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**SERENDIPITY
ARTS
FESTIVAL**
GOA | 15-22 DEC '18

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Introduction

Serendipity Arts Festival (SAF) is the largest outreach programme organised by the Serendipity Arts Foundation. Set over a period of eight days in December in the vibrant settings of Panaji, Goa, this is a multi-disciplinary arts event like no other. Curated by a panel of 14 eminent artists and institutional figures, the festival is a long-term cultural project that hopes to affect positive change in the arts in India on a large scale.

With two editions behind us, Serendipity Arts Festival this year will take place across 10 venues with 80+ projects that will transform Panaji into a vibrant cultural space with multiple exhibitions, performances and immersive arts experiences.

We invite you to be a part of this unique initiative, and join us in Goa this December!

The festival is free and open to everyone.
Complimentary shuttle services are also available.

To register, visit SerendipityArtsFestival.com

Craft

Curators >

One aspect of the Craft curation this year will focus on local Goan crafts that will be displayed in a specially designed architectural structure, in continuation of one of last year's projects. Another aspect of the curation will explore everyday objects, bringing to light their histories and the status of Indian handicraft in the present time, encouraging an equal collaboration between designers and craftspeople, along with a special project looking at the iconic Indian charpai.



Rashmi Varma

After an early start in interior design, art and architecture, Rashmi Varma went on to work in fashion, film and theatre. A profound love and respect for crafts led her to launch her women's wear label *Rashmi Varma* in 2013, with garments that celebrate design, functionality and the rich imperfections of the human hand for the 21st century. Prior to moving to India to start her clothing line, she worked extensively as a costume designer in films ranging from indie to big budget Hollywood productions. Her designs, performances and installations have been exhibited at the Victoria and Albert Museum, Museum of Canadian Contemporary Art and the Textile Museum of Canada. Her book, *Sār: The Essence of Indian Design*, co-authored with Swapnaa Tamhane, was published by Phaidon Press in 2016.



Annapurna Garimella

Annapurna Garimella is a Delhi-based designer and an 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*, an organization with a specialized portfolio of design, research and curation. She is also the Founding and Managing Trustee of *Art, Resources and Teaching Trust*, a not-for-profit organisation that runs a public art library, conducts independent research projects and does teaching and advisement for college and university students and the general public. Her most 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 about a collaboration between a Rajasthani miniature painter and an expatriate American photographer and is titled *The Artful Life of R. Vijay* (Serindia, 2016).

Music

The Music programme explores the gamut of traditions in India, as well as their sources of inspiration. The stage will also be set for international artists, providing the audience an opportunity to experience musicals, along with retro, jazz, and electro funk music. In addition, there will be a unique sound experience that showcases the cross-currents between sound, visuals, space and technology.

Curators >



Aneesh Pradhan

Aneesh Pradhan is one of India's leading Tabla players and is a disciple of the illustrious tabla maestro Nikhil Ghosh, from whom he inherited a rich and varied repertoire of traditional tabla solo compositions from the Delhi, Ajrada, Lucknow, Farrukhabad and Punjab gharanas. Aneesh is the recipient of several awards such as the Aditya Birla Kala Kiran Award (2000), and the Saath Sangat Kalakar Award (2013), among others. Aneesh is a frequent participant in cross-cultural musical collaborations, both in the capacity of performer and composer. He has been a keen researcher of trends in performance, music education and patronage that unfolded in the late 19th and early 20th century. Aneesh is the Director of *Underscore Records Pvt. Ltd.*, an independent online record label that he established with vocalist Shubha Mudgal. Along with Shubha Mudgal, he co-curates *Baajaa Gaajaa: Music from 21st Century India*, an international music festival.



Sneha Khanwalkar

Sneha Khanwalkar has played a significant role in changing perceptions of Hindi film music by digitally mixing disparate noises, sounds of local instruments, and voices to produce a track. Sneha conceptualised and hosted the MTV mini-series, *Sound Trippin*, travelling the length of India and collecting local ambient sounds and recording with local musicians, and creating a final piece of music. With projects like *Gangs of Wasseypur*, *Khoobsurat*, *Oye Lucky! Lucky Oye!* and *Love Sex aur Dhoka* in her repertoire, Khanwalkar brings with her a mix of eccentric as well as upbeat music. Sneha won Filmfare's R.D. Burman Award for the best music director for *Love Sex aur Dhoka* in 2011 and was nominated in Best Music Director category at the 58th Filmfare Awards for *Gangs of Wasseypur Part 1* and *Part 2*. Most recently, Sneha has composed the music for the internationally acclaimed film, *Manto*.

Theatre

Curators >

This year, the Theatre programming pushes beyond defined boundaries. Moving away from the proscenium, the performances are set to explore fresh avenues—making use of alternate spaces, showcasing traditional forms with a contemporary twist, introducing young children to the importance of theatre, and highlighting the creative presence of marginalised communities.



Atul Kumar

Atul Kumar is The Company Theatre's Founder Member and Artistic Director. An acclaimed actor and director with more than 25 years of stage experience, Atul has dabbled with different languages and forms of theatre and has showcased his work all over India and abroad. His basic performance training was in the traditional Indian dance and martial art forms of Kathakali and Kalaripayattu in Kerala. He has worked with *Compagnie Philippe Genty* in Paris, France and *Sacramento Theatre Company* in California, U.S.A. Atul was recently invited by Shakespeare's Globe Theatre in the U.K. to direct for their *International Theatre Festival*. Amongst many grants, he has been awarded the French Cultural Fellowship, Charles Wallace Scholarship and Chevening Fellowship to develop his theatre pursuits in Europe. Atul has served as a steering committee member of the *International Network for Cultural Diversity*, Canada.



Arundhati Nag

Arundhati Nag is Creative Director of *Ranga Shankara*, a theatre in Bengaluru, dedicated solely to dramatics. She is Managing Trustee of *Sanket Trust*, and almost single-handedly raised the necessary funds to build *Ranga Shankara*, perhaps the only project of its nature in the country today, built entirely on donations and run with huge subsidies for the performing and audience communities. For over 40 years, Arundhati has also been an actor. She has performed over 1000 shows in five languages in both amateur and professional theatre, winning several accolades along the way. From Shakespeare to Karnad, Ibsen to Beckett and Tendulkar, Arundhati has performed in numerous genres. Arundhati was David Lean's Assistant Director for *A Passage to India*. She also assisted and wrote Hindi dialogues for the legendary TV serial *Malgudi Days*, based on R.K. Narayan's novel, directed by Shankar Nag.

Curators >

Dance

The curation of the Dance programme this year engages almost all forms of traditional Indian dance, including folk; at their core, these projects are interdisciplinary in nature, resulting in a perfect balance between music, dance and drama. Many of these projects venture into alternate spaces, where the emphasis is more on the body in relation to space and technology.



Leela Samson

Leela Samson received the impulses for her growth as a dancer from Kalakshetra, Chennai, where she was a student from 1961 to 1967. From 1975 to 2005, she taught at the Sriram Bharatiya Kala Kendra and privately in Delhi and choreographed a body of work called *Spanda* known for its innovations in Bharatanatyam. Leela has travelled extensively and performed at leading festivals of dance in India and abroad. Leela was Director, Kalakshetra from 2005 to 2012. Leela has also written a few books: *Rhythm in Joy* (Lustre Press, 1987), on the classical dance forms of India and *Rukmini Devi—A Life* (Penguin Viking, 2010). She is the recipient of the Sanskriti Award in 1982, the Padmashri Award in 1990, the Nritya Choodamani Award in 1997, the Sangeet Natak Akademi Award in 2000 and the Natya Kala Acharya Award from the Music Academy, Chennai in 2015. From August 2010 to September 2014, she served as Chairperson, Sangeet Natak Akademi, New Delhi. From mid-2011 to early 2015, she served as Chairperson, Central Board of Film Certification.



Ranjana Dave

Ranjana Dave is a dance practitioner and arts writer. Her work in dance spans performance, writing, archiving, curation and pedagogy. She is the co-founder of *Dance Dialogues*, a Mumbai-based initiative that connects artists to provocative and diverse ideas, individuals, and institutions. Her writing has appeared in *The Hindu*, *Scroll.in*, *Time Out*, *NCPA Onstage*, *Asian Age*, *Indian Express* and *Tanz*, among other publications. She curated and annotated an extensive online archive of dance video at *Pad.ma* (Public Access Digital Media Archive). Ranjana is Programmes Director at the *Gati Dance Forum* in New Delhi, developing, curating and documenting various projects for the organisation. She co-curated and curated, respectively, two practice-oriented conferences for the *IGNITE! Festival of Contemporary Dance* in 2015 and 2016. She worked on curriculum design for a new MA in Dance Practice developed by Gati, which will be the first programme of its kind in South Asia to be implemented within the university system. Ranjana was an *Arthink South Asia* Fellow in 2013.

Culinary Arts

Curators >

The Festival moves away from the idea of food being a means of sustenance and discovers the different possibilities of food as art / performance, innovation and delight. The Festival provides a unique food experience through curated workshops, with focus on local produce and regional flavours; recreating a Goan marketplace and its unique wares, and celebrating the integral role of spice in Indian cuisine as well as unusual but intriguing pairings in food and drink.



Rahul Akerkar

Rahul Akerkar is all about mixing his passion for life, food, and science, and has managed to blend these key ingredients into a career as one of Mumbai's leading restaurant moguls. Regarded as the pioneer of the independent chef-restaurateur-run eateries in Mumbai, he has shifted the focus on fine dining away from the five-star hotel domain. Akerkar co-founded *deGustibus Hospitality* with his wife, Malini, in 1996. They operate six restaurants in Mumbai, a bar, an event/banqueting space and a catering business.



Odette Mascarenhas

Odette Mascarenhas is a food historian and critic, author and television host. Her stint as the food & beverage manager at the *Taj Group of Hotels* has helped her define a keen palate towards the nuances of different ingredients used in food preparations. Her ninth book, *The Culinary Heritage of Goa*, brings alive the kitchen tradition of Goan households all around the state. She has followed the culinary journey of Goa down the ages, from the times of the Chalukyas, Kadambas, the Vijaynagar Empire, the Muslim Bahamani Sultanate, the Portuguese rulers, to the present and how it is all reflected in the evolution of Goan Cuisine. The book has won the Best in the World for Historical Recipes and Best Self Published Book in India at the *Gourmand World Cookbooks 2015* awards. She is the co-founder of the *Goan Culinary Club*—a non-profit venture which strives to preserve the authenticity of Goan cuisine and researches lost recipes of the past with local chefs and restaurateurs.

Visual Arts

The programming of Visual Arts this year offers a wide spectrum of projects. In continuation from last year, there will be an emphasis on emerging artists from the sub-continent, as well as performance art and a film programme. We put a spotlight on collections and archives in innovative ways, and bring to Goa an important exhibition exploring ideas of 'the other' through a group show of international and Indian artists. In addition, the role of artist residencies in the contemporary art scene will be examined.



Subodh Gupta

Subodh Gupta is an acclaimed contemporary artist whose sculptures incorporate everyday objects ubiquitous throughout India—steel tiffin boxes, thalis, bicycles, milk pails. His works investigate the transformational power of the everyday in terms of these mundane items, reflecting on the transformation of his homeland. Gupta has long explored the effects of cultural translation and dislocation through his work, demonstrating art's ability to transcend cultural and economic boundaries. His ideas have taken shape in a variety of different media, from film, video, and performance to steel, bronze, marble, and paint, which Gupta employs for both their aesthetic properties and as conceptual signifiers. In recent years, Gupta has shifted his attention from mass-produced stainless steel objects to found objects. He is fascinated by the traces left on these by previous owners, turning them from inanimate utensils into items charged with stories of lives lived, visualised by scratches and dents. Prior to his education as a visual artist, Gupta, who is passionate about film, was a street theatre actor. The artist's change of residence from his native village to a major urban centre is in a way an allegory of today's India. The growing middle class that migrated from villages to large cities is eagerly clearing the path for change and the dominance of global capitalist culture. Gupta is interested in what inevitably disappears in the process of such change.



Ranjit Hoskote

Ranjit Hoskote is an acclaimed seminal contributor to Indian art criticism, and is also a leading Anglophone Indian poet. Hoskote was curator of India's first-ever national pavilion at the *Venice Biennale* (2011). He co-curated the 7th *Gwangju Biennale* with Okwui Enwezor and Hyunjin Kim (2008). Since 1993, he has curated numerous exhibitions, including two monographic surveys of Atul Dodiya (*Bombay: Labyrinth/Laboratory*, Japan Foundation, Tokyo, 2001); and *Experiments with Truth: Atul Dodiya, Works 1981–2013*, National Gallery of Modern Art (NGMA), New Delhi, 2013), a lifetime retrospective of Jehangir Sabavala (NGMA, Bombay, 2005 and NGMA, New Delhi, 2006), and *Unpacking the Studio: Celebrating the Jehangir Sabavala Bequest* (CSMVS/The Museum, Bombay, 2015). He was co-convenor, with Maria Hlavajova, Kathrin Rhomberg and Boris Groys, of the exhibition-conference platform Documents, Constellations, Prospects (Haus der Kulturen der Welt, Berlin, 2013). He is a member of the international advisory board of the *Haus der Kulturen der Welt*, Berlin, and of the *Bergen Assembly*, Norway; he also serves on the advisory board of the *Jehangir Nicholson Arts Foundation*. In 2018, he was appointed as Academic Consultant to the CSMVS (formerly the Prince of Wales Museum), Bombay.

Curators >

Photo- graphy

This year's programming examines ideas and practices within photography, addressing traditions of vernacular and lesser known histories of photography, while simultaneously engaging with archives and studios, as well as specifically commissioned works. The other aspect of the discipline's curation examines and questions the narrative and 'truth' behind the photograph as document, through an exhibition using indoor and outdoor spaces and a workshop.



Rahaab Allana

Rahaab Allana is the curator/publisher of the *Alkazi Foundation for the Arts* in New Delhi, and a Fellow of the *Royal Asiatic Society* in London. He has curated several exhibitions, edited and contributed to national and international publications, and worked closely in museums and galleries such as *The Brunei Gallery* (London), *Rencontres d'Arles* (Espace Van Gogh), and the *Rubin Museum* (NY), among others. He also teaches an annual diploma course on the history of photography at *Bhau Daji Lad Museum* in Mumbai. Rahaab is the Founding Editor of *PIX*, one of India's first theme-based photography quarterlies, and is the author of *Filmi Jagat: Shared Universe of Early Hindi Cinema*.



