



**GOA
OPEN
ARTS**
FESTIVAL

**13-16 FEB
2020**



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Goa's disposition of being highly cosmopolitan while remaining deeply rooted in its native cultural moorings gives it a unique character that has attracted people with creative inclinations from around India and the world to come and make it home. This influx has been an interesting addition to the local arts community that has over the years become a vibrant participant in re-shaping the cultural identity of Goa.

The motivation for mounting an arts festival specifically for Goa-based creative practitioners grew out of a desire to bring together this significant and divergent group onto a single platform and start an engagement towards fostering more activity, interaction and productivity within the creative community.

This vision was realised in the Goa Open Arts festival 2020, a four-day event where over 75 creative practitioners – artists, musicians, poets, dancers, culinary artists and ideators – shared their talent with the larger community of Goa. In the spirit openness and inclusiveness, the participants were selected through an open call, allowing the unexpected and unplanned to find its way in and expanding the notion of artistic practice to include unconventional proposals. Established and emerging artists shared common spaces and a collaborative approach brought greater interaction among the artists, contributing to the spirit of community. To extend the reach of art to those who often get left out, workshops were conducted for students of local Government schools by established artists, and for differently abled children by accessibility partner, Access For All.

The festival was conceived in an inviting cultural space, free and open to all. To maximise dynamic engagement with a diverse audience art walk-throughs, interaction with artists and live sessions were organized. Interactive indoor and outdoor spaces, multiple events and convivial atmosphere made it easy for people to stay and enjoy all the art at their own pace. Different activities unfolded through each day, ending with music performances under the stars.

One of the issues that the festival attempted to address was sustainability and the level of waste that an event like this usually brings with it. With that awareness, every effort was made to be responsible. Materials used for fabrication of the exhibition structures was re-cycled; all signage was printed on 100% recyclable material; majority of the publicity was in the digital format, reducing the use of paper; and a zero-plastic policy was enforced. All the food and beverage vendors were guided to use only natural materials for serving. Extra attention was paid to minimizing and segregation of waste.

The launch edition of the Goa Open Arts Festival in February 2020 proved to be an all round success in the scale of talent it represented; the high level of production; art sales; significant footfalls; and in eliciting an overwhelmingly appreciative response from visitors as well as participating artists. We look forward to future editions to continue the exciting dialogue that has been initiated through this platform.

The Goa Open Arts festival is organised by the Open Arts Initiative, a group of Goa based creative professionals engaged in the arts. An entirely artist driven initiative it is funded by donations, contributions and support from individuals, institutions and corporates and individuals. Besides the festival, the Initiative will continue to invigorate the local art scene through grants, mentorship programs and workshops helping make Goa a vibrant hub of creativity.

The team behind the festival:

Diptej Vernekar is an artist and member of the Goa Arts Collective. His work has received prestigious awards and has been exhibited in several shows and festivals including the Serendipity Arts Festival in Goa.

Gopika Chowfla is a designer and visual artist with years of experience in the area of visual communication and graphic design. She has been active in the arts, having displayed her work at shows and festivals including at Sensorium and Serendipity Art Festivals in Goa.

Gurpreet Sidhu is a designer and design entrepreneur, who has established and managed the very successful store People Tree in Delhi and Goa. The store supports fair trade in the crafts and provides a retail platform to many creative practitioners.

Prashant Panjiar is a noted photographer and curator with experience in spearheading and organising three editions of the Delhi Photo Festival besides curating photography exhibitions at the Serendipity Arts Festivals, Goa and the Sensorium festival at Sunaparanta, Goa.

Sitara Chowfla is a curator and arts manager with seven years experience of working with arts organisations in India and internationally. As a curator, she has extensive experience working with art residencies, exhibitions, festivals and creating public programs.



ARTISTS

Aadhi Vishal	Orijit Sen
Adrien Roche	Pakhi Sen & Renuka Figueiredo
Alakananda Nag	Pragya Bhagat
Alvaro Pinto Furtado	Prashant Nageshkar
Aradhana Seth	Prashant Panjiar
Arundhati Chattopadhyay	Priyal Woodpecker
Ashish Phaldesai	Priyanka Mishra
Ayesha Seth Sen	Rai
Bharat Sikka	Rajendra Mardolkar
Bharath Ramamrutham	Rajaram Naik
Bhisaji Gadekar	Rajeshree Thakker & Salil Chaturvedi
Bianca Ballantyne	Ramdas Gadekar
Coffee Cats	Raviraj Naik
Conrad Pinto	Rochelle Dsilva
Cunteshwari Collective	Rujuta Rao
Dheer Kaku	Ryan Abreu
Dhiraj Pednekar	Samuel Ferreira
Diptej Verneker	Sanayvi Naik
Edible Archives	Sangath & Quicksand
Exoticdirtbag	Shido & Cordy
Flyin Munki	Shilpa Mayenkar
Gaurang Naik	Shyamant Behal
Gopika Chowfla	Siddharth Gosavi
Govez	Sonia Shirsat
Hawa	Sripad Gurav
Impana Kulkarni	Sushila Mendonca
Isa Hinojosa	Swapnesh Vaigankar
Kausalya Gadekar	Tanushree Das
Leticia Alvares	Thomas Louis
Madhavi Gore	Travelling Library by Bookworm
Manashri Dukle	Tritha Sinha
Meesha Holley	Valerie D'Silva
Mustafa Khanbhai	Viraj Naik
Nandita Kumar	Walter D'Souza
Narayan Vernekar	
Nikhil Chopra	
Nimmy Joshi	
Nishant Saldanha	
Okedo & King Prawns	

THE EXHIBITION

Lakeside

2018

Documentary film

18 minutes

Set in Calcutta, Adrien's documentary short film takes a worm's eye view of young relationships. His camera plays the invisible observer capturing candid conversations between young couples at the lakeside. We get a peek into the lives of these unselfconscious lovers whose conversations are guileless and charming. The unobtrusive camera remains a silent, unjudging witness and for a few minutes the viewer gets to vicariously inhabit a different world. "Lakeside" was selected in Visions Du Réel International Film Festival 2018 and this is its first public screening in India.

Adrien Roche was born and brought up in Paris, France where he obtained his Masters in Contemporary History at Sorbonne University. His career began with the legendary French photographer and documentary filmmaker Raymond Depardon, whom he assisted on a number of feature films (2001-2004). Based in India since 2006, he holds a diverse portfolio within the feature-documentary genre as line producer, cinematographer, sound recordist, field researcher as well as independent photographer. His fifteen years of on-the-ground experience has built an extensive knowledge base of the sub-continent's geography, society and cinematic landscape. This, coupled with a wide skillset has supported world acclaimed filmmakers such as Anne Aghion, Siegfried, Yann Arthus Bertrand, and Q to name just a few out of the 40+ films he has worked on. In 2017, he published a photo-essay book on the graphic disappearance of the left on the walls of Kolkata, "Left Behind" that is distributed in bookshops in Kolkata, Paris and Bangalore. Based out of Goa, he is currently writing a travelogue book about the history of Central India – along with a film project on the same.



"Are the Armenians after all the founders of the city?"

This question has not left me since I read it in a 1936 edition of 'Bengal, Past and Present' journal, opening up the prospect of alternate history. I have been photographing the Armenians of Calcutta since 2010.

My own ignorance about the community coupled with that of the city, led to photographic documentation, brimming with the exotic eye, the wonder of stepping into another world. Discomfort with my own work grew, unable to find and feel the complexities and layers in my photographs alone - crises of identity, displacement, loss of culture. With the awareness of the limitations of photography, I started again. Working closely with the few who remain, I have been able to construct their inner world of grandeur and pride they feel in their hearts about being Armenian. The intervention of the personal makes this work universal, without the weight of nostalgia. Contributions made by the community towards the progress of Calcutta, the 'Promised Land' of the 17th and 18th centuries, are unquestionable; one cannot help but feel sadness at the loss and forgetting. Post partition, when the British left, the Armenians too, left. Those who stayed back have become the only gatekeepers of this vast history, striving for identity in a frenetic city, drowned by shadows of past glory. Amongst this threadbare populace, an archival lacuna is stark, making research challenging. This too has become part of my process: working with the absence. I have worked with materials like shellac and indigo in which they traded, structures they built, family albums of particularly one family, photographs, negatives, available archive, ephemera, and text. This book will open up possibilities of an alternate debate – who were the founders of modern Calcutta?

Alakananda Nag's works involve photographs, archival material, object and text. She graduated in Documentary Photography & Photojournalism from the International Center of Photography, New York. However, she has chosen to flow into a more contemporary approach, while sticking to her documentary roots in research and fact-finding. She has been working on the Armenian community of Calcutta for over nine years. It is about to be published as a photo book. She is an India Foundation for the Arts grantee. She has been exhibited in India and abroad including New York, New Delhi, Kolkata, Chicago, Los Angeles, Siam Reap, Bengaluru, Goa among others.



Hold Nothing Dear

2019

Photobook dummy



Man! The Brutal Tourism

2020

Photographs / Vinyl prints

'Leisure' is the most revealing aspect of a person that you can photograph. And in leisure, we try to find who we are and that helps us to define society, and who people are within it.

Goa is seen as one of Asia's party capitals where tourists largely from non-secular bound regions bring a barrage of fashion, food and culture. In this series, I set about to capture people who are cliques within their own stereotypes, an immerse themselves in moments of absurdity and the rituals associated with it.

Alvaro Pinto Furtado is a keen explorer who has recently settled in Goa and has since been embarking on a journey discovering new realms of art, including photography.

Forgotten Book

2020

Mixed Media on Metal

Forgotten books are remembered, when we need them desperately
Ready to catch us, when we fall...

Visitors are invited to make an offering to the book.

Aradhana Seth is a filmmaker, visual artist, scenographer/designer and producer. Her production design credits include The Sky is Pink, The Sweet Requiem, Chuskit, The Hungry, Angry Indian Goddesses, Vara, West is West, Don, One Night with the King, Easy, Admissions, The Guru, Leela, Earth, Fire and more. She art directed The Darjeeling Limited, London has fallen and The Bourne Supremacy. At the moment she is Producing A Suitable Boy, a six-part series for the BBC 1. As an artist, she has had solo shows at Gallery Chemould, Mumbai and Sunaprinta, Goa.





Nirvesa - Votive Offerings

2020

Terracotta votives on wooden plank

Indian tradition gives several reasons for theists to celebrate their beliefs. Untouched by technology and urbanisation, my small village of Canacona in the south of Goa boasts of many culturally bound practices, ardently followed since centuries. I take inspiration from these traditions and focus on one such custom of offering votives to an unseen power. In a sacred grove called as 'khuti', near Mallikarjun temple in Assali, we find a number of miniature body parts in terracotta. They are offered to pray for healing a body part or as thank you gift for fulfilling answered prayers. The locals as well as the potters who work on them unarguably follow the belief.

This particular dialogue of negotiation between humans and the gods is what I am portraying with my votive offering forms placed on an ancient wooden plank from my collection.

Ashish Phaldesai is a Goa born artist, studying in Goa College of art, Panjim. He is currently in his final year of the Painting Department.

His recent practice has looked at tribal people of Goa and their alienated lifestyles. He has been regularly visiting tribal places in his village Canacona, to understand a lifestyle that is dependent on a rich knowledge of nature and the natural environment.

AYESHA SETH SEN

I collect unusually & beautiful 'trashed' objects.

I ask my friends to collect empty packs of products consumed in their homes.

I shamelessly request big factories & small workshops to gift me their waste materials.

I recklessly amass posters, flyers & graphic memorabilia during my travels in India & abroad.

I find the most amazing stuff when I take my dogs for walks on the beach or in the jungles of Goa.

I order lobsters, crabs, clams & mussels at restaurants so that I can go home with their shells.

I carefully store the tons of junk collected over decades in my studio & home.

I always find my "objets trouvés" to magically appear when their time's right.

I never ever thrown anything away.

I am a junk junky.

I've used many everyday waste materials as my base canvas.

I've used glues with practiced precision to join different materials to create collages.

I've used the internet, camera, phone, transparencies, printers, etc to create images.

I've used surgical scalpels to hand-cut and create fine & complex patterns on holographic patterns.

I've used popular comics, books, magazines & brochures to create hidden stories & messages.

I've used paints, pens, transfers & tape to create symmetry, style & movement.

I've used lots of mythical Hindu, Buddhist & Celtic symbols for luck.

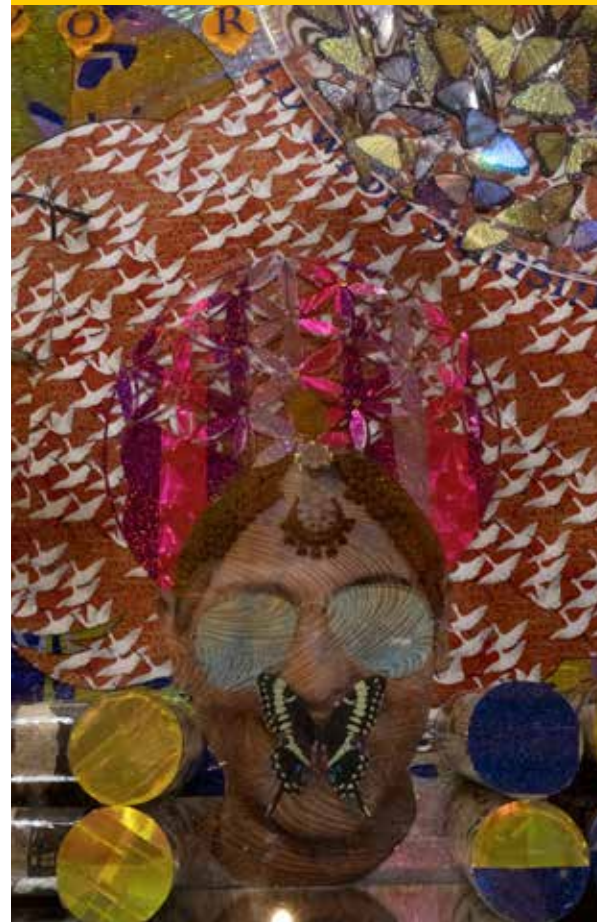
I've used many ancient 'sacred geometry' for magic.

