
- Parking
- Hospitals



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Patrons

The 'Patron's Circle', a select group constituting individuals and companies both, played a pivotal role by supporting the Festival's cultural projects both financially and through their knowledge and expertise. Patrons shared the ethos and aspirations of the projects by sharing their personal journey in the Arts. They shared the Festival's vision with dignitaries, invitees, key media, international curators, directors, artists, and all other participants.

2017

SUNIL KANT MUNJAL [FOUNDER]
SHEFALI MUNJAL
PUNEET & AVANTIKA DALMIA
SHRINIVAS DEMPO
ASHISH HEMRAJANI
SURAJ MORAJKAR
GOPAL JAIN

2016

ASHISH HEMRAJANI
KIRAN MAZUMDAR SHAW
MALLIKA SRINIWASAN
SANGITA JINDAL
SHRINIVAS DEMPO
ANITA LAL
MONICA VOHRA
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Special Thanks



Chief Patron's Notes



When a tradition gathers enough strength to go on for centuries, you don't just turn it off one day.
-Chinua Achebe

The beauty of India is that the ancient and traditional co-exists with the modern; and no matter how far into the future the nation advances, it is almost impossible to turn off the tap from which its past flows.

The Serendipity Arts Foundation was set up to nourish and strengthen India's rich and diverse cultural roots and connect its rich heritage to the present to create a brighter future.

The Foundation's annual Serendipity Arts Festival is an interdisciplinary curated arts festival that promotes craftsmen & women, artists, and performing artists in an environment of increasing accessibility and inclusiveness. It also challenges traditional boundaries and redefines engagement with the arts.

Over eight days, India's visual, performing, performance and culinary arts are featured in a relevant and contemporary setting along the Mandovi river in Panaji, Goa, with five distinct aims: to revive India's traditional skills and crafts, to enhance the abilities of artisans, artists and traditional performers, to garner institutional support and private patronage, and to enhance India's soft power by exposing lots of people to this extravaganza, especially the young.

This novel philanthropic and social responsibility project showcases the skill, diversity and interdisciplinarity on a scale rarely seen in any country before. In two editions, it has brought together more than 1300 artists and artisans for 120 projects across seven disciplines of art and culture, resulting in a footfall of over 400,000.

In a very short period, the festival has become an important driver for arts education and cultural revival through collaborations between organizations, artists, and audiences. It has started conversations, bridged boundaries, and initiated collaborations between artists, private patrons and institutions.

Over eight days, the Festival allows people and Institutions to give of themselves and companies to build brand equity at India's most popular holiday destination, during the high season in Goa.

Beyond the festival, and beyond Goa— Serendipity Arts Foundation provides opportunities to companies to support Indian art and culture on a sustainable basis. The Foundation works with school children, including the girl child, street children, and emerging and acknowledged artists from across South Asia.

It also organizes exchange programs and residential programs aimed at skill development and livelihood enhancement—and welcomes exchange, partnerships and support in each of these areas.

Ours is the outcome of contributions and tireless work of many institutions and individuals whose aim is to build a vehicle on which the arts can move forward in India. We also hope this effort acts as a springboard for others to act, and keep the spark of culture alive.

Festival Director's Notes



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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. The Serendipity Arts Festival is the largest platform of outreach for the Foundation.

Serendipity Arts Festival

The second edition of Serendipity Arts Festival, held between 15-22 December, 2017, was a curated multidisciplinary art event spanning the visual, performing and culinary arts. Spread across 10 venues in Panaji, Goa, the Festival consisted of an exciting, intensive programme of exhibitions and performances, which were augmented by spaces for social and educational engagement. Curated by a panel of eminent artists and institutional figures, the Festival programming was more than just a showcase of great Indian art. Instead, the Festival was a step forward in a longer-term cultural experiment that hopes to affect the way Indians interact with art on a daily basis, by addressing issues such as patronage culture, art accessibility, innovation in the arts, and interdisciplinary discourse, with a special focus on the South Asian subcontinent.



Curators

SHUBHA MUDGAL



Shubha Mudgal is a performer and composer who has been trained by eminent Indian musicians and musicologists such as Pandit Ramashreya Jha 'Ramrang', Pandit Vinaya Chandra Maudgalya, and Pandit Jitendra Abhisheki, to name a few. She is the recipient of numerous awards, including the Padma Shri in 2000 and the Yash Bharati Samman from the Government of Uttar Pradesh in 2015.

Formerly a member of the Central Advisory Board of Education of the Government of India, she has been closely involved with several projects related to music education in India. Shubha was also a Nana Shirgaokar Visiting Research Professor at Goa University.

RANJIT BAROT



Ranjit Barot is a drummer, singer, composer, music director and arranger.

His early career saw performances with Louis Banks and the Jazz Yatra Sextet, Pandit Ravi Shankar, Don Cherry, and Charlie Mariano. He is the musical director for all of A.R. Rahman's live concerts and is the drummer for John McLaughlin and the 4th Dimension band.

Ranjit was the music composer and sound designer for the opening and closing ceremonies of the Commonwealth Games Delhi, 2010, and music producer for MTV Unplugged (Seasons 1 and 2).

ANURADHA KAPUR

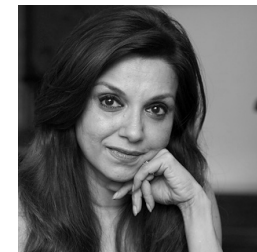


Anuradha Kapur was at the helm of the National School of Drama in Delhi for six years, and was instrumental in putting together the foundation for NSD Bangalore. She is the author of *Actors, Pilgrims, Kings and Gods: The Ramilila of Ramnagar*.

She is a founding member of Vivadi, a working group of painters, musicians, writers, and theatre practitioners, formed in 1989.

In 2004, Anuradha was awarded the Sangeet Natak Award for Direction in the Theatre. Among her productions are Rabindranath Tagore's *Ghar aur Bahar*, *Umrao, Romeo and Juliet*, *The Job*, *Sundari: an Actor Prepares*, Henrik Ibsen's *The Wild Duck* in collaboration with Ein Lall; a Hindi version of JB Priestley's *An Inspector Calls*, and many others.

LILLETE DUBEY



Lillete Dubey is a film, television, and stage actress, as well as a theatre director. She has been the artistic director of The Primetime Theatre Company, which aims to showcase original Indian writing and give English theatre in India its own voice.

Over the span of nearly 40 years, Lillete has played the lead in over 60 theatre productions ranging from Shakespeare to Theatre of the Absurd. She has over 40 feature films to her credit including, *Baghban*, *Kal Ho Na Ho*, *Monsoon Wedding*, and the two *Best Exotic Marigold Hotel* franchises.

Her upcoming film and TV projects include *Indian Summers* Part 2 for Channel 4, UK and PBS/ Masterpiece Theatre, U.K., starring alongside Julie Walters and Roshan Seth.

TANUSREE SHANKAR



Tanusree Shankar is the choreographer of her eponymous academy and troupe.

She has choreographed several events, including the Asian Games, the Festival of India in the USSR and the Wills World Cup Cricket Championships. In 2007, she was chosen to be the chief choreographer for the National Folk Dance Festival, assigned by the Indian department of culture. Tanusree also choreographed an Indo-French Ballet called *Padmavati* directed by Indian film maker Sanjay Leela Bhansali in Paris in 2008.

A Sangeet Natak Akademi winner, Tanusree instructs master classes at Martha Graham School of Contemporary Dance and the Alvin Ailey American Dance Center.

SANJEEV BHARGAVA



Sanjeev Bhargava has designed cultural events in New Delhi in the areas of dance, music, theatre, art, and cinema, including Bhakti Utsav, Delhi Jazz Festival, the South Asian Bands Festival, and Ananya, one of the biggest dance festivals of India.

Through Seher, the cultural organization he founded in 1991, he has also discovered fresh talent from remote corners of India. The Trafalgar Square Festival in London was organised by Seher in collaboration with the Mayor of London and the GLA, to mark 60 years of India's independence in the UK.

Most recently, he helped conceptualise the Udaipur World Music Festival in February 2016, featuring 100 artists from over 15 countries.

ODETTE MASCARENHAS



Odette Mascarenhas is a food historian, critic, author, and television host.

Her first book, *Masci: The Man Behind the Legend*, won a Special Jury Award at the Gourmand World Cookbook Awards in 2008. Her ninth book, *The Culinary Heritage of Goa*, which brings alive the kitchen tradition of Goan households, won the Best in the World for Historical Recipes and Best Self Published Book in India at the Gourmand World Cookbooks 2015 awards.

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

MANU CHANDRA



Manu Chandra is the chef behind brands like Monkey Bar in Mumbai, Bangalore, and Delhi, The Fatty Bao in Mumbai, Delhi, and Bangalore, and most recently, Toast & Tonic in Bangalore. He is also executive chef of Olive Beach in Bangalore.

A student at the Culinary Institute of America (CIA) in New York, Manu apprenticed with some of the city's most celebrated kitchens, including Restaurant Daniel, Le Bernardin, Gramercy Tavern, Café Centro, Jean Georges, and helped open the Mandarin Oriental Hotel in Manhattan.

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

RANJIT HOSKOTE



Ranjit Hoskote is a poet, cultural theorist, and curator. He has been pivotal to shaping contemporary art discourse in India, and in registering multiple cultural issues, artistic domains, and moments of history.

In his role as an art critic, Ranjit has authored a critical biography as well as a major retrospective study of the painter Jehangir Sabavala, and also monographs on the artists Atul Dodiya, Tyeb Mehta, Bharti Kher, and Iranna GR.

Ranjit was co-curator of *Former West: Documents, Constellations, Prospects*, Berlin, 2013. His other curated projects include, *The Needle on the Gauge*, Contemporary Art Centre of South Australia, *Parkside*, 2012; *Everyone Agrees: It's About to Explode*, Indian Pavillion, 54th Venice Biennale, Venice, 2011.

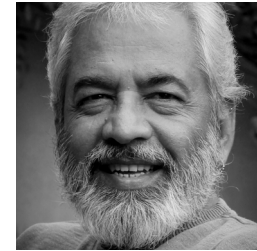
RIYAS KOMU



Riyas Komu is the co-founder and secretary of the Kochi Biennale Foundation (KBF), and a multi-media artist and activist working towards encouraging art education and developing art infrastructure in India. His critically acclaimed political works have been exhibited extensively in India and abroad, which include several key works that focus specially on the political and cultural history of Kerala. Riyas, who shuttles between Kerala and Mumbai, was one of two artists from India to be selected by curator Robert Storr for the 52nd Venice Biennale in 2007 and he represented the Iranian Pavilion at Venice Biennale in 2015.

He is currently a director of programmes for KBF, and also develops projects focusing on art education in India.

DINESH KHANNA



Dinesh Khanna is the co-founder of the Delhi Photo Festival. The last 25 years have seen him involved in creating images for advertising, editorial, and corporate clients, in the area of food, still-life, people, and interiors.

His solo exhibitions include *In my own World* shown in Delhi, Mumbai, Kolkata, Bangalore, and Varanasi, *Living Faith* exhibited in Delhi, Kolkata, New York, and San Francisco, *Colours – an Indian Language* shown at the World Economic Forum, Davos, Switzerland. He has published three books: *Bazaar*, *Living Faith*, and *Right of the Line – The President's Bodyguard*, which was commissioned by the Rashtrapati Bhawan and Sahapedia.

PRASHANT PANJIAR



Prashant Panjiar is a photojournalist and photographer focussing on reportage, editorial, and documentary photography. He has served on the jury of the World Press Photo Awards, the China International Press Photo Competition, Indian Express Press Photo Awards, and the National Foundation of India's annual photography fellowship.

He has worked with the Patriot Newspaper, India Today, and the Outlook Group of Publications. As co-founder of the Delhi Photo Festival, Prashant has curated all the three of its editions. In 2015, he conceived and curated the first edition of Sensorium, a festival of arts, literature, and ideas for Sunaparanta, the Goa Centre of Arts.

DR. ANNA PURNA GARIMELLA



Dr. Annapurna Garimella is a designer and art historian. Her research focuses on late medieval Indic architecture and the history and practices of vernacular art forms in India after Independence.

She heads Jackfruit Research and Design, and is also the founding and managing trustee of Art, Resources and Teaching Trust, a not-for-profit organization that runs a public art library, conducts independent research projects, and does teaching and advisement for college students and the public.

Her recent curatorial projects include *Vernacular, in the Contemporary* (Devi Art Foundation, New Delhi), *Faith: Manu Parekh in Benaras 1980-2012* (Art Alive, New Delhi), and *Drawing 2014* (Gallery Espace, New Delhi). Her most recent book is *The Artful Life of R. Vijay*.

MANJARI NIRULA



Manjari Nirula has been instrumental in reviving languishing crafts, the marketing of craft products and the participation of craft-persons in regional and international fairs. The vice-president of World Crafts Council Asia-Pacific Region and the Crafts Council of India, and member of the Indian government's committee for the selection of master craft persons, Manjari has been coordinating the UNESCO Award of Excellence Programme for South Asia since 2004. She is a member of the Commitment to Kashmir (CtoK) panel that examines business plans of young Kashmiri craftsmen and women to allocate interest-free loans to them in order to begin a small-scale business. The panel also conducts workshops, field visits, and individual mentoring for selected applicants.

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Music

Moving away from purely traditional musical performances, the Festival's music curators – Shubha Mudgal and Ranjit Barot – explored innovations in music using technological interventions and a myriad of genres and styles. Ranjit Barot showcased national and international excellence through different forms of music, looking at the influence of jazz through *A Night in Harlem*. Fusion bands such as Shadow and Light and YouTube stars who have a massive online following but have rarely performed on the big stage were also featured. In addition to this, following the success of *Baithaks* and *River Raga* from 2016, these programmes were repeated to great appreciation.

LIST OF PROJECTS

Baithak
Curated by Shubha Mudgal

Sonic City
Curated by Shubha Mudgal
Collaborators - Himanshu Bablani, Sumant Jayakrishnan

Adil Shah Palace

A Night in Harlem
Curated by Ranjit Barot

Dhamaal
Artistic Director: Aneesh Pradhan

Parikrama

DB Ground

Stars in the New Sky
Curated by Ranjit Barot

Kala Academy + DB Ground

Explorations with Shadow
and Light
Curated by Ranjit Barot

Santa Monica Jetty

River Raga
Curated by Shubha Mudgal

SPECIAL PROJECTS

Music in the Park
DJ Coli, Joanne Fernandes, Maxie Miranda, The Monteiros, The Banjara Quartet, Natalie Matos trio
Art Park
(Children's Park)

Coke Studio
Faridkot

Grand Finale: Mir Mukhtiyar Ali DB Ground

Drum Circle
Conducted by Taal Inc. GMC + Art Park

People's Music
Curated by Sumangala Damodaran
Collaborators - Sudhanva Deshpande, Shaaz Ahmed Promenade

Baithak

Curator Shubha Mudgal

Artist:
Indrani Mukherjee, Hindustani Classical Vocal
Accompanists: Apurba Mukherjee (tabla),
Raya Korgaonkar (harmonium)

Gayatri Gaikward, Ghazal
Accompanists: Pandurang Pawar (tabla),
Ramakant Gaikwad (harmonium)

Ramakant Gaikwad, Hindustani Classical
Accompanists: Pandurang Pawar (tabla),
Raya Korgaonkar (harmonium)

Sound Design: Nitin Joshi

Set in Adil Shah Palace, these series of performances by established musicians will showcase a range of Hindustani Classical music in the traditional Baithak style.





Sonic City

Concept and curation: Shubha Mudgal
Scenography and design: Sumant Jayakrishnan
Technology design: Himanshu Bablani
Photographs: Srijan Mahajan and Raghav Pasricha
Audio engineer: Nitin Joshi

The *Sonic City* installation, conceptualized and curated by Shubha Mudgal, is designed to be an experiential journey through the aural landscape of contemporary Delhi, replete with both the cacophony as well as the profound beauty of music and natural sounds. The helix-like structure of the installation, designed by eminent scenographer Sumant Jayakrishnan, is shaped like the inner rim of a human ear, and creates a pathway for visitors to traverse and experience sounds that have been recorded in Delhi, and music by artists who have made the city their home. The installation brings together multiple disciplines, from music and photography, to interactive technology and new media, as designed by collaborator Himanshu Bablani.

The installation showcases the integral diversity of life in India, and tells many stories, some that are immediately apparent, and others that may reveal themselves only to the most patient viewer. Interacting with the anarchic, cacophonous kaleidoscope of sounds at the centre of *Sonic City*, listeners and visitors are invited to filter out the sounds, sights, and emotions that they most identify with.





A Night in Harlem

Curator Ranjit Barot

Artist: Louis Banks (Piano), Gino Banks (Drums), Sonia Teresa Saigal (Vocals), Rhythm Shaw (Guitar), Abhinav Khokkar (Upright Bass), Dallas Horns feat. Daniel Matthews (Saxophone), Joakim Toftgaard (Trumpet), Mark Edward Hartsuch (Trombone) The Danceworx, BToS Productions (LED Projections), Nikhil Mulay (Sound Engineer)

A sonic and visual recreation of the ambience and vitality of nightclubs like The Cotton Club, The Alhambra Ballroom and The Apollo Theatre, to name a few. Featuring a horn section, rhythm section and lead vocalist and instrumentalists, this was an evening of epic musical proportions.



Dhamaal

Curator and Artistic Director Aneesh Pradhan

Composers: Aneesh Pradhan and Shubha Mudgal for compositions other than those from traditional repertoire (Percussion elaboration by performers)

Lyrics: Traditional song-texts including verses by Kabir, Charandas, Dharamdas and Amir Khusrau.

Performers: Rangamel led by Kanta Gaude and Nitin Mardolkar (Goa), Taal Vadya Pathak led by Parikshit Phand (Pune, Maharashtra), Anjika Manipuri Dance Group led by K. Ratan Singh (Manipur), Shahir Azad Naikawadi Kala Pathak (Kolhapur, Maharashtra), Haridas Shinde and Rajendra Baghe and group (Alandi, Maharashtra), The Dhol Drummers of Rajasthan, produced and presented by Jodhpur RIFF (Rajasthan), tabla players - Abhimanyu Herlekar, Dhaivat Mehta, Siddharth Padiyar, and Vighnesh Kamath (Mumbai, Maharashtra), harmonium players - Dnyaneshwar Sonavane and Purav Jagad (Mumbai, Maharashtra), Vocalists – Shubha Mudgal, Shweta Deshpande, Upagna Pandya, Shantanu Herlekar, Girish Poriya (Navsari, Gujarat)

Script and narration: Gopal Datt

Scenography: Sumant Jayakrishnan

Sound engineer: Nitin Joshi

Lighting designer: Harshavardhan Pathak

Artiste Management: Nandu Nimbalkar

Stage managers: Venkat Narayanan and Yeshwant Kanolkar

Special thanks to Shubha Mudgal and Girish Joshi

Drummers in Dhamaal from various parts of the country collaborate with other musicians to weave a tapestry of rhythm. They bring to the collaboration the special language and technique that is associated with their instruments.



Parikrama

Artists:

Saurabh Chaudhry (Guitars), Gaurav Balani (Bass Guitar), Subir Malik (Organist), Nitin Malik (Vocalist), Shashank Singhania (Flute), Shambhunath Bhattacharjee (Tabla), Sonam Sherpa (Guitars), Srijan Mahajan (Drummer), Rajesh Nair (Sound Engineer)

Parikrama is a legendary Delhi-based band that has been around since 1991, fusing their own unique blend of classic rock with Indian instruments like the tabla and the violin.



Stars in the New Sky

Curator Ranjit Barot

Performers:

Shraddha Sharma, Ritu Agarwal, Suzanne D'Mello
Lara Pinto, Keshia Braganza, Rohan Sequiera, Alan DeSouza, Gary Misquitta

Artists:

Andrew Kanga (Drummer), Vibhas Rahul (Percussionist),
Gulraj Singh Ghumman (Keyboards/ Programmer),
Aditya Paudwal (Keyboards/ Programmer),
Sanjay John Joseph (Guitar), Mohini Sujay Dey (Bass),
Nikhil Mulay (Sound Designer)

Over the last few years, there have been many determined and talented young amateurs who have used unique platforms to connect directly with new audiences and have bypassed mainstream vehicles such as films and recording labels. From being unknown, aspiring singers in small towns all over India, they have amassed numerous followers, entirely through YouTube and similar digital platforms. This project provides a stage to showcase their talent.

