

CONTRIBUTORS (in alphabetical order)

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Alice Albinia is writing a book about the Indus river. <alicealbinia@rediffmail.com>

Angomcha Bimol Akoijam taught at Delhi University before joining the Centre for the Study of Developing Societies (CSDS), where presently he is an Associate Fellow. Besides his research interests in the area of cultural, social and political psychology, he is also a film and theatre enthusiast.
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Anand Vivek Taneja is a media practitioner currently working as a researcher with the Publics and Practices in the History of the Present (PPHP) project at Sarai. His interests include films, photography and travel-writing, and telling stories/histories of the city of Delhi. <anand@sarai.net>

Armin Medosch is a writer, artist and curator, and Associate Senior Lecturer in digital media at Ravensbourne College, UK. Together with <KOP> (Kingdom of Piracy) he edited the book and CD ROM "DIVE", and is currently engaged in an R&D project about commons rules and games. He is working on a publication about the relationship between science, technology and social change. <armin@easynet.co.uk>

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Chitra Ganesh is a New York-based artist whose work has been exhibited worldwide. Her collaborative project with Mariam Ghani, "Disappeared", can be seen online at <http://www.turbulence.org/works/seethedisappeared/> <warmdata@kabul-reconstructions.net>

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Colette Mazabrard is a teacher who has been living in New Delhi since 1996. She creates narratives through photographs, texts and sound recordings, focusing on the relationship between locality and the self. <colettemazabrard@yahoo.fr>

Cybermohalla Practitioners

Cybermohalla (CM) is a collaboration between Sarai-CSDS and Ankur (Society for Alternatives in Education). It now includes a network of three locality labs (in the LNJP squatter settlement, Dakshinपुरi resettlement colony and Nangla Maachhi squatter settlement) and an experimental R&D lab at Ankur. Over 60 practitioners work and experiment with various media tools and forms at these labs, including writing, animation, photography, storytelling, performance, radio, stickers, broadsheets, event-based conversations in the locality, wall writing, booklets, wall magazines, blogs, mailing lists, hyperlinked projects, etc. CM practitioners' work has been exhibited in international art, tactical media and performance contexts. CM practitioners are presently also engaged in dialogues with other initiatives to set up locality-based media labs outside Delhi. <cybermohalla@sarai.net>

Azra Tabassum is the Network Coordinator. She is currently researching on practices around cultures of listening, which she considers to be a key to understand and publicly share the processes at the CM labs. <azra@cm.sarai.net>

Babli Rai at the LNJP Compughar is currently researching locality-based public forms. Challenged by the diversity of surfaces in the locality, she and her colleagues are searching ways in which texts and images respond to local textures. <babli@cm.sarai.net >

Lakhmi Chand Kohli is a content editor at Cybermohalla. A prolific storyteller, he adeptly creates contexts for himself and others in the locality to share stories from everyday encounters in the city. <lakhmi@cm.sarai.net>

Prabhat K. Jha works in Ankur and coordinates the Cybermohalla project. He is currently building a framework to connect CM content and practices to imagine the library as a site of re-drawing the lines between the creator and the reader, and between the library and the archive of the locality. <prabhat@cm.sarai.net>

Sangeeta has recently joined the Dakshinपुरi CM lab. Shy and withdrawn, she pushes the lab into thinking about the complex relationship between participation and hesitation. <sangeeta@cm.sarai.net>

Shammi makes time to be at the LNJP CM lab between attending VII class in afternoon school and hawking "Chinese" food during the evenings. Writing appeals to him, possibly because he finds he can share his questions and curiosities in the short intervals between his different, demanding roles. <shammi@cm.sarai.net>

Shveta works with the CM labs as a process chronicler and keeps the diverse CM content in circulation among English-speaking publics through blogs, essays and postings in discussion lists. She seeks to critically engage with the debates in pedagogy, translation, technology and inequality. She is a member of the editorial collective of *Sarai.txt*. <shveta@sarai.net>

Yashoda Singh is a content editor at CM. Passionate about writing, she shares her time between the LNJP lab, listening and responding to her peers' texts, and the R&D Lab where she edits the CM broadsheet. She is assisting in setting up labs in two villages in Gujarat from her CM experience. <yashoda@cm.sarai.net>

David Beer is a doctoral student in the Department of Sociology at the University of York, UK. He researches the digitalisation of music and contemporary music cultures. <db150@york.ac.uk>

Durban Mahila Samanwaya Committee is a Kolkata-based forum of more than 60,000 female, male and transgender sex workers, their support groups and individual supporters. It demands the decriminalisation of adult prostitution, and social recognition of sex work as a valid profession.