I've created "Something From Nothing".

I am a mixed-media collage artist.

xxxx

Ayesha Seth Sen is a mixed-media collage artist, who previously studied law and worked as a Graphic Designer. She is a collector of all things, which find their way into the collages that she makes. She lives in Agonda with her husband and dogs.



Something From Nothing

2020

Mixed media sculpture. Using various used items including toilet roll cores, cigarette packs, tea-light candle holders, acrylic workshop waste, holographic papers, photos, comics, magazines, brochures, plastic items, DVDs & CDs, toys, batters and home decor



Waiting for Midnight

2020

Polaroid photographs

*He meandered away, into land unknown and unseen, hidden away in the depths of
bliss shadows danced through the night, till they faded away into the dim light, seen
through a kaleidoscope of memories,
it took him away, it took him home, new yet familiar,
he followed the trail that had never been made.*

Bharat sikka explores his village, which he has been visiting for the past ten years. With a sx- 70 camera sikka, re-visits his trails and forms new ones, to make a new mystical body of work over the last few days, toward the end of a decade. The work is a series of polaroids, along with a set of zines and a poem by his daughter Mannat Sikka.

Bharat Sikka was born and raised in India, where he began his photographic practice before studying at the Parsons School of Design, NY. Sikka's long term photographic projects have centered on the cultural residues and societal transformations within India, rendered with the visual language and material forms of contemporary art photography. His work subtly speaks to India's history and regionality, the tide of globalization, and masculinity.



Illumination of the Spirit

2016 - present

Photography / Canvas prints

No one could give me a specific reason as to why so many houses in Goa have been neglected and left to ruin. What fascinated me was the thought of the number of families that have passed through these abandoned walls with their stories, secrets, and genealogies. Once a house becomes a home, it becomes imbued with the spirit of its inhabitants, and once they leave, that spirit lives on.

There's something almost spiritual about ruins with their reference to stories, myths, memories and aspirations. These ruins have the power to captivate, allowing one to dream, fantasise, speculate and let imagination take flight! Photography has the uncanny ability to 'awaken the inanimate world through light'. A luminescence, a glow, that captures the spirit of the people who lived there. Light is primordial, it is *primaeval*: it is the very origin of everything. Light is the very first act of creation and possibly the last experience before death or destruction. The glow of light, beaming into its insides, symbolises life...and its' indomitable spirit. Ruins convey an idea of beauty that is not constrained by rules or historic forms but defined by the state of mind of the individual. Beauty comes with effort, pain, sorrow and loss, all laced with uncertainty. There are so many unanswered questions in the beauty of abandoned things

In the meanwhile, we stand by in supreme indifference and watches while nature repossesses our lives, leaving behind only memories that are embedded in materials and in the fabric of time.

Bharath Ramamrutham is one of India's leading Architectural, Interiors, Landscape and Travel photographers. With a background in architecture and design and an abiding interest in the arts and crafts of India, his work in both the built and natural environments covers landscapes, architecture and interiors, and the documentation of people, places and traditions all over India. He has run a visual communications and publishing company since 2005, and has been based in Goa since 2011.

She Talks Through Me

2020

Performance

Duration 3 hours

This project is based on an exploration of the female character which is played by a male. This a performance of cross-gender, acting that exists in drama or theatre in specific cultural traditions. In performance history, females could not perform on stage (this continues in certain traditions even today) and only males must act all the roles, both masculine and feminine characters. I have been inspired by my childhood memories' of dramas enacted in village festivals (called Jatra). I remember there was a female character that was performed by a male, and when I realised this, I was very surprised!. The character looked so beautiful in the role and fitted so well. This experience stayed in my subconscious mind. As a performance artist where the body is an important tool, I try to understand the discourse of body and gender politics. I am inspired to do this project and work on the subject to understand the emotional, physical, social and cultural perceptions of playing a female character in the public and surrounded by people who react differently. One can see this cross-gender performing process in different parts of India; in Orissa, boys play the role of girls in the Gotipua dance tradition; in Kerala the Katha Kali performances and in Karnataka the Yakshagana folk stream of practice have men playing women's roles. In Indian history, the most famous is Bal Gandharva, who seemed to be a perfect female character and inspired a large number of the female populace to adopt his costume saree. In Goa, this tradition is seen in the theatre, Carnival, Shigmo, Zagor, and Sao Joao. The study of this has interested me and I have begun working on the subject and documenting the experiences. This is an ongoing project and final output of the project is based on research and conversation on this topic.

Bhisaji Gadekar works within a context of contemporary art practices and the dialogues it generates, exploring concepts, as well as varied methods of work and materialisation, which respond to particular aspects of time and space. Working across medium from installation to performance, Gadekar's practice is an interactive process. He seeks to connect with people or viewers not as passive perceivers, but as an experiential form where he mediates a connection that is visceral and immediate. He lives and works in Goa and is presently engaged with the contemporary group Goa Artists Collective.





Memory, hither come

2020

Printmaking assemblage / Mixed Media

(paper, ink, hay, wire, mesh, cement, red oxide)

Sound by Arjun Sen

"MEMORY, hither come

And tune your merry notes:

And, while upon the wind

Your music float"

-

William Blake

One of the earliest memories I have of Goa is the Abolim flower. Adorning gardens, temples, altars, zattras, feasts and on the Kopel (chapel), but mostly on the heads of the women: fiery oranges against their jet black hair. The Abolim is a rare sight in today's Goa, along with so many other lost customs I can only just remember. These memories are like visitors that enhance and tint our perception. Sometimes these 'visitors' set up house and cause us to dwell solely in our memories. We may cease to actively engage in the joys of our present — and memory becomes a burdensome weight.

Bianca Ballantyne is a painter and printmaker. She spends the year living between a little village in Goa and a littler village in Himachal. Her work is concerned with the rhythm, movement and underlying structures within the natural world. Her dream is to one day have a fully functional community printmaking studio.

Shrine of Vaginas

2019

Mixed media

Shrine of Vaginas is a thriving feminist place of rest, rejuvenation and rebirth — an ode to yonis. A shrine honouring the 'bad' women, the besharam and asanskari aurat, 'cunts', 'pussies', 'sluts' and 'whores'. Not just the divine goddesses we decorate our houses with, but celebrate the daily struggles and battles that have brought women this far, and continue to push us forward as a collective.

We imagine it as a place where 'bad' women come to rest and rebuild their strength to get back out and fight the patriarchy. A space where one (across genders) can express curiosity and engage in a conversation about the vagina and many bodies, vulvas and desire, expectations of the vagina, abuse, love, pleasure, power, pregnancy, motherhood — to list a few!

The Shrine of Vaginas is an immersive and interactive art experience, a vulva wonderland if you please, surrounded by the beauty of pleasure-seeking pussies, blooming cunts and menstruating vaginas. We invite you to touch the clit, play with the pussies, and encourage you to ask us questions about wonderful vulvas!

Co-founded by creative practitioners Aru Bose and Lyla FreeChild, Cunteshwari Collective is an artistic endeavour to create safe and open spaces to build on the dialogue of politics of pussies and pleasure, while addressing issues of gender and sexuality through art to collectively heal and create an equivalent and liberated world.





Casual Thoughts of Doom

2020

Mixed media (drawings, videos, installation)

Casual Thoughts of Doom is a series of drawings, videos, and installations depicting imagined artefacts of our civilization, unearthed in the future, perhaps as clues to our descent. These 'artefacts' juxtapose and distort contrasting motifs of time, space, and human presence/absence – symbols of the constant flux of senses and states of mind we experience in everyday life. This work draws equally from archaeological studies of ancient civilizations, as from the gentrification of Indian cities and narrow lanes of Mumbai. Sensationalist media, modern eugenics, neofascist movements, and recurring environmental disasters shape these retroactive excavations of human and human-made abstractions.



Dheer Kaku is a visual artist who employs multiple mediums (drawing, photography, video, sound) in his practice. Heavily influenced by urban landscapes and the inorganic nature of structural transitions and design, he inclines towards capturing these transformations and distortions while exploring the limitations of the medium itself. Dheer's work reflects his observations and challenges as he navigates these spaces and the increasingly pervasive claustrophobia that the city steps in.



The work is part of my documentary project 'bore well'. The central theme is the depleting groundwater table and the effect on the farmers who are highly dependent on this resource. I have documented this landscape in a rural part of northern Karnataka, specifically the planes to the eastern part of Western Ghats. The lack of rain in these areas over the past five years, coupled with the establishment of sugarcane factories in the last decade has made the farmers totally depend on bore wells. As this is my birthplace and as I belong to a farming community myself, my interest lies in exploring a fraction of the movement with the farmers and their daily engagement with land and water. Throughout my stay during the project, I was fascinated with the landscape, seeing sugarcane everywhere. It was like it was travelling in an infinite path. Sugarcane is a long-living crop, cyclically regenerating or otherwise born again. The seeds once planted can regenerate healthy crops for 3 to 4 years. Here people burn the hay after harvesting sugarcane and use the ashes as manure for the land, regenerating a healthy crop for the next season. This for me is associated with new life rising from the ashes of its predecessor, and this charcoal drawing manifests the essence of this cyclical belief.

Born from Ashes - II

2020

Charcoal on canvas

Dhiraj Pednekar is an independent Visual Artist who lives and works in Goa. He was born in Karnataka and raised in Goa. He pursued his master's degree in Sculpture at S.N. School of Arts & Communication, University of Hyderabad 2014; and BFA in Painting from Goa College of Art 2012. Presently he works as a lecturer in art appreciation and drawing teacher at Chowgule College of Arts & Science.

Karad (shrub)

2020

Charcoal on Lampshade Paper



My interest largely lies in exploring how spaces, objects and surroundings (which by nature are constantly in flux) become a part of one's identity. How do these experiences allow our concerns and questions to build and our memories to form? Day-to-day temporal transformations, ideas of ephemerality and impermanence, and occurrences in the spaces of my surroundings form the basis of my practice. Moreover, I am informed by the absurdities of the human condition — personal myths and one's relationships with these moments in time — all of which allow for the creation of visual metaphors and storytelling. My work brings together fragments of all these disconnected verses and stitches them together in an attempt to create visual poems.

Diptej Vernekar's artistic practice uses different mediums such as charcoal, video and sculpture. The simple act of erasing charcoal, mechanical repetition, scratching/unearthing surfaces is an introspection within one's own emotional space. Technology and mechanisms have gradually become part of his work or in some cases or in some cases - his work itself. Diptej was recently listed as a Forbes 30 Under 30 young achievers of 2019 and he was awarded the Inlaks Fine Art Award 2017. He is an active artist in Goa and has displayed works at the Serendipity Arts Festival 2017, co-organised the Khoj International Artists' Association Goa Workshop in 2017, and is a co-founder of the Goa Artists' Collective.

Diptej is a co-founder of Goa Open Arts Festival 2020.

Chacun a Son Gout (Each to their own taste)

2020

Rice, vegetables, herbs, spices,
Corkboard, wood, plastic, steel

What is taste? When you eat, how often do you think about the specific taste identity of each ingredient in your mouth? Is it sweet? Bitter? Something else? And how does it make you feel? According to Ayurvedic principles, six rasas (tastes/flavours) together create a balanced meal. These are salt, sweet, sour, bitter, pungent (not spicy, but the flavour you feel in the palate of the nose and mouth, as when eating mustard oil), and astringent (what dries the inside of the mouth, such as tea, red wine, amla). One should feel, on completing a meal, that one has experienced all six rasas in the whole meal together, like the complex intertwining of the notes of a melody. Rasa also refers to how emotional states are evoked by art in listeners, viewers – and eaters. Successful art is measured not by reviews or awards, but only when it makes the audience emotionally absorbed through one or more of the nine rasas. At the Goa Open Arts Festival, Edible Archives invites you to play with the rasas of taste and emotions together. Visitors were invited to step into the chamber and taste one of the three bites prepared. What emotion does that taste evoke? On the last day of the exhibition, the emotions elicited by each of the three tastes via a composite depiction of all of the responses were revealed.

Edible Archives was an infra project at the Kochi-Muziris Biennale 2018. The Edible Archives experimental restaurant, knowledge lab and permaculture garden space is in Anjuna. Its co-founder Anumitra Ghosh Dastidar is a professional chef with a PhD in Cognitive Linguistics. She combines her research background and culinary training by working on indigenous ingredients and knowledge systems. Co-founder Shalini Krishan has worked in the Indian publishing industry as an editor and been involved extensively with queer and feminist issues. Her interest in Edible Archives stems from her passion for sustaining biodiversity.





#projectjunejingles

2015 - present

Mixed media

"Too much goes and comes in an attempt to relate."

I asked my friends (starting in June 2015) to send me a piece of music they can't get enough of I also asked them to send me a 'story they can reveal from their life'. I used these two bits of information to derive inspiration and create visual narratives around the fears and desires that bind us all. One song a day through June was my initial challenge.

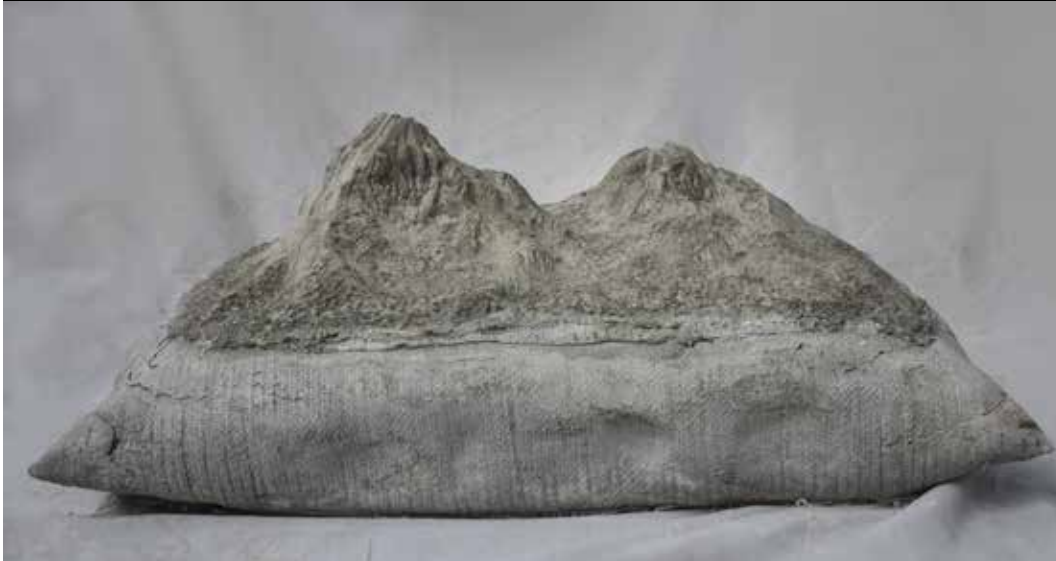
It is an endless exploration of time and space, the force that pushes you to dance in the unknown, playing like an instrument. I created this series to bring focus where we all meet in the dream world silently.