Ravi Agarwal

Ravi Agarwal is an inter-disciplinary artist, photographer, environmental campaigner, writer and curator. His work explores key contemporary questions around ecology, society, urban space and capital. His work with photography, video, installations and public art has been shown widely in shows, including the *Kochi Biennale* (2016), *Sharjah Biennial* (2013) and *Documenta XI* (2002). He co-curated the *Yamuna-Elbe*, an Indo German twin city public art and ecology project in 2011 and *Embrace Our Rivers*, another public art ecology project in Chennai (2018). Agarwal is the founder of the Indian environmental NGO *Toxics Link* which has pioneered work in waste and chemicals in India. He serves on several high level policy committees, and writes extensively on sustainability issues in journals and books. He was awarded the U.N. Special Recognition Award for Chemical Safety in 2008 and the Ashoka Fellowship for social entrepreneurship in 1997.

Festival Events



Matters of Hand: Craft, Skill and Design

Craft and design in India, examined through objects of utility.

Venue Adil Shah Palace
Date 15–22 December, 2018
Time 10am–6pm

This exhibition will highlight how material handicrafts in India are experienced through objects of utility by way of collaborations between craftspeople, designers and artists, as well as independent works. The objects will be exhibited in an installation that references the domestic environment comprising furniture, utensils, materials and tools for making. Each object is imbued with a story that embodies a thought process, a skill, an individual, a community and becomes an extension of the creators themselves. Works range from the innovative to the everyday, to high and low, to rough and smooth, and the intuitive to formal, made for the 21st century. Techniques and processes represent regional, rural and urban craftsmanship, using indigenous materials that draw from the Indian landscape such as wood, earth, marble, metals or natural fibres. Sustainable practices and environmental concerns are further explored through the use of recycled materials and objects.

Exhibition Design Reha Sodhi

Curator Rashmi Varma



Serendipity Barefoot School of Craft: Made in Goa

An exhibition space bringing together local craft and architecture.

Venue Municipal Garden
Dates 15–22 December, 2018
Exhibition Time 10am–6pm

The *Serendipity Barefoot School of Craft* is a unique architectural project that was initiated in the previous edition of the festival. The first stage was accomplished by creating a vision, through the selection of fifteen models in an architectural competition, which were displayed at Serendipity Arts Festival, 2017. This year, a residency in Goa with the architects, which took place from 9–21 May, allowed us to turn the vision into a design for a pavilion that will function as a talking, working and collaborative space, bringing together architects, craftspeople, students and visitors. We seek to inaugurate the pavilion prior to the festival as a space for the local community to make and buy products of historic and new Goan crafts. The programme will start from November 2018 and end in January 2019, with workshops, pedagogical talks, and discussions taking place every week.

Co-curator Dean D'Cruz
Collaborator Mozaic Design
Architects Kruti Shah, Sebastian Torres, Navpreet Singh Dua, Kartik Arora, Ami Mody (TMD), Malhar Chawada (Design Urban Office Architects), Kamyra Khurana and Sonaali Bhatla.

Curator Annapurna Garimella



The Charpai

The charpai explored from a historic and cultural point of view.

Venue Art Park (Children's Park) and Adil Shah Palace
Date 15–22 December, 2018
Time 10am–6pm



If one were to imagine a single piece of furniture that is truly Indian, it would be the charpai. The charpai is a rectangular wooden frame having four legs (hence the word char pai), with a woven fiber/fabric as the surface. It is used across the Indian subcontinent, particularly in the hot and relatively dry regions of Rajasthan, Gujarat and Maharashtra. The variant in the wet climates has a solid wooden surface. The project aims to explore the charpai from a historic and cultural point of view, and simultaneously carry it into the future by inviting leading thinkers and designers to interpret the charpai, and present it at the festival. The thematic extension of the charpai is achieved by placing them in multiple locations, positioning them in creative ways, thereby encouraging use as well as recognition of the charpai as furniture that is relevant and unique to India.

Collaborators Ayush Kasliwal, Deepak Srinath, Ira Studio, Ishan Khosla Design, Jaipur Rugs, Jiyo, Ramju Alimamad Kumbhar, Sandeep Sangaru, Tiipoi, Pio Coffrant, Priyanka Shah, Yashesh Virkar and other artists.

Special Project Curator Ayush Kasliwal



Songs of Nature

Qawwals, Bauls, Langa and Manganiars respond to nature through music.

Venue DB (Football) Ground
Date 16 December, 2018
Performance Time 8:30pm–10pm



Through centuries, seasonal and nocturnal-diurnal cycles and individual elements from nature have inspired repertoire in diverse musical traditions in India. Song-texts celebrating seasons like Vasant (spring) and Varsha (monsoon), or those that describe flora and fauna, address nature in all its splendour. They also use this imagery as metaphor and simile to introspect about human existence, the philosophy of life, spiritual pursuit and more. Practitioners of folk and religious music and art or classical music from different regions have recorded their poetic and musical responses to these stimuli. This performance will explore the manner in which Qawwals, Bauls of Bengal, and the Langa and Manganiar musician communities of Rajasthan have responded to motifs from nature. The similarities and dissimilarities in their responses to the same stimuli from nature will be showcased during the concert. Ensembles led by vocalists will also highlight the individual peculiarities of each of the three musical traditions.

Baul performers Rajib Das, Amit Sur, Sudipto Chakraborty, Rittik Guchait, Satyajit Sarkar, Mriganabhi Chattopadhyay and Kartick Das Baul.
Qawwals Danish Husain Budayuni, Shekhu Husain, Ajamal Khan, Tariq Husain, Usman Husain, Irfan Husain, Hunain Nyazi and Vasim Hasan.
Langars/Manganiyars To be confirmed
Sound Design Nitin Joshi
Light Design Harshavardhan Pathak

Curator Aneesh Pradhan



The Bartender

Classic Bollywood tunes remixed and set to jazz.

Venue DB (Football) Ground
Date 15 December, 2018
Time 8:30pm–10pm

The Bartender is the brain child of Mikey McCleary—award winning songwriter, composer and performer, whose eclectic mix of music sensibilities gives his music a unique edge. *The Bartender* features classic Bollywood songs revamped with a contemporary touch.

Artists To be confirmed

Curator Sneha Khanwalkar



Bandish Antaakshari

A performance-based musical game.

Venue Adil Shah Palace

Date 20 December, 2018

Time 5pm-7pm

Bandish, loosely translated as composition, acts as the seed-idea for melodic and rhythmic elaboration in various genres of vocal and instrumental Hindustani music. It is one of the tangible elements that not only represents the aesthetics of different gharanas (literally household) or traditional schools of music, but in fact forms a vital part of the body of knowledge handed down through generations in an essentially oral tradition. For these reasons, a rich collection of such compositions is crucial in Hindustani music pedagogy and performance, and has always been considered an important inheritance for those seeking to pursue music as a profession. *Bandish Antaakshari*, a performance-based game, portrays compositions from the Hindustani art music tradition using Antaakshari, a popular and engaging recreational pastime that has usually revolved around Indian film songs. Typically, a player in this game has to present a few lines of a song challenging the next player to sing another song with its text beginning with the final syllable of the line that was sung last. *Bandish Antaakshari* will not only follow this conventional format, but will also highlight Hindustani musical forms like khayal, thumri, and dadra, composed in various raags or melodic structures and set to different taals or rhythmic cycles.

Vocalists Bhavik Prashant, Mankad Rutuja, Umesh Lad, Deepika Yati, Bhagwat Saurabh, Sunil Kadgaonkar, Aditya Mohan, Khandwe Rupesh, Kashinath Gawas, Nivedita Niranjani Hattangadi and Anuradha Kuber.

Accompanists Mayank Bedekar: Tabla, Prasad Gawas: Harmonium

Sound Design Nitin Joshi

Curator Aneesh Pradhan



Boombay Djembe Folas

A reverberating performance of rhythm and percussion.

Venue DB (Football) Ground

Date 17 December, 2018

Time 8pm-8:45pm

An exciting and energetic group of drummers who play traditional rhythms from West Africa, *Boombay Djembe Folas* are the pioneers of this form of music in Mumbai.

Artists Anand Bhagat: Djembe, Balafon: Vocals, Tejas Parekh: Dununs, Sangbang Prathamesh Kandalkar: Djembe, Vocals, Tre Munroe: Kenkeni, Vocals, Neil Gomes: Guitar, Violin, Vocals, Effects

Curator Sneha Khanwalkar



Revolutions Per Minute: Early Hindustani Music Recordings by Goan Musicians

A journey uncovering the legacy of Goan practitioners of Hindustani music.

Venue Old Goa Institute of Management
Dates 15–22 December, 2018
Exhibition Time 10am–6pm

Special Thanks Dr. Suresh Chandvankar
Exhibition Design Pushkar Thakur

Curator Aneesh Pradhan

Until the mid-19th century royal courts in India were the main source of patronage to Hindustani music, but after 1858, the establishment of the British Crown as the paramount power in India crippled Indian princely power. Gradually, hereditary musicians and courtesans from Northern and Central India migrated to Bombay (now officially called Mumbai), one of the most important colonial cities in India. Musicians migrating to Bombay included women of the devadasi community from Goa and neighbouring areas, who were engaged in service to temples. Their migration to Bombay gave them an opportunity to enrich themselves musically by training under maestros representing well-known lineages and styles of vocal and instrumental music. Over time, many of the women and men from these Goan families became celebrated musicians inspiring successive generations. Their music recorded in the first half of the 20th century on 78 rpm gramophone discs, represents a legacy that continues to be a rich resource for musicians, scholars, students, and listeners. This exhibition showcases the journey of these musicians, particularly their career as performers for the gramophone industry.



River Raga

A cruising musical interlude.

Venue To be confirmed
Dates 15, 16, 17, 19, 21 December, 2018
Time 5pm–6pm
Admission First come, first served



Sound Design Nitin Joshi

Curator Shubha Mudgal

A sunset cruise along the river Mandovi with a series of curated classical music concerts.

15 December Ashwani Shankar (Shehnai), Sanjeev Shankar (Shehnai), Accompanist: Ramdas Palsule (Tabla)

16 December Dhanashree Pandit Rai (Vocal), Accompanists: Kalinath Mishra (Tabla), Niranjan Lele (Harmonium)

17 December Aayush Mohan (Sarod), Lakshay Mohan (Sitar), Accompanist: Mayank Bedekar (Tabla)

19 December Anuradha Kuber (Vocal), Accompanists: Mayank Bedekar (Tabla), Saumitra Kshirsagar (Harmonium)

21 December Aditya Khandwe (Vocal), Accompanists: Mayank Bedekar (Tabla), Raya Korgaokar (Harmonium)



Raja Kumari

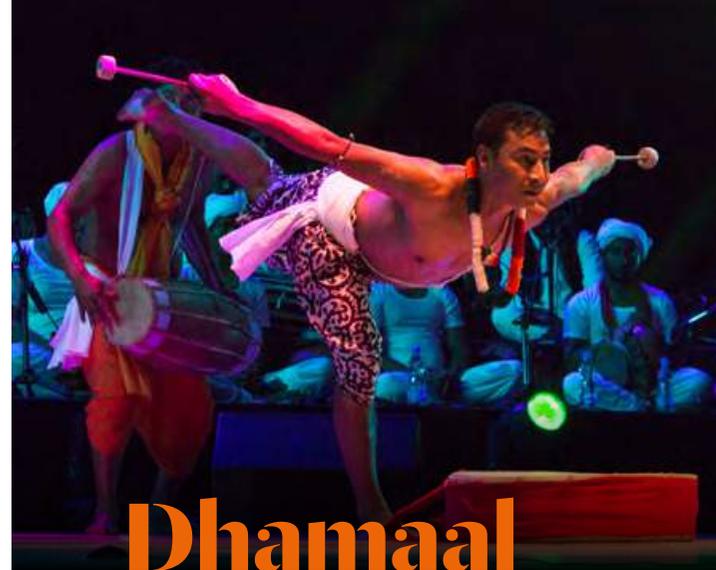


An evening of rap and hip hop.

Venue DB (Football) Ground
Date 17 December, 2018
Performance Time 9pm–10pm

Raja Kumari is an L.A. based singer and Grammy nominated songwriter who has collaborated with Gwen Stefani, Iggy Azalea and Fifth Dimension. Her music is a mix of R&B, hip-hop and Asian samples.

Curator Sneha Khanwalkar



Dhamaal

A celebration of drumming traditions from across India.

Venue DB (Football) Ground
Date 19 December, 2018
Time 8:30pm–10pm



Dhamaal is a celebration of drumming traditions from India. It represents India's cultural diversity as reflected through her music, particularly through percussion traditions. For several centuries, these traditions have run parallel, have intersected or have worked in isolation. Significantly, they have not threatened each other and have in fact lived in harmony. Drummers in *Dhamaal* come from various parts of the country to weave a tapestry of rhythm with other musicians. While the focus of *Dhamaal* is on percussion traditions, the performance is equally grounded in melody and song-text.

Sound Design Nitin Joshi
Light Design Harshavardhan Pathak

Curator Aneesh Pradhan



The Insurrections Ensemble

A musical-poetic performance with Afro-Asian influences.

Venue DB (Football) Ground
Date 20 December, 2018
Time 8:30pm–10pm



The Insurrections Ensemble is in the process of creating a musical-poetic performance around the idea of the lament, as shaped by voices and instruments in different times and places. The lament is the musical form that traces centuries-old connections between different segments of Afro-Asia. The three kinds of laments that will be worked with are those of the lover, the slave and the exile. We find that these are useful ways of organising the rich historical and creative material that is available that reveals connections from the 6th century onwards. We will focus on a musical performance that brings into focus Kerala, Gujarat, Ethiopia, Zanzibar, Southern Africa, Al-Andalus, Persia and Arabia.

Musicians & Vocalists Ari Sitas, Brydon Bolton, Jürgen Bräuninger, Lungiswa Plaatjies, Pritam Ghosal, Reza Khota, Sazi Dlamini, Sumangala Damodaran, Tina Schouw and Tlale Makhene.



Serendipity Soundscapes Presents Maverick Playlist

A culmination of numerous musical talents.

Venue DB (Football) Ground
Date 21 December, 2018
Time 8:30pm–10pm

Serendipity Soundscapes is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening.

Maverick Playlist celebrates unfettered musical exchange. Drawing on diverse musical ideas, techniques, styles and songwriting both from India and from other parts of the world, this specially curated and composed compilation of songs is unorthodox and hybrid in its approach.

Vocalists Omkar Patil and Nandini Srikar
Musicians To be confirmed
Sound Design Nitin Joshi
Light Design Harshavardhan Pathak
Consultant Shubha Mudgal

Curator Aneesh Pradhan

Serendipity Soundscapes Presents Anti-Musicals

Classic musicals with a twist.

