**Serendipity Arts Festival 2025: A Decade of Stories in Visual Arts, Craft, and Photography**

As Serendipity Arts Festival steps into its *landmark 10th edition* **from 12–21 December 2025 in Panjim, Goa**, reflecting on the past decade and moving forward with the intention of building an accessible cultural ecosystem feels more vital than ever. For a decade, the Festival has created platforms where traditional practices, contemporary art, and community dialogues meet. This year, the disciplines of **Craft, Visual Arts, and Photography** come together to tell layered stories of memory, migration, ecology, and belonging; echoing the Festival’s mission of shaping living cultural ecosystems — woven through festival venues from **Azad Maidan and the Old GMC Complex, to the Old PWD Complex, the Directorate of Accounts, the Arena at Nagalli Hills Ground**, and many more. At Kala Academy, programming unfolds across **The Foundry, The Quad, and Dinanath Mangeshkar Kala Mandir**—while The Old GMC Complex comes alive through **The Theatre, Access Village, the historic Old GMC Building, the Food Lab, and the Talks Corner.**

Craft, as always, anchors these conversations. Curator **Sandeep Sangaru**’s ***Hands, Tools, and the Living Thread: From Kashmiri Craft Ateliers*** happening at the Old GMC building, draws us into the everyday lives of Kashmiri artisans, their environment and processes passed through generations shaping their creative practice. By foregrounding the intimate relationship between makers and their tools, Sangaru celebrates the unseen labour of ateliers, where perseverance and innovation coexist. Amongst the three distinct curatorial projects taking place at **Azad Maidan — Kristine Michael** turns to the image of the heart as metaphor in ***Home is Where the Heart Is***, commissioning artists across media, from textiles and ceramics to glass, wood, and leather; to reimagine belonging, intimacy, and identity through one of humanity’s oldest symbols. **Anjana Somany**’s ***Stepwells: Poetry in Craft*** reimagines Rajasthan and Gujarat’s stepwells as vessels reserving not just water but memory, resilience and ritual through film, textile, scent, sound, and gesture, created in collaboration with designers and artisans. The project unfolds the cultural imagination of water and how it shapes the architecture. Concurrently, **Rashmi Varma**’s ***Infinite Drape***explores the boundless possibilities of sari draping as a craft itself that brings to life the complex materiality of the sari. Drawing from *The Sari Series* and pairing them with saris from Raw Mango to reflect the endless fluidity of drape as both fashion and cultural expression.

The **Visual Arts** programming stretches across mediums and scales, from participatory works to deeply personal reflections. At the Directorate of Accounts, **Thukral & Tagra’s *Multiplay 02: Soft Systems*** transforms art into an arena of play, inviting audiences to question the boundaries between leisure, learning, and participation. Their collaboration with poet and our Accessibility curator **Salil Chaturvedi**, ***Poems on the Move 2.0***, will carry verses across Panjim through Festival’s free shuttle service, embedding poetry into daily life; On the other hand, **Sudarshan Shetty’s *A Breath Held Long*** merges theatre, music and film to create an immersive experience that meditates on the act of breathing – both as a basic human necessity and as a metaphor for survival, resilience, and the passage of time. **Veerangana Solanki’s** ***Barge*** revives the barge, a vessel at Old Goa Jetty, as a site in a participatory experience captivating the traces of an echo to encapsulate an understanding of absence and presence spatially, architecturally, and sonically. Meanwhile, at the Old GMC building, **Ranjit Hoskote**’s ***OTHERLAND*** brings together four photographers across generations borne witness to the currents of unrest and occasions of turbulence in other societies. The projects probe questions around the “otherness” in the moments of crisis, memory, belonging and resilience. Lastly, **Vidya Shivadas**, will curate an exhibition deeply rooted in critical art discourse.

Photography at this edition becomes both witness and storyteller. At the GMC, In ***There Are No Love Letters Here***, curated by **Prashant Panjiar** and **Tanvi Mishra**, the project turns the lens inward, blending performance and photography to archive fragments of family memory through material objects and oral history traditions passed on through generations. Panjiar also revives the 19th-century wet-plate-collodion process in ***CHARI WADDO: An Echo in Time***, travelling with a mobile darkroom across Goa to capture portraits of its community of woodworkers and their continued legacy- photographs that are both contemporary and timeless. **Ravi Agarwal** in ***Urban Reimagined***and ***Murmurations,*** former happening at the Yog Setu while latter at the Old PWD Complex, gathers practitioners who interrogate ecology, labour, and urban transformation, using the camera as both record and resistance uncovering and bringing forward the “unwanted” and “unheard”. At PWD, **Rahaab Allana’s *Displacement*** alsotraces the overlapping histories and migrant artist narratives through photography across South Asia and the Arab world, revealing its intimate ties with arts. In a parallel unfolding at Art Park, **Dinesh Khanna’s *Feeling Home: Where is Home?*** brings together photographers and communities to reflect on their subjective idea of home rooted in migration, memory, and the search for belonging, creating a dialogue between image and lived experience.

Speaking about the initiative, **Mr. Sunil Kant Munjal**, Founder and Patron of Serendipity Arts, expresses:

“At Serendipity Arts, we nurture artistic practices that are contemporary yet anchored in tradition. The visual arts, craft, and photography programming this year reflects this balance. Besides time-honoured techniques, the festival’s tenth edition will experiment with how we see, perceive, remember, and create through special projects. These will showcase the ingenuity of artists and artisans across South Asia and hopefully kindle dialogues between heritage and innovation.”