Explorations with Shadow and Light

Curator Ranjit Barot

Shadow and Light:
Anindo Bose and Pavithra Chari

Musicians:

Shikhar Qureshi: Percussion, Manas Kumar: Violin

Aditya Paudwal : Keyboards/ Programmer,

Nikhil Mulay : Sound Designer

An evening of contemporary classical music with original songs by the band Shadow and Light, in collaboration with other gifted musicians.



River Raga

Curator Shubha Mudgal

Artist:
Indrani Mukherjee (Hindustani classical vocal),
Adrian McNeil (Sarod),
Ramakant Gaikwad (Hindustani classical vocal)
Accompanying Artists
Apurba Mukherjee (Tabla), Pandurang Pawar
(Tabla), Raya Korgaonkar (Harmonium)
Sound Engineer: Nitin Joshi

A sunset cruise along the River Mandovi with carefully curated classical performances on select days of the festival.





SPECIAL PROJECT

Music in the Park

Performance by various bands

Featured Bands:

DJ Coli (Retro/Lounge)

Joanne Fernandes (Jazz/Folk)

Vamsee Krishna (Blues)

Maxie Miranda (Bossa Nova)

The Monteiros (Evergreen Melodies)

The Banjara Quartet (Gypsy Jazz)

Natalie Matos Trio (Acoustic/Folk/Jazz/Soul/Pop)

DJ Coli (Retro/Lounge)

Local Goan musicians and bands spanning genres and styles perform in the afternoons at Art Park (Children's Park).





SPECIAL PROJECT

Coke Studio feat. Faridkot

Delhi based band Faridkot brings its thumping energy to Goa, blending Sufi influences, blues, bass and psychedelic rock.



Grand Finale: Mir Mukhtiyar Ali

Artists:
Mukhtiyar Ali, Fakharu Deen
Rishi Ranjan, Rakesh Kumar
Savir, Waqar Yunas

Bringing Serendipity Arts Festival to a close, the mesmerising voice of Mir Mukhtiyar Ali blends the Rajasthani folk idiom with refined classicism to sing the poetry of Kabir, Mira and Sufi poets such as Bulleh Shah.





SPECIAL PROJECT

Drum Circle

Conducted by Taal Inc

A drum circle is an immersive experience where large groups engage with each other as a cohesive through percussion instruments. Taal Inc's highly trained facilitators guide participants' experience to ensure that the collective result during the session is almost meditative. The sheer joy of rhythm brings participants closer to themselves, allowing a freedom of unbridled expression.





SPECIAL PROJECT

People's Music

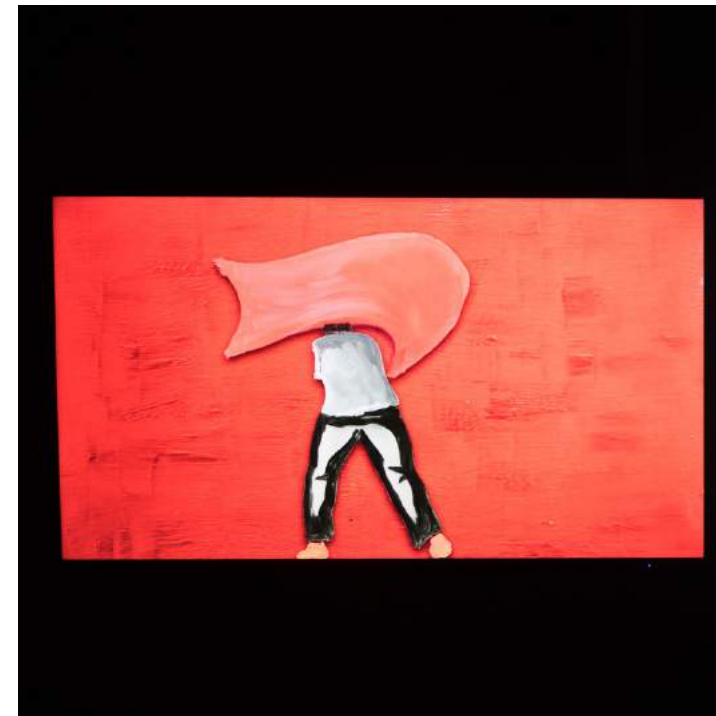
Curator Sumangala Damodaran
Design Sudhanva Deshpande
Animation Shaaz Ahmed

We create music when we are happy. We create music when we are sad. We make music to accompany work. We make music for relaxation. There is music that brings entire communities together. There is music that only the truly sophisticated aficionado can appreciate in all its subtleties. There is no feeling that music cannot convey. There is music for every occasion.

Including protest and resistance.

This sound, graphic and animation installation presents music of protest, resistance and social engagement over the last 80 or so years. People's Music showcases material from different languages and regional contexts on everyday concerns of livelihoods, work, hunger, strife, war and conflict.

From Ravi Shankar's moving music for the 1946 film *Dharti ke Laal* (the only film produced by the Indian People's Theatre Association), to Makhdoom Mohiuddin's soulful anti-war song; from songs of Bangladesh's Bhasha Andolan (Language Movement) to Iqbal Bano's stirring rendition of Faiz Ahmed Faiz's *Hum Dekhenge*; from Paul Robeson's magisterial *O! Man River* to Sambhaji Bhagat's foot-tapping *Lafda Kai Ko Re*, *People's Music* is an experience to enjoy and be inspired by.



Theatre

Keeping the ethos of the Festival in mind, the theatre section of SAF 2017 aimed to transcend boundaries in theatrical practices and engagement, in order to create a unique experience for visitors. Curated by Lillete Dubey and Anuradha Kapur, this year's programming, apart from bringing acclaimed Indian theatre performances to the festival, looked at physical, urban popular and experimental forms of theatre which questioned traditional notions of site, context, spectatorship and audience participation.

Further, visitors had a chance to view young theatre shows, that focused on innovation like Faezeh Jalali's *Shikhandi* and Tushar Pandey's *Dumb Wait-err*, along with unique performances by experienced theatre practitioners such as Maya Rao's *Quality Street* and Neelam Mansingh Chowdhry's *Dark Borders*.

LIST OF PROJECTS

Bandish 20-20000Hz
*Directed by Purva Naresh,
originally created for AADYAM,
Aditya Birla Group*

Maya Bazar
*Directed by Rekandar Nageswar
Rao of Sri Venkateswara Natya
Mandali, (Surabhi Theatre)*

Muktidham
*Directed by Abhishek Majumdar
Originally commissioned by IFA*

Shikhandi
*Directed by Faezeh Jalali,
An NCPA and FATS theArts
production*

Site Matters
*Conducted by Jane Collins and
Feros Khan*

Kala Academy

Dark Borders
*Directed by Neelam Mansingh
Chowdhry*

PWD Complex

SPECIAL PROJECTS

Lose Your Mind, Use Your Body
Conducted by Faezeh Jalali Adil Shah Palace

Dance Like a Mother
Conducted by Accelerated Intimacy

Dumb Wait-err
Directed by Tushar Pandey

Quality Street
Directed by Maya Krishna Rao PWD Complex



Bandish 20-20000 Hz

Director Purva Naresh

Originally created for Aadyam, Aditya Birla Group

Bandish is the story of two performers, one a nautanki singer, the other a baithak singer. Both performers relive their past days of glory and adventure with witty anecdotes of escapes from palaces, being kidnapped by the local landowners, refuting lovelorn aristocrats and being duped by charming and conniving men in the name of love and marriage. Traversing through nostalgia can be tricky, as memories of the past are a combination of how it actually happened and how it should have happened. The lives of the two singers are not only lessons in history, but life as well. The play is accompanied with a riveting score by Shubha Mudgal.



Maya Bazar

Director Rekandar Nageswar Rao (Babji)

Combining craft, music, magic, puppetry and extraordinary make-up and costumes, Surabhi Theatre plays represent a unique facet of India's theatrical traditions. *Maya Bazar* ('Market of Illusions') is regarded as the masterpiece of Sri Venkateswara Natyamandali (Surabhi Theatre). This production narrates the love story of Sesirekha, (the daughter of Balarama) and Abhimanyu (the son of Subhadra).



Muktidham

Director Abhishek Majumdar

First commissioned by India Foundation for the Arts

Noted playwright and director Abhishek Majumdar's latest production is the intellectual powerhouse, *Muktidham*. Tracing back to a period where Hindus were a minority in the country, the fictionalised piece based on historical evidence is set against the backdrop of a 'Matha' (Hindu monastery), in a fictional town called Beerpur. The eighth century was a time when the Pala Empire ruled the East of India and mass conversions to Buddhism were on the rise. Majumdar tries to dissect why all of the fascist movements eventually became anti-intellectual, especially focusing on the right wing movement.





Shikhandi

Director Faezeh Jalali

Producer An NCPA in association with FATS
TheArts Production

A comic, tongue-in-cheek retelling of the story of *Shikhandi* from the Mahabharata, directed by Faezeh Jalali, mixes the traditional with the contemporary, questioning maleness, femaleness and everything in between. *Shikhandi* is perhaps one of the earliest trans-characters from Indian mythology. *Shikhandi* was meant to be born male to avenge an insult in her past life as Amba. But a bigger karmic game unfolds when she is reborn female, raised male, has a sex change (thanks to a *yaksha*) on her wedding night when she finally fulfils her destiny – to be the cause of Bhisma's death.





Site Matters

Conducted by Jane Collins and Firos Khan

'Site Matters' was a three-day workshop guided by Jane Collins and Firos Khan. A group of 20 students considered how a performance might be conceived in response to a specific site in or around the environs of the Festival. The emphasis was not on producing finished works, but more about making short, speculative performance experiments generating further ideas for discussion. The workshop ended with a post-presentation seminar.



Dark Borders

Directed by Neelam Mansingh Chowdhry

Critically acclaimed director Neelam Mansingh Chowdhry's production *Dark Borders* is a performance of free-flowing embodied texts based on translations of Saadat Hasan Manto. The play explores the devastation brought upon women and families during times of migration, loss and devastation. These are the lives of forgotten people, those who exist on the margins of society.



Lose Your Mind, Use Your Body: Laban for the Performer

Conducted by Faezeh Jalali

This workshop focuses on the work of Rudolph Laban who created a movement vocabulary that can be articulated and hence executed with a deeper understanding of one's body and of human movement. It can be applied both to text and in physical storytelling. With Laban's work, an actor/dancer/mover can break down a movement into its component parts for cleaner and more precise execution. Participants use 'continuums' and 'efforts', and apply them to the voice and body to create, explore and discover, characters and scenes in-depth and with precision.





SPECIAL PROJECT

Dance Like a Mother

Conducted by Accelerated Intimacy

(Initial version of DLAM supported by QueerInk and Ivo Theatre)

Dance Like A Mother, a workshop-performance exploring the ways in which we are becoming our parents, or versions of them through spontaneous dancing, memories and drag.



Dumb Wait-err

Directed by Tushar Pandey

Collaborators Samagra, Push and Pull

This production is an interpretation of Harold Pinter's *The Dumb Waiter*, adapted to Hindi by theatre person Tushar Pandey and performed in an experimental manner. Including elements such as video and CCTV cameras, this show challenges traditional notions of spectatorship in theatre and brings ideas such as voyeurism to the fore.





SPECIAL PROJECT

Quality Street

Performed and directed by Maya Krishna Rao

Quality Street, based on the story by Nigerian writer Chimamanda Adichie, is about a mother and her daughter. Set in Lagos, Nigeria, with a few details changed, this story can be transposed to several cities across the world. The entire story is a non-stop, verbal 'boxing match' between mother and daughter, funny, yet deeply moving. At a deeper level the story looks at issues that lie at the core of people's lives—of culture, values and relationships within a family.

This is a solo performance, where the events are seen through the eyes of the mother, Mrs. Njoku. The show is a salute to all mothers (and fathers) who strive to put up with their children, often against very heavy odds.



Dance

Curated by Tanusree Shankar and Sanjeev Bhargava, the dance programming for SAF 2017 expanded its focus from the previous edition to explore classical and contemporary dance forms in new and interpretive ways. The programming was an energetic and compelling blend of commissioned pieces featuring emerging talent, such as *Purush*, choreographed by Robert Moses Kin, as well as performances by luminaries in the field, including Astad Deboo, Aditi Mangaldas and Daksha Sheth. Important connections emerged, such as *About the Elephant* in collaboration with Sampad Arts and Heritage, UK and *Shiv Yin: A Celebration of Life* with Rukmini Chatterjee and The Beijing Contemporary Dance Company. In addition to this was an Expressive Movement Therapy workshop conducted by Tripura Kashyap as part of a special interactive workshop.

LIST OF EXHIBITIONS

Purush
*Curated by Tanusree Shankar,
Choreographed by Robert Moses
Kin*

Rhythm Divine II - River Runs
Deep
Astad Deboo

Sari: The Unstitched
Daksha Sheth Dance Company

Uncharted Seas
DB (Football) Ground Aditi Mangaldas Dance Company

About the Elephant
*Curated by Tanusree Shankar,
Sampad Arts and Heritage*

Sandhi
Curated by Sanjeev Bhargava

SPECIAL PROJECTS

*Shiv Yin: A Celebration of Life
By Rukmini Chatterjee and Beijing
Contemporary Dance Company* *DB (Football) Ground*

Expressive Movement Therapy
Workshop
Conducted by Tripura Kashyap *GMC Complex*



Purush

Curator Tanusree Shankar

Choreographer Robert Moses Kin

Assistant Choreographers Crystaldawn Bell and Norma Fong Michihira

Dancers: Vicky Bhartya, Uttam Saxena, Kiran Shenvi, Neeraj, Jimit Thaker, Indranil Ghosh, Gobindo Mandal, Kunal Kanti Mazumdar, Krishna Banik, Surojit Mishra, RudraPrasad Roy, Purnendra Kumar Mehsram

Music: Bickram Ghosh

Lights: Gaurav Sharma

Production Management: Monidipa Mullick

Choreographer's Note

Robert Moses Kin

I have struggled with finding just the right way to talk about art and creation for a long time. What I know is this: There is as much truth in movement as in speech, as much in life, and being a man in today's world, as there is in living well any society and living well and fully must be about authenticity of action and ethic. That is what being a man is about. This work is formed from the literal blood and sweat of the men, the artists involved. They have been more than generous in sharing their life experiences, good will creativity, energy and knowledge they have been without a doubt the fuel in the engine that drives this work. The gossamer inspiration for the work however came from women of depth, charm and a great deal of drive. The central idea is that the sheer volume of the male experience is yet to be addressed in a way that draws knowledge from the light and dark, the classical male and new male, the pressures, and joys of being a man. This work is a reach toward the unattainable, varied ever changing lived male reality of every man in the world and ideals of a great many of the men in the audience. This is for you and your sons, your wife and daughters, you fathers and ancestors. We are here only starting the conversation with a short statement but keep listening there is more to say and our live speak volumes.

The central inspiration behind *Purush*, a curated piece with only male performers, is that the sheer volume of the male experience is yet to be addressed in a way that draws knowledge from the light and dark, the classical male and new male, the pressures, and joys of being a man. This work is a reach toward the unattainable, varied, and ever-changing lived reality of every man in the work and ideals of a great many of the men in the audience.





Rhythm Divine II - River Runs Deep

Curator Sanjeev Bhargava

Principal Dancer Astad Deboo

Collaborators Astad Deboo Dance Foundation, Shree Shree Govindajee Nat Sankirtan, Manipur
Dancers: Athokpam Nilachandra Singh, Kojjam Abung Singh, Laishram Kala Singh, Laishram Shyamson Singh, Nongthombam Ibungo Singh, Sanasam Shantikumar Singh, Yumnam Dharmendra Singh, Yumnam Handsome Singh, Yumnam Ibungo Singh, Yumnam Santosh Singh
Music: Takashi Kako, Keith Jarett and Nik Bartsch

Costumes: Archana Shah, Monica Shah and Krishna Mehta

Light Design: Harshvardhan Pathak

Rhythm Divine II – River Runs Deep is a dance performance in collaboration with Pung Cholom drummers of the Shree Shree Govindajee Nat Sankirtan in Manipur. Deboo has been working with drummers for the last ten years, and in its second iteration, *Rhythm Divine II* explores the unrest in the region of Manipur. *River Runs Deep* begins on a gentle note, reflective of the ordinary life lives in the North East, with a gradual build up to the sense of insecurity through which many people conduct their existence.

Sari : The Unstitched

Curator: Sanjeev Bhargava

Direction: Devissaro

Choreography: Daksha Sheth

Stage Design and Music Composition: Devissaro

Sari Wearing Styles: Rta Kapur Chisti

Light Design: Sreekanthan Nair

Sari: The Unstitched is a celebration of the creation of this unique drape in constant play with the body, both in stillness and in movement. This show was conceived to rekindle the lost playfulness and individuality of the sari. As the quintessential expression of the weavers' imagination, talent and skill, the sari continues to be the jewel of the Indian hand loom industry. This union of the sari and the wearer exudes the sensuality of dance. The performance highlights the stages in the journey from cotton pod to a magnificent fabric, draped in a range of styles. 'Sari' was initiated and inspired by Rta Kapur Chisti of 'The Sari School', co-author and editor of 'Saris - Tradition and Beyond', and produced by the Daksha Sheth Dance Company.





Uncharted Seas

Curator: Sanjeev Bhargava

Concept, Choreography, Costumes and Stage: Aditi Mangaldas

Vocal Compositions: Shubha Mudgal and Aneesh Pradhan

Light Design: Sander Loonen

Light Execution: Govind Singh Yadav

Sound: Rupak Chaudhuri

Dancers: Aditi Mangaldas, Minhaz, Aamrapali Bhandari, Anjana Kumari, Sunny Shishodiya, Manoj Kumar, Gaurav Bhatti, Mohit Shridhar, Tripti Gupta and Diksha Tripathi

Musicians: Mohit Gangani (Tabla and Effects)

Ashish Gangani (Pakhawaj and Effects),

Faraz Ahmed (Vocal, Sarangi and Harmonium)

Research: Devyani Mangaldas, Shubha

Mudgal, Aneesh Pradhan and Aditi Mangaldas

Coordination: Paushali Priya Dutta

At the heart of *Uncharted Seas* is the search for the intangible – truth, beauty, love and freedom.

Though the performance is separated into sections, the production in its entirety attempts to capture the essence of the 'search', through the use of light, movement, space and rhythm, culminating in poetry in motion.



About the Elephant

Curator: Tanusree Shankar

Co-Collaborators: Serendipity Arts Foundation
and Sampad Arts and Heritage

Music Composed and Live Accompaniment:
Shammi Pithia

Light Design: Gaurav Sharma

Choreography and Dancers: Connor Scott and
Vidya Patel

Mentor: Kerry Nicholls

About the Elephant is an exploration of our place and purpose within civilization. The work draws upon our awareness and control of the information fed to us by higher powers. It is a physical expression inspired by recent and historical events that have affected our society's perception of true reality. It is just as much a public protest as it is an intimate conversation. Playful yet thought provoking, *About the Elephant* is a search for clarity within our existence.



Sandhi

Curator Sanjeev Bhargava

An extension of last year's project, Sandhi included renowned musicians accompanied by four dancers. From each of these creative collaborations between a classical dancer and a classical vocalist emerge new productions that respond to a selected text.

Antar-Prekshana:

A collaboration of Hindustani classical music and Odissi

Concept, Choreography & Dance: Arushi Mudgal
Music Composition & Vocals: Madhup Mudgal
Supporting Vocals: Sawani Mudgal
Pakhawaj & Tabla: Kharak Singh
Flute: Rajat Prasanna
Harmonium: Pravesh Mallik
Lights: Kritika Uppal

Antar-Prekshana is a collaboration of Hindustani music and Odissi dance by Pt Madhup Mudgal and Arushi Mudgal.

Prekshana literally means 'to see', 'to observe'. By extension, *Antar-Prekshana* is inner as well as inter-art observation, an engagement between dancer and musician, the presence of one inspiring the other in newer ways of interpreting their individual art forms.

Antar-Prekshana is a production with an unusual repertoire that combines various Hindustani musical forms like *dhrupad*, *khayal*, *thumri*, *chaturang* and *tarana* with the intra-forms of Odissi dance, thereby creating content that is novel and distinct as well as synthetic and coherent. therefore, do not work in isolation but rather engage in active interaction and exchange, resulting in a synthesized as well as coherent work of art.



