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Cybermohalla:

Babli Rai was at the Compughar at LNJP basti, Central Delhi, till her marriage that took her to Bihar in January this year. Her peers at the lab hope she will continue interactions, setting newer terms of long-distance engagement.

Dhirender P Singh is one of the twelve young men and women researchers and media practitioners at the newly set up Compughar at Dakshinpuri resettlement colony, South Delhi. He is currently tapping his informal networks in the cable operations to open up possibilities for a monthly cable magazine from the labs.

Mehrunnissa Ansari has been with the LNJP Compughar since it was set up in June 2001. She is adept with the image editing free software, GIMP.

Naseem Bano returned to LNJP and the Compughar after a brief period during which her house, burnt in a fire that gutted many in May 2002, was being rebuilt.

Yashoda Singh works at the LNJP Compughar and is passionate about writing and playing with images using a scanner and GIMP. She shares her diaries and technical skills with her peers at the DP lab.

David Barsamian (Boulder) is a media activist, chronicler of dissidence and founder of Alternative Radio, which is a weekly one-hour public affairs programme, offered free to all public radio stations in the US, Canada, Europe, South Africa, Australia, and on short-wave on Radio for Peace International. <http://www.alternativeradio.org>; dbarsamian@hotmail.com

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Ian Haig (Melbourne) explores the more perverse side of the human body's relationship with technology. His work follows the trajectory of human devolution and the monstrous, and is concerned with the dysfunctional excesses of everyday technologies and the psychopathology of digital culture. Some recent projects have included *Brain Tumor Helmet with Microwaves* (2002) *Excelsior 3000: Bowel Technology Project* (2001) *The Anti Ergonomic Hump Machine* (2001). <http://www.ianhaig.net>; http://www.media-arts.rmit.edu.au/ian_Haig/thing.html; ian.haig@rmit.edu.au

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Phanishwarnath Renu (1921-77) was a celebrated Hindi novelist, story and scriptwriter and socialist activist (in India and Nepal) who pioneered the trend of the so-called *aanchalik upanyas* (regional novel) in Hindi. In content and form he remained playfully authentic. His best known works are *Maila Aanchal* and *Teesri Kasam*, which also became the subject of the eponymous Basu Bhattacharya film (1966).

Pradip Saha (Delhi) is a designer, filmmaker and photographer and managing editor of *Down to Earth* magazine. He has worked on book and print design, environmental communication and exhibition design. His interests include bottled water, industrial waste and urban ecology. prosaha@hotmail.com

Rabindranath Tagore (1869-1941) was a Bengali poet, novelist, essayist, composer, painter and educational pioneer. He won the Nobel Prize for literature in 1913 and founded Vishwa Bharati University and Shantiniketan, a cultural community dedicated to the ideals of universal humanism. The works of Rabindranath Tagore were liberated from copyright on 31 December 2001.

Raqs Media Collective (Delhi) is a group of media practitioners, filmmakers and writers. They are co-initiators of Sarai, with Ravi Vasudevan and Ravi Sundaram. Their work includes the installations *Architecture for Temporary Autonomous Sarai* (with Atelier Bow Wow, 2003), *28.28N/77.15E::2001/2002*, *Location⁰*, and *A/S/L* (all 2002); *OPUS*, an online application for collaborative creation (2002); the CD-Rom *Global Village*

Health Manual v1.0 (with Joy Chatterjee, 2000); and the films, *In the Eye of the Fish* (1997) *Present Imperfect*, *Future Tense* (1996). <http://www.opuscommons.net>; raqs@sarai.net

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Simon Griffiths (Birmingham) lives, plays and works in Birmingham, UK. He is currently writing a dissertation on Kathy Acker, and Gilles Deleuze and Felix Guattari. He is also involved with the Lowtech arts group Access to Recycled Technology. <http://www.a2rt.org>; info@a2rt.org