Venue DB (Football) Ground
Date 18 December, 2018
Time 8:30pm–10pm

Classic musicals presented like you've never heard them before. *Serendipity Soundscapes* is a unique initiative by Serendipity Arts Festival. Our music curators are invited to bring together the unique sounds of the subcontinent in an extraordinary evening.

Artists To be confirmed

Curator Sneha Khanwalkar



Self Morph: Sound Museum



Self Morph is a sound experience—at its core, the museum is a space for sound which invades your entire being, leaving visitors with a completely transformative aural and physical experience. Aimed at triggering the senses and altering the way we listen, the museum will be fragmented into various sound spaces that are immersive, surreal and ultimately transformative. The idea behind this project is an attempt to bring to reality sounds that may have appeared in your imagination or a lucid dream—unreal, unearthly, haunting, strange, disturbing and otherwise unheard. The aim is to bring the core of sound and its science to the fore through the use of technology. Apart from sound installations, there will also be performances of artists who ‘play’ with noise.

A unique sound experience.

Venue Old Goa Institute of Management

Date 15–22 December, 2018

Time 10am–6pm

Curator Sneha Khanwalkar

Supported by



Music in the Park

Concerts in the park by musicians and bands spanning genres and styles.

Venue Art Park (Children's Park)

Date 15–22 December, 2018

Time 12pm–3pm



Concerts in the park by a variety of musicians and bands. Genres range from jazz to fusion, pop to retro, and blues to funk.

Bands To be confirmed

A Serendipity Arts Foundation Initiative



Agent Provocateur



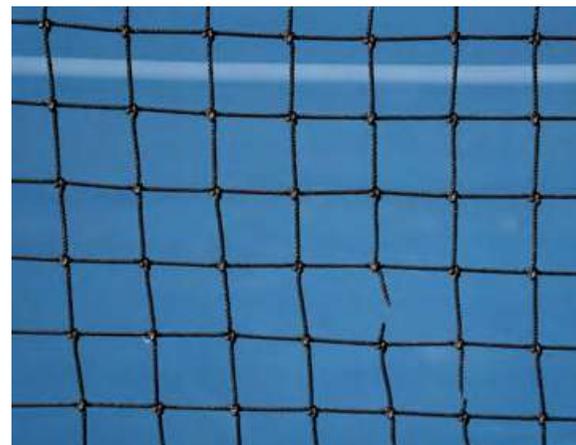
Agent Provocateur is a dance-theatre performance exploring the effects that a climate of growing intolerance has on the body and its impulses. The body is the site for both sharing a personal response, and for pondering collective anxiety, conflict, humour and contradiction provide the turf for resistance and negotiation. This performance is choreographed as a series of episodes with two performers and a live musician.

An examination of the effects that a climate of growing intolerance has on the body and its impulses.

Venue Black Box, Kala Academy
Date 18 December, 2018
Time 6pm–7:15pm

A Shapeshift Production
Devised and Performed by Arpit Singh, Surbhi Dhyani, Harsh Karangale
Dramaturgs Vikram Phukan and Rachel D'Souza
Choreographer and Director Sujay Saple
Original Live Music Harsh Karangale AKA Bitmap
Light Design Sujay Saple
Assistant Director Ajay Nair
Production Manager Shruti Khandelwal
Publicity Design Dhara Mehta

Curator Atul Kumar



Five Lines (Natak Mandali)

A performance exploring the notion of less is more.

Venue Black Box, Kala Academy
Date 21, 22 December, 2018
Time 4pm–5pm and 6:30pm–7:30pm

An experimental and original piece, the script for this two-performer act consists of only five lines. Loaded with emotions, the performance deals with the last lines spoken between two lovers on the verge of a break up. This is an original piece commissioned for Serendipity Arts Festival.

Produced by Natak Mandali

Curator Atul Kumar

Kharms

Work in progress.

Venue Adil Shah Palace Room
Date 15 December, 2018
Time 3pm–4pm, 5:30pm–6:30pm

An original piece commissioned for Serendipity Arts Festival. Details forthcoming.

Produced by Perch

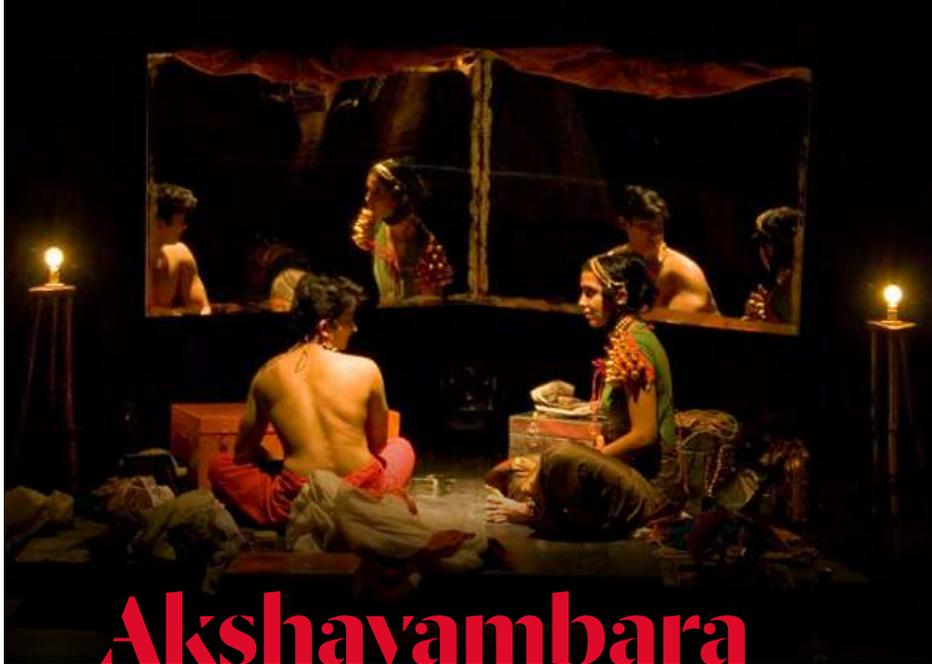
Curator Atul Kumar

Commissioned

Theatre

Commissioned

Theatre



Akshayambara

A play questioning the multiple interpretations of gender.

Venue Dinanath Mangeshkar Auditorium, Kala Academy
Date 17 December, 2018
Time 4pm–6pm

The play explores the representation of the feminine within the male-dominated practice of Yakshagana. What happens when a woman enters the professional space of a form performed by men for the last 800 years? Drawing from research and personal experience, the performance imagines a reversal of roles in the popular Yakshagana plot of 'Draupadi Vastraparharana'. A male artist in streevesha plays the virtuous Draupadi and espouses the cause of a woman, while in a tradition defying move, a woman is cast as the Pradhana Purushavesha of a Kaurava who is driven by lust and power. What happens to the interpretation of gender when a man plays the streevesha and the purushavesha is played by a woman? Who is the real woman and who is the real man? A constant shift of power takes place between the actors as they engage in a tussle that blurs the boundaries of stage and reality, male and female, thereby exploring the conflicts around tradition, gender, power and morality.

This project is made possible by a grant from India Foundation for the Arts (IFA), with part support from Voltas Limited.

Playwright and Director Sharanya Ramprakash
Assistant Director Surabhi Herur
Choreographer Guru Sanjeeva Suvarna
Kannada Translation Kruti R
Performance Design Shubhra Nayar
Light Design Swetanshu Bora
Padya Composition Guru Subramanya Prasad, Kruti R, Sharanya Ramprakash
Violin Pranav Manjunath
Sound Rohan Singhvi
Sound Mixing Bharath MC
Production Controllers Sridhar Prasad, Karan Shurpalekar
Backstage Naveen Chhabria, Rutwik Upadhyayula
Cast Draupadi/Man: Prasad Cherkady, Kaurava/Woman: Sharanya Ramprakash, Bhagvatha (Musician): Guru Subramanya Prasad, Chende (Musician): Guru Krishna Murthy Bhatt, Maddale (Musician): Rathnakar Shenoy

Curator Arundhati Nag



The Gentlemen's Club

The Gentlemen's Club follows the lives of various drag kings in Mumbai.

Venue Clube Nacional Vaglo Building
Date 19, 20, 21 December, 2018
Time 6:30pm–8pm



Set in a thriving underground club scene in Mumbai, *Gentlemen's Club* follows the lives of various drag kings who perform in the city that never sleeps. The protagonist Rocky, aka Shammsher, pays homage to the legendary Shammi Kapoor and the golden era of Hindi cinema. Joined by a motley crew of women who revel in drag performances, this cabaret-like show takes the audience into a grimy secret world that gives you the license to be whoever you want. Using dance, music, and some amount of projection, the play weaves an exciting and provocative tale of women and their celebration of masculinity.

Produced by The Patchworks Ensemble
Devised by Puja Sarup, Sheena Khalid and Vikram Phukan.

Crew Vikram Phukan, Bharavi and Dheer Hira.

Cast Rocky aka Shammsher Kapoor: Puja Sarup, Alex aka JT and Begum Fida: Sheena Khalid, Maya: Rachel D'Souza, Mr. 55: Ratnabali Bhattacharjee, Harpal Singh: Mukti Mohan and NYC Nick: Amey Mehta.

Curator Atul Kumar



C Sharp C Blunt

A witty one-woman show interrogating being a woman in the entertainment industry today.

Venue Dinanath Mangeshkar Auditorium, Kala Academy

Date 22 December, 2018

Performance Time 4pm-5:30pm



Meet Shilpa, an attractive, interactive, user-friendly and the most popular mobile phone app of 2018. Created using the latest technology, Shilpa will sing for you, in the flesh. She will hum the songs you want to hear in her sugary and husky voice, and shake her hips when you want her to as she dances to your favourite tune. Best of all, she behaves exactly the way women are supposed to behave in the eyes of men; that is, until the next update is released. Starring singer-actress M.D. Pallavi in her first ever solo performance, this one woman show is a witty, humorous, and satirical interrogation of what it is like being a woman in the entertainment industry today.

Collaborator Sandbox Collective and Flinn Works

Stage Manager Veena Appiah

Lighting Design Niranjan Gokhale

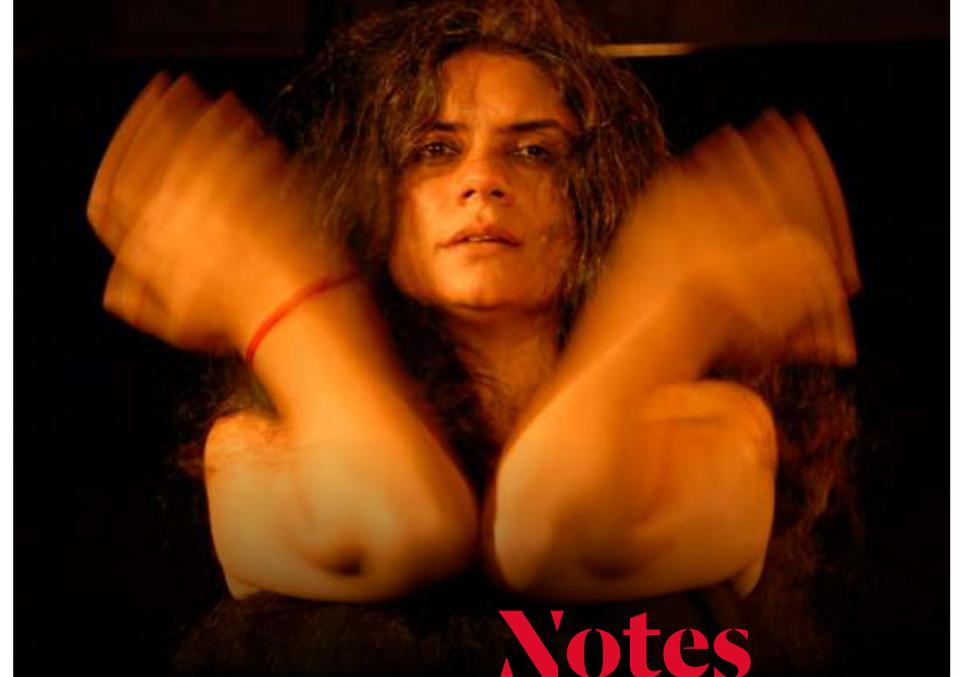
Sound Design Nikhil Nagraj

Producer Nimi Ravindran

Production Manager Debosmita Dam

Cast Shilpa: M.D. Pallavi

Curator Atul Kumar



Notes on Chai

An exploration of the inner and outer landscape of urban life through everyday conversations.

Venue Black Box, Kala Academy

Date 19 December, 2018

Time 4pm-5:30pm



Notes on Chai is a collection of snippets of everyday conversations interwoven with abstract sound explorations that attempt to relocate our relationship with the quotidian. The piece explores the inner and outer landscape of urban life through everyday conversations. The humour created through these details carries within it desires, fears and insecurities of the mundane that remain unsaid and yet palpable. The attempt is to create, through a series of portrayals, a collective sense of the everyday, which resonates with a universal sense of the ordinary across cultures and hopefully across different socio-economic strata. The abstract sound explorations in the piece are inspired from Tibetan throat singing, western over-tones and extended vocal techniques.

Devised, Directed and Performed by Jyoti Dogra

Light Design Arghya Lahiri and Anuj Chopra

Costume Design Susie Vickery

Poster Design Hanumant Khanna

Show Manager Sachin Kamani

Special Thanks Khalid Tyabji and Jola Cynkutis, Dana Gita Stratil, Gyuoto Monks at Sidpur, Patricia Rozario and Parvesh Java for voice work, Arundhati Ghosh and Shubham Roy Choudhary at the IFA, Anmol Vellani, Sankalp Meshram, Pallavi Singhal, Jagannathan Krishnan, Sachin Kamani, Rajshree, Seema Bhatia and Rehaan Engineer.

Curator Atul Kumar



Queen-Size

A choreographic exploration of intimacy between two men.

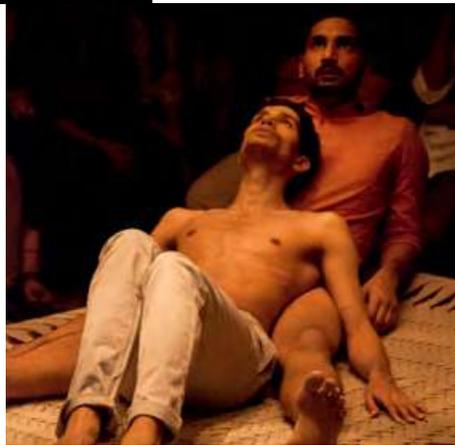
Venue Adil Shah Palace Room

Date 19 December, 2018

Time The performance runs in a 45-minute loop played out continuously over two and a half hours. The audience can enter the performance at specific intervals through this period and stay for as long as they like. Recommended arrival times are

2pm/2:30pm/3:00pm/3:30pm

Admission 18+ years



Created in 2016 in response to Section 377 of the Indian Penal Code that criminalised sexual intercourse against the heteronormatively defined 'order of nature' in India for over 150 years, before it was finally scrapped by the Supreme Court of India in September 2018, *Queen-size* is a choreographic exploration that takes the form of a detailed study of the intimacy between two men. The duet was initially triggered by Nishit Saran's article titled *Why My Bedroom Habits Are Your Business*, first published in the *Indian Express* in January 2000. Played out on a charpai, *Queen-size* makes an embodied argument for the fundamental right to love by examining the nuts and bolts of a close encounter between two male bodies.

