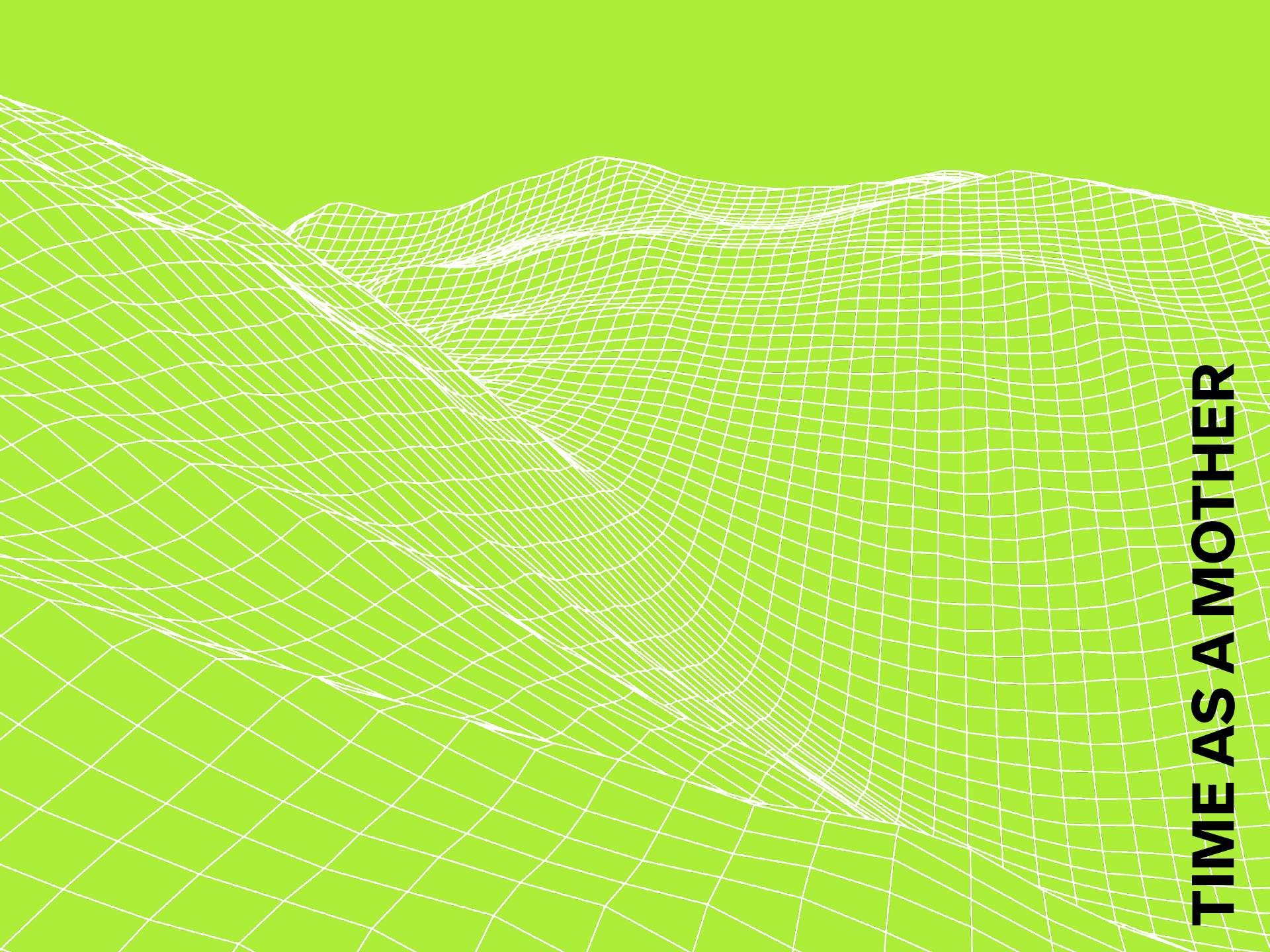

TIME AS A MOTHER

SERENDIPITY
ARTS
FESTIVAL

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Time as a mother is supported by Chronos Initiative

TIME AS A MOTHER

Curated by Ravi Agarwal and Damian Christinger

Old PWD Complex, Panjim
Serendipity Arts Festival | December 15 - 23, 2023

CURATORS' NOTE

Time as a Mother **examines our temporal relationships towards nature and our built environments. What is time? It can be imagined historically, culturally, linearly, cyclically, or even as unfathomable space-time. The relationship we have to our own lives and lifespans are shaped by our perceptions of it, its rhythms, imaginations, and sensibilities. Deep-time provides an understanding of planetary progressions through pre-historic meters, as a cosmic force governing specieis evolutions and extinctions, rendering our own perceptions insignificant. To relate with time as a planetary or cosmic entity, we need to re-engage with its poetics.**

The artists in this exhibition use time-based media to create multifaceted spaces of film, poetry, text, sound, and narratives which explore organic and inorganic worldmaking through time. Their perspectives and positions from Indian and European backgrounds, are proposed as a conversation. The multiplicity of interactions unfolding between the human and more-than-human, their different temporalities and overlapping co-existences, have been explored by them. Time here is a physical and philosophical concept with different cultural meanings, reverberations, and implications for our attitudes towards nature. It could be seen as nurturing, or cruel and destructive. It explores transcultural possibilities of multiple notions of time, in an attempt to better understand this geological epoch that we call the Anthropocene, which indicates the catastrophic man-made ecological condition we must face together now.