<http://www.walnet.org/csis/groups/nswp/dmsc/index.html>

Francesca da Rimini co-founded VNS Matrix in 1991, making "A Cyberfeminist Manifesto for the 21st

Century", "vapourware", "All New Gen" and the computer game "Bad Code". Her current project, "Rough Trade", uses customised search bots developed by Mongrel to dynamically visualise links between HAARPesque weather weapons and free raid agreements. <dollyoko@thing.net>

Fredrick Svensk is an art critic and art theory lecturer at the University of Gothenburg, Sweden. <fredriksvensk@yahoo.se>

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Hikari Hori is a scholar of Japanese film and cultural history, and Senior Curator of the Japan Society Film Center. She has taught at Barnard College and also served as a Research Associate at the National Film Center in Tokyo. Her publications include film reviews, articles on Japanese film history and translations of essays on contemporary art. <hhori@japansociety.org>

Iram Ghufuran is a filmmaker and media practitioner working at the Sarai Media Lab. She is a member of the editorial collective of *Sarai.txt*. Her interests include films, new media, cyberfeminism and surveillance. <iram@sarai.net>

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Isaac Souweine recently completed a year of study, work and travel in North India. He currently lives in New York City, where he works as a producer for an educational software development project. <souweine@hawaii.edu>

Jan Ritsema is a Brussels-based independent director, actor and dancer in the field of experimental and political theatre. He researches theatre and teaches in art schools. <jritsema@gdt.nl>

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KR+CF (Knowbotic Research: Yvonne Wilhelm, Christian Heubler, Alexander Tuchacek) experiments with forms of information, interface and networked agency, in relation to art practice in the public domain. They are based in the New Media Department at the University of Art & Design, Zurich. <krcf@khm.de>

Linda Beekman lives in Clearwater, Florida, where she provides housecleaning and other home-care services. She has served as a volunteer observer for elections in Bosnia, Kosovo and Georgia. <lfbekman@juno.com>

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Mariam Ghani is a New-York based artist whose work has been exhibited worldwide. Her collaborative work with Chitra Ganesh, "Disappeared", can be seen online at <http://www.turbulence.org/works/seethedisappeared/> <warmdata@kabul-reconstructions.net>

Matteo Pasquinelli is a writer and activist based in Berlin and Bologna. He is the author of *Media = Activism: Strategies and Practices of Independent Communication* (2000), and editor of *Rekombinant.org*, a site on media culture, Italian post-operaism and Western psychopathology. <mat@rekombinant.org>

Menso Heus is a technology enthusiast who has written various articles for *Net Magazine*. Currently he works at *xs4all*, the Netherlands' first Internet Service Provider, where he focuses on tech and innovation. <menso@r4k.net>

Meta Haven Project (Daniel van der Velden, Tina Clausmeyer, Vinca Kruk and Adriaan Mellegers) is a Maasricht- and Amsterdam-based design research group working in close collaboration with the Jan van Eyck Academie. <office@metahaven.net>

Mrityunjay Chatterjee is an artist who works in graphic design, digital and web art at the Sarai Media Lab. He has done collaborative work with other artists, media practitioners and photographers. He has also worked as designer for the *Deewan-e-Sarai* series, *Cybermohalla* publications and *Sarai.txt*. <joy@sarai.net>

Naveeda Khan is a postdoctoral fellow in the Department of Anthropology at Johns Hopkins University, Baltimore. She has worked with the Bangladesh Rural Advancement Committee, the UNHCR and the Field Museum of Natural History. <nkhan5@jhu.edu>

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Pilar Martinez Ponce is an artist at Seville University. Sculpting in traditional materials (i.e., clay and wood), she asserts the traditional way of modelling over today's "fast-food" artistic expressions. <pilar@cimadomo.com>

PPHP Researchers:

The Publics and Practices in the History of the Present (PPHP) project at Sarai examines the changing relations between old and new media and tactical media practices in the city of Delhi. The project specifically focuses on the way media forms converge through new electronic and digital technologies. As an interdisciplinary engagement with the dynamics of creativity, it takes the form of sustained research in media history and media practices in urban spaces in India, along with experiments and interventions in media practice that either address new publics, or address existing publics in new ways. <http://pphp.sarai.net>

Ankur Khanna is a researcher, filmmaker and actor. He is unravelling the film production system in Mumbai. He has been with PPHP since July 2004. <ankurva@gmail.com>

Bhagwati Prasad is working on popular music culture, and copy culture in Delhi. He has been with the project since June 2002. <bhagwati@sarai.net>

Bhri Gupta Singh's interests include anthropology of media and the politics of representation in India. He researched the film distribution trade in Delhi. He is currently studying for a Ph.d in Anthropology at Johns Hopkins University. <bhri Gupta@hotmail.com>

Debashree Mukherjee is a trained filmmaker. She is based in Mumbai and has been writing about the process of film production since July 2000. <debashree_m@mail.com>

