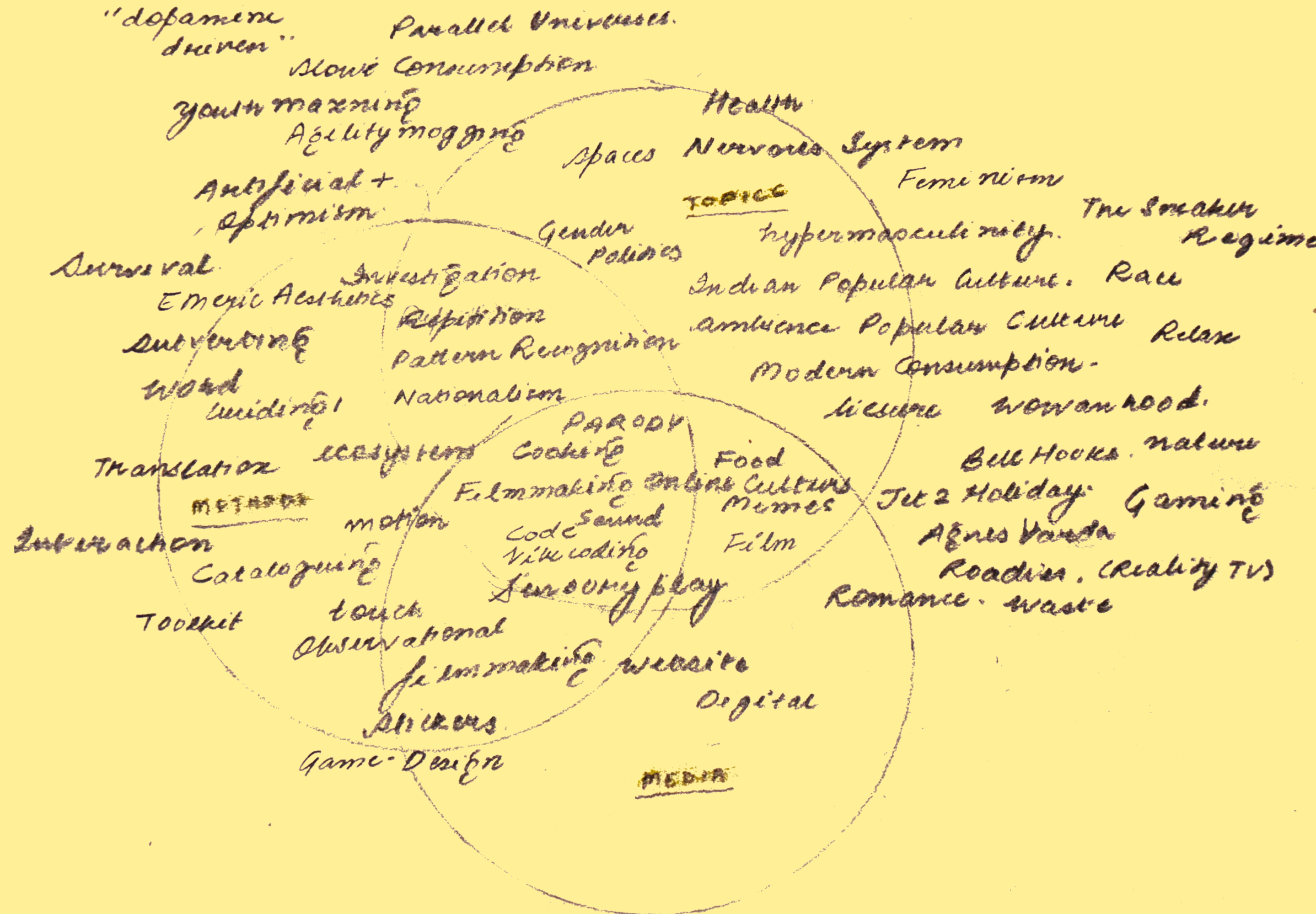


UNIT 2

Positions through iterating

WEEK 1

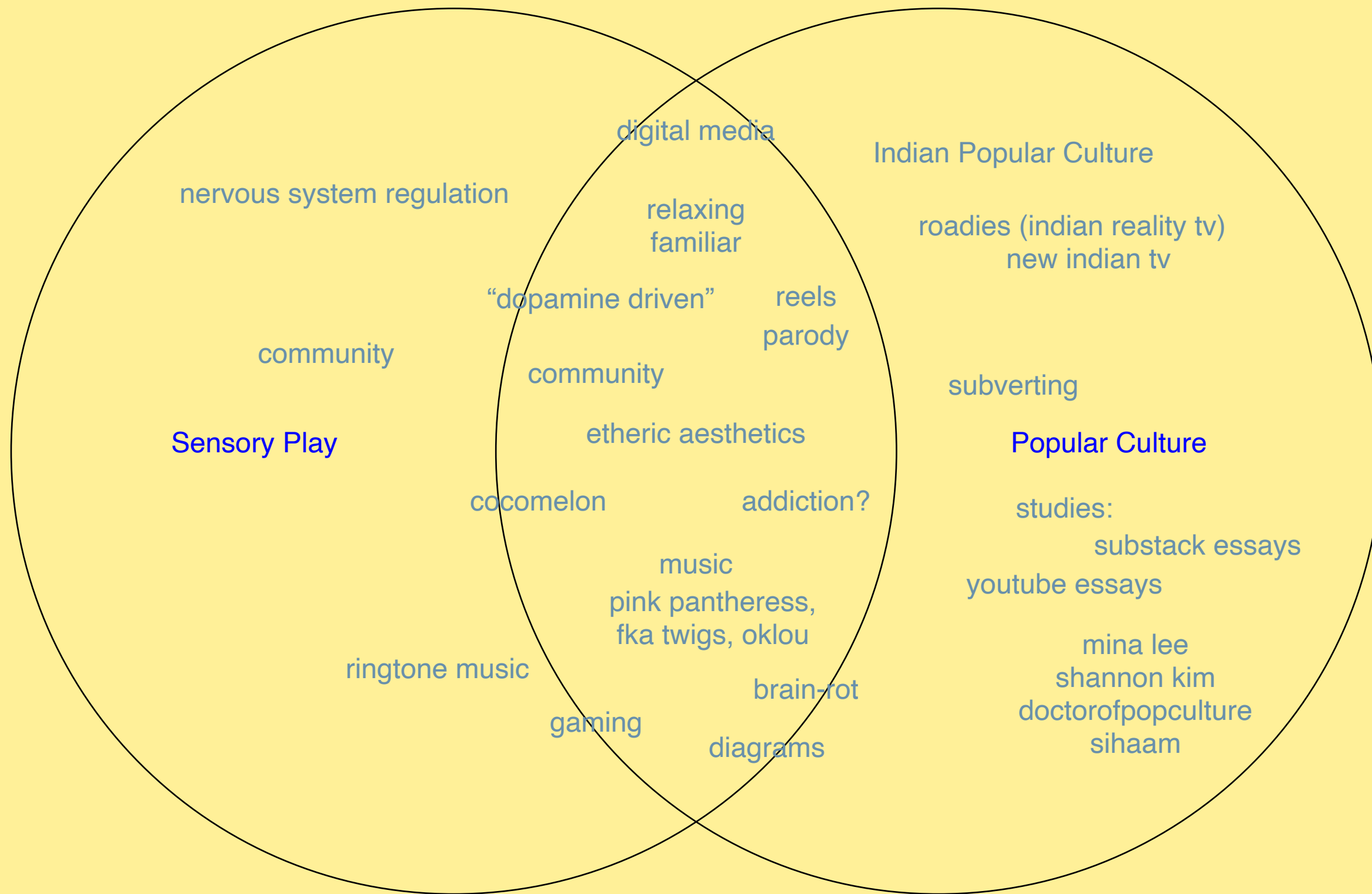
Venn Diagram



1. Popular culture critique
2. Parody
3. Nervous system and regulation
4. Sound
5. Sensory Play