Time heals all wounds they say. The long, violent histories of our extraction economies, the accelerating destruction of habitats, and the ticking clock of extreme weather events might just prove this saying wrong. Decentering us as humans with respect to stones and sand, forests and rivers, mountains, and deltas, and to the lands we have occupied, and have shaped and indeed, exceeded us, is urgent.

Ravi Agarwal | Damian Christinger

ARTISTS & POETS

Navjot Altaf, Badel/Sarbach, Ursula Biemann, Ishita Chakraborty, Monica Ursina Jäger, Paribartana Mohanty, Dharmendra Prasad

With poetic contributions by Flurina Badel, Nitoo Das, Ranjit Hoskote [forthcomig]



Soul Breath Wind (2014-18)

Navjot Altaf

2-channel video installation,
HD, Colour, Sound, 1 hr 02 min

This work draws upon Navjot Altaf's research on the political situation, agenda of development, and anthropogenic environmental change in Chhattisgarh. The loss and destruction of fertile land and soil, forests, and biodiversity have severely impacted the day-to-day existence of indigenous communities living there for centuries, along with their autonomy and identity. This has led to massive forced displacements of local inhabitants, resulting in the marginalisation of indigenous ways of life, oral traditions, and knowledge.

Oral cultures encourage the participatory life of the senses, and speak to a relationship with land, forest, or water, grounded in diverse conceptual frameworks, that offers insight into ourselves and reinforces the belief in interconnectedness and interdependence. Indigenous wisdom and life-worlds, passed down orally through generations for centuries, constitute a vital aspect of the video's narrative.

The video addresses the impact of imposed segregation in north-central Chhattisgarh, navigating the conflicts between local communities and the police, and delving into what is being lost in the process.



Navjot Altaf (b. 1949) is a transcultural artist, whose inventive multi-media work reflects political and aesthetic concerns that have been informed by dialogical ways of working. Her practice is located in the metaphor of flow – across materiality and theory, across place and people – and in finding a transdisciplinary perspective where inquiry and self-inquiry intersect. Her ideological positions moved from Marxism in the 1970s, to feminism in the 1980s-1990s, and ecofeminism from early 2000s onwards.

With a sustained engagement with indigenous cultures, local knowledge systems, ecology and social justice, her intellectual trajectory, like her creative process, has been shaped by life experiences and theoretical readings. Her extensive dialogues with Adivasi communities and artists led to the co-founding of the Dialogue Interactive Artists' Association (DIAA, 2000) in Kondegaon, Bastar, which focusses on enabling an inclusive and experimental platform for equal aesthetic rights, while probing systems of knowledge production. She has been part of numerous solo and group exhibitions in India and abroad.



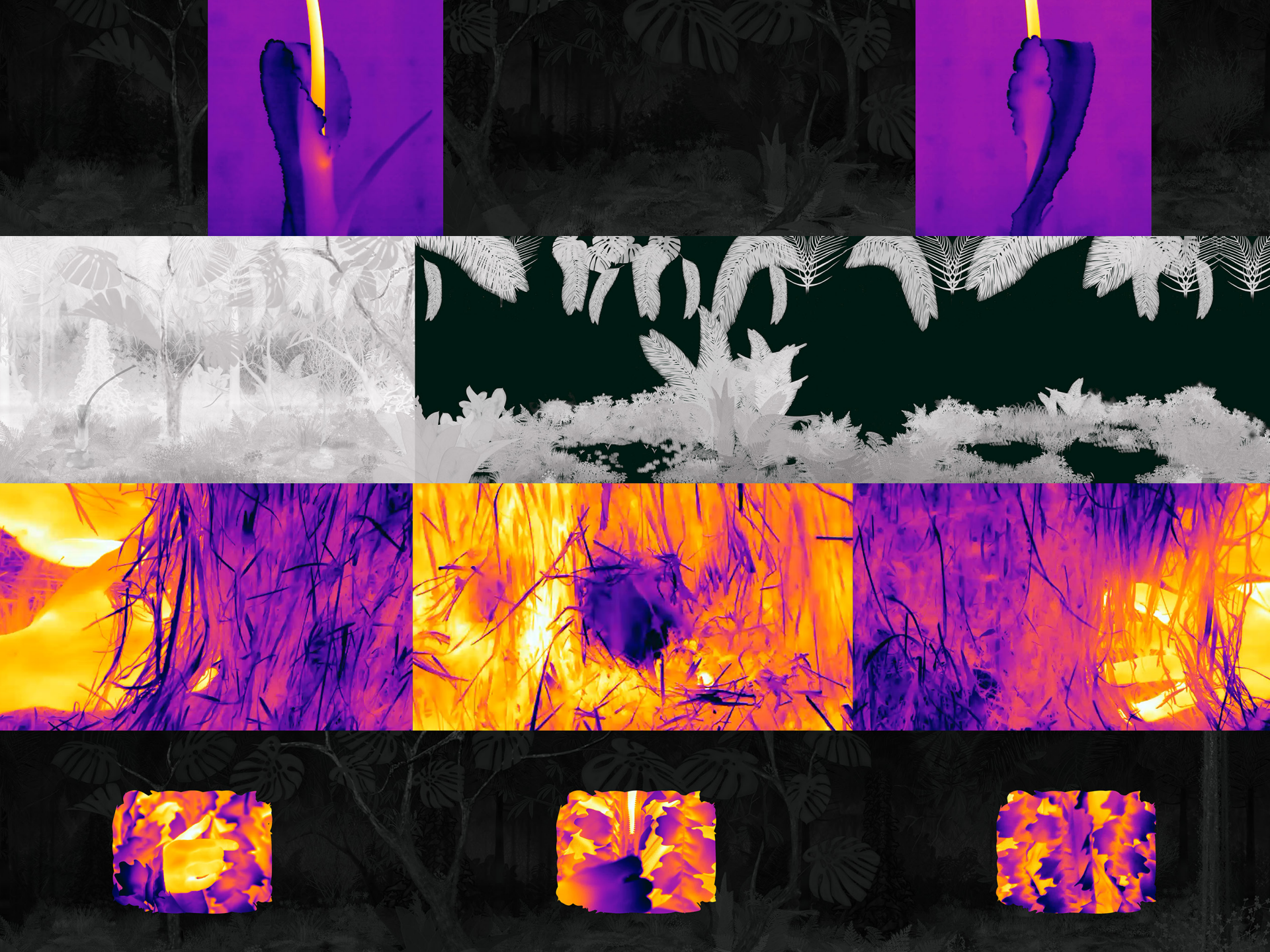
Ardor (2022)