Executive Producers Sandbox Collective
Production Support from Pro Helvetia-Swiss Arts Council, Japan Foundation, Nishit Saran Foundation and Gati Dance Forum.

Dancers Lalit Khatana and Parinay Mehra.

Choreographer Mandeep Raikhy
Soundscore Yasuhiro Morinaga

Light Design Jonathan O'Hear

Technical Execution Govind Singh and Kavi Dutt.

Costume Design Virkein Dhar

Photography Desmond Roberts

Charpai Design Lalit Khatana

Curator Atul Kumar



Love Prufrock



An interpretation of T.S. Eliot's literary masterpiece.

Venue Black Box, Kala Academy

Date 20 December, 2018

Time 4pm-5pm

T.S. Eliot's *The Love Song of J. Alfred Prufrock* examines the disillusionment of a man with the times he is living in. Derived from this literary masterpiece, the performance uses the interplay of the human body to understand the poem's protagonist and the structures surrounding him. In the attempt to find Prufrock inside the performers' bodies, residing alongside their own anxieties, the performance ends up creating multiple Prufrocks. All cramped inside this overwhelming world of ours, the fractured narrative is threaded delicately by swift movements through urban landscapes.

Cast Anannya Tripathi, Dhvani Vij and Rahul Tewari.

Produced by A Third Space Collective

Director Neel Sengupta

Light Design Ankit Pandey

Sound Design Neel Chaudhuri

Stage Managers Tapes Sharma and Naveen Sharma.

Scenographer Vaibhavi Kowshik and Anuj Chopra.

Artwork Vaibhavi Kowshik

Videography Arbab Ahmad

Curator Atul Kumar



Say, What?

A performance on communication beyond words.

Venue Adil Shah Palace Room
Date 17 December, 2018
Performance Time 2pm–3:30pm

Say, What? focuses on the interaction between two people who slide between using and abandoning codified language. As the audience encounters various conversations that are set up in space using sign language as a point of entry, the role of gesture is reinterpreted and demystified within the realm of communication. By lending itself to abstract proportions, this piece opens up a world of meaning-making that is both embodied and visceral in nature.

Choreographer Avantika Bahl
Cast Vishal Sarvaiya and Avantika Bahl.
Dramaturg Arghya Lahiri
Light Design Sarah Büchel
Producer The Mumbai Assembly
Supported by Pro Helvetia-Swiss Arts Council

Curator Atul Kumar



Theatre for Early Years

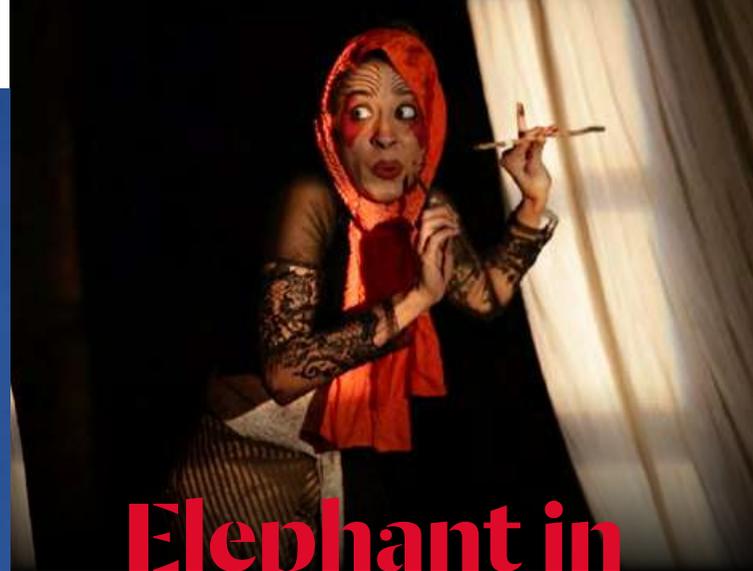
A workshop teaching the importance of theatre for toddlers.

Venue Art Gallery, Kala Academy
Date 20 December, 2018
Time 10am–4pm

The emphasis is on the importance of theatre as an educational tool for toddlers.

Workshop Conducted by Samta Shikhar and Subhashim Goswami.

Curator Arundhati Nag



Elephant in the Room

An offbeat rendition of Lord Ganesha's tales.

Venue Dinanath Mangeshkar Auditorium, Kala Academy
Date 18 December, 2018
Time 4pm–5pm

Master Tusk is a young boy, who has been given a new head—that of an elephant. Confused and bewildered, he finds himself lost in the forest, where danger lurks at every turn. He encounters a motley couple: Makadi (spider) and Moork (poacher), a clumsy duo in search of a big-ticket ransom. They kidnap Master Tusk, but their scheme goes awry when a prophecy is revealed and changes everything. Amidst a cursed love affair, an encounter with an eccentric old elephant and a hunt for a missing head, Master Tusk sets off on an adventure that changes his life. But will he be able to carry his head on his shoulders? Inspired by the world of Indian mythology, *Elephant in the Room* pays homage to the beloved deity, Lord Ganapati, in this quirky and poignant reinterpretation of his story. *Production originally commissioned by The Prakriti Foundation for The Park New Festival 2016.*



Conceived, Directed and Performed by Yuki Ellias
Writer Sneh Sapru
Costume and Set Design Sumaiya Merchant
Light Design Asmit Pathare
Sound Design Seemingly That
Sound Engineer Yael Crishna/Priyanka Babbar
Executive Producer Niloufer Sagar
Live Show Photos by C. Ganesan/Rafeeq Ellias/Viraj Singha Dur Se Brothers

Curator Atul Kumar



The Lost Wax Project

A spatially interactive performance.

Venue The Quad, Kala Academy
Date 20 December, 2018
Performance Time 6pm–7:15pm



Four bodies trace a trajectory of thought within a circular space, moving to feel the negative space around each other as much as the space within the intention to move. Every time they move, they reach out towards something, constantly creating different relationships with everything around, constantly seeking to reinvent themselves.

Concept and Choreography
 Preethi Athreya

Cast Dipna Daryanani, Kamakshi Saxena, Maithily Bhupatkar and Preethi Athreya.

Voice Bhairavi Narayanan

Soundscape Darbuka Siva

Light Design Jeong Hee Kang

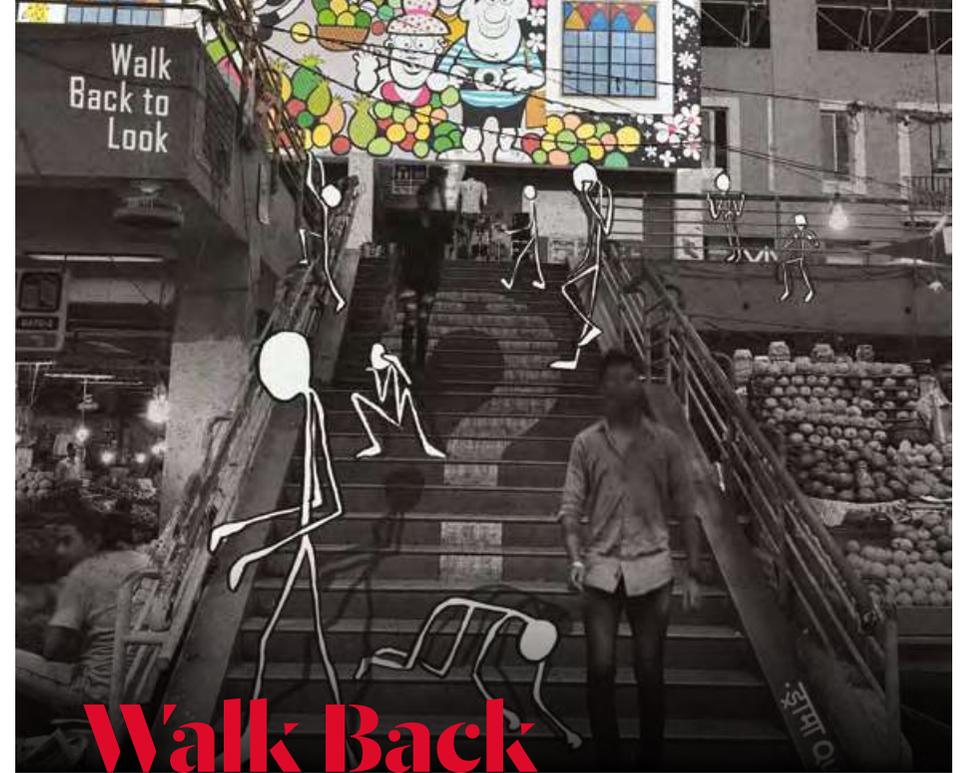
Design Interpretation

Dr. T. Balasarayanan

Technical Direction Pravin Kannanur

Co-Production Support The Goethe Institut, Max Mueller Bhavan, Mumbai, The InKo Centre, Chennai and The Alliance Française of Madras.

Curator Atul Kumar



Walk Back to Look

Venue Kadamba Bus stand, Panaji Municipal Market, Mary Immaculate Bridge
Date 15, 16 December, 2018
Time To be confirmed

Walk Back to Look is a performative response to the rhythm of the public site, by offering a counter beat—be it a crowded bus stand or a chaotic vegetable market. This piece is a gentle provocation encouraging passers-by to wait and observe mundane things, taking a moment to breathe before jumping on a bus or haggling with a flower-seller. The performance centres around stillness, walking and listening. Stillness, when the site is frenzied and hurried, and a lively playfulness during the lull. A performance with minimal dialogue, the only words might be handwritten notes and placards.

Directed and Conceived by Anuja Ghosalkar
Documentation Shawn Sebastian
Special Thanks Padmasree Josalkar

Curator Atul Kumar

Fermented Frontier

An interactive installation of the sounds, dramatic texts and visuals from conversations in multiple languages collected from performance walks.

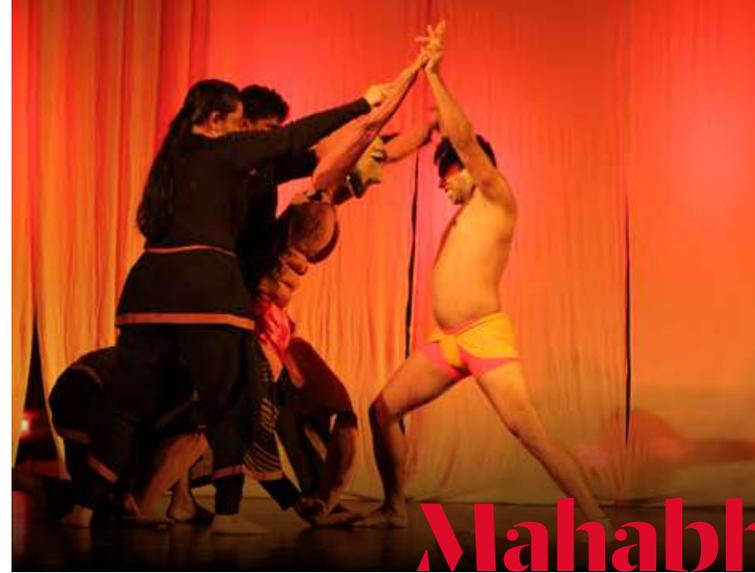
Venue Old Goa Institute of Management
Date 15–22 December, 2018
Time 10am–6pm
Admission 18+ years



Fermented Frontier is a series of performance walks that originate in a bookshop/library, and spill over to the streets and congregate over tea/coffee. An interactive installation of the sounds, dramatic texts, visuals and movements of conversations in multiple languages—from the performance walks—starts to grow in different spaces spread over many geographies. It takes off from the sci-fi plot of alien invasions and the ensuing siege, surveillance and survival. Any sci-fi plot with aliens in human forms is about how the concept of reality and normalcy in relation to other things changes.

Director Lawai BemBem

Curator Atul Kumar



Mahabharata



The epic war dramatised through puppetry.

Venue Open Air Theatre, Kala Academy
Date 15 December, 2018
Time 6pm–7:30pm
Admission 14+ years

Design, Concept, Direction Anurupa Roy
Cast Vivek Kumar, Mohammad Shameem, Anurupa Roy, Avinash Kumar and Gunduraju.

Original Music Score Suchet Malhotra

Script Anamika Mishra

Animation Atul Sinha

Puppet Design and Construction

Mohammad Shameem

Assistance Asha

Shadow Puppets S. Chidambara Rao

Choreographer Avinash Kumar

Shadow Puppets and Script Advice

Gunduraju

Shadow Puppet Construction

S. Chidambara Rao

Light Design Milind Shrivastav

Curator Arundhati Nag

This performance with puppets, masks, shadow puppets and materials looks at the *Mahabharata* as a dynamic narrative which has evolved over a few thousand years through the sung verses of Togalu Gombeyatta's *Sillakeyata Mahabharta* and remains relevant in the new search of contemporary puppeteers. The story itself is increasingly relevant in the polarised conflict ridden world of today. The characters then become archetypes for conflicts small and large whether in world politics or the family or community and the narrative is an overarching metaphor for many political, institutional, social situations in the world today. But our central question is what could have averted the apocalyptic Mahabharata war. What choices could each character have altered? And what choices can each one of us alter?



Urubhangam

A classic anti-war play.

Venue Small Open Air Theatre,
Kala Academy
Date 21 December, 2018
Time 6pm–8pm



Among all the Bhasa plays, *Urubhangam* has an eternal relevance cutting across centuries. In this play, the hero is Duryodhana, usually regarded as the anti-hero or the villain in all the traditional renderings of the Mahabharata. The plot maintains a unique objective perspective while approaching the great battle of Mahabharata, which almost criticises the exercise of the war. In a way, this could even be described as a strong anti-war play. However, hardly any documentary evidence except for some unconfirmed reports exist of the staging of *Urubhangam* as part of the repertoire of Kutiyattam in the olden days.

Director G. Venu
Cast Balarama: Pothiyil Ranjith Chakyar, Duryodhana: Sooraj Nambiar, Gandhari: Kapila Venu and Asvathama: Ammannur Rajaneesh Chakyar.
Accompanists Mizhavu: Kalamandalam Rajeev, Kalamandalam: Hariharan, Kalamandalam: Narayanan Nambiar and Idakka: Kalanilayam Unnikrishnan.
Make-up Kalanilayam Haridas

Curator Arundhati Nag



Comedy Wagon

Comedy at its best.