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where he founded the New Media Initiatives department in 1996. He is responsible for programming the online Gallery 9, including more than 20 net art commissions and one of the earliest archive-collections of net art, the Walker's Digital Arts Study Collection. He has organised and curated several landmark new media exhibitions, including *Beyond Interface: net art and Art on the Net* (1988); *Shock of the View: Artists, Audiences, and Museums in the Digital Age* (1999); *Digital Documentary: The Need to Know and the Urge to Show* (1999). *Translocations*, an online exhibition, is featured as part of *How Latitudes Become Forms*, an international exhibition of contemporary art at the Walker Art Centre, which opened in February 2003. <http://www.walkerart.org/gallery9/dietz/>; steve.dietz@walkerart.org

subRosa is a reproducible cyberfeminist cell of cultural researchers committed to combining art, activism, and politics to explore and critique the effects of the intersections of the new information and biotechnologies on women's bodies, lives and work. subRosa produces artworks, activist campaigns and projects, sneak attacks, publications, media interventions and public forums that make visible the effects of the interconnections of technology, gender, and difference; feminism and global capital; new bio and medical technologies and women's health; and the changed conditions of labour and reproduction for women in the integrated circuit. subRosa's name honours feminist pioneers in art, activism, labour, and politics: Rosa Bonheur, Rosa Luxemburg, Rosie the Riveter, Rosa Parks. <http://www.cyberfeminism.net/subrosa/index.html>; subrosa@cyberfeminism.net

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Wireless Commons is a web site and an online community committed to the idea that the emerging wireless networks must be seen and used as a global commons. Signatories to the wireless commons manifesto so far include: Adam Shand, Bruce Potter, Paul Holman, Cory Doctorow, Ben Laurie, David P. Reed, Schuyler Erle, Matthew Asham, Lawrence Lessig, Jon Lebkowsky, James Stevens, Steven Byrnes, Richard MacKinnon and Duane Groth. <http://www.wirelesscommons.org/>

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"The Possible Futures of Technology in China" by Andrew Feenberg is to be published as the preface to the Chinese edition of *Alternative Modernities: The Technical Turn in Philosophy and Social Theory* (China Social Sciences Press, forthcoming 2003).

"New Visual Technologies in the Bazaar" by Kajri Jain is a shorter version of a chapter in her ongoing book project *Gods in the Bazaar: The Economies of Indian Calendar Art* (Duke University Press, forthcoming).

"Taking Pictures: The Early Days of Photography in Bengal" by Siddharth Ghosh, is an extract from *Chhobi Tola: Bangalir Fotografi Chorcha* (Ananda Publishers, 1988, Kolkata).

"The Home and Beyond: Domestic and Amateur Photography by Women in India (1930-1960)" by Sabina Gadihoke is based on a research project, with the support of the India Foundation for the Arts, Bangalore.

"Panchlight" by Phanishwarnath Renu was first published in *Suprabhat* (Calcutta, January-February 1958) and later compiled in *Thumri, Bharat Yayavar* and in *Renu Rachanavali* Vol. 1 (Rajkamal Prakashan, 1995 New Delhi).

"Airborne" by Rabindranath Tagore is an extract from *Paroshyey, Rabindra Rachanavali* (Centenary Edition).

"Stolen Rhetoric: The Appropriation of Choice by ART Industries" by subRosa is available at http://www.obn.org/reading_room/writings/html/stolen.html

"Becoming Mobile: SMS and Portable Text" by Suzy Small was published in *Mobile Minded* (Mieke Gerritzen (ed), Ginko Press, 2002).

"Dreams of an (Un)Certain Future" by Steve Dietz is modified by the author from "Ten Dreams of Technology" published in *Leonardo* (Vol. 35, No. 5, MIT Press, 2002).

"Technology, Trust and Terror" by Langdon Winner was first published in the *Tech Knowledge Revue* 3.1 (22 October 2002) and is available online at http://www.netfuture.org/2002/Oct2202_137.html#1

"Resistance is Futile: Peer-to-Peer File Sharing and Big Media" by Robert X. Cringely was first published in the "1, Cringely: The Pulpit" column on www.pbs.org at www.pbs.org/cringely/pulpit/pulpit20021128.html

"Alternative Radio: A Personal Testimony" by David Barsamian is an excerpt from his text in *War, Lies & Videotape* (International Action Center, 2000).

"The Concise Lexicon of/for the Digital Commons" by Raqs Media Collective was published in *Documenta11 Platform 5: Exhibition Catalogue*, published by Hatje Cantz, June 2002. An online version of this text is available at <http://www.sarai.net/compositions/texts/works/lexicon.htm>

"The Wireless Commons Manifesto" is downloaded from <http://www.wirelesscommons.org>

"A Hacker Manifesto (Version 5.7)" by McKenzie Wark is a condensed version of the manifesto. A longer version can be found at http://subsol.c3.hu/subsol_2/contributors0/warktext.html

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The Reader Online

A PDF version of this publication is available at:

www.sarai.net/journal/reader3.html

Sarai Reader 01

The Public Domain

The Sarai Reader 01 provides an overview of some of the concepts and new kinds of labour models that are having a crucial impact on the way that many individuals are re-conceiving their relationship to society.