Badel/Sarbach

3-channel video installation,
4K, Colour, Sound, 23 min

Ardor **delves into philosophical inquiries surrounding warmth and the way different living beings (plants, humans, and other animals) interact through heat. Among other things, the artist duo Badel/Sarbach explore thermogenesis (the ability to produce heat) in the *Typhonium Venosum* plant, heating parts of its flower up to 40 degrees. Badel/Sarbach filmed and photographed the blossom of this plant with a high-resolution thermal imaging camera. Plants warm up for reproduction (to attract pollinating insects) but also in response to changed environmental conditions (eg. water stress, toxins, climate change). Their warmth can thus function as a communicative system, a language to be understood. *Ardor* navigates the tension between feeling and recognising, posing questions about the body, ecology, animism, and nature-culture.**

Through thermography, with all its inherent historical and contemporary uses (such as its use in COVID control, military border controls, and increasing efficiency in agriculture), the work also addresses how technologies can simultaneously reveal something in a dualistic manner.



Jérémie Sarbach and Flurina Badel have been working together since 2014. Both received a Master's degree in Fine Arts at the Institut Kunst HGK FHNW Basel and further studied at the Cooper Union NYC, Akademie der Bildenden Künste and Universität der Angewandten Künste in Vienna. Badel/ Sarbach are laureates of the Manor Kunstpreis 2019. They have presented solo exhibitions and been part of numerous group shows all over the world.



The Songs of Resistance (2023)

Ishita Chakraborty

Metal Handis, Bamboo, Fabric,
Rope, Audio, Stereo

Saris run through the garden, creating a border that retains a soft and flexible quality. Through *The Songs of Resistance*, Ishita Chakraborty directs attention to the Sundarban delta in eastern India. Here, the sari serves as a fence, used for instance, to safeguard beds from animals. Having lived on and off in the Sundarbans, Ishita Chakraborty conducted extensive research, engaging with numerous women from the region, women who grapple with diverse pressures, juggling household responsibilities, fieldwork, and the planting of new mangroves to shield the land from erosion. Yet, the changing climate and rising sea levels persist as imminent threats to their livelihoods.

The sound installation underscores the significance of not segregating social and ecological concerns. With the sound emanating from handis, the installation captures the auditory essence of the sea, rustling winds, boat engines, and women engaging in conversation. In this polyphonic arrangement, the voices of Abhra Chanda (from the School of Oceanographic Studies, Kolkata) and the artist come together: at one time, the artist reads excerpts from the book *Ecofeminism* by Maria Mies and Vandana Shiva.



Ishita Chakraborty (b. 1989, Kolkata) is an artist represented by Gallery Espace, New Delhi. Chakraborty's practice includes scratched drawings, installations, poetry, performance, and sound. She investigates the strategies and discourses of resistance adopted and narrated by the subaltern. Their contexts are marked by traces of displacement, the trauma of colonialism, alternative articulations in language, oral histories, and identity. She earned an MFA degree in 2021 from Zurich University of the Arts, Switzerland and another MFA in 2013 from Rabindra Bharati University, Kolkata. She taught Fine Arts as an assistant professor at Amity University, Kolkata (2016-2018). She has shown in group and solo exhibitions all over the world and has received several grants and awards.



Liquid Time: An Earthly Archive of Weathering Thoughts (2022)

Monica Ursina Jäger

3-channel video installation,
HD, colour, sound, 21 min

This project is the final chapter of a five-year research engagement with natural and anthropogenic forms of sedimentation, erosion processes, geopolitics, and polytemporal time periods. It is based on the artist's extensive research archive Liquid Territory (2018-2021) which focusses on sand extraction, land alterations, geology, and deep time. The project traces sand as a natural resource and examines erosion processes from the perspectives of a grain of sand, a human body, and a city. Natural phenomena such as wind erosion and river bedload are illuminated alongside industrial sand mining sites, construction sites, and transport routes. Sand is also essential to measure the concept of time and our cosmological entanglements. Conceived as a multimedia collage of film, image, material, narrative, and text, the project is an exploration of the organic and inorganic worlds we invent and inhabit. These explorations tell stories of different forms of interaction and matter-networks, speaking to the multiplicity of relationships between bodies, their individual temporalities, as well as their collaborations and co-existences.