It is another kind of listening...

It is another kind of loving...



EXOTICDIRTBAG believes in magic and nothing else. Listening to the voices inside and allowing each voice their expression is how she connects and creates dots of life experiences for herself and others. Weaving stories, music and surreal imagination in visual forms is what ignites her passion.



Untitled

2019

Cement sculpture

My work speaks about the negative human intervention in our surrounding environment. I look at the juxtaposition of 'green and grey', which is formed as an anecdote through my observation of the continual erosion of mountains and nature due to human factors. As the natural landscape disappears, it is replaced by concrete volumes. The work seeks to show a graph of this process of erosion. I position the idea of construction or building projects as the core base of this destructive distortion of nature - all in the name of human materialistic pleasure.

Gaurang Naik is from Xelvona village, very close to the ancient Goan capital of Chandrapur or Chandor. This inspired him to take ancient heritage as a core subject in his work. While earlier focussing on still life painting, his practice has now grown more conceptual and looks broadly at objects and sculptures and portals into the past. Naik completed his BFA from Goa College of Art, and has recently exhibited his work at Into the Vault at MOG with the Goa Artists Collective.

The Other Soldiers

2020

Site specific installation

Clay, acrylic paints, photographic prints on transparent media

Change is constant and inevitable, leaving in its wake the residue of what was, lingering like a stain under the evidence of what is. With my other soldiers, I am playing the role of the change maker, transforming and recreating a narrative through the form of the 'uniformed sentinel' a commonplace figure found atop gate posts and roofs on Portuguese era and post-colonial homes. What started as a playful embellishment of the statues became a transformative act that began to question the very idea of the 'uniform'. What is the accepted visual language of authority and guardianship? Who plays the role of the protector? The other soldiers are vanguards of change, wearing new skins that challenge the tyranny of the stereotype, the expected and the 'normal'. They celebrate 'otherness', and open up the role of protection and authority to less predictable characters. In the photographs, they emerge from decaying settings that allude to the fast-disappearing history of their original provenance. While some poignantly protect the remnants of their decrepit colonial past, other soldiers are morphing into new freakish beings.

Gopika Chowfla is a graphic designer and visual artist with a degree from the Faculty of Fine Arts, MSU Baroda. Her work is informed by the years spent practising graphic design which gives her the facility to work across several media. She uses diverse materials, image and sound to create immersive stories and interactive experiences. She lives and works between Goa and Delhi.

Gopika is a co-founder of the Goa Open Arts Festival.



Entangled Traveller 2020

2020

Wire and paper



When we look around to the world we are creating, we see a world of separated individual things. But if we could observe to the core as physicists do, the separateness of the objects will disappear, as the shadows on a wall, leaving a set of relationships expanding through and possibly beyond space and time. Inside our small planet, all biological forms are interconnected in a vast and intricate mesh, entangled like the roots and branches of the mangrove trees, penetrating all dimensions of life. No being, construct, or object can exist independently from the ecological entanglement. There is not a human, who can survive isolated from other parts of the natural world and this natural world cannot keep its delicate balance without the existence of a rich variety of living organisms.

We are living in an age where the negative impact of humans upon other humans and the rest of nature is becoming frightening.

We have believed, under the domain of an anthropocentric and supremacist culture that we have to separate ourselves from the others that we have to take a place inside a hierarchical structure where the human societies who are considered superior have the right to decide the faith of the ones considered inferior. From this perspective, the rest of the environment elements are just called 'resources' that exist only to satisfy the needs of people that are not even all the people but that in a position of power. By denying our interdependency as part of the natural system and the importance of natural and cultural diversity, we are doomed to collapse as a global civilization.

Isa Hinojosa is originally from Mexico and has been living in Goa since 2009. Hinojosa is an agro-ecologist by profession, and a self-taught painter and illustrator. Professionally, she makes gardens and teaches Spanish in a freelance capacity. In her free time, she practices art.

The Changing Landscape Of Goa

2017

Watercolour and pencil on paper

The Changing Landscape of Goa is a series of paintings using watercolour and pencil on paper. It depicts parts of the construction of one of the biggest projects in Goa in recent times that transformed its pristine environment with lush green vegetation, into a dirty concrete jungle disturbing the calm and simple lifestyle of the local people to a great extent. The style in which the greenery in the paintings has been portrayed reflects my fascination for miniature paintings of the Indian and Persian traditions.

Kausalya Gadekar graduated from Goa College of Art in 2005 from the painting department and has participated in several group shows and workshops since 2007. She works in watercolours, graphite and gouache on paper. Gadekar has actively displayed her work in Goa and has been part of exhibitions at Serendipity Arts Festival, Gallery Carpe Diem, The Cube Art Gallery Moira, Museum of Goa and Sunaparanta Centre for the Arts.





Magic and Small Works for Sale

2020

Performance with paper
and assorted drawing materials

Madhavi Gore's performance set-up is a drawing work station, where she is seen making quick abstract gesture drawings that range from looking like doodles to meditated mark makings, patterns, or diagrams. These small works will be on sale during the performance. The drawings will be shown during the performance, mounted on the wall and laid out on the table dealt like cards. The objective is to make live works to expose process in drawing and how time and performativity is an essential material in the creative act and its sustainability. The performance is partly interactive.



Madhavi Gore is a painter and live artist based in Goa. Her explorations in the live moment have lent performativity to her process as a painter in the enclosed studio. At the heart of her practice is an aesthetic response to time spent in the act of making. In live performances she plays with materials, space, and time, often crafting and constructing props or costumes as actions in the frame. In her two-dimensional abstract expressions, Madhavi employs formal elements of composition, line, colour, texture, exposing the play of mark and material on a surface.

Alternate Theory

2018

Drawings on paper

The multiverse is a hypothetical set of various possible universes including the universe which we live in. Together these universes comprise everything that exists, the entirety of space, time, matter, energy and physical laws and constants that describe them. This work portrays the idea of the theory and the alternate theories that exist together in this living world (here) and other universes (history, imagination and assumption). Each facet and possibility is represented through different angles of the same situation — the situation that is being watched by you currently in this universe, here!

My work documents concepts of ordinary, everyday experiences and thoughts, perception and reality. I am interested in questioning limitations that impede the understanding of reality and also the consequences of certain actions and processes. My work attempts at challenging everyday experiences and breaking preconceived patterns.

Manashri Dukle is a Goa-based artist, interior designer and writer who and currently pursuing her MA in Art History from Karnataka Chitrakala Parishath, Bangalore. She completed her BFA in Painting from Goa College of Art. Her practice revolves around tracing the unseen cause of material effects by juxtaposing the formalism of architecture and design with experimental mediums and writing.



Watergrams

2012

Cameraless photography / Paper

My present body of work is a series of photograms — a cameraless photographic technique, which is created by exposing photographic paper to light, through water and other transparent materials. The result is a fluid and dynamic experience.

The genesis of this work came as a part of an interlude from an ongoing underwater project entitled 'Uplift: Man's Coexistence with Water', where I returned to traditional photographic techniques, by using water in the darkroom and working with tone and scale to create an immersive experience for the viewer. Water has played a crucial role in my art. I believe that water is a potent symbol. It's metaphoric meaning is as dynamic as its physical form. It is a fundamental source of life. I consider water to be a powerful element, which has the ability to retain 'memory'. To work with water, you must surrender to it and become one with its ebb and flow. To be underwater is to be with oneself.

These photograms were produced while I was in the midst of finding out whether I am a carrier of a neurological disease that runs in my family. The forms and gestures found resemble our own internal structures e.g. chromosomes, brain, cells, blood etc.

Meesha Holley is a British Indian photographer and visual artist based in North Goa. She graduated with a BA (Hons) in Fine Art Photography from Falmouth University in 2013. As an artist, Holley specialises in aquatic photography and traditional camera-less techniques. As a part of an ongoing project, she focuses on water, in particular, our relationship with it. It influences us and we, it. Her work highlights the thread between our coexistence and interdependency, influence and reactivity with the elements.



Ficus City

2020

Code-generated maps, acrylic/ink on laser prints, digital collage, ink/graphite on paper, found images

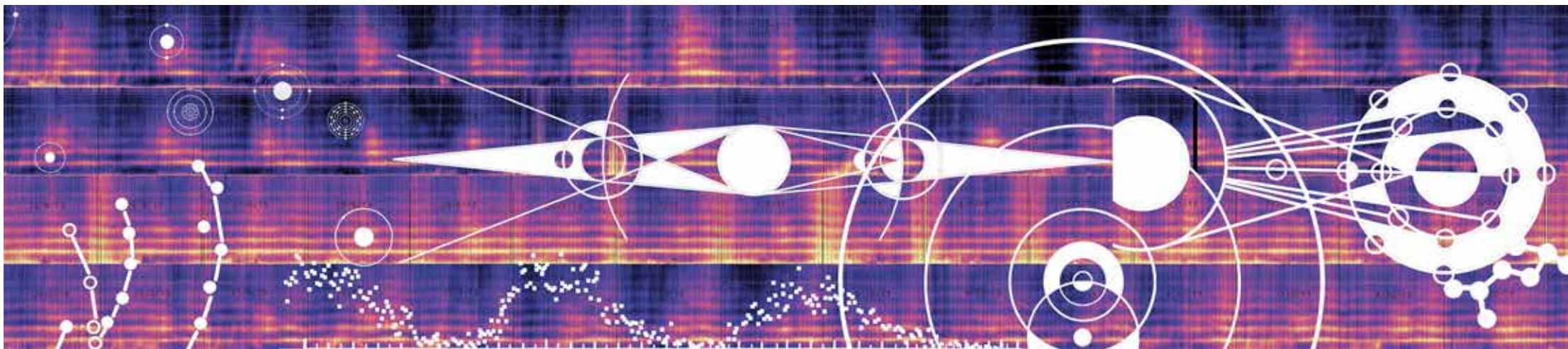
The Ficus City is modelled after the fluid, decentralized structure of mature ficus trees, also known as strangler figs. Strangler figs (such as the banyan tree) are a highly adaptive species because of their ability to grow on other trees or buildings, then either suffocate the host or live in perpetual entanglement with it. The boundaries between root, trunk and branch steadily dissolve as the tree grows and nutrients flow in strange paths throughout the entwined bodies.

The Ficus City project does not consider the strangler fig to be just an individual organism, but also a growing habitat for the many creatures who live and die in its latticed roots, a dense and suffocating way of life in crisis, a shifting constellation for uncertain futures heralded by climate change and mass extinction. It is a creature that offers a map for the troubling times to come, times of ecological catastrophe for which our neat, segregated socio-economic structures are ill-prepared and will likely crumble.

When conceiving of a city inspired by the ficus tree, it is necessary to accept, to some extent, a kind of strangulation. The ficus city is always 'being strangled' but never actually dies; it is a slower city, it is interrupted by nature, it makes more compromises, and it is built to embrace – not deny – the complicated relationship it has with the natural world inside and around it.

Mustafa Khanbhai is an artist and writer based in Goa. His practice is concerned with the vestiges and reminders from periods of cataclysmic change in human and natural history, as well as the potential fallout from mass extinction and survival in the Anthropocene.





NANDITA KUMAR

126.22hz

2015

Graphical notation score (13ft), sound-based
on the score in video format (9:13 min), A3 Data Sheet, Sound by Jake Charkey
and Nandita Kumar

126.22hz is inspired by graphical notation, where music is represented by visual symbols outside the realm of traditional music notation. In this particular score, varied data and graphs have been arranged to form a compositional score inspired by the Sun and its effects on Earth.

The data is gathered from the beginning of time; to the atomic structure of the sun; graphs of phototropism, solar spots and sun spectrum; ancient maps of the solar system and lunar cycles; chlorophyll, ganglion and vitamin D which respond to sunlight; weather formation etc. The structure and interpretation were informed by Walter Benjamin's concept of 'Messianic' time, in which time is fluid, relative concept associated with the experience of immediacy, and the creation of non-linear connections with particular, past or future points.

The empirical data inspires sound through symbolism and intuitive interpretation of the form of the image. Literal interpretations also create new associations when they are juxtaposed against each other (for example, the sound of birds taking off against the sound of ice melting and cracking). Though the score is read from left to right and has a linear progression of time, the varied data and graphs are not time-bound and are open to artistic interpretation.

Nandita Kumar is a new-media artist who works at the intersection art, environmental science, technology and community to creates interactive installations. She explores the elemental process through which human beings construct meaning from their experiences, by creating sensory narratives through the usage of sound, video/ animation and performance, smartphone apps, customized motherboards, solar/microwave sensors. Her interest lies in propelling the human race towards a sustainable development, which not only focuses on environmental protection but also on social development. Her process envisions a desirable future state for human societies in which living conditions and resource-use continue to meet human needs without undermining the "integrity, stability and beauty" of natural biotic systems. Nandita has shown in Pompidou, ZKM, Kiasma, KNMA, LACMA, REDCAT, ISEA, Jeu de Paume, Film Archive NY, NTAA.