In addition, reflecting on the 10 year journey, **Smriti Rajgarhia**, Director of Serendipity Arts, highlights:

“Over the past decade, Visual Arts, Craft and Photography at the Festival have become spaces where tradition and experimentation stand side by side. From celebrating the intricacies of craft to supporting contemporary art practices and lens-based explorations, our aim has always been to give artists the freedom to create while making their work accessible to the widest possible audiences. As we celebrate ten years, this programme reflects not just how far we’ve come, but how we continue to imagine new futures for the arts.”

**Beyond the Core: Special Projects, Foundation Initiatives and Institutional Collaborations**

Alongside its core curatorial projects, the Visual Arts, Crafts and Photography programming this year is enriched by a series of **Special Projects** including ***Goa’s Smallest Big Tradition: The Mini Narkasur Archive*** by **Diptej Vernekar** at the Directorate of Accounts and as a venue marker across all of our spaces as a tribute to the craft practices revolving around the miniature asur — a tradition that goes beyond rigid ritual timelines; At Kala Academy, **Arthur Duff** and **Harsh Bhavsar**’s ***The Games People Play***presented by **WEFT Foundation**, an immersive exploration into ancient Indian board games like *Chaupar*, *Gyan Chaupar*, *Nav-kakdi*, and *Wagh Bakr,* is a participatory archive exploring their roles in strategy, morality, cosmology, and leisure; and **Sahil Naik’s *Not a Shore, Neither a Ship, but the Sea Itself***, an exhibition at the Old GMC building based in artistic research reflects on Goa’s fragile shoreline ecologies and their affinitive oceanic histories of arrival and departure. The section also carries **Foundation Initiatives** such as the ***Serendipity Arles Grant***supported by the **French Institute in India**, which returns in its third edition at the Directorate of Accounts to spotlight South Asian voices in lens-based practices. Building on its global partnerships, the festival deepens its scope through **Institutional Collaborations** with partners like the Royal College of Art (London), Pro Helvetia, Polish Institute New Delhi, and British Council, ensuring that SAF’s exhibitions and interventions continue to sit in dialogue with international contemporary art ecosystems.

Across these three disciplines, the Festival reaffirms its commitment to giving artists and artisans space not just to exhibit, but to reimagine. Each project extends beyond the gallery or exhibition format making it accessible and inviting audiences to reflect, participate, and enter worlds where tradition and experimentation coexist. Alongside these three disciplines, the festival also has an ensemble of other disciplines such as Theatre, Dance, Music and Culinary arts.

**Registrations Are Now Open**

Registrations for Serendipity Arts Festival 2025 are now live! Visit the official festival website to secure your Art Pass, book your tickets, and stay updated on workshops, performances, exhibitions, and more. More programmes will be announced soon so keep checking back for updates.

**Link:** <https://www.serendipityartsfestival.com/register>

As we celebrate a decade of Serendipity Arts Festival, the Visual Arts, Crafts and Photography programme embodies the spirit of exploration and discovery that has defined us from the beginning. This tenth edition is bigger and better than ever, bringing together artists, communities, and institutions to create spaces where tradition and innovation meet, and where the act of seeing becomes an act of imagining new futures. **Join us in Panaji, Goa, from 12–21 December 2025, to celebrate the 10th edition of Serendipity Arts Festival.**

**About Serendipity Arts Festival**

Serendipity Arts Festival transforms 300,000 square feet of iconic buildings and alternative spaces into South Asia's premier multi-disciplinary cultural platform. Spanning visual, performing, and culinary arts alongside film, live arts, and literature, the Festival challenges status quo relationships—between art and viewer, city and citizen, proscenium and audience. Working within these dialectics, we foster conversations that strengthen cultural ecosystems and create human channels spreading impact across regions and generations. Having proven that cultural placemaking can transform cities, the Festival operates as a nomadic structure designed to adapt to any city and any stage. This cultural experiment supports artistic practice while demonstrating how culture cultivates empathetic leadership, teaches kindness, and builds the foundation for a safe, healthy, and progressive society.

**Serendipity Arts**

Serendipity Arts is a not-for-profit collaborative platform based in Delhi, fostering empathy, curiosity and cross-cultural dialogue by supporting emerging artists across South Asia. The Foundation’s aim is to nurture artistic practice, promote research, and provide sustainability and education in the field of the arts. Over the past decade, Serendipity Arts has encouraged cultural heritage projects alongside contemporary art practices with extensive residencies, grants, collaborative projects, art writing initiatives and a multi-disciplinary arts festival.

**Awards & Recognition**

Serendipity Arts and its leadership have garnered significant recognition for their contributions to culture and accessibility. Mr. Sunil Kant Munjal, Founder-Patron of Serendipity Arts, was conferred the Chevalier de l'Ordre national du Mérite by the French Government, in acknowledgment of his enduring commitment to arts and culture. As the visionary behind Serendipity Arts, he continues to build bridges between heritage and innovation, connecting India with the world. The Serendipity Arts Festival has received multiple accolades, including the Cultural Impact Award at the Business Goa Lifestyle Awards 2025 for its role in shaping Goa's evolving cultural and creative landscape. The festival was also honored as Best Cultural Festival at the 8th Annual LCD Berlin Awards, reaffirming its position as a leader in cultural placemaking globally. Additionally, Serendipity Arts received the Svayam Accessibility Award 2025 in the Accessible Tourism & Culture category, recognizing its sustained efforts to create a truly inclusive, barrier-free cultural space.

**The tenth edition of Serendipity Arts Festival is set to take place in Panjim, Goa, from 12th-21st December, 2025.**