Monica Ursina Jäger (b. 1974, Thalwil, Switzerland) is a Swiss artist living in London and Zurich. Working with drawing, collage, video and installation, her practice unfolds through a multidisciplinary reflection on concepts of nature, space, and architecture that investigate the relationship between the natural and the constructed environment. Fluctuating between the intuitive, narrative, and factual, Jäger scrutinises processes of transformation, re-arrangement, and mediation by unfixing the boundaries between artistic and scientific knowledge production. She develops complex space-image-time assemblages by accumulating different media (drawing, collage, and video), materials (ink, paper, chlorophyll, sediments, and plants), and different notions of time into captivating installations.

Jäger is a permanent faculty member of the Institute of Natural Resource Sciences IUNR, Zurich University of Applied Sciences ZHAW. She received her MFA from Goldsmiths, University of London. Her work has been shown internationally in museums and biennales, and she has received several grants and awards.

Flurina Badel (b. 1983) is an artist and writer based in Switzerland. After an initial training in journalism and a degree in communication and public work, she has worked as a presenter and filmmaker. In 2015, Flurina Badel completed a Master of Fine Arts at the Art Institute of the HGK FHNW in Basel and in 2017/2018 she studied at the Institute for Literary Art of the University of Applied Arts in Vienna. Her first collection of poetry "tinnitus tropic" was published in 2019 and won the 2020 Swiss Prize for Literature. Further Flurina Badel received the OpenNet Prize 2018 and was honored with the two prizes of the Premi Term Bel 2022. Since 2014, she has been working with the duo Badel/Sarbach, which was awarded the Manor Award in 2019, among others.

Shehtoot
by Nitoo Das

Its shape filled the morning
window, a sculpture of vapour
in the rain. Fierce a year ago
it scrambled through its difficult rest.
Here it was in its plastic home. Three
years? Four? Small, not at all
like the trembling giants of its family
breeding out of the earth, roots
diffusing this way and that, hypnotic
in their patience for fruit: shehtoot.
I saw the branches birthing
tiny worms, baubles of green
round with dots of mauve light.
I hoped to see them fill, chance
into crushed-lip purple, restore that time
when my lover and I spent an afternoon
picking them from the streets, the grass
shaking stem after stem until they let go
of their weight, and felt the blackmail
of evening come upon us, sudden
and strange, as dusty as the shehtoot
we chose. And this plant of mine
so reduced in a balcony, waking up
with a plaintive cry in April. Oh, so young
so perfect to my waiting eyes. The wind draws
its sharp lines, overlapping with
the heat, which ought to give
it life, but crushes it instead.
Water's fever dries it further.
The mulch at its centre closes
around the trunk, the tearing leaves
cannot receive the trespassing sun.
And here I am now with my watering can
trying to solve the riddle of an afternoon
when the hours were ingrown
each blink a blackout, each step
a circle.

~

Trash
by Nitoo Das

From my old home, I could see
one of Delhi's mountains
Bhalswa: ever-procreating, ever-
consuming dark, looming
distantly over my garden
overgrown with summer smells. In June
there were fires; in July, a screeching rain.
Every time I threw something away
a can, a phone, my heart, I knew
it would travel there. First the boy
who rang the bell at six, then the couple
from Bangladesh who separated
everything near the bricks, then the trucks
that thundered up the mountain
unearthing the past.
I sometimes stood
with my binoculars at the window
and watched them battle uphill, all dust
and fumes, tiny people assembling, sifting
and the black kites, the cattle egrets
the swallows and starlings, all happy
I'd sent them my heart.

~

Previous Publications:
The Indian Quarterly, July-September 2018
Crowbite, Red River, November 2020

Gardening
by Nitoo Das

**My love, I have realised, requires
shade, shallow drainage, and
swallows all day. Aeration around her
cells, a turning over of soil and all's good
again. I drone around her, a beneficial
insect, thrilling red**

**and abdomen striped
like the evening: a little fusty, a little
fair. The mulch of her mouth
smells like dismay. Here's spit
and sorrow and a kiss. A direct
seeding where a perennial**

**touch germinates fast,
yet desiccated through ageing.
This green bolts, grows too sweet, too
swift. It flowers before time.
I need to pinch off
the fresh expansion. Deadhead**

**the still-frilly edges of a bloom. No
transplantation is expected
just like when I was younger, but yellowed
with chlorosis, decaying
until I found her.
I am this biodegradable thing testing**

**the earth and time, spreading rhizome-like
beneath her skin. There can be no
companion
planting here. She says
this is treachery grafted
in organic rage. Love, like death, is a
lesson in shrinkage.**