Un-systematic Citizens

2019

Found stones painted with acrylic,
concrete, cement, iron and wood

The figures that I have painted are the characters of our people in our society which I have come across in my day-to-day life. Sometimes we encounter strangers who are not at all related to us, but we tend to encounter their presence in this world. My work portrays such strangers with whom I have not interacted with, but those are reflected in my work as a class of 'workers' and the systematic 'citizens' of this land who have inhabited this land in the recent years. As a symbolical element, I have 'housed' the people in a space that we occupy for 'housing' and to live a life. Therefore, space in-between the pillars of a concrete structure are filled up with the so-called living systematic citizens of the land. I have just deliberately arranged them in a piled-up fashion to suggest an idea of 'occupancy' in a structured home which they have inhabited.

The concrete structure of a house is well connected to my ancestral construction work practice that my father was involved with. Later he discontinued the construction work and started with other business. The found pebbles that I collect from the streets got converted into life. In a way, I was interested in 'personifying' the lifeless character of the stone. The work thus questions the issues of existence, belonging and place. As in today's time, it becomes very difficult to judge who is a systematic citizen and who is unsystematic.

Narayan Vernekar completed his BFA from College of Art, Goa in 2019. His works are based on childhood memories in which pets (animals) play an important role. He depicts characters of different human beings and also paints portraits of people he observes in day-to-day life. He has participated in State Art exhibition at Kala academy in student category from 2016- 2017, 2017-2018 and 2018 – 2019 and also participated in 24th Goa Yuva Mahotsavain Molem organized by Konkani Bhasha Mandal Goa securing 1st place in painting competition.



Be Like Water

Durational performance
Sound by Violeta Lisboa

"You must be shapeless, formless, like water.

When you pour water in a cup, it becomes the cup.

When you pour water in a bottle, it becomes the bottle.

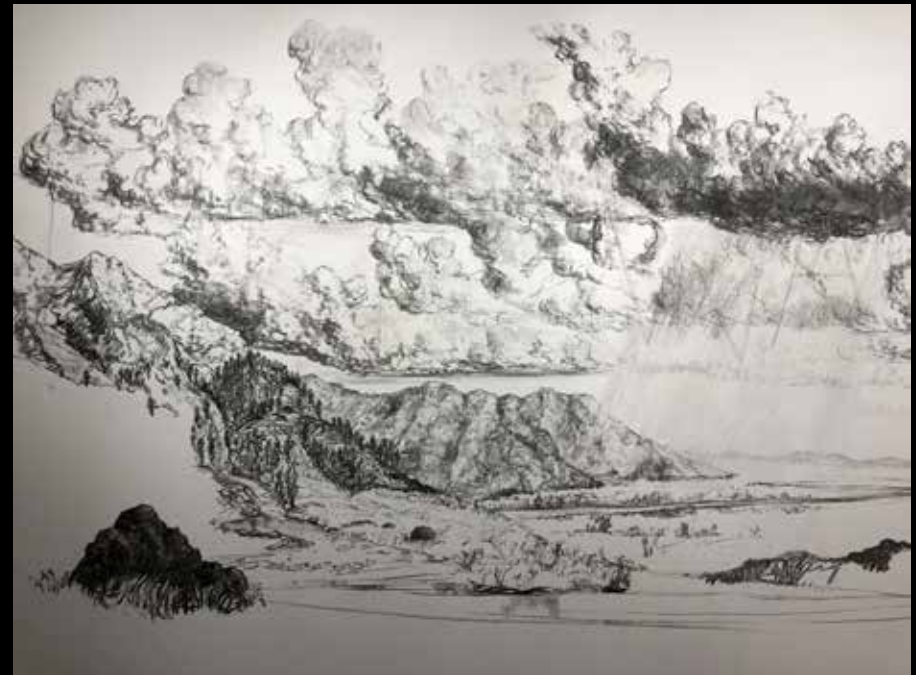
*When you pour water in a teapot, it becomes
the teapot. Water can drip and it can crash.*

Become like water my friend." Bruce Lee

Be Like Water is a four-hours long performance created for Goa Open Festival. For the duration of the performance I will make a drawing in charcoal on the wall of Don Joao Heritage House, of a landscape with water as its main subject; glacier, river, lake, pond, the sea and the ocean. The performance will consider the fluidity and formlessness of water and air from the perspective of inhabiting land; solid and rigid in its form. The performance will also evoke our critical relationship to water, its vitality and our vulnerability. In a persona fluid in its identity; wester-eastern, man-woman, I will transform the wall, the space around myself and my body.

Be Like Water features Violeta Lisboa, sound and performance artist from Portugal, to create a 4-hour soundscape to immerse the performance and the audience in a liquid world.

Nikhil Chopra's artistic practice ranges between live art, theatre, painting, photography, sculpture and installations. His performances, in large part improvised, dwell on issues such as identity, the pose and self-portraiture; reflect on the process of transformation and the part played by the duration of the performance. Taking autobiographical elements as his starting point, he combines everyday life and collective history; daily acts such as eating, resting, washing and dressing, but also making large format drawings, acquire the value of ritual, becoming an essential part of the show.



Untitled

2020

Ceramic, found pieces of wood and stone, metal wires

There are many ways in which we are affected by what surrounds us. It can make us observant by allowing us the space to reflect. It can break our spirits in adversity or deficit. Here in Goa what most of us see though are bounty and leisure, sunshine and good spirits. Close interactions with nature are a routine for most of us. 'Menagerie' was born out of my expression of my Self, my reflections on what surrounds us - nature's impact on our lives and the ecological impact of human habitation. Much of our collective prosperity and well-being is tied to our interactions with nature. This is my attempt at bringing that focus back to these moments of intimacy between our Selves and our surroundings and how each one makes the other. At a time when the effects of human greed cost us hundreds of lives all over the world, every day, it is my hope that we all take some time to pause and reflect on what is really at stake here. This planet of ours has been so resilient and so kind to us for so long and now, it is breaking at the seams - to balance itself again, possibly without us. If we stay oblivious now, of this abundant life we live, we are sure to lose many resources essential for our being.



Nimmy Joshi graduated from VNIT, Nagpur with a bachelor's degree in architecture and designed and built houses with vernacular materials in and around Bangalore before she discovered pottery. She moved to Goa to learn and practice ceramics. For 5 years now, she has been making and selling her range of miniature animals and birds and in an attempt to tell her stories and connect with people.

The Old House

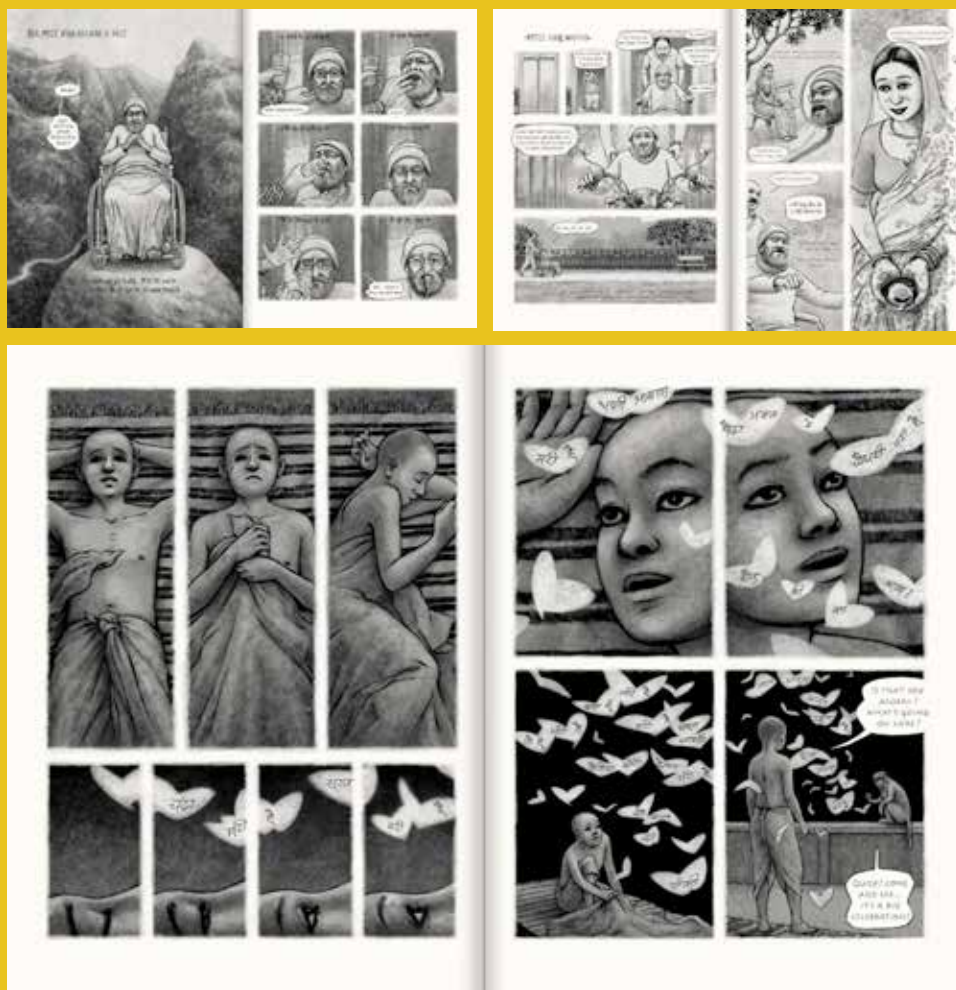
2009 & 2019

Photographic prints on paper

Being in the old house makes me think of A Hot Noon in Malabar, Night Of The Scorpion, Hamlet and Othello. When I am here, I am able to sink into my great-grandfather's chair and alter the feeling of time. I become aware of my own thoughts as they pass me by in slow motion. This is a literary house, a place to find one's own gravity. I took my first photograph here at the age of 16 — My grandmother Seated At The Window Praying. On this wall are many of my first photographs, coupled with some I made ten years later in 2019.

Nishant Saldanha is a Goan artist with degrees from Central Saint Martins College of Art and Design (London) and the School of Film/Video at California Institute of the Arts (Los Angeles). Nishant operates at the intersection of art forms to create new ways in which to experience images, including photography and bookmaking, writing and comics.





Hair Burns like Grass

2012

Digital art prints

The 15th c. poet and mystic Kabir has been ubiquitous. An influential and mysterious figure in the oral traditions of the Indian subcontinent, I am drawn to his work not only for the rich and startling visual metaphors that abound in his poetry but also because of this deep mystery that surrounds him and his life. He is in so many ways that 'enigma wrapped in a paradox' we speak of. He was part-Hindu, part-Muslim. He was an iconoclast and a saint. A spiritual seeker and a political agitator. An unlettered weaver and a genius poet. Over the centuries, he has continued to escape historians and hagiographers alike whenever they have tried to pin him down or label him. Today, in these times of rising fascism and narrow-minded bigotry, his life and work have acquired a greater meaning than ever before perhaps. We desperately need more fearless, outspoken iconoclasts like Kabir. He is a hero for our times.

Kabir's poetry blazes with the honesty of a furnace - so brightly that it sucks us in and transforms our beings. My closest encounters with Kabir have somehow happened during periods of pain and loss. When grief seemed to overwhelm, Kabir's words came - not so much as a balm but as provocations: insistent calls to rise up, to discard fakery and uproot self-indulgent sentimentality. Some researchers have labelled him the poet of death - so persistently does he dwell on that theme. But for me, it is nothing but a fierce love of life and all that it means that shines through his repeated assertions of mortality. Besides, how could a poet who lived all his life in Benaras not be intensely aware of the fleetingness of human life?

Kabir ceased to be a singular entity long ago. Over time, anonymous poets (many unlettered like him) have added to his oeuvre, even updated it. Kabir continues to evolve and thrive through musical and oral performances in city streets as well as far flung villages. 'Hair Burns Like Grass' is my tribute and my contribution to this phenomenon we may simply call The Living Kabir.

Orijit Sen is a graphic artist, designer and social documentarian. He is co-founder of People Tree — a collaborative design studio and store. His graphic artwork has been widely exhibited, published and circulated. He is also the author and editor of several graphic novels and anthologies including River of Stories and Pao: The Anthology Of Comics. He lives in Goa, India.

Agoh, Let's Play, No?

2019 - 2020

Mixed Media

We met in April 2001, at St Thomas Girls High School, Aldona. We were 5 and 6 years old and had both just entered 'first standard'. Renuka is from Aldona, she was born there and lived in the heart of the town. Pakhi was born in Delhi and had moved to Aldona with her family when she was 4. Our inquiry involved us revisiting the spaces we inhabited as children together, recollecting what 'play' means within a small town. The landscapes around Aldona, the river, forests and fields, are only fodder for the magic realism of childhood. Our houses, both old Goan homes were transformed into fantasy lands where we alternated between marrying each other and saving each other from lava-filled lakes; easily switching between male and female, detective and criminal, children and adults.

The difference in our religious and cultural backgrounds is an important theme, it is significant in understanding the 'insider' / 'outsider' identity negotiation within small communities. Renuka has lived a life with a significant presence of Catholicism, while Pakhi has comparatively not had a particular religion play a big role in her life. The confluence of those two schools of thought gives way to immense curiosity and idea exchange even at a young age. A running theme our work explores is that of the freedom given to young girls in Goa. The ability to access public spaces and adventure into the depths of wilderness created a deep sense of empowerment and self-reliance. Our project looks to recreate the experiences of young girls, both in Goa's cascading landscapes and the private prodigious realms of Goan homes.

Pakhi Sen is a mixed media artist practising in New Delhi and Goa. She did her undergraduate degree in Sociology from Hindu College, Delhi University and a Post-Graduate Diploma from Srishti Institute in Contemporary Arts.

Renuka Figueiredo is a psychologist who runs a small community centre in Aldona called The Owl House. She has a Bachelor's degree in psychology from Xavier College, Mapusa, Goa and Post-graduate degree in Clinical Psychology from Manipal University.





Indianisms

Don't Mind, We Are Like That Only

1982 - Present

Photographic prints on paper

Around 2010 when I dove back into my archive as a way to find a new direction in my photography I came across many of my images that were about an incongruity typical to India. Around the same time, I had also begun to photograph in the square format observing and celebrating the irony, idiosyncrasies, ingenuity and inventiveness that abounds in Indian life. Thus was born 'Indianisms'. This ongoing photo series I have been working on since then.