Venue Dinanath Mangeshkar Auditorium,
Kala Academy
Dates 19 December, 2018
Time 6pm–7:30pm
Admission This performance will be ticketed



The finest stand-up comedians are back in Goa for an evening of laughter.

Line up Anirban Dasgupta, Sourav Ghosh, Sonali Thakker and Sumit Anand.

Collaborator Comedy Wagon

Spotlight on the Margins

There are many layers of marginalisation that have stemmed since time immemorial owing to stereotypes and stigmas. It is time for the paradigms to change and allow for voices to be heard and to shed light on issues that need social awareness. In the years to come the *Spotlight on the Margins* will become an integral part within the theatre section at the Serendipity Arts Festival in Goa. The intent is to create a platform that showcases creative performances which will reflect the realities of marginalised people and issues. We begin the programme this year with a focus on the LGBTQ+ community, which includes a film screening, a panel discussion and a performance, *Parayan Maranna Kadhakal*.



Parayan Maranna Kadhakal

A performance bringing the LGBTQ+ community to the forefront.

Venue Dinanath Mangeshkar Auditorium, Kala Academy
Date 21 December, 2018
Time 4pm-6pm

Parayan Maranna Kadhakal (Untold Forgotten Stories) is a workshop production in which transgender participants play and string together stories of their childhood, growing up and adult life. Emotional trauma, public humiliation, indifferent society and lack of compassion make them curse, argue and agonise. But they move on, holding onto the straws of fellow bonding. The play hopes to awaken the dormant nerves of guilt in our society. This is the first attempt in Kerala to build a trans-theatre group and production.

Cast Ain Honeyaaro, Ayisha Dudle, Chinnu, Deepthi Kalyani, Dhaya Gayathri, Eby Chithiran, Harini Chandana, Hedi Saadiya, Miya Sivaram, Monisha Shekar, Renji Mol, Renju Renjimar, Shaani, Sheethal Syam and Sweetie Bernard.

Special Thanks Mangai, ITFOK, National School of Drama, Dhawyah Transgenders Arts and Charitable Society and Serendipity Arts Foundation.

Workshop (Rainbow Talk) Coordinator Syam Prasad and Ajith Lal.
Costume Design Srijith Sundaram and Maibi Stanli C.
Costume Assistant Nithish Karuvarakundu and Akshay KV.
Set Management Dileep Chilanka
Assistant Set Management Vaishak
Light Design Sanoj Mamo S and Jai Ganesh.
Lighting Assistant Subin
Music Composition Pambai & Udukkai: Madhan M, Mridangam: Athul M
Vocals: Ashitha, Manisha KS, Dhaya Gayathri.
Lyricist Shando Anthony: Theera Thee Mazha, Dhaya Gayathri: Kannil Minna Na Kanavukal and Kavinjar Inquilab: Yar Vaghuta Vidyil.
Sound and Design Lokesh Nagaraj
Production Management Athul M
Production Assistant Ishana Balaji
Assistant Director Anjali Mohan
Associate Director Jai Ganesh
Script Srijith Sundaram, Revathy and Gee Semmalar.
Direction and Design Srijith Sundaram
Panelists A Mangai, Srijith Sundaram and Kalki Subramaniam.

Curator Arundhati Nag

Theatre for Early Years

It has been proven that the human brain grows and absorbs the maximum amount of information from 0 to 3 years and then one more leap up to the age of 5. After that, most of the child's development is based on accumulated information and permutation combinations of the same stuff throughout its adult life. In the early years bracket, absorption is hugely sensorial and non-linear. Colour, sound, movement and its repetition, its sequence is something that surely registers its presence on the canvas of the child's impulse and response graph. These registers are part of the building blocks of the adult that the child will become. This is the area of the 'experiential realm' that the *Theatre for Early Years* wishes to focus on and make its presence in. This year's *Theatre for Early Years* includes three plays.



Dinner is at 8

A performance discovering the extra in the ordinary.

Venue Art Gallery, Kala Academy

Date 17 December, 2018

Time 11am–11:30am, 12:30pm–1pm

Recommended Age Group 1.5–4 years



Dinner is at 8 uses steel utensils as its central object of play. While steel utensils work as a sensory medium through the play of sight and sound for the very young audiences, they also metaphorically allow the creators of the play to think through the concept of the 'everyday'. They look at the 'everyday' not just as the idea of the routine, the mundane and the ordinary, but as that which accommodates the special in the mundane, the extra in the ordinary. This play is an ode to this notion of the 'everyday'.

Directed by Subhashim Goswami

Co-Director Ashwini Kumar Chakre

Cast Samta Shikhar and Pratyush Singh.

Curator Arundhati Nag



PlastiCity

A performance inspecting the manipulations of plastic.

Venue Art Gallery, Kala Academy
Date 21 December, 2018
Time 11am–11:30am, 12:30pm–1pm
Recommended Age Group 3–6 years



The show follows two performers as they discover that there is much more to plastic than what meets the eye. Cellophane sheets, poly bags and plastic bottles transform through rhythm, sound, light and shadow creating ever-changing worlds of shape-shifting wonder. *PlastiCity* is about transformations—how the manipulated materials transform themselves, our worlds and ourselves, bring us all—performers and audience alike—into a world where flesh is transformed into spirit and back again, through play.

Produced by Tadpole Repertory
Devised and Directed by Bikram Ghosh and Kriti Pant.
Light and Sound Design Neel Chaudhuri
Production Support Piyush Kumar and Pooja Anna Pant.
Institutional Collaborators *PlastiCity* was developed under the Barbara Kölling mentorship programme (Helios Theatre, Hamm, Germany) organised by Katkatha Puppets Arts Trust in December 2017

Curator Arundhati Nag



Oool

A performative journey of the wool fabric.

Venue Art Gallery, Kala Academy
Date 18 December, 2018
Time 11am–11:30am, 12:30pm–1pm
Recommended Age Group 3–6 years



A person, a place, a thing or much more? Join a fascinating journey with wool in *Oool*, where the performer takes you through discoveries with this versatile material along with music, movement, play and madness!

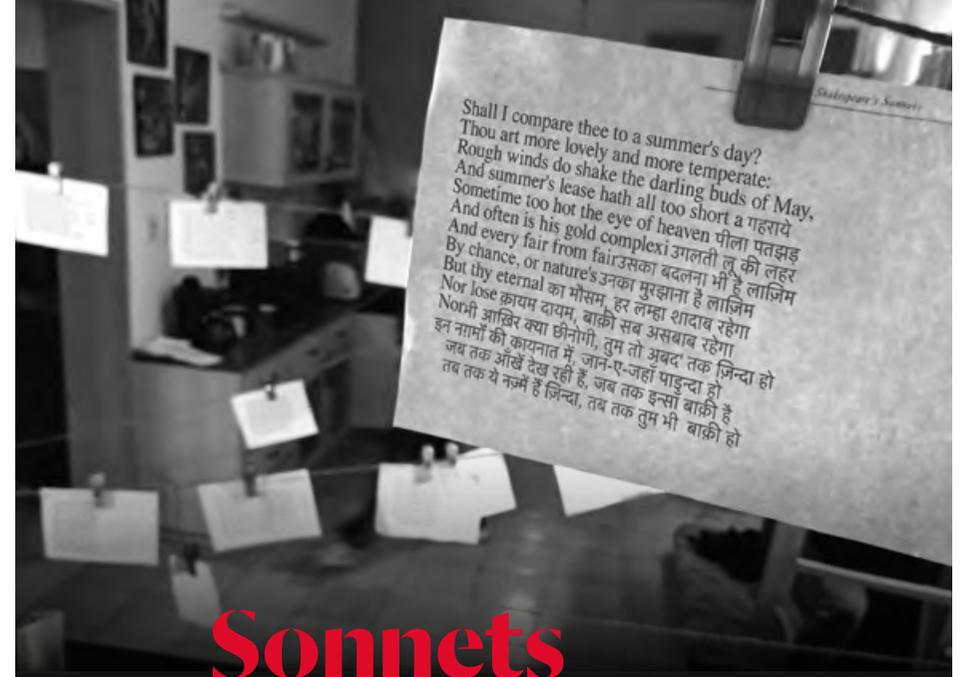
Originally created under the mentorship of Barbara Kölling (Helios Theatre, Hamm, Germany) Mentorship Programme hosted by Katkatha Puppet Arts Trust, New Delhi.

Director Sananda Mukhopadhyaya
Producer Tram Arts Trust
Cast Choiti Ghosh

Curator Arundhati Nag

Theatre at Home

At Serendipity Arts Festival this year, apart from the established and more formal theatre venues, we wish to bring theatre into the homes of individuals who are as passionate about this art form as the artist themselves. We want to bring these works to an intimate environment, where the informality and warmth of a lived space lends its own distinctive character and experiential qualities to the performance. These performances will take place for small audiences through October and November (by personal invite only), with *Sonnets c. 2018* to take place during the Festival in December and is open to general audiences.



Sonnets c. 2018

A reclamation of Shakespeare's sonnets.

Venue Sadhana Dell Arte, Mercedes Village

Dates 15–18 December, 2018

Time To be confirmed

Sonnets c. 2018 is a devised, bilingual, site-specific performance, using Shakespeare's sonnets as a starting point. The play is an attempt to reclaim the sonnets and to reinvent them, to account not just for contemporary sensibilities and notions of sexuality and gender but also to place them firmly in the here and now, of the grizzly urban life of bustling metropolises. The sonnets were written about four hundred and twenty years ago.

Produced by A Guild of the Goat
Director Anirudh Nair
Devised by The Ensemble
Concept and Design Anirudh Nair with
Jaya Sharma and Amba-Suhasini K Jhala.
Assistant Director Jaya Sharma
Costume Design Megha Khanna
Light Design Anuj Chopra
Sound Design Sahil Vasudeva
Scenography and Publicity Design
Chandni Arora
Production Assistant Koyel Sahoo
Translation Tanzil Rahman
Cast Amba-Suhasini K Jhala, Dhvani Vij,
Manishikha Baul, Mohit Mukherjee and
Rahul Tewari.

Curator Atul Kumar



No Place Like There

A deeply investigative play in which we question who we are.

Date 29 November–2 December 2018
Time To be confirmed
Admission By personal invite



Myths are often about the inescapable, painful discovery of powerful constraints and tend to be about people whose transgressions turn out to be a lesson for us all. Oedipus, Prometheus, Antigone all, in their different ways, suffer the most violent of sentimental educations. That there must be some things that no creature can elude whether they be laws (natural or moral), desires (variously deemed moral or immoral), or biological limits (the need to breathe, eat and our inevitable death) and that they must be discovered, recognised and observed are integral to our sense of ourselves and the ways in which we question who we are.

Special Thanks Isha Anand, Hina Saiyada, Priya Viswanath and Kiran Thapar.

Director Sheeba Chadha
Show Manager Sachin Kamani

Curator Atul Kumar



Criminal Tribes Act

A play examining the human fallout to modes of social ostracism.

Date 20–23 October, 2018
Time To be confirmed
Admission By personal invite



Criminal Tribes Act is a theatre piece that examines the inherent conflicts between the speaker and his subject, the spoken and the unspoken, and the inescapability of the 'us', 'them' and 'the other' social order. Using the Criminal Tribes Act of 1871, a legislation brought during the British rule as a starting point, the piece explores the human consequences of India's inherited modes of social exclusion.

Special Thanks Dean D'Cruz, Museum of Goa, Village Studio, Gun Powder and 6 Assagao.
Director Sankar Venkateswaran
Cast Chandra Ninasam and Anirudh Nair.
Producer Theatre Roots & Wings

Curator Atul Kumar



Jhalkari Bai

A play based on the life of the Dalit warrior Jhalkari Bai who fought alongside Rani Lakshmi Bai of Jhansi.

Date 24–27 November, 2018

Performance Time To be confirmed

Admission By personal invite

Jhalkari Bai is based on the real-life historical figure, who was a Dalit soldier in the army of Rani Lakshmi Bai of Jhansi. As has majorly been the case with Dalit history, accounts of her contribution to what was the First War of Indian Independence (1857) have been obliterated over time. She was an adept battle strategist and warrior, with an all-woman army at her disposal. A look-alike of her queen, she often stood in for the latter in battle. She met her end at the hands of British troops, when she was just 27 years old.

Special Thanks Ayesha Punvani, Nandita Deosthale, Museum of Goa, Vaibhav and Aditi.

Director Neha Singh

Stage Manager Priyanshi Bahadur

Production Manager Priyanshi Bahadur

Musician Madhur Khandelwal/Punarvasu

Lights Vishal Jarwal

Playwright Punarvasu

Music Bundelkhandi folk songs and Punarvasu.

Costume Design Sonika Riar

Cast Punarvasu: Raja Gangadhar Rao, Dipika Pandey: Rani Laxmi Bai, Kritika Pandey: Jhalkari, Annapurna Soni: Younger Jhalkari, Nishant Kumar: Puran and Madhur Khandelwal: British Officer.

Curator Atul Kumar



Adrak

An original commissioned piece for Serendipity Arts Foundation.

Date 15 December, 2018

Time To be confirmed

Admission By personal invite

The plot revolves around a few phonic conversations and it breathes on the immediacy of the exchange, just like any normal phone conversation. Meanwhile, the essence lingers like a flash of introspection one gets soon after ending that very same conversation. This is the story of three characters: Nischay, Vikrant and Anokhi. All of them, being unhappy with their present, try to unearth the nostalgia of their shared past.

Special Thanks Nandita Deosthale, Springboard, Village Studio and Saligao Stories.

Presented by Now Productions

Directed by Niketan Sharma

Co-Directed by Trinetra Tiwari

Cast Shrishti Srivastava, Dheer Hira, Ritesh Malaney and Abhisek Kumar.

Curator Atul Kumar



Karnatic Kattaikkuttu

First of its kind collaboration of Karnatic music and Kattaikkuttu theatre.

Venue Large Open Air Theatre, Kala Academy
Date 20 December, 2018
Time 8pm–9pm

This is probably the first time that Karnatic music and Kattaikkuttu will meet on equal terms to explore what they share, where they differ, and how they 'speak' with each other. The coming together of two artistic minds—a Karnatic vocalist T.M. Krishna and Kattaikkuttu actor, director and playwright Perungattur P. Rajagopal—has resulted in an exuberant collaborative performance that is truly interdisciplinary. In an exhilarating exchange of repertoire elements from both forms, Karnatic and Kattaikkuttu performers present excerpts from the all-night plays, *Disrobing of Draupadi* and *The Eighteenth Day*. Karnatic music and Kattaikkuttu theatre intertwine in the performance, reinforcing and commenting upon and transforming each other.