Diya Mehra is an anthropologist by training. She is currently doing her Ph.d from the University of Texas. She has researched urban histories of Delhi as part of the project. <diya@sarai.net>

Jawahar works as a lawyer with the project, representing its media and law interface. He joined the PPHP team in February 2004. <jawahar@sarai.net>

Khadeeja Arif is a researcher and filmmaker. She is researching video parlours and technology. She has been with the project since November 2004. <khadeeja@sarai.net>

Lokesh is researching the cable TV Industry. She enjoys talking to people and therefore finds it easy to initiate conversations with her respondents in the field. She has been with the project since June 2002. <lokesh@sarai.net>

Mayur Suresh is trained as a lawyer, and is looking at the different viewing cultures and video parlours in Delhi. He joined the project in October 2004. <mayur@sarai.net>

Parvati Sharma's interests include hypertextual writing, online research and popular culture. She worked at Sarai as a researcher in the Sarai Media Lab. <itsorap@yahoo.co.uk>

Rakesh K. Singh is an activist-researcher. Trained in mass communication and journalism, he works on media markets, and is interested in labour issues and urban religious practices. He has been with the PPHP research team since April 2002. <rakesh@sarai.net>

Ritika Shrimali is an urban geographer by interest. She is building the contemporary media archive for the project, and is also the associate Project Coordinator. She has been with PPHP since June 2002. <ritika@sarai.net>

Tripta Chandola's interests include film posters, street life and graphic design. She researched Nehru Place while working at Sarai. <c_tripta@hotmail.com>

Yamini Jaishankar is trained as a lawyer. She was looking at enforcement agencies in the city during her involvement with the project. <yam_jaish77@yahoo.co.in>

Preeti Sampat is an activist working with the Mazdoor Kisan Sangharsh Samiti. She was a Sarai independent research fellow in 2004. <preetisampat@gmail.com>

Raqs Media Collective (Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta) is a Delhi-based group of media practitioners and artists working in new media, installations, video, sound, photography and text.

The collective works at the Sarai Media Lab. Their work includes the installations "The Impostor in the Waiting Room", "Lost New Shoes", "The Warehouse", "5 Pieces of Evidence", "A/S/L", "Coordinates of Everyday Life - 28.28N/77.15E::2001/2002", "Location(n)", and the "Temporary Autonomous Sarai" (in collaboration with Atelier Bow Wow, Tokyo) and Opuscommons. Raqs has exhibited at Documenta 11, the Venice, Taipei and Liverpool Biennales, at the Walker Arts Gallery, Minneapolis, the Generali Gallery, Vienna, and other international venues. <raqs@sarai.net> www.raqsmediacollective.net

Ravi Agarwal is a Delhi-based environmentalist and photographer. He has been involved in several environmental policy and standard making initiatives both nationally as well as internationally, especially on "brown pollution" issues. He has exhibited and published widely. He heads Toxics Link, an environmental non-profit organisation. <ravig1@vsnl.com>

Satyajit Pande is a cinematographer based in Mumbai. <se2@rediffmail.com>

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Siddharth Narrain currently works as a Delhi-based reporter for *Frontline* magazine. Trained in law, he is part of Voices Against Section 377, a Delhi-based coalition of human rights, women's rights, child rights and sexuality rights groups actively arguing for the repeal of the law that criminalises homosexuality in India. <siddharth.narrain@gmail.com>

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Ursula Biemann is an artist, curator and videomaker whose work focuses on gender relations in economy, media and geography. She has published books on art practice, video essayism and the politics of mobility. She teaches at art schools in Zurich and Geneva. <geobodies@smile.ch>

Vishwajoti Ghosh is a communications professional based in New Delhi, with interests in comics, illustration and graphic design. His recent work "Paris: Mythologies and Memories", an exhibition of drawings, postcards and comics, is currently touring all over India. <ghoshvishwajoti@rediffmail.com>

Yuwei Lin is currently researching hacker culture, knowledge management in online communities and open source software studies at the Department of Sociology, University of York, UK. <yuwei@ylin.org>

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Editorial Collective (in alphabetical order)

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Geert Lovink is a Dutch-Australian media theorist, activist and Internet critic. He is currently Director of the Institute of Network Cultures, Amsterdam. He is the co-founder of mailing lists such as Nettime and Fibreculture, the Australian network for new media research and culture, and author of *Dark Fibre*, *Uncanny Networks* and *My First Recession*. <geert@xs4all.nl>

Jeebesh Bagchi is a media practitioner, researcher, artist and filmmaker with Raqs Media Collective, and one of the initiators of Sarai. He has been coordinating the Cybermohalla project (with Ankur, Delhi) and the Knowledge/Culture Commons project (with ALF, Bangalore). He is currently working on a series of inter-media and digital projects at the Sarai Media Lab. <jeebesh@sarai.net>