(Indianism refers to the particular usage of words and phrases that is a characteristic of Indian English.)

Prashant Panjiar is a noted photographer and curator with experience in spearheading and organising 3 editions of the Delhi Photo Festival besides curating the photography section at the Serendipity Arts Festival Goa and the Sensorium festival at Sunaparanta, Goa.

Prashant is a co-founder of Goa Open Arts Festival 2020

From Goa, With Love

2020

Watercolour on postcard

In this 'age of speed', messages ride on nanosecond bits and memories stay secure in databanks. Leaves and letters — carriers of nature and culture, suffer the danger of extinction and both of them are losing their relevance. In my work, I juxtapose 'leaves and letters' in order to generate a personal sentiment through this limited but idiosyncratic mode of correspondence. Letters are tiny treasures of personal archives to relish and savour in the form of a tangible media. Sending and receiving letters and postcards has become a long lost tradition.

Amidst disappearing snapshots and uninterrupted cyber communication, here is a series of painted postcards, mapping some of the Goan foliage, which forms an integral part not only in its distinguishing topography but in its cultural landscape as well. Plants and their parts hold specific roles in ceremonies and ritualistic practices in a Goan household. As a non-native of Goa, I found these traditions intriguing, often comparing these affiliations with my own culture. It is also interesting how these traditional beliefs and practices become important tools in conserving biodiversity. With these postcards, I record my visual experiences in the form of personal memoirs.



Priyanka Mishra was born and brought up in New Delhi, and received her BFA from Delhi College of Art, and her MFA from Kala Bhavan, Santiniketan. She has been based in Goa since 2016 and works as an art educator to secondary school children. Reconstructing memories has been a recurrent subject matter in her works. Her process involves mapping the topography of movable and immovable objects, constructing one's identity as a social and cultural being.

Plam Town

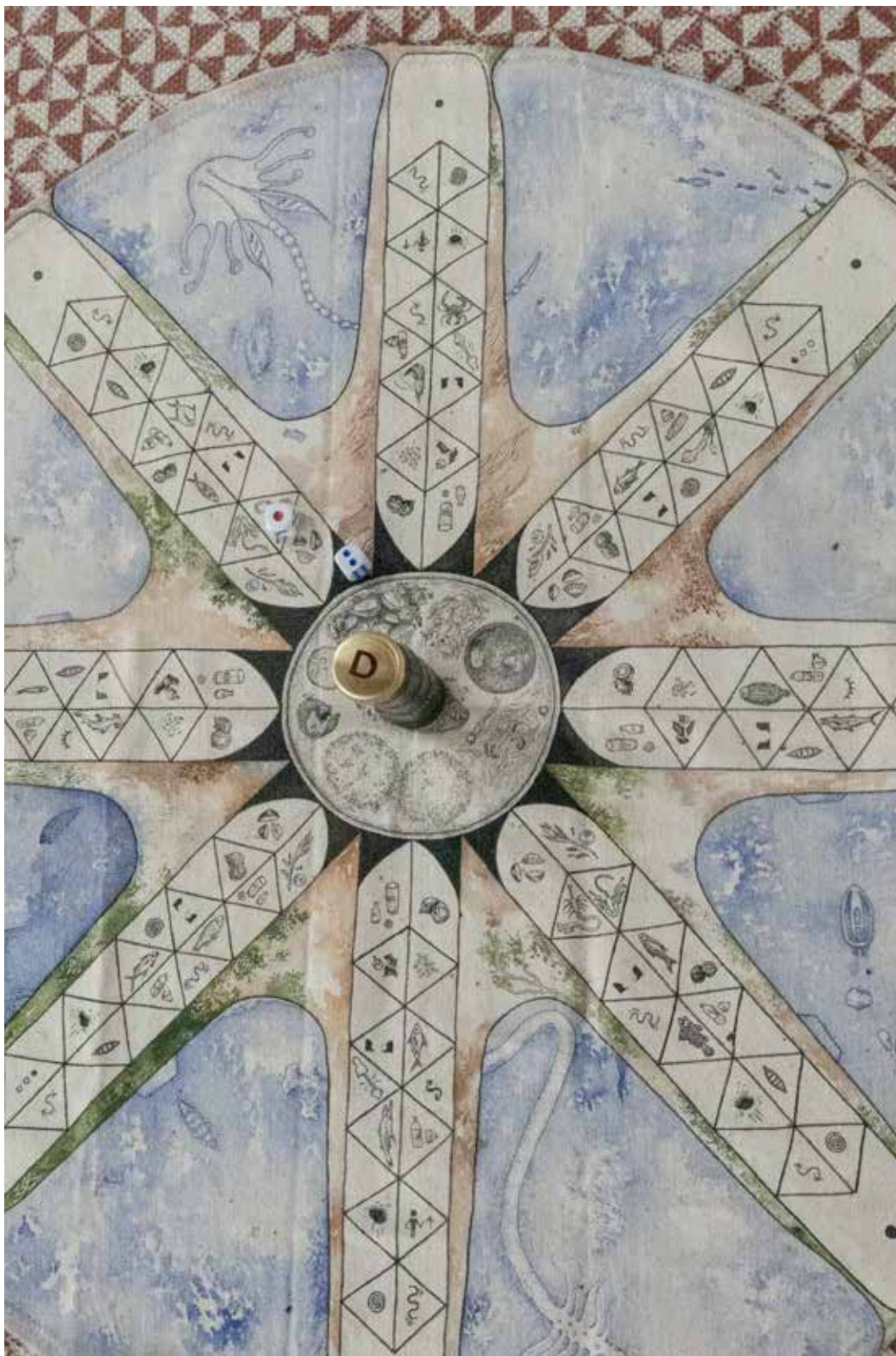
2020

Wood, fabric and an album of sketches

Plam Town is a multiplayer rug game. The players take up roles of six different inhabitants of the town. The objective of the game, at the end of the journey, is to reach the satisfying meal of fish thali at the centre of the board — the Mt. Meru of Plam Town.

Involved in the journey is a mix of chance and strategy, dealing and convincing, using each player's characteristic advantage to gather the necessary ingredients to prepare the platter.

Plam town is located in the outskirts of Pulse city. The planning draft sheets, collected in an album, were found by Soheli Thappa in the Dermis, along with a bunch of other architectural plans and maps. The game board, based on the drafts, is designed by Backlogbook.



*Rai's work explores comics, play cultures, world building and media forms.
She works as the fictional publisher backlogbook.*

Whispering Heritage

2019

Latex rubber, air blower, time controller, wood

Whispering Heritage focuses on a study of old heritage architecture in Goa, which is slowly vanishing and being replaced by modern architecture. I see a house as a living being and I think humans' houses should also have the right to live until they die on their own and we should not disturb the process with our invasion. The 'house' is the main subject of my work and I have portrayed the stages of a house's life like that of a human— I have shown the houses breathe, decay and in pain.

Sometimes simple things from surrounding have plentiful to offer and that's what I have experienced through my work. Most of my work is based on simple ideas taken from my surrounding, like ideas from heritage, architecture and culture. These ideas are further combined with memories, observations and experiences to develop it in a work of art.

Rajaram Naik holds a BFA from Goa College of Fine Art. He works with a wide range of processes and methods which include painting, sculpture, installation, photography etc. The main concern of his work is to showcase the diminishing heritage and its importance which includes extinguishing architecture and abandoned structures. He has exhibited his work in the Student's Biennale, Kochi-Muziris Biennale 2016 within Shruti Ramlingam's curated project, and in 'Unravelling Stories' as a part of the IFA-Goa Chitra Museum Fellowship. He holds two awards in the 41st State Art Exhibition in 2015-16.



Wounded Mountains

2020

Cement ash, coal, aluminium ash

The concept of my work is to deliberate the human relationship with our surrounding nature and the other living beings on the earth. The human mind perceives nature as a resource and means of gaining progress. It is only when a disaster occurs that we begin contemplating the other living and non-living elements of nature. We are in the process of moulding or transforming our surroundings to fulfil our short term desires with a biased approach, without considering the consequences on other living beings that share our home. I question these human activities under the banner of "development" which have already begun to dig the graves of our future generations

I belong to Goa, a place which is often identified as 'paradise on earth' due to its favourable weather, sunny beaches, free-flowing rivers, forests, wild-life sanctuaries, waterfalls, and lush green mountains of the Western Ghats. Known across the world as a hotspot of biological diversity, the ghats are home to around nine thousand odd species including, mammals, insects, fresh-water fishes, flowering and non-flowering plants and many more that are still to be discovered. The over-mining of iron ore in Goa has irreversibly damaged the Western Ghats, speeding up the overall environmental degradation of the state. It has plundered and looted Goan natural resources, polluting major rivers of the states. Road widening and construction of unnecessary flyovers have also put another wound on the natural habitat of Goa. It is a feeling of unease for many like me, that our home that had started getting international acclaim as an environmentally friendly tourist destination is losing its identity. Almost like another paradise lost.

Rajendra Mardolkar completed his BFA from Goa College of Art in 2012, his MFA in sculpture from SN school, University of Hyderabad. He doesn't confine himself to a particular medium and likes to experiment with various material as the practice demands.

Language as a medium plays a very important role in his work.

Apart from art practice, Mardolkar is also engaged with local NGO's that work on social and environmental activities which has had a large influence on his work.



RAJESHREE THAKKER & SALIL CHATURVEDI

Breath Of A Wall 2019 - 2020 Text and textile assemblage

The written word more often than not provides an impetus for Rajeshree Thakker's work. For this festival, she collaborated with the noted poet and writer Salil Chaturvedi. She responded to his haiku, haibun and short poems by doing a series of haiga. This series, while being composed of individual artworks will form a larger whole – titled Breath of a Wall. The title is inspired by Salil's ruminations about haiku - to quote him "Haiku, for me, are a part of an ecological practice—looking at the details of this precious world that we are dismembering with every passing year, day, moment. The delicate, and almost evanescent beauty, which is so fragile, as we have learnt, is best captured in the minimalist form of a haiku, which is often referred to as a single breath poem. We breathe in, we breathe out...we establish ourselves in this world with our breath. We must take greater care of our breaths, and of our world."

Rajeshree Thakker is an award-winning interdisciplinary artist working for more than thirty years. The integral yoga of Sri Aurobindo, Buddhism and an interest in mythology are her thematic preoccupations. Living with 11 cats, 4 dogs and a spouse, she divides her time between two studios at Chicalim and Vasco.

Salil Chaturvedi writes short fiction and poetry which has been widely published. He was paralysed at the age of 16 and has been using a wheelchair ever since.

Perhaps owing to his disability, he has an abiding interest in margins and the marginal. The ecology is one of the primaries in his work, both as a location of impairment and as a site of repair. He lives on the island of Chorao.



Colonial Legacy II

2020

Ceramic (stoneware)

Goan architecture seems to have been influenced by Indian, Islamic & Portuguese styles. Many of the 16th & 17th century colonial churches were built in the Portuguese Baroque style. Most of the old houses which were built during the Portuguese era have an influence of Neo-Classical & Gothic Revival styles. In my work, I have depicted these colonial influences on Goan architecture, furniture as well as other utility items.



Ramdas Gadekar hails from the port town of Vasco Da Gama in Marmugao taluka of Goa. He has graduated with a BFA in Painting from Goa College of Art in 2005. He has participated in numerous art shows including at Serendipity Arts Festival, The Cube Gallery Moira, Gallery Gitanjali, and camps national and international.

Reading Through

2020

Garments, photographs, objects,
the body in motion

I find myself aspiring towards a system within which my objects and garments are activated through bodily gestures and changing arrangements. I use photographs as animistic objects which are fraught with superstition. You will find them inserted in an armpit, wrapped around one's wrist, fastened to the body or turned into ceremonial objects. They turn into characters within a larger astrological framework.

I recently started a company called RAO under which I make garments, some of which you'll find here. While making these, I think about harnessing, bodily cohesion. To support. To constrict. To restrict. To comfort. Security. Bondage. Bandage. Pathology. To hold together a fragmenting body while the deconstructed garments speak of bodily fragmentation. These ideas of fragmentation stem from but go beyond the body: the leg of a stool, the arm of a chair, the back of a bench, the torso of a table. Rehearsal. A fragment of a continuous movement. Repeated.

I have been thinking of ways to present my work. To serve an object. To ingest it. Here, dismantling, flat-packing, carrying around, setting up and the changing arrangement are all a part of the work and a part of the system.

My space includes a series of gloves made in collaboration with American interdisciplinary artist Lilly Handley. About this work she writes:

The hand turned over, palm side up.

Thumb, pointer, middle fingers slipped away.

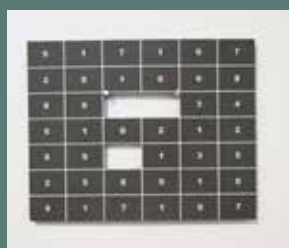
Ring and pinky are tied together.

The hand turns over, three fingers fall off.

Three fingers on the table.

Three fingers on the wall.

Rujuta Rao received her BFA in sculpture from Maharaja Sayajirao University, Baroda in 2011. Subsequently, she moved to New York City to pursue her MFA in Fine Arts at Parsons the New School for Design. She presently lives in Goa with her family and a dog named Dopey. Here, she makes images (moving and otherwise), objects, garments and works with sound and writing. She also spends an inordinate amount of time thinking about and engaging with food and film.



Abandoned Cars

2020

Photographic prints

Cars; a necessity in this modern world, owned by 1.015 billion people are things that our eyes have become accustomed to seeing. For various odd reasons, people have left the monumental possessions they once saved up for months and months behind on the streets. Why? What's the story behind it? As an observer, the one thing that struck me the most about this is how nature took over these cars. After years of collecting rust and dust, these cars hold their beauty, or yet, have some new elegance to it.

Samuel Ferreira, a film and digital photographer, was born in Brazil and lived half his life in Goa. In such a fast-paced era with booming technology and everything being created digitally, he feels like he was born in the wrong era. He often tries to merge these two worlds into one using photography as the medium.