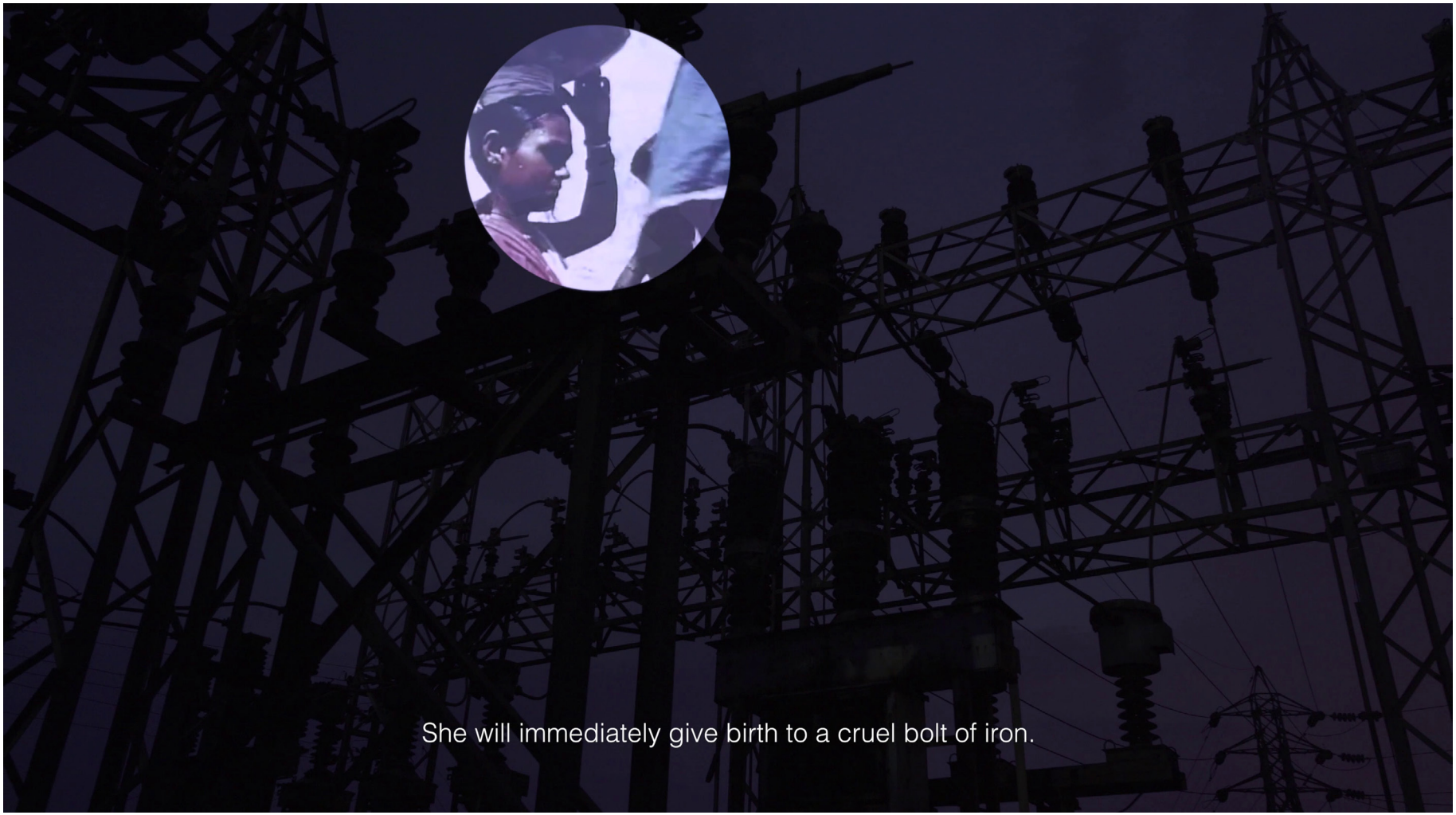
Four Songs of the Apocalypse (2021)

Paribartana Mohanty

Single channel video installation,
HD, colour, sound, 30 min

This video work uses mythology and folk traditions to look at narratives of disaster. Set against the ongoing ecological collapse of the coasts of Odisha that has led to rising waters and eroded land, mythological prophecies become a confluence point for Mohanty's work. *Dasakathia*—a traditional Odia folk performance form by travelling artists—is performed as a telling of stories from folklore, where disasters are envisioned in the form of the oceans being poisoned. The performers wear Personal Protective Equipment (PPE) kits, which have become commonplace since the COVID-19 pandemic started. The dress gestures towards an apocalyptic foretelling, where prophetic visions are self-fulfilling; the climate crisis is being predicted on a constant basis, yet we continue to live through it and fulfill the very same. The apocalypse takes different forms—such as earthquakes, flooding, cyclones, depletion of resources and so on—and Mohanty uses mythological underpinnings to draw parallels between contamination, purity and ecological disaster.

(Text by Sukanya Deb)


She will immediately give birth to a cruel bolt of iron.

Paribartana Mohanty (b. 1982, Odisha) is a multimedia artist living working with video, storytelling, writing and painting. His recent work explores new environment-disaster-landscapes emerging near the coast of Bay of Bengal in Odisha, that studies deep impacts of recurring cyclones, tsunamis and land erosion on marginal communities, nature and culture. Mohanty's interest and research is in examining how technologies of algorithmic networks, digitalisation, data mining, access and surveillance are shaping public perception about 'natural' calamity, and how new government policies are changing the rural landscapes in Odisha.

His work has been exhibited in many group exhibitions and film festivals in India and abroad.

Mohanty is a member of the artist collective WALA and worked as one of the curators for Kochi Students' Biennale (2016). He earned a BFA from Dhauli College of Art and Craft, Bhubaneswar (2004) and an MA in History of Art from the National Museum Institute, New Delhi (2006).