Adhyatma

A collaboration of Carnatic music and Bharatanatyam

Conception, Choreography and Bharatanatyam
Aranyani Bhargav
Music composition and Vocals Sikkil Gurucharan
Indian Cello Saskia De Haas
Indian percussion Sumesh Narayanan
Academic support Prof David Shulman

Adhyatma or the metaphysical, is a branch of Annamacharya's works which deals with addressing the philosophical nature of the human mind. The poet here questions his own beliefs and his nature of existence, as also all of ours. Aranyani came across these *padams* in her reading as far back as 2012, in a book titled 'God on the Hill' by David Shulman and Narayana Rao, and when the chance to collaborate with Sikkil Gurucharan was provided by Serendipity Arts Festival, it provided the perfect opportunity to explore these metaphysical *padams*.

Aranyani selected 3 *padams* one that addresses the question of endlessness of the mind, another which questions the materialistic and unrealistic desires of humankind, and a final one that depicts the poet questioning his own actions and decisions about life. SAF 2017 was the very first time these *padams* have ever been performed or danced in recent performing arts history.



Pratidhwani, Echoes From the Palace

A collaboration of Carnatic music and Kuchipudi

Artists:

Chandana Bali (Carnatic music) & Prateeksha Kashi (Kuchipudi)

Accompanists:

Vyjayanthi Kashi (Nattuvangam), S Lingaraj (Mridangam), Jayaram Kikkeri (Flute), Karthik S (Percussion), Y.G Srilatha (Veena)

Light Design: Vinay Chandra P

"Who are you?"

She questions the throne – the unshaken, historical symbol of power.

With half her life passed, Chitrangada, reflects upon her duties as the Queen of Manipur, wife of Arjuna and mother of Babruvahana. Reliving the crucial moments of her life, she raises questions that were left unheard.

"You are the throne-inanimate

Yet, you hold kings and other noblemen as puppets on a string!

You have caused violence, bloodshed, and war

Millions of innocent lives lost in your quest

To keep you, my father raised me like a man

To keep you, I let go of the man I loved

You made me choose: to be a wife or a mother?

I could have been both, but you made me take sides

I know now, the price of power is not paid at once,

It manifests as sacrifices throughout life.

I sit on you as a Queen; living on the power you exude–

But ultimately, it is you who has ruled me all my life.

Enough now, this must stop.

I have played my roles well enough

It is time now to live for myself, as myself–

To live as Chitrangada!"

Dancing Emptiness

A collaboration of Hindustani classical music and Kathak

Artist:

Bhuvanesh Komkali (Hindustani classical music) & Gauri Diwakar (Kathak)

Yogesh Gangani (Tabla), Aashish Gangani

(Pakhawaj), Abhishek Shinkar (Harmonium),

Mohd. Nasir Khan (Accompanying Vocals), Roopak

Chaudhari (Sound Design), Govind Singh Yadav

(Light Design)

The term "emptiness" itself can easily conjure up the image of a state of nothingness, hopelessness or the simple absence of everything. But when Buddha speaks of emptiness, when Kabir talks about Shunya does it mean nothingness or hopelessness.

Emptiness includes the teaching of impermanence; everything is always in a state of change. Basically, things are constantly changing and deeply

interdependent.

The dharma of non-attachment relates to the concept of emptiness and impermanence, since if all things are impermanent and are always changing, what is there to be attached to?

Is there a love without attachment ? ...Is there a permanent beloved in the sea of impermanence? Can "Emptiness" be danced ? Can it be rejoiced? "Dancing Emptiness" by Gauri Diwakar is an exploration of impermanence and unending interdependence of all. At "Dancing Emptiness" Buddha and Kabir meet to tell the story of love without attachment, rejoicement without indulgence.





SPECIAL PROJECT

Shiv Yin: A Celebration Of Life

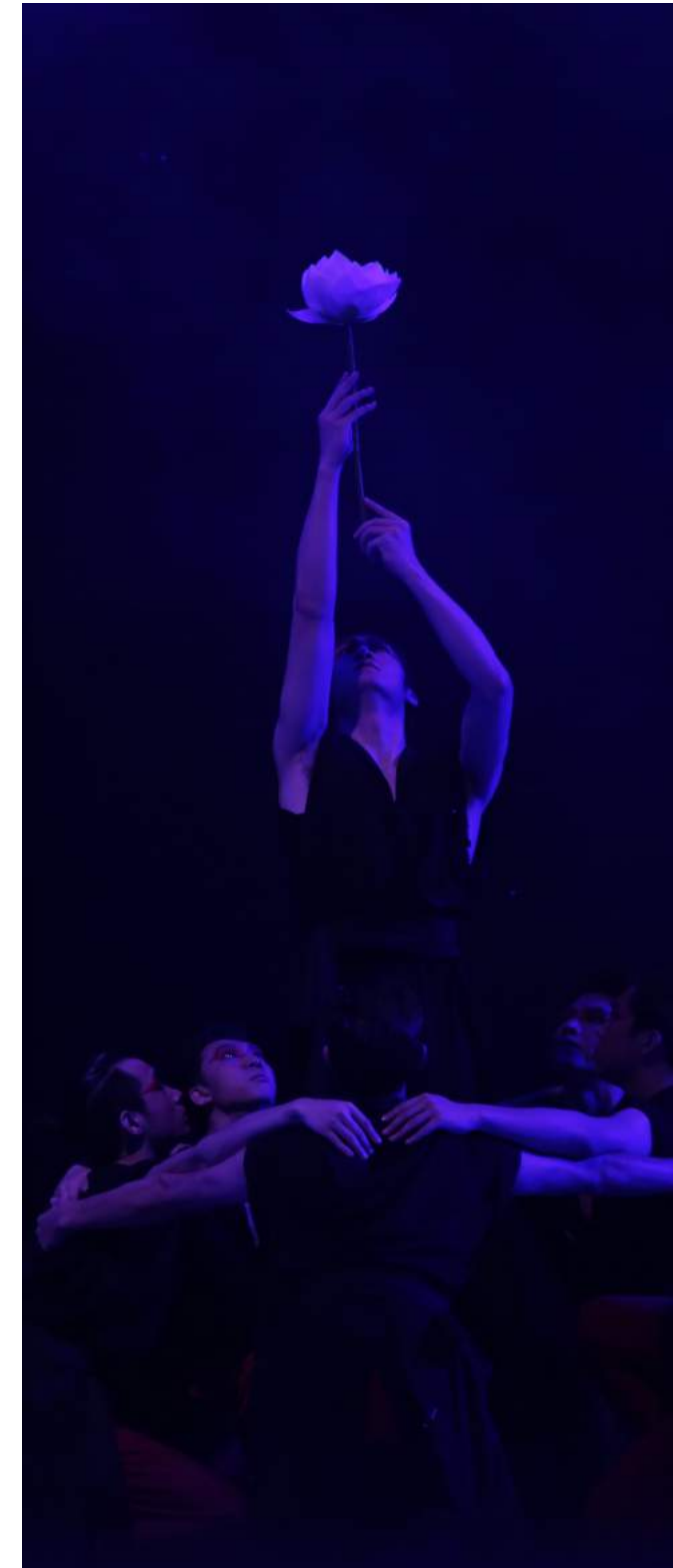
Conception, Artistic Direction and Choreography Rukmini Chatterjee
Co-choreography and Artistic Direction Aimin Teng
Music Composition Bickram Ghosh
Collaborators The Beijing City Contemporary Dance Company
Choreographic Inputs Milan Adhikary, Anuj Mishra
Artistic Advisors Shuangbai Feng, Bin Luo
Coordinator Qiulong Zhang
Co- Producers of this performance China Literature and Art foundation, China Dancers Association, Shri Ram Center for Performing Arts, Serendipity Arts Foundation and SRF

Artistes:
Chen Xin, Chen Xiuzhuang, Jia Tianyu, Zhang Mingsen, Zhang Zihao, Zhao Yue
Kathak Kantika Mishra
Bharatanatyam Souraja Tagore

Shiv Yin is a rare performance bringing China and India together through dance and music.

It is a beautiful love story that traverses the emotions of love, anger, jealousy and ultimate union, through a vibrant interpretation of classical Indian and contemporary Chinese dance forms. It explores the concept of the Male and the Female/ Yin and Yang through two distinct cultures

In a larger context, *Shiv Yin* searches for commonalities between two great civilizations.





SPECIAL PROJECT

Expressive Movement Therapy Workshop

Conducted by Tripura Kashyap

This workshop explores the uniqueness and dynamism of our inner dance and self-expression. Through therapeutic movement-based techniques, participants engage deeply with self-identity, the craft of movement and hence enhance intrapersonal integration. It is through this heightened sense of self that we become empowered enough to reach out to others. The workshop uses body preparation exercises, creative movement sequences to music, guided dialogues, dance studies and movement relaxation techniques, to strengthen the body-mind connection and the capacity for effective expression and communication. This creative-therapeutic-expressive movement process suits a wide range of personalities and body types.

With their enhanced creativity, problem-solving skills, and renewed capacity for introspection and exploration, participants emerge equipped for resonant and fruitful daily interactions, as well as the ability to use movement activities and games with other groups of children, adolescents, adults and the elderly.



Culinary Arts

Moving away from the idea of food as sustenance alone, culinary arts curators Odette Mascarenhas and Manu Chandra took a closer look at food as an art form through curated food stalls and workshops, with a focus on local produce and regional flavours. Odette Mascarenhas focused on the coconut as an integral element to many Goan dishes, allowing local establishments to showcase delectable traditional and contemporary dishes highlighting this ingredient. The festival also explored food and the experience of eating as something which is playful, engaging and magical through collaborations with the Center for Genomic Gastronomy, Mason & Co., Fratelli Wines, as well as workshops conducted by established chefs such as Aditya Raghavan, Vicky Ratnani and Sarah Todd.

LIST OF PROJECTS

Planetary Sculpture Picnic
Center for Genomic Gastronomy

Art Park
(Children's Park) *The Coconut Story*
Curated by Odette Mascarenhas

GMC Complex *Stand on the Street*
by Aruna Ganesh Ram

Promenade *Brinjal Taste-test and*
Seed-saving Cart
Center for Genomic Gastronomy

WORKSHOPS

Bean to Bar Tasting & Dialogue
by Mason & Co.

Cheese Traditions of India: The Old and
The New
by Aditya Raghavan

Liz and Jo's Spicy Duet on the Vindalho
by Liz and Joanne Da Cunha

Sangiovese: A Journey from Tuscany to
Maharashtra
by Craig Wedge

Serendipity - the Crab Xacuti 'Take'
by Sarah Todd

Sunrise to Sunset
by Vicky Ratnani GMC Complex

Planetary Sculpture Picnic

By Center for Genomic Gastronomy

'Eating in the anthropocene' is a 90-minute eating experience where visitors are introduced to the concept of the anthropocene: that human activities are so extensive we are leaving a geological record. Through four courses, visitors will experience concepts and flavours for eating in a new way, one which not only minimizes our impact on the planet, but actively attempts to heal it. The experience begins with the question of what our environment tastes like. What are the flavour properties of our

polluted land, air and water? Then we look back at some of the ways we got to this point, via chemistry and the green revolution. We re-look at the value of cover crops and imagine how our agriculture could be not only harmless but also restorative. Finally, we ask the question of what our own bodies taste like to the other organisms that consume small parts of us every day, and all of us when we die. We put our bodies back into the planetary agro-ecosystem.





The Coconut Story

Curator Odette Mascarenhas

Participating establishments: Voltaire, Spice Goa, Chef Peter's Restaurant, Moki Bar + Kitchen, Watson's, Saligao Stories, Baba's Wood Cafe, The Yellow Chilli, Legacy of Bombay, The Fern Kadamba

In what ways has the use of the coconut in cooking become popular beyond the western and southern coastlines of India? And how do those cuisines delve into and enhance its unique properties? The focus of cooking with coconut should be on playing with the senses: color, taste (texture, spice quotient), aroma (use of ingredients and

methodology), and sound (even the crunch of a bite). With the diversity of cuisines across the length and breadth of India and the different methodologies that comes into play in its various preparations, the coconut is infinitely versatile. The jugalbandi, or interplay, in the choice of preparations here is evident in each dish, which has its own unique story and art form.

The menus curated by Odette Mascarenhas for Serendipity Arts Festival 2017 are inspired by the coconut as both food and art form.



Stand on the Street

By Aruna Ganesh Ram

Four performers recreate life moments of various street vendors, framing the street as a performance space, sharing personal narratives, conversations around food and their aspirations. The audience journeys from one crafted space into another, in promenade style, encountering a new space and a new story, one after the other. The confluence of song, narrative, and rhythm will heighten the audience senses as ubiquitous street food becomes fascinating when one learns of the labour and love for food, hand-cooked, hand-served. The performance questions the audience's relationship with street food and enable discoveries while bringing back fond memories of the times spent on the street.





Brinjal Taste-test and Seed-saving Food Cart

By Center for Genomic Gastronomy

This pop-up food cart serves different brinjal varieties and dishes during each day of the festival, celebrating the agricultural biodiversity of the Indian brinjal (also known as eggplant/aubergine). Each of these brinjals has a different flavour, texture and collection of recipes associated with it. Recipes

are technological ecosystems, connecting certain ingredients and methods of preparation to certain flavours and varieties of plants. The Brinjal Taste-test celebrates the diversity of this versatile fruit which is such an integral part of Indian cuisine.





WORKSHOP

Cheese Traditions of India: The Old and The New

By Aditya Raghavan

For fans of all things fermented, this two-part seminar with Aditya Raghavan travels through India's rich dairy traditions. From lessons on the history of yogurt, paneer, and ghee to tastings of artisanal cheese from Bengal and Kashmir, this workshop will also teach participants how to make a variety of cheeses at home.

WORKSHOP

Bean to Bar Tasting & Dialogue

By Mason & Co.

In these immersive tasting sessions with the founders of Mason & Co, India's first organic chocolate craftsmen, participants will learn in-depth about the nuances of dark chocolate. What does "bean-to-bar" mean? How do you differentiate between all kinds of roasts, percentages, and origins? Through interactive, guided tastings of gourmet chocolate made with beans from India, Honduras, Bolivia, and Vietnam, these sessions will turn dark chocolate lovers into cocoa connoisseurs.



WORKSHOP

Liz and Jo's Spicy Duet on the Vindalho

By Liz and Joanne Da Cunha

Through a mix of song, family, and masalas, Joanne Da Cunha will recreate the experience of a young girl learning to cook a classic Goan Vindalho. While her mother Liz demonstrates the cooking process, Joanne will combine music and dialogue to make this a memorable experience.



WORKSHOP

Sangiovese: A Journey from Tuscany to Maharashtra

A trip through wine from all over the world, in this tasting workshop by Fratelli.



Sunrise to Sunset

By Vicky Ratnani

Taking a more conceptual approach to this food seminar, chef Vicky Ratnani moves through the journey of morning to evening as envisioned through a sumptuous dish of pumpkin, kokum, and seafood bisque. Using the colors, textures, and flavors of these three ingredients, Vicky takes a spiritual and culinary journey through Goa, and the significance of the ocean to the cultural and culinary landscape.



Serendipity - the Crab Xacuti 'Take'

By Sarah Todd

Australian restaurateur Sarah Todd, the chef behind Goa's celebrated Antares Restaurant, shares her passion for fresh, seasonal produce and local techniques and dishes. In this workshop, Sarah will place particular emphasis on local ingredients and will be putting her own spin on Goan classics, including Crab Xacuti.



Visual Arts

Curated by Ranjit Hoskote and Riyas Komu, the visual arts programming at SAF 2017 aimed to look at the past, present and future of the arts in the South-Asian subcontinent, in a contemporary as well as an archival context. While Riyas Komu's *Young Subcontinent* was a platform for young cultural activists from South-Asian countries to showcase their work, produced under the curator's mentorship, Ranjit Hoskote's *Anti Memoirs: Locus, Language, Landscape* looked at artists from the colonial, postcolonial and contemporary eras addressing the challenge of a 'present' that is always saturated in its past. In addition to this, the visual arts spectrum included guest curators and artists whose work represents innovation in art forms, mediums, and display, in an attempt to redefine the manner and spaces in which art is accessed. This included street art, public art, interactive art installations, and a special show that included Goan artistic traditions and the local art community.

LIST OF EXHIBITIONS

Adil Shah Palace	Anti-Memoirs: Locus, Language, Landscape <i>Curated by Ranjit Hoskote</i>
	Dharti Arts Residency curriculum coordinator Gayatri Uppal
PWD Complex	Young Subcontinent <i>Curated by Riyas Komu</i>

SPECIAL PROJECTS

St+art Goa <i>by St+art India: Street Art</i>	Across Goa
Mapping Mapusa Market <i>Orijit Sen</i>	Adil Shah Palace
Now You See It!: The Invisible River of Konkani Surrealism <i>Curated by Vivek Menezes</i>	Bento Miguel
The Ground Beneath My Feet <i>Asia Art Archive and HH Art Spaces</i>	Captain of Ports Jetty
Arrivals and Departures: A Glimpse of Contemporary Asian Cinema <i>Curated by C.S. Venkiteswaran</i>	
Detritus: Matter Out of Place <i>Curated by Vidya Shivadas</i>	
Passage: The Life of a Wall on Lin He Road <i>Nonny de la Peña / Asia Art Archive</i>	GMC Complex
Reimagining Gandhi: An Artist's Vision <i>Curated by Subodh Kerkar</i>	Promenade



Anti-Memoirs Locus, Language, Landscape

Curator Ranjit Hoskote
Curatorial Assistant Khorshed Deboo

Artists:
M V Dhurandhar, Philip Rawson, Ravi Agarwal,
Elmer & Bert Elias Underwood, Veer Munshi,
Zarina Hashmi, Vishwajyoti Ghosh

They tell us that we have a single past, a past painted in one colour. They tell us that we have a single future, a future painted in one colour. But the present troubles and perplexes them. Because the present refuses to be painted in the one colour of which they approve. It resists being constrained into dogma. It rejects the one-way street of ideology. The present, especially in India, is a crucible where many pasts spark together, are reshaped, and allow for the articulation of plural futures.

How do our artists address the rich challenge posed by these many pasts? How do they work with, celebrate, and renew memories that are embodied in the vigorous inheritances of artisanal lineage, poetic idiom, livelihood, folk wisdom, urban legend, pilgrim testimony, rite of passage, print modernity,

Veer Munshi
'Country without a post office'
Wood

Veer Munshi
'Zuljanaha' (Installation)
Fiber, resin and papier mache

Zarina Hashmi (on the walls)
Multiple works from the Swaraj Art Archive

the stylisation of place in image, poetry and song? Memory, in this context, is not reducible to simple memoiristic remembrance or anecdotal recalling. Rather, it is an urgent form of recollection that may be figured as premonition, prognosis or agency. It is an act of looking back to look forward – closely akin to Walter Benjamin's conception of history, which he sees as a memory to be seized, as it flashes up at a moment of danger.

The *Anti-Memoirs*, the title of this exhibition is taken from the legendary 1967 book by the writer, soldier, diplomat and politician André Malraux, which traverses his 1965 journey to the East: to Egypt, India, China, and South-east Asia. Of this work, Malraux wrote: "I have called this book *Anti-Memoirs* because it answers a question which memoirs do not pose and does not answer those which they do." As the critic Roger Shattuck observes, *Anti-Memoirs* is not concerned with "events exclusively but with a particular relation between them: privileged moments". In this spirit, the exhibition will essay a creative autobiography of contemporary India, by transverse means.