Annoying

2019

Aluminium and speaker

My works revolve around the relationship between society and politics. Politics seep into every aspect of life including our streets. In this work, I have represented the familiar loudspeakers on trucks that blare out promises and praises of politicians before elections. The work incorporates sound that seeks to pique the interest of viewers and disrupt the silence that exhibitions commonly have. The words are blurry. They may make the viewers want to understand them, but like the promises made, they don't make sense either.

SANAYVI NAIK

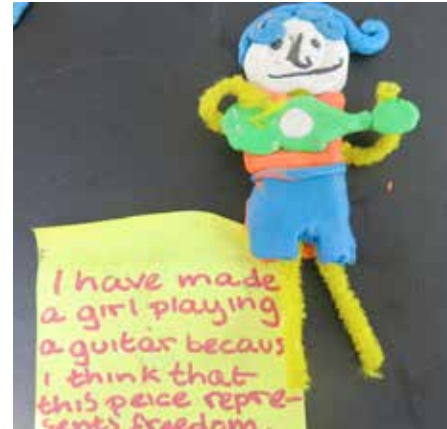
Sanayvi Naik was born and raised in Bandora, Ponda. He completed his BFA from Goa College of Art. His practice aims at exhibiting the reality of today's society. Through his work, he aims to inspire audiences to have a positive attitude to the world around them.

Mann Mela
by Sangath & Quicksand Studios
Interactive installation

Mann Mela is a national trans-media public engagement project aimed at raising awareness about adolescent and youth mental health in India. At the Goa Open Arts festival, the installation invited visitors to interact and engage with exhibits to better understand the world of emotional and mental health. Aimed primarily at adolescents, this Mann Mela is a part of an initiative that looks at understanding and solving complex mental issues through game playing and quizzes. A series of gaming consoles attracted participants to interact and share thoughts and identify emotions. Part science and part art, Mann Mela is a creative and innovative way to create awareness about mental health.

Sangath is a non-governmental, not-for-profit organisation committed to improving health by empowering existing community resources to provide appropriate physical, psychological and social therapies.

Quicksand is an interdisciplinary consultancy with a philosophy to facilitate the creation of meaningful experiences - through design research and innovation.





Yes Us

2020

Looped video with sound and music

Objects

Using image, video, sound and music, the art installation questions imposed social-economic systems, that are extractive, exploitative and twisted to serve the few at the cost of many. Humanity and our natural world are suffering. How did we get to this point of self-destruction? And, can we find a way out?



Cordy moved to Goa 17 years ago. Prior to that, she lived in Mumbai, Nairobi and Lagos. She has worked as a journalist in Mumbai and Goa. She writes short stories and prose.

Shido's art is an endeavour to open doors to the concept of self-ownership by pointing out the dystopia of our times. He hopes to inspire people to take back control of their lives from the chains of governments, capitalism, corporatism and religious dogmas.

Braids

2020

Dried banana stem strings, wood

‘Fulkann’ is a Konkani term for the traditional flower-weaver women of Goa. They are not professional florists or decorators but have a unique and fine skill of weaving together flowers in different ways. They are artists of a different kind, who through their delicate art of weaving brings sun-soaked banana strings to life with colours. Their skills have to be valued, treasured and nurtured.

Inspired by the Fulkann tradition, my work aims to bring a sculptural form to braided jasmine flower and banana stem strings. These floral motifs are considered to be pure and sacred in local custom —only garland or braids made using the banana stem strings are offered to God. The work also offers narratives of economic practises around traditional flower weavers. I am trying to explore local cultures which are vanishing in the face of fast-growing global cultural changes.



Shilpa Mayenkar holds a BFA from Goa College of Arts and an MFA from S. N School of Fine Arts, Hyderabad Central University.

She has participated in numerous exhibitions all around India and held a solo exhibition of her work at Lakeeren Gallery in 2014.

She has also been the recipient of the Lalit Kala Academy Award.

Short Film

2013

Audio-visual



When there is physical separation, minds tend to draw closer. Dreams build 'scapes' where you meet with me. Separation of the body is an inescapable reality. It builds new realities where the Present becomes the Glass. Where the Present become the Mirror. Where the Present becomes the Past. Where the Present becomes the Future.

Where the Present becomes.

Without the present, there is no reality of yearning. Without this mind and this meeting, there is no existence.

What do you do to meet across several thousand kilometres? What do you do to make those several thousand kilometres meet? What do you do when communication is not enough? When connect is elsewhere. Missed, missed like the person who is away!

You connect in Dreams. You connect in mindless wordplay, which reveals to you the meaning of words.

Of Feelings.

Tanushree Das graduated from the University of Calcutta with a Masters in English Literature and then received a Diploma in Film Editing from FTII, Pune. She has since edited for various directors such as Prateek Vats, Kamal Swaroop and Sunanda Bhat. Tanushree has also worked in numerous projects as a gaffer, and as a sound recordist as well. She has directed plays, documentaries as well as short films, and is presently working on her debut fiction feature project. Tanushree presently lives in Goa and is the co-founder of Skreen Films

Glass Bottle Kiln

2020

Glass bottles

"I have been playing with fire ever since I was a kid. I used to make tunnels in sand piles and light newspaper from one end to see smoke rising from the other end. I even tried to melt mud in a clay pot and soon after stuck my hand in it to see how hot it was — and burnt my entire palm. Lesson learnt!

This time for the Goa Open Arts festival, I will attempt to fuse glass bottles together with fire to create an installation. I believe that the glass will start slumping and fusing together at a temperature between 720°C - 750°C."

Thomas Louis studied Ceramics at NID in Ahmedabad and has been practising as a studio potter in Goa for the past 8 years. He's been setting fire to create things for a lot longer than that.





Travelling Library

Installation

Cycle, books, objects

Through the 'Travelling Library' Bookworm promotes ideas around reading, discovery and access. The use of the commonplace "raddhi cycle" that typifies the migrant in Goa who is very much a part of the growing economy of the State opens up the issue of privilege and access to knowledge. The installation based on learning and sustainability embeds books and objects for discovery, using as much recycled material as possible. The idea is to incite curiosity and spread the transformative power of reading, observing and learning. Besides providing a quiet contemplative reading area, the deconstructed library becomes a space for workshops and storytelling. The mobility of the installation allows it to be taken to different locations where the content becomes relevant to the context of each location.

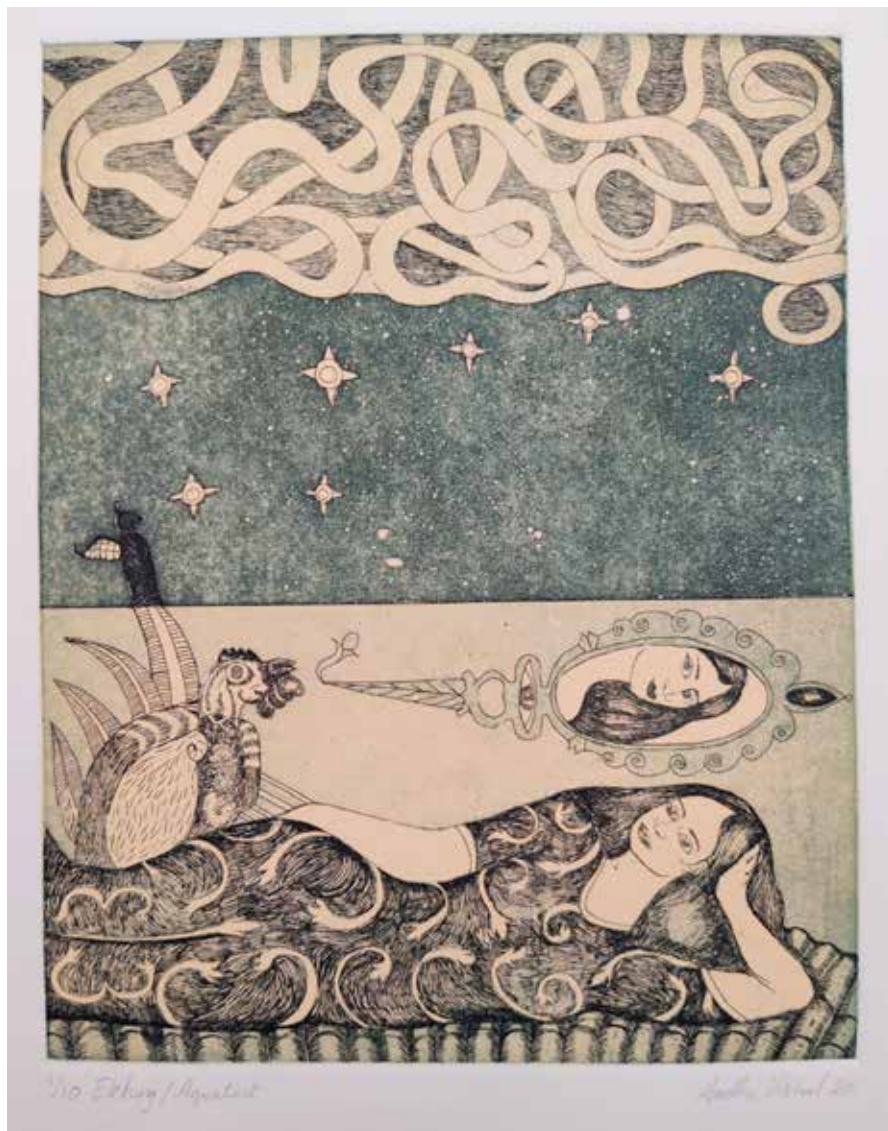


Bookworm is a library based organisation that works with diverse communities to support reading and learning. Through schools and community libraries, training and professional development opportunities, public reading events and an online journal, Bookworm reaches out to diverse communities. Critical thinking, visual and performative languages, community engagement and equal opportunity are issues embedded in Bookworm's ethos.

GLIMPSE OF PRINT MAKING IN GOA

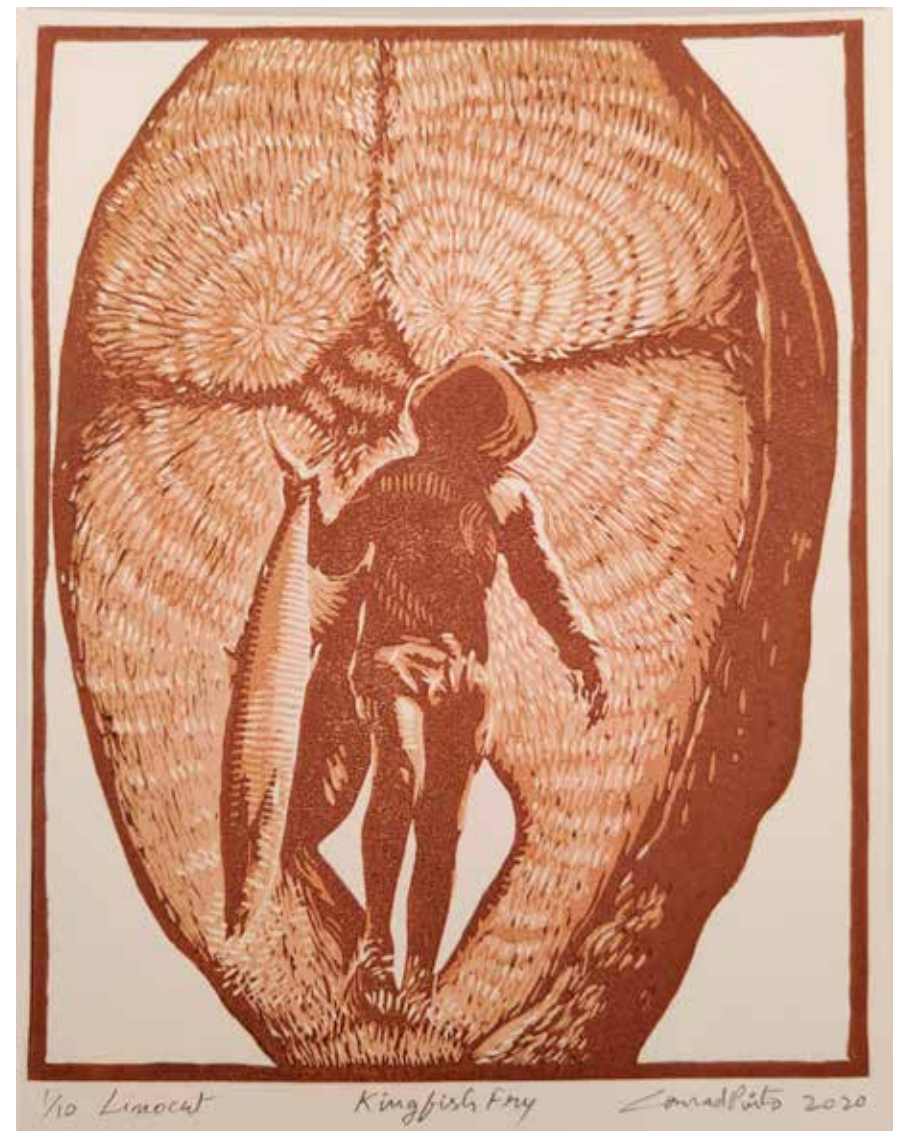
Susegad, a word derived from Portuguese, is an idea quintessentially associated with Goa. The word is usually mistaken to mean a relaxed or laid-back attitude towards life, that is said to have existed historically within this environment. The view is to pitch this concept to the artists, in order to record their responses and further explore their insights towards their creation.





Aadhi Vishal
Etching/Aquatint
2020

Aadhi Vishal explains that when time stops in Goa, susegad takes form. The people tend to their susegad in many ways; at this point in time, he arrives at ways to look at the sea, the fields, or the sky, alongside other elements that go into the making of his work. For instance, he captures an ongoing moment as a lady gazes at the sky, inducing it with the quality of a photographic stillness—prolonging the momentary action.



Conrad Pinto
Woodcut
2020

Susegad for Conrad suggests a sight of a contented person or contentment in general, where there is no bigger source of contentment than a means of sustainable livelihood. In Goa, the traditional ways of farming, fishing and other occupations epitomize this notion of contentment or “suseg”, which is translated on to his splendid woodcuts.