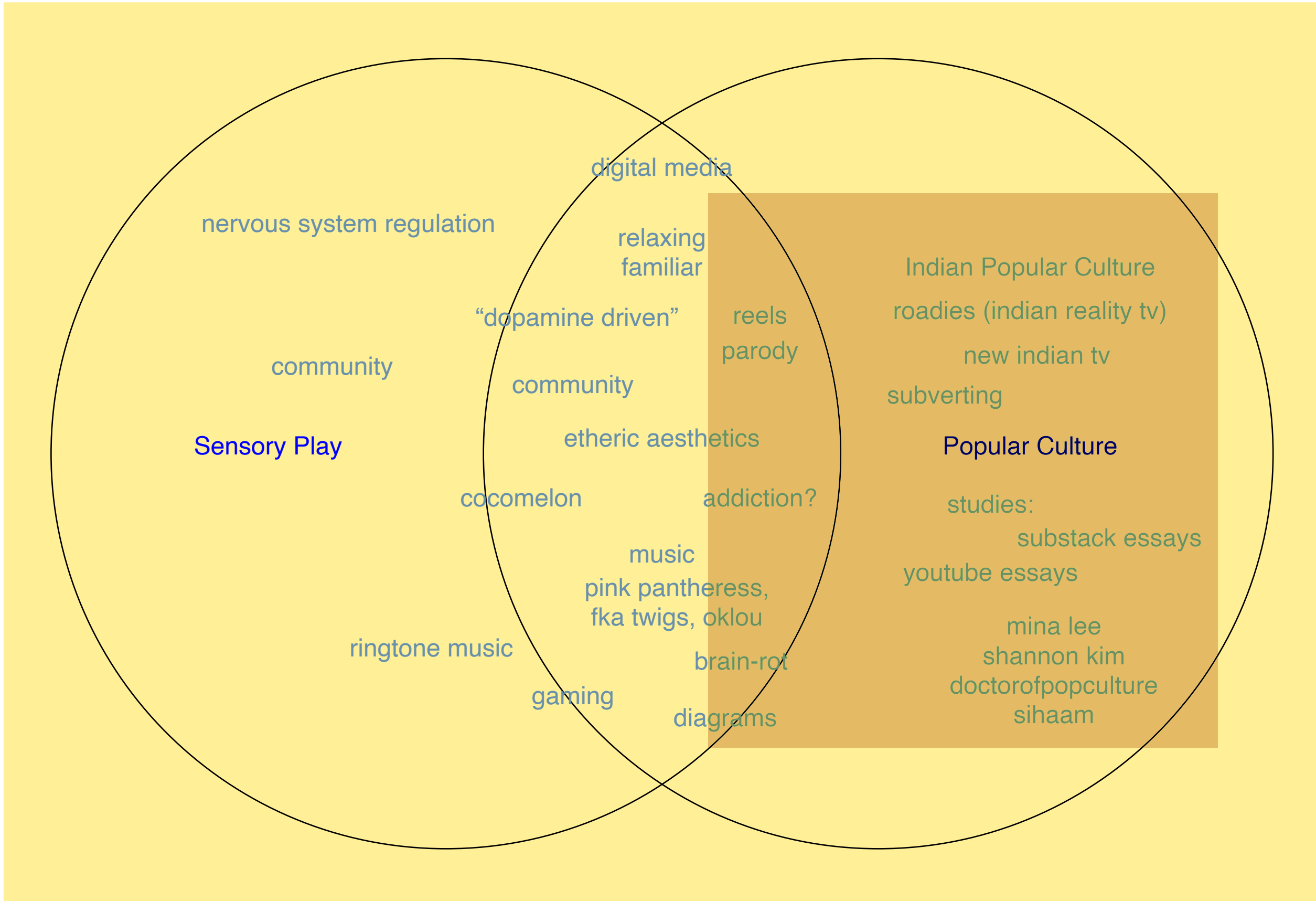
Ven Diagram

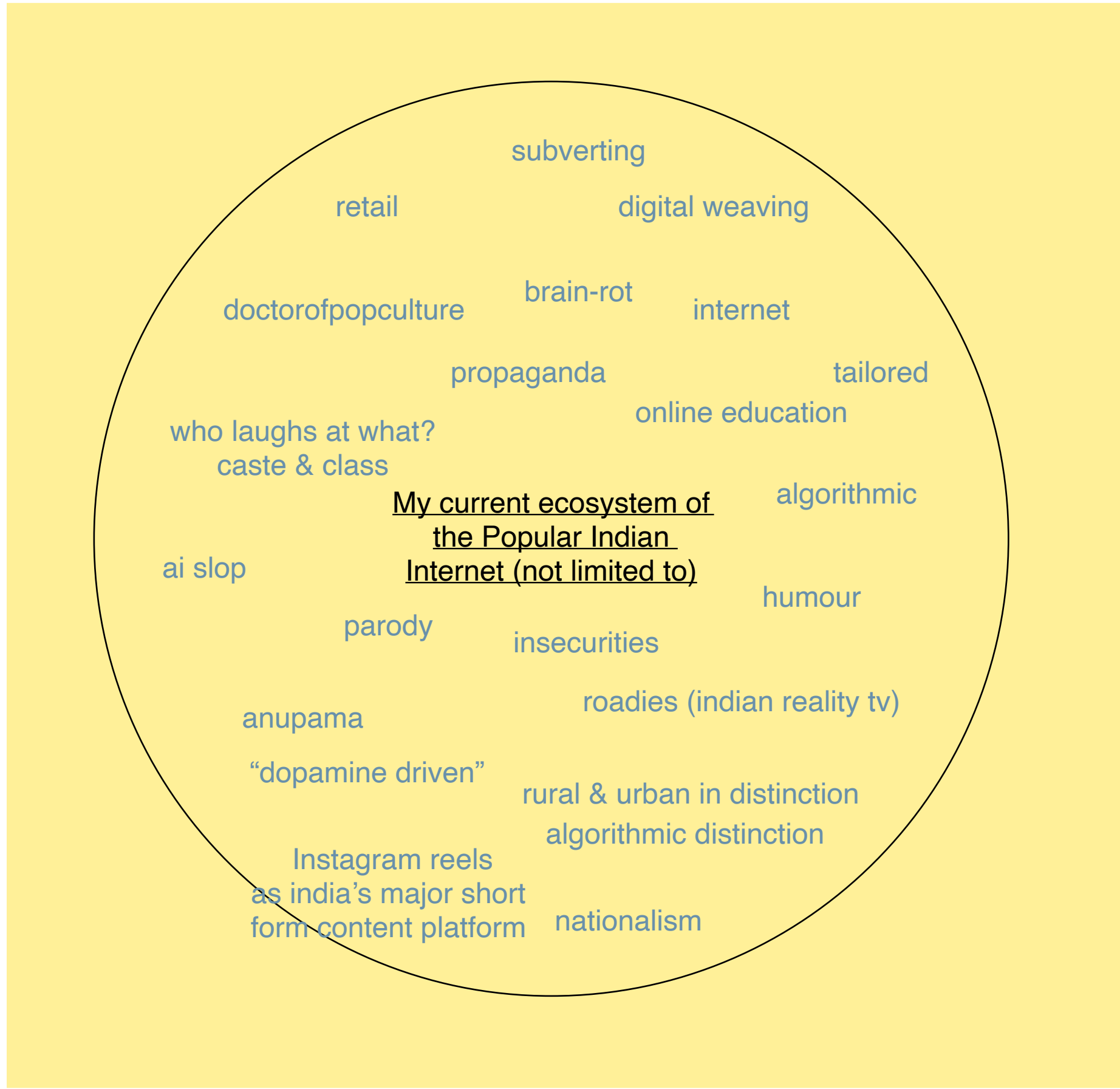
Popular Culture
Sensory Play



Ven Diagram

Popular Culture
Sensory Play

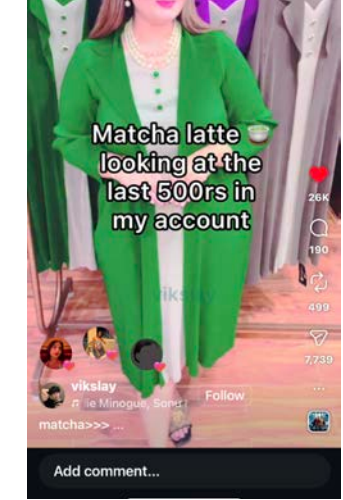
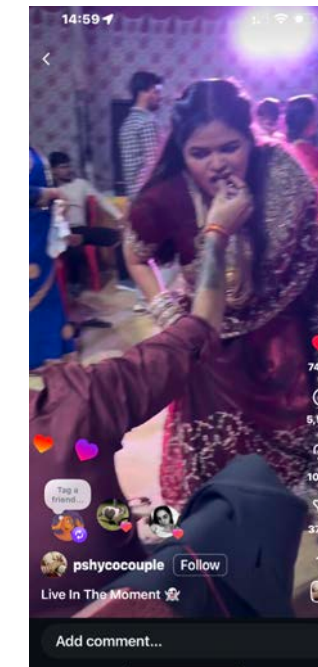