Karnatic Kattaikkuttu was produced and originally presented by First Edition Arts at St. Andrews Auditorium in Mumbai in December 2017 as part of their annual Karnatic Modern II festival.

Karnatic

Vocals: T. M. Krishna, Sangeetha Sivakumar, Violin: Akkarai Subhalakshmi, Mridangam: K. Arun Prakash and Ghatam: S. Krishna.

Kattaikkuttu

Vocal and Duryodhana in *The Eighteenth Day*: P. Rajagopal, Vocal and Kattiyakkaran in *The Eighteenth Day*: A. Kailasam, Duryodhana in *Disrobing of Draupadi*: R. Kumar, Hanne M. de Bruin: Costumes, facilitation, Tamil to English translation of Kattaikkuttu texts

Sets, Lights, Video Sue E. Rees

Kattaikkuttu Young Professionals

Harmonium: R. Balaji, Mridangam & dholak: A. Selvarasu, Mukavina: P. Sasikumar, Draupadi: S. Tamilarasi, Kattiyakkaran in *Disrobing of Draupadi*: M. Duraisamy, Duhsasana: B. Mageshwaran, Vikarna: A. Bharati, Sakuni: S. Ekaputhiran and Vocals: S. Srimathy.

Curator Ranjana Dave



To Die Upon a Kiss: An Adaptation of Shakespeare's Othello

A Kathakali performance based on Shakespeare's tragedy.

Venue Large Open Air Theatre, Kala Academy
Date 16 December, 2018
Time 6pm–7:30pm

To Die Upon a Kiss... is a Kathakali performance, based on the world famous tragedy *Othello* by William Shakespeare. Constituting one of the most prominent classical dance forms of India, Kathakali is characterised by elaborate make-up, face-masks and costumes. The characters will be presenting edited scenes of Shakespeare's play, touching upon the broad themes of downfall, betrayal and love.

Concept, Script, Direction and Choreography by Sadanam P.V. Balakrishnan

Cast and Crew *Othello*: Sadanam P. V. Balakrishnan, *Desdemona*: Margi Vijayakumar and *Iago*: Kalamandalam Ramachandran Unnithan.

Vocal Sadanam Sivadasan and Kalamandalam Rajesh Menon.

Percussion Chenda: Sadanam Jithin Maddalam: Sadanam Devadas and Edakka and Thimila: Sadanam Abhishek.

Make-up Kalamandalam Padamanabhan and Sadanam Srinivasan.

Costume Design Sadanam Vivek

Curator Leela Samson



Commissioned Project by Navtej Johar

Languor and repose explored through movement.

Venue Black Box, Kala Academy
Date and Time 16 December: 4pm–5pm,
17 December: 6pm–7pm

Artist Navtej Johar

Curator Ranjana Dave

The solo will traverse between form, image, and abstraction. The aim would be to not only explore the grammatical processes of structuring and de-structuring that pertain between experience and formalised form, but also to locate a space of repose and reflection within the flow of these carefully articulated inward/outward processes. The place of 'repose' and 'rest' as a momentary hiatus from the formality of structured time and form, will be explored as a station of 'seeing' and 'observing'. Viewing the play of articulation and erasure of both visual and word images, the work will critically engage with some conventional stances, phrases and gestures, including the form of Bharatanatyam. This, a full-length solo will incorporate movement, text, music, objects and the moving image.



Commissioned Project by Deepak Kurki Shivaswamy

Site-specific response to the Adil Shah Palace.

Venue Adil Shah Palace Courtyard
Date 18, 19 December 2018
Time 4pm–6pm

Cast Deepak Kurki Shivaswamy and Manju Sharma.

Choreographer Deepak Kurki Shivaswamy

Sound Design Abhijeet Tambe

Curator Ranjana Dave

The work at Adil Shah Palace looks at igniting an experience that is created by placing moving bodies in and against an architectural space. The aim is to capture the variety of episodes/ phases/stages the palace has been through over the course of time. Both the artists, i.e., the dancers and the sound designer, are looking at ways to manifest the essence of the building and the people who occupied it over time. Finding historical turning points and the role that the building has played in different movement as a witness. This is the guide for a quest to create moments of performance, inspired by the ideologies, political philosophy and roles that the building has accommodated in some form, still withstanding the test of times. The idea is to imagine a meeting of all this information; a movement expression framework.



Lokapalanmare

A solo Kathakali performance
by Sadanam P.V. Balakrishnan.

Venue To be confirmed
Date 17 December, 2018
Time 6pm–7pm

Lokapalanmare, a solo performance by Sadanam P.V. Balakrishnan, is the first scene from the famous Kathakali play (Attakatha) *Nalacharitham* by the 18th century playwright, scholar and poet, Unnayi Variar. The *Nalacharitham*, based on the Mahabharata, is a four-part play about King Nala and his consort Damayanti.

Concept, Script, Direction and Choreography Sadanam P.V. Balakrishnan

Curator Leela Samson



Kuchipudi Nrithya Sandhya



A magical evening of Kuchipudi dance.

Venue Dinanath Mangeshkar Auditorium,
Kala Academy
Date 15 December, 2018
Time 4pm–5pm

Stemming from the roots of the ancient Sanskrit text *Natya Shastra*, Kuchipudi is a classical dance-drama of India. The performers convey the selected story through dynamic movements and expressive eyes, aided by an ensemble of musicians. The traditional attire of a sari, the braided hair adorned with fresh flowers and delicate jewellery, along with the soft sound of the ghungroos form the ancillary elements of the dance. *Kuchipudi Nrithya Sandhya*, which translates into an evening of Kuchipudi, will captivate the audience and transport them to a mythical land.

Presented by Theatre Roots & Wings
Director Sankar Venkateswaran
Dancers Mosalikanti Jaykishore,
Mosalikanti Padmavani, Shobha
Korambil, Ashrita Keshav, Ala Gopal,
Niveshan Munsamy, Avijit Das, Lalitha
Sindhuri and Mrutyumjaya Pasumarti.

Curator Leela Samson



To be Danced in Rooms

Interdisciplinary work exploring spaces of dance and documentation.

Venue Adil Shah Palace
Date 21, 22 December 2018
Time 4pm–5:30pm

To Be Danced in Rooms lies in the space between why we move and the need to begin dancing, ranging between impulse and what becomes interaction. The work comes out of questions around movement, identity, gender and repetitive visual self-representation. It is a solo, performed live along with video. *Rooms/Composing Chores*, is a movement portrait for video that continues from *To Be Danced* in its exploration of body, space and interaction. It looks at the everydayness of having an artistic practice while negotiating the rest of life in a city. Slowly the location, rhythm and humour of the daily chore and the person attending to it becomes important.

Choreographer/Cast Anoushka Kurien
Composer/Film Collaborator Darbuka Siva
Film Collaborator Deepa Vaswani
Projection and Light Design Raymond Selvaraj

Curator Ranjana Dave

Vividh Varna

A coming together of different folk forms of dance from Odisha.

Venue Large Open Air Theatre, Kala Academy
Date 18 December, 2018
Time 7pm–8pm

Odisha is a land of art and culture, where many folk dance forms have evolved in different regions of the state. *Vividh Varna* comprises the dance forms of Gotipua, Danda Nata, Sambalpuri and Ghumara, representing the myriad hues and colours of the folk culture of Odisha. While most of these forms are based on stories from Hindu mythology, each has distinct characteristics and style. Each dance form is synonymous with and an integral part of traditions that make up the fabric of the Odia community. From acrobatic acts to jubilant war dances that bring the community together irrespective of caste and creed, *Vividh Varna* is a true representation of the cultural mosaic of Odisha.

Collaborators Naivedya
Special Thanks Aruna Mohanty, Orissa Dance Academy, Mahabir Sanskrutik Anusthan, Baba Bhubaneswar Danda, Nrutya Sangha and Lok-Shastra Kala Parishad.

Curator Leela Samson



Movement and Stills

A unique Kathak performance.

Venue DB (Football) Ground
Date 17 December, 2018
Time 7pm–8pm

Movements and Stills is an experimental idea based on challenging the physical energies to create a contemporary dance piece. The vocabulary of Kathak has innumerable patterns of lyrical movements—at times slow, at times crisp. The structure of the dance is based on different taals, and the rhythmic composition ends on the sam, or the first beat of any given taal with a position of still, thereby forming of a static pose. The name of the production is derived from the style of Kathak made popular by the renowned dancer Kumudini Lakhia, which is designed around movements and stills.

Collaborator Kadamb School of Dance and Music
Dancers Sanjukta Sinha, Rupanshi Thakrar, Mitali Dhruva, Mihika Mukherjee, Krutika Ghanekar, Mansi Gandhi, Dheerendra Tiwari, Mukesh Gangani, Rohit Parihar, Abhishek Khichi and Mohit Shridhar.
Choreographer Kumudini Lakhia
Light Design Gyandev Singh
Costume Design Anuvi Desai

Curator Leela Samson



Karalsman



A folk performance of Kerala that resembles the Greek Opera.

Venue Large Open Air Theatre, Kala Academy
Date 19 December, 2018
Time 6pm–7pm

Collaborator Yuvajana Chavittu Nataka Kala Samithy
Director Thampi Payyapilly (Ashan)
Written by Chinna Thampi Annavi
Avatharanam Yuvajana Chavittunadaka Kala Samithy

Curator Leela Samson

Chavittu Natakam originated in the coastal belt of western Kerala during the 16th and 17th century, together with the advent of the Christian Missionaries. Closely connected to Koothu and Koodiyattam of Kerala, the dance form also bears striking resemblance to the Greek Opera. While in the olden days, the performance of a single story of Chavittu Natakam extended between ten to fifteen days, it has now been confined to a short span of two hours. The story of this play is based on the heroic deeds of the French emperor Karalsman (Charlemagne), who defeated Albrath, the emperor of Jerusalem, regaining the land he had once lost.



Sriyah



Classical Odissi dance performance.

Venue DB (Football) Ground
Date 15 December, 2018
Time 7pm–8pm

Collaborator The Nrityagram Dance Ensemble
Artistic Director/Choreographer Surupa Sen
Music Composer Pandit Raghunath Panigrahi
Off-Stage Announcement Surupa Sen
Research and Costumes Master Tailor: Bijayini Satpathy and Tailor: Ghulam Rasool.

Executive Producer/Technical Director/Light Design Lynne Fernandez
Dancers Surupa Sen, Bijayini Satpathy, Pavithra Reddy, Akshiti Roychowdhury and Prithvi Nayak.
Musicians Vocal and Harmonium: Jateen Sahu, Voice and Mardala (Percussion): Rohan Dahale, Violin: Sanjib Kunda and Flute: Parshuram Das.

Curator Ranjana Dave

The Sanskrit word 'Sriyah', which means sri, embodies the creative journey of the search of the goddess. The ancient wisdom, sacred rituals and divine transformation are unveiled and interpreted in an electrifying dance. Witness a sacred transfiguration from stage to temple, and from woman to goddess.



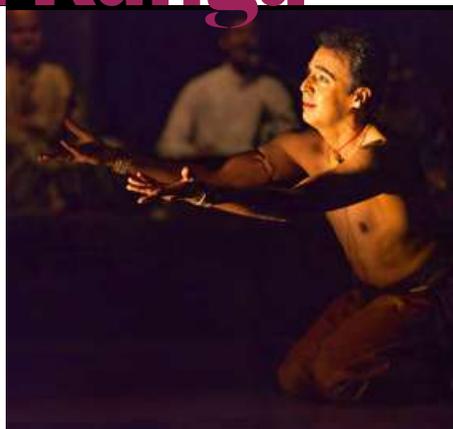
Abhanga Ranga

A devotional Bharatanatyam performance.

Venue DB (Football) Ground

Date 20 December, 2018

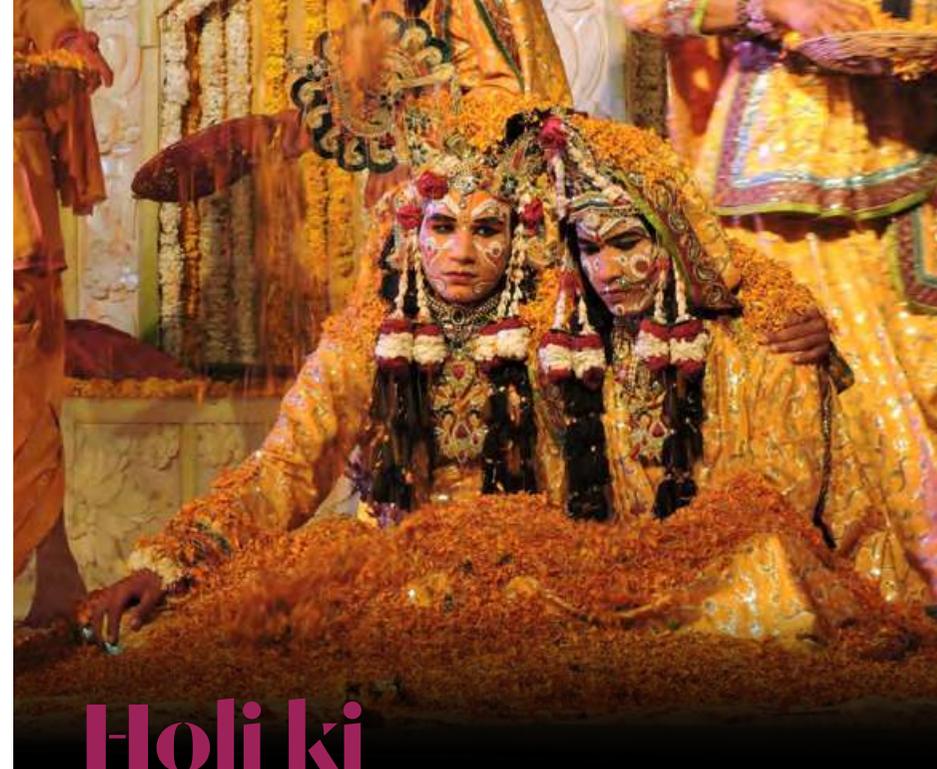
Time 7pm–8pm



Abhanga Ranga is a presentation that captures the spirit of the Varkari saints of Maharashtra through the medium of Bharatanatyam. The abhangas, which are gems of poetry rich with devotional fervour, have been translated into a visual landscape in this performance. The choreography through descriptive images in Bharatanatyam, unfolds the stories of deities like Ganapati, the glories of Lord Rama, the leelas of Krishna, the pangs of separation from the God, ending with Dnyaneshwar's Pasaayadaan. The traditional narrative of classical dance idiom also explores the philosophy and thoughts of Bhakti Marga. The pulse of this celebrative work is the rich literature of the four pillars of Varkari Sampradaya, Sant Dnyaneshwar, Sant Naamdev, Sant Eknath and Sant Tukaram.