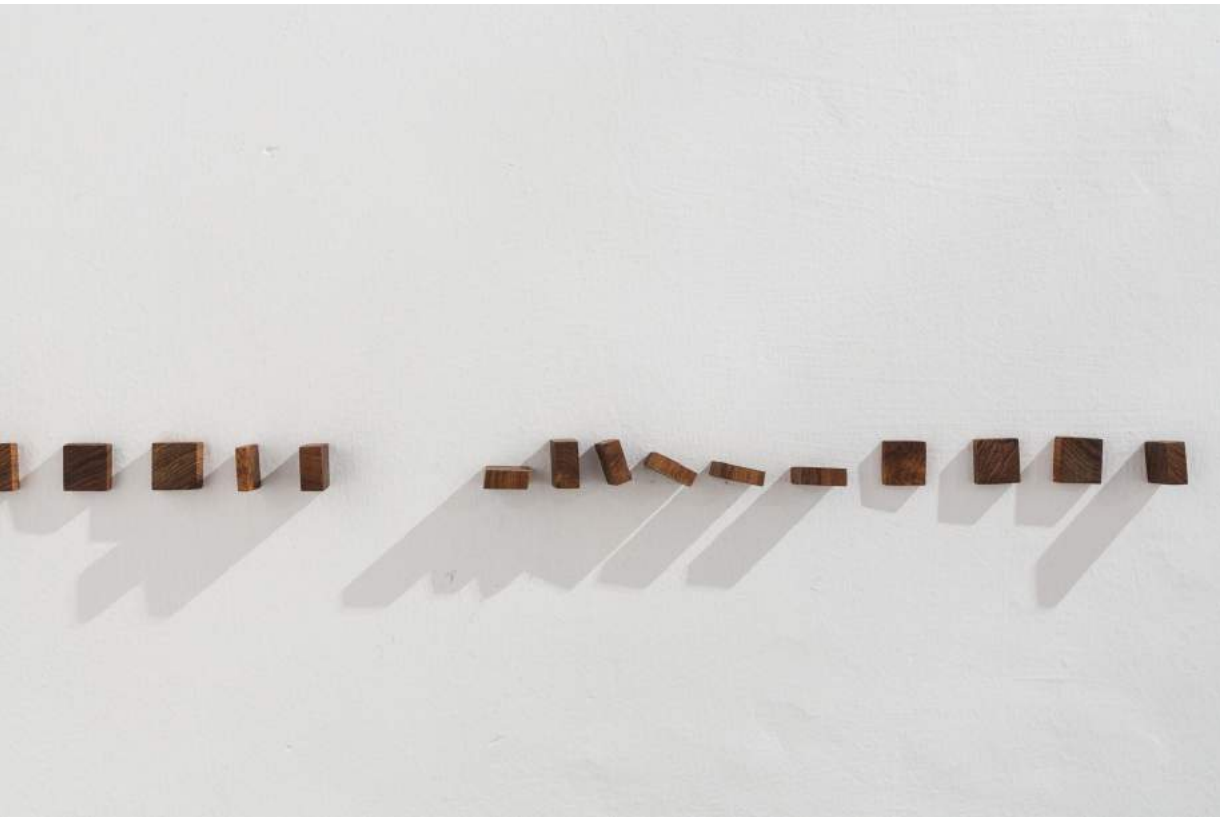
In *Anti-Memoirs*, we present artistic practices in which three distinct emphases come into play, interlocking in varied combinations: locus, language, landscape. These are not identical archives of association and nuance, nor do they dredge up the same time horizons as incarnated in technology, literary manner, or iconography. Locus can manifest itself as ritual, season or debate. Language can appear as a measure of silence or music. Landscape can insist on its deep geological or oceanic strangeness, like the tidal sand that pulls away from under our feet.



Use these all being and giving because
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of many things in the past. The
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Language, Quilts, in Allge
Honor Museum/Museum

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Dharti Arts Residency

Curriculum Coordinator Gayatri Uppal

Artists:

Biplab Sarkar, Deepak K. Agasthya, Kumaresan Selvaraj, Suryakanta Swain, Priyanka Das, Utsa Hazarika

Facilitated by Serendipity Arts Foundation, this holistic and thematic residency was based equally in theory and practice, allowing the artists to create and collaborate with a group of their peers, and to connect with the community at large. For 2017, taking inspiration from the idea of 'The Self in Self-Sufficiency', *Dharti* provided a platform for creative sustainable development where the art, the artist and the community co-exist and foster connections across a wide spectrum of people and networks. Artists-in-residence were encouraged to engage in a dialogue with their locality, and incorporate their

experiences towards both process and outcome, which is what is on display here. As a first attempt at a residency, was as much of an experiment as it was a learning curve. Building on the diversity of backgrounds of the six artists-in-residence, the works showcased here range from the intimate to the conceptual, as each artist has grappled with the ideas of identity, belonging and autonomy in a fast-changing urban environment.



Deepak K. Agasthya
'Untitled'
Wood

Suryakanta Swain
Multiple Works

Kumarisan Selvaraj
'Untitled (Line)'
Wood



Sounthiyas Amarathaas (Sri Lanka)
 'Fire Zone of Sri Lanka: Tears of Tamils'
 Photographs on archival paper

Latifa Zafar Attaii (Afghanistan)
 'Thousand Individuals'
 Thread on digital prints

Sher Ali (Afghanistan)
 'The Embodiment of Immateriality'
 Ice cubes



Young Subcontinent

Curator Riyas Komu
 Advisor Amrith Lal, CS Venkiteswaran
 Curatorial Assistant Anuj Daga

Artists:
 Shreya Shukla, Umesh PK, Jagadeesh Rao
 Tammineni, Biju Ibrahim, Aditi Shankar Sharma,
 Sajad Malik, Karan Shrestha, Sunita Maharjan,
 Sheelasha Raj Bhandari, Kiran Maharjan, Ahmed
 Rasel, Reetu Sattar, Mariyathevathas Vijitharan,
 Nadya Bhimani Perera, Sounthiyas Amarathaas,
 Jasmine Nilani Joseph, Tashi Dendup & Ugyen
 Samdrup, Yeshi Pelden, Zimbiri Dechen, Latifa Zafar
 Attai, Sher Ali

The *Young Subcontinent* is a long term curatorial project that intends to bring young artists from India, Pakistan, Bangladesh, Sri Lanka, Nepal, Bhutan, Afghanistan, Myanmar and Maldives in conversation with each other to self reflexively engage with their histories and with contemporary hostilities within them. Shaped and settled over and over by waves of inward and outward migrations through centuries, the Indian subcontinent's culture continues to hold together great diversities in its language, ethnicity, faith, food, lifestyle, and art forms, all of which meld into and influence each other. Despite such a long history of cohesion and fusion, the contemporary cultural landscape of the South Asian subcontinent is restive, often brimming with tensions that have civilizational, colonial and political dimensions and undercurrents. Decades

after the separations and partitions imposed by the colonial encounter, the *Young Subcontinent* project seeks to challenge such divisive imaginaries and to explore and reassert the 'tangles of our common roots', and to create capacities to relate to the 'othered' cultures. *Young Subcontinent* aims to catalyze channels through which the continuum of intellectual and material cultures within this geography can be reestablished and reinforced through re-imagining and re-imagining.

During the last cycle, several artists and intellectuals from the different countries of the Indian subcontinent came together at Serendipity Arts Festival to exhibit their multi-disciplinary works, opening up questions that grip cultural production and practice in the subcontinent today. What are the potential ways in which art can undermine monolithic imaginaries, by excavating, celebrating and staging the nuances and subtleties of one's complex heritage and tangled histories? What are the languages through which the ethics of operating in a complex and globalizing political economy be articulated? How does one work one's way through the asymmetries within the art historical narratives of the subcontinent? Lastly, how can we deal with a civilizational memory that requires both remembering and forgetting,

mourning and forgiving? Many of these questions resurface as we cross internal and external borders in order to navigate new landscapes and shifting tectonics of art and culture.

This project has a multi-pronged method of research, travel and exhibition as a way of productively engaging with art that opens windows to see/k new horizons of cultural mediations and trajectories of belonging with/to each other. The cross border journeys in search of new artists collapses the artist/curator divide into a mode of mentorship, triggering new creative processes on both sides. Adoption of such a non-conforming position has often helped artists to share their inner concerns, releasing the tension between the intellectual and the experiential, thought and action. While issues of infrastructure and patronage in the arts continue to dominate the artists in the subcontinent, the project is sensitive to the young artists' search for promising platforms and opportunities to express their concerns. Through the generous support of the Serendipity Arts Foundation, the *Young Subcontinent* project aims to build a platform, a framework for vibrant and open discussions to take place. We foresee new friendships, partnerships and collaborations among young artists from the subcontinent as the future.



Jasmine Nilani Joseph (Sri Lanka)
'Traces'
Rotring pen on acid free paper

Reetu Sattar (Bangladesh)
'Isn't it time you let me go?'
Performance

Sajad Malik (India)
'A spectacle'
Print on archival paper





SPECIAL PROJECT

St+ art Goa

Curated by St+art India Foundation

Artists:

Murals: Guido Van Helten (Australia), Curiot (Mexico), Do & Khatra (India), Parag Sonarghare (India)

A4 Art Project: Daku + Submission by graphic designers (as bonus)

Guerilla Projections: Ayaz Basrai, Daku.

Sign Painters (shutters): Painter Kafeel, Painter Shabbu

Cutouts: Artist-Bollywood poster prints

This project consists of a variety of street-art interventions, including larger-than-life billboard-style cutouts, murals, and sign paintings. It aims to look at Goa from individual perspectives of different creative personalities, and their combined effect when revealed in the urban landscape.





SPECIAL PROJECT

Mapping Mapusa Market

Curator Orijit Sen

Don't it always seem to go
That you don't know what you've got
Till it's gone
They paved paradise
And put up a parking lot

—Joni Mitchell, "Big Yellow Taxi".

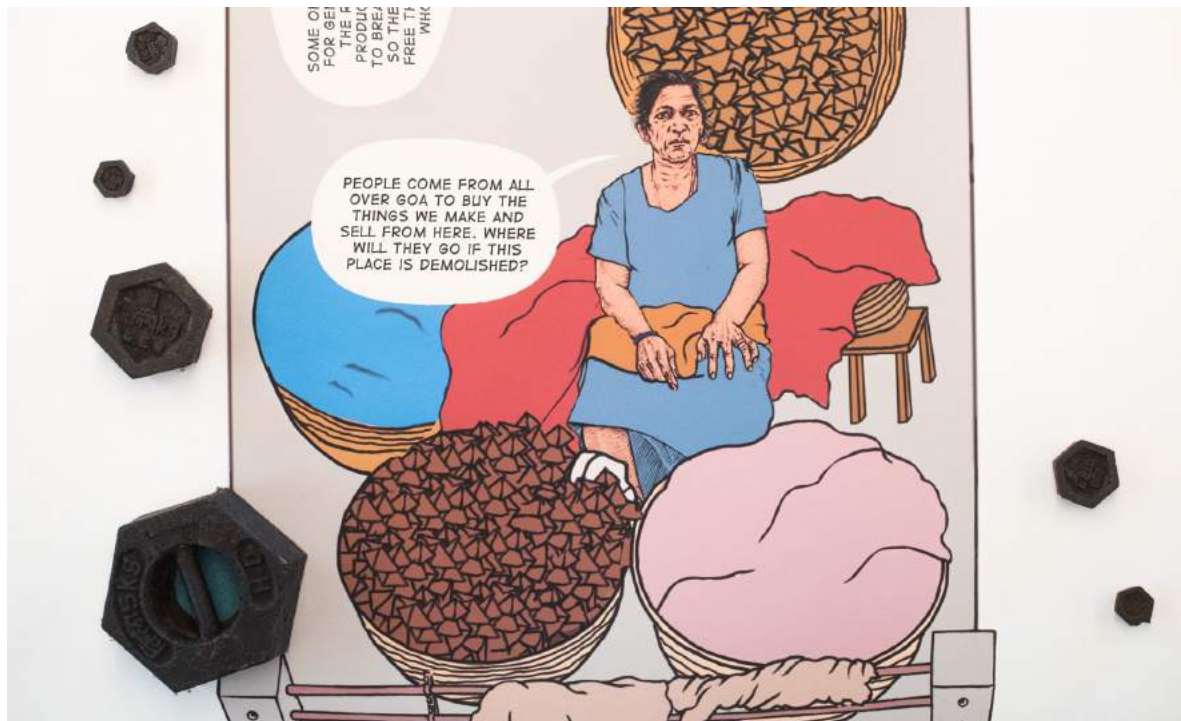
Mapusa Market is a microcosm of something much larger. As a space that accommodates everything from locally grown pumpkins and hand-crafted products to imported wines and Chinese electronics, it bears a network of relationships with places both close by and far flung—reflecting Goa's unique history as well as its place in the modern world. On being invited by Goa University to join as Mario Miranda Visiting Research Professor in Visual Art in 2013, I initiated a series of artistic explorations of the municipal market located in the heart of town—bringing on board students, teachers, and interested members of the general public in and around Mapusa.

This installation consists of a series of graphics and artworks, photographs and videos that invite visitors to travel imaginatively into the market and enter it in a different way—through games, stories, and puzzle solving. Its central feature is a map-based game: the playing area consists of a large-scale illustrated map of a part known as the Flower Market, horizontally laid out in sections to reflect the layout of the actual place. The effect is that of a map one can physically walk through, as though negotiating the walkways of the Flower Market in reality—meeting vendors and checking out their products.

The exhibition audience members are invited to play the game by selecting five questions from the question bank and seeking their answers within the artworks. This game is designed to encourage closer observation, provoke visual thinking, and reward imaginative, associative logic.

Places like Mapusa Market possess dimensions that extend beyond their geographies. As storehouses of material culture, history, folklore, and lived experience, they not only reflect the identities of their inhabitants, but also help give shape to a local ethos. At the same time, visitors from elsewhere enter these places for work and leisure and contribute to the mix. We have been looking at the ways in which Mapusa Market produces identity, and how people within and outside the market relate to it. What makes one a 'Mapshekar'? Does one have to be 'from' this place in order to claim it?

As Mapusa Market grows increasingly crowded, contested, and dysfunctional, the city authorities' planning and policy solutions arise too often out of purely knee-jerk reactions, or for short-term economic and political benefits. Through our project, we are attempting to introduce new lenses with which to view the Market and hope to make visible the complex, often overlooked connections between places and people, and reveal how fragile these links are.



Now You See It!: The Invisible River of Konkani Surrealism

Curator Vivek Menezes

Artists:

Shilpa Mayenkar, Pradeep Naik, Siddharth Gosavi, Aadhi Vishal, Santosh Morajkar, Chaitali Morajkar, Viraj Naik, Bhisaji Gadekar, Siddharth Kerkar, Sachin Naik, Manjunath Naik, Sonia Rodrigues Sabharwal, Yolanda MDJ de Sousa Kammermeier, Nirupa Naik, Harshada Kerkar, Vitesh Naik, Raj Bhandare, Rajesh Chodankar, Shripad Gurav, Rohit Bhosle, Pritesh Naik, Shailesh Dhabolkar, Karishma D'souza, Ramdas Gadekar, Kaushalya Gadekar, Soumitrimayee Paital, Vaishnavi B.K Shankwalkar, Kalidas Mhamal, Dhondu Krishna Kedar, Ryan Francis Abreu, Sandesh Sonu Naik, Hitesh Pankar, Loretta Joyce Pinto, Rajeshshree Thakker, Mohan Naik, Theodore Mariano Mesquita, Sadguru Chedvankar, Laxman Pai, Conrad Pinto

From the very beginning, the artists of Goa have contributed disproportionately to what is now recognized as modern and contemporary Indian art. The very first classes at JJ School of Art in colonial Bombay of the 1860s were filled with students from the Estado da India. In 1870, its director boasted about the extraordinary proficiency of his 'Goanese' pupils. Later, its star 'native' faculty member was António Xavier Trindade, who was also the first Indian to win the gold medal at the annual competition of the Bombay Art Society.

That prizewinning 1920 painting can be viewed just a short walk away from this exhibition, in the public gallery space of the Fundação Oriente. 'Flora' is a landmark achievement not only because a son of the Konkani painted so marvellously in the European style, but because of the audacity and panache with



Pritish Naik
'Untitled'
Kedar DK
'Weapons of faith'

which the subject is portrayed. This is the artist's own wife, depicted in a manner quite unlike what you might imagine an Indian woman of the times might consider suitable.

Similar paradigm-shifting and genre-bending has remained a hallmark of the art and artists of Goa, from the spectacularly beautiful sari-clad Madonnas of Angelo da Fonseca to the considered iconoclasm of Francis Newton Souza and Vasudeo Gaitonde in the Progressive Artist's Movement of the late 1940s and early 1950s. But even as these geniuses emerged one after another from the cultural milieu of this tiny riparian sliver of the Konkani coastline, their powerful bonds and relationships to each other, and to the complex many-layered culture of their homeland has remained obscured, and barely acknowledged. Their collective profound influence on the supremely skilled artists who have continued to rise unstoppably from Goa is even less understood, and often flatly denied.

Now You See It: The Invisible River of Konkani Surrealism is a collaborative effort, and collective

labour of love that makes a compelling argument for the Goan artistic world view. About the highly evolved built heritage of the state, the late architectural historian (who was partly responsible for bringing the Trindade archive to rest in Fontainhas) Paulo Varela Gomes wrote, it is not "the end-result of a compromise, but the affirmative artistic statement of a cultural position." This certainly applies to the artworks in this wide-ranging exhibition showcasing the output of three generations of marvellous practitioners, who together make the case for Konkani Surrealism.

Precisely ten years ago, Ranjit Hoskote first made a sophisticated case for the art and artists of Goa to be recognized as a coherent whole, an 'invisible river' which "has fed into the wider flow of Indian art but has not always been recognised as so doing." With their dedicated efforts in *Now You See It*, the artists of Goa have insisted on that acknowledgement, which can no longer be denied.



Regina Derrira
'Crush for Crash'

Kabir Masum Chisty
'The ground beneath my feet'



SPECIAL PROJECT

The Ground Beneath My Feet

*Presented by Serendipity Arts Foundation in collaboration with Asia Art Archive
Performance Curators HH Art Spaces
Mise-en-scène Director Vishal K. Dar*

Artists:
Kabir Ahmed Masum Chisty, Anja Ibsch, Yuko Kaseki,
Regina Demina, Diptej Vernekar, Bhagwati Prasad,
Hemant SK

The Ground Beneath My Feet is an exhibition of cutting-edge performance art by artists from around the world.

Situated on a barge docked on Captain of Port Jetty on the Mandovi river in Goa, the exhibition explores the rapidly transforming relationship of human bodies with their natural environments and technological infrastructures.

Barges in Goa transport large cargo of iron ore and minerals across inland waterways and ports as far as the Arabian Sea. As fragments of landscapes

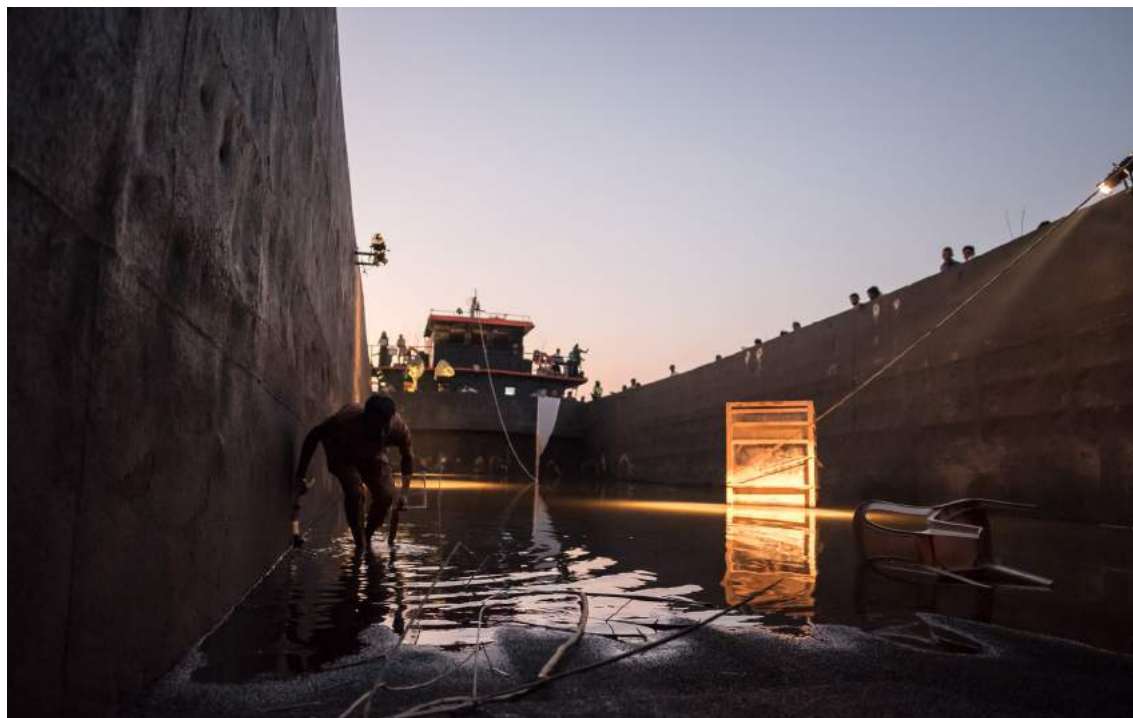
and bodies hauled along the swelling rivers and rising seas, the performance artworks and barge that come together in this exhibition pose to us the question: what is the ground beneath our feet?