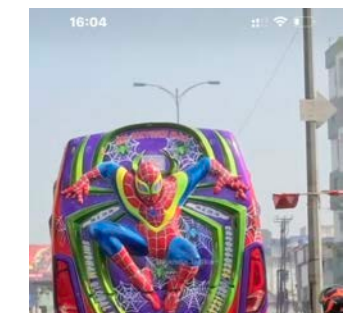
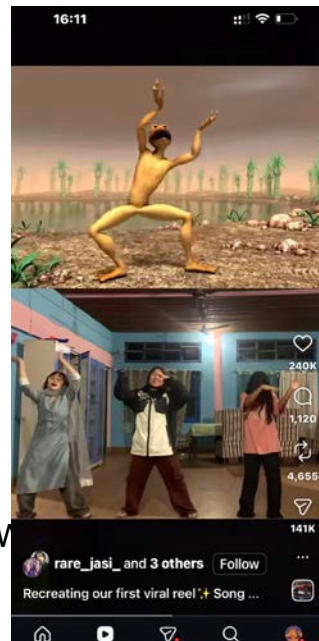
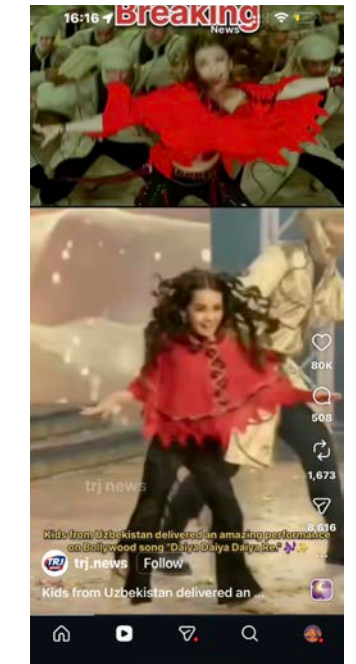
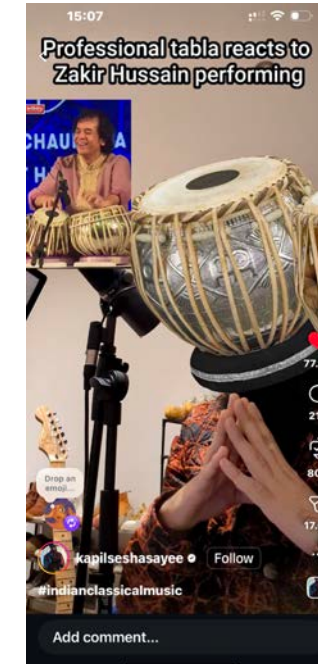
ITERATION 0



“now you see angry gorilla”
 Reel (MTV Roadies, MTV) Media from
 Unit 1: Translation Brief



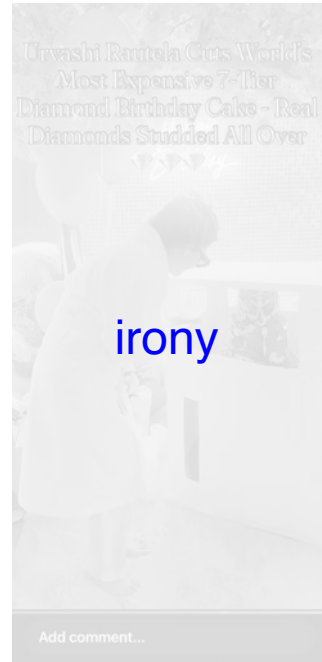
Indian Humour
as curated by my
personalised
algorithm on
Instagram Reels







nostalgia



irony



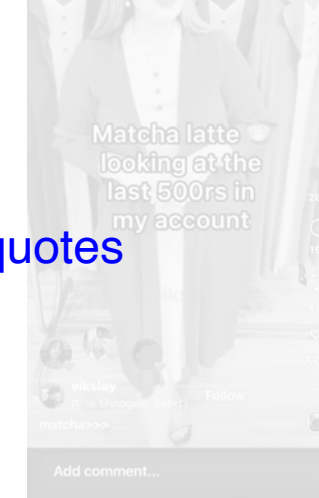
low quality videos



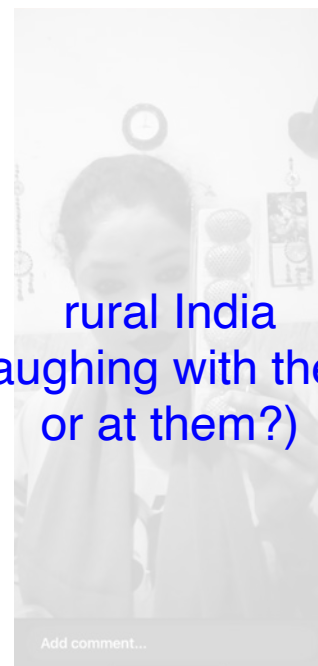
education through entertainment



indian matrimony
casual sexism
heterosexual relationships



quotes

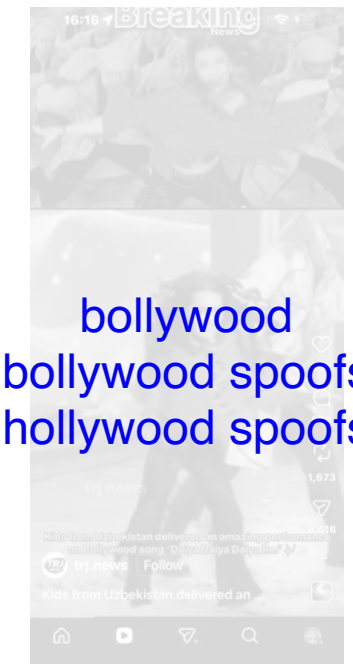


rural India
(laughing with them
or at them?)

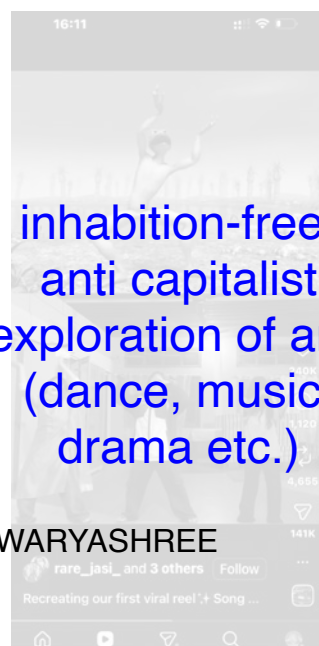
Is my algorithm
reflective of
collective
indian humour or
is it reflective of
my own biases?



stimulation



bollywood
bollywood spoofs
hollywood spoofs



inhabitation-free,
anti capitalist
exploration of arts
(dance, music,
drama etc.)

AISHWARYASHREE



indian diaspora



indian girlhood /
womanhood

Positions through iterating



pets, nature,
tiny or huge animals
indian cats



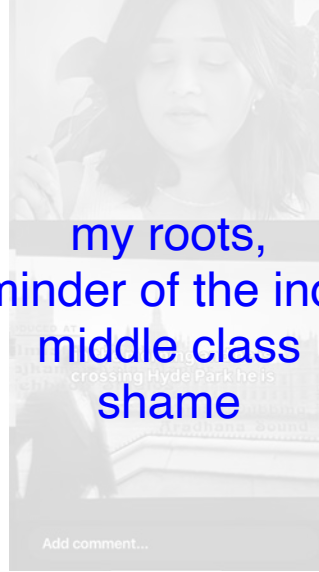
regional design



meme starter
and the its many
iterations



relatability



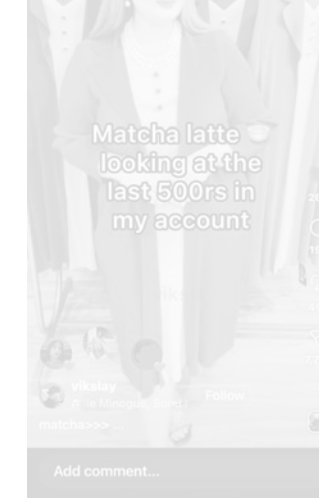
my roots,
reminder of the indian
middle class
shame