Collaborator Sankhya Dance Company
Choreography and Concept Development Vaibhav Arekar
Original Concept Rajashree Shirke
Music Composers Aruna Sairam, K.A. Ganeshan, Jayant Neralkar and Ambika Vishwanath.
Light Design and Costumes Sushant Jadhav

Curator Ranjana Dave



Holi ki Raas Leela

A spirited performance of Krishna and his gopis.

Venue DB (Football) Ground

Date 18 December, 2018

Time: 7pm–8pm

Collaborator Shri Radha Kripa Raasleela Sansthan

Curator Leela Samson

The performance, which is laden with an age-old tradition and the abundance of flowers, accounts for Krishna's 'raas-leela' with the gopis. Travelling from the land of Vrindavan to the coastal region of Goa, the spirited dance engages a variety of colours, movements and sounds.



Bali



A performance analysing the battle between Ram and Bali.

Venue Dinanath Mangeshkar Auditorium, Kala Academy
Date 16 December, 2018
Time 4pm–5:30pm

An excerpt from the Indian epic Ramayana, Adishakti's *Bali* is a retelling of the various events that led to the battle between Bali, the ruler of Kishkindha and Ram, the King of Ayodhya and eventually, the death of Bali. Here, the writer has tried to explore the notion of right or wrong through its various characters, while steering clear of any subjective influences. Through this play, we explore how one evaluates this notion and, how it can change when each and every character is given an opportunity to voice thoughts and opinions. The play weaves multiple stories through the point of views of Bali, Tara, Sugreeva, Angadha, Ram and Ravan and talks about how each of them make decisions and take actions based on the ethics that define their lives. The play gives its audience a space for introspection, to take a step back and detach ourselves from our dominant ideologies and rigid identities to understand different perspectives.

Collaborator Adishakti Laboratory for Theatre Arts & Research
Written and Directed by Nimmy Raphael
Performed by Vinay Kumar, Arvind Rane, Ashiqa Salvan, Kiyomi Mehta and Rijul Ray.
Music Arranged and Composed by Vinay Kumar
Music Played by Meedhu Miriyam
Light Design Vinay Kumar
Lights Anand Satheendran
Creative Guidance Anmol Vellani and Vinay Kumar.
Production Manager Bharavi
Stage Manager Dhavamani
Costume Design Viji Joy

Curator Ranjana Dave



Lavani Queens... Sangte Aika!

A boisterous performance looking at gender and Lavani.

Venue DB (Football) Ground
Date 16 December, 2018
Time 7pm–8pm

Lavani has ruled the stage in many parts of Maharashtra over centuries. It is a form of song and dance that entertains the audience, engages them and makes them an integral part of the performance. Traditionally it is performed in two set-ups—Tamasha and Sangeet Bari. The former is an all-inclusive, folk-based form while the latter is a more intimate and personalised art form.

Gender and sexuality have always played a pivotal role in Lavani sringar. Sringar (eroticism) is the dominant rasa (theme, element) in lavani. Lavani also aims at commenting on socially relevant topics using Hasyaf (humour) rasa. Lavani deals with the subjects in a direct and unabashed style. It is interesting to know that lavani is written by men, for the entertainment of men but performed by women.

Produced by Kali Billi
Creative Directors Bhushan Korgaonkar and Savitri Medhatul.
Performers Akansha Kadam, Anand Satam, Vikram Kamble and Ashimik Kamte.

Curator Ranjana Dave



Nidravathvam

A performance exploring the sleeping boons (curses) of Lakshmana and Kumbakarna.

Venue To be confirmed
Date 18 December, 2018
Time 6pm-7pm



Kumbakarna and Lakshmana, the brothers of the two protagonists of the Ramayana, are connected by boons that dramatically alter their cycles of sleep and wakefulness. Kumbakarna along with his brothers, Ravana and Vibhishana performed a major yajna and penance for Lord Brahma. When the time came for asking a boon from Brahma, his tongue was tied by goddess Saraswati (acting on Indra's request). So instead of asking for Nirdevathvam (annihilation of the Devas), he asked for Nidravathvam (sleep) and his request was granted. Lakshmana, on the other hand, was allowed to give up his sleep completely and bequeath it to his wife, Urmila, for the fourteen years of his exile. In the course of time both boons seem to acquire the dimensions of a curse, as they each have an uncomfortable outcome.

Collaborator Adishakti Laboratory for Theatre Arts & Research

Creative Guidance Veenapani Chawla
Script, Direction and Performance Nimmy Raphel

Light Design Vinay Kumar

Lights Ashiqa Salvan

Musician and Text Support Arvind Rane

Music Composition Vinay Kumar

Stage Manager Dhavamani

Curator Ranjana Dave



Commissioned Project by Avantika Bahl

Site-specific intervention, with real-time engagement.

Venue To be confirmed
Date 19, 20 December, 2018
Time 4pm-6pm

Choreographer Avantika Bahl

Curator Ranjana Dave

This commissioned piece is a site-specific intervention. It is performative in nature, but the premise of this is also questioning the line between functionality and performativity in movement. While there are some site-specific works that are built to be a direct response to the site, the performers engage with the site in real time as a first encounter. What is exciting is to watch what unfolds and how each of the participants react to a set of instructions with their own unique vocabulary. This throws up a set of discoveries for the participants to respond to, then and there, which is what makes the work unique and original.



A Spoonful of Sweetness

A journey through India's unique varieties of honey.

Venue Old GMC

Date 15, 16 December, 2018

Time 11am–12pm

Admission First come, first served

Honey, one of the world's most magical foods, is made of nectar concentrated down to a sweet stickiness by thousands of bees working together in the hive and can be consumed in multiple ways. Through this workshop, learn about India's unique honey varieties and how their taste, colour and smell is dependent on which flower bees collect the nectar from and the soil and location where the plants grow. Engage in a unique olfactory and gustatory experience and learn methods for tasting and evaluating honey, while recognising basic aromas and flavour families on a Honey Tasting Wheel.

Workshop Conducted by Vijaya Pastala

Curator Rahul Akerkar



Tityache Khabbari (Marketplace News)

A recreation of a local Goan marketplace.

Venue Art Park (Children's Park)

Date 15–22 December, 2018

Time 12pm–5pm

In every Goan village, the marketplace was the vibrant, colourful focus of every local's daily life. Originally part of the ancient gaunkari system, it evolved into the Titya (Tinto) meaning a 'market at three roads'. It was at this venue that locals would meet every morning to buy daily, essential items as well as catch up on the local news, have discussions on serious issues or just gozzale (gossip). The local vendors take pride in their place at the market and position themselves in the most aesthetic way possible to give maximum importance to their wares. In remote villages, the Tinto is still an important gathering place, but in the rest of Goa, with malls and supermarkets coming into prominence, this marketplace is slowly disappearing. Enjoy the Tinto experience at the Art Park (Children's Park), with stalls serving organic and Saraswat thalis, freshly-made fish dishes, pickles, meat dishes and desserts, through an artistic representation of color, vibrancy and flavors communicating a tableau of a true Goan story.

Participating Establishments Voltaire, Saraya, Flying Dolphin, Kokni Canteen, The Park, Chef Peter's Kitchen and Watsons.

Curator Odette Mascarenhas



Spice Lab

A multi-sensory experience of spices and their varied uses.

Venue Old GMC

Date 15–22 December, 2018

Time 10am–6pm

Taste and smell, particularly those which are linked to food and spices, are the greatest triggers of memories. The *Spice Lab* will be a multi-sensory experience, exploring the way spices are combined for use in cooking; whether through dry rubs, wet grinds, oil tempering, infusions, or other ways, while also allowing visitors to share their own taste/smell memories through an interactive spice lab 'tree'. Visitors will also be able to interact with the spaces through lecture demonstrations addressing questions such as: How do you marinate? Why do you use spices in particular ways and not others? What does tempering do, what does combining spices with a souring agent do? Why do you roast whole spices? Why do you use oil in some case, and not in others? What is the difference between a 'chaunk' and a 'tadka'?

Curator Rahul Akerkar



Grandmother's Recipe: Feni as Medicine

Beneficial uses of the local Goan liquor, Feni.

Venue Old GMC
Date 20, 21 December, 2018
Time 1pm–2:30pm
Admission First come, first served

Workshop Conducted by Karishma Alvares and Adrian Alvares.

Curator Odette Mascarenhas

This workshop dwells on the traditions of the past, at a time when home remedies were tantamount to survival. Derived from the Sanskrit word phena, meaning froth, Feni was brought to Goa by the Portuguese, and the distilled liquor obtained either from cashew fruit or coconut also fulfils the medical requirement of combating common ailments. Through a street theatre performance, the characters of a traditionally rooted grandmother and her sceptical, progressive grandson elucidate the beneficial nature of Feni, narrating the role it plays in the lives of Goans.



Traditions & Celebrations

Enjoy food prepared for local festivities of Goa.

Venue Old GMC
Date 21, 22 December, 2018
Time 11am–12pm
Admission First come, first served

Through melodies, stories, and rangoli derived from food powders, Joanna D'Cunha and Sangeeta Pai Dhungat will introduce the audience to the traditions and different kinds of celebrations in Goa.

Workshop Conducted by Joanna D'Cunha and Sangeeta Pai Dhungat.

Curator Odette Mascarenhas



Sugarcane and Art

Discover art made from sugarcane.

Venue Old GMC
Date and Time 19 December: 1pm–2:30pm, 20 December: 11am–12:30pm
Admission First come, first served

A popular story in Goa narrates the tale of elephants rampaging sugarcane fields across the borders, causing damage to the crops. Inspired by this wild ethos, Mansi Trivedi has chosen sugarcane as the central focus, this time using it as a canvas for art.

Workshop Conducted by Mansi Trivedi

Curator Odette Mascarenhas



The Assamese Pickling Affair

Learn about the unique spices and pickles from North-East India.

Venue Old GMC

Date 19, 22 December, 2018

Time 11am–12:30pm, 1:30pm–2:30pm

Admission First come, first served

This workshop brings the local flavours of the North East to the coastal region of Goa. The pickles of Assam, which are made of fresh herbs, spices, and meat, are a treat to the tastebuds. Conducted by Monalisa Baruah, the workshop demonstrates how to make this condiment, while keeping its authenticity intact.

Workshop Conducted by
Monalisa Baruah

Curator Odette Mascarenhas



Young Subcontinent: Sightlines

A continued expansion of artwork emerging from South Asia.

Venue Old Goa Institute of Management

Date 15–22 December, 2018

Time 10am–6pm

An art project like *Young Subcontinent* is, in essence, a struggle against monolithic culturalism and narrow nationalism based on othering, and one that argues vehemently for the coexistence and celebration of pluralities that constitute South Asia, its societies, identities, politics, economy and culture. With this in view, the *Young Subcontinent* project in 2018 expands points of contact, explores sightlines of common struggles and aspirations, looking at the reassertion and reinvention of geographies, facilitating conversations and narratives of peaceful coexistence and democratic aspirations.

Artists Anojan Suntharam, Arijit Bhattacharya, Arjun Das, Bikkil Sthapath, Fathima Rukshana, Gyempo Wangchuk, Jigesh, Karma Tshering Wangchuk, Kathyayini Dash, Kavan Balasuriya, Minzayar Oo, Moe Satt, Mustafa Khanbhai, Partha Sengupta, Pooja Pant, Shivangi Ladha, Shrishti Shrestha, Shikh Sabbir, Vipin Vijay and other artists.
Nepali Artists Supported by
Choudhary Foundation

Special Project Curator Riyas Komu



The Sacred Everyday: A Journey Across Images

An exploration of the interrelationship between the divine, cosmic and sublime, and the realm of the human, intimate and the domestic.

The Sacred Everyday is developed around the proposition of the interrelationship between the domain of the divine, iconic, cosmic and sublime on the one hand, and the realm of the human, intimate, domestic and quotidian on the other. This interrelationship is articulated through ritual and festivity, vernacular translations, and the interplay of the sacred and the profane—which, in Indian culture, are not stark opposites, but two dynamic and interactive poles on a sliding spectrum of possibilities.

Venue Adil Shah Palace and The Museum of Christian Art
Date 15–22 December, 2018
Time 10am–6pm

Collections Charles Correa Foundation, Goa State Museum, Museum of Christian Art, Sunaparanta Centre for the Arts, Sarmaya Collection, Swaraj Art Archive.
Artists Priya Pereira, Vidya Kamat, Youdhisthir Maharjan, Smriti Dixit and Ghulam Rasool Santosh.

Curator Ranjit Hoskote



Betwixt and Between

A contemporary art show by Goa Artists' Collective.

Venue Old Goa Institute of Management
Date 15–22 December, 2018
Time 10am–6pm

This exhibition explores 'in-betweenness', the *Betwixt and Between* situation. Referring to the most dominant chapter of Goan history, the Portuguese colonial rule across 450 years and Indo-Portuguese culture as a third culture, it looks at the dual world-view Goa adopts to negotiate this dichotomy.

Artists Bhisaji Gadekar, Diptej Vernekar, Kalidas Mhamal, Kedar Dhondur, Pradeep Naik, Ramdas Gadekar, Shilpa Mayenkar, Siddharth Gosavi, Sidhesh Chari and Soumitrimayee Paital.



Out of Turn

A performance art project exploring the variety of practices described by the term 'performance'.

Venue Old Goa Institute of Management
Date 15–22 December, 2018
Time 10am–6pm



Bringing together a selection of artists and collection materials, *Out of Turn* draws attention to the rise of performance across South Asia since its earliest instances in the 1970s. The project engages with a multi-generational group of artists to underscore the evolution of performance over the decades in the region, connecting to other instances of performance across Asia and stressing continuities, even as it makes clear the variety of practices described by the term 'performance'. Presenting live performances alongside photographs, texts, and audiovisual recordings, the exhibition elucidates some of the paradoxes of performance art's relationship to the archive.

Artists Maya Rao, Priyanthi Anusha, Sajan Mani and Siren Jung.

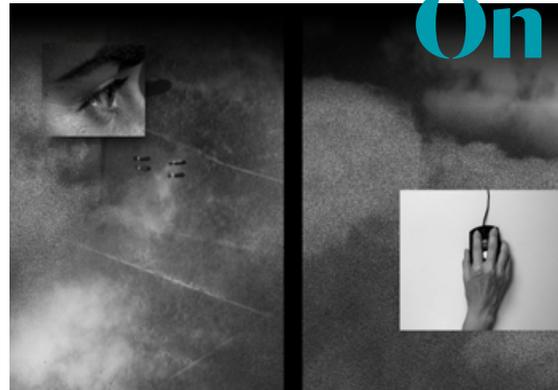
Special Project Curator Meenakshi Thirukode in collaboration with Asia Art Archive



My Colour On Your Plate

A contemporary art exhibition exploring the idea of the 'map' as a metaphor, and its role as an embodiment of desire.