The performance artworks in the exhibition are unique pieces composed and executed live, in-situ, by each artist.

The Ground Beneath My Feet is part of 'After Event: Performance Art and Its Mediations', a collaboration between Serendipity Arts Foundation, HH Art Spaces, and Asia Art Archive in India.

HH Art Spaces

HH Art Spaces is an artist-run residency space established in October 2014 in Siolim, Goa by Romain Loustau, Madhavi Gore and Nikhil Chopra. It is part of a movement of artists from the big cities to Goa, as an environment that offers space, time, an international community and an increasingly critical audience. The program focuses primarily on live art and performance with a strong emphasis on interdisciplinary and collaborative work. HH Art Spaces is a place for reflection, inspiration and creation; a place where artists come together, make and share their ideas, processes, experiments and collaborative efforts with one another and the community. Through the overlapping and interweaving of different practices and disciplines there is an inherent desire to create new languages and ways of making and receiving art. Every residency term ends with an OPEN Studio, when the house and gardens are transformed into a public exhibition to connect us with the larger community of Goa.



Asia Art Archive India

Asia Art Archive (AAA) is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With one of the most valuable collections of material on art freely available from its website and onsite library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes. AAA in India (AAA in I) was established in 2013 reflecting the organisation's widening scope of activities in India. With an on-site digital collection housed in New Delhi in a space that is open to visitors, AAA in I organises a range of projects, workshops, and programmes with a mission to build archives and instigate dialogue and critical thinking around contemporary art from India. The organization works in partnership with various individuals, organisations and institutions in the field that share AAA's values.



Vishal K. Das
'Time Oars'



SPECIAL PROJECT

vs and Departures

Curator C.S. Venkiteswaran

A selection of films that explore and excavate various layers of contemporary life—personal experiences and dreams, social dilemmas and conflicts, and confrontations with tradition and modernity. The selection showcases the work of young directors from China, Singapore, Indonesia, Bangladesh, and India.





SPECIAL PROJECT

Detritus: Matter Out of Place

Curator Vidya Shivadas

Artists:

Ruby Chishti, BV Suresh, Moonis Ahmad Shah, Babu Eshwar Prasad, Jahangir Asgar Jani, Kausik Mukhopadhyay, Vivan Sundaram, Benitha Perciyal, Sudharak Olwe, Priya Ravish Mehra, Sheba Chhachhi, Susanta Mandal

We could tell the story of the past seventy years of post-colonial urbanity and modernization in our part of the world via an archaeology of the trash it has produced. There is an overwhelming, unstoppable material presence that has overtaken our cities with garbage, trash, debris, and detritus circulating alongside the transnational flow of goods, people, capital, images, and data that many anthropologists and scholars consider constitutive of globalization.

This exhibition is not a thematic exercise in representing the issue of waste in India, but rather exploring garbage as a palimpsest, a layered artefact subject to a multiplicity of interventions and interpretations. The term 'detritus' in this sense, is defined as waste and dead matter derived from

Ruby Chishti
'Free Hugs'
Fabric, polyester, thread, yarn & wood

Susanta Mandal
'Naukar Ki Kameez'
Steel structure, lenses, LEDs,
transparencies, motor & timer

Priya Ravish Mehta
'Unravelling'
Daphne Fibre

Sudharak Olwe
'In search of dignity & justice'
Photograph series

Jahangir Asgar Jani
'Batin 23 B'
Cement, Mild Steel, Lacquer & enamel
paints

BV Suresh
'Chronicles of silence'
Installation





the grazing food chain. The energy contained in detritus is not lost to the ecosystem as a whole, but serves as the source of energy. In a process of constant transformation, detritus produces its own aesthetics and generative afterlives. This exhibition looks at some critical explorations by artists around the theme of waste produced over the past decade, and engages with its material, literal, ecological, social, political, and symbolic aspects. Working with 'poor resources', the artists present the gathering of precarious materials, and this act of recycling, as a powerful alternative model. These marginalized, unfashionable materials take centre stage—they rise and speak in different tongues and force us to acknowledge their presence.

Using the anthropologist Mary Douglas's famous statement that "dirt is matter out place," this exhibition also looks at the displacements that occur when artists work with the aesthetics of waste, foreground its materials and politics, and turn it into figures of radical indeterminacy. *Detritus* that refuses to fall into place, and refuse that refuses

to be disposed, can thereby destabilise hegemonic orders. The found object, in the tradition of the readymade, is given centre stage—culled from the everyday, the domestic, the industrial—to speak of bodily existence, totalitarian structures, systems of production, spaces of transcendence, and equally, subversion, taxonomies of terror and violence. Turned into coded signs, couched in the everyday, these objects pull in different directions towards the erotic, the therapeutic, the divine, the vulnerable, and the marginal.

They ask for different kinds of attention, standing in for the lives, processes and relationships that they extend from.

This exhibition explores notions of waste and value as products of cultural systems of structuring and signification, garbage as abandonment, ruination, and excess. Lastly, it asks us to consider the political realities of the communities that spend their lives immersed in cleaning and recycling this waste endlessly—the ultimate unacknowledged warriors.





SPECIAL PROJECT

Passage: The Life of a Wall on Lin He Road

Curator Nonny de la Peña / Asia Art Archive

Recognized for using cutting-edge technologies to tell both fictional and news-based stories that create immersive, empathic engagement on the part of viewers, Nonny de la Peña draws from the Asia Art Archive collection to create a new iteration of *Safely Manoeuvring Across Lin He Road* (1995) by New York and Beijing based artist Lin Yilin.

In the initial performance, Lin built a wall of bricks in the middle of a busy roadway in Guangzhou. As the artist moved across, he gradually brought the wall along, forcing cars to detour around him. For *Passage: The Life of a Wall on Lin He Road*, de la Peña recreates the environment of Guangzhou in the 1990s through an immersive virtual reality experience where participants take on Lin's role as roadside artist.

Lin's conceptual practice often embraces sculpture, installation, photography, and moving-image media that feature outdoor performances involving architectural and urban construction motifs; and he

shares a mutual interest in issues affecting changing urban city life with de la Peña. Using digital technology, de la Peña does not simply re-enact Lin's performance but creates an experiential encounter that pushes boundaries: between artist as maker, audience as receiver, and art as conceptual or visceral.

Nonny de la Peña is known for her work as "The Godmother of Virtual Reality," co-founding Emblematic Group in the United States.

Lin Yilin lives and works in New York and Beijing. He co-founded the artist group 'Big Tail Elephants' in 1990.

This project was first presented by Asia Art Archive at Art Basel in Hong Kong 2017 as part of 15 Invitations for 15 Years, marking Asia Art Archive's 15-year anniversary. The creation of this project was supported by Lavina & William Lim and is brought to India for the first time with the support of Serendipity Arts Foundation.



Reimagining Gandhi

Curated by Subodh Kerkar

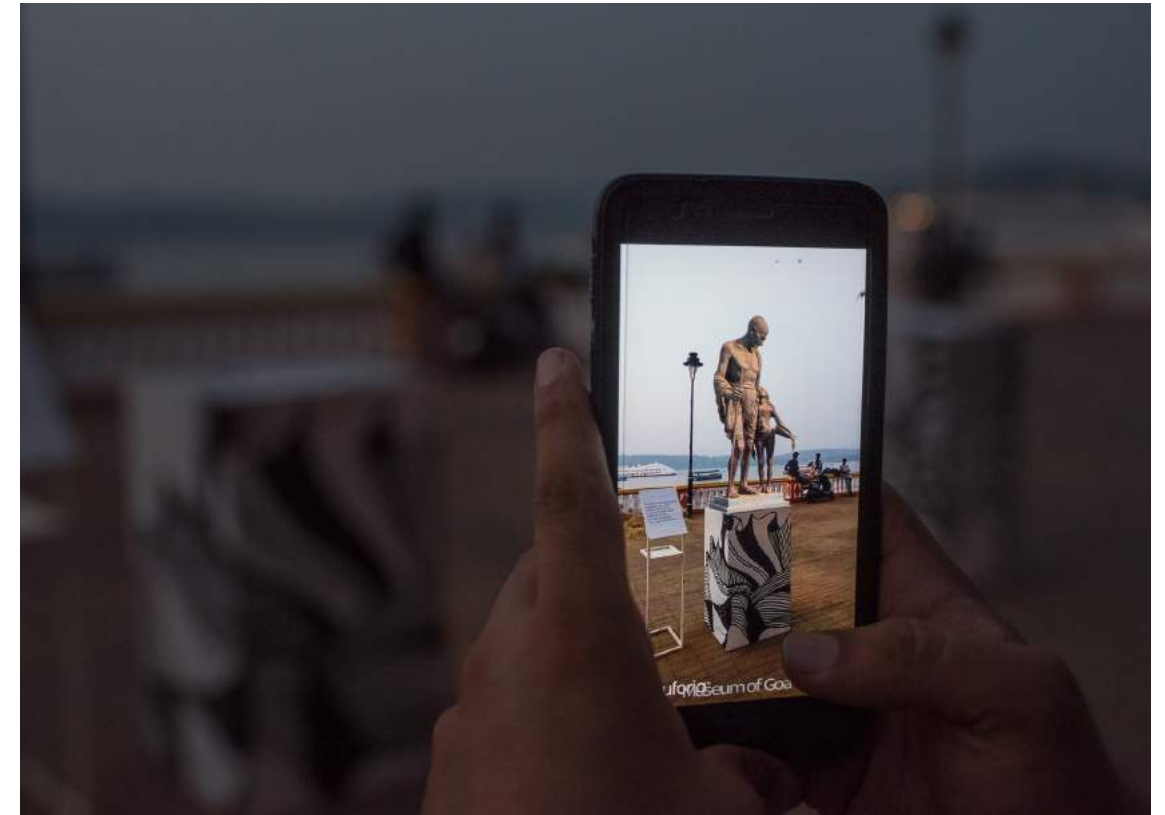
Last year, I walked into the office of Dr. A. Annamalai, the director of the National Gandhi Museum in New Delhi. Tushar Gandhi, the great grandson of the Mahatma, had spoken to him about my ongoing "Fir Gandhi" project, which involves artists from India and around the world engaging with the Mahatma in their works. Dr Annamalai then produced Gandhi's original medical file, which, apart from a number of blood and urine reports, contained a few original electrocardiograms of the man called the Father of the Nation. As a doctor fascinated with the intersections of biology and physics, I was thrilled to discover that I could actually convert the ECGs into a sonic rendering of what Gandhiji's heart might have sounded like.

When you walk into "Bapu Kuti" structure, you will hear the sounds of Gandhi's heart as you watch an animated sculpture expressing his faint, compassionate smile. The electrocardiogram itself is displayed on one wall, while the other is adorned

with the story of mirrors neurons, elements in the brain responsible for universal empathy, which the neuroscientist V. S. Ramachandran aptly termed "Gandhi Neurons."

With the help of Ukrainian computer engineer Dmytro Dokunov, we have also documented a number of sculptures of Mahatma Gandhi from across the country in 3D, which visitors can access by downloading the free Gandhi AR app from the Google Play store. When the phone, with the app open, is pointed at the unique codes displayed on the wall, the correspondent virtual sculptures will appear.

On a podium across the "Bapu Kuti" hut lies a composition of blue laterite stones along with a sculpture of Gandhi created by Navso Parwar. This installation celebrates 100 years since the Mahatma's first Satyagraha (nonviolent resistance) on Indian soil, in support of the farmers of



Champanan, Bihar, who were forced to grow indigo on their land and consequently extorted by the British.

— Dr. Subodh Kerkar

Photography

Photography curators Dinesh Khanna and Prashant Panjiar addressed experimentation within photography in 2017; they challenged traditional notions of display and ways of viewing, looking at both archival and contemporary photographic practices. The focus was on interdisciplinarity in photography, with projects addressing a myriad of topics ranging from environmentalism like Arati Kumar-Rao's show *A Slow Violence: Stories from the Largest River Basin in the World* to the history of Indian jazz, brought alive through Prashant Panjiar's *The Music Stopped, But We Were Still Dancing...*

This discipline also included collaborative shows with eminent people and institutions from the field, which expanded photography to include discourses on film, photobooks, and projection as a relevant photographic medium.

LIST OF EXHIBITIONS

A Slow Violence: Stories from the
Largest River Basin in the World
by Arati Kumar Rao
Discipline Curator - Dinesh
Khanna

Oceans of Life: India's Coastal
Inhabitants
by Navtej Singh
Discipline Curator - Dinesh
Khanna

Adil Shah Palace

Nature Untamed
by Anup Shah
Discipline Curator - Dinesh
Khanna

Art Park
(Children's Park)

Exploring Panjim's Secrets
by Manish Jaju, Assavri Kulkarni
Discipline Curator - Dinesh
Khanna

GMC Complex

The Music Stopped, But We Were
Still Dancing: Goan Musicians in
the Early Jazz & Hot Dance Era
Curated by Prashant Panjiar
Collaborator - Naresh Fernandes

UN Sung: Celebrating the
Extraordinary Grandeur of
Smallness
Curated by Mahesh Bhat
Discipline Curator - Dinesh
Khanna

PWD Complex

SPECIAL PROJECTS

A Cinematic Imagination: Josef
Wirsching and the Bombay Talkies
*Curated by Rahaab Allana & Debashree
Mukherjee*
Collaborators - Sudeep Chaudhari,
Georg Wirsching

Master Ji
*by Dayanita Singh and
Mark Morris*

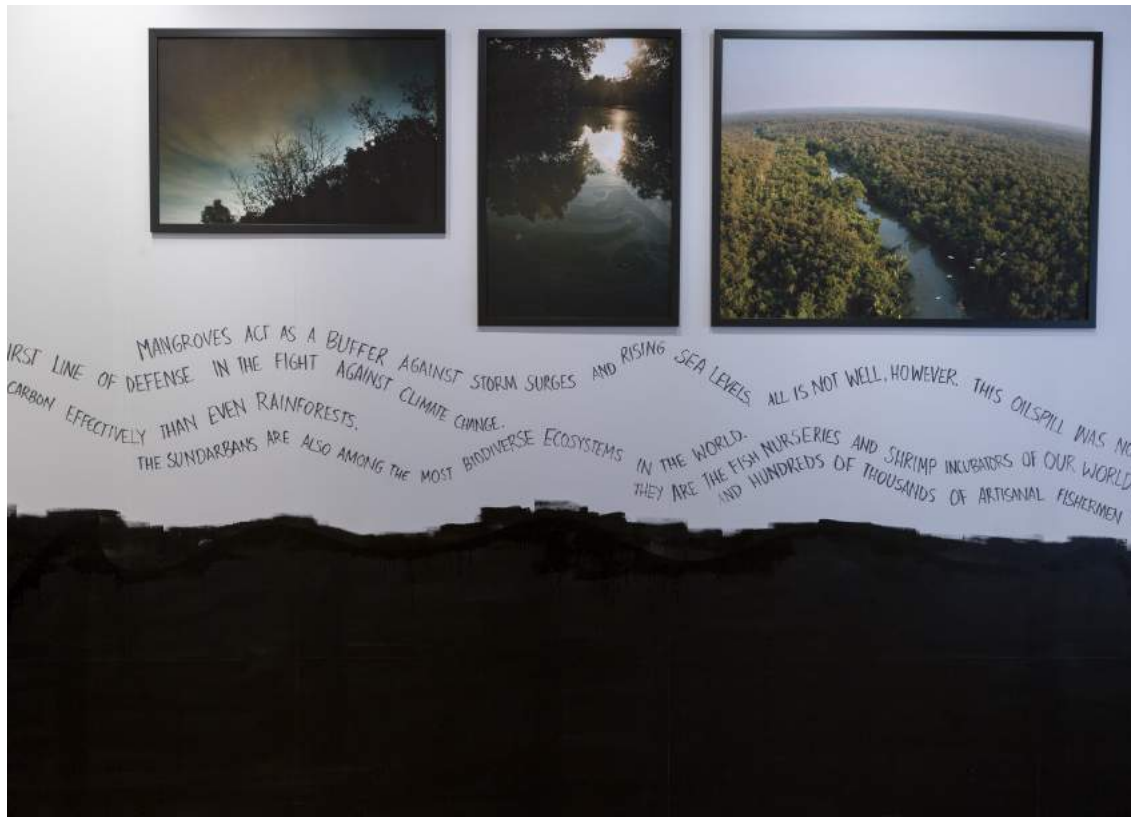
Museum of Chance
by Dayanita Singh

Pocket Museum
by Dayanita Singh

Posters
by Dayanita Singh

Witness
by Dayanita Singh

Adil Shah Palace



A Slow Violence: Stories from the Largest River Basin in the World

Curator Dinesh Khanna
Photographs by Arati Kumar Rao

Slow-violence is neither spectacular nor instantaneous, and is borne by people away from the glare of graphic media and loud news-cycles. The social fallouts of environmental degradation, for example, is a slow-violence. It unfolds in temporal timescales, its true implication manifesting over several generations and, often, in places far removed from the trigger points.

An appetite for graphic news means that these slow-burn stories often go underreported. To address this shortcoming, Arati takes a longitudinal view. She returns to places, tracking the lives of landscapes, people, issues over time.

India is drastically re-engineering her rivers with irreversible impacts on ecosystems and communities. Adding fuel to this slow violence of environmental degradation are the wildcards

vagaries of climate change. Taken together, they are wreaking havoc on communities and creatures that live by and depend upon India's rivers and forests.

Arati criss-crosses the region documenting — through words, images, and infographics — the changing lives of landscapes and communities. This exhibition is a slice of ongoing work in the largest river basin in the world: the Ganga-Brahmaputra basin.

"I don't try to fool myself that stories of individuals are themselves arguments. I just believe that better arguments, maybe even better policies, get formulated when we know more about ordinary lives."

~ Katherine Boo



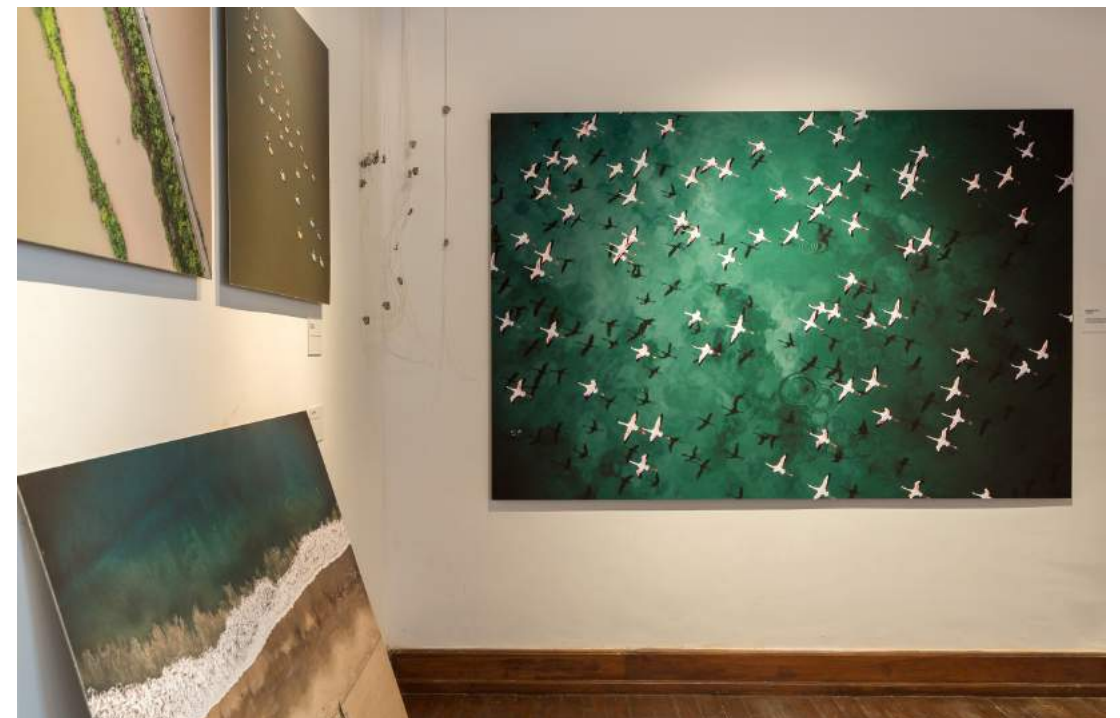


Oceans of Life: India's Coastal Inhabitants

Curator Dinesh Khanna
Photographs by Navtej Singh

Navtej Singh has always been drawn to the soul of India's vast coastal regions, and the variegated populations that draw life from it. Having spent a large part of his life in the Konkan Coast, Gujarat, Tamil Nadu, and the Andaman and Nicobar Islands, he presents a unique vantage point into the natural life and communities dwelling in and around these spectacular and immense waters. The photographs deftly capture movement and paradox: the natural path of migratory birds against the daily motions of trawlers and fishing boats, or the almost-eternal stillness of the ocean against the bustling fish markets of port cities. Singh looks for messages in all his subjects, whether living or inanimate, and pieces together a fascinating visual narrative of the minutiae of coastal economies that is both insightful

as well as hypnotic to look at. His magnificent images ambitiously seek to immortalize ceaselessly evolving areas, where human beings have for centuries intersected—and often been in conflict with—with their aquatic surroundings.