embarrassment out
of a colonial hangover



political social anxieties

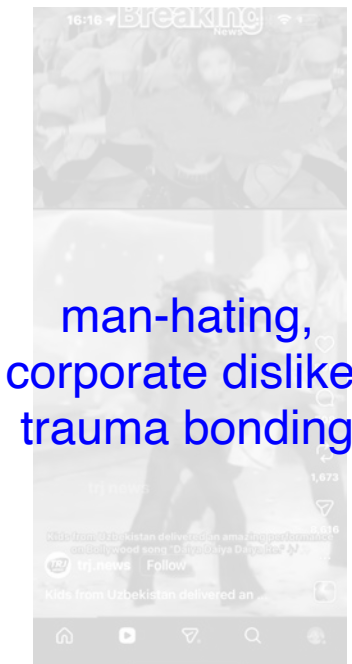


india in a
cross-cultural context

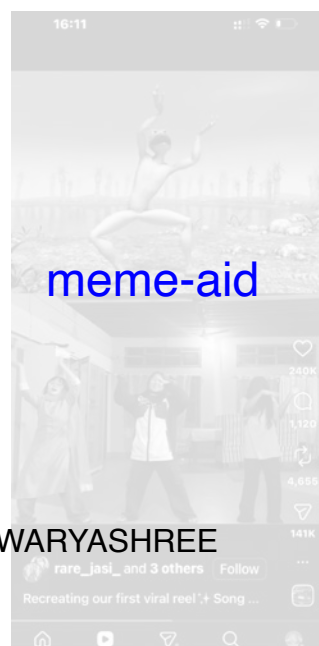
Is my algorithm
reflective of
collective
indian humour or
is it reflective of
my own biases?



food



man-hating,
corporate dislike,
trauma bonding



meme-aid



AISHWARYASHREE

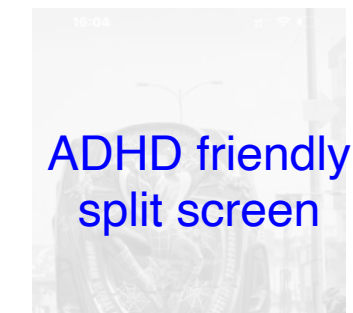


element of
indian surprise

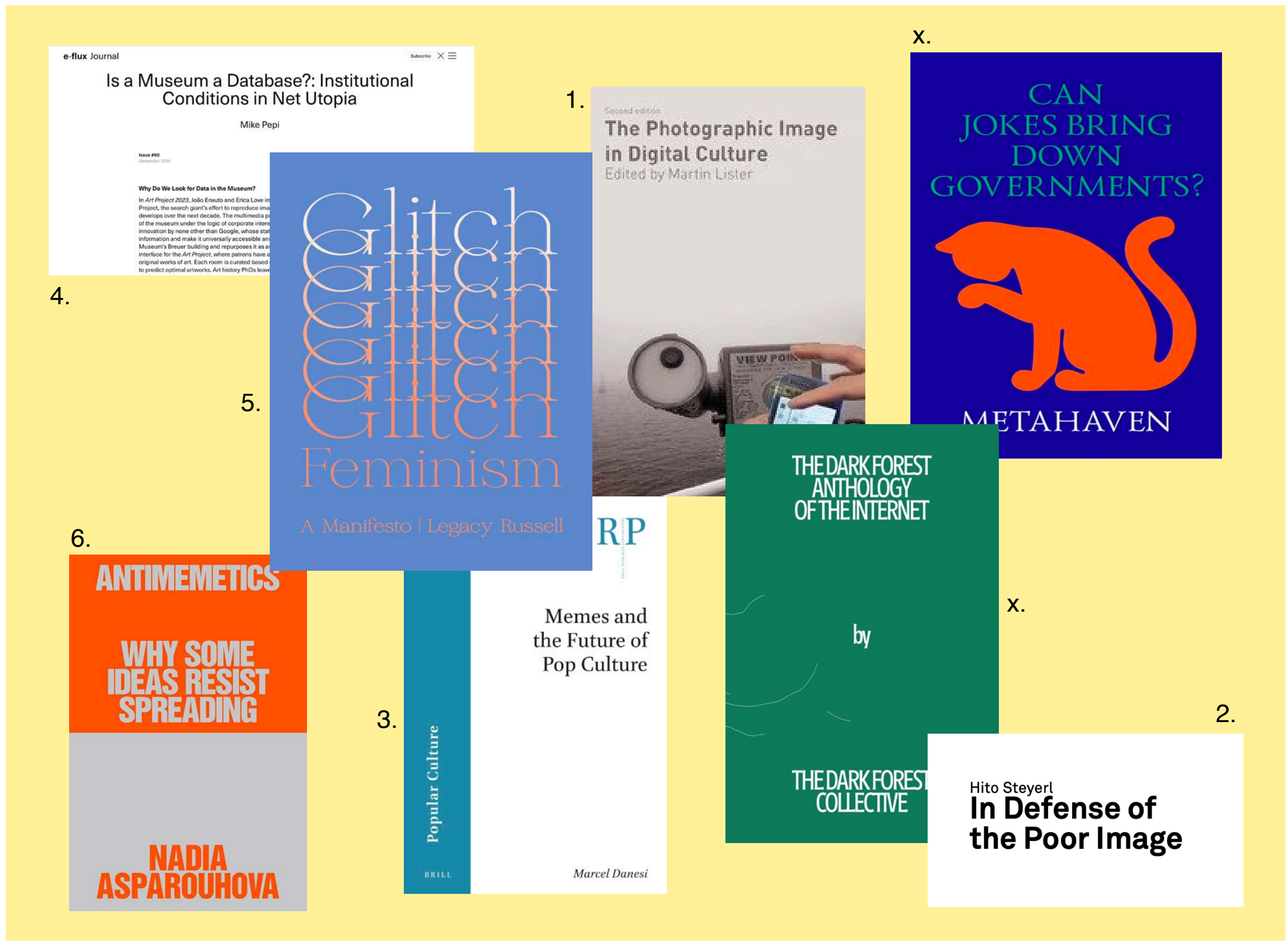
Positions through iterating



intimate text screenshots



ADHD friendly
split screen



REFS

- 1. The Photographic Image in Digital Culture
EDITED BY MARTIN LISTER
- 2. 'In Defense of the Poor Image'
The Wretched of the Screen
HITO STEYERL
- 3. Memes and the Future of Pop Culture
MARCEL DANESI
- 4. Is a Museum a Database?: Institutional Conditions in Net Utopia
MIKE PEPI
- x. Can Jokes Bring Down Governments? Memes, Design and Politics
METAHAVEN
- 5. Glitch Feminism
A Manifesto
LEGACY RUSSELL
- 6. Antimemetics: Why Some Ideas Resist Spreading
NADIA ASPAROUHOVA
- x. The Dark Forest Anthology of the Internet
THE DARK FOREST COLLECTIVE

<https://docs.google.com/spreadsheets/d/1Z2C5x-2COZP-59M6IU2W3TV4m-JAwBR4jDlevDufoSjKs/edit?gid=0#gid=0>

Reframing the Enquiry A Shift from Introspection to Scepticism

Post readings and research, I felt my enquiry shift from [introspective to sceptical, particularly of the trust I had placed in the algorithm to perceive me. It began to feel less as though I was being served what I like, and more as though I was being dosed, my mind subtly flattened to fit a Western mediocrity, or a preconfigured idea of what my Indian-ness should look like.](#)

This shift brought me back to instances where I've had AI skim my writing, and in doing so, it has slyly flattened my critique of the Global North, instilling a sense of shame and making me feel as though I am "too much": a killjoy, not civilised enough to fit in, a crybaby, a hater, a sour loser.

Glitch Feminism by Legacy Russell opened up a critical framework through which to understand this. Russell positions queer people, people of colour, and female-identifying individuals as "glitches" within dominant systems, bodies and identities that disrupt normative logics rather than conform to them. This articulation feels particularly resonant, and [it offers a compelling starting point for the next iterations of this enquiry.](#)





INTERNET ANTHROPOLOGY

Internet Artifacts on American Psychos

Consumer Connoisseurship teaches us to "know" the world at the cost of finding for it



INTERNET ANTHROPOLOGY
FEB 25, 2026

e-flux Journal

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Is a Museum a Database?: Institutional Conditions in Net Utopia

Mike Pepi

Issue #60
December 2014

Why Do We Look for Data in the Museum?