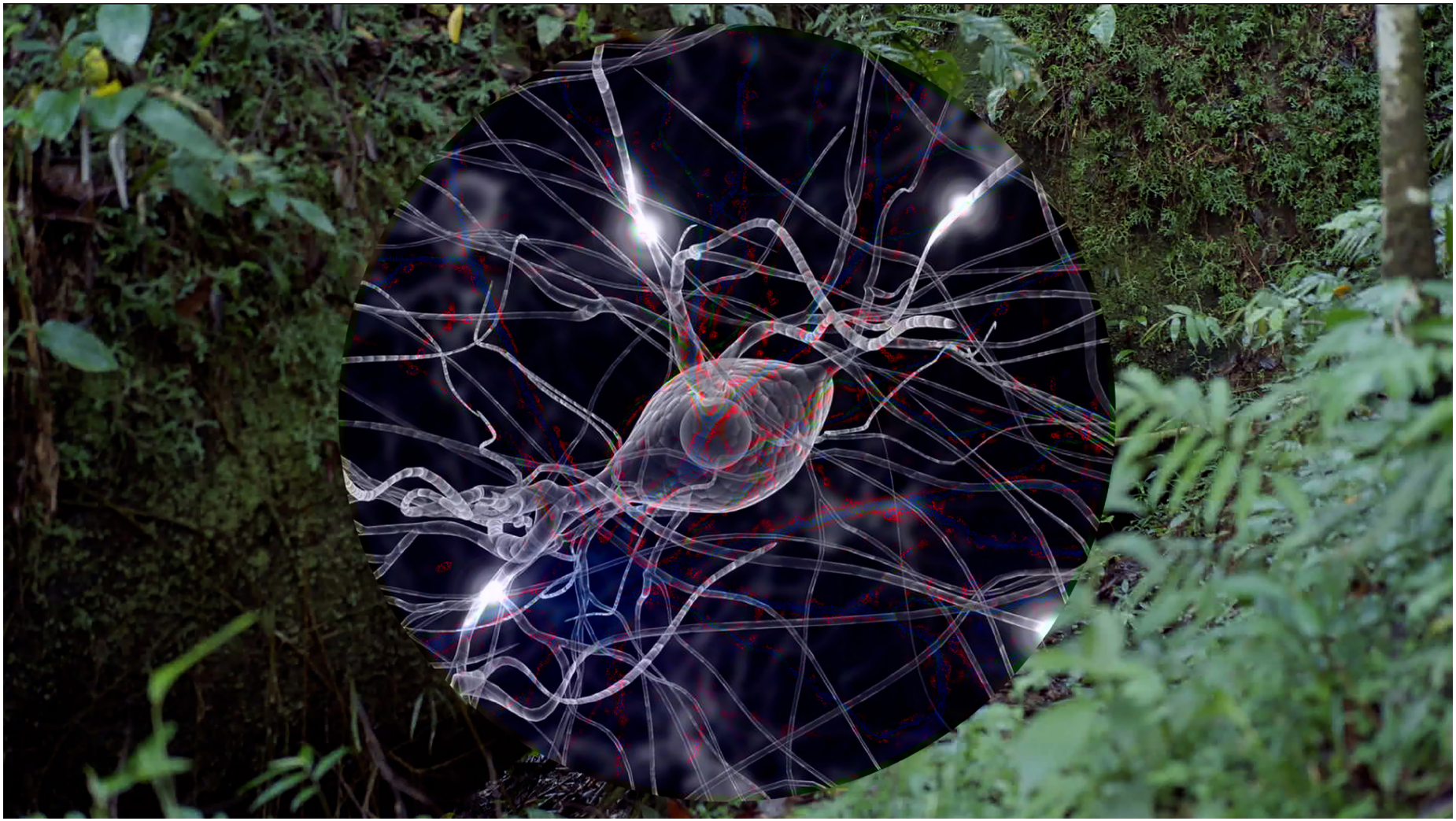


Forest Mind

Ursula Biemann

2-channel video installation,
4K, HD, Colour, Sound, 31 min
2021

Forest Mind **is a video work that emerged from the artist's longstanding interest in human interaction with the natural world. In a series of recent projects, Biemann has shed light on indigenous communities' political struggle to keep their forests alive. Indigenous knowledge then grounds this work, as the artist has spent several years collaborating with the Inga community in Colombia. To bring their shamanic science of Ayahuasca in dialogue with the Western-scientific perspective, the project explores new methodologies and imagery, advocating an ecocentric worldview. Located in the tropical forests of southern Colombia, where the histories of colonial conquest and natural science have been intertwined for hundreds of years, the narrative of** ***Forest Mind*** **takes up diverse strands of research from the intelligence of plants to neurobiology and the importance of the territory as a sentient and cognitive entity. As DNA technology is the Western approach to understanding the interconnection of all life, the video employs images generated in the process of DNA-sequencing materials from the rainforest.**



Ursula Biemann (b. 1955, Zurich) is an artist, author, and video essayist. Her artistic practice is strongly research-oriented, involving fieldwork from Greenland to Amazonia, where she investigates climate change and the ecologies of oil, ice, forests and water. Her videos interweave vast cinematic landscapes with documentary footage, science fiction, poetry, and academic findings to narrate a changing planetary reality.