Nature Untamed

Curator Dinesh Khanna
Photographs by Anup Shah

For Anup Shah, growing up on the precipice of the Maasai Mara in Kenya, to end up photographing elephant herds striding across the plains or lions hidden in the grass waiting for prey, seemed almost inevitable. Since his childhood, Shah has been drawn to the giddy feeling of freedom and boundless exuberance in the wildlife just beyond the walls that contained him, and has been on a mission to capture that feeling through his images ever since.

In the breathtaking photographs on display here—a selection from his book, *The Mara*, published by the Natural History Museum in London—Shah subverts the conventional expectations of bright, colorful animal imagery. He chooses instead to use a dramatic grayscale palette to harness light, texture, and movement in their most epic forms. To experience these works is to bear witness to the beauty and reality of the Savannah: an almost infinite sky and rolling landscape, punctuated by the rhythms of life, death, and survival of its inhabitants.

Shah's work actively pushes the boundaries of wildlife photography, acting not only as passive observer but also bringing its viewers into intimate spaces—solitude, rest, migration—with thoughtfulness. In a moment when the chasm between nature and humanity seems ever-widening, these images create an opportunity for empathy and renewed wonder.







Exploring Panjim's Secrets

Curator Dinesh Khanna
Photographers Assavri Kulkarni and
 Manish Jaju

This project focuses on the city of Panjim, and its unexplored secrets in the form of short photo essays in a newsletter. A photographer native to Goa and another who has made Goa his home shall photograph select stories/spaces in the city which are often overlooked, but are spaces and happenings that add a unique character to the city. The newsletter is a special photo-project in its own right, and will be circulated at different venues at the time of the Festival.





The Music Stopped, But We Were Still Dancing: Goan Musicians in the early Jazz & Hot Dance Era

Curator Prashant Panjiar
Based on research by Naresh Fernandes for his book *Taj Mahal Foxtrot*

All texts:
Naresh Fernandes

Interactive kiosks:
AIIS – Archives and Research Centre for Ethnomusicology

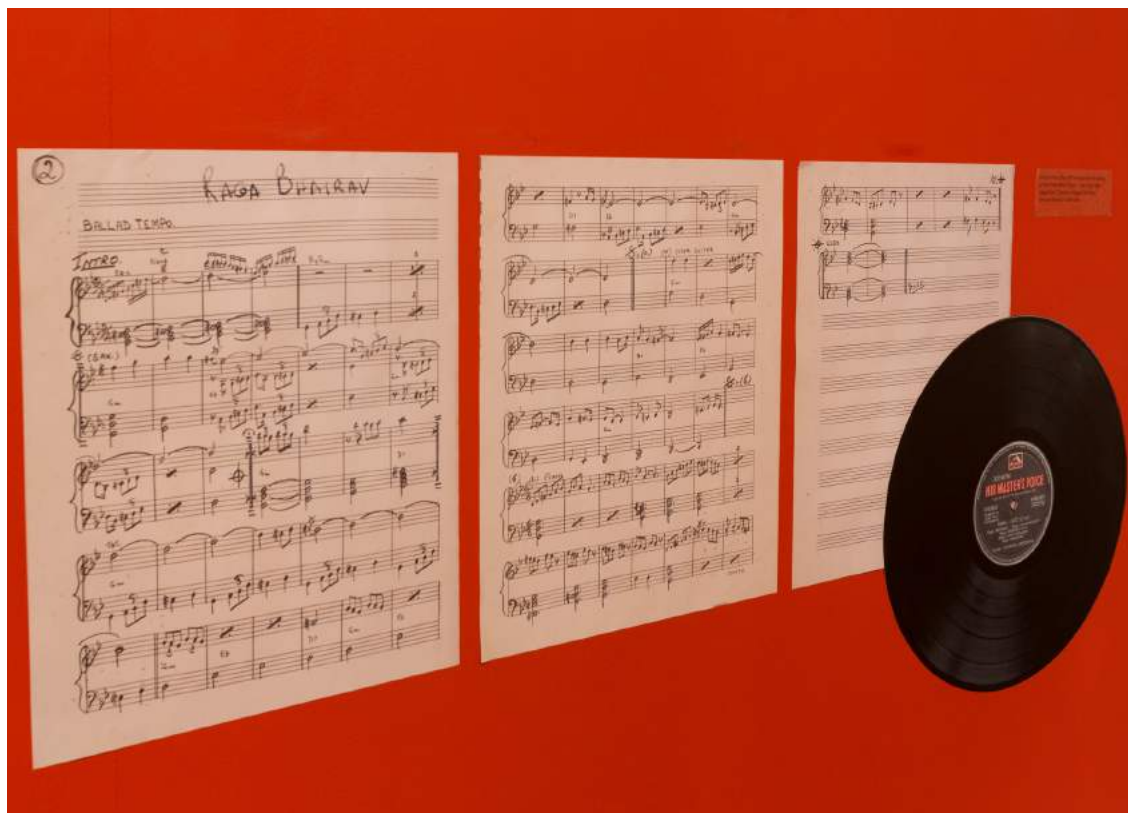
Photographs:
Christine Correa; Ursulla Fernandes, Philip & Irwin Vaz; Larissa & Elfin Fernand; Christopher Pereira; Xavier Furtado; Lydia & Manuel Gomes; Ana Raman; Joe & Bosco D'Souza; Jenny Blanche, Thelma Shah & Alvino Pacheco; Lorna Cordeiro; Diago D'Souza; Toni Pinto; Yvonne & Braz Gonzalves; Naresh Fernandes; Marco Pacci; Mark Beresford; Florian Pittner

Archival music tracks:
Marco Pacci
Videos: Susheel J. Kurien, filmmaker *Finding Carlton- Uncovering the Story of Jazz in India*, for use of the film clip, *The Basement Tapes*; and Goa Folklore Productions for the preview of the movie *Nachom-ia Kumpasar*

Exhibition design:
Prashant Panjiar & Asmita Parelkar

On Valentine's Day in 1919, the *Times of India* issued a dire warning about an American phenomenon that was sweeping the world. Jazz bands, the newspaper predicted, would 'make life a nightmare' because they had only one objective: 'to produce as much noise as possible'. Months later, the commotion slammed into the subcontinent. Indians, to the horror of the snobs, sprang to their feet to dance.

The foxtrotting, jitterbugging and jiving continued for almost four decades. From around 1925 to 1965, jazz and its elder sibling, 'hot' dance music, held the subcontinent in thrall. From hotel stages in Peshawar and public bandstands in Madras, from the podiums of gymkhanas in Rajkot and railway institutes in Jamalpur, immaculately dressed



musicians belted out fascinating rhythms that instantly had their audiences hooked. Upon hearing a pioneering jazz band at the Taj in Bombay, one young man seemed to articulate India's reactions to the swinging tunes when he confessed: "The music went to my head."

As it turns out, Goan musicians played a vital role in conjuring up that magic. Coming from a territory with a long familiarity with Western music, many Goans heard in jazz an echo of the songs of their souls. Their vast talents soon attracted the attention of composers of Hindi film music. Goan musicians were hired as arrangers to notate tunes that merged influences from both East and West, and also formed the bulk of the orchestras that recorded these melodies. This exhibition draws on the personal photograph albums of around a dozen families to recreate together a vivid portrait of the significant Goan band leaders of India's jazz age.

The exhibition contains an add-on section presented by the AIIIS – Archive and Research Centre for Ethnomusicology that uses interactive computer screens to tell the larger story of jazz in India, with photographs from the famous Jazz Yatras and dozens of rare recordings by Indian musicians.



UNSUNG: Celebrating the Extraordinary Grandeur of Smallness

Curators Mahesh Bhat & Dinesh Khanna

Photographs by:
Aparna Mohindra, Deepti Asthana, Karen Dias,
Neeraja D and Sharmistha Dutta

UNSUNG began in 2004 as a tribute to ordinary Indian citizens who have dedicated themselves to improving the lives of people around them. The first volume in the project, titled *UNSUNG*, was published as a response to our celebrity-led hero culture. It assumed the mantle of a catalyst for change when it helped raise over Rs. 9 million to the causes of the heroes we featured. Readers wrote to tell me how it inspired them.

The thoughts, words, and deeds of our heroes are always aligned. They say what they think and do what they say; the measure of success is their own. Without exception, each of these heroes shares these two qualities, and I think that has a big role

to play in their achievements. There is something heroic about their convictions and their strength to stand by them. By their example, anyone can be a hero; one doesn't need to create ripples in the world. Often, our heroes come in the form of friends and acquaintances who enter our lives, create a profound impact, and transform us. They bring about change by being a mirror to our thoughts and ideas. The second volume of *UNSUNG* is dedicated to these heroes—friends, relatives, and acquaintances who have transformed our lives. Their role is not to take us out of our depths of misery or offer us an escape route. As the American author Bernard Malamud put it "Without heroes we are all plain people and don't know how far we can go."

The second book in the series, *UNSUNG-Extraordinary Lives*, was published in 2016, and





tell the stories of these unseen lives, places, and philosophies that inhabit the liminal boundaries between worlds. Working in Delhi, Dhanushkodi, the jungles of Ponmudi near Trivandrum, Bangalore, and Varanasi, these artists have looked at lives and places with attention and patience. We present here the possibilities of art to reveal more than the obvious; there are multiple stories in each image. As Neeraja says, if you turn that little stone on the field, a whole new ecosystem will be revealed. If we look and listen to their work, perhaps we will discover a new way of seeing life. *Celebrating the Extraordinary Grandeur of Smallness* derives inspiration from the writings of botanist Robin Wall Kimmerer's book on mosses.

features stories of seven heroes from across India. Some of the country's top photographers including Amit Mehra, Dinesh Khanna, Jyothi Karat, Namas Bhojani, and Prashant Panjiar have collaborated with Mahesh Bhat to produce the book. Social scientist Amita Baviskar, Geshe Dorji Damdul, director of Tibet House- Cultural Center of H.H the Dalai Lama, activist Madhu Malhotra, journalists Saritha Rai, Radhika Bordia, and Sugata Srinivasa Raju have also written essays. The great organic farmer Masanobu Fukuoka's estate granted permission to use a chapter from his book *The One-Straw Revolution* in the second volume. The third volume of the *UNSUNG* project is this exhibition, "Celebrating the Extraordinary Grandeur of Smallness."

Celebrating the Extraordinary Grandeur of Smallness

In the outer limit of ordinary perception lies the beauty of unseen lives. All it takes is attention and knowing how to look. Our oldest stories tell us about a time when all beings shared a common

language, a language that has been long forgotten. In indigenous ways of knowing, we say that a thing cannot be understood until it is known by all four aspects of being: mind, body, emotion, and spirit. Humans are myopic creatures, we rely on technology to bring the vastness of the universe or the depths of our bodies into our visual sphere. We are often blind to the sparkling reality that is so close to us, not because our eyes cannot see, but because our mind cannot. We do not need technology to see these hidden worlds, only time, patience and attentiveness. Native American Cheyenne wisdom says that the best way to find something is to not go looking for it, but to watch out of the corner of your eye, open to possibility, and what you seek will be revealed. This revelation of suddenly seeing what one was blind to only moments before can be a sublime and humbling experience of the boundaries between our world and the world of another. The unseen is suddenly plain and a whole new world is revealed.

Our artists Aparna Mohindra, Deepti Asthana, Karen Dias, Neeraja D, and Sharmistha Dutta



A Cinematic Imagination: Josef Wirsching and the Bombay Talkies

Curators Rahaab Allana and Debashree Mukherjee

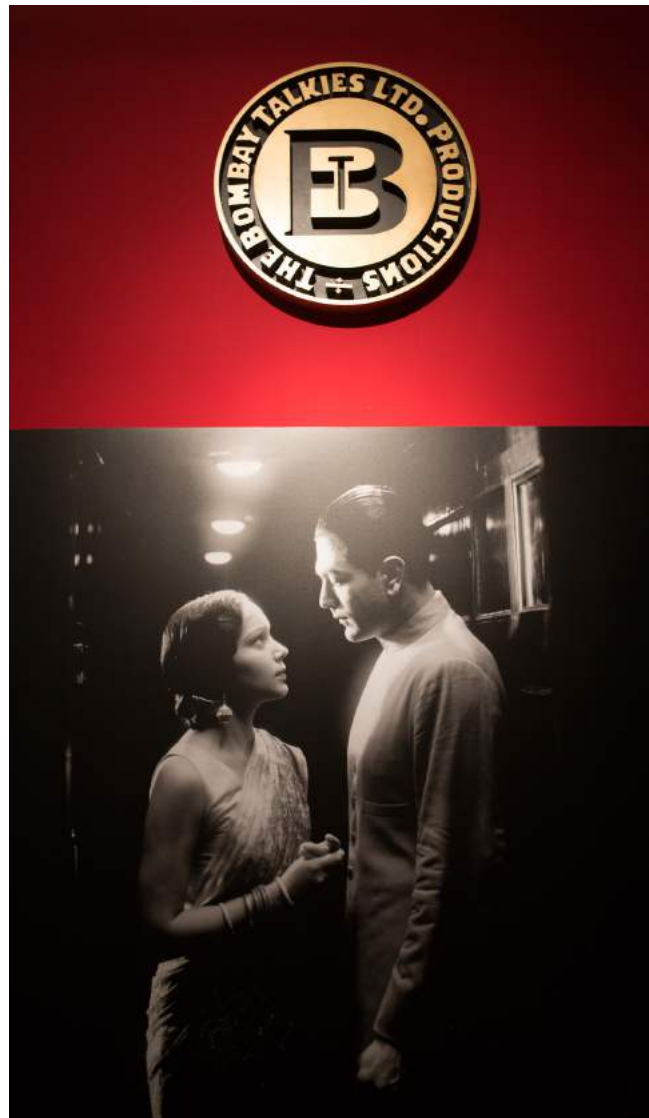
Institutional Collaborators Alkazi Foundation for the Arts and The Wirsching Archive

Creative Collaborators Georg Wirsching

Scenography Sudeep Chaudhari

This exhibition tells a story of a world across worlds, a story of cultural convergence that brought together Berlin and Calcutta, Munich and Bombay. It draws from the photographic archive of Josef Wirsching, a German cinematographer who made India his workplace and home. Wirsching's archive comprises behind-the-scenes photographs of cast and crew, production and publicity stills that give us unprecedented access to the aesthetic decisions and creative communities that were vital to filmmaking in late colonial India.

Indian artists, at the turn of the century, actively sought to forge an aesthetic language that could be simultaneously nationalist as well as modern. Frustrated with European academic canons and colonialist stereotypes, they turned to local artistic genealogies and avant-garde movements outside the British empire. Germany, with its long history of Indological enquiry, became an ally in this endeavor. Thus it is that Rabindranath Tagore visited Germany in the 1920s, and in turn, the Austrian art historian, Stella Kramrisch, joined Shantiniketan and organized a landmark Bauhaus exhibition in Calcutta (1922). This two-way cultural exchange was keenly felt in the world of cinema; the success of "Oriental" films such as *Sumurun* (1920), *The Tiger of Eschnapur* (1921) and *The Indian Tomb* (1921) was met with the ambition of Indian filmmakers who approached German studios for technical training. Raja Ravi Varma had already popularized German chromolithographic techniques and European approaches to the body through his mass-produced calendar art. In the 1920s, intrepid nationalist filmmakers such as Dadasaheb Phalke, V Shantaram and Himansu Rai self-consciously reworked these influences with inspiration from German Oberammergau passion plays, Bengal School portraiture, Heimatfilm rural stories, Art Deco industrial design, and Hindustani classical musical conventions.





WW2 led to a different kind of exchange when Jewish exiles such as Walter Kaufmann and Willy Haas moved to Bombay and entered the local film scene. Bombay Talkies studio, inaugurated in 1934, embodied the cultural dynamism of the moment in its core team led by Himansu Rai, Franz Osten, Josef Wirsching, Niranjan Pal, and Devika Rani. BT played a foundational role in defining India's commercial film form, producing some of the most iconic musical films of the era which foregrounded urgent issues of social reform. These films borrowed freely from East and West to create a new aesthetic that might be called "swadeshi modernism" - a heady pastiche that begs us to question easy notions of Indian and foreign, traditional and experimental.

Josef Wirsching's artistic imagination infused Bombay cinema with the psychological depth and stylistic ethos of German Expressionism. At the same time, his photographic archive gestures towards another meaning of the "cinematic" - a term that is commonly used to describe moments in reality that seem elevated beyond the everyday. In these images we see the interaction of individuals, objects, and environments, framed by a vision that captures the beauty and drama beneath the surface of the laborious work of film production.



Master Ji

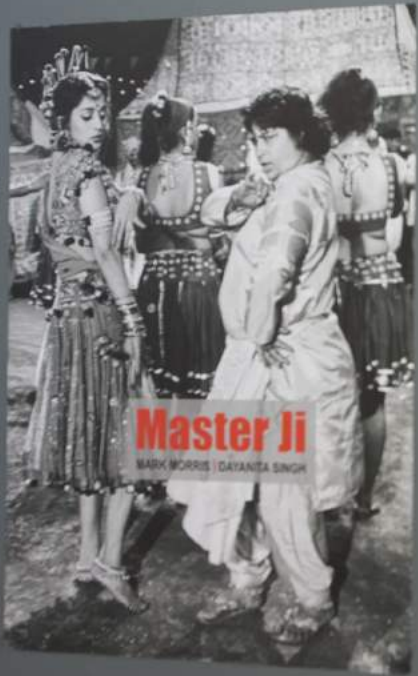
A collaboration between Dayanita Singh and Mark Morris

Photography and dance have always intersected in paradoxical ways: an ambitious immortalization of movement, where the fluid and continuous are captured within a static frame. How can a medium that seeks to suspend the flow of time and the corporeal be authentic to one that is determined by them? For photo-artist Dayanita Singh and choreographer Mark Morris, these apparent incongruities act as a platform to explore how still images and motion can interact.

Repurposing photographs from Singh's 1994 series *Master Ji*, which depicts the legendary Bollywood choreographer Saroj Khan on-set and in her prime, Morris arranges a narrative of movement set against a hypnotic soundtrack of Carnatic music. In the exuberant grayscale images, Khan—often referred to as 'masterji' for her singular talent and dominance in Bollywood at the time—is seen

tutoring colossal superstars of the '90s like Sanjay Dutt, Shah Rukh Khan, and Madhuri Dixit. Her almost-mythical presence in these photographs is made all the more surreal by the fantastical sets, glamorous costumes, and Morris' anachronistic musical choice and corresponding timing of the photographs, creating a mesmeric balancing act between sound, vision, and imagined movement.

Morris, who since his first visit to India in 1981, has been enchanted by the complexity of Carnatic music in particular, curated the Sounds of India series, with a focus on South Indian forms, at the White Light Festival in New York City last year. His "choreography" of Singh's images here, seen for the first time in India, forges a fascinating interplay of the classical and the commercial, stillness and kinetics, while keeping the formidable aura of Saroj Khan at its fore.





SPECIAL PROJECT

Museum of Chance

One of the many mini 'museums' contained within Dayanita Singh's traveling *Museum Bhavan* project is the Museum of Chance, a sequence of photographs mixed with text, stills, and found images that together consider the nature of time and experience through the idea of chance.

The works are placed within wooden screen-like structures that can be unraveled and rearranged in a constantly shifting act of meaning-making, where viewers themselves begin to weave together patterns and connections. Museum of Chance becomes a manifestation of Singh's notion of photo-architecture: its structural paradigms, resembling fortune itself, are immediately tangible and ultimately elusive.