Venue Old GMC
Date 15–22 December, 2018
Time 10am–6pm



My Colour On Your Plate uses the idea of a 'map' more as a metaphor than as a literal image. It seeks to move beyond the practical history and function of maps as the representation of territory and the boundaries of nation-states, towards the way maps have embodied our desire, as a society and as individuals, to constantly make, unmake and remake our own identities as human beings, artists and citizens, while exploring our relationship to the familiar and the unfamiliar, the Self and the Other, experienced and perceived in terms of various kinds of difference and similarity; what we hold in common as well as what we struggle to communicate across limits and distances. What we acknowledge as 'my' and regard as 'your' is a space bridged yet kept unique and distinct by the diverse practices of art. In talking about 'colour', the exhibition invokes the notion of a plural sensorium of possibilities, but also gestures towards a political or collective understanding of identity and difference beyond the purely individual and the intimate.

Artists Anita Dube, Daphné Le Sergent, Harun Farocki & Antje Ehmman, Hemali Bhuta, Mayank Austen Soofi, Phyllida Barlow and Zuleikha Chaudhari.

Special Thanks Hauser & Wirth, The Farocki Collectio, Nature Morte and Institut Français en Inde.

Curator Subodh Gupta
Curatorial Advisor Latika Gupta



Still/ Moving

Curated films using archival and found footage exploring questions of erasure, silence and loss.

Venue ESG Auditorium
Date 15–22 December, 2018
Time 3pm–6pm

Still/Moving is a curated package of non-fiction films that focuses on a dialogue between pre-existing material and images in the making. All the films use archival and found footage in the form of still and moving images to explore questions of erasure, silence and loss. Some interrogate history and memory and the unstable space that lies between. While in others official histories and memories collide. Yet other films explore the themes of race and identity, migration and displacement. Combining fragments of personal, vernacular and official accounts of events, they interrogate the claims of truth made by images. In a moment marked by convergence, these documentaries celebrate the hybrid form and fluid boundaries between cinema and photography. As ruminations on 'stillness' and movement they pay homage to the photograph and its expanded role within the moving image.

Special Project Curator
Sabeena Gadihoke



Goa Heritage Project

An exploration of Goan heritage using digital media and interactive experiences.

Venue To be confirmed
Date 15–22 December, 2018
Time 10am–6pm

The *Goa Heritage Project* is an exploration of Goan heritage using digital media and interactive experiences. The project juxtaposes Goan archives, lived experiences and speculation to create mixed media narratives that are engaging and accessible. Another aspect of this project is a reinterpretation of forgotten Goan musical repertoire in a collaboration between local Goan musicians, curated by classical guitarist, Shyamant Behal.

Special Project Curator Quicksand

LINE OF FLIGHT

Line of Flight

A project, aimed at addressing artist mobility as an essential component of artistic work. It consists of a daylong symposium, and a supporting exhibition.

Venue Old Goa Institute of Management
Exhibition Date 15–22 December, 2018
Exhibition Time 10am–6pm
Symposium Date 15 December, 2018
Symposium Time 2pm–6pm

Conceptualised by Serendipity Arts Foundation, *Line of Flight* is a three-part project, to be first showcased at Serendipity Arts Festival 2018. It is aimed at addressing artist mobility as an essential component of artistic work. It consists of a day-long symposium, an exhibition and a publication. The project borrows its name from the concept of nomadic creativity developed by Gilles Deleuze and sets out to address mobility as an essential component of artistic work.

The day-long symposium is an attempt to reflect on artist residencies as one of the nodal points of the global network centered on artistic production and mobility. Its focus will be on the working of these institutions as part of the international ecosystem of contemporary art. Informed by the understanding that artistic globalisation is not uniform, the discussion will set out to address how residencies negotiate the unequal mechanisms of globalisation.

Institutional Representations Delfina Foundation-UK, Para Site-Hong Kong, Künstlerhaus Bethanien-Germany, Sommerakademie Paul-Klee-Switzerland, Raw Material Company-Senegal, Khoj-India and 1Shanthiroad-India.

A Serendipity Arts Foundation Initiative

Project supported by

INSTITUT FRANÇAIS swiss arts council prohelvetia
INDIA



A commemoration of the rich heritage of the city of Panjim on its 175th anniversary.

Venue To be confirmed
Date 15–22 December, 2018
Time 10am–6pm

Special Project Curator Vivek Menezes

The heritage city of Panjim has a unique cultural and social history, both within the context of the former Estado da India Portuguesa (1510–1961) and the post-Liberation period as the capital of India's smallest state. 2018 marks the 175th anniversary of the ascent of the riverside urban entity to the status of 'urbs prima' in the territory, as well as within a vast maritime arc that stretches from Mozambique to Macau. The traders of the city and its nascent institutions were entirely global in their outlook and ambit, which is another difference between Panjim and so many other small cities scattered throughout the subcontinent.

Panjim 175 will address the urgent need to analyse, commemorate and celebrate the meaning and context of the city, both for its historical and cultural value, as well as an example of several intriguing 'best practices' that have evolved over generations to serve as an outstanding example to the rest of the country.



Dharti Arts Residency

An exhibition showcasing the works of the artists-in-residence and critic Serendipity Arts Foundation's annual residency programme.

Venue Old Goa Institute of Management
Date 15-22 December, 2018
Time 10am-6pm

This interdisciplinary exhibition showcasing the works of four artists and a critic who were selected to be a part of Serendipity Arts Foundation's annual three-month residency. Dharti, now in its second cycle, is a programme based equally in theory and practice, allowing the artists to create work and collaborate with a group of their peers, and to connect with the city and artist community at large.

Critic Kamayani Sharma
Programme Designer Gayatri Uppal
Artists Jagrut Raval, Khushbu Patel, Pannaga Jois and Ravi Kumar Chaurasiya.

A Serendipity Arts Foundation Initiative



Intimate Documents



An exhibition on the ways the photograph continues to create meaning.

Venue Adil Shah Palace
Date 15-22 December, 2018
Time 10am-6pm

It had been proclaimed that the photograph is dead, and yet it thrives, as it morphs to adapt to an ever shifting contemporary. In many senses it is irreplaceable. As the idea of 'truth' becomes contested, photographic idioms and metaphors have evolved to continue to speak to new 'realities'. Alongside, technology has changed the photograph, and transformed not only what is seen, but also how it is seen. In a post-truth technosphere, the personal has increasingly become intimately political. The photographic object has been relocated in a multi-materiality of moving images, sound and everyday articles to create new meanings. *Intimate Documents* showcases seven deeply engaged contemporary photography practices in South Asia, which examine the renewed visual language of the photograph. Recognising the shifting registers both of the medium as well as of the personal, they carve out precise ways in which the photograph continues to re-produce a world in flux.

Artists Anoop Ray, Avani Tanya, Chandan Gomes, Indu Antony, Natalie Soysa & Sachini Perera and Sohrab Hura.

Curator Ravi Agarwal



Common Ground: New Futures for Passing Images

A photographic engagement with the term 'vernacular', in both subject and technique.

Venue Adil Shah Palace
Date 15–22 December, 2018
Time 10am–6pm

Collaborators Alkazi Foundation for the Arts, National Institute of Design, Nepal Picture Library, Rahaab Allana Collection and S.T.A.R.S. Archive.
Artists Abhijit Pal, Ashish Sahoo, Edson Beny Dias, Sukanya Ghosh and Uzma Mohsin.
Exhibition Design Sudeep Chaudhuri

Curator Rahaab Allana

Supported by



The Alkazi Foundation
for the Arts

The history of photography in India presents some unexplored and unexpected gaps. One of the most understudied concepts is that of 'vernacular' photography—a term often applied to quotidian images, which in India, given its colonial connotations, has been amended by visual anthropologists such as Christopher Pinney with the term *mofussil*, or that which lies outside the centre and besides the strictly metropolitan. The colloquial referencing of 'vernacular' focuses heavily on that which is 'native,' as distinguished from the 'national.' Hence, the focus on local, community-oriented, marginalised zones that may represent elided traditions come to the fore as viable parameters within which the term is broadly understood. *Common Ground* seeks to broaden the engagement with the term 'vernacular,' in both subject and representation, in order to think about how, with overlapping histories today, we can enhance our understanding of a lens culture around the subject.



The Urban Reimagined

Envisioning an ecological alternative to present urban spaces.

Venue and Time

Gigi Scaria: Promenade (across the Old GMC), all day
Pooja Iranna: Adil Shah Palace, Courtyard, 10am–6pm
Date 15–22 December, 2018

New urban spaces are creating fresh contestations of global capital and local realities. The idea of the urban has been defined outside the rural as a divide, even as society seamlessly flows between them. Carved out of terrains of multiple inhabitations, what was once ecological is becoming polluted, gentrified or destroyed. The project highlights the clash of imaginaries of the 'urban' as a means to help rethink them.

Artists Gigi Scaria and Pooja Iranna.

Curator Ravi Agarwal



Conceptual Photography as Artistic Expression

Engaging with modes of photography and actively exploring what the future of the medium holds.

Venue Old Goa Institute of Management
Date 17–20 December, 2018
Time 10am–4pm

This workshop is a space to explore the changing nature of the photograph. As binaries between documentary and fiction, new and old media, fantasy and realism, still and moving image collapse, the contemporary photographer has to work in a radically different landscape; a new visual culture that calls for a multiplicity of photographic forms. The production and consumption of millions of images a day has people almost immune to them, and a 'death of photography' has been announced. The question is how, then, can images be made in a 'post-photographic condition'? By engaging with existing modes of photography and actively exploring what the future of the medium holds, it will attempt to create a space for making art in dialogue with society, politics and culture. The workshop is experimental and process-oriented. We will use various new media techniques, platforms and apparatus to make and exhibit work.

Workshop Conducted by Chinar Shah

Curator Ravi Agarwal



Eco-locality Explorations

Guided eco-walks with experts.

Venue St. Inez Creek
Date To be confirmed
Time To be confirmed

Panjim, like other cities, lies in the midst of a rich ecological system. Surrounded by wetlands, beaches, waterbodies and forests replete with a variety of animals, birds, flora and fauna, they silently give the location its verdant character. Often missed by most visitors, this is a unique opportunity to discover the varied ecology of the area through guided walks with experts.

Curated Walks Conducted by
Tallulah D'Silva and Vishal Rawlley.

Curator Ravi Agarwal

Credits

Matters of Hand: Craft, Skill and Design Courtesy Rashmi Varma (Sār: The Essence of Indian Design)
The Charpai Courtesy Ramayudh Sahu
The Bartender Sony Music India Vevo
Boombay Djembe Folas Courtesy Anand Bhagat
Revolutions Per Minute: Early Hindustani Music Recordings by Goan Musicians Courtesy Aneesh Pradhan
River Raga Courtesy Ashwani Shankar and Dhanashree Pandit Rai
Raja Kumari Courtesy Raja Kumari
Serendipity Soundscapes Presents Maverick Playlist Courtesy Sreemoyee Bhattacharya
Serendipity Soundscapes Presents Anti-Musicals Courtesy Tm from Wikimedia Commons
Agent Provocateur Courtesy Shapeshift Collective/ Vivek Venkatraman
Walk Back To Look Courtesy Anuja Ghosalkar
Akshayambara Courtesy Suresh
The Gentlemen's Club Courtesy Jazeela Basheer
C Sharp C Blunt Courtesy Amit Bansal
Notes on Chai Courtesy Jyoti Dogra
Queen-Size Courtesy Hari Adivarekar
Love Prufrock Courtesy Arbab Ahmad and Varoon P. Anand
Say, What? Courtesy Avantika Bahl
Elephant in the Room Courtesy Dur Se Brothers
The Lost Wax Project Courtesy Preethi Athreya
Kharms Courtesy Perch
Fermented Frontier Courtesy Lawai Bem Bem
Mahabharata Courtesy Adeeb Anwar and Shreshth Khilani
Urubhangam Courtesy Kapila Venu
Comedy Wagon Courtesy Comedy Wagon
Parayan Maranna Kadhkal Courtesy Sreejith Sundaram
Dinner is at 8 Courtesy Virginia Rodrigues
PlastiCity Courtesy Tadpole Repertory
Oool Courtesy Anna Sophia Zimniak
Sonnets c. 2018 Courtesy Anirudh Nair
Criminal Tribes Act Zürcher Theater Spektakel/ Christian Altorfer
Jhalkari Bai Courtesy Rahi Theatre Company
Adrak Courtesy Niketan Sharma
Karnatic Kattaikkuttu Courtesy Chirodeep Chaudhuri/First Edition Arts
To Die Upon A Kiss... Courtesy Sadanam P.V. Balakrishnan

Commissioned Project by Navtej Johar Courtesy Navtej Johar
Commissioned Project by Deepak Kurki Shivaswamy Courtesy Deepak Kurki Shivaswamy
Lokapalanmare Courtesy Sadanam P.V. Balakrishnan
Kuchipudi Nrithya Sandhya Courtesy Mosalikanti Jaykishore
To Be Danced in Rooms Courtesy Kunal Daswani
Vividh Varna Courtesy Naivedya
Movement and Stills Courtesy Sanjukta Sinha
Karalsman Courtesy Kochi Biennale Foundation
Sriyah Courtesy Nan Melville and Darial Sneed
Abhanga Ranga Courtesy Sejas Mistry and Tejadipty Pawade
Bali Courtesy Adishakti Theatre Arts
Lavani Queens... Sangte Aikal! Courtesy Kunal Vijayak
Nidravathwam Courtesy Adishakti Theatre Arts
Commissioned Project by Avantika Bahl Courtesy Avantika Bahl
The Assamese Pickling Affair Courtesy Odette Mascarenhas
Sugarcane and Art Courtesy Odette Mascarenhas
Young Subcontinent: Sightlines Courtesy Anojan Suntharam
The Sacred Everyday: A Journey Across Images Courtesy Swaraj Art Archive
Betwixt and Between Courtesy Goa Artists' Collective
Out of Turn Courtesy Priyanthi Anusha and S. Thyagarajan
My Colour On Your Plate Courtesy Hemali Buta and Daphné Le Sergent
Still/Moving Courtesy Miranda Pennell (The Host)
Dharti Arts Residency Courtesy Pannaga Jois
Intimate Documents Courtesy Anoop Ray
Common Ground: New Futures for Passing Images Courtesy Alkazi Collection of Photography
The Urban Reimagined Courtesy Gigi Scaria
Eco-locality Explorations Courtesy Vishal Rawlley

Timings and venues are subject to change.

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