In *Art Project 2023*, João Enxuto and Erica Love imagine the future of the Google Art Project, the search giant's effort to reproduce images from the world's top museums as it develops over the next decade. The multimedia performance documents the slow erosion of the museum under the logic of corporate interests and the breathless adoption of digital innovation by none other than Google, whose stated goal is to "organize the world's information and make it universally accessible and useful." Google purchases the Whitney Museum's Breuer building and repurposes it as an "immersive" and "interactive" physical interface for the *Art Project*, where patrons have access to high-resolution images of the original works of art. Each room is curated based on algorithms that crawl the user's profile to predict optimal artworks. Art history PhDs leave the academy to work as handsomely

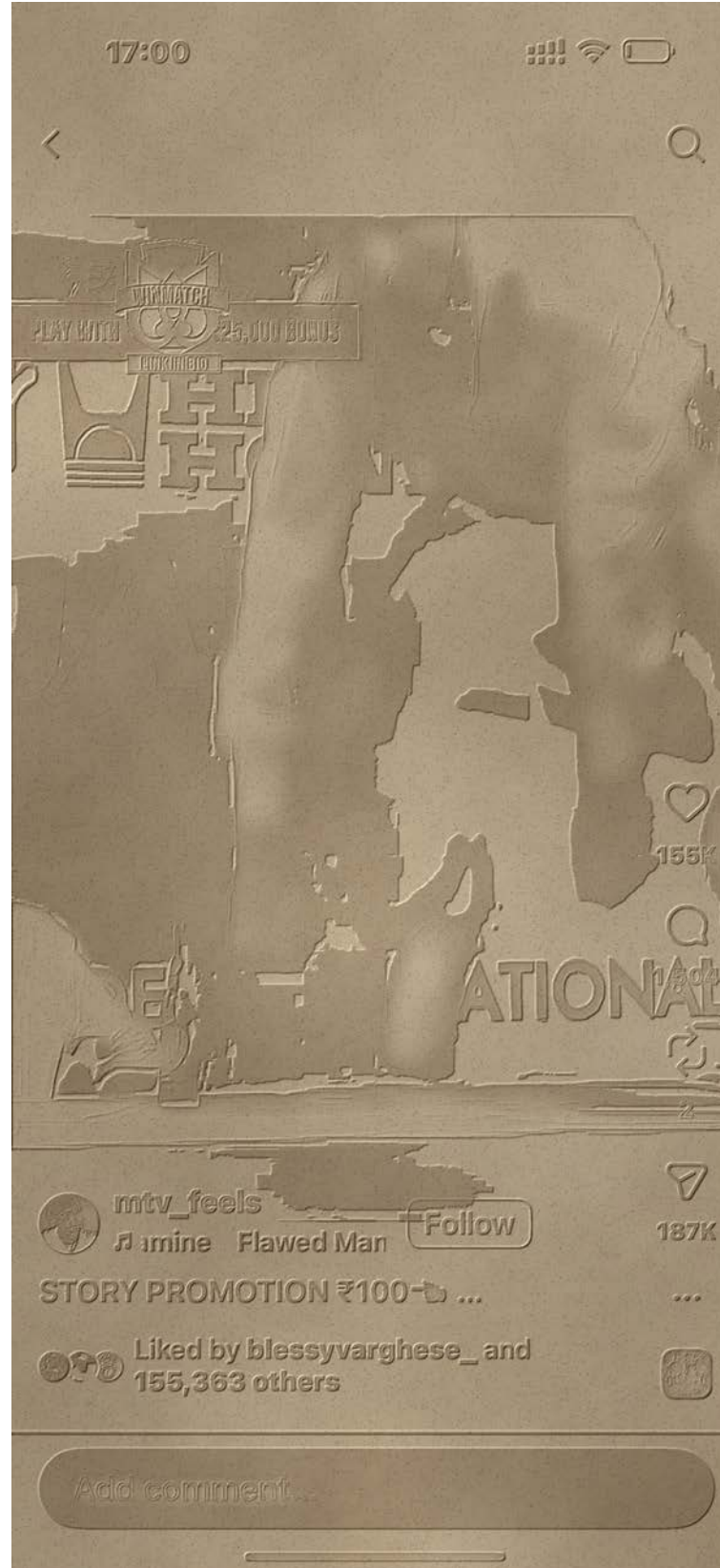
Introspective, slow grasping of internet moments acts as a small form of rebellion against fast-paced consumption, working to regulate cognition.

1. Quote: "Man in the electronic age has no possible environment except the globe and no possible occupation except information-gathering." McLuhan (1998: 27)

The internet, as a modern colonising force, flattens identity in ways that resemble historical processes through which these "glitches" were exoticised and reduced to exhibits with insufficient context. As a method, creating artefacts from reels functions as a synergistic approach.

I started with simply fossilising the reel so it resembles an artefact, a found object from India's past.

By this point, I began looking at these reels from a speculative, future-oriented perspective, as if we are positioned ahead in time and looking back at what they once were, or more precisely, what we were reduced to and conditioned to believe ourselves to be.



The Roadie Seal



The best of everything,
Urvashi Seal

Much of what constitutes “funny” content in India emerges from our countrymen attempting to cosplay the West; it is the attempt itself that everyone, including ourselves, finds humorous. This dynamic produces an infantilisation of otherwise very capable individuals who are, in effect, simply trying to survive.



The Lawyer Seal

An Indian man's attempted performance of Western identity and its subsequent online ridicule

Modern Education

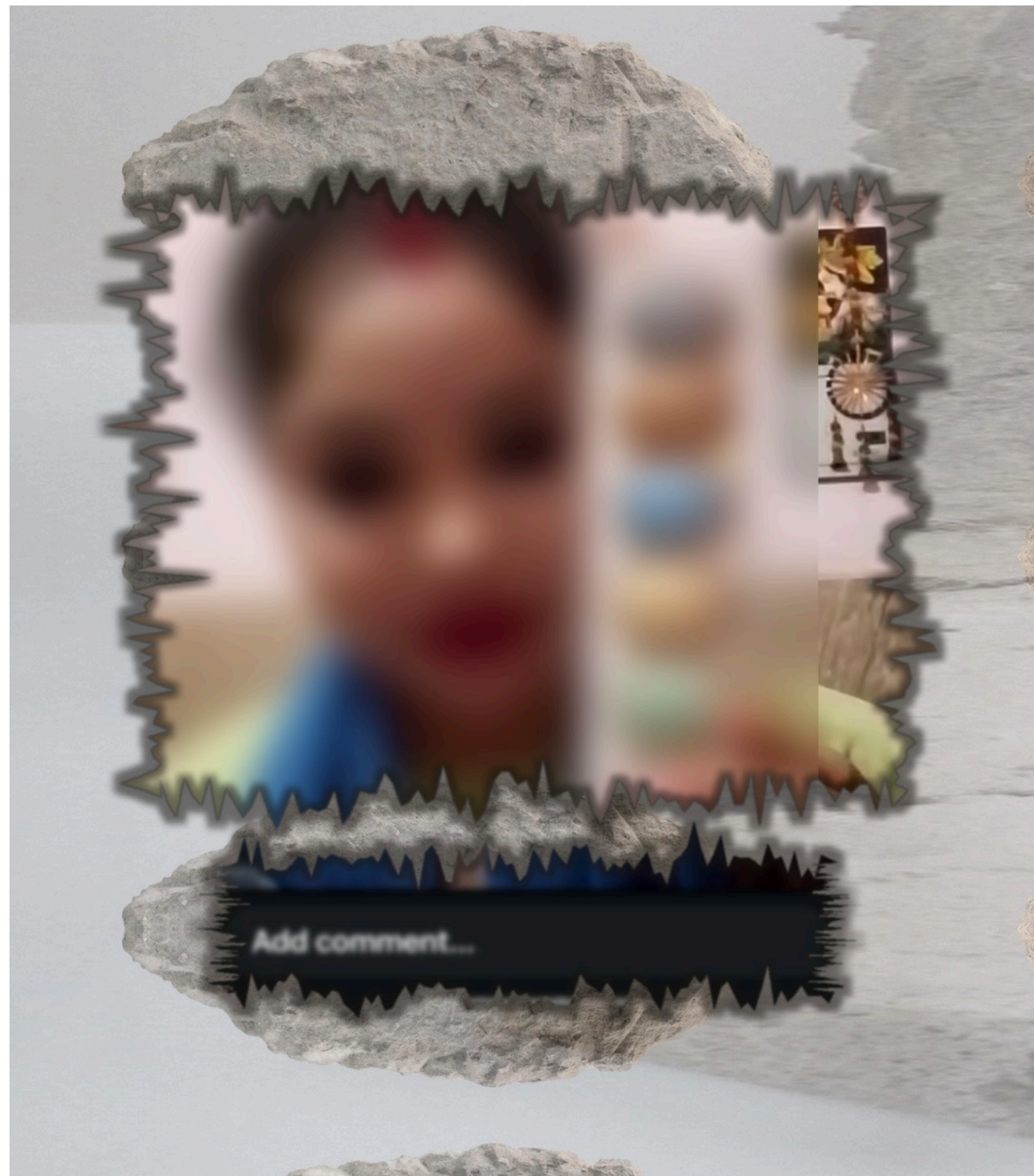
A Girl



Party Entertainment

Experiments with the form of the fossils and the adding 3D lighting.