SPECIAL PROJECT

Pocket Museum

Photographs by Dayanita Singh

Dayanita Singh's *Pocket Museum* rejects the hierarchies its name might suggest. This is indeed a museum, but not the kind you'd expect. It is a deeply personal space, one where institutional structures of the gallery are brought into question against the individual viewer's potential to curate idiosyncratic experiences of art. *Pocket Museum* is seen here as a miniature version of a longer-running traveling project called Museum Bhavan, in which Singh's photographs are placed inside folding wooden screens and are continually reconfigured.

In its book avatar however, *Pocket Museum* proffers an array of possibilities to its owners, who can arrange each of the nine volumes—which fold out like accordions—as they please. Each book

("Museum of Furniture" or "Little Ladies Museum" to name just two) contains a selection of black and white photographs spanning Singh's eminent career, and are housed within boxes silk-screened and covered with achara fabric, making each package both mass-produced and completely unique.

By handing over an archive of her work for the viewer to reorganize, Singh softens the distinctions between the artist and observer, curator and spectator, inviting new forms of meaningful participation. *Pocket Museum* is an intimate celebration of ambiguity, an almost-blank canvas for a new kind of individual artistic experience.

Witness

To live in Kashmir is to live with its fractured narratives: the portrait of an idyllic paradise pitted against the reality of its daily conflict. So much has been written about the struggle for azaadi (freedom), state oppression, militarization, insurgency, and the constant shadow of violence. In *Witness/Kashmir* 1986-2016, filmmaker Sanjay Kak, himself a Kashmiri, opts to cut out the cacophony and focuses instead on powerful, visual storytelling in the region, through the lenses of nine Kashmiri photojournalists. The pictures Kak compiles in this book, published earlier this year, document not only the brutal effects of war and geopolitical dispute but also the scale of lives that are framed against it. How does life carry on in such tumult? This book cannot offer answers, but does provide a glimpse—an opportunity to bear witness—to Kashmir's complex realities.

Posters

Dayanita Singh's photographs have always been synonymous with their bound forms. For much of her practice, Singh has been interested in the ways in which books can act as objects or catalogs, presenting alternate possibilities for experiencing images, and the imagined sequences or narratives in which they often exist. Her books are intimate explorations of the lives and places she depicts: the biographical and the mythic, combined with geographies inflected with her signature, poignant tone. On display here is a selection of covers spanning three decades of Singh's oeuvre, including groundbreaking early works like *Zakir Hussain* (1986) and *Myself Mona Ahmed* (2001) to more recent projects like *Dream Villa* (2010) and *File Room* (2013).



Craft

A large part of the focus of the craft programme for SAF 2017, curated by Manjari Nirula and Annapurna Garimella looked at Goan craft and architecture as a long term engagement with the region through the *Serendipity Barefoot School of Craft: Made in Goa*. The *Jaali* project, curated by Manjari Nirula, aimed to show the creativity, dexterity and range of materials, techniques and regional hand skills still being practiced in India. They also showed how craftspeople are responding to new influences and contemporary lifestyles, while still retaining their own signature and ethos.

LIST OF EXHIBITIONS

Adil Shah Palace
Jaali
Curated by Manjari Nirula
Consultant: Laila Tyabji

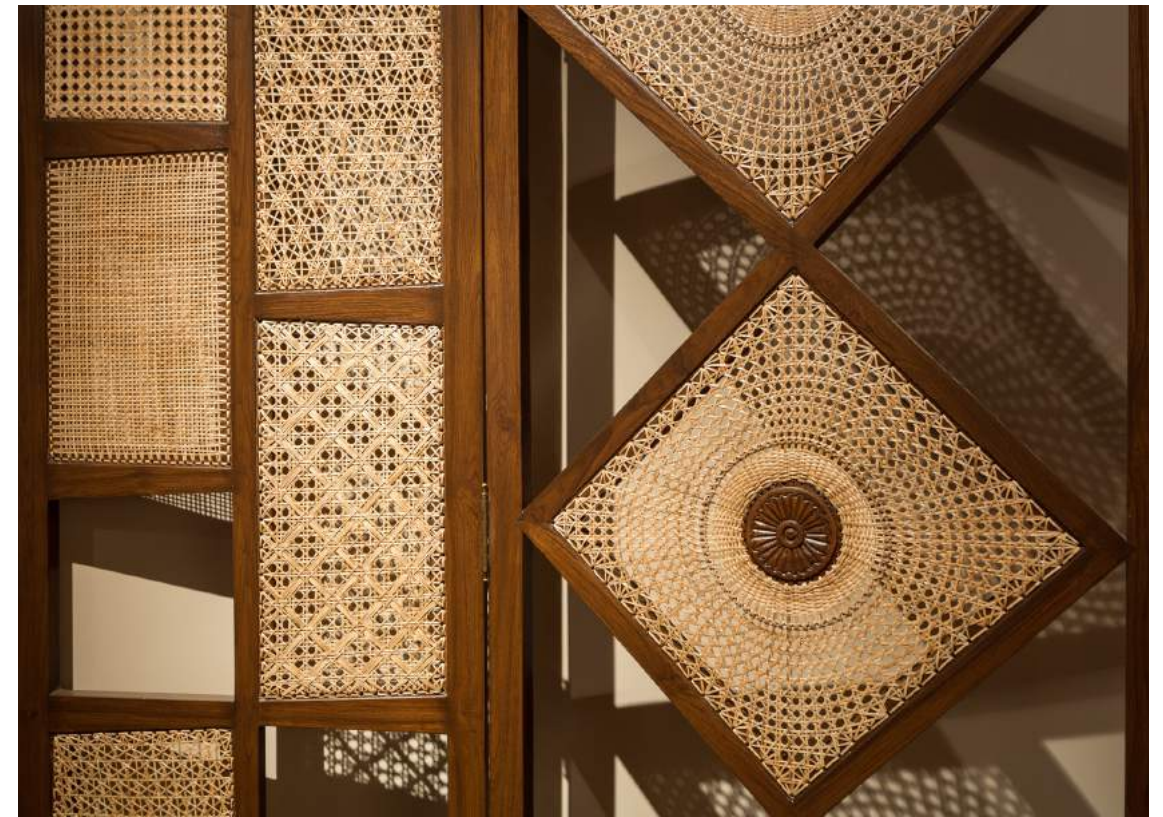
Art Park
(Children's Park)
Serendipity Barefoot School of
Craft: Made in Goa
Curated by Annapurna Garimella
Collaborator: Dean d'Cruz (Mosaic)

SPECIAL PROJECTS

The Pano Bhaju: Influences &
Inspirations
Curated by Wendell Rodricks Adil Shah Palace



Vanshika Agarwala
 Mohit Jhanghir
 Bhavya Arya
 'Classic Furnishers'



Jaali

Curator Manjari Nirula
 Consultant Laila Tyabji

Artists:
 Malavika Chatterjee, Iqbal Ahmed, Shankar Vishwakarma, Om Prakash Galav, Anuradha Patni (Xylem Papercraft), Vanshika Agarwala, Bhavya Arya (Classic Furnishers), Md. Matloob, Jiyo Creative and Cultural Industries Pvt. Ltd., SV Jafri, Dinesh Chandra Kumhar, K. Anjannapa, Deepak Sankit, Bilal Yusuf Khatri, Ashok Ajjoru, Kamayani, Narendra Verma, Mohit Jhanghir, Satpal, Gitto.

Artisanal skills cross materials, motifs, and influences. Over the centuries, techniques and traditions from Greece, Central Asia, Persia, Turkey and the Middle East, China and Europe, brought by invaders, traders, pilgrims, and travelers, have mingled with India's own vibrant art forms and craftspeople. The flowing lines and motifs of one aesthetic, borrowing and integrating with the structured geometry of another; the classic realism of Western art melding with the stylised metaphysics of Buddhist and Hindu temple architecture, the naif

abstraction of tribal expression as a perfect counterpoint to contemporary art, all evolving organically to create a unique and distinctive Indian dynamic. The *jaali* is a recurring theme in architecture, interiors, and artifacts, repeating itself in stone, wood, plaster, fibre and weaving, even embroidery. It is a design response to the heat and dust of India, and the need for both light and shade, with cool breezes blowing through its apertures. Equally important is its play with darkness and light, and the skillful juxtaposition of negative and positive space: a perfect metaphor for the duality of existence central to Indian philosophy and art.

These collections aim to show the creativity, dexterity, and range of materials and techniques still being practiced in India. They also demonstrate how craftspeople are responding to new influences and contemporary lifestyles, while still retaining their own signature ethos.



Serendipity Barefoot School of Craft: Made in Goa

Curator Annapurna Garimella
Collaborator Mozaic (Dean d'Cruz)

Since its independence in 1961, Goa has seen tremendous social change with the massive migration of the Goan Portuguese, and the ebbing away of a variety of craft forms. The region has since become a destination for new interstate and international migrants, and industries such as tourism, real estate, and mining have created novel and tumultuous relationships with the land, its people, and its cultures. These changes in economy, identity, and patronage have led to the widespread belief that there is no noteworthy craft left in Goa.

The Barefoot School of Craft in Goa is an intervention which seeks to alter this perception by initiating a deep re-engagement with craft. This project stems from the knowledge that inherited crafts like baking, shell craft, lace tatting, Kunbi sari weaving, and shoemaking are still in practice. The project also accepts diverse incipient crafts such as ready-made clothing, studio pottery, jewellery, and tourist-shack construction. *The Barefoot School* further emerges from a commitment to the idea

that we all need to become students and conscious learners in times when fundamental social structures are transforming.

The Barefoot School will be a space for learning, teaching, and marketing crafts, and will be built by the craftspeople of Goa with the assistance of architects, designers, and curators. The design for the school was developed through an open competition in which Indian and international architects were invited to submit proposals. In this exhibition, visitors see all the proposals and fifteen models of designs selected by a jury consisting of architect Aniket Bhagwat, crafts activist, educator, and anthropologist Judy Frater, Green Building Specialist at the International Finance Corporation Shruti Narayan, and Annapurna Garimella, an art historian and designer.

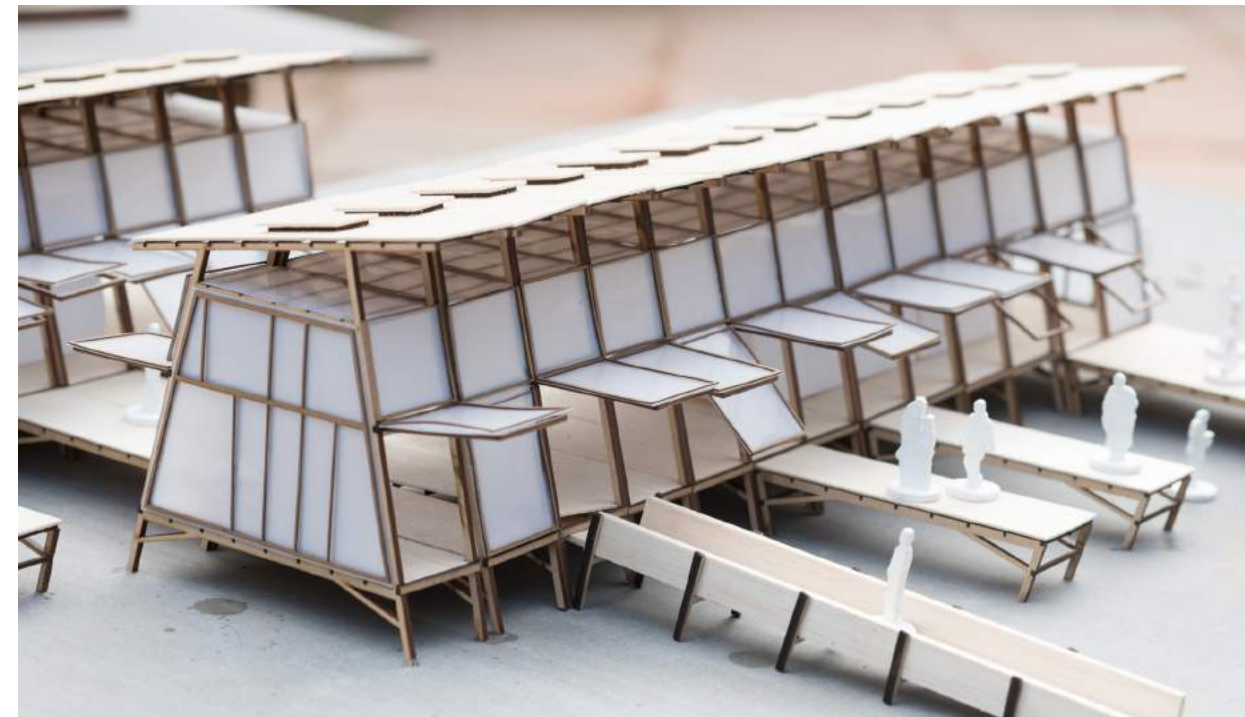
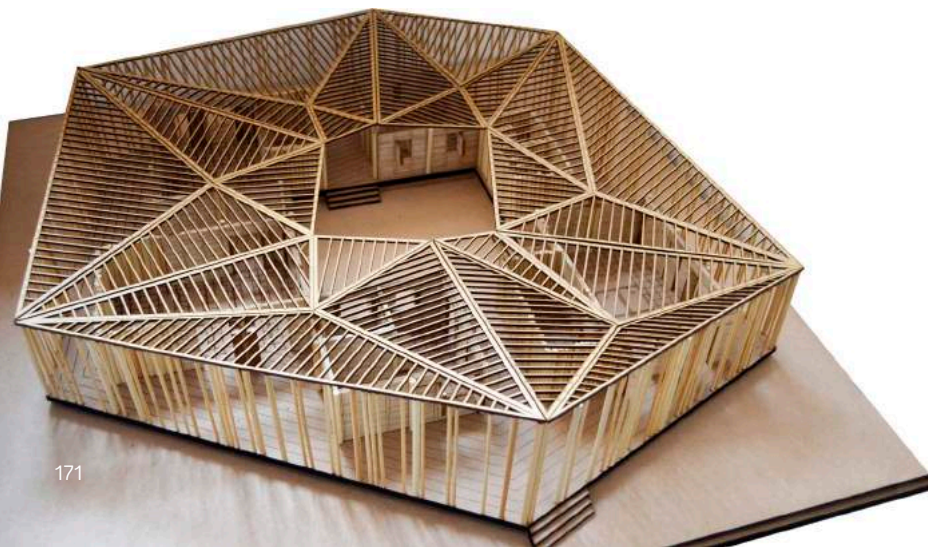
Submissions were asked to consider readily available materials and environmentally suitable architecture and be able to incorporate the range of craftspeople that Goa has. All submissions will be evaluated by visitors as well as Goan craftspeople. Their responses are important to the finalization of the design and its actualization in the future.

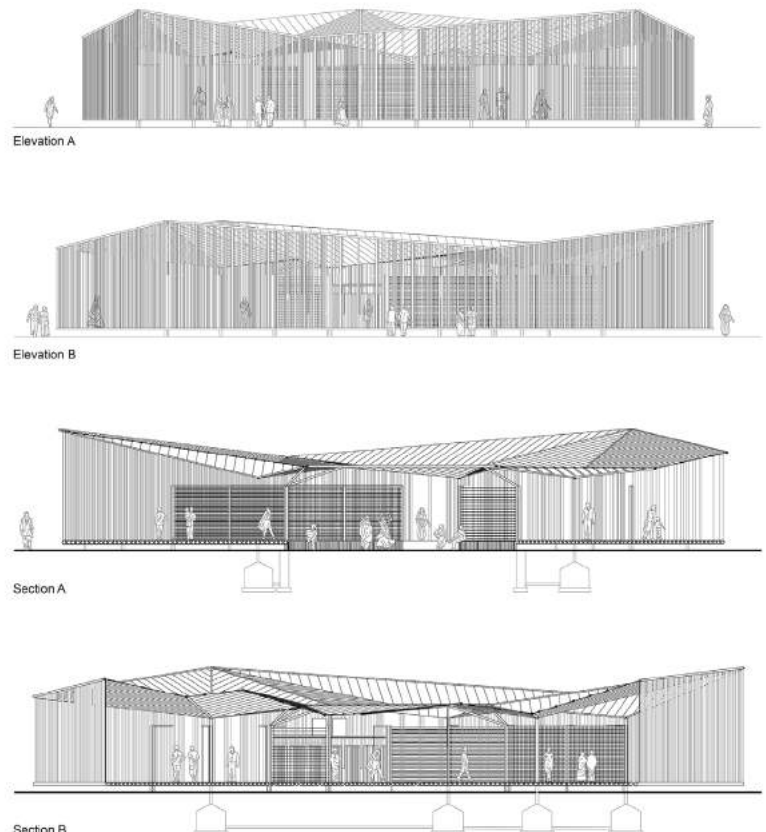
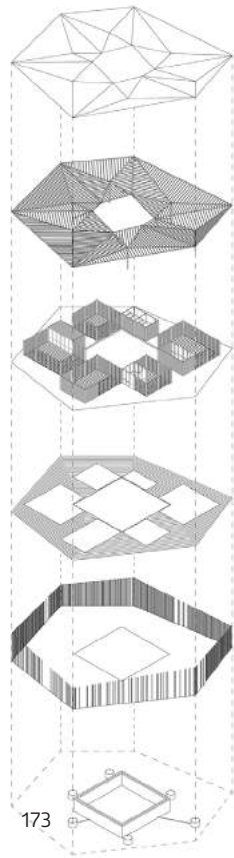
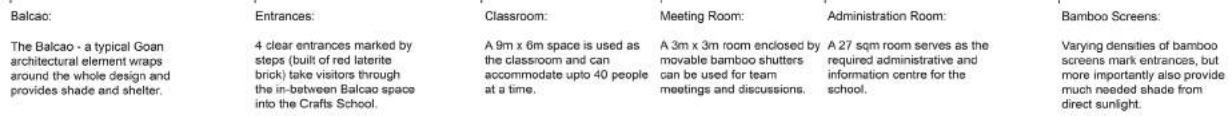
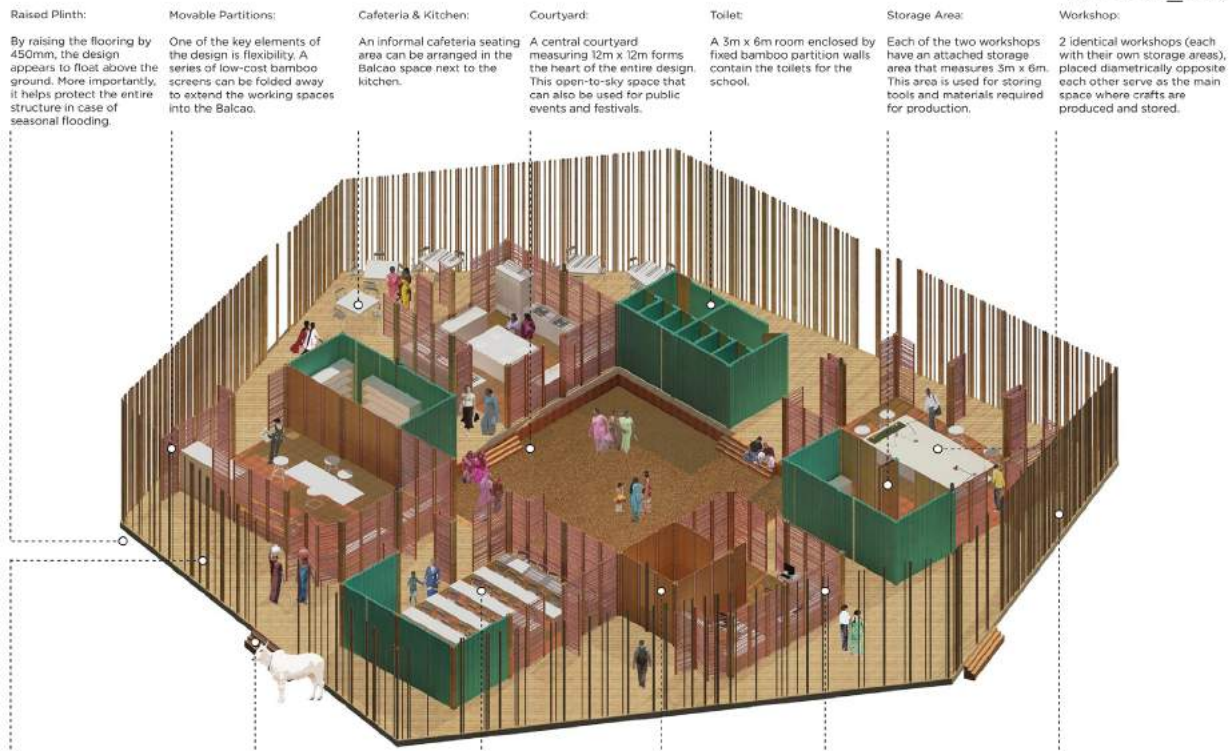
Developed collaboratively, *The Barefoot School* will seek to create a balance between vernacular and formalised design practices.