From 2018-2023, Biemann has been working on a major commission by the Art Museum of the National University of Colombia for the co-creation of a new indigenous University in the South of Colombia led by the Inga people. Forest Mind (2021) emerges from this long-term collaboration.

She has published numerous books, has had recent solo exhibitions at MAMAC Nice and the Centre Culturel Suisse in Paris. Biemann has received the 2009 Prix Meret Oppenheim, the Swiss Grand Award for Art, and the 2022 Zurich Art Award.

Flurina Badel (b. 1983) is an artist and writer based in Switzerland. After an initial training in journalism and a degree in communication and public work, she has worked as a presenter and filmmaker. In 2015, Flurina Badel completed a Master of Fine Arts at the Art Institute of the HGK FHNW in Basel and in 2017/2018 she studied at the Institute for Literary Art of the University of Applied Arts in Vienna. Her first collection of poetry "tinnitus tropic" was published in 2019 and won the 2020 Swiss Prize for Literature. Further Flurina Badel received the OpenNet Prize 2018 and was honored with the two prizes of the Premi Term Bel 2022. Since 2014, she has been working with the duo Badel/Sarbach, which was awarded the Manor Award in 2019, among others.

Be Calm
by Flurina Badel

The last of the snow melts in April. The gravel needs sweeping. The village smells of manure. I think of cacophonous words: bird droppings, goat dung, horse turd, cowpats. I search for a word for flyspeck. Tüpflischiss. The windows need cleaning. Everything leaves marks behind, even sweeping gravel. The broom's bristles leave behind ripples of dust on the pavement. I am drawing arcs all over the square.

I am sitting on the bench by the door drinking coffee. Calm. I am feeling homesick – for flowers. For crocuses and chamomile. I long for the comfort of the fields in July. I want to sit in the shade of tarragon, chewing sage, looking out into the distance. I see a grey bird in the meadow. Or is it a stone? A stone in my eye.

I empty the post box. A gust of wind nearly snatches the post from my hand and tousles my hair. For months the wind has been blowing in one direction, with the course of the river that flows into the Black Sea, where dolphins drink minerals from the Lucius, Emerita, Sfondraz and Bonifacius springs. It does not ease the sea's catarrh. Algae thrive in the infested waters, jellyfish float in the dark and mucus streams out of the water nymphs' laughing mouths. But these days no one thinks of the sea, succumbed, only of the mines, if at all. Unchained by storms, they swim in the agitated waves, bobbing up and down. I will the wind to change direction – the troops; the tanks, lorries, and rocket launchers; the bombers, jets, and helicopters; the corvettes, ships, and submarines – the grey birds in the Black Sea. These days

there are protests with white sheets of paper. Sheer horrors instead of forbidden words.

I am washing the dishes and I think about the weight of the water on the world. All the seas, lakes, rivers, streams, and springs. All the water in the clouds too. All this water that is not cast out into the universe, because of gravity. And because the world spins, it flows anticlockwise down the drain. I think of the word gravidity, and about the torn skin below the belly button.
It is February and I stumble barefoot on greenish linoleum. I hold onto the midwife so as not to fall. She says gravity helps. I do not know how a boa breathes while strangling its prey. I plead for air. Someone opens a window. Outside, it is snowing, sombre against the light.

In June, a hailstorm hammers its stones against the living room window. The child on my breast briefly lifts its head to see what is happening, and then resumes nursing. The rain pours for the rest of the day. Towards evening, the sky is red. The firefighters pump the water out of the neighbours' flooded cellar. With the child on my arm, I step around the puddles on the square. The child laughs loudly and points with its little finger at the water. Aua, water, will be its first word, but we do not know that yet. In the garden, I notice the torn leaves of pumpkins and courgeBes. Decapitated flowers.

Petal after yellow petal, the evening primrose's buds unfurl. It only takes a few seconds until the flowers are ready to shine through the night. They are daydreams, dreamt from the inside out. At night, I dream from the outside in. The pillow is flat in the morning. My limbs feel like stones and my head does too. Words tumble over each other, petrified gets stuck, fiedlerite follows, then writer, cinders – wood needs chopping. Everything needs something. Even dreaming. Its thirst needs quenching. The dreams are wilting.

In the newspaper I read the word knattertrocken, so dry it rustles. No one says summer anymore. Words like heatwave, water shortage and drought, are used instead. The dried meadows whisper. Or is it the air?
On those days we sleep naked. Three furless animals lying next to one another. Sometimes two of them make love, quietly, so as not to wake the child. Two animals gazing into each other's eyes. We look at our damaged bodies. Nothing bad, just a few scars. The cut on my pubic bone, the cut on his spine, my crooked little finger, the grazed skin on his knee. We have remained unscathed so far.

I drink from the fountain's spout, enjoying the taste of iron on my lips. It is October and I am draining the water for the last time this year. I scrape the algae from the concrete walls and wash away the remnants of the tourists' sun cream. I wait for the fountain to fill up again, a mirror to the sky. The sky is blue. Blue like the roots of the felled walnut tree, its stump still weeping. Light circles on the outside, darker circles on the inside. Iris and pupil staring upwards.

I follow my shadow. It is leading the way up a steep meadow. It slides along dry walls and alpine thistles. A dog is barking. The grey birds are undisturbed. The wind has not changed direction. The landslide's fallen rocks will not roll back uphill. It seems natural that the word stoning comes to mind. I am surprised to finally hear the tune of the text I have been trying to write since April. Thoughts well-watered, they drip, brass-hued, word by word.