The Doting Wife

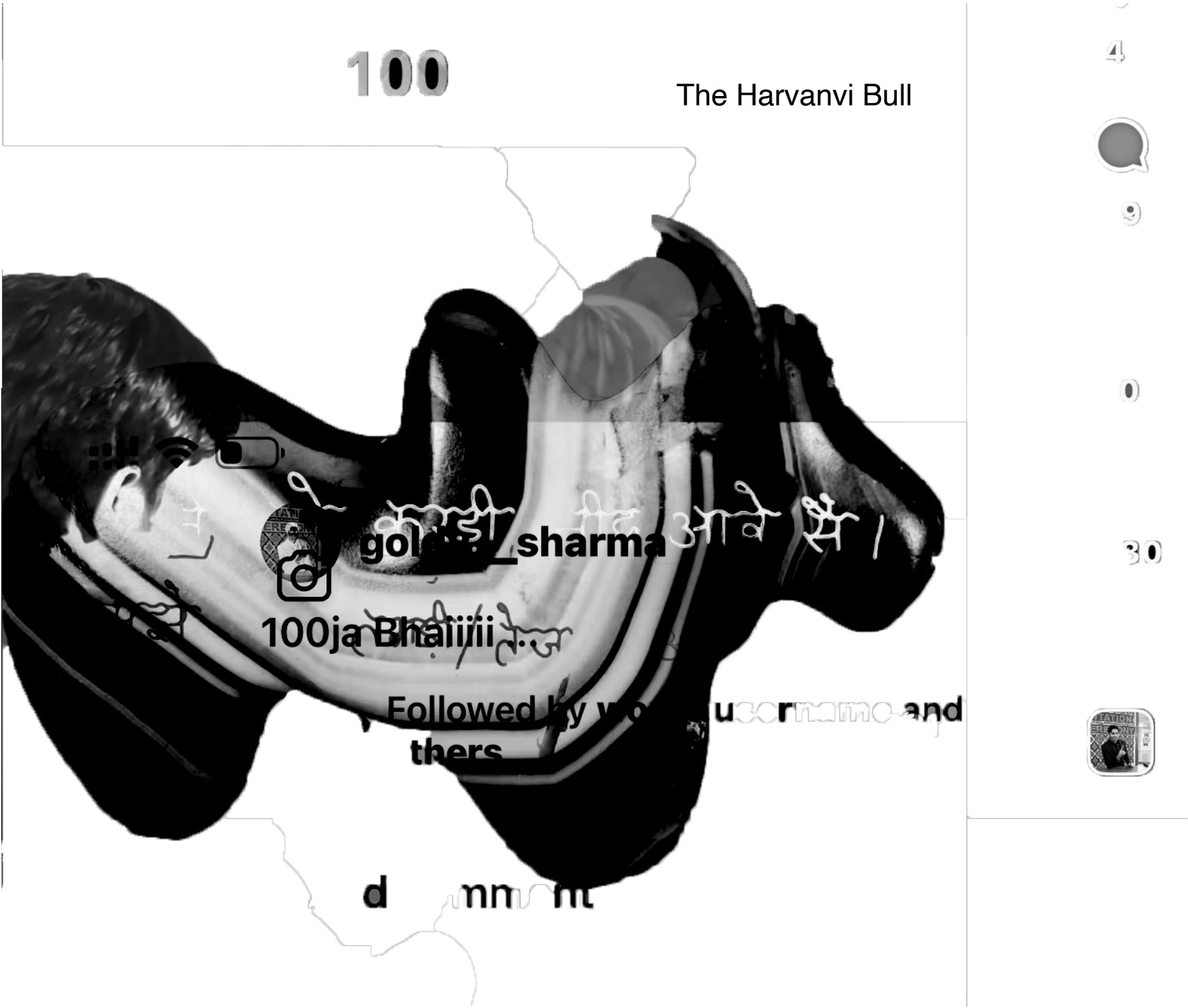


AI's rendering of a fossilised reel.

The Double On-tabla Seal



AI's rendering of a fossilised reel with superimposed binary code, symbolising the internet's lack of nuance.

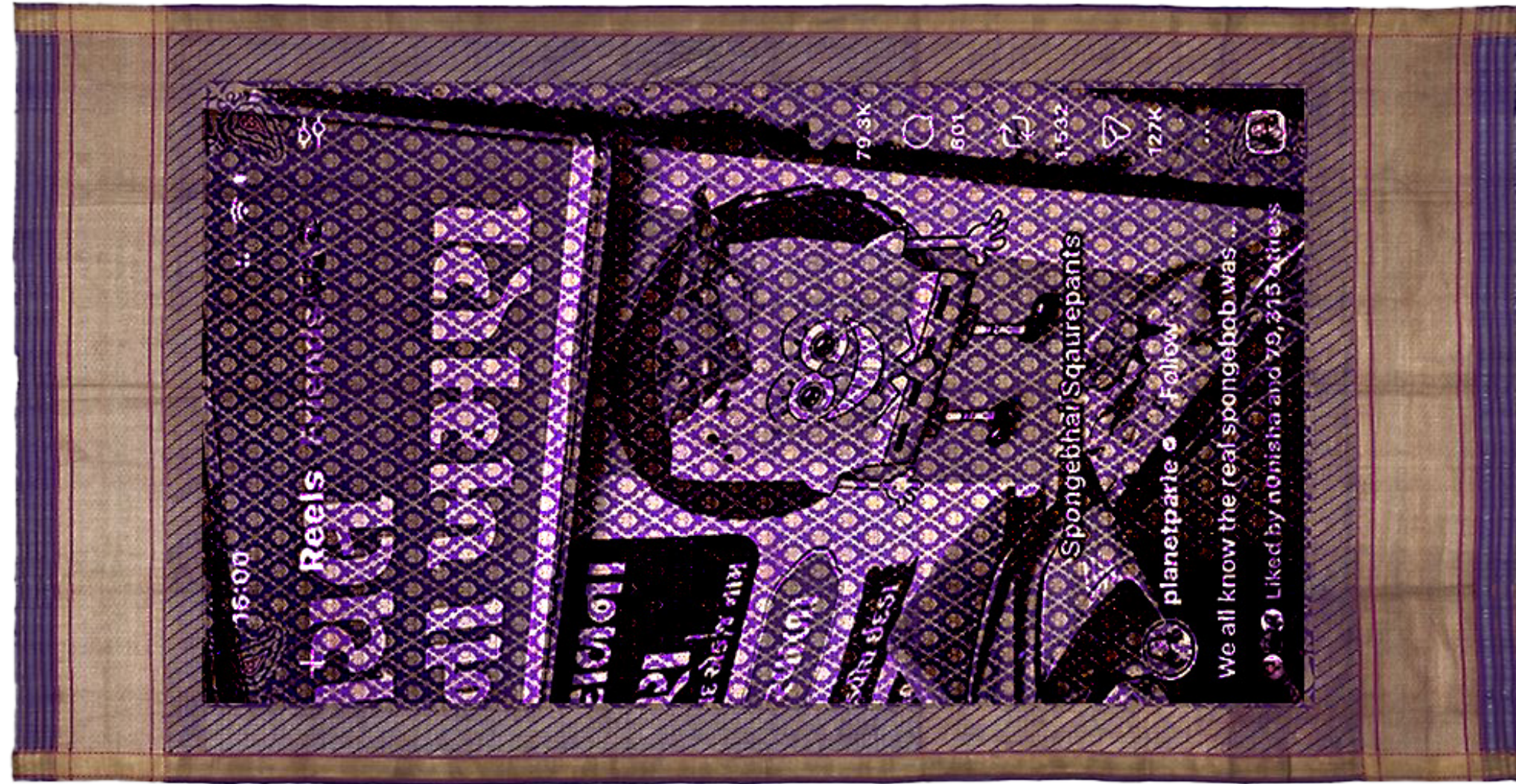


Exoticising a culture often entails stereotyping it; as a result, I chose to merge artefacts that we, as Indians, are commonly associated with in representations of India's history with the modern reel artefact, with both reinforcing the same stereotypes.