Biblio, November-December 2001

An online edition of this book is available at:
www.sarai.net/journal/reader1.html

ISBN 1-57027-124-0 February 2001; pg.248; 5.5" x 8.5"; INR 150 : US\$ 12 : Euro 12

Sarai Reader 02

The Cities of Everyday Life

The Sarai Reader 02 is an ambitious and successful attempt at negotiating the bewildering contemporary and makes many powerful arguments. In the Indian context, where there has been little focus on such a modern city, the Reader makes a valuable contribution in its collection of essays that delineate the particularities of our own urban space

Biblio, July-August, 2002

An online edition of this book is available at:
www.sarai.net/journal/reader2.html

ISBN 81-901429-0-9 February 2002; pg 364, 5.5" x 8.5"; INR 250 : US\$ 18 : Euro 18

Deewan-e-Sarai 01

Media Vimarsh:// Hindi Janpad

...Sarai needs to be congratulated for the idea of this beautiful and intelligent series. I feel that Deewan-e-Sarai deserves to be collected and preserved

Hans, February 2002

The contents of the Deewan-e-Sarai signal a keen awareness of the latent truths and the manifest workings of contemporary media. It lends depth to consciousness about the media and, far from being cynical, it attempts to find a sensitive balance between the challenges and infinite possibilities that confront media practice today.

Rashtriya Sahara, November 2002

An online edition of this book is available at:
<http://hindi.sarai.net/deewan/deewan01.html>

ISBN 81-901429-2-5 October 2002; pg 235, 6.5" x 9.5"; INR 175 (pb) : US\$ 15 : Euro 15

Galiyon Se / by lanes

Galiyon Se / by lanes emerges from a year's work with the Sarai/Ankur "Cybermohalla" (Cyber Neighbourhood) Project at the Compughar – a Media Lab at LNJP Basti, a working-class neighbourhood, in Delhi. It includes diary notes, reflections, memory games and imaginative writing by the young people associated with the project.

About *Galiyon Se / by lanes*

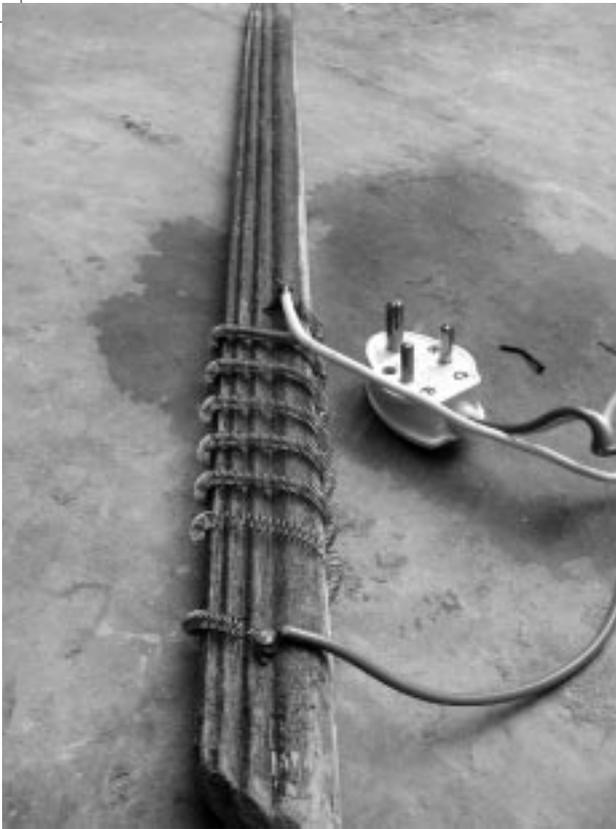
What is unique about this book... are the voices from the alleys, the myriad senses of wonder, the inscriptions of imagination, the circuits of anxiety... [All this] makes this book a document that contributes a great deal to the understanding of the public domain within the city of Delhi.

Pustak-Vaarta, September-October 2002

An online edition of this book is available at:
<http://www.sarai.net/community/cybermohalla/book01/bylanes.htm>

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