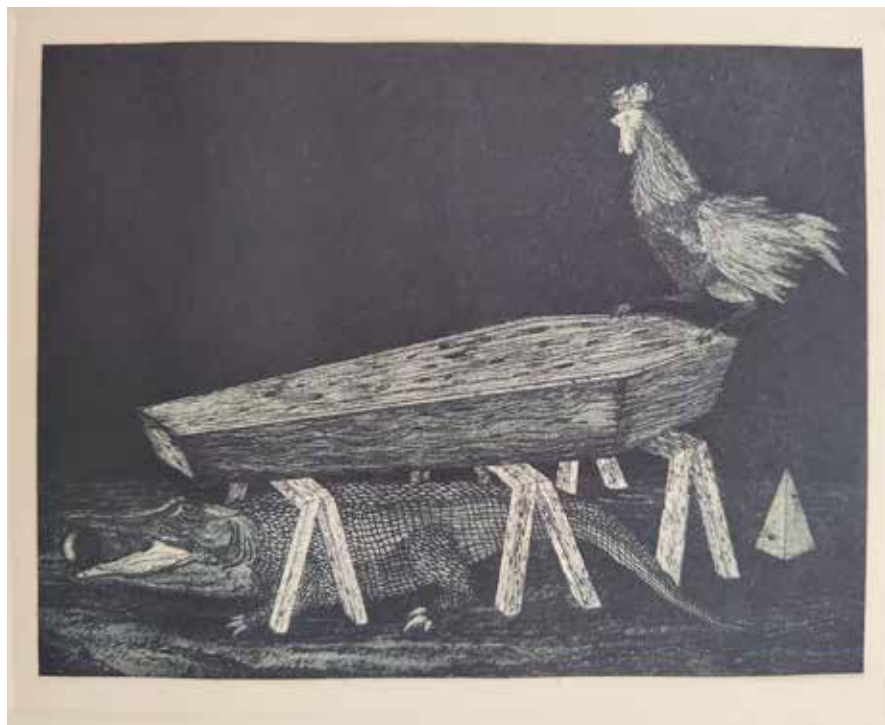
Leticia Alvares
Woodcut
2020

For Leticia, the notion of susegad carries with it an inherent quality of idleness or indolence. The word susegad conveys feelings of contentment and a way of life. Her woodcuts reflect the tendency to be pleased with what we have.



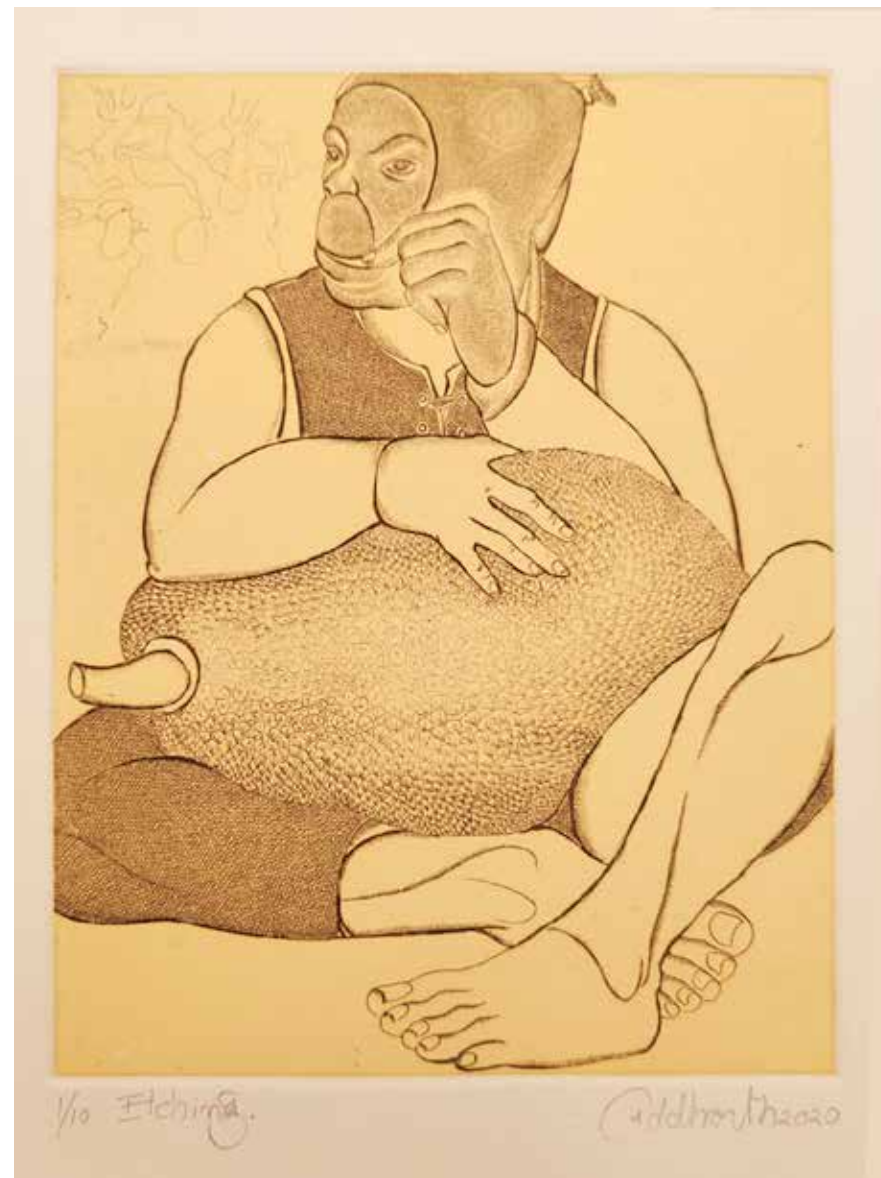
Prashant Nageshkar
Etching
2020

Prashant Nageshkar says many things revolve around our beautiful lives; while some get noticed, others go unnoticed. Through this body of work, he tries to portray how every individual is occupied in their own realm. Mysterious forms and figures are made deliberate use of in order to create a sense of doubt in the viewer.



Ryan Abreu
Etching
2020

Ryan Abreu unveils a dystopian drama in his etchings inhabited by hybrid and mysterious characters which imbibe a strong symbolic relevance and speak of the inherent aspects of the society.



Siddharth Gosavi
Etching
2020

Siddharth Gosavi's work depicts a figure cradling a jackfruit in his lap and perhaps contemplating on the cumbersome process of cleaning the fruit. He is allegorizing the situation in order to indicate that the fruit of toil is sweet, yet the struggle to arrive at it is constant and nothing is as laid-back as it appears.



Sripad Naik

Etching
2020

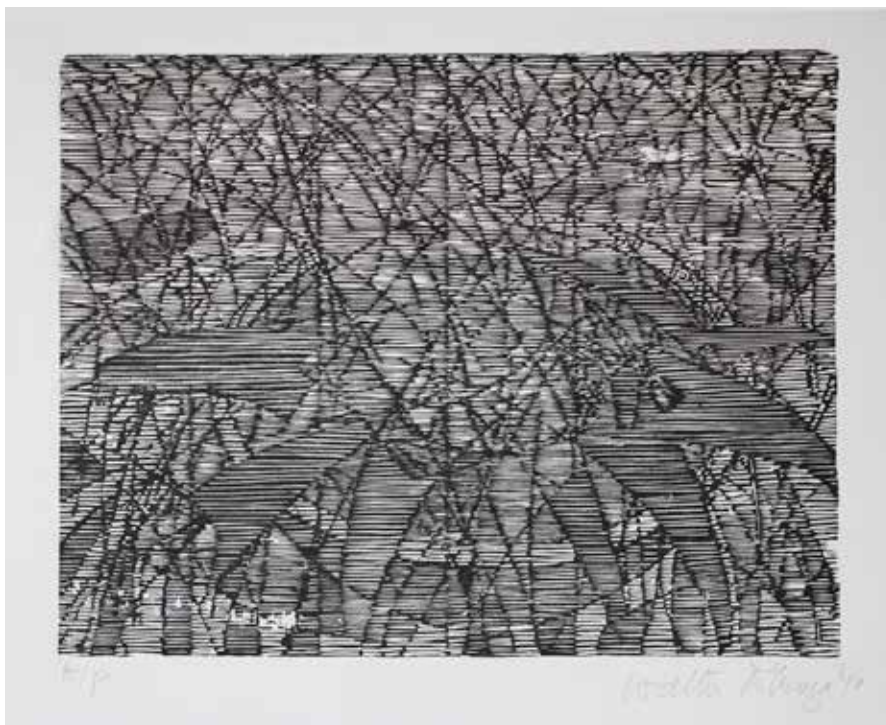
Sripad portrays the figure of the landlord of a Goan upper-class family, regally seated in his couch. This symbolically delineates a sense of hierarchy which is subtly prevalent in the Goan social structure. The artwork showcases the calmness of a landscape, stimulating the viewer to want to be a part of the composition.



Swapnesh

Etching
2020

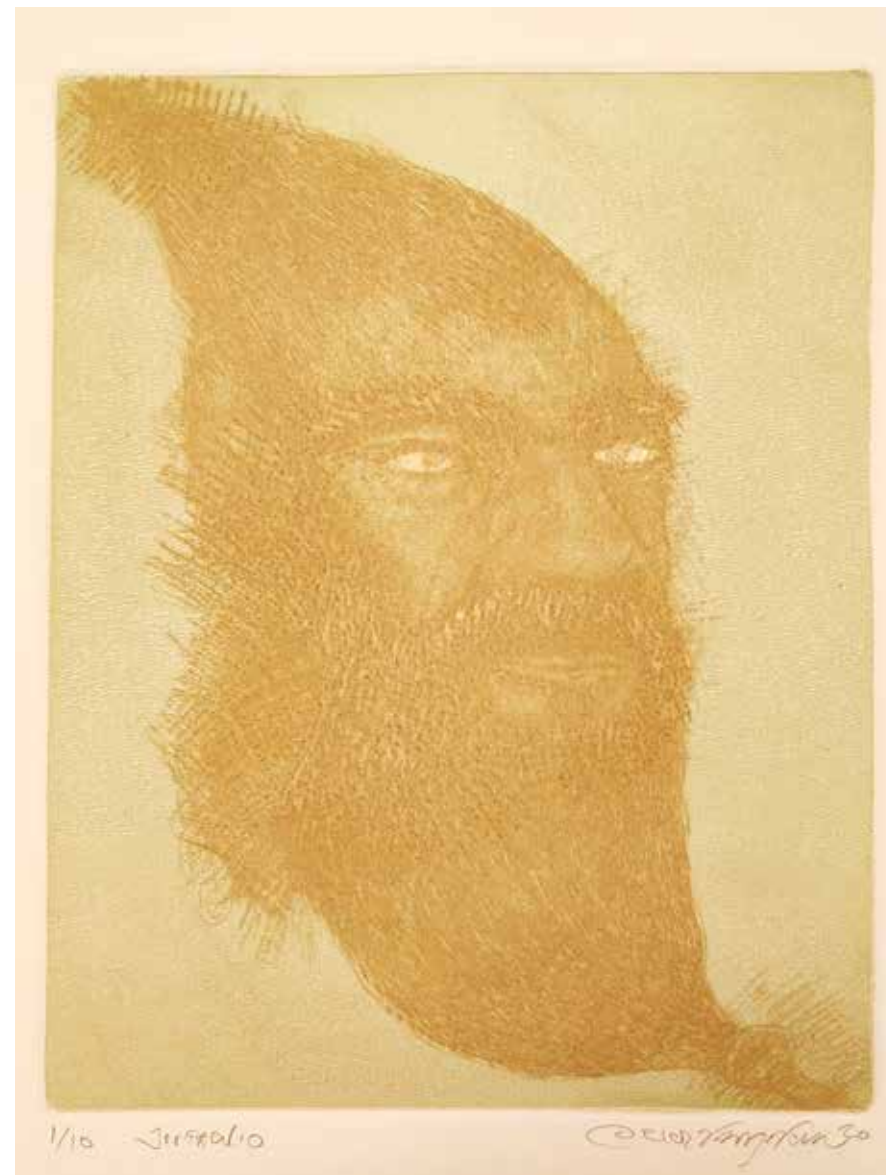
Reminiscing the idea of nostalgia, Swapnesh's work takes one back to a bygone era of culture, tradition and architecture, whose slow degradation we are witness to. Incorporating a bench within the visual framework, his work



Walter D'Souza

Woodcut
2019

Walter D'Souza's intricate woodcut depicts the mortar and pestle, which is commonly known as rogdo in Goa. It is predominantly used to manually grind a mix of the various ingredients and spices to a paste. He describes that the person operating the grinder is the one who is in control of achieving the right consistency. Likewise, this applies to our everyday lives, where we are necessitated to be in control of ourselves, no matter how it grinds us.



Viraj Naik

Intaglio
2020

Viraj Naik has worked on an intriguing series of portraits the ambiguous and cryptic imagery absorbs much from contemporary life as he attempts to unveil the real faces that have been hidden forever under layers of false pretense.

PER FORM ANCES



Govez was founded in 2013 by singer-songwriter Reggie Goveas as a platform to explore original music and create a folk-rock-electronic sound that transcends classification. Reggie on guitar and vocals teams up with percussionist Jobin George on the Cajon, Paul Rodrigues on the piano/trumpet and Vishal Singh on guitar for this edition. The music of Govez covers subjects like indigenous rights, political realities, individual alienation, environmental degradation, etc, through metaphorical narratives and funk oriented rhythms. A couple of covers also make their way into the playlist, but adapted to a more folk-funk sound.

Reggie Goveas on vocals & guitar, Vishal Singh on electric guitar,
Manu Ananthanarayanan on percussion & vocals

GOVEZ



HAWA

Hawa is a dynamic, ever changing ensemble of Arab, Israeli, European and Indian musicians and performers who have come together in Goa to create music inspired by sufi poetry. This eclectic ensemble creates music that is influenced by their global provenance and their original musical compositions combine oriental sounds and contemporary jazz riffs, harmonised to deliver a unique, soul stirring and timeless musical experience.