Whatsapp Paduka



Gujrati Spongebob Sari

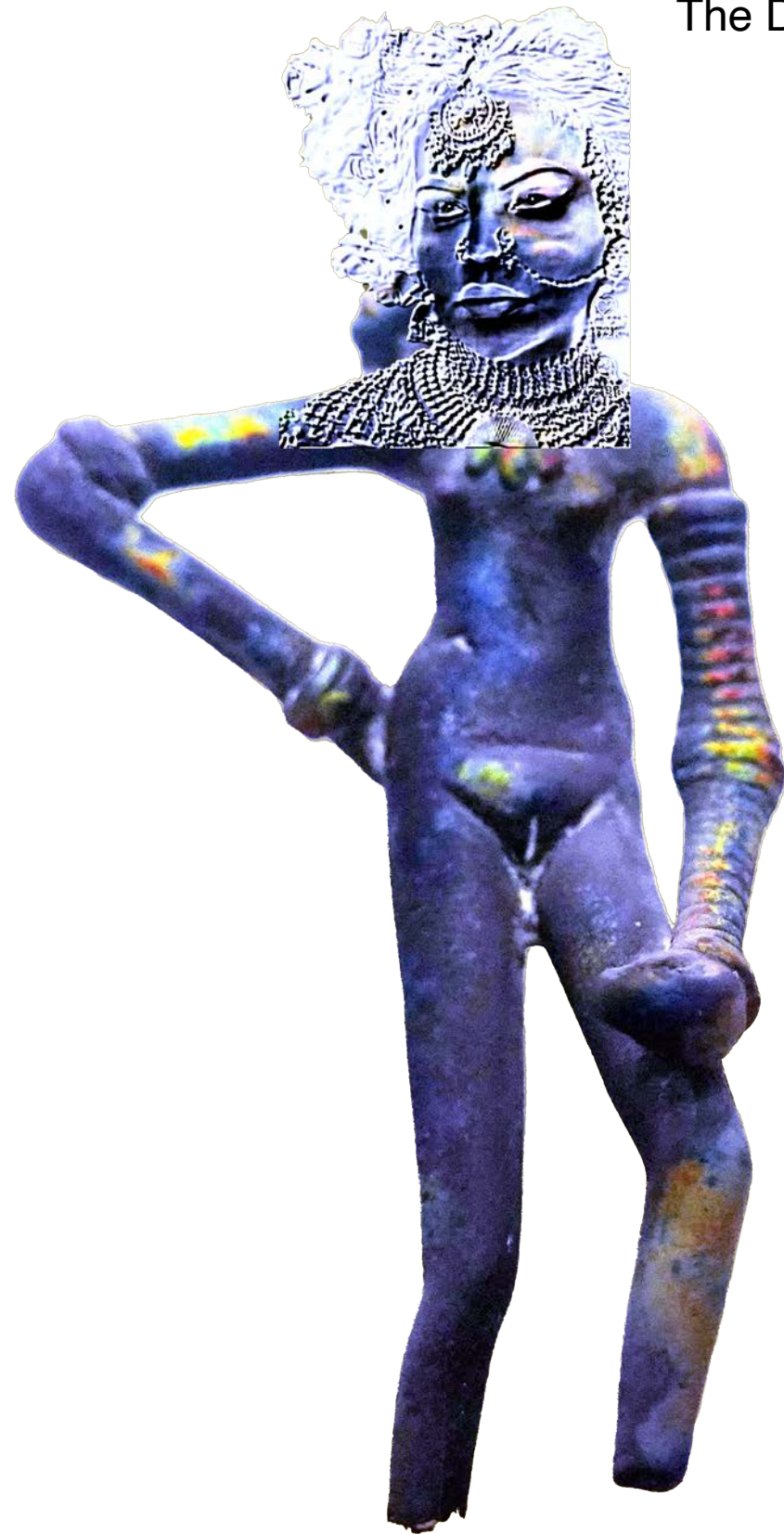


Much of what constitutes being Indian involves remixing our identities with dominant ones; this and similar artefacts fossilise that occurrence.