IND Studio

Dean d'Cruz
'Pavilion'

Kruti Shah, Sebastian Trujillo Torres
'SBSOC 32'





List of Participants:

i-con architects & Urban Planners (Vijal Desai Patel, Mehul Patel and Sonal Bubna)

Gokul Gangadharan

Design Urban Office Architects (Atrey Chhaya and Dipal Kothari-Chhaya)

Sayali Andhare, Darshan Joshi and Abir Patwardhan

IND Studio (Rohan Varma, Orville Monteiro and Aleksandra Danilos)

UrbanCanvas (Kartik Arora and Navpreet Singh Dua)

Kapil Patidar and Anchal Saxena

Nimisha Saraf and Heerali Singh

Sonaali Bhatla and Kamya Khurana

Kruti Shah and Sebastian Trujillo Torres

Compartment S4 (Aman Amin, Krishan Shah and Krishna Parikh)

Khushru Aspandiar Irani

TMD (Enamul Nirjhar Karim and Niket Deshpande)

Sanya Gupta, Parin Visariya and Trishala Konnure

unTAG (Gauri Satam and Tejesh Patil)

Woodfire Oven: Bala Murugan Malaivendan

Breadmaking: Baker's Street

Pavillion: Dean D'Cruz, Ashika Singh and Annie Aggarwal



SPECIAL PROJECT

The Pano Bhaju: Influences & Inspirations

Curator Wendell Rodricks

At the end of the 19th century and the beginning of the 20th, Goa was connected by trade and a cultural osmosis to places long-established, as early as the 16th century, by Portuguese sea routes on the West and East coasts of India.

The Pano Bhaju, also known as *Torhop* (or *Thoddop*) *Baz* or *Fota Quimao*, is a garment that appeared at the dawn of the 20th century, worn primarily in South Goa to dance the Goan Mando. Historians, ethnographic observers, and social documenters speak both derisively and glowingly about the Pano Bhaju. The ceremonial *Torhop Baz* worn during the Mando dance was made from velvet or silk, red, blue or green in colour, and embroidered with gold (rarely with silver threads). A white, yellow, or blue

'fato' stole was draped on the shoulder; the socks had to be white and the 'chinello' velvet mules embroidered in gold thread. The ensemble was graced with a fan, with elaborate, sparkling gold jewellery adorning the neck, ears, hands, and hair, which enhanced the beauty of the dancing lady.

While Goans look at this garment as quintessentially Goan, its history lies in multiple inspirations and modifications that were made to suit society at the time. The ensemble is an adaptation of many costumes: from the Far East, countries such as Malaysia, Indonesia, Philippines, Thailand, Burma, and China combined a sarong or *lungi* worn under a blouse to form the garment's inspirational foundation. Sri Lanka, Kerala and Northeast India



have their own versions of the sarong. Across the mountains, Persia, China, and Central Asia influenced the pattern pieces and embroidery motifs of the Pano Bhaju. Japan, on the Pacific edge, also provided motifs and gold thread to the garment, in addition to the white socks worn with a kimono, which also appear with the Goan costume.

Sourcing garments from these countries, designer Wendell Rodricks travels across the sea and the silk route to celebrate the complex history and influences that create one of Goa's most iconic garments of the last century. Using photographs, illustrations, and interactive elements, he pieces together the history of a dramatic, richly adorned, and also humbly practical ensemble that washed across seas and land to India's golden state.



Special Events

SPECIAL EVENTS

"Art as a Catalyst for Change "
closing conference for Young
Subcontinent

*A conversation between Riyas Komu ,
Dr. C. S. Venkiteswaran, Omaid Sharifi,
Sangeeta Thapa, Thamoatham
Sanaathanan and Karma Wangdi
Moderated by Amrith Lal*

Christie's Conclave: "Indian Art from
1700-1850"

Senses 2.0
Siddhant Shah

Talking Culture
*David de Souza, Sudhanva Deshpande,
Sohail Hashmi, Piali Ray, Tomazinho
Cardozo, Ranjani Krishnan, KS
Radhakrishnan* Adil Shah Palace

Art Spectrum Awards: South Asia
*Serendipity Arts Foundation, Mojarto,
NDTV* DB Ground

Jagran Shorts
Jagran Film Festival ESG Complex

The Enriching Journey: From Grape to
Glass
Hemi Bawa GMC Complex

Collection 2018 by Craft Beton

Comedy Wagon
*Daniel Fernandes, Karunesh
Talwar, Neeti Palta* Kala Academy



“Art as a Catalyst for Change“

Closing conference for the Young Subcontinent project

A conversation between Riyas Komu (India), Dr. C.S. Venkiteswaran (India), Omaid Sharifi (Afghanistan), Thamoatham Sanaathanan (Sri Lanka) and Sangeeta Thapa (Nepal) moderated by Amrith Lal (Delhi, India),

This panel discussion brings together artists, cultural practitioners and ambassadors from the different nations of South Asia to find ways in which art making process can address, as well as draw from such political and social flux in the contemporary times.



Christie's Conclave: "Indian Art from 1700-1850"

With a focus on Indian art during the period 1700 - 1850, this year's Conclave is an integral discursive feature of Serendipity Arts Festival. Curated by Christie's, the conclave includes a number of prominent speakers—each with their own areas of research and ongoing work—to engage with themes around patronage and connoisseurship during the 18 - 19th Century, the varying art forms being produced during the time, the changing dynamics of political power, and the resultant increase in trade of the art forms with the advent of colonial rule.

Sooraj Subramaniam, Coming Home,
Curated by Tanusree Shankar
@ Kala Academy

Sooraj Subramaniam, Coming Home,
Curated by Tanusree Shankar
@ Kala Academy

Sooraj Subramaniam, Coming Home,
Curated by Tanusree Shankar
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Senses 2.0

Curator Siddhant Shah

At Serendipity Arts Festival, we believe that art should be accessible to all. At SAF 2016, Siddhant Shah conceptualized *Senses*, which included not only art reproduced in braille, but also braille site maps and signage, as well as sensitization workshops along with curated walks for the less-abled. We were delighted to extend this programme as Senses 2.0 at SAF 2017.

List of Activities:

- Chaap Choop block printing
- Blind photography workshop
- Hear and smell to paint
- Curated walks + Activities



CHAAP CHOOP
by Siddhant Shah
@Adil Shah Palace





Talking Culture

Speakers:
David de Souza, Sudhanva Deshpande,
Sohail Hashmi, Piali Ray, Tomazinho Cardozo,
Ranjani Krishnan, KS Radhakrishnan

Talking Culture is a series of lectures conducted by eminent artist-practitioners in and related to the field of arts and culture in India. Focusing on a specific project, or evolution of their practice, the lecture will be a deeper insight on their contribution and connection to their discipline within the rich tapestry of Indian culture. The talks will span the performing and visual arts, photography/film and the culinary arts. Framed within a compact format of 30 minutes and accompanied with audio and/or visuals, the lecture series will debut at the Serendipity Arts Festival 2017.

Art Spectrum Awards: South Asia (ASA:SA 2017)

Art in South Asia encompasses the wonderful spectrum of diversity, pluralism and the rich cultural heritage of the region. The ASA:SA 2017 is the first annual recognition and celebration of a new generation of artists who reflect and have been inspired by our unique diversity. The annual ASA:SA is dedicated to the continuing evolution of the arts in South Asia. The awards will focus on the essence of the core values of the Serendipity Arts Trust – arts education, interdisciplinary awareness and progress. ASA:SA is brought to you by Mojarto, Serendipity Arts Trust and NDTV.

Featured Performances:

An excerpt of *Shiv Yin: A Celebration of Life*

"Neither Here, Nor There" from Mira Nair's *Monsoon Wedding*

Sonam Kalra



Jagran Shorts

The best of the Jagran Film Festival

Jagran Film Festival proudly presents a package of 22 Best Shorts from the International Competition section at the Serendipity Arts Festival, Goa, 2017. Jagran Film Festival realized the opportunity and the space for short films it provided to thousands of film makers who would otherwise never find an opportunity in an international film festival by introducing an international competition for short films at its edition in 2013. A distinguished panel of film and television producers curates an international package of short films at the Festival. The films are judged by an international film jury. This year, the International Film Jury was headed by Barry John, a British born, Indian theatre director and teacher.



The Enriching Journey: From Grape to Glass

A special installation in collaboration with Fratelli Wines

Artist
Hemi Bawa

The idea behind The Enriching Journey, a project supported by Fratelli Wines, was to connect a popular drink back to its natural origins, and the roots of its process. This installation by sculptor and painter Hemi Bawa draws inspiration from the myriad ecosystems and mechanisms essential to the production of wine. Following the path of the grape from its cultivation to its ageing and ripening, Bawa is interested not merely in the final product, but in how this little fruit has sustained communities, economies, and landscapes for centuries, and how winemaking can offer a platform for natural transformation and positive impact. By reusing materials like bottles (blue and green, to mirror the water and plants of the vineyard) and iron, Bawa creates a mesmeric and tactile experience of what goes into producing this beloved, age-old beverage.



Collection 2018 by Craft Beton

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Comedy Wagon

Daniel Fernandes, Karunesh Talwar, Neeti Palta

Comedy Wagon presents some of the finest stand up comic talent in the country at SAF 2017 for a laugh riot of an evening at SAF 2017.

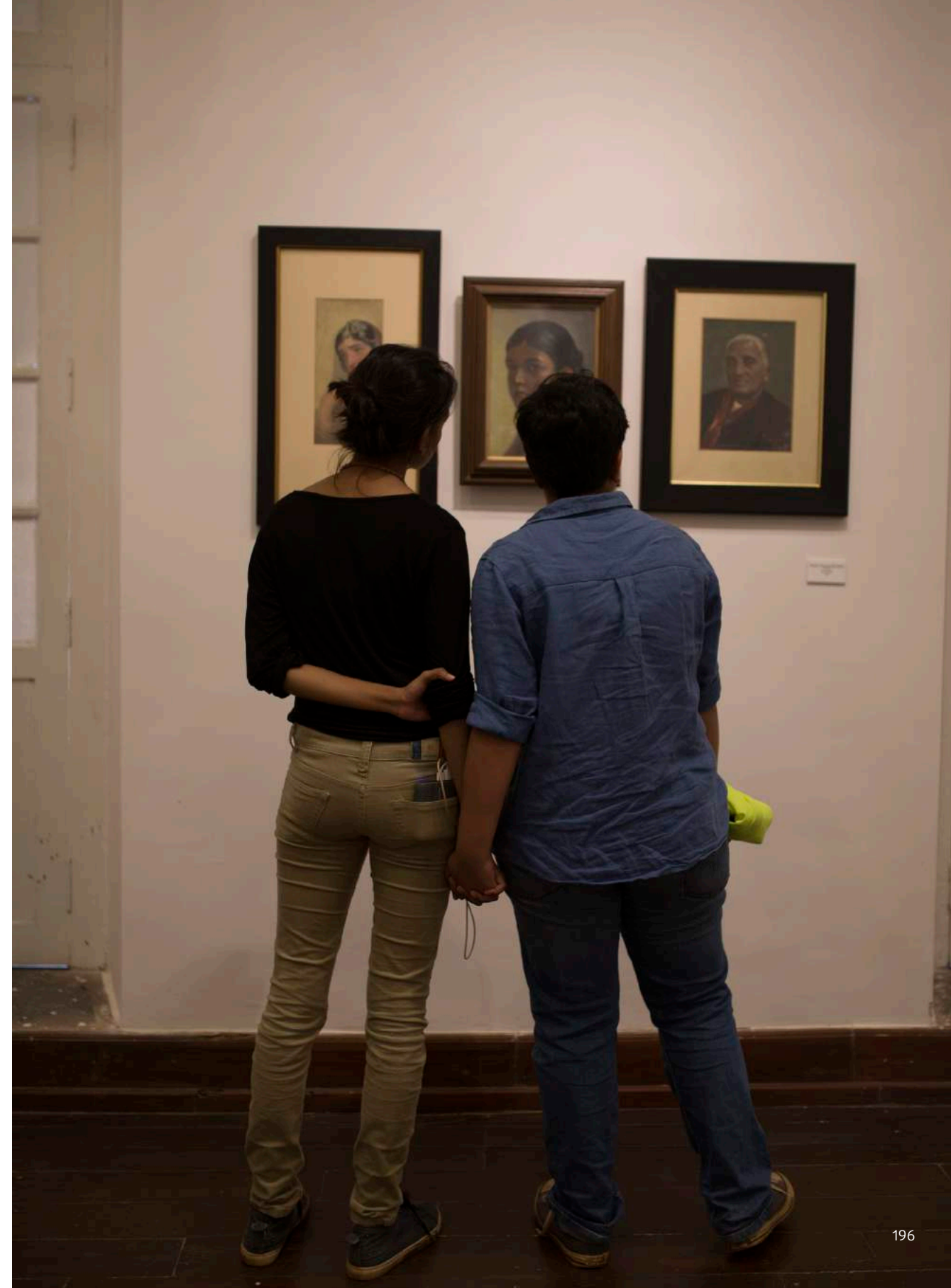


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Tomazinho Cardozo
Ranjani Krishnan
KS Radhakrishnan
Joginder Singh
Harinder Singh
Monica Arora
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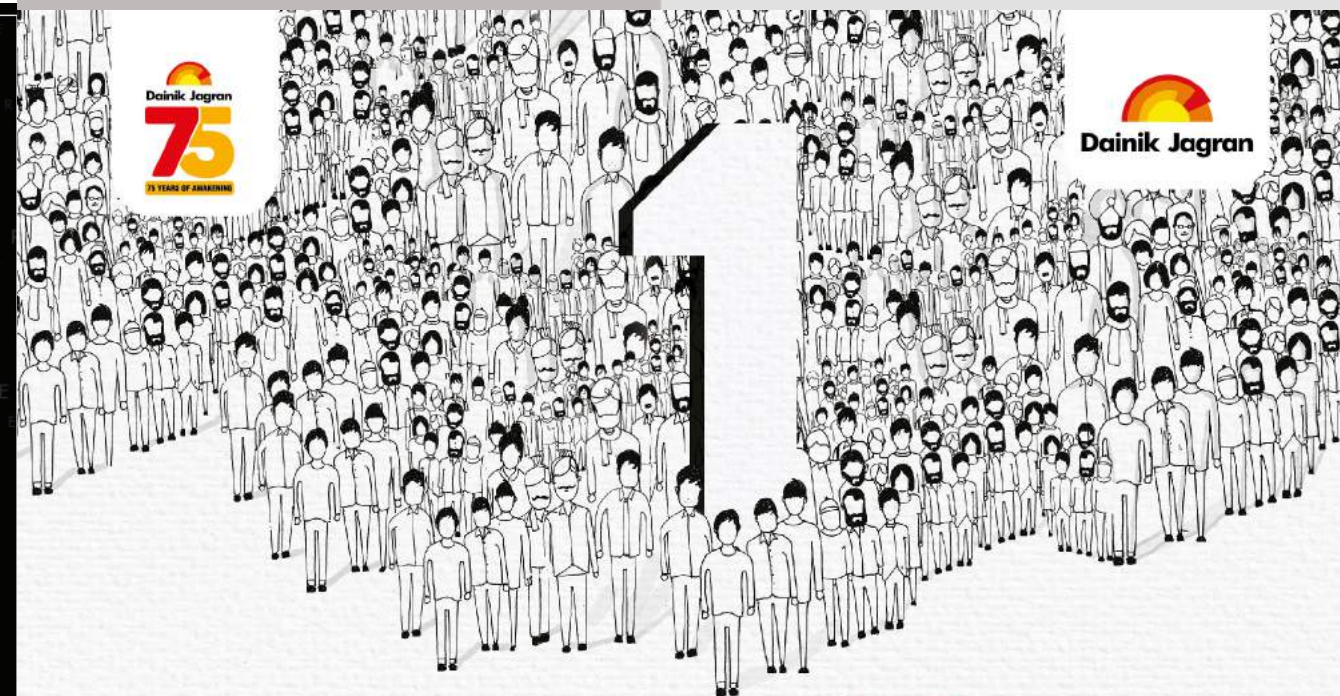
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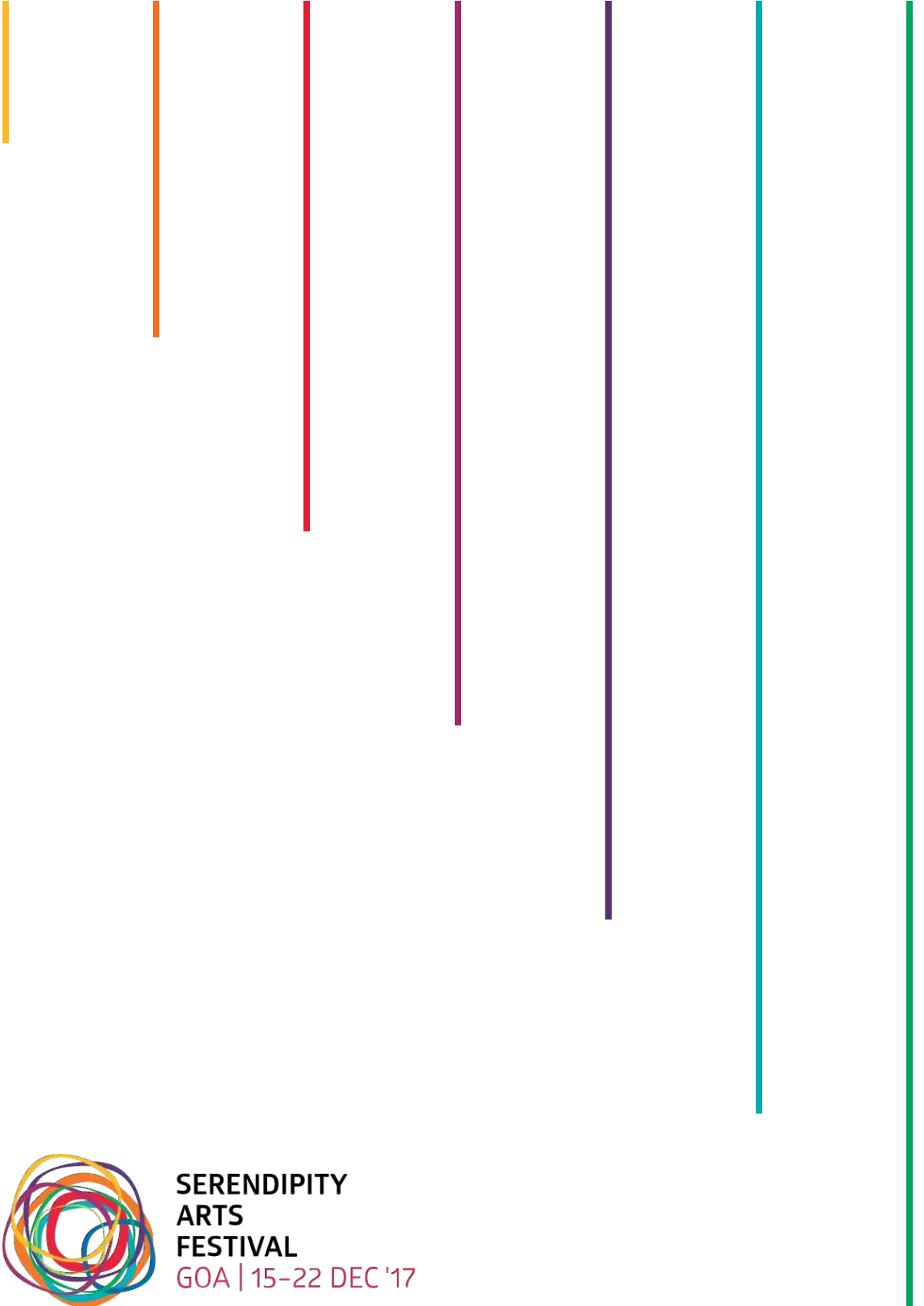


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