

## फिर भी दिल है हिंदुस्तानी

'But the heart remains Indian' (फिर भी दिल है हिंदुस्तानी) was an ode to the day-to-day unfolding of the web in India. The shifting and ambiguous nature of the web made me straddle between various geographies, time zones ( India, USA, the web ), languages ( hindi, gujarati, kutchi, code, english, tweets, emojis ), and cultures ( virtual and real). The endless abyss and the ocean of wisdom was a bizarre, refreshing and fertile territory. This project came to be through collecting, positioning and repositioning content in various forms I found through countless hours of web-surfing in India and being away from India. Studying and documenting these self-emergent and *sahaja* (सहज): seemingly unlabored arrangements and records and what they evoked was a special. the subtle presences in the web were very kind. For nearly as the time as the web will continue to unfold its existence, this work will have been in progress.

My intent was to evoke an 'experience' of the warm presences in the cyberspace rather than advance an agenda or articulate a conclusion. To offer a retelling in a more enduring way – through *Anubhuti*. Anubhuti being the sanskrit word for a different kind of 'experience', one that comes from the essential emotional core – Affect. An essential hermeneutic for much of Indian aesthetic and literature. I hoped to shake imported western models of curation, art and design. Rather apply the affective hermeneutic and the language of the web to what this residency would bring out.

Week 1: <http://www.thewhitepube.co.uk/december1> brought Web Vandana/ वेब वंदना;

A hymn composed about the internet much how Indian religious poetry gets composed through the process affective hermeneutics. One's experience of the web becomes a highly spiritual and emotionally driven act. Where the mighty powers of the internet are interpret through emotional praise, exaggeration and personalized narratives. I pray for the daily good morning messages. I pray for the vivid, colorful and corny photos, videos and couplets. I pray to thank the undesigned identities and languages the web makes. May your statuses update eternally. This prayer took the form of an ongoing WhatsApp chat dialogue.

Week 2: <http://www.thewhitepube.co.uk/december2> was all about raas-garba. The web-page became an anthology of sorts of .mp3s and videos of a Kutchi Garbo titled “ગજીયો” (Gajiyo) . 21 versions of Gajiyo gathered together from the internet + A new composition compiled by me and mixed by Ash Natarajan ( @traderhoes\_ ). When one clicked around digital offerings were available for download. ❤️❤️❤️

This page also became an ode to the countless unnamed authors of the internet and historical Indian garba folk music tradition who put their artistic and emotional labor for audiences beyond their physical reach and who they might never encounter.

Week 3: <http://www.thewhitepube.co.uk/december3> took shape of a straightforward Facebook post I had made on August 9th, 2015. My friends, colleagues, relatives, classmates and I shared myths that came to impact their lives from the 'colonial complex' that exists in the academia and media. The cursors became guns and the entire web-page was flooded with white hands trying to grab onto things.

This week, the last week of my residency I would like to offer everyone my gratitude, thanks and best wishes. I am revealing the underpinnings, the raw fodder and first instincts on this very last curated web-page—A pseudo-desktop. I'd like to offer and express what didn't make it, and what could have been. Traces of potentiality.

Lastly, my very best for 2017.