Dancing Men Seal



The Dancing Queen



Spiderman Bus Seal



Snack



The Messenger



Mughal Era

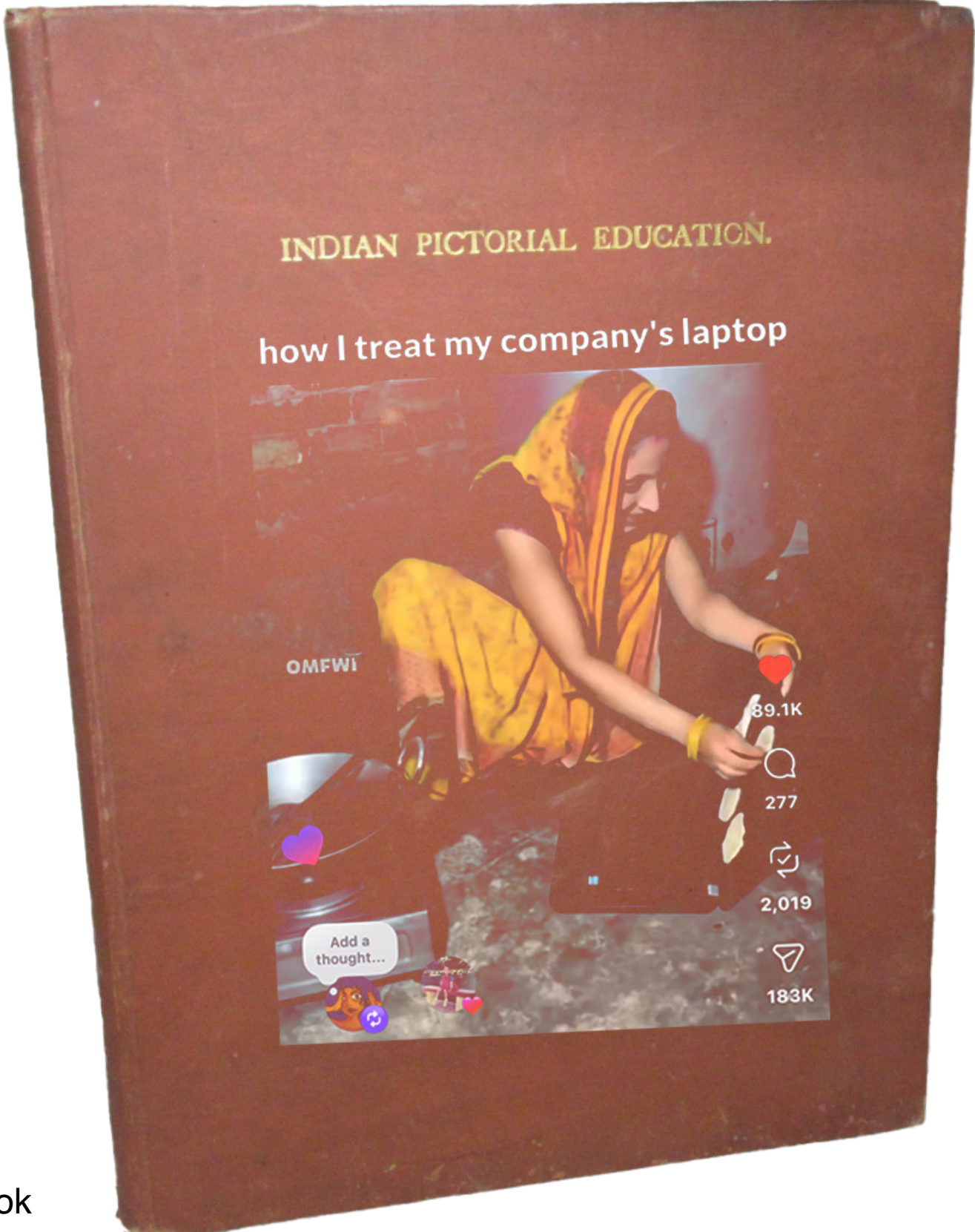
The Matcha Emerald



Oil Tin

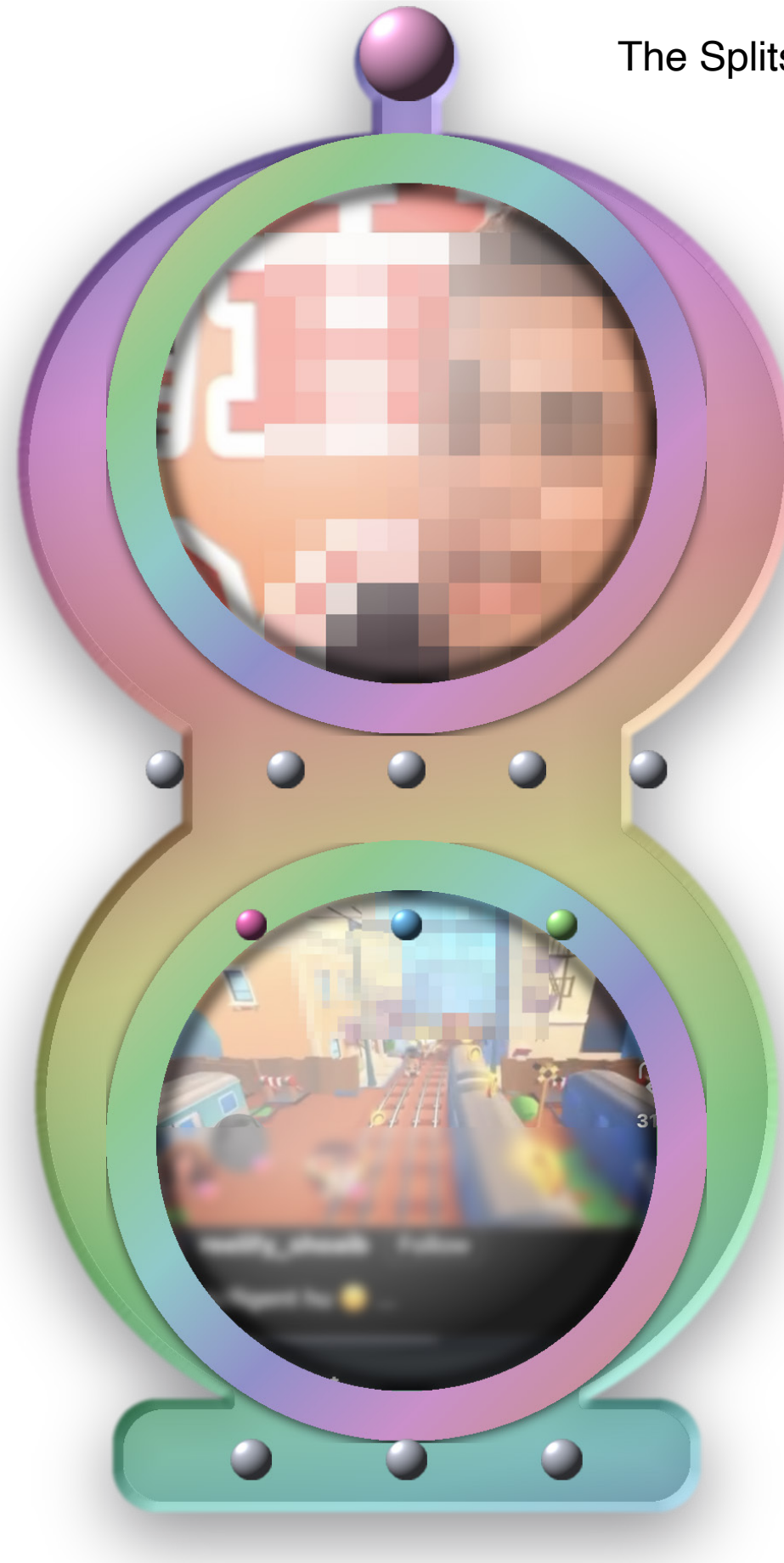


Coconut oil, a more recent object of Indian association.



Book

The Splitscreen Phone



Since these objects are being considered from a speculative future vantage point, it follows to merge the reels, treated as ancient artefacts, with futuristic objects; this approach is intentionally literal & comical in its construction of futurity.

FVD Player





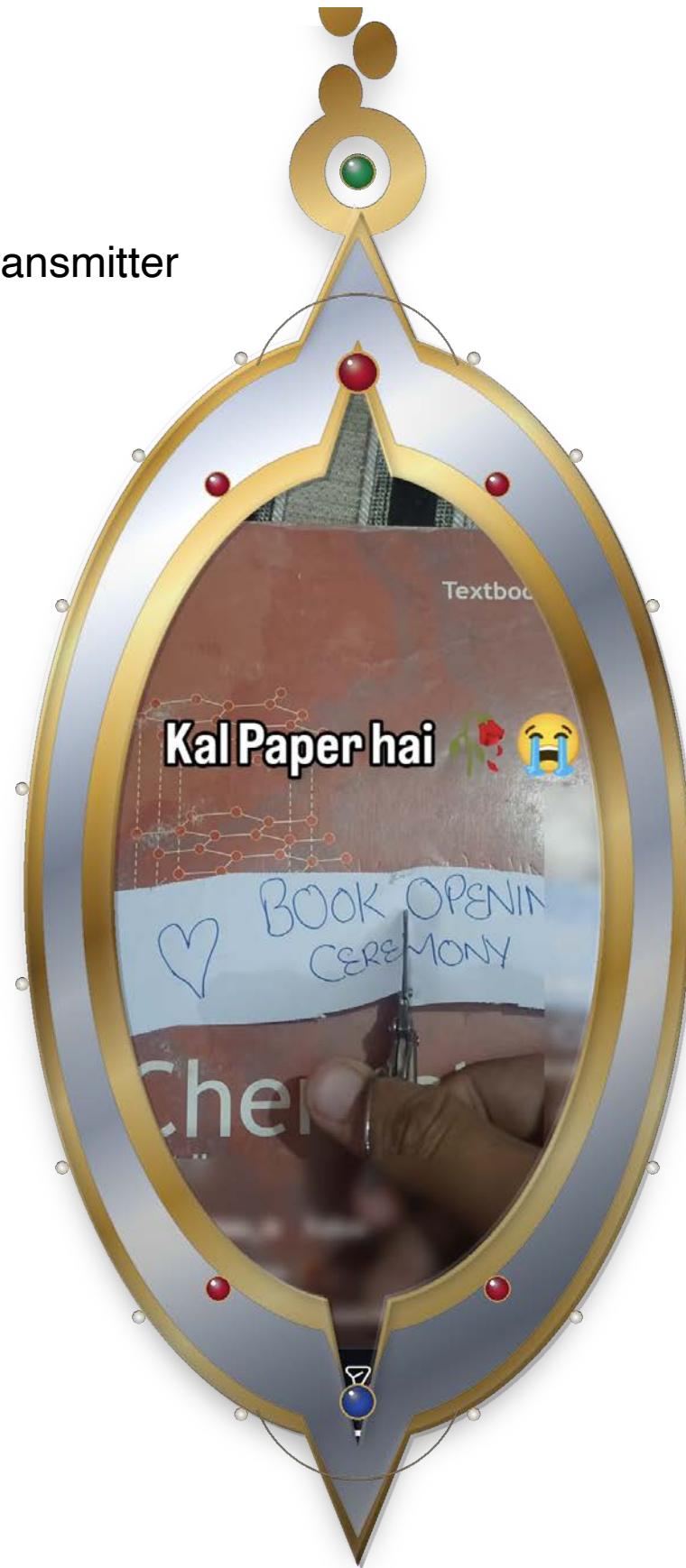
67 Player



Jharokha Screen

Here, the objects take on a distinctly Indian futurity, with their forms drawing from temple architecture like this Jharokha inspired object.

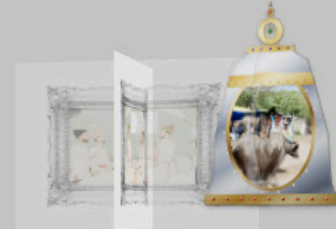
FZX Transmitter





Friendship Stupa







What Next?