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Shuddhabrata Sengupta is a media practitioner, artist, filmmaker and writer with Raqs Media Collective, and one of the initiators of Sarai. He coordinates the distributed research network at Sarai. He is currently working on a series of inter-media and digital culture projects at the Sarai Media Lab. <shuddha@sarai.net>

Guest Editor

Lawrence Liang is a legal researcher with the Alternative Law Forum, Bangalore. He is currently working in collaboration with Sarai on a project that seeks to interrogate the politics of media and intellectual property laws. His recent work as a research fellow at the Piet Zwart Institute, Rotterdam, "A Guide to Open Content Licences", is available at <http://pzwart.wdka.hro.nl/mdr/research/liang/> <lawrence@altlawforum>

Image and Photo Credits

- Back Cover: installation view, "Lost New Shoes", Raqs Media Collective (2005)
- p. 7, 12, 69, 153, 304, 426, 470, 476, 477, 514, 584: Monica Narula
- p. 20/21: Subramanya Sastry and Manoj Saranathan
(accessed from <http://www.narmada.org/images.html>)
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SARAI READERS

The Sarai Readers are annual anthologies of essays, critical writing and image-text assemblages around a given theme. They have brought together perspectives on media, technology, culture, politics and city life. The books can also be freely downloaded from www.sarai.net/journal/journal.htm

01 THE PUBLIC DOMAIN (2001)

entering the public domain - claiming the city - old media/new media: ongoing histories - internet interventions - wetware: bodies in the digital domain - 'free as in freedom': software as culture - <alt/option>

ISBN 1-57027-124-0 : inr 150 : us\$ 12 : euro 12

02 THE CITIES OF EVERYDAY LIFE (2002)

urban morphologies - the city as spectacle and performance - the street is the carrier and the sign - for those who live in cities - cybermohalla diaries - 9/11 - media city - virtual architecture + digital urbanism - the politics of information - <alt/option>

ISBN 81-901429-0-9 : inr 250 : us\$ 18 : euro 18

03 SHAPING TECHNOLOGIES (2003)

leverages - excavations - scans - registrations - devices: cybermohalla diaries - imaginations + aesthetics - encode + decode - practices + politics - <alt/option>

ISBN 81-901429-3-3 : inr 295 : us\$ 15 : euro 15

04 CRISIS/MEDIA (2004)

approaching crisis - image disturbance - case studies - truth/testimony - reporters at work - war correspondence - deep instabilities - cybermohalla street logs - information politics - contesting censorship - <alt/option>

ISBN 81-901429-4-1 : inr 295 : us\$ 15 : euro 15

"The 2004 Reader produced by Sarai is devoted to the dual themes of crisis reporting in the media, and the crisis within the media when it comes to reportage of violence. Contributors write from surprising places: cinemas, libraries, law courts, dam sites, art galleries, prisons, where people confront fear and gain a modicum of mastery over it...As a unique experiment in India's over-institutionalised academic and activist landscape, 'Crisis/Media' deserves to be widely circulated". - *The Telegraph*

"This rich text (Sarai Reader 04) collects mostly unheard voices who live and tell, from their point of view, what they have seen and studied, without the haughtiness of the 'special correspondents'. These voices are among the few who can speak about the conflicts as seen from the inside, describing facts and the manipulations. Essay after essay, the choices imposed by media propaganda (for or against a president, a war, an ideology or a religion and its followers) are challenged by many necessary reflections". - *Neural*

"Reader 03...explores the fields of intermedia art and software culture, setting them in the context of the creative and conceptual definitional blur between art, science and technology. In the perspicacious texts by curators and cultural workers we trace the interplay, in these fields, between utopian political belief and ludic aesthetic impulse, between a scientific duty towards research and a commitment towards the performance of art". - *The Hindu*

"Sarai Reader 03 is replete with dialogue...achieves a wide geographical palette...opening new territories and introducing reflective approaches...that inject necessary complexity and rigour into discourse". - *Leonardo Online*

"The Everyday is embodied in the Sarai Reader's very form. Interspersed visuals and text, diary entries, journal pages, details of routines and journeys, list serves and photomontages of streets and signs convey a sense of the proliferation of experience in the urban. The Reader 02 seeks to hold onto this palpable sense of multitude and multiform by providing numerous entry points into the city, presented in different voices. 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*

"*Sarai Reader 01: The Public Domain* is a creatively curated collection of essays, memoirs, observations, quotations and photographs, original and 'recycled', that begin with Delhi but end up in places as far afield as Uttar Pradesh, Pakistan, Nepal, Yugoslavia and Silicon Valley". - *Biblio*