Translated by Hannah Felce, a freelance translator for Romansh, German and French to English. She pursued a Master's and PhD in transla,on studies at Cardi University UK.

Ravi Agarwal
Curator

Ravi Agarwal has an inter-disciplinary practice as a photographer/ artist, environmental campaigner, writer, and curator. Bridging the divide between art and activism, he addresses the entangled questions of nature and its futures using photography, video, text and installation. His work ranges from the long documentary to the conceptual and performative. He has regularly published photobooks and diaries. The book *Down and Out*, *– OUP:2002*, was the first major photographic work on migrant labour in India. His latest book *Multispecies Speculations and Growing Lexicon*, is part of his multispecies art project Samtal Jameen, Samtal Jameer supported by the Prince Claus Foundation.

His work has been shown widely at major museums and at the Biennials of Havana (2019), Yinchuan (2018), Kochi (2016), Sharjah (2013), Indian Highway (2009), Documenta XI (2002) etc. besides solos and group exhibitions. He has curated large Indo-European public art projects, and was photography curator for the Serendipity Arts Festival 2018 and 2019. He recently curated New Natures, a terrible beauty is born at the Goethe Insitute at CSMVS museum, Mumbai (2022) and the exhibition Imaginned Documents at Les Rencontres D'Arles (2022). His new photobook *The Power Plant : Fragments in Time* has just been published. He has been invited as a Co-Convenor for the Bergen Assembly 2025.

Ravi has served on several important art and photography juries. His work is in several private and public collections. He has authored and edited several books, and writes and publishes regularly on art and sustainability. Alongside, Agarwal is the founder director of the environmental NGO Toxics Link and founder of The Shyama Foundation set up to support art and ecology practices in India.

Damian Christinger
Curator

Damian Christinger (b. 1975, Zurich) studied Global Art History and Intercultural Studies. He works as an independent curator and writer, and lectures at different institutions on transcultural theory and practice, the Anthropocene, and indigenous knowledge.
His main focus is on the construction of the Other in intercultural relations, the nature/human dichotomy in Western thought and the de-colonisation of the history of ideas. He has written extensively on transcultural issues and the Anthropocene and published on such different topics as the cultural landscapes of Singapore, the reception of the Amazon in Western art, and Paulo Freire and his legacy.

His museum show at the Museum Rietberg, where he was a guest curator (2014-15), featured 21 Swiss artists who questioned the relationship between the collection of antique non-European art and its local public. He was a guest-curator for TBA21's *The Current* (2015-2016) and the co-editor of the publication *Happy Tropics 1* (with Michael Schindhelm). Damian co-curated (with Dimitrina Sevova) New Buenos Aires, an exhibition focussing on the challenges of a postcolonial approach towards curating in Switzerland at Corner College, Zurich. He was also the co-curator of the Assembleia Mothertree (2018), in collaboration with Ernesto Neto, Fondation Beyeler, and Daniela Zyman. 2019 saw the opening of *A Ship Will Not Come*, an exhibition at the Johann Jacobs Museum in Zurich and a long-term collaboration with Roger M. Buergel and Adnan Softic. In 2020, he participated as a writer in the exhibition Tomorrow is an Island at the ADM Gallery of the Nanyang Technological University as part of the Singapore Biennale. Since 2021, he is the curator for *Habitat: A Space for Essays on the Interconnectedness Between Art and Ecologies* at the Wyss Academy for Nature, Berne, Switzerland and in 2022 at Espace Diaphanes, Löwenbräu Zurich for video art.

His latest essays appeared in publications like ArtReview, Kunstbulletin, Diaphanes Magazine, On-Curating and the Swiss Museum Magazine, as well as in a series of books and exhibition catalogues.

About Serendipity Arts Foundation

Serendipity Arts is an arts and cultural development foundation created to encourage and support the arts as a significant contributor to civil society. It aims to promote new creative strategies, artistic interventions, and cultural partnerships that are responsive and seek to address the social, cultural, and environmental milieu of South Asia. Committed to innovation, SA intends to promote and create platforms for creativity, providing the wider public with a unique source of contemporary art and culture. SA programmes are designed and initiated through collaborations with partners across a multitude of fields, and each intervention uses the arts to impact education, create social initiatives, foster community development, and explore multi-disciplinarity forays in the arts, with a special focus on South Asia.

About Serendipity Arts Festival

The Foundation's primary initiative and largest project, Serendipity Arts Festival is a multi-disciplinary arts event held annually every December in Goa. Curated by a panel of eminent artists and institutional figures, the Festival is a long-term cultural project that hopes to instigate positive change across the arts in India on a large scale. Spanning the visual, performing and culinary arts, the Festival's programming includes music, dance, visual arts, craft, photography, film, and theatre. The Festival addresses pressing social issues such as arts education and pedagogy, cultural patronage, interdisciplinary discourse, and access to the arts. Serendipity Arts Festival's intensive programme of exhibitions and performances is energised by spaces for social and educational engagement.

Serendipity Arts Festival 2023
15-23 December, Old PWD Building, Patto, Panjim

SERENDIPITY ARTS FESTIVAL
GOA | 15–23 DEC '23

SERENDIPITY ARTS
MUNJAL INITIATIVE FOR CREATIVITY

Chronos