Mohamed Alnuma on the oud and vocals, Raul Sengupta on percussion, Adrien Braud on clarinet and Eran Zamir on keyboards.



IMPANA KULKARNI

Impana Kulkarni is a Bharatanatyam dancer, singer and creative writer – skills she utilizes to choreograph and perform socially and culturally relevant stories that the modern audience can relate to. An accredited Doordarshan artist and an alumna of Kalakshetra (Chennai), she seeks to draw people to the beauty and versatility of Bharatanatyam. Today, Impana performs Nagdo, a story of truth, love and faith. Her dance explores the purity of a child's heart and the truth in ancient beliefs through the story of Loliem's Nagdo Betal.

Supported by a live 4 piece orchestra.

OKEDO & KING PRAWNS



Okedo a duo project has cooked up a noisy revolution of menacing grooves and addictive melodies, carefully combined to capture hearts and dance floors all across the nation. Okedo is the bold new sound of an untamed beast made of pure soul. *'As Gandhi looks on and beats his drum, Clark is lost in his dreamy vocals that melt the right amount of cheese on top' - Jamie Oliver*

They collaborated with Goa-based American filmmaker 'King Prawns' to create their new track 'Destiny' which was performed publicly for the first time at the Goa Open Arts festival. The highlight of the performance is the unconventional, witty video that accompanies it, featuring quintessential Indian uncles and aunties working out in a park. and the absolutely delightful character, Gabe Gonsalves.

Will Clark on synths & vocals, Ishaan Gandhi on drums & electronics, King Prawns on video



PRAGYA BHAGAT

Pragya Bhagat is an award-winning essayist and spoken word poet. Her work has been widely published and she has also authored two books, currently working on her next. Pragya performs "Poems to Men" poetry and spoken word about nonsense, about memories, about trauma, about belonging, about what it means to inhabit the body of a woman. In this series of poems Pragya Bhagat takes Simone De Bevoir's idea of patriarchy that sees the man as self and woman as the other, and turns it on its head where, the woman reclaims her self-hood.



PRIYAL WOODPECKER

Priyal Woodpecker / poet & (poly)artist / identifies herself as a multiverse gypsy clown. She explores and interprets Anthropological Storytelling through writing, visual arts & handicrafts. She has performed poetry in Vietnam, Cambodia, Egypt, Nepal, Uganda & India. Her poetry is a provocative vomit of existential truths; exploring the nature of identity, gender, violence, love, sexuality, dissent, ecology, feminism & freedom. Wildly queer, her poetry is futility's purpose & equality's dream. While in the backyard, Anger is busy seducing Sorrow.



ROCHELLE D'SILVA & VALERIE D'SILVA

"For as long as I can remember I have always felt that I don't belong, in my family or in the cities I have been born and raised in. But the first time I visited Goa, 8 years old, sitting on a rickety bus from Bombay on my mother's lap – I felt like I had arrived. The earth here makes sense to me. Goa is one of the few places that has my heart and my soul. Since moving here I have tried to relive my mother's childhood, tried to retrace my lineage and make memories of my own in this place that is coursing through my veins."

Rochelle performs her poems of love for a language and landscape that are achingly beautiful. Poems of longing for home and family. The performance will be accompanied by music by Valerie D'Silva - guitarist, singer/songwriter and a travelling artist who only performs original music.



SHYAMANT BEHAL

Shyamant Behal more widely known as 'Boom' is a classical guitarist and teacher. After completing his studies in Paris at the École Normale de Musique de Paris as a pupil of Geneviève Chanut, he returned to India to teach and perform. He has, over the course of the last decade, primarily been playing music from various regions of South America. His repertoire includes compositions by musical greats including J.S. Bach, Dionisio Aguado, Astor Piazzolla, Agustin Barrios among many others.

Guest performer: Ivan Arthur on the mandolin.



SONIA SHIRSAT

Fadista Sonia Shirsat's mahogany voice has enthralled audiences around the world in live performances as well as with her album recordings. She has been singularly responsible for reviving the art of fado, a uniquely Portuguese genre of music, in India. Under the project Fado de Goa, which has had over 300 students she conducts workshops and continues to evolve the genre. At the Goa Open Arts festival she performs "Long Live the Queen" as a tribute to Amalia Rodrigues, acknowledged as the 'Queen of Fado'.

Accompanied by: Orlando de Noronha, Carlos Meneses and Dr Allan Abreu



SUSHILA MENDONCA

"Most of my poetry is written in a simple "dear-diary" style with an underlying thread of discontent. My poems ruminate on religion, relationships, aging, sexuality and memories of a Goa long forgotten.

Poetry has always been an outlet to my rebellious, confrontational, hard hitting and blunt personality. As I juggle the various roles of daughter, mother, partner and wierdo I attempt to challenge the sanitised narrative of womanhood. And because I use poetry for catharsis and healing, I will rant and rave until I find peace!"



THE COFFEE CATS

The Coffee Cats, a young home-grown jazz-funk and fusion band has emerged on the music scene with their versatile repertoire. From classic jazz and rock to jazz funk and experimental music, their sound is infectious. With a play list original compositions which are influenced by diverse musical genres they create music with a distinct signature.

Ian De Noronha, Jeshurun D'Cruz, Neil Fernandes, Jarryd Rodrigues, Ingrid De Noronha, Lester D'Souza and Ajoy D'Silva



TRITHA SINHA

A vocalist, composer and music producer, Tritha is trained in Indian classical music and has performed in around 17 countries in the last decade. Through her music, she attempts to break the rules, unlearn and re-interpret what she has learnt in her classical methods. She has also explored harmonizing Indian classical music with psychedelic rock, and has created music based on sound healing and the five elements. In her performance tonight, Tritha re-interprets her classical roots as she enthrals the audience with her unique style of electro-folk and live loop music.

Tritha Sinha on vocals & live loop, Ivan Lucas on visuals and live art, Sunny Sandhu - guest singer songwriter/earth warrior and Saloni on classical & contemporary dance.

THE WORK SHOPS

The vision of this festival was to be accessible and meaningful to a range of people and to engage various sections of the Goan community. Towards this a series of creative workshops for children from Government schools in Mapusa, Verem, Guirim and Porvorim were conducted at the festival. These workshops gave children, who may not otherwise get such an opportunity, hands-on experience of different arts, which they learnt from expert teachers. The experience not only added to their knowledge, but also provided the experience to interact with students from other schools, gave exposure by bringing them to be a part of an exciting creative event, and provided an opportunity to create something unique which was publicly displayed.





ARUNDHATI CHATTOPADHYAYA

Arundhati conducted a theatre workshop at Goa Open Arts festival for students where she taught them body movements, speech and expression, acting and interacting on stage. The format was very open and exploratory encouraging the participants to improvise and innovate. The experience which resulted in a performance at the end of 3 days was a first for many of the students and had a positive impact.

Arundhati Chattopadhyaya, born and raised in Bombay, was introduced to classical dance and music at a very young age. In her teens, she followed her dream of acting and joined Aniket, an experimental theatre company. She has been involved in theatre in New York and Goa. Arundhati now conducts theatre workshops using voice, body, imagination and space and has worked for various organizations and festivals such as Sunaparanta, the Architectural College, GIM, Serendipity Arts Festival and Mitsuko Trust.



LETICIA ALVARES

Leticia led the printmaking workshop at Goa Open Arts festival. The group of 15 students and 2 teachers who took part in the workshop learnt how draw for printing, to use tools to cut their drawings into the linoleum and then ink and print. It was exciting to learn this technical process and the results were outstanding. Most of the participants had never done anything like this and the workshop proved to be a great learning experience for them.

Leticia Alvares graduated from Goa College of Art, and went on to do her MA in printmaking from Maharaja Sayajirao University, Baroda. In her strongly articulated woodcut artworks, she combines the real with the imaginary, and the mundane with the fantastic, providing viewers with an intense view into the way she sees and experiences life. She lives and works in Goa.



Ceramic artist Nimmy Joshi conducted the clay workshop at Goa Oen Arts festival and gave the students the experience of rolling, shaping, moulding and creating fantastical artworks using this natural and basic material. The imagination and skill of the young participants guided by Nimmy's creative instructions was evident in the outcome of the workshop.

Nimmy Joshi graduated from VNIT, Nagpur with a bachelor's degree in architecture. Her design was influenced by the vernacular and she worked in and around Bangalore before she discovered pottery. She moved to Goa to learn and practice ceramics has since been making her miniature animals and birds through which she tells stories and connects with people.

NIMMY JOSHI



VALERIE D'SILVA

EXPRESSIVE ART WORKSHOP: Singer/Songwriter Valerie used music, art and storytelling to inspire participants to explore their identity, free their themselves from inhibitions and find contentment in the process of creativity by getting in touch with their inner artist.

VENITA COELHO

STORYTELLING SESSIONS: Writer & artist Venita conducted a storytelling workshop where she read from her children's books - *Dungeon Tales*, *Boy No. 32* and from her latest book 'All of Me'. The participants, both young and young at heart, sat enthralled through the sessions.



LIZ KEMP

GUIDED DRAWING WORKSHOP: Scottish community artist, Liz Kemp conducted an instructive and fun drawing workshop for artistically inclined people of all ages. The workshop was attended by visitors to the festival who enjoyed expressing themselves through paint and colour.

FLYIN MUNKI

LIVE GRAFFITI ART: Artist Shrey Sawant created live paintings on canvas during the 4 days of the festival. Visitors enjoyed the sessions where Flyin' Munki deftly filled up the canvas with spray painted art. The canvas will be converted into beautifully crafted bags and satchels by Bandit Bags who collaborated on the project.



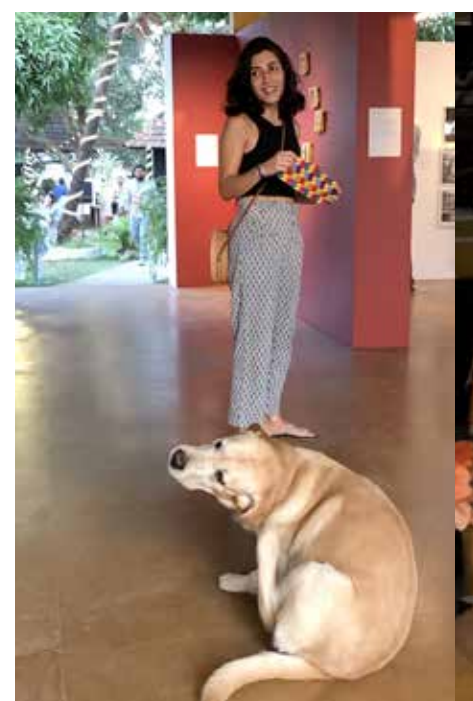
RAVIRAJ NAIK

JUNK PERCUSSION WORKSHOP

Musician and percussionist Raviraj invited visitors to bring their junk - plastic bottles, metal tins or pots 'n' pans - from home to take part in this fun percussion workshop. It was open to enthusiasts of all ages.



GLIMPSES







"It was a pleasure to see a festival that seemed like it naturally belonged in Goa. It served as a great platform for artists from Goa (or those who had a strong connect with Goa) coming together organically and displaying their various practices across media. Going forward, as the festival progresses it would be nice to see an evolution where a singular theme emerges that artists respond to or incorporate into their practices so that we might be able to see original works that showcase their talent in a unique manner."

Isheta Salgaocar, Sunaparanta - Goa Centre for the Arts

"It's incredible to see young practitioners of various fields and established artists displaying together in the same space, it's created an energy that I think is very warm and welcoming for the viewers!"

Pakhi Sen & Renuka Figueiredo, artists at Goa Open Arts festival

"The design and execution have been great. It feels like a serious and professional approach to art - and it's also giving artists a space to sell their work."

Madhavi Gore, artist at Goa Open Arts festival

"Absolutely delighted that finally we have an arts festival in Goa, which is just about artists living in Goa, with Goan artists in the selection committee, determining what they want the festival to be!!! I cringe when I hear about festivals/biennales/exhibitions that parachute in, with their own artists and even audiences, using Goa as a backdrop, completely disregarding local artists and or even the issues and needs of the place... Full support to you."

Dayanita Singh, Artist-photographer

"It's been a great experience working with the team - they have a lot of respect for each artist!"

Rujuta Rao, artist at Goa Open Arts festival

"The festival has been very nice - beautifully organised! It's nice to see the mix of Goan people and the people like me who choose to live in Goa."

Shido, video artist at Goa Open Arts festival

"As far as I'm concerned, we're very excited about trying to make Goa a cultural hub... It feels like the last really liberal corner left in the subcontinent."

Nikhil Chopra, performance artist at Goa Open Arts festival

"Audiences were in for a treat.... During the festival days the place was abuzz with workshops, performances, exhibitions and interactive installations. With the Goa Open arts festival being the latest entrant in Goa's creative scene, one definitely looks forward to subsequent editions of this celebration of the arts."

Analie Gracias, Goa Today

"Almost every participating artist was present to talk about their work. Thus, instead of being guided by curatorial preoccupations, visitors experienced a constellation of conversations. The discursive element was perfectly suited to Goa, where pleasant social intercourse is a bedrock cultural value. You wandered, took long pauses to absorb appreciatively, then connected directly with the creative soul whose work was on display. The cumulative effect was utterly delightful."

Vivek Menezes, LiveMint

"As the Goa Open Arts Festival closes after 4 days of a splurge of colours and creativity there are cravings. For more. For an encore."

Deepa George, Café Herald

"Goa has certain 'je ne sais quoi' which has long beckoned artists from an assortment of genres... Goa has been described as a hub for creative work or the arts. It is casually said that one may find at least one artist or one musician in every second house in Goa. Taking a cue from here is the Goa Open Arts festival- a festival of creativity made in Goa."

Christine Machado, GT Weekender

"The festival is an addition to Goa's cultural calendar and will contribute towards establishing Goa an artistic hub of India."

NT Buzz, Navhind Times

THANK YOU

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The Goa Open arts festival could not have been possible without the generous and unquestioning support of our donors and partners. We thank you all, including all the art loving supporters around the world who gave generously through our crowd funding effort.

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